

# Why Barnet Had To Break Up

By JOHN S. WILSON

New York—Charlie Barnet made up his mind to drop his band last summer when he was playing at Balboa Beach. "It was a well kept secret considering the number of people who were in on it," he said. "Not even the guys in the band knew about it until I told them in October." Charlie put in a lot of thought on the subject before he decided to go into the personal management business with Carlos Castel.

"When I started this last band," he said, "the band was good and the publicity on the band was good. It should have clicked. Financially, that is. But the guarantees started going down. Pretty soon we were running in the red.

## Wanted Corn

"Out of 15 one-niters, we were lucky if we got a warm reception at one. People wanted things corned up. They wanted *Hop Scotch Polka*. They didn't care what you stood for in music. I was very unhappy. Emotionally it was too aggravating and financially it was aggravating. "There's a cycle against musical hands now. It probably won't last, but you can't tell how long it may take. I felt I had to get off the merry-go-round sometime. When the cycle swings back to musical hands again, I may be too old to make it."

## One of Factors

One of the clinchers for Charlie's decision was a concert held at Balboa Beach which offered the Barnet band, Woody Herman's band, and a personal appearance by Stan Kenton at a time when everybody was wondering about Stan's future plans. On top of all this, the concert was free. The result? It drew some 200 persons.

"Actually, the music being played today by bands like mine and Woody's is not particularly good for dancing," Charlie admitted, "and in that respect the customers have a legitimate beef. We're advertised as a dance band. A guy has a date with a girl and they want to dance. So when they find that they can't they get unhappy."

## Agreeable

"I'm willing to roll with things. When we played the Deshler-Wallick in Columbus for two weeks, we got out a bunch of old, easy, danceable arrangements dating back to 1940. But even then the customers were unhappy. They want to hear that rickety beat nowadays.

"So I figured there was no sense in us being unhappy making the customers unhappy and I told the guys to blow, since the customers couldn't get any more unhappy and at least we'd be happy."

The Barnet band broke up after a week at the Apollo theater here. "There were more bookings we could have had," Charlie said, "but I wanted to end it at the Apollo. It was 15 years to the month since I had first played there and I've taken an awful lot of loot out of that theater in the years in between."

## We Dig You

The last show the band played was appropriately sentimental. The audience sang *Auld Lang Syne* and the sidemen presented Charlie with a plaque carrying all their names and inscribed to "The Chief of the Cherokee Raiders—We Dig You the Most." At the bottom, it noted, "Last Raid, Oct. 27, 1949, Apollo Theater, New York."

"It wasn't easy to unload this group," Charlie said later. "When I said, 'Well, here goes *Cherokee* for the last time,' I turned around and there were 18 guys with tears streaming down their faces."

## No Sideman Leader

When Charlie first told his men he was breaking up, there was no

## What Else?

New York—Joe Bushkin, George Auld, and Sol Kane have turned actors. They will appear in a new play by Garson Kanin, *The Rat Race*, due to open in New York Dec. 22. Their roles? Musicians.

## Greco To Form His Own Crew

New York—Buddy Greco, Benny Goodman's pianist and vocalist, plans to form a band of his own when he returns from his current trip to the Philippines with Benny.

Band will have six brass, five reeds, and four rhythm. Buddy hopes to take over the Goodman rhythm section intact. Elliot Wexler, Goodman's manager, is taking care of the details.

## Musicians Hurt In Car, Truck Crash

Chicago—Two members of the Melo-Tones trio were seriously injured Oct. 20 when the car in which they were traveling from Chicago to Belleville, Ill., where they had a hotel date, was hit by a truck.

At prestime, guitarist Stan Girdes and bassist Art Bottom were at St. Joseph hospital, Bloomington, Ill., Girdes with a broken leg, hip, and pelvis, and Bottom with chest injuries. Third member of the unit, accordionist Jimmy Daoust, got off with cuts and bruises.

## Bing Starts Czech Revolt

### Palmer Reorganizes

Chicago—Trumpeter Jimmy Palmer has reorganized his band and will play his first date with the new group at the Trocadero in Henderson, Ky., Nov. 18 for two weeks. He will probably go into the Martinique here in December.

discussion about any of the sidemen taking over the band.

"Nobody wanted to," Charlie said. "They'd all been on the stand with me. They'd seen what was happening."

Immediately after the breakup, the sidemen were rapidly being absorbed by other leaders. Trumpeter Ray Wetzel and Doc Severinsen went with Tommy Dorsey, pianist Gil Barrios moved to Artie Shaw.

Charlie is moving in with Gastel as an associate. Gastel feels that he has taken on as much as he can handle alone and, with Barnet working with him, he can expand. Charlie will participate in all the net profits of the expansion.

### Will Handle Woody

Working with Gastel, Charlie will be handling the Herman Herd, which faces many of the same problems that Charlie ran into as a leader.

"Woody has a rough row to hoe," Charlie said, "but he can get more dough than I could. If any musical band can make it today, Woody is the one who can do it."

Charlie isn't too optimistic about the immediate musical future.

### Put Others Down

"The trouble is that there are three sets of musical cliques in the jazz world today—Dixie, swing and bebop," he said. "Each group goes around putting the others down. It's a touchy thing putting a band together nowadays. You have to get men who all think alike or you'll have a minor revolution on your hands."

"Each group has something to contribute and if they'd quit putting each other down and cooperate, everybody use some of everything, things would be better. I'm sorry to say this, but I think the only thing that will bring them together is a little lack of dough in the pocket."

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## Guy's Theme Gets A Going Over



New York—Giving a different swing to the Guy Lombardo theme song, *Auld Lang Syne*, are singer Maxine Sullivan, clarinetist Benny Goodman, and pianist Vincent Lopez. They appeared on the *W's*, the *People* radio-television show recently to congratulate Guy upon his 25th anniversary in the band business. An appreciative Lombardo watches from the right.

## Halt AGVA Injunction In AFM Hassel

New York—The American Guild of Variety Artists' attempt to get a temporary injunction to prevent the AFM from ordering joint members of both unions to drop their AGVA cards has been turned down by the New York supreme court. Earlier the court has asked both unions to try to settle their differences, but when this was not done, the injunction was denied and the case was set down for trial.

### Blames Both Unions

In denying the injunction, Justice Samuel H. Hofstadter blasted both unions for failing to get together.

"It is deplorable that these unions cannot speedily compose their differences and thus spare their members the hardships to which the existing impasse subjects them," he said.

### Performers Hurt

"What stands out most forcibly in this situation is that the actors and musicians have become victims of the controversy and are the parties actually aggrieved."

"As each of the unions contends for supremacy in the domain over which it asserts jurisdiction, the performers in whose interests the battle is presumably being waged are ground between the upper and nether millstone."

## New Twist In 45, LP Battle

New York—New angle in the 45 rpm vs. 33 1/2 rpm battle has cropped up with the issuance of Bluebird records on the 45. Platters sell for 46 cents against the shellac price of 49 cents and are, of course, unbreakable.

Move is part of Victor's attempt to push its 45s in the face of mounting odds in favor of 33 1/2 in recent months. Victor figures to make little, if anything, on the platters in view of the costs involved, but it's figured the low price of the records will help woo buyers to the 45 and the 45 player. On top of that, it gives Bluebird added selling impetus in the low-priced field.

## Pat And Artie On The Cover

Minutes before catching their bus in South Dakota on a one-nighter tour, Artie Shaw poses with his lush thrash, Pat Lockwood, for the cover of this issue. The cool piano man in the background is Dodo Marinarosa, who since has left the crew. Artie has been making friends by being nice to everyone, including his fans, on this swing around the country with his new band. The unit just finished two weeks at the Blue Note in Chicago, currently is back on dance tour.

with the principles of Jefferson or Lincoln."

More boos and cries of "Pfui!" "Frank Sinatra is much better but the Americans wouldn't give him a chance," the voice went on.

### Ignored It

This crack was ignored by the audience and the program got under way. It turned out to be composed principally of prewar platters. The Associated Press quoted some members of the audience as saying that a selection of old records apparently had been made deliberately to make Crosby sound bad. (It might interest Czech Bingites to know that there is a large body of opinion in this country which holds that Bing's older records are vastly superior to his more recent output.)

Part of the enthusiastic espousal of Bing may be due to the jazz war which is going on in Czechoslovakia. The Czechoslovak Youth Front has been campaigning against jazz and jitterbugs as decadent examples of Western culture.

## Former Carter Altoist Dies In Chicago Home

Chicago—Howard Martin, 28, alto man formerly with Benny Carter, Billy Eckstine, and Johnny Otis, died at his home here of suffocation from oil stove fumes.

He was playing with Jive Jackson at the Show club in Calumet City, in on several to-be-released sides with Johnny Perry on Rondo records.

## Masters Sets Mark

Chicago—Frankie Masters, at the Boulevard room of the Stevens hotel since Nov. 18, 1948, celebrated his year's stand with the comforting knowledge that he would back the room's ice shows until at least next September. This is the first time any band has played continuously at the Stevens, or any Hilton hotel, for a year or longer.

## Pee Wee Cooks



Hollywood—"If all the guys who ate my meals from coast to coast," says Harry James' personal manager, Pee Wee Monte, "become paying customers, I'm in." James himself is the first patron of Monte's new Suncoet Strip restaurant, and is shown with Pee Wee above. Monte has put his three brothers, Al, Sam, and Fred into aprons, so the kitchen is straight family style. Pee Wee and Fred, who is the band's road manager, will still hit the road with James, going back to the hot stove when they get a chance.

# Crewcut Has It's Hour, As The 'Beat' Pays Off Winner Whitefield



Hollywood—Buz Adlam's *It's Time for Music* show got a crewcut one recent Saturday when the *Beat*'s "What's the Word" contest winner, Esther Whitefield, appeared on it to claim her \$1,000 check. In the first photo Esther re-



ceives the payoff from staff writer Charlie Emge. No need to wonder if that smile in the second shot is genuine, as Esther gives a closeup view of her haul. After the show, Miss Whitefield, who plays piano "just for fun," accom-



panied singer Carol Richards in a song, while Adlam, left, and producer-writer Dick Woolen, like Adlam an alumnus of the old Horace Heidt band, look on.

## Contest Winner Defines Crewcut

By ESTHER WHITEFIELD

Down Beat's "What's the Word" Winner

Los Angeles—On the west bank of the Mississippi river, across from Mark Twain's cave, is my home town—Quincy, Ill. That's where I first heard jazz. The riverboats usually carried a jazz band in the summertime, and I guess almost everyone knows how many famous jazz figures got their start on the Mississippi.

The magnetic quality of this new and exciting music kept most of us drawn to the bandstand most of the time. Because jazz had so much to say—and said it so well—it lived.

### Grew Up With It

Our house was always filled with music, and I just grew up with it. Mother taught piano and staged lots of musical programs.

The first tune I remember singing with a band was *Sleepy Time Gal*, with Addison Pellman's Tivoli orchestra. I was paid in silver dollars—couldn't have been much—you can't carry many of those things. It must have been about the time I was in Webster junior high.

High school years were high-

lighted by memberships in choral society and the girl's glee club each year. Since then I've worked as a music librarian in a radio station in Seattle and sold phonograph records. Records have always been one of my greatest joys. Was the only way I could get to hear so many of the great artists and study their techniques.

### Heard About Contest

Read one day in *Down Beat* where they were looking for a new word covering Dixieland to bop. All I thought was that they sure needed the word. We've called it modern, but so is the music of Bartok and Stravinsky. We've called it popular, but so is a Strauss waltz—so is much of "longhair" music.

Jazz is a word that really got

## Buster Wilson, Ory 88er, Dies In L.A.

Hollywood—Albert W. (Buster) Wilson, until recently pianist with Kid Ory's New Orleans Jazz band, died in a Los Angeles hospital on Oct. 23. Death was due to a combination of ailments.

Wilson, 52, was born in Atlanta. Unlike the other members of the colorful group of early day musicians, most of whom spent their younger days in the south, Wilson came to California when he was 6 years old and Dixie was just a word in a song.

Buster was the fourth member to die of a band of veteran jazzmen signed to appear on a 1944 Orson Welles radio show here. The others were Jimmy Noone, Papa Mutt Carey, and Bud Scott. He is survived by his wife and father.

kicked around. It really started something when its rebellious spirit upset most of the musical conventions. And I wondered if I could define it if someone were to ask me.

So I started a drawing of music's family tree. Down the longhair side were madrigals, cantatas, string quartets, symphonies, concertos, etc. Down the other side were blues, spirituals, Dixieland, Kansas City, Chicago, swing, jump, be-bop, and so forth.

### Thought of Purists

I stopped to remember the purists on both sides who think music could have stopped with Bach on one side and Dixieland on the other. But that isn't life and that isn't progress. We're fortunate that there are those in every day and age who have the imagination, talent, and courage to create something new and reflective of their times.

A hundred years from today, when we're up there playing our little hot harps, we can look down and see if bop lasted as long as Dixieland.

The manners and ways on one side of the tree were completely opposite to the conventional longhair, so going as far as you could get in the opposite direction (and still have hair) was "crewcut."

### Seemed Symbolic

Crewcut seemed so symbolic of youth and a music whose outstanding characteristic was naturalness and complete freedom of expression—so typically American.

Only time will tell if crewcut will merit popular usage. But whatever you call music, when you hear someone like Louis Armstrong or Benny Goodman blow it—or a crew like Stan Kenton's cut it—or someone like Ella Fitzgerald or Sarah Vaughan sing it—or Dizzy Gillespie clip it even shorter—ain't it great?

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

## Commissies Spell Doom To Shanghai Entertainment

By HAL P. MILLS

Shanghai—The doom of all Shanghai's cabarets, night clubs, and ballrooms has been sealed by the Communists. Ever since the Reds took over the city last June, there has been a steady closing of niteries. Thousands of taxi dancers and hundreds of musicians have been thrown out of work.

The Reds suggested they turn to other work, but did not specify which ones, and thus far have made no effort to aid the jobless ones. Many of whom face starvation.

Time was when American jivers ruled the roost in the local realm of night life. Those days are gone forever. In all of Shanghai only one American musician remains. He is Bob Hill, formerly of New Orleans. Bob plays a mean trumpet and for years has fronted his own band.

### Peanuts for Pay

He has little difficulty in finding employment, but the pay is peanuts compared with remuneration in America. So he is preparing to hie himself to Japan where the pickings are better.

Of the once-imposing array of Shanghai niteries, only a few remain, such as the Lido ballroom, where for many years the Don Jose ork held forth; the Paramount ballroom, once the leading rendezvous for foreigners; the Majestic ballroom; the Little club; Ciro's ballroom, and the Casanova ballroom. All are Chinese owned and Chinese patronized.

### In Foreign Field

In the foreign field, the Palace

hotel ballroom, Kavkaz cafe, and the Rendezvous cafe still are bravely holding forth with music furnished by Russian jivers. Chinese bands are to be found in nearly all Chinese niteries, there being, however, a sprinkling of Filipino orks. Pay scale of both foreign and Chinese musicians has reached an alltime low.

The union of Shanghai musicians faded from the picture after the advent of the Reds, and now it's every man for himself. Dancing commences at 5:30 p.m. Curfew is 11 p.m. The largest and best band in town (foreign) is the Serge Ernoll unit at the Sky Terrace of the Park hotel. The band is composed of Red Russians.

### 'Dancing Frivolous'

Foreign floor shows are no more. They have given way to Chinese artists, many of them surprisingly good. The Communist authorities look upon dancing as frivolous and unnecessary and have announced determination to eventually halt it entirely.

So it looks as if, six months from now, Shanghai, once the gayest city in the Far East, will have no public danceries. Bars, too, are under the ban, and hundreds have closed.

## Martire Floored By Mercury



Chicago—ABC staff musician Ralph Martire gets some encouragement from band leader (and onetime trumpeter) Mary Hartline and disc jockey Linn Burton as he demonstrates the spot records he has gotten him into. Martire made some 30 sides for Universal records just before that company's reorganization. So Martire's now looking to Mercury to keep him on wax. First Mercury release is *Green Dolphin Street*, backed by *Truly*, an original by Tom Martin to which Johnny Mercer has written the lyrics. Catch is that Martire's *Truly* is strictly instrumental.

## Barbershop Quintet Cuts It Close



New York—Doris Hood and the Enchanters demonstrate the close shave they had recently in transferring from the Ken Murray *Blackouts* show to Paul Whiteman's new ABC-TV stanza. All packed to return to the west coast with Murray, they were signed by Whiteman minutes before train time. Caught their baggage, however, and felt good enough about the deal to gag it up. Members of the vocal group are, left to right, Bob Decker, Val Grund, Bob Wollter, Doris (Decker's wife), and Sheldon Disrud.



### Before-Hours Bop Sneaks Into Seattle Ballroom



Seattle—Bop before dancing was the story recently at the Trianon ballroom here, where a 1½ hour jazz concert was presented before the regular dancing schedule at 9 p.m. In the top photo are Elmer Gill, piano; Traft Hubert, bass; Floyd Standifer, trumpet; Buzzy Bridgeford, drums; Roscoe Weathers, alto, and Gerald Brashear, tenor. Lower shot is of singer Janet Thurlow. Story below.



## Seattle Bash Brings Out Best N.W. Talent

Seattle—Seven of the best modern jazz musicians in the northwest were presented recently in a show billed *Trianon Jazz at 7:30*. After some previous mixups with local jazz promoters, Trianon manager Ted Harris put on a well-packaged

1½ hour concert featuring Floyd Standifer, trumpet; Gerald Brashear, tenor; Buzzy Bridgeford, drums; Roscoe Weathers, alto; Traft Hubert, bass; Elmer Gill, piano, and vocalist Janet Thurlow.

According to Harris, the show was held before the regular Friday night dancing to encourage early attendance for those who wished to hear modern jazz presented in concert. The early patrons at this first show heard a few of the best jazzmen from Seattle and surrounding cities.

#### Worthy of Recognition

Brashear, Standifer, and Weathers, all of Seattle, gave fine performances. Standifer's trumpet didn't arrive until the third number, but he made up for lost time for the remainder, proving that young musicians of his type are worthy of all the recognition they can get.

Brashear, Weathers, and the rhythm section started the show with the two hornmen trading choruses. Brashear played big tenor, modern and in good taste. Weathers, formerly with the early Jay McShann ork with Charlie Parker, played many well-executed ideas, although he didn't come up to expectations on his feature tune, *Embraceable You*.

Both of these men are good technicians and have good ideas, but many of those present who had heard them on previous occasions thought they weren't in top form.

#### Top Rhythm Section

The rhythm section featured Gill, Traft, and Bridgeford. They worked together to round out the unit during the whole show. Gill is recog-

nized in these parts for playing the best rhythm piano obtainable, and Traft's bass work added a big tone to the section. Bridgeford, who recently returned from the name band circuit, came up from Olympia for the show and kicked the unit along with his powerful cymbal and accented-beat drumming.

Miss Thurlow's singing was good, especially on her rendition of *You're Blasé*. Her fine ideas and phrasings merit better acoustics and p.a. system than were available. —Chuck Mahaffay

## Duck! Music Might Start 'Round Again

New York—The music which went 'round and 'round so frenziedly in 1936 that it drove a large part of the country nuts is going to try to whirl again.

The original platter of *The Music Goes 'Round and 'Round* was cut by Mike Riley and Ed Farley and both are involved in the attempted revival. Several months ago Farley cut the number for the Delvar label, a small independent, and made enough of an impression with it that MGM records has signed Riley to cut a version of the tune.

Meanwhile, the original Decca Riley-Farley platter is due to be reissued on Coral. Considering what catches on these days, we might as well be prepared for the worst.

## Beneke Joins Amateur Band



New York—Just a ham at heart, amateur radio operator Tex Beneke is discussing his hobby with Mrs. Beneke, who looks amusedly tolerant. Beneke has just received his FCC license to operate his ham station, so if you hear the CQ call from W2CKD, it'll be Beneke on the other end of the broadcast band. Tex became involved in the technical side of radio when he built his own television receiver between shows backstage at the Capitol theater last year.

## Mercury Pulls A Swiftly On Laine's 'Mule Train'

Hollywood—The curious machinations of the music business are unveiled to some extent in the *Mule Train* story. The song was written four years ago by Fred Glickman, local violinist, with Johnny Lange and Hy Heath. Glickman recorded it, with Buzz Butler as vocalist, on the Superior label, which he was putting out at that time. Nothing happened.

Not long ago the movie rights were purchased by Abe Lyman for use in *Singing Guns*, the western spotting Vaughn Monroe. Naturally Monroe recorded the number for Victor, with RCA tops planning on holding up release until the picture was completed.

#### Mercury Grabbed It

But Mercury, with no concern for Vaughn Monroe, Republic, or Victor, grabbed it, recorded the tune by Frankie Laine, and let Al Jarvis introduce it on his KLAC show here. This enraged other disc jockeys, but there isn't much they can do about it right now except try to give preference to other versions. That may be a bit difficult to do, with the Laine version right now far out in front of all others.

#### Sidelights

Here are some other sidelights: Ben Pollack had the Buzz Butler version at his distributing firm here, but readily admits he didn't recall hearing it. Glickman sold the Butler master to Decca just two weeks before the news leaked out that *Mule Train* was slated for the biggest ride of any song this year.

Pollack isn't much concerned. He seems to feel, like Decca, that the Butler version won't mean much anyway. Decca, as soon as the Laine storm broke, gave the song to Crosby and established some kind of record by having acetates of the Crosby treatment on radio stations here two hours after the recording session.

For Fred Glickman, who has been struggling for years to put over something big—this is it.

—gem

## Autograph Label Inks Cafe Society Singer

New York—Autograph records, a new label, has started its career with a couple of pop sides by Martha Lou Harp backed by Danny Mendelsohn's orchestra. She recently made her nightclub bow at Cafe Society.

New firm is headed by Albert Morehead and George Bard. Bard also runs Bard records.

# Roy, Cain Still Have Much Work Ahead

New York—The Roy Kral sextet, featuring Jackie Cain (that's the billing now), made its New York bow at Bop City in October and indicated that the combo is still going to have to go through a shakedown period before it can figure on making much of an impression. Group obviously is reaching for new sounds and definitely has something there in the combination of the bop harmony of Roy and Jackie plus Marilyn Beabout's electric cello.

The sound alone, however, can't carry them unless they've got something of interest to apply it to.

#### Too Unfamiliar

At BC, the combo went way overboard on unfamiliar material, none of it of sufficient merit to warrant all the concentration. *I'm Forever Blowing Bubbles* was included, but a few more established items would have helped.

An obvious attempt at showmanship was being made, but instead of helping them it actually backfired. Kral, emceeding, has a stiff, almost schoolteacherish manner, and between his lack of legitimate ease and some unbelievably weak

attempts at humor, the net effect builds against them instead of for them.

#### Not Too Unusual

Musically, outside of the effects achieved with Miss Beabout's cello, the combo appears to have nothing of unusual interest as yet. Best of the new material trotted out is *Everlovin' Blues*, which they have cut for Atlantic records. Jackie's singing with Kral still has the misty effectiveness it had when they were with Charlie Ventura, but her solo work is not particularly strong.

The combo deserves credit for trying and the fact that they haven't hit the jackpot right off the bat is hardly to their discredit. They have possibilities which can be developed with time and work. What they seem to need most at the moment is some sound advice.

#### Pretty Weak

The surrounding show was a pretty weak layout. Best item on the bill was, believe it or not, the Slim Gaillard quartet, which managed to liven up the otherwise static proceedings with their casually mad comedy. Other featured item was Louis Prima and 14 musicians, hired, apparently, for their lung power, the most mysterious Bop City booking idea to date.

To say that Prima is dull would be to praise him. His lack of either taste or talent prevents his being pushed as high as the dull category in my book.

## Dismiss Cop Who Arrested Manone

Hollywood—The cop who arrested Wingy Manone, and on whose lurid testimony Wingy was later convicted of a morals misdemeanor charge, has been fired by the local police force.

James Parslow, the dismissed cop, had two prior brutality charges on his record. This time he was convicted of pulling hot information out of police files and turning it over to the wrong persons.

This drew no little ire from Chief William Worton, the ex-marine who has been given the job of cleaning up the L.A. police department. He summarily dismissed Parslow.

## Armstrong In Italian Movie

New York—Louis Armstrong took three days off from his European concert tour to make a film in Italy. Picture is a musical fantasy called *Botto e Riposta*.

Tour, which played to packed houses, covered Sweden, Denmark, Norway, Finland, Holland, Belgium, Switzerland, Italy, and France. It wound up in Copenhagen Nov. 6. Success of the tour was so great that Louis is planning another trip in March. His first date back in the States is a week at the Apollo theater here, starting Nov. 18.

## Garroway's Gal Got Early Start



Chicago—Sultry Connie Russell, one of Al Siegal's discoveries, is principal girl singer on the *Garroway at Largo* television show. Connie made her supper club debut at London's Trocadero restaurant when she was 10. Her parents, Tommy and Nina Russell, were a top vaudeville team when Connie was born in New York 25 years ago. To complete the biography, Connie's married to Chicago businessman Martin Tucker, and has a daughter, Austine.

### CHICAGO BAND BRIEFS

# Tristanites Work Hard To Get To Hear Lennie

By PAT HARRIS

Chicago—It's been three years since Lennie Tristano has played in his home town. The few Tristano disciples were waiting at the Silhouette when Lennie opened Nov. 1. Otherwise, the red carpet was barely visible. The Silhouette likes to have big openings, and this was in the same groove as the Billie Holiday—Jimmy McPartland and Herbie Fields—Charlie Ventura bills, except that no publicity had appeared to herald it.

Max Miller, with trombonist Bill Johnson, drummer Hindu Henderson, and bassist Verne Rammer was opposite Lennie. And pianist Robert Crum was also thrown into the pit. Max, whose piano amplifier, combined with the spot's own poor amplifying system and a bad piano, made a racket that hardly could be called music. The attempt was a demonstration of egotistical abandon that can't be justified. Second night Max toned it down, sounded pretty good.

**The Most**  
Tristano and his band, Lee Konitz, alto; Warne Marsh, tenor; Billy Bauer, guitar; Jeff Morton, drums, and Joe Shulman, bass, combine to form the most cohesive and purposeful unit we've ever heard. For its times, which for a sensitive listener is now, it is meaningful and significant music. The popular reaction to Lennie and his work appears to be more than apathy—a bitter and hostile revulsion. Our theory is that this shows more than an antipathy toward a sound, but is part of the general retreat into passive acceptance of the unhappy world we live in, going back to a secure and simple past for our music.

We frankly were frightened at the prospect of hearing Tristano for the first time. A number of musicians have made him an es-

oteric cult, a closed group it seems too difficult to bypass. But Lennie says he prefers listeners who do not analyze too minutely, who do not make mental notes of everything that is going on, trying to compare it to the works of various classical composers.

"My technique is a means to an end," Lennie says, "just as a printing press is a means toward an end. I play what I feel. And it's for the majority of the people as well as for musicians."

#### Unable to Copy

It was nice to know that Lennie, too, thinks his music is the living end. "Most musicians like to play the melody. They listen to what we do and know they are unable to duplicate it, so they begin to dislike us."

There is no such trap ready for the average person. He can be free to listen and enjoy an unusually articulate expression of his own feelings.

#### An Anticlimax

Writing about anything after Tristano is anticlimactic, but with a great effort we will move on to the rest of Chicago. Erroll Garner played a concert at the Corpus Christi auditorium recently with a lot of miscellaneous local characters, another pearl in a flabby oyster. Garner's sense of humor, the most outstanding facet of his talent, is comparable to that of the late Fats Waller. He's no bopper, though, he says with an indication of slight regret.

At any rate, he's a thoroughly enjoyable person to listen to. Working with Erroll were drummer Charlie Smith, formerly with Ella Fitzgerald, and bassist Leonard Gaskin. He will be at the Regal theater starting Nov. 25.

Bud Freeman probably to reopen the Gaffer club on a steady basis soon. Until then, John Schenck has been keeping otherwise

## Max Hits Concert Stage, By Proxy



Chicago—Concert pianist Howard Legare goes over Max Miller's composition, *Fantasia*, with the composer in preparation for Legare's fall tour, on which he will play the Miller piece, plus Gershwin and Bix Beiderbecke numbers, in addition to his standard Chopin and Debussy.

unemployed Dixielanders busy there on Friday and Saturday nights. Every other Sunday Schenck promotes an afternoon bash at the southside Bee Hive. Last Sunday featured a battle of trombones, with Don Thompson, Floyd O'Brien, Jimmy James, and resident trombonist Miff Mole. Concert on Nov. 27 will spot altoist Boyce Brown and regular members of the Schenck coterie—Big Bill Broonzy, Jimmy and Mama Yancey, and Jimmy James.

#### Fancy Girls

The Rio Cabana switched its name to the Carousel, and its entertainment policy from just girls to "Minsky's Follies," a fancier

name for the gals. Also switched from a trio to a full band, members of which are Art Weiss, Stan Galke, Nick Busta, saxes; Lou Scalzo, trumpet; Nicky Nicholas, bass; Ray Kenyon and Joe Garcia, piano, and Wall Saffer, drums.

One of our favorite pianists, Lloyd Phillips, leaving Jazz Ltd.,

replaced by Floyd Bean. Trombonist Russell (Big Chief) Moore is departing too. Muggsy Spanier stays, with Sid Catlett on drums and Bill Reinhardt on clarinet. Georg Brunis comes in on trombone.

Duke Jenkins, last at the Brass Rail in the loop, out at the Club Copa on N. California, where his group can play for dancers. Red Coby held over at the Preview, while Junior Buckwalter's trio replaced Ozzie Osborn (backing Buddy DiVito) at the Capitol lounge. Bill Samuels still at the Bar O' Music, across from the Silhouette on Howard street. George Shearing at the Silhouette until Nov. 27.

#### Riggs at Nob Hill

More persons than the Nob Hill has seen in quite a while showed up to hear Henry Riggs, Stan Mack, Vic Val, Gene Dudd, and Knobby King begin Monday nights there last month. Band plays 1940 swing, with overtones of bop and Dixie, and is still the one group in town that can guarantee a happy audience.

Band worked, first night, from the stand in the middle of the bar, but cast longing glances toward a corner near the tiny dance floor. Patrons who stared up at them in open-mouthed awe were unnerving, but like the very south South Chicagoans who have been the group's steady audience for almost two years, will soon learn that the band plays for dancing. Superlatively.

The Modernists quartet out at Hayes' Starlight room on North avenue includes Dave Krutsch, guitar; Ray Farrell, drums; Frank Amorosi, piano, and Dave Edwards, reeds. The No. 10, also on the westside, has a weekend trio

### Back From Elba

Chicago—Phil Napoleon, who declared when he left the band at Nick's in New York late in October that he was through with playing music, has been booked into the Hollenden hotel, Cleveland, for four weeks starting Dec. 15. He will head a five-piece unit.

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composed of Hal Keller, piano; Bill Foster, trumpet and guitar, and Vern Glaeser, drums and vibes. Pianist-singer Laura Rucker alternates.

Evans In Town

Doc Evans back to the Casa Bonita on Howard street, playing his pleasing variety of Dixieland. Jimmy Gourley takes a band on the road each Monday night to bring hop to the Pla-Bowl, 156th and Burnham in Calumet City. With Gourley are Cy Touff, Hal Russell, Gene Friedman, and Bob Peterson.

Dean Martin and Jerry Lewis at the Chez Paree, Hildegarde at the Palmer House, Jack Owens at the Bismarck, and Ron Perry's band follows Paul Sparr at the Drake hotel. Kay Thompson at the Blackstone, which has a WBBM wire three nights a week.

Hi-Note may get Miles Davis, with new local rhythm section, to follow Stan Getz.

Colosimo's Reopens

Chicago—Colosimo's, southside spot shuttered since June, 1947, was reopened Nov. 1 by new owner George Potson. Backing a 10-girl line and singers Belinda Richmond, Leon Miller, and Herb Banke was the six-piece band of Carmen Rogers. Coco and combo are also at the club.

Caballeros In Key

Chicago—The Four Caballeros, despite the name a modern-tending unit, has opened at the Key club, 1020 W. Montrose. Unit, first band the spot has used, plays nightly except Mondays. Members are Ronnie Kolber, alto; John La-Monica, piano; Charlie Levera, bass, and Mickey Simonetta, drums.

Down Beat covers the music news from coast to coast

Bigamy?

Chicago—Singer Marion Morgan is due for a brush with the bigamy laws if the report in the Oct. 22 issue of a contemporary trade publication is correct. Marion is listed as being wed Oct. 7 in Las Vegas to Sid Beller, and, later in the same column, as being married in the same town the next day to one Sid Sellar.

Getz Star

Chicago—Stan Getz will be guest star at a concert and dance Nov. 20 at the Pershing ballroom, a promotion engineered by bassist Ernest Norckam, who will head the unit backing Getz. Bash will run from 4 to 8 p.m.

Now On The Air

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

Les Cuts Trancs

Chicago—Les Brown's band has been added to the roster of units recording for World transcriptions. He was scheduled to cut his first tunes for them in November.

Lil Green To Aladdin

Chicago—Blues singer Lil Green has been signed by Aladdin records to a year contract, during which she will cut 16 sides for the label.

BOB HOPE (NBC, Tues., 6-6:30 p.m., PST). Les Brown, conductor; Frank Costello, arranger; Al Armer, orchestra manager. Violins—David Frisina (concert master), Paul Nuro, and Bob Sushali; viola—Stan Harris; sax—Ronnie Lang, Batsch Stone, Dave Fall, Abe Mead, and Ed Schary; trumpet—Frank Beach, Woe Hansel, Bob Fowler, and Robert H. Higgins; trombone—Ray Klein, Ray Sims, Ralph Piffner, and Stumpy Brown; rhythm—Gene Clark, piano; Ray Leatherwood, bass; Bob Gibson, guitar, and Dick Shanahan, drums.

TIME FOR MUSIC (ABC, Sat., 9-9:30 p.m., PST). Buzz Adam, conductor; Joe Heaven, arranger; Jack Busch, orchestra manager; Carol Richards, vocal. Violins—Leonard Atkins, Vera Duck, Karl LaMagna, and Jack Ross; cello—Karl Rosener; bass—Stella Castelloni; trumpet—Bill Kirklin, Tigger Haines, and Pete Condeoli; trombone—Calvin Glyde and Dale Brown; sax—Byland Weston, John Hellner, George Poole, and Jack Busch; French horn—Gene Sherry; rhythm—Roger Ronner, piano; Edward McKimney, bass, and Murray Gaer, drums.

(Same group, ABC—Hollywood staff orchestra, also heard on STAND BY, Sunday, 7:30-8 p.m., PST.)

EDGAR BERGEN SHOW (CBS, Sun., 5-5:30 and 8:30-9 p.m., PST). Ray Noble, conductor and arranger; Dave Klein, orchestra manager. Violins—Olcott Vail, Misha Russell, Nick Piant, Raoul Polakko, Sam Middleman, and Morris King; sax—Jack Damon, Donald Bonomo, Dave Harris, Frank Chase, Bob Romeo, and Bud Smith; trumpet—Charles Giffard, Zehn Zarsky, and Red Nichols; trombone—William Schaefer and Carl Loaffner; rhythm—Sam Frazer, piano; Larry Brown, bass; Ormond Downes, drums, and George Van Eps, guitar.

Capsule Comments

THE COLLEGE INN STORY

Hotel Sherman, Chicago Despite the wealth of material in its own history (oldest night club in America, they claim) to draw upon, The College Inn Story, which opened at the Hotel Sherman early this month, is no 21-gun affair. Following a series of tremendous Salute shows (to Gershwin, Cole Porter, Rodgers & Hammerstein) which won fame from coast to coast, this one comes on with all the impact of a cap pistol. Lack of good music is its principal fault, which is why this summation will be short. Even a reprise of the best tunes from the previous Salutes doesn't fill the gap.

Ernest Byfield gets more billing than Orson Welles in his most Wellesian epic. He presents it, he suggested it, he helped write it, he assisted in its production, he does everything but appear in the show. But his name was mentioned so often in the script that even this dereliction wasn't apparent. About the only credit given Frank Bering was putting shoes on the Katherine Dunham dancers when the show reached that part of the room's history.

High spot in the entire show was the hilarious monologue contributed by Cliff Norton in behalf of a fund to create an ammunition dump for Chicago's juvenile delinquents. The entire story was written with tongue in cheek, much of it broad satire, plenty of plain burlesque, and an almost-constant ribbing of Messrs. Byfield and Bering. The former definitely has a terrific sense of humor. He'll need it to laugh this one off.

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# Interest In Flanagan Booming

By JOHN S. WILSON

New York—RCA-Victor's all-out attempt to revive interest in dance bands through its buildup of Ralph Flanagan on the 49 cent Bluebird label is turning out to be pretty successful in its early stages. Following a good reception for Flanagan's

first two releases, Victor kept up the pressure by issuing four single Flanagan sides at one time in October, an almost unheard of procedure.

This was done partially to satisfy disc jockey demand for enough Flanagan wax to make up 15-minute and half-hour programs, partially to follow up hard on the good reception of his first two discs.

### No Profit

Indicative of the interest created by the first Flanagan records is the fact that a California distributor ordered 5,500 of the platters rushed to him by air mail, the expense of which would allow the distributor to merely break even

at best, according to Victor officials.

Many dealers are having no trouble selling the 49 cent discs for 63 cents or 79 cents, a practice which is not hindered by the fact that the Bluebird label, at a casual glance, looks almost exactly like the Victor label. In San Antonio, a disc jockey renamed one hour of his show *The Ralph Flanagan Hour*, despite the fact that only four sides by Flanagan were available at the time.

And in Cleveland, the local Glenn Miller fan club enthusiastically changed its name to the Ralph Flanagan fan club.

### Up to You

This latter move may or may not have caused Victor officials some qualms. Although the general reaction to the first Flanagan releases was that they were a pretty faithful copy of the old Glenn Miller style, official Victor policy seems to be that they don't know from styles. You listen to the records, they say in effect, and if you want to think they sound like Glenn Miller that's your privilege.

After all, they like to point out, when one reasonably hip disc jockey heard the band for the first time he announced that it sounded exactly like the old Artie Shaw crew.

### Might Not Like

Reason for all this pussyfooting, of course, is that Victor already has on its roster one Tex Beneke, inheritor of the Miller library and mantle. And to publicly admit that you're trying to beat one of your own stars at his own racket might be considered indelicate in some quarters, particularly Beneke quarters.

Flanagan himself plays along with the official Victor line.

"What we're trying to do is to get back to that danceable beat," he says. "The trouble with most bands today is that they're trying to imitate the big vocalists, probably because the vocalists are so popular. The result is that slow, draggy tempo that's so hard to dance to. People don't know where to look for dance music nowadays. One thing that's made me happy about our records so far is that kids say they like the band because it plays ballads with a swing."

The man who is putting swing



New York—Part of Victor's new "stock company" plan, in which a band, combo, and singers are on call for whatever needs immediate waxing, are singer Harry Prime, left, and band leader Ralph Flanagan, right. Story on Flanagan in adjoining column.

back in ballads started his professional career by spending seven years as pianist and arranger for Sammy Kaye. He was rescued from this by the war, an event which landed him in the U. S. maritime service band at Sheepshead Bay, N. Y., again as pianist and arranger. After the war he devoted himself exclusively to arranging and at one time was showing simultaneously for Sammy Kaye, Charlie Barnet, and Boyd Raeburn.

Later, when he was writing for Hal McIntyre and Tony Pastor, he became music director of the short-lived Cosmo records through the simple fact that both McIntyre and Pastor recorded for the label. When Cosmo died, Herb Hender, who had headed the label, started Rainbow records and got the idea of putting out an album of Glenn Miller-styled arrangements to be called *A Tribute to Glenn Miller*.

### He Was Handy

Since Flanagan was handy, Hender had him make the arrangements and conduct the band on the date despite the fact Flanagan never had arranged for Miller and never had even met the trombonist. This lack of association was tartly remarked on by some critics when the album appeared.

This album was the first and only occasion which made Flanagan's name known outside of trade circles until he was given his current Bluebird assignment. Since then he has been arranging for Perry Como, a chore he still han-

dles, and for various radio shows. This profitably placid existence was interrupted when Joe Cuida, Victor pop a. and r. head who had been impressed with Flanagan's *Tribute* album, called him in and asked him how he'd like to record with his own band. Ralph said sure. What other specifications were set up for the band, aside from the revival of the danceable beat, are not yet being mentioned by the parties involved.

The band Flanagan is now using is a studio crew, but the personnel has been almost identical on all his dates so far. He is using Red Solomon, Jimmy Maxwell, and either Billy Butterfield or Chris Griffin on trumpets; Buddy Morrow, Bill Rausch, Johnny D'Agustino, and Billy Pritchard, trombones; Bernie Kaufman, Harry Tirrell, Al Klink, Hank Ross, and Ernie Caceres, saxes; Bob Haggart, bass; Billy Roland, piano; Terry Snyder, drums, and Harry Prime, vocals.

### In No Hurry

Naturally it is assumed that if the band makes even a reasonable hit on records, Flanagan will form a permanent group for some in-person work. Ralph is interested in this but he doesn't want to rush it.

"I want to build up a big demand for the band before I launch it," he says. "I wouldn't want to do it the way I've seen others do it—go out and struggle and struggle. The big thing in the band business today is records, and if we can start out with a big reputation on records we may be able to avoid a lot of rough going."

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IN THE SQUARE

Barney Josephson is planning to turn the old Cafe Society Uptown into a straight restaurant . . . Claude Thornhill has moved from Willard Alexander to Joe Glaser's ABC agency . . . KFWB in Hollywood joined NBC in banning Margaret Whiting's platter of *Six Times a Week and Twice on Sunday* . . . Art Mooney added a new twist when he played the Adams theater in New York, invited the audience to dance on the stage after the last show.

George Shearing, now at the Silhouette in Chicago, is due back at Bop City on Broadway for three weeks starting Dec. 8 . . . Nick Buoni, Harry James trumpet man, and model Betty Brosemer are blazing with luv . . . Terry Swope, former Benny Goodman vocalist, is touring as a single on the Argentina, of the Moore-McCormack line . . . Page Cavanaugh is re-forming his trio on the west coast . . . Lucky Millinder signed with GAC, office which lost Bobby Byrne to Glaser.

Les Paul, who goes into Detroit's London Chop house on Dec. 1, lost his dad recently in Waukesha, Wis., the old home town . . . Shorty Rogers, Woody Herman trumpet, joined his wife until after the birth of their baby. Ed Badgley is subbing . . . Will Back left the Chicago office of GAC after 1½ years, may join McConkey agency . . . Bop City wants a return date in a couple of months on Jackie Cain and Roy Kral, according to their bookers.

The Ben (Columbia) Selvin expects an image in March . . . Savoy records signed Sarah Vaughan's cousin, Irene Vaughan . . . Marcin Rocchietti of Chicago replaced Sal Sparrassa on trumpet with Raymond Scott . . . Chuck Peterson, now trumpeting in the house band at the Fox theater in Detroit, took a beating from hoods in a lily white bar while attempting to have a drink with Billie Holiday, who



sang with the old Artie Shaw ork when Chuck was in the brass section. Frankie (Mule) Laine opens at Bop City in Manhattan for four weeks starting Dec. 29 . . . Harrison Smith has written a tone portrait, *Blues for Bunk*, arranged by Aletha Mae Robinson . . . Leonard Feather has moved his Tuesday night Manhattan jam sessions from Three Deuces to Cafe Society, going on after the regular midnight show . . . Fran Warren has joined the Henry Morgan radio show as a regular (NBC, Fridays, 8 p.m., EST).

Gov. Earl K. Long of Louisiana made Johnny Long, the band leader, a colonel and aide-de-camp on his executive staff . . . Connie Leigh, former Jimmy James chirp, now in the cast of *High Button Shoes* . . . Lester Young, currently with JATP, takes a combo into the 421 club, Philadelphia, from Nov. 28 to Dec. 2, and will play the Pershing ballroom, Chicago, on New Year's Eve, returning to Grans Jan. 13 . . . Joel Livingston, gitan, and his Phyllis, former canary, expect in January.

A west coast Negro newspaper announced that Billy Eckstine and Lena Horne would be starred as lovers in the coming MGM film based on the old Cotton club shows in Harlem. Joseph Pasternak, producer, says it isn't true but that it would be a swell idea . . . Zeke Manners, now a jock, promised his audience as guest "the man who made *Mule Train* a hit, my cousin, who played B-flat bull whip on the Frankie Laine waxing. You'll hear him take a whole chorus all by himself!"

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### THE HOLLYWOOD BEAT

# Oasis, Coast Night Club, Becomes Crewcut Room

By HAL HOLLY

Hollywood—Maybe you don't think *Down Beat's* \$1,000 word will fill that great big hole in our vocabulary, but Eddie de Sure, operator of the local hotspot formerly known as the Oasis, and his new associate, Curtis Moseby, grabbed it as the tag for their new nitery venture—and the Oasis officially became the Crewcut room as of Oct. 31.

Chances are that the program of entertainment lined up won't fit in with everyone's ideas of what crewcut music may mean, but from advance notices it sounded like a good, lively layout and a much needed bounce for L.A.'s lagging night life.

#### Signed to Open

Signed up as openers were Dolores Parker, ex-Ellington singer; Marjory Day, a local gal of promise; Scat Man Crothers; Larry Stevens (he's the headliner); a line of yum-yums from the late *Sugar Hill* show, and a combo under trumpet man John Anderson, recently returned from his tour as ork leader with the Rochester show.

Whatever it is, we hope it marks a comeback for Moseby, a landmark in the music business here since the old days of his Kansas City Blue Blowers (Moseby played drums) and the Apex club, where we first heard such great musicians as Lionel Hampton, Buck Clayton, Lawrence Brown, and others.

#### Open Doors

Transformation of the Oasis into the Crewcut room also marked establishment there of a strictly open-door policy, meaning it will be one of the few L.A. nitespots run on the American plan.

**DOTTED NOTES:** Yeah, the Harper Goff whose banjo playing with the Firehouse Five really broke it up at the recent second annual Dixieland Jubilee here is the same Harper Goff whose illustrations you have seen in *Esquire*, *Coronet*, and other national mags.

Warner Brothers, with *Young Man with a Horn* in the cutting room, is planning another serious

film on jazz, *The Two Worlds of Johnny Truro*. Irmgard Von Cube and Allen Vincent are doing the screen treatment from the George Sklar novel.

#### Most Interesting

But the most interesting musical item from the movie lots comes from RKO, where Dave Barbour is doing an acting-playing role (a guitarist who operates a shake-down racket as a sideline) in *Blind Spot* (Claudette Colbert and Robert Ryan). One sequence takes place during a session at the guitarist's apartment.

With Dave you'll see and hear Ernie Royal, trumpet; Walt Yoder, bass; Hal Schaefer, piano; Alvin Stoller, drums, and Vido Musso, tenor. Unusual effort was being made to make the sequence authentic, thanks to the picture's director, music-wise Mel Ferrer, the *Lost Boundaries* star.

#### Lay Off, Boys

Blustery Spike Wallace's chances of holding his job through another Local 47 election hit a new low as one of his boys headlined a page of something in the union's expensive house organ with the order: "LAY OFF CRITICISM!" . . . Ella Fitzgerald, in Hollywood just exactly part of one day during visit here with the Granz unit, made good use of the time by taping a show with Bing Crosby for CBS. It's for release about the time this issue hits the stands.

Ziggy Elman was offered a big price by the Palladium to take a turn there after Harry James, with a band similar to that he uses on MGM records. He had to turn it down because he's up to his ears in radio work with the Sinatra show (five days a week).

## Los Angeles Band Briefs

Mal Stern, who opened recently at Mo-cambo with ork featuring 15 violins, held over for Vic Damona date there.

George Shearing set for first L.A. appearance with date at Red Feather starting Jan. 7. Follows Charlie Ventura, who opens at Feather Dec. 7.

Pete Daily closed long run at Monkey room, moved to San Francisco's Hangover Nov. 7. Trombonist Herb Harper's unit replaced. Lineup included Rico Valdes, cornet; Bill Wood, clarinet; Jack Peoples, piano, and Jack Cooper, drums.

Roy McHargue took over Matty Mallock's spot with Red Nichols' Hollywood Hangover crew. Matty busy with radio and arranging assignments.

Matty Mallock and Tico Robbins orks held over at Ciro's for Sophie Tucker date. Both bands on "indefinite" tickets.

Jimmie Greer left Florentine Gardens for Del Mar beach club. Gil Gardner leading show and dance ork at Florentine.

Freddy Martin signed for nine-week stand at Palladium starting Dec. 27.

Barl Barton combo, which has been doing Monday night stint at Larry Potter's, slated for fulltime assignment starting Dec. 2.

Buddy Banks into Dawa Best room on three-week ticket starting Nov. 21.

Andrew Blakesey, former Ory trumpet, and Chicago Dixielanders holding Beverly Caverns stand, with ops dickering for George Lewis' New Orleans band.

Page Cavanaugh trio opened at Oceanhouse, Santa Monica beach spot, Oct. 29.

#### L. A. KEYSPTS

Aragon—Harry Owens, Starling Youngs  
Beverly Caverns—Andrew Blakesey  
Beverly Hills hotel—Eddie Oliver  
Biltmore hotel—Henry King  
Cobalt—Frank Woolley  
Casino Gardens—Casuals—Saturday night only

Charley Fay's—Abbey Brown  
Ciro's—Matty Mallock, Tico Robbins  
Club 47—Zutty Singleton  
Cocoanut Grove—Eddie Fitzgerald  
Crewcut room—John Anderson  
Dawa Best room—Buddy Banks  
Florentine Gardens—Gil Gardner  
Hangover club—Red Nichols  
Larry Potter's—Les Parker  
Mo-cambo—Mal Stern  
Monkey room—Herb Harper  
Palladium—Harry James  
Red Feather—Mal Irvin  
Embassy four  
Riverside Rancho—Tex Williams  
Roosevelt hotel—Bill Fennell, Alfredo  
Garnie  
Zamas—Lefty Johnson

## Tradesters Puzzled By Brown's Atlantic Sides

### Sidemen Switches

Tenor man Herbie Steward replaced Joe Legano in Artie Shaw's band, pianist Gil Barrios took over Dodo Marmarosa's chair . . . Jack Agee, baritone, for Harvey Lavine, and Chunky King, trombone, for Don Davis in Tony Pastor crew.

Max Roach left Charlie Parker, was replaced by Roy Haynes . . . Changes in Gene Krupa band: Harvey Lavine, baritone (from Tony Pastor), for Dale Keifer, and Dolores Hawkins . . . Jack Weldon, baritone, replaced Al Curtis in Jack Fina's ork.

Changes in Jimmy Dorsey band: Shorty Sherock, trumpet, for Lee Katzman; Edwin Caine, alto, for Doc Clifford, and piano man Ken-ny Washohn out, no replacement at presstime.

New York—Atlantic records had some tradesters puzzled by the fact they followed the release of Ruth Brown's platter of *I'll Get Along Somehow*, backed by *Rocking Blues*, with another waxing consisting of two sides of *I'll Get Along Somehow*.

Story behind it is that Ruth's regular routine on *I'll Get Along* includes a rather long recitative, with two sides required to get in the whole thing. However, some distributors warned Atlantic that they couldn't sell a ballad platter that was two sides long. So Atlantic cut it on one side, leaving out the recitation.

Shortly after the platter came out, a couple of small labels copied Ruth's full version of the number and cut it with their own artists. So Atlantic retaliated by waxing the recitative as a second side and mating it with one side which already had gone out. Two part date came out three weeks after the original side had been issued.

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### Randall Rehearses Four-Trombone Band In L.A.



Los Angeles—Rene Egisi, now known as Ray Randall, has a band which has been rehearsing here in preparation for a location date sometime soon. With arrangements by Vince Delmar, Randall hopes to have a unit which can be as commercial as Sammy Kaye and as musical as Woody Herman. Working with him in this high purpose are

Max Wiegand, piano; Eddie LaFreniere, guitar; Lloyd Pratt, bass; Tom Lommell, drums; saxes (left to right)—Joe Koch, Jack Laird, Guy McReynolds, Bernie Flymen, and Joe Stafford; trombones—Randall (standing), Lloyd Ulyate, Bennie Benson, and John Hallibarton; trumpets—Sam Levine, Conrad Gozzo, and Herbert Karr.

### To Build Stordahl

New York—Axel Stordahl, long-time arranger and conductor for Frank Sinatra, is set for a buildup as a leader by Columbia records. He'll cut instrumentals for the platter house. It's also planned to use him in back of Sinatra from time to time.

### Red Allen In Midwest

Milwaukee — Back in the mid-west after several months on the west coast, Red Allen finished a 10-day date at the Continental club here Nov. 14. Trombonist J. C. Higginbotham, altoist Don Stovall, and drummer Eddie Bourne are still with the unit.

### Fisk, 'Time To Retire'

Chicago—Charlie Fisk, called in a 1940 *Beat* review leader of "the greatest unknown white band in the country," and this year reported as sounding like Charlie Spivak, has disbanded permanently. He plans to stay in Butler, Mo., where his father owns a theater.

## HOLLYWOOD TELE-TOPICS

# Ballroom Hires Hotel Ork To Feature On TV Show

By CHARLIE EMGE

Hollywood—Those who have been watching the slow and often questionable development of television and wondering just how it will affect the dance band business should be interested in one of the most recently launched shows in this territory, a new KTLA production built around Harry Owens' Hawaiian-styled band and troupe of entertainers.

This hour-long program, released here at 8 p.m. Friday evenings, originates in the Aragon, the only ballroom on the once-lively Pacific shoreline still operating six nights a week. Owens, as we reported in our general band news department a while back, is the band leader who set himself up on a week-

end deal at the Aragon as added attraction to the regular fulltime band.

### Wondered

We wondered at the time just what Owens, who has played nothing but hotels—and the best—out here for years, was up to in taking a straight dance spot—and a part-time job, at that. It was for this television show.

Under terms of the contract, KTLA is underwriting the cost of the weekly TV production pending sale of the show as a package to a sponsor. Owens and his bandmen have a nice little job at the Aragon, with their extra stipend from the TV stint (it averages around \$30 a man for the two-hour rehearsal and one-hour show) giving them a pretty fair week's pay, which they can supplement with casuals during the early part of the week.

### Trademark

The Owens trademark is a highly marketable and not unpleasing combination of what we call Hawaiian music and the American dance form. He plays trumpet himself, carries a unit consisting of piano, bass, drums, standard guitar, steel guitar, three saxes (with doubles including two violins), trumpet, and ukulele.



Charlie Fisk end deal at the Aragon as added attraction to the regular fulltime band.

## Drop Whole Ory Band From AFM

Hollywood—The entire Kid Ory band was erased from membership in the AFM by direct order from union head James Petrillo Nov. 3. Apparent reason was that Billy Berg, op of the club at which they were playing (Kid Ory's Jazz club) owes money to members of Local 47.

Members of Ory's crew are: Teddy Buckner, trumpet; Joe Darenahour, clarinet; Lloyd Glenn, piano; Ed Garland, bass, and Minor Hall, drums.

## Sign New Vocal Unit

Los Angeles—Knight records recently signed a new vocal group, the Nightingales, to a wax pact. Agreement calls for 12 sides by the group.



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## Only Subscribers To Vote In Poll

As announced earlier in the year, ballots for the 1949 annual *Down Beat* band poll have been mailed to the 14,000 subscribers to this newspaper and their combined voice will select the winning bands, combos, musicians, and vocalists of the year.

No ballots will be printed in the columns of *Down Beat* as in previous years, but results of the voting will be carried as the ballots are returned and are tabulated, starting with the next issue, Dec. 16, which will go on sale at the newsstands on Friday, Dec. 2. Final results will be announced in the following issue, that of Dec. 30, on sale Dec. 16.

As in past years, trophies will be awarded to all of the winners. A first, second, and third dance band will be chosen, the usual mythical all-star band of three trumpets, three trombones, two altos, two tenors, one bary sax, clarinet, piano, drums, bass, guitar, arranger, and male and girl singers with band. Prizes also will go to favorite instrumental and vocal combos, male and girl vocalists working as singles, king of corn, and favorite soloist.

In addition to the ballots already mailed to current subscribers, a blank ballot will be mailed to every person who subscribes to *Down Beat* from now until Nov. 20, when the poll will officially close.

Editors of the *Beat* believe this year's poll will be more representative than ever, since the subscription list affords a complete cross-section of *Down Beat's* readership, including many professional musicians, leaders, bookers, agents, managers, press representatives, club, theater, and ballroom operators, and, of course, hundreds of fans, dance devotees, and music lovers.

More than 1,000 subscribers are in foreign countries, a group which did not have full opportunity to express its preference under the old balloting system, as copies with the initial blank ballot each year seldom reached them before the final deadline. Most of them are avid jazz fans and their impact probably will be felt in the results.



### NEW NUMBERS

- BLISS**—A daughter, Melody Kathryn (6 lbs., 5 oz.), to Mr. and Mrs. Nicky Bliss, Oct. 19 in Chicago. Dad is trumpeter and leader of unit at the Olde Celler.
- CAVANAUGH**—A son to Mr. and Mrs. Dave Cavanaugh, Oct. 1 in Hollywood. Dad is saxophonist, conductor and arranger for Capitol records.
- COPELAND**—A daughter to Mr. and Mrs. Alan Copeland, Oct. 11 in Los Angeles. Dad is with the Modernaires vocal unit.
- DANCE**—A son, Rupert Stanley Frank (8 lbs., 4 oz.), to Mr. and Mrs. Stanley Dance, Oct. 10 in Cottingham, Braintree, Essex, England. Dad is jazz critic; mom, former Helen Oakley, is also a jazz critic.
- FOSTYNE**—A son, Robert Elliott Jr., to Mr. and Mrs. Bob Fostyne, recently in Pittsburgh. Dad is trumpeter and teacher; mom is teacher of piano.
- FOSTER**—A son, James (7 lbs., 5 oz.), to Mr. and Mrs. Stuart Foster, recently in New York. Dad is former TD vocalist now working with Russ Case's orchestra for MGM.
- HUBBARD**—A daughter, Laura Jacqueline (6 lbs., 3 oz.), to Mr. and Mrs. Eddie

- Hubbard, Sept. 29 in Chicago. Dad is disc jockey; mom is former Mercury sack Jackie Smith.
- KASSEL**—A son, Douglas James (7 lbs., 8 oz.), to Mr. and Mrs. Don Kassel, Oct. 9 in Chicago. Mom is daughter of trumpeter Jimmy McPartland.
- LANDSTROM**—A daughter to Mr. and Mrs. Don Landstrom, Oct. 11 in Burbank, Calif. Mom is daughter of nitery operator Bryan Pop.
- LIVINGSTON**—A son to Mr. and Mrs. Alan Livingston, Oct. 2 in Hollywood. Dad heads Capitol records' children's department.
- MARGOLIS**—A son, Sander M. (6 lbs., 7 oz.), to Mr. and Mrs. Dave Margolis, Oct. 20 in Brooklyn, N. Y. Dad plays tenor with Lenny Rogers.
- OAKLAND**—A daughter to Mr. and Mrs. Ben Oakland, Oct. 7 in Hollywood. Dad is song writer.
- OWENS**—A son to Mr. and Mrs. Harry Owens, Oct. 9 in Hollywood. Dad is leader.
- PAYTON**—A son to Mr. and Mrs. Lennie Payton, Oct. 3 in Philadelphia. Dad heads own trio.
- PUTNAM**—A daughter, Deborah Susan (7 lbs., 4 oz.), to Mr. and Mrs. Bill Putnam, Oct. 10 in Chicago. Dad heads Universal records.
- ROBBINS**—A son, Berlin Jackson Robbins Jr. (8 lbs., 14 oz.), to Mr. and Mrs. Berlin Robbins, Sept. 27 in Tupelo, Miss. Dad is bassist and leader in Memphis.
- STOLLER**—A daughter to Mr. and Mrs. Morris Stoller, Oct. 6 in Hollywood. Dad heads William Morris agency office there.
- TESSICINI**—A daughter, Rebecca (2 lbs., 2 oz.), to Mr. and Mrs. Joseph Tessicini, Oct. 13 in San Francisco. Mom is former Lawrence Welk saxist Venita White.

## With A Sigh



Chicago—A real oldtimer, and a sure prod for nostalgic memories, is singer Flo Henrie, above. Flo has just had a record issued on the *Musique* label on which she sings two Charles Maddox and Woody Olson tunes, accompanied by the Adele Scott trio. Flo and the late Lil Bernard were known as the female Van and Schenck when they hit their heyday in the early '30s. Flo completed a long run at Chicago's Club Alabam not so long ago, still singing with a sob and a sigh in her sweet-voiced style.

## Gone



New York—Press releases on Harry (The Hipster) Gibson's opening Oct. 18 at Cafe Society described him as "the man from another planet"—another way for saying he's out of this world. With Gibson, above, in the show are comedienne Jackie (Moms) Mabley and singer Ann Cornell. Billy Taylor's quartet and intermission pianist Cliff Jackson were held over.

### TIED NOTES

- McCONNELL-JENSON**—Jack (Duff) McConnell, clarinetist, and Ann Jensen, Oct. 23 in Chicago.
- ROSSI-WOOLSEY**—Ray Rossi, pianist with Sam Donahue and Betty Woolsey, Oct. 8 in St. Paul, Minn.
- RUDNICK-SMEARER**—Edward A. Rudnick, lead sax and violin with Ken Harris, and Betty Shearer, recently in New Orleans.

### FINAL BAR

- DAVIS**—James Davis, 34, musician on KFRC, San Francisco, Oct. 11 in Berkeley, Calif.
- DOCTOR**—Karl Doktor, 64, violinist and with Adolf Busch founder of the Busch string quartet, Oct. 10 in New York.
- DORE**—Daniel Dore, 78, musical comedy composer and conductor, Oct. 16 in Plainfield, N. J.
- MARTIN**—Howard Martin, 28, alto player, Oct. 27 in Chicago.
- MITSON**—Eddie Mitson, 65, circus musician, Oct. 12 in Saginaw, Mich.
- ORMANDY**—Mrs. Rosalie Ormandy, 78, mother of Philadelphia orchestra conductor Eugene Ormandy, Oct. 12 in New York.
- PERRY**—Bill Perry, musician, Oct. 4 in Livermore, Calif.
- PETERS**—Fred H. Peters, 66, bassist, Oct. 3 in Philadelphia.
- SHAFFER**—Harvey E. Shaffer, 39, guitarist and leader of the King Harvey trio, Aug. 21 in plane crash in Corona Pass, Colo.
- SWAIN**—John Swain, 36, bassist, Aug. 21 in plane crash in Corona Pass, Colo.
- VANDER COOK**—Hale A. Vander Cook, composer and founder of the Chicago school of music bearing his name, Oct. 16 in Allegan, Mich.

## CHORDS AND DISCORDS

### Memo From Paris

To the Editors:  
Paris  
We just read in your early October issue, some information about various "activities" of Monsieur Eddy Barclay in the States which are mostly untrue.  
Regarding the recordings leased to Circle, we would like to point out that he had no right to use recordings made from radio broadcasts of the Radio Diffusion Francaise. The artists have not been paid and Claude Luter and his orchestra, who played with Sidney Bechet, were under an exclusive contract with our company, Jazz Selection.

Also, it is known—at least in France—that M. Barclay was not "the" organizer of the 1949 International Jazz Festival in Paris. Moreover, he never has been the owner of any night club in Paris.  
A. Ferreri

### 'Crewcut' Insidious

Atlanta, Ga.  
To the Editors:  
Your "Jazz Still 'Jazz'" editorial (Nov. 4 issue) was quite a relief to me. When the winner of the "Word" contest was announced as "crewcut," I was immediately beset with fearful and terrifying premonitions. I began hearing such things as "Come on, man, let's go blow some 'crewcut' tonight," or "Have you heard that fine 'crewcut' trio at the club?"  
I, for one, believe all jazzmen want their music recognized as a mature and fully developed art, not "the opposite of longhair." While jazz may be heart-inspired and somewhat guttural in its form of expression, it is just as much an art as the performing of a symphony.  
Thus, by placing jazz in the opposite category from the classics, we are tearing down the respect and appreciation which so many have tried for so long to establish in the minds of all music-lovers.  
Buddy Andrews

### Colorado Tragedy

Rawlins, Wyo.  
To the Editors:  
For the last two months I have been scanning your magazine for some sort of notice about my brother's death, and since it has not been forthcoming, I am taking the heartfelt duty to inform you about it:  
Harvey E. Shaffer, 39, known professionally as King Harvey, of Los Angeles, and John H. Swain, 36, of Billings, Mont., were both killed when the single-engine Cessna plane which Shaffer was piloting crashed on Corona Pass, Colo., on Aug. 21. Both men were employed in the King Harvey Three-O, which was currently engaged at the Maverick club in Sheridan, Wyo.  
Shaffer began his musical career in Omaha, where he played with such bands as Art Randell and Eddie Jungbluth. His guitar work and vocals were later featured with the bands of Red Nichols, Herbie Kay, Paul Pendarvis, Anson Weeks, and ultimately his own trio. John Swain played bass with the trio.  
I am submitting this information because, having been a fellow-musician with him the last eight years, I know he would have liked to have had it so.  
Gene Shaffer

### Bing, Bing, Bing

Los Angeles  
To the Editors:  
Like Britain, I think we have just too, too much Bing Crosby! On my radio one evening, six different stations had the voice of  
WILSON—Buster Wilson, 52, pianist with Kid Ory, Oct. 28 in Los Angeles.  
ZAREMBA—Augusta T. Zarembo, 108, former musician, recently in Bay City, Mich.

Bing. If you try to listen to Hawaiian music, Bing pops up on a record; if you listen to western, Bing is singing *Don't Fence Me In* or *The Last Round-Up*. If you want Spanish music, Bing's voice you'll get; if you want a patriotic song, Bing bursts forth; if you want a hymn, Bing will step right up and sing it for you. If you want a boogie beat, you get Bing and Lionel Hampton or Bing and the Andrews Sisters, or Bing and Connie Boswell. If you want *White Christmas* (and I don't) Bing, Bing, Bing.  
Aren't there any young singers in the world whose voices we have not completely sickened of, and who ought to be given an opportunity to sing on at least one of the stations? And what is more frightening, we now have Bing and his brother-imitator Bob Crosby, and may have four junior Bings haunting us before long.  
Lexa Egon May

### Academic Note

Northfield, Minn.  
To the Editors:  
Dr. Arthur M. Mizener is head of the English department at Carleton college, and deservedly so. I myself am simply an instructor in English.  
John (Jax) Lucas

### Raising Rollini Fans

Hawthorne, N. J.  
To the Editors:  
I read an article in your magazine some time ago about the Adrian Rollini trio. The writer said their music was pleasant, and certainly hit the nail on the head. It is the most pleasant music we have ever heard.  
One thing I always admired about this trio is that you can tell what song they are playing. You can hear the melody, which is an impossible thing with this be-boy stuff they are trying to make us like.  
I remember when the Adrian Rollini trio used to be known as "the biggest little band in the land." Mr. Rollini himself must be a wonder—there any instrument he doesn't play? I permit my children to stay up occasionally just to hear the Adrian Rollini broadcasts. Old and young alike enjoy this particular kind of music.  
Ruth Beaz

### Wants Confirmation

Washington, D. C.  
To the Editors:  
Not being a professional musician, my expressed opinion is not likely to stand up to an equal as that of Levin or Feather. However, I believe that Levin will agree that Charlie Ventura is playing some fine music.  
Charlie's engagement here at the Ball club deserved praises not only for the harmonious new sounds emanating from the versatile horns of the Ventura group, but for beautiful Betty Bennett's hot vocals—a voice surpassed by not even the greatest.  
If the occasion soon presents itself, will Mr. Levin please pass judgement on Betty and express his conclusion publicly?  
Walter Russell

### In Trust

New York—From Leonard Lyons' column:  
Mitchell Miller, the bearded oboe recitalist (and artists and repertoire head at Mercury records), lunched at the Stage delicatessen and then discovered that he had left his money at home.  
"Max," Miller told the proprietor, "I forgot my money so I'll have to write you a check."  
"I'll trust you," said the proprietor, studying the customer's face. "For 65 cents you won't shave off your beard."  
"Max, dear," suggested the proprietor's wife, "how do you know that without the beard he doesn't owe us more?"



# Things To Come

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

**BENNY GOODMAN'S ORCHESTRA** (Capitol, 10/27/49). Trumpets—Doug Hastings, Al Stewart, Ziggy Schatz, and John Wilson; trombones—Mario Duane, Billy Byers, and George Monte; sax—Mike Goldberg and Mike Cicalese, alto; Zoot Sims and Eddie Wasserman, tenors; Bob Dawson, baritone; rhythm—Buddy Greco, piano and vocals; Bob Carter, bass; Frank Beecher, guitar; Sonny Igou, drums, and Dolly Houston and the Featherstones, vocals.  
*I Had Someone Else, Brother Bill, Spin a Record for Me, and Got Yourself Another Fool.*

**LENNY ROGERS QUINTET** (King, 10/17/49). Lenny Rogers, trumpet; Dave Margolis, tenor and clarinet; Ted Sumner, drums; Johnny Gray, bass, and Marty Swoff, piano.  
*I Wake Up Every Morning with a Heartache, Fushert Sarama, The One I Love Belongs to Somebody Else, and In Time.*

**J. J. JOHNSON'S BAND** (New Jazz, 10/17/49). J. J. Johnson, trombone; Sonny Sitt, tenor; John Lewis, piano; Max

Rauch, drums, and Nelson Boyd, bass.

*Blues and Blue Mood*, both by Johnson.

**GEORGE NOLAN with WILLIE MITZ BAND** (Metronome, 10/17/49). Willie Mitz, clarinet and flute; Sonny Mann, drums; Chuck Holden, piano; Allen Halon, guitar, and Al Belmont, bass.

*Today Would Have Been Our Anniversary and Somebody's Walking Around in My Dream.*

**DOC EVANS' DIXIELAND BAND** (Art Floral Records, 10/30/49). Doc Evans, trumpet; John MacDonald, clarinet; Al Jenkins, trombone; Carroll Lee, piano; Willie Sutton, bass, and Doc Conardo, drums.

*Milwaukee Jaz, Doctor Jazz, Play that Barber'shop Chord, Willie the Weeper, Walkin' the Dog, Ostrich Walk, Memphis Blues, and an original blues.*

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

## THE HOT BOX

# Walking Encyclopedia Of Jazz? It's Onah Spencer

By GEORGE HOEFER

Chicago—Jazz researchers have long been aware of several "walking encyclopedias" in the persons of Herman Rosenberg of New York and Onah L. Spencer of Chicago. The latter is especially fertile, and when *Windy city newspaper columnist*...



George

life and works of all the great colored composers and music figures around the turn of the century. He was born in Cincinnati, where he knew W. P. Dabney, the guitarist of whom the late Anton Dvorak once said, "He is a born composer and a natural musician." Dabney, now 84, was born in Richmond, Va., and wrote the first song published by a Negro in Virginia, *That Old Leather Trunk*.

He spent six months playing at the Chicago World's fair in '93. In later days he taught guitar, banjo, and mandolin. Dvorak had wanted Dabney as a pupil but the guitarist elected to enter politics and run a hotel in Cincinnati left to him by his uncle. He still has a lot of unpublished original songs that might be of interest to music publishers or to song collectors. Onah advises Dabney is owner and editor of a newspaper, called the *Cincinnati Union*, at 298 E. Fourth street, Cincinnati.

**JAZZ MISCELLANY:** Joe Watts, bass player and onetime tuba artist with Jelly Roll Morton's Victor recording band, now owns and plays in Tiny's Sea Wave, New London, Conn.

Roe DeJon, violin and amplified viola, playmate of Peck Kelly (the fabulous Houston pianist), Wild Bill Davison, and the late Snoozer Quinn, is now on a camp tour in a group that also includes the young bassist Charlie Traeger (recently with Brunis). DeJon, a Milwaukee lad, has played with the bands of Don Bestor and Benny Meroff, among others.

**New Magazine**  
Fred Hatfield, Hatfield Enterprises, Box 1622, Riverside Station, Miami, Fla., announces a forthcoming magazine, *Are You Listenin'?*, to contain news on records of all types, magazine articles concerning jazz published since 1900, jazz books, and discographies.

**An Authority**  
Spencer is an authority on the

street, Brooklyn, announces he is president of the New Sounds club, and that they are admitting new members from all over the world. Members receive cards, a club paper, pins, and pictures personally autographed by top musicians.

**COLLECTOR'S CATALOG:** Jerry Heermans, 5317 W. Agatite avenue, Chicago. Collects and trades ragtime sheet music. Interested in contacting other collectors interested in the same field.

**Likes Kenton, Herman**  
F. W. Grove, 1/73 Priory road, Aston, Birmingham 6, England. Wishes to trade British records for our Kentons, Herman, and Jazz at the Philharmonic records.

**Paulo Oiticica, Rua Adalberto Aranha 18, Tijuca, Rio Janiero, Brazil.** Wants to exchange opinions regarding American and Brazilian music.

**LaVerne Motley, 587 McDonough**

... six piano solos, including ... *Grandpa's Spells* ...

... Ferdinand Morton left behind a rich legacy ...

## Basie After Hamp At Chi Blue Note

Chicago—Count Basie's band has been booked into the Blue Note to fill the week of Dec. 5 between Lionel Hampton's two weeks and the Dec. 12 opening of Herbie Fields and Billie Holiday.

Artie Shaw is at the Note until Nov. 21, when Hampton opens. With Shaw are: trumpets—Don Paladino, Don Fagerquist, Dale Pearce, and Vic Ford; trombones—Ange Callea, Porky Cohen, Fred Zito, and Marius Russo; tenors—Al Cohn, Herbie Steward; alto—Anthony Raguso, Frankie Socolow; baritone—Danny Banks; rhythm—Gil Barrios, piano; Irv Kluger, drums; Richard Niveon, bass, and Jimmy Raney, guitar. Pat Lockwood is the band's vocalist.

## Woody-Nat Tour

New York—The Woody Herman-King Cole combination is due at the University of Iowa, Iowa City, on Nov. 18; then to Keil auditorium, St. Louis, Mo., Nov. 27; Oklahoma A. & M. College, Nov. 30; Stillwater, Okla., Nov. 31; Kansas City, Mo., Dec. 2, and Municipal auditorium, Oklahoma City, Dec. 4. Cole and trio play the Club Riviera, St. Louis, from Jan. 21 to 28.

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## Evolution Of Jazz



Jelly proved immensely popular in Storyville ...

● Ferd Morton returned to his birthplace, New Orleans, in 1909 after gaining pianistic renown afield. There he soon added to his stature working such celebrated Storyville spots as Lulu White's Mahogany hall and Tom Anderson's Annex. Jelly proved immensely popular in Storyville and, except for an occasional tour, remained in the Crescent city until 1915. Morton then left for California, making this his stomping ground until 1923. His next step was Chicago, then New York, Washington, D. C., and finally back to Los Angeles, where he spent his last days. A rolling stone, Jelly Roll probably enjoyed his greatest fame and fortune during his stay in Chicago (1923-1928), and his big automobile, fancy clothes, and assorted trappings reflected his prosperity.



... six piano solos, including ... *Grandpa's Spells* ...

● It was in and around Chicago that Morton made many of his greatest recordings as a soloist, with his own Red Hot Peppers, and in the company of such illustrious virtuosos as Joe (King) Oliver and Voltaire de Faut. His earliest recorded efforts, six piano solos including *King Porter Stomp*, *Grandpa's Spells*, and *The Chant*, were recorded for Gennett in September, 1923, and sessions for Rialto, Paramount, Silvertone, and Autograph followed. In 1926 Jelly Roll began a long association with Victor, cutting *Smoke House Blues*, *The Chant*, and *Black Bottom Stomp* with the Red Hot Peppers. Although the personnel of his band often changed radically from one recording session to another, Morton managed to obtain excellent results with a widely varied selection of sidemen.



... Ferdinand Morton left behind a rich legacy ...

● After leaving Chicago, Morton continued to record for Victor until late 1930. He resumed recording in September, 1939, when he cut eight sides for Bluebird using a nine-piece band that included Sidney Bechet, Albert Nicholas, and Wellman Braud. Later in the year, Jelly, now in failing health, made an album of *New Orleans Memories* for General (later released on the Commodore label). A few band sides for General and several piano solos for Jazz Man completed the end of a long and illustrious recording career. Jelly and his wife returned to the west coast where, weakened by previous illness, he passed away July 10, 1941. Fortunately, Ferdinand Morton left behind a rich legacy of the music and the spirit that was New Orleans.

# Claude's Style Aped By Most Hotel Crews

By Sharon A. Pease

Chicago—Back in 1938, Claude Thornhill had acquired an enviable record as a brilliant arranger and valuable piano sideman. His successful work with some of the nation's leading dance bands and outstanding radio and motion picture studio orchestras would likely have satisfied a less ambitious individual. However, Claude wasn't content with these accomplishments, so he set about the laborious task of scoring some 60 standard tunes—he had an idea for the creation of a new sound.

These unique arrangements, designed to spotlight his brilliant, subtle piano styling, inspired the organization of Claude's orchestra in 1939. He had invented a style that has since been so widely imitated that it is considered by many to be the standard hotel type of piano-featured dance music.

### Started at 12

Thornhill was born in Terre Haute, Ind., in 1909. His formal musical training began when he was 10 years old. "I was interested in dance music from the first," he recalls, "and started working jobs when I was 12. My chief early influences were the recorded works of the Paul Whiteman, Ben Bernie, and Jean Gold-

ette orchestras and the piano stylings of Art Schutt and Rubie Bloom."

While attending high school, Claude continued to work with dance groups, played at a local movie theater, and began experimenting with arranging. Following graduation he enrolled at the Cincinnati Conservatory of Music where, during the next two years, he studied organ, harmony, counterpoint, and theory as well as piano and arranging.

### Then New York

He also continued to job with dance bands and spent one summer as a member of Heavy Elder's orchestra on the S.S. George Washington, which plied the Ohio and Mississippi rivers. After a year with the Kentucky Colonels and a like period with Hal Kemp's band, Claude settled down in New York where he did radio and dance work with orchestras fronted by Jacques Renard, Paul Whiteman, Andre Kostelanetz, Freddy Martin, Benny Goodman, and Ray Noble.

When he was with the latter group, other sidemen included Glenn Miller, Charlie Spivak, Pee-wee Erwin, Bud Freeman, George Van Eps, Will Bradley, and Toots Mondello.

Claude moved to Hollywood in 1937. There he played and scored for MGM and did radio and record work with Bopé Hope and Bing Crosby. Later he helped Skinny Ennis organize his orchestra. Then, in 1939, he decided to form his own band. This group was disbanded in 1942 when Claude enlisted in the navy. He says, "Throughout the next three years I was assigned to the Pacific fleet. It was my duty to organize enter-

tainment groups and take them on tours that included most of the island bases and many remote outposts in battle sectors."

### Reorganization

Following his discharge in 1945, Claude reorganized his orchestra with many of the prewar personnel included. Before the ban he recorded for Columbia. Since the resumption of recording he has been with Victor.

As a piano style example, Claude has chosen a chorus from one of his original compositions, *Memory of an Island*. He recorded this number as a piano solo and it is included in the Columbia album, *Piano Reflections*.

This selection is a beautiful tone poem with an exhilarating South Sea mood. It is listening music and therefore not to be performed with a steady dance beat. Rather, it should be played *rubato*. An accurate conception of the composer's interpretation could best be acquired by listening to his recorded version. For example, the first 2½ measures maintain a steady pulse. A *poco retard* follows to the third count of measure four.

### Displays Eerie-

After a slight delay on count three, the florid melodic figure is played rapidly. Each succeeding repetition of this figure is played a little slower and the final one, in measure six, holds the high note. The basic harmonic structure is enhanced by the flowing chromatics, and the characteristic South Pacific eeriness is cleverly developed through the use of the sixth as the melody note at the end of each phrase and sentence of the principal theme (measures four

# Whoops! Everything Is Relative, Man

New York—While Victor Lombardo and his drummer-vocalist, Frank Collins, were en route back from a date at Norfolk, Va., they got into a discussion of the musical merit and artistic value of the current crop of pop tunes.

"I think most of them are pretty sad and give off a very strong odor," Collins remarked. Furthermore, thought Collins, people in the music and show business owe it to the public to try to raise the standard of pop songs.

"Take, for example, that tune, *Powder Your Face with Sunshine*," said the drummer, getting specific. "That tune stinks."

"You know who wrote that tune, don't you?" asked Vic.

"No," replied Collins.

"My brother, Carmen," said the youngest Lombardo.

Exit drummer doing double par-

adiddle. and eight).

Thornhill's experience in the southern island section of the world combined with his musical experience and talent has resulted in this sophisticated musical presentation of the calm romantic mood of the tropics—*Memory of an Island* reflects the excellent good taste that characterizes all of Claude's work.

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studio, Suite 713, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

# Petrillo Names TV Pay Scale

New York—Proposed scale for musicians on television films has been outlined in a memorandum sent out by James C. Petrillo to producers and agencies. Memo calls for \$27 a man for each program of 15 minutes or less for which the rehearsing, recording, and photographing does not exceed an hour.

Overtime was set at \$9 a man for each five minutes of program for which the rehearsing, recording, and photographing does not exceed 20 minutes. Overtime for rehearsals only is \$4.50 a man for 15 minutes or less.

Memo also said that musicians must be used as librarians at \$2.50 an hour and \$2 for assistants. Petrillo also asked for suggestions on how the royalty fund system used on recordings could be adapted to repeated plays of TV film.

Other matters covered by the memo:

- On dramatic scripts in which music and dialogue alternate, musicians must be hired for the show in its entirety.

- Producers must register identification of picture and music sound track with AFM.

- Music already recorded for other purposes will not be used on TV.

- Foreign sound tracks cannot be used without permission of AFM.

Moderate with expression

*p smoothly*

*a little faster*

*roll.*

*a tempo*

*molto rit.*

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New York—Noro Morales has started his own record company, Rivoli records. Platters will feature Latin-American stuff, will be unbreakable, and sell for 79 cents. Morales himself won't cut for his company, however. He's under contract to MGM.

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# De Franco Boys Get Critical — Of Selves

By SHIRLEY KLARNER

Milwaukee—For those who have been bored by critics' lambastings or laudatory dissertations on bands, Buddy De Franco and his sextet, recently at the Continental here, agreed to play a discomposing little game of self-appraisal. They criticized themselves as musicians and as a unit.

And opined De Franco, most loquacious member of the group: "Well, we've been together for just a few weeks, but I think all the musicians are great and the band sounds clean."

### Wants Variety

"Hearing nothing from a combo but one solo after another during an evening makes for dull listening, so I'd like to hear a variety of sounds, especially in the harmonic sense."

"We're doing something along those lines now, but we haven't been together long enough to fully exploit that possibility. Right now, I'm working on a five-minute production of Debussy's *Afternoon of a Faun* and Gershwin's *Rhapsody in Blue*."

### More Showmanship

"Also," he said, "I want to improve on showmanship. Oh yeah, and that reminds me about Tommy Dorsey's telling me that I make the job of playing clarinet look

too easy. You know, it's a rigid instrument, almost completely lacking in flexibility, and people don't realize you're working as hard as you are."

"So I guess I'll have to sell more. The critics have been very kind, however, so I'm still playing and liking it."

### 'Swingiest Group'

Teddy Cohen, vibist, has this to say: "I think we have the swingiest group outside of Bird's. Having a tremendous admiration for Milt Jackson and Terry Gibbs, I nevertheless feel that the full potentialities of vibes are yet to be realized, and that's something I'm working toward. I also have eyes to do some serious composition."

Frank DiVito, drummer, remarks, "This is a weird situation. I don't know what to say about my playing except that I don't think it's radically different from that of most modern drummers. I do try to pattern my style after Max Roach. His sounds and ideas are

# Hotel Unit 'Distinct Shock'

By JOHN S. WILSON

New York—In the Manhattan room of the New Yorker hotel, there is a five-man combo which has been playing there continuously for the last 13 years. The Manhattan room is a bar and small dining room, a rather inconspicuous little spot which is thoroughly overshadowed by the New Yorker's well advertised Terrace room.

It's the kind of hotel room where, if there were any music at all, you'd expect to hear some banal standards and pops being hacked out in tired, unimaginative fashion. If you knew the musicians had been there for 13 years you'd expect the results to be even a little more banal, tired, and unimaginative than usual.

### A Distinct Shock

That's why it comes as a distinct and pleasant shock to find that Peter Kent's veteran combo is one of the brightest small groups in town, ticking off a wide variety of numbers with imagination, taste, and vitality.

### In one set they will run a gamut

the greatest!" Guitariat Perry Lopez declares, "Striving for a definite beat and avoiding note-iness are my aims. One of my favorite guitarists, Tal Farlow, who isn't too well known, plays beautiful chords. I'd like to do just about the same thing."

"I also enjoy singing with the sextet, especially when I can do *Irony*, a wonderful tune written by Teddy. A desire to impart an intimate feeling to the people keeps me working on my vocals."

Teddy Kodik, bassist, reservedly says, "At present, I'm just concentrating on playing correctly. Curley Russell is one of my favorites. Frank Di Vito, who has improved tremendously, keeps a real swinging beat. We all dig working for Buddy the most."

### To Be Important

Harvey Leonard, pianist and introverted composer of *Extrovert* remarks, "The fact that all the guys in the group think alike is crazy. I wouldn't really care to comment on my playing, but I am interested in composition. I think that many of the young jazz composers of today are going to become important classical composers in the future."

The comments by these young instrumentalists express what so many others believe. No longer an irresponsible performer who uses his profession as a shield against well-deserved disapproval, today's musically mature musician depicts serious thinking.

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from a finger-busting novelty, to *Jazz Me Blues*, to a Gershwin show tune, to a three-tempoed version of *How High the Moon*, and come up with something interesting to listen to in each one. Because there is no dancing in the room, they can fool around with switches in tempo. According to Kent, the management has put no restrictions on them and they take advantage of their freedom by avoiding hokiness and dead ideas.

The only limitation facing them is the requests of customers, largely a transient crowd and frequently quite square. This brings pleas for such items as *Sylvia*. Probably nobody could take the malarkey out of a thing like that, but the Kent men make it reasonably inoffensive.

### Lots of Songs

As a result of their long period together, the group has an enormous repertoire. This summer, working the dinner hour in the Terrace room, they played two hours a night for four weeks without repeating a tune. This, plus their willingness to try a variety of ideas, gives them a great scope and flexibility.

Combo is made up of Charlie Scardino, bass, who has been with Kent for 15 years; Red Newmark, guitar, with Kent for 10 years; Deacon Eberhard, piano, with Kent for eight years; and Bob Creash, accordion, who has been with him a mere four years.

### Held in Leash

One of the things that makes this group listenable is the fact that the accordion is held in leash. There are no flying fingers all over the place. Consciously or unconsciously, Creash has picked up a lot of Joe Mooney's style, blending neatly into the ensemble and taking solos that show taste and thought. Kent is also getting a good sound from working his tenor and the accordion together.

In Eberhard, Kent has a stand-out pianist who is very much up on the modern stuff. Guitariat Newmark plays solos you never would expect to hear in a hotel room, while Scardino, the bassist, can swing the group with vigor when that is needed.

### Keeps Up

Kent himself plays an adequate tenor. His horn at times shows signs of some Bud Freeman influence, although he has kept up with the times musically. Kent has been playing since 1926. Twenty years

ago, before he devoted himself to the combo, he was working with Bert Ambrose in England and with Vincent Lopez here.

One other interesting feature about this group: they get a two-week vacation with pay every year.

# Capsule Comments

## HOT LIPS PAGE

### Village Vanguard

New York—Hot Lips Page has moved his combo from Jimmy Ryan's downtown to the Village Vanguard, replacing Mary Lou Williams and J.C. Heard, and is currently showing off one of the swingiest little outfits in town.

Lips is trying to put into practice what a lot of people have been saying the music business needs: a breaking down of the tight barriers separating Dixie, swing, and bop and using an amalgamation of the best facets of each. The resultant *ollo podrida* (that's Spanish for stew, Jack) is extremely encouraging. The music that Lips' group produces keeps moving along all the time.

Primarily they swing. With that as a basis, Lips will play *Royal Garden Blues*, *The Sheik*, and *Lemon Drop* in succession, but *Royal* doesn't come out traditional Dixie nor is *Lemon Drop* traditional (if we can say that now) bop.

There are elements of the basic tradition in each, but it is blended into what is primarily a swinging style which is exemplified in some wonderful riding choruses that Lips does on *The Sheik*.

Incidentally, an earlier characterization of Lips' bop as "weird" is hereby retracted. This was based on Lips' attempt to play bop against a Dixie beat, an idea which he has modified with quite tasteful results.

The idea of blending the various basic jazz styles, as Lips is showing, does not mean that you have to play all of them at the same time. As Lips is doing, it works out better if you take what seems good and fit it in wherever it seems most appropriate.

This is a noble experiment and, thanks largely to Lips' excellent musicianship and showmanship, one that results in good music and good entertainment. Current personnel is Vinnie Bairbey, alto; Ray Abrams, tenor; Hank Jones, piano; Aaron Bell, bass; Herbie Lovelle, drums, and Lips, trumpet and vocals.

## Wow

New York—As if a lyric writer's life weren't tough enough, he has to worry about all kinds of perfectly clean words in his songs now. Camel cigarette has nixed the use of *Lucky Old Sun* on any of its four radio programs because of the word "Lucky" in the title. Even Real Gone Vaughn Monroe, a Camel performer who is slightly attached to the song, can't use it on the sponsored show.

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**The Sheboulou Trio—  
Eddie Getz Quintet**  
 ♪♪♪ What Is This Thing Called Love?  
 ♪♪♪ These Foolish Things  
 ♪♪♪ Embraceable You  
 ♪♪♪ Stompin' at the Savoy  
 ♪♪♪ On the Alamo  
 ♪♪♪ Starlight Jump

Six sides for Beat subscribers, with Shelly Manne, drums, Bob Carter, bass, and Lou Stein, piano, stirring things up on the first four. All business office palaver aside, they are fine sides. Love was previously reviewed here, given a four note rating. Lou Stein shows an unexpectedly nice touch on Things, while Savoy rocks right along with Shelly booting as usual, this time with brushes. Jump is written around Love Is Just Around the Corner, showcases the astonishingly good alto work of midwesterner Eddie Getz, as does Alamo. (Down Beat 1, 2, 3.)

**Lee Konitz Quintet**  
 ♪♪♪ Tautology  
 ♪♪♪ Sound-Lee  
 More of the precise, exactly balanced sounds of the Tristano group. Konitz still impresses as a fabulously fleet and fertile alto man. Some equally good tenor work by Warne Marsh, too. (New Jazz 813.)

**Buddy DeFranco**  
 ♪♪♪ When We're Alone  
 ♪♪♪ Extrovert  
 Perhaps not consciously so, but still emulation of the slick Shearing commercial-music formula: the unison, long, flowing melodic line, with slight interval and harmonic changes. However, the band doesn't have the sleek, smooth, push which makes Shearing so successful, nor does it have the melodic appeal. DeFranco is a magnificent clarinetist, but once in a while his phrasing seems a shade too cerebral for

the material at hand. Don't, however, let this keep you away from Alone, an extremely diverting side. On Extrovert, scored by pianist Leonard, too often DeFranco is out on front of the ensemble by enough to cause the divergence to be noticeable. DeFranco's solo itself is quite a handful of keys. (Capitol 57-747.)

**BAND JAZZ**

**Dizzy Gillespie**  
 ♪♪♪ Emanon  
 ♪♪♪ Things to Come  
 Listed here merely to tell you that the old Musicraft masters are now out on MGM and should be bought. (MGM 10556.)

**Gene Krupa**  
 ♪♪♪ By the River St. Marie  
 ♪♪♪ Watch Out  
 Nice trumpet and alto over a better than average score of Marie, with the sound a cross between Oliver-TD and Les Brown. Out is another of the duets Roy Eldridge used to do with Anita O'Day, this time with Dolores Hawkins. (Columbia 38590.)

**DANCE**

**Ray Anthony**  
 ♪♪♪ Bye Bye, Baby  
 ♪♪♪ A Dreamer's Holiday  
 Two nice dance sides by Anthony. Pat Baldwin, who sings Baby, is a pert blonde, needs some more chest tones to complete her

**Top Drawer Discs**

**Combo Jazz: Tautology, by Lee Konitz quintet (New Jazz).**  
**Band Jazz: Emanon, by Dizzy Gillespie (MGM).**  
**Dance: My Hero, by Ralph Flanagan (Bluebird).**  
**Vocal: Lonely Girl, by Sarah Vaughan (Columbia).**  
**Novelty: You Rascal, You, by Woody Herman (Capitol).**  
**Concert: Serenade of Carols for Small Orchestra, by Morton Gould (Columbia).**

vocal style. Anthony uses the James lower register treatment for Holiday on his trumpet bit, while singer Dick Noel vocals aptly in the Eckstine vein. (Capitol 57-761.)

**Ralph Flanagan**  
 ♪♪♪ White Christmas  
 ♪♪♪ She Wore a Ribbon  
 ♪♪♪ Penthouse Serenade  
 ♪♪♪ Whispering Hope  
 ♪♪♪ Don't Cry, Joe  
 ♪♪♪ Swing to 45  
 ♪♪♪ Tell Me Why  
 ♪♪♪ My Hero

Eight sides by the arranger who has copied the Miller style, only with a less tubby beat. Trade reports are that these sides are really selling. They are good, competent dance music, with well-sung Harry Prime vocals. Evidently the Miller formula is still a good one. The rhythmic lightness mentioned certainly improves the style musically, even if Miller devotees consider this heresy. Swing is a riffer, its only solos being cautiously expressed trumpet and tenor choruses. (Bluebird 30-0006, 7, 8, 9.)

**VOCAL**

**Sarah Vaughan**  
 ♪♪♪ Fool's Paradise  
 ♪♪♪ Lonely Girl  
 La Vaughan certainly is vicious competition, even when she is singing completely straight as here. Such surety! (Columbia 38617.)

**June Christy**  
 ♪♪♪ I'll Remember April  
 ♪♪♪ Got Happy  
 Miss Christy singing April, one of her favorite tunes, backed by Pete Rugolo-scored strings and woodwinds. Technically her singing has improved a good deal. This side, however, lacks any personal warmth, seems learned rather than sung. Happy is up, has a less pretentious Christy, until she moves into a middle atempo section. There's interesting use of backing guitar on this one. (Capitol 57-744.)

**Ella Fitzgerald**  
 ♪♪♪ A New Shade of Blues  
 ♪♪♪ Crying  
 Though not one of Ella's epics, this is another sample of her craftsmanship and her inability to do anything badly. (Decca 24708.)

**Symbol Key**

♪♪♪ Top  
 ♪♪♪ Tasty  
 ♪♪♪ Topid  
 ♪♪♪ Toodles

**Monette Moore**  
 ♪♪♪ Peace, Sister, Peace  
 ♪♪♪ Keep 'Em Guessin'  
 Two tunes from the coast show Sugar Hill sung by a woman who sings much like June Richmond. (Columbia 30173.)

**Dolores Parker**  
 ♪♪♪ My Sweet Hunk O' Trash  
 ♪♪♪ You Can't Love a Broken Heart  
 Two more from Sugar Hill, by ex-Ellington singer Dolores Parker. (Columbia 30174.)

**David Allen**  
 ♪♪♪ When Love Comes  
 ♪♪♪ Wrong  
 Two sides by the former Boyd Raeburn singer with his vibrant control much improved. Love, a Phil Moore tune, has a Johnny Richards score with rather a startling ending. (Discovery 510.)

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**CONCERT**

**Morton Gould**

*Serenade of Carols for Small Orchestra*  
*Suite of Christmas Hymns for Orchestra*

Album Rating—*JJJJ*

Sometime ago, a *Down Beat* reader wrote in wrathfully wanting to know why I took especial glee in lambasting Mr. Gould every possible chance while reviewing his discs. I wasn't aware that especial scorn had been lavished on that worthy, but if so, it has been because he has a high-flown reputation for good music, too often turns out perfect bilge.

This is not one of those times. While you may disagree with some of the scoring on these two LP sides as pedestrian and rather derivative, it nevertheless is a pleasant idea, and one that has needed doing. Gould has taken 10 woodwinds, two horns, two trumpets, two harps, two string quartets (one continuously muted), and string bass, uses them to play a group of 14 carols in quite charming fashion. He has managed to preserve their essential flavor, yet has given them a musical freshness which is highly welcome. None of the scoring ideas used is new, but all seem to fit well here.

On the second side, using full orchestra for three hymns, strings for one, and horns and woodwinds for two others, Gould has accomplished the same thing for the

hymns as he did for the carols. Either the formal requirements of the 18th century school or the innate restraint of the music itself has prevented him from committing his usual breaches of taste. (Columbia LP MI. 2065.)

**Duke Ellington**

*Liberian Suite*  
*Introduction, I Like the Sunrise*  
*Dance 1*  
*Dance 2*  
*Dance 3*  
*Dance 4*  
*Dance 5*

Album Rating—*JJJJ*

This introduction and five dances were played by Duke at his Carnegie hall concert Dec. 26, 1947, dedicated to the centennial of the establishment of the Liberian republic. *Sunrise* is sung by baritone Al Hibbler in more restrained form than usual, with baritonist Harry Carney in usual good form playing the themes. *Dance 1* goes through a series of chain beats into a clarinet, then a muted trumpet theme. General construction is much like that in the *Black* section of *BBB*. Then into a jump rhythm, with Al Sears tenor dominating. The brass section has a welcome unified rock. Sears' tone and ideas are strenuous, but nothing beyond that.

*Dance 2* is an up blues, giving initial prominence to clary by Jimmy Hamilton, then Tyree Glenn finishes off with a vib solo, going into a half-time walkout. *Dance 3* is listed in the notes as starting in a tango-like fashion. Actually, it is much closer to a bolero or a beguine rather than the accented

2/4 of a tango. The theme, played by Nance's violin and Carney, is a familiar one which Ellington has either played before or "remodified" from some of his own material. *Dance 4* is the usual Dukean use of train figures in trombones and reeds, interrupted by Sonny Greer's solo tymping on tunable tymps. In this spot, at least, the trombones read sloppily and the reed section sound is ragged and uneven. However, Hodges' alto is heard in an unmistakable bit of flashily-played bop alto, quite a shift from the dramatic tone he usually uses.

The final dance, again a blues, uses a pretty counter theme to good effect. All in all, the suite seems pleasant music, but certainly not the best Ellington has ever done or perhaps will do. The execution is better than that of most of the recent Ellington records. (Columbia LP CL 6073.)

**Top Stars In Clark Album**

New York—Columbia records is moving ahead with its plans to produce a memorial album for Buddy Clark featuring the platter's top pop and longhair names, with all proceeds going to Clark's widow and daughter. Names being lined up for the album include Dinah Shore, Doris Day, Frank Sinatra, the Modernaires, Mary Martin, Rise Stevens, Nelson Eddy, and Ezio Pinza. One side, *My Buddy*, will be a choral number with all the names taking parts.

Artists involved will turn over their take to the Clark estate. Columbia is also trying to get the publishers involved in the album to waive their royalties.

Meanwhile Regent records is releasing a batch of sides cut by Buddy for the old Varsity label more than 10 years ago before he signed with Columbia. Regent has acquired 16 of these sides.

**Granz Suit Takes A Different Twist**

New York—Norman Granz' efforts to regain the *Jazz at the Philharmonic* masters cut for the Disc label has taken a new turn with the elimination from the picture of George Erlinger, who had claimed the masters. Erlinger has sold the platters to Joseph J. Corn, who is now the sole defendant in Granz' suit to get the wax back. Production on the records has been stopped for several months as the result of an injunction obtained by Granz.

Corn, meanwhile, has given an option on the masters to the new Arco label to be put out by the American Record company of Newark, N. J. If Granz fails in his efforts to get the masters, Arco would put out the records in a royalty deal with Corn.

**NOVELTY**

**Woody Herman**

*JJJJ Rhapsody In Wood*  
*JJJJ You Rascal, You*

*Wood* opens with a long clary reflection by Herman, goes into a riff figure by brass, back into a solo figure for Woody, then a brief sub-tone section, and into a theater screamer finish. This side is a shade puzzling. Probably written as a showcase for Woody's clarinet, the query is why? His alto playing is so much better, the solo

playing of some of the sidemen superior to that. Even if he is leader, why expend a full side on his clarinet playing?

You has Woody muttering the old ghouliah wish, ably backed by rhythm, brass, and Serge Chaloff's baritone. On this side, both Woody's showmanship and the band's power shows. (Capitol 57-772.)

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

**RCA, Too, To Wax Original Cast Discs**

New York—Victor records, which has left original cast recordings of musical shows to Decca and Columbia of late, has decided to get on the bandwagon. But to get into the field, company had to pull an unusual maneuver. They signed a pact with composer Kurt Weill to get the rights to his next show score—a score which hasn't even reached the planning stage yet.

Decca, which had the original cast racket to itself for a while, has let Columbia take the play away from it lately. Columbia has done the original cast platters of *Kiss Me Kate*, *South Pacific*, and *Miss Liberty*. But Decca has pulled a long shot, too, and signed for the original cast wax of *Lost in the Stars* without hearing the music.



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**Principles**

New York — It took the festive atmosphere of the celebration of Guy Lombardo's 25th year in the music business to get the sweetest one mentioned on Symphony Sid's all-night, all-frantic disc jockey show on WJZ. But Guy made it. Stan Stanley, of the Lombardo Music company, called Sid and asked him to play a Lombardo record. Sid, taking the call on the air, stuck to his principles and turned down the request but apologized publicly all over the eastern United States for not playing Lombardo.

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# BEATS AND OFFBEATS

By ALAN ABEL

Columbus—We must apologize for apparent tardiness in replying to many drumming questions. The delay was due to mail having to be forwarded from Columbus to Lake Arrowhead, Calif., where we were on a six-week holiday, teaching percussion at Arrowhead music camp. Located high in the San Bernardino mountains, this camp offered the ideal environment that many musicians have wished for but have never experienced.

The combination of excellent food, climate, recreation, music, and a teaching staff of professional musicians from the Los Angeles area presented a rich experience for all of us.

### Eager to Learn

The drummers were students of high school and junior college ages; they were eager to learn and showed a tremendous amount of patience in their practicing faithfully to fix firmly the principles of sound drumming.

The musical activities at the camp provided an opportunity for extensive experience with dance drumming, symphony work, and various drum ensembles. All this, coupled with two hours a day sectional practice, one hour private instruction, and two hours individual practice, presented the ideal situation for taking an inventory of individual drumming needs.

### Weekly Clinic

A weekly drum clinic displayed the drummers' talents before the rest of the camp through the medium of jazz drum set solos, jazz tympani solos, jazz drum ensembles, and rudimental solos and ensembles. Our drum section showed that drums can be made to "talk" and that the possibilities with a stretched calfskin and two sticks are endless.

Drummers have a big job in meeting the challenge from the instrumental field towards performing on an artistic par with them. The biggest threat to the drumming profession lies with those drummers who refuse to learn to read.

The faker eventually will get into trouble when he has to cut a show without a rehearsal or sight read an arrangement. In the eyes

## Kemp Forms 7-Piece Unit; Opens In N. J.

New York—Arranger and alto man Ralph Kemp has put together a seven-piece crew which opens Nov. 18 at the Three Towers, Somerville, N. J. Book is entirely modern, all written by Kemp. He formerly arranged for Stan Kenton, Art Mooney, Ina Ray Hutton, and Ray Eberly.

Band has Nick Sabatelli, trumpet; Kemp, alto; Frank Vicari, tenor; George Novitt, baritone; Al Paris, piano; Rocky Russamano, drums, and Frank Rummler, bass.

of fellow musicians, the faker has become a "typical drummer." But it's never too late to learn, so those of you with guilty consciences had better swallow your prides and learn today for tomorrow.

### Doesn't Read

We recently observed a top drummer taking off on a fine solo, while a friend remarked, "and he doesn't read a note." The friend had been oblivious of the fact that this drummer had lost several auditions with name bands due to his inability to cut shows smoothly.

Arrowhead Music camp had more than its share of visitors during the summer. Composers, arrangers, conductors, movie stars, musicians, and vacationers attended the Sunday concerts. Max Albright, staff drummer at NBC in Hollywood, also was a visitor and gave us a slight scare with his off-meter drumming and intricate rhythms. Several of his examples are shown in Plate I.

In conclusion, let me suggest that those of you with the time, energy, and interest should investigate the possibility of spending a summer of intensive drumming at a summer camp.

(Ed. Note: Send questions to Alan Abel, 32 15th avenue, Columbus, Ohio. Enclose self-addressed, stamped envelope for personal reply.)

### PLATE I

CYM.

B.D.

CYM.

SOCK PEDAL

B.D.

SN.

B.D.

# Orchestration Reviews

By Phil Broyles

## HAVE YOU SEEN MY LOVE?

Published by Antobal  
Arr. by Rene Hernandez

This is a guaracha scored for three saxes, three brass, and the usual rhythm. After an adequate intro of 10 measures, saxes soli for 16, with neatly constructed fill-in furnished by open brass. The bridge is for ensemble, then saxes return. A four-measure episode, taken from the intro, serves as a modulation, and brass soli for the next 16. Saxes play the release and brass return. The following is equally distributed among the sections. Hernandez again utilizes the intro by using it for the ending.

## A THOUSAND VIOLINS

Published by Paramount  
Arr. by Jack Mason

The usual setup takes place during the split choruses. Brass soli for 16, saxes take the release, and brass come back for eight. Saxes soli the first half of the repeat, brass play the bridge, and saxes soli out. On the special, clarinets soli for four and second tenor solos the next four. This is backed up by cup muted brass. The same grouping takes care of the second eight, and muted brass play the bridge supported by unison clarinets. The clarinets and tenor solo return and a tutti picks it up for the finale. Song is from the Paramount picture, *The Great Lover*, and is nicely constructed.

## ICHABOD

Published by Morris  
Arr. by Johnny Warrington

Another from Walt Disney's Adventures of *Ichabod and Mr. Toad*. Brass soli first, relinquishing the lead to saxes at the bridge. Brass return and saxes play the first of the repeat. Muted brass fill in and take lead during the bridge. Saxes furnish support and soli out. The three bottom reeds and trombones carry the lead on the special, while the rest fill in and break through at each cadence. The bridge is for saxes and the first setup returns. The finale is scored for ensemble, except for a second trumpet solo consisting of four measures. A catchy little tune.

## TING-A-LING

Published by Mills  
Arr. by Johnny Warrington

Supported harmonically by saxes, brass soli for the first 16. Saxes play the release and brass return. The repeat is in reverse order. The first half of the special is divided between unison reeds and clarinets, supported harmonically by hatted brass. Trombones soli on the bridge while reeds and muted trumpets blend in to furnish color. Saxes play the next eight and ensemble carries the finale. Nothing unusual, but a good smooth waltz for the book.

## Build Radio Shows Around Claude, Fran

New York—Claude Thornhill's band and Fran Warren have each had a transcribed show built around them by Thesaurus Radio corporation. The Thornhill show is called *Win a Holiday*, and involves a tune-titling contest with a week-end in New York and Thornhill record albums as payoffs. Fran's offering is a straight singing segment.

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# TIPS TO TRUMPETERS

By CHARLES COLIN

New York—I have tried to show how proper control of the air column in the secret of hitting high notes on a trumpet. I pointed out that expansion of the diaphragm supports the air stream; that arching of the tongue contracts the air stream, increasing its pressure; and that the resulting resistance in the body, along with an "offensive" embouchure pushing forward in the mouthpiece, reduces pressure on the lips, permitting them to vibrate freely for ringing tone in all registers.

Now, in a final article on range, I'd like to clean up some odds and ends and toss in a few last tips.

### Stretching Weakens

Lipping up: The attempt to acquire range by stretching the lips or "smiling slightly," as some beginners are told, will fail in the long run. Stretching the lips weakens them by pulling the muscles in opposite directions. Puckering the lips, on the other hand, brings more of their meaty substance into the mouthpiece and lends security to the embouchure.

By keeping a set chin, the trumpeter can draw embouchure support from all the facial muscles. To go to the high register the lips should be drawn together by raising the bottom lip slightly, thus tightening the muscles in the corner of the mouth.

Swollen lips: Prolonged playing in the upper registers may hasten lip swelling. One way to cut it down is to relax the pressure on the mouthpiece at every opportunity. This allows blood to rush to the lips and refresh them. You can release the mouthpiece without relaxing the embouchure setting every time you inhale. Figuring 10 to 12 seconds between breaths you'd get more than 1,000 lip "refreshers" on a five-hour job.

even if you played steadily.

### Puffing Won't Help

Puffed cheeks: Puffing out your cheeks like Joe Blow won't help you get added range. Forced bulging actually weakens embouchure muscles. Air pockets are something else. They occur naturally in some embouchures and help to relieve pressure by pushing lips away from the teeth.

Practice: Too strenuous practice is worse than none at all. Neglecting all registers for the upper register retards development of the lip by over-tightening it—sometimes to the point of a "Charley-horse." Relax the lip before that time with lower register practice.

### To Get Higher

To get a higher pitch, try practicing long tones at the same time your throat muscles form a guttural hiss on the syllable "kee." Continue the hiss through the whole air column with the correct breath control described earlier, the lung should add a fifth to your range.

Inspiration: Believe it or not, once you start hitting the high notes, the psychological effect is almost as important as anything else. The sensation plays upon the nerve centers, and you forget about the physical aspects of performing and get into a more inspirational level. You feel like lord and master of the trumpet, not its slave.

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

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 Allen, Barclay (Stalter) Washington, D.C., 11/21-1/1, h  
 Alvarez, Fernando (Copacabana) NYC, ne  
 Angelo, Joe (Music Box) Omaha, 12/28-1/1, ne  
 Anthony, Ray (Peabody) Memphis, 11/21-1/1, h  
 Anthony, Red (Wings) Norwood, Mass.  
 Arnold, Arnie (Hilbert) Toledo, h  
 Avere, Dick (Gibson) Cincinnati, h

Humber, Wilson (Tulsa) Tulsa, Okla., 12/26-31, h  
 Hummel, Bill (Golden Slipper) Baton Rouge, La., Out 12/7, ne

James, Harry (Palladium) Hwd., 11/22-12/25, h  
 Jerome, Henry (Sunset Beach) Altonese, N. J., weekend  
 Jurgens, Dick (Claremont) Berkeley, Calif., Out 12/18, h; (Arago) Chicago, 12/25-2/6, h

Van, Garwood (Biltmore) Lake Tahoe, Nev., h  
 Verma, Ted (St. Francis) San Francisco, h  
 Welk, Lawrence (Schroeder) Milwaukee, 12/18-18, h; (Trianon) Chicago, 12/25-2/28, h  
 Williams, Griff (Schroeder) Milwaukee, 11/22-12/11, h  
 Willis, Dave (Sherman's) San Diego, ne  
 Willis, Bob (On Tour) MCA  
 Winlow, George (On Tour) GAC  
 Worth, Stanley (Pierre) NYC, h  
 Young, Sterling (Arago) Ocean Park, Calif., h

McPartland, Jimmy (Bon Ton) Bay City, Mich.; (Continental) Milwaukee, 12/12-1/1, ne  
 McNeil, Joe (Book-Cadillac) Detroit, h  
 Morrison, (Stables) LaSalle, Ill., ne  
 Metro Tones (Seven Seas) Omaha, ne  
 Miles, Wilma (Green Frog) Lake Charles, La.  
 Mitchell Brothers (Fairmont) San Francisco, 11/22-12/19, h  
 Mitchell Trio, Eddie (Paramount) Albany, Ga., ne  
 Moderata Quartet (Hayes' Starlight) Chicago, ne  
 Modulators (Wisconsin) Milwaukee, Out 12/18, h  
 Mole, MIP (Bee Hive) Chicago, ne  
 Monchito (Ches Paro) Chicago, ne  
 Monte, Mark (Piana) NYC, h  
 Munro, Hal (Graeme) Chicago, h

Harrington, Bill (Norman) Toronto, 11/18-12/1, h  
 Harman, Johnny (Rainbow Inn) New Brunswick, N. J., Out 11/20, ne  
 Hayden, Eddie (Senator) Philadelphia, Out 11/20, h  
 Hill, Chippie (Riviera) NYC, ne  
 Holiday, Billie (Blue Note) Chicago, 12/12, ne  
 Jackson, CME (Cafe Society) NYC, ne  
 Kay, Beatrice (El Rancho) Las Vegas, Out 11/22, h; (Carnival) Minneapolis, 11/24-12/7, ne  
 Kay, Dolly (Vine Garden) Chicago, ne  
 Kallen, Kitty (St. Regis) NYC, h  
 Laine, Frankie (El Rancho) Las Vegas, 11/23-12/6, h  
 Lee, Peggy (Thunderbird) Las Vegas, 11/10-28, h  
 Lutzer, Nellie (Cafe Society) NYC, Out 11/23, ne; (Howard) Washington, D. C., 11/23-12/1, t  
 Marilyn, Tony (Rox) NYC, In 11/23, t  
 McNeilly, Mary (Trowville) NYC, ne  
 Meyerowitz, Harry (Nino) NYC, ne  
 Miles, Danny (Annapolis) Washington, D. C., h  
 Murphy, Pat (Martini's) Rockford, Ill., h  
 O'Day, Anita (Hi-Note) Chicago, ne  
 Olsen, Stan (Midway) Naperville, Ill., ne  
 Owens, Jack (Blumark) Chicago, h  
 Page, Patti (Town Casino) Buffalo, 11/16-20, ne  
 Palf, Edith (Versailles) NYC, ne  
 Ravassa, Carl (Stalter) Washington, D. C., 12/5-18, h  
 Read, Kemp (Palata) Seokoh, Mass., ne; (Bal Tabarin) San Francisco, 11/23-12/19, ne  
 Rosen, Maurice (Town Casino) Buffalo, 11/21-27, ne  
 Rom, Larry (Town Casino) Buffalo, 11/21-27, ne  
 Savage, Bob (St. Clair) Chicago, h  
 Smith, Ethel (Town Casino) Buffalo, 11/14-26, ne  
 Smith, Willie The Lion (Riviera) NYC, ne  
 Stafford, Jo (Paramount) NYC, Out 11/22, t  
 Stewart, Charles (Wells) NYC, ne  
 Sutton, Ralph (Cotton's) NYC, ne  
 Timfield, Rudy (Nino) NYC, h  
 Tucker, Sophie (Ciro's) L.A., Out 11/17, ne; (Bal Tabarin) San Francisco, 11/23-12/19, ne  
 Tyler, Ann (Francis) Kokomo, Ind., h  
 Vall, Vanita (Sorrento) Highland, Ind., h  
 Walker, Cy (Drake) NYC, h  
 Warren, Ernie (Coo NYC, ne  
 Wellington, Kokomo (Drum) St. Paul, h  
 Williams, Mary Lou (Village Vanguard) NYC, ne

Banks, Billy (Diamond Horseshoe) NYC, ne  
 Barron, Blue (Stalter) Washington, D. C., h  
 Baro, Count (Riviera) St. Louis 11/24-26, h  
 Bass, Louis (Chicago) Chicago, t  
 Becker, Jenny (Plantation) Houston, Out 12/8, ne; (Flame) Lawton, Okla., 12/10-1/1, ne  
 Benedict, Gardner (Dayton Biltmore) Dayton, O., Out 11/27, h  
 Beneke, Tex (Palladium) Hwd., Out 11/27, h

Kanner, Hal (Stalter) Buffalo, h; (Stalter) Detroit, In 1/1, h  
 Kaye, Sammy (Glick) Philadelphia, Out 1/24-27, t; (Stalter) NYC, 11/28-12/18, h  
 Kennedy, Ken (Main St.) Detroit, ne  
 King, Henry (Biltmore) L.A., Out 12/7, h; (Skirvin) Oklahoma City, 12/24-25, h  
 King, Wayne (Edewater Beach) Chicago, 11/18-12/15, h  
 Kiseley, Stephen (Monteleone) New Orleans, 12/7-1/8, h  
 Knight, Norval (Lake Merritt) Oakland, Calif., h  
 Krupa, Gene (Dezler-Wallick) Columbus, O., 11/21-12/3, h

Young, Sterling (Arago) Ocean Park, Calif., h  
 Zabach, Morian (Mayflower) Washington, D. C., Out 12/31, h  
 Zarnow, Ralph (KIOA) Des Moines

Napoleon, Phil (Hollenden) Cleveland, 12/16-1/11, h  
 Nelson, Staa (Club Alexandria) Newport, Ky., ne  
 Norvo, Red (Eastown) Kenosha, Wis., Out 12/1, ne  
 Novak, George (Forest Park) St. Louis, h  
 Nuazo, Jimmy (Mickey's) Chicago, cl  
 O'Brien & Evans (Le Chateau) Bay City, Mich., h  
 Orr, Kid (Orr's) L.A., ne  
 Otis, Hal (Waldorf) Fargo, N. D., ne  
 Page, Hot Lips (Village Vanguard) NYC, h  
 Parenti, Tony (Jimmy Ryan's) NYC, ne  
 Paul, Les (London Chop House) Detroit, 12/1-21, r

Quintonee (Duluth) Duluth, Miss., Out 12/1, h  
 Rhythm Rockers (Theater Tavern) Logansport, Ind., ne  
 Robie, Chet (Cairo) Chicago, ne  
 Rollini, Adrian (Park Sheraton) NYC, h  
 Rue Trio, Frankie (Hi-Hat) Boston, ne  
 Sampaola, Bill (Bar O'Music) Chicago, cl  
 Savage Quartet, Johnny (Wellman) Oklahoma City, h  
 Scott Quartet, Dell (Flamingo) New Orleans, h  
 Scott, Raymond (Hollenden) (Cleveland, Out 11/20, h  
 Senna, Tony (Towns) Hanford, Calif., ne  
 Shaw, Milt (St. Regis) NYC, h  
 Shewing, George (Silhouette) Chicago, Out 11/4, h  
 Shedy, Jack (Hangover) San Francisco, ne  
 Sibleton, Zutty (Club 47) Hwd., ne  
 Sirey, Larry (Larus) NYC, ne  
 Spanier, Murray (Jazz Led.) Chicago, ne  
 Stylista (Studio Dallas, Calif., cl  
 Sunetters (Silver Room) Chic., Calif., cl  
 Sykes, Roosevelt (Caldonia) Chicago, cl

Berkey, Bob (Arcadia) NYC, h  
 Bestor, Don (Biltmore) NYC, h  
 Bishop, Billy (Baker) Dallas, In 12/7, h  
 Bohie, Russ (Lions-Biltford) Chicago, h  
 Brandwynne, Nat (Beverly) New Orleans, ne

Lanie, Jules (Ambassador) NYC, h  
 Lang, Bob (Teen Town) Rochester, N.Y., h  
 LaSalle, Dick (Blackstone) Chicago, h  
 LaWinter, Dave (Ambassador) Chicago, h  
 Lewis, Ted (Carnival) Minneapolis, h  
 King, Wayne (Edewater Beach) Chicago, 11/18-12/15, h  
 Kiseley, Stephen (Monteleone) New Orleans, 12/7-1/8, h  
 Knight, Norval (Lake Merritt) Oakland, Calif., h  
 Krupa, Gene (Dezler-Wallick) Columbus, O., 11/21-12/3, h

Abbey, Leon (Harry's) Chicago, cl  
 Agnew, Charlie (LaSalle) Chicago, h  
 Alvin, Danny (Ruppner's) Chicago, r  
 Arveio, Pepito (St. Regis) NYC, h  
 Arvin, Mel (Proles) Minneapolis, ne

Bal-Blue Three (Westward Ho!) Phoenix, Out 2/1, h  
 Barton, J. George (St. Paul) St. Paul, h  
 Beller, Ray (Rock Gardens) Wilmette, Ill., ne  
 Bennett, Bill (Blumark) Chicago, h  
 Big Three Trio (Rathskeller) Mankato, Minn., Out 12/4, h  
 Bilas, Nicky (Ye Olde Cellar) Chicago, ne  
 Bonano, Sharkey (Famous Door) New Orleans, ne  
 Borr, Mischa (Waldorf-Astoria) NYC, h  
 Brandt Trio, Mel (Clover) Peoria, Out 12/1, ne  
 Broome, Trio, Drez (House of Osmar) Colorado Springs, Colo., ne  
 Brown, Hillard (Joe's DeLuxe) Chicago, ne

Rhythm Rockers (Theater Tavern) Logansport, Ind., ne  
 Robie, Chet (Cairo) Chicago, ne  
 Rollini, Adrian (Park Sheraton) NYC, h  
 Rue Trio, Frankie (Hi-Hat) Boston, ne  
 Sampaola, Bill (Bar O'Music) Chicago, cl  
 Savage Quartet, Johnny (Wellman) Oklahoma City, h  
 Scott Quartet, Dell (Flamingo) New Orleans, h  
 Scott, Raymond (Hollenden) (Cleveland, Out 11/20, h  
 Senna, Tony (Towns) Hanford, Calif., ne  
 Shaw, Milt (St. Regis) NYC, h  
 Shewing, George (Silhouette) Chicago, Out 11/4, h  
 Shedy, Jack (Hangover) San Francisco, ne  
 Sibleton, Zutty (Club 47) Hwd., ne  
 Sirey, Larry (Larus) NYC, ne  
 Spanier, Murray (Jazz Led.) Chicago, ne  
 Stylista (Studio Dallas, Calif., cl  
 Sunetters (Silver Room) Chic., Calif., cl  
 Sykes, Roosevelt (Caldonia) Chicago, cl

Brennan, Morrey (Texas) Ft. Worth, h  
 Brooks, Randy & Hutton, Ina Ray (On Tour) ABC  
 Bussie, Henry (On Tour) ABC

Lombardy, Victor (State) Hartford, 11/24-27, t; (Stalter) NYC, 11/28-12/18, h  
 Kennedy, Ken (Main St.) Detroit, ne  
 King, Henry (Biltmore) L.A., Out 12/7, h; (Skirvin) Oklahoma City, 12/24-25, h  
 King, Wayne (Edewater Beach) Chicago, 11/18-12/15, h  
 Kiseley, Stephen (Monteleone) New Orleans, 12/7-1/8, h  
 Knight, Norval (Lake Merritt) Oakland, Calif., h  
 Krupa, Gene (Dezler-Wallick) Columbus, O., 11/21-12/3, h

Abbey, Leon (Harry's) Chicago, cl  
 Agnew, Charlie (LaSalle) Chicago, h  
 Alvin, Danny (Ruppner's) Chicago, r  
 Arveio, Pepito (St. Regis) NYC, h  
 Arvin, Mel (Proles) Minneapolis, ne

Bal-Blue Three (Westward Ho!) Phoenix, Out 2/1, h  
 Barton, J. George (St. Paul) St. Paul, h  
 Beller, Ray (Rock Gardens) Wilmette, Ill., ne  
 Bennett, Bill (Blumark) Chicago, h  
 Big Three Trio (Rathskeller) Mankato, Minn., Out 12/4, h  
 Bilas, Nicky (Ye Olde Cellar) Chicago, ne  
 Bonano, Sharkey (Famous Door) New Orleans, ne  
 Borr, Mischa (Waldorf-Astoria) NYC, h  
 Brandt Trio, Mel (Clover) Peoria, Out 12/1, ne  
 Broome, Trio, Drez (House of Osmar) Colorado Springs, Colo., ne  
 Brown, Hillard (Joe's DeLuxe) Chicago, ne

Rhythm Rockers (Theater Tavern) Logansport, Ind., ne  
 Robie, Chet (Cairo) Chicago, ne  
 Rollini, Adrian (Park Sheraton) NYC, h  
 Rue Trio, Frankie (Hi-Hat) Boston, ne  
 Sampaola, Bill (Bar O'Music) Chicago, cl  
 Savage Quartet, Johnny (Wellman) Oklahoma City, h  
 Scott Quartet, Dell (Flamingo) New Orleans, h  
 Scott, Raymond (Hollenden) (Cleveland, Out 11/20, h  
 Senna, Tony (Towns) Hanford, Calif., ne  
 Shaw, Milt (St. Regis) NYC, h  
 Shewing, George (Silhouette) Chicago, Out 11/4, h  
 Shedy, Jack (Hangover) San Francisco, ne  
 Sibleton, Zutty (Club 47) Hwd., ne  
 Sirey, Larry (Larus) NYC, ne  
 Spanier, Murray (Jazz Led.) Chicago, ne  
 Stylista (Studio Dallas, Calif., cl  
 Sunetters (Silver Room) Chic., Calif., cl  
 Sykes, Roosevelt (Caldonia) Chicago, cl

Carlo, Frankie (Shamrock) Houston, Out 11/20, h  
 Carlyle, Russ (Totem Pole) Aurburndale, Mass., 11/24-26, h  
 Carlyn, Tommy (Grierson) Chicago, Out 12/21, h; (Bill Green's) Pittsburgh, 12/25-1/15, ne  
 Cavallaro, Carmen (Mark Hopkins) San Francisco, Out 12/4, h; (Ambassador) L.A., 1/24-27, h  
 Chastain, NuNu (Henry Grady) Atlanta, Ga., h  
 Clancy, Lou (Golden Slipper) Baton Rouge, La., ne  
 Coleman, Emil (Waldorf-Astoria) NYC, 12/15-2/8, h  
 Cugat, Xavier (Chicago) Chicago, 11/25-12/25, t; (Radio City) Minneapolis, 11/17-21, t  
 Cummins, Bernie (On Tour) MCA

Lombardy, Victor (State) Hartford, 11/24-27, t; (Stalter) NYC, 11/28-12/18, h  
 Kennedy, Ken (Main St.) Detroit, ne  
 King, Henry (Biltmore) L.A., Out 12/7, h; (Skirvin) Oklahoma City, 12/24-25, h  
 King, Wayne (Edewater Beach) Chicago, 11/18-12/15, h  
 Kiseley, Stephen (Monteleone) New Orleans, 12/7-1/8, h  
 Knight, Norval (Lake Merritt) Oakland, Calif., h  
 Krupa, Gene (Dezler-Wallick) Columbus, O., 11/21-12/3, h

Abbey, Leon (Harry's) Chicago, cl  
 Agnew, Charlie (LaSalle) Chicago, h  
 Alvin, Danny (Ruppner's) Chicago, r  
 Arveio, Pepito (St. Regis) NYC, h  
 Arvin, Mel (Proles) Minneapolis, ne

Bal-Blue Three (Westward Ho!) Phoenix, Out 2/1, h  
 Barton, J. George (St. Paul) St. Paul, h  
 Beller, Ray (Rock Gardens) Wilmette, Ill., ne  
 Bennett, Bill (Blumark) Chicago, h  
 Big Three Trio (Rathskeller) Mankato, Minn., Out 12/4, h  
 Bilas, Nicky (Ye Olde Cellar) Chicago, ne  
 Bonano, Sharkey (Famous Door) New Orleans, ne  
 Borr, Mischa (Waldorf-Astoria) NYC, h  
 Brandt Trio, Mel (Clover) Peoria, Out 12/1, ne  
 Broome, Trio, Drez (House of Osmar) Colorado Springs, Colo., ne  
 Brown, Hillard (Joe's DeLuxe) Chicago, ne

Rhythm Rockers (Theater Tavern) Logansport, Ind., ne  
 Robie, Chet (Cairo) Chicago, ne  
 Rollini, Adrian (Park Sheraton) NYC, h  
 Rue Trio, Frankie (Hi-Hat) Boston, ne  
 Sampaola, Bill (Bar O'Music) Chicago, cl  
 Savage Quartet, Johnny (Wellman) Oklahoma City, h  
 Scott Quartet, Dell (Flamingo) New Orleans, h  
 Scott, Raymond (Hollenden) (Cleveland, Out 11/20, h  
 Senna, Tony (Towns) Hanford, Calif., ne  
 Shaw, Milt (St. Regis) NYC, h  
 Shewing, George (Silhouette) Chicago, Out 11/4, h  
 Shedy, Jack (Hangover) San Francisco, ne  
 Sibleton, Zutty (Club 47) Hwd., ne  
 Sirey, Larry (Larus) NYC, ne  
 Spanier, Murray (Jazz Led.) Chicago, ne  
 Stylista (Studio Dallas, Calif., cl  
 Sunetters (Silver Room) Chic., Calif., cl  
 Sykes, Roosevelt (Caldonia) Chicago, cl

Davidson, Coe (Ches Paro) Chicago, ne  
 Davidson, Lou (Auditorium) Stratford, Pa., h  
 Deutch, Emery (Rita-Carlton) NYC, h  
 DiPardo, Tony (Eddy's) Kansas City, r  
 Distad, Vic (Cal-Ore) Klamath Falls, Ore., Out 1/1, ne  
 Donabe, Al (Stalter) Detroit, h  
 Dooly, Gordon (Rainbow) Denver, h  
 Dorsey, Tommy (Horse Show) Baton Rouge, La., 11/17-19  
 Drake, Charles (Olympic) Seattle, Wash., 11/16-12/13, h

Lombardy, Victor (State) Hartford, 11/24-27, t; (Stalter) NYC, 11/28-12/18, h  
 Kennedy, Ken (Main St.) Detroit, ne  
 King, Henry (Biltmore) L.A., Out 12/7, h; (Skirvin) Oklahoma City, 12/24-25, h  
 King, Wayne (Edewater Beach) Chicago, 11/18-12/15, h  
 Kiseley, Stephen (Monteleone) New Orleans, 12/7-1/8, h  
 Knight, Norval (Lake Merritt) Oakland, Calif., h  
 Krupa, Gene (Dezler-Wallick) Columbus, O., 11/21-12/3, h

Abbey, Leon (Harry's) Chicago, cl  
 Agnew, Charlie (LaSalle) Chicago, h  
 Alvin, Danny (Ruppner's) Chicago, r  
 Arveio, Pepito (St. Regis) NYC, h  
 Arvin, Mel (Proles) Minneapolis, ne

Bal-Blue Three (Westward Ho!) Phoenix, Out 2/1, h  
 Barton, J. George (St. Paul) St. Paul, h  
 Beller, Ray (Rock Gardens) Wilmette, Ill., ne  
 Bennett, Bill (Blumark) Chicago, h  
 Big Three Trio (Rathskeller) Mankato, Minn., Out 12/4, h  
 Bilas, Nicky (Ye Olde Cellar) Chicago, ne  
 Bonano, Sharkey (Famous Door) New Orleans, ne  
 Borr, Mischa (Waldorf-Astoria) NYC, h  
 Brandt Trio, Mel (Clover) Peoria, Out 12/1, ne  
 Broome, Trio, Drez (House of Osmar) Colorado Springs, Colo., ne  
 Brown, Hillard (Joe's DeLuxe) Chicago, ne

Rhythm Rockers (Theater Tavern) Logansport, Ind., ne  
 Robie, Chet (Cairo) Chicago, ne  
 Rollini, Adrian (Park Sheraton) NYC, h  
 Rue Trio, Frankie (Hi-Hat) Boston, ne  
 Sampaola, Bill (Bar O'Music) Chicago, cl  
 Savage Quartet, Johnny (Wellman) Oklahoma City, h  
 Scott Quartet, Dell (Flamingo) New Orleans, h  
 Scott, Raymond (Hollenden) (Cleveland, Out 11/20, h  
 Senna, Tony (Towns) Hanford, Calif., ne  
 Shaw, Milt (St. Regis) NYC, h  
 Shewing, George (Silhouette) Chicago, Out 11/4, h  
 Shedy, Jack (Hangover) San Francisco, ne  
 Sibleton, Zutty (Club 47) Hwd., ne  
 Sirey, Larry (Larus) NYC, ne  
 Spanier, Murray (Jazz Led.) Chicago, ne  
 Stylista (Studio Dallas, Calif., cl  
 Sunetters (Silver Room) Chic., Calif., cl  
 Sykes, Roosevelt (Caldonia) Chicago, cl

Devin, Eddy (Waldorf-Astoria) NYC, Out 12/14, h; (Capitol) NYC, 12/25-1/7, t; (Waldorf-Astoria) NYC, 3/8-6/10, h  
 Duke, Johnny (Broadway) Colorado Springs, Colo., Out 12/31, h  
 Duro, Mike (Copacabana) NYC, ne

Lombardy, Victor (State) Hartford, 11/24-27, t; (Stalter) NYC, 11/28-12/18, h  
 Kennedy, Ken (Main St.) Detroit, ne  
 King, Henry (Biltmore) L.A., Out 12/7, h; (Skirvin) Oklahoma City, 12/24-25, h  
 King, Wayne (Edewater Beach) Chicago, 11/18-12/15, h  
 Kiseley, Stephen (Monteleone) New Orleans, 12/7-1/8, h  
 Knight, Norval (Lake Merritt) Oakland, Calif., h  
 Krupa, Gene (Dezler-Wallick) Columbus, O., 11/21-12/3, h

Abbey, Leon (Harry's) Chicago, cl  
 Agnew, Charlie (LaSalle) Chicago, h  
 Alvin, Danny (Ruppner's) Chicago, r  
 Arveio, Pepito (St. Regis) NYC, h  
 Arvin, Mel (Proles) Minneapolis, ne

Bal-Blue Three (Westward Ho!) Phoenix, Out 2/1, h  
 Barton, J. George (St. Paul) St. Paul, h  
 Beller, Ray (Rock Gardens) Wilmette, Ill., ne  
 Bennett, Bill (Blumark) Chicago, h  
 Big Three Trio (Rathskeller) Mankato, Minn., Out 12/4, h  
 Bilas, Nicky (Ye Olde Cellar) Chicago, ne  
 Bonano, Sharkey (Famous Door) New Orleans, ne  
 Borr, Mischa (Waldorf-Astoria) NYC, h  
 Brandt Trio, Mel (Clover) Peoria, Out 12/1, ne  
 Broome, Trio, Drez (House of Osmar) Colorado Springs, Colo., ne  
 Brown, Hillard (Joe's DeLuxe) Chicago, ne

Rhythm Rockers (Theater Tavern) Logansport, Ind., ne  
 Robie, Chet (Cairo) Chicago, ne  
 Rollini, Adrian (Park Sheraton) NYC, h  
 Rue Trio, Frankie (Hi-Hat) Boston, ne  
 Sampaola, Bill (Bar O'Music) Chicago, cl  
 Savage Quartet, Johnny (Wellman) Oklahoma City, h  
 Scott Quartet, Dell (Flamingo) New Orleans, h  
 Scott, Raymond (Hollenden) (Cleveland, Out 11/20, h  
 Senna, Tony (Towns) Hanford, Calif., ne  
 Shaw, Milt (St. Regis) NYC, h  
 Shewing, George (Silhouette) Chicago, Out 11/4, h  
 Shedy, Jack (Hangover) San Francisco, ne  
 Sibleton, Zutty (Club 47) Hwd., ne  
 Sirey, Larry (Larus) NYC, ne  
 Spanier, Murray (Jazz Led.) Chicago, ne  
 Stylista (Studio Dallas, Calif., cl  
 Sunetters (Silver Room) Chic., Calif., cl  
 Sykes, Roosevelt (Caldonia) Chicago, cl

Elington, Duke (Earle) Philadelphia, Out 11/24, t  
 Ennis, Skinnay (On Tour) MCA

Lombardy, Victor (State) Hartford, 11/24-27, t; (Stalter) NYC, 11/28-12/18, h  
 Kennedy, Ken (Main St.) Detroit, ne  
 King, Henry (Biltmore) L.A., Out 12/7, h; (Skirvin) Oklahoma City, 12/24-25, h  
 King, Wayne (Edewater Beach) Chicago, 11/18-12/15, h  
 Kiseley, Stephen (Monteleone) New Orleans, 12/7-1/8, h  
 Knight, Norval (Lake Merritt) Oakland, Calif., h  
 Krupa, Gene (Dezler-Wallick) Columbus, O., 11/21-12/3, h

Abbey, Leon (Harry's) Chicago, cl  
 Agnew, Charlie (LaSalle) Chicago, h  
 Alvin, Danny (Ruppner's) Chicago, r  
 Arveio, Pepito (St. Regis) NYC, h  
 Arvin, Mel (Proles) Minneapolis, ne

Bal-Blue Three (Westward Ho!) Phoenix, Out 2/1, h  
 Barton, J. George (St. Paul) St. Paul, h  
 Beller, Ray (Rock Gardens) Wilmette, Ill., ne  
 Bennett, Bill (Blumark) Chicago, h  
 Big Three Trio (Rathskeller) Mankato, Minn., Out 12/4, h  
 Bilas, Nicky (Ye Olde Cellar) Chicago, ne  
 Bonano, Sharkey (Famous Door) New Orleans, ne  
 Borr, Mischa (Waldorf-Astoria) NYC, h  
 Brandt Trio, Mel (Clover) Peoria, Out 12/1, ne  
 Broome, Trio, Drez (House of Osmar) Colorado Springs, Colo., ne  
 Brown, Hillard (Joe's DeLuxe) Chicago, ne

Rhythm Rockers (Theater Tavern) Logansport, Ind., ne  
 Robie, Chet (Cairo) Chicago, ne  
 Rollini, Adrian (Park Sheraton) NYC, h  
 Rue Trio, Frankie (Hi-Hat) Boston, ne  
 Sampaola, Bill (Bar O'Music) Chicago, cl  
 Savage Quartet, Johnny (Wellman) Oklahoma City, h  
 Scott Quartet, Dell (Flamingo) New Orleans, h  
 Scott, Raymond (Hollenden) (Cleveland, Out 11/20, h  
 Senna, Tony (Towns) Hanford, Calif., ne  
 Shaw, Milt (St. Regis) NYC, h  
 Shewing, George (Silhouette) Chicago, Out 11/4, h  
 Shedy, Jack (Hangover) San Francisco, ne  
 Sibleton, Zutty (Club 47) Hwd., ne  
 Sirey, Larry (Larus) NYC, ne  
 Spanier, Murray (Jazz Led.) Chicago, ne  
 Stylista (Studio Dallas, Calif., cl  
 Sunetters (Silver Room) Chic., Calif., cl  
 Sykes, Roosevelt (Caldonia) Chicago, cl

Garber, Jan (Claridge) Memphis, Out 12/1, h  
 Golly, Cecil (Nicollet) Minneapolis, h  
 Gosmart, Cesar (Bayshore) Tampa, Fla., Out 10/13/50, h  
 Grant, Bob (Versailles) NYC, ne  
 Gray, Chauncey (El Morocco) NYC, ne  
 Gray, Glen (On Tour) MCA  
 Gregg, Wayne (Bill Green's) Pittsburgh, Out 11/24, ne

Lombardy, Victor (State) Hartford, 11/24-27, t; (Stalter) NYC, 11/28-12/18, h  
 Kennedy, Ken (Main St.) Detroit, ne  
 King, Henry (Biltmore) L.A., Out 12/7, h; (Skirvin) Oklahoma City, 12/24-25, h  
 King, Wayne (Edewater Beach) Chicago, 11/18-12/15, h  
 Kiseley, Stephen (Monteleone) New Orleans, 12/7-1/8, h  
 Knight, Norval (Lake Merritt) Oakland, Calif., h  
 Krupa, Gene (Dezler-Wallick) Columbus, O., 11/21-12/3, h

Abbey, Leon (Harry's) Chicago, cl  
 Agnew, Charlie (LaSalle) Chicago, h  
 Alvin, Danny (Ruppner's) Chicago, r  
 Arveio, Pepito (St. Regis) NYC, h  
 Arvin, Mel (Proles) Minneapolis, ne

Bal-Blue Three (Westward Ho!) Phoenix, Out 2/1, h  
 Barton, J. George (St. Paul) St. Paul, h  
 Beller, Ray (Rock Gardens) Wilmette, Ill., ne  
 Bennett, Bill (Blumark) Chicago, h  
 Big Three Trio (Rathskeller) Mankato, Minn., Out 12/4, h  
 Bilas, Nicky (Ye Olde Cellar) Chicago, ne  
 Bonano, Sharkey (Famous Door) New Orleans, ne  
 Borr, Mischa (Waldorf-Astoria) NYC, h  
 Brandt Trio, Mel (Clover) Peoria, Out 12/1, ne  
 Broome, Trio, Drez (House of Osmar) Colorado Springs, Colo., ne  
 Brown, Hillard (Joe's DeLuxe) Chicago, ne

Rhythm Rockers (Theater Tavern) Logansport, Ind., ne  
 Robie, Chet (Cairo) Chicago, ne  
 Rollini, Adrian (Park Sheraton) NYC, h  
 Rue Trio, Frankie (Hi-Hat) Boston, ne  
 Sampaola, Bill (Bar O'Music) Chicago, cl  
 Savage Quartet, Johnny (Wellman) Oklahoma City, h  
 Scott Quartet, Dell (Flamingo) New Orleans, h  
 Scott, Raymond (Hollenden) (Cleveland, Out 11/20, h  
 Senna, Tony (Towns) Hanford, Calif., ne  
 Shaw, Milt (St. Regis) NYC, h  
 Shewing, George (Silhouette) Chicago, Out 11/4, h  
 Shedy, Jack (Hangover) San Francisco, ne  
 Sibleton, Zutty (Club 47) Hwd., ne  
 Sirey, Larry (Larus) NYC, ne  
 Spanier, Murray (Jazz Led.) Chicago, ne  
 Stylista (Studio Dallas, Calif., cl  
 Sunetters (Silver Room) Chic., Calif., cl  
 Sykes, Roosevelt (Caldonia) Chicago, cl

Hackett, Ray (Mark Hopkins) San Francisco, 12/27-1/16, h  
 Hampton, Lionel (Blue Note) Chicago, In 11/21, ne  
 Harris, Ken (Cleveland) Cleveland, h  
 Harrison, Cass (Shallmar) Ft. Walton, Fla., ne  
 Hayes, Carlton (El Rancho Vegas) Las Vegas, h  
 Hayes, Sherman (Schroeder) Milwaukee, Out 11/20; (Oh Henry) Willow Springs, Ill., 11/28-1/1, h  
 Heckler, Ernie (Fairmont) San Francisco, h  
 Henderson, Sketch (Ambassador) L.A., 12/13-1/22, h  
 Herbeck, Ray (Last Frontier) Las Vegas, h

Lombardy, Victor (State) Hartford, 11/24-27, t; (Stalter) NYC, 11/28-12/18, h  
 Kennedy, Ken (Main St.) Detroit, ne  
 King, Henry (Biltmore) L.A., Out 12/7, h; (Skirvin) Oklahoma City, 12/24-25, h  
 King, Wayne (Edewater Beach) Chicago, 11/18-12/15, h  
 Kiseley, Stephen (Monteleone) New Orleans, 12/7-1/8, h  
 Knight, Norval (Lake Merritt) Oakland, Calif., h  
 Krupa, Gene (Dezler-Wallick) Columbus, O., 11/21-12/3, h

Abbey, Leon (Harry's) Chicago, cl  
 Agnew, Charlie (LaSalle) Chicago, h  
 Alvin, Danny (Ruppner's) Chicago, r  
 Arveio, Pepito (St. Regis) NYC, h  
 Arvin, Mel (Proles) Minneapolis, ne

Bal-Blue Three (Westward Ho!) Phoenix

# SWINGIN' THE GOLDEN GATE Frisco Takes Big Shine To That Lucky Old Son

By RALPH J. GLEASON

San Francisco—The golden rays of that lucky old sun shone down on Nob Hill at the end of October when Frankie Laine (that lucky old son) opened at the Venetian room of the Fairmont hotel. The joint was packed opening night (Oct. 25) and from the reaction of local cafe society, Laine's four weeks in town should boom business for owner Ben Swig.

Concurrent with Frank's return to the Fairmont was the debut of Mule Train. Al Jarvis, who played it on his L.A. show for the first time on Oct. 26, immediately wired Sam Lutz that it was the most sensational thing in his 17 years of broadcasting. The studio switch board was jammed with calls as Jarvis asked for audience reaction.

### Frisco Preem

The next day Wally King and Les Molloy premiered the disc in Frisco and local reaction was just the same here. So with the hottest record in years, it's evident that Frank has zoomed up a couple of notches and has taken over a spot in the very top rank of performers.

The Fairmont audience, which is as near to a classy crowd as ever gets together in these parts, was knocked out by every thing he did, from Sun to the blues. Singing the blues in the Fairmont and making 'em like it is no small task. Frank did it with an assurance he's earned. After all he came up the hard way.

BAY AREA FOG: Clark Dennis, who preceded Laine in the Fairmont room, did a very good job, made lots of friends, and should be brought back when he can have a chance to do something. He was signed as a last minute fill-in before Frank because Lou Holtz, who was to play the spot for three weeks, was laying a California-size egg.

Mills Brothers follow Laine at the Fairmont and, in turn, are followed by the Wier Brothers. Peggy Lee due in January, and a possibility that Vic Damone will make it as soon as it can be arranged.

### Alley on Street

Bassist Vernon Alley opened at Fack's on Market street with a trio (Pony Poindexter on alto and Brad Curtis, who did the arranging and wrote two of the tunes for Saunders King's last Aladdin date, on piano). It's an excellent spot, and Vernon, who is actually more of a name in this town than many

"names" the clubs import, should go well.

A bop versus Dixie bash scheduled for early November at the Theater Arts club will pit Alley's bop crew against Turk Murphy's riverboat roustabouts. Should be interesting... Eastmen trio doing well at their own club, the Blackhawk, formerly the Stork... Paul Lingle continues at the Paper Doll.

### To Blue Angel

Billie Heywood, whom everyone should remember from that grand team of Billie and Cliff, off to New York to open at the Blue Angel... Beatrice Kay, at the Bal Tabarin, has a voice that really makes you wonder what has happened to music... House of Blue Lights on the International strip padlocked.

Tom Quinn, the high priest of fidget, trying to arrange for the masters that Bunk Johnson cut for Dave Rosenbaum several years back. Wants to issue them... Marvin Ash imported from L.A. for a Sunday session at Lu Waters' Boneyard. Brad Gowans also made the spot for a one-niter... Gladys Palmer playing a San Pablo Avenue club near El Cerrito.

Ernie Hecksher's wife Sally has written a tuneful little thing, Roundup Time in the Kiddie Corral. BMI just took it on. Ernie has the house band at the Fairmont... Buddy Banks into Ciro's for two weeks in late October as club continues to fumble with its name-no name policy... Johnny Cooper on the road with the Streetcar Named Desire troupe as an off-stage pianist.

Lynn, Mass.—Still bopping at the Pickfair here, the Crazy Cats trio is now in their sixth month at the spot. Cats are Angie Serino, trombone; Joe O'Brien, formerly with Mal Hallett, piano, and Ernie West, onetime Jeas Stacy bandman, drums.

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## Cincy Picture Much Brighter

Cincinnati—Although conditions are not the same here as in war years, Cincy is again doing very well, especially with its small combos, of which there are many working. Along with this, there are five major spots that use from eight to 13 men. The picture is much brighter now than it was just two months ago.

The dance job field, where Gene Wagner and George Smith are the big factors, seems to be gaining momentum, and last reports are that from now on there will be a great demand for dance musicians who will be assured of at least three nights of work a week.

Deke Moffitt will remain at Beverly Hills Country club until Jan. 1, when that spot generally closes for two months for a yearly vacation. Lookout House will stay pat with the Bob Snyder band, and the Glen is satisfied with Wally Johnson's band, which has been doing a bangup job.

Dick Averre continues with his fine small group at the Gibson hotel, both for dinner and dance duty. The Patio, which has been closed for about two years, has again opened, this time with Johnny Bowman's band.

—Bud Ebel

## Fresh Faces In New Carle Ork

Hollywood—There were 11 new faces in the lineup of Frankie Carle's band when the unit, after a two-month layoff, pulled out of here for one-niters and a three-week location stand at Houston's Shamrock hotel starting Nov. 10. After the Texas date the band heads east, and is booked for a six-week run at New York's Statler starting Dec. 26.

Still on the roster are Margie Hughes, vocals; and Al Avola, arranger. Band personnel: reeds—Percy Booth, Maurice Bruckmann, Alan Simms, Cliff Jackson, and Ralph Garafello; trumpets—Bob Jensen, Bobby Clark, and Bill Kent; trombones—Mitch Zarella, Ray Maddux, and Karl DeKarske; rhythm—Frank Cowen, piano; Sid Fridkin, bass; Stan Black, guitar, and Bob Boyer, drums.

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## Twin Cities Booming, But How Long Will It Go On?

Minneapolis—With local and national names studding the street signs, a montage of honking, screeching, and vocalizing greets St. Paul and Minneapolis lovers of modern and traditional jazz. "Twin City jazz lovers have never had it so good," commented columnist Will Jones in the Minneapolis Tribune recently.

Sounds ranging from good Dixieland to intricate bop have been stimulating Twin Citians recently, with the parade of names including Sam Donahue, Charlie Ventura, Doc Evans, and Jazz at the Philharmonic.

### Ballroom Dept.

In the ballroom department, Artie Shaw's new band and Ray McKinley have exhibited wares at the Prom. Shaw returned for the University of Minnesota Homecoming ball. And Fran Warren, with accompanist Ralph Burns provided her highly-charged voicings for the night club clientele at the Club Carnival. In all, the offerings have been rich fare for this million population area. Things have been lean in the past.

To this picture add highly skilled local music makers like Harry Blons and his Dixie six. Percy Hughes' rocking crew, and Bruce Dybvig's 22-piece powerhouse. Even WCCO, local CBS outlet, features a Dixie band on one of its shows. For a commercial show, that's setting a precedent.

### Disc Jock

The record spinning activities for the most are confined to the top 30 songs. There are exceptions. Bill Curtis, WDCY jockey, continues to air his nightly 30-minute capsule-like survey of jazz from New Orleans to 52nd St. WCCO's Clellan Card has a rather free hand at midnight and is not held down by rigid rules. His record turning runs the gamut.

Jazz policies reign at the Drum and Flame bars in St. Paul.

## Wardell A Leader

Chicago—Former Benny Goodman tenorist Wardell Gray has been signed by Associated Booking corporation, Joe Glaser's agency, for bookings with his own band. One of Gray's first dates is a Nov. 24 concert at the Corpus Christi auditorium here, under sponsorship of disc jockey McKie Fitzhugh.

Mitch's, the Nick's of the west, stirs up the Dixie crowd with the Blons crew and vocalist Patty McGovern.

### Mel Arvin Back

Back at their favorite Minneapolis stand, the Frolics, is the Mel Arvin trio and Gypsy Edwards. The music they produce, along with sparkling showmanship, puts them in the "big" bracket. Rogers bar has recalled Hal Otis, the very melodious violinist, and his trio.

In short, the Twin Cities is passing through the cycle its minority music lovers have been clamoring for for these many years. A trade consensus, however, is that many of these policies may have to be retracted simply because a saturation point soon will be reached. The Twin Cities are not New York or Chicago. Many of the clubs trying jazz are just doing so because the other guy is making money on it.

Although the loyal minority is happy with the renaissance, the opinion is that enough spending money isn't available in this seventh ranking market and trading area to sustain the current musical deluge.

—Leigh Kamman

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# Jr. Dixie Crew Lays It On Line At La. Concert

Lake Charles, La.—This thriving little metropolis in oil-rich southwestern Louisiana recently got its first taste of live Dixieland jazz in the form of the Junior Dixieland Jazz band of New Orleans. And, to put it mildly, the townspeople loved it.

From 11 a.m. on Oct. 20, when the band was presented the key to the city by the mayor, until 10:30 p.m., when they wound up their concert at the junior college auditorium, Lake Charles was as jazz-conscious as any place on the map.

**Get in Swing**

The band opened with *Clarinet Marmalade* and the audience of some 1,500, considerably larger than the turnout for several name bands which appeared here in recent months, got right into the swing of things by clapping and stomping in time to the music.

The band gets a solid Dixie beat and really lays out some fine music. In a program that included such two-beat favorites as *Ballin' the Jack*, *Livery Stable Blues*, and *High Society*, each member of the group excelled in ensemble as well as solo work.

**Youth and Experience**

The band has both youth and experience, with the youth being furnished by Frank Assunto, 17, leader and trumpet; his brother, Fred, 19, trombone; Tommy Ballerina, 20, guitar; Art Seelig, 20, piano, and Willie Perkins, 21, drums. The experience is added through the presence of Raymond Burke on clarinet, who has just completed two months with Sharkey Bonano's band in New Orleans, and Chick Martin Jr., bass, son of Sharkey's regular bass man.

—Nick Gagliano

## Proctor Into Childs

New York—Pianist Ralph Proctor and a six-piece crew opened at Childs Paramount Oct. 25 for an indefinite stay. Spot was a virtual home for Wilber DeParis' crew for months.

# Hyams, Like Shearing, 'Refreshing'

By PAT HARRIS

Chicago—As refreshing as the combo she's playing with, and as unusual in the general field of musicians as a stray from a field hockey team in a prizefighter's dressing room, Marjorie Hyams is distinguished by an almost stolid normality

and a useful passion for efficiency. Marjorie is the round-faced shining haired gal who plays vibes with the George Shearing quintet.

She also worked with the Woody Herman band for a year in 1944-45, an experience she terms a musical fiasco but which has proved valuable as a selling point ever since.

### Getting Sensitive

Beginning to feel sensitive about her age (just 26) Marjorie has had kids come up to her for autographs gushing that they saw her years ago with Herman. "They forget that musicians start working early," Marjorie moans.

Marjorie started when she was just 17, singing with the Campus Kids on NBC in New York. The unit already had a pianist, so Marjorie was elected to sound bell notes on the vibraphone. From bell notes she progressed to a solo on *Avalon*, and then to serious study of the instrument.

Marjorie was playing vibes with a trio in Atlantic City when a couple of Woody's bandmen heard

her and returned one night, dragging their boss. Marjorie's parents were there that night, too, and her father, without knowing that Herman was in the spot or had heard her, correctly guessed the reason she was beaming like a beacon—a psychic demonstration Marjorie still finds amazing. For Herman had asked her to join his band.

The prestige she gained by working with the Herd was invaluable, but Marjorie bitterly regrets the year of waiting all night for her 16 bars. She likes to play softly, and was continually being drowned out by Chubby Jackson's bass and Dave Tough's drumming.

### Like a Piano

"I like to think of vibes as a piano," Marjorie says, which is an accurate reflection of the way she makes them sound. "And I really do use all four sticks, all the time," she adds.

Though determined at all times to act like her mother's definition of a lady, Marjorie is amazed at some of the things other feminine musicians pull under the guise of women's prerogatives. Marjorie remembers a Carnegie hall concert with Mary Lou Williams, when all the numbers worked out beforehand were ignored once they got on the stage. "We were to open with *Blue Skies*, and Mary Lou announced *Caravan*." The whole program went like that. "Is that a woman's trait?" Marjorie wondered.

### Never All-Girl

Unlike most girl musicians, she never has worked with an all-girl unit. Perhaps they're just not efficient enough for Marjorie. She followed her year with Woody with a year studying arranging and composition with Dante Fiorello, back home in New York. Then came her own unit at the Onyx and Three Deuces on 52nd Street, the Hickory House, and various other Manhattan, Long Island, and Atlantic City spots.

Shearing, soon after he arrived in the United States, stopped at the Hickory House and sat in with Marjorie's trio. She happened to remember that, not long afterward, when Stravinsky was conducting a



Marjorie Hyams

concert in New York. "I had to go hear Stravinsky, job or no job," Marjorie says, "so I called George and asked him to sit in for two sets." He did, and Marjorie has been grateful ever since. When the photo accompanying this story was taken, Marjorie was asked to think of something pleasant and to say it. "Stravinsky" was the word.

### Reads Books

Marjorie's enthusiasms (the nickname Margie is not one of them), though spiced by a general "thirst for knowledge" (her term) which extends to reading the little blue books of science and anything else she can get her hands on, are mainly musical. Among vibraphonists, she especially admires Teddy Cohen, though specifying his ideas and not his tone.

Other persons who keep saying Lennie Tristano is cold and unemotional are beginning to get her to say that, too, though Marjorie says she really feels that he does

have a strong emotional appeal. It may be just for another musician to feel, however, she hedges. "My brother Mark plays just like Lennie," she says. He's always played that way. Probably comes from studying Bach so long with a teacher who thought Bach should be approached from a purely cerebral viewpoint. Mark's fingers go like little machines," she laughs.

### Busy Writer

Eventually the Shearing unit will get around to playing the two concert-type compositions Marjorie has written for the unit, *Seascapes* and *Portrait of an Unknown*. She has written ice shows for the Copley-Plaza in Boston and the Belvedere hotel in Baltimore. Another show, *Harlem on Ice*, opened and closed one night at the Forum in Washington. "It was a great idea," Marjorie says.

She's also music adviser for Roxy theater ice skater Carol Lynne, is writing all the material singer Ann Hathaway will use when she opens at the Copacabana later this year, and wrote lyrics for a choral group at the Roxy most of last year.

### Arranged for Ventures

Marjorie and her brother were arranging for Ventura when she joined Charlie's unit some time ago for a short four-week stint. Following that, she worked with violinist Phil Dorsey's unit before forming her own trio with Lee Hulbert, bass, and Mundell Lowe, (later Tal Farlow) on guitar.

Then came the memorable Shearing recording date which George liked enough to make the unit a permanent one, and, according to Dizzy Gillespie (*Down Beat*, Oct. 7), the greatest thing that's happened to bop in the last year.

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# Why Barnett Had To Give Up

December 2, 1949

## DOWN BEAT



### **Bing Starts Minor Revolt**

(See Page 1)

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### **Refuse AGVA**

### **Injunction**

(See Page 1)

★ ★ ★

### **Reds Wreck Shanghai Night Life**

(See Page 2)

★ ★ ★

On The Cover  
**Pat, Dodo,  
Artie**

