

Woody Herman Tosses In Towel

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AGVA, AFM Cool Off And Talk It Over

New York — Hassel between the AFM and the American Guild of Variety Artists simmered down in November, with both parties sitting down together to talk things over. The suit brought by AGVA to prevent the AFM from forcing joint members of both unions to drop their AGVA cards was withdrawn just before it came up for trial in New York supreme court. Negotiations between the two unions were preceded by the return of the \$50 initiation fee taken by AGVA from bandleader Lee Norman when AGVA insisted that he join the variety artists union because he was doubling as emcee at a New York theater. This was the incident which touched off Petrillo's edict against dual membership. AGVA returned the initiation fee to Local 802.

Graas Collects His Contest Loot



Hollywood—Eleventh place "What's the Word" winner John Graas, left, the French horn player with Tex Beneke, collects his prize, an RCA-Victor 45 rpm player and stack of slow-speed records from singer Dennis Day. His word was 'hip.' What, no Beneke albums in that stack?

Chicago—After his date at the Tropicana in Havana, Cuba, on Dec. 6, Woody Herman will break up one of the few remaining jazz bands existing in this country. He will reorganize twice a year, in the spring and in the fall, according to his managers, Carlos Castel and Charlie Barnet, to play a 30-day concert tour each time.

Pollack Has Band Again In Hollywood

Hollywood—To many of those who have been watching the music business and its curious postwar spin, this news may mean that it has now come full circle.

Ben Pollack, whose bands of some 15 to 25 years ago were the launching platforms for many young musicians who later hit the high spots, is back behind those drums and heading his own band again.

Ben was signed to open Nov. 19 at the Beverly Cavern, local rendezvous for devotees of Dixie. Pollack planned to have with him Matty Matlock, clarinet; Dick Cathcart, cornet; Burt Johnson, trombone; Fulton (Fidgy) McGrath, piano, and Doc Whiting, bass.

Cohen Unit Working At Georgie Auld's

New York—Combo headed by vibist Teddy Cohen is playing Georgie Auld's Tin Pan Alley on Sunday afternoons and night. With Teddy are Harvey Leonard, piano; Frank DeVito, drums, and Ted Kotick, bass.

Rest of the week, Auld's features Terry Gibbs' group, with Terry on vibas; Harry Bias, piano; Luis Barriero, bass, and Phil Arabia, drums.

Between concert trips, Woody will keep busy in clubs and other locations with a small combo consisting of Bill Harris, trombone; Neal Hefti, trumpet; Shelly Manne, drums; Ralph Burns, piano; Milt Jackson, vibas, and Mert Oliver, bass.

Woody's departure from the big band field follows closely on the heels of Charlie Barnet's decision to throw in the sponge. And it is rumored that Duke Ellington, after fulfilling bookings until the first of 1950, also will disband to produce a Broadway musical.

Woody's breakup naturally was caused by the same old problem—not enough money coming in to support a large jazz organization. Although the band had bookings scheduled ahead for the next seven months, there were not enough of them to make it worthwhile continuing.

Hotel Intruder Molests Patti

Toronto—Singer Patti Page ran into a frank invader here in November. She told cops she had been bound with adhesive tape by a man who got into her hotel room on the pretext of delivering flowers and then told her: "It isn't your money I want."

Police said the man was William Daniel, 41. They caught him after a chase through downtown streets and charged him with assault.

Patti said she was awakened by a phone message that some flowers were to be delivered to her room. A few minutes later a man arrived, she said, and handed her a parcel. Then he ordered her to sit down, she told the cops, and bound her hands and feet with tape. When she started to scream, he tried to gag her, then fled from the room.

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

Woody, Shearing In Early Poll Lead

Chicago—Very early returns in Down Beat's 1949 band poll show that almost all of the 1948 winners are either having a tough job hanging on to the top or have been uprooted entirely. The Woody Herman Herd, which finished fourth last year, has taken a very commanding lead in the top band division, with almost four times as many votes as the second place Duke Ellington. Charlie Barnet follows closely on Duke's heels.

Last year's favorite small combo, Charlie Ventura, this year lags behind the George Shearing quintet.

Billy and Sarah
Billy Eckstine and Sarah Vaughan have taken commanding leads in the top singers department. They both won last year.

Singers with bands are led by Al Hibbler, last year's winner, and Mary Ann McCall, who has jumped to a lead over 1948 plaque winner June Christy.

Charlie Shavers and Howard McGhee lead the trumpets, tromist Bill Harris is again far ahead of the field, and Flip Phillips once more leads the tenor saxists.

Serge on Top
Serge Chaloff, who finished well behind baritonist Harry Carney last year, leads by a big margin this time. And the perennial Johnny Hodges continues to dominate the alto sax division.

Buddy DeFranco is well ahead of Jimmy Hamilton on clarinet, while Erroll Garner and Lou Levy are tied for the piano chair. Last year's winner, Mel Powell, is sixth. Shelly Manne again tops drummers, leading Don Lamond.

Bauer Ahead
Guitar winner in 1948, Oscar Moore, this time trails leaders Billy Bauer, Chuck Wayne, Barney Kessel, Irving Aahby, and Les Paul.

Deprecation

Chicago—The 17 members of the USS Leyte band got together and filled their ballot for Down Beat's all-star band poll. Among their favorites were Woody Herman, Billy Eckstine, Stan Getz, and others. Their vote for King of Corn? The USS Leyte Unit band.

Norvo, Rugolo On New Arco Sides

New York—Arco records, new label headed by Irving Berman, is due to have its first platters out this month. Included will be sides by Savannah Churchill, backed by Red Norvo's quintet, and Trudy Richards, former Charlie Barnet singer, accompanied by a 20-man crew under Pete Rugolo.

Firm also has taken over most of the masters of the old Disc label. These include several jazz titles as a result of Norman Granz' efforts to regain possession of them.

BG On Longhair Kick

New York—Benny Goodman is scheduled to make a longhair solo appearance with the Philadelphia orchestra in Philly this season. Concert will be one of three to raise dough for the orchestra's pension fund. Benny's concert will be conducted by Alexander Hillsberg.

All Signed Up



Chicago—Wolf bait, but highly restricted, is singer Patti Randall, above. Proud mother of a 7-year-old son, Patti just joined her father's combo, working at the Show Bar club in Kansas City. Patti's dad is tenor saxist Carl Bean.

'No New Bands Any More,' Says B. Rich

San Francisco—Trouble with the music business today is that "there haven't been any good bands coming along in the last four or five years to give the band business the shot it needs to get back where it was in prewar days," Buddy Rich said in an interview over Bert Seltz's KRE show prior to JATP's twin concerts in the Bay area recently.

"The music is wrong," Rich said. "There hasn't been anything interesting in music except the so-called progressives who come up with things which are absolutely above the listening intelligence of the average music lovers and therefore has hurt the business itself."

Can't Dig It

"You can't dance to it, and unless you've taken a 30-year course in flatted ninths and 12ths, you don't know what's happening. I myself don't understand it. I think that when something new happens in the music business that everyone can understand—the young people, the old people, the kids—it will be back to its prewar level."

"I'm from the old school. I'm a Count Basie and Benny Goodman fan. There's a lot of good stuff now, but more bad than good. Guys like Gillespie and Bird, it's their type of music, it's their formula, and they play it great. But I think the guys that copy it are doing a very bad job."

"It belongs to guys like Diz and the guys that originated it. They play it the best and the guys that copy it play it the worst. That's

what is hurting it." Commenting on the music played by JATP, Buddy said, "The music that is being played by JATP and by such great musicians as Hawk, Lester, Ella, and Ray Brown is progressive or else they wouldn't be the great artists that they are." Buddy, incidentally, says he hasn't thought about the question of whether he will get back into the band business with his own band. Granz says Buddy is sticking with JATP as a permanent part of the company.

—Ralph J. Gleason

Kay, Frankie On The Cover

With his Capitol recording of *Male Train* cracking whips in juke boxes from coast to coast, Frankie Laine, posing on the cover for this issue with comely Kay Starr, again is riding the crest of the wave as a popular vocalist. Kay currently is appearing at the Palomar theater in Seattle, while Frankie closes an engagement Dec. 6 at the El Rancho Vegas in Las Vegas and begins a one-night tour.

Favorite Band	
Woody Herman	340
Duke Ellington	87
Charlie Barnet	84
Sam Newsome	34
Les Brown	24
Dizzy Gillespie	18
Gene Krupa	15
Glenn Turner	11
Benny Goodman	11
Tommy Dorsey	11
Ray Anthony	5
Jimmy Dorsey	5
Combo (Instrumental)	
George Shearing	43
Charlie Ventura	33
Nat Cole	24
Art Van Damme	20
Lennie Tristano	15
Louis Armstrong	9
Honey Dremers	8
Herbie Fields	5
Combo—Vocal	
Pied Piper	36
Mills Brothers	17
Bavens	15
Starlighters	12
Wardlaw	10
Andrew Sisters	8
Peg Carranagh	7
Three Bips & A Bop	7
Patella	6
Bill Norvas' Upstarts	5
Charlotiers	5
Isk Spots	5
Male Singer—Not Band	
Billy Eckstine	123
Frank Sinatra	23
Frankie Laine	20
Ung Crosby	14
Herb Jeffries	14
Mel Torme	13
Perry Como	10
Harry Belafonte	8
Girl Singer—Not Band	
Sarah Vaughan	77
Ella Fitzgerald	38
Doris Day	28
Kay Starr	18
Frank Warren	17
Jo Stafford	12
Billie Holiday	10

(Modulate to Page 19)

The Doctor Has His Date, Shows Julie The Town In Two Capsules



(First photo courtesy the Pump Room, others by Robert McCallough)

Chicago—One "What's the Word" prize winner can't take home singer Julie Wilson, who cooperated with the *Beats* to show fifth prize winner and man-about-town Dr. James C. McNamara a pleasant evening. McNamara, who turned out to be a regular habitue of such places, was

treated to dinner at the Pump room and jazz at Jazz Ltd. as his prize. First photo shows the dinner date, and second and third, after Julie's appearance in *Kiss Me, Kate*, were taken while listening to Muggsy Spanier, Sid Catlett, and their cohorts. Because of Julie's busy schedule, which in-

cludes the midnight show at the Palmer House's Empire room, the date was split into a two-night affair. Shown with Julie in the center photo is Jazz Ltd. co-owner Ruth Reinhardt, while man making it a threesome in the last shot is Pembroke Davenport, *Kiss Me, Kate* music director.

Vaughn Has A Band, Too

By JOHN S. WILSON

Reviewed at the Statler Hotel, NYC.

Trombones: Joe Connie, Bill Mustard, and Sam Hyler.
Trumpets: Bert Pedersen, Richie LaSala, James Messina, and Ed Stedoshy.
Reeds: Andy Bagal and Wado Marasco, alto; Ted Goddard and Ziggy Talent, tenors, and John West, baritone.
Strings: Earle Hummel, Ed Bragghitton, and Irving Daymond, violins; Seymour Berman, viola, and Ed Sodero, cello.
Rhythm: Ernie Johnson, piano; Bucky Pizzarelli, guitar; Jerry Bruno, bass, and Eddie Julian, drums.
Vocals: Cece Blake, Ziggy Talent, the Moonmaids (Marie Lee, Mary Jo Thomas, Tinber Cunningham, and June Hiett), and the Moonmen (Nace Barnert, Wally Olson, John West, and Bill Mustard).
Arranger: Gene Hanett.
Vaughn Monroe—leader and vocals.

New York—Although records unquestionably are the prime means of making hands and singers today, they can be very deceptive. A case in point is the crowd of musicians and singers which Vaughn Monroe carts around with him. A home consumer, hearing the band on radio and records, is left with the impression that this outfit is composed principally of a rather monotonous bellow identified as Vaughn Monroe, some background voices, and a few tootlers filling in around the edges.

Catching them on a dance date, you find something very different. True, the Monroe voice is there and working pretty steadily. But, while it rests, a lot of other things are happening. As things stand today, it is not much of a compliment to say that Cece Blake, Monroe's girl singer, is a lot better than most of her competitors.

Good Voice

But even back in the days when bands carried good girl singers, Cece would have done all right. She is neither a stylist nor a personality kid, but she has a good, pleasant voice which she projects well.

Similarly, Monroe's two vocal groups, the Moonmaids and the

Moonmen, make a definite and pleasant contribution to the proceedings instead of the rather wishy-washy impression left by too many band singing groups.

Too, Has Virtues

It is these good, simple, solid virtues which characterize the whole Monroe production. The band itself, which is all too often put down with the Monroe voice by his detractors, is far from a miscellaneous collection of musicians thrown together to provide background for him. It, too, has simple but solid virtues.

It plays what it has to play well and cleanly. And, more often than not, what it is playing is, again, very pleasant stuff. The rhythm section is inclined to be heavy and logy, but the brass and reeds get a fine blend of sound. There are very few solo opportunities, but Andy Bagni makes the most of his few

Monroe Plug Irks Lombardo

New York—Guy Lombardo got a large irk up when the Columbia Broadcasting system stuck a plug for Vaughn Monroe's Camel show into one of his November sustaining shots from the Roosevelt grill. Guy didn't mind the fact that Monroe's show was plugged on his program. What flipped the Royal Canadian was a reference in the plug to Monroe's band as the biggest boxoffice band in the country on the basis of all polls. Guy figured it was poor taste to pull a line like that on a Lombardo airshot.

To square matters a bit, he ended his broadcast by putting in a plug for his own show, which is on the same night as Monroe's but "on another network."

solo moments and shows himself to be a topnotch alto man.

Musically, the band is blazing no trails, but it is probably one of the soundest dance bands around today. A great deal of the time it is buried behind Monroe but, at such times as Monroe is circulating among the tables and the band has the stand to itself, its merits show through clearly.

Today Seems Startling

It has a well varied book, a great deal more life than is generally found in bands today, and, overall, superb polish and what is generally described as class. This is one of the few really professional bands still in existence. Ten years ago, a band which operated with the precision and confidence of this one would not have been unusual, but today it seems almost startling.

As for the Monroe voice, I have a sneaking suspicion that, either through accident or overproduction, Vaughn has worked his way into a trap—a pretty tasty trap considering the way the loot rolls in, but, nonetheless, a trap. As I say, it's just a suspicion, but I don't think he really has to sing as badly as he does.

Monster He Can't Stop

If you'll listen to some of the early Monroe records, you'll find that he was singing much better then. It was not great singing by any stretch of the imagination, but it did not have the dull, monotonous quality that it has today. However, since he has found that a lifeless monotone is a fantastically salable gimmick, he can hardly be expected to abandon it.

Possibly, after the wear and tear of recent years, he couldn't go back to a better voice if he wanted to. But this, I am sure, is one of the least of his worries.

Alexander Sues Morris; Morris Sues Alexander

New York—Agent Willard Alexander has filed suit for \$53,115.37 against the William Morris agency, charging breach of contract. The Morris agency has denied Alexander's allegations and has filed a countersuit for \$26,100 which, Morris says, Alexander owes them.

Alexander says Morris failed to live up to a contract made when he left Morris to form his own agency. According to Alexander, Morris agreed to pay him \$250 a week "termination salary" from January, 1946, to January, 1947. He claims that this was not paid from October, 1946, to January, 1947, and that Morris owes him \$4,000 on this score.

Percent of Commissions

The deal also called for Morris to pay him 85 percent of the commissions collected by Morris for the bookings of the Count Basie and Vaughn Monroe bands since 1946, Alexander claims. He says the total due him is \$60,000, of which Morris has paid him \$13,884.63.

Alexander further claims that in January, 1949, Morris induced Count Basie to leave the Morris agency and go with General Artists Corp., despite the fact that Basie's contract with Morris had until September, 1949, to run.

Lost Out

In doing this, Alexander charges, Morris received a percentage of the Basie commissions from GAC and cut Alexander out of the percentage he was due to get under his termination agree-

ment with Morris. For this, Alexander wants \$3,000.

The Morris agency has denied all of this. They charge that Alexander's claim that he represented the agency faithfully is not true. Morris says that while Alexander was working for the agency he had agreed to devote all of his time to it, but that they subsequently found out he was putting some of his time in on other interests.

Say Broke Contract

They also charge that he got substantial sums from artists for whom Morris was acting as manager and representative, that he did this without Morris' consent or knowledge, and that in doing this he breached his contract with Morris.

In their countersuit, the Morris agency is asking for \$16,100 which they say had been paid to Alexander for faithful service but which, they claim, he did not actually perform, and for \$10,000 which the agency says was paid to Alexander by artists without the agency's knowledge or consent.

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Blondes Or Not, Sid Prefers Bop



New York—Two gals from the show *Gentlemen Prefer Blondes* have been spending their free time plugging King Cole's new record, *Nalani*. Here Judy Sinclair watches while Hope Zee, daughter of Capitol theater manager Alan Zee, tries to sell disc jockey Symphony Sid on the platter.

Portland Winner Gets Her Check



Portland, Ore.—Disc jockey, and former *Chicago Beat* staffer, Ted Hallock, turns up in these pages more than any six other jocks. Eagle beaver Hallock here presents a \$75 check to Mrs. Renee Owen of Portland, who won 10th prize in the *Beats*' "What's the Word" contest for her entry, *bix-e-bop*.

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Barnet Philosophy Proven In Woody-Cole Bash



(Photos by Popie)

New York—Photos snapped at the Woody Herman-King Cole concert at Carnegie hall here included the convention of Kenton alumni above, and the picture of the payoff, below. Left to right around the piano are Pete Rugolo; Jack Costanzo, bongos, now with Cole; Kai Winding, trombone; trumpeters Buddy Childers and Ed Badgley, and drummer Shelly Manne, all now with Herman. In the lower photo, Mort Ruby, right, passes out the loot to Woody and Nat after the concert.



By MICHAEL LEVIN

New York—The Woody Herman-Nat Cole concert here at Carnegie hall last month had an overhang. Leering over the whole proceedings was a cat. Said beast at frequent 32-bar intervals would yawn, smile, and then disappear in the best Cheshire fashion. In between, it gazed indulgently down at the band, thumped its tail, and concentrated on looking like Charlie Barnet.

Barnet, as a matter of fact, reviewed the whole concert in his piece in the last *Beat*, explaining why he was leaving the band business as a leader. Barnet said, among other things, that the desires of audiences and musicians are too diversified, that it is too hard to reconcile all the factors for a successful band.

Nothing New

This was no new point for him to make. We had argued it all one long night immediately after he debuted his then new and successful band. Even then, he said, he saw handwriting on the wall, and he thought he would have to get out. Barnet has quit before and come back. This time I don't think he will, and it's reasonably difficult to argue with his reasons.

Some of these same reasons rode herd on the Herd at this last concert. The band played well, no question of it. There were occasional lapses technically, but by and large it is a superlative band. Yet, as best I can tell from watching my notes, the only number which really broke it up during the band's 55 minutes and 16 numbers was a fast bit, No. 10 in the proceedings, ripped off by Serge Chaloff. Only here did both the band and the audience come to life and indulge in the musical interplay which seems to be necessary for great jazz.

Played Disc Hits

Other than that, the band, with three or four exceptions, played its record hits. This is fine, but for the kind of staunch Herman follower who goes to a concert, he should get a shade more than just a live version of the disc jockey shows around town. This, of course, involves the old programming headache of not playing some things for which people scream and putting on new scores they have never heard before.

Duke Ellington has wrestled with this one for seven years, never quite satisfactorily figured out how to do it.

Good Tenors

The Herman soloists sounded well, particularly the three tenor men. Bill Harris was not quite up to his usual form. Shelly Manne, on his drum feature, seemed to be reading music, while the band back of him seemed just a shade unsure of what it was playing. Anent Shelly, a fine drummer, it may

RCA Plant Adds Presses For 33 1/3

New York — Although sticking by its statement that its 45 rpm records are here to stay, RCA-Victor has equipped its custom pressing plant here with 17 presses for turning out 33 1/3 L.P.s. Plant has pressed LP platters for London records, Horace Heidt, and Standard and is looking around for more work.

Meanwhile, the company has reopened its plant in Canonsburg, Pa., where it is turning out 45s exclusively on a 24-hour, three shift schedule.

have been where I was sitting, but his playing, for all its flash and drive, seems to lack some of the "bass tone" that Don Lamond had. There was a fullness to Lamond's backing of the entire screaming band that Shelly omits.

Other than that, the uniform impression was good playing, but nothing exceptional. Woody, of course, is faced by the continual compromise between commercial acceptance and playing exciting jazz. It seems that a concert of this sort falls somewhere in the treacherous in between.

Long Record Session

Nat Cole's half of the concert was all records, even more humdrum than Woody's period. With the exception of some fine Irving Ashby guitar on *Sweet Lorraine* and *Tiny's Exercise*, and Nat's fine rhythm pounding with the Herman band on *More Moon* at the close, it was one long record session. The crowd seemed to enjoy it, but again didn't wax ecstatic over anything it heard.

Both sections of the program were suffering from what Barnet has termed the division of taste among the musicians themselves as well as the audience. In 1935 a Goodman and an Ellington appealed to almost all musicians, almost all music fans, and some general public as well. Now tastes and preferences are so split that it is extremely difficult for a leader to know what to do.

I am extremely interested to see what Barnet, now working with Carlos Gastel, and specially charged with the destinies of the Herrnan Herd, will do to lick the problem that he himself has so clearly delineated.

No Intent

Chicago—Hip audience at the Silhouette here recently found some unexpected humor in one of Lennie Tristano's announcements of the next number. It was *Wow*, and, just as he said it, a luscious blonde walked past the bandstand. She whirled and gave him a "how dare you!" look. It broke up the house.

Mutual Mulls Laine As DJ

New York—Frankie Laine is being considered by the Mutual Broadcasting system for a network disc jockey spot. Job originally was supposed to go to Frank Sinatra.

Sinatra had given a verbal okay on the deal, but the sponsors of his network *Light Up Time* show wouldn't let him tie himself to the jockey deal for longer than 13 weeks. Mutual wanted the commitment to run for a year. Sinatra bowed out when this point couldn't be cleared up.

Meanwhile Laine is scheduled to go into Miami's Copia City in January, following his date at Bop City. At Copia City, he's due to get \$4,500.

Lots Of Traditional Jazz Albums In Last 1 1/2 Years

By JOHN LUCAS

Northfield, Minn.—Since June 2, 1948, when *Down Beat* published its latest recap of recent albums, 25 excellent traditional jazz sets have been issued. Last time, 57 worthwhile jazz collections had been released in 25 months—not counting big band or small band swing—so that the proportion remains about the same and the pace remarkably stable. Certain trends and changes are to be noted however: some old styles have fallen off and some new favorites have come along.

There has not been a single set of sinful songs, of vocal blues, or of marching bands — though all three were well represented 1 1/2 years ago, the latter in particular. Ragtime Reaches Peak
On the other hand, the ragtime

revival, then just beginning, perhaps reaches its peak with the present compilation. Two jazzmen have been recorded as never before, old standby Sidney Bechet and new idol Doc Evans — each with three current albums to his credit, plus a fourth in which both take part.

Only four others are to be found more than once on our list: perennial regulars Louis Armstrong and Kid Ory, and relative newcomers Tony Parenti and Bob Wilber. It is strange, of course, to speak of Parenti as a late arrival, but the fact is he may well prove the rediscovery of the year.

More Distinction

Wilber, meanwhile, merits additional distinction for his support of Bechet in Sidney's splendid Columbia set. (Asterisks indicate reissues.)

SPIRITUALS

Golden Gate Quartet: *Spirituals*, Columbia 145

BLUES AND BOOGIE WOOGIE

Ammons-Johnson-Lewis: *Climbin' and Scrammin'*, Circle 16*

RAGTIME

Tony Parenti: *Ragpickers*, Circle 21

Lucky Roberts: *Ragtime King*, Circle 12

Ralph Sutton: *Saint Louis Piano*, Circle 20

NEW ORLEANS AND DIXIELAND

All-Star Stompers: *This Is Jazz—III*, Circle 13

Louis Armstrong: *All Stars*, Victor 14

Armstrong-Dorsey-Goodman: *Giants of Jazz*, Capitol 106

Sidney Bechet: *Wilber Wildcats*, Columbia 173

Sidney Bechet: *Giant of Jazz*, Blue Note 105

Sidney Bechet: *Circle Seven*, Circle 25

Bechet-Evans-Spanier: *Jazz Ltd.*, Jazz Ltd. 1

Baby Dodds: *A Session with Baby Dodds*, Circle 17

Eddie Edwards: *Original Dixieland Jazz Band*, Commodore 14

Doc Evans: *Dixieland Band*, Dublin 1

Doc Evans: *Jazz Heritage*, Art-Floral-Record 1

Doc Evans: *Doctor Jazz*, Art-Floral-Record 3

Art Hodes: *Jazz Record Six*, Jazz Record 1

Johnson-Ory: *New Orleans Rivalry*, Decca 649

Albert Nicholas: *Jazz a la Carte*, Circle 13

Kid Ory: *This Is Jazz—II*, Circle 11

Tony Parenti: *New Orleansians*, Jazzology 1

Kid Rena: *New Orleans Music*, Circle 10*

Bob Wilber: *Wildcats*, Rampart 101

Bob Wilber: *Jazz Band*, Circle 34

Maybe This'll Change His Luck



Pittsburgh—Seventh place winner in the *Beat's* "What's the Word" contest, Charles Sorda, showed up at station WPGH to claim his \$100 prize check from disc jockey and *Beat* correspondent Bettelou Purvis. Turned out that Bettelou knew Chuck from 'way back, also that the prize would come in mighty handy. He's been out of work for four months because of local strikes.

Crooner Vallee And Bride Duet



Washington, D. C.—Posed like another famous photo of a pianist and piano-perched gal in the capital city (or, what has happened to Lauren Bacall?), Rudy Vallee and his bride, the former Kathleen Norris, croon softly at one another for the camera. Picture was taken at a party given in Rudy's honor Oct. 31. He was married early in September.

CHICAGO BAND BRIEFS

Despite Top Attractions, Chicago Folks Apathetic

By PAT HARRIS

Chicago—By all signs and according to all portents, Chicago should be a swinging town. There's good music of every type available throughout the city, but despite this, and the frantic gimmicks some club operators are pulling, the music situation is as lifeless as last night's half-finished beer.

Our guess is that he has a capable dance band, a number of fine musicians (especially Gil Barrios, piano; Jimmy Raney, guitar, Sonny Russo, trombone; Don Paladino, trumpet, and Al Cohn and Danny Bank, tenor and baritone respectively), an eye-filling singer, and a much too conspicuous clarinet.

Move It Over

With all the necessary raw materials, including a number of excellent arrangements by Eddie Sauter, Tadd Dameron, Gene Rowland, and others, Shaw should have no trouble with current band, providing he moves to the side a little more often and lets the boys blow.

Staff In Town

Stuff Smith, with Wilbur Wynne, guitar; Claude Jones, piano, and Johnny Pate, bass, opened recently at the loop Ringside, opposite a cowboy trio led by Ray Christian.

Stall at Preview

Preview lounge still cradling the Red Coty combo, with the Joe Petroselli, Skeets McWilliams, Reid Baker unit there on Tuesday.

Maybe Dizzy Gillespie, who opens at the Silhouette Dec. 9 for 10 days will bring some life to desolate Howard street. Gillespie, who had that period open, comes in for scale. Howard street, just a mile from the Northwestern university campus, should have no logical reason for such a forlorn aspect.

New Drummer

George Shearing followed Lennie Tristano at the Silhouette, opening with new drummer Charlie Smith. Smith, a left-handed drummer who looks 18 and is 27 and a Columbia university graduate, is a tremendous addition to the unit.

Smith thinks Shearing's is the unit for him, however, and according to opening night indications, he's right. Group gets a swing it never had before. George had insisted that Denzil Best use brushes exclusively, which made former Shearing drummer Best somewhat unhappy.

Doc off Street

Doc Evans finishes up at the Howard street Casa Bonita Dec. 6, while Bill Samuels stays on at the Bar O'Music across the street.

Artie Shaw's stay at the Blue Note, not exactly a four-star sensation, drew the expletive "progressive mickey mouse" from Chicago Tribune reporter Will Davidson. But, on the other hand, Davidson liked the Sherman's new Salute show—in company with every other critic in town, except the Beat's staff, which showed up in full force and was uniformly unhappy with Ernie Byfield's latest effort (Capsule Comment, Dec. 2).

Shaw's not playing mickey music, but it ain't hot jazz, either.

Torchiest Torch



Chicago—Carmel Abbott, billed as "the torchiest torch in town" at the Town Casino, where she has been singing for the last eight months, got her start on amateur contests in the Windy City, one of which won for her an engagement at the Oriental theater in 1941.

and others, Shaw should have no trouble with current band, providing he moves to the side a little more often and lets the boys blow. Shaw left the Note for a dance band tour that will carry him into next year. Lionel Hampton there now, and Herbie Fields and Billie Holiday open Dec. 12.

Miles Davis, backed by Chicagoans Eddie Baker, piano; Hal Russell, vibes and drums, and Bob Petersen, bass, now working at the Hi-Note. Jackie Cain and Roy Kral, with combo, come in Dec. 30, which is just about the time Anita O'Day's long run there ends.

Max Adds Guitar

Max Miller, who was unfairly pitted against Lennie Tristano at the Silhouette recently, plans to add a guitar to current drums, piano, bass, and trombone. Max is also thinking about going back to playing the marimba, which he says gets a fine mellowed-in-wood blend with guitar and bass.

Then, too, in places like the Silhouette, where the piano is only an excuse for a musical instrument, it eliminates the continual hassel with the amplifying system and the tuner.

Red Coty combo, with the Joe Petroselli, Skeets McWilliams, Reid Baker unit there on Tuesday. Tune Toppers, one of the very few clowning units who manage to be musical as well, at the Brass Rail. If compromises have to be made, we'll take this one.

Avalon club, 12th and Wabash, has the Frank Cope unit—clarinet, drums, bass, and piano—that was at the S. Wabash Three Deuces recently.

Harry Cool and the Mel Brandt trio into the Taboo on Sheridan road Dec. 6, and back to the far southside Kentucky lounge two weeks later. Three Tones and Rusty Field's combo at the Cave of the Winds. Dick Davis tentatively set to follow Claude McLin at the Morocco lounge, while Ernie Harper singling at the Archway.

DeLia show, which Stuff Smith bassist Johnny Pate writes (as well as going to school and playing six nights a week) currently featuring the Four Kit Kats dance team, singer Milton Bugg and Willard Garner, and Red Saunders and Viola Kemp.



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Chi Band Briefs

(Jumped from Page 4)

the first of the year.

Danny Shuffle

Slight shuffle in Danny Alvin's Dixie group at Rupneck's finds band lining up this way: Jack Irvett, trumpet; Jimmy James, trombone; Jack Condon, piano; Duff McConnell, clarinet, and Alvin, drums.

Georg Brunis and Floyd Bean into Jazz Ltd., replacing Russell (Big Chief) Moore, who plans to go to Sweden, and Lloyd Phillips, who will work with the large Earl Hines band accompanying Louis Armstrong's All-Stars on their current theater tour.

Traditional accolade, without question, still going to Bee Hive unit: Miff Mole, Lee Collins, Darnell Howard, and Booker Washington. Hive, hardly stone's throw from the University of Chicago's campus, has same affliction as the Howard street spots, no business. Frank (Sweetie) Williams, old Victory club alumnus, playing interim piano there now.

Replacing Roble

Three Brown Buddies moved from Silver Cloud back to the Club

Moderne, while Ross Martin's Melodaires at the Grand lounge. Latter unit replaces Chet Roble at the Cairo in January.

Jimmy McPartland raising Squirrel Ashcraft's roof recently, rehearsing with Red Norvo, George Barnes, and Jimmy's rhythm section for some possible records. Jimmy also cooking up another recording deal involving Sid Catlett, Miff Mole, Darnell Howard, and Coleman Hawkins. All this very much if-and-when.

Buckner to Regal

Regal theater follows current Erroll Garner, Wynonie Harris, and Savannah Churchill show with one Dec. 30 featuring Milt Buckner's combo and the Orioles vocal unit. Civic Opera house has JATP on its books for a return date Jan. 12, and Stan Kenton there Feb. 25 and 26. A Louis Armstrong concert in January there is a possibility, reports versatile ABC booker Bob Phillips, who is also lining up dates for the New York Philharmonic and con-man lecturer Sigmund Engel.

Si Frome, U of Chi student, running a couple of jazz disc shows on the University Midway station (radius eight blocks) and planning another show combining records of poets reading their poems with bop

SWINGIN' THE GOLDEN GATE

Finds Little Of Interest In 1st Annual Jazz Festival

By RALPH J. GLEASON

San Francisco—The first annual Festival of Jazz, which was held here Nov. 4 at night under the arc lights in Kezar stadium, was remarkable for several things:

● A Chinese band played for almost half an hour while the audience groaned.

● A politician named, apparently, Malatrop (or maybe it was Malatrap) made a vote-catching speech to the accompaniment of

disc background.

Another enterprising jock (Chicago does have a few besides Garroway) is Greg Harris, of WCFL. His *Just Before Midnight* show, 11:30-12, featured a panel composed of *Down Beat* writers George Hoefler and Jack Tracy and *Spin* editor Bernie Asbel for a string of Wednesday nights recently.

general laughter.

● The imported Hollywood talent (Ernie Royal, Sonny Criss, Barney Kessel, et al) flew up only to stand in the cool evening air from 8 to 11:20 p.m. Then they went on, played a 12-minute version of *Just You, Just Me*, accompanied David Allen on a couple of ballads, and were informed by a fat cop that the joint had to close at midnight. That must be the longest trip for the least reason in history.

● There was no fog.

● San Francisco discovered it had a nice, big, 17-piece band led by one Billy Shuart, ex-Johnny Richards drummer.

The appearance of Shuart's group, their debut in fact, was hampered by the prevailing conditions—namely the great out-of-

doors—which diffused the sound, made all drums sound like wet sacks, and put the reeds in different keys each time they changed register.

However, it's been a long time since a 17-piece band could even get rehearsal time in around here, much less a job, and Shuart opens Dec. 1 at the New Orleans Swing club for a couple of weeks. Shuart, who sings in sort of an Eckstine fashion, is due to make some Coronet sides, too. These should help him place the group in a good spot as they'll stress the commercial possibilities in his voice.

The band was rough at Kezar, but the only section which was wholly audible—the brass—sounded fine. Vern Carlson and Allen Smith, two of the best young trumpeters in these parts, spark that section. Carlson does some nice arranging, too. There should be places for this group to play.

Not Much Interest

The rest of the concert was tedious, confused, corny, and ineffectual. Connie Jordan scored on the applause meter with *There's Good Rockin' Tonight*, or was it *Saturday Night Fish Fry*?—same difference. Jack Sheedy pleased the Dixiecats present and surprised some of the wigs. Dave Brubeck fans liked Dave Brubeck.

And Vivien Garry, of the trio fame, who is now playing in Oakland, delivered herself of the greatest single bit of inufferable, conceited, temperment it has ever been our penance to observe. Widely and justly famous for her costumes and her behavior in public with a bass fiddle, Miss Garry ate out the Billy Shuart mob for not playing *Lover Man* as written.

She should complain. After all, they were close enough to her so they couldn't escape her nasal, off-key, rickytick version of the blue. There ought to be a law.

Crowd numbered some 8,000, which must have meant a loss to the promoter, Frank Fries Jr., unless he struck gold under the stands. Jimmy Lyons exceeded the affair and did the front running for weeks in advance.

BAY AREA FOG: Looks like good things in sight for local bandleader Sal Carson's tune, *Borrego*. . . Shearing concert scheduled for Feb. 5 may be off, as he's inked for two weeks at Giro's, the Geary street pub. . . Pete Daily took over at the Hangover following Turk Murphy's crew. Pete is signed for four weeks and after that it's rumored Turk will return.

Sheedy Into Say When?

Jack Sheedy is playing Saturday nights in San Anselmo, doing a couple of record dates, and may possibly open at the Say When, up the block from the Hangover. If this deal goes through they can change the name from Bush street to South Rampart.

On the other side of the Mason & Dixon line, Vernon Alley has added Bobby Osiban on drums to his group at Fack's. Vernon has been drawing good crowds to the Market street spot since opening, and deservedly so. He's got the most exciting musician in town blowing with him—Pony Poindexter.

Wilbert Baranco at the Mocambo in Oakland. . . Dave Brubeck trio set at the Burma lounge until the end of the year, then may possibly shift to Giro's. . . Winnie Beatty really scoring with the crowd at the Show Club.

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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 shine 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 Wiere 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 fiddom, 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 Walters' 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 in 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 Juss 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 put 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 Stater 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 Zarembo, Ray Maddux, and Karl DeKarake; 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, WDGY 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, 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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But On?

Mr. Dixie Crew Lays It On Line At La. Concert

Lake Charles, La.—This thriving little metropolis in oil-rich south-western Louisiana recently got its first taste of live Dixieland jazz in the form of the Junior Dixieland jazz band of New Orleans. And, to its credit, 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-maniacous as any place on the map.

The band opened with Clarinet Serenade 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 pumping in time to the music.

The band has both youth and experience, with the youth being furnished by Frank Assunto, 17, leader and trumpeter; his brother, Fred, 19, trombone; Tommy Balderson, 20, guitar; Art Seelig, 20, piano, and Willie Perkins, 21, drums.

Proctor Into Childs
New York—Pianist Ralph Proctor and a six-piece crew opened at Childs Paramount Oct. 25 for an indefinite stay.

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 ching-haired gal who plays vibes with the George Shearing quintet.

She also worked with the Woody Herman band for a year in 1944-46, 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.

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.

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.

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.

The prestige she gained by working with the Herd was invaluable, but Marjorie bitterly regrets the year of waiting all night for her 15 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.

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.

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.

Shearing, soon after he arrived in the United States, stopped at the Hickory House and sat in with Marjorie's trio.



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."

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.

Other persons who keep saying Lennie Tristanio 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.

Busy Writes

Eventually the Shearing unit will get around to playing the two concert-type compositions Marjorie has written for the unit, Seascape and Portrait of an Unknown. She has written ice shows for the Copley-Plaza in Boston and the Belvedere hotel in Baltimore.

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 Ventura

Marjorie and her brother were arranging for Ventura when he 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 Hubert, 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 Dixie Gillespie (Down Beat, Oct. 7), the greatest thing that's happened to bop in the last year.

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New York—Signature records, which disappeared as a label recently in favor of its low-priced affiliate, Hi-Tone, has been revived to carry 10-inch pops and 12-inch jazz records.

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Shearing, soon after he arrived in the United States, stopped at the Hickory House and sat in with Marjorie's trio.

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Why Barnett Had To Give Up

DOWN BEAT

December 7, 1947



Bing Starts Minor Revolt

(See Page 1)

★ ★ ★

Refuse AGVA Injunction

(See Page 1)

★ ★ ★

Reds Wreck Shanghai Night Life

(See Page 2)

★ ★ ★

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



CHICAGO BAND BRIEFS

Despite Top Attraction Chicago Folks Apathetic

By PAT HARRIS

Chicago—By all signs and according to all por- cago should be a swinging town. There's good mus- type available throughout the city, but despite this frantic gimmicks some club operators are pulling,

situation is as lifeless as last night's half-finished beer. "What's happen- ing?" is the standard question we meet on our rounds. Answer: Nothing.

Maybe Dizzy Gillespie, who opens at the Silhouette Dec. 9 for 10 days will bring some life to desolate Howard street. Gillespie, who had that period open, comes in for scale. Howard street, just a mile from the Northwestern university campus, should have no logical reason for such a forlorn aspect.

New Drummer

George Shearing followed Lennie Tristano at the Silhouette, opening with new drummer Charlie Smith. Smith, a left-handed drummer who looks 18 and is 27 and a Columbia university graduate, is a tremendous addition to the unit. He worked with Hank Jones and Ray Brown, backing Ella Fitzgerald, for more than a year, then went with Erroll Garner.

Smith thinks Shearing's is the unit for him, however, and according to opening night indications, he's right. Group gets a swing it never had before. George had insisted that Denzil Best use brushes exclusively, which made former Shearing drummer Best somewhat unhappy. Smith, instructed to do as Denzil did, gracefully disregarded the injunction, seems to be pleasing his boss anyhow.

Doc off Street

Doc Evans finishes up at the Howard street Casa Bonita Dec. 6, while Bill Samuels stays on at the Bar O'Music across the street.

Artie Shaw's stay at the Blue Note, not exactly a four-star sensation, drew the expletive "progressive mickey mouse" from Chicago Tribune reporter Will Davidson. But, on the other hand, Davidson liked the Sherman's new Salute show—in company with every other critic in town, except the Beat's staff, which showed up in full force and was uniformly unhappy with Ernie Byfield's latest effort (Capsule Comment, Dec. 2).

Shaw's not playing mickey music, but it ain't hot jazz, either.

Our guess is that he h dance band, a number sicians (especially Gil ano; Jimmy Raney, guitar Ruaso, trombone; Don P trumpet, and Al Cohn and Bank, tenor and baritone re tively), an eye-filling singer, a much too conspicuous clarinet.

Move It Over

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sound, but not with the tensely demanding tone which Max's piano has.

Then, too, in places like the Sil-

do anything without a name," they say, pushing back their crowns of thorns.

Still at Preview

Preview lounge still cradling the

Wabash, clarinet, that was three Deuces
Mel Brandt on Sheridan
back to the far
lounge two
Jones and Rus-
the Cave of the
tentatively set
Lin at the Mo-
Ernie Harper
Archway. DeLisa
Smith bassist
(as well as go-
playing six nights
featuring the
dance team, singers
Hilton Bugg and Willard Garner,
and Red Saunders and Viola Kemp.
Hear that op Mike DeLisa mulling
use of Jay Burkhart's band, re-
placing Saunders, sometime after
(Modulate to Page 5)

Torchiest Torch



Chicago—Carmel Abbott, billed as "the torchiest torch in town" at the Town Casino, where she has been singing for the last eight months, got her start on amateur contests in the Windy City, one of which won for her an engagement at the Oriental theater in 1941. She since has been working steadily in clubs here and in Kansas City, is aiming for records and television.



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Chi Band Briefs

(Jumped from Page 4)
 the first of the year.

Danny Shuffle
 Slight shuffle in Danny Alvin's Dixie group at Rupneck's finds band lining up this way: Jack Ivett, trumpet; Jimmy James, trombone; Jack Condon, piano; Duff McConnell, clarinet, and Alvin, drums.

Georg Brunis and Floyd Bean into Jazz Ltd., replacing Russell (Big Chief) Moore, who plans to go to Sweden, and Lloyd Phillips, who will work with the large Earl Hines band accompanying Louis Armstrong's All-Stars on their current theater tour.

Traditional accolade, without question, still going to Bee Hive unit: Miff Mole, Lee Collins, Darnell Howard, and Booker Washington. Hive, hardly stone's throw from the University of Chicago's campus, has same affliction as the Howard street spots, no business. Frank (Sweetie) Williams, old Victory club alumnus, playing intermission piano there now.

Replacing Roble
 Three Brown Buddies moved from Silver Cloud back to the Club

Moderne, while Ross Martin's Mello-aires at the Grand lounge. Latter unit replaces Chet Roble at the Cairo in January.

Jimmy McPartland raising Squirrel Ashcraft's roof recently, rehearsing with Red Norvo, George Barnes, and Jimmy's rhythm section for some possible records. Jimmy also cooking up another recording deal involving Sid Catlett, Miff Mole, Darnell Howard, and Coleman Hawkins. All this very much if-and-when.

Buckner to Regal

Regal theater follows current Erroll Garner, Wynonie Harris, and Savannah Churchill show with one Dec. 30 featuring Milt Buckner's combo and the Orioles vocal unit. Civic Opera house has *JATP* on its books for a return date Jan. 12, and Stan Kenton there Feb. 25 and 26. A Louis Armstrong concert in January there is a possibility, reports versatile ABC booker Bob Phillips, who is also lining up dates for the New York Philharmonic and con-man lecturer Sigmund Engel.

Si Frome, U of Chi student, running a couple of jazz disc shows on the University Midway station (radius eight blocks) and planning another show combining records of poets reading their poems with bop

SWINGIN' THE GOLDEN GATE Finds Little Of Interest In 1st Annual Jazz Festival

By RALPH J. GLEASON

San Francisco—The first annual Festival of Jazz, which was held here Nov. 4 at night under the arc lights in Kezar stadium, was remarkable for several things:

• A Chinese band played for almost half an hour while the audience groaned.

• A politician named, apparently, Malatrop (or maybe it was Talatrop) made a vote-catching speech to the accompaniment of

disc background.
 Another enterprising jock (Chicago does have a few besides Garroway) is Greg Harris, of WCFL. His *Just Before Midnight* show, 11:30-12, featured a panel composed of *Down Beat* writers George Hoefler and Jack Tracy and *Spin* editor Bernie Asbel for a string of Wednesday nights recently.

general laughter.

• The imported Hollywood talent (Ernie Royal, Sonny Criss, Barney Kessel, et al) flew up only to stand in the cool evening air from 8 to 11:20 p.m. Then they went on, played a 12-minute version of *Just You, Just Me*, accompanied David Allen on a couple of ballads, and were informed by a fat cop that the joint had to close at midnight. That must be the longest trip for the least reason in history.

• There was no fog.
 • San Francisco discovered it had a nice, big, 17-piece band led by one Billy Shuart, ex-Johnny Richards drummer.

The appearance of Shuart's group, their debut in fact, was hampered by the prevailing conditions—namely the great out-of-

doors—which diffused the sound, made all drums sound like wet sacks, and put the reeds in different keys each time they changed register.

However, it's been a long time since a 17-piece band could even get rehearsal time in around here, much less a job, and Shuart opens Dec. 1 at the New Orleans Swing club for a couple of weeks. Shuart, who sings in sort of an Eckstine fashion, is due to make some Coronet sides, too. These should help him place the group in a good spot as they'll stress the commercial possibilities in his voice.

The band was rough at Kezar, but the only section which was wholly audible—the brass—sounded fine. Vern Carlson and Allen Smith, two of the best young trumpeters in these parts, spark that section. Carlson does some nice arranging, too. There should be places for this group to play.

Not Much Interest

The rest of the concert was tedious, confused, corny, and ineffectual. Connie Jordan scored on the applause meter with *There's Good Rockin' Tonight*, or was it *Saturday Night Fish Fry*?—same difference. Jack Sheedy pleased the Dixiecats present and surprised some of the wigs. Dave Brubeck fans liked Dave Brubeck

And Vivien Garry, of the trio fame, who is now playing in Oakland, delivered herself of the greatest single bit of insufferable, conceited, temperment it has ever been our penance to observe. Widely and justly famous for her costumes and her behavior in public with a bass fiddle, Miss Garry ate out the Billy Shuart mob for not playing *Lover Man* as written.

She should complain. After all, they were close enough to her so they couldn't escape her nasal, off-key, rickytick version of the blues. There ought to be a law.

Crowd numbered some 3,000, which must have meant a loss to the promoter, Frank Fries Jr., unless he struck gold under the stands. Jimmy Lyons emceed the affair and did the front running for weeks in advance.

BAY AREA FOG: Looks like good things in sight for local bandleader Sal Carson's tune, *Borrego*... Shearing concert scheduled for Feb. 5 may be off, as he's inked for two weeks at Ciro's, the Geary street pub... Pete Daily took over at the Hangover following Turk Murphy's crew. Pete is signed for four weeks and after that it's rumored Turk will return.

Sheedy Into Say When?
 Jack Sheedy is playing Saturday nights in San Anselmo, doing a couple of record dates, and may possibly open at the Say When, up the block from the Hangover. If this deal goes through they can change the name from Bush street to South Rampart.

On the other side of the Mason & Dixon line, Vernon Alley has added Bobby Osiban on drums to his group at Fack's. Vernon has been drawing good crowds to the Market street spot since opening, and deservedly so. He's got the most exciting musician in town blowing with him—Pony Poindexter.

Wilbert Baranco at the Mocambo in Oakland... Dave Brubeck trio set at the Burma lounge until the end of the year, then may possibly shift to Ciro's... Winnie Beatty really scoring with the crowd at the Show Club.

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NOTES between NOTES

By Michael Levin

New York—When Eddie Ronan and I used to work on the New York desk of the *Beat*, we occasionally printed compendiums of press agents' and columnists' mistakes on music and used them under the heading of *Oh, Brother!* Most of it was done in fun as some intra-trade kidding. Don Quixote Milton Karle was an especially choice target, since his wild failings were a source of continuous amusement to everyone who came in contact with him.

However, once in a while, one of the big pontificators gets off a column about music which is no longer fun to read but actually approaches libel—if there is such a thing as libeling a business.

Nothing to Do

Such a piece was the one Billy Rose knocked off for his Armistice day column in the New York *Herald Tribune*. It probably was a dull day for the pudgy little art collector, but still a day in which he had to collect some piffle and with suitable punctuation get it down to meet a deadline.

Somebody somewhere fed him a bum steer. Or else he has been hanging around show business for years with an extraordinary lack of knowledge of what goes on under his own prying nose.

Rose wrote a gay and blithe little column about Bix Beiderbecke's penchant for marijuana and how, passed along, it affected the love life of a passing trombone player named Glenway. Let me print you several sections of this maladroit bit of noisecomeness:

Whacky Wheels

"Like most dedicated jivesters, however, he had a lot of whacky wheels in his head and whenever they got to spinning too fast, he'd puff on a marijuana cigaret to slow them down . . .

"One night while playing in a roadhouse outside of Chicago, he inhaled more than his usual quota of fog-fags, and shortly before sunup, went out to a nearby field and planted several marijuana sprouts. According to the busboy who spied on him, he then raised his arms to the moon and emitted a series of high-pitched cries which could only be interpreted as a curse on anyone who ever molested his private patch.

"When Bix returned to the pariddle parlor, he told the manager what he had done. 'I'll be back next year to harvest the crop,' he said. 'In the meantime, don't let anyone touch my plants.'

Protection

"The manager, one of Beiderbecke's more frenetic fans, faithfully promised to protect the patch, and from then on the musicians who played his roadhouse were instructed to avoid it as if it were a Haydn sonata."

The column then proceeds further with this adolescent vocabulary through some inane plotting about blondes and curses, ends with:

"'O! Bix must be laughin' in B sharp tonight,' said a hop-happy musician. 'Imagine losing your girl to a corn merchant who smokes nothing but Melachrinos!'"

Libels Bix

There are only a few things

Well, Mop!

Chicago—"Say, I heard you guys played Dixieland the other night," *Beat* staffer Jack Tracy said to Warne Marsh, who plays tenor with the Lennie Tristano sextet. "Oh sure," Marsh answered. "Why, one night while we were playing at the Orchid room in New York we even played bop for a whole set. And you should hear Lennie play barrelhouse piano!"

wrong with this column. According to the men who knew him, it is a gross libel on the reputation of Beiderbecke. It is loaded with innuendos that every man who plays jazz is a hophead, dope fiend, or, at best, nuts. It is salted with vocabulary that no musician in his wildest drunken stupors ever thought of using. Rose might check the time it takes a marijuana patch to grow and the ease of duplication of such patches—as contained in the *La-Guardia* report—if he is interested in checking anything at all.

Rose has taken up his rather rapid pen several times to protest against international skullduggery and the wronging of particular religious and racial groups without cause, reason, or justice. Isn't the near-slander of an occupational group by implication just as bad?

How would the portentous Rose feel if a radio reporter delivered a casual lecture on the fact that all columnists were psycho-neurotics who did things in a grandiose man-

ner to justify their own pretty insecurities, did it often enough so that a wife would have to apologize in public for her husband's occupation? Neither Mr. Rose nor any of the dubs who emulate his sleek, repetitive mouthings would find such reputations over-welcome.

Sneaking Clips

It's about time Rose and the rest of the columnists stopped filling up dull days with speculations about musicians and their weed-heavens. The word might otherwise get around that the boys are running short of ideas, can't be original, are, in short, sneaking clips from the old Hearst Sunday supplements.

To put it sweetly, Mr. Rose, desist. It isn't accurate, well-written, or funny.

Your next copy of *Down Beat* will be the issue of Dec. 30, on sale at newstands Dec. 16.

Now On The Air

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

FANNY BRICE SHOW (NBC, Tues., 5:30-6 p.m., PST). Carmen Dragon, conductor-arranger; Wally Marks, orchestra manager. Reed—Larry Binyon, and Vic Garber; brass—Paul Geil, trumpet; Lloyd Ulyate, trombone; rhythm—Jean Plummer, piano; Katharine Thompson, harp; Roland Dragon, bass, and Cameron Maus, drums.

MY FRIEND IRMA (CBS, Mon., 7:15-8 p.m., PST). Lud Glushkin, conductor; Marlin Skiles, arranger; Dave Klein, orchestra manager. Reed—Ben Kanter, Bud Smith, Fred Durabath, Hap Lawson, and Herman Bernardelli; brass—Lennie Mark, Max Herman, trumpet; James Skiles, Joe Yuhl, trombone; rhythm—Vic Piemonte, piano; Jack Ryan, bass; (drum temporarily vacant due to death of Ormond Downes).

ROBERT YOUNG SHOW (NBC, Thurs., 8:30-9 p.m., PST). Roy Hargis, conductor-arranger; Al Armer, orchestra manager. Viola—Howard Gelf, and Murray Kellner, viola; reed—Morris Barcov, Don Ekelo, Joe Palanca, and George Moore; brass—Manuel Stevens, trumpet; rhythm—Bary, piano; George De Naut, bass, and Muriel Donnellan, harp.

list; reed—Morris Barcov, Don Ekelo, Joe Palanca, and George Moore; brass—Manuel Stevens, trumpet; rhythm—Bary, piano; George De Naut, bass, and Muriel Donnellan, harp.

Duke Bookings Set

New York—Duke Ellington has bookings lined up which carry him to the end of the year. Band plays the University of Massachusetts, Amherst, Mass., Dec. 2; Terrace Garden, Newark, N. J., Dec. 3; Stanley theater, Hartford, Dec. 6-8; Town Casino, Buffalo, Dec. 19-25; and winds up at the Rockland Palace, New York, on New Year's Eve.

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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.

PAUL WILLIAMS and HIS HUCKLEBUCKERS (Savoy, 11/2/49). Phil Gilbeau, trumpet; Paul Williams, alto and baritone; Crawford Wright and Fred Jackson, tenors; Leo Anderson, piano; Pete Glover, bass, and Bill Benjamin, drums.

WILD BILL MOORE and HIS ORCHESTRA (Regal, 10/26/49). John Jones, trumpet; James Buxton, trombone; Joe Gales and Wild Bill Moore, tenors; Walter Bishop, piano; Ivan Rolle, bass, and Eddie Grant, drums.

SNUB MOSLEY'S BAND (Penguin, 10/27/49). Sonny Ricks, trumpet; Snub Mosley, trombone and vocal; George Fountleroy, alto; George Duvalier, bass; Nelson Nichols, piano; Eric Lowe, drums, and Patty Jordan trio, vocals.

JIMMY DORSEY'S DIXIELANDERS (Columbia, 11/1/49). Charlie Teagarden, trumpet; Cutty Cutshall, trombone; Jimmy Dorsey, clarinet; Frankie Meyna, tenor; Ray Bauduc, drums; Dick Cary, piano and alto

horn; Bill Lallotte, bass, and Carl Kress, guitar.

JIMMY DORSEY'S ORCHESTRA (Columbia, 11/2/49). Trumpet—Dick Hoffman, Sherry Sherock, Dick Murphy, and Charlie Teagarden; trombone—Chuck Maxon, Herb Winfield, and Dick Ballerose; sax—Doc Clifford and Nino Falotti, alto; Frank Mayne and Phil Senacola, tenors, and Mimi LaRocca, baritone; rhythm—Al Washburn, piano; Carl Kress, guitar; Ray Bauduc, drums; Bill Lallotte, bass, and Clairo Hogan and Kenny Martin, vocals.

BEN SMITH QUINTET (Abbey, 9/28/49). Ben Smith, alto, drums, and vocals; Eddie Sneed, bass; Lannie Scott, piano; Art Long, guitar and vocals, and Nellie Hill, vocals.

IVORY JOE HUNTER and BAND (MCM,

10/21/49). Taft Jordan, trumpet; Eric Casera, baritone; Pete Clarke, alto; Budd Johnson, tenor; Bill Brock Pemberton, bass; Kelly Martin, drums, and Ivory Joe Hunter, piano and vocals.

ROBERT CLARY with orchestra under LOU RUSH (Capitol, 10/27/49, for January release). Lou Bush, conductor; Heinie Beau, arranger; reed—Heinie Beau, Fred Falensby, Jules Kinder, and Harry Schuchman; trumpet—Maany Klein; rhythm—Bud Cole, piano; Johnny Cyr, drums; George Van Eps, guitar, and Don Whitaker, bass.

BETTY MAYS (Regal, 11/4/49). Bernice Glow, trumpet; Kai Winding and J.J. Johnson, trombone; Percy France, tenor; Cecil Payne, baritone; Gil Coggin, piano; Art Phipps, bass; George Jones, drums, and Betty Mays, vocal.

PEARL BAILEY and JACKIE MOMS MABLEY (Harmony, 11/3/49). Raymond Tulin, piano; Specs Powell, drums; Tony Matola, guitar, and Bob Haggart, bass.

WOODY HERMAN and KING COLE (Capitol, 11/1/49). Nat Cole, piano and vocal; Irving Ashby, guitar; Joe Comfort, bass; Jack Costanzo, conga; Gene Oeloff, violin, and Woody Herman, vocal.

SONNY STITT'S BAND (New Jazz, 10/17/49). Sonny Stitt, tenor; J.J. Johnson, trombone; John Lewis, piano; Nelson Boyd, bass, and Max Roach, drums.

To Build Gray As Decca House Ork

New York—Decca's answer to Victor's Ralph Flanagan will be Jerry Gray. The former Artie Shaw and Glenn Miller arranger will front a studio band for Decca, which plans to build him as Victor has built Flanagan on its low-priced Bluebird label.

That Decca would follow Victor's lead in trying to revive interest in bands on wax by promoting a studio group was indicated several weeks ago. Shortly after Victor released the first Flanagan sides, Dave Kapp, Decca vice-president, said that he had been thinking along more or less similar lines.

Gray currently leads the band on the five-times-a-week Club 15 program on CBS.

Sweet Georgia Brown and an original by John Lewis.

J.J. JOHNSON'S BOPPERS. (New Jazz, 10/17/49). Same personnel as above on Stitt.



The Square was 100 percent wrong when he stated in the Nov. 18 issue that Johnny Hyde didn't give his parental blessing to the merging of son Jay and thrush Jane Harvey. Papa not only made all arrangements for the wedding personally, but the ceremony was performed Sept. 26 in the Hyde home in Hollywood. Jay and Jane have moved to Flushing and he will set up his own agency in New York.

Luscious Linda Keene opened Dec. 1 in the Blue Angel at the El Cortez hotel in San Francisco. A nice birthday present, as that date is her anniversary . . . F'evvins sake dept. — Jazzbo, of station KALL in Salt Lake City, was the first jockey in the country to play all EIGHT arrangements of *Mule Train* on the same program. Then he got a phone call from an animal lover who threatened to call the SPCA if he didn't stop flogging those mules.

Red Norvo has cut his combo to a trio, with Tal Farlow on guitar and Red Kelley on bass . . . Surgeon took a piece of bone from the hip of Jackie Russin, NBC pianist on the Morton Downey show, to patch his nose in a recent operation . . . Gene Krupa goes into Bop City for a week starting Jan. 19 . . . CBS has signed an exclusive three-year radio and TV pact with Al Jolson . . . Treasury department sponsors Sammy Kaye's *Sunday Serenade*, which has moved to CBS.

Johnny Miller has joined Johnny Moore's Blazers, which gives Johnny two-thirds of the original King Cole trio, since brother Oscar already had switched . . . Record session which Laurie Raine (midget, Tim has changed the spelling again) was to have made with the late Mark Warnow, was held in New York with Hit Parade musicians and Mark's brother, Raymond Scott, conducting . . . Hollywood music men turned out for the 10th anniversary party of Music City, the record, radio, and music shop where Glenn Wallichs and Johnny Mercer held the first conversation that hatched the Capitol record firm.

Nancy Reed, still wearing a partial cast from her almost fatal auto accident a few months ago, making the New York spots with Andy Roberts, her co-singer in the Skitch Henderson crew . . . South Bend bait company has created a new salt water lure and is calling it the be-bop, comes in two sizes and nine catching colors, they say . . . Wingy Manone opened at Jimmy Ryan's in Manhattan on Nov. 18, replacing the Tony Parenti group.

Urban league's exhibit of paintings by famous amateurs at the Associated American Artists' galleries in Gotham included pieces by Duke Ellington, Dizzy Gillespie, and Frank Sinatra . . . Honey Dreamers, vocal group, have joined the *Salute to Cole Porter* show at the Hotel New Yorker . . . Prize understatement of the year: Dancing Masters society has acclaimed Betty George for the prettiest ankles in the world. She has beautiful EYES, too, fellas!

Thesaurus Busy

New York — Thesaurus, transcription outfit run by RCA, is continuing to grind out shows spotlighting pop bands and singers. Scheduled for release in January are programs featuring Ray McKinley's band and June Christy backed by the Johnny Guarneri quintet. Outfit recently cut shows with Fran Warren and Claude Thornhill's band.



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THE HOLLYWOOD BEAT

Robt. Clary Getting New Type Promotion; Secrecy

By HAL HOLLY

Hollywood—Remember Robert Clary, the French youngster whose Paris-made recording of *Johnny, Get Your Girl* (now on the Tempo label) was just about the closest thing to a sensation turned up by the disc dispensaries during 1949, that is prior to *Mule Train*? On overhearing that the kid had recently cut his first sides here under his new contract with Capitol, it suddenly occurred to us that he had been around Hollywood for many weeks with no fanfares from the roof tops.

Seeking the answer to this curious state of affairs, we encountered something entirely new to Hollywood. Queries about Clary in Capitol's very highest echelons brought such strange answers as "You might try Harry Bluestone." (Harry is the Standard Radio music director who discovered young Clary in France.)

Try Again

And from Harry Bluestone: "You might try Jimmy Saphier." (Jimmy is one of Hollywood's topshot peddlers of high priced names—nobody much but Bob Hope, Herbert Marshall, and such.)

From Jimmy's No. 1 secretary (after going through Nos. 3 and 2 successively): "We are not giving out any publicity on Robert Clary until Dec. 15."

Limited Vocabulary

Well, at this point we learned that Robert's knowledge of English is limited to the lyrics of the songs he has recorded and something called "American Jive Jargon," so it seemed just as well to drop the idea of having a chat with him.

We did, however, dig up the personnel and instrumentation of the handpicked unit, batonned by Lou Bush, that backed Clary on his first four sides made here for Capitol, and you'll find it in *Things to Come*. Quite an outfit. And not a bullwhip in the band!

DOTTED NOTES: The Bill Fleck agency, whose affairs have been handled since Fleck's death by the Ted Lesser agency, under the direction of Lynn Clark, has been taken over by Lynn and Herm Hines.

Not long ago in this column we predicted that, if current trends here continued, a return to silent movies would be next. And it's happening! A new silent movie house has opened on Hollywood boulevard, and Horace Heidt has established a small (comparatively) dinner room adjacent to his Trianon ballroom, in which the feature attraction is billed: "Oldtime Silent Movies Nightly!"

Los Angeles Band Briefs

Skitch Henderson set for four-week run at Coconut Grove starting Dec. 13. Sharing date with the *Spartans*. (Salute to Cole Porter show, originally scheduled for same period, was canceled.)

Leighton Noble took over fulltime ork spot at Aragon, replacing *Sterling Young*. *Harry Owens* continues as extra attraction weekends.

Chick Floyd, with local crew, replacing *Henry King* at Biltmore Bowl Dec. 14.

Doc Rando fronting house combo at Club 47 during absence of *Zaffy Singleton*.

Dave Bach unit replaced *Lefty Johnson* at Zucca's when spot reopened after brief shutdown for adjustment of differences with AGVA.

Harold Jackson combo current attraction at Down Beat room. To be followed Dec. 18 by *T-Sone Walker*.

Victor Zola rumba band now sharing stand with *Bill Pannell* ork at Roosevelt hotel.

Jimmie Witherspoon, blues shouter, fronting combo at Melodee club. **Gene Gilbeau** band and **Trenier Twins** announced for return Dec. 13.

Shippy Anderson (piano), heading new small combo at Royal room, relighted after being shuttered briefly.

Steve Gibson's Red Caps doing dance and show stint at *Larry Potter's*.

L.A. KEYSPTS

Aragon—*Harry Owens*, *Leighton Noble*
Beverly Caverns—*Don Pollack*
Beverly Hills hotel—*Eddie Oliver*
Biltmore hotel—*Henry King*
Cachob—*Frank Woolley*
Casale Gardens—*Casale*—Saturday nights only
Charley Fay's—*Abbey Brown*

But It's Still Progressive To Stan



Hollywood—Stan Kenton, one of the "What's the Word" contest judges, met contest winner Esther Whitefield, who proudly points to her name leading the list of winners in the *Beat*. That's Jim Conkling of Capitol records on the right. And not a crewcut among them!

Deryck Sampson Dies In New York

New York—Deryck Sampson, 24-year-old pianist who has worked with the Jackie Paris trio and has had his own trio in various 52nd St. spots, died Oct. 31 at Montefiore hospital. Death was caused by complications resulting from tuberculosis which had kept him in the hospital for 13 months. Deryck, a native New Yorker, had played at the old Kelly's Stables, the Onyx, and the Famous Door.

Add Lucy Ann Polk To Bluebird Stable

New York — Lucy Ann Polk, former Tommy Dorsey singer, has been signed by Bluebird records. Signing of Miss Polk rounds out the "stock company" of talent with which Bluebird intends to work. Others in the Bluebird stable are Ralph Flanagan's band, singer Eddie Fisher, Cab Calloway, Eddie Cantor, and the Main Street String band.

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Chicago, December 16, 1949

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The Petril Berg, and a ment bers, manov ership tablist Kal

Stories Vary In Ory Band's Union Mixup

Hollywood—Kid Ory and his bandsmen, all of whom were dropped from membership in Local 767 of the AFM (and from their jobs at Kid Ory's New Orleans Jazz club) in what appears to have been a flagrant example of bungling on the part of union officialdom, were in the process of being reinstated at this writing. After reinstatement they can hunt jobs.

Ory; Teddy Buckner, trumpet; Joe Darensbourg, clarinet; Lloyd Glenn, piano; Ed Garland, bass, and Minor Hall, drums, were ordered "erased" from membership in Local 767, the AFM's Negro local in Los Angeles. The order came from the office of James Petrillo.

Due to Default

The action was taken because Petrillo's office believed that Billy Berg, former nitery operator here and assertedly in default of payment of salaries due AFM members, was associated with Paul Kalmanowitz in the operation or ownership of the recently opened establishment.

Kalmanowitz has contended from

the beginning that Berg's title as manager or operator was purely nominal—and no one here has ever doubted his statement. Ory says his contract was directly with Kalmanowitz, was on file at Local 767 headquarters, and no Local 767 official has denied it.

Ory Says No

Ory says that he never received direct orders from Local 767 or the AFM's national office not to open. His story is that while clearance from the AFM was being awaited here, his starting date was advanced a week. On this point statements of Local 767 officials are at variance.

Elmer Fain, business representative, states flatly that Ory was told that if he opened he and the mem-

Sidemen Switches

Charlie Smith, drums, for Jimmy Dee in George Shearing quintet . . . Larry O'Leary, drums (from Skitch Henderson), replaced Phil Failla in Ted Strater ork . . . Sam Donahue added Johnny Howell, trumpet (from Charlie Barnett).

Altoist Vinne Dean joined Charlie Spivak . . . Bobby Byrne added tenor man Yano Salto . . . Buddy Karboski, trumpet, replaced Jerry Greco in Louis Prima ork.

Pianist Al Waslohn out of Jimmy Dorsey band . . . Snub Mosley replaced trumpeter Kenny Rickman with Bob Carroll . . . Gene Krupa dropped Park Hill, guitar, and Don Freneman, trumpet. No replacement will be made on guitar.

bers of his band would "be out of the union."

'Own Responsibility'

Others say that Ory was told that if he opened without official AFM sanction "it would be on his own responsibility." Ory states further that once the contract was

MOVIE MUSIC

Mix Music And Slapstick In 'Everybody Does It' Pic

By CHARLES EMGE

Hollywood—*Everybody Does It* is the second film version (the first, starring Warner Baxter, was made several years ago) of one of our favorite James Cain stories about music and musicians. Too bad Cain, who could do a really good

novel of the kind Dorothy Baker tried to do in *Young Man with a Horn*, seems to be interested chiefly in the phoniest of all forms of music—opera.

This is the story of the two-fisted guy from the far side of the tracks (Paul Douglas) whose Park Avenue-bred wife (Celeste Holm) is the victim of an un-suppressed desire to be an opera singer. Douglas decides the only way to help her get her hopeless ambition out of her system is to assist her, and thus hasten her toward the failure that everyone, except the wife, knows is inevitable.

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



Charlie

In the course of natural events he falls in with a top-rank opera star (Linda Darnell), who discovers him to be a potentially great singer himself. Linda takes him on as her protegee and launches him on a professional career of his own.

Little Imagination

It doesn't take much imagination for anyone to see the possibilities in that turn of events, but it takes more ingenuity than went into this movie to bring it to an entertaining but credible climax. It starts well, but slips into slap-stick comedy and finally ends like just another film musical. But if you're looking for laughs, and little else, this is your movie.

The neatness with which the music is dovetailed into the action, and the good taste with which it is used—and not overused—is a great credit to someone, probably Alfred Newman, the 20th-Fox music chief. Also noteworthy is the avoidance of timeworn quotations from too-familiar music, usually the greatest fault with pictures of this type.

For the one opera sequence, Mario Castelnuovo-Tedesco whipped up a little original excerpt from an original (unwritten) opera, and while it probably wasn't worth all that trouble, we think it's an improvement over the idea of rehashing Tchaikowsky melodies into operatic arias.

Steven Kamalyan recorded the music track for Douglas, whose simulated singing is good enough to get by, but will make you realize just how good this fellow Larry Parks really is at matching Jolson's tracks. Helen Spann sound-tracked the solos for Linda, who is excellent as the musicwise (and worldwide) opera star.

Celeste Steals

Celeste Holm, who came to the movies from musical comedy (*Oklahoma!*, *Bloomer Girl*), recorded her own vocals. It may be noted that as "the amateur with nothing but a minor talent as a singer" she's as good, if not better, than many singers now holding contracts with record companies and in radio. And as an actress she steals just about every scene in this picture that was worth stealing.

SOUND STAGE SIFTINGS: Frankie Laine heads the cast of Columbia's *Sweet Lorraine*, which started as another low-budget disc jockey opus similar to *Make Believe Ballroom* (it will still contain a flock of platter chatter boys) but has been boosted into a higher bracket on the 1950 Columbia schedule. Also set are Kay Starr and the Mills Brothers.

Vic Damone cashed in on his showcase date at Hollywood's Mocambo by signing a five-year contract with MGM. Calls for two pictures a year, featured (or better) billing, with first picture to go before the cameras in February. Joe Pasternack will produce.

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Why The Anti-Bop Feeling In Press?

If Louis Armstrong and Tommy Dorsey between them don't succeed in killing be-bop, it looks as if the squares of the daily press will finish the job. The term "bop" is being kicked around so loosely in the columns of the newspapers that it is just a matter of time until it will be employed to designate juvenile delinquents.

Roy Topper, Chicago columnist, twice has written that Muggsy Spanier is blowing "his be-bop trumpet" at Jazz Ltd. When reporters asked Sir Thomas Beecham, the symphony conductor, what he thought about be-bop, he replied: "What the devil is that?" And they couldn't tell him.

Just recently the promotion head of a big advertising agency came up with a dilly. He suggested that in view of the be-bop craze, one of the clients should distribute as premiums to promote the sale of his product "large photographs of popular be-bop leaders, such as Jimmy Dorsey and Sammy Kaye."

The music editor of our home town newspaper (perish forbid), the *Nonpareil* in Council Bluffs, Iowa, visited Chicago and went home to describe a visit to the Blue Note as follows: "So it was a bit of exploration into be-bop (they tell me that's what he plays), listening to the very different music of Duke Ellington."

Cedric Adams of Minneapolis and Irv Kupcinet of Chicago are two other columnists with a consistent misconception of be-bop. The former even wrote that be-bop fans were having a field day at a club where Louis Armstrong and his unit were playing. King Louis must have flipped when he read it and probably it inspired the blast against the new music which he released in traditional Tommy Dorsey spirit when he landed in France recently.

The Chicago *Sun-Times* carried this headline last month: "Symphony concert delights be-bop fans." From the story: "Their platter chatter about Bing, Como, and Dizzy Gillespie stilled for an hour, approximately 2,000 boys and girls from 20 schools showed they were also hep to the musical masterpieces of Liszt and Lehar." We doubt whether there are 2,000 high school be-bop fans in the entire city of Chicago, but at least the writer made it sound authentic by dragging in Dizzy's name.

RAGTIME MARCHES ON

NEW NUMBERS

FAITH—A daughter, Ravel, to Mr. and Mrs. Billy Faith, Oct. 29 in Philadelphia. Dad is guitarist; mom former singer Malory Scott.

GRAY—A son, John Jr. (7 lbs., 8 oz.), to Mr. and Mrs. Johnny Gray, Oct. 18 in New York. Dad is former Ray McKinley guitarist now with the Dardanelle trio.

HENDERSON—A daughter, Ginny Lee, to Mr. and Mrs. Jimmy Henderson, Oct. 14 in Cincinnati. Dad is trombonist with Duke Moffitt; mom is former Moffitt singer Shirley Carter.

LIDDELL—A daughter, Rosamie Marie (6 lbs., 18 oz.), to Mr. and Mrs. Barney Liddell, recently in Gary, Ind. Dad is trombonist with Lawrence Welk.

MACDONALD—A son, Michael Ian (10 lbs., 8 oz.), to Mr. and Mrs. Johnny Macdonald, Nov. 1 in Detroit. Dad plays tenor sax and clarinet with Doc Evans; mom, former Joyce Lacy, played piano with same band.

MAXTED—A son, William George III (6 lbs., 9 oz.), to Mr. and Mrs. Billy Maxted, recently in Oceanside, I. I. Dad plays piano with Bobby Hackett's band at Nick's.

PETERSON—A son, Jamie Leonardo (7 lbs., 8 oz.), to Mr. and Mrs. Jimmy Peterson, Nov. 3 in Atlantic City. Dad is pianist and arranger with the Four Blues.

ROSE—A daughter, Melanie, (6 lbs.) to Mr. and Mrs. Dave Rose, Nov. 8 in Hollywood. Dad is composer.

SAILEY—A daughter, Lewine Eugene (7 lbs., 9 oz.), to Mr. and Mrs. Tommy Dorsey, Nov. 8 in Evanston, Ill. Dad is with MCA in Chicago.

DOBSEY—A daughter, Susan Catherine (8 lbs., 8 oz.), to Mr. and Mrs. Tommy Dorsey, Nov. 9 in Hollywood. Dad is leader, trombonist.

SANDOLE—A son to Mr. and Mrs. Adolph Sandole, Oct. 20 in Philadelphia. Dad is pianist and leader.

SZILAGYI—A son, Paul Jr. (6 lbs., 6 oz.), to Mr. and Mrs. Paul Szilagyi, Oct. 26 in New York. Dad plays bass with Ina Ray Hutton.

THOMSON—A son, James William, to Mr. and Mrs. Ladd Thomson, recently in Ft. Worth. Dad heads own trio.

CHORDS AND DISCORDS

Research On 'Bop'

To the Editors:

I suppose the front page box headed "You See?" in the Nov. 4 issue is sucker-bait to start some kind of reader controversy, but I'll bite because I can't let this Herman Rosenberg's superficial research pass; namely, his claim that "Big T" originated the expression "be-bop."

"Be-bop" as well as plain "bop" and also variants such as "de-bop" (with syncopation, accent on the bop syllable) were widely used before March, 1936, by scat singers. Just offhand, the earliest recorded use of it that comes to mind is on Brunswick 6388, The Three Keys, on a number called *Jig Time*. It was released in 1932 and the vocalist was probably Bon Bon, who has some stature as a hot singer.

I have no doubt that careful research would bring forth earlier recordings with "be-bop" in them somewhere, such as Armstrong scat choruses or obscure race records, or maybe even Bing Crosby and the Rhythm Boys.

K. S. Alanne

Deeper Research

Bristol, R. I.

To the Editors:

I think that you will find that Armstrong was the first to use the expression "be-bop." On his recording of *Hotter Than Hot*, Okeh 8535, with the Hot Five, he uses the expression "be-bop" in his scat vocal. It must have been recorded before the Teagarden record mentioned in your last issue.

B. Gray

(Ed. Note: It was, according to *Hot Discography*, Okeh 8535 was cut in December, 1927.)

Thievery Going On

Moberly, Mo.

To the Editors:

Just a line to find out what's going on. I just listened to a record

VARSALONA—A daughter, Jo Ellen (6 lbs., 15 oz.), to Mr. and Mrs. Bart Varsalona, Nov. 18 in New York. Dad is former Stan Kenton bass trombonist.

WIDMER—A son to Mr. and Mrs. Bus Widmer, Nov. 2 in Defiance, Ohio. Dad is band leader and operator of theater in Pioneer, Ohio.

TIED NOTES

AUBRY-MAXWELL—George Aubry, lead sax with Lawrence Welk, and June Maxwell, Oct. 10 in Hollywood.

BROWN-MANSON—Dick Brown, singer on *Stop The Music* airshow, and Charlotte Manson, radio actress, recently in New York.

DESANTARELLA-MOREL—Salvatore Desantarella, pianist and musical director, and Terry Morel, Oct. 26 in Los Angeles.

ODD-APPLEMAN—John Oodd, trumpet player with Harry Jewell, and Donna Appleman, Oct. 30 in Kokomo, Ind.

WEEMS-BEACH—Bill Weems, CAC booker, and Elaine Beach, Oct. 22 in Las Vegas.

WILLARD-DORAND—Clarence Willard, lead trumpet with Lawrence Welk, and Lucille Dorand, former singer, Oct. 3 in Hollywood.

FINAL BAR

ARTZT—William Artzt, 53, musical director for the *Blondie* show for nine years, and recently musical director of *The Goldbergs*, Oct. 29 in New York.

AUSTIN—Robert Alwyn Austin, musician, composer and vocal teacher, Nov. 4 in Cincinnati.

BASKETTE—Billy Baskette, 64, pianist and composer of *Goodbye Broadway*, *Hallo France* and *Waiting for the Evening Mail*, among other tunes, Nov. 8 in Los Angeles.

DOWNES—Ormond Downes, 46, top radio drummer, Nov. 6 in Los Angeles.

GLASCOCK—John T. Glascock, 76, musician and composer, Oct. 29 in Memphis.

KRAMER—Benjamin Kramer, 57, first violinist with the pit ork at the Hippodrome theater, Baltimore, Oct. 25 in that city.

NEVEU—Ginette Neveu, 30, French violinist, Oct. 28 in plane crash in the Azores.

PELOSI—Dr. A. Victor Pelosi, 49, director of the Philadelphia Scala opera company, Oct. 26 in Philadelphia.

RUBINOFF—Mrs. Libbie Rubinoff, 87, mother of violinist Dave Rubinoff, Oct. 31 in Pittsburgh.

SAMPSON—Deryck Sampson, 24, pianist with the Jackie Paris trio and leader of his own unit around New York, Oct. 31 of complications resulting from tuberculosis.

SONNER—Benjamin Sonner, 42, first violinist with the Baltimore symphony, Nov. 3 in that city.

LOST HARMONY

NICKERSON—Albert C. Nickerson, saxist with Alex Barba and Lorraine Nickerson, Oct. 24 in Atlantic City.

TAYLOR—Frank Taylor, with Associated booking, and Bonnie Baker, singer, Oct. 7 in Chicago.



"This reed I bought here—bit green, wasn't it?"

called the *Slider* by Ray Anthony. It is identical to the record *Dues In Blues* by Gene Ammons. Seems like there's a lot of that going on lately, and I was wondering which is the original.

B. Thresher

We Needed 'Em!

Hudson, Ohio

To the Editors:

Congrats on publishing the list of winning words in your new name for jazz contest. I wasn't an entrant, don't agree with the judges on the order in which they placed the winners, and can't for the life of me see how some of the words rated at all. But I do admire your guts for giving the winners so that we all could judge their effectiveness for ourselves. Sponsors of all contests should be required to do the same.

Robert Gilchrist

Granz Unfair To Poor

San Francisco

To the Editors:

Right now I would like to make a protest concerning Norman Granz' *Jazz Scene* album, which is slated for release in the near future.

I've been trying to figure how I'm going to get my paws on the \$25 entrance fee and have just come up with the answer: I ain't. This guarantees to be one of the lesser tragedies of modern times. However, multiply me by the how-many-thousand jazz fans who also aren't going to have the \$25 and it's worth writing a letter about.

Jazz isn't a rich man's sport and undeniably it is we who are young and haven't made our first million yet who constitute jazz' audience. Give us a break, Mr. Granz, and release those records within at least a stone's throw from our pocketbooks. You can skip the fancy packaging for my infrequent money.

Bob Douglas

(Ed. Note: On another kick, what about the \$120 Circle Sound albums of Jelly Roll Morton?)

Shame!

Portland, Ore.

To the Editors:

I have been a steady subscriber to your sheet for the last 12 or 13 years and enjoy it very much. But you have one annoying habit. For example, right now you are giving away records of the Sheboblou trio for subscriptions. Maybe I should hang my head in shame, but what does Lou Stein play? If I don't know the composition of this trio after all these years, how do you expect a new subscriber to know? Levin does this in some of his record reviews. You seem to think

because you're so well acquainted with all the musicians that everyone else is. Our drummer didn't know what Stein plays, nor did a number of other musicians I know.

Also, in your column of *Things To Come* in the Nov. 4 issue, the first record mentioned has Ruth Brown at the beginning, then goes on to the name the personnel. It does not mention whether she is a vocalist or an instrumentalist.

F. A. K.

(Ed. Note: Stein placed twelfth in the piano section of the 1948 *Beat* poll, was profiled by Sharon Pease in the Oct. 8, 1947 issue, and has been mentioned in the *Beat* many times. Bob Carter plays bass, and, as you know, Shelly Manne, drummer, singer Ruth Brown, John Wilson's "greatest since Sarah," was profiled in the Aug. 26, 1949 issue.)

Bopless Austria

Salzburg, Austria

To the Editors:

When I read the "JATP Kicks Off at Carnegie" story by Michael Levin and John S. Wilson (*Down Beat*, Oct. 21) I got pretty peeved. They talked about all the bad spots and we over here would be only too glad to hear such a concert. Our company club is named the Royal Roost and we are trying to get the band that plays there to learn some bop. They are coming along a little, but with the few bop records we have they can't learn too much.

The *Beat* lets us know what is going on back there in the states. I have never run across any better reading material as far as the music world is concerned.

Pfc. Timothy T. Carper, Jr.

Working, Old Man?

New York—A New York state referee in unemployment compensation has ruled that band vocalists can collect unemployment compensation. Ruling was made on the ground that they are employes and not independent contractors. Case was brought by Samuel Jennings, former Lionel Hampton singer, after a local unemployment compensation board had turned him down.

WHERE IS?

NORMAN BURKHART, drummer, believed to have been with Stan Kenton group, 1943.

LENNY FERRONE, bass and vocals, last seen around Elkhart and South Bend, Ind.

MILTON A. JOHNSON, sax and viola with Charley Kaley and Don Kaye's bands.

BOB WALKER, alto and tenor, formerly with Roland Evans and Henry King orks.

WE FOUND

ROY MARTE, drummer, now working with Ted Rio Rito.

MAURICE PURTILL, former Tommy Dorsey and Glenn Miller drummer, working at the Latin Quarter in New York and living on Long Island.

THE HOT BOX

Tragedy Mars Comeback Of A Former Blues Star

By GEORGE HOEFER

Chicago—Last month an Oakland, Calif., police sergeant picked up a phone and heard a blues lament, "I just killed my sister." The voice on the other end of the line was that of Mrs. Hociel Tebo, nee Hociel Thomas. In 1926 Hociel had

chirped *Deep Water Blues* and *Lonesome Hours*, on Okeh 8297, accompanied by Louis Armstrong and Hersal Thomas (piano).



George

She feigned the blues with expressive realism in those days, little knowing that the day would come when the lyrics would be so genuinely felt as they are today.

Mrs. Tebo, now 46, is being held in jail for shooting her sister, Mrs. Queen O. Smith, to death during an argument that began when Mrs. Tebo's two daughters began squabbling over how to fix their hair. Mrs. Smith took the part of one girl, Mrs. Tebo the other.

Musical Family

Hociel Thomas came from a musical family. Her father, George W. Thomas, Chicago music publisher, introduced her to Louis Armstrong, and Louis was responsible for getting her on records. Her aunt, Sippie Wallace, is still

singing in Detroit, and pianist Hersal Thomas, of *Suitcase Blues* fame, was her uncle.

Some of Hociel's better discs made with Louis Armstrong's Hot Four have been scheduled for re-issue by a New York company specializing in copies of old records. Blackstone lists several sides by Hociel on Gennett in addition to her Okeh output.

At Plantation

Besides recording during the Chicago Golden Age, she was a featured performer at the Old Plantation, where King Oliver held forth. She retired in 1928 to become Mrs. Arthur Tebo. Two years ago she was reading the Chicago *Defender* when suddenly she was startled to read her own name in the personal column. It said, "Will Hociel Thomas get in touch with her agent *Rudy Blush*?" That was the way an Oakland newspaper story on the shooting reported her return to the jazz world under supervision of Rudi Blush.

Blesh was contacted and went out to the coast to make a record date for Circle featuring Hociel. The sides were cut in a studio in the Mark Hopkins hotel in San Francisco in August, 1946. One side was *Tebo's Texas Boogie*, written, sung, and played on piano

by Mrs. Tebo. During her comeback she also worked an engagement with Kid Ory's Band.

Blesh classes her along with Bertha Hill and Sippie Wallace as a classic blues singer whose expressive power transcends any technical lacking.

JAZZ MISCELLANY: Dayton, Ohio's Dixie jazz band is now on records. The Jazz-Disc Record shop announces release of The Dixieland Rhythm Kings on Jazz—Disc 1—*Wolverine Blues* and *When the Saints Go Marching In*, and Jazz-Disc 2—*I've Found a New Baby* and *Fidelity Feet*.

Moses Hamilton, 3956 Vincennes ave., Chicago 15, is a well-known jazz connoisseur and possesses the most complete Coleman Hawkins collection in the country. He is interested in trading wire recordings, discs, and jazz literature.

S. M. Davis, P.O. Box 97, Vancouver, Wash., announces the organization of Music Creators, Recording Cooperative association. This deal may be of interest to those who write and compose music.

Chuck O'Malley of Bloomington, Ill., recently found a copy of the Taylor Holmes waxing of *Shooting of Dan McGrew* in mint condition.

COLLECTOR'S CATALOG: Ronnie Heath, 126 Mitcham lane, Streatham, London, S.D.16, England. Wishes to trade records with American collectors.

John Montgomery, 4 Lime Grove, Charlton-c-Handy, Manchester 21, England. A 21-year-old collector who wants to correspond with an American friend of either sex. He likes Hawaiian music.

Jim Smart (21057169) J.R.A.-P.C. Command Pay Office, P.O. Box 4001, Nairobi, East Africa. Jim Smart, Tony Shannon and Terry Millett, all members of the British army, would like to correspond with an American female or three.

Complete French Stock

Theo Waldthausen Jr., 12, Bollelaan, Naarden, Netherlands. An ardent record collector desiring to exchange discs. He has complete stock of French discs by Rex Stewart, Don Byas, Django Reinhardt, Graeme Bell, Claude Luter, and Claude Bolling. Wants be-bop sides in return.

Grey J. Morris, 2 Cobbitty avenue, Enfield, N.S.W., Australia. Would like a pen friend for the purpose of swapping records. He likes Stan Kenton, Ventura, Herman, and bop. He can furnish Graeme Bell and Jack Brockensha quartet sides.

Sensation Back In Biz

Detroit — Sensation records, inactive in recent months, has started cutting wax again. First new talent signed by the firm is the Noc-Tunes, a vocal-instrumental group which has cut four sides for the platter house.

J. J. Johnson Takes Combo To 3 Deuces

New York—J.J. Johnson's combo replaced Charlie Parker at the Three Deuces in November. Bud Powell's trio was held over with J.J. Parker took his combo to Top City, where he's playing with Billy Eckstine and Herbie Fields.

J.J.'s new group is made up of J.J. on trombone; Lucky Thompson, tenor; Curley Russell, bass; John Lewis, piano; and Al Walker, drums.

Nancy Reed Almost Set To Rejoin Skitch

New York—Nancy Reed, Skitch Henderson vocalist, is back in town after 16 weeks in a Harrisburg hospital. She was injured in an auto accident in which tenor man Harry Davis was killed. Her arm still is in a cast, however, as the injured member refused to heal properly. Her surgeon had to take a piece of bone from her leg to seal the fracture.

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● Few, if any, musicians have left jazz historians such a wealth of recorded material as did Jelly Roll Morton. Others may have recorded more extensively, but Jelly gave posterity a monumental account of a lifetime of jazz as he saw and lived it. While in Washington, D. C. during the late 1930s, Morton, at the insistence of Allan Lomax, folk music authority, began the recorded history of his life and his music for the library of congress. These recordings, which took more than a month to complete, are a combination of Morton anecdotes, impressions, vocals, and piano solos. They fill 116 12-inch records—truly an amazing documentary of early New Orleans, its music, manners, and morals.



Several record companies sought . . . the Morton masters.

● Although several record companies sought to obtain the rights to the Morton masters, they remained in the vaults of the library of congress until 1946, when Circle Sound, Inc., gained permission from the Morton family lawyer to issue them. What resulted after careful editing was a set of 12 albums totalling 90 sides. Through efforts of Circle and other purist-minded firms, interest in Morton has been revived. To date, probably the largest number of Morton sides have appeared on Sam Meltzer's Century and HJA labels. These include numerous Hot Peppers, piano solos, and a recording dubbed from a piano roll of *Jelly's Dead Man Blues*.

by J. Lee Anderson



. . . Jelly Roll was more than a gifted pianist.

● Another label with a good selection of Morton reissues is a comparative newcomer, BRS (British Rhythm Society). Several rare Morton Autographs appeared on the Reissue label, SD records, Paramount, and Special Edition have issued Mortons of interest, the latter bringing out a previously unissued master with Wingy Manone. Branwick, during an extensive reissue program, released four sides, including *Midnight Mama* and *Jelly Lord*, in an album called *Riverboat Jazz*. These records help to prove again that Jelly Roll was more than a gifted pianist, more than an eccentric who relished singing his own praises. In the idiom that he knew and loved—Jelly Roll was jazz!

Bop Dead, Ventura Agrees



(Photo by Leo Stock)

Minneapolis—Dressed in mourning, but with a happy heart, cornetist Doc Evans follows the symbol of the flatted fifth to its untimely end in this funeral parade on the University of Minnesota campus. Part of the university's Homecoming activities, it was also homecoming for Minneapolis Evans, who has been working around Chicago for the last two years. Behind Evans is clarinetist Johnny MacDonald, beating the bass drum. Part of trombonist Al Jenkins' head can be seen over the shoulder of the closest pallbearer, who is disc jockey-columnist Jack Stanley.

Minneapolis—One of bop's most influential ambassadors is trying to sound its death knell. Charlie Ventura, famous for "Bop for the People" gospel, just put his stamp of approval on the burial of be-bop. "Be-Bop is really dead," he said, "that is, if you ever could say it was alive."

Hold Funeral

Chaz' comments were prompted by a group of University of Minnesota students who held a funeral for bop as part of recent homecoming activities involving Doc Evans and his Dixie six.

The burial incident started with the first homecoming jazz concert in University history, sponsored by the University of Minnesota Hot club.

To publicize the affair, Evans and his band were hired to parade from Minnesota's Northrop auditorium to the Coffman union, where the concert was held.

The parade attracted some 5,000 spectators along the way.

Delivery Requiem

Swinging down the mall to the traditional *When the Saints Go Marching In*, Evans' group lured audience to the Union ballroom,

where Jack Stanley, University English instructor and WCCO announcer, delivered the bop requiem, repeating solemnly, "They said you were flatted, but you were only diminished. They said you were cool, but you weren't so hot. They said you were gone and now you are."

The burial and eulogy reached the attention of Ventura. Interviewed at Drum bar, St. Paul, where he recently finished an engagement, Charlie said he's glad someone got around to burying bop.

"To me," Ventura said, "the word be-bop means 'mud' or 'blah'. It scares most persons and makes us orchestra players look like a lot of weird characters."

Ventura stated it's too easy for a few fellows to get together and call themselves bop artists.

Always Loud

"They usually don't play very good, but always loud. And if they call it be-bop, they think they are fooling the public," he explained.

"Actually they are trying to play something that neither they nor anyone else knows anything about. In fact be-bop is not a form of music — it's just a name thought up and not a very good one at that."

—Leigh Kamman

Both Dinah, Frank To Do Club Dates

New York—Both Frank Sinatra and Dinah Shore are scheduled to make night club appearances here early next year, a rare thing for both of them. Dinah, who hasn't played a club since 1942, opens at the Waldorf-Astoria's Wedgwood room on Jan. 12. Her 1942 appearance was also in the Wedgwood room. She'll stay there for four weeks.

Sinatra is due at the Copacabana on Feb. 17 for six weeks. Last time he worked on a floor was also at the Waldorf-Astoria two years ago. It's expected he'll get about \$6,500 a week for the Copa stint.

Decca Signs Alvy

New York—Alvy West's Little band, which recently did some backing on Coral records, Decca subsidiary, has been signed by Decca. He'll do some of his originals in addition to backing vocals. West formerly waxed for Columbia after first drawing attention through his backings on Signature.

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Gibson

Thief Nabs \$600 Worth of Serge

Gardner, Mass.—There was no lilt in the heart of Serge Chaloff here recently, as he reported to Boston police that some thief had stolen \$600 worth of clothing from his locker at Symphony hall while Woody Herman's band played a concert there.

Goings on at the lively Hi-Hat, Boston, included a Sarah Vaughan appearance, but she refused to guest sing for the customers. She did, however, sing for the porters, waitresses, bartenders, and cleaning women after the spot closed.

The Zarde Brothers, who blew the roof off the Panama club, Hyannis, last summer, are now playing at the Coronet room of the Coronado hotel, Worcester. Smiley Thompson, former Billy Eckstine sideman, in his 14th week at the Village Barn, Boston. Ye Old Tavern, West Brookfield, has Eddie Sham and combo.

—Midge Casey

Dailey To Employ Elliot For Holidays

New York — Frank Dailey's Meadowbrook, longtime big band stomping ground in New Jersey which dropped name bands this season in favor of a house crew with name singers added on weekends, will revert to its old policy for the Christmas holidays.

Spot will bring in Elliot Lawrence on Dec. 14 for a three-week stand. Reason for the switch is that Dailey figures Lawrence to draw the college crowd, which will be home for the holidays. Following the Lawrence date, he'll probably go back to the policy followed during the fall.

Eckstine Big Draw At Winnipeg Nitery

Winnipeg — Billy Eckstine left Carlos' Casino here Nov. 9 after packing in some of the largest crowds ever recorded over a weekly period at the Peg's night spot. His singing date in Winnipeg followed atop that of King Cole and the trio, who also played at the

Kobblers Disturb Broadway Calm



New York—The traditional ticket for disturbing the peace was handed head Korn Kobbler Stan Fritts by Patrolman William Gilroy when the Kobblers heralded their Iceland opening with a hay wagon parade up Broadway. Case was dismissed, and the Kobbler's press agent hopes such Korny disturbances will continue to hit the papers.

Winnipeg's auditorium and new Clyde McCoy and his 16-piece Fifteen Stairs ballroom recently. —Fred Marshall

Can't Flacks Think Of Anything New?

New York—The awesome problem of whether the sounds produced by the Korn Kobblers are noise or music was thrashed out in mid-Manhattan police court in November and resulted in no decision. In the Kobblers' corner was none other than Wagnerian tenor Lauritz Melchior, who pointed out that one generation's noise might be another generation's music. He was opposed by the complainant, Patrolman William Gilroy, whose position was that the Kobblers not only made noise but "unnecessary noise."

Very Strange

Whole thing started when the Kobblers decided to celebrate their opening at the Iceland restaurant by driving up Broadway in a hay wagon loaded with chorines, rendering some of their matter en route. They were stopped, by a strange coincidence, close to the Iceland by Patrolman Gilroy, who slipped head Kobbler Stan Fritts a summons for disturbing the peace.

In court, Gilroy pointed out that he noticed among the band's equipment "a pipe, a washboard, and something that looked like an inverted spittoon such as you might find in a barroom." This, he asked in effect, makes music?

Freedom

Melchior stood up for freedom of sound.

"Very often," he said, "it happens that the music of living composers is way ahead of the people living at the time and some might think it was noise. When Wagner's opera was first performed, the papers said his music was unnecessary noise."

Melchior admitted he had never collaborated musically with the Kobblers. Justice John R. Starkey confessed he couldn't make up his mind on the issue of noise vs. music and dismissed the case.

Your next copy of *Down Beat* will be the issue of Dec. 30, on sale at newsstands Dec. 16.

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Greco Cuts First Wax For London

New York—Buddy Greco, Benny Goodman's pianist-singer, has been signed by London records. He cuts his first sides under the new deal before leaving for the Philippines with Goodman in November. Before joining Goodman, Greco recorded for Musicraft with his own trio. He is expected to form a band of his own when he returns to this country.

Down Beat covers music news from coast to coast.

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COMBO JAZZ

Calvin Jackson

- Blue Skies
- Laura
- Lady Be Good
- Lover
- I Can't Get Started
- Prelude in C Sharp Minor (Chopin)

Album Rating—J J J

This is better Jackson by far than he usually plays in person. The runs are more restrained, the tempos steadier, and the tone not so thin and persistently percussive. True, on *Minor* he shows an extraordinary lack of insight into the phrasing which is necessary for Chopin, compensates for this on *Skies* by some nice harmonic changes and good use of back beats. *Laura* opens with the old Kostelanetz gag of piano strings strummed by a pencil eraser while the chord is held, moves on to restless, Cy Walterian piano which has some charming ideas but never really "sets" to a solid, warm impression of the tune. This, in fact, is the main complaint with Jackson's playing: here is an enormously talented young man, a promising young musician. The question is, when will he stop promising and start delivering? That crack is a little unfair to this album, since Jackson's work here is far better and less pretentious than usual—but he has yet to make a solo that hangs together all the way through, doesn't rely on tricks or insecurely executed flash. (Discovery M-15.)

Charlie Ventura

- High
 - High on an Open Mike
- Best sides Ventura has had out in a long while, with Benny Green's trombone standing out along with a swinging rhythm section. (Victor 20-3594.)

Cleo Brown

- Cleo's Roogie
 - Cook That Stuff
- Cleo still playing boogie, and still talking to herself. Fifteen years ago it was a novelty, and she still has a strong, firm beat, but musically nothing unusual happens. (Capitol 57-70057.)

Stuff Smith Trio

- Ghost of a Chance
 - Desert Scandals
- Stuff has made *Sands* before, for Asch, and much more bitingly effective than here. The flow isn't here—only a few of the chromatic ideas applied to Stuff's fiddle in more or less threadbare fashion. (Brunswick 80126.)

Edmond Hall

- Besame Mucho
 - Opus 15
- Routine Latinizing by a band including Ellis Garner's piano—which therefore shouldn't be routine. (Brunswick 80125.)

Max Kaminsky

- Dipper Mouth Blues
 - Old Fashioned Love
- Outside of Maxie's trumpet, nobody bothers to play too much on these two, and Maxie himself ain't kickin' up too many divots. (Brunswick 80124.)

Coleman Hawkins

- The Big Head
 - Platinum Love
- Head* is the phrase Granz is using for one of his session sets on his current *JATP* tour. He includes a little slap tonguing, which is a neat poke in the cheek at the

Symbol Key

- Top
- Tasty
- Tapid
- Tedious

Jacquet style of playing tenor. *Love* sounds like *Music Maestro, Please*, but then again you never know. Benny Green has a spot of good trombone on the side. (Mercury 8909.)

Flip Phillips

- This Can't Be Love
 - Cookie
- Here's perfect example of where resonant, live studio sound helps make a record. *Love* moves at a bounce, then into a shuffle rhythm against Flip's smooth-voiced tenor insinuations. The balance of sounds is excellent, gives it a life it otherwise wouldn't have. But who'd have thought a jazz group would end up using shuffle rhythm? (Mercury 8908.)

Andre Previn

- Gypsy in My Soul
 - Dardanella
- MGM's boy wonder musical director playing with bass, guitar, and drums backing him. You can tell Tatum has been on the coast—Previn's playing is just loaded with it, whereas his previous prime influence was Cole. *Soul* starts and ends with the same rather repetitious figure. *Dardanella* has a vocal by a gentle man named McLean. The Cole shows up here in the second chorus. (Victor 20-3584.)

J. J. Johnson Quintet

- Blue Mode
 - Elora
- Mode* is a blues, with J. J.'s trombone and Sonny Stitt on tenor, backed by John Lewis' piano. *Elora* goes back to an old Savoy Sultans riff, offers a well chosen Max Roach drum solo in addition to the other three soloists. (New Jazz 814.)

Erroll Garner

- Where Or When?
 - Frantality
- Mercury has had these two sides in its catalog ever since it started, has seldom had them available. They were made out on the west coast some years ago, are early Garner before he developed his highly touted delayed left hand. They are still excellent piano, worth having, too, as a link in his style changes. (Mercury 5008.)

Tadd Dameron—Thelonious Monk

- Symphonette
 - I Mean You
- Good trumpet on *Symphonette* (Davis?) sparks an interesting Dameron group side. You is Monk's celibate piano, with Milt Jackson's vibes, and more of Monk's uncertain stabblings in the

direction of good ideas which never quite come off. (Blue Note 1564.)

Bud Powell

- Ornithology
 - You Go to My Head
- These sides will give you an idea of just how fleet pianist Bud Powell can be and little more. On *Head* you get elements of his harmonic inventions but that's about all. (Blue Note 1566.)

Gay Crosse

- Pelican Hop
 - Saturday Night Fish Fry
- Billed as the Good Humored six, these gentlemen move solemnly through *Hop*, an ordinary shout instrumental, while *Fry* is the current Louis Jordan hit. (Victor 22-0049.)

Pee Wee Hunt

- Tiger Rag
 - Dill Pickles
- Only towards the end does *Rag* get consciously funny—other than that, it's just fair, fast two-beat. (Capitol 57-773.)

Sir Charles Thompson

- Mr. Big Horn
 - Benson Alley
- Horn* is an opus dedicated to the large orifice of baritonist Leo



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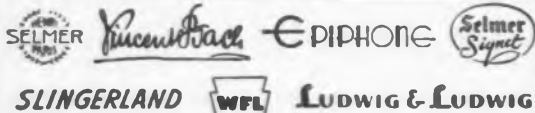
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Parker. He was a bit off the day this one was cut. *Alley*, an instrumental, comes off better. (Apollo 796.)

Sonny Stitt

♪♪♪ *The First One*
 ♪♪ *Calidad*
 Stitt takes off on *One* and really goes on his alto. (Mercury 8910.)

BAND JAZZ

Duke Ellington

♪♪♪ *Create Love Call*
 ♪♪ *You of All People*
 Kay Davis does the vocal part handled on the old Victor by Ivie Anderson. Miss Davis' voice doesn't sound as full or as easy as it did when she first joined the band, noticeably thin out on several top notes. Her interpretation of the famed Ellington side is a pure-toned, almost classical conception, as opposed to the peculiar throaty vibrato Ivie used. I suspect oldtime Ellington diehards will prefer their original record, though this version is certainly pleasant enough. Flipover is an Ellington ballad sung by Al Hibbler, with a few

pretty Harold Baker trumpet bars in back of him. (Columbia 38606.)

Tommy Dorsey

♪♪♪ *Hollywood Hat*
 ♪♪ *Shake That Tree*
 This band sounds like the same unit TD used when he made the Finnegan arrangement of *Continental*. This score by the expert Billy just doesn't have enough content to make it outstanding, though the Dorsey mob attacks it with gusto. *Tree* bears strong resemblances to the *Brother Bill* which Charlie Spivak recorded seven years ago. (Victor 20-3588.)

Paul Weston

♪♪♪ *Dardanella*
 ♪♪ *A Thousand Violins*
 The usual efficient job by the Capitol house leader and band. The scoring is noticeably conservative, however. *Violins* weeps in the expected fashion. (Capitol 57-756.)

Erskine Hawkins

♪♪ *Miss Eva*
 ♪♪ *Who Are You?*
 Hawkins playing bad Kansas City styled blues. Solos move through baritone and trumpet. Jimmy Mitchell on *You* seems to imitate Al Hibbler. It's to be hoped

that this is a mere one-time happenstance. (Victor 20-3585.)

DANCE

Elliot Lawrence

♪♪ *Got You Where I Want You*
 ♪♪ *Your Life Is My Life*
Life is a Thornhillishly-done ballad with Rachmaninoff piano overtones, while *You* is a rhythm tune with a smidgeon of bop tenor. Both tunes are by Clay Boland, who has been doing the Mask and Wig shows lo, these many years. (Columbia 38629.)

Kay Kyser

♪♪ *On the Trail*
 ♪♪ *Paradise*
 Kyser back with two old ones, *Trail* by Bob Carroll and *Paradise* by Georgia Carroll (no relation) for vocals. Nothin' much to report. (Columbia 38596.)

with a so-called serious reputation. Most of the Met stars have taken a fling at one time or another at the rich bonanzas to be garnered from pop song albums. Miss Kirsten at least attempts to sing these songs, rather than bellowing them in careless and unphrased fashion. She is out of tune in several places on *Know*, does better on *Head*, is supported in able fashion by the sturdiest trotter of them all, John Scott. (Victor 10-1499.)

Ella Fitzgerald

♪♪♪ *In the Evening*
 ♪♪ *Talk Fast, My Heart*
 Ella bringing her cool forceful delivery to the famed old Leroy Carr blues lyric, *Evening*. *Heart* is no worldbeater of a tune, but the easy calm assurance Miss Fitzgerald packs these days gives it a suave appeal which is probably completely deceptive. (Decca 24780.)

Mel Torme

♪♪♪ *The Blossoms on the Bough*
 ♪♪ *Don't Do Something To Someone Else*
Bough is Torme being sensitive, not dripping, effectively backed by Frank DeVol. Torme is singing better, leaning less on his emotional throatings and more on actual singing. (Capitol 57-775.)

VOCAL

Dorothy Kirsten

♪♪ *More Than You Know*
 ♪♪ *You Go to My Head*
 The first acceptable ballad sides I remember hearing by a singer

Harry Belafonte

♪♪ *They Didn't Believe Me*
 ♪♪ *How Green Was My Valley?*
Believe drags unendurably, unless you are so completely one of Harry's fans so as to be able to stand his slight difficulties of tune and tempo. It seems to me that singing a ballad with understanding involves more than just singing it softly and slowly. Life may be a vale of tears—but it doesn't rain all the time. Harry could be a great commercial success if his singing doesn't become as mannered as these sides seem to be. (Capitol 57-70059.)

Flo Henrie

♪♪ *It's You Above All*
 ♪♪ *Nobody's Fault But Your Own*
 Sympathetic singing of two ballads, backed by the Adele Scott trio. (Musique.)

Bill Darnell

♪♪ *Everybody Loves My Baby*
 ♪♪ *Sleepin'*
 Darnell's rhythmanics, supported by Alvy West's little band. The band does a fine job, shows up better in an accompanying spot than it ever did strictly in solo effects. Bill's tone is a wobbly, perhaps here by intent. (Coral 60108.)

Fran Warren

♪♪♪ *This Is Where Love Walks Out*
 ♪♪ *My Love Loves Me*
Out is a show tune second act bit of material of the sort Ethel Merman loves to get brassy about. Fran does it well, stays more in tune than does Miss Merman. *Me* on this side, at least, is scored to resemble the *Moonlight Sonata*. Despite Miss Warren's slight tendency to wail now and then, she is still head and shoulders above any of the other Victor singers, including the Bergmanish but rather heavy Mindy Carson. (Victor 20-3587.)

The Ravens

♪♪ *Once In a While*
 ♪ *September Song*
 The quartet with the wandering bass, Jimmy Ricks, who does sort of a Singin' Sam commentary on the vocal line. Their double time on *September* seems a little out of character with the song, but then again perhaps this is their style. Somehow *Tea for Two* gets into the act, too, which proves how complex it can be these days to do a vocal record. (National 9053.)

Nat Cole and Trio

♪♪ *Exactly Like You*
 ♪♪ *My Mother Told Me*
 You has just about no piano, an interesting sidelight on whom Nat thinks is in his audience these days. (Capitol 57-70050.)

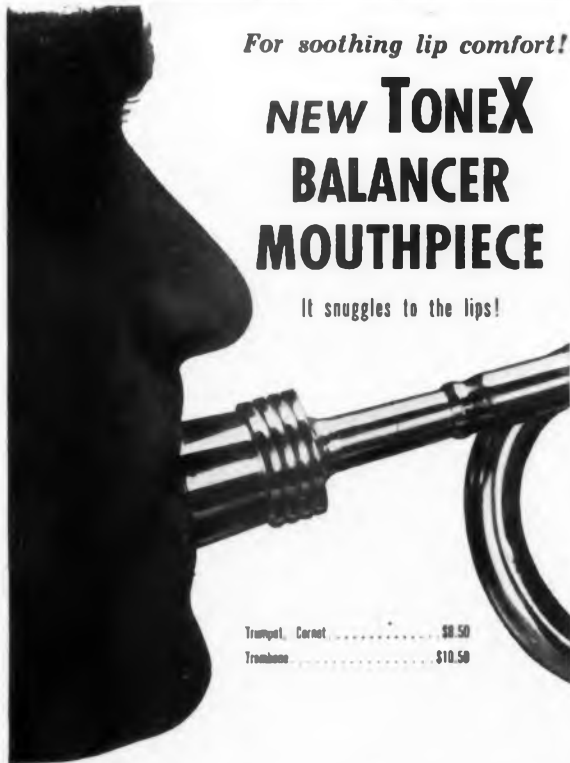
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Kaminsky Group Invades The Staid McAlpin Grill

New York—Indicative of the fashion in which the Dixielanders have settled down into a solid, conservative position in the world of music is the fact that they are now welcomed in hotel rooms, certainly as conservative music spots as you could find. The Marine grill of the McAlpin hotel, which looks more like Childs Mohammedan Catacombs than a seafarers' hangout, has opened its arms to Max Kaminsky's Dixielanders and appears to be bearing up under the onslaught despite the discreetly horrified expression which seems to be a permanent adjunct of the headwaiter.

Possibly "onslaught" is not entirely correct, since Max and his businesslike crew are mixing Dixie standards with pop medleys and, in deference to late diners, offering waltzes and rumbas in their opening sets.

The Lineup

To perform these chores, Max has rounded up Sol Yaged, clarinet; Munn Ware, trombone; Sherman Edwards, piano; Irving Lang, bass, and Eddie Phylfe, drums.

Their non-Dixie work will scarcely offend anyone except those who insist on a continuous diet of raw meat and can be dismissed as one of the penalties of earning a buck. For the most part, their work on traditional matters has a properly lusty approach and rolls around pleasantly along the curving Eurasian walls.

However, strange notes creep in occasionally. Sol Yaged, of course, is still carrying on his great affair with the Goodman style, and his solos, which are frequently beautiful things to hear, particularly when he is mulling his lower register, seem oddly polite in contrast to the rougher antics of his colleagues.

Phylfe Bops

And, peculiarly enough, Eddie Phylfe, a youngster brought up in the Dixie tradition, occasionally shows a boppistic affection for the loud, continuous cymbal, which sometimes throws things out of kilter.

Nonetheless, these are minor matters. Munn Ware's tromboning is as rough and impressionistic as it should be, and Irving Lang's bass is a very solid asset. Sherman Edwards has a slight tendency to play pretty piano, but otherwise holds his end up well.

Which brings us to the Kaminsky trumpet, which is, as ever, sometimes superb and sometimes mystifying subdued. It is this unpredictable quality which has probably kept Max from being rated as one of the really great trumpet men. His solo work is impeccable and his ensemble lead can be the driving, raucous thing it should be.

Can Disappear

Yet, five minutes after leading a fine ensemble, he can disappear behind the supporting trombone and clarinet in another ensemble and the chorus becomes lethargic and mummy. This inconsistency has followed him down through the years, but since he's more often right than wrong, he can be forgiven his lapses.

This McAlpin booking, arranged by the Commodore Music shop's Jack Chrystal, is an encouraging step not merely for Dixielanders but for musicians in general, since the Marine grill has been minus music before the Kaminsky group came in. If the Dixielanders can open up more spots to music, more power to them. And if they'll play with the vigor of Max's gang, even more power to them.

—Bill

MCA Re-Signs Cugat

New York—Xavier Cugat, who had been making gestures to indicate that he was leaving MCA after 20 years with them, has re-learned and re-signed with the agency for another five years. He's due for a two-week return date at the Town Casino, Buffalo on Dec. 12, where he did a four-week stint earlier in the fall.

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

Beryl Back



Vancouver, B. C.—One of Canada's favorite daughters is Beryl Richards, whom Americans heard last spring as the feminine member of the Hi, Lo, Jack, and the Dame vocal unit. Beryl's now back in Vancouver working with husband Dal Richard's hotel band, in which she also serves as second pianist and arranger.

OK Live Music In Jersey City

Jersey City—Live music in restaurants and cafes in Jersey City was legalized in the November elections after a 19-year ban. In a sweep which forced Boss Frank Hague into retirement, Jersey City voters repealed the ban, 43,105 to 32,653. The anti-dine and dance ordinance long had been a pet of the teetotaling, non-smoking Hague. He put it through 19 years ago because he thought that "cabarets and restaurants in which dancing is permitted are danger spots for racketeers and criminals."

Attempts to remove the ban had gone as high as the state supreme court several times. Although the ordinance was always upheld, one judge once asked, "What is so peculiar about Jersey City that makes it dangerous to have 'live music?'"

The AFM has taken an active part in combating the ordinance. This year, a week before the elec-

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Chicago—There's no doubt about it, Artie Shaw's new crew is great! There's no doubt either that plenty of the band's punch comes from brilliant trumpeter Don Fagerquist's VEGA Power Model. Like his favorite star, Miles Davis, Don plays a VEGA exclusively. Write today for your free copy of "The Power Trumpet." The Vega Company, 153 Columbus Avenue, Boston 16, Mass.

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—This issue, it's question box time, so here goes. P.G., of Oklahoma City, wants to know how to write a moving line in back of minor chords. Well, here's an example. These notes can be used in any variation that you wish.

Ex. 1



H.F.K., of Toledo, can't score a highly embellished seventh chord for five saxes and wants to know how to do it. Here's the answer. Remember, however, that the embellishments should always be above middle C. The same chord would sound very muddy an octave lower.

Ex. 2



R.M., of New Haven, Conn., has an oboe in his band but is puzzled as what to give him on ensemble passages. Try doubling him with the lead trumpet. That generally produces a good sound.

L.B., of Laramie, Wyo., has often heard of tenors and clarinets in thirds and wants to see how it looks. Here is an example.

Ex. 3



Our parting thought: A good bop progression is a downward sequence of chromatic minor seventh chords.

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

tion, the orchestras of Guy Lombardo, Eddy Duchin, and Louis Prima, and King Cole and the trio, fulfilling a request by James C. Petrillo, appeared here at a Local 526-sponsored rally against the ordinance.

Down Beat covers the music news from coast to coast.

(Advertisement)

London Inks Heywood

New York—Eddie Heywood and singers Phil Brito and Curt Massey have been signed by London records. Heywood formerly waxed for Victor and Decca. Brito's last disc deal was with Musicraft.

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Wilcox Rehearsing Band For New Show

New York—Former Lunceford pianist Eddie Wilcox is rehearsing his band for a variety show to be booked by Moe Gale. Eddie has added Bud Estes to his arranging staff.

Current lineup is: trumpets—Paul Webster, Tommy Sims, and Renald Jones; trombones—Russell Rowles, Julius Sparrow, and Elmer Crumbley; saxes—Omer Simeon and Joe Evans, altos; Frank Henderson and Ted Rhodes, tenors, and Earl Carruthers, baritone; rhythm—Dan Farrar, drums; Joe Bell, bass; Al Norris, guitar, and Wilcox, piano and arranger.

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 Anthony, Red (Wings) Norwood, Mass.
 Alvarez, Dick (Gibson) Cincinnati, h
 Alvarez, Fernando (Copacabana) NYC, nc
 Banks, Billy (Diamond Horseshoe) NYC, nc
 Barron, Blue (Statler) Washington, D.C., h
 Basie, Count (Blue Note) Chicago, 12/5-11, nc
 Basil, Louis (Chicago) Chicago, t
 Beckner, Denny (Plantation) Houston, Out 12/8, nc; (Flame) Lawton, Okla., 12/10-17, nc
 Berkey, Bob (Areadia) NYC, h
 Bestor, Don (Biltmore) NYC, h
 Bishop, Billy (Baker) Dallas, h
 Bohie, Russ (Lions-Milford) Chicago, h
 Brandwynne, Nat (Beverly) New Orleans, nc
 Brennan, Morrey (Texas) Ft. Worth, h
 Brooks, Randy & Hutton, Ina Ray (On Tour) ABC
 Busse, Henry (On Tour) ABC
 Carle, Frankie (Statler) NYC, 12/26-2/6, h
 Carlyn, Tommy (Trianon) Chicago, Out 12/21, h; (Bill Green's) Pittsburgh, 12/25-1/15, nc
 Cavallaro, Carmen (Mark Hopkins) San Francisco, Out 12/4, h; (Ambassador) L.A., 1/24-2/19, h
 Clancy, Lou (Golden Slipper) Baton Rouge, La., nc
 Coleman, Emil (Waldorf-Astoria) NYC, 12/18-3/8, h
 Davidson, Cee (Ches Parov) Chicago, nc
 Deutsch, Emery (Ritz-Carlton) NYC, h
 Distad, Vic (Cal-Ore) Klamath Falls, Ore., Out 1/1, nc
 Donahue, Al (Statler) Detroit, Out 12/18, h
 Dooley, Gordon (Rainbow) Denver, b
 Dorsey, Jimmy (Deshler-Wallick) Columbia, O., 1/2-15, h
 Drake, Charles (Olympic) Seattle, Wash., h
 Duchin, Eddy (Waldorf-Astoria) NYC, Out 12/14, h; (Capitol) NYC, 12/25-1/7, t; (Waldorf-Astoria) NYC, 3/8-5/10, h
 Duke, Johnny (Broadmoor) Colorado Springs, Colo., Out 12/31, h
 Duroso, Mike (Copacabana) NYC, nc
 Ellington, Duke (Stanley) Hartford, Conn., 12/8-8, t; (Town Casino) Buffalo, In 12/19, nc
 Ennis, Skinnay (On Tour) MCA
 Featherstone, Jimmy (Roseland) NYC, b
 Ferguson, Danny (Washington-Youree) Shreveport, La., Out 12/31, h
 Fields, Shep (Capitol) NYC, 12/1-21, t
 Fikes, Dick (Westwood) Little Rock, Ark., nc
 Fina, Jack (Bill Green's) Pittsburgh, Out 12/8, nc

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; FAC—Federal Artists Corp., 8734 Sunset Blvd., Hwd.; FB—Fredrick Bras Corp., 75 E. Wacker Dr., Chicago; SAC—General Artists Corp., RKO Bldg., NYC; MFC—Harold F. Olay, 888 Sunset Blvd., Hwd.; JKA—Jack Kurza Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; RMA—Rag Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 1250 Sixth Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC; UA—Universal Attractions, 347 Madison Ave., NYC.

Floyd, Chick (Biltmore) L.A., 12/15-1/25, h
 Fox, Dick (Sir Francis Drake) San Francisco, h
 Gardner, Gil (Florentine Gardens) L.A., nc
 Gillespie, Dizzy (Silhouette) Chicago, 12/9-18, nc
 Golly, Cecil (Nicollet) Minneapolis, h
 Gunzmar, Cesar (Baysshore) Tampa, Fla., Out 10/13, h
 Grant, Bob (Versailles) NYC, nc
 Gray, Chauncey (El Morocco) NYC, nc
 Gray, Glen (On Tour) MCA
 Gregg, Wayne (Casa Loma) St. Louis, 12/9-16, b; (Trianon) Chicago, 12/22-34, h
 Grier, Jimmy (Beach Club) Del Mar, Calif., nc
 Hackett, Ray (Mark Hopkins) San Francisco, 12/27-1/16, h
 Hamilton, Lionel (Blue Note) Chicago, Out 12/4, nc; (Bob City) NYC, In 12/8, nc
 Hannon, Bill (Legion) Great Falls, Mont., h
 Harris, Ken (Cleveland) Cleveland, h
 Harrison, Cass (Hollenden) Cleveland, h
 Hayes, Carlton (El Rancho Vegas) Las Vegas, h
 Hayes, Sherman (Oh Henry) Willow Springs, Ill., Out 1/1, b
 Hecksher, Ernie (Fairmont) San Francisco, h
 Henderson, Skitch (Ambassador) L.A., 12/13-1/22, h
 Hebeck, Ray (Last Frontier) Las Vegas, h
 Herbert, Ted (King Philip) Wrentham, Mass., Out 1/1, b
 Hill, Tiny (On Tour) ABC
 Howard, Eddy (Deshler-Wallick) Columbia, O., 12/5-17, h; (Blackhawk) Chicago, In 1/4, t; (Palladium) Hwd., 2/28-4/25, h
 Humber, Wilson (Tulsa) Tulsa, Okla., 12/28-31, nc
 Hummel, Bill (Golden Slipper) Baton Rouge, La., Out 12/7, nc
 James, Harry (Palladium) Hwd., Out 12/25, h
 Jerome, Henry (Sunset Beach) Almondmen, N.J., weekends, b
 Jurgens, Dick (Claremont) Berkeley, Calif., Out 12/18, h; (Aragon) Chicago, 12/25-2/6, b

Kanner, Hal (Statler) Buffalo, h; (Statler) Detroit, In 1/1, h
 Kaye, Sammy (Statler) NYC, Out 12/18, h
 Kennedy, Ken (Main St.) Detroit, nc
 King, Henry (Biltmore) L.A., Out 12/7, h; (Skirvin) Oklahoma City, 12/24-25, h
 King, Wayne (Edgewater Beach) Chicago, Out 12/15, h
 Kiskey, Stephen (Monteleone) New Orleans, 12/7-1/3, h
 Knight, Noel (Lake Merritt) Oakland, Calif., h
 Krupa, Gene (Deshler-Wallick) Columbia, O., Out 12/3, h
 Lande, Jules (Ambassador) NYC, h
 Lang, Bob (Teen Town) Rochester, N.Y., h
 Larson, Elmer (On Tour) MCA
 LaSalle, Dick (Blackstone) Chicago, h
 Lawrence, Elliot (Meadowbrook) Cedar Grove, N. J., 12/13-18, 12/30-1/12, rh
 LeWinter, Dave (Ambassador) Chicago, h
 Lewis, Ted (Chase) St. Louis, 12/2-15, h; (Lake Club) Springfield, Ill., 12/17-21, h
 Lombardo, Guy (Roosevelt) NYC, h
 Lombardo, Victor (Statler) Washington, D.C., Out 12/18, h; (Cleveland) Cleveland, In 12/23, h
 Long, Johnny (Lookout House) Covington, Ky., 12/19-1/1, nc
 Martin, Freddy (Shamrock) Houston, 12/21-21, h; (Palladium) Hwd., 12/27-2/27, h
 Masters, Frankie (Stevens) Chicago, h
 Masters, Vick (Misooula) Misooula, Mont., h
 McCarthy, Fran (Iroquois Gardens) Louisville, Ky., h
 McGrane, Don (New Yorker) NYC, h
 McKinley, Ray (On Tour) GAC
 McKisack, Maynard (O-Yes) Ono, Pa., h
 Miller, Bob (Rice) Houston, Out 12/11, h
 Molina, Carlos (On Tour) JKA
 Morales, Noro (China Doll) NYC, nc
 Moreno, Buddy (Trocarder) Henderson, Ky., 12/16-1/3, nc
 Morgan, Russ (Mark Hopkins) San Francisco, h
 Morton, Ray (Monteleone) New Orleans, Out 12/6, h
 Nagel, Freddy (Blackhawk) Chicago, Out 1/2, t; (Oh Henry) Willow Springs, Ill., In 1/4, b

Nagel, Harold (Biltmore) NYC, h
 Neighbors, Paul (Roosevelt) New Orleans, Out 12/13, h
 Neill, Leighton (Claremont) Berkeley, Calif., In 12/20, h
 O'Neil, Eddie (Chase) St. Louis, 12/16-20, h; (Palmer House) Chicago, In 1/5, h
 Olive, Eddie (Beverly Hills) Beverly Hills, Calif., h
 Olsen, George (Edgewater Beach) Chicago, 12/16-2/10, h
 Overend, Al (Riverside) Casner, Wyo., nc
 Palmer, Mickey (Bridgewater Canoe Club) Boston, nc
 Pearl, Ray (Music Box) Omaha, Out 12/4, h
 Phillips, Teddy (Aragon) Chicago, Out 12/24, h
 Pett, Emil (Versailles) NYC, nc
 Pruden, Hal (El Rancho) Sacramento, Calif., h
 Ragon, Don (Indiana Roof) Indianapolis, Out 12/11, b; (Tulsa) Tulsa, Okla., 12/26-1/1, cc
 Reed, Tommy (Blue Moon) Wichita, 12/20-31, nc
 Reichman, Joe (On Tour) MCA
 Reid, Don (Willows) Wichita, Out 12/8, cc; (Peabody) Memphis, 12/12-31, h
 Ribbie, Ben (Tutwiler) Birmingham, Ala., h
 Robbins, Ray (Peabody) Memphis, 12/31-1/20, h
 Ruhl, Barney (Jefferson) St. Louis, h
 Saenzas (Casa Seville) NYC, Out 1/1, nc; (Ciro's) Miami Beach, Fla., In 12/16, nc
 Sandifer, Sandy (President) Kansas City, Out 12/15, h
 Sanders, Joe (Grove) Vinton, La., 12/1-1/4, nc
 Sands, Carl (Oriental) Chicago, t
 Shaw, Artie (Click) Philadelphia, 12/12-18, nc
 Snyder, Bill (Sherman) Chicago, h
 Sivak, Charlie (On Tour) MCA
 Stern, Hal (Mocambo) L.A., nc
 Stier, Jimmy (Valencia Gardens) Ft. Wayne, Ind., h
 Stone, Eddie (Belmont Plaza) NYC, h
 Stokes, Hal (Westwood) Richmond, Va., nc
 Straeter, Ted (Statler) Boston, h
 Strong, Benny (Schroeder) Milwaukee, 12/25-1/7, h
 Sykes, Curt (Trianon) Seattle, h
 Sudy, Joe (William Penn) Pittsburgh, h
 Thornhill, Claude (On Tour) ABC
 Tyler, Bob (O'Connor's) Hartford, Conn., h
 Tucker, Orrin (Trianon) Chicago, In 2/7, h
 Valdes, Miguelito (Caribe) Puerto Rico, In 12/9, h
 Vincent, Lee (Eagles) Berwick, Pa., 12/5-13, nc
 Weems, Ted (St. Francis) San Francisco, h
 Welk, Lawrence (Schroeder) Milwaukee, 12/13-18, h; (Trianon) Chicago, 12/25-2/5, h
 Williams, Griff (Schroeder) Milwaukee, Out 12/11, h
 Willis, Dave (Sherman's) San Diego, nc
 Willis, Bob (On Tour) MCA
 Winlow, George (On Tour) GAC
 Worth, Stanley (Pierre) NYC, h

Young, Sterling (Aragon) Ocean Park, Calif., b
 ZaBach, Florian (Mayflower) Washington, D.C., Out 12/31, h
 Zarnow, Ralph (KIOA) Des-Moines

Combos

Abbey, Leon (Harry's) Chicago, cl
 Agnew, Charlie (LaSalle) Chicago, h
 Alvin, Danny (Rupneka's) Chicago, r
 Arnoz, Desi (Strand) NYC, t
 Arvelo, Pepito (St. Regis) NYC, h
 Arvin, Mel (Frotica) Minneapolis, nc
 Bill-Blue Three (Westward Ho!) Phoenix, Out 2/1, h
 Barnhart, Jackson (Elmer's) Westlake, Ohio, nc
 Barton, Burt (Larry Potter's) L.A., nc
 Burton Jr., George (St. Paul) St. Paul, h
 Bell-Aire Quartet (On Tour) JKA
 Bennett, Bill (Bismarck) Chicago, h
 Big Three Trio (Rathskeller) Mankato, Minn., Out 12/4, nc
 Bliss, Nicky (Ye Olde Cellar) Chicago, nc
 Bonano, Sharkey (Famous Door) New Orleans, nc
 Borr, Mischa (Waldorf-Astoria) NYC, h
 Broome, Drex (House of Oscar) Colorado Springs, Colo., nc
 Brown, Hillard (Joe's Deluxe) Chicago, nc
 Brown Notes (Candlelight) Joliet, nc
 Buckner, Milt (Regal) Chicago, 12/30-1/5, h
 Caeceres, Ernie (Hickory Log) NYC, nc
 Calloway, Cab (Montmartre) Havana, Cuba, nc
 Carroll, Barbara (Georgie Auld's) NYC, nc
 Cassella, Danny (Blackstone) Chicago, h
 Celestin, Papp (Paddock) New Orleans, nc
 Chandler, Billy (Helsing's) Chicago, nc
 Channonaires (Silver Spur) Phoenix, nc
 Charioteers (Flamingo) Las Vegas, 12/15-28, h
 Coco & Combo (Colosimo's) Chicago, nc
 Cohen, Teddy (Georgie Auld's) NYC, nc
 Conn, Irving (Savoy Plaza) NYC, h
 Cordeman (Alexandria) Newport, Ky., Out 1/1, nc; (Kentucky) Chicago, 1/2-2/13, nc
 Coty, Red (Preview) Chicago, cl
 Daily, Pete (Hangover) San Francisco, nc
 Dante Trio (Jack Dempsey's) NYC, r
 Davis, Eddie (Coq Rouge) NYC, nc
 Debutones (Legion) Great Falls, Mont., nc
 Deuces Wild (Carnival) Pittsburgh, nc
 DiMaggio, Vince (Sherman) Chicago, h
 Do Re Mi Trio (Rossonian) Denver, Out 12/11, h
 Dolan, Bernie (Larue) NYC, nc
 Edie & Rack (Blue Angel) NYC, nc
 Embassy Four (Cirque) Seattle, Wash., nc
 Evans, Doc (Casa Bonita) Chicago, Out 12/6, nc
 Fay, Jimmy (101 Club) Henderson, Ky., nc
 Fields, Herbie (Blue Note) Chicago, In 12/12, nc
 Fields, Irving (Warwick) NYC, h
 Gentlemen of Note (Shalimar) Roseburg, Ore., nc
 Gibbs, Ralph (Toby's) Lafayette, La., nc
 Gilbert Trio, Jerry (Elms) Excelsior Springs, Mo.
 Gifford, Cal (Athletic Club) Detroit, h
 Glidden, Jerry (Radisson) Minneapolis, h
 Grant, Marshall (Little Club) NYC, nc
 Grubb, Babe (Beck's) Hagerstown, Md., nc
 Hands of Harmony (Muehlebach) Kansas City, h
 Harper, Herb (Monkey Room) L.A., nc
 Hazlett Trio, Hank (Flamingo) Wichita, h
 Henderson, Horace (Grove Circle) Chicago, nc
 Herman, Lenny (Congress) Chicago, Out 1/12, h; (Hollenden) Cleveland, 1/13-2/10, h
 (Modulate to Page 18)

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Ryland Adds Band Routes New Men To Houston Ork

(Jumped from Page 17)
 Herrington, Bob (Henry Grady) Atlanta, Ga., Out 1/4, h.
 Hughes, Percy (Snyder's) Minneapolis, ne
 Ingle, Rod (Cashbah) L. A., Out 12/25, ne
 Jenkins, Duke (Copa) Chicago, ne
 Johnson, J. J. (Three Deuces) NYC, ne
 Jordan, Louis (Kavakos) Washington, D. C., 12/18, ne; (Royal) Baltimore, 12/20-1/4, h.
 Kaminsky, Max (McAlpin) NYC, h
 Keeler, Ford (Town) Wichita Falls, Texas, ne
 Kemp, Ralph (Three Towers) Somerville, N. J., ne
 Kent, Erwin (Edison) NYC, h
 Kent, Peter (New Yorker) NYC, h
 Kral, Roy & Cain, Jackie (Hi-Note) Chicago, In 12/30, ne
 Lane, Ralph (Pierret) NYC, h
 Lewis, Tommy (Esquire) Wichita, Kans., ne

No Weak Spots
 Leader Ryland says the band now is without a single weak spot.
 Arrangers spent much of the summer working on new material which, although quite danceable, still is in the fresh, spirited modern idiom that marks the Ryland group as one of the most outstanding in the country. Present plans call for Ryland and company to stick to one-nighters and weekend dates until they finish school in the spring.

Hurricane Cancels Date
 The night of the hurricane which romped through the Gulf coast area, Horace Heidt was slated to play the Galveston city auditorium. The date was canceled at the last minute when the building was turned into a refugee shelter.

But Heidt and company, not wanting to be caught outdoors, showed up anyhow. They played free until dawn to some 500 persons driven from their homes.
 —Mack McCormick

Starts Stage Shows

New York — The Walker, a 2,300 seat theater in Brooklyn, has started a policy of featuring a band show one day a week. New policy started Nov. 8 with Count Basie on stage. Johnny Long, Elliott Lawrence, and Ray McKinley followed Basie.

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Band Routes

Proctor, Ralph (Child's Paramount) NYC, ne
 Reiser Trio, Dave & Tom (Cactus) Victoria, Texas, Out 1/7, ne
 Robie, Chet (Cairo) Chicago, ne
 Rollini, Adrian (Park Sheraton) NYC, h
 Salvador Trio, Sal, (Eliot) Boston, ne
 Samuels, Bill (Bar O'Music) Chicago, cl
 Savage Quartet, Johnny (Wellman) Oklahoma City, h
 Scott Quartet, Dell (Flamingo) New Orleans, ne
 Senna, Tony (Towne) Hanford, Calif., ne
 Shackelford, Lester (Famous Door) Peoria, Ill., cl
 Shaw, Milt (St. Regis) NYC, h
 Shearing, George (Silhouette) Chicago, Out 12/4, ne; (Bop City) NYC, 12/8-22, ne
 Silhouette (Robinson) Long Beach, Calif., h; (Ringo) Las Vegas, 12/11-1/23, ne
 Singleton, Zutty (Club 47) Hwd., ne
 Siny, Larry (Lure) NYC, ne
 Smith, Stuff (Rinside) Chicago, ne
 Spanier, Muggsy (Jazz Ltd.) Chicago, ne
 Stylitz (Studio) Dallas, cl
 Sunsetters (Silver Room) Chico, Calif., cl

Taylor, Billy (Cafe Society) NYC, ne
 Three Suns (Nicollet) Minneapolis, Out 12/7, h; (Bar of Music) Ft. Lauderdale, Fla., 2/3-3/1, ne
 Three Tones (Victory) Chicago, cl
 Top Hats (Kentucky) Chicago, ne
 Towneman Trio (Whitman) Pocatello, Idaho, h
 Trace, Al (Peabody) Memphis, Out 12/4, h
 Tremier Twins (Chubby's) West Collingswood, N.J., (Out 12/4, ne; (Senator) Philadelphia, 12/5-11, h
 Tunemixers (Victor's & Rosie's) Oakland, Calif., 12/2-1/3, ne
 Tune Toppers (Brass Rail) Chicago, cl
 Turner, Bill (Marquis) Houston, Out 12/7, ne

Unpredictables (Mardi Gras) Lafayette, La., Out 12/25, ne
 Ventura, Charlie (Red Feather) L.A., In 12/7, ne
 Venuti, Joe (King's) L.A., v
 Victor Trio, Bob (Talk of the Town) Chicago, ne
 Watson, Hal (Riviera) Corpus Christi, ne
 Wink, Bill (Noturno) NYC, ne
 Young, Don (Flame) Sioux City, ne
 Zarin, Michael (Waldorf-Astoria) NYC, h

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Singles

Adams, Lane (Brown) Louisville, h
 Adler, Larry (Radisson) Minneapolis, 12/8-22, h
 Baron, Leigh (Sheraton) Chicago, h
 Belafonte, Harry (Flame) Detroit, Out 12/15, ne
 Bold, Davey (Brass Rail) Chicago, cl
 Bowman, Jimmy (Harry's) Chicago, cl
 Branch, Phyllis (Paddock) Toronto, ne
 Coleman, Cy (Sherry-Netherland) NYC, h
 Crosley, Les (Drake) NYC, h
 Dammann, Vic (Flamingo) Las Vegas, 12/1-14, h; (Roxy) NYC, In 12/23, h
 Davis, Bill (Small's Paradise) NYC, ne
 Dygon, Norm (Century) Mankato, Minn., ne
 Eberly, Bob (Triton) Rochester, N.Y., 12/8-11, h
 Eckstein, Billy (Click) Philadelphia, 12/26-1/1, ne
 Flowers, Pat (Baker's) Detroit, cl
 Frye, Don (Jimmy Ryan's) NYC, ne
 Gentry, Leroy (Beritz) Chicago, cl
 Green, Mitz (Capitol) NYC, 12/25-1/7, h
 Harper, Ernie (Archway) Chicago, ne
 Hill, Chippie (Riviera) NYC, ne
 Holiday, Billie (Blue Note) Chicago, In 12/22, ne
 Hurt, Jo (Ruban Bleu) NYC, ne
 Jackson, Cliff (Cafe Society) NYC, ne
 Kallen, Kitty (St. Regis) NYC, h
 Kay, Beatrice (Carnival) Minneapolis, Out 12/14, ne
 Kay, Dolly (Vine Garden) Chicago, ne
 Kelley Jr., John (Blue Angel) NYC, ne
 Laine, Frankie (Copa City) Miami Beach, Fla., In 1/3, ne
 Law, Peggy (Fairmont) San Francisco, 1/8-28, h

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Valdes Gets Plum

New York — Miguelito Valdes has drawn the plum of opening the Hilton chain's big new hotel, the Caribe, in San Juan, Puerto Rico. Valdes opens Dec. 9 for a 12-week term. To make it, the Latin leader had to get out of an earlier commitment with the Havana-Madrid in New York.

Capsule Comments

NELLIE LUTCHER Cafe Society, NYC

New York — Ordinarily there would not be much point in reviewing Nellie Lutcher at this late date. Over the last couple of years Nellie has developed a standard act, one which because of its very standardization has tended to become a bit monotonous on repeated hearings.

The news at this point is that Nellie has managed to break out of the rut which recently has threatened to engulf her. She is still giving out with such basic favorites as *Hurry on Down* and *Fine Brown Frame*, but she has expanded her floor repertoire with some less familiar material.

However, the big improvement which has given new life to her routines is in her showmanship. She has become a much more sprightly performer, one who projects more warmly to her audiences. Giving her a big boost in this respect is a new hairdo which improves her appearance immensely.

She has also toned down the squawkiness of her ballad delivery, heretofore her most glaring weakness, and is singing them in a pleasant, more fluid style. Her introductory talking tends to be so glib as to be incomprehensible at times, but, all in all, she has given new life to her career as a cafe draw. —Bill

ALICE HALL TRIO

Reviewed at Bop City, NYC New York—It's beginning to look as though Bob might make it after all. In the hands of the consecrated devotees, the new sound appeared to be backing itself into an increasingly smaller corner last year. Then the advent of the

George Shearing quintet broke the ice which was closing in on the flatted fifth. And now comes the Alice Hall trio to add further general acceptability to bop.

From a commercial point of view, Alice should have two strikes against her, since she not only plays bop but plays it on an accordion. But she nullifies both counts by getting some fine, lush harmonics out of her stomach pump and approaching bop in much the same fashion that Shearing does.

Showmanship To this, she has added a lot of lively showmanship. She's a pert, cute-looking blonde who seems to get a hell of a kick out of what she's doing, an attitude she communicates to her audience without much trouble.

Primarily, of course, all this comes across because she is really playing some fine stuff. Backed by Cliff Johnson on drums and Whitey Strangis on bass, she has some finger busting routines for flash, but she hits home with more moderate tempo items which are both beautiful melodically and full of interest musically.

Good Support In all this, she gets excellent assistance from drummer Johnson, who backs her intelligently and who can take a lot of credit for the effectiveness of the unit as a whole. And, thank be to Orpheus, he has come up with a drum solo that is a little different from the usual how-fast-and-how-loud-can-you-get routine—a piece of skin beating with a pair of maracas which typifies the showmanly musicianship which is the keystone of the trio's effectiveness. —Bill

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Early 1949 Poll Results

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Table with names and numbers under 'King of Corn': Spike Jones, Guy Lombardo, Vaughn Monroe, Red Ingle, Sammy Kaye.

Table with names and numbers under 'Favorite Solists': Bill Harris, Charlie Parker, George Shearing, Benny Goodman, Charlie Ventura, Louis Armstrong, Gene Krupa, Flip Phillips, Lester Young, Dizzy Gillespie, Duke Ellington, Erroll Garner, Buddy Rich.

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Table with names and numbers under 'Alto Sax': Johnny Hodges, Lee Konitz, Willie Smith, Bootsie Maddini, Bartie Kennedy, Art Pepper, Sonny Stitt.

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