

# Jazz Being Plagued By A Cult: Chubby Jackson

By Jack Tracy

Chicago — One musician who doesn't lay the blame for the withered condition of modern jazz on the listening (or, rather, non-listening) public is Chubby Jackson. In dead earnest, he tosses almost the whole responsibility right back in the laps of the musicians. "It's our fault," he insists.

"Because," he says, "there has to be some other way of selling our product than by leaning against walls and staring into space like idiots. What happened to that respectful commercial discipline that used to be seen on the bandstand?"

## Shirk Duty

"Musicians have been disregarding the duty of looking their parts while they play. They pay absolutely no attention to the customers, the waiters, the boss, the agents' advice, or even to the other guys on their own bandstand.

"Jazz is being plagued by a cult of young, non-thinking, imitative musicians who'd do themselves more good by staying home and practicing than by creating bizarre night club spectacles that cause the fingers to point at the innocent, good-thinking musicians," says Chubby.

"Disorganized confusion is theirs. Consequently we see their complete contempt for everybody, including themselves.

## Found Hate

"I had never met hate in music until this cult took charge. They steal each others' instruments, lie to each other, don't show up for their jobs, and are physically dirty and decrepit looking.

"What a sad plight for American music, to be placed in the hands of such mentally degraded idiots! There has to be a healthy way out.

"There has to be a surge of happiness among musicians before jazz will once more be listened to by a large number of people.

"I was first attracted to jazz not so much because of what was being played but because of the happiness I saw on the faces of the guys playing. It was a feeling that was immediately communicated to the listeners.

## Like a Marriage

"It was like a marriage, if you will. Jazz went hand in hand with a happy attitude."

Then, says Chub, came the cool era. And that a part of that coolness was caused by a singular lack of energy output while on stand.

"You've got to get up there and let the sweat pop out on your nose," he insists. "I used to do it (Modulate to Page 19)

## Kaminsky Crew Into Diamond Horseshoe

New York — Max Kaminsky's two-beat band, continuing to work the nostalgia circuit, has moved into Billy Rose's Diamond Horseshoe. Max last worked at the Metropole, old-timers' rubberneck joint on Seventh avenue, which is currently undergoing alterations.

With Max at the Horseshoe are Munn Ware, trombone; Harry Green, clarinet; Dick Cary, piano; Charlie Traeger, bass, and Eddie Phyfe, drums. Traeger and Phyfe have been two-thirds of Joe Bushkin's trio at the Park Sheraton hotel.

## Fair Draw

Oakland — George Oxford, KWBR radio announcer, and Frank Padrone, Oakland record dealer, found out it isn't necessary to pay those \$2,500 guarantees to make money with a band these days. The two snagged Amos Milburn and Joe Liggins for a one-night Sept. 2 at a \$1,000 guarantee for the two attractions against 50 percent.

Shortly after the dance started, Oakland firemen closed the doors. There already were 6,000 persons inside.

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## Mili Makes 'JATP' Film

New York—Norman Granz completed a two-reel film built around his *Jazz at the Philharmonic* troupe here in September. Film was directed by Gjon Mili and was made at his studio.

Mili made the famous *Jammin' the Blues* short, produced by Warner Bros. in 1944. Talent used in the current film included Ella Fitzgerald, Flip Phillips, Charlie Parker, Coleman Hawkins, Buddy Rich, Harry Edison, Hank Jones, and Ray Brown.

## Jazz Course At NYU

New York—A course on jazz, called *Giants in Jazz*, is being given at New York university this semester by Marshall Stearns. Assisting Stearns in conducting the course are John Hammond and George Avakian.

## Sigmund Gale, Savoy Founder, Dies In New York

New York—Sigmund Gale, who founded the Savoy ballroom in Harlem with his son, Moe Gale, in 1926, died in his office in the ballroom on Sept. 7. He was 71.

Soon after it opened, the Savoy became one of the most famous terp joints in the country as it paraded most of the top hot crews across its bandstand. Spot was noted as the jumping off spot for many famous bands, including Count Basie, Chick Webb, and Cab Calloway. The Lindy Hop was also alleged to have started there.

At the time of his death, Gale was working on plans for the celebration of the Savoy's 25th anniversary next spring. In addition to Moe, he is survived by two other sons, Tim and Conrad, and his wife, Moe and Tim Gale started the Gale agency in 1940.

## Louis Jordan May Step Out Of Music

New York—Louis Jordan, who has been taking a lot of time off lately because of illness, is considering quitting the music business entirely next year. Jordan recently went back to work with his Tympany five after a five-month layoff.

If Jordan quits, it will probably be after he fulfills a week's date at the Apollo theater here starting next Jan. 9. That's the last date that he currently has scheduled. He has a home in Phoenix, Ariz., to which he would probably retire.

New York—Another new jazz label, Triumph records, has made its appearance here. New outfit is headed by Gus Grant, who has worked on artists and repertoire for a number of small labels. First sides issued by Triumph are by a combo headed by tenor man Al Cohn.

## Few Changes In Kenton's Lineup For Dance Tour

Hollywood—Stan Kenton left here Sept. 15 for his tour of dance dates with the crew he headed on weekends last summer at Balboa beach virtually intact.

Al Porcino and Johnny Howell were in the trumpet section, replacing Buddy Childers and Jimmy Salco. Other chairs remained unchanged, held by Maynard Ferguson, Shorty Rogers, and Chico Alvarez.

## Tram Change

Two changes in the trombones found Eddie Bert and Bart Varsalona (ex-Kentonites) in for Herbie Harper and John Haliburton. Remaining regulars are Milt Bernhart, Harry Betts, and Bob Fitzpatrick.

Saxes are intact, with alto men Bud Shank and Art Pepper, tenor men Bob Cooper and Bart Caldwell, and baritone Bob Gioga.

## Almeida Out

Only change in the rhythm section finds Ralph Blase in as replacement for Laurindo Almeida, guitar, essentially a concert rather than a dance guitarist and who remained here for radio and recording work.

Kenton himself holds the piano spot in the section, which is rounded out by drummer Shelly Manne and bass player Don Bagley.

# Billy, Shearing Opener Hits Jackpot

By CHARLES EMGE

Hollywood—The George Shearing-Billy Eckstine joint concert series, which opened at L.A.'s Shrine auditorium on Sept. 15, packed the big hall with close to 7,000 patrons, including some 300 standees, and turned away a crowd of would-be

## TD Disbands To Go On Vacation

New York — Tommy Dorsey broke up his band in the middle of September. Announced purpose was to give the leader a rest with the implication that he would reform again within a few weeks. Last date the band played was the Syracuse Hotel on Sept. 17.

Tommy had planned to do a California tour late this year, but his current layoff probably means this will be postponed until later, even though he does put a band together again soon.

## Eileen Bakes



Photo by Asme

## Leader-Pianist Jack Denny Dies

Los Angeles—Jack Denny, 56, name band leader of the '30s, died here Sept. 15 at the Wadsworth veterans hospital. He had been ill for three months.

The piano-playing leader had his own band from the beginning of his career in 1927. He was known for his society brand of music, played many long engagements at New York's Waldorf-Astoria, Montreal's Mount Royal, and Chicago's Drake hotel.

He is survived by his widow, Merle.

## Bushkin Plus Strings Set For Cafe Society

New York—Joe Bushkin will unveil his new string combo in mid-October at Cafe Society. New group, in addition to the strings, will include replacements for the drummer and bass man Joe has been using in his trio.

Morey Feld goes in place of Eddie Phyfe on drums and Sid Weiss replaces Charlie Traeger on bass. String men are Stan Kraft, Jerry Molfese, and Stan Karpenia, violins; Paul Israel, viola, and Billy Bandy, cello.

Read about the career of Woody Herman, illustrated with many photos, old and new, in the Nov. 3 *Down Beat*, on sale Oct. 20.

## Haines, Fiance



Photo by Asme

New York — Connie Haines and her newly acquired fiancee smile happily above as they announce their betrothal. He's Major Robert DeHaven, one of the country's leading jet plane test pilots. Haven't yet announced when they'll splice.

ticket buyers numbering at least several hundred. The gross take, with seat prices ranging from \$3.60 top down to \$1.50 including tax, was estimated at some \$16,000.

Just how many of the cash customers got their money's worth in musical entertainment is another matter. The affair was almost a half-hour late in starting and was just about an hour too long. The final curtain, for which a certain portion of the audience was waiting almost longingly, didn't drop until near midnight.

## Old Story

This unhappy state of affairs was not so much the fault of the performers; it was the same old story of poor timing, bad judgment in the selection of material—and, most of all, the failure of whoever was supposed to be in charge to eject that element of potential juvenile (and adult) delinquents who, for some reason, have a habit of making Billy Eckstine the victim of their exhibitionistic disorderliness.

Norman Granz, who has been criticized for the looseness with which some of his concert presentations have been put together, would have pulled his performers off the stage, stopped the show, and sent cops into the balcony to toss out the disturbers, who all but ruined Eckstine's songs with moans, screams, hootings, and general noisiness, the exact reason for which is difficult to determine.

## Little Ill Will

There seemed to be little, if any, ill will or antagonism in the curious phenomenon; it seemingly was just kid stuff, stemming mainly from male youngsters who hadn't been spanked and put to bed often enough.

Maybe that's what Eckstine sensed, and could be the reason he did not walk off the stage in disgust. He took it like the great showman he is and gave his best performance, stopping only once to say, rather good-naturedly, "Quiet, dammit!"

The opening section was a fair— (Modulate to Page 19)

## Frankie, Terri On The Cover

Posing with a large economy size lollipop on the cover of this issue are Frankie Carle, the pianist-maestro and his lovely thrush, Terri Stevens. Leonard Gott, head of the confectioners' association, provided the huge piece of candy, also presented Terri with her lollipop lavalier. Carle has a Victor record in circulation called *The Lollipop Ball*. He and his band close their engagement at the Palladium in Hollywood on Oct. 9.

Las Vegas — Some body, eh? Belongs to Eileen Barton, who spent a spell soaking up sunshine here recently. She has a couple of new sides out that are reputed to be well on their way to approaching the sales mark *If I Knew You Were Comin' Hung Up—Baby Me and What Will Be Will Be*.

# 'Coleman Hawkins One Of Great Forces In Jazz'

By Michael Levin

New York — Do you know anyone who has:

- Recorded for 30 years with bands ranging from Mamie Smith's Jazz Hounds, Fletcher Henderson, Red McKenzie, Duke Ellington, Jack Hylton, the Dutch Ramblers, McKinney's Cotton Pickers, Clarence Williams' Hot Five, the Mound City Blue Blowers, Benny Goodman, Benny Carter, Count Basie, Dixie Gillespie, to *Jazz at the Philharmonic*?

- Won four *Esquire* polls, placed every time on *Down Beat's* all-star band until he was barred as a leader, is a consistent sideman in all-star bands?

- Recorded a solo in 1926 (*Stampede*—Fletcher Henderson) which was and still is considered a great demonstration on his particular instrument, and a few months ago was represented in a jazz album by a five-minute, completely-unaccompanied solo (*Picasso—The Jazz Scene*)?

- Been considered by his working colleagues to be a very schooled musician, a cool citizen, a thorough cosmopolitan . . . and the complete Kipling cat who walks alone?

If you know such a man, it must be Coleman Hawkins, for there is no one else living today in the jazz world who can fill this bill of particulars.

### Fantastic Career

Hawkins' career is truly fantastic. Consider: here is a man who was blowing tenor in the great Fletcher Henderson band of the middle '20s, then went to Europe, where he made records which kept reed men here in perpetual awe of his ability. Returned to the States in 1939 amidst rumors that he was through, old, washed up as a tenor saxman—promptly blew *Body and Soul* on his first record date here and influenced a whole new generation of tenor men.

Then on Dec. 4, 1943, Hawkins took the Bird Parker "Mop-Mop" figure which Kenny Clarke had expanded into a riff and made it into a record (*Mop-Mop*—Commodore) which started another small fad. Just a month later he did a 12-inch record of *Man I Love* which introduced some of the younger musicians to the delights of long meter. To complete the story, on Feb. 16, 1944, Hawkins got together what is generally accepted as the first formal bop date, made Apollo records' first master number, *Woody'n You*, with Gillespie, Max Roach, Leo Parker, Clyde Hart, and some others.

It's now 1950. Hawkins just finished working in a new Norman Granz jazz short which Gjon Mili, the famed *Life* photographer shot in New York, is again on a *Jazz at the Philharmonic* tour all over the country.

Surely no other jazz musician, not even Duke or Louis, can point to as varied and full a career as is possessed by this man Hawkins.

### An Enigma

As a person, he is an enigma to many people. Quiet, reserved, cynical, worldly, he is enormously different from the portrait of the average jazz musician. He will always blow well, but only blows superlatively now when he feels he is being given a real run for his playing money.

Born in Saint Joseph, Mo., Nov. 21, 1907, Hawk was started on piano and cello when he was five, switched to tenor when he was nine. This in itself is a little startling, since in 1916 the tenor saxophone was not a common instrument in anything but a regular band—it certainly as yet had won no place in the tentative outcroppings of ragtime which were being played at that time.

He went to Washburn college in Topeka, Kan., for three years, where he studied harmony and composition and jobbed as a tenor man with local bands. Finally in 1921 he joined Mamie Smith's Jazz Hounds in Kansas City, went to New York on Mamie's trip there, and joined Fletcher Henderson. He stayed with the Henderson band for 10 years, finally went to Europe for six years, coming back only when the war started in 1939.

He organized a big band that didn't do too well, went into Kelly's Stables with an octet and Thelma Carpenter as vocalist, during which time the *Body and Soul* record was made.

Since then, Hawkins has appeared as a solo star all over the country, or has led small combinations with top notch musicians, mostly the group who were later identified with the original bop impetus.

### Style Stays Flexible

Hawkins is probably the only great living soloist of the '20s whose personal style of playing has remained flexible, altered and improved with the times, yet remained completely identifiable as being his and his alone.

Armstrong has been playing longer than Hawkins, yet plays today the same style and often the same ideas he did 25 years ago. But Hawkins' *Okeh Wang Wang Blues* of 1921; *Stampede*—1926 (Columbia); *One Hour*—1929 (Victor); *Talk of the Town*—1932 (Columbia); *Lost in a Fog*—1936 (Parlophone); *Crazy Rhythm*—1938 (French Swing); *Body and Soul*—1939 (Bluebird); *Man I Love*—1943 (Signature); *Stuffy*—1945 (Capitol), and *Picasso*—1948 (Mercury) are all completely different musical conceptions, yet essentially are built around the same core, the same approach to jazz.

Roughly this can be defined as

## Coleman Poses For Jazzy, Early-Type Shot



Chicago—Here's one for your scrapbooks. A picture of the band with which Coleman Hawkins is believed to have made his entry into the music business. It was organized around 1923 by Harvey Brooks, the *Little Bird Told Me* song writer, to make a theater tour with Mamie Smith and Her Jazz Hounds (they recorded under that name, also).

Brooks is at the right, with the Bean next to him. Others are, left to right, S. Carpenter, violin; Joe Smith, trumpet; Bob Fuller, holding drum sticks but actually a clarinetist; Cutie Perkins, holding a clarinet but really the drummer, and George Bell, trombone. Pic was taken at the stage door of a theater in Long Beach, Calif.

follows: Hawkins has always had a unique harmonic ear. Whereas other musicians were content to allow the band or combination behind them to set up the harmonic pattern and work against it, Hawkins has always tried to make his own playing an intricate net of harmonic changes.

This approach can be seen as far back as *Stampede*, where the first traces of his arpeggio style of playing can be found. That is, since he played a one-note-at-a-time instrument, Hawkins had to establish his chordal patterns by sequences of notes, or the groups of fluent phrases so characteristic of his playing today.

### Rich Framework

Working out this approach, and possessing the ear with which to do it, Hawkins consistently has had richer harmonic framework to his playing than almost any other reed musician.

He was also perhaps the first great swing musician to appreciate what could be done with a legato, pretty approach to solo playing on ballads. Quickly abandoning his

early slap-tongue style, he worked out this approach to ballad solos so that by 1928-29, his playing in this manner was the amazement of New York musicians. Later on in England he took the technique so far that he was criticized for being too lush, too heavy, lacking in contrast and change.

However valid this criticism may be, certainly Hawkins is responsible for the whole "big tone" school of soft reed playing in this country. Not until Lester Young came along in 1938 was there any concerted movement away from the style Hawkins had espoused, to a lighter, harder conception of reed playing.

### Always Swings

Unlike Hawkins, however, too many of his imitators lacked another of his chief qualities: Hawkins always, with the exception of his most languorous English period, swung, and still does swing. His big, chesty, barrel tone comes rolling out of the older Henderson records, pushing the entire reed section. You can sense the excitement his playing causes in the French Swing record of *Crazy*

*Rhythm*, where, co-starred with Benny Carter, Alix Combelle, and Andre Ekyan, no mean musicians themselves, Hawk's entrance into a solo shifts the whole groove, makes the record really swing.

This curious, rolling, arpeggiolike attack of Hawkins enabled him to make a record like *Body and Soul*, built on a series of quasi-triplet ideas, at a slow tempo, but with a floating quality that will not be quelled or held down.

His playing, while always full harmonically and pulsing rhythmically, has a dignity that very few other musicians, outside of the Armstrongs, achieve.

### Sense of Form

The primary reason for this is probably Hawkins' finely developed sense of form. A great many musicians with good ideas jam them into the first part of their chorus, leave them as raw, inchoate, undeveloped ideas.

Not the sophisticated master, Mr. Hawkins. Each of his ideas are stated, suitably considered, developed (if possible), and milked of every possible use. The result (Modulate to Page 3)

## Coleman Hawkins Fifth In 'Bouquets To The Living' Series



Chicago—Coleman Hawkins, the man who made the tenor sax a vital voice in jazz, is the subject of this issue's "Bouquets to the Living" series. Hawk looks almost tortured in the first shot, taken by Bill Gottlieb, as he inhales

between gusts of notes. Second shot is of more ancient vintage, shows him when he made his Europe trip years ago. Hawkins' trio then consisted of the Bean, Freddy Johnson, piano, and Maurice Van Kleeef, described then as

Holland's best swing drummer. Last pic, a Popote shot, shows Slim Jackson, bass; a laughing Kay Starr, and Coleman looking jollier than you'll usually see him.

# Bouquets To The Hawk

(Jumped from Page 2)  
 is that the good Hawkins solos are almost classical exercises in how to develop a jazz phrase into a whole chorus.  
 Thus Hawkins' ear for harmonic changes, his perfectly controlled sense of rhythm, his formal discipline, and his technical command of his instrument have made him the most influential reed man even now in the world today.  
 This 34 years after he started playing the instrument.

### Not Dated

Despite all of the amazing elements of his personal style, the most fascinating thing about Hawkins as a musician is the way he has changed with the times, moved with music, and never allowed himself to become dated in the eyes of most musicians.  
 In the final analysis, this can only be charged off to his completely cold and observant mind when it comes to music, his ability to remain disentangled from emotional arguments about styles and modes of playing, and his genuine interest in constantly making himself a better musician.

When Hawkins tackled the making of *Picasso*, a five-minute unaccompanied tenor sax solo, he worked more than 10 hours in a recording studio to get it the way he wanted it—an example of his devotion to formal perfection. More than a mere tour de force, *Picasso* is a magnificent sample of the Hawkins mind and horn at work, the emotional horn and the controlled mind.

### Still Elegant

Today his style is as elegant as it ever was. It is not a pop style, as that term is normally used, though Hawkins' changes have always been as complex as the boppers' best. His rhythmic and tonal approach are different—probably no other reed man in the world can blow with as broad and soft a tone as Hawkins, yet negotiate so much

# Coleman Off With 'JATP' Again



Chicago—Coleman Hawkins, Norman Granz, and Ella Fitzgerald posed for this family-type portrait just before shoving off on the 10th annual *Jazz at the Philharmonic* tour. Hawk, honored in *Dosen Best's* "Bouquets to the Living" series this issue, has been a member of every *JATP* tour. Other stars who accompany him this year are Harry Edison, Flip Phillips, Lester Young, Ray Brown, Oscar Peterson, and Bill Harris.

ground technically during a solo.  
 In him jazz has been developed a musician of whom it can well be proud. Schooled, intelligent, flexible, fertile, Hawkins satisfies still at the age of 43 every demand that can be made of any musician, symphonic or jazz.  
 He undoubtedly ranks with Armstrong, Beiderbecke, Ellington, and four or five others as the men who have done most to shape American jazz.  
 He is, in short, one hell of a musician.

# Rate Mate Top Tenorists Evaluate Coleman's Contribution

What do fellow musicians think of Coleman Hawkins' musical stature and his contribution to jazz? *Down Beat* interviewed some of the top tenor men in the country. Here are their reactions.

**CHARLIE VENTURA:** Coleman Hawkins is the daddy of the tenor sax. He always knew his horn. He was one of the reasons I took up the tenor—he and Chu Berry. He was so far ahead of everything when he cut *Body and Soul*. I still like it because it's a great piece of artistry. I think he should play the way he has always played. He shouldn't go for the intricate new stuff. Leave that to Stan Getz and the other young fellows. He should maintain the flavor of *Body and Soul*.

**WARNE MARSH:** Coleman Hawkins is a sincere musician who always tries to play the best jazz he can. I think he made his biggest contribution as a pioneer. He really made the tenor sax into a jazz instrument. I believe *Body and Soul* is his finest record.

**ILLINOIS JACQUET:** Hawk is great. He invented the sax. He's everywhere. He's lazy now and isn't playing anything anymore, but I love him. *Body and Soul* was his greatest record. The way I understand it, Herschel Evans, who was my great inspiration, was the cause of Hawk's making that record. Herschel had just made *Blue and Sentimental* with Basie. Hawk heard it and went right out and made *Body and Soul*.

**MILT YANER:** Hawkins is up in the same class as Louis. He was one of the forerunners of good tenor playing and the most outstanding man we've had on tenor. I like a lot of the records he made with Fletcher Henderson, but his greatest was *One Hour*, with the Mound City Blue Blowers.

**ERNE CACERES:** The first time I heard Coleman Hawkins play was on a Bluebird recording of a Red McKenzie date of *Hallo Lola* and *One Hour*, which featured, besides the Bean, PeeWee Russell, Glenn Miller, and others. The *Lola* side featured Bean in a fast tempo and *Hour* at a slow tempo. After hearing both sides I decided that here was a tenorman who could play a sweet and a drive style with tone, taste, time, and originality.

Since then I haven't had reason to change my opinion of the Bean's playing. In my wildest dreams I never imagined I would ever get to play with the Hawk, but when I came to New York with my brother Emilio's trio (from Texas), I did get to make recordings, do radio and TV and played on many jam sessions with the Bean. That even added more to my previous opinion of Hawk's playing.  
 I have since played with many of the top tenor men of today, but in my humble opinion, the Bean is the daddy of them all.

**BUD FREEMAN:** Coleman Hawkins was the first authentic jazz tenor man I heard. He was the first to play the tenor as a solo jazz instrument. I can't say he influenced my playing, but it was because of him that I took up tenor. He is really a great artist.  
 Hawk played some miraculous things on early Fletcher Henderson records, but I think *Body and Soul* is the best example of Hawk's all-around playing. His records are a pretty good example of Coleman's work, but I've heard him play even much more in person.

# Copies Of Kaye, TD Orks Being Built By Victor

New York—Victor records is moving ahead with its plans for building up the studio-grown Bob Dewey and Buddy Morrow bands to fill the gaps left in its roster by the departure of Sammy Kaye and Tommy Dorsey.  
 To take on the name of Bob Dewey and front the Dewey band, which is a copy of the Kaye band, Victor has tabbed Dewey Robert Bergman, 21-year-old son of Dewey Bergman, Victor music director who has arranged and conducted the first eight Dewey sides.

Young Bergman is a pianist who has been going to the University of Southern California. Probability is that he will not play piano in the band, but will merely be emcee and front man a la Kaye. As the band's vocalist, another young pianist has gotten the nod. He is Tommy Furtado, a protege of disc jockey Fred Robbins. Furtado, 20 years old, won the spot over a series of other auditionists.

The Morrow band, which was due to cut its first sides at the end of September, has progressed to the point of acquiring a singer and some arrangements. Singer is Tommy Mercer, former Eddy Duchin vocalist. Arrangements for the band are being written by Hugo Winterhalter and Joe Lipman.

Bands were started by Victor in an attempt to build Kaye and Dorsey-styled bands of its own, after those two leaders left RCA for other record concerns.

The story of Woody Herman and his bands will be a feature of the Nov. 3 *Down Beat*, on Sale Oct. 20.

# Six Composers To Collaborate On NYC Portrait

New York—Six composers, including Duke Ellington, Skitch Henderson, and Vernon Duke, have been assigned by station WNBC to produce a joint composition to be called *Portrait of New York*. Each composer has been assigned a section of Manhattan to portray musically.

Ellington will do Harlem, Henderson does suburbia, Duke gets Central Park, Sigmund Romberg covers Broadway, and Don Gillis has been assigned the subways. Sixth writer hasn't been set yet, but the station is angling for either Leonard Bernstein or Aaron Copland.

Opus will get a premiere by the NBC Symphony in a radio-TV simulcast, with each composer conducting his section. Piece will later be recorded by Victor.

# Stroke Cripples Randy Brooks

Los Angeles—Randy Brooks, trumpet playing leader, has suffered a stroke which has left him temporarily paralyzed and blind. Situation will force him to be bedded for the next five or six months. Randy's wife, ex-leader Ina Ray Hutton, may take over his band until he recovers.

# Marsala Takes Crew Into New NYC Club

New York—New Yorkers got a new jazz outlet in September when the Somerset Hotel on 47th street put music in its cafe and dubbed it the Aquarium. Opening lineup comprised Joe Marsala's combo and Paul Martel's rumba band. Marsala's outfit has Joe on clarinet; Al Aston, trumpet; Bill Granzow, trombone; Lou Bredice, piano, and Roger Ericson, drums.

# Roy Palmer, Tenor, Killed In Car Crash

New York—Roy Palmer, who has played tenor in Ralph Proctor's band for the last five years, was killed in an automobile accident in September while returning from Saratoga race track. Band has been playing at the Champlain hotel, Plattsburg, N. Y. Palmer, driving in a fog, lost control of his car, which hit the side of a mountain and was wrecked. He was 36.

# Nat Takes Off For Continent



New York—Nat Cole checks through his luggage at the airport before shoving off on his European trip last month. GAC's Tom Martin gives Nat some help, as Marie Cole looks on. At the right are Joan and Carlos Castel. The nattily-dressed Carlos is Nat's personal manager.

# Hawk Discography

Following is a list of selected recordings by Coleman Hawkins, compiled by George Hoefer. Sides were cut since Hawk's 1925 recording days with Fletcher Henderson.

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|--------------------------------------------------------------------------|----------------------------------------------------------------|
| 1925                                                                     |                                                                |
| Fletcher Henderson Orch. <i>Why Couldn't It Be Poor Little Me?</i>       | Banner 1476, Regal 9770                                        |
| Fletcher Henderson Orch. <i>Money Blues</i>                              | Ajax 17123, Apex 8316<br>Columbia 383, 35669,<br>Bruno. 8223   |
| 1927                                                                     |                                                                |
| Fletcher Henderson Orch. <i>Rocky Mountain Blues</i>                     | Columbia 970                                                   |
| 1929                                                                     |                                                                |
| McKinney's Cotton Pickers <i>The Way I Feel Today</i>                    | Victor 38102, BB 10232                                         |
| Mound City Blue Blowers <i>Hallo Lola/One Hour</i>                       | Victor 38100, BB 10037                                         |
| 1931                                                                     |                                                                |
| Mound City Blue Blowers <i>Darktown Strutters' Ball</i>                  | Okeh 41526, Harmony 1378, Columbia 36281                       |
| 1933                                                                     |                                                                |
| Fletcher Henderson Orch. <i>Quaser Notions</i>                           | Vocalion 2583                                                  |
| Fletcher Henderson Orch. <i>It's the Talk of the Town</i>                | Columbia 2825, Decca 18253                                     |
| Coleman Hawkins Orch. <i>Heartbreak Blues</i>                            | Okeh 41566                                                     |
| 1937                                                                     |                                                                |
| Coleman Hawkins Orch. <i>Honeyuckle Rose</i>                             | Victor 26219, HMV 8754,<br>Swing 1                             |
| Bonny Carter Orch. <i>My Buddy</i>                                       | English Vocalion 118                                           |
| 1939                                                                     |                                                                |
| Coleman Hawkins Orch. <i>Body and Soul</i>                               | Victor 20-2539,<br>BB 10523, 30-0825,<br>V-Disc 234<br>BB10477 |
| 1940                                                                     |                                                                |
| Coleman Hawkins Orch. <i>Meet Dr. Foo</i>                                | Commodore 1506                                                 |
| The Chocolate Dandies <i>I Can't Believe That You're in Love with Me</i> |                                                                |
| 1941                                                                     |                                                                |
| Count Basie Orch. <i>Foedin' the Bean</i>                                | Okeh 6180                                                      |
| Coleman Hawkins Octet <i>Bouncing with Bean</i>                          | BB 10693                                                       |
| 1943                                                                     |                                                                |
| Leonard Feather's All-Stars <i>Esquire Bounce/Esquire Blues</i>          | Commodore 547                                                  |
| Coleman Hawkins Swing Four <i>Man I Love/Sweet Lorraine</i>              | Signature 90001                                                |
| 1944                                                                     |                                                                |
| Coleman Hawkins Orch. <i>Disorder at the Border</i>                      | Apollo 753                                                     |
| Coleman Hawkins Sax Ensemble <i>On the Sunnyside of the Street</i>       | Keynote 1308                                                   |
| 1946                                                                     |                                                                |
| Coleman Hawkins Orch. <i>Cocktails for Two</i>                           | Sonora 3024                                                    |
| 1947                                                                     |                                                                |
| Coleman Hawkins (unaccompanied) <i>Picasso</i>                           | Jazz Scene Album                                               |

# Scenes From Tommy Dorsey's First Decca Recording Session



New York—After 16 years with RCA Victor, Tommy Dorsey abruptly decided he wanted to switch record labels. So he signed a three-year exclusive Decca pact. Pica above are from TD's first recording session with that firm. In the first shot, Tommy checks over an arrangement with vocalist Johnny Amorosso (center), while Decca vice-pres Dave Kapp looks on.

Second is of TD with his familiar horn, National release for the new sides was set for the first week of October. Johnny Thompson, Dorsey arranger, stresses a point with the leader in the final shot. Dorsey has broken up the band for a month or so to take a vacation.

## Sidemen Switches

Ray Anthony: Cliff Hoff, tenor, for Billy Ussellton (to Tommy Dorsey); Eddie Martin, tenor, for Bob Tricarico (to the army), and Ken Trimble, trombone, for Bob Quatcoe . . . Frankie Carle: Roger Spiker, piano, for Arthur Auer (to the army), and Jimmie Salko, trumpet, for Bob Jensen (to the army) . . . Johnnie Guarnieri: Frank Gariso, drums, (out to the army).

Jose Carbalo: Nilo Carbalo, trumpet, out (to the marines) . . . Johnny Long: Ken Schroeder and Jimmy Sedlar, trumpets, out (to the army) . . . Charlie Spivak: Leon Cox, trombone, for Jack Nipper, and Russ Montcalm, trumpet,

for Joe Pearson.

Pupi Campo: Harold Wegbreit (from Gene Williams), trumpet, for Milt Zudekoff; Wally Bettman, baritone, for Tony Castellano, and Lennie Hambro, alto, for Sol Rabinowitz (to Rene Touzet) . . . Gene Williams: Joe Catania, trumpet, for Harold Wegbreit . . . Griff Williams: Les Crumpler, trumpet and vocals, added.

Henry Jerome: Ray Wetzel, trumpet, for John Mauro . . . Bill DeHay: Ziggy Schatz, trumpet, added . . . Rene Touzet: Allen Fields, alto, out.

Jimmy Dorsey: Art Lyons, tenor, for Bunny Bardach . . . Duke Ellington: Chubby Kemp, vocals, out . . . Bob Chester: Dave Kurtzer, baritone, for Leo Balandyke.

Teddy Cohen: Gene DiNovi, piano, for Hall Overton . . . Guy Granado: Allen Kaye, alto, for Harry Poole; Joe Russo, drums, for

## Jo To Start Cutting For Columbia Nov. 1

New York—Jo Stafford, who has signed to shift to Columbia records when her current Capitol pact runs out Dec. 17, will start work for her new label 1½ months earlier. Capitol has released her from her contract with them as of Nov. 1. Cap's theory is that it believes in letting artists go where they will be happiest.

Red Alcott, and Helen Ramsey, vocals, out . . . Joe Marsala: Roger Ericson, drums, for Joe Gruso.

Teddy Powell: Joe Bruce, bass, for Sid Jacobs . . . Bill Russo: Mickey Simonetta, drum, for Frank Duffy, and Kenny Buchanan, bass, for Bob Peterson (to Hal Otis) . . . Hal Otis: Bill Stillman, bass, out.

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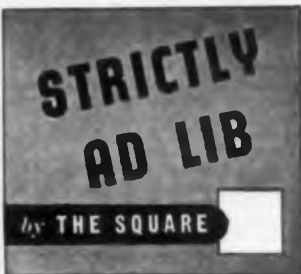
# Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks, on the radio, and in record and sheet music sales. An asterisk after a title denotes a newcomer not previously listed:

*All My Love*  
*Bewitched*  
*Bonaparte's Retreat*  
*Can Anyone Explain?*  
*Cincinnati Dancing Pig\**  
*Count Every Star*  
*Goodnight, Irene*  
*Harbor Lights\**  
*I Cross My Fingers*  
*I'll Never Be Free\**  
*I Wanna Be Loved*  
*Just Say I Love Her*  
*La Vie en Rose*  
*Mana Lisa*  
*Music, Maestro, Please*

*Nola*  
*No Other Love*  
*Our Lady of Fatima\**  
*Sam's Song*  
*Sentimental Me*  
*Simple Melody*  
*Sometime*  
*3rd Man Theme*  
*Tsena, Tsena, Tsena*  
*Vagabond Shoes*

Read about the career of Woody Herman, illustrated with many photos, old and new, in the Nov. 3 *Down Beat*, on sale Oct. 20.



Don Palmer, who has been guiding the Charlie Ventura unit for several years, has signed Mary Ann McCall to a personal management contract . . . Following the birth of their second daughter, Roy Rogers and singer Dale Evans plan to adopt a boy . . . Lorry Raine started something with her waxing of *Don't Worry 'Bout Me*, written by Ted Koehler and Rube

Bloom for the 1939 Cotton Club show. London records bought her master and Decca and MGM are releasing Artie Shaw and Sarah Vaughan versions of the tune.

Both colored and white musicians union locals in San Francisco have raised the scale all along the line in various classes of spots and for casuals. As a result, the Joe Belows already are operating . . . Spike Jones' Slickers have been keeping the stork busy, tagging him for three baby girls in a row. Parents are Betty Jo and George Rock (trumpet), Carroll and Freddie Morgan (banjo), and Eve and Eddie Maxwell (special material writer) . . . Deane Kincaide has joined Kate Smith's show as arranger and bary sax.



Although the *Beat* announced that Buddy Rich started a TV show in July, he didn't. Press agent for DuMont advises that Buddy hasn't even signed a contract yet, though he may do so later in the year. He's touring now, of course, with JATP . . . Freddy Williamson of Joe Glazer's Chicago office sold Walter (Fats) Pichon, New Orleans jazz pianist, to the ABC network for one year on radio and five years on television. He began work with a five-a-week, 15-minute TV spot.

Al Hibbler, vocalist, doubles between *Birdland* and the Paramount theater in New York during Duke Ellington's engagement at the latter house . . . Benny Goodman reported plenty of interest in *Come Krupa over in England*, so now *Come*, who never has been abroad, is considering a European tour . . . Tallulah Bankhead's radio contract with NBC provides that Louis Armstrong shall guest on her show whenever his itinerary permits him to get into New York on Sunday . . . Los Elgart, trumpet playing leader, and Jeanne Lasco are a close twosome.

Trumpeter Johnny Windhurst takes his Riverboat five into the Grandview inn, Columbus, Ohio, for four weeks starting Oct. 20 . . . Jimmy Lyon, former June Christy 88er, is now accompanist for petite Connie Haines, who is going to become a bride . . . Dick Nanes, trumpet with Chris Cross, and model Lois Becker are occupying each other's time . . . Al Gallodoro, concert reed man, heads a swing ensemble at the Hickory Log (NYC) . . . Sylvia Sims headlined the first show at the Duplex room, new Greenwich Village spot.

Zoot Sims has signed a three-year pact with Prestige records, giving them rights to the masters he cut in Sweden last spring when he was touring with BG . . . Gene Thaler, drummer with Jack Palmer, and Marion Safier have decided to make it permanent . . . MCA has signed singer Madelyn Russell with eyes for a movie build-up . . . Trumpet Al Thompson and Gloria Goody, night club photog, are seeing all the movies together.

Woody Herman, who will be saluted next in the *Beat's* "Bouquets to the Living" series, is on a string of one-niters to wind up with a week at Vogue Terrace, Pittsburgh, starting Nov. 20 . . . Perry Como's partner for his first duet platters at Victor was Betty Hutton . . . A few months ago, at a Sinatra recording session, an oboe player volunteered the opinion that the side just cut could not be improved upon. Frankie agreed and left the studio, the musicians packed up and Manie Sacks, then Columbia exec, barred the oboist from future sessions. He was (and is) Mitch Miller, now Columbia's a. and r. chief.

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### CHICAGO BAND BRIEFS

# Windy City Sports Two Of Country's Top Dixie Crews

By JACK TRACY

Chicago—Despite the vociferous assertions from the west coast that the brand of Dixie being played out that way is the best and most genuine around today, we'll have to take exception. Because unless the musicians from the coast can prove their ability to cut two Chicago bands, we'll do our listening right at home, thank you.

We're referring to Doc Evans' and Art Hodes' crews, playing at Jazz Ltd. and Rupneck's respectively. Those two veterans have assembled combos that not only play in tune, but think of intonation, dynamics, and group sound. And they swing awesomely. Plus which they avoid as much as possible using the Dixie standards that have been played to death for so many years.

#### Huge Repertoire

Doc excels in the latter respect. His "book" consists of more than 300 tunes, including some Jelly Roll Morton things that have been all but forgotten.

Evans recently lost ace clarinetist Art Lyons, who left to join Jimmy Dorsey. But he promptly acquired the excellent Charlie Spero, the ex-Chet Robie-ite, and after a short adjustment period, went on swinging as merrily as ever.

Especially impressive in the group is the ensemble work. It would be unfair to single out any one of the five, for each contributes whole-heartedly to the cohesiveness. But there's no letdown when solo time comes around—trombonist Al Jenkins, pianist Mel Grant, drummer Doc Cenardo, Evans, and Spero all do right handsomely.

If there is a better group in the country, we'd like to hear it.

#### Art, Too

Hodes, too, has collected a passel of good men. We would put Art's crew a half-step behind Doc's only because Evans has had almost the same personnel for so long each knows when the other is going to blink an eye.

But Art's band goes. The crew swings ferociously with a drive that is almost vicious at times. No little credit for this must go to drummer Bill Pfeiffer, who is very mindful of Davey Tough in his cymbalisms. Also a bow to trumpeter Jimmy Ille, a stimulating man, indeed. Bassist Willie Sherman (any other Dixie groups around town use a bass man?) is filling in well for Bill Moore, out for a spell, and you know about



### Now With Tex

New York—New vocalist with Tex Beneke is Eydie Gorme, above, who replaced Helen Lee. Miss Lee is doing studio work in Chicago. New chirp's name is pronounced like the synonym for epicure. She used to sing for Tommy Tucker.

Floyd O'Brien, ex-Crosby trombonist.

Like we say, what's in California?

#### Norvo Opens

Red Norvo and his trio open tonight (6) at the Blue Note, after two weeks of Bird with strings. Red brings with him guitarist Tal Farlow who, it appears, is still relegated to the musicians' musician role. No one seems to have heard of him but other guitarists. Mention his name and they begin looking for the nearest soft spot on which to salaam.

Chubby Jackson returns to the club to play opposite Red, but sporting a somewhat changed line-

up. Don Lamond went back to New York, Guy Viveros came in. Pianist Tod Mason was drafted, Irv Craig replaced. And new trombonist Johnny Ross is also along. Chubby has an opening night gimmick planned that, though it has no relation to music, should break it up. Even the furniture.

Slam Stewart's trio follows Norvo for a week, then the George Shearing five.

Deal was still brewing at presstime whereby Louis Armstrong would come into the Note for 13 weeks straight after the first of the year. Also would mean a network wire from the club.

#### Auld to Silhouette

Georgie Auld finished at the Capitol, took four days off, then went into the Silhouette Sept. 22 for at least 17 days. Group remains the same: Auld, tenor; Frank Rosolino, trombone; Lou Levy, piano; Max Bennett, bass, and Tiny (The Wailing Whale) Kahn, drums.

The Count of Basie was supposed to leave the Brass Rail Oct. 1, but at presstime management was trying to hold him over. Rail was packed (that's spelled

j-a-m-m-e-d) from opening night on. Group swung mightily and happily. And was a pleasure to see Freddy Green back on guitar with Count.

'Tis said that Buddy DeFrances soon will leave Basie to lead a big band, with some assistance from Manager Willard Alexander. Buddy at work writing for the crew now.

#### Anita Returns

Anita O'Day is back at the Hi-Note, but this time for just a two-week stint, we're told. Has other bookings to fulfill. No one set to follow as yet.

Lee Collins has returned to the Victory club. The veteran New Orleans trumpeter is backed by Chink Heister, piano; Carl Williams, drums, and Charles Stewart, ex-Luncheonford tenor man.

Jan Garber comes into the Trianon ballroom on Oct. 10, replacing Wayne Gregg, and will be followed Nov. 7 by Benny Strong. Teddy Phillips remains at the Aragon until Oct. 28, to be followed by Tommy Reed.

Apologies are in order to Remo Belli, drummer with Max Miller

at the New Apex club. Forgot to mention he was with the group in a picture caption last issue.

#### Holdover

Continuing in their strongholds, where they probably may be found decades from now, are Danny Alvin at the Normandy, Jonny Lane at the 1111 club, Red Saunders at the DeLisa, and the Frankie Masters band at the Stevens hotel.

This may shock you, but the Empire room of the Palmer House has booked for its Dec. 28 show Sharkey Bonano and his Kings of Dixieland. From Hadaacol to the Empire room in one easy jump, eh? No telling what this Conrad Hilton cat is going to do next.

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### Names Again Head Toward Vancouver

Vancouver, B. C. — The regular fall flood of talent is city-bound, with *Jazz at the Philharmonic* slated for Nov. 4, Cab Calloway in at the Palomar supper club, and local niteries opening up again. Ole Olson at the Commodore supper club with a society ork, while the Cave supper club retains its policy of opening Friday-Saturday only.

Three members of the Spike Jones troupe were badly shaken up and their automobile almost destroyed in an accident near Grand Coulee, Wash., while en route here — the three were manager Ralph Wonders, trumpeter George Rock, and pianist Paul Lou.

Spike drew 5,000 to the Kerrisdale arena, while Horace Heidt on his musical night drew 8,000. Canadian orkster Mart Kenney hauled in 3,000 on his recent one-ner at the spot.

Vancouver Community Chest has the right idea this year. The group is looking for amateur jazz combos of high school students—the

### Seattle's Palomar Drops Stage Bills

Seattle—With the closing of Cab Calloway's revue at the Palomar theater Sept. 10, the house went on a straight movie basis, with future stage bookings a question. Since this was the only spot in town consistently offering top musical bills, things will be quiet until *JATP* rolls around in November.

Cecil Young takes his modern quartet on a northwest tour starting Sept. 13, with a date at Portland's Savoy club. He goes from there to Spokane and Boise.

Cirque theater-restaurant reopened Sept. 18 with quartet headed by Edye Stearna. Her job appears permanent, since she owns a chunk of the place. Group plays for dancing six nights, uses Hammond, guitar, bass, and drums.

The Eckstine-Shearing tour will not come to Seattle, and even Spike Jones bypassed the town in favor of Everett and Tacoma.

—Phyllis Richards

### SWINGIN' THE GOLDEN GATE

## Frisco Gets Much Talent, But Happens All At Once

By RALPH J. GLEASON

San Francisco—Are agents and bookers un-American? It begins to look like they are. Maybe what the music business needs is a loyalty review board to clean it up before Senator McCarthy goes to work on it. A case in point: September saw

the Bay area loaded to the gills with talent, just like last February. Stan Kenton, on a two-night split date in Oakland and Frisco, bucked the Eckstine-Shearing concert both nights, plus the Saints and Sinners dance in Frisco. Seems to me that's un-American, son, wasting such talent in these times.

Why, it takes so long to drive from the Coliseum (where Eckstine was) to the Edgewater (where Stan was), that the best you could do was the first set of one and the last set of the other. If that isn't un-Americanism, it's just plain stupidity. We ought to send the guys who routed this hasser to the North Koreans. They

could use a couple of foul-up artists.

And if that isn't bad enough, Hamp opened Sept. 20 for a week at the Orpheum in Oakland and June Christy did a five-day stint at the Edgewater beginning Sept. 19. Of course, there isn't the duplication of audience there that there was between Stan and the concert package. But still!

#### No Masterpieces

The Eckstine-Shearing package will never be remembered as a masterpiece of promotion hereabouts, though it grossed a sensational \$12,000. Ads were scattered, as were radio plugs, and

### Frisco Op Guilty On Dopa Charge

San Francisco—Louis Landry, 43-year-old operator of the New Orleans Swing club, Fillmore section night spot, was convicted on a charge of narcotics possession here Sept. 14. He will be sentenced Oct. 4.

Landry was arrested last May when a raiding party, led by Col. George White, federal narcotics chief here, burst into the Swing club in a pre-dawn raid. At the trial, arresting officers testified that Landry met them with a drawn gun, claimed he thought they were robbers. In a subsequent search of the premises, the agents found 58 grains of heroin cached away.

there was a dearth of posters. (Inside rumor has it that the jocks were sore because only one got paid off this time.)

Not so with Stan. He got good coverage, good ads, and whoever designed his poster should get a medal. For once a poster advertising a musical attraction looks good—not like something designed to frighten people.

The concert season will continue in November, with *JATP* here Armistice Day weekend. *JATP* is booking a Sacramento date, but Granz has sense enough to bypass San Jose, where they haven't had a good crowd since the lynching 15 years ago.

**BAY AREA FOG:** Billy Eckstine comes back (AGAIN) to San Francisco in November, but this time to the Fairmont hotel. Billy should really capture Nob Hill. He's perfect for that spot . . . Ciro's dropping the name jazz policy temporarily, at least, with impersonator Arthur Blake inked in during October. Club has lines out to snag Mildred Bailey for her first S. F. date.

#### Longbar Drops Names

Longbar Showboat dropping its name policy (Erroll Garner was the only one they scored with, really, and the last couple were real turkeys) . . . Ellis Levey, though, is turning the Edgewater to a permanent night club policy, with the Jack Sheedy crew as house band and a steady parade of stars for short runs. June Christy led the list, followed by Herb Jeffries and Dick Contino, with a possibility of snagging the Armstrong date and Anita O'Day.

Frances Lynn now with Nick Esposito at Fack's and singing that beautiful, wonderful tune. *We'll Be Together Again* . . . Betty Bennett, formerly at Fack's, now at the Black Hawk where Frances used to was . . . Carl Ravazza at the Blue Angel in September and June Haver at the Fairmont . . . Dorothy Shay at the Mark.

#### Jurgens in Town

Dick Jurgens at the Claremont. . . Tune Mixers open at the Theater club in Oakland on Nov. 2 . . . Jack McVea writes from Texas, where he was touring all summer with the Hollywood Sepia-Tones, an all gal unit.

T-Bone Walker at the New Orleans Swing club in September . . . Phil Harris Jr., gave Pop a lot of publicity here when he beat it away from his prep school in Berkeley and hid out for two days. . . . Bob Calahan, KCBS vocalist, off to New York to try his luck.

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### THE HOLLYWOOD BEAT

# Elusive Yma's Album Will Pose Problem For Critics

By HAL HOLLY

Hollywood—Yma Sumac, the gal with the "wonder voice" whose first album, *The Voice of the Xtabay*, will be getting its first going-over by reviewers by the time this issue is out, skipped out on us for New York TV and stage commitments just as we thought we had caught up with her for an interview. This was a sad turn for a reporter who finds the investigation and uncovering (strictly a figurative expression, of course) of promising girl singers a pleasant relief from tracing the latest trend among the banjo & tuba tribesmen.

Plus keeping our good ear cocked on Stan Kenton in case his dance band shows symptoms of a reversion to the manner of either Glenn Miller or Guy Lombardo. You think it can't happen here?

#### Right from Release

Anyway, this is a good place to mention that an *Xtabay* is something described in an ancient Inca legend as "the most elusive of all women." Sure, we got it straight from her latest publicity release. So we had to settle for a chat with Yma's representative, John Rose, her musical playmate, Moises Vivanco, and Les Baxter, who drew the tricky job of handling the conducting and arranging assignment on her first Capitol platters.

We told Rose that *Down Beat* readers were old enough to see a photo of Yma like the one published in *Time*, but Rose, who still insists that the singer didn't know that little box the man was pointing at her was a camera, said firmly that there will be no more "art" of that type permitted to get around.

The rundown he gave us on her background is interesting and—we believe—largely true.

Yma was born (1927) in a small village 16,000 feet up in the Andes mountains of Peru. We're told the Peruvian government, which regards Yma as a kind of musical emissary to the U. S., stands ready to prove that she is in fact descended from the last of the ancient Inca royal dynasty wiped out by the Spanish conquerors in 1550.

#### Famous at 12

By the time she was 12 she was famous with the Peruvian mountain folk as a singer of their ancient native songs, so famous that the government took over her education—though by what may be good fortune, she was not subjected to formal musical training.



Yma Sumac

not married.

#### 'Great Experience'

Les Baxter's comment: "Working with Yma Sumac was one of the greatest musical experiences of my life. I arranged the music so that she would be completely unhampered and free to ad lib as she felt. There were no precedents or patterns to follow in presenting a voice such as hers. That first album was really something of an

experiment."

We're glad we don't have to "review" Yma's album. To some, her high notes will sound like the squeaks of an unchooled coloratura, her low notes more like the growls of an irritated tigress. And take a look at those titles—*Lure of the Unknown Love*, *Dance of the Winds*, *Chant of the Chosen Maidens*, *Virgin of the Sun God*. And the music is as lusty as the titles. If you have to fit your music into categories with labels, just give up on this. The one thing we're sure of is that it's not Dixie.

**DOTTED NOTES:** June Christy, on her first important date as a single since the Kenton concert tour, didn't make with the movie mob at the Mocambo and the engagement ended by mutual consent after two nights. The swank circles are full of squares, June . . . Mel Torme wants the Red Norvo trio for his next batch of Capitol cuttings, and will have them if Red can get clearance from Discovery, to whom he is under exclusive contract.

**SOLID SINGLE:** Joe Sullivan soloing at the Music Box, Sixth & Western avenue nook hitherto without music, and packing the place with old pals and admirers, many of whom remember the days when Joe was just about the

ONLY jazzman of reputation in Los Angeles. Later, when Joe was in the sanitarium recovering from T.B., the world's first jazz concert was staged here by Bing Crosby in his honor. Just a bit of history for the benefit of those who weren't here, or might have forgotten.

**MOVIE MURMURS:** Marshall Royal replaced Buddy DeFranco with Count Basie sextet for visual portion of their stint with Billie Holiday and Sugar Chile Robinson in that recently-completed short at Universal studios. Soundtrack, of course, by DeFranco . . . Looks like Ava Gardner now for role of Julie in MGM's new edition of *Showboat*, with soundtracking by Peggy Lee if Peggy consents to ghost singing assignment . . . Billy Eckstine's on-again-off-again MGM deal is on again, but still far in the future as to schedule—not before spring of 1951 as it now stands.

**BEHIND THE BANDSTAND:** Charlie Barnet and the missus have made up again, and Charlie is readying something very interesting to spring on the band business if he can get the right kind of recording deal . . . Maggie Whiting, whose five-year pact with Bill Burton as manager came to an end last month, declined to re-

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# Martin Finds Sponsor For Video Show

Hollywood — Freddy Martin's *Band of Tomorrow* television show, which did a 13-week series on CBS-KTTV from here last spring without sale to a commercial sponsor, has been bought by the Admiral video set manufacturing company. It takes off under that banner via KGO-TV in San Francisco, originating in the Mural room of the St. Francis hotel where Martin and his band opened recently. Commercial series was to start Sept. 29, caught by viewers in that area 8:30-9 p.m. Friday evenings.

The *Band of Tomorrow* unit built from winners on Martin's first 13-week series played a two-week date at the Palladium here without attracting any sizable fanfare, and seemed slated for oblivion until sale of the show that gave birth to it was announced. It's now held likely that MCA, which holds a booking pact on it, will be able to keep the group active.



Hollywood—Les Brown's trombone-playing brother, Stumpy, went and got himself hitched recently. Married Alice Anderson, of San Diego. But Les had to get into the act, too, above, so he busied the bride on the proboscis, shaking Stumpy's hand at the same time. Wedding took place at Les' house in Beverly Hills, with Lucy Ann Polk as matron of honor and her husband, Dick Noel, best man.

# Killian Killed In L.A. By Psychopathic Murderer

Hollywood—Despite efforts of headline hunters to inject tabloid twists into the tragic death of noted trumpet player Al Killian, the indications are that the musician was the unfortunate victim of circumstances and a psychopathic killer.

The musician was shot by a 58-year-old man who had served a 15-year prison term on conviction of an axe murder.

He was a janitor of the apartment-hotel where Killian lived most of the time since he came to Los Angeles in 1945 with Charlie Barnet.

### Kills Girl, Too

After shooting Killian, the same man shot and killed a 27-year-old woman, a household worker who lived at her place of employment but who was believed by investigators to have been visiting Killian on her day off. The shooting took place shortly before noon.

The woman died instantly but the trumpet player lived for about three hours after his arrival at a nearby emergency receiving hospital. No effort was made to re-

move him to Los Angeles General hospital. Attendants felt it would have been useless and would merely have speeded his death.

Reports on the actual events leading up to the double murder and the motive were still vague and contradictory at this writing. Close friends of Killian insist that he never had any close association with the woman killed in the same shooting; they denied even more stoutly that he was under the influence of alcohol or marijuana, as stated in one published report.

### 'Nonsense'

"Strictly a lot of nonsense," said Charlie Barnet, with whose band Killian played his last musical engagement, a one-nighter in Bakersfield, Calif., a few days before his death. "Al was a quiet, well-ordered man—one of the most dependable as well as one of the greatest musicians in the business."

Killian is survived by his mother, Mrs. Estelle Howard, a resident of Chicago, where his body was sent for burial; and by a wife and child, who live in the east. Friends of the trumpet player said they understood that the couple had been divorced last year, but that the one-year period called for under California law before it could become final had not elapsed.

### With Duke

Killian was with Duke Ellington for the last several years and was featured in the Ellington concert presented at the Shrine auditorium here last spring. He returned to Los Angeles following Ellington's European tour. He rejoined Barnet when the latter returned to the coast recently, but played only one date with the Barnet band, the Bakersfield engagement mentioned above.

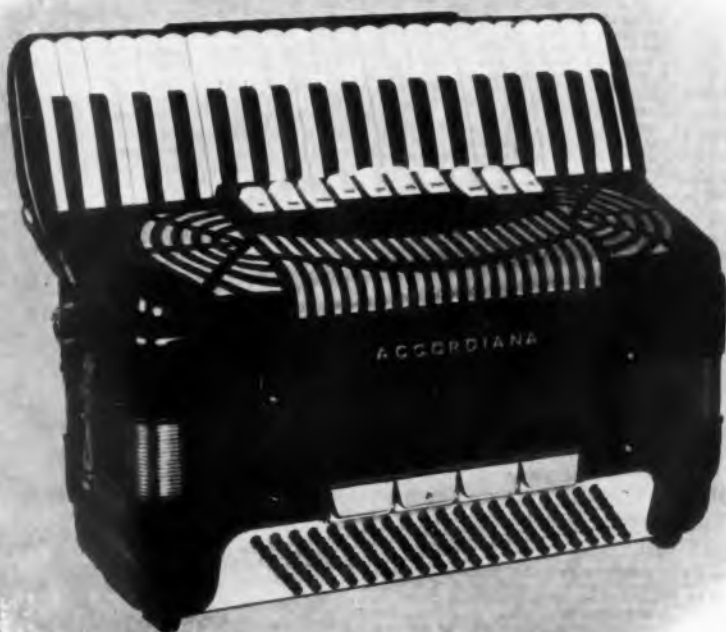
First of his fellow-musicians to learn of the tragedy was bass player Charlie Drayton, who also played the Bakersfield job. On the morning of the shooting Killian was to drive by Drayton's home, pick him up, and go together to receive their checks. When some time passed and Killian did not arrive, Drayton called Killian's apartment.

"Someone answered the phone and told me Al had met with an accident," he told *Down Beat*. "Then they told me he'd been shot and was dying. I rushed over but by the time I got there he had been taken to the hospital and was dead. It was the biggest shock I ever had, or expect to have, in my life."

Watch for the Woody Herman story in the Nov. 3 *Down Beat*.

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# Is A Music Boom On Way Back?

Like we remarked before (*Down Beat*, Sept. 8), business is definitely picking up. Dance bands are making money, Dixieland is thriving, and other jazz is trying hard to make a comeback. It seems that this boom (and the spreading activity gives every indication of growing into one) started on the west coast, where San Francisco was the first to feel it, and is rolling east, a reversal of the usual formula.

San Francisco has been the principal port of embarkation for the flow of military personnel and materiel to the far east and that may have been responsible for the improvement of conditions in the music and entertainment business there. It is further likely that large-scale preparations on the part of the government to build up our military strength will have a similar effect in other sections of the country.

A typical instance is the experience of a west coast promoter who bought two semi-name jump bands, Amos Milburn and Joe Liggins, for \$1,000 against a 50 percent split. Just after the dance started, firemen closed the doors of the hall because it was filled to capacity with 6,000 eager patrons. Most band bookers state that the summer has been a profitable one and that prospects for fall and winter look even better.

The revival of jazz is evidenced by the grosses piled up by two *Down Beat* poll winners, George Shearing and his combo, coupled with singer Billy Eckstine, in the first of their concert series.

The take in Los Angeles was \$16,000 and in San Francisco \$12,000. Norman Granz, who has launched his annual *Jazz at the Philharmonic* tour of two score cities and half a dozen colleges, expects to gross a half million dollars this season, an estimate based on receipts in his first few stands. That figure includes album sales of *JATP*.

Dixie is as strong as ever, resulting in the amazing booking of Sharkey Bonano and his Kings of Dixieland in December into the swank Empire room of the Palmer House in Chicago, a spot previously featuring only such chi-chi entertainment as that offered by Hildegard and similar name chanteuses.

In Chicago, too, the Brass Rail and the Capitol returned to a jazz status after shunning it for months, and with the Georgie Auld and Count Basie combos made it pay off.

Promoters and other buyers of music aren't prosperous enough yet to be willing to gamble with high stakes on attractions. Those \$2,500 a night guarantees are few and far between for bands. The consensus seems to be that the orks which are making money are playing for smaller guarantees, like in the instance cited above, and making their real loot on percentages. The boys will still give you a fat split on the probable boxoffice, and it looks like the boxoffice is coming back again.

Read about the career of Woody Herman, illustrated with many photos, old and new, in the Nov. 3 *Down Beat*, on sale Oct. 20.

Large daily newspapers and national magazines continually quote from *Down Beat's* authoritative articles and news features.

# RAGTIME MARCHES ON NEW NUMBERS

**CLEWLEY**—A daughter, Barbara, to Mr. and Mrs. Harry Clewley, Aug. 20 in Hollywood. Dad plays trumpet on casuals.

**BRESTOFF**—A son to Mr. and Mrs. Phil Brestoff, Sept. 7 in Detroit. Dad is ork leader and WXYZ musical director; mom is singer Dee Parker.

**GUARNIERI**—A son to Mr. and Mrs. Johnny Guarneri, Sept. 2 in New York. Dad is pianist and guitarist leader.

**KING**—A son to Mr. and Mrs. Freddie King, Aug. 26 in Camden, N. J. Dad was formerly on the record promotion staff of RCA Victor.

**KOLE**—A daughter to Mr. and Mrs. Ronnie Kole, Aug. 28 in Decatur, Ill. Dad was formerly pianist with George DeCarl.

**LANE**—A son, Peter David, to Mr. and Mrs. Gigay Lane, Sept. 3 in Brooklyn. Dad is singer.

**LENER**—A son to Mr. and Mrs. Robert Lerner, Sept. 3 in Hollywood. Mom is singer Ann Clayton.

**MARTIN**—A son to Mr. and Mrs. Tony Martin, Aug. 29 in Hollywood. Dad is singer; mom is dancer-actress Cyd Charisse.

**MAXWELL**—A daughter to Mr. and Mrs. Eddie Maxwell, Aug. 23 in Santa Monica, Calif. Dad writes for Spike Jones.

**MONOHAN**—A daughter to Mr. and Mrs. Bill Monohan, Sept. 4 in New York. Mom is singer Teresa Brewer.

**MONROE**—A daughter to Mr. and Mrs. Johnny Monroe, Aug. 18 in Pittsburgh. Dad is with Everett Neill's band.

**READER**—A son to Mr. and Mrs. Charles Reader, Aug. 24 in New York. Dad is leader; mom is soprano Patricia Windsor.

**ROCK**—A daughter to Mr. and Mrs. George Rock, Sept. 2 in Hollywood. Dad is trumpeter-comedian with Spike Jones.

**ROGERS**—A daughter, Robin Elizabeth, to Mr. and Mrs. Roy Rogers, Aug. 26 in Hollywood. Dad is the singing cowboy; mom is singer Dale Evans.

**STOKOWSKI**—A son to Mr. and Mrs. Leopold Stokowski, Aug. 22 in New York. Dad is symphony conductor.

**SUBER**—A daughter, Ann (6 lbs., 8 oz.), to Mr. and Mrs. Chuck Suber, Sept. 11 in Chicago. Dad is with GAC three, grandfather, Sam Suber, is vice-president of AFM Local 802.

**SULLIVAN**—A son, Stevan John, to Mr. and Mrs. W. Gordon Sullivan, July 31 in Escanaba, Mich. Dad is former pianist and Beat photographer from Detroit.

**TALLEY**—A son, David Prescott, to Mr. and Mrs. E. Talley, Sept. 11 in Columbus, Ga. Dad is trumpet man and former student of music in New York.

**WANER**—A son, Mark Andrew (8 lbs., 8 oz.), to Mr. and Mrs. Art Waner, recently in New Orleans. Dad's band is playing at the Latin Quarter, New York.

## TIED NOTES

**BRODIE-BROTIE**—Steve Brodie, actor, and Barbara Ann Savitt, widow of band leader Jan Savitt, Sept. 8 in Las Vegas.

**BROWN-ANDERSON**—Clyde (Stumpy) Brown, who plays bass trombone and sings with brother Brown's band, and Alice Anderson of San Diego, Aug. 31 in Beverly Hills, Calif.

**GORODETSKY-FOX**—Hershel Gorodetsky, cellist with the Philadelphia symphony, and Gloria Fox, Aug. 12 in Philadelphia.

**GWIN-HILL**—Tommy Gwin, with the Dallas symphony, and Jean Hill, member of the Orleans Swing Club in San Francisco, suicide Sept. 9 in that city.

**MILLER-MELLER**—Howard Miller, son of Music Publishers Contact Employees president Bob Miller, and Joan Heller, Sept. 3 in New York.

**SIMON-PANITZ**—Bill Simon, of *The Billboard's* New York music staff, and Clare Panitz, Aug. 27 in Woodstock, N. Y.

**WIESE-TRAPP**—Calvo Wiese, Swedish actor, and Anna Joan Trapp, of the singing family, Aug. 12 in Laconia, N. H.

## FINAL BAR

**BROWN**—Tom Brown, 68, one of the Six Brown Brothers, vaudeville troupe which introduced the saxophone, Aug. 29 in Chicago.

**CANOVA**—Mrs. Henrietta Canova, 69, pianist and mother of actress-singer Judy Canova, Aug. 30 in Los Angeles.

**CLAUDIUS**—Walter T. Claudius, 34, pianist and leader of the Dixie band at the New Orleans Swing Club in San Francisco, suicide Sept. 9 in that city.

**DE LUCA**—Giuseppe DeLuca, 74, former member of the Metropolitan opera company, Aug. 26 in New York.

**DENNY**—Jack Denny, 56, piano-playing society ork leader, Sept. 15 in Los Angeles.

**CLAYTON**—Lou Clayton, 68, of the Clayton, Jackson, and Durant vaudeville and night club act and later Jimmy Durant's personal representative, Sept. 12 in Santa Monica, Calif.

**GALE**—Sigmund Gale, 71, founder (with son Moe Gale) of Harlem's Savoy ballroom, Sept. 7 in New York.

**HAWKES**—Ralph Hawkes, 52, president of Bossy & Hawkes, Inc., New York City, division of the English music publishing firm, Sept. 8 in Westport, Conn.

**HOLLAND**—George J. Holland, 42, singer, recently in Clinton, Okla.

**JACKSON**—William M. Jackson, 66, booking agent, Sept. 6 in Brooklyn.

**LENETSKA**—Heliose Lenetska, 44, theater and radio agent and wife of agent Harry Lenetska, Sept. 1 in New York.

**MONTI**—Mrs. Cecilia Monti, wife of Herb Monti of Johnstone-Monti Music, Sept. 7 in Los Angeles.

**PALMER**—Roy Palmer, 86, tenor for the last five years with Ralph Proctor's band, in an automobile accident in September.

**PATCHELLE**—Mrs. Sadie Gallupe Patchelle, the first pianist for the very first Nickelodeon (Pittsburgh), Aug. 26 in Fort Lee, N. J.



# CHORDS AND DISCORDS

## Infiltration

To the Editors:  
Out of curiosity I wandered into Seymour's record shop on Wabash last Saturday to see what these jam sessions were all about. I found to my dismay that the talent for that afternoon was slated to be strictly Dixie.

A nationally-known Dixie trombonist was slated to appear but never did show, so a hurry-up call was sent out for a trombonist. The trombonist arrived—a locally well-known bopper. He arrived, oddly enough, without a trombone but with a bass trumpet. He got on the stand with such traditionalists as Lee Collins and Don Ewell and played bop.

Now, here's the interesting thing. The audience didn't know the difference. They applauded the bopper as eagerly and tremendously as they did the others. Even Collins, who I'm sure realized that it was bop, praised the bopper highly and seemed fascinated by the bass trumpet itself. Seymour and others who were present will undoubtedly bear me out that those who talk down bop just don't know what they're talking down.

The figs hate bop when it is labeled, but don't recognize it when it is played. It's the label that is hurting the music rather than any artistic flaw in the music itself.

Joe H. Klee

## Justice For Dix

Portland, Ore.

To the Editors:  
Reading the article "Bop at End of Road, Says Dizzy" certainly makes one feel that the so-called "boppers" got their due. Yet, it's hardly justice when such excellent musicians as Gillespie have to pay the price because of the phonies who claimed they were playing bop. I know because, though I'm a Dixie musician, I sure hope that the phonies don't spoil everything for good bop musicians like Dizzy.

Jerry Heermans

## Crusade Now!

Weybridge, England

To the Editors:  
Thank you for John Lucas' excellent and impartial report on the Bechet-Hawkins fracas. It caused quite a furor over here and even made the lay press all the time the case was on. What Lucas says about the employment of supporting musicians for any musical variety act is, of course, absolutely true.

Benny Goodman brought Buddy Greco and Marcy Lutes with him, but the backing was by the Palla-

**POEPPING**—Noel Poepping, 85, bandmaster, composer, and bassoon player with the St. Louis symphony for 33 years, Aug. 25 in St. Louis.

**QUINLAN**—Verne W. (Dick) Quinlan, 53, saxophonist and leader, Aug. 30 in Cincinnati.

**WHEAT**—Phineas S. Wheat, 62, musician, Aug. 30, in Sturgis, Mich.

dium "band of bands," the Sky-rockets, plus several star sidemen who would never have appeared otherwise. Likewise backed were Nat Cole and his trio and the wonderful, wonderful Lena Horne (A bouquet to Lennie Hayton, too, please). This setup would be exactly the same for any British musical act in variety in the States. On the full-band scale (for variety concerts or dance dates) a direct exchange is the obvious solution.

I seem to remember Vic Lewis quoted with Stan Kenton some months back and they said they were going to take up the matter with their respective unions—a sort of joint moral-support act. Fine and dandy, but it isn't enough. Every name musician in the business on either side of the Atlantic should make a point of raising hell until the two unions get together and sort the problem out. A crusade for better trans-Atlantic musical appreciation and understanding, and the opportunity to see and hear each other's bands and artists at close quarters should be undertaken. We've both got something to give each other.

Robert A. G. Keown

## Archey Appreciated

Brookline, Mass.

To the Editors:  
Thank you for the review of the Jimmy Archey band playing at Ryana's at New York. A great many jazz lovers remember the band here in Boston and we all hope they will be back soon. Thanks again for proving that your magazine does hear other music aside from that of Parker and Dizzy.

Audrey Schwartz

## Wild In Wisconsin

Chicago

To the Editors:  
If ever you are near Fort Atkinson, Wis., on a Monday night, do not fail to stop in at the Club 26, right outside of town, on the road to Janesville.

I happen to be a traveling salesman and a musician. I carry my horn in my car, hoping to get into a session once in awhile. Last Monday I sat in with the group at Club 26 and enjoyed the greatest kicks of my life!

This combo, composed of piano, bass, drums, tenor sax, and trumpet, has one of the greatest driving beats I've ever heard. The trumpet man plays one of the finest horns it has been my pleasure to hear. His ideas are fluent, and his technique flawless. The piano man plays anything—bop, Dixie, jazz, etc.—right in his stride, with excellent clarity. The other boys hold their own magnificently. Unfortunately, I've lost the names of the fellows in the combo.

Jerry Myrow

## Apollo Reissues Sides By Daniels

New York—Recent cafe and movie success of Billy Daniels has prompted Apollo records to reissue some sides he cut for them three years ago. Sides are *That Old Black Magic*, *Love Is a Lovely Thing*, *Diane*, and *Butterfly*. Daniels currently has no recording contract.

### THE HOT BOX

# Discographies Fill Vital Role In Collectors' Work

By GEORGE HOEFFER

Chicago—Discographies serve the jazz record collector as arrangements guide the playing musician. The early collectors functioned by ear and interview, and their efforts were sometimes erratic but always fascinating. The two leading jazz dis-

cographers of today owe a lot to the two decades of research conducted by many enthusiastic discophiles.



George

The dean of the discography school is the Frenchman, Charles Delaunay, whose accomplishments are doubly remarkable due to the fact he has worked a couple of thousand miles away from the jazz scene, and has had to rely a great deal upon correspondence with the least responding type of folk, the musicians themselves. In spite of distance and World War II, Delaunay has managed to publish *Hot Discography* in four editions, 1936, 1938, 1943, and 1948, each more complete and accurate than the previous one.

In America, the leading discographical authority, is Orin Blackstone of New Orleans. His *Index to Jazz* books have been more detailed and have covered

more records than Delaunay. His new loose-leaf *Index* promises to be the most inclusive work of its kind ever attempted.

During the last decade, *The Hot Box* has included quite a bit of discographical information that has been gladly offered by the two above discographers. Other prominent collectors who have contributed widely to the discographical cause have been Ralph Venables of England, William Russell, John Steiner, Paul E. Miller, Walter Scholl, Ken Hulsizer, Walter Allen, John Reid, William Love, Charlie Mitchell, and many others.

*Down Beat* has had many complete discographies through the years. There have been listings on *Bix Beiderbecke*, *Jack Teagarden*, *Paul Whiteman*, *McKinney's Cotton Pickers*, *Jean Goldkette*, *Louis Armstrong*, *Red Norvo*, *Irving Fazola*, and *Bunk Johnson*. Partial discographies of the best records by *Herbie Haymer*, *Johnny Dodds*, *Ben Pollack*, *Coleman Hawkins*, *Bunny Berigan*, and others have also appeared.

#### Corrections

Additions and corrections have been solicited with the recent Armstrong and Norvo discographies. Pertaining to Armstrong, the following contributions came in. Carl Fiel, of 1523 W. Vliet street, Milwaukee forwarded a list of six Okeh masters he picked up on Italian Parlophone during the war. *You Are Lucky to Me* (Par. T.T. 9056), *Confessin'* (Par. T.T. 9056), *St. Louis Blues* (Par. T.T. 9052), *Bessie Couldn't Help It* (Par. T.T. 9052), *After You've Gone* (Par. T.T. 9043), and *Some of These*

*Days* (Par. T.T. 9043).

Don Hofmannof, 2017 N. Spruce, Wichita, noted that *A Song Is Born*, Parts I & II, Capitol 10173 from Album CC 105, masters 3428 and 3427 respectively, was omitted.

Ernie Edwards Jr., 718 Keenan avenue, Los Angeles, adds the following to the Red Norvo discography: with Woody Herman, *Your Father's Mustache* and *Go, It's Good to Hold You*, Columbia 36870, recorded Sept. 5, 1945. Also he mentions *Back Talk*, recorded in September, 1946, and issued only on the L.P. On the same date two unissued sides were cut — *They Went Thataway* and *Non-Alcoholic*.

**JAZZ MISCELLANY:** Bert McDowell, now playing piano and singer accompaniments at the Clover club on Chicago's Clark street, once played in a Dixieland band at the old Friar's inn (1922-23) that included Muggsy Spanier, Floyd Towne, and Earl Wiley. They alternated with the NORV and when the latter left for an engagement at the Cascades ballroom, McDowell played in Arnold Loyacano's band at the inn.

Robert J. Neu, 2233 W. Roosevelt drive, Milwaukee, is preparing a complete Bill Harris discography. He desires catalog numbers of foreign releases of Woody Herman records and also information on unreleased Columbia and Capitol masters by Herman, and V-Discs.

Joe H. Klee, 1005 Grandview, Highland Park, Ill. is vitally interested in records by Perez Prado and Benny Mord. Would like to correspond with someone in Cuba or Mexico in regards to records by the two above artists.

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## Evolution Of Jazz

by J. Lee Anderson



... they played ... at various social gatherings ...

... tunes that included *Dynamite Rag* ...

... several early vocalists ...

● J. Russell Robinson, "the white man with colored fingers," was born in Indianapolis in 1892. Both he and his brother were musically inclined and often played together as a piano-drums team at various social gatherings around Indianapolis. While still in their early teens, the pair left home on a tour that took them through many southern states and eventually to the Crescent city, where Robinson first heard that city's piano men in action. It was while on tour that J. Russell wrote one of his first compositions, *Sapho Rag*, later published by John Starck and Son, a firm that also handled the output of Scott Joplin. Several of Joplin's numbers were prime favorites of Robinson's. *Maple Leaf Rag* in particular, and it was the popularity of such melodies that first prompted him to try a hand at composing. Many Robinson tunes were accepted and published by Starck and other music houses in the years that followed, tunes that included *Dynamite Rag*, *I Feel Religion Coming On*, *Shadow of Flame*, and *Eccentric Rag*. The southern jaunt ended in 1914 and Robinson returned to Indiana where he made several piano rolls for Imperial. He later moved to Chicago, where he played the Casino Gardens with the New Orleans Jazz band of Henry and Merritt Brunies and made a number of piano rolls, this time for the U. S. Piano Roll Co. and Q.R.S. After leaving the brothers Brunies, he devoted much of his time to writing music and this period produced several successful efforts, among them, *Singing the Blues*. Robinson journeyed to New York in 1918 and shortly after arriving, joined the ODJB, then the rage of Reisenweber's. He accompanied the band to England, but decided to leave at the conclusion of the London engagement to return to the U. S. When LaRocca's boys came home, Robinson rejoined and remained in the fold until the band left New York. He later recorded with several early vocalists and also collaborated with outstanding Negro composers in addition to turning out hits such as *Margie* and *Lena from Palatena*. For many years Robinson has given the bulk of his piano talent in force. As evidence, Eagle records released eight Robinson sides in 1947, *Maple Leaf Rag/Rod Eye Blues*; *Eccentric Rag/Ringtail Blues*; *Minaret Man Rag/Singing the Blues*, and *White Horse Rag/Walking Dog Blues*. Many of these are his own tunes. These recordings are a worthy supplement to the all-too-few Robinsons on wax.

# Jazz Off The Record

By BILL RUSSO and LLOYD LIFTON

(Miles Davis' solo on *Godchild* is the ninth in the *Jazz off the Record* series.)

Chicago—In each column of *Jazz off the Record* we have commented on the soloist's use of notes against the chords. We would now like to take the opportunity to compile the harmonic extensions and alterations in common use. The table below includes this information:

TYPE OF CHORD	EXTENSION	ALTERATION
Major	major sixth major seventh major ninth	
Minor	major sixth minor seventh major seventh major ninth perfect 11th	
Minor seventh	major ninth perfect 11th	
Dominant seventh	major ninth perfect 11th major 13th	raised or lowered ninth raised 11th raised or lowered fifth

In order for a note to be considered an alteration, it must have a significance of its own. There are alterations other than those listed above, but none have been used as such in *Jazz off the Record* solos. Other altered notes have been used, but they have been passing tones, neighboring tones, and auxiliary tones.

### Miles Solo

The Miles Davis trumpet solo printed below appears on a Capitol recording of George Wallington's

*Godchild*. This recording was made by Miles' own group and was cut early in 1949.

One of the first things we noticed about this solo was its diatonic character. This character is most obvious in bars 7 and 24. In both these examples, which include the same notes, diatonic tones are used scale-wise.

In bars 10 and 22, Miles plays the same phrase. The actual notes are different, but are the same relative to the two chords. Also, the

first half of this phrase is played in the first two beats of bar 6, although the notes are not the same in relationship to the chord.

### One Type Dominates

One type of harmonic progression, I17 to V7 (Gm7 to C7) dominates the chordal structure of *Godchild*. Six of the 12 enharmonically-different such progressions are used. In the entire solo, this type of progression is used 19 times and occupies 19 bars.

In bar 12, Miles very effectively uses the perfect 11th against the Eb7. Against dominant seventh chords he plays the lowered ninth to the raised ninth in two instances: the last two notes of bars 16 and 20.

One of the most interesting things about this solo is the use of an eighth note chromatically slurred into a longer value chord tone. This device, somewhat reminiscent of Roy Eldridge, is most ef-

## Miami House Quits Name Talent Policy

Miami—After four years and some months on stage, the Les Rohde band moved out as the curtain was lowered on the downtown Olympia's vaudeville policy, in September. Although Al Wiese, local Paramount chain head, promises a quick return to grease paint and live music, whose bands will reopen is a matter of conjecture. In the meantime, Les and his fine 12-man outfit will try to stay together despite the scarcity of big band bookings.

Dixieland on the Gold Coast, actively used in bar 11 and in the two notes connecting bars 28 and 29.

(Ed. Note: Mail for *Jazz off the Record* should be sent to Bill Russo/Lloyd Lifton, 615 N. LaSalle street, Chicago 10, Ill.)

formerly heard at both Charlie's Down Beat room and the Poinciana hotel, has succumbed to a merger of sorts, with Tony Parenti, long a name in his field, dropping his Charlie's combo to rejoin Rollo Laylan at the Poinciana. Band carries the standard five and tries hard for that happy, old south sound. Around town, talk has it that they've gotten it and that it's plenty good.

The Hal Laine-Roger Dewing group still in its long run at Jordan's, and probably set for the season. Spot is one of the few around serving up straight dance fare through the week, broken only by Wednesday and Sunday talent shows.

Clyde Lucas, former tram playing name leader, is still program director at local TV station, WTVJ. With him is brother Lynn, who used to blow sax in the band.

—Ted Steele

## Key To Solo

To play with record:  
 Trumpet play as is:  
 Clarinet and tenor saxophone play as is.  
 Alto and baritone saxophones transpose up a perfect fifth.  
 Trombones transpose down a major ninth.  
 Concert pitch instruments transpose down a major second or down a major ninth.  
 M.M. ♩ = 196  
 Record available: Capitol 57-60005

## Miles Davis' Solo On 'Godchild'

PICK-UP TO SOLO

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music, each with a measure number in parentheses to its right. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the staff lines. The chords are: Bb, Cm7, F7, Fm7, Bb7, Ebm7, Ab7 (4); Dm7, Cm7, F7, Bb, Cm7, F7 (8); Bb, Cm7, F7, Fm7, Bb7, Ebm7, Ab7 (12); Dm7, G7, Cm7, F7, Bb, A7 (16); D, Eb7, Em7, A7, D, Gm7, C7 (20); F, Gm7, C7, Dm7, Dbm7, Cm7, F7 (24); Bb, Cm7, F7, Fm7, Bb7, Ebm7, Ab7 (28); Dm7, G7, Cm7, F7, Bb (32).

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MOVIE MUSIC

Video Film Musicals Could Revolutionize Television

By CHARLES EMGE

Hollywood—It has been our contention since the advent of television that as an entertainment medium it would sooner or later resolve into the projection of movies into homes (and public places) via video screens. Last week, Hollywood representatives of musical and entertainment magazines, newspapers and trade periodicals were given their first look at a representative selection of the Snader Telescription Corporation's three-minute filmicals, the series of musical TV films which could revolutionize the whole business of television program planning.

And after the screenings this writer was more certain than ever that movies, of one kind or another, but movies tailored to TV's special requirements, gradually will almost completely supersede live shows for pure entertainment purposes.

Here is the list of subjects Snader's firm presented at a private showing for reviewers, with our own comment, or personal reaction:

• Lionel Hampton and orchestra in *Boulak's Boogie*. Hampton and his band provide one of the few musical attractions that still set theater and ballroom crowds wild with excitement. If video viewers like what Hampton puts out, they will get it from this short.

• Wesley Tuttle and orchestra (the Tuttle rustic rhythm combo) in *Red River Valley* and *Pay Day* (two separate films). Snader, or any other producer turning out similar telefilms, will find this type of material just about twice as easy to sell as anything else. Let's face it.

• Nat Cole in *Calypto Blues*, a vocal solo accompanied only by bongo player Jack Costanzo; and Nat and his trio (Costanzo, Joe Comfort, bass; Irving Ashby, guitar) in *You Call It Madness*. Certain lighting and other production tracks in *Calypto* seemed to verge on the "arty"—maybe too much so. But *Madness* is the Cole unit in its best nitery manner.

• King Sisters with orchestra under Alvino Rey in *Dreamer's Lullaby*. Like all popular music purveyors, of which they are among the better vocal groups, the King Sisters require an authentic hit song to come through strong. They don't have one here. Backed by Key's hotel-style small band is good, but the real sparkle is Buddy Cole's piano and his tasty touches on celeste.

• Martha Davis in *Martha's Boogie*, accompanied by husband Calvin Ponder, bass, and Al Bartee, drums. Good, lively, cocktail lounge fare for which most televisioners will have to acquire a taste.

• Mel Torme in *Blue Room*, backed by a group of studio musicians. This personable, musically talented young fellow still has to find his proper channel. Just as TV might come of age with this type of musical entertainment (short, high grade musical films of the kind Snader is making), Torme

might come of age with TV.

• George Shearing with his present group in *Move*. An offering that will appeal chiefly to the esoteric-minded Shearing following. It would have been a smarter move to showcase Shearing in what Lennie Tristano calls his "watered-down pop" (*Down Beat*, Oct. 6) version of a familiar standard. Nevertheless, only the boob in the back row will be completely unconscious of Shearing's greatness.

• Miguelito Valdes and orchestra in *Amor*. Valdes can be much more effective than he is in this dreary, "popularized" version of Latin-American music.

• June Christy, backed by the Ernie Felice quartet (with June's personal accompanist, Claude Williamson, on piano), in *All God's Chillun*. A fresh, interesting sound here, with one of the few singers of the day who is also respected as a musician, with plenty of visual appeal as caught in this film. But video time buyers will have to be "sold."

• Jon and Sandra Steele in *Strangers in the Dark*, with small studio orchestra. Slinky Sandra is that real eye-fut like videoperators (and lots of others) like to find in their singers, and she does her song as she does it in her nitery act—so that every guy in the audience thinks she's singing to him. This is for the TV time buyer. Husband Jon plays piano.

Some Facts

Opinions aside, here are some interesting facts about Snader Telescriptions. Each one is a little jewel as a production—mechanically, scenically, and photographically. Sound and visual film were shot simultaneously, but on separate tracks to permit editing and inter-

Hollywood Teletopics

• Ina Ray Hutton show, with Ina's all-gal ork, sold by KTLA for commercial series, with opening shows originating at Aragon ballroom. Shifts to theater or auditorium as soon as spot can be lined up. (Tuesday, 9-9:30 p.m.)

• Buddy Wood trio and singer Don Cherry set as regulars on KECA-TV's new *Betty Furness* after, *Penthouse Party*. Guesting on lead-off show Sept. 29 were guitarist Vincenzo Gomez and singer Anita Ellis.

• Horace Heidt show debuts on local video screens via telefilms on KTTV Oct. 2. (Monday, 8:30-8 p.m.)

• Mazy Marcellino trio in music spot on KECA-TV's *Life with Linkletter*, billed to start Sept. 22. (Friday, 7:30-8 p.m.)

• Van Alexander heading trio as regular feature on Bill Arson videopop, launched by the platter chatter merchant on KLAC-TV, but about to shift to a Monday slot (time not set) on KTTV at this writing. Ewing Sisters continue in vocal spot.

• Carl Grayson, whose novelty creations were featured on many of Spike Jones' early platter hits (*Cocktails for Two*, *Der Fuehrer's Face*, etc.) now featured member of Spade Cooley TV troupe and building big following with video viewers. Was spotted with Cooley by Muri Ruby, former Nat Cole manager now operating his own office here. Grayson is also an excellent violinist.

cutting (the multi-camera method was used). Microphones of the "button" type are barely visible in a few shots.

In our opinion the recording has a more realistic balance and "perspective" (when a trumpet player stands up in the back row to take a solo it doesn't sound like he's playing into your ear) than that obtained by the conventional movie method under which the music is pre-recorded and the performers are photographed while synchronizing their action—not always successfully—to a playback.

All of the featured musical performers so far engaged by the Snader company are completely established and successful, to a greater or lesser extent, in their own fields. And music director Phil Moore can point with pride to the fact that each has been caught at his musical best (though the material could be improved in some cases) in these films.

Many Questions

But there are still many questions to be answered, questions dealing mainly with whether or not television audiences really want high grade musical entertainment. If they do, then they will get the best of that kind to date in Snader telecriptions.

Snader's present schedule now has been increased to call for 960

Los Angeles Band Briefs

• Disney Gillespie sextet into Oasis Oct. 16, following Cab Calloway's two-week stand. Armstrong All-Stars' opening date for same spot now set at Nov. 17.

• Ray Anthony into Palladium Oct. 10 for five-week stand following Frankie Carlo. Nappy Lamare holds over as alternate band.

• Lionel Hampton one-niters include three Saturday night sessions at Balboa beach Oct. 14-21-28. It's part of 27 one-nite stands Hamp is doing for promoters Eddie and Leo Messer (Aladdin records), who bought band for series on outright guarantee of \$50,000. New Hampton singer is Gil Bernat.

• Keith Williams crew, a favorite with collegiate crowd in this territory doing first location stand, five nights a week at Delucile beach club. Lineup: Williams, Wally Holmes, trumpet; Bill Slioh, trombone; Larry Ferguson, bass; Tony Tene, and Jim Guzik, sax; Bill Moore, piano & vibes; Bill Crawford, bass, and Larry Bourget, drums. Vocals by Williams and Wally Holmes.

• Ted Vesely's two-beat troupe announced for Sept. 19 opening at Garden of Allah. Seal beach spot some 50 miles south of L.A. Vesely commuting to Hollywood for two AFRS shows and two network air-shows weekly. With Ted (trombone); Ralph Herder, trumpet; Bill Wood, clarinet; Allen Stevenson, piano; Charlie Lofice, drums, and Gene England, bass.

• Monk Ponny's nine-piece barnyard bounce crew, featured on Victor platters, set by Bishop-Thayer office for six-week stand at Riverside Rancho starting Sept. 13. First appearance of outfit at L.A.'s leading rendezvous for devotees of rustic rhythm.

• Jack Ordeen, alto man featured in early-period Kenton crew, rejoined Abbey Brown combo at Charley Foy's after six months absence.

• Ted Flo Rite band set for Coronado Grove stand starting Oct. 10, supporting show headed by Jack Smith, Billy Daniels, and dance act.

of the three-minute filmicals. He isn't ready to name the exact price on which he can make them available to television stations. But he is "tooling up" for volume production ("without sacrificing quality") and every telefilm maker in Hollywood is getting ready to jump in the same direction.

L. A. KEYSPOTS

- Aragon—Dave Hudkins (Ind.)
- Beverly Cavern—Sam Pollack (Ind.)
- Beverly Hills hotel—Phil Ohman (Ind.)
- Beverly Hills hotel—Hal Stern (Ind.)
- Bilmore Bowl—Rube Morgan (ABC)
- Charley Foy's—Abby Brown (Ind.)
- Circus—Geri Callias (Ind.)
- Circus—Matty Malneck (Ind.)
- Cocoanut Grove—Ted Flo Rite (MCA)
- Colonial ballroom—Arthur Van (Ind.)
- Curtain Call—Dan Dailley's Jazz band
- Halg, The—Dave Brubeck (ABC)
- Mike Lyman's Playroom—Kid Ory (Ind.)
- Mosambo—Eddie Oliver (Ind.)
- Mosambo—Latinaires (Ind.)
- Deauville club—Keith Williams (Ind.)
- Oasis—Cab Calloway (GAC)
- Palladium—Ray Ambony (GAC)
- Palladium—Nappy Lamare (Ind.)
- Paris Inn—Jimmie Grier (Ind.)
- Paris Inn—Victor Zela (Ind.)
- Porter—Charlita (Wm. Road—Ind.)
- Riverside Rancho—Hank Pogany (E. Bishop)
- Roosevelt Annex—Danny Kuzans (MCA)
- Roosevelt Cigar—Eddie Gomez (MCA)
- Roosevelt Cigar—Bill Fannell (Ind.)
- Royal room—Pats Daily (Ind.)
- Sardi's—Red Nichols (Ind.)
- Saracen—Ernie Felice quartet (GAC)

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### Denver Yields Fine New Trio

Denver — In this metropolis of micky bands, where jazz has been a long time dead except for one-night stands, it singses your hair to drop into a beat-up place called

the Club Havana and hear three newcomers pounding out the hottest Dixie to be heard in these parts.

The Pete Peters trio, with Britt Gregory on drums, Forest Granger making the piano a whole ork in itself, plus Peters on sax and clarinet, is a treat to hear in this town of longhairs. Yet they're beating out their music unadvertised and unheard.

Just coming here from Frisco, where we spent a month of nights trying to hear something that resembled Dixie, then coming upon these guys, who play a real fresh brand of same, is a shock and experience we would like others to share.

—Gilbert Neiman

New York—Eddy Howard, who recently was considering giving up his band to become a TV single and didn't, is now going to record without his band, although he will keep the crew together for personal appearances.

His platters from now on will be cut with a large studio orchestra and chorus behind him. His label, Mercury, thinks this will give him a stronger buildup as a platter entry than if he is used merely as a band leader and incidental singer.

### Dixie Back At Boston Savoy

Boston—The Savoy cafe has opened its doors once again for the Beantown's Dixie trade. Club has already set a long list of Dixie favorites which will appear at the spot during the fall season. Vic Dickenson and an all star combo opened the spot, with Wild Bill Davison's combo set to follow. Also set for a future date is Bobby Hackett.

Hi-Hat has Count Basie heading the list of names already set for the spot. Management still working on plans to bring in George Shearing, as well as Art Tatum, Dizzy Gillespie, Charlie Parker, etc.

Wally's Paradise appears to be the only spot which won't usher in names. Sabby Lewis band has already moved into the spot for another long stay. They'll leave the spot only for theater dates during the season.

AROUND TOWN: Nick Jerrett and his trio have been held over at the Bostonian... Pianist Al Vega

### LONDON LARGO

## Horne Scores, Not Nat, At London Palladium Shows

By DEREK BOULTON

London—Lena Horne and Lennie Hayton recently finished up their British tour with a two-week stay at London Palladium. Lena, always extremely well-dressed, thrilled the Palladium audiences at each performance. Her arrangements, scored by Hayton, were sensational and received high praise. Although she changed her numbers from

has returned to the Hi-Hat after fronting his own combo up Maine. . . . Bassist Pete Herman has returned to town for an opening at Hurley's Log Cabin.

Serge Chaloff's combo moved to the Celebrity cafe in Rhode Island. . . . Tenorist Art Foxall has returned after a long stay in California. . . . Drummer Buddy Marino is fronting his own combo at Hurley's Palm Gardens in Revere.

—Ray Barron

time to time, always featured were *You Do Something to Me*, *Lady Is a Tramp*, and *Frankie and Johnny*. Although not introduced to the audience, Hayton receive a great ovation when coming on stage to conduct the Skyrockets orchestra during Lena's act.

#### Cole Followed

Nat Cole and his trio followed Lena into the Palladium for two weeks. First week of his engagement was spent changing his program around trying to find numbers that would register with British audiences. Although Cole receives very good applause for his renditions of *Nature Boy* and *Mona Lisa*, the rest of his program failed to register with the public.

During his act many of the elderly folk in the theater were seen leaving. This occurred mostly during Jack Costanzo's bongo solo. Cole has an extremely charming personality, and if he were to play numbers that were hits over here he would be a great success. For example, *Portrait of Jennie* was a hit in America but it laid a big egg in England, and his rendering of this song was completely wasted on British audiences.

Cole's British agent, Lew Grade, did not help the situation any by forbidding Nat to be photographed with personalities in the entertainment business here. The group is also visiting Birmingham, Liverpool, Manchester, and Glasgow.

#### Miller Influence

Since the late Glenn Miller spent the latter years in England and turned out innumerable V-Discs, hundreds of which have found their way into the hands of British record collectors, it can be expected that his music had a strong influence on all English bands. This influence has remained firm in English dance band styles, so it has been particularly interesting for us to watch the growing demand for the Miller style in the United States.

Records have now been released in England by the Miller copycats. And remembering the high standard of musicianship maintained by Miller, it is very obvious in British music circles that Jerry Gray's excellent new band is the only outfit to compare with the master himself.

Gray's discs released here are receiving much attention from European disc jockeys, but Ralph Flanagan and Ray Anthony platters are seldom heard over the airwaves.

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### Orchestration Reviews

By Phil Broyles

The DIXIELAND Series of Famous Blues, Stomps, and Ragtime

Published by Morris Arr. by Bill Howard

This series can be used by most of the smaller combinations with satisfying results. Although scoring this style is a difficult procedure, Howard has come as close to the authentic thing as is possible. Maple Leaf Rag, Copenhagen, After You've Gone, and Basin Street Blues, are among the many available. Of the complete series, not one is of inferior quality. The instrumentation consists of piano, clarinet, trumpet, tenor, trombone, guitar, and drums.

#### MAMBO IN F

Published by Antobal Arr. by Chico O'Farrell

The linear construction of this number is constantly animated by rhythmic variety and instrumental fluxuation of which the arranger should be congratulated. A measure of triplets ascend to the octave and then gradually descend, introducing saxes to the first 16. The second theme is played by unison brass. This is handed down to saxes, and brass furnish a plunger effect for support. The rest of the arrangement is developed from this and is interesting to the end. Very good arrangement.

#### ALL MY LOVE

Published by Mills

Arr. by Johnny Warrington

Love is also known by the French title Bolero. The melody is formed by a succession of two-measure sequences, but is developed and not hindered in this respect. The first 16 of the split choruses is scored for brass, with adequate fill-in by saxes. After a sax soli during the bridge, brass return for last eight and relinquish the lead to saxes for the repeat. A clarinet leads the reeds into the special and hatted brass fill in. Trumpet solos during the bridge, while saxes and slow-moving trombones furnish support. The finale is nicely scored.

#### BABY, OBEY ME

Published by Paramount

Arr. by Jack Mason

This is one of the better tunes from the Livingston and Evans score featured in the Hal Wallis production, My Friend Irma Goes West. Ensemble carries the first lead to the bridge, where saxes take over. Ensemble returns and saxes take lead on the repeat. Hatted brass give a little support and open up for the bridge, with saxes returning for the last eight. Muted brass are complemented by reeds during the first 16 of the special, and the bridge is equally divided between a tenor solo and saxes in soli. Ensemble takes the finale. Good bounce tune.

## ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Continuing with our discussion of commercialism in arranging which we started to talk about last time, let's take up the subject of the routine of an arrangement. The routine, or format plan of what you expect to put into

the arrangement, is a vitally important factor to the success of your score. Now, the great majority of experienced, professional arrangers generally conceive their routine in their mind. However, we think it an excellent plan to lay out your whole arrangement on paper before starting to write a single note.

Let's discuss first, the length of the arrangement. Of course, there is no set rule as to how long an arrangement should be. Nevertheless, most commercially acceptable arrangements are recording length. This recording length can be from two minutes and 30 seconds to about three minutes and seven seconds.

The reason for determining the time and length beforehand is this: you might be saving your best stuff for the last chorus; and, when you come to the last chorus, the possibility might arise that there is no time left to use this stuff.

Now, here is an easy way to determine the length of an arrangement. Set the tempo that you have in mind. Now, checking the second hand of your watch, beat out eight bars and see how long it takes. If the song has 32 bars, multiply this by four and you'll have the length of one chorus. Don't forget to leave about 30 seconds for the introduction, modulations, interludes, ending, etc. In this way, you can figure out just about how many choruses and half-choruses you'll need to make up your allotted time.

We'll be back next issue with the continuation of arranging routine. Our parting thought: Let the public recognize the melody on the first chorus.

(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.)

### Spanier Bluebird Sides Reissued

New York—Victor has added a Muggsy Spanier album to its current rash of jazz reissues. Spanier set, which is being put out on both 78 rpm and 45 rpm, contains *At the Jazz Band Ball, Big Butter and Egg Man, That Da Da Strain, Dippermouth Blues, Eccentric, Relaxing at the Tour, Livery Stable Blues, and Mandy, Make Up Your Mind*. Sides were all cut in 1939 and originally issued on Bluebird. Muggsy's groups at that time included Rod Clegg, Georg Brunia, Joe Bushkin, Don Carter, and George Zack.

Victor's other jazz album reissues to date—which have been put on 45 only—are Irving Fazzola's *New Orleans Jazz* and *Singing the Blues*, which spots Mildred Bailey, Louis Armstrong, Jack Teagarden, and Ethel Waters. Waxery is planning a piano set featuring Erroll Garner, Mary Lou Williams, and Andre Previn.

### New Philly Spot Features Parker

Philadelphia—The Club Harlem, town's newest room which was set up by vet cafe man Si Kaliner, has Charlie Parker and strings moving into the spot Oct. 9 for two weeks. Also on the bill will be Slim Gaillard and singer Ann Cornell.

Sarah Vaughan comes into the club Oct. 30. Steve Gibson and the Red Caps are carrying on this month at

Chubby's, across the river in Collingswood, N. J. And Risa Bronson, one of the town's few girl bass players, has her own combo, Three Cats and a Kitten, at Joe Pitt's lounge here.

Joe Frassetto took over the Latin Casino bandstand this year, which was held by Harry Dobbs for many years previous.

Jackie Davis, swing organist who created much interest in Atlantic City all summer, is playing here for the first time at Lou's Moravian bar.

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Agnew, Charlie (Hank's) Waukegan, Ill., r Anthony, Ray (Palladium) L.A., 10/10-11/13, b

Back, Will (Martinique) Chicago, 10/13-25, t

Bandley, Stan (Legion) Montreal, Canada

Bardo, Bill (Mayo) Tulsa, Okla., h

Basil, Louis (Chicago) Chicago, t

Hell, Curt (Sagamore) Lake George, N. Y., h

Beneke, Tex (On Tour) MCA

Berkey, Bob (Steak House) Jackson, Miss., nc

Bishop, Billy (Cleveland) Cleveland, h

Bothie, Russ (Lions-Milford) Chicago, b

Brandon, Henry (Blackhawk) Chicago, r

Busse, Henry (Rainbow) Denver, 10/12-15, b; (VFW) Odessa, Texas, 10/19-21, b

Carle, Frankie (Palladium) L.A., Out 10/9, b

Carlyle, Russ (Rice) Houston, 11/4-12/1, h

Carlyle, Tommy (Casa Loma) St. Louis, 10/6-12, b; (Peabody) Memphis, 10/16-11/5, h; (Schroeder) Milwaukee, 11/7-19, h

Cavallaro, Carmen (Fairmont) San Francisco, h

Cummins, Bernie (New Yorker) NYC, h

Dennis, Pat (Ab's) Bellmawr, N. J., Out 10/7, r

Donahue, Al (Mapes) Reno, Out 10/25, h

Drake, Charles (Flume) Phoenix, nc

Ellington, Duke (Paramount) NYC, In 10/4, t

Ely, Jimmy (McCurdy) Evanville, Ind., Out 1/2/51, h

Featherston, Jimmy (Oh Henry) Chicago, 10/4-11/7, b

Fina, Jack (On Tour) MCA

Fio Rito, Ted (Ambassador) L.A., In 10/10, h

Flanagan, Ralph (Statler) NYC, Out 10/15, h

Flindt, Emil (Paradise) Chicago, b

Font, Ralph (Martinique) NYC, nc

Font, Chuck (Statler) Washington, D.C., 10/30-11/1, h; (Statler) Buffalo, 11/14-26, h; (Oh Henry) Chicago, 11/20-2/14/51, b

Fottine, Larry (Arson) Chicago, 11/28-12/24, b

Garber, Jan (Trionon) Chicago, 10/10-11/5, b

Gray, Jerry (Meadowbrook) Cedar Grove, N. J., r

Greig, Wayne (Trionon) Chicago, Out 10/9, b; (Syracuse) Syracuse, N. Y., 10/11-29, h

Hampton, Lionel (Paradise) Detroit, 11/17-23, b

Harris, Ken (St. Anthony) San Antonio, h

Harrison, Cass (Iroquois Gardens) Louisville, Ky., nc

Hayes, Sherman (Oriental) Chicago, t

Howard, Eddy (On Tour) MCA

James, Harry (On Tour) MCA

Jerome, Henry (Edison) NYC, h

Jurgens, Dick (Arson) Chicago, 12/26-3/4/51, b

Kassel, Art (Schroeder) Milwaukee, 10/3-16, h

Kennedy, Ken (Sundown) Phoenix, nc

Kerna, Jack (Elmo) Billings, Mont., nc

King, Wayne (Edgewater Beach) Chicago, 10/27-11/21, b

Kreik, Jerry (Casino) Endicott, N. Y., nc

Krupa, Gene (Apollo) NYC, 10/26-26, t

Lawrence, Elliot (Circle) Indianapolis, 10/6-11, t; (Riverside) Milwaukee, 10/12-18, t

LeWinter, Dave (Ambassador) Chicago, h

Lombardo, Guy (Roosevelt) NYC, h

Lombardo, Victor (Dehler-Wallick) Columbus, O., 10/9-11/4, h; (Baker) Dallas, 11/17-12/14, h

Lopez, Vincent (Taft) NYC, h

MacDonald, Billy (Rainbow) Denver, Out 10/10, b; (Peony Park) Omaha, 10/13-15, h

Masters, Frankie (Stevens) Chicago, h

Masters, Vick (Green's Crystal Terrace) Duluth, Minn., nc

Matthey, Nicolas (Plaza) NYC, h

McCarthy, Fran (Carwell A.F.B.) Ft. Worth, Texas

McCoy, Clyde (Air Bases) San Antonio, 10/19-27, b

McLean, Jack (Hilton Manor) San Diego, h

Monroe, Vaughn (Waldorf-Astoria) NYC, h

Morales, Nono (China Doll) NYC, nc

Morone, Buddy (Chase) St. Louis, h

Norgan, Russ (Biltmore) L.A., h

Neighbors, Paul (Roosevelt) New Orleans, Out 10/18, h

Noble, Leighton (Ballinew) Galveston, Texas, Out 10/19, nc

Ohman, Phil (Beverly Hills) L.A., h

O'Neal, Eddie (Palmer House) Chicago, h

Overend, Al (Skyline) Billings, Mont., nc

Pastor, Tony (Paramount) NYC, t

Pearl, Roy (Muehlebach) Kansas City, Out 10/11, h; (Melody Mill) Chicago, In 12/20, b

Perrault, Clair (Grove) Vinton, La., nc

Petti, Emil (Verailles) NYC, nc

Phillips, Teddy (Arson) Chicago, Out 10/29, h; (Syracuse) Syracuse, N. Y., 11/1-26, h

Pieper, Leo (Claridge) Memphis, 10/27-11/28, h

Powell, Teddy (Dehler-Wallick) Columbus, O., h

Ragon, Don (Claridge) Memphis, In 10/6, h; (Music Box) Omaha, In 11/1, b; (Rainbow) Denver, 11/7-13, b

Reed, Tommy (Arson) Chicago, 10/28-11/26, b

Reid, Don (Martinique) Chicago, Out 10/12, r

Reynolds, Howard (Palumbo's) Philadelphia, r

Saunders, Red (DeLina) Chicago, nc

Snyder, Bill (Edgewater Beach) Chicago, h; (Paramount) NYC, In 10/18, t

Spialny, Phil (Waldorf-Astoria) NYC, b

Spivack, Charlie (On Tour) MCA

Stevens, Roy (Roseland) NYC, In 11/29, b

Strong, Benny (Syracuse) Syracuse, N. Y., Out 10/10, h; (Schroeder) Milwaukee, 10/17-11/6, h; (Trionon) Chicago, 11/7-12/24, b

Stuart, Nick (Last Frontier) Las Vegas, h

Sullivan, John (Camel's Oasis) Lake Charles, La., nc

Tucker, Orrin (Roosevelt) New Orleans, 10/19-11/1, h

Welk, Lawrence (Capitol) NYC, 10/19-11/2, t; (Click) Philadelphia, 11/5-12, nc; (Statler) Washington, D. C., 11/16-20, h; (Trionon) Chicago, In 12/25, b

Williams, Gene (Meadowbrook) Cedar Grove, N. J., Out 10/19, b

Williams, Griff (Mark Hopkins) San Francisco, Out 10/30, h; (Ambassador) L.A., 10/31-11/27, h

Williams, Keith (Deauville Beach Club) L.A., h

Young, Carlton (DeVet Inn) Las Vegas, h

Zarnow, Ralph (Station KIOA) Des Moines, Ia.

Georgians, The (Beck's) Richmond, Va., nc

Gibson's Red Caps, Steve (Chubby's) Camden, N. J., nc

Gillespie, Dixie (Ciro's) San Francisco, Out 10/6, nc; (Oasis) L. A., In 10/15, nc

Gomes, Eddie (Roosevelt) L.A., h

Gonzales, Leon (Crown Propeller) Chicago, cl

Gonzmart, Cesar (Beverly) New Orleans, h

Grubbs Trio, Babe (Y Club) Garrison, Minn., cl

Henderson Trio, Ken (Glass Rail) Bradley, Ill., Out 1/7/51, cl

Herth, Milt (Catalina) Catalina Island, Calif., nc

Hollywood Trio, Eddie (Royal) Columbus, O., nc

Hodes, Art (Rupneck's) Chicago, r

Jackson, Chubby (Blue Note) Chicago, 10/6-19, nc

Jackson Trio (Cave of the Winds) Chicago, cl

Jake-Paul Septet (Ramon's) Crowley, La., nc

Jasen Trio, Stan (Buddy Baer's) Sacramento, Calif., Out 10/7, nc; (Eddie's) San Diego, 10/13-11/23, nc

Jenkins, Lou, Howard (Continental) Kansas City, h

Kaminsky, Max (Diamond Horseshoe) NYC, nc

Kaye Trio, Mary (Supper Club) Detroit, nc

Keeler, Ford (Melody Mill) Wichita Falls, Texas, nc

Lamare, Nappy (Palladium) L. A., b

Lane, Johnny (1111 Club) Chicago, cl

Lane, Ralph (Pierce) NYC, h

Latinaires (Mozamb) Red., nc

Lewis, Tommy (Willows) Wichita, nc

Mallard, Sax (Grove Circle) Chicago, cl

Milneck, Matty (Ciro's) L. A., nc

Misone, Winny (Rendezvous) Philadelphia, In 10/9, nc

Morales, Joe (Somerset) NYC, h

Murphy, Bill (Neil House) Columbus, O., 10/19-12/6, h

McGuire Quintet, Mac (Click) Philadelphia, nc

Melin, Claude (Joe's Rendezvous) Chicago, cl

Miles, Dick (La Miradora) Hobbs, N. M., nc

Miles, Wilma (Sky Way) Hobbs, N. M., nc

Miller, Max (New Apex) Chicago, cl

Modern Trio (Famous Door) Jackson, Mich., nc

Morgan, Sonny (Lotus) Birmingham, Ala., nc

Morrow, Earl (Tik-Tok) Wichita, cl

Nelson, Stan (Cairo) Chicago, 10/3-30, cl

Nichols, The (Nob Hill) Chicago, cl

Nichols, Red (Sardis) L. A., nc

Norvo, Red (Blue Note) Chicago, 10/6-19, nc

O'Brien and Evans (Clarkie's) Springfield, O., cl

Ory, Kid (Lyman's) L. A., r

Otis, Hal (Sherman) Chicago, r

Palmer, Jack (Iceland) NYC, r

Paria Trio, Norman (Ruban Bleu) NYC, nc

Paiker, Charlie (Blue Note) Chicago, Out 10/5, nc; (Harlem) Philadelphia, In 10/9, nc

Perkins, Bob (Ship) Chicago, cl

Perry, Ron (St. Paul) St. Paul, h

Peters Trio, Pete (Navana) Denver, ac

Petty Trio, Frank (Showbar) Boston, nc

Phillips, Lew (Jamboree) Oklahoma City, nc

Pollack, Ben (Beverly Cavern) L. A., nc

Powell Trio, Emil (New Empire) Yonkers, N. Y., h

Pringle, Gene (LaSalle) Chicago, h

Proctor, Ralph (Champlain) Buff Point, N. Y., h

Re, Payton (Stork Club) NYC, nc

Richards, Billee and George (Cabana) Anacosta, Mont., nc

Rocco Trio, Buddy (DeWitt Clinton) Albany, N. Y., h

Ronald Brothers Trio (Grange) Hamilton, Ontario, cl

Rogers, Ralph (Ambassador) Chicago, b

Roht Trio, Don (Flame) Duluth, Minn., nc

Russo, Bill (Arliner) Chicago, nc

Stark, Kay (Flamingo) La Vegas, Out 10/11, h

Sullivan, Joe (Music Box) L.A., nc

Sullivan, Maxine (La Commedia) NYC, nc

Sutton, Ralph (Cordon's) NYC, nc

Thompson, Tommy (Carlton) Rochester, Minn., h

Torme, Mel (Boulevard) Elmhart, L. I., 10/6-15, nc; (Shamrock) Houston, In 10/19, h

Vaughan, Sarah (Paramount) NYC, In 10/4, t; (Harlem) Philadelphia, In 10/30, nc

Warren, Fran (Casino) Toronto, 10/2-11, t; (Nicolet) Minneapolis, 10/12-25, h

Abbey, Leon (Harry's) Chicago, cl

Airline Trio (Dixie) NYC, Out 6/23/51, h

Alonso, Lisa and the Tropicaires (Cor-sair) Toronto, nc

Alvin, Danny (Normandy) Chicago, r

Arceby, Jimmy (Jimmy Ryan's) NYC, nc

Armstrong, Louis (Horseshoe) Rock Island, Ill., Out 10/8, nc; (Oasis) Hollywood, In 11/17, nc

Arnold, Arne (Statler) Cleveland, h

Auld, George (Silhouette) Chicago, Out 10/8, nc

Averre, Dick (Sheraton-Gibson) Cincinnati, h

Barbour, Dave (Thunderbird) Las Vegas, Nev., Out 10/11, h

Barlow, Dick (Drake) Chicago, h

Burns, Sharkey (Palmer House) Chicago, In 12/25, h

Brandt, Mel (Prewick) Chicago, cl

Brant, Ira (Park Plaza) St. Louis, h

Brown, Hillard (Hollywood) Rochester, Minn., Out 12/2, cl

Bushkin, Vi (Douglas) Philadelphia, h

Bushkin, Joe (Cafe Society) NYC, nc

Calloway, Cab (Oasis) L. A., Out 10/12, nc

Camden, Eddie (Radiation) Minneapolis, h

Carey, Harold (Danceland) Wichita, r

Chaloff, Serge (Celebrity) Rhode Island, cl

Chittion Trio, Herman (Blue Angel) NYC, nc

Coleman Trio, Cy (Warwick) NYC, h

Collins, Lee (Victory) Chicago, cl

Conley Trio, Tommy (Frolia) Minneapolis, h

Copler, Prince (Strode) Chicago, h

Comopolitans (Bryn Mawr) Chicago, r

D'Amico, Hank (Hickory Log) NYC, nc

Davis, Johnny Seat (Lotus) Birmingham, Ala., nc

Davis, Tiny (Clayton) San Francisco, nc

Devision, Wild Bill (Savoy) Boston, nc

Dell Trio (Piccadilly) NYC, h

DeMarco Trio, Al (Turk) Chicago, cl

Deutsch, Emery (Ritz-Carlton) NYC, h

Diaz, Horace (St. Regis) NYC, h

Downs Trio, Evelyn (Park Terrace) Brooklyn, N. Y., r

Duchesa and her Men of Note (5th Ave.) Duluth, Minn., h

Eadie & Rack (Blue Angel) NYC, nc

Erwin, Pee Wee (Nick's) NYC, nc

Esposito, Nick (Fack's) San Francisco, cl

Evans, Doc (Jazz Ltd.) Chicago, nc

Fay's Krazy Kats, Rick (VFW) Walla Walla, Wash., nc

Four Clefs (Flamingo) Wichita, nc

Francisco, Joe (Latin Casino) Philadelphia, nc

Freeman, Bud (Ibella's) Chicago, cl

Gaillard, Slim (Harlem) Philadelphia, In 10/9, nc

Garner, Erroll (Cafe Society) NYC, nc

Go Cue Trio (Hickory House) NYC, r

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Shenk, Frankie (Paramount) Albany, Ga., nc

Shaw, Artie (Iceland) NYC, r

Shaw, Milt (St. Regis) NYC, h

Shearing, George (Blue Note) Chicago, In 10/27, nc; (Regal) Chicago 11/17-28, t

Sheedy, Jack (Edgewater) San Francisco, nc

Sherwin Twins (Kahaner's) Monticello, N. Y., h

Silhouettes (Dragon Grill) Corpus Christi, Texas, 10/17-11/12, r

Skylighters (New Palm Garden) Still Valley, N. J., nc

Snyder, Leonard (Plamor) Wichita, h

Spanier, Muggsy (Hangover) San Francisco, nc

Starlighters Trio, Bill Bickel's (Pines) Pittsburgh, Pa., nc

Stewart, Slam (Harlem) Philadelphia, In 10/2, nc; (Blue Note) Chicago, 10/28-26, nc

Stillwell, Ray (Club 80) Chester, W. Va., nc

Stone, Kirby (Clover) Miami Beach, nc

Sullivan, Sully (Cubula) Wichita, nc

Sundy, Will (Tutwiler) Birmingham, Ala., h

Thompson Trio, Bill (Forno's) Binghamton, N. Y., nc

Three B's (Mayfair) Wichita, cl

Three Bars of Rhythm (Larry's Fairway) Bloomington, Ill., cl

Three Kats & A Kitten (Joe Pitt's) Philadelphia, nc

Three Tempos (Alki) Shelby Mont., nc

Tri-Tones, Ralph Bolen's (Club El Ran) Craig, Colo., nc

Tunemasters (Los Medanos) Pittsburg, Calif., Out 10/31, h; (Theater) Oakland, Calif., In 11/2, nc

Vera, Joe (Bellville) Kansas City, h

Veely, Ted (Garden of Allah) Seal Beach, Calif., nc

Voye, Tay (Bee Hive) Chicago, cl

Wald, Jerry (Studio Club) L. A., nc

Walker Trio, 88 (Johnnie's) Whittier, Calif., r

Waples, Buddy (Congress) Chicago, h

Warner Trio, Don (Village Barn) NYC, nc

Warren, Ernie (Little Club) NYC, nc

Weavers (Blue Angel) NYC, nc

Williams, Clarence (Village Vanguard) NYC, nc

Wood Trio, Mary (Music Box) Palm Beach, Fla., Out 6/31/51, nc

Yaged Trio, Sol (Three Deuces) NYC, nc

Yankovic, Frankie (On Tour) MCA

Singles

Armstrong, Lil (Nob Hill) Chicago, cl

Bennett, Betty (Black Hawk) San Francisco, nc

Brown, Louise (Arliner) Chicago, nc

Brown, Michael (Ruban Bleu) NYC, nc

Bunch, Johnny (Boat) Anderson, Ind., cl

Carroll, Jean (Latin Quarter) NYC, nc

Cornell, Don (Hippodrome) Baltimore, 10/12-18, t

Dyer-Bennet, Richard (Village Vanguard) NYC, nc

Ekstein, Billy (Regal) Chicago, 10/27-11/2, t; (Fairmont) San Francisco, 11/14-12/4, h

Edwards, Harry (Eastwood) Terre Haute, Ind., nc

Frye, Don (Jimmy Ryan's) NYC, nc

Gibbs, Georgia (Palmer House) Chicago, h

Handy, W. C. (Diamond Horseshoe) NYC, nc

Hibbler, Al (Birdland) NYC, In 10/5, nc

Kallen, Kitty (Waldorf-Astoria) NYC, h

Lee, Peggy (Thunderbird) Las Vegas, Nev., Out 10/11, h

Lewis, Meade Lux (Hangover) San Francisco, nc

Lynne, Frances (Fack's) San Francisco, cl

Mercer, Mabel (Byline) NYC, nc

Miles, Danny (Clover) Montreal, h

Murfi, Lidi (Top Hat) Montreal, r

Oakes, Hank (Sandra's) Chicago, cl

O'Day, Anita (Hi-Note) Chicago, nc

Pheasant, Margaret (St. Regis) NYC, h

Piaf, Edith (Verailles) NYC, nc

Samuels, Bill (125 Club) Chicago, cl

Shay, Dorothy (Ambassador) L.A., In 10/31, h

Smith, Jack (Ambassador) L.A., In 10/10, h

Southern, Jeri (Hi-Note) Chicago, nc

Starr, Kay (Flamingo) La Vegas, Out 10/11, h

Sullivan, Joe (Music Box) L.A., nc

Sullivan, Maxine (La Commedia) NYC, nc

Sutton, Ralph (Cordon's) NYC, nc

Thompson, Tommy (Carlton) Rochester, Minn., h

Torme, Mel (Boulevard) Elmhart, L. I., 10/6-15, nc; (Shamrock) Houston, In 10/19, h

Vaughan, Sarah (Paramount) NYC, In 10/4, t; (Harlem) Philadelphia, In 10/30, nc

Warren, Fran (Casino) Toronto, 10/2-11, t; (Nicolet) Minneapolis, 10/12-25, h

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Buffet

# Shaw Debuts Gramercy 5

New York—Artie Shaw and his new Gramercy five made their local bow on Sept. 15 at the Iceland restaurant. Shaw booking marked a change in policy for the Broadway smorgasbord, which has heretofore been noted primarily for its Italian tenors.

Gramercy five consists of Shaw plus Billy Taylor's quartet. Combo is made up of Taylor, piano; John Collins, guitar; Joe Benjamin, bass, and Charlie Smith, drums. Group also uses Terry Swope, former Goodman singer, on vocals.

Terry had been working with Four Jacks and a Jill, new vocal group headed by former Claude Thornhill guitarist, Joe Derise, which had been breaking in at the Three Deuces. When Shaw took Terry with his group, Derise slapped \$100,000 suits on both Shaw and Terry, claiming the clarinetist had persuaded her to break her contract with the vocal group. Shaw settled out of court just before the Iceland opening and Terry

# Mercer Records Hires L. Feather

New York—Leonard Feather, who has been laid up for almost a year as the result of an automobile accident, has been named general manager of Mercer records. This is the new label started by Duke Ellington's son, Mercer.

First sides being put out by the label are by Johnny Hodges' combo, vocalist Chubby Kemp, and the Oscar Pettiford quartet. On the latter sides, Pettiford plays cello and Duke and Billy Strayhorn appear as duo-celeste players.

In addition to his job with Mercer records, Feather has also become manager of Tempo music, Duke's publishing outfit, and is working with the leader on video and radio scripts.

went in with the Shaw combo. Band at Iceland is Jack Palmer's, in for his third season. His group is made up of Palmer, trumpet; Vinny LaRose, tenor; Tony Nicoletti, piano; Rusty Troskin, bass, and Gene Thaler, drums.

# 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.

**FRAN WARREN** with **HUGO WINTER-BALTER'S ORCHESTRA** (Victor, 8/29/50). Gene Kaufman, Sid Cooper, Hank Ross, and Eddie Brown, woodwinds; Maurice Brown and Frank Miller, cellos; Elmer Reinhardt, harp; Jack Nobile, piano; Bob Haggart, bass, and Terry Snyder, drums. *Swampin' in Town; My Secret Love; Look to the Rainbow; and I'll Know.*

**CY WALTER** (Columbia, June, 1950). Cy Walter, piano; Bob Haggart, bass, and Johnny Brown, drums. *That Old Black Magic; You'll Never Walk Alone; This Nasty Way Mine; Happy Talk; I Dream Too Much; Let's Begin; and Check to Check.*

**BUDDY WEED** (Columbia, 7/8/50). Buddy Weed, piano; Danny Pearl, guitar; Bob Haggart, bass, and Sunny Shaver, drums. *Autumn in New York; Yesterday; Give Me Something to Remember You By; My Heart is a Hobo; Song of the Islands; Buggin' the Solo; The Boy Next Door; and There's a Small Hotel.*

**STAN FREEMAN** (Columbia, 7/28/50). Stan Freeman, piano; Tony Nettola, guitar; Bob Haggart, bass, and Sunny Shaver, drums. *The Corcoran; Dancing on the Ceiling; Gene with the Wind; Flamingo; Celine in the Sky; I'll Take Romance; What Is This Thing Called Love; and Fascinating Rhythm.*

**BILL CLIFTON** (Columbia, 6/7/50). Bill Clifton, piano; Al Hamm, bass, and Terry Snyder, drums. *The Touch of Your Lips; It's Easy to Remember; Isn't It Romantic; and Love 40 Blues.*

**GEORGIA CIMAS** with **ABE OSSER'S ORCHESTRA** (Coral, 9/7/50). Trumpets—Andy Forrester, Manny Weinbach, and Jimmy Moravia; trombones—Phil Gardner; sax—Bernie Kaufman and Lester Markin; alto—Arthur Rollins; tenor—Irving Horowitz; baritone—Harry Urbost; Jake Hold, and Eddy Sauteroff; violin—Ely; rhythm—Buddy Wood, piano; Tommy Kay, guitar; Arnold Fishkin, bass, and Dick Ridgeley, drums.

*I'll Know; If I Were a Bell; Cold, Cold Winter; and Ballin' the Jack.*

**JOHNNY HODGES' BAND** (Mercury, 1948). Ted Jordan and Harold Baker, trumpets; Wilber Jordan, trombone; Johnny Hodges, alto; Harry Carey, baritone; Billy Strayhorn, piano; Oscar Pettiford, bass, and Sunny Grove, drums. *How Could It Happen to a Dream?; Who Struck John?; June's Jumpin'; Charlotte Blues; Violet Blues; Sorely's Blues; A Little Taste; and Let the Sooters Dream.*

**CHUBBY KEMP** with **BILLY STRAYHORN'S SEXTET** (Mercury, 8/11/50). Johnny Hodges, alto; Jimmy Hamilton, clarinet; Harry Carey, baritone; Billy Strayhorn, piano; Wendell Marshall, bass, and Sunny Grove, drums. *The Greatest There Is; Hello, Little Boy; Don't You Know I Care; and I Got It Bad.*

**DUKE ELLINGTON** presents **THE OSCAR PETTIFORD QUARTET** (Mercury, 9/13/50). Duke Ellington and Billy Strayhorn, piano and celeste; Oscar Pettiford, cello; Lloyd Trotman, bass, and Jo Jones, drums. *Perdido; Take the A Train; Oostyppin; and Blues for Blanton.*

**JIMMY DORSEY'S ORCHESTRA** (Columbia, 6/4/50). Trumpets—Dick Hoffman, Dick Murphy, Shorty Shores, and Charlie Teagarden; trombones—Dick Bellerson, Frank Rehak, and Ray Diehl; sax—Benny Frankel, Jimmy Dorsey, and Nana Paley; alto; Sunny Bardach and Phil Sarcolla, tenors; Mimi LaRocca, baritone; rhythm—Bob Carter, piano; Bill Lalotte, bass, and Karl Kiffe, drums. *It's the Dreamer in Me; and Sirocco.*

**JIMMY DORSEY'S DORSEYLAND JAZZ BAND** (Columbia, 9/6/50). Charlie Teagarden, trumpet; Ray Diehl, trombone; Jimmy Dorsey, clarinet; Sunny Bardach, tenor; Bob Carter, piano; Bill Lalotte, bass, and Karl Kiffe, drums. *The Dixieland Band from Santa Claus Land.*

**WOODY HERMAN'S ORCHESTRA** (Capitol, 8/15/50). Trumpets—Doug Mattoma, Gene Candell, and Relf Evison; trombones—Vern Friley, Herb Rumlal, and Jerry Dore; sax—Woody Herman, alto

and clarinet; Bob Crut, Buddy Wain, and Phil Ueno, tenors; Marty Flax, baritone; rhythm—Dave McKenna, piano; Red Mitchell, bass, and Sunny Igoe, drums. *Woody Herman, vocal.*

*I Don't Need a Name to Fall on Me; When It Rains It Pours; and Starlight Savannah.*

**GENE KRUPA'S DIXIELANDERS** (Victor, 9/13/50). Wild Bill Davison, trumpet; Catty Catball, trombone; Edmond Hall, clarinet; Ernie Coeora, baritone; Joe Bush, alto; Rene Biondi, guitar; Al Hall, bass, and Gene Krupa, drums. *Wakin' Blues; I'm Forever Blowing Bubbles; and Panhandle Rag.*

**RICHARD HAYES** with **GEORGE BASSMAN'S ORCHESTRA** (Mercury, 9/6/50). Trumpets—Nicky Mason, Louis Mucci, Sam Fishelson, and Joe Wilbers; French horns—Tommy Miranda Jr., Bill Brown, John Harrow, and Rudy Patois; rhythm—David LeWinter, piano; Tony Cottone, guitar; Bob Haggart, bass; Billy Cusack, drums, and Ed Vito, harp. *Can't Seem to Laugh Any More; Petite Fleur; Sing a Solo; and Tingaling.*

**PERRY COMO** with **MITCHELL AYRES' ORCHESTRA** (Victor, 8/15/50). Woodwind—Harry Torvill, Sid Cooper, Stan Wubb, and Phil Zalkind; violin—Mar Coppo, Zelly Santoro, Maurice Frohst, Felia Orlovic, Harry Melnick, Herb Berlin, Arnold Eidan, and Sylvan Shulman; violas—Howard Kaye and John Di Janni; alto—Maurice Brown and Aho Borodkin; rhythm—Bill Rowland, piano; Al Calola, guitar; Hilar Reinhard, harp; Bob Haggart, bass, and Terry Snyder, drums. *Plus the Ray Charles Singers.*

*There's No Christmas Like a Home Christmas; and The Christmas Symphony.*

**CONNIE HAINEN** (Coral, 9/8/50). Sanford Gold, piano; Allan Henlan, guitar; Sid Wain, bass, and Marcy Feld, drums. *Plus the Ray Charles Singers.*

*Dolls and Gays; Stringin' Doors; and A Bushel a Peck.*

**RAY MCKINLEY'S ORCHESTRA** (Victor, 8/11/50). Trumpets—Hornie Privin, Chris Griffin, and Larry Forrester; trombones—Vern Friley, Dave Pittman, and Irv Dinkin; sax—Ray Bellor and Sunny Salad, alts; Ernie Perry and Sunny Bardach, tenors; vocalists—Ray Bellor, rhythm—Mandell Love, guitar; Joe Cahill, piano; Jack Leberg, bass, and Buzz Drootin and Paul Kashlan, drums. *Ray McKinley, vocal.*

*Mama's Gone Goodbye and Lany Mandy.*

**RAY MCKINLEY'S COMBO** (Victor, 9/11/50). Hornie Privin, trumpet; Vern Friley, trombone; Ray Bellor, alto; Sunny Bardach, bass clarinet; Joe Cahill, piano; Mandell Love, guitar; Jack Leberg, bass, and Paul Kashlan, drums. *Sam, Don't Slam the Door.*

**ARNE DANNEBERG'S SEKTET** (New Jazz from masters of Swedish Matronome, 5/15/50). Leppo Sandvall, trumpet; Arne Danneberg, alto; Ulf Linds, vibro; Bengt Hallberg, piano; Gunnar Almstedt, bass, and Andrew Burman, drums. *Cool Boy and Flipped.*

**REINHOLD SVENSSON QUINTET** (New Jazz from masters of Swedish Matronome, April, 1950). Reinhold Svensson, piano; Ulf Linds, vibro; Rolf Berg, guitar; Gunnar Almstedt, bass, and Andrew Burman, drums. *Always and On the Alamo.*

**RUSS EMERY** (Columbia, 9/6/50). Trumpets—Red Solomon, Jimmy Maxwell, and Chris Griffin; trombones—Buddy Harrow, Jack Satterfield, and Billy Boush; sax—Vincent Abate and Jack Falton, alts; Willie Varaschi and Russ Benzer, tenors; Jimmy Odorich, baritone; rhythm—Jimmy Jones, piano; Mandell Love, guitar; Frank Carol, bass, and Terry Snyder, drums. *I'll Be With You and Why Should I Dream?*

**ROBERTA QUINLAN** with **HARRY GELLER'S ORCHESTRA** (Mercury, 8/11/50). Red Solomon, trumpet; Milt Yemar, alto and clarinet; Russ Benzer, baritone and alto; Pete Mandello, tenor and bass clarinet; Kurt Datoric, Arnold Eidan, and David Navale, violins; Isadore Zip, violin; Maurice Brown, cello; Charlie Maganin, accordion; Royale Leighton, piano; Bob Haggart, bass, and Terry Snyder, drums. *Artie Salvia, Rudy Williams, and Carter Forrie, vocal trio.*

*Stringin' Doors; You Wonderful You; Especially for You; and Panky Pamphin.*

**LESTER LAMON'S BAND** (Coral, July, 1950). Willie Kelly, trumpet; Peanut Hurko, clarinet; Carl Waxman, alto; Phil

Redner, tenor; Deane Kincaid, baritone; Harry Harris, piano; Lester Brown, bass, and Sunny Drootin, drums.

*Georgia Cooch and The Charleston Rag.*

**ARTIE SHAW'S ORCHESTRA** (Decca, 9/14/50). Trumpets—Tony Faso, Chris Griffin, and Bert Wallace; trombones—Will Bradley and Jack Satterfield; Artie Shaw, clarinet; sax—Wynnie Schotzer and Milt Yemar, alts; Stan Wubb and Artie Drolling, tenors; rhythm—Billy Taylor, piano; John Collins, guitar; Joe Benjamin, bass, and Charlie Smith, drums. *Cold Again; I Have or When; and Jingle Bells.*

**LOUIS ARMSTRONG** with **10-PIECE CHUIU and RHYTHM** (Decca, 8/31/50). Billy Kyle, piano; Everett Barkdale, guitar; Johnny Blowers, drums, and Joe Benjamin, bass. *That's What the New Said and Sit Down, You're Rocking the Boat.*

**BOBBY HACKETT QUINTET** (Columbia, 8/31/50). Bobby Hackett, cornet; Bob Carey, bass; Don Martino, drums; Carl Kress, guitar, and Charlie Quason, piano. *Struttin' with Some Barbogus; Royal Garden Blues; and I've Got the World on a String.*



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Mr. B—Shearing

(Jumped from Page 1) ly good bop set presented by an instrumental group headed Miles Davis, trumpet; Bobby Tucker, piano; Tommy Potter, bass; Art Blakey, drums; and Budd Johnson, tenor. This is a great little outfit, with drummer Blakey and tenor man Johnson turning in standout moments at this session. Their presence is essentially a gesture from Eckstine to some of his old bandmates, since he actually uses only Tucker, Potter, and Blakey on his own numbers.

As a unit, the sextet should improve greatly as the tour progresses and the members achieve the coherence so essential to their type of offerings.

Doesn't Fill Spot Yet Shearing and his quintet drew the next spot on the bill, and those to whom it matters and who hadn't already discovered it, learned that Don Elliott (vibes) has not, as yet, filled the hole left by the departure of Margie Hyams.

Shearing presented numbers from his familiar recording repertoire and though the crowd was comprised largely of Eckstine fans, he carried the kids away. But he marred his offerings by introducing comedy material from his night club routines that, even if they were always funny, which they weren't, didn't belong on a concert program.

Then B Eckstine, working with the trio

mentioned previously (excellent, and completely adequate backing, incidentally) followed Shearing. This reviewer is willing to concede, particularly after hearing him work under extraordinarily difficult circumstances, that he has more than a bag of vocal tricks. He is, for one thing, a singer with a thorough sense of musicianship. As a personality and a singer, he dwarfs yesterday's idol of the bobby soxers, Frank Sinatra.

But as a concert attraction he requires better presentation than he got on this opening event, though his own performance left nothing to complain about. But to win a greater following he should limit his concert selections to sure-fire numbers, make his appearance in one set of songs, followed by one brief encore group.

It was Eckstine, not Shearing, who packed the Shrine auditorium at this concert, as he has packed auditoriums and theaters here before.

Chubby Speaks

(Jumped from Page 1) with that first Woody band. I'd go through three or four shirts a day. Then go back to the dressing room completely bushed.

"So when I joined the cool crowd I quit sweating. And quit selling. And quit working. But I've learned my lesson."

As a result of this negative attitude on the part of so many musicians, "we've been playing to blindness and deafness for the last three years," says Jackson. "We've been running across the nation looking for a bandstand to play on. "The young musician of today is trying to progress—he's studying his horn and learning changes and a lot of great tunes. But when he does start blowing good, he doesn't

have a place to play. "The record companies won't help. The just keep recording the old things and the junk because there's no one around to convince them that good jazz, properly recorded, will sell.

"And we need more exploitation of individual names, like in the old days. I remember when Down Beat used to carry all those proflings, and every kid in the country knew about everyone in jazz.

Need a Leader "You see," he goes on, "there's no actual leader among us. No one who'll fight physically, morally, mentally, and financially for our cause. No man like Woody, in 1945, who can pick up the whole business and give it a shove ahead.

"But I feel that we're emerging from that evil era. This is a new 10 years coming up. There are all kinds of young kids around now who really know their horns and who want to play for the sake of blowing. They've avoided the post-war era of jazz.

"Those lousy dark lights in night clubs are going to be turned off and the brights on, so the people can see the bands. And the guys are going to play something awing-ing at them; without letting the public put a label like be-bop on it, and we'll have made some friends.

Have to Sell "Sure, I think we're going to have to do some visual and vocal entertainment to get the public to listen to jazz again. We have to be like salesmen and get across a personality. It doesn't hurt you to smile or laugh once in a while. Or sweat.

"To get a majority of the people interested—not just the small handful of dyed-in-the-wool jazz fans—you have to get up there and do more than just play great. You're going to have to make those people watch you again, as well as listen. There's one international way to get across—a sense of humor. You're going to have to get the folks to like, watch, respect, and understand your musical point of view.

"Right now we're all like zombies walking in a stagnant fog trying to find a breath of fresh air. The guys that do the thinking will emerge in their proper places. And the unthinking will stay in the fog."

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MUSIC DRAMA

# Shearing, Eckstine Jam Tills

## DOWN BEAT

October 20, 1950



### Is A Cult Plaguing Jazz?

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★ ★ ★

### Al Killian Murdered

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★ ★ ★

### Bouquets To Coleman Hawkins

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★ ★ ★

### On The Cover Carle, Stevens

