

## Jewel Records

Drummer/Bandleader Ben Pollack had introduced the world to Benny Goodman in 1927 (on a recording they had made in December of the previous year). By the mid-thirties, Pollack had led several different-named bands and had been anchored at Victor, Decca, and other labels. As he became more familiar with the Hollywood music scene, he gradually moved into the business side of the industry – officially retiring as a bandleader (for the first time) in 1943.

With the War in Europe over and the War in Japan about to end, Pollack began signing artists to his own, new record label – which he dubbed Jewel. An announcement made July 2<sup>nd</sup> (1945) indicated that he had just recorded two singles for Kay Starr (on June 26<sup>th</sup>) and was about to record Bob Graham, who had been the outstanding singing discovery of 1944. Pollack formed Jewel together with partners Pat Worth and Wetter Hahn, but Ben was always the spokesperson for the label.

It was Pollack's intent to record and release eight singles before the end of July, but that did not happen. Instead, Ben worked on a five-year arrangement with Modern Music Sales to distribute Jewel records on the east coast. Jewel brought out four singles in mid-October. These were indicated as part of two different series, The Jade Series (1000) and the Sapphire series (3000), as follows:

Kay Starr  
Label 45

Jewel

J-1000

Series at label top shows a drawing of a gem. Large JEWEL at bottom.



May be found with or without the words "Vocal With Orchestra."  
First copies of J-1000 have the logo in reversed colors, with "JEWEL" in black.



## Jewel Disks Latest Indie Record Org

HOLLYWOOD, July 2.—Ben Pollack, one-time name bandleader and now a West Coast booker, is the latest to enter the recording biz. Pollack's new disk firm will be known as the Jewel Record Company. Kay Starr, ex-Charlie Barnet chirper, has signed an exclusive contract with Jewel, and has already cut four sides. Another vocalist signed by Pollack to record is Bob Graham. Details as to distribution and production of his label hasn't been given out by Pollack.

## Jewel Disks Promise July Release of Eight

HOLLYWOOD, July 9.—Ben Pollack's new record firm, Jewel Records, has already set up distribution and will release eight disks latter part of July. Pollack's deal is said to be tied in with a big-time record press manufacturers' group. In addition to Kay Starr and Bob Graham mentioned as signed to Jewel last week in *The Billboard*, Pollack also has Betty Bradley, ex-Bob Chester vocalist, and Mahlon Clark, well-known jazz clarinetist, who will record quintet jazz sides for Pollack. Pollack will call the group Lonny Clark's Quintet. Pollack stresses that all artists signed to his firm are under exclusive arrangements, and that there will be a direct tie-up between his booking office and recording firm since the records are expected to greatly exploit these artists, and in turn he will book them for personal appearance, pictures and radio. An attraction which Pollack has had under his wing for some time, Mel Torme and the Mel-O-Tones, is signed up to a Decca Record contract and for the time being won't be able to cut sides for Jewel.

**\* 4 NEW JEWEL RECORDS!**  
All Danceable Vocals

**\* KAY STARR** with BEN POLLACK and His Orchestra  
No. 1000 HONEY (from "Her Highness and the Bellboy")  
I AIN'T GONNA CRY  
No. 1001 SHOULD I?  
DON'T MEDDLE IN MY MOOD

**\* BOB GRAHAM** ALEX BELLER, Musical Director of "WEEK-END AT THE WALLDORF"  
No. 3000 LILY BELLE  
TILL THE END OF TIME

**\* BETTY BRADLEY** ALEX BELLER, Musical Director  
No. 1002 DO IT AGAIN  
SUMMERTIME

**\* and A NEW BELL RELEASE**  
BENNY BELL AND ASHLEY THRU  
HEY, JOE, TWO BEERS!  
PINK PILLS FOR PALE PEOPLE

DEALER PRICE 49¢  
INCL. TAX

EXCLUSIVELY DISTRIBUTED BY  
MODERN MUSIC SALES CO. 45th ST. and 10th AVE. NEW YORK 19, N.Y. Phone Circle 6-8100

Kay Starr  
Label 45

Jewel

J-1001

Series at label top shows a drawing of a gem. Large JEWEL at bottom.



May be found with or without the words "Vocal With Orchestra."



Betty Bradley  
Label 45

Jewel

J-1002

Series at label top shows a drawing of a gem. Large JEWEL at bottom.



Ms. Bradley had a regular performing gig at the Florentine Gardens in Hollywood, at which she sang "Do it Again."

Bob Graham  
Label 45

Jewel

S-3000

Series at label top shows a drawing of a gem. Large JEWEL at bottom.



"Till the End of Time"/ "Lily Belle"



By mid-November, 1945, Jewel had released three more singles – in three more series – dubbed Garnet (4000), Ruby (5000), and Topaz (7000).

## The Mel-Tones

### Label 45

Jewel

G-4000

Series at label top shows a drawing of a gem. Large JEWEL at bottom.



According to an article in July, Mel Tormé's group was unavailable to record for Jewel because they were contracted to Decca. Apparently they owed Decca one more single before concluding their contract. They recorded that single with Bing Crosby on September 13<sup>th</sup>, and there seems to have been an agreement that Jewel could release their Mel-Tones records after that point in time. The Mel-Tones recorded only four songs for Jewel – in a single session – before going to Musicraft in March, 1946.

## Fuzzy Knight

### Label 45

Jewel

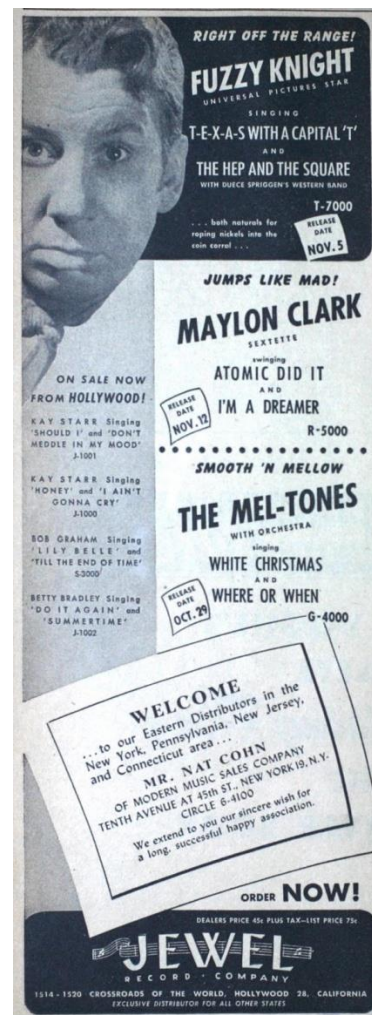
T-7000

Series at label top shows a drawing of a gem. Large JEWEL at bottom.



Fuzzy Knight was best known as an actor – often playing a Western role, but he recorded occasionally. This was one such occasion.

*"Where or When" / "White Christmas"*



*"Texas With a Capital T" / "The Hep and the Square"*



Maylon Clark

*"Atomic Did It"/ "I'm a Dreamer"*

Label 45

Jewel

R-5000

Series at label top shows a drawing of a gem. Large JEWEL at bottom.



Mahlon Clark was a versatile performer best known at the time as a clarinet player. The article announcing his association with Jewel spells his first name correctly, but his two recordings for the label list him as "Maylon." He went on, famously, to play several instruments for the Lawrence Welk television program in the 1960s.

By the end of January, 1946, Jewel had had trouble selling some of its records, and Ben Pollack was moving to take complete control of the company. At some point in time, Harry James was considering working together with Pollack on the Jewel enterprise, but that idea fell through, and Pollack became sole owner of Jewel. During the transition period, Jewel may have released a few more singles.

Maylon Clark

*"Can't We Be Friends"/ "East Lynne Jump"*

Label 45

Jewel

R-5001

Series at label top shows a drawing of a gem. Large JEWEL at bottom.



## Pollack Takes Over Jewel Label 100% James in and Out

HOLLYWOOD, Jan. 26.—Ben Pollack, one-time name jazz band leader, who recently moved into the record field as part of the Jewel Record Company, is assuming full control of the platter firm, having purchased Pat Worth and Wetter Hahn interests, with Maestro Harry James running in and out of the deal. Worth and Hahn handled the technical end of things, and Pollack supervised talent and recording under the original set-up. But it is understood, disagreement between the three grew over methods of distribution. Pollack wanted the label to be handled by various distributors thruout the country, and Hahn and Worth felt they could do better by distributing the disks direct.

At one time during the course of negotiations band leader Harry James is known to have expressed an interest in becoming a part of the Jewel Record firm. Deal is said to have been dropped when James's legal advisor vetoed the trumpet-playing maestro putting any dough into the diskery, but according to authoritative sources, counter offer was made which would give James a piece of Jewel for the prestige and backing his name would lend. Pollack said to turn this down.

Reason for James's supposed interest in the Pollack platter firm is vague except for fact that his music publishing interests could benefit from additional recordings as well as the possibility of spotting key men from his band like Corky Corcoran, Willie Smith, Juan Tizol and Arnold Ross in front of special bands for Jewel sides. In this way James would still have an interest in their outside activity instead of their names and talent being more or less recorded at random by the numerous small jazz labels around town. Too, it would be a way of blazing the path for Corcoran and the others to head bands of their own in a comparatively short time under James's sponsorship.

How Mannie Sachs, of Columbia Records, label for which James's band records, would react to James's interest in another record outfit is something else to speculate on.

During discussions over the Jewel Record matter, James is also said to have expressed some interest in backing Boyd Raeburn's band, which just cut some sides for Jewel and has been floundering around for several months due to a lack of bookings. But so far nothing definite has been set. Raeburn and William Morris Agency, which books the band, are both willing to come to a parting of the ways if someone will clear up Raeburn's financial obligations to the agency.

Besides Raeburn's band, Pollack has under contract to record for Jewel several other important new names, including Bob Graham, Betty Bradley, Kay Starr, Fuzzy Knight and Mahlon Clark. Pollack will leave for the East shortly to set up new distributors. He canceled his deal with Nat Cohen's Modern Music distributing outfit in New York recently.

## Raeburn Signed For Jewel Disks

HOLLYWOOD, Oct. 22.—Ben Pollack, the ex-name maestro who heads the Jewel diskery, has signed Boyd Raeburn's band to a recording contract and will cut several sides by the band within a few days. Raeburn who has been recording for Guild, is Jewel's first name band property.

First releases by Jewel have spotlighted singers, Kay Starr, Bob Graham and Betty Bradley. Raeburn's outfit has been playing location and one-nighters out here since they came from the East about a half year ago. His contract with Jewel is understood to be a seven-year deal.



## The Mel-Tones

*"Who'll be the Fool"/ "You Drive Me to Dream"*

### Label 45

Jewel

S-3001

Series at label top shows a drawing of a gem. Large JEWEL at bottom.

According to the Savoy Discography, the Mel-Tones recorded these two songs at the same time that they recorded the songs for single G-4000. The discography created by jazz historians John C. Irwin and Jim Hayes during Irwin's period of greatest activity as a researcher in the 1960s-1970s lists "Who'll Be the Fool" as Jewel 3001. Given the fact that the number 3001 is not associated with any other Jewel release, that number may have been used (as Hayes and Irwin suggested) with the Tormé single – although no copies appear anywhere online.

Jewel S-3002, artist and titles unknown, may have been released at this same time.

## Cindy Walker

*"No More"/ "Don't Be Too Sure"*

### Label 45

Jewel

T-7001

Series at label top shows a drawing of a gem. Large JEWEL at bottom.

Walker sings on the initial single in the Topaz Series. The single was recorded at the same session as T-7000, using the same band, and was released at around this time – even though the trade magazines do not mention its release. The single was still available in early 1949 according to an ad that Jewel took out in *Billboard*. It is rare enough now that no copies appear anywhere online, although it is mentioned in some online discographies (with the incorrect catalog number of 9001).

The month of March, 1946, found Ben Pollack in a fight to keep recording artist Kay Starr. The article shown here was the end of the dispute, and it appears to be the case that Ted Yerxa of Lamplighter did buy out Kay Starr's contract from Jewel. On June 15<sup>th</sup> she recorded her first single for the label – a record that was released in July. After it, too, went nowhere, Starr wound up on Capitol, where she had repeated success.

Meanwhile, Jewel was able to release some of the backlog of recordings that Pollack had commissioned between June and October, 1945. These included the much-touted Boyd Raeburn, who was involved in a public dispute with the talent agency that represented him. Jewel labeled his releases the "Gold Note" Series.

## Boyd Raeburn

*"Tonsillectomy"/ "Forgetful"*

### Label 46

Jewel

GN-10000

Large JEWEL at top with series underneath. At left is a note and five lines and no vertical curve.



## Pollack, Yerxa Tiff Over Kay Starr Paper

HOLLYWOOD, March 9.—Ben Pollack, Jewel Record head, is preparing a counter suit against Ted Yerxa, *Los Angeles Daily News* Lamplighter entertainment columnist, who has his own Lamplighter Record label, in connection with singer, Kay Starr's recently filed suit to kill her Jewel recording contract. Pollack claims Yerxa induced Kay Starr to commit a breach of contract with Jewel with promises to build her via his Lamplighter label.

Starr contends in her suit that Pollack promised to build her name via record releases, but all she received was \$400 for four sides and no build-up. Pollack states he has a standard record contract with her which has a couple of years to go and he will hold her to it unless Yerxa wants to buy the contract for \$5,000 which Pollack claims he lost on the deal because her platters did not sell.

## BOYD RAEBURN (Jewel 10,000)

*Tonsillectomy*—FT; *Forgetful*—FT; V.

Raeburn brings another top-drawer sample of the George Handy-Hal McKuisick brand of modern jazz to the fore in *Tonsillectomy*, which proves a credit to all concerned. Handy's note-placer reveals a highly keyed musical imagination. Backed by a brisk beat, disk tees off with McKuisick's full-throated sax riding across a subdued brass section. A single muted trumpet spins its jammistic thread thru a lush reed version of Debussy's *Reverie*. Flip-over finds David Allyn dealing dreamy vocals to Raeburn's unique pastel hues.

*Tonsillectomy* should prove a painless operation for better jazz boxes; *Forgetful* should be remembered for spots where moody ballads go.

Boyd Raeburn

Label 46

Jewel

GN-10001

Large JEWEL at top with series underneath. At left is a note and five lines and no vertical curve.



*"Rip van Winkle"/ "Yerxa"*

**BOYD RAEURN (Jewel GN 10,001)**  
*Rip Van Winkle*—FT; V.  
*Yerxa*—FT.

For his debut on this label, Boyd Raeburn comes up with a bell ringer. Musically, *Yerxa* gets preferred play, weaving a silken sax across subdued backing which makes for some particularly fetching orchestral color. Piano and bass set the scene for mellow mood-building, with Hal McKusick's sax taking a soulful ride from rim to center. Reverse gives *Rip Van Winkle* a wide awake shake as Ginnie Powell tells the story. Despite weak spots in her rhythm vocal, the side holds up strong, hyped by a hard-hitting herd.

With *Rip* riding the tune-ladder, and *Yerxa* spinning quality stuff, ops should find the disk lighting the jukes.

Betty Bradley

Label 46

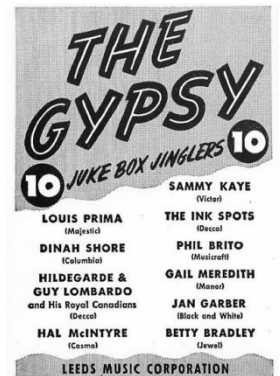
Jewel

J-1003

Large JEWEL at top with series underneath. At left is a note and five lines and no vertical curve.



*"The Gypsy"/ "Welcome to My Dreams"*



At the same time in March, 1946, as the two Raeburn singles, Jewel released "The Gypsy" by Betty Bradley. Bradley's version was mentioned only along with other recordings of the song.

Boyd Raeburn

Label 46

Jewel

GN-10002

Large JEWEL at top with series underneath. At left is a note and five lines and no vertical curve.



*"Boyd Meets Stravinsky"/ "I Only Have Eyes for You"*

**"Boyd Meets Stravinsky"**  
**"I Only Have Eyes For You"**  
**Boyd Raeburn and Orch.**  
**(Jewel GN10002)**

• The Raeburn ork waste no moments before getting down to curling a classical Stravinsky score into something meant to satisfy the wildest bobby sox jump addict with the "Meet Stravinsky" number, but the disk finds its greatest appeal on the "I Only Have" side, a whiskered tune brought to the present by David Allyn, who does a better than adequate vocal.



First mentioned in *Cash Box* in May, 1946, "Boyd Meets Stravinsky" is an interesting blend of jazz and classical music. A concert review in September referred to Raeburn's work as being "way over the head" of his teen audience.

**Bob Graham**  
Label 46



Jewel

S-3003

Large JEWEL at top with series underneath. At left is a note and five lines and no vertical curve.

Announced in mid-April and released within the next few weeks was Bob Graham's next single.

*"They Say It's Wonderful"/ "You Haven't Changed at All"*

**Boyd Raeburn**  
Label 47

Jewel

D-1

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



#### INNOVATIONS (Jewel D-1)

It's jazz impressionism, with Boyd Raeburn bridging the gap between the modern longhair and synco schools. This six-sided disk book packs some of the most original material to come out of a dance band in our time. Raeburn achieves new freshness of ensemble sound by avoiding standard band make-up. To gain unique tonal colorations maestro employs French horns, flute, bass and alto clarinets, oboe, bassoon and the complete sax family (soprano to bass). Scoring by George Handy, whose work shows a thoro insight into instrumentation, often borders on the modern symphonic realm of Igor Stravinsky and Serge Prokofieff. Numbers included are the instrumental items *Dalvatore Sally*, *Over the Rainbow*, *Little Boyd Blue*, *Blue Echoes* (vocal by David Allyn), *Body and Soul* and *Temptation* (both voiced by Ginnie Powell). Ork goes on a weird but highly interesting kick for *Dalvatore Sally*, a musical caricature of the surrealist. Backside takes a realistic approach to *Over the Rainbow*, sidestepping the melodic beauty of the tune to emphasize the colors

## Distrib Link: B&W to Jewel

HOLLYWOOD, Aug. 9.—Black & White Records and the Jewel label will be linked in a distribution deal set up by Black & White's prexy, Paul Reiner, and Jewel's prexy, Ben Pollack. Under terms of the tie-up, Reiner retains his post as B & W head while Pollack enters B & W as general manager. Jewel label will be distributed by B & W and will retain its identity, with Reiner holding an option to buy out Jewel. Deal becomes effective Monday (11).

As general manager, Pollack will supervise Black & White's Coast operations and head the artist and rep department. Reiner leaves at the end of the month for the East, where he will headquarter his operations. For the present, the B & W prexy will center his activities in Chicago to strengthen the label's Midwestern distribution. After Chi, he will move on to Philly and later to New York.

The deal means merging of the B & W and Jewel catalogs. Pollack brings into the B & W fold 10 unreleased masters as well as artists Martha Davis and Marian Morgan. Pollack also holds a paper with Boyd Raeburn whereby the jazz modernist is allowed to wax only for a major label, but any indie cutting will have to be restricted to Pollack's Jewel. While retaining some pop, the Black & White-Jewel catalog will throw increased emphasis on race releases.

Released in September, 1946.

Ben Pollack had been hoping to address distribution issues by making distribution deals for Jewel singles with outlets that were not record shops. That would have included grocery stores, drug stores, and any shops that would have sold them. However, record stores rebelled against that idea, promising to stop selling Jewel records if they made such a move. This left Pollack without a means of expanding the coverage for his records.

Meanwhile, Jewel recorded four songs with jazz/blues singer, Dan Grissom. These were not immediately released. Rather, Jewel neither recorded nor released any new material through

## Jewel's Race Disks; Dealers Killed Drug, Grocery Disk Racks

HOLLYWOOD, Sept. 28. — Ben Pollack's Jewel Record Company is going into the race field and has pinner! Russell Jacquet's ork and blues singer Numa Lee Davis as first entries.

Label has confined itself primarily to releases by the controversial Boyd Raeburn band, altho sides by vocalists Kay Starr, Betty Bradley and Bob Graham were initial wares offered a year ago.

Pollack's idea of distributing records via racks in drug, grocery stores and malt shops, announced in *The Billboard* last spring, took a nose dive when retail record stores thruout the country let it be known that co-operation from them in selling Jewel wares would be naught if he went thru the innovation in disk distributing.

September. At that point in time, the company made a deliberate determination to add a line of African-American artists – what was then termed “race music.”

Although Ben Pollack continued to record artists in 1947, it does not appear that Jewel released any records until the summer – after Pollack was able to strike a favorable agreement with Black-and-White Records. Per this agreement, Pollack would work under Paul Reiner, B&W’s president, and although Jewel was able to keep its own identity, B&W was in the position to purchase Jewel outright if they so desired.

### The Murphy Sisters

*“I Belong, Belong, Belong”/ “It’s the Love”*

Label 47

Jewel

G-4001

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



### Hal Schaefer

*“Where or When”/ “Don’t Worry ‘Bout Me”*

Label 47

Jewel

R-5002

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



Released January, 1947



**Reedum & Weep**

***"My Name Ain't Richard, Part 1"/ "My Name Ain't Richard, Part 2"***

**Label 47**

Jewel

P-9000

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.

Reedum & Weep were actually Two Black Crows: Jack Goode and John Swor. The only member of the Pearl Series; released February, 1947



**Numa Lee Davis**

***"Just a Dream"/ "Wake Up Old Maids"***

**Label 47**

Jewel

ON-2000

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



**Russel Jacquet**

***"Blues La Russ"/ "Side Saddle Blues"***

**Label 47**

Jewel

ON-2001

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



Russell Jacquet (spelled with one L here) was joined by his brother, Illinois Jacquet, for this release. However, since Illinois was under contract to another label, he appears here as "Vice Pres."

**Marion Morgan**

*"Embraceable You"/ "December"*

**Label 47**

Jewel

J-1004

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label. December, 1946

DECEMBER .....	Marion Morgan (Ben Pollack Ork) (EM- BRACEABLE YOU) .....	Jewel J-1004
EMBRACEABLE YOU .....	Marion Morgan (Ben Pollack Ork) (DE- CEMBER) .....	Jewel J-1004

**Marion Morgan**

*"Is It True"/ "Jim"*

**Label 47**

Jewel

J-1005

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label. December, 1946

Jewel sold these singles to Columbia, who repackaged the two A-sides as Columbia 38349 in November.

IS IT TRUE? .....	Marion Morgan (Ben Pollack Ork) (JIM) .....	Jewel J-1005
JIM .....	Marion Morgan (Ben Pollack Ork) (IS IT) .....	Jewel J-1005

**Boyd Raeburn**

*"The Man With the Horn"/ "Hip Boyd's"*

**Label 47**

Jewel

GN-10003

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



Recorded September, 1946

During this period, Jewel released three more singles from Boyd Raeburn.



**Boyd Raeburn**

*"Prelude to the Dawn"/ "Duck Waddle"*

**Label 47**

Jewel

GN-10004

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



Recorded September, 1946

**Boyd Raeburn**

*"Love Tales"/ "Soft and Warm"*

**Label 47**

Jewel

GN-10005

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



Recorded October, 1946

The Musicians' Union ban of 1948 provided a great advantage to labels that already had recorded material "in the can" and ready for release. Jewel was one such label. They were able to issue several singles during the year.

**Joe Bushkin**

*"Mean to Me"/ "Indian*

*Summer"*

**Label 47**

Jewel

R-5004

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



The artist and sides for single R-5003 are not known.

Martha Davis

*"Sarah, Sarah"/ "When I Say Goodbye"*

Label 47

Jewel

ON-2003

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



April, 1948

RACE				
<b>MARTHA DAVIS</b> (Jewel ON-2003)				
<i>Sarah, Sarah</i> Miss Davis, now on Decca, sets a solid beat at the keys for her fine novelty singing on an amusing bit.	75	72	72	80
<i>When I Say Goodbye</i> Weak ballad material but the gal really can sing and play.	63	62	61	67

Martha Davis

*"Little White Lies"/ "Bread and Gravy"*

Label 47

Jewel

ON-2002

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



May, 1948

<b>MARTHA DAVIS</b> (Jewel ON-2002)				
<i>Little White Lies</i> Martha tries too hard for get-off effects on this oldie. Instrumental work is tasty.	65	67	62	68
<i>Bread and Gravy</i> Chirping is more relaxed and natural, as is Martha's 88-ing. But the quasi-blues tune is lots of nothing.	60	58	59	64

Dan Grissom  
*Must I Adore You"*  
Label 47

*"Recess in Heaven"/ "Why"*

Jewel

ON-2004

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



April, 1948

MOST-PLAYED JUKE BOX RACE RECORDS				
Records listed are race records most played in juke boxes according to The Billboard's special weekly survey among a selected group of juke box operators whose locations require race records.				
POSITION				
Weeks to date	Last Week	This Week		
1	—	10.	RECESS IN HEAVEN	Dan Grissom, Jewel ON-2004

Jewel sold the "Recess in Heaven" single to Columbia Records that fall, and they reissued it in November as Columbia 38351.





George Vann

*"Darkness Blues"/ "Can't Stretch It No More"*

Label 47

Jewel

ON-2005

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



May, 1948

**Can't Stretch It No More**  
G. Vann (Darkness Blues) Jewel ON-2005  
**Darkness Blues**  
G. Vann (Can't Stretch) Jewel ON-2005

When Savoy reissued this single (Savoy 811), they retitled the B-Side "Inflation Blues."

Lew Marcus

*"Dardanella"/ "Ida"*

Label 47

Jewel

ON-2005

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



1948

**HEY OPS, RETAILERS—LOOKA HERE! ON JEWEL RECORDS**  
HOT OFF THE PRESSES INTO YOUR CASH REGISTER  
JUST RECORDED IT'S DIFFERENT GREATEST SELLING RECORD TODAY  
JUKE-HAPPY NICKEL-GETTING RAPID RETAIL-SELLING  
JEWEL # ON-2006

**"NATURE BOY"**

"Don't You Want That Stone"

RECORDED LAST WEEK entirely with voices, MAUDIE BILLREW with the HOLLYWOODAIRES SPIRITUAL GROUP doing the NUMBER ONE TUNE in an UNUSUALLY DIFFERENT SPIRITUAL JUMP TEMPO . . . THE GREATEST VERSION of any Tune Ever Recorded . . . RELEASED FIVE DAYS AGO and SELLING Over The COUNTERS On The JUKE-Boxes To The Tune Of 5,000 per day and growing BIGGER BIGGER BIGGER.

GOING STRONG!  
JEWEL # ON-2004

**"RECESS IN HEAVEN"**

"Why Must I Adore You"  
—DAN GRISSOM with Buddy Harper and His Orchestra

Another GREAT LATE RELEASE!  
JEWEL # R-5006

**"THAT'S A PLENTY"**  
**"CARAVAN"**

LEW MARCUS and his Nostalgic Piano follows his last Big Hit "IDA" & "DARDANELLA" (Jewel R-5005)

WIRE YOUR ORDER NOW

**B & W RECORDING COMPANY**

4910 SANTA MONICA BLVD. NORMandie 2-8151 LOS ANGELES 27, CAL.

Lew Marcus

*"That's a Plenty"/ "Caravan"*

Label 47

Jewel

ON-2006

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.

May, 1948



Mishiginer Herschel

*"In Drerd Mein Ferd"/ "Dalang der Schlang"*

Label 47

Jewel

Y-11000

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



"Barrely Pullick" is certainly "Ben Pollack."

The authors' names are parodies of George Bernard Shaw and Somerset Maugham.

Spring, 1948

By September, Jewel was ready to release another set of records. These were a mixed group including a second album.

Maudie Billrew

*"Nature Boy"/ "Don't You Want That Stone"*

Label 47

Jewel

ON-2006

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



September, 1948

Ernie Barnet/Marie Austin

*"Climbing Up the Mountain"/ "Don't Let Nobody Turn You Around"*

Label 47

Jewel

SE-12000

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



September, 1948

RELIGIOUS				
ERNIE BARNET- HOLLYWOODAIRES SPIRITUAL SINGERS (Jewel SE-12000)				
<i>Climbing Up the Mountain</i> Baritone leads capable choir in rhythmic spir- itual.	64	64	64	NS
<i>Don't Let Nobody Turn You Around</i> (Marie Austin) Contralto sings fine lead here with smartly cleffed choir backing. As on filp, sounds as the recording locale was acoustically poor.	69	69	69	NS



This Sepia Series appears to have been designated for gospel releases, but no other members of the series ever emerged. Releases from this point on have "Reg. Pat." or "Pat. Reg." on the label.

**Dan Grissom**

***"You Don't Know What Love Is"/ "Dinah"***

**Label 47**

Jewel

ON-2007

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



September, 1948

Grissom recorded another unreleased single at the time of this one. Titles unknown.

**Various Artists**

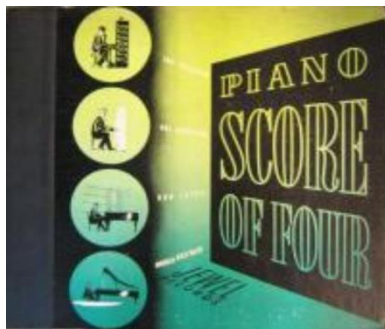
***Piano Score of Four***

**Label 47**

Jewel

D-20

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



<b>PIANO SCORE OF FOUR (4-10")</b> (Joe Bushkin-Hal Schaefer-Bob Laine-Harold Bostwick) (Jewel D-20)		<b>68</b>
Boogie Woogie Platter; Back Home in Indiana; The Man I Love; Love for Sale; Moonlight; South of the Border Blues; How Deep Is the Ocean; All the Things You Are. A variety of different piano styles are congregated here, from Joe Bushkin's Dixie-based approach thru the overly "sophisticated" conceptions of Harold Bostwick. Top honors go to Bob Laine, for a movingly beautiful rendition of his own "South of the Border Blues." Schaefer's work on "Man I Love" and "Love for Sale" shows influences ranging from Gershwin and Bellderbecke to Tatum. Well worth the piano fan's time—or that of anyone interested in "modern" jazz of the non-bebop stripe.		
<b>JUKES</b> For smarter sa- loons.		<b>JOCKS</b> Definitely — espe- cially for jazz purveyors.

This four-record set consisted of one single each from Joe Bushkin, Hal Schaefer, Bob Laine, and Harold Bostwick. October, 1948

**Dan Grissom**

***"Wonderful Christmas Night"/ "So You're Falling in Love"***

**Label 47**

Jewel

ON-2008

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



c. October/November, 1948

**Dan Grissom**

***"If You Were Only Mine"/ "Such is My Love"***

**Label 47**

Jewel

ON-2009

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.

January, 1949

... Ran into our old friend, Ben Pollack of Jewel label fame and former band leader of note. . . . Ben, since leaving the Black & White fold, is doing fine on his own with a new Dan Grissom release, "If You Were Only Mine" backed by "Such Is My Love." . . . Ben says he's not fat and retired despite those nice royalty checks due in from his sale of the Grissom master on "Recess in Heaven" to Columbia. . . .

Despite some brief reported sales in February, there are currently no copies available in the collecting trade.

**Hal Carey**

***"Old Kentucky Waltz"/ "An Old Love Letter"***

**Label 47**

Jewel

T-7002

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



Spring, 1949

Dan Grissom

Label 47

Jewel

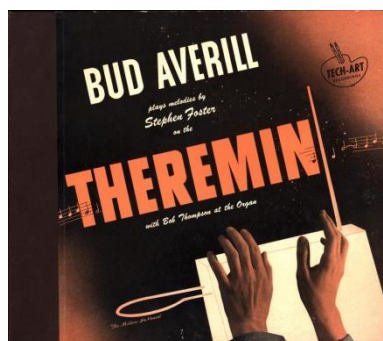
ON-2010

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



March, 1949

At least by April, 1949, Jewel was distributing Bud Averill's album of *Theremin Melodies*, released by the Tech-Art label in Los Angeles. Tech-Art Recordings was better known as a local pressing plant, but they did release records occasionally.



Bobby Worth

Label 47

Jewel

S-3004

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



Released in May/June, 1949.

"Two Lips"/ "I've Saved it All for You"

**JEWEL RECORDS**  
"Every Jewel's A Gem!"

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36 LEADING DISTRIBUTORS  
COVERING THE UNITED STATES**

ON-2010—DAN GRISSOM with BUDDY HARPER ORCH. Can't Sleep Like A Ship At Sea	T 7002—HAL CAREY with BRUCE TRENT & HIS TUNESTERS An Old Love Letter Old Kentucky Waltz
ON-2009—If You Were Only Mine Such Is My Love	We Are Selling Agents for the Following Records
J-1000—KAY STARR with BEN POL- LACK ORCH. Honey I Ain't Gonna Cry	HIGHWAY 3459—HIGHWAY SERENADERS with BOB MORRIS & KAY KARMA Need You Hasta—La-Vista
J-1001—Should I Don't Meddle In My Mood	3460—101 RANCH BOYS with SMOKEY ROBERTS, GEORGE LONG, ANDY REYNOLDS The Timber Trail Cimarron
S-3004—BOBBY WORTH with BUDDY WORTH TRIO & CAROL Two Lips I've Saved It All For You	TECH-ART 700—BILL FLETCHER'S ORCH. with JOY DOUGLAS and THE SKYLARKS Colorado Our Bambino
T-7000—FUZZY KNIGHT with DEUCE SPRIGGEN'S BAND Texas With A Capital T The Hop & The Square	701—O! All Things I Tuned In On Your Heart
T-7001—CINDY WALKER with DEUCE SPRIGGEN'S BAND No More Don't Be Too Sure	

MAY BE PURCHASED AS SINGLE RECORDS—

D-20 ALBUM "PIANO SCORE OF FOUR" Piano Solos 4 DIFFERENT PIANO STYLES BACK HOME IN INDIANA—Side 1 BOOGIE WOOGIE FLATTER—Side 2 (Joe Buskin) MAN I LOVE—Side 3 LOVE FOR SALE—Side 4 (Hal Schooner) MOONTIDE—Side 5 SOUTH OF THE BORDER BLUES— Side 6 ALL THE THINGS YOU ARE—Side 7 HOW DEEP IS THE OCEAN—Side 8 (Harold Bostwick)	D-1 ALBUM "INNOVATIONS" by Boyd Raeburn DALVATORE SALLY—Side 1 Instrumental OVER THE RAINBOW—Side 2 Instrumental BODY AND SOUL—Side 3 Ginnie Powell—Vocal BLUE ECHOES—Side 4 Dave Allyn—Vocal TEMP TATION—Side 5 Ginnie Powell—Vocal LITTLE BOY BLUE—Side 6 Instrumental
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GN 10002—BOYD MEETS STRAVINSKY I ONLY HAVE EYES FOR YOU Dave Allyn—Vocal	GN-10005—SOFT AND WARM Ginnie Powell—Vocal LOVE TALES

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BEAUTIFUL DREAMER  
OLD BLACK JOE  
MASSA'S IN DE COLD, COLD GROUND  
MY OLD KENTUCKY HOME  
JEANIE WITH THE LIGHT BROWN HAIR

**JEWEL RECORD COMPANY**  
1111 NORTH EL CENTRO AVE. HOLLYWOOD 46, CALIF.  
(PHONE: Granite 1572)  
BEN POLLACK, President

**BOBBY WORTH**  
(Buddy Worth Trio)  
(Jewel S-3004)

**I've Saved It All for  
You** 55--55--55--55

Bounce novelty ditty  
makes slight impact,  
warbled and trio-backed  
in prosaic vein.

**Two Lips** 68--68--68--68

Performance here is ordi-  
nary, but serves as a  
good-enough demonstra-  
tion for a promising nov-  
elty tune.



Rody Erickson

Label 47

Jewel

T-7003

Large JEWEL at top with series underneath. A vertical curve serves as the boundary between the logo and the rest of the label.



Released in June, 1949.

<b>RODY ERICKSON</b> ( & His Dude Ranch Boys ) (Jewel T-7003) <b>Promise Me (You'll Be Mine)</b>	
Pretty, old-style ditty receives a sweet vocal—the effect is more pop than Western.	65--65--63--67
<b>I'll Be Yours</b> About like flip, the tune doesn't have quite as much distinction.	62--62--60--65

At this point in time, Black and White Records – which had been operating Jewel to an extent and which had at one time hired Ben Pollack – shut its doors and stopped releasing records. Pollack continued to operate Jewel and distribute associated labels, but it was on its way to closing its doors.

By October, Black-and-White had sold off some of its masters and put the word out that it was in the process of selling off.

Chatted with Ben Pollack, who's playing 'em in a little close for the present on his own Jewel label while distributing 12 others, including Portrait's fine cutting of "Sunny Side of the Street," with Errol Garner

covers in one week. . . . **Robert Scherman**, formerly with King Records, has started his own label, Webster Records.

Billboard, October 15, 1949

**Bob Scherman**, recording director for King, has started his own label and will release thru **Ben Pollack's** Jewel Distribution set-up.

Billboard, November 26, 1949

As Jewel was in the process of distributing Webster, it was also negotiating a sale along with the B&W material. Even Ben Pollack's two singles for the Two-Beat label (recorded and released in 1950) had masters controlled by Jewel and were part of the sale. Savoy Records became the owner of most of the Jewel material, rereleasing it beginning in 1951.



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## Unsettled Biz Shutters B&W

HOLLYWOOD, July 23.—Black & White Records has suspended operations, stopped recording and releasing. Paul Reiner, B & W prexy, told *The Billboard* that general unsettled conditions in the disk industry have forced him to temporarily back off the wax scene until such time when he feels a return to reactivating his label would prove desirable. Reiner said he will still meet all orders on disks from his catalog but will not at this time continue manufacturing new products.

B & W has shuttered its Santa Monica Boulevard plant and office. He blamed three factors for his present move: (1) Market's low absorption point for new indie product, (2) "battle of speeds" which, according to Reiner, forces indies from the field, and (3) increased use of flex pressings which makes it difficult for an indie label to follow.

## B&W's Masters On Sale Block

HOLLYWOOD, Oct. 8.—Several hundred released and unreleased Black & White masters were placed on the sales block by Paul Reiner, head of the now-shuttered indie. Reiner appointed Al Katz as his rep and empowered the music biz vet to negotiate all sales for him.

Virtually the entire B & W catalog is for sale, including masters by Lena Horne, Al Sack, Henry King, Earl Spencer, Chino Ortiz and others. These will be sold in units according to artists. Single masters will not be available. Katz will give artists first refusal on their masters before approaching diskeries.