

Kenton Defies Doctors, To Work

Stan Nixes Out Vacation Keeps Band In Prospect Of Nervous Breakdown

Chicago—Whether Stan Kenton, in apparent defiance of his doctor's orders, would be able to continue in operation during the summer with his band was a question in the music trade as *Down Beat* went to press. On April 1, Carlos Gastel,

personal manager for Kenton, sent a 200 word telegram to the trade press, stating that Stan would disband on May 1 and not reorganize until August 15, forfeiting about \$150,000 in guarantees on dates booked for the period.

A week later another lengthy wire from Gastel stated that Kenton had reconsidered his holiday decision and would continue with the band, playing such engagements as the Howard theater in Washington, the Earle theater in Philadelphia and two weeks at the Meadowbrook in New Jersey, all of which his booking office, GAC, would have been forced to cancel if he had retired for more

than three months as originally planned.

Associates of the towering pianist say there is no doubt but that he is on the verge of a nervous breakdown, as a result of six years of steady work at a grueling pace to push his band to the top of the name list, a condition aggravated by worry over the divorce suit recently filed by the wife on the coast. His advisors hope to induce him to slacken his pace and, if he insists on continuing to tour with his band, to take it more easily.

It would have been ironic if at a time when most leaders have disbanded because of financial obstacles, Stan, who carried one of the heaviest financial loads and who had successfully weathered the most severe crisis the music business has felt in recent years, should be forced to temporary inactivity because of health. —new



Stan

Theater Nixes Film For Band

New York—To take care of the crowds waiting to see Johnny Long's orchestra, the Rajah theater, Reading, Pa., eliminated the last two movie shows and put on three consecutive stage productions, instead.

Stunt was pulled March 22, last day of a three day stint. After the second full show, complete with a *Dead End Kid* feature, band took a 15 minute intermission, then returned for another personal appearance. This routine was repeated twice more.

First Non-Singing Role For Sinatra

Hollywood — Frank Sinatra, who will do his first straight, non-singing role as Father Paul in *The Miracle of the Bells*, co-starring with Fred MacMurray, will donate his salary for the assignment to non-sectarian, inter-racial charities.

Amount is said to be \$100,000. Production starts in June.

Handicap

New York—Singer Bob Carroll, former Paramount theater usher, explained his background to the Paramount's management during his recent p. a. But they still wouldn't let him feel at home. Insisted he could not carry a flash light on stage.

DOWN BEAT

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Cole Trio Jumps The Gun

New York—The King Cole concert tour, scheduled for May and first discussed a half year ago in the *Beat*, inadvertently got under way last month. The premature debut took place at the Paradise theater in Detroit when the trio, expecting to be

surrounded by the usual comedians and dancers, found itself the only talent on an hour-long show. Follow-up came at the Harrisburg, Pa., auditorium where Nat discovered almost at the last minute that his appearance was billed as a concert instead of a dance (a sell-out, incidentally).

In both Detroit and Harrisburg, the Trio uncorked the instrumental material it had already assembled for its forthcoming recitals. *Concerto for Three*, tag line for the series, and the title of the concert's magnus opus, had not yet been completed by Nat and was not used.

The concert series will also feature the trio's record hits and will use a specialty act as a relief unit. Tee-off is set for Texas colleges.

Basie Inks With BVC For Tunes

New York—After a week at the Earle theater in Philadelphia, the Count Basie band twisted south for a four-week tour of one-nighters opening Monday (21) at the USO auditorium, Norfolk, Va.

Basie recently signed a three-year writer's binder with Bregman, Vocco and Conn publishing firm, a deal that will bring the pianist an advance royalty of approximately \$10,000 annually. *Bill's Mill*, *Free Eats*, *One O'Clock Boogie* and *Futile Frustration* are the first of Basie's tunes to be pubbed by BVC, which has been handling his originals since 1939, although no contract has been in effect the last few years.

Other southern stops include: Danville, Va., April 22; Greensboro, N. C., 23; Charlotte, N. C., 24; Asheville, N. C., 25; Kingsport, Tenn., 26; Columbia, S. C., 28; Charleston, S. C., 29; and Macon, Ga., 30.

Atlanta, Ga., May 1; Birmingham, Ala., 2; Tuskegee, Ala., 3; Jacksonville, Fla., 5; Tampa, 6; Orlando, 7; St. Petersburg, 8; Bartow, Fla., 9; Miami, 11, and Palatka, Fla., 12.

Band goes into midwest on one-nighters and college proms before setting a theater trek.

Advance Sale Big On Beneke

New York—Shep Fields reports that the Tex Beneke band appears set to make a big splash at the reopening of the Glen Island Casino, May 15. Five weeks before opening night, there were, he reported, slightly more than 100 reservations for the premiere.

Singer-Pianist Dies On Coast

Los Angeles—Lorraine Baker, singer and pianist who made her first local appearance in the Hollywood stage review *Sumpin's Jumpin'*, died here on April 8 in Queen of the Angels hospital. Death was caused by an infection and came shortly after she was believed out of danger.

Miss Baker, who was appearing at the Crown Jewel when she became ill, was born in Akron, Ohio. Seymour Heller, Hollywood agent, discovered her in Cleveland and brought her to the coast.

Symphony Conductor Fined In Car-Death

New York—The conductor of the Elizabeth symphony orchestra, August May, was found guilty last month of having been driving while drunk when, last February 28, his automobile killed 3-year-old Patricia Templeton of Springfield, N. J.

He was fined \$200 and his license revoked for two years. May is still subject to manslaughter charges, now pending before the Union county grand jury.

Dorothy Doubles In Brass



Hollywood—Dorothy Ford plays the part of a young girl musician, ostensibly doubling on trumpet and trombone in the Bogaus production, *A Miracle Can Happen*. For the sound track, Si Zentner plays the trom, while the trumpet notes are those of Jerry Rosen (not Harry James, although the latter appears in the film as an actor). Photo by Lee Green

Barnet Nixes Avodon, Local Ork Gets Spot

Los Angeles—Charlie Barnet, who was set for a four-week stand at the Avodon starting April 11, backed out of the deal when he learned, upon his arrival here, that he was expected to play Sunday matinees. The Avodon operates on a Friday-Saturday-Sunday policy. With the withdrawal of Barnet the

Avodon installed a local and unknown band under Phil Carreon, who has six brass, five reeds, three rhythm and a girl singer.

Avodon operators said Carreon and his band, who have never played a steady engagement before, were selected on recommendation of Avodon patrons who had heard the band on club dates. The band has a large fol-

lowing with Latin-blooded population here but is not Latin-American in style.

Cab Calloway is signed to come in the Avodon May 23.

Vanity Fairest



New York—Danita, who sings and dances at the Vanity Fair, is one of the prettiest things in the floor show.

National Continues Eckstine Releases

New York—Billy Eckstine, recently switched from National to MGM, is scheduled to cut his first sides for the Hollywood firm April 30, with a 36-piece studio ork slated to back the singer.

Contrary to trade gossip, National has not withheld release of Eckstine platters in retaliation for his "disloyalty." According to Herb Abramson, National recording director, Eckstine records not only will be released in normal fashion but the crooner will wax 8 more sides still owed National under terms of his last contract.

Time on My Hands and *I Love the Loveliness of You* are scheduled to be out on the National label by the time the *Beat* hits the stands.

Freddie Slack, charged with intoxication, profanity and obstructing an officer, forfeited \$80 security when he failed to appear at the Reading, Pa., police court earlier last month.

Police had to do a little wrestling with the band leader when they were unable otherwise to persuade him to go to his hotel room after being reported for excess noise. When Slack appeared next day at the Rajah theater, he was sporting some patches on his head.

Ina Ray, Brito Into Strand

New York—The Ina Ray Hutton band and Phil Brito as a featured added attraction come into the Strand on Broadway May 2, replacing Cab Calloway who takes his band uptown to the Apollo theater for a week before one-nighting westward.

Singer Brito, working as a single, comes into the spot on his first return engagement in six years when he worked the theater as vocalist with the old Al Donahue band.

Freddie Slack Has Law Tussle

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Jordan Gets Award

New York—Louis Jordan received a gold record from Decca, March 27, in recognition of his having topped the million mark with *Choo Choo Ch' Boogie*. Four other Jordan discs are on the way towards the golden circle.

Bill Harris On The Cover

For two consecutive years Bill Harris has been selected as the No. 1 trombone player of the country in the annual *Down Beat* poll. He posed twice for the current cover, once to permit staff lensman Bill Gottlieb to shoot the bell of his horn for a background, then unsmilingly for the photo itself. Bill may go to Milwaukee next month with the Charlie Ventara unit to open at the Continental club there on May 5.

Fair Sex Cops Honors At Concert

By Michael Levin

It certainly wasn't a man's world two weeks ago at Carnegie Hall when the *Concerts In Jazz* unit presented its bash for local ears. In the midst of a galaxy of musical names including Charlie Ventura, Bill Harris, Dave Tough, Charlie Shavers, Ralph Burns and Sid Catlett, four women copped top musical honors.

First up was Mildred Bailey, who, despite a voice perhaps not as full and bell-like as it once was, gave the gathered fans a once-over-lightly lesson in how to phrase a song with taste, mellowness and distinction. Accompanied brilliantly by the Ellis Larkins Trio, she retired after four tunes to howls for more from the audience.

Second feminine section to both-er the male musickers was Mary Lou Williams, who did a three-some using influences running from Hines through Wilson, Garner, Tatum and Gillespie, all tempered by her own selective style and restraint.

Girl Trio Plays Fine

Third group who sewed things up neatly was made up of Mary Lou, ex-Woody Hermanite Marjorie Hyams (vibes) and June Rotenburg (bass). Thing about the femmes' playing which sold the crowd was their obvious and infectious enjoyment in what they were doing. New York concert audiences are so accustomed to indifferent playing by gathered stars, that they got a tremendous boot from the three girls playing for their own enjoyment rather than to cut each other.

Also, all three musicians used ideas, not devices. There are undoubtedly soloists their equal in each instrument, but very few who in a public performance would stick so closely to playing good jazz, rather than displaying dazzling techniques and learned tricks.

Star band of the evening, the combo led by Charlie Ventura and numbering Bill Harris (trumpet), Dave Tough (drums), Ralph Burns (piano), Carly Russell (bass) and Bill De Arango (guitar) as sidemen did not make as favorable an impression as it has at the Three Deuces, local nightery where it is working.

Sound System Bad

Principal reason is the use of microphones in Carnegie Hall. The old box, an acoustic wonder in its own right, fiercely resists the use of amplification within its confines, the hypoed sound



(Staff Photo by Got)

Mildred Bailey

bouncing around like a bat in a cave.

The result is that whenever a horn man takes a solo into the mike, each of his beats is magnified to such an intensity and is echoed so many times that on-hearers sitting in supposedly good seats, have to guess what the other side men are doing.

It is this reviewer's personal opinion that in the future, no concert group using Carnegie Hall should use mikes save for singers. Certainly not until the Hall decides to spend a little money buffering its own PA system and installing new speakers.

The result of all this hearing confusion was that the band's performance degenerated into a series of individual solos, which while striking, were not as good as each side-man has shown in the past.

Too Many Notes

Ventura, a scintillating technician, seems determined to fill every space with notes, regardless of phrasing limitations, and thus gradually drives his listeners into a slough of unhearing inattention. Whether it is because he thinks his playing is not sufficiently brilliant and therefore tries to top himself each instant, or whether he merely doubts the worth of his basic ideas, Ventura is trying to play too much too fast too often. He can and should play better.

Harris, one of the great jazz soloists on the scene, had an indifferent evening but still tossed off some excellent ideas on *Blue Champagne* (never thought you'd

hear that one!) and *Everything Happens To Me*.

Ralph Burns' rhythm piano as well as his solos were of the best. His support of soloists is something to hear: he plays for them, not himself. The selection of notes is to contrast their work, rather than smother it.

Curly Russell, once his bass was moved down front, could be heard to advantage, as was Bill De Arango. Once again the acoustics problem of mikes in this Hall makes life miserable for rhythm men.

Tough Too Loud

Dave Tough for some reason is drumming much, much too loudly these days. A consummate musician, respected by everyone for his understanding of jazz as well as his playing of it, Tough's apparent disregard of dynamics lately is a source of great puzzlement to this reviewer. Part of the answer lies undoubtedly in Tough's statement that he is just starting to play again, after a year's lay-off, and still feels uncertain in his hand-work.

This is a great little band, loaded with musical talent. When Burns, if he doesn't pull out to go to the coast to study, gets time to do some scores for it, the group's work should be a sample of what good jazz men today can do.

Charlie Shavers and Sid Catlett came up with a trumpet-drum vaudeville routine which killed the customers but hardly demonstrated the superior musical talents of both men. No one can object to showmanship, but when it tends to blanket all but the obvious technical abilities of the musicians concerned, it is time to hold things down a little.

Production Not Smooth

The concert's production could have been smoother. Units were never quite sure of who was taking their place, when to come on and off, and just what tunes were up. Mary Lou Williams playing in high heels without a foot pad, gave herself a castanet accompaniment that was somewhat disconcerting. The emcee, Leonard Feather, didn't talk too much, but the lighting and microphone problems involved in using an emcee plus the slowing down of pace involved make one wonder if jazz concerts, like classical, couldn't do without oral commentation, or at least get along with an offstage voice.

The concert was not an unqualified success—but it certainly gave femme local 802 card-holders cause for strutting.

CHARLIE VENTURA REPLIES:

You're right about too many concert bands cutting each other instead of playing for the band as a whole, and double that microphone



(Staff Photo by Got)

(Left to right) Charlie Ventura, tenor; Carly Russell, bass; Bill Harris, trombone; Ralph Burns, piano; Dave Tough, drums.

deal in spades. We want no part of them in Carnegie or anywhere else they can be dropped. As for my using too many notes, the bookers are screaming at me all the time to play high notes. Well, I don't and won't—I don't feel it that way. While I may use more runs to make up some of the flash, I certainly

don't think I use too many, and after all, I'm playing 'em. Davie may be a little loud now, but that's because his working at Condon's so long has him worried as to his ability to fit with us. When he gets sure of himself again, there will be no fault that anyone will be able to find with his playing.

Hines Club Concert Great-But No Jazz

Earl Father Hines, one of the jazz greats, has a new idea in music appreciation. He is practicing his idea nightly at his own Chicago supper club — The El Grotto. Earl feels that standard night club floor shows are going the way of vaudeville—that is, OUT. Hines has worked up a series of concerts

by his augmented band to replace the dancing caties, boisterous corny MC's, jugglers, and apache singers.

Theoretically, it is a fine idea for musicians. What could be finer than a night club full of "jar heads" concentrating on the music? If it should work it would mean an increase in work for instrumentalists, higher record sales, more good music on the radio, *ad infinitum*.

The Hines method is to work up by long rehearsal, a series of concerts to last the regular floor show time, using the compositions of one composer or one particular style of music. For instance, Earl has readied a Cole Porter, a Gershwin, a Handy Blues session, a Jerome Kern set, and finally a Duke Ellington hour.

This reviewer caught the Cole Porter deal conducted by Hines standing alongside the piano and intermittently stroking the keys. The front line consisted of six violins, and back in the brass section could be seen and heard flutes, French horns and an oboe. Several vocalists appeared to sing *Night and Day*, *I've Got You Under My Skin*, *What Is This Thing Called Love* and *Begin The Beguine*.

Our objection is this. Why should Hines, a jazz leader, resort to dousing his auditors in a Kotelanetz bath when he is so capable of doing a worthwhile jazz concert? Earl Hines has played

great jazz individually with originality and developed fine orchestras in the jazz idiom. Consequently, we feel he is out of his slot with Cole Porter's music played retrogressively. The idea of a concert, we think, is terrific in place of the usual spotted floor show antics. But please, Earl, how about an Earl Hines jazz concert? —hos

Teagarden Pays Token Alimony

Los Angeles—Adeline Teagarden, who was granted a divorce from trombone man Jack T. here recently, was awarded the couple's household furniture and \$1 per month alimony. They were married in 1942. It was Big T's second unsuccessful marriage venture.

Rushes Season



Hollywood—The girls are not posing like this in the east or middle west yet, at least not outdoors, but Anita Gordon, 17-year-old warbler on the Charlie McCarthy radio show, has the advantage of California sunshine as she dons her bathing suit for a session with the camera.

Macs Coach Piano Player



Hollywood—Ted McMichael, Lynn Allen and Judd McMichael (left to right) of the Merry Macs, coach Jimmy Stewart for his role professional pianist in *A Miracle Can Happen*. Jimmy really can play the piano, and the accordion too, but Skitch Henderson will actually pound the ivories for him in the film.

Yiddish Disc Sales Climb

New York—Claiming they have the Yiddish *Open the Door Richard*, Apollo records says it has sold 70,000 platters of *Joe and Paul* (parts 1 and 2) in the New York area within the last three months. The performers, Yiddish comics known as the Barton brothers, have another sleeper in *Cockeyed Jenny* backed with *Minnie the Flapper*.

Gimmick was the brainstorm of Billy Shaw and Apollo sales manager Irv Katz.

Disc Firm Will Press Abroad

New York—The opening of a pressing plant in Holland is the goal of Emery Rozsa, sales manager of Continental records, who will leave shortly for Europe. Rozsa will also set up branch offices throughout the country. Firm is known as one of the largest producers in America of foreign language discs, the sales have been confined, to date, to this country.

Presses for the Dutch plant will be exported from here.

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REEDS GILBERT

by Eddie Ronan



Chirp Discusses Life While Getting Massage

(Gloria King Speaking)

New York—"Of course I get massages—they relax me, make me forget all the things I'm worrying about. Finding material, songs, making recordings, thinking about all the mistakes I made in the last show . . . I go crazy with new songs. I get home, knocked out, about 5 a.m., and mother will be tiptoeing around at 7 trying not to wake me, and she'll hear me singing some phrase while I'm half asleep . . . I can't help it—it's the only way they work out right for me. Sometimes even then they throw me.

"I was mad about *A Sunday Kind Of Love*, thought it was the greatest tune I'd ever heard. Walked up to the publisher's to get a copy, started humming it in front of the door, missed the lead phrase and I've never got it right since. . . . Don't tell me you don't need massages—and not that kind either.

"Don't believe this phoney-balancey that a pretty girl can only get somewhere in this business by being obliging. I may hint, mister, but somewhere along the line I'll disappear, and always have. I have too much respect for my sex and sex not to . . . Sure I've been married . . . for 15 awful months to a wonderful guy who was always mixing Count Basie up with Guy Lombardo. When I'm married to a man, I want to be his mistress, but next time I want to make sure we're living in the same house!

"Love classical—Dave Rose and I used to listen to Glire all the time . . . he worships Glire. . . . My fave is Ravel's *Daphnis and Chloe*—it's the only music I know that can excite me and relax me at the same time. Funny thing: Stan Kenton says he never heard it—but that lead theme in *Artistry In Rhythm*



(Staff Photo by Got)

Gloria King

"Career? Of course I want a career—what do you think I'm sweating here at the Rio Cabana for? . . . But I'll quit to get married again when I'm no longer happy doing what I'm doing. 'Gloria King' in lights doesn't mean that much to me—after all I had a good spot in *Best Years Of Our Lives*. All I want to do is prove to myself that I can make it, and then it's back to Prospect Park.

"I'm lucky—I got all the frantic end of this business out of my system long ago. I got mixed up with a big name band-leader—what?—no, I don't drink. You can't enjoy music or love or anything else unless you're sober, and anything worth having is worth remembering. Well, mother wouldn't let me go on the road with the band. As I said, I've been lucky."



Miami—Carmen Miranda, during her engagement at Colonial Inn here, staged a light reunion with the DeCastro Sisters, who have a spot in the movie, *Copacabana*, too, were appearing here at the Clover Club. Left to right: Babette, La Miranda, Peggy and Cherie.

Hint O'Day-Hoff Splitting

Los Angeles—The preliminary hearing of Anita O'Day and her husband, Carl Hoff (not the musician of the same name), who were arrested here last month on a marijuana charge, brought out remarks attributed by arresting officers to the couple partially substantiating rumors here that they were separated, or on the verge of separation, when the arrest was made. Hoff was alleged to have stated that divorce proceedings had already been instituted.

Separate attorneys have been engaged for the defense, Earl Everett by Anita, Ray L. Smith by Carl, but there was every sign of complete cooperation between them. Arraignment, at which both said they would plead not guilty, was scheduled for April 21.

New York—Earl Warren's small band opened April 11 at Small's, uptown club here.

BG Selects Jazz For Russia

New York—Jazz in Russia is looking up now that Benny Goodman has been named by the State Department as consulting director of popular music programs for the one hour Russian language broadcasts *Voice of America* beamed to the Soviets six times a week. Benny's job is to select three records per show and provide a daily script, to be read in Russian by regular announcers.

Goodman's stint began April 14th. He was personally interviewed on the 10th, at which time the program plans were outlined to the Russian people, who are said to know Goodman and other jazz musicians better than most American statesmen.

Goodman told the *Beat* he tried to find a good record of *Can't We Be Friends* for the opener but was unsuccessful. On the second show, he played *Georgia On My Mind*, in honor of Stalin, who was born in the Russian state of Georgia. Benny will use his theme, *Let's Dance*, but will otherwise go lightly on his own discs. Only clarinet featured in the opener was Artie Shaw's.

At press time, efforts were being made to have the show released in the New York area and elsewhere. Goodman hopes to go to Russia personally on a good-will no profit, concert tour.

Gypsy Markoff Ends Fifth Tour

New York—Accordianist Gypsy Markoff, a survivor of the Lisbon Clipper crash, will return to the states late this month from Honolulu, where she recently wound up her fifth USO overseas tour since the accident. Currently, she is confined to an island hospital to clear up a leg infection—a recurrence of an ailment resulting from the crash.

Miss Markoff has invented a new technique in playing the bass keys of the accordian to overcome the loss of the use of two fingers on her left hand. Friends are readying a welcome for the spunky entertainer.

Cafe Society Uptown Closes For Summer

New York—Cafe Society Uptown will close here June 28 for the summer, re-opening September 8 with singer Lucienne Boyer booked for a 12 week return engagement. Spot decided to close last summer and changed its mind at the last minute.

CS's Downtown section unveiled Ann Hathaway as a new singer last week, while Mary Lou Williams moves her piano in April 28.

Haymes, Forrest On Summer Tour

New York—Dick Haymes hits theaters this summer with his own package show including singer Helen Forrest. Outfit will start off June 18 in San Francisco at the Golden Gate Theater, then moves on to Atlantic City, Chicago, and winds up in August at Cleveland's RKO Palace theater.

Took 'Em Off



(Staff Photo by Got)

New York—Songpluggers get in your hair everyday, but this is the first time contact-man Duke Niles ever combed a hip wench like Joan Brooks out of his tresses. Sititash arose when la Brooks recorded *Take Your Shoes Off, Baby and Start Runnin'* through *My Mind and Tonight You Belong To Me* for Diamond as her first wax release since her CBS sustaining days. *Beat* disc-digger Mix reports: "Wonderfully warm quality . . . good beat . . . fine salesmanship of the Gene Austin tune neglected since the Artie Shaw-Lips Page waxing."

New York—Ray Anthony opens at Lakeside park, Denver, May 16 then westward.

Posin'

by Bill Gottlieb

THE POSER
What's with Be-Bop?

THE POSERS
Musicians in New York.

Radio clarinetist Sal Franzella took opener:



"I wouldn't walk across the street for be-bop. It's hysterical music. Although it can be played well, I personally don't like it nor expect the public will stand still for it much longer. Most people still want some melody. And even those who like be-bop find they either have to be satisfied with records or spend a fortune at some clip joint to hear the stuff."

Sal

Thence to cutie Dottie Reid, singer with the frantic Chubby Jackson crew in Valley Stream:

"Suppose we consider not just be-bop but all the modern movements in music including the things that Chubby's band plays. I think it's all great... and the best possible training for a singer. No more of this 'There's the chord—sing it.' With the boys building wild things behind you, you've got to be on your toes. They're always creating the unexpected. You've got to do some inventing, too. Plenty of times, they've hung me up. But I consider it a training gimmick. Some day, I'll get such perfect control that I'll be able to take off on some great brainstorm and hang them up! One thing is sure. Singing with an ordinary orchestra now would be a snap."



Dottie

Phoned Jack Teagarden in Philly. Big "T", who'd recently been digging be-bop on The Street, had these conclusions:



Jack

"Musicians who interpret songs with be-bop phrases are following a trend or cycle that has come along like Open the Door, Richard. More than likely, musicians who have latched on to the be-bop craze are going to find themselves on the outside when the trend passes."

Wrapped Poser up with Johnny Richards, arranger for Boyd Raeburn

"I don't like musical classifications, be-bop among them. There should be just good music and bad. Some say our band plays be-bop; but we don't. If by be-bop you mean Gillespie-Parker music, I'd say I like to hear it but not see it. The younger kids all want to know about be-bop. They think of be-bop just as a solo device, not as a general musical style. We can be pretty certain that for many years, the be-bop influence will be found in our rising trumpet players and among other instrumentalists who are fascinated by what is essentially a trumpet-player's device."

Johnny

Running Off The Keyboard



New York—It seems that 88 keys aren't enough for Roy Testamark of the Three Flames, as he poses with his partners, Tiger Haynes, guitar, and Bill Pollard, bass. The trio is featured at the Village Vanguard and its latest Columbia release is *Johnny, Take My Wife*.

Stravinsky On Keynote

New York—Igor Stravinsky, darling of the modern jazz arrangers, has been signed by Keynote records, which will assemble a full symphony orchestra to record under him later this month. John Hammond, Keyboard prexy, stated that whereas his firm will move away from jazz, it will not entirely discontinue jazz recording, as previously reported. Hammond, who will take over as recording director, will shortly wax an album by an unnamed small combo he discovered in Chicago. Other jazz ventures will likewise be albums



Spring is sprung, no doubt about it!

And, in our opinion, Buddy Rich "sprang" it when he opened with his new orchestra at the Arcadia in New York. Lad gave out with plenty of typical Rich fireworks, and his new band is a real listening and dancing pleasure. Co-starring with Buddy were his new WFL Super Classic Drums and Avedis Zildjian Cymbals... that's a perfect combination if we ever heard one!

GB can't think of a better way for you to honor the season than to dress up your sax or trumpet with a new cover. We've seen samples of the new "Artistic" Padded Instrument Covers for Alto, Tenor, Baritone, and Bass Saxophones, and Trumpets... and they are very, very good-looking. They're extra-heavily padded for maximum instrument protection, and they're made of waterproof material that laughs at April showers.

MIX in New York City has received a substantial shipment of Vandoren Reeds (French and famous) and is rationing them one box to a customer, so that the supply will go as far as possible. Reedmen are getting in line fast!

With this issue, Good Buys puts on its Daniel Boone hat and pioneers a "Where to Buy It" Department for musicians everywhere and anywhere. If you want something... music... musical instruments... musical supplies... and can't find it in your home town, drop us a line. We'll make a sincere effort to find out where you can buy it, for how much, etc. So fire away!

Point with Pride Department: Tex Beneke's Victor platter of a great song, "Through"... The Andrews Sisters giving a boogie beat to an all-timer, "Lullaby of Broadway," on Decca... and Frankie Carle's version of "Rockin' Horse Cowboy" on Columbia Records.

Good Buy for now! susi-Q

This advertising column is maintained by Robert Holley and Co., Inc. for its clients. Address inquiries and comments to Box 96, Times Square Station, New York, N. Y.

Bookers, Record Firm Combine To Push Orks

New York—A joint booking office-record company plan to push newer bands has been put into effect by General Artists Corporation and Capitol Records, with the Sam Donahue and Billy Butterfield orks the first buds to get this special hot house treatment.

Purpose is to build up second string attractions instead of devoting all attention to the top money winners. Latter course, the general one in the industry, is best in the short run but, according to GAC and Capitol, eventually leaves the industry bankrupt. The "sure things" eventually begin to pale on the public, yet too few substitutes have been properly built up to take over.

Crux of the new arrangement will be the interchanging of info between the two companies, with Capitol advising the agency of sales, new releases and areas where the bands' records are selling best. GAC, in turn, will

keep Capitol well informed on bookings and plans for the future.

By such exchange of intelligence, the two offices will be able to coordinate the development of orchestras by, for example, pushing record sales where bookings are heavy and vice versa; or by promoting records with personal appearances.

Heretofore, booking offices, record companies, publicity agents and personal managers have, to an amazing extent, been working independently of each other and often at odds.

Idea was dreamed up by Jack Philbin of GAC and Walter Rivers of Capitol.

Better than Ever!



THE NEW MODEL 770 BASSAMP WITH AMPEG PICKUP

WHEN PIONEERS MEET
Congratulations Everitt on the Greatest Invention since the Bass itself
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EASILY INSTALLED IN 20 to 30 MINUTES

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PLUG YOUR GUITAR INTO THE NEW MODEL 770 BASSAMP FOR A GLIMPSE OF A NEW ERA IN GUITAR AMPLIFICATION.

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It's The Low-Down
of Sinful Old
Basin Street!...

And The Music That Made It Wicked!

BILLIE
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THE
ORIGINAL
NEW ORLEANS
RAGTIME
BAND

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LOUIS
ARMSTRONG
and his
BAND

WOODY
HERMAN
and his
ORCHESTRA



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with Marjorie Lord • Irene Rich • John Alexander • Richard Hageman
LOUIS ARMSTRONG and HIS BAND and BILLIE HOLIDAY

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Produced by JULES LEVEY • Directed by ARTHUR LUBIN • Released thru UNITED ARTISTS

NOTES between NOTES

By Michael Levin

Personals department: To Bob Bach. Wonder if you read that fan magazine this month which on page 24 reviewed Matt Dennis' *Linda* and *Roses In The Rain*, giving them B- and B ratings, and adding that "if Paul Weston's backgrounds were more interesting and less routine, these sides would be better. Matt Dennis sings well on both." Then again on page 32 the same record is reviewed under Paul Weston's name, rated C+ and B- respectively and the comment appended is "Matt Dennis sings with too fast and uncontrolled a vibrato."

The further back in the book you get, the worse your write-up. Tech, criticism is getting almost as confusing as music.

Then again there is the short note from RCA Victor announcing "the only uncut version of Handel's *Messiah* will be released by RCA Victor next year with Sir Thomas Beecham conducting."



Mix

Columbia of course last month released the *Messiah*, short five unimportant sections a most never done in public performance. Victor which has a magnificent back catalogue which people are clamoring to buy and can't because of the unavailability of pressing facilities to press up back orders, thus is devoting a lot of time and money to buck an item which Columbia has already done extremely well.

How silly can your merchandising be? Columbia stole a march on Victor—does Victor promptly have to act like a Japanese general about it? They have other items which will sell just as well. Is prestige in every catalogue item that important?

It wouldn't be so bad if it hadn't happened with all sorts of items in the past few months, the Prokofiev *5th Symphony*, some Stravinsky things to name a few.

In the meanwhile you can't get the Mugsy Spanier sides, the wonderful X classical series on Columbia with Delius albums, some fine Ravel and excellent Bach. Victor looks vague when

Fields' Rhythm



Harry Habolan Photo

Duluth—Louis Popp, formerly with Sam Donahue and Boyd Raeburn, plays bass, and Billy Dennison, Prima-Bothwell-Sherock-Marsala alumna, is pianist with the Artie Fields sextette at the Flame here. The group built a strong following during its recent engagement in Detroit.

chamber music, old Goodmans or Villa-Lobos are mentioned.

Neither company is losing money—they both still can sell everything they press. The only people taking a licking are the consumers who instead of the face-saving competition might prefer a little better music.

Consumers however are sad sap suckers who never have sense enough to know what is best for them.

Robert Ruark, one of the self-appointed Sinatra hatchet men, was out again for Frankie several weeks ago with a column about his associations actual or otherwise with gangster Lucky Luciano, now visting outside of Cuba.

Ruark, along with Westbrook Pegler and other excellent writers whose motives are often a shade determined, have been out for the bowtie kid, possibly because they fear his possible political potency in a knock-down drag-out fight for votes in '48.

Smearing is an old political trick, and Sinatra by being a public figure invites it. However Ruark unfortunately does make one valid point in all his mutterings: he points out that it isn't such a hot idea for the younger generation to be admiring a gent

How To Look Like A Big Band



New York—Actually there are five members of the Melody Masters—Givens, Watters, Payne, Owens and Miller. An intentional double exposure by photographer Bernie Goldberg at the Zanzibar here makes 'em look like a big band of nine. The boys record for the Apollo label when they are not doubling up for the camera.

who packs a gun (Sinatra recently requested a pistol permit in California).

Any cop will tell you that a man porting a gun gets into more trouble than one who doesn't. There is almost no situation which Sinatra can get into legitimately where he is going

to need a gun. If he is in that kind of trouble, no gun but a police platoon is what he needs. For general peace of mind all around, it would be a fine idea for Mr. FS to turn The Difference back over to the police. Then we can turn Ruark back to his native woods.

Watkins Eyeing Burned Stable

New York—Ralph Watkins, once half-owner of Kelly's Stable on West 52nd street before the popular jazz spot was partially destroyed by fire Jan. 6, has been eyeing the spot again with a remodeled Stable in mind.

The location is also being considered as a site for a Chinese restaurant, but if money arrangements can be settled to the agreement of both parties, it looks like Watkins has the inside track.

Watkins will feature jazz, liquor and food. He is currently operating Ruby's a restaurant on the site of the old Onyx club.

Louis Jordan Heads For Ohio Theaters

New York—After Louis Jordan finishes his Paramount theater date, he leaves for RKO Albee, Cincinnati (May 1-7). From there he takes off for the Palace, Cleveland (May 8-14); Tomlinson Hall, Indianapolis (May 18); Palace, Columbus (May 19-21); Keith's Colonial, Dayton (May 22-28); Royal, Baltimore (June 6-12); Howard, Washington (June 13-19).

On the Beam with "Radio Kings"!

Henry Riggs with Tony Pastor

4 OUT OF 5 DRUM KINGS PLAY "RADIO KINGS"

There is no more finer rhythm combination than an "on-the-beam" drummer working over a set of Slingerland "Radio King" drums. Henry Riggs, brilliant young Tony Pastor percussionist, is the playing half of this combination that gives the Pastor band the drive and push that makes it one of the great swing bands of today.

Henry Riggs is a prime example of the thousands of young drummers all over the nation who have taken their cues from the drum immortals like Gene Krupa, Ray McKinley, Alvin Stoller, Eddie Julian, Ralph Tilken and 4 out of 5 other Drum Kings who play Slingerlands. They prefer Radio King Drums for the simple reason that they are better made and more responsive than any other drums on the market.

See your dealer now today while you're thinking about it!

Send 10c for a beautiful photograph of your favorite drummer.

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Take The Air Twice Daily



Chicago—Music of the Art Van Damme Quintet is broadcast twice daily from the NBC studios here, Mondays through Fridays, an original session at 12.30 p.m. (CST) and with Skip Farrell at 6:30 p.m. (CST). The boys (left to right) are: Chuck Calzaretta, vibes; Claude Scheiner, guitar; Lew Skalinder, bass; Max Mariash, drums, and Art Van Damme, accordion.



Local 802 has opened a drive against pressure exerted on private party sponsors by hotels and catering halls to engage "house band leaders," which results in a handful of musicians benefiting at the expense of the mass membership. Members convicted of this practice will be expelled. . . . Vocalist Penny Parker and Vic Hamman, former tram with Crosby and McIntyre, are skedded for a Hollywood divorce.

Curtis Erickson, a cello player, was killed at a sportsmen's show in Minneapolis when a pistol used by a man and wife stunt team was accidentally discharged. . . . Jimmy Dorsey will cancel eight dates and disband for the month of May to take a health rest and attend to some business on the coast. . . . Ted Weems has signed with Mercury records and whistler Elmo Tanner is included in the deal.

After a short reconciliation, Fritzie Spivak has filed suit against Charlie in Trenton, charging desertion. . . . Broadway pals are positive that it didn't require four men to flatten Lee Mortimer in Hollywood, that

Sinatra must have done it with one hand. . . . Columbia will back The Voice and Dinah Shore on a special disc with proceeds to the Damon Runyon cancer fund.

The Dickie Wells pinched in the Harlem vice raids was the uptown club operator, not the trombone player. . . . Bob Chester jumps from MCA to GAC. . . . The Harmonicats' platter of *Peg O' My Heart* is selling so fast in St. Louis that dealers can't keep it in stock. . . . Local 802 and the networks still hadn't reached an agreement at press time.

Bobby Guyer of the Hal McIntyre band is a major studio's choice for the role of Bunny Berigan, if and when they film the story of the late trumpet star's life. . . . Fred W. Miller, after a quarter century with a drum manufacturer, resigned this month to open his own music shop in Chicago. . . . That rumor about Vaughn Monroe being groomed as a western film star popped into print again.

Vox Records bought six Charlie Christian masters from Jerry Newman of the Greenwich Music Shop, recorded in 1941 with Joe Guy's band, and will release them within a month. . . . Naval air personnel at Pensacola are growling at MCA, claim they bought Jack Fina who was replaced by Freddie Slack who was replaced by Dick Humber whose band was replaced with a pickup unit.

A. Gartley Jaco, one of five persons departing the Columbia records press department this month, will return in the fall to lure Adele Bolles, still an assistant there, away with a marriage license. . . . Tex Beneke and Duke Ellington both are talking about European tours. . . . Jack Edwards, former trumpet with Johnny Long now leading his own combo at the Commodore (NYC), was given the following quote in *Cue*: "Brass is on the way out!"

Down Beat covers the music news from coast to coast.

Zito Unveils New Band

Mooney Playing Pittsburgh Club

New York—The Joe Mooney quartet, on the road for the first time since the unit's sensational Manhattan buildup, is half way through a four-week engagement at the Ankara club, Pittsburgh. Mooney and his band opened the club April 7 following a three-day break-in at the State theater, Hartford, Conn. Quartet closes the Pittsburgh spot May 4.

Los Angeles—Jimmy Zito, the former Les Brown trumpet man who made the headlines here recently by marrying movie star June Haver, unveiled his new band at the Trianon, Horace Heidt's Southgate nitery. Zito opened April 4 for an indefinite run. The spot operates week-ends only.

Following the present trend toward unconventional instrumental set-ups, Zito came up with a unit that contained only one trumpet (himself) three trombones, four reeds, including various doubles, and three rhythm. Band leans toward the conservative side but jumps positively at times. Book is mainly

by Frank Comstock. Pat McKay has the vocal spot. A large party of movie celebs, assembled with no difficulty by Miss Haver, turned out for the opening. Seymour Heller is at the managerial reins for Zito.

Help your newsdealer regulate his order. Get your *Beat* at the same stand every issue.

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Arrangements for Every Taste!

From the pens of the topnotch arrangers, these orchestration are skillfully designed to give smart effects, full-orchestra distinction, to the small combination!

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- THE BELLS OF ST. MARY'S
- CARIOCA
- EASY TO LOVE
- FALLING IN LOVE WITH LOVE
- I CAN'T GET STARTED
- I DIDN'T KNOW WHAT TIME IT WAS
- IF I DIDN'T CARE
- IN THE STILL OF THE NIGHT
- I'VE GOT YOU UNDER MY SKIN
- LOVE WALKED IN
- MAKE BELIEVE
- MEAN TO ME
- THE NIGHT WAS MADE FOR LOVE
- PEOPLE WILL SAY WE'RE IN LOVE
- ROSES OF PICARDY
- SMOKE GETS IN YOUR EYES
- THE SONG IS YOU
- STAY AS SWEET AS YOU ARE
- SUMMERTIME
- THEY DIDN'T BELIEVE ME
- WHERE OR WHEN
- WHO
- THE WORLD IS WAITING FOR THE SUNRISE
- YOU'D BE SO NICE TO COME HOME TO

50c each

DORSEYETTES

INSTRUMENTATION: Trumpet, 3 Saxes, Drums, Trombone, Bass (Guitar), Piano.

- ANOTHER ONE OF THEM THINGS
- LOOSE LID SPECIAL
- NOT SO QUIET PLEASE
- OPUS ONE
- QUIET PLEASE
- SWANEE RIVER
- SWING HIGH
- SWINGIN' ON NOTHIN'
- WELL, GIT IT
- YES INDEED

50c each

HARMS ORKATES

INSTRUMENTATION: 1st Alto Sax, 2nd Tenor Sax, 3rd Alto Sax, Bb Trumpet, Piano, Drums, Trombone, Bass-Guitar.

- BEGIN THE BEGUINE
- BLUE ROOM
- BODY AND SOUL
- DANCING IN THE DARK
- INDIAN LOVE CALL
- NIGHT AND DAY
- OH LADY BE GOOD
- SOMEBODY LOVES ME
- TEA FOR TWO
- ZIGUENER

60c each

REMICK ORKATES

INSTRUMENTATION: 1st Alto Sax, 2nd Tenor Sax, 3rd Alto Sax, Bb Trumpet, Piano, Drums, Trombone, Bass-Guitar.

- AVALON
- CHINATOWN MY CHINATOWN
- IN THE SHADE OF THE OLD APPLE TREE
- MADELON
- MY BUDDY
- OH YOU BEAUTIFUL DOLL
- PUT ON YOUR OLD GREY BONNET
- SMILES
- SWEET GEORGIA BROWN
- TILL WE MEET AGAIN

50c each

ORKYET SERIES

INSTRUMENTATION: 3 Saxes, 1 Trumpet, 1 Trombone, Piano, Drums, Bass-Guitar.

- GIN MILL SPECIAL
- I DREAMT I DWELT IN HARLEM
- JERSEY BOUNCE
- SLEEPY TOWN TRAIN
- SWINGIN' ON LENOX AVENUE
- TUXEDO JUNCTION

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MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

Yes, In The Spring, Young Man's Fancy

It's spring. Robins have given up talking about last year's worms and are going out after new ones. Self-respecting dogs can get outside to pass the stump o' day with other members of the same club.

This is also the season when human beings are allowed to be a little crazier than usual. "It's spring" has about the same meaning as "Sure was a great bender. wasn't it."

But then again you can push things too far.

Our boy Stan Kenton is a case in hand.

We say our boy because regardless of what agreements or disagreements we may have with Stan's music, we respect his honesty, his sincerity and his honesty as much as any leader we know in the business.

For the last eight years he has set himself a killing pace. Not content with leading a band, playing in it and arranging for it with all the business extras that this entails, Kenton has been carrying on a one-man public relations campaign for years which eclipses anything we know.

In every town he plays, he sees all the disc jockeys, visits schools, record shops and signs autographs from morning till night. He's been doing this for years.

In the face of the crack-up of less skillfully run and exploited bands, Kenton has kept on with what he feels to be the kind of music he wants to play. In order to do this, he has had to spend plenty of time on the road which is no fun at any time, and these days is especially tough.

In the next few months Kenton had a road tour planned which, while a lot of work, also meant dollars to the six figures for him.

Last week his doctor told him flatly he'd have to give it up or suffer the consequences. As a result of the night and day schedule Stan has followed these last years, he is staring a physical and mental crackup square in the teeth.

Accordingly the word went out from his manager Carlos Gastel that Stan was giving up all his dates after May 1 to the middle of August at which time the original band would reform at its original salaries to go right on.

The heat was on. The wisecracks who know all the answers started passing tales around that the real reason that Stan was quitting was that jazz was dead, that his band couldn't make it, and that he was having to go into a sweeter style!

Stan's agency, GAC, started to get frantic telegrams from promoters who were counting on Kenton one-nighters to pull them into the black, his current stint in Texas having roped in some fabulous grosses.

The kids, the Kenton fans, started writing in telling him he couldn't quit. It is even possible that his agency, faced with a loss of some \$20,000 in commissions, tried to persuade him to continue.

Whatever the reason, Kenton sent out word that he wasn't going to quit after all. That for the next few weeks he would take it easier, and that his doctor would travel with him.

If Stan is actually taking a chance with his health for any of these reasons, a lot more than spring fever must have hit him. With the strain of his work and some personal family difficulties in the past few months, he undoubtedly needs rest. No band, no dough, no agency, no job, no nothing is worth running yourself into the ground for. Step around to any hospital and ask the patients.

Moral of the story: every musician who is young and ambitious works himself into the ground to get ahead, denying himself sleep, exercise and relaxation. They always say, "Well, when we get to the top, we'll sit back, take it easy and enjoy it all."

Well, Stan's at the top and you see how easy it is for him to sit back. Better start doing a little leaning now so you'll be in the habit.

The Man Who—



(Staff Photo by Got)
New York—Neuhil Ertegun, jazz critic from Hollywood, visited the long Island home of Bill Gottlieb, Beat staff lemming, to spend two nights. He caught the flu or something and, like the man who came to dinner, was a guest for 10 days. During that period he grew the beard shown here.

Gets In Act



New York—Johnny Grassi gets into the act by mugging lightly in front of an automatic camera in the penny arcade. Formerly with Jan Savitt and other bands, Johnny plays trombone now in the ABC radio studios here.

CHORDS AND DISCORDS

Willing To Pay

Portland, Ore.

To The Editors:

Regarding your March 26th editorial, we in the hinterland are not only ready but willing to pay tribute to the artist who makes records. But please emphasize wattage of station and especially sponsor fees per broadcast. Why not send one of your editors out to talk to some of us in the territory?

Sammy Taylor
The Record Man, KWJJ

Not Enough Jazz

Iowa City, Iowa

To The Editors:

In regards to radio and records, (I am a disc jockey myself) comment that I hear seems to be that there is not enough jazz on the air. Since most of the recordings of jazzmen are not generally available, there is little or no demand to hear them on the air unless that demand has been created by plugging jazz recordings—by disc jockeys.

But the jockey finds that copies of jazz records are either old—with bad surfaces, or new—with bad surfaces. That is, when he can find the records. Multiply that condition many times, because of small stations and a general lack of interest in jazz,

and you have a picture of jazz in the hinterlands.

In other words, all kinds of jazz, good, bad, or indifferently played, are not heard by the average person interested in jazz. Therefore the listeners do not have the background to listen to jazz as music. It is like trying to criticize Bach, and the musicians who play his music, because Beethoven, Wagner and Stravinsky came along. Or criticizing Stravinsky because there is Bach to be played.

A solution to the problem was tried before, and failed. It might be worth a try again. I mean a systematic attempt to collect the masters from all companies, combined with the development of a good dubbing technique, and the results pressed on plastic and sold with a label giving as much pertinent information as possible. It would be an expensive procedure, but a catalogue of these records would sell, and the music would be heard.

Regarding critics: The critic should examine, as far as possible, his own reaction to records—scientifically. He should understand that his likes and dislikes are his aesthetic evaluations. These have no place in criticism. It is a function of the individual critic—it is his privilege—to say what he likes and does not like, and why. But if he does not say why, he is not a critic, but a press agent.

Jazz criticism will take its place beside other artistic evaluation only when a system of criticism based upon an all-inclusive and definite definition has been formulated.

When all this is done, the critics will have marshalled their forces. They can then criticize music. They can then criticize fallacious methods and unsound approaches of their fellow critics. WSUI, State University of Iowa Stuart B. Miller, Jr.

Biased Blesh Show

Bronx, N. Y.

To the Editors:

I have heard the show *This Is Jazz* on station WOR three times. Each time I told myself the show would be better next week. After the third, I gave it up.

It is the most biased show that I have heard in a long time. If the jazz (?) presented by Mr. Blesh is the only true jazz, a lot of jazz collectors might as well scrap their collections.

I assumed that the program would cover all of the phases of jazz. I have since abandoned that assumption completely. Better to listen to the "canned jazz" by Fred Robbins in New York or good old Garroway on WMAQ and hear jazz in its many forms than to listen to the circus music presented by Mr. Blesh.

In their field the guest artists are excellent. I'm panning Rudi Blesh for trying to palm off a show like that on the listening public.

William Braden

Turns Other Cheek

Atlanta, Ga.

To the Editors:

Welcome home Mix! I've put a light in the window, killed the fatted calf and put a new needle in the player! The occasion? At last I see eye to eye with the boy on a record review.

I've always been a small band man, loving the more informal sessions, while Mix has steadily drifted to the super-arranged stuff of Kenton, Herman and Raeburn. My fair-haired boy has always been "Muggsy." Even while doing my stretch in Italy, I managed to pester the boys at the 5th Army Mobile Radio Station into playing *Relaxing at the Touro* at least once a week. Brother—that was no small feat, considering the popularity of Roy Acuff's *Great Speckled Bird* in those parts.

To bring us up to date, I'm in civvies for about 15 months and two weeks ago my favorite record salesman, knowing my weakness, sold me an album of Muggsy. The store was crowded and I didn't even spin them, knowing my boy could do no wrong.

On arriving home I decided on an experiment. I took the three

RAGTIME MARCHES ON

NEW NUMBERS

BRENNANS—A son to Mr. and Mrs. Buddy Brennans, recently, in New York. Dad is Guy Lombardo pianist.

CARTER—A daughter, Katharine Anne, to Mr. and Mrs. Mark Carter, March 31 in Providence, R. I. Dad sings for Victor Lombardo.

JUMP—A son, Alfred Preston, Jr., to Mr. and Mrs. Alfred Preston Jump, March 21 in New York. Mother is former Meredith Blake, ex-Shep Fields vocalist.

KAYE—A son, Michael, to Mr. and Mrs. Don Kaye, March 11 in Chicago. Dad is Milt Adler guitarist, mother a former St. Louis singer.

KISHISHIAN—A son, Sheldon Phillip, to Mr. and Mrs. Paul Kishishian, Feb. 22 in Weehawken, N. J. Dad is former Ray McKinley drummer.

NICHOLS—A son, James Howard, to Mr. and Mrs. Ralph (Rusty) Nichols, March 4 at Berea, Ky. Dad is scat singer and trombonist with Charlie Spivak.

WEISS—A son to Mr. and Mrs. George Weiss, March 30 in New York. Dad is songwriter.

ZEIDE—A son, Sammy, to Mr. and Mrs. Manny Zeide, recently, in New York. Dad is Bob Chester trumpeter.

ZIMMERMAN—A daughter, Gail Lorraine, to Mr. and Mrs. Bob Zimmerman in Allentown, Pa. Dad is trombonist and vocalist.

TIED NOTES

WARD-ALLEN—Tommy Ward and Myneil Allen, former Sam Donahue vocalist, March 25 in New York.

FINAL BAR

ASE—Sam Aab, former one-night booker with Moe Gale agency, March 27 in Miami Beach.

BARTH—Harry K. Barth, 50, former Vincent Lopez bassist and one-time member of the Original Dixieland Jazz band, March 15 in Little Rock, Ark.

BAVE—Mrs. Louise Bave Johnson, one-time soloist with the Major Bowes Family and wife of voice teacher Prof. R. Inman Johnson, March 25 in Louisville, Ky.

COOPER—Leo Cooper, 49, former musician and for last 10 years musical instrument dealer and repairman, March 31 in Chicago.

DAVIES—Edward Davies, 54, musician, March 27, in Milwaukee.

DAVIS—Mack Davis, 47, songwriter and professional manager, March 27 in New York.

DeLAND—Clyde Omer DeLand, 74, former music teacher and concert pianist, March 27 in Philadelphia.

EVANS—Clarence B. Evans, 58, former Chicago symph. viola player and later conductor of the Chicago Businessman's orchestra, March 29 in Evanston, Ill.

FAGET—Julius Faget Sr., composer and voice teacher, April 2, in Linden, N. J.

FERGUSON—George Ferguson, 82, former voice teacher, March 28 in New York.

FOGG—Zoe Fogg, former local theater pianist, March 14 in Columbus, Ohio.

FOX—Felix Fox, 70, former concert pianist, March 25 in Boston.

FROLICH—Charles A. Frolich Sr., 75, pianist and composer, March 30, in Elizabeth, N. J.

JENNINGS—Frederic Jennings, 67, famed banjoist, March 1, in Boston.

McCONATHY—Dr. Osbourne McConathy, 72, former youth music authority and chief editor of *Silver Bells* pubbyery, April 2 in Plattsburgh, N. Y.

PIJPER—William Pijper, 52, Dutch music figure and music publication editor, March 19, in Leidschendam, Holland.

PITTMAN—Mrs. Albert E. Pittman, 59, local musician, March 16, in Detroit.

ROOT—Minnie Root, 76, former music publisher, March 25, in Ann Arbor, Mich.

SNEATH—Isaac W. Sneath, 64, Trianon ballroom owner in Regina, Sask., March 26, in Baltimore.

STRICTLAND—William G. Strickland, 31, CHNS staff vocalist, recently, in Halifax, N. S.

WILLIAMS—Fred D. Williams, Philco corporation exec., March 29, in Philadelphia.

LOST HARMONY

RUGRES—Todd Hughes, alto man of Flint, Mich. and Helen Perry, former entertainer, March 12 in Flint.

TEAGARDEN—Jack Teagarden, band leader, and second wife, Adeline, March 28 in Los Angeles.

new recordings and mixed them in with my particular treasures, those eight Bluebird recordings. The result was not only amazing but downright disgusting.

Muggsy just didn't seem to try—his drive was gone and his ideas were merely shop-worn echoes of the same stuff that used to send me out of this world.

After my sad experiment, I turned to Mix's column to read his reviews, fully prepared to resent everything he said. Imagine my surprise when I found his very tolerant (you might even say sympathetic) review of my ill-advised purchase. You can imagine my embarrassment when I discovered he had practically followed my own steps of comparison, but he gave Muggsy the benefit of the doubt, and one three-star award. Forgive me, Mix. I am now turning the other cheek.

Paul Van Zandt

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MOVIE MUSIC

'Ragtime' Turtles On, Emge Moans

BY CHARLES EMGE

The re-issue of *Alexander's Ragtime Band*, heralded by 20th Century-Fox as the "Greatest Film musical of all Time" and accompanied by a national campaign of exploitation equal to that of its original release almost 10 years ago (August, 1938,

to be exact), is one of those things that will eventually turn as music scribes into frustrated, bitter little men who would be much better off if we would turn to some practical pursuit and drop this whole business of trying to guide others along righteous paths.

In 1938 I wrote hundreds of carefully calculated words condemning *Alexander's Ragtime Band* because the musical premise on which it is based and the method by which the premise is executed are both wholly and hopelessly wrong. When I launched my uncompromising attack I felt very heroic about it because I was young then and thought that Darryl Zanuck would probably ride me down with his polo ponies the next time I was caught on the 20th Century-Fox lot. Now I am



Charlie

resigned to the fact that Mr. Zanuck has been far too busy these last years counting up the huge grosses amassed by this terrible picture and others, none quite so terrible to my knowledge, to concern himself with my complaints.

I Wonder, etc.

New York—Van Johnson is being waxed as a singer by MGM records. Officials declare frankly, that he may be a stinker or a tremendous surprise hit. At any rate, it's worth a try, they feel. First platter, *I Wonder, I Wonder, I Wonder*, latest revival "sleeper," will be on the shelves April 25.

resigned to the fact that Mr. Zanuck has been far too busy these last years counting up the huge grosses amassed by this terrible picture and others, none quite so terrible to my knowledge, to concern himself with my complaints.

Alexander's Ragtime Band was the first sign that Hollywood was awakening to the importance of jazz music in its relationship to American life. A glance at the story: The Boy (Tyronne Power) is a violinist who spurns a chance at a concert career to lead a dance band in a Barbary Coast dive (the Whiteman legend cropped up because in that day almost everyone thought Whiteman was "The King of Jazz"). The Girl (Alice Faye) is the singer who gets her chance at the Big Time sooner than the Boy and his band. The Boy marches off to World War I. He comes back to find the Girl married, but not too happily, to his former piano player (Don Ameche). Another singer (Ethel Merman) cheers him up; he starts his band again, this time to reach what is represented as a pinnacle of success with a "jazz concert" at Carnegie Hall with a 50-piece orchestra.

And now I might just as well

quote from one of my laboriously ground out diatribes directed against *Alexander's Ragtime Band* and published in September of 1938:

"The musical idea involved in the picture is all wrong. It presumes to show the evolution of American dance music into something that approaches an art, but what the picture actually shows is its degeneration, as the truly vital elements in this music were suppressed by gaudy, artificial orchestral embellishment."

That was pretty hot stuff in 1938, kids. But I never did hear from Zanuck on it. However, I believe that those of us who have been plugging away along the same line haven't wasted all of our time and that Zanuck may hear from the kids when they see his re-issue, with its "jazz concert" decorated by a line of chorus girls and a band leader who does the "Charleston" while conducting his 50-piece "jazz orchestra".

New Band Leader Likes Wood Winds

Hollywood—Trend toward unusual instrumentation and more emphasis on wood winds in new bands now forming is seen again in high-powered outfit launched here by Bill Millner, saxman and arranger who has worked as a scorer for Benny Carter. Count Basie et al.

The Millner unit includes flute, oboe and English horn, bass clarinet, clarinet, bassoon, French horn, one trumpet, harp, drums, bass and piano. Linda Stevens is doing the vocals.

Others arranging for the band in addition to the leader are Johnny Thompson, Howard Gibeling, Le Roy Homes, Harry Rodgers and Ray Coniff, all top men among the note jugglers. Millner is backing the venture himself.

Disc Publicist

New York—Apollo's publicity offices will be headed by Nat Lorman, formerly of the William Morris office, with Jerry Colson his eastern aide. Harry Schooler will handle west coast exploitation.

Slim Gaillard Goes Society

Hollywood—During the last weeks of Xavier Cugat's reign at Ciro's, swankest of the Sunset Strip spots, operator Herman Hover yanked Slim Gaillard out of the unpretentious Toddie House in Culver City and tossed him at the stuffed-shirt set.

Gaillard's antics registered so successfully with the heavy-money mob that Hover was thinking of holding him over with opening (April 11) of Jean Sablon and Jan Savitt ork.

Friml Jailed, Sues The City

Hollywood—Rudolph Friml, Jr., son of the composer of the same name, has filed a suit for \$30,000 damages against the city of Los Angeles charging that he was falsely arrested and imprisoned following a minor traffic incident.

Friml says that he was erroneously given a traffic ticket for double parking. He visited the city hall to find out what he should do about contesting the matter. Traffic authorities demanded \$5 bail (under the law he still had three days in which to post bail). Friml, who is in charge of hiring visual musicians at Warner Brothers studios, had only a dollar in his pocket, and was forthwith slapped in the clink. He was later acquitted of the traffic violation charge.

Wini Beatty Is Jam Impresario

Los Angeles—Wini Beatty, formerly featured pianist with the Vivien Garry Trio, who has been working here as a single, has stepped out as jam session impresario. In association with Maynard Sloate, Wini is staging sessions on Sunday afternoons at the Melodee Club, Slauson Ave. hot spot.

Wini and Sloate took over the enterprise with the withdrawal of Ted ("Lampighter") Yerxa. Affairs are being conducted in accordance with union rules covering such affairs. Six musicians are paid full scale with six permitted to sit in for free. No travelling musicians allowed to appear, even gratis.

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LOS ANGELES BAND BRIEFS

L.A. Cops Garner Publicity In Sepia Hotspots Raid

BY HAL HOLLY

Los Angeles—The old idea that there is some relationship between crime and jazz cropped up again as our local law men, embarrassed by their failure to solve the city's most revolting murder in many years, the "Black Dahlia" case, staged a well publicized "raid" (newspaper photos were given special advance invitations) on the Central Ave. hotspots. Musicians, entertainers, customers (particularly in mixed parties) were arrested right and left.

"Breeding places where crimes are planned", said a local police official about some of my favorite spots. Okay, son, you could be right. But I'd like to see the comparative records of the kids picked up on Central Ave. and an equal number selected from those who hang out on the Sunset Strip.

Treniers Tagged, Cleared

Among those picked up and booked on the Central Ave. "raid" were the Trenier Twins, on a concealed weapon charge or something, and one little-known guitarist on a marijuana ticket. Charges against them and others taken in on the round-up were dismissed the next day. But the daily papers didn't report that!

Live Jottings

Labor troubles at the Bodge were settled in time for Peggy Lee and Dave Barbour to open,

we are happy to report. . . . Errol Garner, who has been experimenting with a trio, dropped the idea and is working as a single again. He should be found at The Haig, Wilshire district smart-spot, by the time this gets around.

Paul Howard combo, which closed at Virginia's (Eagle Rock) after a run of nearly nine years a while back, has returned to the same spot. "Just a vacation," says Paul, who is financial secretary of Local 767 here. . . . Pianist Willie Barranco, who made some excellent records for Black & White not long ago with an all-star band (Dizzy Gillespie et al) and then disappeared on us, has bobbed up at the Pickero Club, new down town spot.

Bill Moore, the man who plays higher and louder on a tenor sax than Illinois Jacquet (we don't say that both aren't exciting at times) is now heading his crew at Jack's Basket (incorrectly referred to here in the past as the Basket Room).

Notings Today

Frances Wayne took over Frankie Laine's solo chores at the Morocco

Anita O'Day To Head Swank Suburban Bash

Hollywood—Eddie Laguna, coast representative of Keynote plattery, and Gene Norman, KFWB platter pilot, are joining forces to present Pasadena's first jazz concert at that city's Civic Auditorium on April 29. Pasadena, swank L.A. suburb

known chiefly as the home of retired millionaires, is about 10 miles from Hollywood and about five from downtown Los Angeles. Its auditorium, ballroom of which is a top spot for one-nighters here, seats 3,000.

Headlining the roster of talent lined up for the event is Anita O'Day, who will be the only singer. Others announced included: Benny Carter, Red Norvo, Red Callender, Barney Kessel, Ray Linn, Howard McGhee, Dodo Marmarosa, Wardell Gray, Charlie Drayton, Sonny Criss, Don Lamond, Jackie Mills, Tommy Todd, and Andre Previn.

Seats are scaled at 80 cents to \$1.65, which means that boys will have to register a sell-out to clear expenses estimated at around \$2,000, with \$1,500 or so for talent.

Local 47 Signs New Radio Pact

Hollywood—Long period of negotiation between radio tops and representatives of AFM's Local 47 ended in agreement calling for increases of 25 percent in musicians' scale for commercial network broadcasts (formerly \$30 per half hour) and 15 percent in staff orchestra salaries. Increase was retroactive to March 1.

As usual, Local 767, the AFM's Negro local here, was not even invited to sit in when new contracts were drawn with the white local. This automatically excludes Negro musicians from radio work.

Bob And Dotty Harmonize



Hollywood—After completing their Paramount film, My Favorite Brunette, Bob Hope and Dorothy Lamour hid themselves to the Capitol recording studio and blended voices on two tunes, My Favorite Brunette (match, although it is not in the movie) and Beside You, which is heard in the picture.

while Frankie entered a local hospital for a session with the surgeon. He should be back by the time this gets around. . . . Bobby True Trio, originally set to open at Catalina Island's Tally Ho around June 1, was notified to report a month sooner. Leighton Noble ork plays the opening weeks at the Catalina

Casino. With musicians here Catalina is the favorite summer assignment.

Benny Carter, who beat a race discrimination suit at his former home here, faces a similar action by his neighbors in Hollywood-land unless he heeds their "friendly" tips to move.

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California Aims Law At Unions

Sacramento—Under prodding of Earl Carroll, the Hollywood theater-restaurant operator who has been campaigning against the musicians' union since his recent run-in with that body over the employment of three "extra" musicians, the state legislature is considering a bill which would outlaw the union's minimum quota requirements.

A measure, already labeled by the press as an "anti-Petrillo bill," has been introduced by Assemblyman Phil Davis of Los Angeles. The Davis bill, if passed, will make it illegal for labor unions to demand the employment of a given number of men on any job. It will also outlaw the practice of forcing employers to pay stand-by musicians.

The musicians' union of Los Angeles classes Carroll's establishment as a theater and as such subject to the union's ruling that the orchestra must be composed of no less than 15 men and a leader. Carroll wants to use 12 men and leader.

Down Beat covers the music news from coast to coast.

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THE HOT BOX

Fabulous Piano Rolls Dubbed On Records

By GEORGE HOEFER

The Century Record Company has just completed an interesting experiment. Meltzer's firm is dedicated to reissuing and preserving music in the New Orleans and blues tradition. The Spring catalogue lists 25 releases of obscure legendary jazz records originally on the old Paramount label. To coax an extra response out of the collecting fraternity, Century is offering 10-inch discs recorded from four fabulous piano rolls.

H. H. Hollis of Portland, Oregon, sent the rolls to Meltzer and the latter spent time and work devising a method to have masters cut. This is the first time this kind of dubbing has been done and Sam Meltzer reports the reproductions came out fine. Jazz collections can now be enriched by the addition of the following once unobtainable performances: Century 4000 Jelly Roll Morton's *Dead Man Blues* and Cliff Jackson's *Hock Shop Blues*; Century 4001 J. P. Johnson's *Make Me A Pallet On The Floor* and Fats Waller's *18th Street Strut*.

Little Brother Montgomery's Quintet recorded an album for Disc in Chicago last month. Personnel included, besides Little Brother's piano, the trumpet of Lee Collins, New Orleans clarinetist Oliver Alcorn, Ernest Crawford, who recorded many sides with Memphis Minnie on bass, and Pork Chops (Jerome Smith) drummer.

The titles of the four tunes waxed are tentative. Lee Collins suggested *Lee Collins Jump*, *Swinging With Lee*, *Woman I Love*, and *Lonesome Man Blues*. Robert H. Stendahl of Gary, Indiana, and Northwestern University supervised the date for Moe Asch's label. Clambake was held in the same studio in which Lee Collins made records with Jelly Roll Morton in 1924 for the Autograph label. It was then called The Marsh Laboratories and is now known as the Chicago Recording Studios. Blues vocals on the sides were handled by Little Brother Montgomery.

JAZZ CLUBS: Robert J. Lenhart announces the formation of the Cornell Rhythm Club in Ithaca, N.Y. by two hundred musicians, record collectors and students interested in jazz. Organization held a concert April 19th with Duke Ellington's band in person and plans future lectures, record sessions, and concerts as well as maintaining a jazz library on the campus of Cornell University. No doubt one of *Down Beat's* first jazz authorities, Marshall Stearns, is again getting active.

Monte Ballou writes from Portland, Oregon, of the formation of The Portland Collector's Club. This group has been allotted an hour a week time on radio station KALE. Interests connected with club embrace the whole field of collecting, including historical speeches. Crosby the Bing, Hal Kemp, the famed St. Louis Blues collector, Carson Robison ad infinitum. Ballou is putting on an all New Orleans program featuring Dodds, Jelly Roll, NORK, and Louis.

MISCELLANY: The mad record merchant of Louisville is back from Berlin and open for business as of yore. Robert B. Sales,

home during his wanderings in the Army.

Jack Goss, guitarist, back in Chicago from a year's sojourn in California, advises that the Hangover at Sunset & Vine where the late Bob Zarke used to play has become a jazz hangout with such men as Rosey McHargue (clarinet), Pete Dailey (trumpet), Joe Rushton (bass sax), Marvin Aspaugh (piano) and Bud Wilson (trombone) in regular attendance on the stand.

Bill Crosby, blues piano and singing, is now located in Rockford, Illinois, after a long run at The Flame Nite Club in Davenport, Iowa. Crosby records for Columbia and his hit is *That's My Gal* on Co 36938.

COLLECTOR'S CATALOGUE: Stephen Prosper, 258 Delano Ave., San Francisco 12, Calif., has some Morton's, Ellington's, Bessie Smith's for sale or trade. Ad-

Salt Lake City Quartet



Salt Lake City—Billy Reese and his instrumental group are featured here at the Crown Room. Billy plays drums, with Howard Jackson, guitar; Roy Palmer, piano, and Johnny Harmon, bass.

vises he has access to eighty thousand records. Prosper is a Sloux Indian and is interested in Oliver and Bix.

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New York—Thanks to *Open the Door*, Richard, Dusty Fletcher, got \$1,750 for his recent Strand theater engagement.

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Invalid Saxman Active In Music

Hugh Triumphs Over Handicap



As described in the adjoining columns, Hugh Sandefur faces life bravely and cheerfully from the bed to which he has been confined for 14 years. With telephone, saxophone, record player and typewriter conveniently at hand, he writes a daily radio column for a newspaper, composes songs, plays sax with records selected from the albums of Goodman, Basie and others, makes appointments on the phone to travel by ambulance to jam sessions anywhere within traveling distance.

Bedridden Musician Plays Horn, Composes

Chicago—So a sore lip's got you down! Or you're moaning about what a couple of extra late nights can do to your digestion. Listen to Hugh Edward Sandefur's story and we won't watch you blush.

Sandefur, whose home town of Henderson, Ky., has given him the honorary title of "Mayor of Graham Hill," has been musically active, though flat on his back, for the last 14 years. Ever since he was 20 he has been bedridden with arthritis, unable to move his neck, back or legs.

Before illness limited his activities, Sandefur toured the Orient as a singer-saxophonist with a five-piece band aboard one of the President Liners. Then he joined the Campus Owls, traditional dance band at Miami University, Oxford, Ohio. He was with the Owls for more than a year.

But since then, the Kentucky musician has been playing his tenor sax from a slightly elevated position, which he is able to maintain for only short periods. He can hold his own, though, at the jam sessions held regularly at his home.

He writes the only radio column to appear daily in a Kentucky newspaper, for the Henderson *Gleaner and Journal*.

As a budding songwriter, Sandefur is doing far better than the reported 140,000,000 other potential songwriters in the country.

His first published song *Stars Hide Their Faces* was brought to W. C. Handy's attention by a group of Henderson residents acting as Sandefur's unofficial boosters. Handy, a former Hendersonite himself, asked for publishing rights to *Stars* and to *Heaven Sent You* which will soon be published.

Sandefur has recently been able to hear most of the bands playing in or near Henderson. The town's four undertakers volunteered the use of their ambulances to take him to the bands. Sandefur listens happily, talks shop with the visiting musicians, and is thrilled when he is asked to sing or play a chorus or two.

Rachmaninoff Left 600 Gees

New York—Sergel Rachmaninoff, famed composer and pianist, left a net estate of \$824,994 after administrative expenses and debts had been deducted from his gross estate of \$688,176, it was reported here earlier this month by the state tax commission.

More than \$400,000 went to his wife, Mrs. Natalie Rachmaninoff, and property in Germany was given to his two daughters, Irina and Tatiana Conus. The latter lives in France. The composer died in 1943.

Leo Cooper Found Dead

Chicago—Leo Cooper, 47, proprietor of the Leo Cooper musical Instrument Service at 63 East Grand Avenue, was found dead in the rear of his shop on March 31.

Cooper, with Bob Hart of New Orleans, Ivan C. Kay of Detroit, Harry Jones of Los Angeles and Lawrence McLean of Kansas City organized the Affiliated Musicians Service at the NAMM convention in 1944. AMS now has 24 members throughout the United States and Canada. Cooper was honorary president and advertising manager of the group.

Survivors are his mother, Mrs. Emma Coble Cooper of Dowagiac, Michigan, four children, one grandchild and five brothers and sisters. Services and burial were in Dowagiac.

Takes Pit Job

New York—Vinny Jacobs, French hornist formerly with Claude Thornhill and George Paxton, April 1 joined the pit band of the new Broadway show, *Barefoot Boy with Cheek*.

Szigeti Book Is Interesting

Readers of Joseph Szigeti's autobiography, *With Strings Attached*, will end up with a very confused notion as to where he was in what year and why.

They will also end up profoundly regretting not knowing the extremely ebullient and charming musician unself-consciously depicted in these pages.

Reviewers have said this book lacked continuity. It does. But it will give you excellent insights into why Szigeti was the kind of man who insisted on playing the Prokofieff *Violin Concerto* when various concert management interests here told him it was "audience death", and badgered Columbia Records into recording various bits by his countryman, Bela Bartok.

Even more interesting are the

sections where Szigeti in great detail goes into the problem of the present-day musician with his wealth of technique and lack of interpretative feeling (where oh where has that one cropped up before), and his frank feelings that no concert program should rest on the shoulders of one soloist.

The horde of jazzmen now involved with Schillinger studies will note with interest Szigeti's description of the famed varirhythm instrument which Henry Cowell and Leon Theremin (inventor of the instrument used in the *Spellbound* score) designed and later gave to Schillinger.

This is no European artist viewing with disdain. This is an intelligent musician who has never stopped growing, setting down the record of his changes. Don't miss it.

With *Strings Attached* by Joseph Szigeti. Published by Alfred Knopf. \$4.

Down Beat covers the music news from coast to coast.

Sablon Set For Hollywood Spot

Hollywood—Jean Sablon, currently at Palace Hotel, San Francisco, is set for Ciro's starting April 11. He'll also do his CBS show from here during stay.

Duke To Ciro's

Hollywood—Duke Ellington returns to the coast this summer to play his second engagement at Ciro's, hang-out of Hollywood's top movie crowd. Ellington will open July 25 for a run of two weeks or more.

Another Author

New York—*Relax and Listen*, book on music by John Hallstrom, Victor records general merchandise manager, has just been published by Farrar and Rinehart (\$2.50). He's the second to get in the act, following Goddard Lieberson, Columbia masterworks chief, who last month published the novel *Three for Bedroom C*.

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"I wish you could have seen this chap's face light up after he blew just a couple of notes on this instrument. His first words were, 'Boy, where did you get this horn?' He wouldn't let it go. He tells me it is undoubtedly the finest instrument he has ever played."

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SEE TEX AND THE IN THAT "ME USING NEW S AND E Wf HUMES & 525 WEST 78th

Vaughan Wows Them At TD Reorganizes For Casino

11:60 Club Jazz Concert

(Reviewed at the Twin Terrace Room, Chicago)

Sarah Vaughan, Sonny Stitt's Octet, and Mel Henke inaugurated the new concert series sponsored by Dave Garroway with a momentum atomically applied. The atom smasher in this case was Sarah's singing. However, the contributions of the

other musicians kept the atmosphere electrified. Sarah's use of her voice is a musical miracle as well as a paradox. Her introduction to music via piano lessons kept her natural horn singing talent free to force itself out when ready. Nearly 600 patrons sat enthralled while La Vaughan opened her mouth wide and molded her tones into exquisite phrases. Her delivery as closely emulates an instrument as this reviewer has ever heard a singer accomplish. The influence of such instrumentalists as Gillespie and Parker is evident. The inflections she rendered to the melodic lines of September Song, Man I Love, Body and Soul, My Kinda Love, You're Not The Kind and Mean To Me were stimulating and novel.

The concert was so well timed and organized that the happy medium between a concert hall atmosphere and a cabaret setting was realized. The auditors were

relaxed but quiet.

Opening set consisted of two be-bop numbers by Stitt's group, *Ornithology* and *Anthropology*. The ensembles held together and the solos were interesting. Star soloist was Gene Ammons, tenor playing son of pianist Albert Ammons, who played with enormous drive and the gutty tone of Coleman Hawkins, while turning a delicacy of phrase *a la* Lester

Young. Two trumpet soloists were showcased, one of them, Gail Brockman played in the middle register, while George Treadwell (Sarah Vaughan's husband-manager) took the high ones. Sonny Stitt's alto was Parkerish but overshadowed by the tension built up by Ammons in spite of the latter's tendency to be repetitious. The rhythm section was as adequate as a rhythm section can get in bebop. The drummer was goateed and the bass man ferocious when the spotlight hit him square in the face. The guitarist's amplifier wouldn't work. Roy Currall, ofay pianist, took his only solo on *Hot House* late in the afternoon.

Mel Henke followed the Octet with three numbers. He did two fine interpretations of standard tunes accompanied by a bassist.

Hollywood—Tommy Dorsey will re-organize his band here during the next few weeks and will open May 16 at his beach dancery, the Casino Gardens. Arthur Michaud and Dave Jacobs were lining up men at this writing but most of the key positions were not set. It is likely that many former TD men will be in the band as they are available here.

The band will contain, Michaud said, four trumpets, three trombones (four with Tommy's), five saxes and four rhythm. Tommy hoped to sign Hannah Williams, who recorded with him recently, as featured singer.

With opening of the new band the Casino, which has been op-

The third Henke offering was a solo version of a Katchaturian etude. Henke's pianistics presented a contrast to the rest of the program.

erating three nights a week, goes back to six nights.

Bing Plays Yank In Film Musical

Hollywood—Bing Crosby will do the title role in the screen version of the Rodgers & Hart stage musical, *A Connecticut Yankee in King Arthur's Court*, which is slated for fall production at Paramount. It is likely that the only song from stage production which will be included in the movie treatment will be *My Heart Stood Still*.

Outside Sidemen



New York—Very smooth imperturbable gentleman pictured above is Harry Low, who spends his time handling what most musicians consider life's second most important function: eating.

Handsome Harry is maitre d' at the town's best Chinese eating spot, Yank Sing on West 51 street, where around 3 a.m. any day you can catch a goodly assortment of the sidemen currently working the theaters and 52nd Street spots.

Harry, a Frisco lad who also has been an actor and a lute player, gets along fine with his musician trade, listens to the boys' woes while he sends for more egg roll, and hankers to have a joint of his own with a "topnotch trio working and nothing but sidemen for customers."

He's proven himself equal to any emergency, having gravely served Billie Holiday and her Boxer pooch. Mister, one night while carefully stashing husband Joe Guy away in another section of the restaurant. The grapevine had informed him of a slight rift in the Guy household, whereupon Harry took what he calls "measures".

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Chubby Plays 5th Dimensional Jazz



Top: The Monster (Chubby Jackson) (Staff Photo by Got)
Bottom: Condoli, Carls and Jackson

New York—The quart of dinosaur blood used for the christening hadn't dried before Chubby Jackson, self-styled Happy Monster, let it be known that his Esquire club in Valley Stream was to feature the music he liked; and if the customers didn't like it, they could go that-
away.

Least there be any doubts, the music that the Monster happens to like is strictly from the fifth dimension and not for the Family Trade. Advanced harmony, key changes, tempo switches and what have you Mr. Stravinsky?

It's a noble experiment the Chubby one is trying. Shortly after he left Woody Herman, the bass man tried to sell his special wares on 52nd Street and nothing

Jazz Slants In Latest Novel

George Sklar, screen writer, is the latest to attempt—and not without some success—to convey in a novel the relationship between a person's feeling for jazz and his or her emotional contacts with society. In *The Two Worlds of Johnny Truro*, Sklar tells the love affair of a 17-year-old boy and a 30-year-old woman whose husband is an army flyer. From a less sympathetic view point it might appear to be just a case of juvenile delinquency compounded with adultery.

Johnny Truro is quite a boy—a budding artist, an athlete, a Don Juan (when he condescends). Helen Borden is beautiful, super-charged, sensitive, and artistically frustrated. There is quite a bit of lively reading in what Johnny learns from Helen and Helen learns from Johnny, and much of it is in good honest words.

Johnny isn't a musician but his best friend, Sol, "plays a mean piano". They are jazz enthusiasts and record collectors of the most violent type—Jelly Roll, Bunk Johnson, Kid Ory, Benny Moten. Johnny disposes of Benny Goodman with "He was

happened. Figuring it was the Street's mistake, not his, Chubby, like the Prime Minister of England, decided to "take the issue to the country" for a vote. Chubby decided that Valley Stream, L. I., was just the part of the country he wanted.

Has a Frantic Group

Chubby has fixed up for his own amazement a frantic crew. Conti Condoli, of the trumpet playing Condolis, is there with his

good in those days". The part that jazz plays in Johnny's life is not easy to diagram; like the music itself, the meaning will be felt by those who can feel. It will be inexplicable to those who can not feel it.

Dave Barbour Set With Peggy, Woody

Hollywood — Dave Barbour, who has directed orks accompanying his wife, Peggy Lee, on recording and nitery dates, will be music director of the summer airshow on which Peggy will be co-featured with Woody Herman.

Barbour plans to use a 15-piece ork. Dave Klein will be orchestra manager. The program will fill the spot currently held by Phil Spitalny's all-girl crew.

horn. Tony Aless with the flashing right hand is at the keyboard. Emmett Carls is at tenor. Mel Zelnick handles drums, including the gimmick of using a brush between numbers so there's a beat sounding off every second the band is on stage. Billy Bauer sits with his guitar, somehow managing to look somber as ever.

Blonde Dottie Reid handles vocals, half the time in a sweat wondering what the boys are going to pull next to try to hang her up (see *Posin'*).

Biz Perks Up a Bit

In the month since Chubby bought into the spot, business has jumped on week-ends . . . enough to make the so-so week days tolerable. A very good trick, you must admit, for someone who insults so many of his customers . . . musically, that is. All night, dancers and would-be dancers have come up to Chubby asking him to play rhumbas or waltzes " . . . Or just play," they've said sarcastically as Chubby swung out on his dance-defying music.

A couple of nights Chubby has stopped and announced in anger: "This music is made for listening, not dancing. There'll be no more dancing tonight!" And another customer hit the one-way trail, out.

Dottie, who gets a big bang singing with the music, puts it this way: "When I'm asked to sing a straight ballad, I figure it's really a commercial night."

Lots of Showmanship

While Chubby takes a holler-than-thou attitude with his music, he bends over backwards giving it showmanship. He may insist on material like *L'Ana*, a wild thing with weird scat choruses; but from there on out he's willing to mug, crack jokes and keep happy those who are rea-

Pianists Popular In Rockford Spots

Rockford—Albert Ammons, famed boogie-woogie pianist, is currently appearing at the Briggs Hotel here. He is the third in a list of prominent pianists to play here recently. Cleo Brown was in town for a couple of weeks, and General Morgan, the former Red Allen-Stuff Smith ace, recently concluded a long run at the Times Lounge.

Lu Rimmelle is back in town after lengthy sojourns as pianist with Del Courtney, Jimmy Joy and others and is working with Don Scott's society band at the Hotel Nelson. Jack Wallace, fine local tenor man, is also with the band. . . . Drummer Ellis Stukenberg is leading a small band at the Buckhorn Tavern.

With the band at the Booster Club in Beloit, Bobby Stentstrom is featured on tenor and clarinet, along with Augie Kepp, knocked-out piano man who doubles trombone and vocals. Don Winger is on drums. . . . Pete Galiano and his sax go on and on with his band at the Blue Diamond.

—Bob Fossum

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Jam Sessions In Hartford

Hartford—Monday night jam sessions featuring one "name" guest star is the new policy at Matarese's Circle Bar, this city. Local unit, which features Joe Marsala and the Dick Carey ork, has been augmented this season by Bud Freeman, Bobby Hackett, Bill Harris, J. C. Higginbotham, Jack Teagarden, Red Allen and Max Kaminsky.

Outside talent is placed through Jack Crystal of Commodore Records, who is also handling talent for Milt Gabler's Sunday bashes at Jimmy Ryan's in N. Y.

Studies For Opera

New York—Barbara Johnson, vocalist with the Vic Lombardo band, has returned to her home in Macon, Ga., to study voice in preparation for a proposed opera career.

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Friendship Pays Dividends

New York—Fairy story for today, children, concerns the song writing team of Benjamin and Weiss, who, by relying on friendship, found the way to that pot of gold.

It seems that once upon a time, there was a promising song writer named Bennie Benjamin who had just been released from the army after three years of service. Just prior to entry, he had collaborated on *I Don't Want To Set The World On Fire*, *When the Lights Go On Again* and *Strictly Instrumental*. While in uniform, mild, quiet Benjamin had had serious differences with his partners and decided to cut out and find a new collaborator.

Years before, he had become fast friends with a vibrant young boy, George Weiss, while Weiss was still in his teens. George, who had been playing around with both law courses and Julliard, used to hang around his father's Broadway Music Shop. The shop was a block from the Brill building, so George got all mixed up with the glamorous, successful song writers and plenty of the also-rans.

George's idol was Bennie Benjamin, because Benny proved the friendliest, most sympathetic of all, as well as the most musical. George, on his part, was the person whose ideas seemed to jibe most closely with those of the struggling song writer. Bennie had also remembered that George sometimes showed a knack at writing lyrics, which he had knocked off from time to time for fun.

Weiss Promising Arranger

When Bennie got out of uniform and looked up George, he found that Weiss, then 24, had also been discharged and had become an arranger. He'd done free lance work for Lopez and Henry Jerome, was staff man for Johnny Richards' short-lived but exciting orchestra and, thanks to all Johnny had taught him, had just been offered a full time job with Stan Kenton.

"How about our making a song writing team, instead?" was Bennie's offer to George.

Weiss figured he'd just be in the way. Benny needed help with the music end like he needed a hole in the head. But Bennie thought otherwise. Anyhow Bennie wanted to work with someone who was a friend. So while music publishers held their heads in anguish, "big name" Benny Benjamin went into the songwriting business with an unknown kid who'd never even submitted lyrics for publication.

First Tune Top Hit

Publishers began turning their well turned cold shoulders. They peddled their first product, *Oh, What It Seemed To Be*, and pulled a long series of rejections before landing with Santly-Joy. It proved, of course, to be a smash hit, with 17 weeks on the Hit Parade.

Benjamin and Weiss released only two more tunes last year. But they happened to be *Surrender* (16 weeks on the Hit Parade) and *Rumors Are Flying* (15 weeks).

Three Out Of Three!

Three smash hits out of three tries! *Billboard* gave them the award as the top writers of the year, as determined arithmetically by the number of weeks their songs have been in the upper brackets.

Their 1947 season is off to a fine start, too, with *I Want To Thank Your Folks*. Como, Sinatra, Cole, Ink Spots, Spivak, Howard and 12 other orchestras have already recorded or transcribed the tune!

Benjamin and Weiss aren't

saying how much they've made from their efforts; but they admit that an average hit is worth about \$50,000 to the composers. Their hits are well above average; so you can figure they split some \$200,000 last year.

"And to think," says George Weiss, "my mother thought I'd do better as a lawyer."

How They Collaborate

The pair write a song about every month or two, now have a sizeable backlog. The way their collaboration has worked out, Benjamin is the "idea" man. He

gets some general lyric conception. Then Weiss elaborates on the lyrics while Bennie further develops the music. Before long, their respective roles as music writer and lyricist get lost and they interchange until the final product is worked out.

In between writing, they handle the actual presentation of their material. George plays the piano and sings with a somewhat high and schmaltzy baritone while Bennie harmonizes in a rough, whiskey whisper. They sound better than some of the versions that finally get on rec-



Bennie Benjamin and George Weiss

ords, cause they put so much of singing. The ork leaders can't the right feeling behind their resist. —got

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New York—Art Tatum, with Thelma Carpenter and the Doles Dickens quintet, has replaced Eddie Heywood at the new Zanzibar, Broadway nitery.

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Rochester Sad, But Stuff's There

Only Two Nights Work Per Week For Hornmen At \$9 to \$12 A Session

By BILL GOTTLIEB

Rochester, N. Y.—A trip to the hinterlands, every now and then, is a good thing for your perspective. Also helps you find the answers to a lot of questions . . . Like *How dead can business get in a small city?* Answer: Stone cold dead. Or

How nice and natural can musicians be who haven't been put hip to the ways of 52nd St.? Answer: Very, very nice and natural. And *How much talent is hidden in these places?* Answer: Enough, with some of it, like blind pianist Herb Brock, good enough to scare most of the sharp characters strutting with their wares under the bright lights of Broadway.

Had only a night to kill in Rochester so made no attempt to be exhaustive. A quick glance at this ultra-conservative city of more than 300,000 convinced me I'd be lucky to find anything of interest with less than a week for searching.

I happened to be wearing a double breasted suit and tie; so whenever I mentioned music to any of the upstanding populace, they immediately mentioned the Rochester School of Music. It so happens that the long-hair school does give a serious play to jazz, and one of its staff men, Jack End, is known to play fine jazz clarinet



and to lead a dance ork. But, frankly, I was more concerned with meeting just ordinary swing men, just Joe Blows.

Trail Leads To Beanyery

Only obvious starting point was the Columbia record shop, a fabulous platter store by any standards. Has more than 300 labels, mostly jazz, and claims to be the country's biggest disc shop, though it gets its trade as much from mail orders as from the rectangular natives. A clerk there referred me to a beanyery named the Gay Chateau. From here it was easy, cause that's the place where the guys hang out whose hearts are just a little off the beat.

Bumped into a singer named Sam Special who quickly sized up the situation: Except for week-ends, which this wasn't, jazz in Rochester was nowhere. Not even a decent

WNEW Show With 'Limited Edition' Sides

New York—WNEW, antenna-filler here which has devoted most of its time to such pop programs as *The Make Believe Ballroom* and *Milkman's Matinee*, comes on with a Sunday night 7 p.m. show devoted to the Limited Edition records which are only pressed in 2000 album quantities.

Station said that since it costs \$105 a year to subscribe for the company's wares, it figured it was offering a genuine public service with the program, adding that "57th street and 52nd street are only five blocks apart."

May Tax N.Y. Clubs With Television

New York—Bar and restaurant patrons patronizing spots featuring television sets will have a 20 per cent amusement tax affixed to their checks. If a recent ruling handed down by the bureau of internal revenue is put into practice.

disc jockey. But maybe for a guy from the Beat, he'd line up whoever wasn't in New York making a futile stab for a job.

Sam made a few phone calls and we sat down to await developments. Meanwhile, he supplied some historical details. Before the war, and just after the war began, there was reasonable activity in Rochester. Local dance men sometimes worked five nights a week, regular. At that time, the hangout used to be a different restaurant, the Waldorf. After hours, the gang used to come in for coffee. Afterwards, they'd slip their horns under their coats and go down to the men's room, of all places, for a nitely jam session. The non-musical customers who wanted to get in objected. Eventually, during the war years, the Waldorf kept the horns out of the johns; so everybody who remained switched to the Gay Chateau.

One Long Depression

When the boys got their discharges, they came back to bad business. From then until now, one long music depression. Most work two nights a week or less, at \$9 a night for 3 hours, \$12 for 4. With families, too. Full time music is out. Everybody works in one of the mills during the day. Jam sessions are out, too. Too tired for kicks.

A call came in to the Chateau. A special session had been arranged for that night. No trouble finding a spot. The guys knew a dozen locations where business was so bad during the week they were sure no one would be around but the owner!

Found just such a club. The musicians shown in the accompanying photo showed up: Herb Brock, piano; Tony Anderson, guitar; Al Bruno, bass; Beezer Bussacco, drums; Jack Allen, trumpet; Russ Musserl and John Capone, tenors. The guy sitting closest to the piano is Sam Special, who sings in a band led by Capone. The other fellow is part of the audience of a half dozen, including a few wives, who enjoyed the fine two hour "concert."

Beezer's Another Tough

Greatest thing about the session wasn't so much the music as the spirit of the men who played it. Here were people nuts about jazz, even though they'd gotten precious little reward from it . . . at least financially. Only the luckiest of their friends were able to make any kind of a living from playing; but they all hung on dreaming.

Beezer, the drummer, struck me because he not only sounded like Dave Tough but even had that ex-



A jam session in Rochester, described by Bill Gottlieb in the adjoining columns, is illustrated at the top of the picture layout above. See his story for identification of the musicians. Gottlieb also visited Buffalo on his tour, but found jazz represented there by guest name musicians. Art Tatum at the Vogue Room and Mary Lou Williams at the Anchor Bar for example, rather than by local talent. The George Sapienza unit at the Vogue Room (below at left)

shows in the usual order, Sapienza: William Maggio, bass; Betty Hampton, vocalist; Lou Scala, piano; Harry Stern, violin. Large ork at the Club Moonglow in Buffalo (below at right) pictures Charlie White, tenor; Head Adamo, alto; George Holt, trumpet; Skinny Burgan, bass; Bill Lowes, drums; Bill King, piano. The leader, altman Bill Crump, was not working the night Gottlieb made the shot.

humed-for-each-performance look. He'd never seen Dave play but he copied his technique so carefully, from having heard records, that he even had Tough's stance and kicked the bass in the same unexpected ways.

Before the music began, I'd been told by everyone that the real musical standout would be pianist Herb Brock. And so he was. Herb is on a modified Tatum kick. A lot of piano, but less technique and more guts than Tatum. Strange as the combination may seem, Brock plays imaginative tenor sax, too.

Herb Needs A Break

Herb is a man who must get to New York. For one thing, he's more than good enough and already has worked for sizable commercial and hot names. For another thing, being blind, he can't easily fill in time with other things. It's music or nothing and Rochester hasn't that much work.

Herb played with Herbie Kay for a long time. His eyes give him trouble on big band jobs cause somewhere along the line the band

has to play shows, with the pianist responsible for most of the backing of dancers, jugglers and what have you.

His most exciting kick was playing tenor sax with the late Nat Jaffe. Herb and his brother-in-law were in New York trying to sell a two-piano team. One night Nat Jaffe popped in to say he had a job for a trio at some club in Maine, if only he could find a reed man and a drummer to make the trio.

Had Ball With Jaffe

"We're it!" the two-piano team stated.

Herb did play tenor sax and sent for his. His brother-in-law figured he could fake at drums. Only trouble was he had no equipment. Nat figured out the solution. He wired ahead to the club: "Drums misplaced by railway express. Please have set ready for us." Sure enough, the club got the drums.

"It was a mad few months," Herb recalls. "We managed to get two extra pianos. Most the time we forgot about drums and sax and played wild three-piano jazz."

Among his many boosters is

Alec Wilder, who also comes from Rochester. Alec encouraged him to come to New York to try for small club spots where he wouldn't be required to follow shows. Herb picked the week of the recent black-out to come. The big drop had just hit New York. So that was that. Perhaps the next time. With a trio, in a place like Dixons or the Blue Angel!

At any rate, these are the things I found on a night in Rochester.

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TRADE TATTLE



(Shoot all news about records, publishing and stuff to Trade Tattle, Down Beat, 2415 RKO Bldg., N. Y. 10, N. Y.)

RECORDS

Frank Sheffer is International's new flack. Firm recently signed the Nell Chotem trio, Canadian jazz group; Irene Jessner, Metropolitan opera star; and the Stuyvesant String quartet, which also records pop music for International under the name New Friends of Rhythm. . . Al Brackman, publicity man for Robbins-Feist-Miller, has quit to become manager of Mills' Royal records, diskery that will specialize in hot jazz for Europe.

Signature, which had dropped Johnny Bothwell, followed by releasing Marie Greene. . . David Ferber has been promoted to comptroller of Diamond and Edgar Burton to publicity director. . . Pan American, west coast firm, has folded. . . Jack Byrne, formerly of ABC, heads Tiffany, newest platter. First side, by actress Ruth Chatterton, is *The Revolt of the Alphas*.

National has signed the Ravens. . . Same outfit just cut an all-star jazz session with Charlie Ventura (leader); Buddy Stewart, Dave Tough, Bill Harris, Chubby Jackson, Charlie Shavers and Bill De Arango.

Lu Watters latest sides for West Coast Recordings are *I'm Goin' Hunting*, *Friendless Rag*, *Pineapple Rag*, *Minstrels of Annie St.*, *1919 Rag* and *Ostrich Walk*. . . Golden Gate, new San Francisco platter, is waxing material based on its home town. . . Vitacoustic, Chicago firm, claims its reproduction quality is the best, yet. First side, *Peg of My Heart*, by the Harmonicats, is enjoying hit sales.

Eddy Duchin used Buddy Clark on vocals for his new Columbia sides. . . June Christy has cut some singles for Capitol. . . Aetna's first release is the Gordon Haymes sextet's *Linger Awhile* and *My Big Moment*. Offices are in Baltimore. . . Rosemary Calvin, former Vaughn Monroe thrush, has signed with Majestic. Her first sides will be backed by Tony Mottola, Johnnie Guarneri, Morey Feld and Trigger Alpert. . . National has expanded its hillbilly roster with the *Blue Mountain Boys*, Homer Harris and the *Virginia Hymn Singers*.

Kirby Walker cut four sides for International. . . Andres Segovia, most famous classical guitarist, has been pacted by Musicraft. . . Apollo now has Billy Daniels and the Cat Anderson band.

PUBLISHING

Western music bought Rose Cooper and Martin Kotel's *Rollin' Along* for Gene Autry. Cow-crooner, who owns most of the pubbery, may number for Columbia. . . ASCAP is trying to boost revenue from use of music in theaters. . . an anti-ASCAP bill brought up in Indiana was vetoed by Governor Ralph Gates.

Phil Hanna, CBS chanter, entered the songwriting field with *Lynne*, penned for his daughter. Item is to be published by Shapiro-Bernstein. . . Sidney Mills to Hollywood to push efforts on *That's My Desire*, featured on wax by Frankie Laine. Tune was penned by Irving Berlin associate Helmy Dresd but was written in 1931 and

Union Recognizes Young Genius



Hollywood—Because of Joey Preston's age and musical ability the musicians' union granted the 10-year-old drumming sensation a waiver to record a Modern Music album with a group of top jazzmen, including guitarist Irving Ashby, seen with him here. Other sidemen were Artie Shapiro, bass; Milt Raskin, piano; Frankie Catalano, clarinet, and Nick Pellico on vibes in place of Red Norvo, originally scheduled for the slot.

placed with Sterling Songs, now owned by Mills. Jack Robbins recently opened three personally-owned pubberles through which he intends to push development of modern composers. Three firms—J. J. Robbins and Sons, Hamilton S.

Gordon and John Franklin—will operate individually, but shipping and billing will be done under name of Consolidated music to facilitate matters for jobbers and dealers.

Pluggers union is asking pubs to support a payroll deduction pension plan. . . All Capitol songs activities will now be handled under the Criterion flag with prexy Mickey Golden overseeing all operation. Affiliates include pubberies of Stan Kenton (*Across the Alley from the Alamo*), King Cole, Barbour-Lee and Tex Ritter.

Margaret Whiting has ASCAP to set up Oscar awards for penners of the top tunes of the year. . . BMI has elected Carl Haverlin, Mutual vice prexy, to first paid post as BMI chief.

STUFF

Horace C. Wolf is now a representative of the Main Line Entertainment agency, Philadelphia booking office owned by F. Edward Bigham and William G. Knorr. All three are vets. . . Gray Gordon's ork has been cut from 16 to 12 pieces and has returned to Tie-Toe. . . John Kirby's sextet is at the Club Continental in Milwaukee. . . Will Osborne has been slated for a tour of the British Isles. If deal goes through, he'll be the first Amerk band to play the country since the war. . . Drum-

Wayne Varnum Quits Columbia

New York—Wayne Varnum, Columbia publicity chief, left early this month to open his own publicity firm, Wayne Varnum Associates, specializing in popular and classical record artists and record company accounts.

Varnum brought with him Beryl Reubens, his assistant at Columbia, and Marvin Drager, Columbia's photo editor. Reubens and Drager have a financial interest in the new company, which is temporarily located at 505 Fifth ave.

Christine Edwards, previously in charge of popular record promotion and editor of Columbia's *Disc Digest* has been appointed to fill the vacated publicity director slot. Joining her is Seena Hamilton, formerly assistant director of publicity for CBS in Washington.

mer Mickey Alpert is organizing a band in New York for jobbing dates. . . Much talk about Dan Burley's *Barrel House Jazz* album. Also the trumpeting of Johnny Grimes at Small's Paradise, uptown in Manhattan. . . MCA's Bernie Glazer is slated to wed Merrill Towne.

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solo. *Atmosphere* sports more Parker and better Stewart bass. Here at least the "older" sides top the new—two years go by and already you start talking about an "older" style. How fast can you get! At any rate, if you are one of those sorely puzzled by be bop, and count it as noisy trash, hear *Groovin'* several times—it may be an easier come-on than some of Dizzy's later records. (*Musicraft 485, 486, 487, 488*)

Sid Catlett All Stars

- Just A Riff
- Mop De Mop Mop

Riff is notched for Coleman Hawkins, but the side's best solo is by the Tyree Glenn. Seconding is at an Armed tempo, billed for Glenn's vibes, but is copied by Billy Taylor's piano. (*Super Disc 1022*)

Don Byas Quartet

- One O'Clock Jump
- Three O'Clock In The Morning

This one is ostensibly for "Slam Stewart and his singing bass." Pianist Errol Garner and drummer Doc West speed up constantly during the former's solo, while Don's contribution is devoted to setting up the riffs. *Morning* is more at a tempo Garner likes and his solo reflects it. (*Super Disc 1006*)

Baby Dodds Jazz Four

- Feelin' At Ease
- High Society

Another attempt, far better than most, to recreate the traditional blues. Al Nicholas' succinct but powerful clarinet steals *At Ease*, and *Society* as well. It certainly is a great shame that the power and expressed sincerity of these musicians as well as their familiarity with the great jazz tradition isn't being passed on to their younger and more broadly trained brethren. One has the conviction of feeling, the other a broader gamut of technique and color with which to express it; yet welding the two would gray-beard a Solomon. (*Blue Note 519*)

Swing

Benny Goodman Quintet and Quartet

- Fine And Dandy
- The Lonesome Road

This is both a shocking and disappointing record. Benny Goodman has made many sides on which you might notice lack of jazz ideas, but he has always made up for it in instrumental precision and niceties of tone and balance.

This disc, played by BG, Ernie Filice (accordion), Harry Babasin (bass), Tommy Todd (piano) and Tom Romersa (drums) is possibly the worst jazz side ever released under Benny's name.

The balance on both sides is muddy (extremely unusual for

Capitol), especially noticeable on the opening of *Dandy* where Filice's accordions are lost in the background. The bass is consistently over-balanced, so much so that at times it booms over the entire group.

The usually superlative arranger-pianist Todd makes one bad fluff in the middle of his *Dandy* solo, and wobbles on a change immediately after.

Filice, making his first wax appearance, muffs the first few bars so completely that it's hard to tell what he wanted to play. Several weeks ago after listening to an acetate of his playing, it was reported here that he swung as well as Mooney, if lacking in the latter's harmonic and tonal control. Perhaps nervousness flipped him, but from this wax at least, Filice would be murdered by Art Van Damme, let alone Mooney.

Harry Babasin's bass in its solo spots is heavy and without many passing-tone ideas, while he constantly rushes the tempo slightly.

Road opens with boogie-woogie piano behind Goodman playing melody, and closes the same way. Nothing particularly wrong, but nothing happens either. Best playing on both sides is by Goodman, who if not ideal, is at least his usually accurate self. (*Capitol 394*)

Ray McKinley

- Jimmy Crickets
- Red Silk Stockings And Green Perfume

Simpler arranging than Mac has heretofore used on wax, with solos by Nick Travis (trumpet) and Ray Beller (alto), *Jimmy* swings lightly. Catch scribbler Sauter's use of rolling baritone sax and *Peanut Venderish* trumpets at the conclusion to get a good rock. *Stockings* is a top-notch example of how to do a novelty tune; good easy-rollin' two beat bounce, with McKinley flipping the lyrics lightly around his cheek. Despite its deceptive dollars-and-cents sound, there is still loads of music sneaked in. Listen for the interlude before "she was singing a love song," and the unison reed work moving on after it backed by shifting rhythm figures. This side is a sterling example of how to do a

commercial side, make it palatable for the people that want "them funny lyrics," and still not limit its musical sound to the overtunes of nickels clunking in the slot. If there ever was a band combining great music, showmanship, and shrewd salesmanship, this is it. Recording balance could have had more bass preserved. (*Majestic 7216*).

Dance

Tommy Dorsey

- My Love For You
- A Thousand And One Nights
- Time After Time
- It's The Same Old Dream

All four Stuart Foster vocals, *Nights* was arranged for TD by R. Korsakoff, while the background on *Time* sounds like some of reed-figured supports the band used to give Jack Leonard 8 years ago. (*Victor 20-2177, 20-2210*)

Jimmy Dorsey

- Quien Sabe
- Time After Time

JD using two voices on a Latin tune again, but in much quieter and better taste. Dee Parker and Bob Carroll sing in tune and blend well. Carroll for some strange reason sounds nervous on *Time*—his tone is thin and shaky—he can sing much better than this. (*MGM 10010*)

Eric Madriguera

- Jack, Jack, Jack
- Made For Each Other

Jack, sung by wife Pat Gilmore, has a publicity item you'll like: "first time on wax, a montuno (a Latin 'get-off' chorus arranged for a string section)." Where does one find thees "get-off arranging"—should be very hot stuff. (*National 9028*)

Freddy Martin

- Piano Portrait
- I Can't Get Up The Nerve To Kiss You

Portrait, written by ex-Martinite Jack Fina, now with his own band, is played here by Murray Arnold. It's loaded with nice Tschalkovskian-type melodies,

which merely proves a successful businessman's reluctance to let go of a good formula. (*Victor 20-2165*)

Bob Chester

- Linda
- Roses In The Rain
- Speaking Of Angels
- Why Does It Have To End So Soon

Best of the 39 cent Sonora wax and the best sides Chester has made in a long time. *Linda* has a touch of be bop with a wild tram that will startle you. All four sides have Alan Foster vocals, a singer upon whom Chester is justifiably thoroughly sold. Outside of too-frequent butterfly piano, these are top-notch dance sides. If Sonora can keep turning them out like this, the established companies are in for trouble at the dollar sign. (*Sonora 2006, 2008*)

Lionel Hampton

- Don't Let The Landlord Gyp You
- I'm Mindin' My Business

These sides have some of the worst bass you will ever hear. Whether it is all balance or the quality of basses with electronic pick-ups is hard to tell. It ce-

(Modulate to Page 20)

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Diggin' The Discs—Mix

(Jumped from Page 19)

tainly is a flat, unmusical sound though. Both songs are undistinguished, written by "Joe Greene." The Hampton band has plenty of power and showmanship. These records certainly don't show too much musicianship. Only redeeming feature is the tenor solo on *Business*. (Decca 23834)

Billy Butterfield

- Stella By Starlight
- Maybe You'll Be There

Stella is a new Victor Young tune, with Butterfield playing a full chorus of solo horn, not nearly as prettily as usual. His few bars on the backing seem to have more force and body. (Capitol 397)

Vocal

Margaret Whiting

- Spring Isn't Everything
- Time After Time

Spring opens with a flute passage sounding much like the opening section of the *Grand Canyon* suite. Miss Whiting sings better than usual on both. (Capitol 383)

Van Johnson

- Goodnight Sweetheart
- I Wonder

Sweetheart is an apt debut tune for Johnson. Despite Sonny Burke's skilled backing, his singing will endanger no established artists. (MGM 10018)

Jo Stafford

- A Sunday Kind Of Love
- Ivy

Could be my imagination, but Miss Stafford's singing on *Love* sounds more emotional than most of her wax in the past year. A much wider vibrato than usual is noticeable on the side. (Capitol 388)

Frankie Laine

- All Of Me
- Mam'selle

Wonder if all the trend-spotters in this business ever stopped to think here is an affable guy who sings well in the hot tradition, is a showman but no pretty boy who attracts women by his

sincerity and ability rather than the falling lock or the wistful necktie. Maybe Jolson doesn't own all the available heart? (Mercury A-1043)

The King Cole Trio

- You Don't Learn That In School
- Meet Me No Special Place

Nat sings two with clever lyrics, and does as amazingly well by them as he does by any lyric. That's just the point: what a tremendous waste of one of the great jazz talents of this or any decade, to give him a constant stream of clever but unimportant material. Nat Cole is good enough, smart enough to take music not ordinarily considered commercial and by the sheer weight of his vocal and musical ability make them into best sellers. This satisfies you. Capitol and Nat, not to speak of doing jazz some good. (Capitol 393)

Sarah Vaughan with Teddy Wilson Quartet

- Time After Time
- Moon-Faced, Starry-Eyed

Cool, restrained singing by Sarah, with tasty Teddy accompanying. Flip-over is much the same, taken at a moderate clip. (Musicraft 462)

Helea Carroll and The Satisfiers

- Wyomin'
- Who'd A Thank It

More technically good group singing by the citty radio show group led by Mrs. Carl Kress. Second side is an original about this mad world, very coinfully done. (Victor 20-2191)

Richard Cannon

- It's A Sin To Tell A Lie
- Tomorrow

First one for a Birmingham boy whose style combines an emotional vibrato, a high falsetto, and a talking style used by the Ink Spots. He will unquestionably be a commercial success. (Diamond 2058)

Phil Brito

- Sweet Lorraine
- Between The Devil And The Deep Blue Sea

This should be reviewed under the skull-duggery section: Columbia comes out with a jazz group backing Sinatra, and this week the Walter Gross sextet backs Brito on the same tune. Walter's playing is skillful piano execution as always, but both Brito and Sinatra seem to lack lustre in their phrasing of this jazz classic and seem subordinated to the accompaniments on their records. Brito joins a tenor solo for some scat on *Sea* that doesn't quite come off. (Musicraft 15105)

Robert Merrill

- The Last Round-up
- Home On The Range

Unusual in that Merrill doesn't display the deadly stiffness of ideas and phrase that most Met baritones see fit to extend to pop material. (Victor 10-1273)

Art Lund

- Mam'selle
- Sleepytime Gal

Though still not the most expert of baritonings, this is vastly different from the voice Lund was tossing around with Goodman. Saw-tooth edge is off the tone, and the punctuation isn't done with a 1929 typewriter. (MGM 10011)

Novelty

Betty Hutton

- Rumble Rumble Rumble
- Poppa Don't Preach To Me

Miss Hutton squealing about somebody playing boogie upstairs and waxing ecstatic about sex in Paris, both from *Perils of Pauline*. (Capitol 380)

Tex Beneke

- The Blues Of The Recordman
- Why Don't We Say We're Sorry

Blues is another variation of

the Miller Jukebox *Saturday Night* permitting the band to run through various imitations and plugs for itself. It's clever and certainly smart business. (Victor 20-2190)

Bob Hope and Dorothy Lamour

- My Favorite Brunette
- Beside You

Miss Lamour used to sing with Herbie Kay's orchestra. She certainly has a nice figure. *Brunette* is about Hope's inabilities with the femme sex, while *You* is a straight vocal interrupted by Hope's heckling. (Capitol 381)

Concert Music

John Sebastian

- Malaguena
- Inca Dance
- Bach Aria
- Ritual Fire Dance
- The Maid With The Flaxen Hair
- Stompe A La Turca
- Harmonica Player
- Moroccan Serenade

The harmonica is an extremely difficult instrument to justify over a broad musical range because its expanse of dynamics and tonal color is so narrow. Even in Sebastian's often interesting attempts to get the most out of the instrument such as *Inca Dance*, a duo with Bunny

Shawker's drums, he still never quite achieves the musical climax he wants. In comparison with other performers in his field, Sebastian's work is well-defined, skilled, and lacking in some of the silly tricks that spoil most other harmonica performances. On the converted Mozart (*Stompe*), he specifically avoids a lot of the usual reed cliches. (Victor P 166)

Alfred Newman

- Minut Waltz—The Bee
- Dance Of The Comedians
- Hit Melodies From Hit Musicals

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Caceres, E Calloway, L

Carle, Fra t; (Clire Carreon, K Cavallaro, Ohio, 4 5/2-8, t Cherches, Mo., ne Clancy, L ne Clark, Or Ill. Onn Coleman, Clang, 5, Geol, Har burgh, C Courtney, Cugat, Xa t Cummins, Opng. 4 Dunningham Me., b

Hale, Avon Davidson, C Davis, Don DeFoe, Ed Del Guidice ell, S.D., Mont., O Dennis, Pa 4/31, ne DeVito, Pa Dinofer, D Di Pardo, 5/9, h Donahoe, S Dorsey, Jit 4/29, t Duffy, Geo Dunham, S son, Tenn Duro, Mich

Eberle, Ray Eckstine, B 4/29, ne Edrige, S Clang, 4/ Ellington, I 5/13, t Elysa, Jliman Enberg, B Erwin, Geo

Faulst, Men Ohio, b Fields, Har Fla., Jack Flo Rite, T Flak, Charl Ohio, h Flisa, Dick or Flindt, En Floyd, Chic Foster, Chu

Garber, Jan Carr, Glen Gentile, Al Conn., Cl George, Ho Gillespie, D Gomez (Ban Goodman NBC—Ho Gray, Glen

Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ac—night club; cl—cocktail lounge; ...

Agnew, Charlie (Showland) Dallas, ac. Anthony, Ray (On Tour) GAC. Armstrong, Louis (RKO) Reading, Pa. ...

Baffa, Emil (Florentine Gardens) Hwd., no. Banks, Jimmy (Cavalier) Virginia Beach, Va. ...

Barnhart, Jackson (Troxador) Cleveland, ac. Barron, Blue (Edison) NYC, h. Basile, Count (On Tour) WM. ...

Bishop, Al (Silver Leaf) Napa, Cal., no. Bishop, Billy (Melody Hill) Riverside, Ill. ...

Bothwell, Johnny (On Tour) GAC. Bradshaw, Tiny (On Tour) MG. Brandon, Henry (Stevens) Chicago, h. ...

Carver, Emilio (WOAI) San Antonio. Calloway, Cab (Strand) NYC, Clang. 5/8, t. ...

Carle, Frankie (RKO) Boston, Clang. 4/23, t. (Circle) Indianapolis. 5/1-8, t. ...

Cherches, Paul (Skyline) Jefferson City, Mo., no. Clancy, Lou (Belvedere) Shreveport, La. ...

Clark, Ozale (O'Henry) Willow Springs, Ill., Opng. 4/30, b. Coleman, Emil (Waldorf-Astoria) NYC. ...

Coccaro, Sam (On Tour) GAC. Dorey, Jimmy (Paramount) NYC, Clang. 4/28, t. ...

Piccolo (Zanza Bar) Denver, Colo., no. Postal, Al (Hi Ho) NYC, no. ...

Rasburn, Boyd (On Tour) GAC. Reed, Tommy (Plantation) Houston, Clang. 4/24, no. ...

Sands, Carl (Touraine) Boston, Clang. 5/1, t. Savitt, Jan (Ciro's) Hwd., Clang. 4/24, no. ...

Shaw, Fred (On Tour) MCA. Sigoloff, Eddie (B&R) Columbia, Mo., no. ...

Stearns, George (Mayo) Tulsa, Okla., h. Straker, Ted (Statler) Washington, D. C., h. ...

Stuart, Nick (On Tour) MCA. Sudy, Joseph (Blamarch) Chicago, Clang. 5/1, h. ...

Thornhill, Claude (Stanley) Utica, N.Y., Clang. 4/23, t. Towne, George (Pelham Heights) Bronx, no. ...

Van Garwood (Statler) Detroit, h. Vincent, Leo (Granada) (HWWL) Nanticoke, Pa. ...

Wald, Jerry (Bellness Room) Galveston, Tex., no. Waters, Bud (Donahues) Mountainview, N.J. ...

Wasson, Hal (Robert Driecoll) Corpus Christi, Tex., h. Watkins, Sammy (Hallenden) Cleveland, h. ...

Wink, Lawrence (Roosevelt) NYC, h. Widmer, Bus (Belvedere) Shreveport, La., no. ...

Dardanelle Trio (Madison) NYC, h. Davis, Charlie (Bal Tabarin) L.A., no. ...

Debonairs Trio (Essex) Newark, N.J., h. Dee-Bug Altres (Town Casino) Chicago, cl. ...

Fay, Jimmy (The Oaks) Winona, Minn., no. Ferguson, Danny (Arrowhead) Shreveport, La., no. ...

Gardner, Polson (Sue-Q) Hwd., no. Gibson's Red Cape, Steve (Nomad) Atlantic City, N.J., no. ...

Hale Quartet, Danny (Cuban Room) Kansas City, no. Hall, Edmund (Cafe Society Uptown) NYC. ...

Hayes, Edgar (Downbeat) L.A., no. Heard, J. C. (845 Club) NYC, no. ...

Jackson, Chubby (Esquire) Valley Stream, N.Y., no. Jacquet, Illinois (On Tour) MG. ...

Karo, George (Candelita) Bridgeport, Conn., no. Kent, Peter (New Yorker) NYC, h. ...

Larkin Trio, Ellis (Blue Angel) NYC, no. Lawson, George (Wonder Bar) Norwich, Conn., no. ...

Little Bana and Lee Trio (Blue Diamond) Newark, N.J., no. Mabey Trio, Wes (Alvengid) Monroe, N.Y., no. ...

Malneck, Matty (Slappy Maxie's) L.A., no. Mann Trio, Bert (Roosevelt) Washington, D.C., no. ...

Combos

McCoy, Charlie (Twin Bar) Gloucester, N.J., no. Ackerson, Skat (Beverly Inn) Otisville, N.Y., no. ...

Baker's Five Spaces, Taft (Californian) Fresno, Cal., h. Barbour, Dave (Boogie) Hwd., no. ...

Burke, Cecil (Casbah) L.A., no. Candelighters (Colonade) Columbia, Ga., no. ...

Casato Trio, Sam (Pelican) Chicago, no. Casualty Trio (Mohawk) Schenectady, N.Y., no. ...

Singles

Ammons, Albert (Briggs) Rockford, Ill., h. August, Jan (Sherman) Chicago, h. ...

Cartier, Marl (Rheinhardt) Lynchburg, Va., t. Churchill, Savannah (On Tour) MG. ...

Dax, Doris (Little Club) NYC, no. Denny, Dorothy (Boomer) Brooklyn, h. ...

Miller, Olivette (Cafe Society Downtown) NYC, no. Mucci, Johnny (Fairway) Bridgeport, Conn., no. ...

Mooney, Joe (Ankara) Large, Pa., Clang. 5/4, no. Moore, Bill (Jack's Basket) L.A., no. ...

O'Brien, Hack (Rhythm Room) L.A., no. Ohi, Jimmie (Broadway Show Bar) Bay City, Mich., cl. ...

Reynolds Quartet, Louis (La Villa), York, Pa., no. Riley, Mike (Swing Club) Hwd., no. ...

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ON THE BEAT IN Hollywood

By Charlie Emge

The unhappy lot of commenting on *The Fabulous Dorseys*, released in Hollywood shortly before this issue went to press, fell to my New York colleague, Mike Levin, following a "sneak" preview a couple of months ago. That was a relief to me as some of the people who worked on the Dorsey picture were good friends of mine, though I think they would have forgiven me for anything I said about it; most of the people who work on the musical side of movie making, like those who work in radio, know how bad the final product in both mediums often turns out.

But the picture at its worst was superior to the stuff that our newspaper "critics" had to say about it. For example, the *Los Angeles Times* could find nothing better than this to say:

"... The band of Tommy Dorsey, who plays himself in *The Fabulous Dorseys*, has been rated one of the three most popular. His band is featured in the film playing such tunes as *I'll Never Smile Again*, *Boogie Woogie*, *Tangerine*, *Marie*, *Green Eyes*..."

There was not a word about Jimmy Dorsey of any kind (that ought to start the boys battling again), let alone any mention that it was Jimmy not Tommy, who clicked on platters of *Tangerine* and *Green Eyes*.

Start 'Counterpoint'

The picture of most musical interest now in production here is RKO's *Counterpoint*. While this was being written some of the score was being recorded in New York by the Philharmonic Symphony under Eugene Ormandy. RKO sent a crew headed by music director C. Bakaleinikoff back to New York for the reason that Artur Rubinstein, who plays a concerto by Leith Stevens in the picture (and will appear as himself), couldn't come to Hollywood at this time. He'll be here later for the shooting.

Dana Andrews, star of *Counterpoint*, appears as a pianist blinded in the war. As the story opens he is playing in a honky tonk combo in San Francisco headed by Hoagy Carmichael. The pianist who will do the recording for Andrews and the musicians who will make up the combo headed by Carmichael were yet to be signed when this was written. If RKO gets the right men this can be a mosaic with a good musical side.

Frank Gaskin Fields, the first Negro composer to get an important scoring assignment here since William Grant Still quit the movie lots after charging that all they wanted from Negro composers was "jungle music", is doing the music for *Body and Soul* (no connection with the song except the title), Johnny Garfield starrer... If *The Fabulous Dorseys* starts a trend toward pictures about bandleaders the next to start will be an opus written by Les Brown about himself and titled *Blue Devils*. Pine-Thomas Productions is considering it.

Two Important Miller Men



New York—Jerry Gray, whose continued scorings in the Miller tradition are responsible for the style of the Glenn Miller band, discusses an arrangement with Tex Beneke, sax player and vocalist with the original band who has been fronting the unit since the war. The photo was made during a Victor recording session, but the band is touring theaters now, recently visited Cleveland and Cincinnati.

Coast Local To Spread Work

Los Angeles—New work restrictions aimed at "spreading employment" among the membership of the musicians' union (Local 47, AFM), now numbering more than 12,000 and still growing, were scheduled to go into effect April 28.

Full details had not been made public (or revealed to the union members themselves) at this writing, but it was said that one

of the main points in the new restrictions would be an iron-clad mixing of contract studio musicians from casual dance dates. The \$7,500-per-year boys have been in the habit of taking Saturday night jobs, more for kicks than coin.

The new rulings will also tighten down present quotas on radio and recording work.

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Print your name and address clearly on the entry blank and have blank countersigned by your Selmer dealer. If you do not know the Selmer dealer in your locality, blank can be countersigned by your nearest musical instrument store. Mail your entry blank to Selmer Signet Clarinet Contest, Box 1201, Chicago 90, Illinois.

The envelope containing your entry must be postmarked no later than midnight, May 15th and be received before midnight May 21st. Send it in at once.

Prizes will be awarded to writers of the most apt, original, and interesting sentences in the opinion of the judges, The Reuben H. Donnelley Corp., Chicago. Their decision will be final. No entries will be returned and all entries become the property of H. & A. Selmer Inc. Entries cannot be returned and no correspondence regarding the contest can be acknowledged.

Winners will be announced shortly after contest closes and all contestants will receive a list of winners by mail. In case of ties, duplicate awards will be made.

The contest is limited to residents of the U. S. and its territories. The following people are not eligible to enter the contest: Employees of Selmer or its advertising agency and their families, owners or employees of musical instrument dealers and their families.

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