

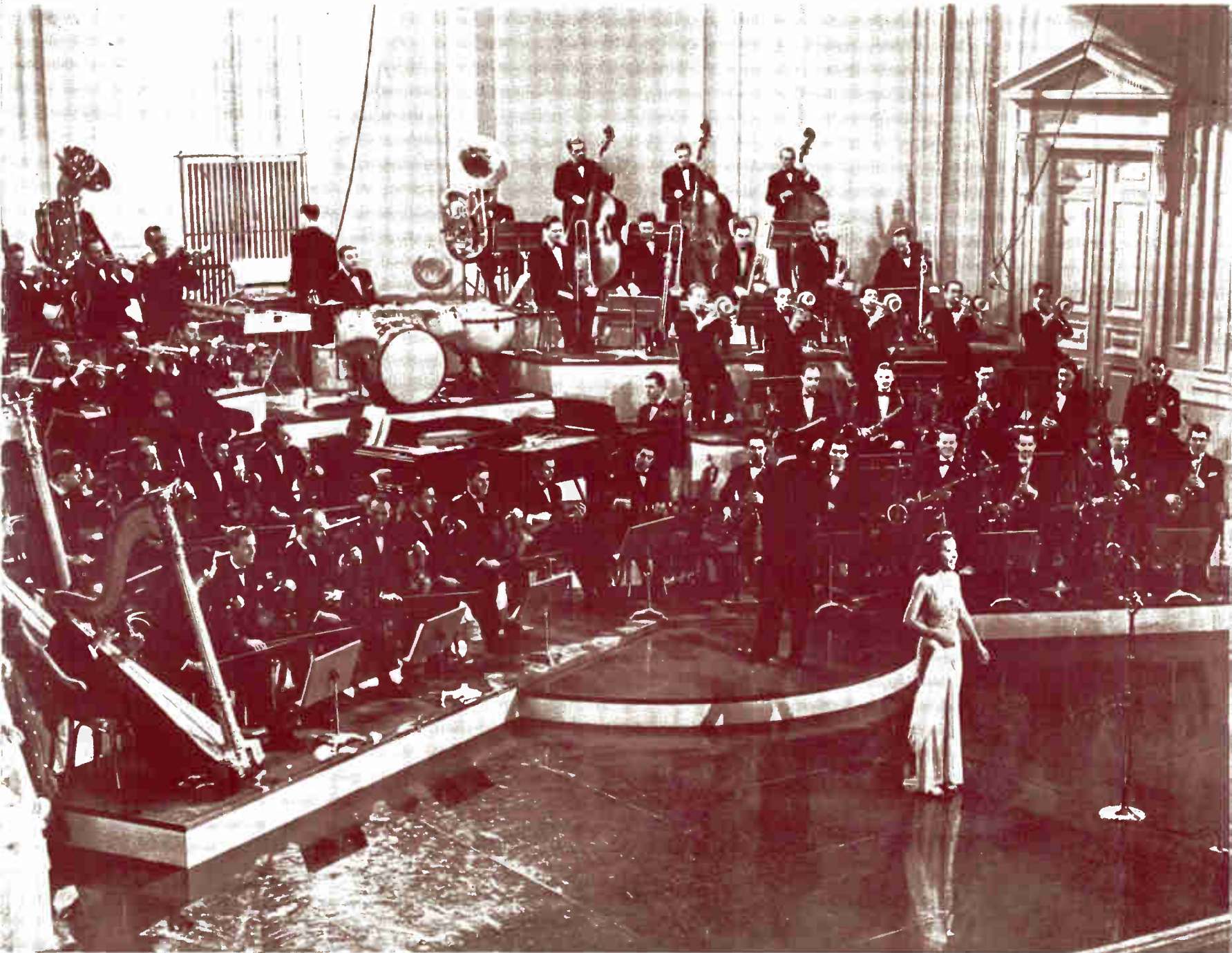
THE MODERN MUSICAL NEWSMAGAZINE

TEMPO

Vol. 6 - No. 3

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September, 1938



'Swing Concert' by 'Alexander's Ragtime Band'
(See "Music of the Screen")

SMART

Styling

FOLLOWS THE AMAZING
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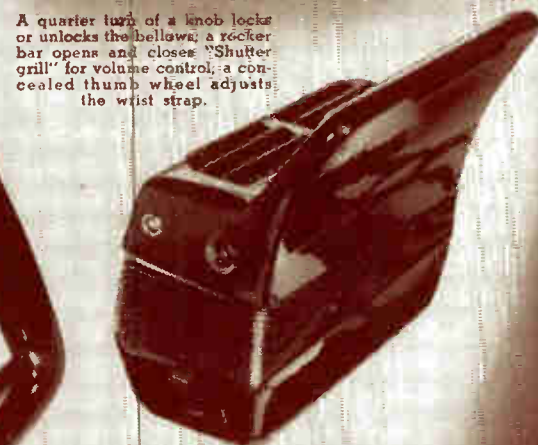
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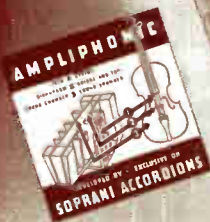
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A quarter turn of a knob locks or unlocks the bellows; a rocker bar opens and closes "Shutter grill" for volume control; a concealed thumb wheel adjusts the wrist strap.

The Petite, (illustrated) 96 Bass, and the Rialto, 80 Bass, are the first of the new models to arrive from Italy. Following immediately are the Castello, Cardinal, Coletta, Renata. Twelve models in all, 80 Bass to 140 Bass.



S O P R A N I
A M P L I P H O N I C

DISC LICENSING PLAN EFFECTIVE AFTER SEPT. 10

AFM's new licensing plan for the recording industry, under negotiation for almost a year, goes into effect this month with announcement that no AFM members may, after Sept. 10, perform any work for a recording company unless company holds an AFM license to employ AFM members. To secure such license the recording or transcription manufacturer enters into an agreement with AFM to abide by certain specified conditions. In addition to agreement to meet Union requirements on wages, and to employ only AFM members, the license also includes the following significant points:

- 1) Every recording must be numbered and registered with the AFM and the maker must agree to produce a copy on demand.
- 2) Every transcription must carry on label statement giving specific purpose for which waxing has been made. Use in any other way is barred, and will presumably result in loss of license to maker.
- 3) Phonograph recordings must carry on label statement to effect recording is for non-commercial use only.

Last mentioned point is regarded as most important even though few
(Continued on Page 2.)

Calif. Beach Town Sponsors Dances To Disc Music

HUNTINGTON BEACH, CALIF.—City fathers of this potent little oil town have thumbed their noses at Union officials by continuing city-sponsored dances to recorded music at Huntington Beach Pavilion, in the face of complaints by Union and MCA, who have been booking bands at the Pavilion on week-ends. Not long ago, city government, dissatisfied with financial return from the municipally operated Pavilion, tried a Sunday matinee dance at 10 cents per head with a library of swing-style recordings rented from George Farquhar, local newspaper columnist and hot record enthusiast. Turn-out was so good that the Sunday matinee recording jigs were continued with Wednesday night dances added on same basis.

L. A. Firm Plans to Fight ASCAP By Offering Tax-Free Music

Publishing Co. Offers Radio Station Operators Plan To Eliminate Huge Sum Paid For Performance Rights

On August 15 the music engraving and printing firm of Davis & Schwegler, Los Angeles, sent to radio station operators all over the U. S. a letter that might in time change the whole character of the music publishing business. It is safe to assume that most radio station managers read it with interest, because it proposed no less than to reduce, if not eliminate, a large portion of the five and one-half million dollars per year the radio industry pays for the use of music copyrights controlled by the American Society of Composers, Authors and Publishers, commonly known as ASCAP. ASCAP controls the performance-rights to a commodity Radio must have to operate—American popular music, and like any other business concern, makes the most of its corner on something

someone else must have to do business.

The same letter was sent to ASCAP and it can be sure ASCAP's President Gene Buck read it with interest, because the name of the signer, Kenneth C. Davis of Davis & Schwegler, was by no means unfamiliar to Mr. Buck, who knows Kenneth C. Davis as the man who, as attorney for a group of broadcasting companies in the State of Washington, claims he put through the legislature of that state a bill that virtually outlaws ASCAP in the State of Washington. Mr. Buck has been very busy of late trying to get the Federal Courts to nullify that act of the Washington legislature.

Mr. Davis knows that to fight mighty ASCAP he will need a lot
(Continued on Page 17.)

Negro Band Set For Report 'Big T' Set For Band Venture

NEW YORK. — A Negro band will appear at a first class New York hotel for the first time when Billy Hicks ("and His Sizzling Six") opens at St. Regis Hotel Sept. 28. Booking was set by Billy Burnham of CRA office. Hicks plays a fast go-trumpet and band is strictly swing-out.

NEW YORK. — Oft-recurring rumor that Jack Teagarden, No. 1 white trombone man, will part with PW to head his own band, bobs up again with story Big T goes on his own in December under personal management of Arthur Michaud, p.m. for Gene Krupa, and who until recently piloted Tommy Dorsey's business affairs.

LOCAL 60 GETS 3-MONTH PACT FOR BANDS

PITTSBURGH.—Under terms of an agreement with local nitery operators to the effect that they will employ local bands at least three months out of the year, Local 60 has withdrawn recently enacted measure which put full commercial scale on all remote broadcasts, in effect, barring the nite clubs from broadcasting.

Agreement represents a compromise as original demand of Union was that local bands be employed 50% of the time. William Penn Hotel was excluded from the agreement because hostelry employs local men in its cocktail room.

Dance business has taken a decided slump here this summer and ban on broadcasting was said by many nitery men of have cost them last chance of keeping out of red at this time. Lifting of the broadcast ban failed to save some major spots from folding. The William Penn closed its roof spot for the first time during the summer season. Other casualties were Blandi's, out on the Freeport Road; and the Lincoln Terrace, formerly Eddie Peyton's spot on the Lincoln Highway. Latter place opened just as Local 60 clamped down with the radio restriction and never really got under way.

Hollywood Air Shows Grow In Number

A bigger season than ever before was forecast for the Hollywood radio business as a checkup made at the end of August revealed that 20 or more major network commercial programs using orchestras were either starting or returning to the air from Hollywood this month and next. This does not include the shows that remained on the air all summer. The list of returning and new shows, with music assignments and starting dates:

"Good News," Meredith Willson, NBC Sept. 1.

Bob Hope-Pepsodent show, Skinnay Ennis. (Ennis will use local men while his band is in San Francisco). NBC Sept. 27.

(Continued on Page 2.)

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TEMPO

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THE CRITIC'S CORNER:

A New Department Reserved For the Reader
Who Wants to Get Something Off His Chest

Not a 'Jitterbug'— Just a 'Fool'

Believing that I can qualify as one of TEMPO's closest readers, I get quite a kick out of the feud the feds have been waging in the Critic's Corner, re "killers" and what have you.

I believe it was the guy who had just lost a breach of promise suit who remarked, "Only fools and old maids write letters." While I don't know whether the "gals" who have written in qualify as "Old Maids" the fact that I am sticking my neck out undoubtedly qualifies me as the "Fool" in this matter. But "Fools" rush in where angels fear to tread, so here goes with a few of my impressions.

To my way of thinking music is the science or art of pleasing, expressive or intelligible combination of tones, or of rendering such tones in a pleasing, intelligible manner, whether vocal or instrumental and the terrific din which we are forced to listen to, commonly called "swing" is anything but pleasing or intelligible. I care not whether it is Benny Goodman, Count Basie, Gene Krupa, Bob Crosby or any other so-called bigshot orchestra leader of today, when they foster and perpetrate this din by sending their nerve-wracking discordant notes across the ether they should be arrested and jailed for polluting the very atmosphere we are compelled to breathe.

This statement might sound like the ravings of some "long-hair," but I am sure that those who know me best will vouch that I am no "long-hair."

When so-called musicians "take off" on some series of wild notes, mostly in the higher register and keep it up until your nerves are all on edge and you are ready to commit murder, the so-called musician becomes a downright menace to society and should be halted.

The thing that surprises me the most is that there are in this country such a vast throng of people who must believe that Darwin was right and are reverting to type by making monkeys of themselves try-

Editor's Note:

The editor discovered this article already in type and marked for "Critic's Corner" while fumbling through galley proofs. Aghast to find "copy" had reached the printer minus official editorial sanction, ye ed set up a loud howl, but to no avail. No one knew how or why. At press-time it was still a mystery but ye ed is convinced that J.E.H. is John Henry, linotype operator who "sets" TEMPO every month, and that the article is the result of a one-man jam session on a linotype—an unusual example of "reversion to type."

ing to justify "swing."

While I enjoy music and like good close harmony in fast tempo, when the "gang" start blowing a lot of "sour" notes I am inclined to believe there may be more truth than poetry in those articles which appeared in recent issues of TEMPO about the boys hitting the "weed."

Gene Krupa, Davey Tough, Willie Exner and other so-called great drummers notwithstanding, the drum, except among the savages of the African jungle, a few of the South Sea Islands and the Igorots of the Philippines, can never be a musical instrument, and while these boys cut fancy capers with their drums they remind me of a kid on Christmas morning; all they are doing is making a lot of noise.

Noise and confusion seems the mode of the day, and there is no escaping. On these warm days, with every window and door open and a loud radio blating forth from every one we are gradually going off our nuts with our nerves at the ragged edge. So I, for one, will throw in with Edith and cast my vote to "kill" the "killer-diller."

More power to those brave souls now conducting orchestras who refuse to be swept off their feet by the "swing" craze and still give us good, solid, close harmony as a relief for our shattered nerves.

J. E. H., Los Angeles.

DISC LICENSING PLAN EFFECTIVE AFTER SEPT. 10

(Continued from Page 1.)

observers believe it will be strictly enforced at the beginning. General belief is that it will serve as a foundation for legal action by AFM, when ready, to establish once and for all the musicians property rights in his recorded performance. Establishment of this right in court (several decisions already uphold it) or by Congressional action would put the AFM in a position to control the use to which members' recordings are put as ASCAP controls the performing rights to all music written by members. Under such a plan, every operator of a slot machine phonograph, every radio station using records, could be forced to pay a licensing tax to the AFM, which could, if desired, allocate collections among the musicians who made the records, or possibly use the money for unemployment relief.

New Recording Scale

New scale for recording work, adopted at recent AFM Convention, goes into effect Sept. 15. For phonograph records new scale calls for \$24 for one session not exceeding two hours, with ten minutes off out of each hour. Former price was \$20 for a straight three-hour session.

New transcription price (commercial) calls for \$18 for a 15-minute program and \$24 for a half-hour program with one hour rehearsal allowed for the quarter-hour program and two hours rehearsal for the half-hour recording. Old price for transcriptions was same as film studio recording rate of \$30 for a three hour session, \$50 for a double session of six hours. Slightly lower rate applies to non-commercial transcriptions made for library stocks.

Crosby Men Shift To Tommy Dorsey

CHICAGO.—Trumpeters Charlie Spivak and Yank Lawson left Bob Crosby band (Blackhawk Restaurant) to join Tommy Dorsey. Replacements are Sterling Bowes, one-time member of Pollack, Noble and Goodman bands; and Tommy Dicarlo, recently with Gene Krupa. Zeke Zarchy (trumpet), a former member of the Crosby crew, recently with Red Norvo, expected to re-join Crosby band.

Subscribers who change their addresses are requested to notify TEMPO promptly to insure delivery of copies.

TENNEY WINS IN CALIF. PRIMARY ELECTION

Local 47's President Jack Tenney, a member of the California State Legislature (Assemblyman, 46th district), was an easy victor in campaign for re-nomination in the primary election Aug. 30, winning the Democratic nomination by a decisive margin and garnering a large number of votes on the Republican ticket. Results indicated Tenney is practically sure of re-election in the November finals.

Interesting sidelight is the fact that Tenney, head of L.A.'s strongest AFL union, carried the endorsement of Labor's Non-Partisan League, asserted CIO political body, and was opposed by the AFL Political League.

Hollywood Air Shows Grow In Number

(Continued from Page 1.)

Jack Benny, Phil Harris, NBC Oct. 2.

Al Pearce and Gang, Carl Hoff, NBC Oct. 10.

Dramatic program featuring Tyrone Power. Music assignment not set at writing, NBC, October.

Burns & Allen. Music assignment still in doubt at writing. Ray Noble supposed to have contract. CBS Sept. 30.

Jack Haley, Ted Fio Rito, CBS Oct. 14.

Joe Penner, Ben Pollack, CBS Sept. 29.

"Hollywood Hotel," Victor Young, CBS Sept. 9.

Edward G. Robinson 'Big Town' series. Music assignment not set at writing, CBS Sept. 20.

Al Jolson, Lud Gluskin, CBS Sept. 20.

Eddie Cantor, Edgar Fairchild, CBS Oct. 3.

Lux Theatre, Lou Silvers, CBS Sept. 12.

Jean Hersholt "Dr. Christian" series, music assignment not set at writing, CBS Oct. 18.

Silver Theatre, probably under Felix Mills, CBS Oct. 2.

Robert Benchley show, music assignment not set at writing, CBS Nov. 20.

Texaco program, David Broekman, CBS Oct. 5.

Joe E. Brown, Harry Sosnick, network and starting date not set at writing.

NEW YORK NEWS:

Swingin' . . . Around . . . Manhattan With Geo. Avakian

'Lambeth Walk' Arrives

Latest craze to hit New York threatens to be the "Lambeth Walk," English version of the "Big Apple," which stuck to front pages for weeks after the Duke and Duchess of Kent introduced it to British society. Prince Obilensky and Gertrude Lawrence showed New York how at the St. Regis and Joseph (we knew him when he was Joe) Rines recorded the ditty of the same title which goes with dance. Now Goodman and Ellington are being primed to wax their versions of the "Walk."

Tuners Tag Corrigan

Irving Berlin jumped on Doug Corrigan's wrong-way hop with a song called *Gone Again Corrigan*, recorded by Bill McCune . . . And Will Hudson comes up with *Corrigan Hop* . . . More opportunism by Mills: the Snuffy Smith-Barney Google comic strip inspired *La De Doody Do*, recorded by the Duke, who also helped write it . . . Another Mills find: Scat Powell, California lad who's white but sings strictly boog . . . listen for him on Vocalion records with Cootie Williams.

Watch the eyebrows go up when Billy Hicks goes into the St. Regis in November. Meanwhile Hicks holds forth at the Merry-Go-Round Bar in Newark, having replaced Stuff Smith August 20. Joe Marsala, back from the Coast, took over the bandstand inside the Hickory House bar. With him came Adele Girard, who's strumming her harp again with Joe's Chicagoans after a crack at Hollywood. And right down the street Count Basie continues to pack 'em in at the Famous Door. The Count's band stays at the Door until October. For a new kick, hear the arrangement of *Margie* Andy Gibson just made for the K. C. crew . . . All bugs looking for a place to jitter found it at Manhattan Beach August 7-13. Benny Goodman started a series of afternoon concerts and evening "dansants" (at 55c per), followed by Mike Riley (August 14th), Al Donohue (21st), and Kay Kyser (28th).

Krupa's Paramount Showing

Theatre biz was plenty okay with Gene Krupa at the Paramount for a two-week stay and drawing \$41,000 the first week . . . The Webb-Fitzgerald combine moved in on the 11th and copped a bonus be-

Band Openings

(New York and Vicinity)

Harold Nagle (CRA), Hotel Pierre, Sept. 15.

Will Osborne (ROK), Glen Island Casino, Sept. 9.

Freddy Goodman (CRA), Palisades, August 29.

George Olsen (MCA), Waldorf, August 25.

Red Norvo (MCA), Hotel Penn, August 22.

Don Redman, Surfside, August 20.

Billy Hicks (CRA), Merry-Go-Round Bar, August 20.

Joe Marsala (Mills), Hickory House, August 10.

fore the end of the week . . . Loew's State gave George Hall a testimonial broadcast at his August 18 opening . . . Don Redman was to follow Hall.

Band Bookings

The Glen Island Casino will carry on far into the fall season with Will Osborne taking up Larry Clinton's baton after Labor Day. Ditto for the Claremont Inn on Riverside Drive, which continues with Clyde Lucas, and the New Yorker with Henry Busse. BG displaces George Olson at the Waldorf October 26; Tommy Dorsey goes into the Lincoln two weeks earlier; Kay Kyser opens the Penn's Madhattan Room October 4.

Disc Data

Brunswick is secretly hopped up about Red Norvo's new killer, *Jump Jump's Here*. Vocal, of course, by Mildred. It's a double-barreled Dillinger and ARC hopes to reach its high-water sales mark with it. Top so far is Eddie Duchin's *Old Man Mose*, which is over 75,000 even though Bergen County (N. J.) barred it. Keep an eye out for Miss Penny Wise, now on wax with her Wise Guys. She composes, arranges, and sings on her records; Vocalion sells 'em.

Apparently Tommy Dorsey's tired of slipping back. Charlie Spivak and Yank Lawson of the Bob Crosby fold are to join Tommy, which means Dorsey has decided to use a brass section in his band.

Russ Morgan and Freddy Goodman, Benny's trumpet-playing brother, played a battle of some-

Beach Scene



—(CBS Photo)

Afternoon concerts at the open air pavilion and evening dances were featured by Benny Goodman during his appearance at Manhattan Beach, eastern seaside resort, one of the spots played by Benny during his current tour, which took him to Toronto for the Canadian Exhibition Aug. 26, 27, 28. Notice Martha ("Swing Sweetheart") Tilton's summery attire.

thing-or-other at Bear Mountain Inn August 19th. Morgan has written a new tune, *I Don't Wanna Swing*. Those in the know realize that volition has nothing to do with it, Russ.

Artie Frets On 'Flat Foot'

Martin Block, WNEW emcee, and bandleader Art Shaw have a feud coming on over the *Flat Foot Floogee*. Shaw claims that Slim and Slam, who first plugged their tune over Block's station, stole it from *Shoot the Likker to Me John Boy*. Block, rallying to the colors, retaliates that there's no resemblance and spends his radio time playing Jimmie Lunceford's *Posin'* to point out that Shaw lifted his title from Willie Smith's vocal. All of which gets no one anywhere, since Freddie Keppard and Mutt Carey probably went through the same thing twenty-five years ago.

Bands Stage Benefit For Blind Musicians

Randall's Island presented another bandfest August 24, this time for benefit of blind musicians. List of bands ran from Joe Marsala, Louis Prima, Eddie DeLange, Hal Kemp, Will Hudson, Ben Bernie, Guy Lombardo, and Chauncey Morehouse down to Larry Clinton.

Collector's Corner

Bill Russell, the Hot Record Society's traveling man, returned from a Southern trip with a couple of transcriptions of a radio broadcast made ten years ago. Studio band contained—of all people—Pee-Wee Russell, the dying swan of the clarinet. Titles are *March of the Hoodlums* and *Found a New Baby* and they feature a mess of Pee-Wee's swell Chicago blackstick. Steve Smith announces that the HRS is coming up with two rare old Earl Hines QRS solos and a King Oliver disc with Louis and the Dodds boys for the next re-issue release. Bluebird continues to re-issue some fine stuff from Victor's cut-outs. Latest boon to collectors is the batch of five Jelly Roll Morton sides which appeared during August.

Jimmie Lunceford dropped into town for a day and remained to regret it as Count Basie's Famous Door crew walloped the Lunceford band, 15-4, in a hectic softball game at Central Park. Jimmie himself pitched a fine game but weak support let the Basiemen run wild in the late innings, while Lester Young, the Count's tenor sax star, tightened up after a bad start to coast in easily.

WINDY CITY NOTES:

'Round . . . Chicago with John Steiner

Masses Get Art

Chicago's Civic prestidigitators, this year known as the New Century Committee, went completely berserk with musical fervor in the form of mass spectacles. On August 20 Soldier's Field was the scene of the Annual Chicago Band Music Festival, which offered, besides speeches and an ovation for Flyer Doug Corrigan, band groups of 1000 players and up, eight combined drum and bugle corps, the Detroit Chrysler Bagpipers, the Elgin Hawaiian Band, innumerable high school bands, and to top off all that, the musical performer with the most intimate style in the world—Alec Templeton. Affair drew estimated 85,000 people who applauded Templeton's offerings more enthusiastically than anything except Corrigan's triumphal entry.

Masses Get Swing

Just three days later Soldiers Field was the scene of that hectic "Swing Jamboree" of which you have no doubt heard, details of which are contained in a separate account on this page.

Just a few notes on Benny's Ravinia concert. It was, as expected, a commercial success, with the gate totaling around \$6,000. The journalists made a front-page field day of it and the minimum yarn filled at least one column. Benny banned all photographers (how do you like that?) and all "news photos" were posed shots of professional shag artists registering "jitter ecstasies. These, with the ridiculous comments of the reporters gave a childish touch to the whole thing. Random remarks heard during concert: "Band can't swing since Krupa left." "Jeez, can that guy Hampton make faces!" "His mother must have been scared by Ellington. See how he uses those mutes." "If you listen, it isn't so good, but it is fun to watch." (As Benny makes one of his rare misses on a high one): "Boy, can he play dirty!"

The program contained many of Benny's familiar band numbers like Sometimes I'm Happy, King Porter, Roll 'Em, One O'Clock Jump. The trio did After You've Gone, Body and Soul and Runnin' Wild. The quartet did Dinah, Man I Love, Ding Dong Daddy, Stompin' at the Savoy.

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Crosby's Grant Park Concert

Highlight of the early evening

dance band concerts which have been bolstering public interest in park music (TEMPO, Aug.) was the appearance of the Bob Crosby band, which outdrew by 5000 the attendance records of the other bands. Outstanding offerings were stand-bys from the BC repertoire of Deep South stuff—South Rampart Street Parade, Gin Mill Blues, Beale Street. Park Board is dickering with MCA for a return date.

Juice Boxes Popular

The electric organ fad in Chi's smaller niteries continues to boom along. Several small restaurants and the Brevoort and Bismarck bars were among the most recent spots to plug in electric consoles. Among the better known manipulators of these contrivances are Russ Bishop (Ye Old Cellar), Ernie Johnson (Richards Restaurant), Norma Ballard (Brevoort Bar).

It might be of interest here to mention that two really great pianists, Meade "Lux" Lewis and Albert Ammons, have retired as professional keyboard men because they needed steady income and couldn't find it at the ivories.

Band Movements

Present period is relatively quiet as far as important band movements are concerned, with only a few worthy of note to reach our notebook at writing. Lang Thompson (CRA) follows Jimmy Dorsey (ROK) at Bon Air on Labor Day. Shep Fields (MCA) opened at

Crowd of 200,000 Turns out for 'Swing Jamboree' In Chicago

Police Reserves Called Out to Handle Mob Of Dance-Crazy Kids; Newsmen Go Hog Wild

CHICAGO. — Should some historian, 100 years or so from now, pick up a copy of a Chicago paper of Aug. 24 he will get a puzzling impression of what currently is called civilization. On Page 1 of the Daily Times he would see, in 2-inch letters, "200,000 SWING IT." On Page 1 of the Herald-Examiner he would find, under the heading "JITTERBUGS JAM SOLDIERS FIELD," a story starting:

"An incredible, howling, swaying jam of an estimated 200,000 jitterbugs stomped into Soldier's Field last night. Cheering, shouting, singing and moaning in an ecstasy of swing music, they filled every seat, jammed the aisles and packed into the fields until there was hardly an inch to spare."

The occasion was the New Century Committee's "Swing Jamboree," staged at Soldier's Field ostensibly to pick the winner of the Mid-West "Swing Championship" in a competition by some 50 amateur swing outfits selected from a starting field of 324, but what did more to attract the huge crowd, were the advertised invitations to all the local dance-crazy kids to turn out and put on their acts in public while a number of visiting

name-bands supplied gratis music by special permission of Local 10's civic-minded Headman Jimmy Petrillo. The fact that in actuality there was very little bona fide swing music heard all evening didn't prevent the New Century Committee's "Swing Jamboree" from being a howling success. It was good enough for these kids to show off to and they had a swell time milling about to the music of Jimmy Dorsey, Earl Hines, Abe Lyman and Frankie Masters. And newspaper writers had a swell time pounding out yarn after yarn in which every known and unknown expression in that vast vocabulary of so-called "swing lingo" was batted around in columns of meaningless stuff. The newspapers screamed with "Hep Cats Give" . . . "Jitterbugs Take It!" . . . "Alligators In Big Shag!" . . . "Ardent Young Wackies" . . . etc.

Whatever it was, it was so much fun and excitement that extra cops were called out to handle the mob and the "amateur swing contest" got so far out of hand that the judges just gave up and announced that the 50 finalists would have to get together later to compete for the "championship" some other

the Trianon Aug. 20 but was in for just a short time, with following band not set at writing. Dick Jurgens (MCA) took over at the Aragon Aug. 20. Jackie Heller was slated to follow Marvin Fred-

ericks (CRA) at the Stevens Sept. 7. The Biltmore Boys (CRA) closed at the La Salle Aug. 20 but were to return Labor Day. Guy Lombardo (MCA) is to hit the (Continued on Page 17.)

Accordionists Stage a 'Jam Session'



That the piano accordion is probably the most popular instrument with the American public was demonstrated again as more than 1000 enthusiasts packed the north ballroom of the Stevens Hotel in Chicago during the recent Music Merchants' Convention to hear an "accordion jamfest" sponsored by the Accordiana and Excelsior companies. Among the noted accordionists who performed were (left to right in photo): Andy Arcari, Anthony Mecca, Domenic Mecca, Pietro Diero, John Serry, Joe Biviano.

LOS ANGELES NEWS:

Jamming Around

With Hal Holly

Vido's Band Venture

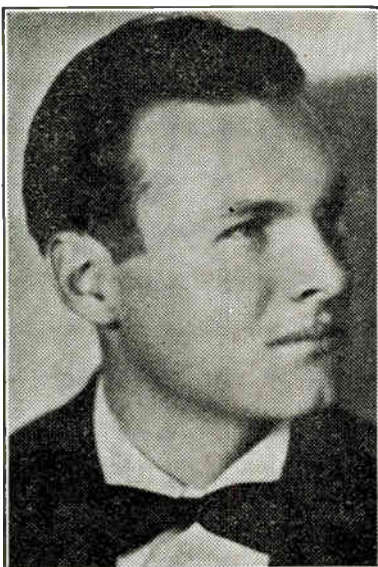
Vido Musso, whose new band debuted at Villa Venice following Joe Venuti, surprised us all by pulling a band out of someone's hat that is as promising an outfit as anyone has put together around here in a long time. Band is built around Vido's tenor, but the other good boys in the band get plenty of breaks. Sax section is plenty strong with Jack Ordean, Bob Goga, Chauncey Goodwin, Reuel Lynch (clarinet). Brass section is comprised mostly of new-comers with a kid named Ernie Figueroa doing the solos. You'll hear plenty of Ernie. Rhythm section has a solid man in Pianist Stan Kenton, an asset in any man's band. (For complete personnel see L. A. Band Directory—Page 20.) Arrangements are by local men, with several by Bill Sodeburg, who does many of Les Hite's scores. At writing Vido's future was a bit vague. Villa Venice was expected to cut to three nights per week and this will make it hard to keep the boys together but Promoter Al Jarvis, Vido's partner in the venture (band is billed as the "Al Jarvis Make-Believe-Ballroom Orchestra under the direction of Vido Musso") will not be overlooking any bets and, what with the radio publicity tie-up, ought to be a cinch to keep the boys working as long as there is any demand for bona-fide swing. Jarvis was already opening new fields by presenting the band at a special dance down on Central Ave. (L.A.'s Harlem) Monday night, Aug. 29, with Louie Armstrong expected to sit during the evening. Advance sale looked like a sell-out.

Ken Baker Gets Break At Palomar

Casa Loma band was released from contract at Palomar a week early at request of ROK in order to let band get in a nice run at L.A. County Fair. This left spot with a week to fill prior to opening of Ted Weems and break went to Ken Baker (MCA), a youngster who has been steadily pushing his way up around here. Baker and his boys were among the first around here to cast their lot with the swing trend and stick to it. Arrangements are styled a la BG and Chick Webb, in fact some sound like they might have been taken of their records. Band has a strong following with the high school hoofers. Down at Hunting-

ton Beach Casino, right after a couple of established MCA bands, Carol Lofner and Hal Grayson, had laid terrible eggs, Baker went in and packed the joint. Just shows how this swing-style stuff that trade papers said died two years ago, is upsetting all the rules of the dance business.

The question was whether Baker's crowd would pay the Palom-



KEN BAKER—Local band gets a break at Palomar for one week.

mar's prices. By the way, Baker's singer, Elizabeth Tilton (Martha's sister) left band latter part of August to join Buddy Rogers.

Thornehill With Ennis

Claude Thornehill, pianist-arranger credited with "discovering" Maxine Sullivan, and who did the arrangements for her best known discs, arrived in L. A. recently to take charge of shaping up the Skinnay Ennis band. Thornehill will also be in charge of arranging, etc., for Ennis' radio commercial (Pepsodent). Ennis band goes to Mark Hopkins in San Francisco this month with Ennis flying down for the commercial and using a local band for the airshow. The Ennis band, formerly Gil Evans', is in here on transfer from Santa Ana and Ennis would have to pay stand-by if he used it. New men in the Ennis band are Waide Schlegel (trumpet), replacing one of the three trombones; and Fred Whiting (bass) formerly of the Ray Scott Quintet.

Jottings:

Daryl Harper's new combo at

Band Openings (L. A. and Vicinity)

Ted Fiorito (MCA), Topsy's, Sept. 24.

Shep Fields (MCA), Biltmore, Sept. 15.

Ted Weems (MCA), Palomar, Sept. 19 (not official).

Ken Baker (MCA), Palomar, Sept. 12 (for one week).

Anson Weeks (MCA), Ambassador, Sept. 6.

Benny Meroff (ROK), Topsy's, Aug. 18.

Jack Dunn, Zenda, Aug. 17.

Bob Keith, Biltmore Rendezvous, Aug. 11.

Vido Musso, Villa Venice, Aug. 12.

the Vista Del Arroya in Pasadena is strong on doubles; this eight-piece outfit can put out three violins, also a brass section of three trumpets and trombone, and has accordion and sax in the line-up. . . . Les Hite has signed with MCA. Johnny (Candy) Candido with MCA now, and heading a small combo at the "Seven Seas" . . . Phil Harris returns to the Coast around 15th of this month . . . Bob Dunham, an up-and-comer in the band business, played the annual Sheriff's Picnic which drew 60,000 people to Santa Anita.

Benny Meroff a hold-over draw at Topsy's . . . Don Alexander, also known here as Don Bybee, is organizing a band for a proposed tour as "Alexander's Ragtime Band" . . . John Scott Trotter of the Kraft Program does a one-nighter at the Pasadena Community dance Sept. 17.

Tommy Chambers subbed for Pianist Baldwin Bergerson with "Pins & Needles" show at Biltmore when Bergerson was hospitalized with stomach ailment during show's run here.

Armstrong in L.A. for Spot in Warner Film

Louis Armstrong arrived in Los Angeles last of August to report for duty at Warner Bros. studio for playing and acting role in *Going Places*, Dick Powell starrer. Maxine Sullivan also set for part in same film.

Nidorf Here to Hypo ROK Coast Bookings

Mike Nidorf, vice-president of Rockwell O'Keefe, Inc., is headquartering at L. A. office of ROK, superintending drive to spot more ROK bands on Coast. Local staff was augmented with addition of Reg Marshall to handle one-nighters and Norman Doyle to work on locations.

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How the Barn Gates Swing in Rural Rhythm

Square Dances Have Given Way to the Doing the Big Apple in the Orchards

By Harry Knotts

FROM one of King Korn's few remaining strong-holds, the rural section of the country, comes the mournful strains of the old barn dance band's Swan Song. For that durn young upstart, Kid Swing, has invaded the sticks and put the antiquated ruler of rural rhythm to rout.

The rural romeos and their apple-cheeked gal friends were content with corny rhythms until those grooving gates, Goodman, Dorsey, Crosby, et al, flashed across the swing horizon. 'Twas then they rebelled and demanded that the home town orks clear out the store of corn and stock up with the new product that had caught their fancy—Swing.

Editor's Note:

Harry Knotts, author of the accompanying article, was formerly Baltimore correspondent for TEMPO until forced by ill health to retire to a small Maryland town for a rest. During this time he has been a keen student of musical trends in the rural regions and herewith presents the results of his observations.

Victorious in the towns, the Kid Swing turned his attention to the "sticks" (the farming section). Here he met stiff opposition. The square dance with the fiddle, jews-harp, banjo and harmonica, refused to give way to the new trend of rhythm. The old heads scoffed at the idea that swing would sound the death knell for the square dance. It was the favorite dance of their fathers, their grandfathers—it was their fave music and to hell with this thing called swing. They still believe Swing is nothing more than a heluva lotta noise.

Youngsters Demand Swing

The younger generation in the rural section, however, felt a bit different than their grandparents—about swing. Instead of "forming to the right" on the old barn dance floor, they trucked on down to the "round" dances at the county seat. By this time, the rural dance outfits had been converted. Having lost prestige among the younger terpers, the square dance—the fiddle, jews-harp, banjo and harmonica—soon passed into oblivion.

Now, to discuss the progress rural gates have made since Kid Swing took over the throne. The caliber of most of the bands is still not quite up to that of the "citized" orks. The reason for this apparent mediocrity is not difficult to understand. There are very few, if any, teachers of the new school, in the rural section. You wonder then, perhaps, where the gate gets his schooling in the finer points of swingology. He receives it from three sources—the radio, phonograph and home studies. He listens to Goodman or Dorsey on the air,

usually with a pencil and sheet of manuscript paper handy. He buys the newest swing recordings and copies the arrangements. He buys all the books on his instrument—books of hot breaks, licks, etc.

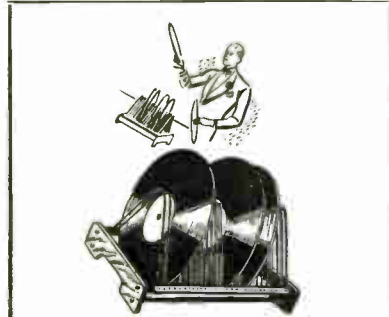
The rural musician's rapid progress can also be attributed to his ability to recognize and remember certain licks that he hears and likes.

Competition Keen

The competition among rural

outfits is very keen. In fact competition is greater in the rural section than in the cities. For instance, Joe Smith may be playing for the Saturday nite dances in a large country town. Ten miles away, in another town, Bob Brown's ork is playing. Both leaders are after the same crowd, and realize that unless they serve the terpers with the best brand of swingaroo, biz will take a nose-dive. The only answer

(Continued on Page 18.)



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NEW RECORDS:

Duke and Lionel Top Band Discs; Nan Wynn and Louie Take Solo Honors

Lawrence Brown Shows Old-Time Solo Style Again On Ellington's 'Rose of Rio Grande'

By Marshall Stearns

The Duke Steps Out On Brunswick

BRUNSWICK VOCALION takes the lead this month with a half-dozen good platters. Lead off is Duke Ellington's *A Gypsy Without a Song* & *Rose of the Rio Grande*. This Gypsy number is so good that even ickies fall out about it without knowing why. It's the Duke in a smooth mood, playing an out-of-the-world intro, with the big band taking over like a tidal wave. Before and after the release, they go into a trick beat with Rex Stewart on top while the boys rumba on their tumba. As far as I'm concerned, it's all a terrific buildup to a sparkling alto solo by the all-time wonder, Johnny Hodges. There's a guy who plays as if there was a fire under him twenty-four hours a day. How do they keep from burning out? Explain it any way you can, but despite their occupation musicians hang on to life with an uncanny tenacity. Condon and Spanier and Sullivan were practically dead a dozen times. Maybe it's Chicago. You don't have to know anything about swing to like Gypsy, but it helps on the other side. *Rose of the Rio Grande* is simply a framework for Larry Brown and his sliphorn. Maybe you remember Larry's tremendous first chorus on the Duke's *Sheik*, many years ago. The best. Well, he does it again plus. Somehow, Larry gets that ease and melodic richness. Most of the time he's making up a better tune than the title-number. Which is a fair test of improvising. A funny guy, though, because it's a long time between solos. Just as you get to forget him, he kicks out with a solid platter like this. Now you try to forget him.

About Nan Wynn
Different stuff, but just as solid in its way, is Nan Wynn's vocalizing on Teddy Wilson's *Now It Can Be Told* & *Tisket Tasket*. Stop and remember that Benny Carter was on the date. *Now It Can Be Told* is by far the best, and glimpse Carter's lead. It might be

any good alto-player until he takes a quick run that spells Carter in capitals. Are you a Carter fan? Don't miss him. He plays white alto the way it should be played, and also fine clarinet and trumpet that reminds of Armstrong. Not on this waxing though. The kick is Nan Wynn, with a backing that sells her solid. There's a fire raging inside that won't go out until she does. If you see that Vincent Lopez movie short, watch her hands. Beautiful stuff like that doesn't come easy. And praise the

'Too Good To Last'—Stearns



Nan Wynn, as snapped by the CBS photographer during one of her recent broadcasts. Also seen are Conductor Lynn Murray, Singer Barry Wood, Guitarist Frankie Worrel, composer of *Monday Night*, a song introduced by Nan Wynn. Miss Wynn (see column 1) hails from Wheeling, W. Va., came to radio from vaudeville, was heard as "Suzanne" from a local station before signing with CBS. She weighs 110 lbs., is five feet, six inches tall, has dark brown hair and eyes, likes swimming, ping-pong and apple pie.

Lord, she's not the baby-doll type. She just sings, without the jive, and it hurts to watch her. Latch on fast because it can't last.

On Vocalion, Mildred Bailey swings out with *Small Fry* & *I Was Born to Swing*. It's righteous stuff that jumps from the gun. The bass player helps plenty, but I miss the usual swell instrumental solos backing Mildred. As it is, the emphasis is on the arrangement. Up next, did you dig the Duke's *Pyramid*? Johnny Hodges cut the same number for Vocalion and it's even more weird. On the back is *Lost in Meditation*, which is the saddest, finest

number in some time. For a finish, hats off to the guitarist with Will Hudson. He made the only good record of *Floogie* much better. And a palm to Glenn Miller for the idea of *Sold American*. Both on Brunswick.

Lionel Heads Victor

Victor wasn't kidding when they called Lionel's four sides classics in swing. *Shoe Shiner's Drag* & *I'm in the Mood For Swing* have been issued, with *Muskrat Ramble* and stuff coming up. Incidentally, it's a great example of what a little subtle arranging can do for a jam-session. Carter merely sees that each soloist gets a solid backing, and kicks out with one chorus by the sax section on *Mood* that is too much. But get a load of the personnel: Benny Carter, Hershhal Evans, Dave Mathews, and Babe Rusin, saxes (so help me); Billy Kyle, piano; Joe Jones, drums, and a mysterious trumpeter with a fake

ing. Forget Hawkins and see if you don't want to cry for joy over Hershhal. But that isn't all. Give the youngsters a break, and dig Dave Mathews in the last chorus on alto. We plugged him last (Continued on Page 19.)

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OLD RECORDS :

**Little Known Band Credited with
Origination of New Style**

'Boots and His Buddies,' San Antonio Band,
Attracting Wide Interest Via Recordings

By Campbell Holmes

THERE is an up-and-coming
band down in San Antonio
by the name of "Boots and His
Buddies" whose records on Blue-
bird present a marvelous oppor-
tunity to observe a fine style in the
making.

Now San Antonio has produced
more than a fair share of good mu-
sicians and there must be some-
thing there or Peck Kelly wouldn't
prefer it to fame and fortune. Smoke
indicates a fire. Could this
Texas town be another Kansas City
or Chicago?

"Boots" Douglas is leader, drum-
mer, and arranger for "Boots and
His Buddies." The group seems to
have what has produced styles else-
where. With the exception of
about one man, the band has re-
mained intact since it was organ-
ized six years ago. There has been
hour after hour of practice, night
after night playing on the job, and
no telling how much jamming. The
individual powers and limita-
tions become the property of the
group, resulting in a new collective
personality. This happened in
Kansas City and resulted in Count
Basie. Freeman, Sullivan, Krupa
and Tesch went through the same
process in Chicago.

Nine members of the band were
born in San Antonio, including
Boots himself. Few have played in
any other band. The current in-
fluences, like Ellington and Lunce-
ford, have been felt and adopted
to their own use. The originality
of the arrangements is expressed
by the names given them on the
records. *The Goona Goo* becomes
the Goo; *Somebody Loves Me*—
The Somebody; *Sleepy Time Gal*
—just *Sleepy Gal*.

These arrangements by Boots are
very complex and are made with
the capabilities of the band well in
mind, as is the case in such orches-
tras as Lunceford's, Ellington's,
and Basie's. Many of the effects
are not unlike the old Bennie
Moten band. In fact, when the
identity of Boots was unknown,
many suspected the records to be
the work of the Moten band. The
group plays with a terrific swing,
and gets out on the arrangements.

Outstanding Solo Men

There are some exceptionally
capable soloists. Boots is a first-
rate drummer and furnishes both
the necessary foundation and ex-
citement to the soloists as well.

The trumpet solos on the records
are the work of a youngster of 23
from New Orleans, who has been
with the band for two years. He
is capable of a solo that stands out
in killer style as well as one closer
to the orchestral line. The fre-
quently used tenor is the work of
Baker Millens, and much depends
upon him for the total effect. The
piano plays often in the style
brought to the front by Count



BOOTS DOUGLAS—Head-
man of "Boots and His Bud-
dies," little known San Antonio
band, currently attracting at-
tention of swing critics.

Basie, but also in solos where a
Hines-like trumpet style is well
handled. On one of the records
a very satisfying alto makes itself
heard.

Many of the records issued are
in a commercial style usually long
on vocal. But it is with the others
that this article is concerned, a list
of which follows (all on Bluebird):

Wild Cherry & Rose Room
(6063), *How Long & Anytime*
(6132), *Sleepy Gal* (6968), *The*
Raggle Taggle & Blues of Avalon
(7187), *The Weep & The Goo*
(7217), *The Sad* (7236), *Ain't*
Misbehavin' (7241), *The Some-
body* (7269).

Some of these are still on the
Bluebird lists, but most have been
cut out. *Raggle Taggle & Avalon*
is probably the best single record,
well representing the ability of the
band. *Raggle Taggle* is constructed
out of some fine counterpoint with
a classical result. *Wild Cherry* is

the theme song. *Rose Room* has a
noteworthy introduction consisting
of a very interesting change of
rhythm. *The Sad* is a fine number
displaying the band's talent for a
slow tempo. Good trumpet may
be heard on *The Goo*, *The Sad*,
Anytime. Good tenor on *Avalon*,
Anytime, *The Sad*. *Sleepy Gal* has
a very interesting bit of orchestra-
tion in a chorus of conversation be-
tween muted trombone and the
rhythm section. Here at its best,
the basis of this device is frequently
used by Boots to great advantage.

The complete and inclusive per-
sonnel for the records: Theodors
Gilders, Percy Bush, Douglas By-
ers, Charles Anderson (trumpets);
Johnnie Shields (trombone), Alva
Brooks, Wee Demry, Baker Mil-
lens, Dave Ellis (saxes); A. J.
Johnson (piano), Jeff Vant (guit-
tar), Walter McHenry (bass),
Boots Douglas (drums).

In these days of "sweet-swing,"
don't let the comparative roughness
of this outfit frighten you away;
for it's ready as well, and the
rough edge is employed to good ad-
vantage. The discs were possibly
recorded by a portable outfit, and
unfortunately, very badly. But
then I suppose that we should con-
sider ourselves lucky that such a
group gets down on wax at all.



Answering the Mail:

To Hugh Bartlett, of Vancou-
ver: The announcement has reached
here of a new edition of *Discog-
raphy*, published by Charles De-
launay, the French expert. It will
greatly augment the original edi-
tion, which is invaluable to collec-
tors, both in correction of old data
and addition of new material. It
can be ordered directly from Paris
by sending a dollar to **JAZZ HOT**,
15, Rue du Conservatoire, Paris 9e,
France.

Marvin Freedman of Los An-
geles writes that he has discovered
two different matrices to New Or-
leans Rhythm Kings' *Wolverine*
Blues and that there is consider-
able difference between them.

John Steiner of Milwaukee
wanted to know who played the
cornet on *Whiteman's I'm Coming*,
Virginia; then wrote in and an-
swered his own question. It was
Red Nichols.



SAX - O - FAX BY MICKEY GILLETTE

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TOWARDS developing your clarinet playing I am happy to submit the following suggestions:

Correct breathing should be from the diaphragm. To accomplish this, the stomach should come OUT when you inhale and IN when you exhale. Do not expect your stomach to move in and out of its own force. When inhaling you must physically move your stomach out. The chest should be motionless when breathing.

Position

When practicing keep your head up, your clarinet down, and DON'T use a vibrato. When on the job a vibrato should be used. The fingers of each hand should point downward.

Over the 'Bump'

To avoid "bumps" in going from A to B (in staff) the A key should ALWAYS be pressed on the side so that the tip of the finger remains over and close to the first hole.

Getting a 'Bark'

To develop a good solid "bark" in your playing, practice 8th notes for about three weeks. Play at a slow tempo and with a sustained sound for each note. When changing from note to note, raise or lower the fingers QUICKLY.

Attack

When attacking a note do not draw the tongue back too far. It should remain as close to the reed as possible. Do not have the tongue pressed hard against the reed before starting. The air should "drop" into the mouthpiece from the front of the mouth. Do not blow from the back of the throat.

Sustained Tones

To improve the long-sustained tones, the flesh should be held firmly against the chin. Do not draw the corners of the mouth back TOO far. This will cause a quiver in the tone. Keep the throat closed as though singing a high note. Keep the volume of the tone up by continually "feeding" the air.

When ending the tone, be sure the tongue does not move. This

will cause a slight drop in pitch. (Oh, yes! and squeaks.)

Don't Pinch

It is a common habit of sax-men to pinch the clarinet too much when trying for a "legit" tone. When you hear a good clarinet tone it does sound rigid, but not pinched.

It is good practice to play a phrase through softly and then repeat the same phrase at a slightly increased volume. If you do this you might find it one of your habits to pinch the lips when playing louder.

Intonation

To improve your placement of tone: if the music goes up, THINK that note, if it goes down do likewise. The lack of this system causes much of the poor intonation we hear on clarinets.

Practice

The scales should be a daily practice and of course with the proper cross fingerings used. Do not try to play them fast. Give each note a sustained sound. This will hold back the "wild" fingers. Do not allow the throat tones to change in quality from the other registers. Perhaps it is your fault to open the throat on the throat tones.

The Tongue

To develop a proper attack, sustain middle C and beat your foot. For each down beat touch the reed lightly. When the tone does not stop for each attack then you are using your tongue correctly.

Embouchure

It is a common fault to relax the lips when playing extreme low tones. Practice a few descending scales in this register and strive for a set embouchure to the lowest note.

Sub-Tone

To play good sub-tone clarinet the lips should be held loosely. The vibrato should be produced with "O-O-O." Keep the throat open and play VERY soft. Do not use too stiff a reed. Even for "legit" clarinet a stiff reed should never be used.

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By **Bill Fenderson**

THE SITUATION

Hot-Man and his friends in Jakesburg embark on their movie careers as production starts on the colossal film epic in which J. G. Wogg is starring onetime Strip-teaser Violetta La Vere.

THE CAST

HOT-MAN HAMSON Star saxman, arranger, and general stooge
JAZZY MOON Hot-Man's boss; leader of Moonlight Melodians
LICKS KYTE Their worst enemy; leader of the Lotharios
SID ALUM An ex-sheepherder, now a script writer
ED FRUSTY A chiseling agent; advance man for the angel
J. G. WOGG The angel with two million dollars cash in hand
VIOLETTA LA VERE Formerly Sadie Werps of Jakesburg; now a star
RANCID TUSH Leading Man
HACKNEY TRIPE Director

Jakesburg, U.S.A.

Dear Buzz:

Well, Buzz, a title conference was held to discuss a title for J. G. Wogg's loving gesture to Violetta La Vere, which, as you know, Buzz, is two million dollars worth of super-colossal epic starring Violetta supervised by J. G. Wogg with Ed Frusty assisting to maintain an unbalanced budget. I will tell you about it, Buzz.

"My friendsh," gurgles J. G. Wogg, in his cups, "I have shelected a title for m'colossal wish ish entitled 'Anthony Revershe Hash Went With the Wind' which I pershonally discovert in a moment of inspirashun. I thank you."

As J. G. Wogg collapses from exertion there is applause, but it is not so much for the title as it is for the fact that when J. G. Wogg is not making a speech he is buying a round. But Violetta La Vere does not applaud on account of she takes the floor with an obstinate glint in her baby-blue eye which is outdazzled only by the artificial glint of her blonde tresses.

"Theataws cawn't possibly have enough lights to spell such a long title awnd still have sufficient numbaw to blaze the name of Violetta La Vere in full above it," she points out, "so you must shorten it, Woggsy."

"Thash m'brain-child," wails J. G. Wogg, "I refushe to change it!"

"Okay, lame-brain!" snaps Violetta, relapsing to Sadie Werps, "then I ain't gonna be in your lousie pitcher, see, beetle-puss!"

"All right, all right, m'dear, we'll change it," soothes J. G. Wogg.

"How about 'Anthony Revershe Hash The Wind'?"

"I have reconsidered," beams Violetta, "awnd I will be chawmed to appeaw in youaw production, but definitely."

At this point, Buzz, there ensues a unanimous riot amongst the other artists who desire their name in lights also including Hackney Tripe and his ten assistant directors, Rancid Tush, Ed Frusty, Jazzy Moon and His Moonlight Melodians, Licks Kyte and His Lotharios, Old Man Pultz, Minnie Gurg, Sid Alum, the camera and sound men, and the guys who yell "quiet, please!" I am also going to be up there, Buzz, when I do those special side-line arrangements in six-eight with open brass.

"My friendsh," burps J. G. Wogg, with fire-water in his eye, "I have discovert I am in lightsh alsho, ain't I? Shay, what crackpot got up that title anywaysh? I'll fire 'im, sho 'elp me! I am produsher of thish epic an' I hereby change the title to 'Revershe' an' you tell 'em J. G. Wogg hash made a statement! I thank you."

Buzz, I am telling you, Sid Alum has really overdone it on the script for "Reverse." The plot is where Rancid Tush is always calling up Standard Time to hear the Voice of the girl who says: "When you hear the tone the time will be half-past-six-and-seven-eighths," on account of he is in love with this Voice which later turns out to be the Voice of his ex-wife, played by Violetta, who has divorced Rancid lately on account of he has ran up a big phone bill finding out what time it is and anyway Violetta desires to get rid of Rancid on account of she is in love with a Voice herself which belongs to a radio time signal announcer who later turns out to be Rancid. It is a very unconscious climax, Buzz, and the kind that inspires fervent audience delirium.

I and Jazzy wander out to the "Reverse" set to watch them shoot Rancid Tush in the great telephone booth scene where Rancid enters

(Continued on Page 13.)



J. G. Wogg—producer of Jakesburg's super-colossal film epic.

(Continued from Page 12.)

a drug store, changes a dime, goes into a phone booth and stays there until Hackney Tripe yells: "Cut!" They have been shooting this one scene for five days, Buzz, having made about sixty-five shots, but so far Hackney Tripe has not said: "Wrap it up."

A mammoth drug-store set has been constructed at great expense by an army of Hollywood, Calif., cinema experts for this telephone booth sequence and it looks exactly like any corner cut-rate apothecary with alarm clocks, lawn mowers, plows, tires, outboard motors, tractors and aspirin. There is also a completely equipped soda-fountain on this drug store set with pretty extra-girls costumed as waitresses attending it.

At this "prop" soda-fountain J. G. Wogg is parked mixing a highball and obtaining autographs from the pretty extras.

Hackney and his ten assistants call a script conference which lasts four hours, then three more hours are used re-adjusting the lights, five more hours are spent rounding up the extras, and by midnight they locate Rancid Tush. Breathless silence descends over the drug store set with the exception of the labored snoring of J. G. Wogg, who has gently passed out with bottle in hand on his stool at the soda-fountain.

Rancid makes his entry with his toupee on, obtains his nickles, and heads for the phone booth for the sixty-sixth time as film and sound-track record it for prosperity. It looks like a take at last, Buzz, and the entire company is poised to storm the pay window provided Hackney Tripe says: "Wrap it up."

Suddenly there emits from the soda-fountain a blood-curdling yell of terror rendered by J. G. Wogg

who does a flying leap from the stool he has been peacefully slumbering on, gropes helplessly at the air like he has missed a street-car strap, executes a dead-stick landing, takes off again and goes into an Apache Indian Scalp routine combined with the Irish Sweepstakes. This so upsets Rancid that he loses his mood and imitates a startled groundhog which has just observed his shadow by doing a very unprofessional headlong dive into the phone booth where he attempts to disguise himself with his toupee to look like he is Santa Claus so J. G. Wogg will treat him kindly if he runs amuck in Rancid's vicinity. From the slap-happy gleam in J. G. Wogg's eye and the peculiar question he keeps mumbling over and over it is apparent to all those present that J. G. Wogg is definitely psychopathic and is either experiencing a hotfoot, a nightmare, or else at last the snakes have got him, Buzz.

Various posses are organized to pursue J. G. Wogg and in a brief space the drug store set resembles the Last Days of Pompeii. All this time the cameras and sound are rolling on account of Hackney Tripe and his ten assistants have fainted and there is nobody to yell: "Cut!" Finally J. G. Wogg notices the telephone booth where the terrified Rancid is hiding. Uttering a cry of joy J. G. Wogg makes a bee-line for that phone booth and vanishes within. Out of it pops Rancid in very hasty exit.

"No, no, J. G. Wogg," Rancid is crying, "That is not It!"

As ever, your old pal,

HOT-MAN HAMSON.
(To Be Continued.)

Saxmen Hail New Gillette-Model Mouthpiece

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Recording a Musical Performance

By Paul Mertz

(No. 2)

The Semi-Direct Method

Editor's Note: This is the second in a series of articles. In the previous issue of TEMPO, Mr. Mertz, musical advisor at Columbia studios, discussed the first of four general methods of recording—the "direct" or "synchronous" method, also known as the "standard" method—in which performer and complete accompaniment are recorded simultaneously with photographing. In this installment he takes up the second of the general methods, the "semi-direct" method, of which there are two variations: a) with incomplete accompaniment, b) with complete accompaniment.

* * *

(A) Recording With Incomplete Accompaniment

This type, also, is done simultaneously with photographing; but with the accompaniment (usually piano alone) kept very soft, its sole purpose being to provide an unob-

trusive guide in pitch and tempo for the performing artist. The artist's rendition itself is essentially permanent, only the amplified musical accompaniment to be supplied later on the scoring stage. The accompanist must play a very simple unembellished accompaniment; first,

so that it will not conflict with the orchestral track to be dubbed later; and, secondly, so that the cutter may later have the greatest possible latitude in inter-cutting.

As in the direct method, discussed in the preceding issue, the procedure can be of two courses:

1) A recording is made to the most important close-up of the most important artist, and then used as a play-back for other angles and set-ups.

2) One protective master take of the number in its entirety is made and then in the segments needed, recorded again for each other angle decided upon by the director. (Whenever possible, it is best to use two cameras, thus eliminating set-ups). The artist and accompanist must take pains to preserve the tempo and interpretation of the original take; in strict rhythm numbers, a metronome or other timing device must be used. Also, provision must be made for ample pre-laps, so that the tempo and "feel" of the number is preserved.

The scoring-in of the orchestral accompaniment is accomplished later by having the orchestral conductor cue himself from the selected sound track (with ear-phones) and the projected picture; there is a well confirmed technique to this end of recording, and it presents no problem as long as reasonable care is taken in the previous steps. The chief asset of this method is its economy and the perfect synchronization of the artist. However, it can be readily perceived that the artist shoulders the greatest burden in recording of this type, for there is no helpful, mood-creating accompaniment to lean upon. There are many fine artists who are hopelessly handicapped in this method, their pitch and rhythm retaining powers not being equal to its demands. Especially is this so if the singer is accustomed to a full, flowery background of music. However, the artist who is able to surmount these handicaps will find an excellent result for the release print.

For any situation that demands direct recording on set this is the

most economical and flexible method. Time expenditure in experimentation (microphone placement) is definitely reduced. The cutter has much greater freedom; during production there is no recording orchestra to be considered; stage congestion is greatly reduced; if a last minute, on-set, revision is desired, it can be done with a minimum of effort; alternative treatments can be shot at no great added cost or complication. However, as in all forms of direct recording, the range of action remains limited.

(B) Recording With Complete Accompaniment

A variation of direct recording that is gaining considerable favor is the pre-scored accompaniment method. The artist is photographed and recorded simultaneously to the subdued play-back of a previously recorded accompaniment. What little "leak" musical accompaniment might be perceptible in this newly recorded track will be completely hidden in the final dubbed result.

Like the incomplete accompaniment method, the chief advantage lies in the perfect synchronization, flexibility and economy in production. On the other hand, we have the hazard of insufficient accompaniment (in volume) to unsteady the artist in pitch, tempo and performance. The range of action is limited as in all direct recording.

In the next issue we shall take up the third of the four general methods: the pre-scoring (play-back) method.

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MUSIC OF THE SCREEN:

'Ragtime Band' Turns Out to Be Just Another Filmusical

Film Anthology of Berlin Songs Purports to Show Evolution of Dance Band—But Does It?

By Charles Gant

At writing *Alexander's Ragtime Band* was breaking house records all over the country. Film reviewers (with some exceptions) were exhausting their vocabularies in bursts of praise.

And so I cover my eyes with my hands and wait for the wrath of heaven—or at least 20th Century-Fox to crush me as I state defiantly:

I DID NOT LIKE *Alexander's Ragtime Band*. I was BORED STIFF during the greater part of it.

The story is that one about the Boy and Girl in show business who find their first success together, are separated when their careers diverge, are re-united when Destiny, always obedient to the commands of Hollywood, brings them together again. The Boy (Tyrone Power) is a violinist who spurns a chance at a concert career to lead a dance band in a Barbary Coast dive. The Girl (Alice Faye) is the singer who gets her chance at the big time sooner than the Boy and his band, pulling out when she gets an offer to star in a New York show. Time marches on. Comes the war. The Boy marches off. He returns to find the Girl married, but not too happily, to his ex-piano player (Don Ameche). He feels pretty bad, but another singer (Ethel Merman) cheers him up and he starts his band again, this time to reach a pinnacle of some kind with a "swing concert" by a 50-piece band at Carnegie Hall. You don't have to be told that this climax calls for complete and permanent re-union of the Boy and the Girl.

Sounds like a pretty fair set-up for a good filmusical, doesn't it? Well, it is. The trouble is that *Alexander's Ragtime Band* was sold to me with advance ballyhooey as something extraordinary in the way of film entertainment—and it turned out to be just another extravagant musical picture with most of the faults of the others and just one unusual feature,—the use of some 25 or 30 of those familiar Irving Berlin songs that made his name the biggest in the popular music industry.

The song that starts the Boy and Girl on the road to fame is *Alexander's Ragtime Band* (1911). The anthology that follows and serves as a sort of thread on which the loose narrative is strung, includes, to name a few: *Everybody's*

Doing It (1911), *When the Midnight Choo Choo Leaves For Alabama* (1912), *Oh, How I Hate to Get Up In the Morning* (1918), *A Pretty Girl Is Like a Melody*

'Ragtime Band'—1911



This is the starting point of "Alexander's Ragtime Band," its first engagement in a Barbary Coast spot. The clarinet player is the only bona fide musician in this shot. He is John Smith, in reality a trombone man. The cornet player is a professional actor, Richard Scully. Movie fans will easily recognize the others.

(1919), *Everybody Step* (1921), *Say It With Music* (1921), *What'll I Do* (1923), *All Alone* (1924), *Remember* (1925), *Blue Skies* (1927), *Easter Parade* (1933, and some of the Berlin songs written recently for pictures. You have already heard plenty of the hit tune written for the picture—*Now It Can Be Told*.

It was a great idea and my complaint with the outcome is that at no time does the picture come up to what it might have been. With a few deft touches this film might have been an epic of American life during the some 25 years it seems to cover. But with the exception of a few minor footnotes on the beginning and ending of the War, prohibition, changes in clothing styles, the America of the final sequence is the America of 1911. The psychological reactions of the American people as this country passed through the periods of pre-war, war-time, post-war, boom days, Depression, Recovery — of these there is nothing in *Alexander's Ragtime Band*. And how well the songs of Irving Berlin could have been used, even within the weak structure of this picture, to convey some of those reactions! A

lot of people believe Berlin's music has a significant place in American life. Here was somebody's chance to prove it—and he didn't even try!

Musically, the picture was equally disappointing to me. Musical Director Al Newman made a sincere effort in the beginning to avoid pretentiousness in favor of some touches of authenticity where the story concerns the development of the American dance orchestra. But as the picture progresses this effort diminishes. For me the best sequence was the one in which Alice Faye sings *Remember* without the

vital elements in this music are suppressed by gaudy, artificial orchestral embellishment. But that didn't really bother me very much. I'm aware of the fact that the purpose of a movie is not to educate but to entertain.

Even the Carnegie Hall "swing concert" didn't upset me seriously. As the inevitable line of girls undulated across the stage and the bandleader went into the "Charleston" while "directing" his "swing concert"—I just got up and walked out.

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'Nature's Chord'

E. R. brings up a very interesting topic when he asks: "What is known as "Nature's Chord"?"

In a broad sense we can explain that this chord is no more than the grouping together of tones found in the scale of overtones. But to take it in a more detailed manner we must approach it from the construction of the scale of overtones.

In EXAMPLE I, we find fifteen overtones (or harmonics) which are components of the originating tone C. When striking this tone on a good piano, the average ear will probably detect four to five of these overtones. (Probably sympathetic vibrations, however, in many cases.)

By studying EXAMPLE II, we find that a taut string of a certain length produces this tone C, and it also will be seen that this string produces vibrations of evenly divided portions of its length. Overtones are found according to the following ratio of vibrations:

Originating tone—entire length of string.

1st harmonic — 1/2 length of string.

2nd harmonic—1/3 length of string.

3rd harmonic—1/4 length of string.

4th harmonic — 1/5 length of string.

This continues in the same ratio indefinitely.

Application To Harmony

By observation it is easy to understand why, according to harmonic rules, we must have the proper proportions of roots and 5ths in a chord to the number of 3rds and 7ths. We will also see that in order to obtain the best resonance in chords, we should space the various tones as near as possible to the spacing in the scale of overtones. In other words, if a major triad were built on the orig-

inating tone C with nothing but 5ths, and roots appearing above this triad, we would have a direct reversal of "Nature's Chord," and the balance would be very bad. It is interesting to note that trios in the extreme lower register are "thicker" than trios in the upper register. This is due to the fact that the lower tones produce a more definite series of overtones in themselves that conflict with one another in the register that is still audible

example: a violin playing tone middle C could not be distinguished from a trombone playing the same tone. The individual tone colors of various instruments are due to the amplification or reduction of certain overtones in the series produced by the originating tone.

Study of physics and acoustics will reveal many a valuable hint to the arranger, who should include "Nature's Chord" in his bag of tools. For instance, by ascertaining which overtones are subdued on one instrument and then combining that instrument with possibly two or more instruments that amplify another group of overtones, we learn how to scientifically group instruments to obtain new orchestral

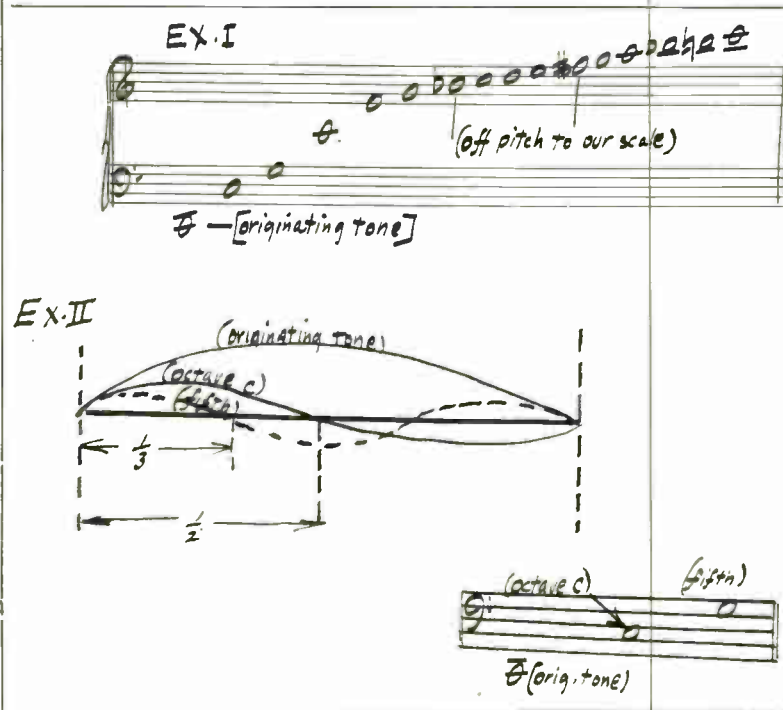
colors.

* * *

Answering the Mail

(To J.R.): I recommend that you get Frank Skinner's *New Method Orchestra Scoring*. Of course, if you intend to study arranging extensively, you should first have a thorough ground-work in harmony and counterpoint under a good teacher.

(To S.N.): The terminology, or naming of chords, calls for more space than I have in this issue. We'll make that the main topic of our discussion next month. Meantime I'll be glad to hear from anyone who has any specific questions about the naming of chords.



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to the ear. The converse of this is true as regards the trio in the upper register. The conflicting overtones produced by a trio in this register do not disturb the ear as they are inaudible to the ear at point of conflict.

Relation to Tone-Color

Another very interesting point regarding the study of overtones is the fact that were it not for these overtones, every instrument would lose its distinguishing color. For

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Leading Songs

The following order of relative popularity is merely approximate and as of the week of Aug. 28. Asterisks denote numbers that have already reached their expected peak of popularity. Others were still coming up at writing.

| | |
|---------------------------------------|-------------------|
| Atisket, Atasket* | Robbins |
| I'm Gonna Lock My Heart | Shapiro-Bernstein |
| Music Maestro Please* | Berlin |
| What Goes On Here | Paramount |
| Now It Can Be Told | Berlin |
| You Go To My Head | Remick |
| I've Got a Pocketful of Dreams | Santly-Joy |
| Where In the World | Feist |
| When Mother Nature Sings* | Santly-Joy |
| I Married An Angel | Robbins |
| Will You Remember Tonight | BVC |
| Little Lady Make Believe* | Olman |
| Stop Beating 'Round the Mulberry Bush | BVC |
| Flat Foot Floogie* | Green Bros. |
| Small Fry | Paramount |
| Lullaby In Rhythm | Robbins |
| My Walking Stick | Berlin |
| I Let a Song Go Out of My Heart* | Mills |
| Naturally | Lincoln |
| There's Honey On the Moon Tonight | Miller |
| I Hadn't Anyone Till You* | ABC |
| Says My Heart* | Famous |
| When They Played the Polka* | Robbins |
| There's a Faraway Look in Your Eyes* | Tenney |
| Lovelight In the Starlight* | Paramount |
| This Time It's Real* | Spier |
| My Best Wishes* | BVC |
| Spring Is Here* | Robbins |
| Don't Cross Your Fingers | Remick |
| When Twilight Comes | Shapiro |
| I'll Dream Tonight* | Witmark |
| Bambina | Spier |
| Garden Of the Moon | Harms |
| Don't Let That Moon Get Away | Santly-Joy |
| Isn't It Wonderful | Miller |
| Hi Yo Silver | Chappell |
| When the Circus Came to Town | Shapiro |
| Why'd Ya Make Me Fall in Love* | Feist |
| Cathedral In the Pines* | Berlin |
| I've Got a Date With a Dream | Feist |
| You Leave Me Breathless* | Famous |
| Tu-li Tulip Time | Chappell |
| My Margarita* | Feist |
| My Best Wishes* | BVC |
| I've Been Saving Myself* | Harms |
| Meet the Beat of My Heart | Feist |
| Let Me Whisper I Love You* | Chappell |

Leading waltzes: "Colorado Sunset" (Gilbert), "Girl In Bonnett of Blue" (Crawford), "When Mother Nature Sings" (Santly-Joy. Latter published as fox-trot.)

L. A. Firm Plans to Fight ASCAP By Offering Tax-Free Music

(Continued from Page 1.)

of help. Who would be more willing to give him that help, if it could, than the radio industry? Nobody. Mr. Davis' letter starts out by giving the radio station manager a picture of his position in the ASCAP scheme which is calculated to make him hopping mad. Davis points out that Radio is the tool ASCAP uses to create a demand for its music. As Davis puts it, a publisher, with a "\$25-per-week staff composer" to turn out the familiar rehashes of melodies that represent popular tunes, first persuades, sometimes with the help of bribes, bandleaders to play his songs on the air. When enough plugs have been given, a demand has been created and every bandleader is soon playing the songs on his broadcasts, and for every one of these performances Radio pays off to the publisher via ASCAP. Radio thus, according to Mr. Davis, pays ASCAP for the privilege of having to pay ASCAP. Most radio station operators see it in the same way, but can't figure out anything to do about it. They must have the music ASCAP owns.

Davis & Schwegler propose to supply new, TAX-FREE music to Radio. They plan to present to Radio, free of any performance fee, the music of songwriters and composers who have been unsuccessful in breaking into that asserted clique* that comprises the publishing business. This music will not only include new songs, but also a large amount of music that is in the public domain—not subject to copyright restriction. This class of music includes much of the world's best standard music.

In regard to new songs, Davis & Schwegler will encounter the objection that the products of the unknown songwriters will not be sufficiently popular. To this their answer is that all Radio has to do to make these songs popular, if they have any merit whatsoever, is to take them and use them. Relatively few of the songs that hit the top brackets are the better songs by writers like Irving Berlin, Jerome Kern, Cole Porter, Schwartz & Dietz or Rodgers & Hart. The majority of the big hits are of the *Music Goes Round*, *Flat Foot*

*Report from ASCAP revealed that some 30 new members were admitted during last quarter.

Floogie, and *Atisket, Atasket* type.

In addition to publishing songs by independent songwriters not affiliated with ASCAP and making this music available for radio performance on a tax-free basis, Davis & Schwegler also plan to prepare recorded libraries of tax-free music. When a radio station buys these transcriptions it will buy the perpetual right to use the music without paying further performance fees, thus bringing the cost below that of transcription libraries of ASCAP's copyrighted music.

Apparently no pipe-dreamer, Kenneth Davis doesn't expect to put over his idea in a day or a week. To radio station operators he says:

"By 1940 we shall have enough music printed and published, enough printed and published rearranged operas and symphonies, enough popular music recorded for library service, enough phonograph records, so that you need pay no person or organization any copyright fees whatsoever . . . because BY YOUR EFFORTS, and because of the phenomena of radio, you contribute as much to the making of a song as does the writer and performer."

'Round Chicago

(Continued from Page 4.)

Palmer House Sept. 23.

Chi's Continental Music Flavors

Speaking of bands reminds us that we might list for our European friends some of the exotic flavors present in the musical atmosphere here. For instance: Latin style—Carlos Molina (Villa Moderne). Hungarian Gypsy—Ennis Bolognini (L'Aiglon), "Continental"—Jules Duke (Bismarck) and Marvin Fredericks (Stevens). Hawaiian—Al Vierro (Glass Hat bar). Italian—Pineda (Monte Cristo). And you can do your own classifying on Abe Lyman (Chez Patee), Pancho (Palmer House), Frankie Masters (College Inn), Stan Norris (Park Casino), Gay Claridge (Chateau), "The Dictators" (Sky Rocket), Frankie Quartelle (Villa Venice), Orrin Tucker (Edgewater Beach).

\$10,000 For One-Nighter

NEW YORK. — Meyer Davis, whose office gets most of the society party dates, claims he received \$10,000 for a 20-piece band at the recent affair staged as debut for Lesley Hyde Ripley, daughter of patent medicine manufacturer.

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Rural Rhythm

(Continued from Page 6.)

to this is to be one step ahead of the other bandsman. It is interesting, the manner in which these bands compete with each other. They are continually trying to outdo each other in arrangements. Some of the boys have their work done by top-notch arrangers in the business. Others do their own, usually in their own style—some copying a name-leader's stuff from a record.

Composite Arrangement

Some of the ideas incorporated in a rural gate's arrangement are so screwy they're amusing. One leader in particular, now playing in one of the terp terminals on the eastern shore of Maryland, gave birth to this brain-child. He took four arrangements, by four different name leaders—Tommy Dorsey, Benny Goodman, Bob Crosby, Chick Webb. These he mixed, stirred well, and you'd be surprised what came out. The darn thing was screwy no end, but it was pop enuf to rate plenty of encores.

Color Line Strong

In the section from which this is written—the eastern shore of Maryland and Delaware—racial prejudice is very strong. In fact, it is SO strong that if Goodman played a theatre date and advertised that Wilson and Hampton would be featured with the band—Benny would be embarrassed at the B. O. If Teddy and Lionel were billed as separate attractions and featured thus, it would be different. Most of the natives here would have scant respect for a "white man who shared the spotlight with a negro." However, the geographical position of the section probably explains this attitude. The eastern shore of Maryland is below the Mason-Dixon line. This racial prejudice is forgotten when a name sepia swinger comes through on a one-niter jaunt. Blanche and Cab Calloway, Earl Hines, and other famous negro leaders are distinct favorites with the rural cats who jam the halls whenever they play—usually at a top price of \$2.00 or \$2.50 a couple.

The writer feels that the rural gate deserves his rightful place in the spotlight. He is truly the "forgotten man of swing." A man, ridiculed by the boys in the city, referred to as a "hick," his music called "corny," yet able to match licks with some of the so-called ace swingers of today. The world will never hear them, never know how hep to swing they really are—yet if each of you could spend at least a week among these bands you'd realize that some of the finest talent in the country, is in the sticks—buried.

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Band Briefs

Kansas City

By Billy Carl

All interest centered around coming "Jubilesta" to be held September 17th-25th at new auditorium. Signed are: Jimmy Grier, Burns & Allen, Jimmy Dorsey, Rudy Vallee, Uncle Ezra, Nick Lucas, scores of supporting entertainers.

Bob McGrew holding forth at Muehlebach Grill, doing swell job.

Ken Moyer still at Sni-a-Bar Gardens. Spot added floor show to bolster business.

Fairlyland Park Ballroom using local bands, with Harlan Leonard (colored) at writing.

Pla-Mor Ballroom undergoing changes. Manager Bill Wittig reports policy of using traveling bands will be continued this season. Ballroom opens Sept. 9 with Shep Fields. Ralph Webster, favorite at Pla-Mor, will follow for three weeks.

Horace Heidt scheduled for Fox Tower Theatre, his first appearance here.

Southern Mansion using traveling bands beginning Labor Day, including Johnnie Burkhardt, Howard Becker, Jimmie Barnett.

Name bands one-nighting this territory in September are: Phil Harris, Shep Fields, Bernie Cummins, Ramona, Orrin Tucker, Frank Dailey, Will Osborne. Makes tough sledding for local and territory bands.

Archer Ballroom Circuit, operating in six towns in this territory, opens Sept. 1 using name bands.

Turnpike Casino at Lincoln, Nebraska, opening Sept. 15 with Phil Harris.

Local niteries were suffering from heat wave but holding on for September business expected during "Jubilesta."

Von Busey at "Mary's Place," Ray Hudgens at "Tootie's," Julia Lee at "Milton's," Bus Moten at White Horse Tavern.

Cleveland

By Art Skolnick

Manny Lander's ork on two-month tour after three-year run at Hotel

Cleveland's "Little Cafe." Gene Erwin's 9-piece ensemble booked for spot, opening Sept. 12.

Tommy Hopton's crew making its departure at Southern Tavern. Hopton moving into Bedford Glen, to be replaced by Paul Burton's outfit.

Marty Lewis thrilling Chateau Club's patrons with his trumpet.

Claude Hoagland slated to occupy Terrace Room at Hotel Statler.

Cedar Gardens has breezy new Harlem jamboree, with talent hailing from Cotton Club in N. Y.

More sepia rhythms blasting forth from Creole Gardens on Lake Shore Route, with Sherdina Walker's tribe doing the blasting.

Johnny Joyce scheduled to play for Femway Hall's football rallies.

Trianon Ballroom bright only on Thurs. & Sat. evening with Pinky Hunter's troubadors on the stand.

Pittsburgh

By Milton Karle

For first time in 15 years music business hit new low, with Wm. Penn hotel dispensing with dancing in summer.

Bunny Rang, local guitarist, off to join Ray Herbeck band, scheduled to open at Bill Green's Casino, October 2nd.

Jimmy Joy in strong showing at Bill Green's past month. With Joy was vocalist Ken Nealy, familiar figure on West Coast.

Local 60 resumes Sunday Nite social activities with Boardmember Harry Bigley in complete and competent charge of club's social maneuverings.

WJAS officials put damper on Dixieland when they ordered Luke Riley, music head at WJAS, to stick to sweet stuff.

Ozzie Nelson & Harriet Hilliard in nice showing at Stanley Theater box office. Following Nelson came "shuffle music" of Jan Savitt, tops in radio staff bands in this country. Jan contacted streptococci infection and didn't appear on the stage during entire week.

Jimmy Peyton's Plaza outfit into

second year at this spot.

Barney Rapp moves into New Penn Club to give spot a hypo.

Benny Goodman made first appearance her in year at Kennywood Park, with a complete sell-out.

New Orleans

Lanni McIntyre and "Hawaiians" at remodeled (yes again) Blue Room of the Roosevelt to give jaded New Orleans taste of the music that makes you want to get back to the south seas. Report is that Lani's gang of "Hawaiians" (some of them looked plenty Irish) were good, very good, but New Orleans dancers couldn't get it. When writer caught McIntyre, music had swing to it and sweet "Lelani" sort of thing was much in the minority. Blue Room's chaste modernism is hidden behind rattan and other coverings and it is now a "Paradise of the Pacific" with clouds on the ceiling, water behind the bandstand and bar that looks like a barbecue sandwich pavillion.

Louis Prima came back to lift the roof off of Chez Paree and came darn near doing it despite the fact that it is reputedly anchored down for storms. This was one of the spots where he had his start and the crowd went for the clowning Louis, but he ruined the effect by signing with a dancehall he used to own---the Circle---which will keep him longer in New Orleans. There's some opinion that the Circle, which is not strictly a class place, won't improve Louis' reputation.

Sharkey Bonano back at Fountain Grill, replacing Albert Kirst, Jr.

Pinky Gerbrecht back at the Nut Club, following Manuel Perez Sandi, who went to Pontchartrain Beach Casino.

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New Records

(Continued from Page 7.) month and he's still marvelous. Catch him on Goodman's *Wrap-up 'It Up*, too. It's new and plenty different. All in all, a great record.

On the coda, dig Richard Himber's *Parade of Bands* (Parts 3 and 4). A smart band and plenty hep. Ted Lewis gets the best rib. Then on the race list, listen to *Baby Can I Holler & Everybody Do the Shag* (Bluebird 7706), by Lulu Scott, with George Jefferson beating out boogie woogie piano with fingers of steel. There's some fine jive and more rhythm.

Armstrong Swamps Decca

This word "jitterbug" is getting to mean something pretty unpleasant. Just to prove that you're not one of those, you might take a look at the real source of Louis Arm-

strong's *Shadrack & Jonah and the Whale*. Shadrack is the goods, with Louis dripping rhythm wherever he goes. That guy can do no corn. It's a genuine spiritual, and if you're interested in how it all started, get a load of this one. Louis tells the story of how three children of Israel named Shadrack, Meshack, and Abegnego, take the rap in Babylon under that Fascist, Nebuchanezzar. The fiery furnace was seven times hotter than it ought to be, but the boys laughed it off while Nebuchanezzar looked down and hollered "Hey there!" He really fell out and let the boys join the union. If you want the real version, look at the book of Daniel in the Bible. It won't hurt and you can pose as an intellectual. At least you're not a "jitterbug."

LOS ANGELES BAND DIRECTORY

Personnels listed herein were checked carefully prior to publication, Sept. 1. As unexpected changes occasionally occur, it is suggested that anyone desiring services of musicians listed here communicate with them, as they might be available.

ACE CAIN'S
Frank Macauley (Bass)
C. Barnett, tru.
W. Cook, pia.
Sax
A. Rebard, dru.

AMBASSADOR
Anson Weeks (Opening Sept. 6)

BEVERLY WILSHIRE
Lew Sailee (Violin)
V. Sokolove, vio.
W. Hill, vio.
M. Herbert, vio.
R. Murry, sax
E. Guy, sax
G. Fleming, sax
R. Cansantra, sax
C. Von Ritter, cor.
E. Baffa, dru.
C. Londoner, dru.
V. Caruso, acc.
P. Richardson, bass
Vyola Vonn, voc
H. Jarrard, voc.

BILTMORE
Frank Trombar Orchestra (Shep Fields Opening Sept. 15)

BILTMORE (Rendezvous)
Robert Keith (Piano)
D. Lazenby, sax
H. Silverstone, sax
J. Baptiste, sax
H. Harrison, tru.
W. Penniman, dru.
P. King, bass
June Robbins, voc.

BRADSHAW'S Mesa Ballroom
Charlie Emge Sax (?)
S. Little, pia.
H. Scheidel, dru.
J. Parker, bass
A. Ruby, tru.
C. Dee, tro.
H. Wilcox, sax
H. Ziller, sax

CASINO GARDENS
Jimmy Walsh (Trombone)
M. Worthington, sax
N. La Voe, sax
R. Harrison, sax
E. Gorman, sax
P. Fylling, tru.
R. Jenkins, tro.
J. Presshaw, pia.
A. Brown, dru.
J. Garnella, gui.
G. Wagner, bass
Wes Gordon, voc.

CATALINA
Ted Weems (Baton)
T. Gibbs, sax
J. Hellmer, sax
E. Ingle, sax
J. McHargue, sax
W. Tanner, vio.
A. Weems, tru.
R. Beilmann, tro.
C. Covert, gui.
J. Washburn, bass
O. Downes, dru.
J. O'Brien, pia.

CHATEAU BALLROOM
Jack Etchegaray (Drums)
R. Balue, sax
K. Helsler, sax
E. Walker, sax
J. Tick, sax
H. Clemens, tru.
R. Rivers, tru.
E. Davis, tro.
R. Swanson, bass
C. Bush, vio.
W. Bowles, acc.
P. Etchegaray, pia.

CLOVER CLUB
Stan Meyers (Sax)
S. Loye, sax
P. Cushman, bass
A. Roth, vio.
S. Mercurio, vio.
J. Scott, pia.
J. R. Scott, dru.
M. McLean, gui.

CLUB BAMBA
Aaron Gonzales (Piano)
B. Tozier, vio.
N. Barranco, tru.
R. Garcia, acc.
D. Oulton, bass
F. Martinke, dru.
Leo Rofa, voc.

CLUB CALIENTE
Eddie Aguilar (Violin)
E. Cota, pia.
H. Kay, tru.
E. Quijada, dru.
L. Vining, acc.
T. Siebels, bass

CLUB LIDO
Lou Singer (Sax)
T. Thompson, tru.
B. Lambertson, pia.
M. Singer, dru.

CLUB MOROCCO
Jimmie Kerr (Violin)
H. Ehrke, gui.
R. Hol, bass

CUBANOLA
R. Mendez, tru.
H. Peterson, pia.
A. Erickson, vio.
A. Sanchez, flute
C. Ruffino, gui.
F. Guerrero, dru.
L. Butterman, bass
E. Banto, acc.

DOMAR (Hermosa Beach)
Max Cochran (Trumpet)
B. White, sax
J. Cathcart, sax
R. Miller, sax
M. Mack, tru.
J. Mootz, tru.
P. Washburn, tro.
P. De Santis, pia.
C. Ricord, dru.
B. Hatch, bass
Jerry Mackay, voc.

GOLDBERG-BOSLEY
Lee Tenney Orchestra

HAWAIIAN PARADISE
Eddie Bush Orchestra

IT CAFE
Bill Roberts (Vocal)
L. Barnett, pia.
J. Moshay, vio.
F. Fritz, bass
A. De Salvi, acc.

ITALIAN VILLAGE
Ernie Cortez (Sax)
A. Gonzales, pia.
L. Smaltz, tru.
R. Mattier, sax
S. Hermanta, sax
dru.

LA CONGA
Spanish Group Chiquito (Vocal)
N. Aguilar, vio.
N. Ruiz, vio.
E. Ortiz, tru.
C. Gonzales, bass
J. Pena, dru.
G. Galean, pia.
A. Palacios, Marimbula

E. Reyes, gui.
Dance Band
Hal Howard (Piano)
S. Conover, sax
O. Beyersdorff, sax
J. Gruely, sax
E. Fezette, tru.
D. Neely, dru.

LAMAZE
Ben Light (Piano)
P. Carta, vio.
F. Carta, bass
R. Adams, gui.

LICK PIER
Pete Pontrelli (Sax)
J. Richardson, sax
T. Romersa, sax
R. Snell, sax
C. Taylor, tru.
B. Preble, tru.
E. Pollock, tro.
J. Bleeker, pia.
D. Whitaker, bass
P. McCarthy, gui.
H. Claudin, dru.
Rita Carrol, voc.

PARIS INN
Frank Sortino (Accordion)
V. Leitner, sax
M. Butler, tru.
J. Warner, tru.
L. Bergh, vio.
A. Martin, pia.
C. Leach, bass
R. Sortino, dru.
K. Henryson, voc.

LONESOME CLUB
Skripkus Bros.
W. Potter, tru.
H. Samow, sax
J. Lantz, tro.
R. Selmon, bass
F. Cobb, gui.
J. Skripkus, dru.
J. Skripkus, vio.
A. Skripkus, pia.

LUCCA RESTAURANT
S. Santaella (Piano)
Concert Group
T. Mancini, vio.
J. Lichter, vio.
J. Barosso, cello
A. Alphonso, bass
Dance Group
E. Cook, sax
A. Famulara, tru.
C. Swander, dru.
C. Dietz, pia.
J. Lichter, vio.

MANCHESTER THEATRE
Dave Forster (Trumpet)
K. Orr, organ
C. Pickens, pia.
C. Earl, drums

MAXIME'S
Jack Stitt (Bass)
A. Hendrickson, gui.
D. DeNufrio, pia.

OMAR'S DOME
George Redman (Piano)
C. Holting, sax
G. Markel, sax
G. Cowan, dru.
W. Wade, tru.

ORPHEUM
Al Lyons (Baton)
B. Ross, sax
N. Castagnoli, sax
L. Mack, tru.
F. Ray, tru.
J. Smith, tro.
S. Halperin, pia.
L. Rogers, dru.
H. Murtagh, org.

PALOMAR
(See "Jamming Around")
Casa Loma
Glen Gray (Baton)
A. Ralston, sax
F. Davis, sax
C. Hutchenrider, sax
K. Sargent, sax
D. D'Andrea, sax
G. Watts, tru.
S. Dunham, tru.
F. Zullo, tru.
P. Hunt, tro.

W. Rauch, tro.
M. McEachern, tru.
S. Dennis, bass
T. Brigilla, dru.
H. Howard, pia.
J. Blanchette, gui.

PARAMOUNT THEATRE
Rube Wolf (Baton)
B. Carleton, sax
K. Leaf, sax
D. Ronnee, sax
B. Goodrich, tru.
H. Geller, tru.
B. Lovell, tru.
B. Jenkins, tro.
R. Bein, vio.
E. Breeskin, vio.
A. Barr, vio.
G. Hackett, pia.
N. Giffin, bass
B. Conzelman, dru.

TROCADERO
Bob Grant (Violin)
R. Underhill, sax
H. Evens, sax
E. Warren, sax
L. Halmy, tru.
G. Gloyde, tro.
T. Sacco, gui.
A. Bernstein, bass
J. Plummer, pia.
R. Mayer, vio.
S. Sydney, vio.
R. Roth, drums

VICTOR HUGO
Skinnay Ennis (Baton)
(Close Sept. 13)
R. Weston, sax
J. Crowley, sax
R. Cange, sax
Herb Stowe, sax
R. Liscom, tru.
J. Maxwell, tru.
W. Schlegel, tru.
P. Carpenter, tro.
N. Hurley, tro.
G. Evans, pia.
F. Whiting, bass
S. Dawson, gui.

VILLA VENICE
Vido Musso (Sax)
J. Ordean, sax

RENDEZVOUS (Ocean Park)
Paul Nigro (Sax)
A. Straight, sax
F. Catanzaro, sax
H. Barnett, tru.
D. Zenor, dru.
A. Sheff, bass
C. Ridge, pia.

ROLLERDROME
Carl Osterloh (Organ)

ROSS BALLROOMS
Ted Bohrer (Piano)
L. De Crescent, gui.
S. Singer, sax
V. Uhlam, dru.
W. Harrison, tru.
P. Muro, tro.

RUSTIC INN
Billie Nickels Orchestra

SCHABER'S CAFETERIA
Pryor Moore (Violin)
E. Stock, tru.
G. Benkert, vio.
J. Aguilar, pia.
J. Vasquez, bass
L. Steinberger, trombone
C. White, dru.
C. Walker, cello
W. Hullinger, flu.
L. Villella, clar.

S.S. CATALINA
Mike Capolungo (Piano)
H. Kleinhall, sax
G. Beals, sax
C. Picknell, sax

G. Beck, tru.
B. DeAugustine, tru.
E. Rehnberg, tro.
H. Hodgkins, dru.
M. Pool, bass

TOPSYS
(Ted Flo Rito Opening Sept. 22)
Benny Meroff (Baton)
K. Bloom, sax
M. Dalloilo, sax
C. Spero, sax
C. Spero, sax
J. Hall, tru.
E. Kerns, tru.
L. Powell, tru.
R. Noonan, tru.
J. Marshall, tru.
H. Rose, pia.
W. Gordon, dru.
J. Stephens, bass

WILSHIRE BOWL
Billy Mozet (Baton)
E. Flenner, sax
J. Rehll, sax
R. Sedanti, sax
H. Thomas, tru.
G. Lohr, tru.
W. Hannam, tro.
S. Hopkins, tro.
H. Kassebaum, pia.
J. Clemmitt, dru.
K. McIntosh, bass
Doreen Davis, voc.

ZENDA
Jack Dunn (Baton)
E. Thomas, sax
K. Harpster, sax
J. Walder, sax
W. Jarnagan, tru.
W. Anderson, tru.
H. Uhlman, tro.
J. Martin, gui.
D. Johnson, dru.
W. Watt, bass

RENDEZVOUS
(Balboa)
Don Cave (Baton)
D. Weitz, sax
B. Laly, sax
D. Thompson, sax
F. Simmons, sax
F. Carr, tru.
G. Morgan, tru.
R. Majestic, tru.
S. Smith, tro.
Q. Barnes, tro.
C. Fischer, pia.
B. Jones, bass
M. George, dru.
L. Reiner, gui.
Betty Van, vocal

KEHE
Jack Stanley (Mus. Dir.)
G. Hill, sax & contractor
P. MacLarand, sax
L. Conn, sax
B. Harry, tru.
S. Levin, tru.
K. Jackson, tro.
W. Leibrock, bass
R. Ruby Lloyd, org.
H. Wulfers, pia.
E. Hatch, dru.
A. Dale, gui.

KEFEB
Leonid Leonardi Enie Wehl (Pia. & Contr.)
G. Moore, sax
J. Klein, sax
J. Catalyne, sax
P. Cuthbert, tru.
D. Anderson, tru.
H. Sperow, tro.
J. Russell, vio.
J. Kas, vio.
P. Hayes, viola
R. Williams, vio.
G. Johnson, cello
G. Pleasants, harp
B. Fiske, piano
P. DeDroit, dru.
V. Greenwood, bass
E. Eben, organ
H. Zweifel, arr.
H. Hassell, lib.
W. Welker, cpst.

KFCAC
Gino Severi (Violin)
C. Godwin, vio.
G. Demetrio, cel.
A. Buschner, bass
I. Mendelsohn, piano
J. N. Yates, org.

KFI-KECA
Claude Sweeten (Director)
G. Currlin, sax
O. Cates, sax
H. Diamond, sax
J. Taylor, sax
A. Famulara, tru.
G. Thow, tru.
A. Thompson, tro.
A. Sevitsky, vio.
A. Perotti, vio.
R. Lane, vio.
E. LePique, pia.
W. Geoffrion, bass
R. Lutz, dru.

KMTR
S. Santaella (Piano)
J. Rubini, vio.
T. Mancini, vio.
J. Lichter, vio.
J. Barosso, cello
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