

TEMPO

THE MODERN MUSICAL NEWSMAGAZINE

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CASA LOMA'S SONNY DUNHAM
(See "Jamming Around")

NEWS AND COMMENT
ON
THE MUSIC OF THE DAY



NEW RECORDS
By MARSHALL STEARNS



OLD RECORDS
By CAMPBELL HOLMES



THE ARRANGERS'
ROUND TABLE
By CLYDE BALSLEY



SAX-O-FAX
By MICKEY GILLETTE



'LETTERS OF A
SMALL-TOWN MUSICIAN'
By BILL FENDERSON



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LOCAL 60 FIRM ON REMOTE RULING

PITTSBURGH.—Local 60's ban on remote-control broadcasts (effected by placing regular commercial scale on remote band pick-ups) was in the stand-pat stage at writing, with Local 60 officials apparently in no mood to relax the ruling, in spite of anguished cries from nitery operators who contend loss of broadcasts has put a hopeless damper on what little trade was left to the downtown spots during summer slump. They think that Local 60 measure might at least have been delayed until fall when, they hope, conditions will be better.

One of hardest hit was Wm. Penn Hotel, which brought in George ("Music Box Music") Hamilton (MCA) about time radio ban went into effect. Hamilton band represented fairly costly venture and hotel management was counting on his name-value to pull in plenty of customers from broadcasts. Hamilton has done his best to off-set condition by putting full steam behind newspaper and other publicity channels. Hamilton draw has been rated as very good under circumstances.

Local 60 action was prompted by fact all the better spots have been going to travelling bands,
(Continued on Page 3.)

New Orleans Gets 'Streamlined' Park Music

NEW ORLEANS. — That traditional American institution, the city park band concert, has been given a thorough going-over by Charles Wagner and brought up to date to conform with modern musical developments, and with good results. Park concerts here have been losing support of public in recent years. This season Wagner engaged a sound-truck amplifier, built the band around a radio station dance orchestra ensemble, introduced strings, and engaged singers and entertainers. New set-up is getting enthusiastic support from public and park commission plans to increase number of concerts next season.

Local 47's Stand in Labor-Political Situation Has 'Em Guessing

Politicians Puzzled As Potent AFL Local Extends Hand to 'Labor's Non-Partisan Political League'

Labor-politics observers raised their eyebrows as, at last general meeting of Local 47, it was voted to contribute \$250 to the L. A. County Council of Labor's Non-Partisan League, asserted political affiliate of the CIO. Measure was passed in spite of vigorous protests by opponents who contended the action was contrary to standing resolutions adopted by the AFM under which AFM locals are bound to follow the political dictates of their parent body, the American Federation of Labor.*

In spite of the fact that Local 47 pays the largest per capita tax to

*Traditionally non-partisan stand of AFL under President William Green has effectively prevented the AFL from being a potent voice in national politics.

Bus, Brother of Bennie Moten, Forming Band

KANSAS CITY.—Bus Moten, for years the "front man" of the once-famous Bennie Moten band, is gathering a band from the four corners of the nation to start rehearsals soon. Since the death of his brother, Bennie, three years ago, Bus has been playing piano in a small nitery here with a small swing combination. He recently signed a long-term contract with Frederick Brothers Music Corp., who hope to build him into one of the leading colored attractions.

the L. A. Central Labor Council, AFL stronghold, this body and Local 47 are not on the best of terms, as denoted by the fact that CLC has endorsed an opponent of 47's President Jack Tenney in the coming state election in which Tenney is a candidate for re-election to the California State Legislature. Members of CLC have charged Tenney is pro-CIO, a "communist," etc. Tenney's Local 47 supporters and many other Union groups believe CLC is "selling out" Union Labor by supporting candidates whose records are definitely anti-union, or candidates who are so weak they will throw coming election into the hands of reactionary anti-union groups.

Local 47 sent delegates to state conventions of both Labor's Non-Partisan League and AFL Political League.

MCA Sets Shep Fields For L.A. Biltmore

New band policy goes into effect at L.A.'s Biltmore hotel as MCA brings in Shep ("Rippling Rhythm") Fields on Sept. 15 to follow Frank Trombar (Trumbauer), who opened here last March with new band under management of ROK. New set-up marks first time Biltmore's Baron Long has done business with MCA and first time spot has used a top-bracket name band.

AFM BANS WAX MUSIC FOR VAUDE

NEW YORK. — Entertainment business has been informed in no uncertain terms that AFM will never consent to its members making records of any kind for use as accompaniment to performers in theatres. This ultimatum came from office of AFM's President Weber as answer to firms which have been trying to introduce a new entertainment scheme in which vaude acts would have their music recorded in advance and thus put on their acts without assistance of theatre orchestras. Stunt has been tried out in a couple of theatres and achieved sufficient success to warrant formation of two companies, Vaude Visions, Inc., which wants to use the plan with conventional acts; and Opera-on-Tour, Inc., which conceives the idea of a travelling opera company carrying its own orchestra in the form of recordings.

Situation created some friction between American Federation of Actors and AFM. AFA sees a possibility in the recorded musical
(Continued on Page 3.)

Dancing at Civic Aud Irks K. C. Ballroom Men

KANSAS CITY.—Promotion managers of the new \$3,000,000 Municipal Auditorium here have aroused local ballroom managers to the boiling point by allowing weekly swing sessions to be held in the refrigerated arena. First two attempts were allowed to pass quietly by as promoters used local band talent and the "take" was insignificant. Blowoff came when auditorium suddenly abandoned the "swing sessions" and booked Clyde ("Sugar Blues") McCoy for a one-nighter July 20th and because of immense floor space, lowered prices to unheard levels. Result was some 3000 paid admissions and other "names" are reported being lined up for future dates. Ballroom operators here consider this unfair practice as Municipal Auditorium was constructed for civic purposes and these commercial ventures by private individuals are expected to meet stiff opposition if continued.

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THE CRITIC'S CORNER:

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

About Swing's 'Sacred Cows'

MY kick against Miss Winslow is that like all the rest of these rascals who think they know something about swing music and find a way of breaking into print with it, they aren't satisfied to bare their own shallow souls but have to drag someone else into the matter. In this case Edith started out with an off-hand statement to the effect that a lot of us gals know just as much about swing as the guys and then proceeded to defame us by going on record with a series of unlady-like snorts for Armstrong, Ellington, and Basie.

Armstrong is ONLY the man who just about MADE swing as far as the trumpet is concerned. Ellington is just about the ONLY man who has been able to deflect swing into a different channel that is still good. Mr. Basie's band is ONLY the best in the world today if you really like pure swing.

And they are just a lot of "sacred cows" to Edith!

All right, Edith, you're entitled to your own opinion, but PLEASE! Don't get off any more of those cracks about how much we gals know about swing music and then make us out a lot of dillies right in front of the men-folks. You just take the boy-friend and your records of Jan Savitt, Henry Busse, etc., into a quiet corner and have your fun. But leave us out.

(Miss) T. W.,
Kansas City.

You Can't Get Away With It, Edith

THERE are, undoubtedly, a few women who know something about swing, but from the letter written by Edith Winslow in the July issue, I'd say she has still plenty to learn about the REAL thing.

I suppose she has a right to get in a stew over some of the things the critics say, but nobody asked her to go out and buy the Bessie

Editor's Note:

In the previous issue TEMPO published a steaming diatribe by one Edith Winslow, who, it seems, was heartily fed up with swing critics whose ears are closed to everything in swing except the killer school. Miss Winslow had plenty to say about the critics, their pet bands and performers—Count Basie, Ellington, Armstrong, Meade Lux Lewis, the late Bessie Smith. Herewith answers from members of her own sex.

Smith Album. If I didn't know whether or not I liked an artist I wouldn't spend the money for an album of records, regardless of its being the recommendation of a record reviewer.

Miss Winslow says she's against the killer-diller stuff. Well, the piano playing of Meade Lux Lewis is not of that field, and she does not like him. Of course the people who DO understand and appreciate the boogie-woogie pianists are few and far between. (Witness the flop of the Pete Johnson-Joe Turner team in New York recently, as far as the general public was concerned.)

The young lady can't speak of Count Basie the way she did and get away with it, or the band, which is absolutely the most exciting and sending of any band today. Nor can she get away with panning Billie Halliday, the greatest girl vocalist. Evidently Billie's simple style is lost on her. I wasn't surprised at any of the things she said, in fact would expect such when she lamented the fact that none of the critics gave praise to such (perhaps in a commercial sense) GOOD bands as Busse, Frank Daily, etc.

(P. S.—I'm sure there are some genuine swing enthusiasts in the vicinity who would be very glad to take any of the Bessie Smith records off Miss Winslow's hands.)

(Miss) R. W. G. C.,

Boston

Convention Action on Weber Trust Fund Clarified by S. F. Official

Local 6 Delegates Did Not Withdraw Resolution; Was Presented, Voted Down, Expunged From the Records

In its report on the recent AFM Convention (July) TEMPO said that a resolution regarding President Joseph Weber's \$250,000 trust fund, introduced by the Local 6 delegates was withdrawn. The following statement by Secretary Eddie B. Love of Local 6 (San Francisco), gives a clearer picture of the proceedings:

"Under instructions of the San Francisco Local, the delegates from Local 6 introduced a resolution calling for a referendum of the entire membership of the American Federation of Musicians on the matter of the trust fund. The resolution was referred to the Law Committee who presented it to the Convention with an unfavorable report. In other words, advising

against its adoption. The matter was discussed at length. The delegates from San Francisco carried through their instructions of their Local and the resolution was not withdrawn. It was put to a vote and the Convention concurred in the unfavorable report of the Law Committee. A motion was then made and carried that the entire subject matter be expunged from the records of the Convention."

At the 1937 Convention it was voted to establish a \$250,000 trust fund from which President Weber, in the event of his retirement from office, is to receive the income for the balance of his life. On his death the income is to go to his widow. Upon the death of Mrs. Weber the trust fund and income reverts to the AFM.

L.A. Spot Closed By Local 47 Pickets

"Five & Ten" cafe on Hill St., which was picketed by Local 47 when spot refused to raise wages of musicians from \$13 per week to \$25, closed its doors after two weeks of picketing. Operators of "Five & Ten" were denied a petition for a temporary injunction against the picketing and Local 47 officials were confident petition for a permanent injunction would also be denied.

Meantime 47's current campaign to better working conditions for musicians in lower class niteries, which is being handled by Elliott Kelly, assistant-to-the-president, resulted in wage & hour agreements from several more spots, including Cafe Casino on Main St., the Wagon Wheel in Montrose, with others reported ready to sign. Kelly said Union was making every effort to gain confidence of employers by showing that Local 47 had a definite service to offer, and that strike measures would be used only as a last resort.

NBC Carries Address Of Music Merchants' President Murphy

CHICAGO.—Annual convention of Music Industries association was scheduled to open here August 1 to remain in session until August 4, inclusive. Among scheduled events was address by Jerome Murphy, president of the National Association of Music Merchants, which was to be broadcast on NBC network Wednesday, Aug. 3.

Vido Returns to L.A. to Front Own Band

Tenor-man Vido Musso, graduate from Goodman and recently with Gene Krupa, returned to the old home town (L.A.) again latter part of July to make another venture as front-man of his own band. New band was in rehearsal at writing and will be known as the "Make Believe Ballroom Orchestra" under managership of Al Jarvis, KMTR program manager and record commentator.

Lani McIntire, With Carper's Band, Set For N. O. Spot

Lani McIntire, fronting Don Carper's band, recently at Zenda ballroom (Los Angeles), was set by ROK to open Aug. 12 at new Hawaiian room of Roosevelt hotel, New Orleans. Band is essentially the same McIntire fronted in long engagement at Lexington Hotel in New York last winter. Combo has been upped from 9 to 11 men.

Basie's New Trombone

NEW YORK.—Dicky Wells (trombone) has joined Count Basie, replacing Eddie Durham. Wells was a member of Fletcher Henderson's great band of some five years ago and was with Teddy Hill band on latter's European trip.

Lombardo With 'Lady Esther'

Guy Lombardo band gets the 'Lady Esther' cosmetics commercial to be vacated shortly by Wayne King.

NEW YORK NEWS:

Swingin' . . . Around . . . Manhattan With B. Y. Stander

The Band Scene

The Broadway bandstand scenery will find the hotel rooms making many drastic changes for this coming season. Hotel New Yorker renewed Henry Busse (CRA) to keep him there in September with the possibility of remaining for many more months. However, Rockwell-O'Keefe, agency servicing the account, is anxious to return one of their own bands to that stand. In the hopes of getting him away from MCA, Tommy Dorsey has been offered the post, but the latter office will never let him go. MCA is trying to sell Tommy to the Astor hotel as a follow for Hal Kemp. But manager Christenberry isn't keen on the swing stuff for his trade, in view of the fact that he formerly closed the room between summer seasons.

Glen Island Spot to Try Winter Season

The Glen Island Casino, where the *Dipsy Doodle* is too, too divine, ordinarily calls it a year in September. But this time, after Larry Clinton closes on September 9, Will Osborne comes in to keep things moving and musical until New Year's day.

Clinton is contracted for Hotel Lincoln. But since that hospice has gone under new management and CRA sells 'em the bands, there is a strong suspicion that his option won't be taken up after the first eight weeks. Blue Barron remains at Mrs. Kramer's sister Edison Hotel but no new names are mentioned for that spot as yet.

Swing Out at Commodore

Commodore Hotel, a swing stand, what with Mal Hallett, Tommy Dorsey and Red Norvo among the predecessors, gives that style the go-by. Swing will be there only in name for Sammy Kaye opens there September 15 and will remain for the entire season. Horace Heidt doesn't return to the Biltmore Hotel until December. And it's too soon to judge the drawing power of Harry (*Sweet Leilani*) Owens to figure on his hanging on until the singing guitar is brought back. Guy Lombardo has two more years on his Hotel Roosevelt contract and that territory is restricted for him.

Goodman Set for Waldorf-Astoria

The biggest surprise of the book-

ings is at the Hotel Pennsylvania. Kay Kyser, current for the roof, is set to reopen Benny Goodman's stomping ground, the basement Madhattan Room, in October. The calling will find Kyser finishing out the year. As a result, Goodman breaks tradition and takes his gang to the Waldorf-Astoria no less. They're opening the Empire Room for his brand of music, starting in October, while the staid and stately Sert Room, where Leo Reisman was society's fixture, will have Emil Coleman. Reisman choses to remain on the coast. Guy Lombardo, currently playing the Waldorf's Starlight Roof, leaves August 24 to make way for George Olsen. Eddie Duchin, as ever, will wend his way back to the Plaza Hotel on September 27 while Richard Humber will carry on at the Essex House.

Fishman to Head Wm. Morris Band Office

As much excitement is centered at the band booking offices. William Morris agency takes its place in the orchestra field, slighted for so many years, and has Ed Fishman coming in from the coast to manage the department. Fishman headed the Hollywood office for Rockwell-O'Keefe and while that office is undergoing staff changes unsettled as yet, there is a strong possibility that Mike Nidorf will take over that post. Billy Burton, ROK's publicity purveyor, left the office to serve as personal manager for Jimmy Dorsey, replacing Cy Manis who moves into the office as Nidorf's assistant.

Agency Notes

There is also much ado about MCA's plan to branch out into other cities, offices planned for Toronto, Canada, Atlanta, Ga., Washington, D. C., and in Boston. There is also a strong possibility that the proposed Negro band department may become an actuality. In addition to the all-alone Count Basie, MCA has signed Edgar Hayes, who split recently with Harold Oxley, and has a contract calling for Teddy Hill's services. Hill is signed with Moe (Chick Webb) Gale. Joe Glaser, having split with ROK, is angling for a deal with MCA that will bring his string of colored bands, headed by Louie Armstrong, into the MCA fold. From CRA, general manager Stanford Zucker takes leave from New York to take over

Hokum Band Steals Show at '3rd Hollywood Swing Concert'

Hotcha Vaude Tricks and Stagey Stunts by Floyd Ray's Horn-Jugglers Slay Fans at 'Swing Concert'

A turn-out estimated at around 5,000 by the promoters and at some 3,500 by the amusement trade mag VARIETY was on hand for the "Third Hollywood Swing Concert," staged at the Palomar on Sunday, July 31, under sponsorship of Local 47's Musicians Post 424, American Legion.

Crowd was definitely more in the mood for conventional musical entertainment rather than pure swing-style stuff. Biggest ovation seemed to go to a strictly hokum band-act presented by Floyd Ray's cut-ups, who danced as they played, tossed their instruments in the air, and generally carried on in the best vaudeville manner. They stopped the show cold. From the standpoint of music, Casa Loma band, featuring ace-trumpeter Sonny Dunham, seemed to be the most popular with the audience, as the CL just about shared the show-stopping honors with the Floyd Ray's clowners, quite a feat inasmuch as the Casa Loma boys had no dance steps or juggling tricks in their repertoire.

Tommy Dorsey and his boys, themselves no slouches when it

comes to injecting a little showmanship, had the bad luck to follow the Floyd Ray combo late in the afternoon. The crowd was going out as they came on but its more appreciative portion sat down again when TD went in the familiar *Marie* arrangement.

Guest of Honor Joe Sullivan soloed with his own *Gin Mill Blues* and *Little Rock Get-a-way*. Vido Musso's new band was introduced by Al Jarvis and got a good reception. A local, specially organized combo that stood out was a group under Fud Livingston featuring trumpet-man Martin Peppie. Although given plenty of space on billing of Frank Trumbauer band, Mannie Klein stayed in the back row and did little solo work during band's numbers.

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AFM BANS WAX MUSIC FOR VAUDE

(Continued from Page 1.)

accompaniments for reviving vaudeville by re-awakening public interest in live entertainment on the stage, as theatre operators contend that chief reason they can't present stage shows profitably is the cost of maintaining orchestras. AFA believes that if the vaude trend could be gotten under way, return of theatre orchestras would take place in due course, but AFM figures that once the theatre men discovered any new method of presenting entertainment without musicians it would be just that much harder to get the orchestras back into the pits.

LOCAL 60 FIRM ON REMOTE RULING

(Continued from Page 1.)

with the local boys taking what was left over. MCA made a friendly gesture toward Local 60 by auditioning some local bands but so far claims to have found nothing of interest.

Meantime other AFM locals all over the country are watching situation here with interest but so far there has been no signs that movement might spread farther. AFM's national office is also giving situation plenty of observation but has taken a hands-off attitude with statement that affair is Local 60's own business to decide as its Board and members see fit.

End of Local 10's Ban On Recording Expected In Near Future

Some Doubt As To Whether Chicago Musicians Have Gained Any Material Advantage Under Restriction

CHICAGO.—The Local 10 ban on phonograph recording, effective since February, 1937, appears finally to be out of the compromise into the red-tape stages. Union and recording officials report complete agreement on points originally in dispute; but figurative "temporarily closed" signs remain on Decca, American Record and RCA studios—an evidence of continued shuffling of papers and pens run dry. (Pettrillo offices claim to be done with signatures—the recorders dally.) Crosby, Henderson and others have been told informally that the bars would drop any day now. Meanwhile, of course, waxing contracts and incomes remain suspended.

Waxers Take Talent To N. Y. Studios

During the last six months of the year-and-a-half shut-down Decca and American Record have frequently transported "name" individuals from Chicago to their New York studios, waxing there with pick-up support. In early spring Jimmy Noone, with his clar-

inet and pianist, made the trip to do six sides with assistance from a 52nd Street contingent. Johnny Dodds did a similar job in May. Lonnie Johnson has made some guitar-vocal originals lately; and Sammy Williams, the hot organist at Gibby's, was added to a group of Onyxalites for a recent batch of pops.

Large groups, such as the Crosby band have other ways to be issued on wax regularly. While near recording studios either on the East or West coast, they cut a flock of masters from which a regular flow of releases are pressed. Notice that no pop tunes have appeared under their label during the past two months, while they have been in Chicago. From a financial standpoint this circumstance is especially unfortunate for Crosby whose pop stuff sells high although it is made from stock arrangements and with little rehearsal. Standard material is in a different category, requiring a far more careful preparation from scoring to performance in order to give permanent values in the catalogue.

Plenty of Material in Chi For Fine Discs

The re-opening of phonograph recording studios in Chicago will probably bring several new bands and individuals to wax. The new large ensembles of Horace Henderson and Jimmie Noone, strolling combinations like Phil Dooley's and such small groups as Goree's quartet, have developed into recording caliber during the past year or two.

Except at Decca, radio transcriptions have kept the turn-tables rotating. Probably little additional equipment or technical personnel will be added when commercial platter work is resumed.

Add Dance Bands To Grant Park Concerts

CHICAGO.—In keeping with the policy of the Chicago Park Board to provide civic entertainment for which demands are indicated, weekly programs by dance bands have been inaugurated in the downtown Grant Park. Heretofore, nightly performances of about two hours length have been exclusively band, symphonic, or operatic in type. According to present plans, a popular orchestra will appear in

(Continued on Page 19.)

Joe Gets a Tough Assignment



Joe Venuti made the biggest band news on the West Coast this month by opening with a new band at the old Venice ballroom, renovated and brought up to date as the Villa Venice (see 'Jamming Around,' Page 6). About 13 years ago the Venice ballroom was a fair spot. Ben Pollack got his start here in 1925, and incidentally introduced to the West Coast a young clarinet player by the name of Benny Goodman. But for years the Venice ballroom has been a dead spot, operating spasmodically. Dance men are watching with interest the attempted revival.

'Round . . . Chicago

Abe Lyman (MCA) opened at Chez Paree July 22 . . . Jimmy Grier (ROK) opened at Bon Air July 8th and was to be replaced by Jimmy Dorsey (ROK) on Aug. 5. . . . Frankie Quartelle and orchestra had their contract extended for balance of the summer at Albert Bouche's Villa Venice.

Carlos Molina (MCA) had contract extended for the balance of summer at Villa Moderne . . . Jules Duke and orchestra, with Gloria Fay, opened at Walnut Room of Bismarck Hotel July 8th . . . Orrin Tucker (MCA) continues at Edgewater Beach Hotel until Labor Day . . . Biltmore Boys (CRA), originally booked into LaSalle Hotel for four-week engagement, will complete five-month engagement on Labor Day.

Eddie Duchin (MCA) opened at Aragon Ballroom Aug. 22nd . . . Bill Carlson (MCA) continues at Trianon on south side for two more

weeks . . . Frankie Masters (MCA) will be summer attraction at College Inn in Hotel Sherman . . . Bob Crosby (MCA) held over indefinitely at the Blackhawk.

The Dictators (CBO) and Marjorie Whitney signed on dotted line for engagement at Sky Rocket until Sept. 4th . . . Rumored that Marvin Fredericks (CRA) will be leaving Stevens Hotel in the near future . . . Fletcher Henderson (CRA) completes three-month engagement at Grand Terrace July 28th to be followed by Earl Hines (CRA) . . . Horace Henderson opened at Savoy Ballroom July 15. . . . Tiny Hill closed at Melody Mill July 17th to be followed by Jack Russell.

The Four Royal Ambassadors (CBO) held over indefinitely at Villa Moderne . . . Shep Fields (MCA) headlining at Aragon Ballroom.

BG in One-Nighter For Chi Symp Society

CHICAGO.—Ravinia, Chicago's open-air society music hall on swank Northshore, announced Benny Goodman's band for a "Gala whooperoo," Wednesday eve, August 3d. Benny thus becomes the first hot rhythm ensemble to crack staid Ravinia. In 1936 George Gershwin attracted an S.R.O. crowd of nearly 7,000 for a concert adaptation of some of his pop material. In the memory of several patrons of the Festival, these are the only two divergencies from the strict classical diet offered by Ravinia during past several years.

In quasi apologetic tone, concert was announced as being given "to give recognition to a current trend in music;" (advantage to current budget, apparently overlooked). Local critics in *Tribune* and *Examiner* had little sympathy and only assinine comment for the cause.

B.G. appeal proved tremendous. Although first announcement appeared in *Chicago Trib* on July 11th, entire reserved section of fourteen hundred chairs (under rain roof) was instantly gobbled up by mail at \$2.25. Admission to unreserved section was at 75c.

SAN FRANCISCO NEWS:

On The Bay City Beat

With Bob Hall

Dance Business Good At Summer Resorts

Although summer business is off in the metropolitan area, downtown spots are having usual quota of openings and new bands. Dance trade is good in the summer spots, along coast, Russian River, and in Lake Tahoe region.

G. Williams Back at M. H.

Dapper Griff Williams (MCA) returned to the Mark Hopkins for his fourth engagement, after successful tour through midwest. Same solid commercial type band, same vocalists—Buddy Moreno and Monte Kelly. Band presents a newcomer in torch singer Delores. Griff stays until September 6, when Skinny Ennis (MCA) goes into the Nob Hill spot. Anson Weeks (MCA) plays a handful of one-nighters, then south to the Cocoonut Grove, Sept. 6.

Pendarvis Returns to Palace

Another good opening followed Williams by one night, when Paul Pendarvis (MCA) brought his troupe back to the Palace, for a third engagement. Band travelled from Boston by auto. Two of the lads were lost on Arizona desert when car broke down, requiring substitution of two locals on openingnight. Pendarvis' style fundamentally the same. The band still features vocalists Eddie Scope and Joey Rardin.

Ravazza Set at Capitola

Carl Ravazza (CRA), who has been busy playing a half dozen bay area spots—outside the city—was to make another move August 4, going to Capitola for several weeks. Band has been used to build up lesser clubs and ballrooms, making way later for bands of less name repute.

Whitcomb Roof Dark

Another dance room that has been dark is the Whitcomb Hotel Roof Garden. Chances of an autumn opening are remote. Meanwhile MCA has had Countess Yvonne Monoff warbling in the tavern downstairs.

Palomar Operators

Mulling S. F. Spot

Add rumors—Still talk of the Palomar people from L.A. opening a local spot, probably overlooking the water and Treasure Island, 1939 exposition site . . . And Bill Sweet, the Oakland ballroom king, is supposedly set to open the old Golden Gate Ballroom, in downtown San Francisco, August 11.

Band Openings:

(San Francisco and Vicinity)

Griff Williams (MCA), Mark Hopkins, July 28.

Paul Pendarvis (MCA), Palace, July 29.

Carl Ravazza (CRA), Capitola, Aug. 4.

Billy McDonald (MCA), Rio Nido, Aug. 7.

Freddy Martin (MCA), St. Francis, Aug. 10.

Henry King (MCA), Fairmont, Aug. 16.

Plan is to run six nights a week, with touring bands for one-nighter shots.

Casa Loma Turns Promoter

Sweet backed out of recent promotional deal with Casa Lomans (ROK) in Oakland, refusing to pay \$750 guarantee. Casa Loma forthwith promoted their own dance, turning over bar and hat concessions to Sweet, plus \$50, for rent of hall. When the cash was counted the Casa Lomans took out \$1,450, instead of \$750, sought as guarantee.

CRA to Turn Big Guns On Coast

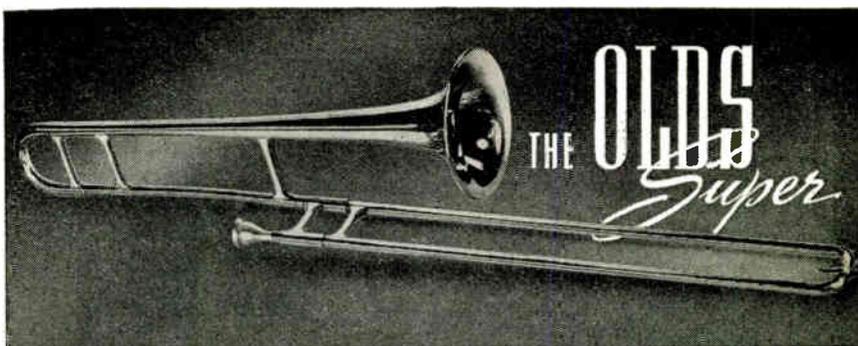
Dick Dorso, CRA's local bandman, back from New York, says the agency is cinch to bring to the coast this fall Henry Busse, Ina Ray Hutton, Chick Webb and Ella Fitzgerald. One may land local spot.

Jottings:

Tommy Dorsey playing Sweet's (Oakland) on Sunday, August 7. . . . Dick Jurgens dittoing a week later . . . And Sterling Young will go through later in the month . . . Tony Martin visited pals at Bal Tabarin a few days, then started barnstorming tour with Everett Hoagland's ork, opening in Salt Lake . . . Larry Kent, at Casa Del Rey, Santa Cruz, will stay all summer . . . Billy McDonald, Los Angeles boy who has been playing in Spokane, following Kenny Baker at Rio Nido August 7. Baker heading back south . . . Jack Winston at Guerneville Bowl, Russian River . . . Jack Trent, who looks like Groucho Marx, opened in Donovan's Cafe, Sacramento . . . Dusky Cleo Brown batting the ivories at Tahoe Tavern . . . CRA still trying to spot Joseph Sudy in Sir Francis Drake this September. King's Jesters are there now.

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LOS ANGELES NEWS:

Jamming Around

With Hal Holly

Venuti's Venice Venture

We didn't believe it when the first rumors started to get around, but it turned out to be true. The old Venice Ballroom, of recent years the deadeast of the dead beach spots, was re-opened as the "Villa Venice" on July 29 by Frank Tracy, an eastern nite club man, and Coy Poe, Pinky Tomlin's discoverer. Joe Venuti, who, in case you young punks don't know it, is still America's greatest "hot fiddler" (that is, if there is such a thing as "hot fiddling") got the band assignment and opened with a pickup band containing some good local boys. Band performs as well as could be expected on limited rehearsals. Fud Livingston, a member of that great (in its day) Pollack band that started at Venice in 1924, was supposed to hold down a spot in the sax department but he wasn't there the nite we dropped in, and Bill Covey was ably holding down his chair.

"Villa Venice" had a Fanchon & Marco floor-show (with Wingy Mannone the opening week) and a table set-up around the bandstand where the loges used to be, but it was still the Venice Ballroom in atmosphere. Policy calls for a 10-cent admission charge and nickel-a-dance. Spot was packed on Friday and Saturday (opening) but business was away off on the following Sunday night. Belief was that Venuti was in for only a couple of weeks and that policy would also be changed.

CL Back at Palomar

Casa Loma was due to return to the Palomar for their second engagement August 3, too late for their opening to be caught for this issue, but no one who knows what Casa Loma can do to a box-office was in doubt about the outcome from that standpoint. What you think of Casa Loma as a band depends on what you like in the way of music. If you like a strong, full-sounding band with plenty of punch on the "up" tunes, good phrasing and intonation on the sweet numbers, good showmanship and personality features, start throwing your hat in the air for Casa Loma, for the band has 'em all. Incidentally, they have a new arranger on the staff this year, a colored boy formerly with Chick Webb, whose name has escaped from our notes; and then there is Sonny Dunham, who re-joined the band since their last visit here. Sonny is playing in a new manner that will satisfy the "killer" instinct

Band Openings (L. A. and Vicinity)

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

Jack Dunn, Zenda, Aug. 17.

Bob Keith, Biltmore Rendezvous, Aug. 11.

Ted Weems (MCA), Catalina Casino, Aug. 6.

Lew Sailee, Wilshire Bowl, Aug. 2.

Stan Meyers, Clover Club, July 30.

Joe Venuti, Villa Venice, July 29.

Jimmy Walsh (MCA), Casino Gardens, July 27.

Lee Mann, San Clemente Casino, July 27.

Tempo King, "Seven Seas," July 23.

Billy Mozet, Wilshire Bowl, July 17.

Pete Pontrelli, Lick Pier Ballroom, July 15.

in almost anyone. Other new men are McEachern, who held down the first chair trombone department with Mr. Goodman for quite a spell, and Dan D'Andrea, who was added when the sax section was augmented to five. Those five-part chords in the sax section are very satisfying, by the way.

Of course, if you are just one of those nasty, self-styled swing-critics who like to pick your music to pieces in search of that one swell thrill you get when you find a choice morsel — well, you'll just have to hush your mouth around Casa Loma, unless you want to get in bad with the host of loyal fans, "alligators," "jitterbugs," etc., who know that Casa Loma is still the greatest swing-style band of the day.

Jottings

Changes loomed in Tommy Dorsey's brass section about the time TD finished here. Which recalls the fact that the Goodman band never survived a Palomar run without some changes. Wonder what it is? . . . That contemplated musical production, *Thumbs West*, which was to open at the Belasco theatre last month, had its only performance in the Hollywood police station following a misunderstanding between ork contractor Jimmie Lentini and Musical Director Maurice Rubens as to who was

(Continued on Page 20.)

NEW RECORDS:

BG's Dave Mathews, Pee Wee Russell Take Top Solo Honors This Month

Basie Band Leads the Decca Offerings; Berigan And His Boys Set the Pace On Victor's Output

By Marshall Stearns

Pee-wee Russell Caps Commodore

IT may seem strange to you, what with all these fine clarinetists blowing their brains out all over the country, but your reviewer picks Pee-wee Russell as the hottest, whackiest, and most terrific black-stick man this side of Hades.

In an all-star gang, including Teadgarden, Freeman, and others just as fine, Pee-wee shines on the new Commodore releases like Haley's comet. It's a twelve-inch platter, entitled *Serenade to a Shylock*, backed by *Embraceable You*. That Shylock jive originated with some bill collector who was pursuing Pee-wee. So they played the blues, credited it to Pee-wee, and named it in honor of the bill collector who can't even carry a tune. For a coda, Pee-wee plays some clarinet that has to be heard to be believed. The best. And don't think that Jack Teagarden doesn't add plenty. They also cut two ten-inch discs, one with the same band, entitled *Diane* (featuring T), and *Meet Me Tonight in Dreamland*, and the other by the Bud Freeman Trio, playing *I Don't Believe It & My Honey's Lovin' Arms*. Prices a buck and a buck fifty at the Commodore Music Shop, 144 East 42nd St., N.Y.C.

Bill Basie Busts Decca

Do you really go for this Count Basie band? If you can't say yes on the level, let's forget about this swing music, as they say. His latest on Decca is *Sent For You Yesterday and Here You Come Today* (I suggest "Jazz" as a short title), and *Swinging the Blues*. And maybe Daddy James doesn't break it up on the vocal! The last two choruses on *Sent For You*, if you play and replay them for awhile, will give you a faint idea of the hypnotic drive of that band in person. And dig Hershhal "Tex" Evans on tenor-sax! He uses those Hawkins glisses with the same feeling. But solid.

Another kick is the one and only Louis Armstrong with the Mills brothers, singing and playing *My Walking Stick & The Song Is Ended*. He also waxed *Flat Foot*

Floogie with the same team, but forget it. This *Walking Stick*, though, is a double-barrelled sender. The lyrics fit with a grain and Louis picks the weirdest notes in the background. If you listen closely, you can hear the king feel around for a note vocally, and not quite make it, after the trumpet chorus which he duplicates. That doesn't happen often and when it does it just sounds sort of cute.

For the singletons, if you haven't

wick record of *Wrap Your Troubles in Dreams & Little White Lies*. He was the lad we noted but didn't name on Teddy Wilson's *Out of Nowhere* last month. He plays a soft, sub-tone alto in tenor style, the way Hawkins might. It's sensitive, holy stuff, blown with a prayer and pure hot. I'm told the guy worships Benny Carter, but that just goes to show how mixed up a genius can get. Not that Carter isn't fine, but Mathews is better, in a different way. He's got that full, rangy grip, with a vibrato that never came out of an alto before.

For the rest, Duke Ellington waxed another high platter called *Pyramid*, backed by *When My Sugar Walks Down the Street*. It's a little theatrical, but don't let that spoil the beauty of it for you. A terrific blues has been released



M. W. STEARNS



BUNNY BERIGAN—Right back on top in Victor's *Pied Piper & Ten Easy Lessons*.

got the French Quintette's *Souvenirs*, on the Decca Personality Series, latch on to *Stomping at Decca & Honeysuckle Rose*. It's only the world's greatest guitar and fiddle combination, and by a long way. Lil Armstrong clicks again with a quiet but fine waxing of *Oriental Swing & Let's Get Happy Together*. Just the same, she has an unhappy habit of sounding like Pollyana in *Swingland*. Chick Webb and Ella collaborate on another hit-to-be (and nothing more), entitled *I'm just a Jitterbug*. And for a finish, and for a fine race record, get a load of Trixie Smith singing *Trixie Blues* (7469). The stuff is there.

Dave Mathews Leads Brunswick Via Harry James

Brunswick doubtless never heard of Dave Mathews, who was recently taken on as lead alto with Benny Goodman, but he sure kicks out a new kind of alto-saxophone. It's just never been done before. You'll find him on Harry James' *Brunswick*

on *Vocalion* by Joe Marsala's gang, under the horrific title of *Hot String Beans*, with some commercial number on the other side. Joe snaps his cap on clarinet, while the rest of the gang back him up to a solid finish, with a rare arrangement to boot. Passing on, if you go for those smooth commercial jobs, Will Hudson's *Lady of the Night & Hangover in Hong Kong*, will soothe your swing-crazed nerves. What nerves? And on the coda, Mannie Klein rings the bell with another Hawaiian job with another unpronounceable name on *Vocalion*, with Midge Williams

(Continued on Page 8.)

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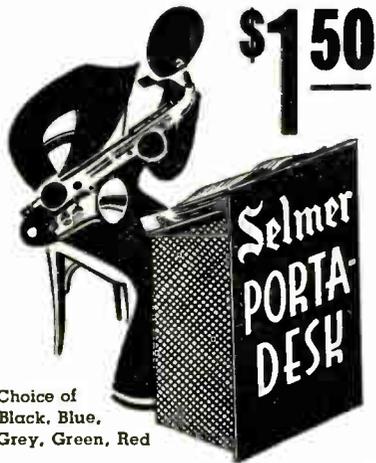
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Vocal Scoring

E. M. asks about vocal scoring. His first two questions, regarding voice ranges and voicing choral ensembles are answered in Ex. 1. He also wants to know if it is permissible to write augmented 2nds and consecutive 5ths. I feel that every chord should be written in its richest-sounding position, even if rules of voice-leading must be broken. Voice-leading (discussed in March issue) is very important but secondary to the production of full, rich-sounding chords.

* * *

Color Effects

B. G. would like to know about a few effects with which he can make his arrangements more interesting. Here are some effects possible with the standard dance-band

color): good for trumpet solos, light figurations; blends well with flute and clarinet ensembles.

Solo-tone (round or open quality): combines well with low register clarinets; excellent for trombone glissandos.

Tone color (round): best suited to subdued effects, impossible for fortissimo passages; excellent for radio solo work.

Straight mute (piercing): used for trios, quartets, quintets, etc., when volume is required; unsuitable for solo work.

Hat (round): combines well with saxes, suitable for figurations, backgrounds and organ effects.

* * *

French Horn

To M. L.—See Ex. II for range of French horn. Note: when written in the treble clef, part is trans-

posed, UP a 5th; when written in bass clef, part is transposed DOWN a 4th.

* * *

String Quartet

To D. B.—Your query about voicing two violins, viola and cello is answered in Ex. III. Open-position harmony should be used when the lead forces the other voices too high.

* * *

Helpful Hints:

Putting the 2nd alto (called 3rd in stocks) on baritone and reading the part "as is" places the sax trio in open-position harmony and adds depth to ensemble.

Do not place the melody in same register as accompaniment unless a distinct contrast is made in tone color.

When adding a 3rd trumpet to a stock orchestration, it may be given the 6th or 7th of the chord or doubled with the 1st trombone.

When adding a 2nd trombone to a stock, it may double melody an octave lower or double the 2nd trumpet an octave lower.

EX. I: Musical notation for vocal scoring. Labels include (Sop), (alto), (tenor), (Baritone), (Bass), and Voiced. It shows a melodic line with various intervals and dynamics.

EX II: Musical notation for French Horn. Labels include (French Horn), (string quartet), (violin), (viola), and (cello). It shows a range of notes for the French horn and accompaniment for the string quartet.

EX III: Musical notation for string quartet. Labels include (I II Sops), (II Tenor), (Bass), and (Open position). It shows an open-position harmony for the string quartet.

combination of three brass and three sax (doubling clarinet):

- 1) Trombone solo with muted trumpets playing staccato figurations and three clarinets playing a trio obligato in their middle register.
- 2) Three saxes in legato unison lead with brass trio muted staccato lead.
- 3) Three clarinets in close-position trio with trombone in megaphone re-enforcing lead an octave lower.
- 4) Clarinet solo with brass trio (solo-tone mutes) playing figurations.
- 5) Absolute unison of two clarinets and tenor sax on lead with brass trio (open) sustained background.

Mutes

L. N. wants to know about mutes and their tone colors. Here are some suggestions:

Harmon mute (piercing tone)

WorldRadioHistory

NEW RECORDS

(Continued from Page 7.)

kicking it out on *Rosie the Red-skin*.

Bunny Berigan Tops Victor

Berigan tops a small swing output on Victor this month with a tune that might have been written for him. It's *Pied Piper*, backed by *Ten Easy Lessons*, and well-played the whole distance. Maybe I'm getting soft, but Ruth Gaylor does some fine chirping, and George Auld really busts me on tenor-sax. The kick is Bunny, however. He takes those breaks with a variety of stuff that puts him right back on top. Just remember that a lot of the stuff and things you hear today on trumpet can be traced back to Berigan. And then add the guts he puts into this waxing and you'll know what I mean. It even should sell.

Four sides on Victor that should have been terrific came out under the true title of Timme Rosenkrantz and his Barrelhouse Barons. The best titles are *When Day Is Done & The Song Is Ended*. Rosenkrantz is a real Danish baron who lives for swing although the title doesn't mean he can play anything. He rounded up a fine gang but something happened and it didn't jell. One of those psychological hurdles that can't be helped. Better luck next time, Tim.

On the way out, *Ring Dem Bells* by the Lionel Hampton crew has been dug up to hack a six-track disc called *Pick the Winner*. It's not Hampton's best, but it reminds you of how superior his platters were not long ago. And have you dug those Lorraine Walton race records on Bluebird yet? A good note to end on.

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OF all the things the modern saxophonist must know, here are a few I consider absolutely necessary:

Tone

The ability to produce a good "edge" tone . . . Don't expect this if you are using an old-style mouthpiece.

Pitch

You must be able to play in tune throughout the entire register of your instrument . . . If you are in doubt at times as to your intonation you can develop the sensitivity of your ear by a few months' training under a good SINGING teacher.

Vibrato

You must have complete command of your vibrato . . . If you are able to play a vibrato of only one tempo you will have trouble in blending with different sections (some are fast and some are slow). . . . When playing long tones lay your tongue along the bottom of the reed (close at all times) and use the syllables "yee-yee." Spend a few minutes each day at different tempos.

Sight Reading

Sight reading should be developed to the degree of being able

to play the average orchestration the first time through . . . If you are a little short of this goal here is a good common-sense suggestion: Divide each measure in half and "watch" for those half measures. Don't use a fast four beat to determine how long you should hold each note. Play the music in groups of three or four notes and play those groups as they "look."

Swing Style

You should be able to jam on your tenor, or on your clarinet if you are an alto man . . . There is only ONE way to learn this

and that is by developing the ear so that you can "hear" the different chords. Work with a piano or guitar on the more simple melodies. Don't listen for notes, LISTEN FOR CHORDS!

Transposition

The ability to transpose is essential in the modern orchestra . . . Don't wait until you are on the job to practice this subject. Play a few lines each day from your exercise book and make the transposition that you have been using in the orchestra. If you are a tenor man, read those few lines as though it were an alto part.

Tongue Command

You should have good command of your tongue in fast passages as well as proper attacks in legato passages . . . Here's how you can develop this: Sustain middle E and beat your foot slowly. For every down beat let the tongue touch the reed. Do not "flip" the tongue at the reed. Let the AIR blow it up there then draw it back quickly. The reed should be touched so lightly that the tone does not stop for each stroke. In fast tonguing, this same process is followed.

Volume

If necessary, you should be able to play loud . . . It is a common fault to pinch the lower lip up into

the reed. This will defeat any possibility of playing loud and of course will make you play sharp. With some mouthpieces it will make the high tones flat.

Clarinet Double

It is necessary to play clarinet and play it WELL . . . Divide your practice time evenly between the sax and clarinet. If you will follow this system it is not necessary for one instrument to suffer for the progress of the other.

Key Familiarity

You should be able to play with ease in most of the keys . . . A good method of acquiring this is to mark off in your exercise book pages that are written in one to five flats and one to five sharps. It should only take you twenty minutes of each day to cover these pages.

Finger Control

In the fast swing tunes it is necessary that the fingers be lively. . . . Don't expect this if you are holding the wrists rigid. When playing fast passages let the palm of the hands move slightly. This will bring about the proper wrist movement.

Reeds

Don't expect every reed you buy (Continued on Page 11.)



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By Bill Fenderson

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- OLD MAN PULTZ** Sponsor of "Fertilizer Frolics"
- 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
Leading Man Director
- RANCID TUSH**
- HACKNEY TRIPE**

Jakesburg, U.S.A.

Dear Buzz:

Well, Buzz, the arrival of J. G. Wogg Vehicles, Inc., of Hollywood, Calif., was overshadowed only by the arrival of the star, Miss Violetta La Vere and her collection of pets via airplane. I will tell you about it, Buzz.

As soon as J. G. Wogg arrives he and Ed Frusty form a huge delegation to welcome Violetta at the airport. Cameras, mikes, and publicity men are set up at strategic points and Jazzy and Licks are present with their bands on account of they are still deeply fond of Violetta who is formerly Sadie Werps of this vicinity until she becomes strip-tease concisus and goes big time. Various civic bodies are also present to welcome Violetta, in fact all of Jakesburg is there to the last autograph hunter. It also seems there is a large delegation of assorted dogs from around Jakesburg who have somehow got wind that Violetta is bringing her pets along.

The plane lands and the two bands start playing in different keys as cameras and sound trucks record it for posterity. People are yelling, dogs are barking, dust is flying, and Jazzy and Licks are trembling with inner emotions. J. G. Wogg staggers forward with quart bottle in hand to make a speech. It seems J. G. Wogg is never without a quart bottle of something in hand and Ed Frusty says if he ever wakes up sober some morning he will think he is demised and call the coroner.

Violetta La Vere appears in the door of the plane in characteristic pose, attired in mink with orchids and tooth-paste smile. She is indeed a beautiful artificial blonde, Buzz, and the type which causes your heart to do time-steps with various ideas. Jazzy and Licks

rush forward to greet her, but at this point Violetta suddenly loses her poise and does an ungraceful Brodie right on the flying field. It is plain to see, Buzz, that Violetta has been pushed out of the plane by something behind her.

Now her pets are not accustomed to close confinement for any length of time like they have been in the plane and it is apparent they are very desirous of reaching terra firma in order to establish telephone connections as soon as convenient. Out of the plane scrambles seven barking, bounding, leaping Great Danes the size of horses and charge the multitude upsetting their plans and creating extreme panic. Down goes J. G. Wogg, Jazzy, Licks, cameras, mikes and publicity department as the seven Great Danes hastily join the welcoming committee of Jakesburg canines who immediately organize a special sight-seeing tour of the various fire hydrants and fence posts of this community for their honored guests.

Confusion crescendos to chaos when Jazzy and Licks put on a street brawl trying to get Violetta's autograph and Violetta publicly embarrasses herself by forgetting to use her foreign accent and cuts loose with some old fashioned Jakesburg dialect like she used to when she was just plain Sadie Werps. Violetta retires to do a Garbo at the Tourist Hotel; meanwhile J. G. Wogg calls a conference at Shadrock's Cavern on account of you cannot produce a two million dollar movie epic without calling a conference, I am telling you, Buzz. J. G. Wogg opens the ceremonies by buying a round, then staggers to his feet to make a speech.

"Gen'mun," he drools, "we are now in the throesh of produshing
(Continued on page 11)

Letters of a Small-Town Musician

(Continued from Page 10.)

the greatest colossah sinch Griffit's 'Burp Of A Nashun' only we have all of a sudden discover we have overlooked a minor detail. We have discovert we have not got a story to fillum. If among those preshent hash got a story we will fillum it on account of the only story I know ish the one about the travelling salesman and the farmers daughter, which hash already been fillumed."

Hackney Tripe, the great director, goes into deep thought by tearing handfuls of hair from his head which is followed suit by Hackney Tripe's ten assistant directors. Rancid Tush, the leading man, is unable to tear his hair on account of he is not wearing his toupee today. Everybody is in deep concentration, but it is not any of those Hollywood, Calif., big-wigs who save the day, Buzz, on account of I take the floor and make a speech.

"J. G. Wogg," I say, "there have been a lot of movies made which would have been better off without any story whatever, so why not make this epic strictly ad lib from scratch?"

"Thash great, Hot-Man!" raves J. G. Wogg, swaying dizzily. "But whash the subjeck?"

"How about cowboys and Indians?" suggests Hackney Tripe, the great director.

"Yes," echo Hackney Tripe's ten assistants, "how about cowboys and Indians?"

"If you want originality do a musical with me and Violetta doing a song-and-dance routine with a chorus," offers Rancid Tush.

"I can make some swell specials in six-eight with open brass for that," I put in.

"Movies about the Army, Navy and Marines are sure-fire," says Sid Alum. "What is more, we got the National Guard right here to assist."

"How about a prison picture, or life on a great newspaper?" suggests Old Man Pultz. "Pirates is also good stuff."

"Cops and robbers is always tops," asserts Ed Frusty; and who knows better than him, Buzz?

"Jungle pictures with hyenas, hulas and hurricanes is good box-office," says the publicity department. "La Vere can go into her strip tease routine in the last reel."

J. G. Wogg gulps another stiff one, collapses in his chair and holds up a pudgy hand for silence.

"Gen'mun, we got it!" he declares. "Thish here epic ish gonna be a diffrunt colossah from any pitcher show ever fillumed by Hollywood, Calif., on account of I am going to use everybody'sh shugges-



VIOLETTA LA VERE—Formerly girl singer with Jazzy Moon and Licks Kyte, more recently a strip-tease dancer, now the star of J. G. Wogg Vehicles, Inc.

tions and put the whole worksh into one fillum! We will now have 'nother drink and then retire to Mr. Pultz'sh warehousesh and start filluming."

Here we go, Buzz, on the epic of epics to be filmed right here in Jakesburg. I will write soon and let you know what the title is going to be.

As ever,
HOT-MAN HAMSON.
(To Be Continued.)

SAX-O-FAX

(Continued from Page 9.)

to be perfect. You should be able to shape them to fit your mouth-piece and your embouchure. If your reed squeaks it is a little too thick on one side. If it is too stiff, don't scrape it down just in one place, follow the contour of the reed. If you have a "pet" reed that is getting a little soft, move it out on the mouthpiece and you will be able to get a few extra weeks out of it.

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OLD RECORDS :

Many Fine Discs Produced During Early Music Period In L. A.

Lionel Hampton, Lawrence Brown Among the Stars-to-Be Who Got Their Start On Coast

By Campbell Holmes

WHILE the pioneers were making history in New Orleans and Chicago, Los Angeles was having its own historically significant musical period, as evidenced by the many fine records produced here in the early days and now of considerable interest to collectors.

Kid Ory* arrived in Los Angeles in 1919 and sent back for musicians to form the Creole Band, but the Spikes Brothers were al-

the old Black Swan Record Co. Back in Los Angeles, he opened a record shop with his brother that was to become a Central Avenue landmark. It was the only place in this part of the country where the race series and such brands as Black Swan, Paramount, and Ajax, were stocked. When a new Bessie Smith was to be released, a block-long line formed in front of the shop early in the morning. With the shop as headquarters, the

style. It is reminiscent of the Original Dixieland Jazz Band. Besides Ory on trombone, the personnel was: Papa Mutt Carey (trumpet), Dink Johnson (clarinet), Fred Washington (piano), and Ben Borders (drums).

In Pit At Old 'Follies' Theatre

Reb Spikes maintained a band that played for over a year in the pit and on the stage of the Follies Burlesque. With this group he made one of the first talking pictures for Vitaphone and some records for Columbia, as "Reb Spikes and his Majors and Minors." Noteworthy on these is the clarinet played by "Slocum" Mitchell who was from Martinique and introduced many ideas which are in common use today. Martiniquan music is similar to Cuban and em-



Paul Howard's "Quality Serenaders" at the Montmartre, a famous old Hollywood niter of by-gone days. This band contained two musicians who have since reached the top: Lawrence Brown, now with Duke Ellington; Lionel Hampton, now with the Benny Goodman Quartet. Hampton is the first Negro musician to actually work on the job with a white band at a prominent place (when he subbed for Gene Krupa for a short time during Goodman's engagement at the Pennsylvania Hotel in New York). Personnel (L. to R.): Lawrence Brown, Harvey Brooks, George Orndorff, Earl Thompson, Lionel Hampton, Charlie Lawrence, Thomas Valentine, Lloyd Reese, James 'Tuba' Jackson, Paul Howard.

ready here. Could it have been the Spikes Band that old-timers tell about hearing in San Francisco?

John and Benjamin "Reb" Spikes were born in Los Angeles. They were pioneers in every branch of their music, starting out together at an early age in a musical vaudeville act. Reb played sax and John, xylophone, but the act included other instruments. During the war they joined the army and played in the band. Demobilized, they found "jazz bands" very much in style, and Reb formed one to play around Los Angeles and San Francisco. Later, Reb went East, and was associated with Fletcher Henderson at the time of Fletcher's first venture as musical director of

Spikes Brothers got into every phase of the music business. They wrote songs by the score and maintained a large publishing business. They wrote a great many hits including the still played *Nobody's Sweetheart*. They managed orchestras and continued to play in them. They put out a series of records under their own trademark, Sunshine. For these they got Kid Ory's Creole Band and the two singers, Roberta Dudley and Ruth Lee. Of these, the best is the non-vocal of Ory's *Creole Trombone* and *Society Blues*. The orchestra was described as "Ory's Sunshine Orchestra." This same recording appears under the various labels "Hollywood" and "Nordskog" under the name of "Spikes' Pods of Peppers." Whatever the label, the item is probably the best example of the pre-Oliver New Orleans

plays a well developed flute and clarinet technique.

Paul Howard's Quality Serenaders was a great Los Angeles band that recorded some eleven sides for Victor about 1930. Howard, now the popular secretary of the Los Angeles Colored Local 767, AFM, says that the group was really a co-operative affair and used his name because he was manager. The group originated in 1923 as "The Quality Four" for a job at the Red Onion Cafe on Central Avenue. It included Leon Herriford and Howard on saxes, Harvey Brooks on piano, and Henry "Tin Can" Allen on drums. Under the name, "Harvey Brooks' Quality Four" the following sides were made for the Hollywood label:

Mistreatin' Daddy & Frankie
(Continued on Page 13.)

* Trombone with Louis Armstrong's original "Hot Five."

OLD RECORDS

(Continued from Page 12.)
and Johnny (1008); *If You'll Come Back & Nobody's Sweetheart* (1021); *Who Will Get It & Down On the Farm* (1022).

Brooks had just come to town with Mamie Smith's Jazz Hounds (see TEMPO, January, 1938), and decided to stay. The Four was very successful and soon began to add men. Thomas Valentine on banjo and George Orndorff (now with Les Hite) on trumpet, were the first, and in 1925 for a job at Lyman's Alabam, they added Louis Taylor (now with Earl Hines) on trombone, and none other than Lionel Hampton on drums. Lionel had been brought out from Milwaukee by Reb Spikes, and had settled in Los Angeles. He was playing an awful lot then, though he had not yet taken up the vibes. He did play his two-finger piano, which he originated, contrary to other reports. (Incorrectly attributed to Baby Lewis.)

The Quality Serenaders were playing at Frank Sebastian's Little Cotton Club and were about the same size band as when they made the records for Victor. Sebastian took over what was known as The Green Mill and made it into the present Cotton Club. The now famous Lawrence Brown replaced Taylor on trombone to open the new Club. They also played at Soloman's Penny Dance (recently redecorated as the Vogue) and at the old Hollywood Montmartre.

The Victor records include:

Charlie's Idea & Over Night Blues (22001); *My Kinda Blues* (22660); *California Swing & Harlem* (23354); *Cuttin' Up & Gettin' Ready Blues* (23420); *Moonlight Blues & The Ramble* (V-38068); *Quality Shout & Stuff* (V-38122).

The exact personnel for the records was George Orndorff, Earl Thompson (trumpets); Lawrence Brown (trombone), Charlie Lawrence, Lloyd Reese, Paul Howard (saxes); Thomas Valentine (banjo), Harvey Brooks (piano), Lionel Hampton (drums), James "Tuba" Jackson (bass).

Charlie Lawrence led and arranged. Most of the original titles were his. One of the best is *Charlie's Idea*, which is based on *Tiger Rag*.

❖ ❖ ❖

Answering the Mail

Arthur H. Feher, 13002 Buckeye Rd., Cleveland, Ohio, has some good discs for trade and would like to correspond with other collectors.

To George D. Harris, of Santa Paula, Calif.: *Basin Street Blues & Beale Street Blues* (Columbia 2414-D) by Benny Goodman and his orchestra, or The Charleston Chasers, has Ruby Weinstein, Charlie Teagarden (trumpets); Glenn Miller, Jack Teagarden (trombones); Benny Goodman (clarinet), Sid Stoneberg (alto), Larry Binyon (tenor), Arthur Schutt (piano), Dick McDonough (guitar), Harry Goodman (bass), Gene Krupa (drums).

Junk Man, by Jack Teagarden and his orchestra (Brunswick 7652) has Charlie Teagarden (trumpet), Jack Teagarden, Bill Rank, Jack Fulton (trombones); Benny Goodman (clarinet), Frank Trumbauer (alto), Art Tatum (piano), Caspar Reardon (harp).

To Richard Leekely, of St. Paul: *Mean Old Bedbug Blues* and *Anything For You*, by the Rhythm-makers (Melotone 12457, Commodore re-release), has Henry Allen (trumpet), Jimmy Lord (clarinet), Peewee Russell (tenor), Eddie Condon (banjo), Jack Bland (guitar), Fats Waller (piano), Pop Foster (bass), Zutie Singleton (drums), Billie Banks (vocal).

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Recording a Musical Performance

By Paul Mertz

The 'How' and 'Why' of Different Methods Of Recording Music For Motion Pictures

IN cinematic recording (as in almost any artistic-technical field), there can be a diversity of opinion as to technique and method. The sound department looks for a finely executed technical aspect; the business end seeks economy; the artist wants the best exposition of his talents; the producer-director aims at a coherent, well-paced, audience-absorbing result.

In weighing the practicability and desirability of any method of musical recording, there are, however, five cardinal points to be considered:

- 1) Budget limitations.
- 2) The degree of synchronous fidelity demanded by the importance of the scene.
- 3) The performers' adaptiveness.
- 4) Acoustical limitations.
- 5) Distribution and range of action.

The method that best coordinates these various factors should be the one selected.

Four Methods of Recording

There are four distinct and well-defined methods of recording a musical rendition:

- 1) The *direct* or *synchronous* method, also referred to as the *standard* method.
- 2) The *semi-direct* method, (a. —with incomplete accompaniment. b. —with complete accompaniment).
- 3) *Pre-scoring* method (play-back).
- 4) *Post-scoring* method (dubbing).

We shall deal with these methods in turn, describing the processes and giving the relative advantages and disadvantages of each.

Method No. 1

The *direct* or *synchronous* method requires that artist and complete accompaniment be recorded simultaneously with photographing. The sound track is essentially permanent, and is to be used for the release print. There are two variations in this method:

- 1) The usual procedure is to make the master recording at the time of the most important close-up favoring the most important artist, and then to secure any other photographic angles or "set-ups" by use of a play-back.
- 2) Another procedure is to make recordings for every photographic angle desired, the results to be inter-cut later. Of all types of recording this variation is the

least to be recommended when an orchestral accompaniment is concerned, for it is a tremendous consumer of production time and the consequent matchings of sound quality are a difficult and tedious handicap upon the sound-mixer.

Direct recording in any form places the burden definitely on the sound department. The variable and inconstant acoustics of the

may become a better gamble in this respect. On its credit side it may be said that, *providing luck smiles on every factor concerned and minimum production costs are not imperative*, then a result incomparable with any other method can be obtained—the perfect synchronization of sight and sound being an outstanding advantage. Also, when the accompanying instruments are limited in number (a piano alone, for instance, or perhaps a small string-woodwind combination), the chances for a successful recording (technically speaking) are much more favorable.

From the viewpoint of the artist, direct recording is often preferred



Conference on set at Columbia. Musical Advisor Paul Mertz (left) discusses a score with Producer-Director Frank Capra (Mr. Deeds Goes to Town) and Sound-Mixer Eddie Burns (right). Mertz got an early and impressive start in the music business as pianist-arranger with Jean Goldkette's famous old band, was later with Fred Waring, and prior to settling in Hollywood was with Horace Heidt. Hot record collectors know him as the pianist on two of Bix Beiderbecke's earliest recordings, *Toddlng Blues & Davenport* (Gennett), with Tommy Dorsey, Tommy Gargano (drums), Don Murray (clarinet).

different sets and set-ups make each new recording a new problem. There are numerous instances of unsuccessful direct recordings, simply because proper quality could not be secured after prolonged experimentation in microphone placement. Often, when more than one microphone is used, there occurs a very unsatisfactory acoustical condition known as "out-of-phase pick-up." Even under favorable circumstances the consistency of the product cannot compete with that of a simple scoring room recording. The more numerous the talent and the more scattered the performers, proportionately more complex become the sound department's problems. Perhaps, as recording technique and equipment improve, complete-direct recording

for the reason that the full, firm musical support enables him to "feel" the scene better; and also eliminates the synchronization hazard.

In the matter of costs, direct recording is usually by far the most expensive. During production routine, (lighting, camera-script-action-rehearsals, etc.), the cost of orchestral and other supplementary talent keeps mounting. Production delays can make pre-production estimates useless, for union and guild regulations make no concession in this respect. Further, as frequently happens, revision on set of musical or artistic treatment can only be done at the expense of production time. The matter of stage space is no mean item, both in

(Continued on Page 15.)

Following the Sound-Track...

With Charles Gant

Scott Quintet Departs From Hollywood

Raymond Scott "Quintet" contract at 20th-Century Fox expires this month, and at writing there was little possibility that it would be renewed. Scott and the boys expected to pull out for New York for radio engagements. With all good will to a musical organization whose offerings have novelty, originality and color, this scribbler never could see any place for the Scott combo in pictures, and judging by ineffective way it was sandwiched into the films it appeared, or was heard in, 20th's producers couldn't figure it out either.

'500-Piece' Orchestra In MGM's 'Great Waltz'

Remember that sequence in Paramount's *Champagne Waltz* (1937) that had the 198-piece sideline orchestra? MGM's *Great Waltz*, based on the life of waltz-composer Johann Strauss, will have a sequence which will present a "500-piece" orchestra but only 100 men were used in the filming. Different shots of the 100-piece ork will be fitted together to get the effect. This isn't a dig at MGM for using this method. The call supplied 100 men with checks of better than \$32 each for the date and that's not to be sneezed at in anybody's column.

SFI Marking Time

Symphonic Films, Inc., the new company producing symphonic feature shorts (TEMPO, July) with a specially organized symphony orchestra of around 125 men, was awaiting results of first releases (*Tannhauser* overture, *Farewell Vienna*, Schubert's 'Unfinished Symphony'). On schedule for production are *Slavinka* (original composition by Musical Director Frederick Feher, on which recording has been completed), the *Blue Danube Waltz*, overture to *William Tell* and Schubert's *Ave*

Recording a Musical Performance

(Continued from Page 14.)

respect to congested working conditions and in respect to microphone placement. In point of flexibility, this method is decidedly limited, for little "travelling" or shiftings about can occur without affecting the recording.

In the next issue we shall take up the semi-direct method.

'Off The Record'



Johnny Davis, former member of Fred Waring's band, who came to Hollywood with the band and stayed at Warner Bros. to become a movie actor, gets his first leading role in *Mr. Chump*, a scene from which is shown above.

Maria, with special symphonic treatment.

Studio Jottings

Russell Bennet, whose symphonic composition *Six Etudes for Orchestra* was premiered recently on Columbia network ("Everybody's Music" program, under Howard Barlow), is working on score for *Memory of Love* at RKO . . . Frankie Masters & band made a flying trip to Hollywood last month to turn out a couple of musical shorts at Paramount . . . Warner Bros. turned down an offer of \$250,000 from MGM for the music and other rights to *The Desert Song*. Operetta's composer, Sigmund Romberg, is under contract to MGM. WB. bought *The Desert Song* shortly after the advent of sound pictures. The first sound-film production of the piece flopped . . . Several studios are mulling over the idea of a film based on the life of George Gershwin as a means of bringing some of Gershwin's more serious musical efforts to the screen. Paramount has been fussing with the idea of "The Life of Victor Herbert" for a couple of years, having turned down several scripts on the subject . . . RKO's *Gunga Din* will have a background score worked up from authentic Indian themes extracted from the private recording collection of Prince Rhumshandra, Indian dignitary now residing in Hollywood . . . Warner Bros. will try to do something about the current interest in swing stuff with a film tentatively titled *Jitter Bug*.

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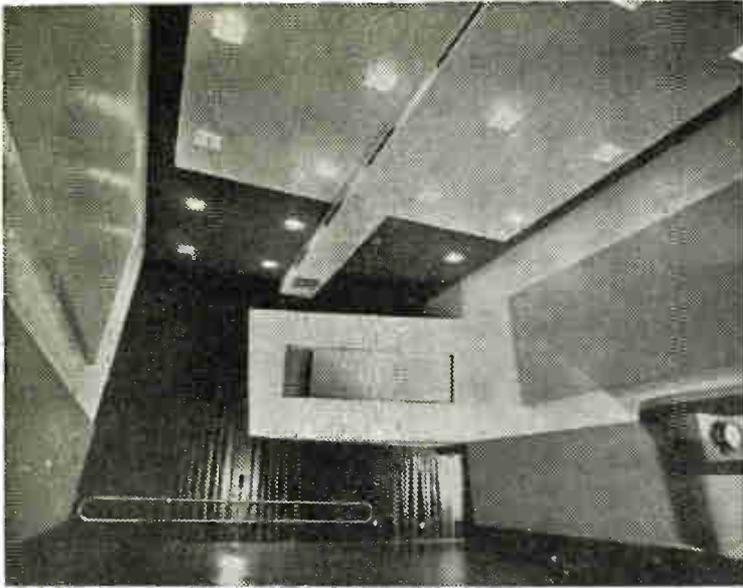
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Walls Slant In Newest Studios



The inward-slanting walls and the indirect lighting facilities of the studios at CBS-KNX \$1,750,000 project in Hollywood are radio's last word in design and function. In the first structure designed specifically for radio, Architect William Lescaze has purposely slanted the walls inward toward the ceiling to eliminate acoustical flutter which otherwise would be present. The indirect lighting is a boon to performers reading their scripts and the soft colors of the studios—there are sometimes as many as five, but one predominates—are easy on the nerves. This picture also shows the position of an observation booth which has been placed on the second floor so that it can be entered without disturbing anyone in the studio.

Hollywood Bowl Attendance Indicates Another Record-Breaking Season

At mid-season indications were that current Hollywood Bowl season would top attendance record set last season, the best in the Bowl's history. During first two weeks of this season Bowl attendance totaled around 78,000 against 66,000 for the first two weeks last year. Biggest draws have been opera presentations but straight symphony nights with soloists and big-name conductors have been proportionately stronger than last year. Biggest gate attraction to date was John Charles Thomas in *Barber of Seville*.

Program Highlights:

Program features for balance of season include:

Aug. 9. — *Madame Butterfly*,

with Koyke, Chamlee, Bonelli, Marlo; Carlo Peroni, conductor.

Aug. 11. — Eugene Goossens, conductor.

Aug. 12. — Charles Kullmann, soloist; Goossens, conductor.

Aug. 16.—Albertina Rasch Ballet, Dimitri Tiomkin, conductor.

Aug. 18—Goossens, conductor.

Aug. 19.—Toscha Seidel, soloist; Goossens, conductor.

Aug. 24.—Kirsten Flagstad, soloist.

Aug. 25.—Otto Klemperer, conductor.

Aug. 27.—Lotte Lehmann, soloist; Klemperer, conductor.

Aug. 30.—*Martha* (in English) with Kullmann, Fisher, Petina,

Darcy; Richard Lert, conductor.

Sept. 1.—Otto Klemperer, conductor.

Sept. 3. — (Soloist, to be announced); Klemperer, conductor.

Above schedule subject to possible change. Complete information may be obtained from L. A. daily papers, or Bowl headquarters.

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PUBLISHING BUSINESS:

'Down The Alley'

With Charles Weller

Al Porgie, manager at Crawford Music Co., is plenty happy over prospects of *Eight Little Notes*, introduced on NBC by Rudy Vallee a short time ago . . . Harry Link, of Irving Berlin, Inc., outdid himself with two press previews of *Alexander's Ragtime Band*, the Darryl Zanuck music epic of the screen, a record-breaking promotional stunt. All the songs are great, including the Berlin hits of by-gone years dressed up in new arrangements . . . At writing George Marlo, of Marlo Music Co., was preparing to launch *Think*

It Over (Meyer, Emmerich & Bernier, arrangements by Jack Mason). It sounds like a winner.

Songwriters John Redmond & Mary Schaeffer have placed a swell new waltz, *Hawaiian Butterfly*, with Red Star. Phil Brit, singer with Al Roth at WJZ, was to give it its first airing around Aug. 1 . . . Joe Gold, of Olman Music Co., has a good one in *How Much Do You Mean to Me*, a Fox-trot ballad by Bavant & Adams . . . Elmore White, of Kalmar-Ruby, is working on a fox-trot novelty, *The Moon Looked Down and Laughed*.

. . . Under their new contract with Robbins, Mack Gordon & Harry Revel will turn out tunes for both MGM and 20th-Fox pictures . . . The new Bregman, Vocco & Conn offices, expected to open shortly, will be the most luxurious in the "Alley." Their novelty tune, *Figaro*, was pushing right up at writing.

Songwriter's Son Is Arranger

Fred Fisher, the veteran composer who has been turning out hits for 20 years is very pleased over the success of his most recent, *I Got a Guy*, especially because the

swell special stock arrangement that contributed so much to the number's success is by Fred's oldest son, Marvin Fisher . . . Bernard Prager, recently appointed general manager of one of the big Robbins firms, Leo Feist, Inc., started off with a bang with *My Margarita* (by the writer of the phenomenal *Tippy Tin*. Prager succeeded Jack Bregman when the latter resigned to join Rocco Vocco and Chester Conn in their new enterprise.

Mr. Taps Goes to Town

Jonie Taps, general professional (Continued on Page 18.)

Leading Songs

The following order of relative popularity is merely approximate and as of the week of Aug. 1. Asterisks denote numbers that have already reached their expected peak of popularity. Others were still coming up at writing.

| | |
|-------------------------------------|--------------------|
| Music, Maestro, Please* | Berlin |
| Atasket, Atasket | Robbins |
| Says My Heart* | Famous |
| I Married An Angel | Robbins |
| There's Honey On the Moon Tonight | Miller |
| This Time It's Real* | Spier |
| I've Been Saving Myself For You* | Harms |
| Flat Foot Floogie | Green Bros. |
| I Let a Song Go Out of My Heart* | Mills |
| You Leave Me Breathless* | Famous |
| I Hadn't Anyone Till You* | ABC |
| I'm Gonna Lock My Heart | Shapiro, Bernstein |
| Day Dreaming | Remick |
| Cowboy From Brooklyn | Witmark |
| My Margarita | Feist |
| Figaro | Bregman |
| Little Lady Make Believe* | Olman |
| I'll Dream Tonight | Witmark |
| Lovelight in the Starlight* | Paramount |
| When They Played the Polka* | Robbins |
| Ride, Tenderfoot, Ride | Witmark |
| My Walking Stick | Berlin |
| My Best Wishes | Bregman |
| You Go to My Head | Remick |
| Let Me Whisper* | Chappel |
| Naturally* | Lincoln |
| When Mother Nature Sings* | Santly, Joy |
| Why'd Ya Make Me* | Feist |
| If It Rains, Who Cares* | Morris |
| I Got a Guy* | Fisher |
| There's a Faraway Look in Your Eyes | Tenney |
| Cry, Baby Cry* | Shapiro, Bernstein |
| Cathedral in the Pines* | Berlin |
| Oh, Ma Ma* | Shapiro, Bernstein |
| Now It Can Be Told | Berlin |
| So Little Time | Shapiro, Bernstein |
| Hi, Yo Silver | Chappel |
| Stop and Reconsider* | Lincoln |
| Eight Little Notes | Crawford |
| At Your Beck and Call* | ABC |
| So Lovely | Crawford |
| There's Rain In My Eyes | Ager, Yellen |
| Where In the World | Feist |
| Spring Is Here | Robbins |

Leading waltzes: *Colorado Sunset* (Gilbert), *Girl in the Bonnet of Blue* (Crawford).

WE PUBLISH

1--Oh, Ma-Ma

Sensational Novelty Hit.

2--I'll Lock My Heart and Throw Away the Key

Terry Shand and Jimmy Eaton's New Rhythm Hit.

3--So Little Time

Billy Hill and Peter De Rose's New Ballad.

4--I Love You With All My Heart

Carmen Lombardo and Johnny Loeb's New Ballad Hit.

5--Cry, Baby, Cry

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TAPS

For Anatole Friedland, veteran songwriter, whose songs, written in collaboration with L. Wolfe Gilbert, were among the biggest sellers of 1916-17. Biggest hits: *My Little Dream Girl*, *My Sweet Adair*, *Shades of Night*, *Lily of the Valley*.

Death came to him at the age of 50 in Atlantic City, after a long illness.

For Earl Schwartz, former stage and screen musical director and arranger. He arranged many of the musical scores supplied to pit orchestras to accompany important silent films such as *The Four Horsemen*, *Covered Wagon* and others.

Death came to him at the age of 56 in a San Francisco emergency hospital following a heart attack.

Down The Alley

(Continued from Page 17.)

manager of Shapiro-Bernstein, is sitting on top of the world with his record for the present year. During the months of Jan., Feb., March his firm's *I Double Dare You* hit the top of all song lists—most-played-on-air, biggest sellers, etc. And then in the next quarter, April, May, June, Shapiro-Bernstein's *Cry, Baby, Cry* did the same thing, with the result that ASCAP paid the firm their largest two-point check for those two quarters. Neither of the songs were movie songs, just pops. And now Jonie is working on *I'm Gonna Lock My Heart*, by the same up-and-coming writers who did *Double Dare You* and *Cry, Baby* (Terry Shand & Jimmie Eaton) and by the way *Gonna Lock* is going, Jonie may hit the bull's eye again this quarter. Here's luck to him.

In closing the column for this month here's a salute to a young fellow who has made good in the Big Town in a big way. Tommy Lyman, who two years ago stepped into a cafe seating 75 people and started to sing his songs to the Park Avenue trade. Now he owns the place and is turning away the overflow everynight. Spot is on E. 47th just off Park Ave. Just try and get in some night without a reservation.



Band Briefs

Cleveland

By Art Skolnick

Mort Dennis ork current at Statler Hotel's Terrace room.

Chet Rykes' outfit set for summer at Cabin Club.

Pinky Hunter's tribe beating it out at the Trianon.

Palace theatre resumed vaude shows, with Martha Raye's p. a. breaking house records.

Art Tatum back at his original haunt, Val's, now known as the Dawn social club.

Ace Trumpet-man Max Lesnick was set to open at Chateau Club Aug. 1 at head of his own band, known as Marty Lewis and his band.

Cleveland musicians going baseball minded with their own league and a trophy, a 20-inch loving cup for the winning team, put up by musicians' union.

Pittsburgh

By Milton Karle

Luke Riley's Pittsburghers, tops in Dixieland here, opened at The Crest for a summer vacation from WJAS-CBS studios.

Gene Krupa uncorked an unusual vocalist in Irene Daye when at Stanley Theatre here recently. Irene's vocal ability and appearance registered with everyone.

Herman Middleman, a fixture at Nixon Cafe for several years, closed and was followed by Fran Eichler.

Saxman Gene Snyder instead of Tony Lombardo was dropped from Herman Middleman's (Nixon) crew. Middleman adopting new style.

Charley Agnew was held over for third time at Bill Green's Casino. Despite lack of air-time, Bill Green still doing best business in town.

Frances Langford was co-featured with Maurice Spitalny's KDKA outfit at Stanley Theatre. First time any local band appeared on Stanley stage. Spitalny's vocalist, Billy Sherman, did himself well on the occasion.

Bob Grayson "upped" and left Lincoln Terrace when the Local 60 "bombshell" (see Page 1) exploded for midwest. Royal Worth, of Buffalo, now intact at aforementioned spot.

Lou Breese followed Gray Gordon at New Penn Club.

Wm. Penn Hotel on verge of closing Urban room due to broadcasting ban, freezes fine George Hamilton band with contract of six weeks.

Bunny Berigan, Jan Savitt's "Top-Hatters" and Pie Harris band are bookings at the Stanley Theatre.

Detroit

By Joe Lake

Jules Klein and orchestra were featured at Michigan Petroleum Exposition at Mt. Pleasant, July 26 to 31, broadcasting over the Mutual network.

Frank Gagen back at Terrace dining room, Hotel Statler, for summer run.

Coyle McKay and orchestra opening at Jefferson Beach for eight-weeks engagement.

Paul Neighbors and swell combo still holding forth at Powatan Club. Visiting name bands for August to be featured at Westwood Sym-

phony Gardens and Eastwood Gardens, include Phil Spitalny and "Hour of Charm" orchestra, Ozzie Nelson. Jack Crawford, Ben Bernie, Bunny Berigan, Paul Whiteman.

New Orleans

Night club business was off this month with report that Blue Room, only class place in the city, may close during August for remodeling.

Sharkey (Bonano) and band still in the Fountain Room of the Roosevelt, playing for cocktails and furnishing music for the new bar.

Johnny DeDroit and orchestra continues to spot around, making trips of as high as 200 miles to play one-nighters. The band seems in good demand.

Kansas City

By Billy Carl

Fairyland Park Ballroom ran into bad weather conditions with Isham Jones & Noble Sissle, sustaining

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losses on both bands with extreme heat on Jones' two-day stand and three inches of rainfall with Noble Sissle. Park had Chick Webb due soon; also Buddy Rogers, Rita Rio, and Ozzie Nelson.

Sni-A-Bar Gardens dropped to middle bracket bands, now featuring Ken Moyer, who followed a string of higher priced names including Benny Meroff, Barney Rapp, and the King's Jesters. Moyer, a product of the old Whiteman band, plays nice melophone and alto of the commercial variety. With his clowning, the band, which is ordinary, is getting off to a good start.

Muehlebach Grill has Johnny Maitland playing a repeat engagement, but reports are N.S.G.

Jack Tracy still holding forth at the exclusive Kansas City Club (private). Band looks like it will be heard from in the near future. With the addition of a good girl vocalist, this band is set to go places.

Tommy Blake continues at Southern Mansion; looks as if band will break record for long runs at this downtown rendezvous.

Local night clubs are suffering from the "No spend" attitude adopted by the local night owls and several have been forced to close. Among the few remaining are Tootie's, with Ray Hudgens ork, Milton's, with Julia Lee, sepia songstress and her swingers, and White Horse Tavern, featuring Bus Moten ork (colored).

Interesting sidelight on the Phil Harris engagement at Fox Tower is that "Skippy" Anderson, diminutive arranger and pianist with the band, just a year ago was writing all the arrangements for the stage presentations at this house. Quite a homecoming was staged for Skippy by Judy Conrad's (house) band and the "Adorables," (house line of girls). Mrs. "Skippy" Anderson was originally one of the "Adorables."

Cincinnati

By Herm Knott

Ben Bernie to follow Dusty Rhodes at Beverly Hills, in Newport, Ky.

Buster Locke succeeds Jack Coffee in Gibson Rathskeller.

Burt (WLW) Farber will remain at Netherland Plaza for entire summer.

Ted Travers playing several weekends at Castle Farm since returning from Niagara Falls engagements.

Ross Pierce will stay in New York where he is currently playing at Astor Hotel.

Clyde Trask to return to Ault Park following Art Morgan.

Billy Snyder remains at Lookout House.

Art Kassel playing at Moonlight Gardens, Coney Island.

Tony Salamack continues on "Island Queen."

Milwaukee

Dime schooners, open-air dancing and name bands draw swell midsummer biz to Modernistic Ballroom in State Fair Park. Red Nichols (MCA), Sterling Young (MCA), Ina Ray Hutton (CRA) and Shep. Fields (MCA) did successive one-nighters during July.

The Sahara, ministerially approved, highly press-agented, liquorless nite club finding little profit in soda and soup. Except for roadside trade and dance pull of Bob Garrity's Sextet (two reeds, trumpet, drums, pi-

ano, bass) spot might dry up completely.

The Oasis, up on 8th Street, now has Marty Gray and his Rhythm Rascals.

Little Jack Little set for a single at Schwartz late in July.

San Diego

By Harry Ball

Tommy Chatfield, at Hof Brau, has built up his band and is really going places.

Jack McLean still at College Inn and going strong.

Jack Deeble has put 10-piece band in Paris Inn.

Lloyd Hanck, with Bill Rossi, has opened Blue Lantern, formerly Mary Jane's, with a 7-piece band, and is still playing at Paris Inn in the P.M.

Brick English still at Paul's Inn and enjoying best high-class business in town.

Byron Wolfe still at Ratliff's ballroom.

Howard Sweets "Beerolians" still at Bavarian Gardens.

Adrian Donnegan at Circus Cafe with nice jam band.

Rainbow Gardens still featuring Charlie Fitzpatrick and Judy Hamilton at Bostonia.

Arizona "Nite Riders" at enlarged Carl's Cafe.

Ward Hutton at Del Mar Hotel.

Harvey Urban, Jay Eslick, Val Dage, Jimmy Morris, Wes Thomas taking care of the jobbing business.

Dance Bands for Park Concerts

(Continued from Page 4.)

a half-hour program preceding the appearance of the usual concert group. Selection of program is left to the leader inasmuch as the audience is attracted presumably by the tunes or style which each particular group has popularized.

Frankie Masters, the first dancer to occupy the proscenium, appeared in the early evening of July 18th. Masters' unit of sixteen men was dwarfed by the stage, a shell designed to provide ample seating accommodations and to be an adequate acoustical backdrop for bands six times that number. The presentation gained further novel effect in being held during bright daylight hours. Masters' program, chosen with an eye to variety, included a concert scoring of Old Man River, a swing-novelty arrangement of Take Me Out to the Ball Game, lyrical Ti-Pi-Tin, and several hits-of-the-week.

The appearance of the Bob Crosby band, engaged for the following week, had to be postponed due to rain. Other groups booked for August included Abe Lyman, on the 2nd; Shep Fields on the 11th and Orrin Tucker on the 18th.

In order to attract maximum attendances every night, popular band presentations are scheduled to precede concert programs which lack guest stars or other special attractions.

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LOS ANGELES BAND DIRECTORY

Personnels listed herein were checked carefully prior to publication, Aug. 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.
M. Cook, pia.
R. Erickson, sax
J. Bouck, drums

AMBASSADOR
Leo Reisman Orchestra

BEVERLY-WILSHIRE
Lew Sailee Orchestra

BILTMORE
Frank Trombar (Sax)
W. Martinez, sax
L. Kavash, sax
L. Bowen, sax
J. Oliver, sax
M. Klein, tru.
J. Meyer, tru.
D. Klein, tru.
H. Menge, tro.
B. Bowman, tro.
C. Lavere, pia.
W. Archer, dru.
R. Morchoff, bass
Dave Sa Kson, Deane Janis, voc.

BILTMORE (Rendezvous)
Bob Keith Orchestra (Opening Aug. 11.)

BRADSHAW'S
Mesa Ballroom
Charlie Emge Sax (?)
Bradshaw's Ork 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.

CHATEAU BALLROOM
Jack Etchegaray (Drums)
R. Balue, sax
K. Heisler, 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. Le Baron, vio.
N. Barranco, tru.
R. Garcia, acc.
D. Oulton, bass
F. Martinke, dru.
Leo Rojo, voc.

CLUB CALIENTE
Eddie Aguiler (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.
D. Hayworth, sax
M. Singer, dru.

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

CUBANOLA
R. Mendez, tru.
H. Peterson, pia.
A. Erickson, vio.
D. Terwilliger, 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 (Guitar)
D. Harper, bass
J. Black, pia.
S. Rodionoff, acc.
R. Ramos, rhythm
B. Silva, ul.
G. Spear, gui.
A. Asan, bass
G. Archer, gui.

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
S. Lewis, 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. Gruety, 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, tru.
H. Claudin, dru.

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)
gui.
D. DeNuffrio, pia.

MIRAMAR
Henry Rogers (Baton)
M. Diamond, sax
C. Henry, sax
A. Bobair, sax
A. Sheff, bass
W. Rose, pia.
C. Sidell, dru.
C. Taylor, tru.
M. Leach, tro.

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

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

PALOMAR
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, tro.
S. Dennis, bass
T. Briglia, dru.
H. Howard, pia.
J. Blanchette, gui.

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

PITT CAFE
Delmar Wheeler (Piano)
J. Tally, sax
O. Gaines, tru.
T. Gregory, dru.

RENDEZVOUS (Ocean Park)
Paul Nigro (Sax)
A. Straight, sax
F. Catanzaro, sax
H. Barnett, tru.
D. Zenor, dru.
D. Lynch, 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
Bud Le Roux 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. Hurlinger, fu.
L. Villela, 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

TOPSY'S
Sterling Young Orchestra (Benny Meroff Opening Aug. 18)

TROCADERO
Bob Grant (Violin)
R. Underhill, sax
H. Evens, sax
E. Warren, sax
L. Halmly, tru.
T. Sacco, gui.
A. Bernstein, bass

J. Plummer, pia.
F. Leithner, pia.
R. Mayer, vio.
S. Sydney, vio.
R. Roth, drums

VICTOR HUGO
Skinnay Ennis (Baton)
R. Weston, sax
J. Crowley, sax
R. Cange, sax
Herb Stowe, sax
R. Liscom, tru.
J. Maxwell, tru.
P. Carpenter, tro.
N. Hurler, tro.
C. Loeffler, tro.
G. Evans, pia.
J. De Soto, dru.
N. Briggs, bass
S. Dawson, gui.

VILLA VENICE
Joe Venuti (Violin)
W. Depew, sax
O. Cates, sax

NBC STUDIOS
Frank Hodek (Director)
Wm. Gilcher (Orch. Manager)
R. Ferstad, vio.
J. Livoti, vio.
J. Quadri, vio.
L. Kronman, sax
D. Eckles, sax
G. Green, sax
R. Kimic, tru.
K. Apperson, tru.
H. Wallace, tro.
F. Pacino, pia.
F. Spinto, gui.
M. Olds, bass
C. Maus, dru.
M. Alderman, arr.

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

KFWB
Leonid Leonard
Gene Burchell
Ernie Wehl (Pia. & Contr.)
G. Moore, sax
J. Klein, sax
J. Catalyne, sax
P. Cuthbert, tru.
C. Burchell, tru.
D. Anderson, tru.
H. Sperow, tro.
J. Russell, vio.
J. Kaz, vio.
P. Hayes, viola
R. Williams, vio.
G. Johnson, cello
G. Pleasants, harp
B. Fiske, piano
P. DeDroit, dru.
V. Gatewood, bass
E. Eben, organ
H. Zweifel, arr.
H. Hassell, lib.
W. Welker, cpst.

KFAC
Gino Severi (Violin)
C. Godwin, vio.
G. Demetrio, cel.
A. Buechner, bass
I. Mendelsohn,

F. Livingston, sax
E. Beechler, tru.
H. Trombla, tru
B. Rank, tro.
S. Pecora, tro.
M. Strand, pia.
G. Horvath, bass
R. Cornell, dru.
T. Manero, gui.

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

piano
J. N. Yates, org.

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

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.

KNX
Lud Gluskin (Gen. Mus. Dir., Coast CBS)
Wilbur Hatch (Mus. Dir.)
Fred Olson, vio.
Ivor Hallin, vio.
G. Deyron, vio.
R. Frankson, vio.
F. Metz, cello
L. Nichols, sax
B. Kanter, sax
H. Berardinelli, sax
H. Lawson, sax
J. Pacheco, tru.
R. Woods, tru.
S. Green, tru.
H. Hubble, tro.
L. Wright, dru.
I. Dittmars, pia.
M. Grant, org.
H. Harding, org.
J. Davidson, gui.
N. Kosloff, bass
J. La Rocca, harp
L. Moraweck, arr.
Mark Murray, arr.
H. Hubble, arr.
L. Bernan, arr.
J. Lindner, cpst.
F. Olson, lib.
M. Fleck, asst. lib.

KRKD
S. Santaella (Piano)
T. Mancini, vio.
J. Barosso, cello

Jamming Around

(Continued from Page 6.)
responsible for the safe-keeping of the score. Everything was settled amicably.
Wilford ("Min") Leibrock (bass), an original member of that famous old band "The Wolverines," in which Bix Beiderbecke first attracted attention, joined the staff ork at KEHE . . . Maurice ("Music by Maureece") Menge closes his long run at the Biltmore Rendezvous this month to be followed by a new band under Bob Keith, former singer & pianist with Jimmie Grier's "Rhythm Rascals." . . . Central Ave. turned out to welcome hometown boy Lawrence Brown (See Page 12) when he paid a visit here last month to see Brother Harold Brown (piano).

Added Notes
Bob Mohr, local band now at Old Country Club, Phoenix, coming through nicely on CBS wire six nites per week at writing . . . Spud Murphy followed Hal Grayson at Salt Air, Salt Lake City, Aug. 1 . . . Carol Lofner opening at Jantzen Beach, Portland, Aug. 9 . . . Lee Mann is set at San Clemente Casino until Labor Day. Dick Dildine is holding down the Sunday afternoon session at Casino Gardens.

Word comes as we go to press that Waldorf Cellar has joined parade of small niteries coming into Union fold. Joe Marengo got band spot. This item came too late to get in story on Page 2 . . . Kelita Shugart (clarinet) is editor of "THE CUE," mag put out by Lockie Music Co. in the interests of the musical musician and student . . . Bill Haynes (piano-accordion) is in charge of new piano accordion dept. at Broadway Department Store . . . Hawaiian Paradise cut band budget by dropping several men from Harper's Spanish-American combo and combining with Eddie Bush's Hawaiian combo . . . Joe Barros (trumpet) left Sebastian's Cubanola to go with Jimmie Grier. His band remained. . . Bud Taylor's Cafe closed temporarily by license trouble.

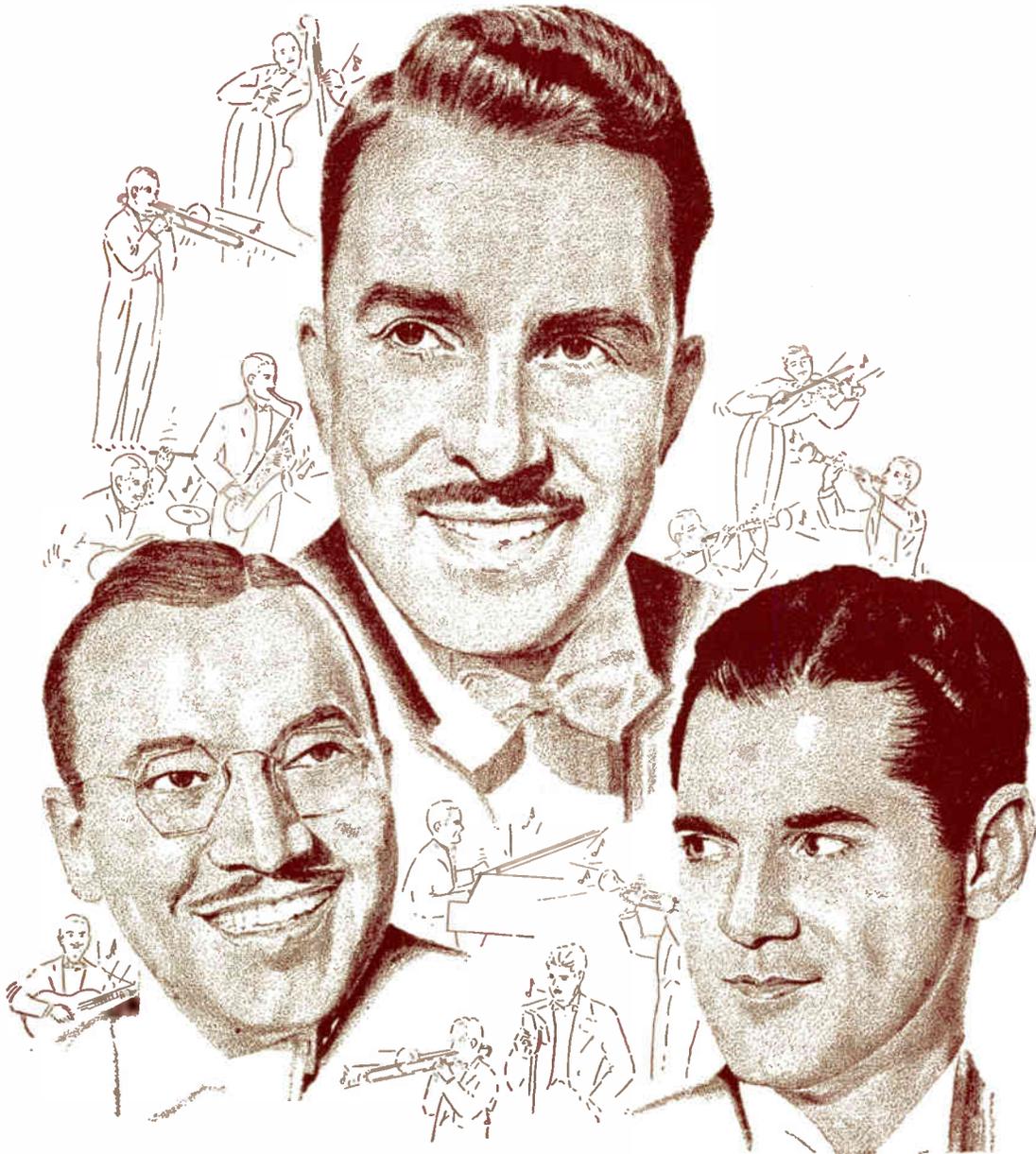
Gordon Jenkins, arranger and composer (BG's theme, Goodbye), drew musical director's post on new MBS Sunday ainer, "Men With Wings." Jenkins will do his own scoring.



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