AFM-STUDIO TALKS SET FOR JAN.

Conferences between AFM heads and representatives of the picture industry, aimed to bring about re-employment of musicians in theatres will be resumed in the early part of January. Preliminary conferences were suspended to enable both sides to gather data on conditions prevailing.

AFM’s President Weber, now vacationing in Beverly Hills, Calif., appeared at recent general meeting of Local 47 and gave a talk in which he outlined progress of employment campaign in the radio field during the past year. The president commented on the theatre drive but stated that he preferred not to discuss details until after the January conferences. However, he stated that he was somewhat disturbed by present moves to divide film studios from theatre operation activities indicating that AFM plan hinged upon fact that studio interests now control a large number of theatres.

President Weber will remain in L. A. until latter part of December.

No Criticism As Hampton Sits In With BG

New York.—Presence of Lionel Hampton in Benny Goodman’s regular line-up at the Waldorf-Astoria for a time after departure of Drummer Davey Tough seemed to arouse no undue attention from patrons. Appearance of the Negro drummer with a white band was watched with interest for possible adverse reactions but none resulted. However, care is not considered final proof that white patrons are ready yet for mixed bands inasmuch as Hampton’s presence in the Goodman organization with the quartet is always taken for granted and many believe any incident under different circumstances would not have been accepted without some criticism.

Buddy Schutz, formerly with Gene Kardos and Glen Miller had taken over Davey Tough’s position at writing. Tough’s departure was (Continued on Page 2.)

CANNED MUSIC SHOWS SEEK INJUNCTION

New York.—AFM heads feel confident of victory in suits brought against the musicians’ union and the IATSE by companies which have been attempting to introduce stage shows to the accompaniment of recorded music. Suits were brought after attempted performances in several cities were blocked by strikes of stage hands and other theatrical employees. A damage suit for $50,000 brought against AFM’s President Weber was withdrawn, but Opera-On-Tour and Vode-Visions, Inc., are striving for court injunctions against the edicts of the AFM and IATSE preventing their members from contributing services toward such performances.

AFM’s belief such suits will be unsuccessful is based on the fact that U. S. courts have recognized the “right to refuse work” as an (Continued on Page 2.)

CBS Network Buys American Record Corporation

New York.—The long-pending deal for sale of American Record Corp. (Brunswick, Columbia and Vocalion discs), to the Columbia Broadcasting System was practically complete at writing. Only a few details remained to be ironed out and no further obstacles were foreseen.

New set-up will put CBS in a position to compete even more actively with NBC, owned by RCA, which also owns the Victor record company. Columbia Artists Bureau, CBS-operated talent agency, will now have its own recording affiliate, though the two concerns will continue to operate separately.

What effect the new set-up will have on Master Records, Inc., the Irving Mills subsidiary which releases through ARC was not determined.

Report that MCA was in on the purchase was denied but the fact that MCA and CBS have some sort of working agreement points to fact that MCA will benefit under the new arrangement even if not actively interested financially.

America Ponders Its 1939 Youth Problem--'Jitterbug Menace'

Ballroom Operators Plan Campaign to Suppress Swing-Inspired Dance Trend—But Can They Do It?

By HAL HOLLY

Years hence keen students of American phenomena will know the early post-war period as the “flapper” era—feminine youth throwing off the shackles of convention and going pretty screwball during the process—but finally evolving a new type of gal, that, according to best authorities, is at least a lot more interesting from an all-around standpoint than the old model. Same keen students may well spot our present times as the “jitterbug” era—a post-depression phenomenon common to both sexes, springing from somewhat the same general psychological source, and allied to swing-style music.

The term jitterbug was originally applied to the more rabid swing fans. It bobbed up in Tempo in June, 1926, when Marshall Stearns used it in a report on a so-called all-star swing concert staged in New York. While making a talk, Paul Whiteman mentioned the name of Henry Buse “and was greeted with a Bronx cheer from a determined jitterbug in the balcony.” wrote Stearns.

The term jitterbug is now used mainly to refer to dancers, both male and female, but always performing as couples, who let themselves go in what is called in some quarters “orgiastic spasms of terpsichorean abandon.” Fact is that jitterbug dancing is just another form of the novelty dancing that has cropped out from time to time wherever youngsters congregated to dance. The “Charleston” of the 1924-25 period was a parallel. The “Charleston” step itself was a fundamental form from which the performer worked out his own individual variations. “Charleston con (Continued on Page 7.)
as a reader of TEMPO magazine—from cover to cover—I would like to join your parade of self-appointed critics who have taken it upon themselves to condemn the anti-swing letters of Meredith Willson and Lud Gluskin.

As musical director of NBC in San Francisco, it might easily be expected that I would side with my brother conductors and place myself firmly on the other side of the swing fence. This statement can be taken with a half-and-half view point. My knowledge of the work of these two conductors gives me confidence in the majority of their communications. But a look at the weekly radio schedule of NBC in San Francisco will reveal that my department is going out of its way to originate programs that will draw dailers of the swing clan.

However, in answer to your last month’s letter, in which one “E. R.” asks the pertinent question: “where and when has radio ever brought us any appreciable amount of swing music?”, let me cite a few facts this writer should know. First off, assuming that he isn’t a musician, we can definitely state that he is one who helped create this situation. Our programs are not made up from personal choice. Our orchestras are not set up exactly the way that we radio conductors desire.

Instead we are dependent, to a great extent, on the tastes of the public. We have so many tunes to include in a program, and so many programs a week. And so long as people are going to break attendance records just to see and hear Horace Heidt, Sammy Kaye, Guy Lombardo, and their contemporaries—then we will be forced to play the tunes that create these crowds.

As soon as your Duke Ellington, Count Basie, Artie Shaw and brethren of the same school of thought become so popular in actual figures—not press agents’ dreams—to make them the actual top bands, then we can start eliminating fiddles and include the compact, practical combinations so necessary for a true swing program.

In the meantime, it will be pointed out that even these great swing bands are hampered by program directors, advertising agencies, producers, etc., and that their programs are not truly representative of their work. And the statement might well be true

But when radio’s musical directors find on their desks that list of “the most popular tunes” and the tabulation of the “most popular orchestras”—figured by actual dollars and cents—and discover that sweet music and sweet bands are still predominantly up on top, they can do little but re-echo the words of our Southern California cohorts.

Walter Kelsey,
Musical Director National Broadening Co., San Francisco.

THE CRITIC’S CORNER:
A Department For the Reader Who Wants To Get Something Off His Mind

NBC Musical Director Enters Argument On Radio vs. Swing

The Background:
In its October issue TEMPO published articles by two prominent radio musical directors, entitled “I Can’t String Along With Swing,” by Lud Gluskin (CBS); and “Swing Is Swingin’ Out,” by Meredith Willson (NBC). In the following issue TEMPO published an anonymous reply by an ill-tempered swing fan that radio never had presented much real swing music anyway, and that neither Mr. Gluskin nor Mr. Willson would recognize it if it did. Herewith further comment on the subject by another radio conductor. NBC’s San Francisco musical director, Walter Kelsey.

In spirits of forecasts from bookers that the Goodman band would not click in a so-called class spot like the Waldorf’s Empire Room spot has been doing hang-up business, with management turning them away on week-ends. Younger clientele outnumbers the older custom- ers, of course, and they don’t seem to mind the $1 and $1.50 cover. Supper prices are the same as ever with dinner starting from $1.75. As was expected, the younger crowd spends less per person to continue on the lobby in the Sert Room, but the Waldorf reports that “to date the financial returns have been very satisfac-
tory.”

Jitterbugs, apparently somewhat awed at the reputation of the Empire Room, restrain themselves from hauling the platter down. There’s plenty of fun, though, and during the trio and quartet ses-sions even the white-tie-and-tails gang joins in on the cheers. General atmosphere is one of gayety, helped along by the elegantly expensive new bandstand built especially for BG.

The success of the Goodman en-gagement may cause a mild revolu-
tion in the style of band engaged for “class spots.”

CANNED MUSIC SHOWS SEEK INJUNCTION

(Continued from Page 1.) Impeccable right of any worker, whether exercised collectively or not.

Opera-On-Tour, which utilizes recordings by the London Philharmonic Orchestra, was stymied by union action when the company attempted performances of the opera Faust in Birmingham and Atlanta. In Birmingham stage employees refused to set up scenery and other stage mechanics. In Atlanta, stage hands walked out and the performance went on under great difficulties with non-union help in the municipal auditorium, but the city council immediately passed a resolution that hereafter auditorium could be rented only on condition union employees were used.

No Criticism As Hampton Sits In With BG

(Continued from Page 1.) Said to be due to illness, but rumor is that he plans to re-join Tommy Dorsey.

Tender Man Bud Freeman also left the Goodman fold, with no permanent man in the berth at writing. Harry James is expected to leave Goodman in May to form his own band.

Headaches Follow Boost in Radio Wage Scale

Closing weeks of 1939 found local 47 engaged in a sharp controversy, internal and external, as a result of effects, and threatened effects, of changes in radio (net-work) scale which went into effect Nov. 1. New scale raised the overtime rate for rehearsals from $2 per hour to $3 and boosted the minimum rate for staff orchestras used for commercials from a mini-mum of $99 per man per week to $130 on a basis of four hours per day per week. Object of rise was to discourage use of staff orchestras for commercials in order to keep field open for freelancers.

KNX, owned by CBS, was only local station using its orchestra for transcontinental commercials. Station met Union move by dropping staff orchestra and putting all shows on a casual basis. The CBS station had already spent more than the expenditure for staff orchestra required, and had an agreement with AFM. While rumors had it that after Jan. 1, KNX would resume its staff and use it for mer- cials, station officials said that policy at that time was not determined.

Up rise of the overtime rebates brought retaliation on two programs, the MGM-Maxwell House Coffee program and the Sig-nal Oil Co.’s “Carnation” show, both under musical direction of Meredith Willson. Thirteen music- ians were given their notice off the coffee show and one man was dropped from the “Signal” program. At last report, notices on the MGM show had been withdrawn on granting of permission by Union to continue operating on the scale for an additional four weeks.

Three men were dropped recently from orchestra on the Texaco show but not because of the scale boosting.

While Union action in trying to effect raise was regarded as compre-hensible from the musicians’ standpoint, impartial observers were of opinion that tinkering with the scale at current radio season was well under way was a move bound to bring trouble, inasmuch as shows had already been set and budgets drawn up on many of the series. Networks were under an impression that when they signed basic agreements with Union last year it was indicated there would be no raise during period of contract.

Edna Harris Heads Band

New York—Edna Mae Harris, former vocalist with Noble Sissel band, is now fronting her own band, under management of Fred-die Fulton.
December, 1938

Noble Signed for Carroll's New Show Nitey

Ray Noble came back into the dance band picture with a bang by nosing out a mob of MCA, ROK and CRA contenders for the much coveted band spot at Earl Carroll's new Hollywood Theatre-Restaurant. Noble has only with ROK put under management of the Wm. Morris office, was set for the spot largely through the efforts of his personal manager, Drummer Bill Harty.

Noble will have a 15-piece dance band, which will be augmented to around 25 men or more for the show, a complete stage presentation using over 100 people. Noble will also have some of his own songs in the show.

The second band, which will supplement the Noble band, was still to be set at writing. Original plans called for a vaguely-themed combo, but latest dope was that Mat Malneck's "St. Louis Band," novelty swing combo featuring Manny Klein, was being considered.

New Carroll spot, which represents investment of over $500,000, is backed by group of film studio execs. A new building was constructed on Sunset near Vine. Interior represents most lavish nitey-lay-out ever established. Opening is set for Christmas night.

Paul Whiteman Set
For Concert on Xmas Nite

NEW YORK — Paul Whiteman, the one-time "King of Jazz," who ditched that title when he found out what it really meant to become the self-styled "Dean of Modern Music," tosses a concert at Carnegie Hall on Christmas night. It will be the "Dean's" first appearance on the Carnegie concert stage in five years.

Among the composers who have been commissioned to submit new scores for the occasion are Richard Rodgers, Duke Ellington, Morton Gould, Ray Scott, Fred Van Eps, Walter Gross and Roy Bargy. Of course there will be at least a dash of Gershwin on the program, but at writing there had been no announcement that the program would contain anything by PW's old kick-and-arranger, Ferde Grofe.

Featured performers are to include Artie Shaw, the Scott Quintet, Rosa Linda and Roy Bargy. Deems Taylor, CBS music critic, will chatter the commentary.

Two Parties Under Same Name Battle For Votes in Local 47 Election

Two 'Committees For United Membership' in Field On Same Platform But With Different Candidates

Local 47's annual election (Dec. 19) took on a curious aspect this year as two parties entered the field, both filed under the same name, and professing to stand for the same general principles, but running different candidates. The party name so prized by both concerns was "Committee for United Membership." The principles of both parties, as set forth by their campaign literature are aims common to the welfare of the membership: 1) protection of fields of employment from monopolies, 2) control of canned music, 3) increased government aid for musicians ("expand Federal Cultural Projects"), 4) city appropriations for municipal bands, 5) elimination of amateur competition by tax-supported musical organizations, 6) regulation of free auditions, 7) eradication of religious, racial and political intolerance, 8) medical assistance for needy members, 9) efficiency and economy in administration, 10) making available to members information pertaining to employment.

For further information on party platforms see ads on Pages 8, 9, 10.

With both sides standing nobly for the right of the Local 47 voters, lists to deliver deeper set cards and speeches to find the real issues.

Past year has seen the highly liberal (to some viewpoints, "radical") group that supported incumbent President Jack Tenney last year draw away from him in a sharp split. Principal leader of this group are Board members Henry Alberti, Larry Walden, George Campbell. Split between Tenney and this group seems to be whether balance of power shall rest with the presidency or with the board of directors. It was sharpened by the fact that Tenney refused to take drastic action on complaints brought by Federal Music Project employees. This "insurgent" party is endorsing no candidate for presidency, but hopes to place its candidates in important offices, including those in the presidency. (All elective offices include a seat on the board of directors.)

Chick Webb To Get N. Y. Hotel Spot

NEW YORK — Chick Webb (CRA) has been set to open at Hotel Park Central's Coconut Grove on Jan. 29. It will be first appearance of a Negro band in this spot and one of few times a local class spot has departed from white band policy.

Two New Air Shows Set For Coast

Two new major air programs, one CBS, the other NBC, will be launched from Hollywood in January. New Kellogg program will go over the NBC red net starting Jan. 15. CBS will get the new Wrigley program starting Jan. 8. Music set-ups were undecided at writing.

'47 Pickets Found Guilty; Case to Be Appealed

Four Local 47 pickets, arrested for violation of the recently enacted anti-picketing law in connection with activities at the Palomine cafe, were found guilty in municipal court as was expected and case is before the Appellate Division of Superior Court. The defendants were given non-jury trial after denying the charge. In handing down the decision the judge stated that in his opinion the measure in question was unconstitutional and recommended appeal to a higher court. In event of an unfavorable decision on the appeal Local 47 will take case to the Supreme Court.

The '47ers arrested in the case were Sol Tilkin, Walter Sheats, Ray Osterman, Steve Stavnik.

Death Comes to Veteran L. A. B. R. Man

The career of one of the most colorful figures in the L. A. ballroom business came to an end on Nov. 28 as death (heart attack) came to Phil Goldberg, operator of the Goldberg-Bosley ballroom and school of dancing. Goldberg, with his late partner, Mrs. Ida Bosley, who died several months ago, was in business at the same spot for more than 30 years.

Goldberg saw ballroom dancing rise from a highly formalized social pursuit to what seemed to him to be a chaotic form of exhibitionism. He never permitted liquor in his establishment, hated jitterbug dancing and stated that he would go broke before he let a jitterbug in his place.

Davis & Schwlegler Program Aired By KFI

The music publishing firm of Davis & Schwlegler struck another blow in its battle to crack the field now controlled by ASCAP with inauguration of a series of "song search" radio programs. Any station may present the program, which is in the form of a contest to discover new talent among songwriters. Davis & Schwlegler supplies the prize for the winner by publishing his song, at no charge to the station or writer. First station to tie up with plan was L.A.'s KFI which presents the programs Saturday at 7 p.m. with staff orchestra under Claude Sweeten.
**New York News:**

**Swingin’ . . . Around . . . Manhattan**

With George Avakian

Band of the Month

Biggest kick in New York is still Sidney “Pops” Bechet and his boys, down at Nick’s on Sheridan Square. Sidney’s finally getting some recognition (about thirty years too late!), Dec. just got around to releasing his When the Sun Sets Down South, recorded six months ago; Victor has re-pressed four of his old New Orleans Feetwarmers sides, and Life gave him a plug in their Hughes Panassie spread. New Mills has signed him up for Vocalion records. Four sides were cut on the 16th (Jungle Tom-Tom, Hold Tight, What a Dream, and Chant In The Night) featuring Bechet, Zutty, and Ernie Gacores (Bobby Hackett’s baritone sax man).

**Eldridge Follows Basie**

Count Basie left the Famous Door rather suddenly and was replaced by Roy Eldridge. We heard Eldridge recently at a one-nighter in Savin Rock, Conn., and if that performance is any kind of criterion, then the “Door” was in for a dose of the real thing served up by the finest eight-man band in the U. S. Roy himself doesn’t have to take anything from any trumpeter.

Enter Red & Mildred

After that, it may be a sort of anti-climax to announce that by the time you read this there’ll be another band at the “Door”: Red Norvo, Mildred Bailey, and the boys. Which will bring about a distinct change in the atmosphere of the place; the kicks won’t be as pronounced, but just as solid and more subtle.

**Transatlantic Jam Session**

That transatlantic swing session staged by Joe Marsala for the British Broadcasting Co. last month brought together the greatest collection of stars in the history of the business. Look at this gang: Pee-wee Russell, Bud Freeman, Joe Bushkin, Eddie Condon, Art Shapi- ro, Dave Tough, Mezz Mezzrow, Max Kaminsky, Jesse Stacy, Zutty Singleton, Carmen Mastren, Sydney Bechet, Yank Lawson, Tommy Dorsey, Lips Page, Marty Marsala, Bobby Hackett. They all appeared in different combinations but on the last chorus they joined in a trott that you could have heard in England without the aid of radio.

**Jitterings**

**Young America magazine recently held a popularity poll in which favorite bands were Benny Goodman, Kay Kyser, and Tommy Dorsey in that order. Tsk, tsk. This coming generation!**

W. C. Handy Feted

Climaxing a week of birthday partying, W. C. Handy, father of the blues, was feted in a gigantic festival at Carnegie Hall. Featured entertainers were Jimmy Lunceford, Pats Waller, Juanita Hall, Cab Calloway, Noble Sissle, Maxine Sullivan, Lionel Hampton, Teddy Wilson and Roy Eldridge. Handy, who is 65 this week, played his own St. Louis Blues, accompanied by Cab Calloway’s orch. Under outward cover his band can hold its own with the world’s top orchestras.

**JOE MARSALA—Organized a transcontinental jam session.**

**New York News:**

**‘Spirituals to Swing’ Concert Will Trace Development of Swing Music**

**New Masses’ Magazine Will Sponsor First Concert Presenting Authentic Negro Music and Performers**

New York—At Carnegie Hall on Dec. 23, two nights before Paul Whiteman presents his “modern music” concert, John Hammond, under the sponsorship of the magazine New Masses, plans to produce the first bona fide concert covering Negro music in America has produced.

The concert will be titled “From Spirituals to Swing,” and will present in chronological order the musical forms originated by the American Negro: spirituals, work songs, chain gang chant, Holy Roller chants, minstrel music, shouts, blues, boogie-woogie piano, ending with present-day swing-style music by Count Basie, who makes his concert debut on this occasion.

Hammond is bringing performers from all over America: Mitchell’s Christian Singers of Win- ton-Salem, N. C., Albert Ammons and Meade Lux Lewis of Chicago, Pete Johnson of Kansas City, Bob Johnson of Robinsville, Miss., and a recent discovery, Blues Singer Ruby Smith, niece of the late Bes- sie Smith, who sings Bessie’s classic repertoire. She will be accompanied by James P. Johnson, dean of Ne- gro pianists, whose 750 copies of Bessie’s recordings. Sister Therape of the Cotton Club will sing the Holy Roller songs. Wiley Bryant, as master of ceremonies, will explain the history of Negro music as the numbers are presented. Hammond will give a short talk on the professional status of Negro musicians in the U. S.

“From Spirituals to Swing” will be dedicated to the memory of Bessie Smith, whose niece, Ruby, faithfully represents her style, according to Hammond. The pro- gram is being staged by Charles Friedman, co-author and director of Sing Out the News and Pins and Needles.

**Joe Morris Retires; Sells Interests To Partner**

New York.—Archie Fletcher, partner of Joe Morris in the Joe Morris Publishing Company, has purchased Morris’ interest in the firm. Morris is withdrawing from the company and will retire. He pushed into top rank among publishers with publication of Melan- choly Baby, still one of firm’s most valuable properties.

**Phil Lang Recording Band**

New York.—Phil Lang, radio arranger and composer (Hound and the Hare) has been signed by Irving Mills to head recording orchestra under his own name. Band used on first sessions included: Steve Lipkin, Jimmy Blake, Bud Bone (trumpets); Larry Altpeter, Cliff Heather (trombones); Tom Parsley, Johnny Van Eps, Bernie Kaufman, Eddie Powell (saxophones); Moe Goldenberg (tym- panis); Sissie Granger (piano), Carl Robinsville, City, under the auspices of the Caceres Bros. Tour that made such a hit on the Goodman program last year.

**Jottings**

**Publicity Director Frank Burke left CRA on Dec. 1 . . . Billy Rose opened his Diamond Horseshoe in the Paramount Hotel on Nov. 25th with Noble Sisbee’s Bechet-less band . . . Red Nichols signed up with ROK . . . Looks as though all the major bands leave their spots in January. Among other things, Jimmy Dorsey replaces his kid brother’s band at the New Yorker on Jan. 15. Central Park Ca- sino failed in a comeback effort and went under for the last time . . . The MacFarland twins, formerly of Fred Waring’s sax section, opened at the Rainbow Grill on the 21st.**
**WINDY CITY NOTES:**

*Round . . . *Chicago*

With John Steiner

**About the Bands**

Nic Canova's ensemble has opened the newest "atmosphere" place, El Dumpo. "Bromos on the house," is the slogan. While we're on the subject, Blondie has re-opened her sham-bang "All Nation's Cafe" just south of the Loop, with Harry Hayer's band.

Out at Madura's Danceland, Eddy Camden, another of the shuffle rhythm tog, moved in for four shots a week. In November Dick Jurgens, Jimmie Grier, Joe Sanders, Bill Carlson, Hal Kemp and Carl Schiebel shuffled their bands through the Aragon-Trianon circuit. Maurie Sherman back in Chicago at the Oriental Gardens.

On and on-ers: Henry Gendron at Colosimo's; Ol' Papa Emil Flint at Oh! Henry; out west, Eddie Leon at the Nameless Cafe; Shorty Ball at Gayety Village, and don't miss Laura Rucker's piano at New Deal on 55th Place; Charlie Agnew at the Merry Garden b. r. drawing a loyal neighborhood clientele; Buddy Rogers in College Inn; Del Bright at Swingland; Eddie Cole at 5100 Club, and Mark Fischer at Royale Florics.

**Mills Follows Stable**

Saxist Dick Stable, closing a good seven weeks debut at Edgewater Beach, was to be replaced by Jay Mills, violinist. Thence Edgewater exposes its band to rigidly anticlutz bucket. During Stable's stay, programs were of the definitely sedate sort.

The Chicago favorite, Stan Norris, has been included in an extended budget to make Bali-Bali a gold mine anew. Al Milton's band fills at intermissions.

**Random Notes**

Newest member in Brevoort's musical bureau, Bob Billings; newest instrumental addition, a new electric organ for Bob. Pianist Jimmy Summerdale's enthusiastic recommenders have reached these cars . . . Lorraine Fields, dusky pianist with a big golden smile, plays pop and hot piano in a barbecue joint across from Muggie McGraw's . . . And maybe we've neglected the schnickelfritzat McGraw's for too long; they draw a mob with their mess.

**Dixieland At Silhouette**

Never saw a place as consistent with a quality of Dixieland as Silhouette Lounge. When Frank Schneider, erstwhile Friars' drummer went foraging Minneapolis-ward, Joey Conrad moved in his hides and continued moral music aided by the trio—Jack Conrad (trumpet), Mary Tennent (piano), and Rod Class (reeds). Boys have a six-months' lodging.

**Frolics On With WIND**

The Royale Frolics has taken to the air this fall through WIND. This is your opportunity to hear the much discussed drum technique of Tommy Thomas and Rosett enor. At Limehouse Barney Richards does sweet dance.

**Savoy's Cycle of Bands**

With Horace Henderson off to Detroit and steady shekels, the Savoy has a weekly name band policy. On Oct. 17 Artie Shaw took over. On succeeding Sundays Floyd Campbell with his band and hot entertainment, Claude Hopkin's orchestra, and a new flash unit from New Orleans led by Albert Nichols did the stints. Bob Crosby was due to carry white boogie wooie to the Savoy on Dec. 5.

**Casuals**

Jimmie Noone (lately CRA) has been covering the Illinois-Indiana territory, with one nighters for the past month. Noone takes care of practically all Southside fraternity browses here at home since leaving the Swingland . . . Morand, leader (trumpet) of the Harlem Hamfats, showed for a morning matinee at the Clarence Club the other day with reports of more recording contracts . . . Cavallone's band on the rostrum for the Auto Show in Chi's giant International Amphitheater, Nov. 11-19. Music not intended to be a draw or distraction from new models.

**Deuces Doings**

Myra Taylor up from the South Side to be blues bird at the Three Deuces. On Art Tatum's departure, Cleo Brown was expected to headline here. Sam Beers, the Deuces' owner and manager of a bevy of swing specialties, has bought a second location in the Loop. Present plans are to make it a white swing spot.

**Jam Spots**

To stimulate a corner of the South Side, which ordinarily enjoys little (let's say comparatively little) night life the Associated Col-ored Orchestras have begun weekly sessions at Warwick Hall in the 500 Block on East 3rd. Two or three bands are booked for each Thursday. Appearing thus far have been Jimmy Noone, Roy Eldridge, Lil Armstrong, Tiny Parsons, Erskine Tate, Johnny Long and Leo Wilcox. At 20c a head, the place pulls a packed floor week after week. Trumpeter Lee Collins often brings a small group together at Louisiana Rest, out 43rd Street way, on his Monday nights at home. Collins with quintette has held a hot spot in Calumet City for years. Panama at 55th near Cottage Grove is another jam live, unpredictable but when it's there, Wow!

**Over 3500 Turn Out for 47's 'Jamboree'**

A crowd estimated by experienced observers to have been between 3,700 and 4,000 turned out for the "Musicians' Jamboree," staged at the Palace, Los Angeles, on Nov. 21 under the sponsorship of Local 47. Promoters Dr. Leonard Stallcup and Dave Malloy stated it was impossible at writing (Dec. 4) to estimate the actual box office take due to the fact that a large number of tickets had been distributed to other union locals for sale on which there had been as yet no report. Tickets were available to 47 members at 60 cents and to the public at $1. Musicians seemed to be far outnumbered in attendance.

Parade of bands started at 7 p.m. and continued until early hours of the morning. Bands lined up in a space back of the stand, partitioned off by curtains, and shot on one another, small combos working in front of stand while the larger outfits did their best to get set up properly. Bands ranged from major names like Rudy Vallee down to small pick-up groups. Due to difficulties under which boys worked, none of the performances were outstanding musically. Circumstances equalized conditions in such a way that the pickup (Continued on Page 6)
Over 3500 Turn Out for 47’s 'Jamboree'

(Continued from Page 5.)

hands sounded just about as good as the organized outfits, and in some cases better. Crowd was generous in its applause for any effort. Among the bands which drew particularly good hands were Matt Malneck’s novelty swing combo (featuring Manny Klein), Vido Musso, Ray Noble, Gene Krupa.

Musicians who got there early enough were enthusiastic about the work of a band of Mexican youngsters headed by a Don Ramon, a hard-working gang of kids playing a commercial swing style marked by flash and showmanship.

Beauty contest, held on the dance floor in front of the stand was visible only to those on inside ring of spectators, and from a distance, to those in balconies. Best entertainment was supplied by Jerry Colonna, doing his familiar song burlesques. In spite of the crowd Jerry was audible in all corners of the Palomar and for a radius of three blocks outside.

General opinion seemed to be that as a money-maker the affair was a success, for which credit is due to fine exploitation arranged by Dr. Leonard Stallcup and Dave Malloy. There were those who thought that as a musicians’ affair it was a wash-out. It was too crowded to dance and the only way one could hear the bands was to fight his way through the packed crowd that stood all night on the floor. There was a terrific howl from some musicians who said that though there were plenty of table vacant, they were obtainable only via a heavy tip to the headwaiter. Musicians figured that inasmuch as it was supposed to be their party, and for the benefit of charity, this little custom might have been eliminated for that night. Most hurt of all were the musicians who were drafted to play, without pay, when they discovered that they had to buy admission tickets for wives and girl friends or leave them outside.

Local 47 officials said the charity to which the proceeds are to be donated will be announced later.

RICO COVERS THE FIELD FOR Reed PLAYERS!

There is a Rico Reed For Every Player!

STYLE A—cut of SEMI-SOFT CANE with fairly heavy tip. Has next to shortest vamp of four styles. STYLE B—cut of MEDIUM-SOFT CANE that is narrower than Style A, is thinner at tip and has shortest vamp of four styles. STYLE V—cut of HARD CANE, thinner at tip than B, not so thick as A. Longest vamp of four styles. STYLE D—cut of MEDIUM CANE and has very thin tip. Vamp is of medium length.

GREGORY MOUTHPIECES

Perfect Companions to Rico Reeds

Choose a clarinet or saxophone mouthpiece that brings out the finer qualities of both reed and instrument. GREGORY Mouthpieces have been acoustically perfected for the ultimate in tonal timbre and performance.

Los Angeles News:

Jamming . . . Around

With Hal Holly

Krupa Surprises

The new Gene Krupa band, heard here for the first time in their recent turn at the Palomar, turned out to be a surprise to most of us who were expecting a rip- toring kind of style outfit, probably due to G’s reputation as a dynamo. Band proved to be on the conservative side, tossing in plenty of smooth numbers in an easy, subdued manner. Krupa outdrew Weems, and at a time when nit- rery business around L. A. was hit- ting a slump, Clyde (“Sugar Blues”) McCoy was set to follow Krupa Dec. 14.

Vallee at Grove

Dropping in at the Grove, we found Rudy Vallee had brought only the nucleus of his old band with him this year, filling in the vacancies with local men. The rea- son, of course, was to cut down the valet, and to standy money on his radio program. Band just plays stocks and lets it go at that, the musical angle being of no conse- quence to Rudy, who is packing the spot on the strength of his name and, as usual, a swell show. A fea- ture of the show is Vic Hyde, the one-man brass section, who plays a triple-barrelled trumpet with three mouthpieces.

Band Briefs

Chuck Foster back at Topsy’s this spot evidently having had more name bands than the pocketbook would stand. Chuck is the Chuck Fody who held forth at the old Topsy’s for a long period. . . . Ray West, once a name in these parts, into the It Café with a little combo . . . Spike Featherstone making his debut with his own band, now sharing the other half of La Conga’s revolving bandstand with Eddie Durant’s tango-rumba band . . . George Redman back again at Omar’s Dome . . . Ted Fio Rito caught the new outdoor ice skating spot in Westwood, the Tropi- cal Ice Gardens, using an aug- mented band.

Peggy Gilbert, recently at the short-lived Gay White Way, is set for a turn at the Zenda this month. Jack Dunn’s band, recently at the Zenda, goes to the Lick Pier ball- room as “Stage Esquires,” minus Jack Dunn, and fronted by Buddy John- son. Dunn expected to organize a new band and return to the Zenda shortly . . . Joe Edinger (“His Royal Ambassadors”) followed Les Parker at the shaky Forum roof. Parker doing one-nighters.

Daryl Harper caught a choice

Band Openings

(L. A. and Vicinity)

Ray Noble (Wm. Morris),
Clyde McCoy (Gus Edwards),
Spike Featherstone (Mills), La Conga, Dec. 3.
Ted Fio Rito (MCA), Tropi-
cal Ice Gardens, Nov. 28.
Skinnay Ennis (MCA), Victor
Hugo, Nov. 24.
Carol Lofner (MCA), Casino
Gardens, Nov. 23.
Rudy Vallee, Cocoanut Grove,
Nov. 20.
Chuck Foster (ROK), Topsy’s,
Nov. 17.

Jottings From the Notebook:

Bob Belasco, who recently headed a band at the London rite club, Shepherds’ Bush, enters the local band scene, reportedly slated for a good spot. Has a 14-piece band in rehearsal featuring Vocalist Bernice Dale and the ‘Four Shades of Blue’ . . . Anne Wallace, formerly at the Navajo Ballroom, Big Bear, now heading her 10-piece girls’ band at the 230 Club, Long Beach . . . Al Heath-Buddy Le Roux band at the New Waldorf boosting business here via their KMTR broadcasts.

New Florentine Gardens post-
poned opening date, now set for latter part of December. Spot will employ 30 musicians in a dance band, concert group and a cocktail combo. Emil Bafa set as musical director . . . Henry Monnet now in his fourth year at the organ in Paris Inn’s Paradise Lounge . . . L. A.’s famed Spanish quarter now has Chito Montoya (in his ninth year) at La Golondrina, Felipe Lope- z at La Olvera, Eddie Aguilar at La Caliente, Armanda Herrera at La Bomba. When you want some- thing different drop in any of these spots.

Jay (Hjalmar) Elwing left L. A. for Stockholm, Sweden, Nov. 26 on a six-months contract to head a band of Swedish musicians there in rite club, and theatre work. . . . Billy McGee’s Club Willy-Willy out on Robertson Blvd. still the main hangout for the studio boys. . . . A large contingent from Jim- mie Grier’s band arrived back in town. Said they were tired of traveling . . . Transcriptions made

(Continued on Page 32.)
America Ponders Its 1939 Youth Problem—‘Jitterbug Menace’

(Continued from Page 1.)

tests,” in which the participants got pretty far away from the fundamental form, were familiar theatre events, just as today jitterbug contests are familiar theatre events.

Connection With Swing

The notable feature about the jitterbug dance is that its exponents receive from swing-style music a far greater musical inspiration than novelty dancers of the past got from dance bands. The association between jitterbug dancing and swing-style music is obvious. Both forms of expression spring from the performers’ desire to break away from the established form and indulge in self-expression—to create. Like swing-style music, jitterbug dancing has its own fundamental forms which the performers evolve on their own. Like swing-style music, it would take a psychologist—if not a psychiatrist—to attempt to plumb the depths of its psychological urges and meanings. It’s of interest to note that the true jitterbugs are found largely in the neighborhood dancehalls frequented by kids who come from homes of the underprivileged classes. The better heeled youngsters of the college camp, trapped by a form of expression beyond their means, go in for only an anemic imitation of the real thing.

Their dancing lacks the true spirit of the jitterbug manner as much as one of the highly-polished dance bands of the day lacks the indispensable fire of the jam session.

At first regarded by most as just another screwballfad of the younger generation, jitterbug dancing is now receiving more thoughtful attention from a small group who see in it a cultural significance and the possible evolution of a new school of the dance, just as those who know anything at all about swing-style music now recognize it, not as a passing fad in dance music, but as a distinct and worthy contribution to our musical art.

Commercial Angle

All of which means nothing to the dancehall operators, who are currently trying to figure out what to do about the jitterbug menace; or the bandleaders who are trying to figure out whether to go for “sweet,” “swing,” or to gamble on an “in-between” band.

Dancehall men regard jitterbugs as a box-office blight because they scare away the conventional dancer. The jitterbug couple in high gear requires as much floor space as 10 couples composed of the more sedate customers. In the old days of the novelty dancing mentioned previously the problem was simple: the floor manager simply warned the offenders that only conventional dancing was permitted, and if they persisted in cutting up, he gave them their money back and tossed them out. But now the jitterbugs come in great numbers—and their money is as good as anyone else’s. It’s just not profitable to toss them out, especially if there is a competitor in the neighborhood who is ready and willing to take their money. Dancehall operators also have a band problem to worry about. In the old days any band that played moderately well and could hold a tempo was okay with everybody. But now the jitterbugs like it hot—and they know when it isn’t. The “straight” dancers prefer conventional bands with lots of melody and a good strong com-munal rhythm. The two types of dancers don’t mix; they won’t patronize the same place on the same night. Only a few dance spots in the U. S. can run six nights a week and get along without one or the other of the two clienteles. Result has been adoption in some places of a policy under which special nights are reserved for jitterbugs, or vice-versa, with a different band for this night. The band shuffling has the drawback for the operator of boosting his music budget for musicians, the effect of unestabilizing employment.

Dancehall Men In Battle

For the most part, operators of dancehalls all over the U. S. are now engaged in a campaign to suppress the jitterbug trend. If successful a campaign of this kind may reduce the demand for swing-style bands, a demand which never has been extra-reliable, to a minimum. But in the meantime the jitterbug trend is due for a huge push into the limelight again as several Hollywood movies and television pictures, which, in Hollywood’s own unpredictable manner, will deal with the jitterbug. Warners, Paramount and Universal already have such films in production. Against the publicity given the jitterbug by this means, the dancehall men will have a tough battle on their hands. Most observers believe, that for better or for worse, the jitterbug is here to stay; that in the long run the species is ineradicable from the Youth of America as swing is from genuine American music. The jitterbug will be with us in 1939, and—in some form or another—1939, and 10039.

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MONDAY, DECEMBER 19, 1938
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(INDEPENDENT CANDIDATE)
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ELECT
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FOR THE BOARD OF DIRECTORS

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FOR RE-ELECTION
BOARD OF DIRECTORS
VOTE FOR

F. M. DeNUBILA (Incumbent) ☒
FAIR — HONEST — IMPARTIAL ELECTION, MONDAY, DECEMBER 19, 1938

RETAIN
Larry WALDEN
(INCUMBENT)
Board of Directors

Two Parties Under Same Name Battle
For Votes in Local 47 Election

(Continued from Page 3.)
who opposed Tenney at last year's election, and Ward Harrington. On the same ticket is International Studio Representative J. W. Gillette, who is anything but reactionary in his politics.

The candidate opposing Tenney for the presidency, Carl Singer, carries the endorsement of neither of the principal factions.

Owen Bartlett

The most interesting figure in the situation is Owen Bartlett, at present an assistant-to-the-president. He worked with and was also director of one of the famous old Jean Goldkette bands (violin and sax), an able, experienced musician, also an attorney. He carries the endorsement of both parties for the vice-presidency. Under a recent change in the '47 legislative set-up, next year the vice-president may also hold the position of assistant-to-the-president. The party opposing Tenney wanted Bartlett to run for the presidency on their ticket. Inasmuch as he holds his present job by appointment from Tenney he naturally refused. "C. F. U. M. No. 1" (Alberti-Walden group) was therefore well satisfied to have him as vice-president. Next year, Tenney, recently re-elected as State Assemblyman from the 46th District by a whopping majority, must attend the California State Legislature, which convenes Jan. 2 for what may be a long, busy session. He may have to apply to the board of directors for leave-of-absence. Tenney's opponents disapprove of his outside political activities on the grounds that they interfere with his duties to the Local. If his opponents win a majority of the seats on next year's board it is possible that, should he apply for leave-of-absence, they will ask for his resignation, in hope of passing the presidency to Bartlett.

Personal Factors

With no traditional issues at stake, such as work-restriction, an element which has died down for the present, many Local 47 voters were making their choices on personal considerations as to whom they regarded as best men for the jobs, with a strong chance that many would vote split tickets rather than adhere to party lines. There was also a good chance that some of the "independents" would make strong, possibly victorious, showings. The complete list of candidates:

President: Carl Shuger, Jack B. Tenney (incumbent).
Vice-President: Owen Bartlett.
Financial Secretary: Ward B. Harrington (incumbent), Alex Meyer.
Recording Secretary: Harry Baldwin, Leo Ross, Jack Sewell.
Trustees: Mischa Altman, Robt. F. Barr, Fred W. Forbes, Pete Ferrara, Joe K. Lange, Clarence Shaw (incumbent), Lindsay Simons (incumbent).


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WHO? K 'Ham' CUNNINGHAM
WHAT? Board of Directors ☒
WHEN? Monday, December 19th
NOTES TO PROGRAM ANNOTATORS
Concerning Those Writers of 'Program Notes' Who Treat a Symphony Like a Case History
By Hubert Roussel

(Reprinted from the Houston 'Post')

The other day I was reading a newspaper and I ran across one of those pieces of educational writing that cause people who don't know much about music to decide they are all to the good. The examples of cultural celebration to which I refer are less common today than were in the land 15 or 20 years ago, before the symphony orchestra replaced the horse in our community life, but in certain cities and towns they are still printed alongside the homely news of the day, as testimonial of the paper's keen interest in supporting the cause of artistic uplift.

They are written by well-meaning and earnest souls, who have gone to great trouble to confuse themselves about a musical program in advance, by reading ponderous volumes of discussion concerning the pieces to be played. Of course, that is an excellent idea if you are able to take it in moderation and use the wisdom of others as a background for improving your own hearing and taste. But now and again you encounter a laborer who has overloaded himself with the program notes of the library and is obsessed by a flaming desire to drag the insides of some music into the open, using the pontifical language of Rosa Newmarch. It is darning good as a show, but I doubt if it helps people to catch on.

For that matter, of course, Mme Newmarch isn't too clear in her own descriptions at moments, and when a part-time pundit has burrowed through some of her books and the musical dictionary, and starts translating himself to the public, you often get an impression of this kind:

Notes on the Periwinkle No. 2

The first piece played on the program last night was the exquisitely majestic, omnipotent and overpowering Symphony No. 2 (Opus 128, No. 36, Size 7½ A-A), better known as the 'Periwinkle Symphony' (Symphonic Periwinkle), by Karl Erich Erp (1834-88), which was first written as a trio for the flute, hautboy and doorbell (1846) and later cast in the form of a symphony by Erp, with the aid of his friend, Heinrich Koenigseebler, who owned a casting works in Dresden.

The 'Periwinkle' is written in four movements (low, intermediate, high and reverse), but only three are played, and the listener should never permit himself to believe that in hearing the beautiful "high" movement (andante pistacchio) he is also hearing the reverse. The reverse is true.

High Life in the Lower Strings

On the other hand, everybody should listen in this piece for the swooning and vox acuta (gravisma), or haylift theme, which is brought in about midway of the first movement (from the left side of the stage) by the double-basses and two little boys dressed as Peter Pan, who hand it to the conductor and bow low. Without recognizing this theme, it is impossible to enjoy fully the sub-motif of the movement, which is announced a little later by the harp, flute and a flourishes in the higher part of the lower strings, or the sub-sub-motif, which is taken up by the clarinets and dropped.

After being heard in the double-basses, it (that is, the haylift theme) is repeated in the low brass, then in the high brass, and finally is heard up on the roof. From there it goes into the motion picture projection booth, returns to the stage through the heating system and crawls into the back pocket of the tympanist, where it remains for the rest of the evening, making curious sounds which are known as the Wagenseil cadenzas.

The second movement of the "Periwinkle" (which is played first) is the most interesting, though, because of its irresistibly irresistible tempi, which are suggestive of something. The movement is written in three movements: allegro brio, allegro con fuoco and allegro con carne (with beans), and is full of roulades, arpeggios, rutureba, grattacoto and little tea cakes.

When the main theme sounded by the celeste, it is taken over by the bassoons (andante cum laude) and thoroughly treated, after which it is carried through the horns to the back of the stage and laid under a wet towel. Four bars later it dies.

If these few simple directions are borne in mind when listening to the Karl Erich Erp Symphony No. 2, by Periwinkle, the whole thing becomes brilliantly clear in its meaning and gives a totally different impression than anybody, including the composer, ever thought it would give.

Karl Erich Periwinkle was a German of French and Belgian parentage. He was born in Cleveland, Ohio, March 13, 1934, and died. This also helps us to appreciate him.

His Symphony No. 2 is emotional, transparent, dynamic, effulgent, synthetic, superior and emotionally brilliant.

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As Old Boys Shine On Re-issues of Old Discs

By Marshall Stearns

Re-issue Time in N.Y.C.

For some reason (guess why), the record companies have broken out in a rash of re-issues during the past month, with the exception of Decca, which hasn't made use of the great old platters it owns. Clearly the rhythm addicts have made themselves felt and Victor M. W. Stearns Brunswick, et al. are falling all over themselves to pick up the trade. So the point is to listen to these discs, because the companies know what they're doing and are issuing the cream of the good old good ones. Head and shoulders above the rest, is Victor's Shag & I've Found a New Baby, re-issued on Bluebird (No. 10022), by Sidney Bechet and his New Orleans Feetwarmers. It was recorded in 1932 and proves that the colored musicians were way ahead again. In the band is Tommy Ladnier, a fine old hot trumpet, with Nixon on trombone, Duncan piano, Mornand drums, and Meyers bass. You probably never heard of any of them, but it's just a matter of time before they're famous.

Decca Leads With Louis

Decca delights with a gang of solid singletons. How do they pick up the real old stars? Standout, of course, is Louis Armstrong's Nobody Knows the Trouble I've Seen & I'm Gonna Shout All Over God's Heaven. If you want to introduce swing to somebody who is capable of feeling it, and yet knows nothing about it, play this platter. Then go on to another Armstrong of a popular song. That's the whole bundle. It's so simple it sounds easy, but notice that each word is sung at the precise moment that brings out the rhythm. And did anybody ever say that Armstrong's voice is hoarse and raucous? Well, let him listen to Nobody Knows and pray for forgiveness.

Following up, sample Johnny Dodds's Wild Man Blues & Melancholy, with guitarist Teddy Bunn rating the blue ribbon on the first side. Sidney "Pops" Bechet's Blackstick & When the Sun Sets is another rhythmic bull's eye. What a pair of clarinetists! You better learn to recognize their styles, because any old record that they played on is worth money nowadays. Bechet, for example, played on some fine old Clarence Williams records.

Still going strong, Bob Crosby's Five Point Blues & Big Foot Jump is almost inspired, giving out Yank Lawson's farewell on trumpet to the gang. He's now with Dorsey. But why doesn't Bob Zurke be himself, instead of a mechanical edition of the one and only Joe Sullivan? The next platter to dig is Downhearted Blues & Monday Morning by Teddy Grace and a fine accompanyment including Jack Teagarden. Then sample Andy Kirk's Toadie Toddle & I Won't Tell a Soul, with a fine race record by Jack Sneed and his Sneezers for a finish. It's labeled The Numbers Man & Big Joe Louis. Decca is smart in giving these race artists a solid accompaniment.

Victor Boosts Bluebird

There are a couple of platters on Victor this past month worth reviewing, but the best is on Bluebird. Taking the Victors, Benny Goodman's Bumble Bee Stomp & Gershwin's promise, that the old classicist hasn't lost his sting. It's a killer from the gun, with Benny, Stacy, James, and Mathews starred. Tommy Dorsey's Washboard Blues & Lightly and Politely qualifies, despite elaborate arrangements. But let's get to Bluebird. Victor is trying to make inroads on the 35c record field and has scored. Outstanding is Artie Shaw's work. The latest are What Is This Thing Called Love & Yesterdays, and Non-Stop Flight & Nightmare. Don't miss these platters because they're making history. Proving that you don't have to have a gang of famous stars to organize a fine swing band. For the second time in this column, record a vote for Jan Switt. His Quaker City Jazz & Sugar Foot Stomp show rapid improvement. Then there's Les Brown's Star Dust & Boogie Woogie that should be heard. It's righteous stuff. Add some of the Erskine Hawkins platters and Ruby Smith's Electic Chair Blues & Hard Up Blues, and you have a hard-to-beat catalogue.

Billie Holiday Leads

Brunswick-Vocalion

Billie has done it again with four sides that are tops. The titles are I Can't Get Started & Very Thought of You, and You Can't Be Mine & Dote With a Dream. A picked crew from Count Basie accompaniments, and don't miss Lester Young's clarinet. Billie's style may seem monotonous occasionally, but she jumps the hurdle and sings from the heart. They're on Vocalion.

On Brunswick, besides a lot of fine re-issues, Ellington has gone to town with Prologue to Black and...
I've Thought But Never Said Dept.

THE modern demands on the saxman seem to be that he play both tenor and alto. The styles of each instrument are so contrary that the average man will often meet up with difficulties... To assure yourself of a fair performance on each, here is a good policy to follow: The tenor should be played with a fairly set embouchure. Blowing an alto from the throat or smearing notes will often result in trouble. On the tenor these are just the things you must do... One more suggestion, if most of your work is on tenor and that is your favorite instrument, then most of your practicing should be on that instrument. I would say that trying to perfect both instruments is a losing battle.

Credit Dept.

Credit this month goes to Gene Krupa and his new band. I have always enjoyed his individual work even though it is a little on the loud side. With this thought in mind I was all set to hear another loud band, in other words "thirteen times Krupa"... As it is, he has developed a very smooth band (fine saxes) and plenty of variety in color.

Gene Krupa in Action

The great Gene Krupa—the "King of Swing," now leading his own band, has skyrocketed to heights of national fame. All the world marveled at his ingenuity and his ability to rise on and on. Krupa knows that his set of Slingerland Radio Kings is the finest drum equipment that money can buy and thousands of top-notch drummers agree with him.

Gene now has his orchestra at the Palomar in Los Angeles. The drummers that haven't seen this great artist have a real treat in store. Every drummer in California should see Gene in action. You will feel well repaid regardless of how far you must travel. And, while in Los Angeles, call at the Lockie Music Exchange, at 1034 South Broadway, who carry an exceptionally fine line of Slingerland Radio Kings and accessories, such as Gene Krupa uses.

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Season's Greetings

The Commonwealth Press - Los Angeles

WorldRadioHistory
ARRANGERS’ ROUND TABLE:

Conducted by Clyde Balsley

GORDON JENKINS

Gives His Opinions On:

1) “Absolute Pitch,” and what it doesn’t mean to an arranger.
2) Full ensemble vs. color-effects.
3) When to depart from conventional harmony.
4) Advisability of making a preliminary sketch.

For this session of the “Arrangers’ Round Table” Gordon Jenkins (see photo) consented to give his opinion on some of those questions discussed whenever arrangers get together to talk shop. The questions, with Mr. Jenkins’ answers, follow:

Do you think it is an advantage to an arranger to have “absolute pitch,” or is it sufficient to have a working knowledge of relative pitch; that is, ability to hear in his mind the intervals with which he is working when arranging or transposing?

I believe that the sense of “absolute pitch” is no special advantage to an arranger. Possibly it might help him to hear what he is writing as it will actually sound but the important thing is the sense of relative pitch. A thorough knowledge of intervals, and the ability to feel or recognize them, is one of the first essentials in arranging. It is important because this ability enables the arranger to get away from the piano while working. Working at a piano is a big disadvantage to an arranger because he is apt to write in terms of piano rather than orchestra. I was practically chained to the piano when I first started arranging. I got away from it by taking an apartment to work in that wasn’t large enough to hold a piano and by forcing myself to get along without one.

The ear-training (sense of relative pitch) that enables the arranger or composer to work without a piano can be acquired with practice.

When scoring for radio, which is more important: solidity of orchestration (fullness), or the use of color effects? What about the sponsor’s viewpoint?

Under ordinary circumstances, the arranger gets his instructions from the musical director. It is up to the musical director to give the sponsor what he wants, or what he thinks he wants. However, I recall one program I worked on in which the sponsor himself gave the orders directly to me. He wanted simple, full orchestrations without any trick stuff. The musical director on the show had a reputation for colorful musical presentations and his approach were contrary to the sponsor’s. That was a tough spot for any arranger.

I believe that an arranger will get farther in his profession if he leans toward a good solid ensemble rather than tricky effects achieved with small sections of the orchestra. The real test of an arranger is his ability to write good solid ensemble choruses in which every instrument is used to the best advantage, and employing such often overlooked matters as proper voice-leading and effective blending of the voices of the orchestra. The trick stuff can be produced mechanically and doesn’t require as much ability to produce as do well-rounded ensembles. I don’t mean that color effects should be discarded, but I think they should be used with much care, and chiefly to produce contrast in the right places.

Do you approve or disapprove of the use of harmony that is radically different from that of the original composition?

This is a matter that depends on the arranger’s individual taste and good judgment. I believe that the arranger, generally speaking, should adhere to the original, but that departures are justified when the arranger thinks he can improve on the original. However, I am opposed to excessive use of harmonization involving the use of 6ths, 9ths, and extra voices. An arranger should be able to write interesting scores without falling back on these devices, which are now getting too commonplace.

Do you advise an arranger to make a sketch of an arrangement before writing the actual score, or should he learn to “build” his arrangement simultaneously with the actual writing?

I’m a convert to the sketch method. It enables the arranger to do his creative work while he is still fresh, and under the other method he often finds himself on that part of the score that requires his best creative efforts after he has put in long, tiring hours of work. With the sketch method he works out his ideas in advance and the orchestration itself is relatively simple. Incidentally some film studios and

(Continued on Page 15.)
Gordon Jenkins (right) talks over a score with Wilbur Hatch, KNX musical director, with whom he was associated prior to taking his new position as a musical director at the Hollywood NBC studios. An all-around musician, Jenkins is a competent performer (piano), arranger, conductor and composer. Between times he also does some arranging for film studios and writes songs. (Goodbye, BG's theme song; You Have Taken My Heart; P. S., I Love You; Blue Prelude, and others.)

Jenkins was born in St. Louis, started as a danceband pianist, gradually worked into arranging because he liked it, is largely self-taught. He believes an arranger should avoid being "typed" and the list of band leaders for whom he has arranged denotes his own versatility. It includes Isham Jones, Andre Kostelanetz, Lennie Hayton, Tommy Dorsey, Woody Herman, Benny Goodman, Paul Whiteman. He thinks Bob Crosby has the only "honest to God jazz band," likes Caesar Franck, Richard Strauss, Wagner, Tschaikowsky, is married and has two youngsters, says Hollywood is okay but that he will always love New York.

ARRANGERS' ROUND TABLE:

(Continued from Page 14.)

radio stations require the arranger to do a fairly complete sketch in advance. For my own purpose I use a skeletonized sketch which in many places merely contains an indication of what the score is to contain. It takes little time to prepare and it enables me to save time in getting out the finished job, so for me the sketch method is also the fastest.

In closing this section of the "Arranger's Round Table" I'd like to comment on two things, which, in my opinion, are pitfalls for the radio arranger. The first is the tendency to write with the idea that radio work is essentially different from writing for performance in concert hall. The average radio arranger depends too much on the fact that the microphones can be moved around to pick up instruments or sections that wouldn't be heard well in a concert hall, and on the sound technicians to create proper orchestral balance. It is all right to take advantage of the microphone for some instrumental effects that are essentially microphone effects, such as sub-tone clarinet, but in general he should write for radio just as he would for concert hall. If the proper balance is there in the orchestration it is more apt to sound good on the air.

The second pitfall for the radio arranger is the temptation to write especially for some outstanding musician who happens to be in the orchestra for which he is arranging. When the arranger writes material that is especially for some star performer the score sometimes sounds more like a concerto than anything else—and there's always the possibility that something may happen to prevent the star performer from being present for the show, so my advice is to write scores than can be played effectively by musicians of average ability.

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THE HAWAIIAN STEEL GUITAR
By Ray Meany

The Hawaiian steel guitar, once chiefly a novelty instrument played with, rather than played by, amateurs, is rapidly finding a permanent place in the modern dance orchestra, and many guitarists are taking it up as a double. Here are some notes on the instrument, methods of tuning and their advantages.

According to notes found in the hands of dependable authorities, back in the 16th century one or two Spanish ships were wrecked on the coast of Hawaii. The shipwrecked sailors are believed to have been the first white men to set foot on Aloha Land, the Paradise of the Pacific. The ukulele and the steel guitar, thought by most people to be native Hawaiian instruments, were imported to the islands and developed by Spanish and Portuguese.

In regards to the steel guitar there are many contrary stories and the following is as good and as true perhaps as any other. While lying lazily around the beach someone, a beachcomber, no doubt, got the idea of trying to pick out a tune on the guitar while sliding the back of his knife on the strings. With the worn edges picked out and then inserted into some easy hula, which is usually a short, two to four line verse. At that time the guitar was used in the Islands in what the natives call the slack key and picked finger-style. The first man, or one of the very first to experiment seriously on this idea of playing with a steel, was Joseph Keoku, who developed a method all his own. Then he came to the mainland, where he made a hit with his weird and fascinating interpretations. From this time to the present, various Hawaiian and Haloe troupes have come and gone, but today Hawaiian steel guitar is here to stay as one of the most popular musical instruments in the field.

Tuning Styles Vary

Many tunings have been developed and there are diversified opinions as to their merit. In orchestral tunings one must look for a tuning that blends and harmonizes with the other instruments. The standard "high bass" tuning, E-C sharp-A-E-C sharp-E, is used by many of the old Hawaiian troupes. However, the "A-low" bass tuning is best adapted to the soloist as well as for the student and is in my opinion the best all-around tuning for those who want to learn to play for their own pleasure or those who take solo parts in small string ensembles. In "seventh-tunings," the E-7th is one of the most popular and widely used by those specializing in sweet and melodic Island music. This is good also for dance orchestra work, providing "sweet music" is the specialty.

There are several "seventh-tunings," such as E-B-G sharp-D-B-E, E-D-G sharp-E-B-E, E-B-G sharp-E-D-E. Another tuning that is coming up in popularity is the C sharp minor 7th tuning, E-C sharp-G sharp-E-B-E. Some guitarists use their own original tunings in all the seventh tunings, however, the above mentioned are the most popularized and standard tunings. The C sharp minor is most popular with guitarists who are turning to the current swing tempo. Perhaps in the future some known or unknown guitarist will develop a tuning that will be good for all-around playing. However, until that time comes, I think we must be satisfied with the tunings in use. In my opinion too many tunings are confusing, especially for the beginner or the musician who is trying to switch from other instruments.

In the modern orchestra the guitarist should be able to handle both the Spanish and steel guitar, but the man who is trying to switch from the Spanish to the steel makes a mistake in playing the steel when he is not quite ready to make his debut in public or on the air lanes.

Beginners Too Ambitious

I often hear guitarists with well known orchestras who don’t seem to appreciate the fine and enticing rudiments of the Hawaiian steel guitar, as their slides, glissandos and tremolos are too jerky, without sense of time, harmony or chord formation. This, of course, applies to the guitarist who is too anxious to show his fellow musicians his talents on the steel, before he really understands the instrument. No matter how much a man knows about the Spanish guitar, when he switches to the steel, he must learn and develop a different technique. He also must learn to relax when he plays the steel guitar, for his tones must be soft, smooth and without harshness of string rattling. A book of instructions is not enough. The man who thinks he can learn one instrument by himself, just because he already knows another instrument, is gravely mistaken and it would be better if he didn’t even bother with it, as his prestige as a guitarist will be in jeopardy. If he wants to learn another instrument, he should go to a first class teacher, specializing in that particular instrument. My advice to those making a change in the musical field is: learn all you can about the instrument you are most interested in and be sure to have confidence and know what you are doing, before taking a chance in public.

Ray Meany, well known as a player and teacher of the steel guitar, is the operator of the Honolulu Conservatory of Music with headquarters in Oakland, Calif., and branches in other cities. Unlike many of the commercial music schools specializing in the steel guitar, Ray Meany’s schools also teach fundamentals of music with the steel guitar course.

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Season's Greetings
December, 1938

TEMPO

Page Twenty-three

Season’s Greetings
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New York—Rockwell-O’Keefe and Halph Hitz, operator of the
Hitz hotel chain, have terminated agreement under which ROK had
an exclusive franchise on the band bookings for Hitz hostelries. Drop-
ing of exclusive franchise was mutual arrangement regarded as
advantageous to both parties and in no sense infered severance of
relations, ROK exec said, a state-
ment upheld by spokesman for
Hitz.

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Eddie Swartout

AND HIS MUSIC

NBC

SAN FRANCISCO

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Don Kaye

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“Lockie’s Horn Smasher”

Season’s Greetings

John D. Tobias

Season’s Greetings

C. E. Peel
Local 47 Office
A New Series Of
Letters of a Small-Town Musician
By Bill Fenderson

THE SITUATION
J. G. Wogg, one-time beer joint operator, inherited a fortune and has been producing a "million-dollar-film epic" entitled Reverse in the town of Jakesburg, an idea thought up by a band agent named Ed Frusty, who is assisting Wogg to spend his money in manners profitable to Frusty. In on the deal are two small-town band leaders, Jazzy Moon, for whom Hot-Man Hamson is star saxman, chief arranger and general stooge; and Licks Kyte, Jazzy's hated rival.

Hollywood, Southern Calif. Dear Buzz:
Well, Buzz, Los Angeles and vicinity has suddenly acquired two more NAME bands amongst it entitled Jazzy Moon and His Moonlight Melodians, and Licks Kyte and His Lotharios on account of Proposition NO on the ballot in Jakesburg was voted YES in the recent election. I will tell you about it, Buzz.

Proposition NO is a very con-
TALKING . . . TUNES

By Joe Staff

Bright Tunes Wanted

Band leaders are wailing because of the current (and not uncommon) shortage of "up" tunes, tunes with a lift that can be played at bright tempo. Did you ever notice how quickly bright tunes, no matter how skinkorous break into the top brackets, if they get any kind of plugging? Just look at Cry, Baby Cry, I'm Gonna Lock My Heart, and the like. The dreamy tunes sound swell to the radio listeners sitting by their firesides, but they don't bring those shots of More! More! from a dance crowd. Band leaders who have to make good on the strength of what to do in the hall and not on the air, want more bright tunes. Publishers please take notice.

Letters of a Small-Town Musician

(Continued from Page 24)

schmaltz! Us has gotta have 'er in the groove, us has; she's gotta be wacky, screwball, an' plumb gut-bucket fer us jitterbugs, alligators, an' hep-cats of this yere Heel An' Toe Academy Of Terpsichore An' Asthmatic Social Club, 'y'gars!"

Well Buzz, it looks from hunger for our side for awhile, but our agent, Ed Frusty, has persuaded J. G. Wogg to come to our rescue, less ten per cent, by opening his old East Fifth Street beer joint, the El Pratto. Only now J. G. has so much dough he's got to have something swanky, so it will really be a new spot out on Vine Street in a swell new streamlined bar and chromium upholstered furniture. J. G. wanted to call it El Pratto, like the old joint on Fifth Street but Ed Frusty persuaded him to change the name to something refined, so it will be called La Pratta.

He's going to use our band and Licks Kyte and his Lotharios and we'll alternate on a revolving bandstand. We started to rehearse now, so I'll write next month and tell you about it.

Merry Christmas and a Happy New Year, HOT-MAN HAMSON.

(To be continued.)

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SOUND THE "A" RECORDS

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Newman Leaves UA Studios; Will Freelance

Al Newman, head of music department at United Artists practically since advent of sound pictures, resigned his position on that latter part of November to freelance as musical director and composer. First job will be Gunga Din at RKO. Newman’s resignation is not of special significance insomuch as he was often loaned to other studios while working for UA. Expectation is that he will continue to score for UA’s Samuel Goldwyn as well as others. Musicians on contract at UA were not re-signed this year.

Harry Warren Gets ‘Song-Stealing’ Assignment

One of the strangest assignments ever given a song writer—stealing songs—was recently given to Harry Warren, Warner Bros. tunesmith. Warren’s job was to provide songs “written” by Allen Jenkins and Jerry Colonna, portraying Tin Pan Alley denizens who continually plagiarize from the classics, in Always Leave Them Laughing, new Dick Powell film at Warner Bros. Warren turned Liszt’s Second Hungarian Rhapsody into a Spanish song. The Pilgrim’s Chorus from Tamahauz became a comedy song called Ha-Ha-Ha. In Mozart’s Magic Flute he found inspiration for another steal.

The Warner composer has added worries because of his Always Leave Them Laughing assignment. He’s afraid that people won’t know he had his orders to steal from the classics for comedy purposes. The picture is a travesty on songwriting, revealing the “composing” methods of some of Tin Pan Alley denizens. It contains 38 songs.

Coaching Job

Drummer Freddie Said gives Movie Actress Helen Broderick some tips on the noble art of beating the skins for her role of the jitterbug aunt of Dick Powell in the Warner Bros. film Always Leave Them Laughing.

Con Conrad’s Last Song In RKO’s ‘Castles’

The last song the late Con Conrad wrote, When You’re In My Arms, will be featured in The Castles, RKO’s new Fred Astaire-Ginger Rogers vehicle. The Conrad tune will be the only modern number in the entire film, which deals with the careers of Vernon and Irene Castle, the famous pre-war dancing team. Twenty or more old-time tunes to be featured in the film will be played and sung in pre-war style. Not a single sax will be used in the recordings, and the studio music heads are seeing to it that typical tempos and orchestrations of the period will be adhered to. Victor Baravalle drew the musical assignment.

Local 47’s Ex-President
In Real Estate Business

Frank D. Pendleton, former president of Local 47, is now operating real estate office in Kenoga Park, Calif., for the E. A. Strout Co.
STUDIO . . . BRIEFS

Among the songs to be sung by Deanna Durbin in her forthcoming picture for Universal, Three Smart Girls Grow Up, is a special vocal arrangement of Weber's Invitation to the Dance by Charles Henderson. Other musical numbers will be The Last Rose of Summer, from Martha, and La Capi
era (The Wren) by Sir Julius Benedict.

Edward Axt, son of Dr. William Axt, MGM composer and conductor, has joined music dept. at MGM.

Lou Silvers signed a new contract as head of 20th Century-Fox music dept.

Bass Player Johnny ("Candy") Candido drew comedy role in Broadway Serenade at MGM. Also doing three voices in Uni's cartoon short, The Cuckoo Clock.

Leon Belasco, former bandleader, is set for a role in MGM's Broadway Serenade.

Harry Rosenthal (piano) signed as accompanist for 20th Century-Fox picture Wife, Husband and Friend.

Roger Edens writing a waltz for Joan Crawford to sing in MGM's Ice Follies of 1938.

Abe Meyer, of Meyer Synchronization Service, affiliated with MCA to handle studio placements of composers, conductors and arrangers.

The following musicians signed for another year at 20th Century-Fox: Hi Moulton, Russ Cheever (sax); Gene Laffinier, Eddie Shiner (trumpet); Bill Atkinson (trombone); Dillon Ober (drums).

Ted Wems and band drew a spot in Universal film Swing, Sister, Swing, Uni's jitterbug opus.

Symphonic Films, Inc., producers of symphonic shorts and features, is producing a film opera based on Cabinet of Dr. Caligari, German horror pic of silent days.

Manny Harmon heading sideline band in Thanks For Everything at 20th Century-Fox.

Songs from Louis Hercher's Little Orphan Annie folio will be used in score of Paramount film of same name.

Boris Morros Will Resign As Par Music Chief

Boris Morros, for three years head of the Paramount music department, has announced that he will quit his job at end of present contract, which expires in January. Morros declined to give details but report is that he is demanding a raise in present salary, reputed to be in the neighborhood of $10,000 per year. Morros functioned as a policy-maker and executive rather than in a musical capacity. Previous to coming to Paramount he was manager of the Paramount theatre in New York.

Gene Krupa and Band Signed For Film

Gene Krupa has been signed to appear with his band in a Paramount picture. Film is untitled as yet. The story, an original, is in preparation by writers Laura and S. J. Perlman of the Paramount staff. William Thomas will produce.

Krupa band was set for a tour of one-nighters on closer of Palomar engagement and will return to Hollywood in January to start work on picture.

Clyde Lucas Band Returns to Coast

San Francisco—When Clyde Lucas ("and his California Dons") opens here at the Mark Hopkins this month it will be first appearance on the West Coast of band that left Los Angeles some years ago completely unknown and has since become a major name. Lucas band left Los Angeles on what was expected to be 4-week tour and has now gone over four years.

Music Conference at MGM

Nat Finson, music chief at MGM, gathers conductors and composers together for a conlab on a scoring job. From left to right: Dr. Ralph Benatsky, Dr. Arthur Guttmn, Dave Snell, Edward Ward, Georgie Stoll, Finson, Franz Waxman, Dr. William Axt.

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UHCA . . . . . . NEWS

This month TEMPO resumes
its column of news from various
clubs affiliated with the United
Hot Clubs of America.

NEW YORK
Bronx chapter of UHCA held
its first jam session Nov. 6. The
session was held from three to six
in a public school auditorium on
Sunday afternoon. Over 200 people
turned out to hear "Hot Lips" Page,
Sammy Davis, Greg Funda, "Chu"
Berry and a group of men from
Don Redman's band, now playing
at the Savoy Ballroom. The high-
light of the session was Page's
trumpet. This boy has seen his
ups and downs, but he really was
at a peak in this session. After the
meeting the officers of the group
were entertained by Page at the
club where he was playing.

CAMPUS NOTES
The C.C.N.Y. branch is ang-

Krupa’s Leo Watson

During Gene Krupa's recent engagement at the Palomar in Los
Angeles patrons of the big dance and dance spot got a taste of some-
thing new in what, for lack of better terminology, is called the "scat
singing" of Leo Watson. This fine shot of Leo in a typical facial
contortion was caught by Photographer Gilbert Harris on the night
of the recent Musicians' Jamboree.

New Waxings By
Hackett Combo

NEW YORK. — Bobby Hackett
and band, after short absence from
the platter mart, returned to the
waxworks recently to do four sides.
Band was same Hackett, has at
Nick's plus Peeewee Russell, who
left Hackett band to head own
combo at the Little Club, but who
returned to band for the disc ses-
sions. Personnel included Dave
Bowman (piano), Clyde Newcomb
(bass), Eddie Condon (guitar),
Andy Picard (drums), Ernie Cac-
ces (baritone sax), Brad Gowans
(alto and valve trombone), Peeewee
and Hackett. Titles were Poor
Butterfly, Doin' the New Low
Down, Ghost of a Chance, Blue
and Disillusioned, the last with vo-
cal by Linda Keene.

Philly Musicians Try
Flyer At Nitery

PHILADELPHIA.—Two musicians,
Nate Segall and Sally Krechner,
have opened a nitery here under
name of "The Jam Session." Spot
is getting good play from local
swingsters.

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Jack Winston (CRA) closed second successful engagement at Bal Tabarin Nov. 30; after short tour opens Dec. 16 at exclusive Athens Athletic Club. Band is a natural for this spot, which formerly featured such bands as Horace Heidt, Tom Coakley and Del Courtenay. Gary Nottingham into Bal Tabarin Dec. 1. Nottingham was former.

Paul (Saxless) Martin (CRA) set for New Year's Eve dance on Whitcomb Hotel roof. Martin played one-nighter at Fairmont Hotel for Stanford-Dartmouth game. Capacity crowd was treated to soothing music in the Martin manner. Martin's saxless band is attracting favorable comment here.

Wayne King (MCA) at Mark Hopkins until Dec. 10, to be followed by Clyde Lucas (MCA).

Sabu Gets a New Drum

Sabu, Indian juvenile star seen in the leading role of the motion picture Drums, received many honors during his recent personal appearance tour of the U.S. but seemed most pleased when the Fred Gretsch Mfg. Co. (musical instruments) presented him with a specially build British regimental model field drum. He was also pleased to meet Drummer Billy Gladstone, of Erno Rapee's Radio City Music Hall orchestra, who is seen at left. The others (L. to R.): Fred Gretsch, Jr., Sabu, Emerson Strong (secretary of Gretsch Mfg. Co.).

Henry King (MCA) stays at Fairmont until February... Ted Weems (MCA) at St. Francis ... Paul Pendarvis (MCA) at Palace ... Joseph Sudy (CRA) at Sir Francis Drake until after New Year's... Don Kaye at Claremont Hotel, Oakland; one of choice dance spots of bay region. Kaye's music attracting capacity crowds... Out-of-Berkeley crowds flocking to Rancho San Pablo where stage and screen folk are seen nightly. Music by Carlton Ackley band... Dorothy Allen, former vocalist with Hal Dreiski, now starring on many NBC dance programs with Paul Martin, Eddie Swartout and Walter Kelsey...

Thomas (CRA), promising young bandsman, opened Dec. 4 at Leamington Hotel, Oakland, for series of Sunday dance engagements. Also playing for college dances at the Berkeley Women's City Club...

Mills Hoffmann, former bandleader at Club Moderne, now doing piano solos at the cocktail lounge. "When Day Is Done." (Continued on Page 30.)

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Band Briefs

(Continued from Page 30.)

New Orleans

Johnny LeVant band booked into Hawaiian Blue Room of The Roosevelt for one night only to fill in till Clyde Lucas got there and they turned out to be— in the opinion of watchers, who have to listen to music every night—one of best bands establishment has booked in many a moon.

George Hamilton orchestra continues at Jung Hotel with one of George's strongest old timers being well-behaved young man in short pants who sits at a table almost every night. It's his son.

Angy Gemelli and his Chez Paree orchestra back from a tour of Louisiana towns.

Musicians' union refused to annul law which prevents any band member from holding more than one job unless he can play the whole job. The "artists" are sore, but the membership is satisfied.

Joe Valenti's music out at the Montelone Bar with the Commanders (CRA) taking their place. Locals think Joe got rough break because when he was playing there the hotel could not use broadcasting station it housed— WDSU— due to union trouble. Business fell off, then station signed with union and in two nights Joe's band, broadcasting, had made appreciable patronage gains. Commanders were already under contract, so it looks like an out-of-town band till Mardi Gras.

Houston

Leo Reisman opened Nov. 10 at new Empire Room of the Rice Hotel.

Top name-bands will be featured this winter.

Joe Belle, holding forth at Gannon's Restaurant, got contract for Sonja Henie skating show. Employed 30 members of this local. Ewin Hale, from Shoreham Hotel, Washington, D. C., opened at "400" Club, replacing Phil Levant.

William Humbert band from Dallas still attract at Southern Dinner Club.

Charles St. Clair band replaced at Lamar Hotel by nifty combo known as Six Dukes & Their Duchess. Band has been much in demand by hotel management and is expected to remain until first of year.

Anthony Revel and Morgan Marge, vocalist, packing them in at Aragon Ballroom. Management states they are now on Union band wagon for ever.

Ultra-swanky Allegro Ball was held here Nov. 10 with Fredrick Martin doing the honors. Houston Symphony season opened Nov. 7, with Ernst Hoffman conducting. Mr. Hoffman deserves much credit as he is one of few conductors willing to give the dance musicians a chance to make good. More than a dozen players were recruited from the dance band ranks.

Seattle

Tacoma's Century ballroom featuring "Put" Anderson's band. Outfit a local 8-piece combo featuring more corn than music. Highlight is furnished by Lawrence Hawkins. Leon Mojica was announced to play Trianon around December for three nights. Vic Meyers still on stand, but was to lay off during Mojica's appearance.

The Comedores, under Arden Stevens, drawing majority of University members. Leader Stevens composed "Stevens Stomp," which goes over well in a big way, especially when Chet Collins gets off on trumpet.

Recent additions to Seattle symphony orchestra include Eddie Krenz, best trumpeter on the campus, and Les Martin, a 290-pound bass man with the Cosmopolitans. Lyons Music Hall without a band again, Gene Coy leaving for Wilds of Idaho and Montana on barnstorming tour. He's expected back this month.

Band raidings: Brad Bannon and crew California bound, having concluded engagement at Century... Frankie Roth going great guns at Spanky's Castle... George Parks is on Parker's Pavilion stand... Four Esquires furnish some fine swing stuff at George's in Tacoma's Olympic Bowl doing good biz with Archie Loveland... "Babe" Binson played Jantzen Beach in Portland, the Washington-Oregon football dance, November 19... The Ranch is still billing Del Milne and wife, Helen Kelly, as vocalist.

Salt Lake City

Wallie Williams returned to Hotel Utah Rendezvous Nov. 12, following the Four Sportmans.

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Art Waner opened indefinite engagement October 28th at Empire Room, Hotel Utah.

Mert Draper and ten-piece band followed Jimmie Cornwall into Mirror Room of Hotel Newhouse. Nov. 19.

Ken Baker into Rainbow Rendezvous November 19.

"Smiling Band Manager, tenor sax man with By Woodbury of KDYL radio station, left to join Freddie Martin orchestra in San Francisco.

KSL orchestra members have resumed musical activities November 1, after vacation. Number of changes have been made in organization.

Adolph Brox still swinging down with the crowds at Covy's Cocoa-nut Grove.

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