

Special Christmas Issue

THE MODERN MUSICAL NEWSMAGAZINE **TEMPO**

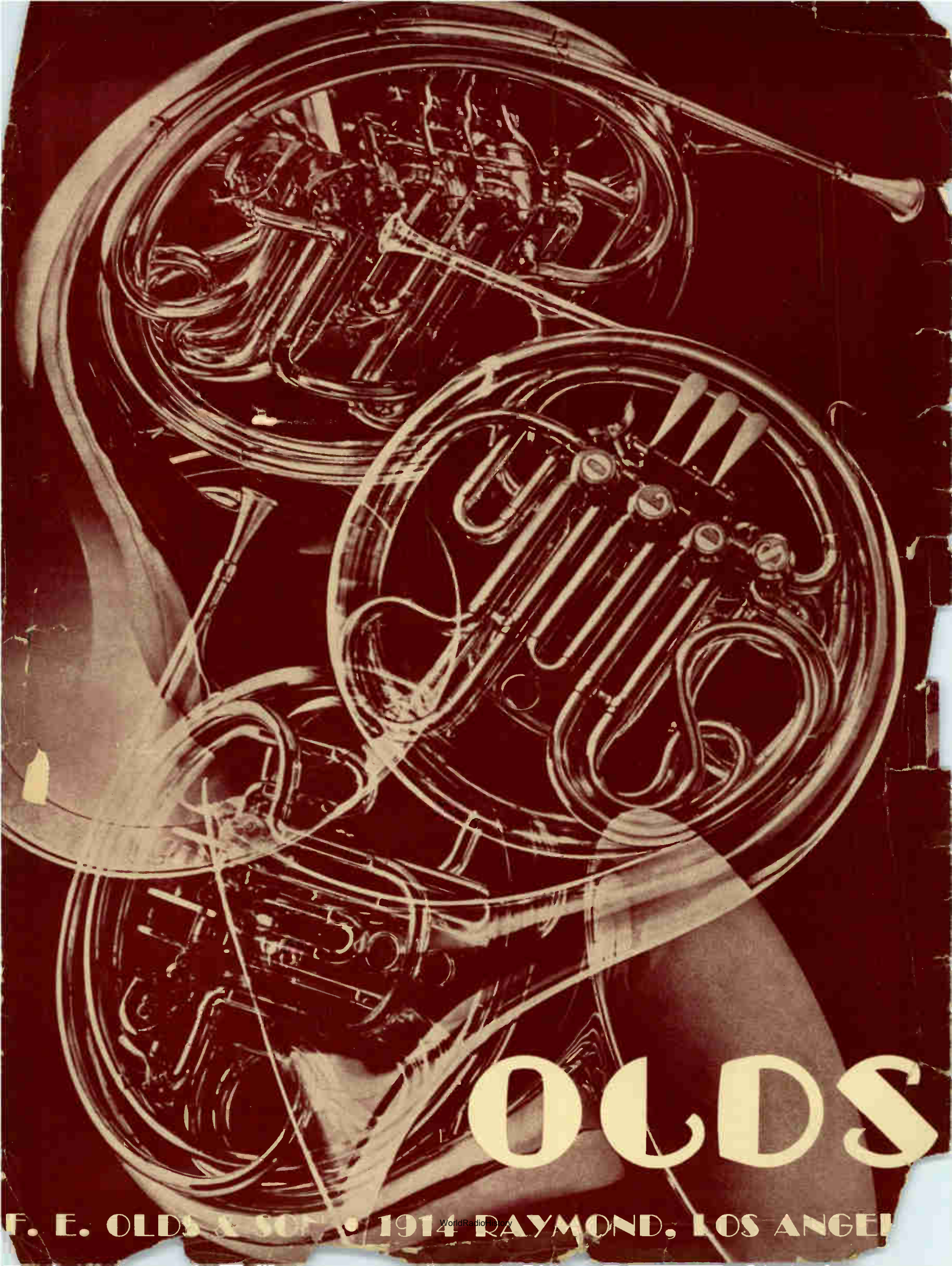
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STUDIO CALL AT MGM



OLDS

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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 now 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 divorce the 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, case 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 same incident under different circumstances would not have been accepted without some criticism.

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

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 hopped up in TEMPO in June, 1936, 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 Busse "and was greeted with a bronx cheer from a determined jitter-bug 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.)

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.

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TEMPO

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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

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 viewpoint. 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 dialers of the swing clan.

However, in answer to your last month's letter, in which one "E. R." asks the potent 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 will we be forced to play the tunes that create these crowds.

As soon as your Duke Ellington, Count Basie, Artie Shaw and

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 Swinging Out," by Meredith Willson (NBC). In the following issue TEMPO published an anonymous reply by an ill-tempered swing fan who snorted 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.

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 can we 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 Broadcasting Co., San Francisco.

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.

Tenor 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.

In spite 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 bang-up business, with management turning them away on week-ends. Younger clientele outnumbers the older customers, 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 than the bunch across the lobby in the Sert Room, but the Waldorf reports that "to date the financial returns have been very satisfactory."

Jitterbugs, apparently somewhat awed at the reputation of the Empire Room, restrain themselves from hauling the plaster down. There's plenty of fun, though, and during the trio and quartet sessions 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 engagement may cause a mild revolution in the style of band engaged for "class spots."

CANNED MUSIC SHOWS SEEK INJUNCTION

(Continued from Page 1.)

inalienable 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 operate lights. 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.

Headaches Follow Boost in Radio Wage Scale

Closing weeks of 1938 found Local 47 engaged in a sharp controversy, internal and external, as a result of effects, and threatened effects, of changes in radio (network) 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 minimum of \$95 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 free-lancers.

KNX, owned by CBS, was only local station using staff 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 under basic agreement with AFM. While rumors had it that after Jan. 1 KNX would resume its staff and use it for commercials, station officials said that policy at that time was not determined.

Upping of the overtime rehearsal rate brought retaliation on two programs, the MGM-Maxwell House coffee program and the Signal Oil Co.'s "Carnival" show, both under musical direction of Meredith Willson. Thirteen musicians were given their notice on 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 on old 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 commendable from the musicians' standpoint, impartial observers were of opinion that tinkering with the scale after 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 Freddie Fulton.

Noble Signed for Carroll's New Show Nitery

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, formerly with ROK but now under management of the Wm. Morris office, was set for the spot largely through the efforts of his personal manager, Drummer Bill Hartly.

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 plan was to have a rumba-tango 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 nitery 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 side-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 representing different sets of 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 all musicians such as: 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 the Local 47 voter had to delve deeper than 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 leaders in this group are Boardmembers 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 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 other offices, including board positions. (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 Cocanut Grove on Jan. 25. 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.

Note to Readers:

TEMPO takes no sides in Local 47 politics, hopes to serve its readers best by giving an impartial picture of the issues and personalities involved. TEMPO's only recommendation is that all members of Local 47 get out and vote as they think best.—Editor.

Candidates endorsed by this faction:

For directors: Alberti, Campbell, Gruen, Haraden, Walden; for trustees: Altman, Barr, Lange; for financial secretary: Meyer. (A choice job left open this year by the withdrawal of Fred Forbes, for many years unopposed); for recording secretary: Sewell; for vice-president: Owen Bartlett. (Bartlett also carries endorsement for same position by opposing party and is unopposed); for convention delegates: Alberti, Walden.

"C. F. U. M. No. 1"

The above group was first in the field under the party name of "Committee for United Membership." The Tenney-supporters, who adopted, or—as some see it, "lifted" the name—said their action was prompted by the fact that Tenney from the beginning stood for all the principles of the original "C. F. U. M." and that its leaders had taken their ideas from Tenney's own statements and editorials in the OVERTURE.

"C. F. U. M. No. 2"

"Committee for United Membership No. 2" endorses these candidates:

For president: Tenney; for vice-president: Bartlett; for financial secretary: Harrington; for recording secretary: Baldwin; for trustees: Forbes, Simons, Shaw; for directors: Cunningham, DeNubila, Massie, Tynan, Petrick; for convention delegates: Baldwin, Gillette.

"C. F. U. M. No. 2" has the aspects of a coalition party inasmuch as it contains two established "conservatives" in Clarence Shaw,

(Continued on Page 10.)

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 Los Angeles city 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 nominal fines of \$2 each. 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 '47 members arrested in the case were Sol Tilkin, Walter Sheets, 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 hallroom 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 pass 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 & Schwegler Program Aired By KFI

The music publishing firm of Davis & Schwegler 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 & Schwegler 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!). Decca just got around to releasing his *When the Sun Sets Down South*, recorded six months ago; Victor has repressed four of his old New Orleans Feetwarmers sides, and LIFE gave him a plug in their Hugues Panassie spread. Now 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 Caceres (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



JOE MARSALA—Organized a transcontinental jam session.

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 Shapiro, Dave Tough, Mezz Mezzrow, Max Kaminsky, Jess 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 tutti 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

'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 the nearest thing to truly native music 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 chants, 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 Winston-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 Bessie Smith, who sings Bessie's classic repertoire. She will be accompanied by James P. Johnson, dean of Negro pianists, who played for many of Bessie's recordings. Sister Tharpe of the Cotton Club will sing the Holy Roller songs. Willie 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 program is being staged by Charles Friedman, co-author and director of *Sing Out the News and Pins and Needles*.

the blues, was feted in a gigantic festival at Carnegie Hall. Featured entertainers were Jimmy Lunceford, Fats Waller, Juanita Hall Choir, 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 ork. Lunceford outfit copped the honors with its terrific rendition of *For Dancers Only*.

Along Swing Row:

Roy Eldredge after two weeks at the Famous Door moves on to Boston . . . Jack Jenny, ace trombone man, after years of obscurity, fronts his own band into the Onyx . . . Carl Kress, one of the country's leading guitar players, accompanies him as an added attraction. . . . John Kirby, whom Jenny replaces, moves a few doors down to help out Mr. and Mrs. Swing . . . Pee-Wee Russell bowed out after one week at the newly opened Little Club . . . Pee-Wee is now back at Nick's with Bobby Hackett, and praise be to that . . . Ernie Caceres, baritone sax with Bobby, was formerly a member of the Caceres Bros. Trio 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 Sissle's Bechet-less band . . . Red Nichols signed up with ROK . . . Looks as though all the major bands leave their spots

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 *Melancholy Baby*, still one of firm's most valuable properties.

Phil Lang Heading 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 (tympani), Charlie Carrol (drums), Bill Hoffman (bass), Sherman Bunker (piano).

in January. Among other things, Jimmy Dorsey replaces his kid brother's band at the New Yorker on Jan. 23 . . . Central Park Casino 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 .

Band Openings**(New York and Vicinity)**

Horace Heidt (MCA), Hotel Biltmore, Dec. 15.

Red Norvo (MCA), Famous Door, Nov. 27.

Noble Sissle (Morris), Diamond Horseshoe, Hotel Paramount, Nov. 25.

Woody Herman (ROK), Rose-land, Nov. 24th.

Phil Spitalny (MCA), Hotel Biltmore, Nov. 24.

Freddy Fisher (ROK), Village Barn, Nov. 21.

Art & George MacFarland, Rainbow Grill, Nov. 21.

Al Cooper's Savoy Sultans (MCA), Savoy, Nov. 16.

Guy Lombardo (MCA), Hotel Roosevelt, Nov. 10.

Mitchell Ayres (ROK), Mur-rays, Nov. 18.

Nat Brandwynne (MCA), Essex House, Nov. 25.

Duke Ellington (Mills), Cotton Club, Dec. 28.

Mal Hallet (ROK), Meadowbrook, Nov. 20.

Jack Jenny, Onyx Club, Nov. 28.

Jimmy Lunceford, Band Box, Nov. 30.

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 slam-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 tong, moved in for four shots a week. In November Dick Jurgens, Jimmie Grier, Joe Sanders, Bill Carlson, Hal Kemp and Carl Schreiber shuttled 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 Frolics.

The King's Jesters, who perhaps initiated the intimate combo plus canary popularity and are among the best, are back at the LaSalle on a repeat long term. In competition, the Blackstone Hotel has installed Betty Borden with the Playboys in the Balinese Room. It's an accomplished group with radio background and variety repertoire.

Mills Follows Stable

Saxist Dick Stable, closing a good seven weeks debut at Edgewater Beach, was to be replaced by Jay Mills, violinist. Thereby Edgewater exposes its hand to be rigidly anti-gut 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 ears . . . Lorraine Fields, dusky pianist with a big golden smile, plays pop and hot piano in a barbecue joint across from Muggsie McGraw's . . . And maybe we've neglected the schnickelfritzting at

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 Minneapolisward, Joey Conrad moved in his hides and continued moral music aided by the trio—Jack Conrad (trumpet), Marv 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 Rossi's tenor. 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 orch, and a new flash unit from New Orleans led by Albert Nichols did the stints. Bob Crosby was due to carry white boogie woogie 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 brawls here at home since leaving the Swingland . . . Morand, leader (trumpet) of the Harlem Hamfats, showed for a morning matinee at the Claremont Club the other day with reports of more recording contracts . . . Cavallo's band on the rostrum for the Auto Show in Chi's giant International Ampitheater, Nov. 11-19. Music not intended to be a draw or detraction 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 en-

Band Openings

(Chicago and Vicinity)

Geo. Olson (MCA), Drake Hotel, Dec. 12.

Anson Weeks (MCA), Aragon, Dec. 7.

Jay Mills (CRA), Edgewater Beach, Dec. 4.

King's Jesters (CRA), Hotel La Salle, Nov. 19.

Little Jack Little (MCA), Trianon, Nov. 18.

Jan Garber (MCA), Blackhawk, Nov. 11.

Orrin Tucker (CRA), Palmer House, Nov. 10.

Art Kassel (MCA), Bismark Hotel, Nov. 9.

Over 3500 Turn Out for 47's 'Jamboree'

A crowd estimated by experienced observers to have been between 3,500 and 4,000 turned out for the "Musicians' Jamboree," staged at the Palomar, 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

Cooper Sits In



—Photo by Gilbert Harris.

Movie Actor Jackie Cooper, one-time child star now carving a new screen career as a juvenile, plays drums for fun. He was a regular patron at the Palomar during Gene Krupa's engagement and on the night of the recent "Musicians' Jamboree" was persuaded to sit in with the band, turning in a creditable performance. At right is Trombone Man Bruce Squiers.

joys little (let's say comparatively little) night life the Associated Colored 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 Parham, 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 four years. Panama at 35th near Cottage Grove is another jam dive, unpredictable but when it's there, Wow!

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 after 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 on 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 pick-up

(Continued on Page 6)

Over 3500 Turn Out for 47's 'Jamboree'

(Continued from Page 5.)

bands 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 tables 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 nice 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.

Irving Mills' Son Opens Own Office

NEW YORK.—Sydney Mills, son of Irving Mills, headman of Mills Artists, Inc., has left the elder Mills' employ to open his own agency. Parting was entirely friendly as young Mills took with him his father's good wishes and a gift in the form of Tito and his Swing-tette, accordion combo.

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-tearing killer-style outfit, probably due to GK's reputation as a dynamiter. 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 nitery business around L. A. was hitting 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 reason, of course, was to cut down the outlay for standby money on his radio program. Band just plays stocks and lets it go at that, the musical angle being of no consequence to Rudy, who is packing the spot on the strength of his name and, as usual, a swell show. A feature 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 Cafe with a little combo . . . Spike Featherstone making his debut with his own band, now shares 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 Tropical Ice Gardens, using an augmented 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 ballroom as the "Esquires," minus Jack Dunn, and fronted by Buddy Johnson. Dunn expected to organize a new band and return to the Zenda shortly . . . Joe Edinger ("and 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), Hollywood Theatre - Restaurant, Dec. 25.

Clyde McCoy (Gus Edwards), Palomar, Dec. 14.

Spike Featherstone (Mills), La Conga, Dec. 3.

Ted Fio Rito (MCA), Tropical Ice Gardens, Nov. 28.

Skinny Ennis (MCA), Victor Hugo, Nov. 24.

Carol Lofner (MCA), Casino Gardens, Nov. 23.

Rudy Vallee, Coconut Grove, Nov. 20.

Chuck Foster (ROK), Topsy's, Nov. 17.

little spot at El Mirador at Palm Springs, where he signed up for the season.

Jottings From the Notebook:

Bob Belasco, who recently headed a band at the London nite club Shepherd's 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 postponed 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 Baiffa 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 Lopez at La Olvera, Eddie Aguilar at La Caliente, Armanda Herrera at La Bamba. When you want something 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 nite 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 Jimmie Grier's band arrived back in town. Said they were tired of traveling . . . Transcriptions made

(Continued on Page 32.)

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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 stunts, just as today jitterbug contests are familiar theatre stunts.

Connection With Swing

The notable feature about the jitterbug dance trend 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 from which the performers evolve their own variations. 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 campi, trammelled by a vulgar sense of superiority, 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 spirit of the jam session.

At first regarded by most as just another screwball fad 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 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 dancers. One 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 oompah 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 cases 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, and for musicians, the effect of unstabilizing employment.

Dancehall Men In Battle

For the most part, operators of danceries 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 movie studios are preparing 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 as 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—2039, and 10039.

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Beelby Leaves WB Studio to Head Dance Band

Malcolm Beelby, one of L.A.'s top-notch pianists, has left Warner Bros. studio to re-enter the dance field at the head of his own band and is currently working one-nighters for MCA in the Los Angeles territory. Band is a nine-piece combination using four tenors alternating on altos and doubling on violins and flute. Arrangements are smooth in style with plenty of lift, highlighted by solos by Beelby.

Oliver Back in U. S. For Florida Job

Eddie Oliver, former L.A. band leader who has been in Holland and France for past two years, sailed for New York latter part of November. He will spend winter season in a Florida spot and returns to France next year, where he recently signed a new three-year contract at the Casino at Le Touquet. Stuart Campbell, drummer who accompanied Oliver to Holland, is also returning. Bob Fellows, who left L.A. with Oliver, returned some time ago.

Sid Sydney (violin) left L.A. to join Oliver in New York. When Oliver returns to France next year he will also take his brother, Saxman Jimmie Oliver, now working radio in Los Angeles.

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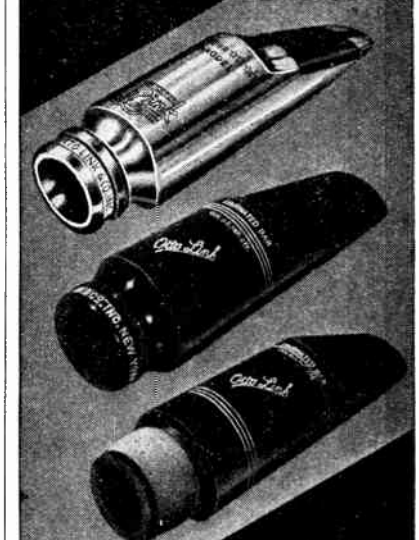
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'47 Office Asst. On Journey to Orient

Agusta ("Gussie") Gottlieb, assistant of Local 47's Recording Secretary Fred Forbes, sailed Dec. 12 on leave-of-absence for an extended tour of the Orient. Trip will cover the Philippines, French Indo-China, and Straits Settlement, Netherlands East Indies, Java and other Near East points of interest. Miss Gottlieb has been in the employ of the Local for nine years.

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LOCAL 47's ANNUAL ELECTION WILL BE HELD AT THE MUSICIANS' BUILDING, 1417 S. GEORGIA STREET, MONDAY, DECEMBER 19, 1938 - - - - POLLS ARE OPEN FROM 9:00 A. M. TO 10:00 P. M.

LOCAL 47 MUSICIANS!

ONE OR MORE OF THESE PROBLEMS ARE

YOUR PROBLEMS

1. Protection of our fields of employment against all monopolies.
2. Local and National control to prevent the replacement of Musicians by mechanical devices.
3. Mobilization of public opinion to expand Federal Cultural Projects at increased rate of pay and under improved working conditions.
4. Obtainment of city budget appropriation for Municipal Bands and other musical units.
5. Elimination of school and other tax-supported bands from the competitive field.
6. Regulation of free auditions.
7. Devising ways and means of making available to the membership information pertaining to employment.
8. Eradication from our ranks of ALL intolerances, racial, religious, and political.
9. Provision for medical assistance to our needy members.
10. Attainment of real efficiency and economy in our administration.

COMMITTEE FOR A UNITED MEMBERSHIP

NAMES OF MEMBERS OF THIS COMMITTEE ON FILE WITH RECORDING SECRETARY OF LOCAL 47

This Representative Board of Active MUSICIANS with executive ability will be the willing medium for the solution of our problems:

PRESIDENT—

- JACK B. TENNEY

VICE-PRESIDENT—

- OWEN BARTLETT

FINANCIAL SECRETARY—

- W. B. HARRINGTON

RECORDING SECRETARY—

- HARRY BALDWIN

TRUSTEES—

- F. W. FORBES
- LINDSAY SIMONS
- CLARENCE SHAW

BOARD OF DIRECTORS—

- K. "HAM" CUNNINGHAM
- FRANK DeNUBILA
- VIC MASSIE
- ART TYNAN
- GEORGE PETRICK

DELEGATES TO A. F. OF M. CONVENTION—

- HARRY BALDWIN
- J. W. GILLETTE

"A REPRESENTATIVE BOARD WILL TRANSFORM THE DEMANDS OF THE MEMBERSHIP INTO ACTION!"

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YOU ARE MISLED AND We Are Flattered By Our Many Imitators NOW MEET THE ORIGINATORS:

This Representative Board of Active MUSICIANS with executive ability will be the willing medium for the solution of our problems:

DIRECTORS

- Henry J. ALBERTI
- George H. CAMPBELL
- Edmund GRUEN
- Emerson HARADEN
- Larry WALDEN

TRUSTEES

- Mischa ALTMAN
- Robert F. ("Bob") BARR
- Joseph K. LANGE

FINANCIAL SECRETARY

- Alex C. ("Al") MEYER

RECORDING SECRETARY

- John J. ("Jack") SEWELL

VICE PRESIDENT

- Owen A. BARTLETT

PRESIDENT

- NO RECOMMENDATION

"A representative board will transform the demands of the membership into Action."

Musicians!

One or more of these problems are

Your Problems:

1. Protection of our fields of employment against all monopolies.
2. Local and National control to prevent the replacement of Musicians by mechanical devices.
3. Mobilization of public opinion to expand Federal Cultural Projects at increased rate of pay and under improved working conditions.
4. Obtainment of city budget appropriation for Municipal Bands and other musical units.
5. Elimination of school and other tax-supported bands from the competitive field.
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9. Provision for medical assistance to our needy members.
10. Attainment of real efficiency and economy in our administration.

Committee for a UNITED MEMBERSHIP

Names of Members on This Committee on File with Recording Secretary of Local 47

These Men Strive For: PAID AUDITIONS; a WELL-POLICED JURISDICTION; the use of LOCAL BANDS for AT LEAST 25% OF THE TIME ON ALL ENGAGEMENTS!

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MONDAY, DECEMBER 19, 1938

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ELECT LEO ROSS RECORDING SECRETARY

(INDEPENDENT CANDIDATE)
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Secretary For a Corporation For Five Years

ELECT JOE TROTTA FOR THE BOARD OF DIRECTORS
INDEPENDENT CANDIDATE
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"SAFEGUARD LOCAL 47"

RETAIN GEORGE PETRICK

(INCUMBENT)

FOR THE BOARD OF DIRECTORS



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Price List Committee, 1937

Chairman Price List Committee, 1938
Chairman Examining Board, 1938

**FOR RE-ELECTION
BOARD OF DIRECTORS**

VOTE FOR

F. M. DeNUBILA (Incumbent) X

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), is 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 Singer, 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).

Directors: Henry Alberti (incumbent), Geo. Campbell (incumbent), Kenneth Cunningham, R. M. (Bob) Curns, Lucien Denni, F. M. De Nubila (incumbent), Chico De Verdi, Carl Elinor, Chas. Fling, Mischa Glusckin, Edmund Gruen, Emerson Haraden, Joe Heindl, Cecil Harnack, R. Languein, C. F. Macauley, Victor Massie, A. Parolini, Geo. Pacheco, Geo. Petrick (incumbent), W. Prior, Joe Trotta, Art Tynan, Larry Walden (incumbent), R. Ziegler.

Delegates to A. F. of M. Convention: Henry Alberti, Harry Baldwin, Clair Case, L. Denni, J. W. Gillette, Edmund Gruen, Clarence Shaw, Larry Walden.

VOTE FOR
**ALEC C. "AL"
MEYER**



Financial Secretary

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WHO?..... K 'Ham' CUNNINGHAM

WHAT?..... Board of Directors X

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 cerebration to which I refer are less common today than they 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 testimonials 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 darned 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 ex-

quisite, majestic, omnipotent and overpowering Symphony No. 2 (Opus 128, No. 36, Size 7 1/2 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 Koerngoebbler, 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 pistachio) 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 gravissima, or hayloft 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 zither, flute and a flourish 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 hayloft 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 con brio, allegro con fuoco and allegro con carne (with beans), and is full of roulades, arpeggios, rutabaga, grazioso and little tea cakes.

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, soporific and emetically brilliant.

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NEW RECORDS:

Disc Companies in Sudden Rush To Re-Issue Yesterday's Hot Plates

Delayed Fame Due For Some Veteran Swingmen 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, 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, Morland 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 Dodd'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 accompaniment 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 & Ciriibiribin* proves 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 Savitt. 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 *Lectric 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 & Date With a Dream*. A picked crew from Count Basie accompanies, and don't miss Lester Young's clarinet. Billie's style may seem monotonous occasionally, but here 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*



ARTIE SHAW—His recent records are making history.

Tan & Please Forgive Me. It's fine Ellington, which means plenty good, but I can't find much else on that label for the swing fan. Returning to Vocalion, don't forget Mildred Bailey. She breaks it up on four sides under the title of *Old Folks & Have You Forgotten*, and *My Reverie & What Have You Got*. Far and away the best recordings of these swell tunes. Vocalists may come and go but Mildred really sings.

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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 alto 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.

* * *

The only time that I recommend the use of a metronome is for the subject of tonguing. Play four notes to each beat and find your fastest tempo. Stay with that tempo for a week and then increase one point. Some days you will find your tongue more lively than others so it is very important that you be able to tongue the increased tempo for three or four consecutive days before moving up one more notch on the metronome.

* * *

One more thing that will cause poor intonation on the job is relaxing the embouchure when playing softly. This is a very common habit which causes you to play flat as well as lose the "edge" from the tone. By playing a page each day softly and with a good firm embouchure your intonation problems will be over.

* * *

To properly play any wind instrument you must be able to mentally SING every note you play. Just "pushing the middle valve down" is not enough. With this latter system you will lack placement for each tone and the quality will be ever changing and intonation bad.

* * *

One valuable bit of information that I have learned from teaching saxmen: Those students who come to me with a splendid reputation for tone all have somewhat the same type of tone and all slightly on the mechanical side as to vibrato. This fact seems to indicate that the popular men have all somewhat the same pattern that clicks. Even though the vibrato does sound rather wide in the average room it is understandable that that same tone would be just right in a large ballroom or hall

* * *

Answering the Mail

Kenneth S., North Hollywood, Calif.

Question: I was told that accent-

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.

ing my tonguing would help. I find that when I try this it slows me up. Can you give me any reason for this?

Answer: There is no doubt that a slight accent will help in tonguing but it should not be done with a harder stroke of the tongue for each down beat. For each accent there should be a quick extra shot of air pushed down the stomach. The tongue should move lightly in front of the reed with no variation in the strokes.

Chester M., Phoenix, Ariz.

Question: We are planning on organizing a new band. What do you think of using three tenors?

Answer: Tenors seem to be very popular in the modern orchestras although I do think they can make a band sound monotonous for an entire evening. For contrast I think it better to change off to altos occasionally throughout the engagement.

* * *

It's Good To Know Dept.

Accumulated water in the mouthpiece will destroy all "edge" and "carrying quality" in the tone. This water usually gets into the mouthpiece on the first attack after each breath. Care should be taken to just "lean" against this note with no suggestion of a stressed attack.

* * *

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ARRANGERS' ROUND TABLE:

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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 orders were contrary to the spon-

sor'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.)



—Photo by Musart.

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—Photo by Ted Allan.

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, Tschai-kowsky, 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 session 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 the 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 ukelele 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 some-one, 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, soon the weird tones were picked out and then assorted 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 Kekuku, 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 that time to the present, various Hawaiian and Haole 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 troupers. 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



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.


and melodious 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, specially 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 that 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.

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Season's Greetings



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EACH TUESDAY NIGHT
9:30 COAST TO COAST
CBS NETWORK

MANAGEMENT MUSIC CORP. OF AMERICA

Merry Christmas and All Good Wishes For A Happy New Year

FRED WARING *and his* **PENNSYLVANIANS**

"The Song is the Thing"
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AT THE EXCLUSIVE
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A. GONZALES, Piano
LARRY SMALTZ, Trumpet
RUSS MATTIER, Sax
S. HERMANTA, Sax
ART DEVER, Drums

Italian Village Los Angeles

Season's Greetings



Season's Greetings

AL HEATH AND HIS "ROMANTIC SWING"

Featuring

Buddy Le Roux

KMTR Nightly — 10:30

Season's Greetings



MANNY KLEIN

Greetings—

CHARLES ROTELLA And His ORCHESTRA

NORTH BERGEN - NEW JERSEY

Greetings—

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Entertainment For All Occasions
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Gordon Jenkins

MUSICAL DIRECTOR

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Season's Greetings

J. W. Gillette

Season's Greetings



PAUL MARTIN

And His Soothing Music—But Soft!
NBC—4 Times Weekly
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SEASON'S GREETINGS



*Paul
Mertz*

COLUMBIA PICTURES



Season's Greetings

MALCOLM BEELBY

Formerly Pianist and Musical Advisor
At Warner Bros. Studio

AND HIS
ORCHESTRA



Management MCA

Season's Greetings



Mickey Gillette

Season's Greetings

George Teasdale

Assistant to the President
Local 47

Season's
Greetings

*Frank V.
DeMichele*

Holiday Greetings

from

THE PALOMAR

"DINING, DANCING and ENTERTAINMENT
CENTER OF THE WEST"

3rd and Vermont

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Opening Wednesday, December 14

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AND HIS

"SUGAR BLUES ORCHESTRA"

featuring

THE BENNETT SISTERS and WAYNE GREGG

Season's Greetings

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AND HIS
ORCHESTRA

"The Coming Band of 1939"

YO 3765

GREETINGS—

HENRY MONNET

ORGANIST

Paradise Lounge — Paris Inn Cafe
Los Angeles

Season's Greetings

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and his
ORCHESTRA



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CASINO GARDENS
OCEAN PARK, CALIFORNIA

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JACK DAVIS

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Same Lines Same Service

SEASON'S GREETINGS

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AND HIS

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STRING BASS

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Jack Spencer

Assistant to the President
Local 47

Season's Greetings
GENE
CONKLIN



VOCALIST
NBC — CBS
WARNER BROS. PICTURES
HOLLYWOOD

Season's Greetings

CHITO MONTOYA

AND HIS

TANGO and RUMBA ORCHESTRA

On Ninth Year At the Famous
LA GOLONDRINA CAFE

Olvera Street Los Angeles

Season's Greetings

JUDY DEANE

"GENTLEMEN PREFERRED"
NBC NETWORK

SEASON'S GREETINGS

TED BOHRER

AND HIS

ORCHESTRA

Ross' Ballroom, Huntington Park, Cal.

Season's Greetings

KEN HENRYSON

VOCALIST and ANNOUNCER
With Chuck Henry's Orchestra
PARIS INN CAFE
Los Angeles

Season's Greetings

ROY CHAMBERLAIN

Season's Greetings

EDUARDO CHAVEZ

VOCALIST

With Armando Herrera Orchestra
BAMBA CLUB LOS ANGELES

"O Kole Maluna"

MARY LOU COOK

CBS

Season's Greetings



ARMANDO HERRERA

AND HIS

ORCHESTRA

BAMBA CLUB LOS ANGELES

GREETINGS

Dorothy Allen

VOCALIST



With

PAUL MARTIN'S

Soothing Music



WEDNESDAY

NBC Red Network

Season's Greetings

CHUCK HENRY

AND HIS

ORCHESTRA

CHUCK HENRY

Sax. Clarinet, Violin, Bassoon

VIRGIL GUFFIN

Sax, Clarinet, Flute, Oboe

VALE LEITNER

Sax, Clarinet, Violin, Steel Guitar

SOLLIE LEWIS

Percussion

JIMMY BALDERAS

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KEN HENRYSON

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PARIS INN CAFE

Los Angeles

Season's Greetings



ANN WALLACE

and her

"Ten Pretty Girls of Swing"

SEASON'S GREETINGS

HARRY SILBERMAN

AT THE CLUBROOM BAR
Musicians' Bldg. — Local 47

CHRISTMAS GREETINGS

HAL PETERSON

AND HIS

ORCHESTRA

Sebastian's Cubanola Club

HOLLYWOOD

SEASON'S GREETINGS

Felix Mills

AND STAFF

JIM MAYFIELD	"JAP" HUTCHISON
JERRY PHILLIPS	RUSS CRUMP
BOB GORDON	DWIGHT DEGNAN

"GILMORE CIRCUS" NBC
 "SILVER THEATRE" CBS

Season's Greetings

EMIL BAFFA

AND HIS
ORCHESTRAS

Opening December 15 at Hollywood's Newest Cafe
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Season's Greetings

EDDIE AGUILAR

AND HIS
ORCHESTRA

CAFE CALIENTE
Olvera Street Los Angeles

GREETINGS

C. L. BAGLEY

SEASON'S GREETINGS

PEGGY GILBERT

AND HER
ORCHESTRA

Zenca Ballroom
Los Angeles

Season's Greetings

CLARENCE SHAW

— SEASON'S GREETINGS —

JIM TAFT



HI-YAH, DUDE!

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CLUB

WILLIE & WILLIE

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LOS ANGELES

Season's Greetings

Vido Musso

AND HIS
ORCHESTRA



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Top 'o the Season
To You

FROM

TOPSY'S CHUCK FOSTER

And the Boys



Season's Greetings



DON
RAMON
and
ALL THE BOYS

Season's Greetings



M. C. GREGORY

GREETINGS

Walt Bradley

AND

HIS MUSIC

APPEARING NIGHTLY

VENETIAN TERRACE ROOM

HOTEL LAKE MERRITT

Oakland, California

Season's
Greetings

Daryl Harper
and his

ORCHESTRA

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PALM SPRINGS

"Greetings Gates . . . !"

ARTIE MEHLINGER

REMICK

— : : —

SAM WEISS

HARMS

— : : —

JACK ARCHER

WITMARK

GREETINGS

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JACK MASS

and

Santly-Joy-Select

Music Co.

MERRY XMAS



ART SCHWARTZ

Season's Greetings

To All

CLYDE LUCAS

AND HIS

ORCHESTRA

MARK HOPKINS HOTEL

SAN FRANCISCO

SEASON'S GREETINGS

BILL FLECK

Assistant to the President
Local 47

NAT WINECOFF

and

Famous Music Corp.

Wish Everyone

A MERRY CHRISTMAS

and a

HAPPY NEW YEAR

GREETINGS



MOSE GUMBLE

Merry Christmas From

HARRY HUME

Pacific Coast Representative
AGER, YELLEN & BORNSTEIN

GREETINGS

JOE NADELL

WITH

CHAPPELL & CO.

AND

ALLEN ROSS

WITH

CRAWFORD MUSIC CORP.

Season's
Greetings



BOB MOHR

AND HIS
ORCHESTRA

With JANE JOHNS
Management Music Corp. of America

Greetings

from

Kalmar & Ruby

and

Dick Arnold

Season's Greetings

AL SALOMON

Pacific Coast Representative
LINCOLN MUSIC

Season's Greetings

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GREETINGS

NOEL THOMAS

AND HIS

ORCHESTRA

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and

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BEN LICH, Slides

RUTH WIEGMAN, Office

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JANE COOMBS

HAZEL LEE

Greetings

SAM MYROW

MILLS MUSIC

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from

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Season's Greetings

STUDIO & ARTISTS



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Season's Greetings
To All My Friends



Frank Skinner



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The Season's Best
To You



Ned Freeman

Season's Greetings
SPENCER GRAY
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The Esquires



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CHORUS

Happy Holiday Season
LEO KRONMAN
ARRANGER
SAXOPHONE—CLARINET

Season's Greetings
NORMAN BURLINGAME
ARRANGER—COMPOSER

Season's Greetings
MYER ALEXANDER
ARRANGER
CHORUS DIRECTOR

Season's Greetings



Harry Jones

"Lockie's Horn Smasher"

Season's Greetings
JOHN D. TOBIAS

**ROK & Hitz Chain
Drop Exclusive
Booking Deal**

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 hostelrys. Dropping of exclusive franchise was mutual arrangement regarded as advantageous to both parties and in no sense inferred severance of relations, ROK exec said, a statement upheld by spokesman for Hitz.

Season's Greetings

Eddie Swartout

AND
HIS MUSIC



NBC
SAN FRANCISCO

Season's Greetings—

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AND HIS ORCHESTRA

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Season's Greetings



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WILSON

and her

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OTTO BARTOSH

Season's Greetings—

EDDIE GERGEN

Season's Greetings



WARD B.
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Season's Greetings

FELIPE LOPEZ

AND HIS
ORCHESTRA

LA OLVERA CAFE

Season's Greetings

GEORGE REDMAN

AND HIS
ORCHESTRA
OMAR'S DOME CAFE
Los Angeles

GREETINGS—

MARCOS MILLAN

DRUMS
With Eddie Aguilar's Orchestra
Cafe Caliente Los Angeles

SEASON'S GREETINGS

ELLIOTT KELLY

Assistant to the President
Local 47

Greetings—

C. E. PEEL

Local 47 Office

Season's Greetings

Don Kaye

and his

Orchestra

Hotel Claremont
Oakland, California

R. B. WESTBROOK

CARBURETOR ELECTRIC CO.
6122 SELMA AVE. HOLLYWOOD

Season's Greetings

FROM THE OFFICE "GALS"

LOCAL 47

ETHEL — CLARA — AUGUSTA
DOLL — JUNE — BEE

Season's

Greetings

Frank D.

Pendleton

**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.

fusing question got up by the Southern Disgruntled Jakesburgians, Inc., in double talk, semaphore, Esperanto, pig-Latin, and Indian sign language to make it illegal for I and Jazzy and Licks to picket, conspire to picket, desire to picket, and it will never get well if you picket. It is worded so cleverly that the average voter in Jakesburg who cannot afford to retain a lawyer to interpret it for him is apt to commit backfire, mis-

Editor's Note:

Names of all characters and places used in this series are fictitious. Appearance of a name which is the same as that of any person, living or dead, is purely accidental, if not actually miraculous.

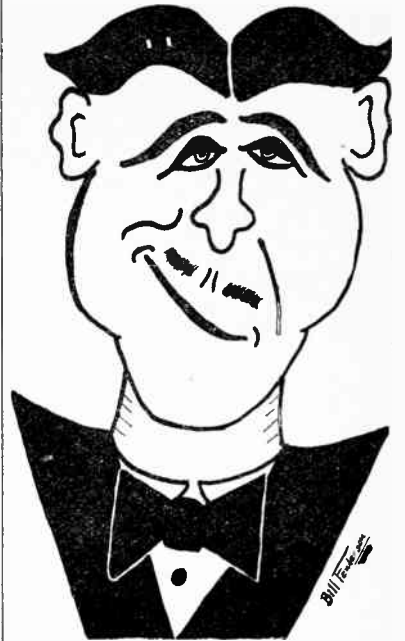
demeanor, felony, and suicide with a rubber stamp at the poles. I and Jazzy and the Melodians know how to vote on it, and so does the entire cast of 'Reverse,' yet we lose by ONE VOTE! Who do you suppose votes the wrong way, Buzz? No, not J. G. Wogg, even if he is constantly in his cups from continuous intemperance with blended Panther Paws. It is Licks Kyte, the dope! Yet, when the law passes and we are forced to flee, Licks and his band are hastily migrating with I and Jazzy to California where there is still freedom.

On account of *Reverse* is going to be finished in Hollywood, the entire cast is now in this community, but on account of I and Jazzy and Licks are restricted for a year, J. G. Wogg has kindly agreed to hold up production until we can accept studio work. As a traveling band we can accept a steady job, and as individuals we can take casuals, but as things do not look so good here for bands I strike out on my own and land an audition on first sax with a band at a beer parlor on East Fifth street entitled the Stiletto Grotto. Naturally I make good, Buzz, but I begin to wonder can I take this job on account of on the surface it seems to be steady and not casual.

"Oh, it is not exactly a steady job," explains the leader, "you only work eight nights a week, seven matinees, double in the floor show, and rehearse every morning. I would call the Stiletto Grotto a very casual job on account of you never know from one day to the next when it will be took apart and scattered the length and breadth of East Fifth street with I and you amongst the debris as casualties, especially when the Fleet is in."

"On second thought," I say, "I do not believe I can accept your kind offer at this time, thank you very much, on account of the roof of your bandstand is too low for me to stand up with my funny hats on, on account of you know my forte is novelties and funny stuff."

In the meantime, Jazzy has angled an audition at a ball hall entitled the Heel & Toe Academy of Terpsichore & Asthmatic Social Club. I make this with Jazzy on account of he cannot get anywheres without my specials in six-eight with open brass, and anyways the manager of this hall is an old fossil around eighty with one foot in the



LICKS KYTE—He "and his Lotharios" will share La Pratta's revolving bandstand with Jazzy Moon "and his Moonlight Melodians."

grave, so I figure to knock him right out of his wheel-chair with my swing stuff.

We render one of my top specials in great style and Jazzy gives us the down beat for the next one. At this point the old man stops us. "Pack up an' scam!" squeaks the old bald-headed buzzard behind his beard.

"How come, pops?" inquires Jazzy.

"Y' call this yere clamback a jive?" wheezes grandpa. "Lissen, y' got nary a cat kin send fer my dough. Y' ain't rifiers, yer papermen, yer plumb icky, yeah, (Continued on Page 25.)

On the Air with SELMERS
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George Currlin Willard Horton Frank Shoemaker Hal Diamond

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Leading Songs

The following order of popularity is merely approximate and as of Dec. 5. Asterisks (*) denote numbers that have reached expected peak of popularity. Others were still coming up at writing.

- My Reverie (Robbins).*
- Two Sleepy People (Famous).
- Summer Souvenirs (BVC).*
- My Own (Robbins).*
- All Ashore (Shapiro).
- Lambeth Walk (Mills).*
- Heart and Soul (Famous).*
- You Must Have Been a Beautiful Baby (Remick).
- While a Cigarette Was Burning (ABC).
- Pocketful of Dreams (Santly-Joy)*
- Have You Forgotten So Soon (Berlin).
- Simple and Sweet (Miller).
- At Long Last Love (Chappell).*
- Jeepest Creepers (Witmark).
- Sixty Seconds (Santly Joy).
- Night Before Christmas (Chappell).
- Ya Got Me (Lincoln).
- Who Blew Out the Flame (Feist).
- Girl Friend of the Whirling Dervish (Harms).*
- Change Partners (Berlin).*
- What Have You Got That Gets Me (Famous).
- F.D.R. Jones (Chappell).
- Garden of the Moon (Harms).*
- You Go to My Head.*
- Umbrella Man (Harms).
- They Say (Witmark).
- So Help Me (Remick).*
- You Look Good to Me (BVC).



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7356 Melrose Ave., Hollywood, Calif.

TALKING TUNES

By Joe Staff

Bright Tunes Wanted

Bandleaders 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 stinkodorous 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 shouts of "More! More!" from a dance crowd. Bandleaders 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.

About Stocks

While we're giving all this valuable advice to the pubs let us also add that most of the stocks they are putting out are unsuitable for the type of bands that have to play them. Stocks are played largely by small jobbing bands and bands of 6 to 8 pieces working small dance-

Letters of a Small-Town Musician

(Continued from Page 24)

schmalzy! 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 Terp-sichore 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 with 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.)

halls and cafes where rehearsals are limited. The current stocks are usually too tough for bands of this type—and musicianship—to play effectively at sight, or are unsuitable for small combos. The "special choruses" following the 2nd endings are generally worthless to the small bands, so why don't the arrangers provide optional endings modulating to the last chorus?

Notings Today

Jack Tenney, writer of *Mexicali Rose*, has only a sentimental interest in the current revival of sheet music sales for this old tune, first published in 1923. He no longer has a financial interest in the song, published originally by W. A. Quinke of Los Angeles and now the property of the Cole Company of Chicago. Sales revival was due to airing and recording by Bing Crosby. At writing *Mexicali* was around 10th among the best sellers and the recording was among the first four or five on the Decca sales list . . . W. A. Quinke, one of the West Coast's pioneer publishers, whom we mentioned above, disposed of his catalogue to the Nylo Music company, in which Nat Shilkret is interested.

Bregman, Vocco & Conn, the recently organized company which has been cracking the top sales brackets with tunes like *Stop Beating Around* and the current ballad topper, *Summer Souvenirs*, is keeping right in step by getting out their own Benny Goodman series. First release is *Smoke House*, credited to Benny Goodman and Fred Norman . . . There is much ado over the fact that Larry (*Reverie*) Clinton "openly" lifts his material from standards, much more fuss than about the melody mixers who have been doing the same thing for years and trying to keep it a secret. Incidentally we received a publicity release claiming that *My Reverie* had already earned over \$200,000 for the Debussy estate, twice as much as Debussy's works earned during his lifetime. We pass it on without comment and suggest fur-

ther investigation. Also on the subject of Clinton, we might note that Robbins has published a dance orchestration of Bix's *In a Mist*, scored by the old Dippy Doodler.

Arthur Piantadosi, headman of the Robbins West Coast office, has three very promising tunes to work on this month in *Thanks For Everything* (Gordon & Revel); a novelty number, *Where Has My*
(Continued on Page 32.)

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Newman Leaves UA Coaching Job Studios; Will Freelance

Al Newman, head of music department at United Artists practically since advent of sound pictures, resigned his position on that lot 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 inasmuch 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.



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*.

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 *Tannhauser* 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.

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.



DRUMMER'S WIFE: Break down and buy the "old man" a pair of drumsticks or brushes at LOCKIE Music EXCHANGE 1036 S. Broadway, L. A.

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**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 Capinera* (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 Lafreniere, Eddie Shiner (trumpet); Bill Atkinson (trombone); Dillon Ober (drums).

Ted Weems 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 filmopera 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 Herscher'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 \$50,000 per year. Morris 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 close 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 been gone over four years.

Music Conference at MGM



Nat Finston, music chief at MGM, gathers conductors and composers together for a confab on a scoring job. From left to right: Dr. Ralph Benatsky, Dr. Arthur Guttman, Dave Snell, Edward Ward, Georgie Stoll, Finston, 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 highlight 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



—Photo by Gilbert Harris.

During Gene Krupa's recent engagement at the Palomar in Los Angeles patrons of the big dine and dance spot got a taste of something 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.

ing for a lecture by Hugues Panassie. Whether they are successful or not depends upon how long the Panassie intends to remain in this country.

The N.Y.U. group is sending out invitations for a jam session to be held in the Greene Room of that university featuring the Clarence Profit Trio.

Miss Sylvia Jaffe, president of the Cornell Hot Club, writes that due to exams, the activities of that chapter have been momentarily tied up. Miss Jaffe, known as "Schkutz" to her intimates, is the only woman president listed on our files so far.

Nat Price, secretary of the Alabama University Hot Club, is proud to announce that their organization now has a collection of over three thousand records. They say that they have every Benny Moten available and are now putting the finishing touches to the Coleman Hawkin's collection.

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 Pee-wee Russel, who left Hackett band to head own combo at the Little Club, but who returned to band for the disc sessions. Personnel included Dave Bowman (piano), Clyde Newcomb (bass), Eddie Condon (guitar), Andy Picard (drums), Ernie Caceres (baritone sax), Brad Gowans (alto and valve trombone), Pee-wee and Hackett. Titles were *Poor Butterfly*, *Doin' the New Low Down*, *Ghost of a Chance*, *Blue and Disillusioned*, the last with vocal by Linda Keene.

Philly Musicians Try Flyer At Nitory

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

nomer as far as Basie was concerned . . . the evening closed with the Count's own *One O'Clock Jump*, with Bunny taking fourteen straight choruses, and all different.

GENERAL NEWS

Those of you who are still avid listeners to the Goodman program have no doubt heard the plugs that the hot clubs received on the last three programs. Approximately nine hot clubs have named Benny honorary president.

The members of the N.Y.U. chapter made an excursion down to the Roseland Ballroom to present Bunny Berigan with an honorary membership card . . . particularly noted was the fine work of Georgie Auld and Joey Bushkin . . . a treat not expected was the arrival of Count Basie, who took time off from the Famous Door to do a little jammin' with Bunny and the boys. The high spot of the session was a blues number in *Boogie Woogie* fashion . . . all agreed that the title "One Arm Bill" was a mis-

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Band Briefs

San Francisco

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 Cortney.

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.)

trombonist with Tom Gerun, Joe Sanders and Roger Pryor. Sharing honors on the bandstand is NBC Vocalist Roland Drayer.

Walt Bradley replaced Hal Dreiski (MCA) at Lake Merritt Hotel, Oakland, Nov. 23. Bradley was formerly sax soloist with Horace Heidt and Rudy Vallee. Bradley has a versatile organization made up of local boys.

Everett Hoagland (MCA) returned to El Patio Ballroom Nov. 19 for fourth engagement. Hoagland completed 8-weeks' tour with Tony Martin, who recently brought back a bride, a Fort Worth girl.

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.

Noel 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.

San Francisco's Carvel Craig (CRA) at Chez Paree, Omaha, Nebraska.

Mills Hoffman, former bandleader at Club Moderne, now doing piano solos at the cocktail lounge, "When Day Is Dunne."



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(Continued on Page 30.)

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Band Briefs

(Continued from Page 29.)

Boston

Count Basie in his first appearance here in over a year played capacity crowd at Egelston Gardens Thanksgiving Day eve.

'Sugar-Cane' Davis making Southland patrons forget about Jimmy Lunceford.

Leighton Noble at Statler's Terrace Room with a choice CBS set-up. Band expected to play season out at this spot.

Ranny Weeks back from Hollywood and leading band at Mayfair.

Ben Pullo left Tremont-Plaza in favor of Weber Duck Inn.

Bert Lowe conducting at Hotel Lenox and confining himself to one band now.

Man with more bands than neckties is Ken Reeves. Other boys get plenty peeved when Reeves plays as many as five jobs on a night.

Mike Riley, at Raymor, had plenty on ball and band was complete show in itself. George Hall and Dolly Dawn followed Riley, also drew well.

The Chez Vous, beantown's new-tire new outfit to present to critical Nightingale patrons. est ballroom, has been featuring the orks of Dol Brissette, Tommy Reynolds and Ed Andrews.

Washington

Bob Sylvester recently took over Jimmie Gandley's band from Club Nightingale for a road tour. Olga Vernon, songstress at Hour Glass, accompanying husband, Sylvester, as vocalist. Gandley organized en-Charlie Barnet and Lucky Millinder appeared together on Howard stage. Next name attraction was to be Stuff Smith with Benny Carter.

Jimmie Dorsey, Sande Williams, Teddy Hill and Leon Brusillof furnished music for Variety Club's annual affair.

Bill Downer now playing at Old Dominion Boat Club.

Local 161 clamped down on the Melody Club, withdrawing The Esquires. Spot now employs non-union music.

Al Norton takes over baton at Bamboo Gardens.

Rudolph Schram resigned post as conductor of WRC-WMAL (NBC) staff band here. Leon Brusillof carries on at WJSV (CBS).

Local 161's drive to unionize all possible spots coming along nicely with Club Nightingale latest to join the fold.

Pittsburgh

For the first time in Pitt night-club history outside band moves from one spot to another club. Ray Herbeck band, a West Coast product, left Willows Nov. 13, and after one-niters and engagement in Buffalo moved back into city at Bill Green's Casino commencing Dec. 9.

Lawrence Welk's "Champagne Music" remains at Wm. Penn till the first of the year. It is reported Pittsburgh's own Jackie Heller follows Mr. Welk.

The long-remembered Al Kavelin and his new "Cascade Chords" music doing an indefinite stretch at New Penn Club. Patty Morgan vocals with Kavelin crew.

Tommy Carlyn's band remains at Balconades for fourth month.

Jerry Mayhall's orchestra gets call for pit job at new Senator Theatre with scale at highest in city for local bands.

Baron Elliot's WJAS staff band carving out numerous one-niters in this area.

Fran Eichler a holdover at the Nixon Cafe as is Jimmy Peyton at Plaza Cafe.

Marty Gregor into new and smart Sky-Vue Club opposite county airport, with large band.

Al Fremont currently at Half Moon Inn at Steubenville.

Maxine Sullivan returned to her native village with Roger Pryor band as feature on Stanley Theatre stage. Marks first return for the Homestead

lass since her skyrocketing to musical heights.

WWSW staff-leader Howdy Baum and batoneer Joey Sims have a joint office at Wm. Penn Hotel with plenty of bookings set.

Sensational vib work by Buzz Mayor now with Nelson Maples at Child's Restaurant downtown.

(Continued on Page 31.)

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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 waiters, 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 applauders being a 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 man from holding more than one job un-

less he can play the whole job. The "artists" are sore, but the membership is satisfied.

Joe Valent's music out at the Montelone Bar with the Commanders (CRA) taking their place. Locals think Joe got tough 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 Gas-

ton'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.

Wilson Humber band from Dallas still attraction at Southern Dinner Club.

Charles St. Clair band replaced at Lamar Hotel by nifty combo known as Six Dukes & Their Duchess. Band has something different in entertainment and was expected to remain until first of year.

Anthony Martin with Marge Little, vocalist, packing them in at Aragon Ballroom. Management states they are now on Union band wagon for keeps.

Ultra-swanky Allegro Ball was held here Nov. 10 with Freddie 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 fine tenoring 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 Commodores, under Arden Stevens, drawing majority of University mixers. Leader Stevens composed "Stevens Stomp," which goes over 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 ramblings: Brad Bannon and crew California bound, having concluded engagement at Century . . . Frankie Roth going great guns at Spanish Castle . . . George Parks is on Parker's Pavilion stand . . . Four Esquires furnish some fine swing stuff at George's in Tacoma . . . Olympic Bowl doing good biz with Archie Loveland . . . "Babe" Binsford played Jantzen Beach in Portland, for 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 Sportsmen.

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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 Bill" Stoker, tenor sax man with By Woodbury of KDYL radio station, left to join Freddie Martin and band in San Francisco.

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

Adolph Brox still swinging down with the crowds at Covey's Coconut Grove.



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LOS ANGELES BAND DIRECTORY

Personnels listed herein were checked carefully prior to publication, Dec. 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
Merle Koch (Piano)
B. Sweeney, sax
H. Barnett, tru.
J. Cooper, dru.
D. Conner, bass

BEVERLY WILSHIRE
Harry Owens (Trumpet)
T. Zmarich, sax.
E. Tavares, sax.
R. Oness, sax.
C. Hobart, vio.
A. Galante, vio.
L. Kahn, vio.
F. Tavares, gui.
A. Isaacs, gui.
E. Heine, dru.
F. Norton, pia.
I. Peterson, bass

BILTMORE
Shep Fields (Baton)
E. Callen, sax
C. Parsons, sax
A. Martell, sax
P. Gay, tru.
W. Kimmel, tru.
J. Reid, tru.
S. Gioe, pia.
S. Green, dru.
G. Rodo, bass
J. Serry, acc.
Hal Derwin, voc.
Annabell Graham, vocal

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

BRADSHAW'S
Mesa Ballroom
Charlie Emge Sax (?)
S. Little, pia.
W. Cogan, dru.
J. Parker, bass
H. Terando, tru.
C. Dee, tru.
H. Wilcox, sax
H. Ziller, sax

CASINO GARDENS
Carol Lofner (Piano)
W. Cordone, sax
M. Beeson, sax
E. Boyle, sax
D. Dildine, sax
R. Adams, tru.
G. O'Donnell, tru.
C. Plog, tru.
J. Campbell, gui.
H. Leisten, bass
R. Cornell, dru.
J. Kilgour, voc.

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

CLUB CALIENTE
Eddie Aguilar (Violin)
E. Cota, pia.
P. Ferrara, tru.
R. Millan, dru.
R. Garcia, acc.
T. Siebels, bass
B. Ramos, voc.

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

COCOANUT GROVE
Rudy Vallee (Baton)
R. Mendez, tru.
A. Famulara, tru.
J. Wade, tru.
W. White, tru.
S. Terini, vio.
E. Buatta, vio.
C. Lindou, vio.
S. Diehl, sax.
P. Shuken, sax.
W. Martinez, sax.
E. Stockbridge, gui.
E. Daniels, pia.
F. Frieselle, dru.
D. Conlan, bass

CUBANOLA
Hal Peterson (Piano)
F. Guerrero, tru.
A. Guzman, tru.
S. Rodionoff, acc.
J. Ramos, bass
J. Johnson, vio.
A. Sanchez, sax
C. Ruffino, gui.

EL MIRADOR
(Palm Springs)
Daryl Harper (Bass)
W. Silverman, pia.
O. Rosen, vio.
O. Dennis, vio.
R. Sherrill, gui.

IT CAFE
Ray West (Violin)
C. Ridge, pia.
D. Worth, vio.
G. Buccola, gui.
P. Putnam, bass

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

JERRY'S MANDALAY
Jimmie Kerr (Violin)
H. Ehrke, gui.
A. Stillwell, bass

JITTERBUG HOUSE
Louis Prima (Trumpet)
F. Pinerio, pia.
M. Weinberg, clar.
F. Federico, gui.
L. Masinter, bass
J. Castaing, dru.

LA BAMBA
Armanda Herrera (Piano)
H. Menard, tru.
S. Nunez, vio.
J. D'Alco, acc.
U. Garcia, bass
A. Fernandez, dru.
E. Chavez, voc.
E. Garza, voc.

LA CONGA
Spike Featherstone (Sax-Trumpet)
M. Bosserman, sax.
J. Schwartz, sax
J. Marks, sax.
F. Smith, pia.
J. Bouck, dru.
D. Mullings, bass.

(Tango Band)
Eddie Durant
J. Galian, pia.
E. Ortiz, tru.
C. Gonzales, bass
E. Reyes, gui.
J. Pena, tym.
A. Palacios, conga
N. Ruiz, vio.
M. Wannowski, vio.
E. Banto, acc.

LA GOLONDRINA
Chito Montoya (Violin)
F. Loera, pia.
F. Estrada, acc.
G. Veladez, vio.
A. Herrera, bass.
R. Gonzales, tru.

LA MAZE
Park Ave Boys
Stanley Clare (Piano)
B. Leahy, gui.
G. Bates, bass
B. Thomas, sax.

LA OLIVERA
Felipe Lopez (Trumpet)
O. Neal, sax.
M. Cerecedes, pia.
E. Quijada, dru.
D. Lopez, sax.
O. Lopez, sax.

LICK PIER
The Esquires
E. Thomas, sax.
B. Naylor, sax.
C. Dobbler, sax.
B. Lovell, tru.
W. Anderson, tru.
H. Uhlman, tru.
J. Martin, gui.
D. Johnson, dru.
W. Watt, bass
P. Fryer, pia.

LONESOME CLUB
Warren Potter (Trumpet)
H. Samow, sax.
J. Lantz, tru.
R. Selmon, bass
F. Cobb, gui.
P. Laswell, pia.
H. Scheidel, dru.
V. Powell, vio.

LUCCA RESTAURANT
S. Santaella (Piano)
Concert Group
T. Mancini, vio.
J. Lichter, vio.
J. Barosso, cello
A. Alfonso, bass
Dance Group
E. Cook, sax
C. Swander, dru.
I. Lehrer, pia.
J. Lichter, vio.
Intermissions
G. Gates, vio.
G. Gonzales, acc.

MAXIMES
Jack Stitt (Bass)
J. Black, pia.
A. Hendrickson, gui.

OMAR'S DOME
George Redman (Piano)
M. Butler, sax.
K. Holting, sax.
G. Markle, sax.
L. Bergh, tru.
B. Lee, dru.
Cocktail Room
The Wagoneers

NEW WALDORF
Al Heath (Piano)
B. Le Roux, gui-voc.
G. Gaunt, tru.
D. Hayworth, sax.
R. Furnas, tru.
B. Jones, dru.
W. Bawden, bass.

ORPHEUM
Al Lyons (Baton)
N. Castagnoli, sax
M. Diamond, sax
A. Bobair, sax
L. Mack, tru.
F. Ray, tru.
W. Rush, tru.
S. Halperin, pia.
L. Rogers, dru.
H. Murtagh, org.

PALOMAR
Clyde McCoy Orchestra
PARAMOUNT THEATRE
Rube Wolf (Baton)
K. Leaf, sax
B. Carlton, sax
H. Evans, sax
R. Blough, sax
D. Forster, tru.
K. Apperson, tru.
C. Clifford, tru.
B. Jenkins, tru.
G. Hackett, pia.
C. Earle, dru.
G. Boujje, bass

PARIS INN
Chuck Henry (Sax)
V. Guffin, sax
F. Leitner, sax
G. Smith, tru.
S. Lewis, dru.
J. Balderas, pia.
S. Thomas, org.

Paradise Room
Henry Monnet (Organ)
PHIL SELZNICK'S
Fidler Bros.
M. Fidler, vio.
L. Fidler, sax.
D. Russom, pia.
H. Goeters, bass

PITT CAFE
Del Mar Wheeler (Pia.-Org.)
O. Gaines, tru.
V. Trimble, dru.
RENDEZVOUS
Guy Biddick (Piano)
V. Carpenter, gui.
C. Hogan, sax
B. Zoul, sax
E. Lierow, tru.
B. Cota, dru.
P. Bartlett, bass

RENDEZVOUS
(Balboa)
Ev Wallace (Trumpet)
R. Wallace, sax.
D. Hawkins, tru.
L. May, tru.
J. Silva, tru.
G. Rogers, tru.
E. Snyder, tru.
W. Anderson, tru.
R. Kerr, dru.
H. Froeschly, bass
J. Monan, pia.

ROLLER BOWL
Joe Enos (Organ)
ROLLERDROME
Carl Osterloh (Organ)
ROSS BALLROOMS
Ted Bohrer (Piano)
L. De Crescent, gui.
S. Singer, sax
V. Uhlam, dru.
W. Harrison, tru.
P. Muro, tru.
R. Walker, bass
E. Bennett, acc.

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

S.S. CATALINA
M. Capolungo, pia.
P. Capolungo, vio.
H. Kleinball, sax
H. Hodgkins, WorldRadioHistory

TOPSY'S
Chuck Foster (Clar.)
W. Lee, sax.
W. Hardin, sax.
H. Ludlow, sax.
H. Boggs, tru.
D. Crawford, tru.
R. Arrant, tru.
S. Strange, bass
R. Simpson, dru.
H. Pruden, pia.
Dorothy Brandon, vocals.

230 CLUB
(Long Beach)
Ann Wallace (Sax.)
B. Hawkins, sax.
B. Francis, sax.
F. Rossiter, tru.
J. Snow, tru.
T. Frons, tru.
C. Due, pia.
D. Jeshke, dru.
L. Marshall, gui.
D. Fischer, bass

VICTOR HUGO
Skinnay Ennis Orchestra
WILSHIRE BOWL
Phil Harris (Baton)
J. Echols, sax.

E. Evans, sax.
J. Mitchell, sax.
J. Huffman, sax.
R. Wager, tru.
J. Holmes, tru.
G. Brock, tru.
W. Fletcher, tru.
I. Verret, tru.
F. O'Brien, tru.
C. Bagby, pia.
S. Anderson, pia.
R. Remley, gui.
S. Fletcher, bass
S. Taylor, dru.
Ruth Robbins, voc.

ZARAPE INN
Aaron Gonzales (Piano)
E. Briano, vio.
N. Barranco, tru.
L. Vining, acc.
M. Poole, bass
F. Martinke, dru.
Leo Itajo, voc.

ZENDA
Peggy Gilbert (Sax)
K. Cruise, sax
H. Ireland, sax
A. Hall, sax
H. Kay, tru.
M. Hix, tru.
N. Preble, tru.
K. MacArthur, dru.
B. Beman, bass
B. Turpin, pia.

Talking Tunes

(Continued from Page 25.)

Little Dog Gone by Al Feldman of Atisket Atasket fame; and After Looking At You (Al Hoffman, Al Goodheart, Manny Kurtz) . . . Add song suits of the day: Louis Herscher and Bobby Gilbert of Hollywood want \$60,000 from Warner Bros. music interests on the claim that after they made an agreement with the Warner concern (Harms) to publish their song, Garden of the Moon, it was suppressed and another tune was published under the same title . . . Screen Actor Mickey Rooney is pestering publishers with his composition Jitterbug in F Major.

Jamming Around

(Continued from Page 6.)

by Bud Combine band to advertise the "Musicians Jamboree" showed the time to have plenty of promise . . . Ted Dawson playing the Sunday matinees at the Casino Gardens.

Art Jarrett fronting Phil Harris band at Wilshire Bowl while Phil went East with the Jack Benny Show . . . Shep Fields' Biltmore ticket extended to March 15.

New Del Mar Ballroom opening shortly at 51st and Western will be under management of Jack Barr, formerly non-union bandleader at the Oro. He will use a union band. The guy who had the all-girl orchestra in rehearsal on his promise of a job at Earl Carroll's place got off with a warning from Joe Union, but is barred from acting as contractor on any job from now on. . . . Art Whiting caught a nice little one-nighter in the Artists & Models Ball at the Breakfast Club Dec. 3 . . . Ev & Red Wallace band at the Balboa Rendezvous has one sax, seven brass, features the slogan, "Accent On Brass," and lives up to it . . . Trocadero's supper room was closed for alterations at writing.

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RADIO STATIONS

NBC STUDIOS
Frank Hodek
Gordon Jenkins (Directors)
Wm. Gilcher (Orch. Manager)
R. Ferestad, vio.
J. Livoti, vio.
J. Quadri, vio.
O. Cates, sax
D. Eckles, sax
G. Green, sax
R. Kimic, tru.
D. Donaldson, tru.
H. Wallace, tru.
F. Pacino, pia.
F. Sarnio, gui.
M. Olds, bass
C. Maus, dru.

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

KMTR
S. Santaella (Piano)
J. Rubini, vio.
A. Mancini, vio.
T. Mancini, vio.
J. Lichter, vio.
J. Barosso, cello
A. Alphonso, bass
R. Hansell, vib.
R. Mitchell, org.

KEHE
Jack Stanley (Mus. Dir.)
G. Hill, sax & contractor
P. McLarand, sax
P. Legare, sax
B. Harry, tru.
S. Levin, tru.
E. Hagen, tru.
W. Leilbrook, bass
Ruby Lloyd, org.
H. Wulfers, pia.
R. Conzelmann, dru.
A. Dale, gui.

KFI-KECA
Claude Sweeten (Director)
G. Currlin, sax
F. Shoemaker, sax
H. Diamond, sax
W. Horton, sax
A. Pamulara, tru.
H. Wilkings, tru.
H. Bowman, tru.
A. Sevitsky, vio.
A. Perotti, vio.
R. Lane, vio.
R. Koury, pia.
D. Hopkins, bass
R. Lutz, dru.

KHJ
'Singing Strings'
Harriett Wilson (Violin)
J. Harvey, vio.
L. Turnbow, pia.
E. Hirsh, vio.
V. Gregg, bass
C. Ames, cello
R. Hewitt, vio.
(Sub. for H. Willsonie)
Louie Chicco (Harp)
M. Friedman, sax
P. Shuken, sax
L. Urbanski, sax
R. Mendez, tru.
B. Katz, pia.
P. Maggio, bass
G. Stevenson, dru.

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

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

KNX
Lud Gluskin (Gen. Mus. Dir., Coast CBS)
Wilbur Hatch (Mus. Dir.)
H. Harding, org.
R. Hoback, gui.
I. Yeo, organ
L. Berman, arr.
J. Lindner, epst.



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