

MOVIE MACHINE REVIEWS

Program 1046

Produced by Minoco Productions and R. C. M. Productions, Inc. Released by Soundies Distributing Corporation of America. Release date, December 15.

While not all subjects in this reel are strong on entertainment, each one has something to recommend it. New faces are introduced and old ones repeat. The shorts represent admirable production efforts from both the New York and Hollywood studios.

THE MAXWELL GIRLS, instrumental group known to the night club patrons in New York (they have been a long time feature at Radio Frank's), create a merry atmosphere against a Bavarian setting singing *Hoiriger Schottische*. The number is lively and gives the costumed patrons in the cafe scene a logical reason for a jolly dance.

HOAGY CARMICHAEL, well-known composer of popular tunes, makes his initial appearance playing two of his better known songs, *Stardust* and *Lazy Bones*. His piano work is fine and his singing is far from bad. A bevy of beauties surround him for decorative purposes, while Peter Ray, comic Negro dancer, interprets the lyrics of *Lazy Bones* balancing a coffee tray on his head.

PRINCESS ALOHA, exotic dancer who has worked many night clubs, makes her movie-machine premiere with a horrid hula to *Hilo Hattie* as played by Andy Iona and His Hawaiian Band. Montage shots picture part of the routine in a fish bowl, while a number of marines gaze on.

BERT FROHMAN, former vaudeville headliner, still possesses a rich voice as displayed in his interpretation of *The Glory of Love*. A night club setting is used again, as Frohman strolls among the tables with a smile on his face and the song in his heart.

MABEL TODD, screwball comedy actress, is miscast as a hillbilly in *Mountain Dew*. Her cohorts are real enough and so is the setting, but since a good part of the action is concentrated on her efforts, this short misses fire.

FATS WALLER scores on the piano with *Ain't Misbehavin'* aided by a pretty and talented copper-colored gal who sings the lyrics extraordinarily well. Waller, too, pitches in with a vocal, delivered in his contagious style.

GALE STORM, movie starlet, and the Dorn Brothers and Mary, vocal trio, combine their talents on *Merry-Go-Round-Up*, a clever dude ranch short. Lyrics are amusing and the action is interesting. Fans will go for Miss Storm's looks and the trio's smooth harmony.

DAVE SCHOOLER, leader of an all-girl band (and the girls are pretty), features *Night Ride* which has the benefit of good montage shots in which ballet dancers seem to execute their speedy turns atop the clouds. An interesting subject that will hold attention.

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Locations that go for vocal numbers should really like this Soundie. Five of the eight subjects feature solo vocalists; while a duo, trio and quartet respectively contribute the other three. Plenty of variety in the subjects.

ELEANOR FRENCH, who made her Soundie debut in *Spin the Bottle*, sings *You're Dangerous* entertainingly and enticingly while a sailor and a marine vie for her affections. She gives the marine the go-by in an amusing bit.

LANNY ROSS does a bang-up job in singing *The Night We Met in Honomu* against a tropical moonlit setting. Song fits Ross's voice like a glove and result is a fine entertaining three minutes.

DEEP RIVER BOYS give out in a strictly jumpy number called *Toot That Trumpet*, which will click with swing fans but does not display the talents of this quartet to best advantage. Plenty of boogie-woogie dancing in this.

JANE PICKENS'S rendition of *What Do You Hear From Your Heart?* is done in her usual smooth pleasing style. Sings to a wooden-faced boy friend in a s'van setting. Singing is tops but presentation could be better.

WAKELY TRIO turn in a tuneful and amusing three minutes of cowboy singing and guitar twanging to *Git Along*

Little Pony. Setting is that of a dude ranch with plenty of eye-filling lassies enhancing the scenery.

JOY HODGES contributes her best Soundie job to date in *Exactly Like You*. Number is entertainingly presented and Miss Hodges sings it well.

JACKIE GREEN does an Eddie Cantor take-off to *Alabama Bound* in a Pullman car setting with plenty of Hollywood novelties serving as scenery. Four Spirits of Rhythm cast as Pullman porters add to the production.

JOHNNY DOWNS and pert JEAN PORTER singing *The Little Hot Dog Stand* do a good job on a not-so-good tune. Trick photographic bits showing couple dancing in a bottle add interest to this subject.

JUKES TAKE OVER SWING

(Continued from page 73)

for nearly half the direct sales of phonograph records, but act as a powerful impetus toward the sale of at least another 25 per cent.

So obviously these boxes wield the big stick in popular music, the biggest big stick ever. The jukes point the way to the future of jazz in America. The success of Miller, and Shaw and Tommy Dorsey before him, in effecting the great compromise which tore the guts from hot music and gave some shadow of a skeleton to sweet, indicates where we may find the styles to come in popular music. These styles will be highly orchestrated, will run more and more to sentimental songs in the mediocre manner of recent European importations, such as *The Woodpecker Song* and *When the Swallows Come Back to Capistrano*. There will be hot interludes. We need not weep for Benny Goodman or any of his white confreres, tho it seems certain that the already precarious lot of the Negro bandsman will grow worse. You can't kill the tumultuous creative spirit of this people, most stridently expressed in hot jazz, but it is being relegated to a lesser place in the commerce of music, so that even the great men of that music, Duke Ellington, Coleman Hawkins and a few others, must scuffle for a living.

Owners and renters of the juke boxes look forward expectantly each week to the pulp pages of *The Billboard* and other trade gazettes to see what's what in their business, to note what new records are going strong, coming up or are possibilities. Between pages devoted to pinball and slot machines and the dolings of pitchmen and carnivals nestles the buying guide that contributes most significantly to the popular musical taste of America. *The Billboard* prognostications can hardly help being right, because the juke owners buy what it recommends. And when records are dinned into the ears of young and old as consistently as the jukes perform that function, it is impossible to forget the tunes or lose the simple melodies. Recall that vicious circle the next time you find yourself going batty with love or hate of a popular song such as *The Three Little Fishies* or *Boo Hoo*.

New powerful factors are entering the field of the jukes (which, tho it might seem fitting, are not named after the moronic family dear to eugenicists). There is Phonovision or Talkovision—a slick combination of the standard juke box and miniature movies. In preparation for the onslaught the Phonovision Corporation of America has hired a large staff, appointed a former producer of movie shorts to supervise its three-minute productions, and begun the manufacture of jukes that can be seen as well as heard. There are also the beginnings of a system of juke machines wired to a central studio and supplying a nickel's worth of hot or sweet or things between by telephone control; this system will give the writhing customers a choice from thousands of recordings instead of a measly dozen or two.

The changes are all in the direction of making the juke more potent in fixing the popular music tastes of America and stimulating its appetite for recordings. Certain it is that greater mechanization is in store for our music: gears and sprockets will displace musicians, and originality will make way for the standardized output necessary to feed the market created by the proliferating jukes. For good or ill, the jukes have taken over swing and will twist it to their own profit.

Biggest Year In Remote Music

CHICAGO, Dec. 27 (MR).—"The year 1941 has been kind to the Buckley Music System organization," says F. H. Parsons, vice-president of the company. He speaks with authority and great personal satisfaction, for he is one of the pioneers who developed the music system from an idea to its present perfection.



F. H. PARSONS

"To me," says Parsons, "the music box and the music system perform the same good service today as they did when we started their development several years back. The music system installed in a location always showed the music man an increased profit. When we started manufacturing our music systems we knew that this was a fact. We spent two or three years developing the music systems showing and demonstrating the extra profits made possible by music system installations. Today it is hard to believe that at the start it was necessary to make an installation and then turn the keys over to the music man and let him count the money for a week or two so that he would know what

profits could be made. "In going back over this year and the previous years great credit is due our many distributors. These men were sold on what a music system would do to increase profits for the music man. In being sold on the idea they had to build up an installation organization and had to invest their money in equipment and in pay rolls. The main thing that we had in mind to start with and the main thing that we have in mind today is to build and give an operator a system that operates every hour that the location is open so that he may enjoy 100 per cent of the possible profits. I speak for our entire organization in saying that we want every customer to know that we appreciate the business and appreciate the faith that they have shown in our products."

ON THE RECORDS

(Continued from page 66)

completing the album, is by the Rhythm Boys on their own. In error, the singing side is listed as being issued now for the first time. If memory serves, *That's Grandma* was the companion-platter for the Rhythm Boys' *Mississippi Mud* or *I Lost My Sugar Standing in the Rain*. In any event, album has a choice collector's item in *From Monday On*, which had Bix, Jimmy Dorsey (doubling) and Charlie Margulis for the trumpeters three. Not much publicized, both Tommy and Jimmy of the Dorseys are old hands at tooting a trumpet. In fact, Whiteman's recording of *Sax*, not packaged here, has Tommy, Jimmy and Bix making a trumpet trio.

There's plenty of musical meat in this package. Unfortunately, however, it's all strictly for counter sales and not for the music boxes.

Yale Glee Club (Columbia C-79) adds eight sides to the store of choral music on record. The college glee club of 60 male voices, directed by Marshall Bartholomew, is heard to excellent advantage. The selections for the four records include medleys of Yale songs, sea chantees, American folk songs and Negro spirituals.

This album also is strictly for across-the-counter merchandising and not for music machine operators, save those servicing locations near the Yale college campus or the few Yale alumni clubhouses throuth the country.

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