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MANNIE KLEIN
AMERICA'S No. 1 SIDE-MAN
(See Band Reviews)

METROPOLITAN MUSIC CO.
1305 THIRD AVE. - EL. 8043
SEATTLE, WASHINGTON

Pictorial Review of Frank Trombar's New Band

'Hot-Man' Hamson Rides Again

A New Series of
'Letters of a Small-Town Musician'
By **BILL FENDERSON**

Milwaukee Gets a Swing Cleaning

Woody Herman's Concert
Reported By
JOHN STEINER

Guy Sykes

Reports on Milt Gabler's
**All-Star Private
Recording Sessions**

News and Comment on The Music of the Day

(Table of Contents on Page 1.)

WHEN *Toscanini* NEEDED
A SAXOPHONIST . . .



HE SELECTED *Joe Usifer*

1st Saxophone with Frank
Black's N. B. C. Staff Orchestra

Anyone who listened to Toscanini's broadcast January 29th and heard Joe Usifer play the solo passages in Moussorgky's "Pictures at an Exhibition"—must acknowledge that no instrumentalist, anywhere, anytime, ever accredited himself more admirably and with greater glory, than Joe Usifer playing his *Broadus Committee Martin Saxophone*. Joe is to be congratulated both on his magnificent performance, which was mentioned in Walter Winchell's column, and on his justly deserved recognition by the great Toscanini.

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Do You Remember?



This old photo, loaned to *TEMPO* by Jimmy Simpson of the Lockie Music Exchange, Los Angeles, was taken about 10 years ago. Do you recognize the kid with the flute? He is now pretty well known as a clarinet player. You're right—Benny Goodman. Behind the clarinet is Gil Rodin, now head man of the Bob Crosby band. And in the funny hat—ace arranger Fud Livingston. They were then with Ben Pollack.

Recording Date



Buster Bailey's recording band waxing his rhythm novelty *Sloe Jam Fizz*. (L. to R.): Bailey (clarinet), Pete Brown (sax), O'Neil Spencer (drums), Charles Shavers (trumpet), Billy Kyle (piano), John Kirby (bass).

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Action on Sound-Tracks Looms As AFM Board Meets Again in N. Y.

Long-pending action of AFM to curtail the use of library sound-tracks for films scores seemed closer as AFM's International Board went into session again during last of March with the probability that this phase of the current campaign against unrestricted use of all forms of recordings would receive considerable attention. General belief was that matter would be placed in hands of President Weber who would make a personal trip to Hollywood to confer with studio executives.

No More Musicals?

Considerable significance was attached to the fact that approximately the same time that the Board was to meet, there came out of Hollywood a report that all major studios were planning to virtually eliminate musical pictures from their schedules this year. The story was denied in several quar-

NO JAMMING OF OLD BALLADS AT KMPC

Manager Leo B. Tyson, of Radio Station KMPC of Beverly Hills, Calif. ("Station of the Stars"), has fallen in line with edicts of sister stations WJR (Detroit) and WGAR (Cleveland) in putting a ban on swing versions of old-time ballads. All numbers of this type have been removed from the station's recording library. Ruling is not apt to interfere seriously with station's three-piece concert ensemble consisting of Oliver Alberti (violin), P. Thompson (organ), Mona Content (piano).

At time of writing KMPC had one remote dance band pick-up—Merle Carlson, who heads an up-and-coming swing outfit (reviewed in TEMPO, March) at Zenda ballroom. Management didn't think it would "pull the plug" on Carlson band if any ballad-swinging was attempted, as WJR did on Tommy Dorsey to start the current nation-wide controversy that is producing more free publicity for all concerned than any stunt to date. (For editorial comment see "Overtones," Page 2.)

ters, notably Warner Bros.-First National, where it was stated that musicals would be made as long as they were profitable, but many believed the "no more musicals" story might have been intended as a reminder, if not a warning, to the AFM that the studios were prepared to battle any strong move by the Union. Musical are the one type of film that cannot be scored with library sound-tracks.

Other Developments

Other highlights of the past month in the AFM's campaign on canned music:

There were signs of some friction between AFM's President Weber and James Petrillo, headman of Chicago's Local 10, as Petrillo in a speech before the National Association of Performing Artists apparently put the AFM in a tie-up with NAPA that was a little too close for Weber's liking. The AFM head was forced to issue a statement to the effect that the AFM would stick to any agreement made with the recording interests regardless of NAPA demands. Petrillo turned down an offer to

(Continued on Page 2.)

47's Board in New Ruling to Break Asserted Monopoly on Radio Jobs

Latest move by Local 47's Board of Directors to break the asserted monopoly or "clique" that is claimed to control orchestra jobs on many coast-to-coast programs originating in Hollywood, is a new rule emphasizing the independence of the newly created office of steward (which replaced the abolished position known as contractor). It was contended that in order to defeat Local 47 law limiting number of programs a contractor could hold, the contractors placed stooges on programs and took rake-offs, meantime dictating the hiring and firing via the stooge. The new ruling, obviously aimed at any such practice, is as follows:

"Every union steward shall be a representative of the Union and, as such, shall be independent of any other control and free from any interference, coercion, influence, intimidation, or persuasion of any such other steward, or any other member, in the conduct of the affairs of his respective engagement.

"Any person determined guilty of exercising, or causing to be exercised, any such interference,

coercion, influence, intimidation, or persuasion affecting the independence of a steward shall be fined \$100.00 and he shall have his stewardship automatically revoked."

Another Angle

Meantime some of Local 47's more "legal-minded" members were pointing out an angle that in their minds nullifies present restrictions on stewards. The law restricting contractors definitely reads "Contractors." The Board's recent ruling abolished "contractors." There is nothing in any of Local 47's restriction laws that says anything about "stewards." Therefore, claims this faction, there are at present NO restrictions on stewards, and it will take the action of a general meeting to pass any restrictive measure.

Meantime Board is enforcing same restrictions on stewards that existed for contractors.

Plan to Apply Cooperative Movement To Band Booking Enterprises

NEW YORK.—Establishment of a cooperative booking agency under name of Cooperative Booking Offices, Inc., was announced here by Attorney Maurice Leffert. Purpose of organization is to handle entertainment talent. All kinds of musical attractions are invited to participate. Both buyers and sellers of entertainment and musical attractions are eligible for membership in COBO. Operating expenses are to be met by a service charge on the buyer, instead of by commissions taken from the performer's salary. Non-member buyers will be permitted to employ COBO attractions but member-buyers will have priority rights and will pay a lower fee.

According to Attorney Leffert, the idealistic aim of COBO is to eliminate "The parasite chiseler, the unworthy, unwilling worker and give the deserving just recognition,

and a fair, on-the-level chance in his desired enterprise."

Co-op Plan Not New

Cooperative movement, which has been successfully applied to farming and manufacturing enterprises, has been subject of much discussion, many magazine articles and is regarded by many as a possible solution to economic troubles. COBO marks first attempt to apply it to amusement enterprise. In general, purpose of cooperative marketing plans is to eliminate unproductive and uncreative factors who share in profit of enterprises but do not contribute. How practical this may be in the booking business remains to be proven.

COBO's plan will be licensed to other bookers, performers, agents throughout the country but direct supervision is to remain under COBO's New York office.

SWING BANNED IN D. C. HIGH SCHOOLS

WASHINGTON, D. C. — School officials have banned use of "swing bands" at all high school functions. Reason given was that swing music tended to unduly excite youngsters of high school age. While some of the students talked of staging strikes in protest, only definite action was tendency of school organizations to hold their dances on the sly so they could use bands they wanted.

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Overtones

By Joe Staff

A Radio Station Rescues 'Annie Laurie' from the
Swingsters and Stirs Up a Lot of Publicity

IT all started when Manager Leo Fitzpatrick of Detroit's station WJR cut Tommy Dorsey off the air during one of Dorsey's sustaining broadcasts for playing a swing-style version of *Comin' Through the Rye*. If Mr. Fitzpatrick didn't know that the incident was going to make front-page news he's not smart enough to be the manager of a radio station, and there doesn't seem to be any reason to believe Mr. Fitzpatrick is going to lose his job.

'Nation-Wide Battle of Music'

In no time at all CBS executives had lined up a "battle of music," over the nation-wide facilities of the CBS system, with the CBS "Saturday Swing Session" producers vs. performers from the staff of Mr. Fitzpatrick's WJR.

The "Swing Sesion" house band under Leith Stevens fires the first gun from New York with *Loch Lomond* in what Mr. Stevens thinks is pretty good swing-style. WJR answers with *Loch Lomond* by a microphone baritone, Ray Heather-ton. Then we go back to New York to hear Art Tatum play *Tiger Rag* with more notes per bar than any two ears could keep track of. WJR is ready by this time with someone whose name we caught as Miss Shaw to sing *There's a Brown Bird Singing* with some trickily rendered soft high notes on the end, and then from New York Maxine Sullivan, who is getting the blame and/or credit for starting this whole silly business, comes through with what is supposed to be a swing-version of *Brown Bird*, but really is nothing more nor less than a sweet, tender Negro voice in an individual interpretation of a wishy-washy song.

Then Leith Stevens' band swings away at *Love's Old Sweet Song*—without getting anywhere in particular, and Miss Shaw, or whatever her name is, returns the play by sopranoing the old ditty in the familiar manner.

Back to New York, and Stevens' band almost gets away to Charlie Barnet's wild and wooley tenor-saxing of *Brushing the Boy Off*. Charlie clowns on part of his solo, probably chuckling to himself that the ickies will think that stuff is swell swinging.

Then Maxine does her *Annie Laurie*, which, though a little more moving than *Brown Bird*, has practically no element of swing except that it is expressionistic interpretation by a real artist. (Don't let that one throw you, my good readers. It really doesn't mean anything, either).

A turn of the switch and we are back in Detroit where Mr. Fitzpatrick tells us about the way his mother used to sing *Annie Laurie* to him as a boy; Ray Heather-ton, backed by the combined forces of WJR's orchestra, chorus, et al, give *Annie* the kind of attention Mr. Fitzpatrick thinks appropriate, and we go on out to a noisy chaser from Leith Stevens and his "Swing Session" band, as the announcer asks us to write in and vote on whether we prefer *Annie Laurie* with swing or sentiment—or in other words, do we like Scotch & soda, or just plain Scotch?

Joe Sides With Fitz

For reasons Mr. Fitzpatrick would probably be the last one to understand, this department is inclined to agree with him that the sooner the current trend toward swinging, or trying to swing, old-time ballads is over and done with, the better.

But if bands are to be cut off the air every time they play something that in someone's opinion is not "good music," or which is a desecration of musical ideals, why start—or stop—with bands that attempt swing versions of sentimental old ballads? And don't forget that any radio listener who isn't too lazy can always do his own plug-pulling, but of course the radio listener will

Recent Developments in AFM's Drive To Curtail Use of Canned Music

(Continued from Page 1.)

become head of NAPA at a reported salary of \$100,000 a year, said he was needed too much by musicians.

ASCAP Tie-up?

The report that AFM would effect a tie-up with ASCAP hobbled up again. A working agreement between AFM and ASCAP, which controls performing rights to practically all popular music, would put radio at the mercy of the two organizations, but the fact that ASCAP is already under fire as a monopoly will make the AFM wary of committing itself on this policy. ASCAP is already the object of numerous anti-trust suits, and several states have passed laws outlawing the society, which will probably have to be hashed out before the U. S. Supreme Court.

Station Owners Meet

Operators of independent radio stations, not included in the AFM's already successful campaign against the networks and network affiliated stations, met in New York to confer with the AFM Board. These stations will be affected by the AFM's new licensing plan for recording companies, which was aimed to give the Union a stick to wield over stations that use records only and do not release network programs.

Advertising Records

In the meantime a new twist to the recording business loomed as word got around that several companies were forming for the purpose of putting out recordings carrying commercial advertising which are to be distributed free to slot-machine phonograph operators. President Weber, who hopes to put his new licensing plan for disc makers (TEMPO, March) into effect soon, made one of his typically shrewd moves when he immediately announced that AFM musicians

get no publicity and not nearly as much fun out of it as Mr. Fitzpatrick. If Joe Listener feels deeply moved he can stick his head out the window and shriek to the neighbors:

"I HAVE JUST TURNED OFF 'JOE BLOW AND HIS WIND JAMMERS' FOR MURDERING MY FAVORITE MELODY!"

And if Joe Listener finds that the neighbors' radios are still blasting away with what the radio announcer called the "scintillating syncopation of 'Joe Blow and his Wind Jammers' own original swing-version of the Sextet from *Lucia*," all he can do is slam down the window, lock himself in a closet and sulk.

would not be permitted to make records containing commercial advertising, thus putting the AFM in support of the companies making records for purpose of sale, who conceivably could be put out of business by the would-be makers of free-distribution records containing commercial advertising. If the present major recording companies refuse to come to terms on the licensing plan, he can reverse his decision and throw them open to what might be devastating competition. EXAMPLE: If a tobacco firm engaged top name-bands, made a 100,000 records containing a plug for their cigarettes, distributed them free to owners of phonographs and operators of slot-machine phonograph companies.

Grofe Concert for Mrs. Hearst's Milk Fund

NEW YORK. — With Leonard Liebbling as commentator, and an orchestra of symphonic size, Ferde Grofe presented his 2nd concert of "modern American music" at Carnegie Hall on March 25 for the benefit of Mrs. William Randolph Hearst's free milk fund for babies.

The program:

Grofe's *Killarney*—"Irish rhapsody."

Julian Work's *Wanderlust*—symphony suite (premiere).

Milton Rosen's *Fantasy Americana*.

Abe Borodkin's *Synco Rhythmicon*—cello solo by the composer (premiere).

Tin Pan Alley—descriptive piece by Grofe on idea suggested by Joseph R. Fliesler.

Grofe's *Hollywood Suite*, with Felicia Sorel & ballet.

Paraphrases for piano and orchestra, on *Let's Fall in Love* (Arlen), *The Man I Love* (Gershwin), *Without a Song* (Youmans), written and played by Soloist Herman Wasserman.

Charles Wakefield Cadman's *Trail Pictures* (premiere).

Grofe's orchestration of three preludes by Gershwin (premiere).

Going to Press from Grofe's *Tabloid* suite.

Waller in Booking Tangle

PHILADELPHIA. — During recent theatre engagement here of Fats Waller, the pianist's salary was attached by attorney representing party who claimed Waller had signed to appear in a date at Durham, N. C., and failed to show up.

V. MUSSO WITH NEW KRUPA BAND

Vido Musso, the tenor man "discovered" in Los Angeles by Benny Goodman during Goldman's 1936 stay at the Palomar in Los Angeles, and who, after being with Goodman for nearly a year and a half, left the band for unknown reasons to return to Los Angeles, left for New York the latter part of March to join the new band being organized by Gene Krupa. Shortly after Vido's arrival in the East he wired for and got Tommy Gonsoulin, trumpet player formerly with Henry Halstead. Gonsoulin was in the band Vido had in rehearsal for a time without making any connections. Rumor had it Gonsoulin was offered \$100 per week.

Krupa's new band, which was not entirely set as to personnel at time of writing, was to go into rehearsal the early part of this month. Band is under MCA management and was reported set for an early date at Steel Pier, Atlantic City.

Haymes Turns Down Offer from Krupa

PITTSBURGH.—Joe Haymes smoldered in his mild way when Gene Krupa wanted to take over his band. Gene flew in from Detroit one night and took Trumpeter Sally LaPerch out to sit in with Joe's band at the New Penn. After giving ear for a spell, Gene propositioned Haymes, who always seems to build for the other guy; but Joe and his boys turned Gene down to stick together. The "Little Corporal of Swing" thinks he has something in this personnel: John Langsford, Clyde Rogers, Hank Haupt, Howk Kogan (saxes); Charlie Zimmerman, Dave Frankel, Glenn Taft (trumpets); Cappy Crouse (trombone), Conrad Lanoue (piano—he's on all Wingy Manone discs of last two years), Mac Chiekes (guitar & trombone), Max Goodman (bass—used to be with Ambrose in London), Sam Parlato (drums), Honey Burns (vocals).

'Whistle' Song Headed For Court

David Hoffman and Myron Glauber, Los Angeles attorneys, are preparing to file suit against Universal Studio and Songwriters Jimmy McHugh & Harold Adamson on claim *I Love to Whistle* infringes on their unpublished number *I Can Only Whistle*.

Krupa's Musso



VIDO MUSSO—Gets another chance for fame in Gene Krupa's new band. When this photo was taken Vido was not asleep. He was being "sent" by a solo played by Benny Goodman during scene for *Hollywood Hotel*.

Lunceford Set For Europe Again

PITTSBURGH.—After leaving the Stanley Theatre here, Jimmy Lunceford had only three more weeks of theatre dates and a couple weeks of college dances before launching on a new tour of Europe. The Lunceford bandmen are looking forward especially to two weeks of concerts in Paris, which will be sponsored by the famed French critic, Hugues Panassie, who gave the band a fine break by dedicating the entire November-December issue of his *JAZZ HOT* to Lunceford's men. The boys pitched in to buy Hugues a lapel watch for Xmas. Seems that Panassie made his puffs entirely on the basis of recordings, has never heard the band in the flesh.

Suave Jimmy Lunceford was especially pleased by Panassie's move, because the American critics haven't given him much of a tumble. In matters of music, for instance, John Hammond and Jimmy never did see eye to eye. "Just one of those things," says Lunceford.

Tentative sailing date is May 24, and 10-week tour will open with London concert, followed by three weeks of concerts in Norway and Sweden, still more concerts in Zurich. Only night club location is a two-week stint at Cannes, France.

Incidentally, big, raw-boned Drummer James Crawford got a big kick, on last tour, out of finding his picture in *TEMPO*—in Copenhagen, of all places. "Boy, it was swell," he said.

Casa Loma's K. C. Date Brings Back Memories of Goldkette Band

Pee Wee Hunt and Other Casa Lomans Were Members of Old Goldkette Band That Opened K. C. Ballroom, Flopped

By Billy Carl

KANSAS CITY.—Appearance of Casa Loma crew at Pla-Mor ballroom here on March 26 was hailed as a home-coming event for several members of the band, who were with that famous old Jean Goldkette band that opened the Pla-Mor about 10 years ago.

Pee Wee Hunt, Casa Loma's ace slyphorn man and vocalist, is one that is remembered here as a member of the band that contained stars like Nat Natalie, Andy Secrest, Hoagy Carmichael, Harold Stokes, Larry Tice, Myron Shultz. It was a band of stars of their day, and many of them are still right up there on top, or even better known now than they were then. Music-wise folk still remember the Goldkette band's arrangements of old standards like *Japanese Sandman*, *I Never Knew* and others.

The Sad Side:

And the management of the Pla-Mor will never forget the complete lack of interest shown by the cash customers for that Goldkette band, away too far ahead of its time to click at the turnstiles. The Pla-

Mor plunged heavily on the Goldkette band, trying to buck the old El Torreon ballroom, which was featuring "Phil Baxter and His Texas Tommies," a hokum-hurling, comedy-style outfit that didn't have a real musical arrangement in their book.

Old-timers who remembered this were on hand to cheer when Pee Wee and the others made their first appearance here since that ill-fated experience. This time, with C. L. one of the biggest box office draws in the country, it was a bit different.

Pendarvis Wins Suit Filed By L. A. Musicians

The AFM's International Board refused to grant claims for \$375 filed against Paul Pendarvis by two former members of his band, Paul Love (trombone) and Len Layson (sax). Love and Layson claimed the money was due them from sums deposited with the AFM as escrow money on traveling engagements. Pendarvis answered the charges with evidence in the form of photostatic receipts signed by the claimants. Love and Layson asserted that they had signed the receipts in blank at the request of Pendarvis.

Love said that the case was still in the hands of his attorney and that when Pendarvis returns to Los Angeles (home city of the bandleader, who opened March 16 at the Claridge Hotel in Memphis) he will face a civil suit.

Ramona to Baton?

NEW YORK.—Ramona, one-time singer and piano specialty girl with Paul Whiteman, has announced that she intends to form a band. Ramona's chief activities of late have been her contractual scrap with PW, which has been in several courts and AFM's board room.

Writer of Calif. Song New Librarian at KHJ

Robert A. Shepherd (violin) is new librarian at KHJ, succeeding B. Barenblatt. Shepherd, former member of L. A. Philharmonic, wrote the music for what is generally regarded as official song of State of California, *I Love You, California*.

AUTO INJURIES FATAL TO L.A. GUITARIST

Garnett MacAdams (guitar), recently with Ben Pollack and formerly with Louis Prima, died following an auto crash which occurred on March 14 about five miles from Midland, Texas, while MacAdams and Francis Palmer (bass) were returning to Los Angeles following Pollack's engagement at the Roosevelt Hotel in New Orleans. Palmer was badly injured, with both legs broken. Accident was said to have been a head-on collision with a car without lights driven by a woman, also killed in the crash, as was her husband.

MacAdams came to Los Angeles with Louis Prima when Prima made his first trip to the Coast. His widow is the sister of Archie Rosate, L.A. sax player.

Spanier Recovering

Muggsy Spanier (cornet) another member of the Pollack band, is in a New Orleans hospital recovering from an attack of acute pleurisy. During Pollack's Roosevelt engagement he was replaced by Red Bolman of New Orleans.

On The Bay City Beat

By Bob Hall

Band Movements

Three band switches due this month . . . Anson (MCA) Weeks, perennial hometown favorite, returns to Mark Hopkins, scene of early triumphs, April 21, replacing Joe (MCA) Reichman, "Pagliacci of the Piano," who holds a long-distance return date — for next New Year's Eve . . . Nat (MCA) Brandwynne's sweet-style Essex House ork, trekking west for first time, was to take over in Henry King's spot at Fairmont April 2. King holds a return ticket, good in September . . . Opening with Brandwynne will be the Four Playboys . . . MCA trying to set Harry Owens for four weeks at St. Francis, where Roger (MCA) Pryor's contract is up April 12. Latter got nation-wide NBC buildup for coast-to-coast show April 3, celebrating 77 years of Pryor band music—by grandfather Sam, father Arthur, and son Roger.

Sid Hoff's El Patio Band

Sid Hoff's swing-type band opened March 19 at El Patio ballroom, CRA booking. Hoff, local lad, is a handyman—fiddles, plays

sax, vibes, as well as singing and fronting group. Features two girl vocalists, Dinorah Rego on hot tunes, Harriet Hay on sweet.

Hoff personnel: Bill Mauser, Harry Brush, Jim Keith (sax); Paul Durand, Byron Berry (trumpet); Bob Arnold, Bill Hammitt (trombone); Fred Comba, Jack Crowley (piano), Whitey Tamberg (guitar), Bill Warren (drums), Wendell Hawk (bass).

Gerun Opens Agency

Tom Gerun will open own agency, booking acts and building bands. Gerun will continue to operate Bal Tabarin Cafe, of which he is co-owner, and where Hal (MCA) Dreiske's band holds forth.

Eastern capital is dickering for night club location atop Russ Building, where penthouse studios of KSFO will soon be vacant . . . Cleo Brown near sensation at peninsula's Clover Club, on recent week-end engagement . . . Jack (CRA) Meakin, who recently left NBC studio here, is fronting Bob Saunders' ork at Oakland's nine-day food show this month . . . Al Dohrman's 12-piece band signed for series of Friday night dances at

Avalon Ballroom, downtown.

Berkeley C. of C. Pushing Local Songwriters

Local songwriters getting breaks. Berkeley Chamber of Commerce is sponsoring association for songwriters and playwrights, to encourage local writers. Connections being made to get plugs for best tunes. Speed Reilly is conducting contest for unpublished tunes on Sunday Swing Spotlight, over KLS.

CRA's Harmonica Band

KPO's Johnny O'Brien and "Harmonica High Hats," with vocalist Lora Tringali, on road for first p.a. tour under CRA banner. Dated ahead three months, with itinerary including Oregon, Washington, Idaho, Montana, Utah, Colorado. Trip is buildup for Hollywood film test.

Band Briefs

KGO's Paul (CRA) Martin primed for buildup as road attraction. First dance date on Cal campus big hit . . . Carl Ravazza due for extension at Sir Francis Drake, following sudden pickup in bizz . . . Eddy Duchin one-nighting at Sweet's in Oakland April 3. . . Ditto for Jimmy Grier, April 21 . . . Bob Gray, San Mateo Junior College lad who won college

tryouts conducted by Roger Pryor, signed by Henry King . . . H. Eames Bishop has replaced Dorsey Forest in local MCA office. Forest takes Bishop's old post in Los Angeles branch . . . Jack Winston barnstorming in northwest, with two new men — trumpet Stan Wilde, piano Bill Hood . . . Roger Burke doing one-nighters in Arizona . . . Joe Sander's band slated for nation-wide CBS airing from plane during April, as promotion stunt for 1939 exposition . . . It's a boy — at home of songwriter Larry Yoell . . . Bank of America's new "House of Melody" program, on Mutual net Sunday eves., provided jobs for 27-piece string ork, directed by Cyrus Trobbe.

100% 'TEMPO'



Another band to join the roster of those whose members are 100% TEMPO subscribers is that headed by young George Cavalli, College of the Pacific collegian, who started his career as a bandman at the Hotel Stockton, has since played most of the choice spots around San Francisco and Northern California, including the Sonoma Mission Inn and just recently the Rio Del Mar Club at Monterey. Cavalli is currently playing one-nighters like the U.S.F. prom, C. of P. Mardi Gras, Meadowbrook Club's costume ball. Band is sweet-style, modeled after Henry King. Cavalli sings, also plays piano. Personnel: Violins—left to right—Eddie Walter, George Main, Fred Williams; saxes—left to right—Al Chiaparrì, Jack Crook, George Kaye; standing—Cavalli; Henry Begier (trumpet); the rhythm—Richie Di Gregorio (piano), Hal Edelstein (bass), Harold Bass (drums).

WorldRadioHistory

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

Nitery Notes

James Mundy has departed from the Benny Goodman band with arranging assignments now in the hands of Edgar Sampson . . . Johnny Blowers has joined Bunny Berigan's orchestra on drums, at the Paradise, being replaced in Bobby Hackett's band by Vic Engle. . . Several of Count Basie's men did the last Goodman recording session . . . Ace men in Chauncey Morehouse's band include Fulton McGrath on piano, Stan King on drums, "Red" Solomon on trumpet, Carl Beseicher on tenor and Tony Zimmers dittoing on tenor.

Songstress Maxine Sullivan and bandsman John Kirby, both featured at the Onyx Club, were married and the duo will stay on at the Onyx until the summer months, at least. As for contemplated movie deal for the "Loch Lommond" gal, no dice! . . . Herb Haymer has been picked up by Jimmy Dorsey to bolster the sax section, on tenor.

Duke Saves Cotton Club Show

New Cotton Club show brought back Duke Ellington's orchestra, which saved an otherwise mediocre offering. One critic sounded the keynote, "They didn't change the routines, only the costumes, but Ellington's band presents a show in itself." The Three Chocolateers were held over with their "Peck-in'" antics and Peg Leg Bates plus the Peter Sisters, who "mug" better than they harmonize, collected top plaudits. Band will air from the spot until the roses are in full bloom.

Music Sales in Slump

Music publishers are having the worst months in several years and many have to cut down local and branch offices to skeleton forces. . . Current plugging of non-copyright tunes such as *Annie Laurie*, *I Love You Truly*, *I Dreamt I Dwelled in Marble Halls*, etc., has shifted buying to cheap sheet music, which hasn't helped the pre-summer slump. As reported in TEMPO, last month, music firms are trying to abolish the swinging of the classics

and radio execs in the West are falling in line, which has only resulted in zany arguments for both sides. (See Overtones, Page 2.)

Goodman's Boys to Stick

Teddy Wilson, Lionel Hampton, Harry James and others in Goodman's band, who have been rumored leaving to form their own aggregations, won't! For the time being, anyway, the boys are sticking . . . Procope has replaced Pete Brown in the Onyx Club outfit.

Pete Brown's New Band

Pete Brown's new band may be signed for the Yacht Club if the latter cannot obtain Fats Waller for its third attempt to survive the terrific competition along the street. Brown's band will include a gal trumpet player, Dolly Adrina, also Slim and Slam, two boys who play guitar and bass, Zuty Singleton on drums, Don Frye on piano and Brown on trumpet and alto sax . . . Wallace Jones has replaced Arthur Whetsol in Duke Ellington's band . . . Bert Shefter, who was sued by his music publishers for violating a contract, has entered counter claims for \$25,000 against the publisher attributing his loss of radio work to the fact that he has been restricted from playing his own compositions!

Eldridge for 'Door'?

Rumors are that the Famous Door is trying to get Roy Eldridge to take over, when Louie Prima departs . . . Art Tatum (what again?) is said to be leaving for Europe any month, now! . . . Charlie Barnett has forsaken swing and is grooming a new combo with a different twist . . . Clyde Lucas and Gypsy Cooper, of the Spitalny orchestra, were spliced this month. . . It is now doubtful that Benny Carter will be returning to the States, for he will have to pay too many dollars to a former frau if he sets foot on U. S. territory.

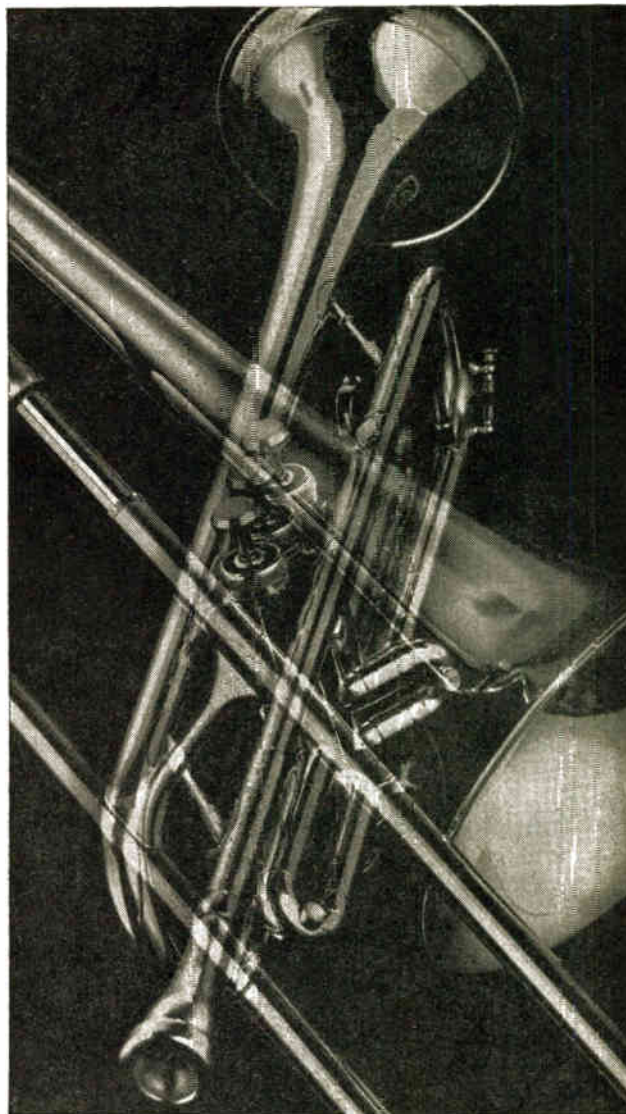
Dean Kincaid has resigned from the Crosby orchestra and now associated with Wingy Mannone's jam band, playing in Washington, D. C. . . Stiffest fines to be handed out by 802 in many a moon, were those slapped on Blue Barron and his boys for a variety of reasons, mainly, making discs under scale. Men were given \$250 apiece and Barron had to come across with \$600 . . . Elise Cooper has been taken over by Charlie Barnett and Jane Dover, replaced her with the Hudson-DeLange band . . . Al Donahue, now at Roosevelt Hotel in New Orleans, returns to the Rainbow Room May 25 for his fifth return engagement.

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'Round Chicago

With C. M. Knightly

Chi Band Bookings

While the Palmer House, one of Chicago's ace spots, is not on the air at present, it has booked a number of radio band names for 1938, who are likely to agitate for the return of the microphone to the Empire Room . . . Bernie (MCA) Cummings, who is there now will be supplanted by Eddie (MCA) Duchin May 4th . . . Veloz & Yolando will begin their fourth engagement on July 6th. Accompanying band has not been named yet . . . On Labor Day, Guy (MCA) Lombardo, will open his second Empire Room engagement.

Wayne (MCA) King will make his second appearance at the hotel early in November continuing through the Holiday Season. . . Kay (MCA) Kyser finished in the Blackhawk Cafe on March 29th after creating no little sensation in this particular spot, and doubling the last week at the Chicago Theatre . . . Bob (MCA) Crosby followed Kyser into the Blackhawk . . . Eddie (CRA) Varsos, who did not fare so well in his theatre engagement, returns to his former stamping ground, Bismarck Hotel, in the near future following Art (MCA) Kassel who has been doing a good job in the Walnut Room . . . Wendell Phillips and orchestra are at the Villa Moderne on the Skokie Road . . . Lou (CRA) Breese, formerly Casino Parisienne attraction, was to open at the Chez Patee Thursday, March 31st, succeeding Henry (CRA) Busse and his band who journey to Cincinnati and then on to New York. Stepin' (CRA) Fetchit, Hollywood Lazy Bones, Erskine Hawkins and his colored swing band, The Alabama State Collegians, are playing some one-nighters in this territory and were to open at Maduros Dance-land in Hammond. Alice Marion, recent vocalist with Richard Himber and Ted Lewis, joined Bob Crosby at the Blackhawk.

Boyd Raeburn Back

The success of Boyd (ROK) Raeburn and his orchestra in the Congress Casino is a repeat of the "home town boy makes good" theme. Back in 1933 the first year of Chicago's double-header Worlds Fairs, Boyd and his boy musicians, students of the University of Chicago, started their careers in a Michigan Avenue restaurant. Since then, they have played hotel engagements in Kansas City, Memphis, St. Paul and St. Louis and other large cities. Ralph Hitz heard and liked the "Rhythm by Raeburn" and signed him, Boyd's first

Hitz assignment being his present one at the Congress, just a hop, skip and jump from Madison and Michigan, where Boyd first made his bow.

Band Briefs

Stan Norris and orchestra have returned to the Casino Moderne. Freddie Martin is "back home" once again at the Aragon. Ted (MCA) Weems and band light at the South Side ballroom, Weems recently returned from a tour of eastern theatre engagements. Al Lehman and orchestra are appearing at the Granada Ballroom, whose newspaper ads carry the following copy—"for the middle-aged." Leo Frantz and his orchestra are doing alright at the Club Spanish, Roosevelt & Manheim Roads. Emil Flindt and his orchestra open the 1938 season of dancing at O'Henry Park. This is his fifth season and he is a natural for the promoters, which accounts for his re-engagement every year.

Lou Blake Due for Chi Spot

Lou (Leo. B. Salkin Attractions) Blake is now in his tenth week at the Raddison Hotel in Minneapolis and has been booked for a Chicago Hotel engagement the latter part of April. Louis (MCA) Panico is being held over indefinitely at the College Inn. Don Pedro and his "magic music" will be completing a one-year engagement in the Glass Hat of the Graemere Hotel around April 1. Toasty Paul and his "Rhythmics" are swinging out at the Club Arcadia in St. Charles, Ill. Hal (MCA) Kemp closes at the Drake Hotel April 14th with a possibility of Will (ROK) Osborn following in this particular spot which is the ace spot of the Chicago Hotels.

Sterling Young Closing

Sterling (MCA) Young closes at Stevens Hotel on April 22 after just doing so and so with no band booked as yet to follow. It must have been disappointing to Eddie Fox, owner of the Terrace Gardens here in Chicago, when he analyzed his first week's receipts with the Andy (ROK) Kirk band. Business very disappointing.

Big Agencies After Marjorie Whitney

Two of America's most important band booking organizations are trying to make a deal with Leo B. Salkin Attractions to guide the destinies of the Marjorie Whitney and the Dictators Orchestra, following the close of their LaSalle Hotel engagement.

Templeton



Alec Templeton, currently featured as a specialty performer at the Cocomat Grove in Los Angeles, has been blind since birth. He lives in a world of sound and has mastered the piano to a degree whereby he can express on the piano a likeness of almost any sound by manipulations of the harmonics. He can memorize long compositions on one hearing, improvise a concerto from any scrap of tune that is suggested. He came to America with Jack Hylton, with whom he was associated in England, remained here to become a nite club and radio entertainer.

JP Aids Local 2

Due to the persistent efforts of Jimmy Petrillo, head of Local 10, Chicago, and Sam Myers, head of Local 2, St. Louis, the musicians' salaries of station KMOX, St. Louis, were boosted.

Story Set for N. Y. Spot

Lou Story and six-piece combination featuring a girl vocalist played in the Bismarck Hotel for a six-day engagement between Varsos' leaving and Kassel's opening and he was immediately booked by the Hitz Chain for the Manhattan Room in the Hotel New Yorker. Jack Kelly and twelve-piece orchestra with Bill Weiss as assistant director are doing okay on station WCFL. Hal Munro being held

(Continued on Page 9.)

THE FIRST PRIVATE SWING-RECORDINGS

The Commodore Music Shop Competes With the Record Companies and Wins

By Guy Sykes

SO you walk in the record store and into a hundred new discs on a dozen different labels. It isn't as simple as it used to be, so you ask the girl what's new and good in the swing line and she says brightly that Shep Fields, Horace

Heidt and Rudy Vallee have just recorded *Caravan*.

(Did you ever notice how solid platters come hard, that is, how a year later at midnight with a few friends you suddenly realize how really terrific that record is?)

Of course you have a few favorite bands but their records are lost in the array of commercial wax and you don't feel like ordering them and waiting a month. And now they're coming out too fast to follow. If they just had a magic magnet that would point at the platters that stand up!

(How come those ten-year-old waxes of Armstrong's are still strong and breath-taking and satisfying? He doesn't play much sensational stuff on them but after he plays it, it was inevitable.)

Well, here are some records that will stand up for years to come. And so you won't be disappointed (maybe expecting something like your favorite band Clyde McCoy) here's a warning and a brief de-

scription.

* * *

The Commodore Music Shop (144 East 42nd St., N.Y.C.) has issued four privately recorded platters, three ten-inch, and one twelve-inch, at one dollar each and one-fifty for the big job. The titles are *Ja Da & Love Is Just Around the Corner* (10 inch) by Eddie Condon and his Windy City Seven, including Bobby Hackett, Peewee Russell, Bud Freeman, George Brunies, Jess Stacey, George Wettling, and the man Condon. The same gang waxed the twelve inch, entitled *Carnegie Jump & Carnegie Drag* in honor of Benny Goodman's hegira. One side of the second ten-inch features the same group on *Beat to the Socks*, backed by the Bud Freeman Trio playing *I Got Rhythm*. The third ten-inch gives out the trio, composed of Freeman, Stacey and Wettling, cutting *Three's No Crowd & You Took Advantage of Me*.

* * *

You've probably glanced at stuff by critics saying this record is good but you should have been in the studio where it was fine. Or no waxing could reproduce this band as well as it sounded when I heard it in person. Well, that's out of date beginning now, because these records are real jam sessions and when you hear them you are in the studio. I mean they're the best jam sessions ever recorded. And don't think it doesn't take repeated playings to appreciate them. After that, you can play them indefinitely and still get new kicks.

It doesn't mean anything, but to help you know what to look for, Bud Freeman plays the best of his life on *Ja Da*, Peewee Russell steals the show on *Just Around the Corner* with three solid choruses, and the second in the lower register, and for simple heat, *I Got Rhythm* is the year's best. This is not to say that the rest don't give out. Jess Stacey is a continual kick, George Wettling is tremendous, and Eddie Condon is simply solid. But these discs by some miracle have caught the real jam atmosphere for the first time on wax. That's the point. You can even catch some of the jive in the studio near the end of *I Got Rhythm*, where Jess plays a couple of chords and says, "We'll have to play it over." They didn't, and they didn't need to, because the stuff was on the wax.

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Milwaukee Gets A Swing Cleaning

Natives Forego Beer and Pretzels, Turn Out to Hear Home-Town Boy who Made Good at Something

By John Steiner

TO prove once more that the old order changeth, our home-town boy brought a band to greet the city. This is an old tankard town where *gemuetlichkeit* (translation: tavern racket with accordion obligato) hangs miasmic, where a Roy Eldridge concert hits new record in the red, and where name-bands lose their monikers. And to such greetings as this, the town is wholly unaccustomed. We recognize, although usually too ashamed to admit, that it is just the place for card tricks, free samples or a sponge-full of sentiment. Swing usually flops.

Woody's Home-town Build-up

However, knowing the ground, Woody Herman and his agent pulled a couple of build-up ideas out of the bag. And at close-up, it appears that a new tradition is being established in Milwaukee. The purely commercial (well, that's the skittles and beer) angle was cinched with a thick bit of home-spun propaganda for the local dailies including a just-plain-boy biography with a photo of Woodrow with Pa and Ma munching a mess of scrambled eggs from gold embroidered platters, Woody's Christmas cheer to the homestead crowd. Also, a fanfare of net broadcasts in the opening week—what a rarity from here—did no harm!

Desire to Let Hair Down Is Sensed

But besides the natural desire to make a business success of their visit, Woody and the boys had the ambition, the old urge, to be violently and extendedly artistic. Because sweet syrup sells well to the swanky hotel crowd, Woody's Dixieland had been shhhd almost to extinction by conservative house managers during the last several month's bookings. Smelling inhibitions, a local amateur psychologist, Ben Lincoln, arranged a release in the form of a recital. The lads were directed to let go. Before we get past the point, it should be mentioned that Ben IS the Milwaukee Rhythm Club.

And that is how it came about that on Saturday afternoon, February 19, Woody blew inhibitions to the winds in an orgy billed as "A Concert of the Blues." A turn-away crowd appeared half an hour before reveille. Reservations had come in from Chicago, Madison and Sheboygan.

Old Standards Get A Going-over

The choir gave out a solid rendition of *Jazz Me* for the opener. The amazed audience yielded tremendous applause; well deserved it was. Then finding that the crowd liked it, the band bent into *Davenport* and *Twin Cities* with a relaxed vengeance, the like of which never came into these sticks before.

From *Dupre*, through *Dipper Mouth* and *Flugel Horn* the band constructed a tremendous climax for Gordon Jenkin's great new opus, *The Question Mark*. (Dear Lawd, if you fix things so they call it Milwaukee Blues, we'll be another St. Louis). *Basin Street* brought Woody's vocal, and with choruses on *Doctor Jazz* and *Beale Street* he converted every unbeliever. Maybe it was the subdued lighting of late afternoon or the gal on the left—anyway, to your reporter those vocals were indeed out of the world; and we never liked vox humana.

Bishop Opus Scores

D Minor Blues, arranged by Herman's Joe Bishop, composer, bassist, and flugel hornist extraordinaire, turned out to be an honest-to-God twelve minute concert masterpiece. With such brilliance the opus is bound to spread, so you'll be hearing it soon. Well performed *Tin Roof* and *Muskrat Ramble* being Kincaid arrangements, were close relatives to Crosby's renditions. Kincaid has been a Herman-man until recently.

Two novelties gave good variety. A humorous, jumpy tune, *L'Amour de la Patch* (not typographic error) by tiny pianist Linehan, caught on well, while *Meditation from Thais* gave Milwaukee-born Nick Hupfer a corner to brighten. Behind Nick's straight and fancy violin, the band riffed some ticklers from Nick's own pen.

Crosby Resemblance Noted

Ramshackled Rag, another Linehan arrangement, hit the peak in martial jazz. Treatment is similar to Beauduc's *South Rampart Street Parade* with plenty of guts on the



WOODY HERMAN—home-town boy who added a bit of *schwung* to Milwaukee's *gemuetlichkeit*.

cymbals. (It would be difficult, knowing the two greatest Dixieland bands extant, to keep from comparing and contrasting. Their ideals are similar, some arrangements are identical, and although they try not to infringe on each other's repertoires, their materials are inevitably much alike. Personal opinion gives Woody an edge in unity and coordination. Of course, his band's solo work is less spectacular.)

'Spontaneous Symphony'

One of the crew's spontaneous symphonies, *D Flat Blues*, which by now has been enriched by some arranging in the open spaces, proved what jive these fellows possess. Here the rhythm group shone as a unit, with an extra cut going to drummer Carlson. Jamming on *Fan It* provided chamber group activity.

Before retiring, the boys put frosting on the custard with ten choruses—a chance for everybody—on *Squeeze Me*. The audience, as well as the boys at work, felt the

(Continued on Page 9.)

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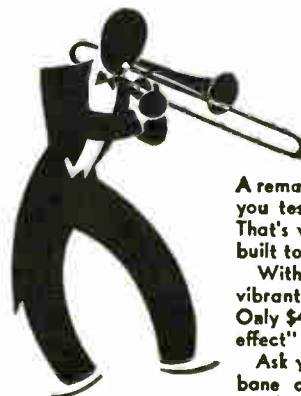
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Milwaukee's Swing Cleaning

(Continued from Page 8.)

inspiration of freedom and robustness.

Stand-out Men

On totaling scores, we find A-plus rating earned by Saxie Mansfield for consistently neat and torrid phrases and choruses on practically every blues. Joe Bishop got the most out of his mellow fluegel horn on sectional as well as solo work. Neal Reid's trombone spots rated heavy applause as did whacky trumpet by Mal Crane.

For some strange reason only the drums came out of the rhythm section for solo bows. However, arrangements by the three others were featured in the program. Woody's clarinet gave a swell garnish to the musical dish.

Some day an icky paper will run a leader's personality poll, and then Woody will be right out on top!

From present appearances the Herman outfit can wipe up here for a long, long time.

On a short intermission, Gene Schroeder, local pounder, tried vainly to get some technically fine piano bits across. But because of too little amplification, very little came through an excited, talkative audience.

Credit for managing the affair in *ne plus ultra* style goes to Ben Lincoln. Ray Sherman, local violinist, cat and record fiend, induced Herman to do the job, and to throw the proceeds to charity. Coincidentally, Ray and Woody played marbles also when they were little boys at school.

Looks as if Milwaukee has had its swing cleaning!

Bay City Beater Pens Song Lyrics

SAN FRANCISCO. — Bob Hall, radio editor of *Call-Bulletin*, and S. F. rep for TEMPO, collabed lyrics to tune-writer Allan Courtland's ditty *Farewell to a Lovely Lady*. Song was introduced on NBC network recently by Joe Sudy band from Rio Del Mar Country Club (Aptos, Calif.)

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Bix Romanticized In Novel?

BOSTON. — Houghton & Mifflin publishing house will place new book on the stands June 7 entitled *Young Man With a Horn*, by Dorothy Baker, wife of a Harvard English instructor. Novel concerns a musician and insiders say its hero bears a resemblance to the late Bix Beiderbecke.

'Fazola' With Crosby

CHICAGO. — Irving ('Fazola') Prestopinik, clarinet ace, was expected to be with the Bob Crosby band by the time band opened their engagement here at the Blackhawk. 'Fazz' has recently been with Ben Pollack.

'Round Chicago

With C. M. Knightly

(Continued from Page 6.)

over indefinitely in the Tally Ho Room of the Medinah Athletic Club.

Charlie Engels, one of the better of the small swing combos, still in the groove at Harry's New York Bar. Don Chiesta playing the Oriental Gardens, the only Chinese Restaurant in the Loop featuring dinner music. Ennio Bolognini, cellist and his concert Gypsy orchestra are at the Yar. Juan Pineda and orchestra were originally booked into the Monte Cristo restaurant for four weeks and are now finishing their second year.

H. Henderson Leaving Swingland

Horace Henderson will be leaving the Swingland Cafe during the next few weeks for a tour of one-nighters, and incidentally, should do very well. Jules Novit and his orchestra are still at Billy Stern's "Gay 90's." Earl Hoffman and his music are the draw at the romantic Ivanhoe Cafe. J. MacPartland is going to town at the Rose Bowl and Roy Eldridge continues at the "Three Deuces." Al Golden leaves the Yacht Club on the 22nd to be replaced by Maurie (formerly Chez Paree) Stein and his "Rhythm Boys."

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New Records

BRIEFS ON THE BEST RELEASES OF THE MONTH

By M. W. STEARNS

Teagarden to HRS

TWO masters of *Loveless Love*, issued long ago on ARC's cheaper labels and therefore very rare, have been re-issued by the Hot Record Society (303 Fifth Ave., N.Y.C.) at one dollar. Lead by Jack Teagarden, the personnel includes aces such as Eddie Miller, tenor; Ray Beauduc, drums; Sterling Bowes, trumpet, and Jimmy Dorsey, clarinet. If you want to test your ear, see if you can tell these masters apart.

Benny Busts Victor

In a welcome return to wax, Benny Goodman's band takes the lead with *Don't Be That Way* & *One O'Clock Jump*, in the order of preference. And make a note of the fact, that if you get used to Benny's black-stick because it's always so effortless, and go elsewhere for your clarinet kicks, you're making a mistake. The guy is so consistently good that he gets taken for granted. *Don't Be That Way* is a fine Edgar Sampson arrangement that is cut to perfection by the band. Not a killer-diller, but better, and worth concentrated listening. *One O'Clock* can't feature enough of Jess Stacey on piano. Benny, Brownie and James take it on out. This man James literally plays too much horn. He gets caught between grooves. Salt this platter away with your classics.

Losing altitude fast, we come to Tommy Dorsey's *Annie Laurie* & *More Than Ever*, and *Shine on Harvest Moon* & *Oh Promise Me*. This Annie is a bid for the Marie clientele, with *Harvest Moon* the best of the bunch. Peewee Irwin, Bud Freeman, and Tommy take good barrel-house solos to the coda. Did you ever notice that when Tommy plays hot slip-horn it sounds like the old New Orleans Rhythm Kings at the Conservatory of Music? The licks are old but the tone is perfect. This band could still really get off if it had the chance.

When this column went out on a limb some time ago, labeling Maxine Sullivan the greatest, it was on past performance. Victor was smart enough to grab her, but on *Please Be Kind* & *Moments Like This*, they made the same mistake that Vocalion had begun. They gave her ballads and cut out the swing. Well, her greatness was

rhythm numbers, because she can phrase with the best of the instrumentalists in swing music. And then her tender tone made it more of a miracle. Maybe it's more commercial and will increase sales, but her unique contribution was that she could SWING a tender ballad, tenderly. So they omitted the swing.

On the way out, the Original Dixieland Jazz Band (minus LaRocca) does a competent job on *Please Be Kind* & *Oh Boom* for Bluebird; Bunny Berigan strings along with *Piano Tuner Man* & *Heigh-Ho*; and Larry Clinton imitates second-rate stuff on *Look* &

Crosby's Eddie Miller



EDDIE MILLER — some terrific tenor on *Stumbling* — on *Friends*, real feeling.

You're An Education. You can expect a "swing" arrangement of the *Star Spangled Banner* any day now, under the title of *Larry Clinton Drag*.

Ellingtonia Tops Brunswick At ARC

Under various names, the Ellington mob waxed the best on Brunswick last month. Tops is Cootie Williams' *Echoes of Harlem* & *Have a Heart*, which is a really high record. That jungle horn may be old-fashioned but it packs a wallop. It's on Vocalion, along with Barney Bigard's *Drummer's Delight* & *If I Thought You Cared*. And for a perfect sample of why Sonny Greer of the Duke's men shouldn't take solos, catch *Delight*. Although he fits the band maybe, those rudiments get progressively weaker on an otherwise fine disc. The Duke's *Lost in Meditation* & *Riding a Blue Note* on Brunswick isn't his best, but it's plenty fine.

Maxine Sullivan's last Vocalion, *Wonderful* & *You Went to*

My Head, like *Nelly Gray* & *Folks On the Hill* (not yet reviewed), lacks one thing, and that is rhythm. See her latest Victor, column 1.

That Hudson-DeLange crew still pioneer in arranging with Mr. Sweeney's *Learned to Swing* & *Your Beck and Call*, and *Sunday in the Park* & *Doing the Reactionary*. It's fine semi-commercial stuff and only misses top rating because the band hasn't had the experience and doesn't contain the stars.

At the close, don't miss the latest job by Mitchell's Christian Singers on *Perfect* (8-04-57). The titles are *I Got to Go to Judgment* & *My Mother Had to Kneel Down* and it's a fine example of a historical hangover. You remember Crosby's *Dogtown* used these cats. Well, they still sing those spirituals as they did before the "blues" had evolved from them. Just one of swing's roots, and solid.

Crosby's Bobcats Lead Decca

With *Fidgety Feet* & *Stumbling and You're Driving Me Crazy* & *Can't We Be Friends*, Bob Crosby's Bobcats (personnel on label) lead a gang of fine jive on Decca. It's great Dixieland music from its greatest exponents. Eddie Miller takes some terrific tenor on *Stumbling*, which has one of those traditional "let-downs" where the band pulls up at the end of a chorus, only to bust out for fair on last chorus. But the main thing is to feel the DIG that the boys get together. Miller stars in a different style on *Friends* plus real feeling, while Lawson's horn, Beauduc's drums, and Matlock's clarinet send all the way. Another brace of classics. More commercial stuff by the big band includes *Please Be Kind* & *I Simply Adore You*, *It's Wonderful* & *Just Strolling*, and Connie Boswell featured on *Mystery of Life* & *Gypsy Love Song*. There are spots of good stuff on these, with Bob Zurke's keywork on *Strolling*, a fine platter, and the Boswell disc.

Some great singletons are Louis Armstrong's *Let That Be a Lesson* & *Struttin' With Some Barbecue*, which stands up with last month's; Count Basie's *Blues in the Dark* & *Georgiana*, which doesn't stand up; Dick Robertson's fine formula on *I Wonder What's Become of Sally*, which consists of a straight vocal and the rest swing, and Chick Webb's *Harlem Congo* & *I Got a Guy*.

For a finish, don't miss a Decca race record that shouldn't have been on that list. It's Johnny Dodd's *Shake Your Can* & *Blues Galore* (7413). Dodd's *Stack O'Lee Blues* & *Melancholy*, which isn't as good, came out on the regular list, and they buried the good one. It's got a fine trumpet, clarinet and vocal.

READER'S COMMENT

Norvo-Bailey Records

Dear Sirs:

I notice in March issue of TEMPO the following statement:

"Mr. and Mrs. Swing" are carrying a gripe against their platter makers for the types of tunes being forced on them for recording, which may wind up with a showdown."

I brought this to Red Norvo and Mildred Bailey's attention . . . They are anxious to learn how anybody could make such a statement inasmuch as they both feel that they could not make a happier choice of selections than those which they record.

JOE HIGGINS,
Recording Mgr.,
Brunswick Record Corp.

Recent recordings by Red Norvo's orchestra (asterisk signifying Bailey vocals):

*There's a Boy in Harlem** & *How Can You Forget, Week-End of a Private Secretary** & *Please Be Kind**, *More Than Ever** & *Serenade to the Stars, It's Wonderful** & *Always and Always.**—Ed.

'All-American' Band Again

Dear Sirs:

In the January issue of TEMPO I saw an article on "All-American Band of 1937" . . . My choice for the band follows:

Trumpets: Harry James, Bunny Berigan, Louis Armstrong; trombones: Tom Dorsey, Jack Teagarden; saxes: Jimmy Dorsey (1st alto), Bud Freeman (1st tenor), Vido Musso (2nd tenor), Benny Goodman (2nd alto-clarinet); Teddy Wilson (piano), Carmen Mastren (guitar), Bob Haggart (bass), Gene Krupa (drums); vocalists: Ella Fitzgerald, Jack Leonard; leader: Eddie De Lange.

I hope I helped you solve your choosing the "All-American Band" for 1937.

STANLEY HUNNEWELL,
White Plains.

Mr. Hunnewell saw a letter in READER'S COMMENT, not an article. TEMPO made no attempt to choose an "All-American Band," merely publishes letters from readers as a matter of interest to any who happen to be interested. See following letter:

Tsk! Tsk!

Dear Sirs:

. . . I was greatly pleased to note (in TEMPO) the professional and informative articles that were uncolored by those would-be "jazz" phrases so dear to the ears of the editors of several other musical magazines I have seen so often.



RED NORVO—He and Mildred feel they could not make a happier choice of selections for recordings.

And no "Hot" and "Corn" contest to vote for! Tsk! Tsk! How I missed that insult to my intelligence.

CURTIS C. GUCKERT,
Pittsburgh, Pa.

TEMPO ordinarily has space in READER'S COMMENT only for letters dealing with matters of special interest, but is always pleased to get letters like the following:

Likes SAX-O-FAX

Dear Sirs:

I have found that I miss TEMPO a great deal since I left the Coast and would like to subscribe to your wonderful publication . . . I receive some fine hints from the column SAX-O-FAX.

W. E. BANKS,
Ft. Collins, Colo.

Navy Heard From

Dear Sirs:

. . . I have found TEMPO very interesting, useful and worthwhile. (Subscription enclosed.)

HARVEY MACKLEY,
U.S.S. New Orleans,
Via San Pedro, Calif.

'Yeah Man'

Dear Sirs:

Yeah, man! Send me the TEMPO for one year beginning with March issue. How any musician can be without his TEMPO is beyond me. Yeah, man! Swing it!

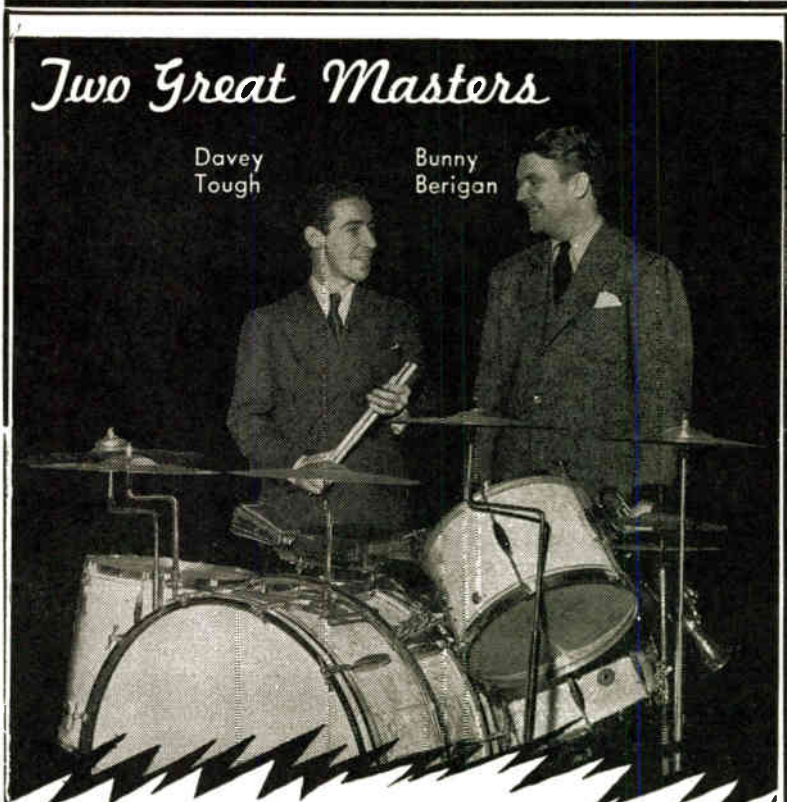
GEORGE S. STOICICH, JR.,
Drummer with "Dinty Moore,"
Athens Club, Oakland, Calif.

Likes Historical Articles

Dear Sirs:

. . . (\$1 is) Enclosed to renew my subscription. I enjoy the magazine very much, especially the historical articles.

ELLIS W. SCHONER,
Hartville, Ohio.



Two Great Masters

Davey Tough

Bunny Berigan

Two Great Masters

. . . say Slingerland Radio Kings and Tunable Tom-Toms are TOPS!

The immortal Jascha Heifetz would still be a great violinist even if he didn't own a priceless "Strad." And, Davey Tough would still knock out mean rhythm even if he didn't use Slingerland Radio Kings. BUT! . . . isn't it significant that they both use the best instruments that money can buy? Perhaps it's because they realize that the best instrument, whether it's a drum or a violin, will help them develop their artistry to the full. And, from the pleased smile on leader Bunny Berigan's face, it's easy to see he agrees with his famous drummer that Slingerland Radio Kings are TOPS.

"One Great Drummer After Another Chooses Slingerland Equipment,"
says Bill Mather, New York Dealer

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HANDLING

The Finest in Bands and Units

FRANK TROMBAR INTRODUCES A NEW BAND

On March 17 Frankie Trumbauer, one-time recording associate of Swing Immortals Bix Beiderbecke and Eddie Lang, changed his name slightly and embarked on what is probably his first serious venture as a band leader. (See Band Reviews, Page 13.) Here is a photographic review of 'Tram's' new band, taken on his opening night at the Los Angeles Biltmore Hotel.



Bandleaders put on the 'old pal' act and 'Tram' looks on as Rudy Vallee says goodbye to Jimmie Grier, who ended a four-year stay at the Biltmore. (L. to R.): 'Tram,' ROK's Ben Pollock, RV's Vallee, MCA's Phil Harris, ROK's Grier, Biltmore's 'Baron' Long, who gave Grier a farewell party.



Star man is Trumpeter Mannie Klein (center), who, since Gene Krupa became a leader, is probably the best known side-man in the U. S. Other trumpets: Joe Meyer (left), Bill Shaw (right). Trombones: Joe Yukl (left), from Ray Noble's recent radio band; Lank Menge, formerly with Grier, recently of radio.



Lennie Conn, who does most of the arranging, also takes care of the clarinet swing-solo department. He is a former NBC (Chicago) radio musician. In the right background, ROK's publicity man Barney McDevitt, whose job it is to make the dancing public conscious of the name 'Trombar'.



The saxes (L. to R.): Leonard Kavash (alto), formerly with Ben Bernie's old band; Lyall Bowen (alto), former N. Y. radio musician; Lennie Conn (tenor) and Jimmy Oliver (tenor). In addition to the conventional clarinet doubles, all play flute.



Two of Ben Bernie's former men also appear in the rhythm department, Al Goering (piano), Ward Archer (drums), who finds his kettle-drum handy for building up a floor-show climax. The section is completed by Bob Hemphill (guitar), Russ Morhoff (bass).

Band Reviews . . .

Frank Trombar

(ROK)
Opened March 17 at Biltmore Bowl, Los Angeles, for indefinite engagement.

Personnel

Lyall Bowen, Lennie Conn, Len Kavash, Jimmy Oliver (saxes).

Mannie Klein, Joe Meyer, Bill Shaw (trumpets); Joe Yuki, "Lank" Menge (trombones).

Bob Hemphill (guitar), Russ Morhoff (bass), Ward Archer (drums), Al Goering (piano).

Deane Janis, Dave Saxon (vocals).

COMMENT: The problem of the day in the band business: to swing or not to swing? Although few bands have reached the top brackets by compromising with the problem, most new bands are currently styled to try to meet both sides of the argument. Frankie Trumbauer's new band, obviously a well-planned venture, and not a hit-or-miss stab, falls into the compromise type, but the commercials are solid and musicianly and the swing-style numbers have plenty of wallop.

An ideal man for this type of band is Mannie Klein, who has the

reputation of being the most sought for sideman in the U.S. In New York he took his pick of the radio programs. When he came to Los Angeles, Local 47 authorities put him under a six-months restriction from NBC and CBS studios on the belief that his popularity (and influence) with musical directors was unfair competition for local men. Mannie's swing-solos are too flashy and technical to win the same admirers who worship Bunny Berigan or Harry James, or the old-timers who listen with awe only to Louis Armstrong, but he is the type of performer whose very presence puts every man in the band on his toes, and who can lift a band out of the mediocre into the good class. General belief is that Mannie has more than a sideman's interest in the band.

As dapper as ever, self-assured in front of the band, Frankie makes a good front. Once the leading saxman of the "white" school of swing, his reputation with the swing critics waned as this school went down before the rise of today's Negro-inspired hell-for-leather tenor-sax style. But there is feeling in his C-melody solos; they are good to hear and, comprehensible to the average person, they provide the band with a trademark.

Bulk of arranging is handled by

Saxman Lennie Conn, featured clarinet man. Vocals are ably taken care of by Dave Saxon and Deane Janis.

Song pluggers reported that the U.S.C. and U.C.L.A. collegians who frequent the Biltmore Bowl had accepted the new Trombar band as top stuff and even most musicians were willing to admit that it was a good band with commercial possibilities.

Herbie Kay

(MCA)
Opened March 22 at Cocoanut Grove, Ambassador Hotel, Los Angeles.

Personnel

Fuzzy Combs, Norm Weldon, Jim Williamson, Dick Herschlecker (saxes).

Ray Winegar, Ralph De Stefano (trumpets); Charlie Probert, Bill Lower, Kenny Skersick (trombones).

Claude Kennedy (piano), Bill Epple (drums), King Harvey (guitar), Jim Bishop (bass).

Weenonah Fair (vocals).

COMMENT: The Herbie Kay band, with personnel intact since appearances on the Coast last fall at Catalina Island and the Cotton Club, has either improved surprisingly or is heard to better advantage in the sound-absorbing Grove. The band has several good com-

mercial features that seem to register well in this spot. The heaviness in the ensemble, due to use of three trombones and two trumpets, with the trombones on the front line, doesn't seem to be so noticeable and Bill Lower's choruses, played on one of the new, combination valve-and-slide trombones (can be played either way) stand out well. Sax section is still using the same set-up—one alto and three tenors, with baritone and three tenors as alternative. Nobdy but Herbie Kay seems to find any advantage in this over the conventional two altos and two tenors, or alto, two tenors and baritone.

This is the first well-known band to be heard here using the electrically-amplified standard guitar. It provides an effective touch on introductions, endings, also for occasional solos.

Grove corridor was plentifully sprinkled with photographs of Herbie Kay and Mrs. Kay, Paramount's Dorothy Lamour, sarong-wearing star of torrid South Sea Island and steamy jungle pictures, who recently announced to the world that she was quitting her job at Paramount because she wanted to have a baby. This story was released about the time Herbie Kay opened at the Grove, a lucky coincidence for the publicity department.

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DIRECTORY

Personnels listed herein were checked carefully prior to publication, April 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 M. Landfield (Sax) D. Sharp, pia. C. Barnett, tru. A. Dever, dru. F. Macauley, bass H. Rhodes, gui. AMBASSADOR Herbie Kay (See Band Reviews, Page 13) AVERILL'S PARADISE Ed Horton, org. B. Averill, theremin BEVERLY-WILSHIRE Harry Owens (Trumpet) L. Kahn, vio. A. Galante, vio. E. Helne, dru. B. Peterson, bass F. Norton, pia. F. Tavares, stl. E. Tavares, sax T. Zmarich, sax R. Oness, sax A. Kaleolani, gui. Raymond Andrade, vocals BILTMORE Frank Trombar (See Page 13.) BILTMORE (Rendezvous) Maurice Menge (Trumpet) R. Bradford, sax J. Hamilton, sax V. Guffin, sax G. Miller, sax C. Fischer, piano M. Paul, acc. G. Waller, dru. O. Schaeffer, bass BRADSHAW'S Mesa Ballroom Bradshaw's Ork S. Little, pia. H. Scheidel, dru. J. Parker, bass H. tr. C. Dee, tro. H. Wilcox, sax H. Ziller, sax C. Emge, sax and Contractor CAFE DE PAREE Max Cochran (Trumpet) R. Miller, sax G. Sullivan, sax J. Cathcart, sax M. Mack, tru. J. Kee, tru. P. Washburn, tro. P. De Santis, pia. C. Ricord, dru. J. Landon, bass CAFE LA MAZE Don Roland (Guitar) J. Crawford, pia. J. Causey, clar. O. Parillo, bass Elaine Dahl, voc. CASINO GARDENS Spud Murphy (See L. A. Band Briefs) CHATEAU BALLROOM Jack Etchegaray (Drums) R. Balue, sax K. Heisler, sax E. Walker, sax E. Jones, tru. H. Clemens, tru. R. Rivers, tru. E. Davis, tro. R. Swanson, bass C. Bush, vio. W. Bowles, acc. P. Etchegaray, pia.

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LA CONGA Harry Rosenthal (Piano) P. Shuken, sax O. Cates, sax J. Chaney, sax H. Evens, sax B. Harry, tru. L. Paine, dru. H. Roller, gui.-vio. S. Kenton, pia. M. Stein, bass LICK PIER BALLROOM Jack Dunn (Piano) P. Fryer, piano E. Thomas, sax B. Naylor, sax J. Welder, sax B. Lovell, tru. W. Anderson, tru. H. Uhlman, tro. J. Martin, gui. D. Johnson, dru. W. Watt, bass LUCCA RESTAURANT S. Santaella (Piano) Concert Group T. Mancini, vio. J. Lichter, vio. E. Pickrel, vio. J. Barosso, cello A. Alphonso, bass Dance Group E. Cook, sax R. Bruble, tru. C. Swander, dru. C. Dietz, pia. J. Lichter, vio. Santaella, pia. MANCHESTER THEATRE Dave Forster (Trumpet) K. Orr, organ C. Pickens, pia. C. Earl, drums MAJESTIC (Long Beach) Neal Giannini (Piano) M. Chance, sax R. Oullette, sax R. Derry, sax C. Berry, sax M. Funchess, tru. F. Pooler, tru. B. Hamilton, tru. M. Melton, tro. P. Tibbetts, dru. S. Babbitt, bass MAXINE'S Jack Stitt (Bass) H. Ehreke, gui. D. DeNuffrio, pia. OMAR'S DOME George Redman (Piano) G. Markle, sax F. Thomas, sax J. Schwartz, sax G. Smith, tru. R. Hol, bass L. Lemen, dru. Cocktail Lounge R. Phelps, gui. D. Whittaker, bass J. Kerr, vio. ORPHEUM (See L. A. Band Briefs) Al Lyons (Baton) B. Ross, sax N. Castagnoli, sax M. Diamond, sax A. Bobair, sax J. Rackin, tru. B. Schoeder, tru. H. Leach, tro. P. Cushman, bass S. Halperin, pia. L. Rogers, dru. Don Reeves, voc.

PALOMAR Ted Fio Rito (Piano) C. Brower, vio. S. Middleman, vio S. Spiegelman, vio J. Caballero, sax C. Hylton, sax P. James, sax D. Rhea, tru. N. Cochrane, tru. T. Jones, tro. T. Parrino, pia. C. Price, dru. M. Marcelino, gui. G. King, bass PARAMOUNT THEATRE (See L. A. Band Briefs) PARIS INN Frank Sortino (Accordion) V. Leitner, sax M. Butler, sax J. Warner, tru. L. Bergh, vio. A. Martin, pia. C. Leach, bass R. Sortino, dru. RENDEZVOUS (Santa Monica) Pete Pontrelli (Sax) R. Blough, sax J. Richardson, sax T. Romersa, sax J. Lincoln, tru. E. Pollock, tro. M. Dennis, pia. H. Claudin, dru. C. Cronkhitte, bass Helen Curtis, voc. ROLLERDROME Carl Osterloh (Organ) ROSS BALLROOMS Ted Bohrer (Piano) L. De Crescent, gui. S. Singer, sax V. Uhlam, dru. O. LaRue, bass W. Harrison, tru. P. Muro, tro. RUSTIC INN Al Heath (Piano) B. Bennett, tro. M. Bennett, tru. T. Gregory, dru. A. Mann, sax B. LeRoux, gui. SCHABER'S CAFETERIA Pryor Moore (Violin) E. Stock, tru. G. Benkert, vio. J. Agullar, pia. J. Vasquez, bass L. Steinberger, trombone C. White, dru. C. Walker, cello W. Hullinger, flu. L. Villelle, clar. SEVEN SEAS Sol Bright Ork SHRINE AUD. Jeff Gledhill (Organ) SUNSET CLUB "Four Squires" R. Black, pia. H. Brannum, bass J. Smith, gui. G. Moore, tru. TOPSY'S Jan Garber (Baton) F. Large, sax J. Large, sax G. Fortier, sax F. Heilbron, tru. N. Donahue, tru.

J. Barrow, tro. D. Shoup, tro. D. Roe, pia. R. Rudisal, pia. L. Palmer, dru. C. Ford, bass Tony Allen, Russell Brown, vocals TROCADERO Garwood Van (Sax) W. Brower, vio V. Greenlaw, vio. A. Lesky, sax M. Beeson, sax K. Gulon, sax J. Maxwell, tru. L. Pfeider, tru. W. Stevenson, dru. E. Banto, acc. B. Cole, pia. J. Geller, bass Pancho Tango Band VERSAILLES Daryl Harper (Bass) R. Little, vio. L. Hart, pia. G. Cowan, vibs. VICTOR HUGO Bob Millar (Piano) J. Mayo, sax D. Runyon, sax R. Noble, sax T. Jones, tru. D. Anderson, tru. H. Sperow, tro. J. Russell, vio. J. Kaz, vio. P. Hayes, viola R. Williams, vio. G. Johnson, cello G. Pleasants, harp B. Fliske, piano P. DeDroit, dru. E. LePique, bass E. Eben, organ H. Zweifel, arr. H. Hassell, lib. W. Welker, cpst. KFI-KECA Earl Towner (Baton) H. White, sax M. Werner, sax G. Currlin, sax F. Wolley, tru. H. Fenimore, tru. J. Hix, tro. W. Wesing, dru. W. Geoffrion, bass E. LePique, pia. L. Trebacz, vio. A. Perrotti, vio. C. Weber, viola W. Petty, cello KEHE Claude Sweeten (Mus. Dir.) G. Hill, sax & contractor P. MacLarand, sax O. Cates, sax H. Diamond, sax W. Hollinger, tru. S. Levin, tru. B. Bowman, tro. J. Ramos bass Ruby Lloyd, org. H. Wulfer, pia. R. Lutz, drums. KMPC Oliver Alberti (Violin) P. Thompson, org. M. Content, pia. KFVB Leonid Leonardi Ernie Wehl (Pia. & Contr.) G. Moore, sax J. Klein, sax J. Catalyne, sax P. Cuthbert, tru.

R. Funnell, tru. T. Hollenberg, tro. G. Foster, tro. W. Morgan, dru. J. Birrell, bass L. Wellington, pia. Judy Janis, voc. WILSHIRE BOWL Les Parker (Piano) H. Silverstone, sax S. Featherstone, sax C. Henry, sax S. Papalardo, sax C. Taylor, tru. W. Wade, tru. C. Maurer, tro. W. Dunn, dru. R. Miller, bass Mary Downs, voc. ZENDA Merle Carlton (Baton) E. McLaughlin, sax R. Brady, sax R. Lynch, sax W. Brown, sax M. Darr, tru. J. Mootz, tru. J. Smith, tro. F. Said, dru. R. Hartley, bass R. Steel, pia. D. Anderson, tru. H. Sperow, tro. J. Russell, vio. J. Kaz, vio. P. Hayes, viola R. Williams, vio. G. Johnson, cello G. Pleasants, harp B. Fliske, piano P. DeDroit, dru. E. LePique, bass E. Eben, organ H. Zweifel, arr. H. Hassell, lib. W. Welker, cpst. KFI-KECA Earl Towner (Baton) H. White, sax M. Werner, sax G. Currlin, sax F. Wolley, tru. H. Fenimore, tru. J. Hix, tro. W. Wesing, dru. W. Geoffrion, bass E. LePique, pia. L. Trebacz, vio. A. Perrotti, vio. C. Weber, viola W. Petty, cello KNX Lud Gluskin (Gen. Mus. Dir., Coast CBS) Wilbur Hatch (Mus. Dir.) Fred Olson, vio. Ivor Kalin, vio. G. Devron, vio. N. Luboviski, via. F. Metz, cello L. Nichols, sax B. Kanter, sax J. Von Gende, sax H. Lawson, sax J. Pacheco, tru. KHM Frederick Stark Carlton Kelsey (Mus. Dir.) A. Sevitsky, vio. E. Erickson, vio. Lee Jenks, vio. W. Barton, sax J. Taylor, sax H. Grant, sax H. Howe, sax S. Savant, tru. H. Wilkings, tru. J. Chenoweth, tro. KFMTR S. Santaella (Piano) J. Rubini, vio. T. Marshall, vio. J. Lichter, vio. J. Barosso, cello A. Alphonso, bass

L. A. Band Briefs

Freddie Fisher and his "Schnickelfritzers" (ROK) opened at Palomar March 31, alternating with Fio Rito (MCA). Week to week contract.

Junie Carroll (trumpet) left Pete Pontrelli (Rendezvous, Ocean Park) to join Eddy Duchin.

Spud Murphy (MCA) was to open March 31 at Casino Gardens, replacing Tommy Tucker. (Band reviewed in Feb. TEMPO). New personal mgr. of Murphy is Frank Kelton, former music publishing executive.

Walt Bradley, former 1st alto with Rudy Vallee, rehearsing new band using five brass, one sax (himself—solos only) and strings. Three trumpets double melophone.

Al Lyons (MCA) back at Orpheum theatre April 13.

Jimmie Grier (ROK) at Paramount theatre week of April 12, following Lou Wood's California Collegians.

Bob Millar (MCA) back from tour of the Southwest and into the Victor Hugo, with Skinny Ennis, formerly with Hal Kemp, expected to follow April 13 at head of new band.

Rustic Inn closed temporarily for alterations, reopened with Al Heath band, recently at the Sunset Club.

Carol Lofner (MCA) one-nighting with new band, Pat Kelly handling arranging.

Ben Bernie, Dick Jergens, Ted Weems announced for Catalina this summer. All MCA.

(Continued on Page 15.)

RADIO STATIONS

NBC STUDIOS Frank Hodek (Director) Wm. Gilcher (Orch. Manager) R. Ferstad, vio. J. Livoti, vio. J. Quadri, vio. L. Kronman, sax D. Eckles, sax G. Green, sax R. Kimic, tru. K. Apperson, tru. H. Wallace, tro. F. Pacino, pia. F. Samuto, gui. M. Olds, bass C. Maus, dru. KEHE Claude Sweeten (Mus. Dir.) G. Hill, sax & contractor P. MacLarand, sax O. Cates, sax H. Diamond, sax W. Hollinger, tru. S. Levin, tru. B. Bowman, tro. J. Ramos bass Ruby Lloyd, org. H. Wulfer, pia. R. Lutz, drums. KMPC Oliver Alberti (Violin) P. Thompson, org. M. Content, pia. KFVB Leonid Leonardi Ernie Wehl (Pia. & Contr.) G. Moore, sax J. Klein, sax J. Catalyne, sax P. Cuthbert, tru.



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L. A. Band Briefs

(Continued from Page 14.)

"The Georgia Crackers," vocal-instrumental combo comprised of Peggy Finch (vocal), Bud List (piano & accordion) and George MacMillan (bass), closed at Frederick's Lounge in Santa Monica and moved to the Tavern in Reno.

Ivan Scott tango band continues at Palomar on Sunday evening. Personnel: Scott (violin), Forest Thompson (piano), Bill Nadel (bass), Milt Delugg (accordion), Art Crippen (drums).

Ted Fio Rito band augmented with seven extra men for "Hollywood Melody Shop" broadcast from Palomar. Dave Rose doing "Melody Shop" arrangements.

Dubbs Rhea, trumpet with Fio Rito, very happy over arrival of baby girl.

Bob Goodrich and Buddy Carlton arranging for Ben Pollack (Joe Penner program starting April 3). Pollack personnel: O. Cates, B. Carleton, M. Friedman, A. Harding (saxes); A. Secrest, D. Anderson, B. Goodrich (trumpets); G. Gloyd (trombone), B. Wayne (piano), G. Stevenson (drums), J. Taft (bass), G. Van Eps (guitar), A. Beller (violin).

Curt Houck back in town, played dates at Paramount theatre

and Cotton Club.

Manny Stein organized new band for Harry Rosenthal at La Conga. (Personnel in directory.)

Daryl Harper Quartet, recently at El Modino, and previously at Arrowhead Springs, now at Selznick's Club Versaille. Personnel: Harper (bass), Ralph Little (violin & guitar), Gil Cowan (vibs), Lyle Hart (piano & clarinet).

"Four Squires" were to open April 5 at Sunset Club following Louie Chico combo. Chico personnel: Chico (harp), John Scott (piano), John Chico (violin), Milt DeLugg (accordion), Pete Maggio (bass), Marshall Fisher (guitar). "Squires" personnel in Directory.

Bob Mohr, L.A. bandleader one-nighting out of MCA office, turns actor in new Monogram film *The Old Fool*.

Marv Landfield band at Ace Cain's, augmented with addition of Homer Rhodes (guitar).

Betty Bryant (vocals) added to Joey Lee combo at Cinegrill.

Earl Towner's KFI-KECA staff ork augmented. Personnel in Directory.

Billy MacDonald band, formerly at Cafe De Paree, opened March 28 at Trianon, Seattle.

H. Roberts Heads New L. A. Music Enterprise

With the slogan "Everything in Music—Music for Everything," L.A.'s newest musical enterprise, Radio-Music Corp., was officially launched on March 24 under the direction of its founder and president, Harold Wm. Roberts, formerly Director of Musical Organizations at U.S.C. and active for many years in West Coast musical affairs. The new establishment, located at 1011 S. Western Ave., in addition to being a music merchandise center handling various lines of musical instruments, accessories, sheet music and records, includes facilities for instruction on all instruments with both private lessons and ensemble classes, boys' and girls' bands and practice orchestras, training of drum corp, drum majors, etc. The store will also

Mr. Scott Takes A Back Seat

Raymond (Quintet) Scott has worked up a reputation for thinking up screwy titles for his compositions like *War Dance of the Wooden Indians* and others. But how about this guy, Modest Petrovitch Moussorgski, who about 75 years ago thought up one like *Ballet of the Unhatched Chicks*? He ought to get something on that.

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TAPS

For BENJAMIN HARNEY, 66, pianist and songwriter, author of "The Ragtime Instructor." He was the first musician to become widely known as an exponent of ragtime piano. Death came to him in Philadelphia. (Heart disease.)

Harney first attracted attention at Pastor's theatre in New York in 1895, later played all the important vaudeville circuits, retired in 1923. Because he was among the first to become closely identified with ragtime, many people believed the legend that he invented it, just as today many people believe that the "Original Dixieland Jazz Band" invented "jazz."

Chick Webb Hospitalized

BOSTON. — Chick Webb was to go into a New York hospital April 4 for a minor operation. Drummer-leader expected to be absent from band at Levaggi's for two weeks with "Scrippy" Harlem subbing at the sticks. Webb band is hold-over at Levaggi's for second time.

New Trumpet Mutes

The new stoned lined "Buzz-Wow" and cup "Wow-Wow" mutes for trumpet and trombone were put on the market this month in Chicago by the Humes & Berg Mfg. Co.

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Leading Accordion Players Form Assn. CBS Sounds an 'A' For Advancement of Instrument

Group Will Work to Place Accordion on Equal Basis With Other Orchestra Instruments

NEW YORK.—At a meeting held here Wednesday evening, March 9, 1938, consisting of Charles Magnante, Abe Goldman, Joe Biviano, Pietro Deiro, Pietro Procini, Anthony Galla-Rini, Charles Numzio, Sydney B. Dawson, Gene Von Halberg, and Sam Rowland, there was formed the basic structure of an organization known as the "American Accordionists' Association." Above group comprise the charter membership of the association, Board of Directors, and the first year's officers. Pietro Deiro, because of his high standing in the field of accordionists, was elected president by acclamation. Deiro is known as the "Daddy of the Piano Accordion." It was a fitting tribute paid to the man's personality and history. Charles Nunzio was elected vice-president, Pietro Procini sergeant-at-arms, and Sam Rowland secretary-treasurer.

Will Promote Standing Of Instrument

The American Accordionists' Association was founded to gain adequate recognition for the accordion. In their first year the organization expects to place the accordion. In their first year the organ-band and orchestral instruments, in that it may be recognized in individual and group competition in local, state and national high school contests.

Various phases were discussed and will be included in the constitution and by-laws of the organization, which includes establishment of a National Academy award, such an award to be made annually in the form of six plaques, to go to the dealer who has performed the greatest service to his community through accordion development (not the dealer who sells the greatest amount of accordions). Award shall also go to the most outstanding teacher of the accordion, the most outstanding accordion choir director, the most outstanding accordion band director, the amateur accordion player who commands the greatest national recognition in any one year, and to the highest ranking professional accordionist.

Will Enlist Aid of Trade Papers

The Executive or Governing Board of the association, consisting of the afore mentioned names, shall not be eligible for any Academy Award so long as they are members of the Governing Board. This Board will co-operate with the editors of trade papers and magazines,

and consumer magazines such as DOWN BEAT, ACCORDION WORLD, TEMPO, ACCORDION NEWS, INTERNATIONAL MUSICIAN, METRONOME, ETUDE, and other magazines that go to professional and amateur musicians who will assist in the selection of the six academy winners. By placing the selection of the six winners in the hands of the editors of these publications, plus the Governing Board of the association, it will be possible to recognize bona fide merit without fear of ballot-stuffing through surveys and popularity polls, which might be swayed by "club groups," or individual publicity campaigns. All of the divisions of the accordion field from retail selling to the highest professional musician have gone unrecognized so far. By means of these Academy Awards the association feels that the accordion can be placed upon the highest plane and sufficient inspiration given in the six departments.

Membership in the association will be of two types: active and honorary. Active members of the association shall be all persons who actually play accordion, regardless of age or sex. Honorary membership will consist of persons specially elected because of deserving work in the accordion field. Included in honorary membership are manufacturers, wholesalers, jobbers and retailers, some of whom do not play the accordion. It was estimated in this meeting that the potential membership of the association will include some 35,000 players of the accordion before the expiration of 1938. Membership will not be limited to accordion players within the United States. It is the purpose of this association to accept the membership of any accordion player regardless of where he may be located.

The Governing Board of the association reserves the right to reject any unsatisfactory members, otherwise membership, being conditional, shall be for life.

Non-Profit Motive

The association is not organized for profit. A careful estimate and survey shows that the cost of issuing a certificate, membership card, and other association literature to each member is slightly over 25c. Each member admitted will receive a card and beautiful certificate ready for framing at a set fee of 25c. There are no dues in this

(Continued on Page 20.)

CBS Sounds an 'A'



Singer Jane Pickens tunes up to the CBS time signal, which is tuned to the precise pitch of the well known "440 A," tuning standard of most of the Western world. The man with the mallet is Ben Bernie.

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Letters of a Small-Town Musician

(No. 1)

Hot-Man Hamson Rides Again

By
Bill Fenderson

(Editor's Note:—Many readers will recall with pleasure the original series of "Letters of a Small-Town Musician" that appeared in TEMPO during its early issues. Bill Fenderson, well known Los Angeles musician and writer, is back with a new series about the famous "Hot-Man" and other original characters like the rival "maestros" of the hinterlands, Licks Kyte and Jazzy Moon.)

Jakesburg, U. S. A.

Dear Buzz:

Well, Buzz, on account of it has been a long time since I heard from you, your recent letter was most welcome. I am glad to hear that you have almost landed a 3rd alto spot on one of those chain broadcasts in Hollywood and I hope you make it, but I am telling you, Buzz, it takes a lot of pull when you are on the chain. I know, because I am on one here in Jakesburg. I will tell you about it, Buzz.

I am 1st sax, arranger, and contractor with Jazzy Moon and His Moonlight Melodians on the great one-hour show sponsored by the Pultz Fertilizer Company of Jakesburg entitled "Fertilizer Frolics" which has also got a comedian and sound effects. The show originates here in Jakesburg, but on account of the station is a little weak the program cannot get over the mountain so they had to tie up the other towns making quite a chain here in Knothole County. We now have Indian Scalp Ferry, Onion Valley, Sleepvale, and Bullhide Ridge on our chain and it is rumored that Heifer Gulch may come in any day now.

It is great experience being on big stuff like this, Buzz, even if Old Man Pultz is always getting in our hair making last minute changes to get in extra plugs for his product. Old Man Pultz is not a showman like I and Jazzy, but you got to admit he is the sponsor which is a thing you cannot seem to avoid in radio, Buzz.

We have got some very original ideas on our program which I will tell you about. The show opens with prolonged studio applause which gets the listeners to wondering what is the matter, then Jazzy Moon and His Moonlight Melodians come on rendering the theme I composed entitled *Pultz of the Nation* in six-eight with open brass, but I am going to have to re-arrange it or get Jazzy to add more brass if we expect to be heard above the opening commercial of Joe Otts. Joe Otts is champion hog-caller of Knothole County who Old Man Pultz hired to do the announcing so the listeners will be sure to get a general idea of what is being advertised. I am telling you, Buzz, when Joe Otts warms

up to the subject of Pultz Fertilizer the listeners have to put on earmuffs. But that is radio for you, Buzz.

The vocalist goes on next. She is Minnie Gurg, a local lass who has been soloist in the choir for the past forty years and has lead the singing at various political campaigns throughout Knothole County. Minnie is a little rusty on the swing stuff, but she makes up for it later on in the program by helping out with the sound effects. We do our dramatic sketch next, Buzz, which is one of the most original ideas I ever heard of. We burlesque all the late movies! Last week the Aeolian Theatre played *Rustler's Ransom* featuring the great Western star, Three-Gun Mustang, and his trained pinto, Steady Boy. We did a masterpiece burlesquing that one and I composed some dandy hurry music for the hurry scenes in six-eight with open brass. Of course, Jazzy Moon is the stooge in these playlets on account of he is a leader.

The band is on after this, Buzz, with special arrangements by me in six-eight with open brass, but as soon as we get going they fade out for station identification, time signals, lost and found announcements, frost warnings, and finally wind up with Gus Daze, the comedian, doing some rapid-fire commercial gags about the various colored sacks Old Man Pultz's product is put up in. Gus Daze is a very snappy radio comic, having been a mortician for years, but I am telling you, Buzz, Gus Daze would have nothing on the ball if it wasn't for Sid Alum, our script writer. Sid Alum is a former sheepherder who conceived the notion of taking up radio gag writing while spending so much time alone with his flocks out in the great open spaces. Sid says he used to make up jokes right out of his own head and then spring them on himself when he was not looking, frequently stampeding the sheep on account of he got so hysterical. Sid says he finally reached the point where he just knew he was never cut out to be a successful sheepherder so he sent for a correspondence course on how to read and write. He was only halfway through Lesson Number One when

Old Man Pultz signs him to write gags for "Fertilizer Frolics."

Old Man Pultz is trying a new departure on our next program, in fact it is such a pioneering venture we are all a little startled, Buzz. We are going to have guest artists appear on our show! But who do you suppose is going to be our first guest artist? Buzz, you remember Licks Kyte and His Lotharios? Well, Licks Kyte is guesting on our next show and I and Jazzy are so disgusted I am composing some special music in six-eight with open brass for this event which I hope will blow Licks Kyte off the ether. I will write you later about it, Buzz.

As ever, your old team-mate,
HOT-MAN HAMSON.
(To be Continued.)

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Joe Dial's AIRLINES

A Column of Personal Comment On Radio Music

(All Times Mentioned Are PST.)

Listing the Shows

JUST a word about the list of musical programs we have compiled for this issue and which you should find somewhere on this page. We can already hear the

Major Network Musical Programs

Following list comprises the more important regularly scheduled, musical programs released by major networks. Asterisks designate programs of special musical interest. Others are included merely because they are occasional in nature, or because they occasionally present something of musical interest. Sustaining programs are subject to change without notice. All times mentioned are PST.

SUNDAY

- 9:30-10:30 a.m., NBC-B.—Erno Rapee orch.*
- 11-11:30 a.m., CBS — Morros Quartet (Sus.)*
- 11-12 m., NBC-B.—"Magic Key."
- 11:30-12 m., CBS—"Rainbow's End." (Sus.)*
- 12 m.-2 p.m., CBS — N. Y. Philharmonic.*
- 2-2:30 p.m., NBC-R.—Talley Koestner orch.
- 6-7 p.m., CBS—Sunday Evening Hour.*
- 6:30-7 p.m., NBC-R.—"Album of Familiar Music."
- 7-7:30 p.m., NBC-R. — "Signal Carnival"
- 8:30-9 p.m., CBS — Duke Ellington (Sus.)* (From Cotton Club in New York. Check local station for other Ellington broadcasts.)

MONDAY

- 5-5:30 p.m.—Morton Gould orch. (Sus.)
- 6-7 p.m., NBC-B.—Philadelphia Orch.*
- 7-7:30 p.m., NBC-R. — Marek Weber orch.
- 8:30-9 p.m., NBC-R.—"Voice of Firestone."*

TUESDAY

- 5:30-6 p.m., NBC-R.—Wayne King.
- 6-6:30 p.m., NBC-R.—Horace Heidt.
- 6:30-7 p.m., CBS—Benny Goodman.*
- 9:30-10 p.m., NBC-R.—"Good Morning Tonight (Sus.)*"

WEDNESDAY

- 5:30-6 p.m., NBC-R.—Tommy Dorsey.*
- 6-7 p.m., NBC-B.—Cleveland Orch.*
- 6-6:30 p.m., CBS — G. Moore, Kostelanetz orch.*
- 7-7:30 p.m., NBC-R.—Kay Kyser.

THURSDAY

- 5-5:30 p.m., MBS—"Sinfonietta" (Sus.)*
- 6-7 p.m., NBC-R.—"Good News."
- 5:45-6:30 p.m., NBC-B. — Rochester Orch.*
- 7-8 p.m., NBC-R.—Kraft Music Hall.
- 7-7:30 p.m., MBS—"Hollywood Serenade" (Sus.)
- 8:15 p.m., NBC-R. — Standard Symphony (Coast only).

FRIDAY

- 6-7 p.m., CBS—"Hollywood Hotel."
- 7-7:45 p.m., CBS—"Song Shop."
- 8:30-9 p.m., KHJ, Don Lee—"American Composer" (Sus.)*
- 8:30-9 p.m., CBS—Paul Whiteman.

SATURDAY

- 9 a.m., NBC-R. — Abram Chasins (Sus.)*
- 4-4:30 p.m., CBS — "Swing Session" (Sus.)*
- 7-7:45 p.m., CBS—"Hit Parade."
- 7-8:30 p.m., NBC-B.—NBC Symphony (Sus.)*

howls, so here's a bit of explanation. A radio program, unlike a picture or a book, can be very good one week and very lousy the next, and this is just as true of musical programs as it is of variety shows. The program that stands up is the one that presents a pretty good average. Some of the shows listed here are not necessarily musical in nature, but occasionally they have something in the musical line that you might want to hear. Horace Heidt, Wayne King, etc., are listed because every musician ought to keep track of what these boys are up to—and (said he, defiantly) there are times when this scribbler has listened to Wayne King without holding his nose. His waltzes are swell to read to—if you have a good book.

Sustainers Best

The best music on the air comes via the sustainers and no one, not even the networks, seem to know for sure when or whether the sustainers are going to come through, so we have listed only those which have been turning up regularly. We won't guarantee that they will be there when you turn on the station at the time mentioned. The Lucky Strike "Hit Parade" is listed because it's interesting to know what they are playing, and if you're getting a bit jaded musically and your favorite band doesn't give you the kicks as usual, just listen to this program and your favorite band will sound good again.

Of course, we have no doubt overlooked your favorite musical program, so don't fail to send us a hot letter on the subject. If it makes sense the Ed will publish it in next month's READER'S COMMENT dept. We certainly will not publish it in this column, because you might be right.

New Shows, etc.

Publicity release on Jan Garber (Burns & Allen show starting April 11) claims that JG was at one time a "concert violinist with the Philadelphia Symphony orchestra when the war interrupted his career." We've heard a lot of stories about JG but that was the first time we've ever heard that one . . . Kay Kyser, who was due to take over the Lucky Strike spot on March 30, (Wednesday, 7:00 p.m., NBC-Red), started his "Kyser College of Musical Knowledge"

New Music Chief at NBC's S.F. Studios



NBC's WALTER KELSEY

Recently upped from staff conductor to musical director of NBC's San Francisco studios. He was born in San Jose, Calif., started to learn to play his fiddle at 11, played with concert groups, the Spokane Symphony, dance bands (Anson Weeks, Gus Arnheim), became a traveling musical director for the Al Pearce program when it was touring NBC stations. Kelsey joined the NBC staff some years ago, became a featured soloist, later was given his own sustainers to direct, NBC's method of developing conductors. Typical of Kelsey is his "Swing with Finesse" program, and a new sustainer, "Design for Music" (Saturday, 7:00 p.m., PST., NBC-Red) featuring fancy arrangements of popular oldies like *April Showers* with a "storm scene" from the violin section.

gag on his sustainers from Chicago. The stunt evidently landed the commercial for him because he is using it on the new show.

Pollack for Penner

Awhile back everyone figured Ben Pollack's career as a bandleader was washed up, and here he is, bobbing up on a commercial (Joe Penner show, starting April 3). Looks like that change in agencies was a good move. By the way, BP is the latest to lay claim to having invented the foot-cymbal for drummers. Another claimant is Vic Berton. Settle it between yourselves, boys—we're not taking sides.

Grace Moore With Kosty

Grace Moore took over the solo spot with the Kostelanetz orchestra, replacing Lawrence Tibbett, a bring-down for this show. There

Murder of the Month:

Billy Mills' orchestra (Fiber McGee program) ruining one of the best ballads of the season, *Sweet As a Song*, with an arrangement that sounded like Swing as Sousa would have done it.

are plenty of sopranos but only one other baritone—old J. C. T. himself . . . That "Rainbow's End" sustainer that has been hitting the Coast CBS on Sunday mornings (11:30-12 m.) comes from KOIN, Portland, is one of the best from any place.

Olsen's Commercial

The late Orville Knapp always figured his band, now fronted by George Olsen, would be a natural for radio, but he didn't live to head it on its first commercial—The Royal Crown Revue (Friday, 9:30-10 p.m., NBC-R. & B.) By the way, it's interesting to recall that Jack Miller, whose steel guitar had so much to do with this band's success, never had a decent job and had to eke out a living as a teacher until the old Knapp band was formed and built around his guitar . . . That new Cliff Edwards show on MBS (Wednesday, 8:30-9 p.m.) is sad, but not the fault of Musical Director Carlton Kelsey and orchestra. The ukelele man just isn't funny and his vocals, with the attempted "hot licks" are vile in our ears,—but maybe somebody likes it . . . And Richard Himber and Kay Thompson, two established radio musicians who have been on top, are tied up with a sad one in that new Lou Holtz show (Monday, 9-9:30 p.m., CBS). No amount of good music could overcome that Holtz handicap.

We Wonder

Why hasn't Duke Ellington, with one of the few top-notch bands that is really different, and not an imitation of anyone else's style, got a radio commercial? He has everything for radio—music that has color and showmanship—name-value—but no program—why?

George Redman

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Kid Ory—Another Pioneer in Swing

EDWARD "KID" ORY played trombone in Louis Armstrong's original Hot Five. He was born at La Place, Louisiana (29 miles from New Orleans), on Christmas Day, 1891. He was left an orphan soon afterwards and was raised by an aunt. There was a lot of music in his aunt's home; so in a very natural way, Kid was soon playing around at parties with a group of neighborhood boys on instruments they made themselves. His first money went for a trombone, which he bought second-hand

four, Robechaux would have a large crowd, having begun earlier in the afternoon. Bolden would warm his band up for a couple of numbers, then in the middle of one would say, "Well, let's call the children home." Whereupon he would go over from the platform to stick his cornet out of the window to play his solo. The crowd would come running, leaving the dance floor bare. Ory considers Bolden to be the originator of what was then called rag-time. He got his ideas from the hymns at the Baptist Church.

Visited Coast in 1919

When Ory was sixteen, he

Remember the 'Hot Five'?



Famous old recording group with whom Armstrong made many of his best records. (L. to R.): Armstrong, Johnny St. Cyr, Johnny Dodds, Kid Ory, Lil (Hardin) Armstrong.

for seven-fifty. One day Buddy Bolden was at the house and heard him trying it out. Bolden needed a trombone man and offered him the job. His aunt wouldn't let him go because he was only fourteen years old!

Bolden Band Recalled

Ory remembers going to New Orleans when Buddy Bolden had a band in the Skating Rink in Lincoln Park. John Robechaux played for a dance floor in the same pavilion, separated from the Rink by a partition. Robechaux played the tunes of the day in a strictly legitimate style; Bolden improvised on them, also played his own tunes in his own style. Bolden was a sensation. When he would start in at

brought the La Place boys he played with up to New Orleans. He took lessons from a teacher who had played in an army band, for all he knew on the trombone he had picked up himself. He played around the town and made good until he came to the Pacific Coast in 1919. He sent back for some friends and formed "Kid Ory's Original Creole Band," with which he played San Francisco, Oakland, and Los Angeles. It had five pieces, including Baby Dodds on the drums and "Mut" Carey on trumpet. This is the group that made records in Los Angeles which appeared on the little known brands of Sunshine and Nordskog, under the name of Spikes Brothers, who

Discography

Louis Armstrong's 'Hot Five'

Personnel: Louis Armstrong (trumpet), Kid Ory (trombone), Johnny Dodds (clarinet, alto), Lil Armstrong (piano), Johnny St. Cyr (banjo).

Gut Bucket Blues & Yes I'm In the Barrel (Okeh 8261).

Oriental Strut & You're Next (Okeh 8299).

Muskrat Ramble & Heebie Jeebies (Okeh 8300).

Come Back Sweet Papa & Georgia Grind (Okeh 8318).

Cornet Chop Suey & My Heart (Okeh 8320).

Don't Forget to Mess Around & I'm Gonna Gitcha (Okeh 8343).

Droppin' Shucks & Who's It (Okeh 8357).

Big Fat Ma & Sweet Little Papa (Okeh 8379).

The King of the Zulus & Lonesome Blues (Okeh 8396, 41581).

Big Butter and Egg Man & Sunset Cafe Stomp (Okeh 8423).

Jazz Lips & Skip Da De Dat (Okeh 8436).

Irish Black Bottom & You Made Me Love You (Okeh 8447).

promoted the records.

With Louis in Chicago

In 1925, he went to Chicago where he met Louis Armstrong and King Oliver. Louis had just left Fletcher Henderson and wanted to form a band of his own for recording. And so the Hot Five came into being and with it some of the best swing records that exist. Swing was at a peak, as anyone around Chicago at that time can testify. There were lots of records still being sold, so the musicians found themselves actually turning down dates in order to get enough sleep. And that was when a record date really paid, too. Ory played and recorded with King Oliver as well, being on all of the Oliver Vocalions. He also recorded with Tiny Parham, Jelly Roll Morton, and Lil (Hardin) Armstrong. The last were released on Columbia under the names "New Orleans Wanderers" and "New Orleans Bootblacks." The personnel of these has always been in doubt, but Ory remembers them in detail and was able to clear things up. They practiced for the session at Lil's house. As previously stated in this column, the trumpet was not Louis; but George Mitchell. Johnny Dodds played clarinet; Johnny St. Cyr banjo; Ory trombone, and Lil piano. They were the Hot Five with "Mitch" instead of Louis.

Resides in L. A.

1929 saw Ory back in Los Angeles (Continued on Page 20.)

Old Records

(Continued from Page 19.)

geles, where he has remained ever since. He saved his money and has a very nice little home. He has had bands together, but has not been active in music until recently, when he has begun to write some of the tunes he used to play.

Like most of the great names he has been associated with, Kid Ory has made important contributions to Swing. His first trombone had a valve on it, as was general in those days. He removed the valve and converted it into the type in use today. With this, he was soon able to develop a higher and freer phrasing which paved the way for the style in current use today. The "lazy slur" which has been so ex-

tensively taken up, even by sweet bands like Fio Rito, was originated and used by Ory, many years ago.

He was also responsible for a score of good tunes, all written in the pure spirit of Swing. Not the type to be best sellers with the public, they were always favorites with musicians and those who knew. *Muskrat Ramble* is his best known. *Savoy Blues* and *Sweet Little Papa* were others. *Muskrat Ramble* had never been published until with the current Swing revival it has just been brought out by Melrose. The name has been changed to "*Muskrat Ramble*," for one of those peculiar reasons known only to publishers,

but otherwise it is exactly the same.

Answering the Mail

To Herb Lockett, of Seattle: "Everybody Loves My Baby" & "Yes She Do No She Don't" by Sharkey's New Orleans Boys (Dec. ca 1014) was recorded in New Orleans. The personnel: Armand Hugh (piano), Ray Bontias (bass), August Schellory (drums), Julian Laine (trombone), Dave Winstine (tenor), Bill Bourgois (clarinet), Sharkey Bonano (trumpet).

Head of Nicomede Co. Back from South America

Joseph W. Nicomede, head of Nicomede Music Co. (Altoona, Pa.), publishing house and manufacturers of musical merchandise, has returned from trip to Rio de Janeiro, Brazil, where he visited local representative.

College Magazine In Apology for Swing Slip

BOSTON. — The lay press has made some pretty sad slips on swing, but first mag to get in trouble on its swing lore was Harvard *Crimson*. It seems *Collegiate Digest*, roto sheet distributed with college papers, ran some pictures of what was supposed to be swing fans listening to swing music. Pictures were posed by Jim Higgins, record reviewer for Harvard *Advocate*; Ed Barnes, Jeff Fuller and George Frazier, writer and swing critic. *Collegiate Digest* didn't know that their silly poses were affected strictly as a gag and came out with captions on the pictures to effect the boys really took their swing stuff that way. When it learned the truth, Harvard *Crimson* carried an apology.

Al. J. Lipschultz Now Located in Los Angeles

Albert J. Lipschultz, one-time musician, who now heads the firm of Albert J. Lipschultz & Associates, specializing in insurance needs of musicians, recently established an office at 1509 Vine St., Hollywood. Lipschultz is the brother of the late George Lipschultz, at one time musical director at Loew's State theatre in Los Angeles and also musical director for 20th Century-Fox pictures. Another brother, Irving Lipschultz (cello) is with the MGM studio orchestra.

Accordion Men Form Assn.

(Continued from Page 16.)

organization other than the initial membership entry fee.

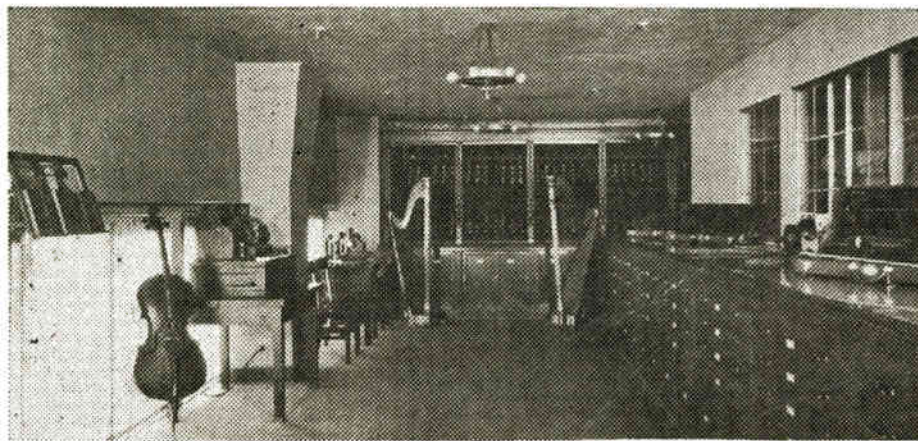
Since the editors of music magazines will be placed on the committee for the Academy Award, the association will have its own publication, which will be sent free to all members. News and press releases will come from the office of the Publicity Director (Secretary-Treasurer) in New York City. The association earnestly solicits the cooperation and assistance of all music magazines, dealers, schools, teachers and accordion players. Anyone desiring information concerning the American Accordionists' Association can obtain same by communicating with the association's President Pietro Deiro, or the Secretary-Treasurer and Publicity Director, Sam G. Rowland, addressing all communications to them at 117 West 48th Street, New York City, N. Y.

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I've Thought But Never Said Dept.

WHETHER you study saxophone, kazoo or zither you should know something about harmony. Too many musicians know only the notes set before them and nothing about the thought behind those notes. A few months' study on this subject will improve the student's sight-reading, transposition, "take-off" and yes, even intonation.

▲ ▲ ▲
I have often found that a jerky and fast vibrato is caused by a quivering of the lips. The lips themselves never move when producing a perfect vibrato . . . Keep your mind on your front teeth and slightly move them apart. The syllable "wu-wu-wu" will give you the proper use of the throat.

▲ ▲ ▲
If you have no teacher to help you, here is a good gag: Don't ever spend your practice period skipping through a book and playing pages here and there. You will never imprint any rules in your mind with this method. You should have one day each week to assign yourself a new lesson. Choose a page or two of something you need and stick with those pages all week. Yes, even if you can play them perfect the second day. A daily repetition of one rule for one week will make that rule part of you.

▲ ▲ ▲
I am often asked whether it is too late to start an instrument when in the "twenties." I say very definitely, No! You could be a top-notch musician while still in your thirties. Many dance bands can use you at this age and most certainly radio. Some of the leading radio bands use musicians fifty and fifty-five years of age.

▲ ▲ ▲
To prepare himself for a first class band the alto-man should play: alto, baritone, clarinet and flute. The tenor-man should play: tenor, clarinet and bass clarinet. If "time hangs heavy on your hands" and you would like another double then the alto-man can add oboe and the tenor-man bassoon . . . If you haven't the "whips" (bad nerves) by then . . . study arranging.

Question and Answer Dept.

J. D., Hollywood, Calif.: Question: The third-sax in our band uses a vibrato that I know is too slow. In trying to get a blend should I slow up my vibrato to fit his? Answer: Unless it is a band that is "going places" you should not ruin your playing to fit that

band. When playing in different bands it is necessary to make slight changes in the tempo of the vibrato, but never to the degree of ruining your playing.

A. R., Portland, Ore.: Question: Toward developing vibrato, do you advise the use of a metronome to get the correct number of vibrations per beat? Answer: Very definitely, NO! If you follow the system you suggest you will get a very mechanical sounding vibrato. It will also be inclined to vary in speed at different tempos. I would suggest that you listen to a few well known singers or instrumentalists and let your ear guide you in the copying of their vibrato.

It's Good to Know Dept.

▲ ▲ ▲
When trying to play a loud, full tone that carries, do not blow from your throat. To properly put your body behind that tone you should blow from your stomach. To use this system it is also necessary that your stomach come OUT when you inhale. When inhaling your chest should not come out until you are about filled with air.

Credit Dept.

▲ ▲ ▲
I have often thought that much credit was due Anson Weeks for making himself a "name" with a very simple trick. His style was not fancy "gingerbread" but just straight choruses and well played. His idea was, that the dancers like to sing the melodies while dancing so he gave them plenty of melody WITHOUT a Rhapsody in Blue "background."

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Musicals of The Month

'Mad About Music' (Universal)

The best film musical to come out of Hollywood in years has very little music. It is also one of those pictures that any critic could tear to pieces—and never quite discover the indefinable quality that makes it a truly good picture. But he would be on the right track if he just credited it to Deanna Durbin and let it go at that.

The story: Deanna's mother is a famous movie star of the "glamor-girl" type. It would never do for the world to know that she is a long-time widow and the mother of a 14-year-old girl, so Deanna is tucked away in a girls' school in Switzerland. For her schoolmates Deanna makes up a wild story about an imaginary father who is a famous African explorer. Forced to make good, she prevails on a visiting composer (Herbert Marshall) to play the role. After the usual series of embarrassing circumstances, all ends happily; Deanna gets her mother, and her mother gets Herbert Marshall.

Music plays no important part in the development of the narrative—nor does it retard it. Opening scenes find Deanna riding a bicycle and singing *I Love to Whistle*, a jingly, little-girlish sort of song that catches the gay spirit of the entire picture. At the village church she sings Gounod's *Ave Maria*, backed by a boy's choir (recorded by Vienna Boys' Choir but enacted by a group of Long Beach youngsters). At a school party she sings a modest little ballad, *Chapel Bells*, with her composer-father at the piano (recorded by Charles Henderson). In the closing sequence she sings *Serenade to the Stars*, another simple, melodic number. None of the tunes are stand-out melodies, though *Whistle* is catchy enough to be a hit. All are well-adapted to Deanna's vocal style. Singing easily, unaffectedly, charmingly, Deanna Durbin proves that to be a good singer doesn't require an extraordinary voice—just true feeling for the spirit of music.

Music credits: Charles Previn (direction), Frank Skinner (orchestrations), Charles Henderson (vocal arrangements), Jimmie McHugh & Harold Adamson (songs).

'Romance in the Dark' (Paramount)

Paramount has at last succeeded in getting out a picture for Gladys Swarthout that wasn't a waste of time to make and isn't a complete

Universal's Deanna



Deanna Durbin, seen above with Universal's Musical Director Charles Previn during pre-recording of a song, may be the biggest money-making star of 1938, if Universal can keep up the standard set in *Mad About Music* (see review on this page). Deanna will be 16 on Dec. 4 of this year. She was born in Winnipeg, Canada, came to Los Angeles with her parents at the age of one year. When she was 10 years old her parents decided she had vocal talent, got her a teacher. When Deanna was 14, an actors' agent heard her sing at a recital. Within 24 hours she was on her way to her present position of eminence in the amusement industry. Eddie Cantor gets credit for bringing her to the attention of the public. Deanna's recent vocal instructor has been Andres de Seguro, formerly of the Metropolitan Opera. She now lives in a Hollywood hillside home with her parents, attends school at the studio school, doesn't see as much of her old schoolmates at the Manchester and Bret Hart junior high schools in Los Angeles.

waste of time to see. Reasons: 1) John Barrymore in a supporting role that supports the whole picture; 2) a light-farce type of story that doesn't extend Miss Swarthout beyond her limits as an actress; 3) leading man John Boles does very little singing.

Musically it is dull stuff that must be a source of embarrassment to Metropolitan Opera Co.'s Conductor Richard Hageman, who was brought to Hollywood to handle some of the musical work. Highlights: Gladys Swarthout and John Boles in a duet from *Don Giovanni* (Mozart). Miss Swarthout in a vocal version of *Song of India*. Principal song: *Tonight We Love*, by Rainger & Robin.

Interesting shot: Theatre sequence in which the pit orchestra is led by Carli Elinor, ten years ago the Coast's most prominent theatre conductor, now glad to get bit-parts like this.

'Girl of the Golden West' (MGM)

Taken from an old stage play, and made several times before as a picture, *Girl of the Golden West* is one of those films in which some

observers will keep reaching for their hats with that "this-is-where-I-came-in" feeling. But a vast, more easily pleased audience will revel in the colorful old melodrama of early California dressed up as an out-of-doors operetta and played to the hilt by those members of the cast who are able. Among those who are not able is Nelson Eddy, who doesn't even try to do anything but wander through his scenes as an easy-going baritone. Hard-working Jeannette MacDonald, of whom it can never be said that she doesn't try, is only slightly more convincing as the pure-hearted Western gal who runs a saloon, is worshiped by all of her rugged customers.

In no way connected with Giacomo Puccini's operatic version, MGM's *Girl of the Golden West* has nine songs by Sigmund Romberg (*Desert Song*, *Student Prince*) not one of which are up to the Romberg standard of tunefulness. It is doubtful if even the terrific plugging campaign currently staged by Feist, Inc., will make the American public aware, for any length of time, of these songs: *Who Are We to Say*, *Shadows on the Moon* (most likely to become popular) *Mariachie* (used for an Albertina Rasch ballet sequence), *Girl of the*

Golden West, *Soldiers of Fortune*, *Senorita*, *The Wind in the Trees*, *Sun-up to Sun Down*.

Most effective musical sequence is Jeanette MacDonald in a vocal version of Liszt's *Liebestraume*.

Underscoring and orchestration, recording and synchronization are up to the usual top-notch standard of Musical Director Herbert Stothart.

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The Arrangers' Round Table

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This department is designed as an open forum for discussion of arrangers and their problems. Your comment and opinion are as welcome as your questions. All questions not discussed in this department will be answered by personal letter.—Ed.

IN answer to many requests concerning the arrangers who turn out the scores for the many leading radio shows now originating in Hollywood, we'll give attention this month to the boys who burn the midnight oil so that the Chase & Sanborn NBC program, under the musical direction of Robert Armbruster, may hit the airlines at its scheduled time every Sunday (5-6 p.m., PST., NBC-Red).

The orchestra is a good example of the modern radio orchestra combination that has been evolved to meet the requirements of all around radio purposes. Here's the set-up: 5 saxes, 6 brass, 6 violins, 2 violas, 2 cellos, 2 horns, piano, harp, guitar, drums and bass.

The scoring usually amounts to three vocal scores (around 30 pages each), one feature number by orchestra (about 40 pages), and about 30 pages of background music. The entire job is handled by two of Hollywood's outstanding arrangers and their copyists.

Here's a brief dot-o-graph on the arranging staff for this program:

MYRL ALDERMAN, arranger. Age 29. Handles orchestrations for vocals by Dorothy Lamour and Don Ameche. Formerly staff pianist and arranger at WTAM (Cleveland), also with NBC staff and Alvin Katz theatres in Chicago. Pianist with Phil Spitalny. Accompanist for Grace Moore. Scored for Irvin Cobb radio series ("Paducah Plantation") and others. Did the scoring for Jimmy Cagney film *Something to Sing About*, score of which drew honorable mention in recent Motion Picture Academy awards for 1937. Connected with NBC in Hollywood better part of last six years. With C. & S. show since July, 1937. Wants to write a book on arranging entitled "Learn to Arrange—As Simple as Writing a Letter."

MARLIN SKILES, arranger. Age 31. Scores all the background music and band numbers. Formerly staff arranger for Kostelanetz. Musical director for Russ Colombo. Scored for Gene Goldkette. Was with 20th Century-Fox staff, and did scores for Warner Bros., Paramount (*Big Broadcast of 1936*). Musical advisor on *52nd Street*. Just completed original composition and scoring on picture

Men Make Steel. . . Musical Director and arranger on Cagney picture *Great Guy*. . . Arranged for David Broekman on "California Melodies" radio series (CBS). . . With C. & S. program since July, 1937. . . Once scored 44 pages (full orchestra) for this program in six hours.

MARTY SELIGER, copyist. Age 33. . . extracts scores for Alderman. . . Used to play tenor sax at Loew's theatres in New York. . . Also with B. A. Rolfe "Lucky Strike" band. . . With Alderman for two years as copyist. . . Also copyist for Musical Director Cy Feuer of Republic studios. . . With C. & S. show since July, 1937.

HOWARD CHANDLER, copyist. Age 43. . . Does all the extracting for Skiles. . . One year and a half with NBC in San Francisco as vocal arranger. . . Also with KNX (Los Angeles). . . Was associated with Thomas A. Edison in the phonograph division of his laboratories. . . Vocal arranger for Dave Broekman on all his radio programs for the past three years. . . With C. & S. Show since July, 1937.

The reader will get some idea of the amount of work turned out by that arranging staff when we point out that they usually receive their assignments and routines on Thursday of each week. The job has to be completed in time for orchestra rehearsal Saturday afternoon. This means very little sleep until Sunday afternoon when the program is finally pronounced "set" for the broadcast.

"Oh, well," says Marty Seliger, "I'll get plenty of sleep when I finish digging my grave with a pen."


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Band Briefs From Here And There

Boston

Frankie Ward, now directing Modern Rhythm ork and chorus on Federal Music Project, takes over leadership at Hotel Bradford's Penthouse. WPA officials consented to Ward's holding two jobs because he was so valuable to FMP here.

Due to previous bookings, Chick Webb left Levaggi's for two nights to play Yale Junior Prom. Teddy Hill filled in. Spot is doing best biz in town.

Cliff Natile, formerly with Bunny Berigan on trumpet, has formed own band. Known as Spiral Rhythm. Played Raymor Ballroom and set to go into El Morocco in Back Bay Boston. Natile got a three-column plug in the Sunday Herald. Was to replace Bob Hardy band at El Morocco.

Southland on Warrenton St. reopened March 14. Was closed for three weeks by fire.

Famous Door on Warrenton St. is now the "Congo." Spot turned to Negro entertainment with change in name.

Tommy Dorsey played Harvard's Lowell House dance.

Tim Gale, of Gale, Inc., in town during Chick Webb's engagement.

Ban on discs being played on stations not employing house bands brought Ted Locke's WORL hot record program to an end. Locke does a quarter-hour spiel, discussing swing history and gossip. Only music on new setup is an occasional transcription.

Bob Harris now plugging for Shapiro, Bernstein.

Every Boston musician trying to take credit for Bobby Hackett's rise. Guy was actually discovered by

Herb Marsh, who used him on guitar originally. Bobby, incidentally, becomes a pappy in June.

George MacKinnon, columnist of DAILY RECORD, credited with having boosted local sales of Harry James' Brunswick of *One O'Clock Jump*. MacKinnon liked the platter and plugged it plenty.

You Never Know, new Cole Porter show, did S.R.O. biz during its two weeks here. Lupe Velez getting rave reports for her performance.

Don Redman was due for Keith-Boston house week of April 7.

Pittsburgh

By Arthur John

Louis Armstrong attracted unusual number of white jitterbugs to the Negro Savoy Ballroom.

Barney Rapp, Jimmy Lunceford, Clyde McCoy finished weeks at the

Stanley, with Tommy Dorsey due, followed by Cab Calloway, Wayne King, others. Bob Crosby hit Greensburg Coliseum for one-nighter.

Lawrence Welk returns to William Penn, where reopening of Italian Terrace for supper dancing is a possibility. King's Jesters leaving the downstairs grille. Jack Marshard & Boston society orchestra open Urban Roof about May 1.

Herman Middleman finally away on Pan-American cruise, returning to Nixon May 1; Fran Eichler holding down till then.

Al Marsico finished six months, not weeks (as I erroneously reported) at the Showboat. Now its seven months and the best band Al ever had. Bob McCandless replaced Sammy Schaeffer as trumpet.

Schaeffer joined Max Adkins outfit, newly formed, which will be WCAE staff band, with Mutual outlet twice a week. Other cornet is Tony Pasquerelli, with Charlie Springer & Denny Roach helping

(Continued on Page 25.)



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BAND BRIEFS . . .

Pittsburgh

(Continued from Page 24)

Max on saxes. Other personnel: Frank Natale (guitar), Al Willis (trombone), Joe Lescsak (piano), Ernie Lavish (bass), Hal Davis (drums). Adkins will also job with this capable cast, which he hopes to make big time. He'll feature Singer Nancy Martin & Saxo-maniacs.

Sally LaPerch weighed offers to trumpet for Artie Shaw or Krupa's new band, spurned both to stay on as WJAS staffman and lead small combo at an East Liberty club.

Leighton Noble, at Bill Green's, apparently never heard of swing, but seems to be doing all right.

Barney Rapp following Joe Haymes at New Penn, April 15.

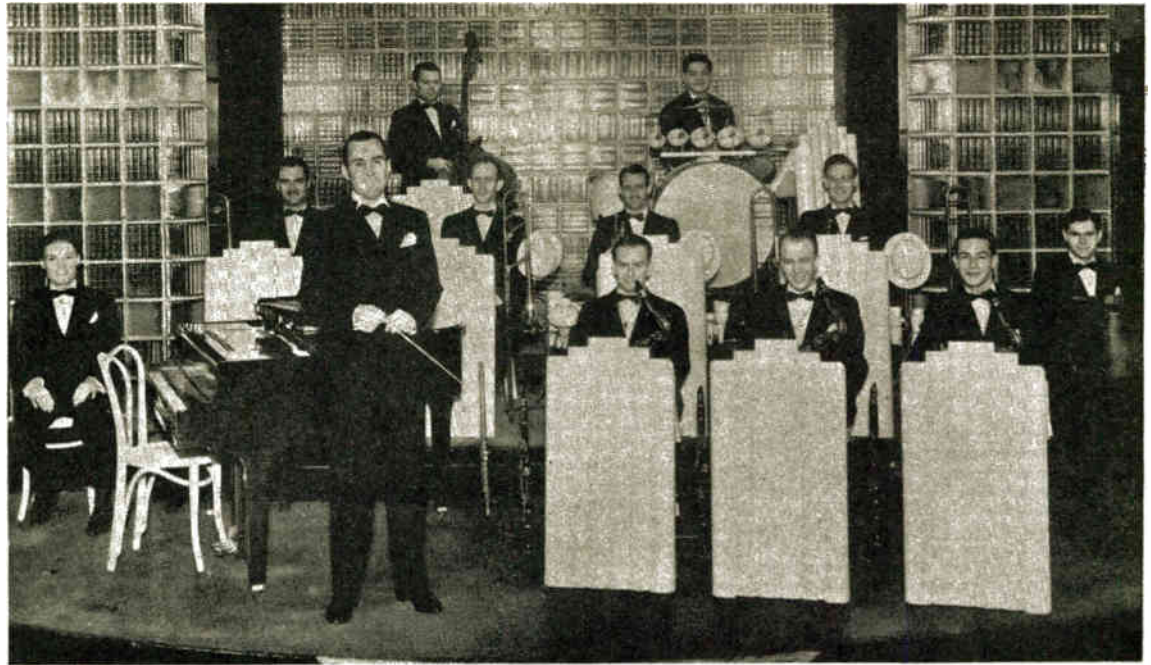
New Orleans

Michel Cupero secured contract for city park concert series, breaking 10-year strangle hold on job held by non-union bandleader Harry Mendelson. Incident accompanied by much scrapping among members of Park Commission and resignation of Chairman Alfred Wellborn.

Chunky Tony Almerico of the hot trumpet and the comical manner is holding down the Club Plantation spot in a month which saw more than the usual changes of night spot musicians. Besides Almerico, the lineup includes Lucian Broekhoven (straight trumpet), Freddie Neumann (piano), Dan LeBlanc (bass), Tony Costa, Roy Posey (saxes), Gabe Neuberger (drums).

After 13 months at Nut Club,

100% 'TEMPO'



One of the most recent to join the list of well known bands that are 100% TEMPO subscribers is that of Bob Millar. Millar, managed by MCA, recently concluded a tour of the Southwest that included such spots as the Washington Youree Hotel (Fort Worth), Texas Hotel (Fort Worth), Lake Worth Casino (Fort Worth), Olmos Club (San Antonio), Plaza Hotel (San Antonio), Mayo Hotel (San Antonio), was at Victor Hugo Restaurant in Beverly Hills, Calif., at time of writing. Outstanding features are piano-duos by Millar and Lee Wellington, choruses by four trombones made possible by doubling by Wellington (piano) and Bob Funnell (trumpet). Personnel, as seen in photo, left to right: Top row—Jim Birrell (bass), Bill Morgan (drums); second row—Gerald Foster, Terry Hollenberg (trombones); Charles Diebold (since replaced by Tommy Jones) and Bob Funnell (trumpets); at left: Vocalist Bob Morris. Standing, Bob Millar. The saxes, Doug Runyon, Jack Mayo, Roy Noble. Piano at right, Lee Wellington. Vocalist Judy Janis was not present when picture was taken. The band has missed only 12 days work in a year and a half, is slated to go North this spring.

Pinkie Gerbrecht's swell ensemble gives way to Manuel Perez Sandi. Sandi, a former Mexican who has always prided himself on his artistry and his knowledge of the classics, emerges as Don Manuel for this engagement and does a little light tenor singing of Spanish songs. With him are Carl Mauderer (violin), Armand Hug (piano), Leonard Centobie, James Rush (saxes); Frank Netto (bass), Adrian Goslee (drums).

Over at Prima Shim Sham there's a new band—because of union reasons. This spot, which has given union trouble with alternate changes of management which always found the Prima family back in the management sooner or later, was direct cause of one-year trade agreements now in effect between night spots and union. Prima interests closed down, failing to give proper notice, the union says, and "another owner" re-opened. Result: Six non-union musicians.

Chez Paree, night spot owned by local musicians, is back to local (Continued on Page 26.)

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BAND BRIEFS . . .

(Continued from Page 25.)

New Orleans

bands again, having signed up through Dec. 1 with union, again after an argument. Outside observers claim the union has been as severe with their own members here as they have with any outside employer and that Chez Paree owners were told either they signed for the remainder of the contract year, or they could continue to import bands. The new outfit, in which three of the owners are playing, is swingy and consists of Owner Steve Loyacano (guitar), Owner Erasmus Loyacano (sax), Owner Angy Gemelli (bass), and non-owners Tony Picone (sax), Red Bolman (trumpet), Henry Gustine (piano), Sam Maggio (drums).

Cleveland

By Art Skolnik

With Lent let-down, even Emerson Gill, ordinarily solid at Lotus Gardens, had to cut down his band—or else.

Walt Bergner, formerly with Ted Weems and recently at WTAM, now a bandleader. Off to a good start at Cleveland Hotel's main dining room.

Grant Wilson, with newly organized combo, replaced Jules Ouke band at Monaco's. Wilson's piano work a stand-out feature.

Henry ("Hank") Biagini and band back at Trianon following some college dates. May head west to Denver soon.

Torch Club becomes Eight O'Clock Club and chubby Paul Simonetti becomes "Paul Nash" as he takes his swing (?) band into the Green Derby.

Sammy Watkins band returns to Hotel Hollenden's Vogue Room for

100% 'TEMPO'



—Photo by Musart.

Max Cochran and his up-and-coming band, currently at the Cafe De Paree, Los Angeles, is another of the well known West Coast bands in which every member is a TEMPO subscriber. The band was formed when the boys were in college, played one-nighters through the West, and has been at the Cafe De Paree for the past several months. Band has a good solid commercial style, but can swing out when occasion arises. Personnel: First row—James Cathcart (sax), Pete De Santis (piano), John Kee (trumpet). Second row—George Sullivan (sax), Bob Miller (sax), Mel Mack (trumpet), P. Washburn (trombone), Joe Landon (bass). Third row—Chet Ricord (drums), Max Cochran (trumpet), C. Harris (business manager). Landon, Washburn and Kee comprise a vocal trio, with solos by Washburn and Landon.

umpsteenth time. Also snags a Sunday afternoon commercial for loan company.

Austin Wylie band glad to hear Ohio Villa slated to re-open.

Jon Belson eases up on his jobbing dates as he goes in for his master's degree in music at Western Reserve University.

Laugh of the month here for Cleveland musicians was meeting

of Don Bestor and Clyde McCoy bands at Palace theatre in what was advertised as a "Battle of Swing."

Cincinnati

By Herm Knott

Ace Brigade now playing Gibson Florentine Room following Sammy Watkins. In the Rath-

skeller, the Bavarians were followed by Jack Crawford.

Shep Fields at the Shubert theatre week of March 25.

Ernie Holst replaced Johnnie Hamp at Netherland Plaza.

Jack Denny currently at Beverly Hills Country Club. Beverly Hills to use local band this summer with Jack Sprigg, now at Shu- (Continued on Page 27.)

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Band Briefs from Here and There

Cincinnati

(Continued from Page 26.)

bert Theatre rumored to have the job sewed up.

Clyde Trask booked for the moonlight excursions on the Island Queen.

"Doc" Wildeson (trumpet) left the WLW staff to join Ted Lewis.

Billy Snider remains at Lookout House.

Ross Pierce to take his band on the road when the Alms Village closes for the summer.

Detroit

By Joe Lake

Jack Marchard & band doing okay at Statler's Terrace room, with his two baritones, Vaughn Munroe and Jack Berry, drawing gasps from the gals.

Johnny Hamp & band at Book Casino. Vocalists are Jayne Whitney and Jack Campbell.

Harry Salter dropped into town for a broadcast from here of Hudson Motor Co.'s "Hobby Lobby" show, staged at Masonic Temple. Dance followed, with entertainment and band supplied by Jules Klein.

Sammy Dibert providing a new fling at swing at Cliff Ball's Commodore Club.

Art Mooney is the new music attraction at Webster Hall, with Vocalist Betty Stephenson from Station WXYZ.

Kansas City

By Billy Carl

Mal Hallett and very fine band in at Pla-Mor March 12th. Business poor as band not known well enough here for box office draw. Most of interest being centered around one-night appearance of Glen Gray's Casa Loma Crew who were scheduled at Pla-Mor March 26th. Fletcher Henderson and Count Basic booked for one-night appearances at Pla-Mor in April.

Dusty Rhoades playing third engagement at Muehlebach Grill in 12 months. Business at Grill reported very bad, but Rhoades' gang seem to be favorites of management, for some unknown reason.

Arlic Simmonds band (sans leader) replaces Frenchy Graffolier at Southern Mansion for three weeks while Simmonds takes much needed rest, ordered by his Doc. Southern Mansion building entire new front which will out-class anything of its kind in this section.

Billy Grantham's six-piece combo replacing Ayars LaMarr at Kansas City Club for remainder of

season.

Claude Denny, with eight-piece combo, reopened Mary's Place but business reported N.G.

Dave Rubinoff & fiddle sneaked in here for an appearance at swanky private affair recently. No publicity and few knew about the event.

Ralph Webster ork, with lovely Jayne Denton on vocals, returning to Pla-Mor as house band for three weeks beginning March 31st.

Swing Inn, formerly known as Tooties Club, reopened. Featuring Von Buscy's band with vocals by Juanita Bishop. Spot was closed recently because of liquor license trouble.

Vancouver

Hy Singer, manager of Palomar ballroom, is having difficulty getting band to fill Sandy de Santis spot. De Santis leaves soon to do one-nighters throughout B. C.

Mart Kenney opens at Royal York Hotel, Toronto, May 28th. Has new singer, Georgina Dey.

One of best 5-piece combos in Vancouver a jobbing band headed by Marie Abrams. The lineup: Bud Henderson (piano and arranger), Claudia Abrams (alto), Vic Loulet (tenor), Ray Lowden (trumpet), Marie Abrams (drums, tenor, arranger, vocalist).

Fresno

By Barton S. Black

Red Nichols and his famous Pen-nies on one-nighter proved to be one of the smoothest swinging organizations of the many name bands that have appeared here—absolute relaxed swing, no less. Wally Johnson, local musician, played a very fine job in the absence of Nichols piano-man.

Jack Winston, "The Gentleman from the South," with his eleven-piece Bal Tabarin orchestra, appeared on one-nighter for the Annual Zeta Mu fraternity dance.

Eddie Duchin scheduled for a one-nighter here.

Wayne McClung and band continuing the good music at Sweet's Rainbow ballroom.

Hazel Arnold's ork, featuring Genevieve Stewart as vocalist, for the Scioto Convention Fund dance.

Johnny Johnson and ork with the Fresno State College band in a "Swing Extravaganza" called "Spring Swing" in the Fresno Memorial Auditorium with Evelyn Daw as guest star.

Ray West's band still featured (Continued on Page 28.)

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Band Briefs from Here and There

(Continued from Page 27.)

Fresno

in Terrace Room of Californian Hotel: evidently scheduled for a long stay.

Johnnie Williams and his "High Hatters" at Pieper's ballroom actually drawing more than enough patrons to fill the hall.

Tyrolean Trio at Colonial Club is very much appreciated, but it's sad the way the P.A. system ruins nice vocals by "Red".

Coyle Chambers fronting station KMJ staff ork.

Johnny Matesso's music for the dancers at the Shanghai Cafe.

Ed Morrison and band at Sunnyside Country Club.

Portland

By Phil Moll

Cole McElroy's band played for third annual Press Club show, and Whitey Shepherd, drums, worried much about cymbal breaks et al for the twenty-one acts. The event was one of the season's top occasions.

Archie Loveland, ex-Portland band leader now heading his band at Seattle's Olympic Hotel, has been promoted to assistant managership of hotel.

Billy Mozet, who helped organize Sterling Young's band, has signed with CRA. Mozet left Young to return to Portland and head his own outfit, which has been the fall and winter season band at the Uptown ballroom here. Looks like this band will get a crack at big-time stuff. Personnel: Joe Rehill, Howard Root, Rene Secanti (saxes); George Lohr, Harvey Thomas (trumpets); Scoot Hoskins, Bill Hannam (trombones); Eliot Wright (piano), Johnny Clemmitt (drums), Tilman Schaffer (bass), Mozet (guitar & vocals).

Birmingham

Fred Waring in town for a three-day stand at town's only vaude house, Pantages. Waring name was a good draw.

Noble Sissle band, in one-nighter at Armory, varied from very good to very lousy. Highlight of show was work of veteran clarinet man, Sydney Bechet, with a quartet of clarinet, bass, guitar and drums. Balcony was reserved for Negroes, who showed a good turnout.

Oliver Naylor, who promised "come-back" a while back that would take him away from Birm-

ingham (a sad town for the band business), still holding forth at one of local so-called nite clubs.

Count Basie was due for one-nighter April 1 at Negro Cotton Club. His records are best sellers in the local slot machines here and a sell-out was expected. It was expected — and hoped — balcony would be reserved for Whites as usual.

San Antonio

By Monty Monteith

Eddie Fitzpatrick still going strong at St. Anthony Hotel, as of this writing.

Olmos club, after hectic but profitable period as walkathon, is itself again. Johnny Fielder and band continue.

Casa Loma band in for terrific one-nighter on March 18. Earl Hines was due on March 31.

Radio Station WOAI agreed to AFM's terms on using staff ork. Local men were due to go to work as soon as leader was appointed, position not set at time of writing.

Jimmie Lunceford did swell week at Majestic theatre. Cab Calloway expected soon.

Don Amado & "Gloom Chasers" still holding on at Glean nite spot.

James ("Hooks") Klein & band doing well on jobbing dates. Personnel includes: Chuck Woods, Phil Gates, J. Granger (saxes); Oto Glaiser, W. Hopkins (brass); Noble Field (bass), Milton Uhl (piano), and your humble correspondent on drums. (Please excuse the plug.)

Washington

By Johnny Wall

Jimmy Gandley's band without a spot at time of writing but booked solid on one-nighters to June.

Tommy Dorsey followed Don Bestor at Earle theatre last week in March, to delight of local swing-outs, who didn't go for Bestor.

"Virginians" rated as one of better local bands. Very solid.

Watson Powell recently "expelled" half his band because boys refused to play "Mickey Mouse Music." Had same trouble with boys who followed, but they appear to have won argument as band is now swinging out plenty in ninth month at Club Nightingale.

Russ Morgan and Bunny Berigan alternating on the dates out at Maryland U.

Leon Brusiloff is new musical director of new house band at Station WJSV. Band much improved.