

# THE MODERN MUSICAL NEWSMAGAZINE **TEMPO**

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October, 1937



## FISHER'S SCHNICKELFRITZERS

The Price of Corn Jumped from \$75 to \$5000

(See Page 22)



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## Norvians at Work

(See Page 10)

(Photos by Gilbert Harris)



An outstanding feature of an outstanding band is Red Norvo's sax section (L. to R.): Lamphere, Goldstein, D'Amico, Haymer. Ace soloists are D'Amico (clarinet), Haymer (tenor). Goldstein has played a season with the Newark symphony as clarinetist.



The brass (L. to R.): Pletcher, Mucci, Wendt, Mastren. During Norvo's appearance at the Palomar this section got the brunt of the criticism, which ranged from "only fair" to "actually terrible." Soloist Pletcher failed to register.



The solid, but not showy, rhythm men: Miller (piano), Peterson (bass), Purtill (drums). Apologies from *TEMPO* to Guitarist Wes Craig, whose omission was purely a photographic accident.

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# Battle Lines Form for Local 47 Election

## WEBER DEMANDS MORE MONEY FROM RADIO

NEW YORK. — With the threatened radio strike again postponed, this time indefinitely, and President Weber modifying the AFM's demands somewhat so that the requirements for radio's employment of musicians is now essentially that radio as a whole spend an additional sum of around \$1,500,000 per year for musicians, the discussions between Weber and the broadcasters have reached a stage where little is expected for the time except a lengthy period of conferences.

A general proposition submitted by Weber that amount each station spend be determined by the station's income. NBC and CBS are reported to have offered to aid their network affiliates in meeting the requirements of the AFM.

One of the difficult features of the problem is that a large portion of the money spent via radio for musicians comes not from the stations but from advertising agencies in no way controlled by the broadcasting companies.

(Continued on Page 3.)

## BALTO HOTELS IN UNION MUSIC LOCK-OUT

BALTIMORE.—In one of the most serious anti-AFM moves in several years, the Baltimore Hotel Men's Association answered Local 40's demands for all-union music in hotels with a lock-out that placed non-union bands in every first class hotel in this city. The BHMA's decision resulted when Local 40 threatened a general strike unless the hotel men agreed that only union bands could play casual engagements when guests or private parties used the hotel's facilities for dances or parties.

The hotel men claim that Local 40 insisted that the managers get a written agreement from parties renting rooms to employ only

(Continued on Page 6.)

## New Faction, 'The Seagulls', Formed To Oppose Stallcup's Group

Battle lines on which the next general election at Local 47 will be waged took shape and the first loud battle cry was sounded as a new and potentially important factor appeared in the Local 47 political situation with the appearance of a new organization within the local whose members call themselves the "Loyal Order of Seagulls."

The "Loyal Order of Seagulls" was born when Boardmember Dr. Leonard Stallcup, at the meeting of Aug. 27, defending himself when a law was passed (obviously aimed at him) barring members of the board from acting as orchestra contractors, labeled his opponents as a "bunch of seagulls." Stallcup's

remarks were interpreted as meaning that he, as a boardmember, represented the musicians in the higher-earning brackets (radio, film-studio) and that by "seagulls" he meant the musicians with small or no earning-power.

Thus, more sharply than ever before, was a familiar economic issue injected into the political situation of Local 47. Observers have little doubt that Stallcup will head a ticket at the next election representing a studio and radio faction, which will be opposed by a ticket backed by the "Seagulls," possibly headed by Jack Tenney, now vice-president.

(Continued on Page 2.)

## Two '47' State Convention Delegates Resign On CIO Issue

J. W. Gillette, AFM International Studio Representative, and Jack Tenney, vice-president of Local 47, resigned as delegates to the recent State Federation of Labor Convention at Long Beach following passage by Local 47's board of directors of a resolution introduced by Clarence Shaw and seconded by Dr. Leonard Stallcup that all delegates be bound to vote against any proposition favorable to the CIO.

Gillette and Tenney held that inasmuch as the membership of Local 47 was given no opportunity to pass on the board's action they could not conscientiously carry it out. Boardmembers who voted against the resolution were Petrick,

Simons, De Nubila, Tenney.

The remaining "47" delegates attending the convention were John Tobias, F. Carothers, Harry Baldwin.

Many delegates at the convention charged that all attempts to bring about an adjustment between AFL and CIO elements were "steamrollered" by the powerful Teamsters' Union headed by Dave Beck of Seattle.

## Swingolistic Murals for Cleveland Hoofery

CLEVELAND. — Management of Trianon ballroom here has engaged Kallman Fayer, Hungarian painter, to do a series of mural decorations depicting history of swing. Among those slated for spot on swing's "wall of fame" are Nick La Rocca (Original Dixieland Band), Paul Whiteman, Benny Goodman, Fletcher Henderson, Joe Venuti, Eddie Lang. No mention in preliminary announcements of Bix Beiderbecke, Louie Armstrong.

## FILE CONTEMPT CHARGES IN '47' SUIT

After many weeks of legal juggling, probability that the suit brought to nullify Local 47's radio work-restrictions rule would get into the open was seen as this issue went to press as a pre-trial was set for Oct. 7 in Department 1, Los Angeles Superior court.

### Contempt Proceedings

Meantime the plaintiff (nominally Dr. Harold Carpenter, a retired musician in whose name the suit was filed by Attorney Elliot Penz) was preparing to answer contempt-of-court charges filed by Local 47's Attorney C. L. Bagley and his associate counsel Jack Tenney for failure to answer questions contained in briefs filed by the defense. What these questions were was not divulged but assumption is that the defense demanded the names of those who were actually behind the suit, and the names of those who contributed to the fund alleged to have been collected from prominent radio musicians to finance the suit.

## PUBLISHERS IN SCRAP ON 'BIG APPLE' SONGS

NEW YORK.—This town has gone dance-mad over the new dance craze, "Big Apple," which crept up from the South, where it was first exhibited at a dancing teachers' convention. No ballroom vogue nor dance style has so captivated a dancing public as the new heel and toe concoction since the advent of the "Charleston." Ballrooms, theatres and night clubs, during the past four weeks, have featured "Big Apple" dance teams in its presentations to such an extent that there is no indication of the fad letting up, at least for the Fall and Winter months.

When the smoke from the opening guns had settled, Tin Pan Alley sat back to witness one of its

(Continued on Page 3.)

# TEMPO

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## Overtones

By Joe Staff

### An Old Problem Bobs Up Again

THE Martha Raye-Louie Armstrong sequence in the picture *Artists and Models* didn't attract much attention anywhere as entertainment but it put a lot of Southern newspaper writers into a terrific uproar over fact that a white girl "mingled" with Negroes in the number, even though she never came into real proximity with Armstrong or the others in the sequence. That a white singer should have been accompanied, even at a distance, by a Negro trumpet player, was "vulgar and repulsive" to the Southern mind. Oddly enough, there have been no real kicks in the South about the association on the screen of Shirley Temple and Bill Robinson.



### A Good Year for Corn in the Offing

WHEN a corn band, such as Freddie Fisher's (see Page 22), leaps into the big-money class, there is much moaning among musicians who suddenly become conscious of their artistic natures. Some of the moaning is genuine, but a lot of it is just plain envy on the part of those who "often thought of the same idea but didn't think it would click." One thing that a lot of people are overlooking is, that regardless of how much or how little the "Schnickelfritz band" really appeals to the public, Fisher's corn cutters would still be working for coffee and cakes were it not for free publicity received from the magazine *TIME*. But the publicity wouldn't have done them any good, and they wouldn't have gotten it to begin with if they didn't have something on the ball in the way of real entertainment. Now will come the inevitable wave of imitators, and it will be these imitators who finally will bore the public into that demand for something new that keeps the entertainment business alive.



### TIME Muddles Its Music

SPEAKING of *TIME*, this magazine is usually pretty careful, if not actually hep, in its evaluation of the music of the day, but its music editor went to the foot of the class recently when (while dealing with the Freddie Fisher outfit) he placed Stuff Smith's band at the head of the list of bands that "should be seen but not heard." Those who know, agree that Stuff's band, with men like Jonah Jones and Cosy Cole, is worth hearing any time; the unquestioned musical talent of musicians like Jones and Cole (and even Stuff when he is in the mood), is lost on those who are diverted chiefly by the Smith band's screwy gags and incomprehensible comedy effects.



### A Sad Note for Historians

DOWN at Oglethorpe University they are building a time-proof vault to store away examples of our current mode of life for the benefit of those who are to open the vault in not less than six thousand years. Among the specimens will be a phonograph with records and instruction for operation. Among the records, according to *DAILY VARIETY*, will be a song by John Boles. Wonder if they will think to include a few samples of Beiderbecke, Armstrong, Goodman, Eddie Lang, and others who have had a real influence on American music? What a find that would be for the "hot" collector 6000 years from now!

## 'Seagulls' Faction New Element in Local 47's Coming Election

(Continued from Page 1.)

Organizer of the "Seagulls" is Larry Walden, who introduced the work-spreading law limiting the number of network broadcasts musicians could work on or contract, and which is now the subject of a

court action brought by opponents.

Third element in the political set-up will be the incumbent president, hard-working, conscientious Frank Pendleton, who, in his efforts to follow a conservative, middle path, has been caught between two fires.

## Views From Both Sides

In keeping with its stand as an impartial news publication, *TEMPO* herewith gives statements from both sides in the Stallcup vs. "Seagulls" matter.

By Dr. Leonard B. Stallcup  
Member Board of Directors,  
Local No. 47

I am taking this opportunity of defining for the benefit of the members of Local No. 47 just what the term "Sea-gull" means. Since I had the rather doubtful honor of publicly coining this phrase as a descriptive classification of a certain group of "problem" members of our organization, I believe that I am better able than anyone else to give a proper definition of "seagull," as applied to musicians.

Those members who attended the August 23rd Special General Meeting of Local No. 47 will remember that during my remarks from the floor I excluded the following groups of musicians as NOT being eligible to the "Sea-gull" ranks: (1) All working musicians, (2) All of the young musicians, (3) All worthy unemployed musicians that are loyal to the American Federation of Labor and the American Federation of Musicians, (4) All musicians who through illness, injury, or old age are no longer able to carry on in the music profession, (5) All members of the organization that have chosen other fields of endeavor as a means of livelihood but have retained their membership in the Association. With every honorable member of Local No. 47 accounted for in one or more of the above classifications, there is only one group remaining. Namely, the RADICAL, AGITATING, FAULT-FINDING individuals, who spend their worthless time in trying to tear down what conscientious members of the Association endeavor to build up. This small nucleus of dissatisfied radicals, and no others, make up the "Sea-gull" group. Nothing would make them happier than to devise a plan whereby each of our 5,000 members would be forced to join their own low level.

In closing may I call your attention to the fact that neither the American Federation of Labor or the American Federation of Musicians is mentioned in the "Seagull" pledge, which somewhat verifies the

By Larry Walden  
(Chairman, "Seagulls Organizing Committee")

During the hectic meeting of August 27th at Local 47, Dr. Leonard Stallcup arose to defend himself as a contracting official of the association. In no uncertain terms he lashed out at the more unfortunate members of the union, and inadvertently referred to the unemployed as a bunch of "seagulls." The Doc admitted that he represented the "economic royalists" of Local 47 but did not represent the "seagulls." A terrific roar of resentment went up from the six or seven hundred musicians assembled in the special meeting and the term "seagulls" was hurled about the meeting with accompanying remarks about "vultures" and "buzzards."

Within a week after the meeting, the Loyal Order of Seagulls came into being with over three hundred members. At time of writing the number has been increased to more than nine hundred with the order still growing. The printed and signed pledge of the order appearing on the back of the life membership cards is as follows:

"I hereby pledge my allegiance to the Constitution and By-Laws of the Musicians Mutual Protective Association, Local 47, and pledge myself to support liberal and progressive unionism and to further in every way possible the righteous aims and purposes of the Loyal Order of Seagulls, and to make everlasting war on vultures, buzzards, and other birds of prey."

persistent rumor that possibly the Committee for Industrial Organization DOES have a following, not only among some of the Musicians' Union officials in Los Angeles, but in the ranks as well. Let's not permit any of our sincere members to be induced to follow such unscrupulous, self-appointed leaders. Their activities, if allowed to continue, will eventually lead to the complete destruction of our organization.



## Roberts Loses Job with Local 47; Office of B. R. Abolished

At a general meeting (Sept. 27) marked by cheers of approval and roars of rage denoting the militant attitude of the members present, the Board's recent appointment of Harold Roberts to a \$100-per-week job as public relations counsel for Local 47 was nullified when it was learned that, contrary to a recently enacted law, the Board's appointment of Roberts had been by secret ballot.

The resolution nullifying the appointment was passed practically unanimously after a series of speeches flaying the Board's action as "fantastic" and "ridiculous" in view of the fact that until just prior to his appointment Roberts had been on the unfair list of the AFM. Roberts was placed on the unfair list when he handed in his resignation as a member of Local 47, after a scrap over union matters that climaxed a series of disagreements.

Most of Roberts' difficulties with the Union grew out of the fact that his musical activities as head of amateur organizations such as the Trojan band were often incompatible with the Union point of view. On top of this is the psychological aversion most musicians feel for the smart promoter, who with no special musical ability himself, makes a nice profit and reaps publicity from his musical enterprises.\*

There was plenty of bleating in many quarters over the appointment of Roberts, but even his enemies agree that he, with proven ability as a shrewd promoter and aggressive salesman of musical organizations, had the qualifications for the job.

President Frank Pendleton, struggling to maintain order and endeavoring to show that the Board's selection had been the best from the list of applicants, was nearly shouted down by a meeting that was obviously in a thoroughly bad temper with the Board and out to show it.

### B. R. Office Abolished

In one of the most momentous actions in the history of Local 47 the office of business representative, an elective position, heretofore as important as that of president, and carrying the same salary (\$150 per week), was abolished at one



**'Hal' Roberts**

**The energetic, aggressive ex-Trojan Band Leader, former Director of Musical Organizations at U.S.C., who almost moved from the "unfair list" to a \$100-per-week union job.**

swoop on a secret ballot of 252 to 60 and an accompanying resolution was adopted whereby the president is empowered to appoint not less than four assistants, salary to be determined by the Board, to do the work now handled by the B. R. and his assistants.

A similar plan was defeated at the last general meeting. It was passed this time after a resolution under which no defeated legislation could be brought up again in less than a year failed to carry.

The new set-up will go into effect at Local 47's January meeting, with installation of officers after the general election. It's general political effect will be to center the emphasis on the office of president that has hitherto been divided between the office of president and B. R.

Supporters of the new set-up claim that it will have the effect of consolidating the local's administrative authority and creating administrative harmony. Antagonists claim that it will inaugurate a "spoils system" with the president in a position to appoint any number of assistants who will use their influence to keep him in office and hold their jobs.

A check on the latter situation is the fact that the appointees are subject to ratification by the membership at meetings and may be removed by the usual constitutional methods. And the Board of Directors holds the purse strings on their salaries.

## Highlights On Local 47 Meeting

J. W. Gillette explained circumstances of resignation of himself and Jack Tenney as delegates to State AFL Labor Convention (see Page 1), received enthusiastic applause and cheers. Later Gillette prevented passage of a sharply worded resolution condemning activities of the Long Beach convention.

Representative of the Central Labor Council (AFL), speaking on CIO encroachment, was received apathetically.

Frank Carothers, attempting to speak on subject that was never clear, was twice shouted off the floor.

P. A. system broke down during first part of meeting, which further disconcerted President Pendleton in his efforts to keep meeting orderly. Another P. A. system installed within an hour.

A speaker charged that when Board discussed membership's reception of the Roberts appointment, a Boardmember said, "What do we care what those bums think?"

J. W. Gillette, Hal Roberts' old political foe, was among those who agreed Roberts would have been a good man for the job.

One speaker worked himself into a terrific rage when meeting refused to hear him and drowned his voice with shouts. President Pendleton finally restored order, begged meeting to listen. Speaker returned to mike, said, "Oh, shucks, now I'm too nervous to talk," sat down. Same speaker was laughed from the floor when he attacked J. W. Gillette as a "communist."

Resolution was passed whereby two pages of Local 47's official organ, THE OVERTURE, be devoted to "uncensored" letters containing free expression of opinion. Letters must not contain any "political propaganda," or libelous remarks. Editor Fred Forbes will have the tough job of determining where "free expression" ends and "political propaganda" begins. (To Forbes: Sympathy from TEMPO's Ed.)

Jimmy Petrillo's name, mentioned when "dictatorship" was discussed, brought mingled boos and cheers.

Jack Tenney made good political capital of the meeting, unquestion-

## WEBER DEMANDS MORE MONEY FROM RADIO

(Continued from Page 1.)

AFM is expected to hold out for some kind of blanket agreement or contract that will cover the entire radio field rather than be drawn into interminable discussions with individual stations. Whether this is possible with the many small, independent stations, with no network affiliations, remains to be seen.

### Recording Situation

Meantime Weber is reported to have come to an understanding with the recording and transcription companies whereby the disc makers have agreed to use only union musicians and to restrict the broadcasting of records and transcriptions to stations which have an o. k. from the union. Whether the AFM will attempt to enforce this regulation on every station in the U. S. (that is, refuse permission except to stations employing musicians), is not known; and actual signing of the agreement between the AFM and the waxeries will await consummation of the agreement with the broadcasters.

## Pubs Scrap Over 'Apple' Songs

(Continued from page 1.)

most interesting battles of music resulting from two music publishing firms issuing "Big Apple" songs of the same title. Combatants included Exclusive Publications, Inc., which registered its title with ASCAP in June, and Crawford Music Co., which was able to release the song of similar title by virtue of its resignation from ASCAP last year and consequently not being governed by its legislation. Exclusive's "Big Apple" was recorded by Clyde Lucas and Teddy Wilson, while Crawford's tune has Tommy Dorsey's version to its credit. That diligent observer of current events, TIME magazine, in speaking of the dance craze and also of the two songs, credited Exclusive Publications with having the better piece of material, which opinion seemed verified by its recent performance on the "Hit Parade" program. No matter what the outcome, the affair has served to inject some interest in an otherwise routine business of consistent plugging.

ably impressing with his self-assurance, easy manner. Quick to sense the feeling of the day, he announced that he, as Boardmember, had NOT approved Roberts appointment, was loudly cheered.

\*One of the many stories told about "Hal" Roberts is that following a city park concert in which his "Golden State Band" had laboriously ground through an overture with Conductor Roberts completely disregarding changes in tempo, he mopped his brow, grinned and said, "Don't you think I followed the band pretty well?"



## PHILADELPHIA NEWS:

### Heidt Tops Waring's B.O. Mark at Earle Theatre with \$27,000

By M. H. Orodenker

Fred Waring as a money maker for the Earle Theatre, as was recorded in our pillar last month, was topped several weeks ago by Horace Heidt, the singing guitar accounting three G's more than the collegians. Waring grossed \$24,000 for his ten grand fee. Making his first theatre appearance in annums, Heidt chalked up \$27,000 for his \$8,500 salary. Sooo, with a note of authority, Heidt (a grand guy, which is more than we can say for some of the swing kings crossing our path) is subtle in his advice to the cats that they comb their hair back. "The young folks like sweet swing, singing guitar. And the older people go for classics and more entertainment."

But howzabout us gates, Horace! To-wit his echo naive (after the receipts were totaled): "Only young people, 16, 17, 18, go for swing. You know, it's barbaric in its way and when you're young you like it a little wild."

"Swing," he characterizes as "a danceable rhythm that makes people want to shake their heels. What we try to present now is 'understandable' music. It can be swing or anything else just as long as there aren't so many interpolations and disguises that when you play *Sailboat in the Moonlight* it sounds like *St. Louis Blues*."

#### Quick, Henry—The Aspirin!

We have Murray Arnold, the WIP praise agent, to thank for these observations on why thoughts of radio band conductors turn to murder or worse:

"No, I didn't bring my music with me, Mr. Pussellfuss, I thought you musicians knew ALL the numbers!"

"I don't need a rehearsal of this song; I know it by heart!"

"Yes, this orchestration is for my voice, except that I sing it three notes lower in the next key, and I change the tempo. Otherwise, it's perfect!"

"Mr. Pussellfuss, if you used baritone saxophones instead of the two violins and added a French horn, I think the accompaniment would be much better suited for my particular type of voice. Don't you think so?"

#### Barrellhousers Boom The Victor Biscuits

The radio, once called the doom of the record business, is really its biggest salesman, according to the Victor-Bluebird labelers. And "His



Heidt  
He doesn't want his "Sailboat" to sound like "St. Louis."

Master's Voice" is having a busy time of it to make a liar out of the prophets. Gandering the statistics (value of a collitch education), we were able to decipher the graphs and tables to find that the biggest seller in the history of Victor is *Whispering*, plattermated with *Japanese Sandman* yars and yars ago by Mr. PW. And it's still being marketed. Bringing home the fattest bacon right now is Tommy Dorsey's coupling of *Marie* and *Song of India*. And if BG puts Tommy in the place money with *Peckin'*, the sentimental slip-slider still has the 1936 loving cup for grossing with *The Music Goes Round and Around*.

#### Success Story

An insignificant note on our cuff last month recorded the note that Henry Patrick, git boxer last season at the Ritz-Carlton Hotel and singer of no mean ability, was California bound. Truth of the matter, Patrick was jobless. And with local talent purveyors being too damn dumb to recognize even Bing Crosby, unless you first told them it was Bing, Pat looked forward to land of sunshine(?) as the land of opportunity. Day before he was set to hitch-hike it for the coast, he hit it for New York to bid good-by to friends at the Southern Music Co. And as a parting gesture sang a coupla songs in his best bary range. Our story would have ended there. Only Vaughn de

(Continued on Page 7.)

## NEW YORK NEWS:

### G. Olsens 'Casino' Finally Opens; Gaudy Gadgets Dazzle Customers

By B. Y. Stander

The much postponed opening of the International Casino took place on September 16th, when the Messrs. Joe Moss and George Olsen played host to 3,000 first night patrons who came to view the long-heralded wonder of the niteries. Faulty machinery in the elaborate turn-table stage was blamed for the half-dozen postponements, but many whispered in Broadway's taverns and eateries that the \$600,000 entertainment project had emptied the tills and further backing was needed for the groceries and liquid refreshments. Lou Becker, head of Roseland, is reported to have furnished the final finances and the night spot was launched on its career.

Even on opening night, the show was postponed. Olsen announced that patrons would be issued "rain checks," which would enable them to view the mammoth production at a later date. However, the premier night clientele found sufficient entertainment in sight-seeing around the spacious site, dazzled by the conglomeration of chromium, unique lighting effects, all metal escalators, the gigantic bar that encircles the entire three floors, the various cocktail lounges and other innovations offered by the most modern of Manhattan nite clubs. Olsen's band supplies the music for dancing, Yascha Bunchuk's band takes over the musical proceedings during the show presentation and Basil Fomcen's orchestra provides musical entertainment in the intimate cocktail lounge.

#### Cotton Club Difficulties

The Cotton Club, which should be well on into the Fall season by the time this is read, also experienced some distasteful situations, when its co-starring personality, Bill Robinson, was recalled to Hollywood by 20th Century-Fox for film work, one week before the show was scheduled to open. Cab Calloway and his orchestra will have to carry the brunt of the show, assisted by the Nicholas Brothers, who were rushed in to substitute for Robinson.

#### Cuban Flautist at 'Uproar House'

The Harlem "Uproar House" returned this season with a fast show and again Erskine Hawkin's orchestra, alternating this time with Alberto Socarras' band. The latter is a Cuban whose reputation as a flautist is mounting rapidly. His technique is almost unbelievable

and his tone is most unusual for the delicate instrument.

#### Slide Saxophonist at '52nd St.'

Leo Mosley, who not so long ago invented a slide saxophone, has returned to Swing Lane, working at the re-christened Club Caliente, now called the Club Fifty-second Street. Mosley's combination: Campbell Talbert (alto & baritone), Freddie Jefferson (piano), Chas. Bloomer (drums), Henry Turner (bass), Teddy Smith (trumpet), Leo Mosley (slide saxophone).

#### Savoy's 'Sultans'

Also new to local swingsters is the band billed at the Savoy ballroom as the "Savoy Sultans," which this past summer drew considerable attention while playing in the Westchester territory at a spot called The White Towers. The personnel: Sid Jenkins, Sam Wittenberg, Alvin Richardson, Ed McNeil, John Mitchell, Gracham Moncur, Al Cooper and Rudolph Williams.

Lucky Millinder's Blue Rhythm Band began a Fall engagement at the Savoy Ballroom, which will extend until the middle of October.

#### Leaders Battle for 'Fazola'

A new feud has developed in orchestral circles over the services of Irving ("Fazola") Prestopnik. It seemed certain that arrangements had been completed for "Fazola" to join Bob Crosby's band, replacing Matty Matlock, who was to devote his entire time to arranging for the group, but when Gil Rodin inquired about the delay in arriving, he learned that Glenn Miller had acquired the ace clarinetist for his recently formed band.

#### Goodman Returns to Pennsy

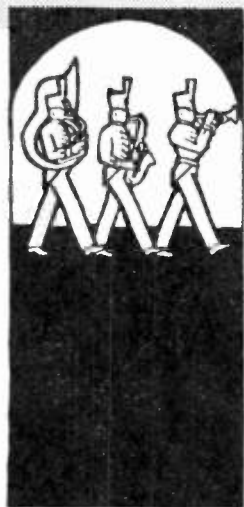
Benny Goodman, fresh from another sojourn on the West Coast and a run at the Dallas Expo, was touring for Manhattan at time of writing and was expected to open some time this month for another season at the Hotel Pennsylvania, with possibility of a jump to Florida later.

#### About Bands

Arriving in New York recently, for divers reasons, were Fats Waller, Glen Gray, Fletcher Henderson and the Hudson-De Lange Orchestra. Fats Waller's reason for returning to the Big City was primarily to reconstruct his orchestra, before entraining on his Fall tour. Glen Gray came into town to give it a once over quickly, be-

(Continued on Page 7.)

*An Old Pal joins me  
in my New Home*



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## SAN FRANCISCO NEWS:

### Employers Order Band Cuts as Dance Scale Boosted; Singers Hit

By K. Wright

Announcement by Local 6 that a general rise in scale, affecting hotels, nite clubs, ballrooms and one-nighters, would go into effect Oct. 10 brought a storm of protest from employers who have retaliated by ordering leaders to hand out notices right and left cutting down their bands.

#### Girl Singers Hit

First to get the axe in many cases were the girl singers, as leaders tried to avoid the difficulty of making over their arrangements for smaller combinations.

#### The Bands

Griff Williams (MCA) is back again at the Mark Hopkins, following tour that went as far East as Chicago. This spot is now the "home spot" for Williams as it once was for Anson Weeks.

Henry King (MCA) at the Fairmont with an ultra-commercial band that unquestionably meets the approval of the patrons, whether musicians like it or not. This is King's third successful run here.

Roger Burke (AAA) who went into the Sir Francis Drake on a two-weeks basis and is now in his twelfth week at the Drake's Persian Room, seems to be well set. Roger is evidently pretty sure of his job because, we hear, he will take a fling at marriage shortly. Congrats to Mr. Burke.

St. Francis hotel has been closed to dancers but will come back into the picture in a big way (they hope) with opening Sept. 7 of Red Norvo (MCA) (see Page 10). Meantime diners have been entertained by the salon music of Ar-

nold Miller's concert orchestra.

Sterling Young (MCA) continues to be a good draw at the Palace where his novelty instrumental effects are satisfying the Fio Rito, Shep Fields, Geo. Hamilton fans. Diversity and entertainment is the Sterling Young stock in trade.

Jack Winston (AAA) still doing all right for himself at the Bal Tabarin, and has added a new girl singer, Faye Wilson, whose name has appeared in the society columns hereabouts.

Millard Ringdahl heads a jam combo at Ambassador ballroom.

#### Oakland Bands

Across the bay, at Sweet's ballroom Neil Bondshu (AAA) is drawing the terpers who like to "big apple" and "truck on down."

Don Kaye (AAA), formerly at the Book Cadillac Hotel in Detroit, took over an organized band here, and after a series of break-in dates on one-nighters is fronting the unit at Woman's Athletic Club.

Sid Hoff, with the band Harry Barris fronted at the Pendleton Roundup, is settled for the present at McFadden's ballroom, while Harry went to Los Angeles to take over his new job on the Camel program. Band got a lot of good ideas from Harry and is making the most of them. Combination is four saxes, four brass, four rhythm.

#### Sammy Cohen's Band

The band Sammy Cohen, of the Hollywood Cohens, is fronting on current tour of the N.W. under CRA management was organized in Oakland by Dick Reinhardt.

#### Another for Coakley

Tom Coakley, ex-band leader, now active as an attorney here, is celebrating arrival of a baby girl, the second youngster in the Coakley family.

### Band Goes Out as Laundry Workers Picket Hotel

SPOKANE. — Mann Brothers' orchestra was pulled out of the Davenport hotel here on order of AFM's President Weber, as laundry workers, cooks and waiters centered their picketing operations on the hotel during strike. Mann Brothers had been in the spot for two and a half years.

## CHICAGO NEWS:

### Nite Spots with Floorshows Hit by Local 10's Six-day Week Rule

By Fred Lake

The six-day week established by Local 10 on all musical engagements went into effect day after Labor Day but not without considerable howling from many of the spots that have been operating on a seven-day policy. Chief complaint came from the spots that have been using floor-shows, over fact that it is impossible to get a substitute band for one night that can handle these shows without plenty of struggle, plus the extra expense for rehearsal.

#### Radio Problem

One of the interesting features of the new rule is that as most of the spots are closed on Monday nights or operating without bands and radio stations, which have had their time pretty well filled with remote pick-ups on Monday nights, have been forced to find material to take the place of the band broadcasts. This situation has at least given some jobs to radio entertainers, singers, etc., on Monday nights.

#### Scale Raise for Chi

An increase in scale affecting all type of musical work is being pushed by Petrillo, who claims former scale was based on depression. Scale on Class A dance jobs was raised starting Labor Day. Scale on Class B jobs is to be boosted on Oct. 15. Price for theatre work has also been raised.

#### Tax Protested

In spite of the scale boost, local musicians are muttering in protest over Local 10's 4% tax on all engagements paying more than \$40 per week. With the addition of the 1% social security tax this brings the total deduction from salaries to 5%, which, the musicians believe, is too big a chunk to part with. However, there is not much chance that anything will be done about it.

#### The Bands

During the past month the musical spotlight here has been very much centered on Andy Kirk, Mary Lou Williams and band at the Grand Terrace, with Mary

Lou's piano work the outstanding feature of what is agreed to be the best swing outfit heard here since Fletcher Henderson's old band was at its best. Soloists coming in for plenty of acclaim are Buddy Miller (alto), Johnny Harrington (clarinet), Dick Wilson (tenor), Ted Donnelly (trombone), Paul King (trumpet). Kirk was to close at the Grand Terrace Sept. 30 to play a series of one-nighters for ROK. Band to follow at G. T. had not been announced.

Jimmy Dorsey's postponed engagement at the Congress was announced again for some time this month, with date not set at this writing.

Joe Sanders left the Blackhawk for what was supposed to be a three-weeks vacation, with Kay Kyser filling in.

The more important name-bands in local spots at time of writing were: Henry Busse (Chez Paree), Frankie Masters (College Inn), Carlos Molina (Stevens Hotel), Fred Waring (Drake Hotel), Roger Pryor (Edgewater Beach Hotel), Dick Gasparre (Palmer House), Louis Panico (Oriental Gardens), Eddie Varzos (Bismarck Hotel), Ted Weems (Trianon), Freddie Martin (Aragon).

### Balto's Union Music Lock-Out

(Continued from Page 1.)

union musicians, and that this would make the hotel men agents for the union.

The following non-union bands were employed:

Jerry Gilbert (replaced Dick Abbott) at the Emerson; Jack Albin (replacing Lou Beckers) at the Southern; "Four Alohas" (replacing "Calvert Serenaders") at the Lord Baltimore cocktail lounge. Mt. Royal opened with Norman Bussard who gave way to Manuel Bofill Filipino orchestra; New Howard retained its non-union band, Henry Sachs.

### L.A. Clarinet Man Heard on Wilson Discs

Archie Rosate, L. A. clarinet man, joined Teddy Wilson's Brunswick recording combo for several sides made before Wilson left for the East with Benny Goodman's band. Titles were *If I Had You*, *You Brought a New Kind of Love*, *Big Apple*, *You Can't Stop Me From Dreaming*. Personnel included: Wilson, Vido Musso, Harry James, Cosy Cole, Allan Reuss, John Simmons (bass player discovered by John Hammond in San Diego. Vocals were by Francis Hunt. Discs were released last part of September and will be reviewed in next issue of TEMPO.

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## Eddie Oliver In Holland; Gets English Band

Eddie Oliver, one-time pianist for Ben Bernie, who has been heading his own band on West Coast for past two years, arrived in London, England, latter part of September to take over band of London musicians organized for him there by MCA, which he will baton in a hotel in Amsterdam. Holland. Oliver took on musician with him from L.A., Guitarist Bob Fellows, who will work only as vocalist with the Amsterdam band, due to foreign restrictions on musicians from the U.S.

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## New York News

(Continued from Page 4.)

fore starting the New Yorker hotel engagement, and to wax a series of electrical transcriptions.

### Fletcher's New Band

Fletcher Henderson passed through to complete several business deals and revealed that his new band personnel now consists of: Dick Vance, Russell Smith, Emmett Berry (trumpets); Jerry Blake, Milt Jefferson, Ben Webster, Elmer Williams (saxophones); Ed Cuffee, John McConnell, Al Wynn (trombones); Israel Crosby (bass); Lawrence Lucie (guitar); Pete Suggs (drums); Fletcher Henderson (piano), and Chuck Richards (vocalist).

### H.-De L.'s Paramount Premier

The Hudson-De Lange orchestra returned to New York for its first major local appearance, playing its premiere stage presentation at the New York Paramount theatre. Betty Allen, talented songstress, made her debut with the band during this showing.

### Manhattan Music Murmurs

Wingy Mannone contemplates deserting New York for Hollywood, where he expects to arrive some time late in October . . . Lee Costaldos has joined Tommy Dorsey's trumpet section . . . Frank Newton has recovered from an attack of grippe and is back at the Onyx Club . . . Bill Butterfield is the new trumpeter in the Bob Crosby band . . . Manny Klein, Sam Weiss and Hank Ross on trumpet, drums and tenor sax respectively, have been added to the CBS Swing Session band . . .

Chick Webb established a precedent by returning to Loew's State for a repeat engagement within one month of their initial appearance at this theatre . . . Buck and Bubbles drew major acclaim in the reviews of the new musical show, "Virginia," for outstanding contributions . . . Joe Haymes has been offered a deal to go abroad to organize bands for a firm in England . . . Frank Froeba is back on Fifty-second Street, playing at the Club 18 . . .

Duke Ellington and his orchestra returned to New York for three days' work in the recording studios, which will include sessions by combinations headed by Barney Bigard, Cootie Williams and Rex Stuart . . . Teddy Hill's orchestra returned from Europe after a successful engagement at the Paris Exposition and at London's famous Palladium theatre . . .

## Final Decision Due In Waring's Radio Record Suit

PHILADELPHIA.—Final decision on Bandleader Fred Waring's suit to enjoin Radio Station WDAS from playing his phonograph records is expected this month as case comes before the Pennsylvania Supreme Court, to which the defendant, backed by the National Association of Broadcasters, appealed when Waring won in first trial of case. AFM, now engaged in campaign to curtail use of records by radio, is watching outcome with great interest, inasmuch as AFM's campaign is bound to involve property rights of musicians and leaders who make recordings.

## Frank Judy Killed In Auto Accident

Frank Judy, veteran trombonist, formerly secretary and treasurer of the Long Beach, Calif., Local of AFM and former member of the Long Beach Municipal Band, died Sept. 10 of injuries sustained when struck by an automobile while crossing a street in Long Beach. Judy was also a member of Local 47 and had served on the board of directors and as delegate to the AFM convention.

## 'Historical' Series On Master Records

NEW YORK.—Buck Graham, composer-arranger, is waxing several sides for Master, which have been dubbed "Historical Series" from the titles, which are *Napoleon Bonaparte*, *Adam's Apple*, *Noah's Ark*, *Queen Elizabeth*. Orchestra personnel includes top names like Toots Mondello (alto), Babe Rusin (tenor), Franklyn Marks (piano), Charlie Spivak and Lips Page (trumpet), George Wettling (drums), John Kirby (bass).

A new singing star is gleaming from 52nd Street in the person of Jerry Kruger, rhythm singer at Jack White's Club, who made her initial recording session this month, accompanied by Buster Bailey's orchestra, comprised of the Onyx Club band's personnel. In less than three weeks, the Kruger lass has captured a large following and promises to become one of the more exciting rhythm chanterers of the coming season . . .

## Philadelphia News

(Continued from Page 4.)

Leath's husband, who happened to be within hearing distance, thought the lad was kidding when told the relief-roll was calling him. To make a long story fit in this short space, the broken down git-boxer has been signed for three years as a protege of Miss Leath, is being groomed to become a permanent member of Major Bowes' Capitol Family and NBC is clearing time for a sustaining coaster. Velly soon, we predict, they'll be raving about the new find, while he was waiting here all the time, henceforth to be known as Pat Henry.

And if the talent scouts (?) stop sapping with their giggle water long enough to do some real Christopher Columbusing, there's a swing diva forced to work the town's honky tonks who's a positive sender. A pocket album of Mildred Bailey, pipes not as mellow, but the attack of a Holiday and the verve of Ella. In front of a band, she could inspire Jan Garber to swing. But until then, Ruth Warren must blush unseen.

### Before Sending the Cuffs To the Cleaners

Raiding on Jan Savitt's Top Hatters has started . . . clary-arranger Joey Kerns has handed in his notice to take up with Bob Crosby . . . Gabe Galinas, one-time Isham Joneser, is being considered for the replacement . . . Al Willy is another of the many who had to leave town to be appreciated . . . changed his moniker to Bobby Chesterfield and has made a terrific impression at Rudd's Beach, at Schenectady, N. Y., and if the breaks go right, we'll be saying "I told you so" when Larry Fotin's saxless music goes wafting over the networks from a Long Island club . . . after learning their music from cracked records, program chiefs along local radio row have finally come to realize that swing is not a hangman's habit . . . until the musicians' union moguls can be convinced otherwise, your correspondent will broadcast a series of recorded swing sessions on local air-lanes.

## Crosby's 'Sweet Leilani' Decca's Sales Leader

Decca record company, on announcing dividend of \$80,000 at end of business year, reported that Bing Crosby's recording of the Harry Owens number *Sweet Leilani* was top seller at 150,000 copies.



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## New Records

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By M. W. STEARNS

### Special Issues

FROM the Commodore Music Shop (144 East 42nd St., N. Y. C.) comes four great old records, re-issued specially at one dollar per. They are, Bud Freeman's first date, *Crazeology* and *I Must Have That Man*, a very rare item originally on Okeh; *Gate Mouth* and *Perdido Street* by the "New Orleans



M. W. STEARNS

Wanderers," which included Armstrong and Johnny Dodds; and those four classic sides by MacKenzie and Condon's "Chicago Rhythm Kings," entitled *Nobody's Sweetheart*, *Liza*, *China Boy*, and *Sugar*. Personnels are on the labels, and what personnels.

From the Hot Record Society (303 Fifth Ave., N. Y. C.) comes another scarce platter at the same price. It's *Wailing Blues* by the "Cellar Boys," and *Trying to Stop My Crying* by Wingy Manone's gang. You can hear Frank Teschmaker, Bud Freeman, and Wingy on both sides, while Joe Sullivan and George Wettling are featured separately.

### Art Shaw Leads Brunswick

Of the Brunswick and ARC issues last month, Art Shaw whipped to the top with *Blues, Part A and B*, *Fee Fi Fo Fum* and *Chant*, *Sweet Adeline* and *How Dry I Am*. Maybe it's because they let him pick his own numbers, but the *Blues* is very fine. For a base, it's got a crossfire rhythm, tied together with the drumming of Cliff Leeman and the stomp-box of Les Burness. But solid. Add to that, solos by Shaw on clarinet, Tony Pastor on that old-time tenor-sax, and fine trumpet and trombone, playing just enough of the famous old blues routine. Close to it is *Fee Fi Fo Fum*, which rides a riff on out. A great band.

Maxine Sullivan is Vocalion's vocal find and doing great stuff. With Claude Thornhill backing, she's cut *Loch Lomond*, *I'm Coming*, *Virginia*, *Stop You're Breaking My Heart*, and *Annie Laurie*. She's a seventeen-year-old colored gal that is knocking them over at the Onyx. And what a voice. What she does to those Scotts ballads is simply swing. As a sample, play just those four words at the coda of *Stop You're Breaking My*

*Heart*. It's only four words but it speaks volumes. Watch this gal.

For a ride record, catch Fletcher Henderson's *Chris and His Gang*, backed by *All God's Chillun Got Rhythm*. It's got a catchy riff that gets 'em, with Jerry Blake's black-stick and Lips Page's horn on top.

Four sides by Teddy Wilson include *Coquette*, *The Hour of Parting*, *Remember Me*, and *You're My Desire*. The new vocalist, Boots Castle, is neither one way or the other, but *Coquette* is a solid platter with Goodman's boys backing, and *Parting* a smooth study in slow tempo.

On the way out, catch Louis Prima's *Tin Roof on Vocalion*, Bunny Berigan's classic *I Can't Get Started*, re-issued on Brunswick, and *I've Found a New Baby* by Erskine Hawkins on Vocalion.

### Mezzrow Socks Victor

A platter that has more than you'd catch at one playing is Mezzrow's *Blues in Disguise* and *That Is How I Feel Today*, recorded under the supervision of the UHCA. That's *How I Feel* gets the post, but both sides are solid. Nothing flashy and no cute titles, but the stuff that sticks is there. From Cauldwell's unique tenor, through Higgy's slip-horn, Oliver's trumpet, to Mezz's great clarinet, the record lines up with the classics.

On top is the Goodman quartet of *Avalon* and *Man I Love*. Plenty of crisp team-work and no misses. *Changes* and *Sleepy Time Down South* with the full band, doesn't measure up. But some time when you want to dream, put on *The Man I Love*.

Lionel Hampton scores again with *Drum Stomp* (*Crazy Rhythm*) and *Confessin'*. A little wilder than the Goodman stuff but just as clean and plenty solid. As a drummer, Hampton is great, while his vibes are unbeatable. Swing's handy-man.

Tommy Dorsey has cut a raft of riffs with *Night and Day*, *Smoke Gets in Your Eyes*, leading *Good Bye Jonah*, *You and I Know*, *All You Want to Do Is Dance* and *The Big Apple*. This band still has the sting in reserve, but it's getting more and more reserved. For a sample of really commercial stuff catch *The Big Apple*. Fats Waller's *Fractious Fingering* on the other side, helps lift the gloom.

The boy Berigan keeps up with *Caravan*, *Study in Brown*, *Let 'Er Go* and *Turn Off the Heat*. If you've never heard what Bunny can do with a muted horn, catch

*Caravan*.

For a finish, get a load of a new band on Bluebird. It's Hod Williams waxing Williams' *Swing*, *Old King Cole*, *Big Apple*, and *Shades of Hades*. It's a fine colored band that doesn't bother about effects but just swings on down.

### Basie Tops Decca

With *John's Idea*, (not Hammond) *One O'Clock Jump*, *Listen My Children* and *Smarty*, Count Basie runs away with the Decca output. Boiled down to its essence, it's that simple hot piano knifing above the solid rhythm section that gives these platters the sting. John starts with it, and the middle of *Jump* illustrates it, at its best. Not to mention the fine soloists that add up to some of the greatest colored swing.

Following up, is the Lion's *Old Stamping Ground*, and *Get Acquainted With Yourself*, on Decca. With aces like Frankie Newton on trumpet, Buster Bailey clarinet, Pete Brown alto, and John Kirby on the dog-house, this band is excellent. On *Stamping Ground*, Brown's alto chorus, plus Newton's horn behind the vocal, captures the old atmosphere of Harlem's Indians. And with the Lion's key-work featured on both sides, it's more than your money's worth.

Frank Froeba has cut *Big Apple*, *Josephine*, *Don't Save Your Love*, and *Nothing Can Stop Me Now*. Handicapped by these titles, about the only thing that clicks is a bit of clarinetting by Joe Estren.

As a coda, bend an ear on that Norfolk "Jazz Quartet's" *Just Dream of You*, and *Shim Sham Shimmy at the Crickets Ball*. It's the best current quartet. Half-Pint Jaxon is at it again, with the "Harlem Hamfats" singing *She Sends Me*, and *You Look Good to Me*. And that killer-diller Freddie Fisher massacres *Wang Wang*, just the thing to send to your enemies.

\* \* \*

### Mills Music, Please Note:

By some unfortunate circumstance, Master and Variety platters didn't arrive this month. They will be reviewed when and if they are received.—M. S.

### Robbins Ups Prager

Jack Robbins has promoted Bernard Prager to position of general sales director of Robbins Music Corp. and subsidiaries.



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## Andy Kirk's Mary Lou



Mary Lou Williams, pianist with Andy Kirk's band, is unquestionably the foremost girl swing pianist in the U. S., probably in the whole world. She is furthermore an outstanding arranger who has contributed some valuable

scores to Benny Goodman's library, is one of the few arrangers who can put the driving "Kansas City style" on manuscript paper.

Mary Lou was born in 1910 in Pittsburgh, Pa., started playing piano at five, received her elementary musical training in Pittsburgh's Lincoln (elementary) and Westinghouse high schools, later studied with a good legitimate teacher, did her first professional work with an act on the Keith-Orpheum circuit. In 1926 she married John Williams, saxman in the act, went with him to Memphis to do her first danceband work. In 1931 she joined Andy Kirk's band as pianist, has been with him ever since and is now Mrs. Andy Kirk.

According to Mary Lou's publicity notices, she is quiet, studious, likes symphony concerts, picks horse race winners on paper but rarely bets "except a little now and then to keep in practice."

## Jimmy and Tommy Are Friends Again

NEW YORK.—A quarrel of several year's standing ended recently while Jimmy Dorsey's band was in town for a date at Loew's State theatre. The battling brothers met in the smoky confines of Nick's Tavern and greeted each other in a righteous brotherly fashion that meant that the hatchet was buried and will probably stay buried as long as the boys are not united musically.

The argument that caused the breach arose while the old Dorsey Brothers' band was at the Glen Island Casino several seasons ago and grew out of a difference of opinion regarding band style. Jimmy wanted a band that would be semi-commercial, with novelties and variety. Tommy wanted a band that would adhere more closely to orthodox swing-style. With Tommy quitting to organize a band of his liking the brothers went their separate ways, with success so nearly equal that today there is no cause for bitterness, since each is doing better on his own than he could have done in the partnership.

## Chu Berry on New Cab Calloway Recordings

NEW YORK.—Cab Calloway, returning from a summer stage tour, recorded a number of sides at the Master-Variety studios which feature solo work by Chu Berry, the first recording work the tenor-sax star has done since he left Fletcher Henderson to join Calloway. The titles: *She's Tall, She's Tan, She's Terrific, I'm Always in the Mood For You, Go South, Young Man; Mamma, I Wanna Make Rhythm.*

## Sydney Bechet Records

Variety label has issued new platter by Noble Sissle band featuring the veteran saxman Sydney Bechet on *Characteristic Blues* and *Okey Dokey*, using a soprano sax. Because Bechet is regarded as having had great influence on the modern sax style, disc will be of special interest to collectors and critics.

## Meyer Alexander Married

Meyer Alexander, leader of "Swingtime Chorus" on Camel airshow, was married recently to Miss Constance Frost.

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## LOCAL BAND NEWS

### Band Reviews ... Red Norvo (MCA)

Opening at St. Francis Hotel, San Francisco, Oct. 7. For personnel, see pictures on Page 2 of cover.

COMMENT: Unfortunate for Norvo as having to follow Benny Goodman at the Palomar is the fact that his band, though definitely of the swing-style type, has a style in direct contrast to Goodman's. Sauter's arrangements are built around Norvo's xylophone solos, unsurpassed for superb but subdued

swing, and Mildred Bailey's equally unsurpassed vocals. This attitude has crept through the whole band until everyone plays with a sensitive but relaxed reserve that is just the opposite of the dynamic, free power of the Goodman manner. The same spirit is found in the fine solo work of D'Amico (clarinet) and Haymer (tenor). They're both great, but their work doesn't blast its way into consciousness of the listeners, especially the duller ones.

The rhythm section, highlighted by nice solo work by Miller (piano), has all the solidity that could be desired, but like the rest of the band the boys make no effort to "look hot" while they play, so their

work doesn't register with the collegiate "swing fans".

Some of the complaint on the brass section can also be traced to inevitable comparison to Goodman's dynamiters, but the fact remains that Stew Pletcher, at least on this occasion, where he may have been handicapped by playing into what was frequently the more than half-empty vastness of the huge Palomar, completely failed to come up to expectations.

Even the Palomar management doesn't blame the Norvo band entirely for the depression that hit the box-office when he opened. Business was at its peak when Goodman (due to very smart work on part of someone) got out on the night of Labor Day, which always marks beginning of slump. Norvo's best following would have come from youngsters who were busy getting back into school. A terrific heat wave that failed to let up in the evenings drove people to beaches. Then along came the Cole Bros. Circus for eight days, and the Los Angeles County Fair drew over a half-million people to Pomona between Sept. 17 and Oct. 3. Every ballroom in the city literally "took it on the nose."

In the more intimate atmosphere of the supper room of the St. Francis hotel, Red Norvo, Mildred Bailey and the band may get from San Francisco the attention they didn't get from Los Angeles.

Norvo's Palomar contract was originally for six weeks, was cancelled with mutual consent.

### Larry Kent (MCA)

Opened Sept. 10 at Wilshire Bowl. Pianist - Arranger Norm

### Announced to Open this Mouth:

Clyde McCoy (CRA), Palomar, Oct. 6, to be followed by Bob Crosby (ROK), Oct. 20.

Jimmie Lunceford (ROK), Cafe International, Oct. 7.

Rudy Vallee (ROK), Coconut Grove, Oct. 7.

Jack Pettis (CRA), Club Bagdad, Oct. 1.

Garwood Van (MCA) Trocadero, Oct. 6.

Burlingame is musical director and half-owner of band. Personnel in L. A. band directory.

COMMENT: Burlingame runs the musical department of this band, while Co-leader Kent handles the business affairs and makes a good front with the baton. In his arrangements, Burlingame has wisely made no attempt to compromise with the swing trend, has worked to produce a smooth commercial band stressing variety and as much tone color as possible from the limited instrumentation (brass section of two trumpets, no trombone), three-way sax section of alto-tenor-baritone.

Band's chief musical feature is an electric organ, which Burlingame plays and uses in his arrangements to good advantage. Musicianship of personnel is adequate for this type of band. Smart-looking, blonde Mary Lou Cook does her vocal chores in a competent manner.

### Herbie Kay (MCA)

Opened Sept. 23 at Sebastian's Cafe International for two weeks, following engagement at Catalina Island.

COMMENT: Band uses sax section of three tenors, one alto, who plays lead part of time, and baritone on arrangements using tenor lead. Brass section has two trumpets and three trombones, three of which double fiddle to make fiddle section of four with fiddle double supplied by saxman. The fiddle section, and Russ Morgan trombone effects, seem to be the band's chief style features. Sax section tone is reedy and harsh on the forte passages.

Personnel: Fuzzy Combs, Jim Williamson, Norm Weldon, Dick Herschelder (sax); Ray Winegar, Ralph De Stefano (trumpet); Charlie Probert, Bill Lower, Ken Skersick (trombone); Claude Kennedy (piano), Bill Epple (drums), King Harvey (guitar), Jim Bishop (bass).

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# L. A. Band Briefs

Gus Arnheim (ROK) on return to Coast drew fine spot at L. A. County Fair (Sept. 17-Oct. 3). Attendance at fair this year was expected to exceed last year's gross of around 600,000 paid admissions.

Pete Pontrelli on notice at Paris Inn, expiring Oct. 2, with expectation that the band, cut to eight men, would stay about three weeks longer while new band, undetermined at time of writing, could rehearse floorshow. Marks end of four-year job for Pontrelli.

Nick Cochrane (trumpet), formerly with Al Lyons, among new men in Ted Fio Rito (MCA) band at Beverly-Wilshire. Fio Rito breaking all records at spot, expected to remain all winter. (Personnel in Directory.)

Andy (Iona) Long and his "Islanders" back from the East and now at new Club Hawaii.

Sonny Olivera (drums), recently with Paul Pendarvis, and later with Callie Holden at Tahoe, was to head band at Elisa Ryan dance studio starting Oct. 1. (Three nights per week.)

Frank Sortino (MCA) in line for Eastern hotel dates.

Al Lyons (MCA), with band on stage, replaced Waldemar Guter-son pit band at Orpheum theatre.

Louis Prima and band back at the Famous Door following Stuff Smith, who returned to New York.

Jay Whidden band back in town after long tour of Southwest.

Dave Forster doubling between Manchester theatre and his jam band at Monte Carlo, which is getting good play from musicians. Recent visitors included Red Norvo and Mildred Bailey.

Billy MacDonald band (MCA) back in L. A. following summer engagements in North (Seattle, Portland).

Tempo King, singer (Brunswick records), fronting five-piece band at Club Cosmo. Contractor is Johnny Freeland. (Personnel in Directory.)

Merle Carlson, with new band, back in L. A., expected to go to St. Paul, Minn., on independent booking.

(Continued on Page 24.)

## DIRECTORY

Personnels listed herein were checked carefully prior to publication, Oct. 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.

### AMBASSADOR (See Page 10)

### BEVERLY- WILSHIRE Ted Fio Rito (Piano)

E. Aguilar, vio.  
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

### BILTMORE Jimmie Grier (Baton)

D. Muma, vio.  
H. Jaworski, vio.  
R. Webster, vio.  
R. Harthun, vio.  
D. Lazenby, sax  
F. Shoemaker, sax  
F. Stoddard, sax  
Art Grier, sax  
I. Shulkin, tru.  
W. Williams, tru.  
Lank Mergo, tro.  
T. Repay, piano  
R. Keith, piano  
F. Furtch, gui.  
W. Marcus, dru.  
P. King, bass  
Dick Webster, Joy Hodges, Julia Gibson  
"3 Rhythm Rascals," vocal

### BILTMORE (Rendezvous) Maurice Menge (Trumpet)

R. Bradford, sax  
D. Eckels, sax  
G. Miller, sax  
R. Belin, vio.  
C. Fischer, piano  
M. Paul, acc.  
G. Waller, dru.  
O. Schaeffer, bass

### BRADSHAW'S Mesa Ballroom Bradshaw's Ork S. Little, pia. H. Schilde, dru. R. Juvet, dru.

tru.  
C. Dee, tro.  
H. Wilcox, sax  
H. Ziller, sax  
C. Emge, sax  
and Contractor

### CAFE DE PAREE Pappalardo Orchestra

### CAFE LA MAZE Park Avenue Boys

### CASINO GARDENS Tommy Tucker (Baton)

K. Somerville, sax  
B. Holmes, sax  
F. Vandemark, sax  
C. Hall, tru.  
H. Wellman, tru.  
L. Zeatrott, tru.  
R. Hoskins, tru.  
A. Berdahl, gui.  
B. Stanley, dru.  
C. Linder, pia.

### CIRCUS CAFE Mack Stone (Trumpet)

O. Parillo, bass  
T. Chambers, pia.  
G. Beals, sax  
Ci Miller, guitar

### CLOVER CLUB Bob Grant (Violin)

R. Morrow, vio.  
T. Sacco, gui.  
E. Warren, sax  
F. Leithner, pia.  
J. Plummer, pia.  
J. Sexton, bass  
R. Roth, drums

### CLUB COSMO Tempo King (Vocals)

H. Menard, tru.  
T. Romero, clar.  
A. Mack, pia.  
J. Freeland, dru.  
and Contractor

### ELISA RYAN STUDIO Sonny Olivera and Orchestra

### EL MODINO Wally Webb (Guitar)

B. Doyle, pia.  
P. Smith, bass  
J. Lacortoso, tru.  
V. Trimble, sax  
A. Stevenson, sax

### FAMOUS DOOR Louis Prima (Trumpet)

F. Pinera, pia.  
E. Federico, gui.  
G. Hirsch, dru.  
L. Macintyre, bass  
M. Weinberg, clar.

### GOLDBERG- BOSLEY Joe Marengo (Violin)

C. Krause, sax  
T. Sharpe, sax  
V. Magard, pia.  
L. Smaltz, tru.  
J. Flores, bass  
W. Cogan, dru.  
J. Harrington, voc

### ITALIAN VILLAGE I. Adelstein (Piano)

C. Holting, sax  
R. Mattier, sax  
E. Cortez, sax  
D. Hansen, tru.  
A. Scheff, bass  
S. Lewis, drums  
(Afternoon)  
Joe Marengo  
(Drums)  
(See Goldberg-Bosley)

### LICK PIER BALLROOM Jack Dunn (Piano)

P. Fryer, piano  
E. Thomas, sax  
B. Naylor, sax  
E. Pratt, sax  
W. Anderson, tru.  
L. Jolley, tru.  
H. Uhlman, tru.  
J. Martin, gui.  
D. Johnson, dru.  
W. Watt, bass  
Bernie Deane, voc.

### LUCCA S. Santaella and Orchestra

### 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.  
B. Hamilton, tru.  
M. Melton, tru.  
P. Tibbitts, dru.  
S. Babbitt, bass

### MONTE CARLO Dave Forster (Trumpet)

R. Cornell, dru.  
P. Villa, clar.  
H. Leisten, bass  
pia.

### OMAR'S DOME George Redman (Piano)

G. Markle, sax  
F. Thomas, sax

J. Schwartz, sax  
G. Smith, tru.  
R. Hol, bass  
E. Kelly, dru.

### ORPHEUM Al Lyons (Baton)

B. Ross, sax  
N. Castagnoli, sax  
M. Diamond, sax  
A. Bobair, sax  
P. Ray, tru.  
E. Schoeder, tru.  
H. Leach, tro.  
P. Cushman, bass  
S. Halperin, pia.  
M. Lemen, dru.  
Diane Delmer, Bob Rogers, voc.

### PALOMAR (See Page 10)

### PARADISE Ted Buckner (Trumpet)

F. Galloway, tru.  
A. Durham, tro.  
H. Meyers, sax  
A. Taylor, sax  
L. Trammel, sax  
W. Prince, bass  
R. LaRue, pia.  
A. Hudson, dru.

### PARAMOUNT Rube Wolf (Piano)

H. White, sax  
W. Martinez, sax  
M. Werner, sax  
H. Evans, sax  
J. Barros, tru.  
R. Goodrich, tru.  
B. Strickler, tru.  
H. Logan, tro.  
G. Hackett, pia.  
A. Sendry, pia.  
P. Maggio, bass  
M. Cameron, dru.

### PARIS INN (See L. A. Band Briefs.) Pete Pontrelli (Sax)

V. Guffin, sax  
C. Henry, sax  
P. Nigro, sax  
J. Lincoln, tru.  
C. Taylor, tru.  
K. Theck, tru.  
J. Crawford, pia.  
C. Cronkite, bass  
A. Rebard, dru.  
P. Tarochione, ac  
H. Monnet, org.  
Thora Mathiason  
Ken Henryson, vocal

### RENDEZVOUS (Balboa) Gil Evans (Pia.-Baton)

R. Weston, sax  
J. Crowley, sax  
R. Cange, sax  
H. Stowe, sax  
R. Liscom, tru.  
B. MacDonald, tru.  
P. Carpenter, tro.  
N. Hurley, tro.  
B. Cole, pia.  
J. DeSoto, dru.  
N. Briggs, bass  
W. McKnight, gui

### RENDEZVOUS (Santa Monica) Kay Kalie (Sax)

A. Ferguson, sax  
A. Gallina, sax  
A. Krenck, tru.  
A. Kalie, acc.  
B. Lamberton, pia.  
R. Dotti, dru.

### SCHABER'S CAFETERIA Pryor Moore (Violin)

E. Stock, tru.  
G. Benkert, vio.  
J. Aguilar, pia.  
J. Vasquez, bass  
L. Steinberger, trombone  
C. White, dru.  
C. Walker, cello  
W. Geiss, dru.  
W. Hurlinger, flu.  
L. Vilella, clar.

### SEBASTIAN'S CAFE International (See Page 10)

### SUNSET CLUB Al Heath (Piano)

A. Cox, sax  
G. Gaunt, tru.  
B. Bennett, tro.  
T. Gregory, dru.  
B. Lefkoux, gui.

### TOPSY'S Chuck Fody (Sax)

C. Fody, (sax. & contr.)  
M. Berlin, sax  
J. Welder, sax  
tru.  
R. Elliott, tru.  
M. Dennis, pia.  
A. Dever, dru.  
W. Nadel, bass

### TROCADERO (See Page 10)

### WILSHIRE BOWL Larry Kent (Baton)

N. Burlingame  
(Musical Dir.)  
D. Brewer, sax  
E. Pauer, sax  
B. Dilly, sax  
H. Kirsch, tru.  
G. Collier, tru.  
N. Burlingame, pia. and org.  
R. Fisher, bass  
B. Bertram, dru.  
A. Dale, gui.  
I. Weinper, vio.  
Mary Lou Cook, Avvon Dale, voc.

### ZENDA Peggy Gilbert and Orchestra

## RADIO STATIONS

### KFWB Leonid Leonardi Ernie Wehl (Pia. & Contr.)

G. Moore, sax  
J. Klein, sax  
J. Catalyne, sax  
P. Cuthbert, tru.  
J. Dasso, tru.  
J. Duroe, tru.  
H. Sperow, tro.  
R. Bernstein, vio.  
L. Winfree, vio.  
J. Kaz, vio.  
R. Williams, vio.  
M. Chashoudian, vio.  
P. Hayes, viola  
G. Johnson, cello  
G. Pleasants, harp  
B. Fiske, piano  
P. Delroit, dru.  
V. Gatewood, bass  
E. Eben, organ  
H. Zweifel, arr.  
W. Sodeburg, arr.  
H. Hassell, lib.  
W. Welker, cpst.

### KNX Lud Gluskin Wilbur Hatch (Mus. Dir.)

Fred Olson, vio.  
Ivor Kalin, vio.  
E. Heimberger, violin  
N. Luboviski, vla.  
F. Metz, cello  
L. Nichols, sax  
B. Kanter, sax  
J. Von Gende, sax  
H. Lawson, sax  
J. Pacheco, tru.  
S. Grow, tru.  
S. Green, tru.  
H. Hubble, tro.  
L. Wright, dru.  
I. Dittmars, pia.  
R. Reckenbacker, organ  
M. Grant, org.  
H. Harding, org.  
J. Davidson, gui.  
N. Kosloff, bass  
S. Rodionoff, acc.  
J. La Rocca, harp  
L. Morawick, arr.  
G. Jenkins, arr.  
Mark Murray, arr.  
J. Lindner, cpst.

### KEHE Cy Feuer (Mus. Dir.)

G. Hill, sax  
and Contractor  
M. Freedman, sax  
B. Carlton, sax  
M. Seliger, sax  
J. Thompson, tru.  
S. Levin, tru.  
B. Bowman, tro.  
E. Lamas, vio.  
S. Sydnor, vio.  
G. Herzer, vio.  
H. Wulfers, pia.  
J. Cascales, bass  
G. Stevenson, dru.  
tru.  
C. Feuer, arr.  
S. Levin, lib.

### KFAC Gino Severi (Violin)

C. Godwin, vio.  
G. Demetrio, cel.  
A. Buechner, bass  
I. Mendelsohn, piano

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## HOLLYWOOD STUDIO MUSIC

### Vernon Duke to Complete “Follies” Songs

Vernon Duke, one-time arranger for George Gershwin's stage musicals, was signed to complete the score for *The Goldwyn Follies*, the job on which Gershwin was working at the time of his death. Gershwin had completed the melodies for two numbers, *I Love to Rhyme* and *Just Another Rhumba*, and left three songs nearly completed, *Love Walked In*, *It's Here to Stay*, and *I Was Doing All Right*. Duke will put the final touches on the uncompleted tunes and will also do two original songs and two ballets. All lyrics are by Ira Gershwin. Duke was born in Russia, educated at a conservatory, has written two symphonies, several ballets, popular songs. (*April in Paris*, *This Is Romance* and others.)

Goldwyn pictures are produced at United Artists under musical direction of Al Newman.

### Lily Pons Sings “Hot” Song in New Film

Charlie Henderson, who is doing the vocal arrangements for *Hitting a New High*, RKO film starring Lily Pons, coached the opera star in her one “hot song” in the picture, in which she sings the title song, *Hitting a New High*

(McHugh & Adams) with lick-style variations a la hot. Henderson says Miss Pons can “really swing it,” but swing fans, recalling Grace Moore's sad exhibition in *Minnie the Moocher* will have to be shown.

### Songs For Disney's First Full-Length Feature

Score for *Snow White and the Seven Dwarfs*, first full-length Walt Disney cartoon feature, will have eight songs with music by Frank Churchill, Disney musical director, writer of *The Big Bad Wolf*. Numbers are of the ballad type but adaptable to the popular-song style. Lyrics are by Larry Morey.

Vocal chorus used in recording is under the direction of Max Terr, who did the “sing band” sequences in Par's *Double or Nothing*.

### Colored Musicians Get Break In All-Colored Film

The Eddie Barefield Trio, consisting of Barefield (clarinet), Al Morgan (bass), Eddie Beale (piano), and Les Hite's band drew good spots in *Bargain With Bullets*, an all-colored full-length feature produced by Ralph Cooper's Argosy Productions. Cooper's next venture in the all-colored film field will be a musical featuring Louise Beavers, which was to go into production around October 1. Musical assignments weren't set at time of writing.

Several major studies which have been mulling the idea of an all-colored musical revue are watching outcome of Cooper's experiment.

### Hudson-De Lange Signed for Par's ‘Big Apple’ Short

NEW YORK. — Paramount signed Hudson-De Lange orchestra for its forthcoming motion picture featurette, *Big Apple*, based on the current dance craze. (See Page 1.) Also featured in the movie short will be Betty Allen, new vocalist who joined the Hudson-De Lange orchestra on its first stage appearance at the New York Paramount theatre on September 22.

The movie short will use as its musical theme the song *Big Apple*, written by John Redmond and Lee David, who last season contributed songs to the Cotton Club show. This song is the version which was recorded (on Variety Records) by Clyde Lucas.

## Studio Briefs

Richard Hageman, Metropolitan Opera Co. conductor, has been signed by Paramount as staff composer-conductor. Will handle Gladys Swarthout and John Boles in *The Yellow Nightingale*.

Frank Fanucci signed new one-year contract as musical director for Grand National's series of Tex Ritter's musical westerns. Also does scores for Trem Carr's horse operas at Uni and Monogram's outdoor tuners. Recording (except for Uni films) is done at local sound studios.

Georg Bassman signed new one-year contract at MGM as composer-arranger-conductor. Current assignment is *Swing Fever*.

Nat Shilkret is trying to break his contract at RKO but studio refuses to accept resignation.

Callie Holden band doing the side-line work for the Ben Bernie band shots in 20th-Fox's latest Winchell-Bernie Picture, *Love and Hisses*.

“The Four Squires,” instrumental combo, drew good spot in Pinky Tomlin's new film, *Swing, Brother, Swing* (Maurice Conn, producer), recording and side-line. Group also signed for work on 39 transcriptions for Radio Transcription Co. Personnel: Glenn Moore (trumpet), Jack Smith (guitar), Harry Powell (piano), Lou Butterman (bass).

Connie Lea, girl musical director who handled music on Pinky Tomlin's *Thanks For Listening*, is in same capacity on *Swing, Brother Swing*. Also did songs for picture, with Buddy Le Roux and Al Heath.

Joan Crawford, in spite of the fact that her vocalizing of *Who Wants Love?* in *The Bride Wore Red* didn't register so well, will also draw a vocal sequence in her next picture, *Mannequin*.

Singer Ethel Merman gets another chance at a film career with a role in forthcoming Sonja Henie picture at 20th-Fox, *Bread, Butter and Rhythm*.

Next Nelson Eddy-Jeanette MacDonald musical (MGM) will be a modernized version of Puccini's opera *Girl of the Golden West* with additional songs by Sigmund Romberg and Gus Kahn.

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# Musicals of The Month •

"100 Men and a Girl"  
(Universal)

Musical director, Leopold Stokowski; associate musical director, Charles Previn; vocal coach, Andre de Segurola; song, *It's Raining Sunbeams*, by Frederick Hollander (music) & Sam Coslow (lyrics).

Deanna Durbin's father (Adolph Menjou) is an unemployed trombone player, who, in his odd moments, has taught her to sing. To aid him and other unemployed musicians she organizes a 100-piece symphony and after many amusing, if improbable, incidents lands a commercial radio program, gets Stokowski to conduct the orchestra.

Every musician knows that successful symphony conductors are good actors. For many years the best actor among successful symphony conductors has been Leopold Stokowski, which does not mean that he is a faker as a musician and conductor. To play the role of Leopold Stokowski in a film he had merely to play the role he has been playing well for many years.

The music selected by Stokowski for his first major film effort was chosen mainly for its appeal to the popular ear. The picture opens to the catchy measures of the fourth movement of Tchaikowski's Fifth Symphony. The one "popular" song sung by Deanna Durbin is the light ballad number by Hollander & Coslow, *Raining Sunbeams*. It is the only number injected into the continuity in the manner typical of the conventional film musical; and here, in an effort to adhere to the picture's mood of realism, she starts her song to the accompaniment of a piano seemingly played by Mischa Auer\* and the unseen orchestra takes up the accompaniment so gradually that it does little damage to the dramatic illusion. The same method is used for a sequence in which Deanna Durbin sings *With a Heart That Is Free*. This idea isn't new but in this case it's done a little more effectively.

All other musical sequences are fitted logically into the narrative. Deanna Durbin, trying to see Stokowski to get him to aid the orchestra of unemployed musicians, sneaks in on a rehearsal, forgets she is intruding and breaks into applause at the conclusion of the prelude to the third act of *Lohengrin*. Ejected from the rehearsal she hides in an upper box in the

## Deanna and 'Stoki'



Film fashions change. A few years ago no one would have believed that a film starring a 14-year-old soprano and a symphony conductor could have registered at the box-office. But Universal's "100 Men and a Girl" (reviewed on this page) in which the principal roles are played by Deanna Durbin and Leopold Stokowski is hitting good, if not top, grosses.

auditorium, joins the orchestra as soloist in Mozart's *Exultate Jubilate*, the picture's best musical moment.

Most absurd sequence is one in which the jobless musicians storm Stokowski's home, win him to their cause by playing (from memory) Liszt's Second Hungarian Rhapsody. Weakest sequence is the ending, the orchestra concert under Stokowski with Deanna Durbin singing the "Libiamo" from *La Traviata*, which lacks the dramatic "lift" essential to a good fade-out.

Young Miss Durbin never falters in her role, sings and acts with a sincerity that almost compensates for lack of experience.

With all its hokum, *100 Men and a Girl* is good screen entertainment and is notable as a musical film because for the first time Hollywood has found a way to utilize music in a picture without entirely losing that human element in music that ordinarily dies in the recording room.

The musicians seen in the symphony sequences were supposedly chosen from Local 47's unemployed list. They did no recording, earned \$12.50 per day. Stokowski, who knows well that a 100-piece symphony recruited from unemployed musicians would be a sorry-sounding symphony, recorded his symphony sequences with his Philadelphia Orchestra, using a new "multiple channel" system which involved the use of numerous micro-

phones to make six separate sound-tracks, each for a separate section of the orchestra. These sound-tracks were "mixed" on a "master," with Stokowski mechanically regulating the volume desired from the sections according to the passages. Opinion on the result varies; some authorities hail it as a great achievement; others are equally sure that the ensemble effect, or lack of it, is the worst that ever came out of a loud-speaker. The effect is similar to that a listener would get if he strolled among the sections of a symphony orchestra during a performance.

### "Varsity Show" (Warner Brothers)

Campus musical with Dick Powell supported by the Waring band and entertainers, based on the familiar "show within a show" theme, the show being a college amateur production. Picture is notable only as a fine and extensive job of song writing (eight numbers in all) by Dick Whiting & Johnny Mercer, of which the best are *Working Our Way Through College*, *Have You Got Any Castles, Baby?* Little Fraternity Pin.

Best musical performance is by the Waring Glee Club. Recording by the Waring band demonstrates the difference between average musicianship and that required for first rate film work.

(Continued on Page 23.)

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\*Piano recording for Mischa Auer by Arranger Charlie Henderson; flute bits for Auer recorded by Charlie Beynon.



## Band Briefs From Here And There

### Pittsburgh

By George Sheraden

Sammy Kaye back at Bill Green's. Band fair; business good.

Howard Baum opening Schenley Hotel, Sept. 25.

Orrin Tucker playing Wm. Penn Hotel. Band very good. Has four good vocals. Three girls and self. Selling out every nite.

Jack Denny to New Penn this week (Sept. 21). Rita Rio girls' band closing.

Etzi Covato back from Atlantic City playing Italian Gardens.

Al Marsico back in Show Boat.

Bob Clayman playing the Wil-lows.

Al Fremont at Longview Farms.

Ken Martin one-niteing.

Val Garvin at Orchards.

Jimmy Wadkins in Harlem Casino. Has a top band.

Stanley Theatre played Glen Gray. Business good.

Dick Stabile heard at Stanley. Band has improved. Sax sextette has smoothed out and Stabile really

has something there. Business good. Followed by Horace Heidt. Town goes for name bands in stage shows in a big way.

### Cleveland

By Walter McCord

Dick Fidler at Lotus Gardens, replacing Gene Beecher.

Blue Barron replacing Lee Allen at Southern Tavern.

Vincent Lopez closes Billy Rose's Aquacade.

Benny Goodman stopped off at Trianon Ballroom for one-night stand Sept. 28.

Jimmy Dorsey pleased on his recent stage appearance at the Palace. Drummer Ray McKinley and Jimmy's new sepia songbird, June Richmond, went over big.

Carol Lewis' new ballads are new assets to Danny Dolan's music at the Torch Club.

Pinky Hunter opened the fall season at Monaco's Cafe.

Johnny Hauser in the new stage band at the Mayfair Casino.

### Boston

With Count Basie's fine showing at Ritz-Carlton Hotel, Boston is proving to be a good spot for the better colored bands. Among the top bands coming through here recently were:

Louie Armstrong fronting Louis Russel's band, which has improved considerably and is highlighted by the work of Henry Allen (trumpet) and Higgenbotham (trombone).

Cab Calloway, who now has the great Chu Berry (tenor) and a solid bass man in Milton Hinton.

Chick Webb, now featuring King Porter Stomp as Jam Session No. 2 with Sandy Williams taking about six choruses on trombone. Ted McRae also standout on tenor. And, of course, Ella Fitz to top off the offering with her vocals.

Don Redman, with Don playing piano, as Kirkpatrick, who has been with the band since Horace Henderson left some five years ago, left

the band recently. Redman's vocal ensemble arrangements are unequalled.

### Cincinnati

By Herm Knott

Jimmy Dorsey, who caused a stir on a recent one-nighter at Coney returning to open the Netherland Plaza's winter season.

"Goldy," former brass and comedy man with Whiteman and Garber, now fronting local band at the Gibson Rathskeller.

Fritz Walter, strolling accordionist, recently finished a continuous engagement of four years three months at the Gibson, establishing a new record; now featured along with Buster Locke's band at La Normandy.

Tommy Nolan and his twin pianos, with Gene Hoctor at the other keyboard and Jerome Rosenberg of the symphony playing vib and marimba, will start for Old Vienna. Following will be Frenchy Graffolier, coming in from K. C.

Barney Rapp still at Beverly Hills.

The Alms Village will reopen (Continued on Page 21.)

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## National Band News

GLENN MILLER (ROK) was set for Nicollet Hotel, Minneapolis, starting Oct. 3. New men in the band are Buddy Schutz (drums), formerly with Charlie Barnett; Ardel Garretson (trumpet) of Dallas, replacing Bob Price.

NICK STUART (MCA) has taken over band formerly headed by Merle Carlson. Opened at Uptown Ballroom, Portland, Sept. 24.

RAN WILDE (ROK) working Texas territory.

PAUL PENDARVIS (MCA) now touring Northwest.

ARCHIE LOVELAND (ROK) contract at Olympic Hotel, Seattle, extended to Jan. 1.

FLOYD RAY, colored band that attracted attention at American Legion band fest at Palomar, L.A., couple of months ago, now touring Northwest.

ORIGINAL DIXIELAND JAZZ BAND (CRA) after long run at Fort Worth expo, was to return to New York Oct. 1 to open at Dan Christie's "Old New York Club."

GEORGE HAMILTON (MCA) at Baker Hotel, Dallas, starting Oct. 4. Eileen Schaefer (harp) has replaced Louis Chicco; Les Lyman (tenor) replaced Stan Loye.

KOOKSIE GOMEZ (Ind) contract at Blue Room, San Antonio, extended through holiday season. Blue Room has been enlarged to four times original size since Gomez' opening.

EDGAR HAYES (managed by Harold Oxley) lined up for solid month of consecutive one-nighters from Sept. 11 to Oct. 10.

EMERSON GILL (MCA) was set to open at Webster Hall, Detroit, Oct. 2.

JOAQUIN GRILL, formerly with AAA, now with MCA, opened Sept. 22 at Tavern, Reno.

ROY ELDRIDGE (CRA) left

"Three Deuces," Chicago, to one-night midwest territory.

JOE GERKEN (Ind) touring Chicago territory played Madura

Danceland latter part of Sept.

JACKIE COOGAN unit (CRA) working through Southwest on one-nighters.

## ATTENTION, Bandleaders!

If you have not already done so, have your publicity representative send *TEMPO* the following information concerning yourself and band that it may be filed for reference:

- 1) A biographical sketch and picture of yourself.
- 2) The personnel and instrumentation of your band.
- 3) The name and address of your agency, booker or personal manager.
- 4) Your permanent address.

Your cooperation in filing the above information with *TEMPO* and aiding in keeping it up to date will insure informative, reliable reports on your activities.

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## NOTICE TO READERS

TEMPO does not carry a standing list or directory of bands and their locations because such a list, regardless of the accuracy with which it is checked each month, becomes at least 50% inaccurate within a week after publication due to the fact that current booking trend is to short-term engagements.

In its NATIONAL BAND NEWS section TEMPO reports the movements of various nationally known bands to give readers a general picture of the band situation. Anyone desiring information regarding a specific band may have same by writing to TEMPO.





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## RADIO

Program  
Reviews . . .Ford Sunday Evening Hour.  
Sponsor: Ford Motor Co. Sun-  
day, 6:00 p.m. PST., CBS.

This season's "Ford Sunday Evening Hour" follows same lines established in previous series—the Detroit Symphony orchestra under guest conductors (Jose Iturbi started), with top-notch soloists (John Charles Thomas opened series) and mixed chorus. Symphonic presentations are selected from familiar standards, with no pioneering into the realm of new or little-played music, but program rarely fails to present musical entertainment satisfying to discriminating listeners. As in the past the one-hour period is broken by a talk by Ford Executive W. J. Cameron, which is usually a defense of Henry Ford's economic philosophy.

"Hollywood Mardi Gras." Sponsor: Packard Motor Co. Tuesday, 6:30 p.m., PST., NBC-Blue.

Fall Packard series, a one-hour show, succeeding Johnny Green orchestra program, is typical of current radio trends with emphasis on quantity and names. The talent: Raymond Paige at the head of a 40-piece orchestra well-schooled by many months on his "Hollywood Hotel" CBS program; Tenor Lanny Ross, inoffensive as a singer until he starts straining for high notes; Soprano Florence George, a newcomer who shows promise; Comedian Charles Butterworth, whose work on first couple of shows was very spotty; a large vocal chorus, whose members get small salaries and free vocal instruction.

So far, show has been well rounded radio entertainment, with some good moments, but has failed to hits its goal as one of radio's A-1 shows, possibly because it lacks novelty and seems to be made up of components from other shows rather than having anything new in itself.

"The Song Shop." Sponsor: Coco-Cola Co. Friday, 6:30 p.m., PST., CBS.

45-minute show following familiar radio formula. Talent: Gustav Haenschen at head of a 47-piece orchestra, described as "salon" orchestra in publicity announcements; Actress-Singer Kitty Carlisle, who puts something into her songs that almost makes up for her lack of real vocal ability; Frank Crummit as m.c. and occasional vocalist; Baritone Reed Kennedy, a

More Programs  
For West  
Coast

As Radio prepared for what is expected to be its busiest winter season to date, the steady Westward trend in radio activity was marked by big increase in number of musical programs emanating from Los Angeles studios of the major networks. Among the musical programs added to the list of those already originating here were:

Phil Baker (CBS), local orchestra under Oscar Bradley. Starting Sunday, Oct. 3.

Jeanette MacDonald (CBS), local orchestra under Josef Pasternack. Started Sunday, Sept. 26.

Marion Talley (NBC), local orchestra under Josef Pasternack.

Rudy Vallee (NBC), Vallee band augmented with local men under Contractor Harry Jackson.

"Seein' Stars" — Peg Murray show (NBC), Ozzie Nelson band, starting Oct. 3.

Norma Talmadge-George Jessel (MBS), with Tommy Tucker band, starting Oct. 10.

Joe Penner (CBS), Jimmie Grier band, starting Oct. 3.

Tyrone Power (NBC), local orchestra under Harry Sosnik, starting Oct. 3.

Jack Benny (NBC), Phil Harris band, starting Oct. 3.

Jack Haley—"Log Cabin" program, Ted Fio Rito band, starting Oct. 8.

"Oakie College" (Camel), local orchestra under Georgie Stoll.

## MGM Show Here

A program presented by MGM film studio, but sponsored by General Foods is in preparation. Musical set-up was not determined at time of writing. Warner Bros. is also contemplating a similar radio production.

## Radio Briefs

Mark Warnow was set to follow Richard Himber as batoneer of the NBC "Hit Parade" on Sept. 29.

Eddie Duchin started new commercial for cosmetic company Wednesday, Sept. 29 (NBC).

Gustav Haenschen was to start (Continued on Page 24.)

fair performer; Alice Cornett, who is billed as a "rhythm" singer; the inevitable vocal chorus.

With nothing to integrate the presentations except the chatter of M.C. Frank Crumit (chatter that won't put anybody into spasms), program falls into the category of just another musical variety show that again demonstrates radio's crying need for new musical ideas.

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## Old Records

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### Basie Band Outgrowth Of Bennie Moten's

THERE have been many inquiries directed to this column regarding records made by the Bennie Moten Orchestra of Kansas City. This organization has been the leading band around Kansas City for about as long as musicians can remember and was the founder of the Kansas City style. Following the death of Bennie Moten, in 1935, the band was led for a time by his brother, Buster Moten, who played accordion. It was later taken over by Wm. (Count) Basie, who had played piano with them for some time. Altogether, the personnel of the band changed little, so that the boys were able to get to know each other well and with a congeniality like the Chicagoans, and as has always existed in New Orleans, they were able to develop a unique style, the influence of which is being strongly felt today.

Eddie Barefield was with the band for several years during the period when some of the best records were produced and is able to supply much detailed information, hitherto unknown to those not acquainted with Kansas City. Barefield was with them in Camden, N. J., in 1932 at Victor, when they made *Moten Swing*, *Toby*, *Prince of Wails*, *New Orleans*, *Lafayette*, *Milenberg Joys* and *Blue Room*. The personnel at that time and for these noteworthy records was: Joe Keys, Dee Stewart, "Lips" Page (trumpets); Dan Minor (trombone); Eddie Durham (trombone and guitar); Eddie Barefield, Jack Washington, Ben Webster (saxes); Wm. Basie (piano); Walter Page (bass); Leroy Berry (guitar); Mac Washington (drums); James Rushing (vocal). The trumpet solos were by Page, the tenor solos by Ben Webster, and the clarinet and alto passages by Barefield. The arrangements were by Eddie Durham and Barefield. The recent return of Durham to Basie, makes six of the above who are still in the group today. They are: Jack Washington, Eddie Durham, Joe Keys, Dan Minor, Walter Page and James Rushing. All of the above numbers have been re-released on Bluebird but *Toby* and *Moten Swing*. Unfortunately, these are not available and are probably the best.

\* \* \*

### Recent Disc-overies

George Beall, of Detroit, who has one of the best collections of records in the world, has lately an-

nounced some very important discoveries in the way of records on which the great soloists have played under unusual names. Word has come out here about Beall's discovering Bix and Trumbauer playing under the name "Broadway Bell Hops" on Harmony 504. The tunes are *There's a Cradle in Caroline* and *There Ain't No Land Like Dixieland*. (These same pressings were sold under the names Diva and Velvotone as well as Harmony, so watch out for all of these makes!) In the August-September issue of *HOT JAZZ*, the French magazine, Beall has an article dealing with the various groups which recorded under the name "Whoopie Makers," noteworthy among which are items released on Pathe, Banner and Cameo featuring Goodman, Teagarden and McPartland.

\* \* \*

### Joe or Louie With Bessie Smith?

Argument has flared up recently about the Bessie Smith's on which Armstrong was supposed to have played the accompaniment. Bessie told John Hammond that certain of them were Joe Smith; not Louis. Hammond had some other evidence to support this (including a Coot Grant accompaniment of similar style on which Coot says, "Play it Joe!") and so concluded that the items which did not sound like Louis' usual style were played by Smith. Charles Delaunay, the Frenchman who compiled *Discography* (which lists hot records and their personnels) had evidence to the contrary. *St. Louis Blues* and *Cold in Hand Blues* (Columbia 14064-D) would seem to be the main bone of contention. Were this one definitely settled, the identity of the others should be easily determined. This column believes that the cornet or trumpet on *St. Louis Blues* could be played by nobody other than Louis Armstrong; that the playing of Joe Smith in other known instances is too radically different. This opinion is the result of record listening and is not as valuable as the opinion of a musician who has heard both the men in the flesh. However, the particular musicians for whom I have played the record and who have worked with Louis or Joe, were of the opinion that the work was that of Louis; or at any rate, that it couldn't have been Joe Smith's. All this argument seems useless, for surely Armstrong could tell in a minute, if it were played for him. How about letting us

know, Mr. Armstrong?

\* \* \*

### To Correspondents:

Art Cutlip, of Cleveland, lists some Red Nichols sides and wants to know if they are worth getting for Goodman and Teagarden solos on them. They are of the highly orchestrated type on which very few hot solos by anyone break through. *Linda* has about six notes by Teagarden on the whole record. *Yours and Mine* has most of the lot, having about two-thirds of a chorus by Benny; one-half a chorus by Jack. *Embraceable You* has nothing; *I Got Rhythm* has one chorus on which Benny and Jack alternate.

To R. A. Williams, of Kansas City: *Rhythm in My Nursery Rhymes* was made by Tommy Dorsey's old band, including Sterling Bose (trumpet); Syd Block (clarinet); Van Eps (tenor); Sammy Weiss (drums).

Stephen Farrand, of Washington, D. C., has some fine New Orleans records by the Half Way House Orchestra on Columbia, and wonders if the clarinet could be by Rappalo. Recently, William Russell of New York, took some of these discs down to play for Sharkey Bonano, George Brunies, and their boys who were able to tell a lot about them. The group was directed by Albert Brunies, who played trumpet and is one of George's many musician brothers. The band stayed intact and kept the Half Way House job for six straight years. Other members of the band were Charlie Cardella (clarinet), Joe Loyacano (trombone), Marcour (piano), Eastwood (banjo), Adde (drums). Cardella was influenced by Rappalo and when last heard of was wasting his talents working in a New Orleans meat market. George Brunies thought the banjo on *Maple Leaf Rag* might have been Stalebread, but there wasn't enough to tell.

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# JAMMING . . . . . . AROUND

With Hal Holly

## Behind the Bandstand

While finishing up his work in the Warner pic *Hollywood Hotel*, Benny Goodman did a burn-up when he learned, by chance, that Johnny Davis, ex-Waring trumpet man, was photographed as apparently playing the trumpet solos recorded by Harry James. Goodman threatened a walk-out, but when the riot quieted down it was discovered there was nothing in BG's pact with WB to prevent the studio from doing anything it wanted with his music . . . Next time you start howling at BG as a big-headed so & so, remember that he is probably the only band-leader in the world who would worry that much whether a member of his band got credit for anything.

On the expiration of his present contract, Gene Krupa probably will leave BG and come to California and settle down . . . Not because BG and GK don't get along, but because Mrs. K. is tired of traveling and would like to home-stead here . . . Now if we could tell you just when GK's contract expires, we'd have something there. . . . We've been asked, "How much does Gene Krupa earn?" . . . We've been informed in a usually authentic source that last year Gene did better than \$20,000 . . . If true, that's none too much . . .

An L.A. booker who has been burning up the town climaxed a personal feud with a bandleader here when he crabbed a booking for the bandleader by notifying the baton man's wife of his whereabouts so she could put her attorney on his trail (there are differences to settle, it seems) . . . The incident brought the booker a warning from AFM's Headman Weber to lay off the "malicious persecution" or face loss of his license. . .

An L.A. song plugger who has spent many years in the business, is very bitter over the many hum-dals, snubs and unkind rebuffs handed to him during his many years of hanging around bandstands . . . He threatens to retire shortly and write a book about the inside of the band business which will expose the methods used by many bandleaders, singers, etc., to get their start and hold it . . . Among other things he will deal with is the matter of songplug bribes—mentioning names.

## About Town

Mac Stone (Circus Cafe) scaring the customers—but not away—with that double-belled instrumental monstrosity known only as "Wilbur" . . . Don Carper, whose band was taken over by Frank Britton, wants it known that the band is doing the original copyrighted material introduced by the old Britton band and is therefore more entitled to be billed as the "original Britton band" than the band currently headed by Brother Milt Britton . . . Example of the Power

## How They Do It In Hollywood Item

To take advantage of current interest in the "Big Apple" dance (see Page 1) Paramount rushed a "Big Apple" sequence into *The Thrill of a Lifetime* after sending Dance Director Leroy Prinz into the South for investigation. No music was ready, so dance was photographed to a tune hastily cooked up by the Yacht Club Boys. Later when picture was scored special music was written to fit the dance.

of the Press: TEMPO's W. Humphrey, and C. Emge got jobs in Labor Day parade bands. Business Mgr. Humphrey pumped his trombone with Johnny Boudreau's unit, while Editor Emge fumbled a pair of cymbals with Bob Hansen. . . . Eddie Barefield headed the band from Local 767 and his boys staged a ring-dinger of a jam session at the City Hall where the parade disbanded . . . Local 47 musicians say times are getting so tough here that even a New York musician has trouble getting a job.

This one may be old, but it was new to us: Jascha Heifetz, with fiddle case under his arm, entered one of New York's elaborate radio buildings to take the elevator to the broadcasting studio. The doorman stopped him with, "Hay, musicians gotta take the employees' elevator at the rear." Said Jascha, "I'm Jascha Heifetz, I'm going to play a radio concert." Said the doorman, firmly, "I don't care if you're Rubinoff, you still gotta take the employees' elevator."



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# SAX - O - FAX BY MICKEY GILLETTE

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## I've Thought But Never Said Dept.

**Y**OUR reed problems can be reduced a great deal by adopting the particular cut reed that fits your particular mouthpiece. Reeds are made in many different styles and cuts. I would suggest that you purchase one reed of each style. After having found the one that fits you, remember the marking on the back of the reed.

▲ ▲ ▲

One of the easiest ways of getting the name of "chiseler" in this business of music is to speak for your friends too much. It can be in the band you play or any other. Don't forget, when your friend gets the job, someone else goes out. That someone else usually does plenty of talking and you're "it." The talking gets around and you are then listed as "chiseler" number so-and-so.

▲ ▲ ▲

Of all the students that come to me (both amateurs and professionals) here are the common faults:

1) Tones are started by hitting at the reed with the tongue. The tongue should be drawn AWAY from the reed.

2) The lower lip protrudes out along the reed. High tones are inclined to be flat with this system.

3) The corners of the mouth are spread too far apart. This is fine for "legit" clarinet, but not for saxophone. For a round, full tone the mouth should be rounded about the mouthpiece.

4) The flesh on the chin is held loose and flabby and moves up when a note is played. This results in a fuzzy tone and indistinct vibrato.

5) Many saxophonists play out of the corner of their mouth. You can develop a fairly good tone with this system but it will often hold you back from acquiring a real fast tongue.

6) When trying to tongue fast the usual fault is a long stroke of the tongue. The faster you want to go with the tongue the more you must cut down on the movement.

7) Producing the low notes by honking is common. If the lips are held firmly this will give a little resistance to the reed and thereby hold back an excessive tone.

8) Too many saxophonists lack the ability to play by ear. This is caused by always reading notes. If you can hum a melody try to play it on your instrument . . . If you can't hum a tune, sell your instrument.

## Question and Answer Dept.

Delphin Blas, Hollywood, Calif.

Question: I seem to have a good knowledge of the time-valuation of notes and can play slow music with ease. I seem to lack the ability to play with speed. What studies would you suggest to correct this?

Answer: From what you say, I have the feeling that you have never made fast exercises an actual study. It is the common fault of students to continually play slow exercises. Your daily practice for the next couple of months should be on fast technique studies. Even if you make many mistakes at first, DO NOT SLOW UP. Your improvement from week to week will be that you will make fewer mistakes at the fast tempo.

Chuck Stubbs, Hollywood, Calif.

Question: I am studying clarinet with the idea of playing in a popular orchestra. As part of my studies should I sometimes play popular music?

Answer: It is very important that popular music be part of your lessons. The style of popular music cannot be acquired in a short time, therefore you should be working on it every day.

▲ ▲ ▲

## It's Good to Know Dept.

It is very important that the back of reeds be a flat "glass-like" surface. They often become spotty or rough. This is sometimes due to their long standing in show cases or in shipping. To correct this, lay the reed flat on a very fine sandpaper and work it back and forth a few times. . . . This will often make a good reed out of a poor one.

▲ ▲ ▲

## Credit Dept.

Credit this month goes to the sax-section of Meredith Willson on the "Show Boat" program. These boys play all the doubles, have fast tongues and good tones. You usually find one weak man in every section, but you won't find it in this group. Give them a "listen." I know you will like it.

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# Victor's Symposium of Swing

By M. W. Stearns

**R**CA VICTOR has pioneered again with an album of swing music. Called "A Symposium of Swing," it consists of four twelve-inch platters played by Benny Goodman, Fats Waller, Tommy Dorsey, and Bunny Berigan. Although limited to Victor artists, the album gives a pretty representative example of swing music, with the emphasis on the white musician. It sells for \$5.50, including a

pamphlet by Warren Scholl, and a photograph-covered album.

**BG's "Sing, Sing, Sing"**

Goodman's contribution is his classic *Sing, Sing, Sing*, covering both sides of the record. Outstanding on this waxing is the tender sax solo of Vido Musso and the wild horn of Harry James. The rest is pretty much Gene Krupa's drumming, which isn't as impressive if you can't watch him knock himself out. The origin of this arrangement was in the best tradition. The boys got steamed up one night and kept on playing after the original coda. It was just clowning and they played strictly whacky stuff. As a matter of fact it was so good they kept it, and the number grew to its present proportions by the accumulation of various ad lib additions. For those that insist upon making swing music a serious art, this platter is a fine example of its birth and creation to which they can point with pride. For it has harmonies and tone-colors that would interest serious musicians.

**Fats Waller**

*Honeysuckle Rose* and *Blue Turning Gray Over You*, is offered by Fats Waller's beat-up sextet in a strictly barrel-house and hit-and-run groove. There's a lot of static and too much drums but the solid git-box of Al Casey and the driving tenor of Gene Cedric are occasionally audible. As usual the key-work of Fats is spot-lighted, and he plays plenty of stuff and things on *Honeysuckle*. As the pamphlet states, it's like one of those 52nd Street sessions with all its virtues and faults. A little more organization, whereby the boys were allowed to take their solos uninterrupted, might have added up to a fine waxing.

**Tommy Dorsey**

Tommy Dorsey cuts *Stop, Look and Listen*, backed by *Beale Street Blues*. It's the real thing from a band that threatens to go commercial. The sting is found in Pee-wee Irwin's horn which is getting hotter every day. Tommy's trombone and Mince's black-stick are up to par, but on *Stop* our hero, Bud Freeman, gets a little precious. He has a fine idea but camps on it. On *Beale Street*, Tommy plays some unusually forceful slip-horn, followed by Irwin and two real Freeman choruses. With average arrangements, the band demonstrates nevertheless that it's a top-flight



**VIDO MUSSO**  
BG's tenor man takes a tender chorus on BG's contribution to Victor's "Symposium of Swing."

gang with a solid drive.

*I Can't Get Started*, and the *Prisoner's Song*, set the stage for Bunny Berigan. The immortal *Started* is played at a very slow tempo and Bunny gives everything he has and some more. The first trumpet chorus couldn't be better. The vocal, however, bogs down between pauses, and the rest, although great stuff, can't compete with the original miracle made last year and released on Vocalion originally. *Prisoner's Song* rips open a lot of rhythm, despite an average arrangement. Bunny blows his topper while his horn actually sneers on one lick. It's the finest of white trumpeters at his best. George Auld's tenor is okay while Joe Dixon sounds better on the black-stick than he did with Dorsey. Some fine slip-horn is offered by old-timer Sonny Lee while the band swing on out. This band is near the top.

## Art Tatum Discs with Instrumental Combo

While in Los Angeles recently Art Tatum recorded several sides with an instrumental combo comprised of men from Les Hite's band. The personnel: Marshall Royal (clarinet), Lloyd Reese (trumpet), Joe Bailey (bass), Oscar Bradley (drums).

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## PRINTING



## Band Briefs From Here and There

(Continued from Page 14.)  
with Ross Pierce holding forth for his second straight year.

The Florentine Room will offer Jan Garber as its opening attraction.

Andy Kirk, Jimmy Lunceford and Earl Hines have all appeared at the Cotton Club in the past month.

Castle Farm has presented Art Morgan, Jacky Coogan, and Paul Tremaine on successive week-ends.

## San Diego

Bill Rossi and band of ten pieces holding down tough spot at Paris Inn. Bill ably handling the M.C., ork leader and vocalist. Paris Inn favorite spot with the Navy. Band playing nothing but requests. The favorite: *Whispers In the Dark*.

Jack McLean and ten-piece band featured at Hof-Brau, one of better cocktail and dance spots. Rumors have it that Jan Garber is interested in placing McLean's band at Trianon, Chicago. Garber being unable to fill engagement due to conflicting dates. Garber contacted McLean three times in last few months. McLean's music is distinctly same style as Garber's.

College Inn presents Clark Bryan, formerly at "Cafe of the World" San Diego World's Fair. Engagement closes at College Inn on Nov. 1st. Band due to open either Bal Tabarin in San Francisco or hotel in Tucson. Bryan on coast hookup originating in San Diego.

Byron Wolfe now playing 130th week at Ratcliff Ballroom, top in ballroom in San Diego. Ballroom newly decorated and Wolfe's band augmented from nine to eleven pieces for the fall season. The vocals in the band ably handled by John Johnston, Floyd Bennet, and B. Frankhauser. This band distinctly giving the public what they want in ballroom dance music.

Brick English and five-piece orchestra, at one time popular in and around Los Angeles, now playing Paul's Inn.

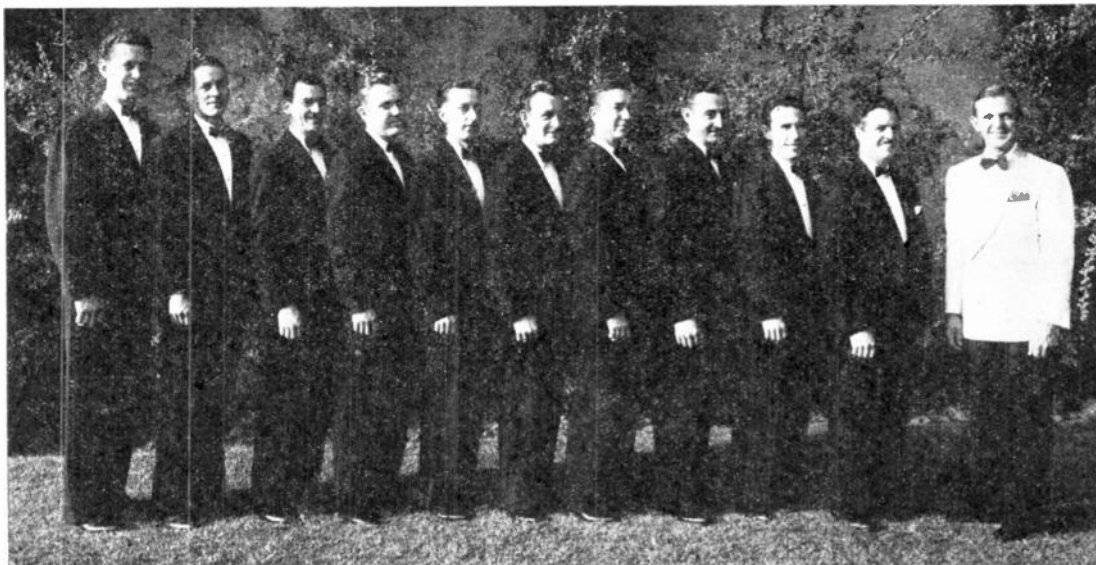
Chas. Clark handling ork at Deauville Club, exclusive dine and dance spot. Mary Lou capably handling the vocals with Chas. doing the vocals on the novelty numbers. Old friend, Bill Petrie, holding down position in the trumpet section.

Al Parks and ten men playing swing spot, Tip Top Cafe. Boys really swing out and every man in the band can double on some instrument. This band favorite colored band with the Navy.

(Continued on Page 24.)

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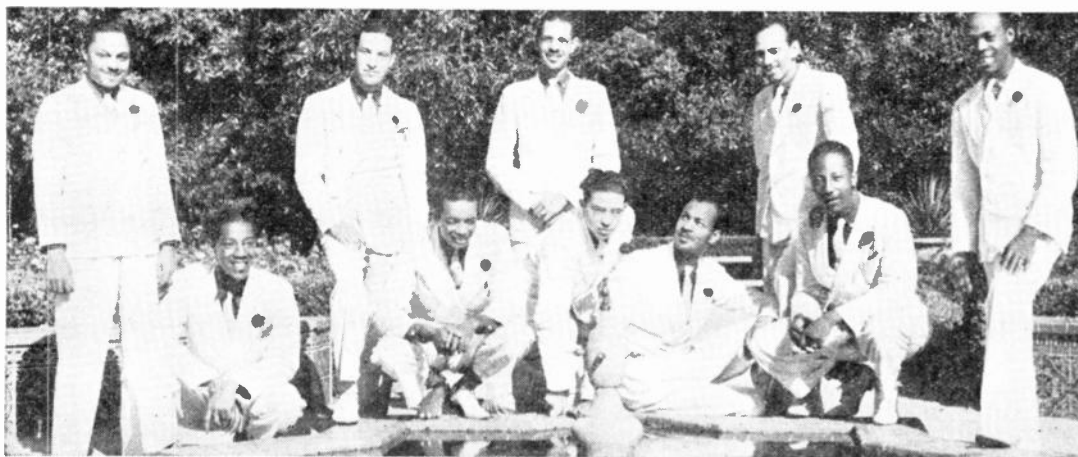
## Byron Wolfe



Left to right: Jerry Finlay, Floyd Bennett, B. W. Frankhauser, Bert Moncreif, Dick Shaw, Hartsel Jones, Lyle Isenberger, Petro Lapratto, Jonnie Johnston, George Simpson and Byron Wolfe (leader).

Now on their one hundred and thirtieth week, Byron Wolfe's band still continues to pack them in at the Ratcliff Ballroom, the ace dance spot in San Diego. Having long set a record for the length of engagement of any band at this spot, Byron Wolfe continues to win favor with the dance fans with his novel (sweet and swing) style of music. This organization will be remembered a few years back as the original "Rhythm Makers" playing spots around L. A. such as the Ambassador Hotel, Pacific Coast Club and the El Mirador Hotel in Palm Springs. The set-up of this eleven-piece organization is four sax, four brass, drums and Byron Wolfe at the piano. The boys double on violin, guitar, steel guitar, accordion and French horn.

## Al Parks



From left to right, back row: Wm. Dirvin, piano; John Pettigrew, trombone; Sam Allen, sax; Al Arriola, bass; Al Parks, manager and trumpet. From left to right, front row: Andy Anderson, sax; Jesse Purdue, trumpet; Rudy Uribe, drums; LeRoy "Snake" Whyte, trumpet, and Don Lucas, sax.

Al Parks and his popular "Swing" band have been playing for past six months at the Tip Top Cafe, one of San Diego's swanky night spots. Previous to this engagement they played at Cardinale's for two years. Special swing arrangements by members of the band are featured.

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## 'Thar's Cash in Them Thar Corn Fields, Pardner', Says Fisher

Biggest musical news of the year to date has been made by  
Freddie Fisher's "Schnickelfritz" band, which a few months ago was  
earning around \$75 per week, is now said to get better than \$5,000  
per week. In answer to a request for information, TEMPO received  
from Elvin T. Christman the following letter, which is published  
intact because TEMPO feels it could give its readers no better,  
more interesting report than Mr. Christman's letter.

TEMPO,

Dear Sirs:

I am in receipt of your letter of  
the 8th asking for pictures and a  
short story of Freddie Fisher's  
"Schnickelfritz" band, so here 'tis.

The boy with the bazoo (see  
front cover) is Charlie Koenig  
from Superior, Wisc., and he is the  
tuba and bull fiddle man. This is  
his first band of any mention, and  
he's a darn good bass man.

The fellow with the quiet suit  
is Stanley Fritts, trombonist. He  
hails from Lyons, Nebr., and has  
played with Deb Lyons and Paul  
Specht. When you hear him I'm  
sure you will agree that he plays  
quite a mess of slip horn.

The boy with the teeth is Ken  
Trisko, drummer. This boy hails  
from Owatonna, Minn., and this is  
his first big-time band.

The next boy is Nels Laakso,  
cornet, and mister, I'll stack this  
kid up against any trumpet man in  
the country, and I know this is a  
big country. He can play the most  
God awful corn you ever heard,  
and from that go into some of the  
finest swing you ever heard, in fact  
you may have gathered from those  
remarks that I think he is OK.  
Nels hails from Wakefield, Mich.

Paul Cooper is the next one, and  
he beats out rhythm on the piano,  
and does most of the arranging. He  
hails from Newport, Minn., and  
has played with Zez Confrey, Paul  
Specht, done considerable radio  
work, and even a little vaudeville.

Last but not least is Freddie  
Fisher, the leader and guiding  
genius of the band. He plays plenty  
of clarinet and tenor sax, not to  
mention the ocarino, and it is his  
ideas that make the band. Freddie  
comes from Garnavillo, Iowa,  
which isn't even a whistle stop, be-  
cause there aren't any trains in  
Garnavillo, I guess you have to  
swing in on vines. In any case  
Freddie quit trying to play for mu-  
sicians and instead is playing for  
old Johnny Q. Public, and it is  
paying big dividends. We give  
them lots of corn, plenty of horse-  
play, little skits, no tux's, even for  
high society doings, in fact if it  
gets too hot any one of them is  
liable to take his shirt off. Freddie  
gives them a big variety from old-  
time to *Twilight in Turkey* and  
the people seem to love it.

We are playing at a spot known

as the Midway Gardens in St. Paul.

We charge 50c admission just for  
the privilege of getting in; there is  
no dancing, no floor show, no bal-  
loons, in fact no nothing but Fred-  
die and the boys. We pack in  
about 325 people a night, and get  
40% of everything sold in the place  
which I might add is no small pota-  
toes; that also includes the admis-  
sion. We have just signed a con-  
tract with Warner Bros. as you  
evidently have read, although it  
wasn't signed until three days after  
the article came out. Rockwell-  
O'Keefe is booking us now; we ex-  
pect to be on Vallee's program the  
23rd of this month, and have a  
spot all ready and waiting for us  
in New York when we finish here,  
which will be in November.

In case you are wondering who

the hell Christman is, I'm the guy  
that inherited all the grief of man-  
aging them. I happen to be the  
Decca record man for seven mid-  
west states, and I heard them in  
Winona, Minn., where they were  
playing at the Sugar Loaf Tavern,  
sent them to Chicago for recording,  
and now look what has happened,  
I'm working about 20 hours a day  
and even have to be my own sten-  
ographer, or did you notice?

Seriously we are very grateful  
for your interest, and hope you can  
find something in this hodge podge  
that you will be able to use, and I  
am certainly going to make it a  
point to look you up when we hit  
Hollywood, which according to the  
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Yours very truly,

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## L.A. Concert Season Opens

Yehudi Menuhin, whose appearance here is the first major event on the local concert schedule, opens the Behymer Artists series at the Philharmonic Auditorium on Oct. 19. Occasion will mark the first complete performance (with piano accompaniment) of the recently discovered, and hitherto unheard Schumann Concerto in D-minor. Portions were used on "March of Time" radio program dramatizing the story of the concerto and its discovery.

### S. F. Opera Company Here

The San Francisco Opera Company, for the first time since it was formed, 15 years ago, will move its chorus, ballet, orchestra and scenery to Los Angeles for a series at the Shrine Auditorium starting Nov. 15. Big names among the principals include Kirsten Flagstad, Lauritz Melchior, Lily Pons (who will outdraw all the others), Giovanni Martinelli, Richard Bonelli. Repertoire will include *Tristan and Isolde*, *Lakme*, *Aida*, *Lohengrin*, and another to be announced later.

### Philharmonic Season

The Los Angeles Philharmonic orchestra, under the direction of Dr. Otto Klemperer will open the 1937-38 season Nov. 7.

### Junior C. of C. Impresarios

The Los Angeles Junior Chamber of Commerce applied for a state charter to form a non-profit corporation for the purpose of promoting concerts and operas. No definite plans announced yet. Officers of the organization are Jack Hardy, Oscar Triplett, James Cairns, D. W. Pierce.

Victor Young was scheduled to conduct the Federal Music Project Symphony at the Philharmonic auditorium in a concert on Oct. 7. Program was to include a number of Young's symphonic compositions. To dance musicians he is known chiefly as the writer of *Sweet Sue*.

### Iturbi's Gershwin Concert

Jose Iturbi, fiery Spanish pianist and conductor got in bad with American Society of Composers recently by candidly saying what he thought of some American popular music. To show that his heart was in the right place Iturbi highlighted Hollywood's Gershwin

## Musicals of The Month...

(Continued from Page 13.)

### "Double or Nothing" (Paramount)

Another Bing Crosby musical with all the elements but not the tone that has marked his better pictures. Songs are injected in musical comedy style except finale which finds Bing as the singing manager and m.c. of a portable night club. Best songs: *The Moon Got in My Eyes*, *It's the Natural Thing to Do* (John Burke & Arthur Johnston); *Smarty* (Burton Lane & Ralph Freed). Best musical gag: Bing in a duet with an opera-style tenor on *Smarty*.

Max Terr's much-heralded "sing band," members of which are supposed to imitate musical instruments, doesn't sound any more like a band than any other vocal chorus singing vowel-sounds instead of words. Victor Young's orchestration are smartly-styled, meet all requirements.

### "Something to Sing About" (Grand National)

Grand National's first musical, with songs by film director Victor Schertzinger (writer of *Marcheta*) presents Jimmy Cagney as a band-leader who ends up as a movie star. Musical numbers are introduced logically and show good work by Musical Director Bakaleinikoff and Arranger Alderman. Best musical performance is by Soprano Evelyn Daw, who sings without forced "personality" effects. Best song: *Right or Wrong*.

A good musical sequence is a swing-style rendition of the "Wedding March" from *Lohengrin*. Band seen in film, which includes Harry Barris and the double-voiced bass-player Johnny Candido, is comprised of bona-fide musicians.

memorial concert (Hollywood Bowl, Sept. 8) by conducting the L. A. Philharmonic orchestra in *Rhapsody in Blue* and playing the piano solo passages. Iturbi did his best to get everything out of the "Rhapsody" that is in it.

The power of the Gershwin name, the appeal of his music to the masses, brought 20,000 people to the Bowl for the occasion, which featured Gershwin's familiar concert compositions, medleys of his popular songs.

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## Band Briefs From Here and There

(Continued from Page 14.)

### Baltimore

By Harry Knotts

Gordon Henze replacing Joe Hassan at the Continental Arms.

Rudy Kilian closes Gwynn Oak's most successful season, and returns to the Alcazar Ballroom for his sixth consecutive year. Bob Craig did good job opening the ballroom.

Ina Ray Hutton did a weekly at the Hippodrome and failed to kill any of the cats. Ina and her sexy-sirens put on their usual good show but were a bit under par musically.

Henry Golditch plays a tuneful fiddle at the Wonder Bar. Henry really can play more fiddle than he does.

Al McNier's sax oke in Henry Sach's band. Ditto, Johnny Gladfelter's trumpet. Johnny has improved this past year and now ranks with the best in town.

Pel Schmidt remains at Goetz Supper Club. Pel's band could stand plenty of improvement. Nice saxes, but rhythm sad.

Ted Elmore opens the new spot Martell's. Sol Lurie returns to the "2 O'Clock" Club. Regret to say the band is no improvement over last year's outfit.

Billy Brooks with his delovely canary. Elise Cooper, goin' great up in Boston.

Leon Navarra in town to guest-conduct the Hippodrome band, probably wishing he was waving the wand over his old band.

### L. A. Band Briefs...

(Continued from Page 11.)

Wally Webb band at El Mor-dino, Pasadena nite spot.

Maurie Wishon, m.c., and Eleanor Carl, vocal, closed 20-month engagement with Neal Giannini band (Majestic, Long Beach) Sept. 25.

Len Layson (sax) and Paul Love (trombone) back in town after three years with Paul Pendarvis.

Band at Topsy's, formerly billed under Al Eldridge, now billed under Contractor Chuck Fody.

Art Gibson back in L.A. after two years at Grand Cafe, Phoenix. Organizing new band, to be handled by MCA.

Charlie Emge now heading band at Bradshaw's Mesa Ballroom, one of ballrooms recently unionized. (Four nights per week.)

## Brown & Henderson Together Again

Songwriters Lew Brown and Ray Henderson, united again for the first time since the famous old team of De Sylva, Brown & Henderson flourished, have turned out *The Man Who Sings This Song Loves You* for Crawford Music Co. Ben Berman, Coast rep for Crawford, predicts song will hit top sales-bracket. Berman is also expecting a big play for Crawford's *If It's the Last Thing I Do*.

## Long Beach Honors Herbert L. Clarke On 70th Birthday

LONG BEACH. — Herbert L. Clarke, whose daily band concerts have been a matter of civic pride here since the cornet soloist left John Philip Sousa in 1923 to found the Long Beach Municipal Band, was honored by the whole town and with a cake six feet high on the occasion of his recently celebrated seventieth birthday.

## Musicians Cop UA Golf Tournament

Cecil Noe (trumpet), staff ork man at United Artists lot, won the studio's annual golf tournament (Sept. 13) with a gleaming 74. Runner-up was Les De Line (sax), also of the UA staff, with a 77. Musicians who played the course were Jimmie Heaton (trumpet), 91; John Tranchitella (trombone), 95; Lyle Sharpe (sax), 101; Urban Thielman (piano), 134.



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## Govt. Aid Asked For American Composers

NEW YORK. — Group of American composers, backed by such eminent names as Charles Wakefield Cadman, Percy Grainger, Louis Gruenberg, Ernest Schelling and others, is pushing movement for a composers' division of Federal Music Project that will furnish financial aid to composers as well as performers. Pointing out that although FMP has done much to advance American music by offering performances of little known American composers, it offers no financial remuneration, a petition is being circulated for submission to President Roosevelt asking for a special composers' division.

Secretary of petitioners is Dorothy Farrell, 41 W. 11 St., New York City.

## New Mag for Picksters

FRETED INSTRUMENT NEWS is name of bi-monthly publication recently introduced by American Guild of Banjoists, Mandolinists and Guitars. Among associate editors are Vada Oleott-Bickford and Zarh Myron Bickford of Los Angeles.

Magazine is published in Providence, R. I.

## Radio Briefs...

(Continued from Page 16.)  
new commercial for milk sales corporation on Saturday, Sept. 29 (CBS).

Phil Cohan, co-producer of Saturday Swing Session program, is in Hollywood. Possibility that program may be moved here.

Harry Barris signed for Camel program as actor, singer, writer.

Harriett Wilson ("Singing Strings") negotiating for commercial with 40-piece all-girl radio ensemble.

## Boston Hot Club's Radio Program

BOSTON. — The secretary of the Boston Hot Club, Rita Church, recently presented a half-hour radio program interviewing Count Basie and his star trumpet player, Buck Clayton. Swingeritic George Frazier gave his able assistance in the interview and added interesting comment. Hot Club meetings have consisted of turn-outs by the members to hear the string of fine bands that have been appearing here recently. (See Band Briefs from Here and There—Page 14.)

## Trumpet Teacher Married

Al Ruby, local trumpet teacher, was married on Sept. 9 to Miss Frances Bohannon.

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