

# THE MODERN MUSICAL NEWSMAGAZINE **TEMPO**

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March, 1939



**BOB BELASCO**  
SEE PAGE 2



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## CRA WINNER IN WHITEMAN SUIT

NEW YORK. — The American Federation of Musicians failed to sustain Paul Whiteman in his suit before the union's executive board claiming that his contract with Consolidated Radio Artists was not valid. Whiteman originally signed with the NBC Artists Bureau and when the union set up a licensing system for band bookers that made radio stations ineligible, the network assigned PW's contract to CRA. AFM upheld the assignment and declared that it was entirely permissible to assign the contract. Whiteman signed with NBC back in 1931 for 20 years, which means that he'll be bound to CRA until 1951.

To make matters worse, Whiteman also lost the suit instituted against him by CRA for back commissions for the past 15 months, during which he's been working independent of CRA. Commissions on his radio show alone amount to over \$4,000. With commissions due on all of Whiteman's other engagements, CRA stands to collect more than \$10,000.

## Benny Goodman At Ambassador Hotel in May

Benny Goodman returns to Los Angeles, scene of his first real success (at the Palomar), for the first time in almost two years, this time to storm a citadel held for years largely by sweet-style bands, the Ambassador Hotel's Coconut Grove, where he is to open the latter part of May.

There is a possibility that Goodman's arch rival for swing honors, Artie Shaw, will be at the Palomar around the same time. If so, occasion will mark something of battle, though Shaw is considered a sure bet to click with the Palomar's swing-conscious patrons while BG will have to draw the bulk of his business from the Grove's more conservative patronage.

## Bob Crosby Band Facing \$8000 Court Suit as Result of Split with ROK

Agency Sues Band, Now With MCA, On Claim Money Was Advanced While Dixielanders Were With ROK

NEW YORK. — The bombshell that broke last year when Bob Crosby and Rockwell-O'Keefe band agency started tiffing busted open again when Bob Crosby and his boys were slapped with a suit by ROK asking for some \$8,000 the agency claims the band owes them on money advanced to the band for arrangements, traveling expenses, etc., when the band first got started under the ROK banner.

Organized as a co-operative band, the Crosby band split last year with ROK and went with MCA, although the settlement of their differences before the union were still pending. Both sides charge grievances and it will be up to AFM's President Joe Weber to decide who is in the right.

Bob Crosby is flying in from Chicago to file charges with the AFM against ROK and hopes to clean up the case once and for all. With Crosby comes Saxman Gil Rodin, president of the band's cor-

poration. Since breaking away from ROK, band has stopped functioning as a corporation.

Union officials tip that fur will fly fast in this case. Local 802 is also stepping into the case since the activities of ROK comes under their jurisdiction. It will be up to Weber to decide which points in the case are under his jurisdiction and those of the concern of Local 802.

Publicity in the trade press since the case first broke, last year, has been unpleasant to both parties concerned. This newest flair developed as a court summons was served on the Crosby boys just as they were completing a two weeks' engagement at the Paramount Theatre here and were ready to start back to Chicago, where they are now playing a return engagement at Blackhawk Restaurant. Rather than wait until they get to New York again, Crosby and Rodin have decided to take time off and fly here to seek an end of the case.

## L.A.'s 'GROVE' DARKENED BY UNION SCRAP

Ambassador Hotel's famous old Coconut Grove was dark at writing as Local 47, in conformance with agreement with the Central Labor Council, barred all union bands, including Freddie Martin, from the hotel following a strike by the Culinary Workers' Union called on Saturday night, Feb. 25. Union heads said the strike was called after the Ambassador management refused to negotiate with them.

Withdrawal of Freddy Martin band was authorized by AFM's President Joseph Weber in spite of efforts of MCA to convince the AFM head that no recognized strike was in existence. Ambassador management claimed that less than 10% of their help had walked out, that the walk-outs had immediately been replaced with non-union help, and that service was normal in every respect except for closing of the Grove.

Culinary Workers' Union officials stated that the inefficiency of the scab help was seriously hampering the hotel service and that many guests were leaving.

L.A. Hotel Managers' Assn. was in session at press time discussing idea of dropping all bands unless AFM permitted return of Martin's band to the Grove.

## Carroll Sues '47 For Return of \$625 Claim

Earl Carroll, promoter and manager of the Carroll Theatre-Restaurant, has brought suit against Local 47 in Los Angeles municipal court asking for return of the sum he was ordered to pay Earl Cavanaugh, New York musical director, by Local 47, on the claim that Carroll brought Cavanaugh to the Coast to handle music for his show and failed to give him the job. Local officials say Cavanaugh showed them correspondence from Carroll indicating he was to have a job here. Carroll states that Cavanaugh was told to come by parties with no authority to act as his agents. Case was to come to trial this month.

## IN THIS ISSUE

	Page
Laurens Hammon Gives Us A New Instrument	
Charles Gant . . . . .	6
General News . . . . .	1,2,3,4,5
'The Critic's Corner' . . . . .	2
New Records--Marshall Stearns . . . . .	8
The Collectors Corner--Winslow Dixon . . . . .	9
Artie Shaw's Album--Guy Sykes . . . . .	9
Joe Dial's 'Airlines' . . . . .	10
Hollywood Studio News . . . . .	12,13
'Talking Tunes' . . . . .	14
'Sax-O-Fax'--Mickey Gillette . . . . .	15
'Pacific' Patter--Hal Holly . . . . .	16
Band Briefs from Here and There . . . . .	18,19
L. A. Band Directory . . . . .	20



# TEMPO

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## The Critic's Corner:

A Department For the Reader Who  
Wants To Get Something Off His Mind

IN "The Critic's Corner" of two months ago (January issue) T.M., who claimed to be a musician, wrote what he probably thought was a side-splitting article ribbing two supposedly prominent swing critics (John Hammond and Hugues Panassie) because they had fallen out with each other as to whether Jimmy Lunceford's band swings or whether it doesn't. If these supposedly recognized authorities couldn't agree on what was swing and what wasn't, who cared what they had to say regarding any band? That was T.M.'s way of explaining why a critic is just a pain in the ankle to a musician.

In the following issue came an answer from "J.J.P.," who claims to be old "John J. Public" himself. This presumptuous claimant to the identity of old "John J. Public" thinks that critics need some defending, so he rises to the occasion, to be old "John J. Public" himself. He, "J.J.P.," relies on critics to tell him what records to buy, where to take his girl on Saturday night, what bands to listen to, etc. He, this asserted John J. Public, is the guy I came here to deal with.

### Says 'J.J.P.' a Fake

In the first place, the "J.J.P." who wrote that article is an imposter. I happen to know the real John J. Public personally.

This "J.J.P." gave himself away right at the start by saying he likes "swing," as he called it. The real John J. Public absolutely does not like swing anymore than he likes Richard Strauss, Stravinsky, Shostakovich, and any number of less notorious creators of musical ideas "that ain't got no melody."

Every sponsor of a symphony orchestra knows that to get John J. Public anywhere near his hall he has to entice him with names that of late have been getting good radio build-ups, like Wagner, or Tschaikowsky. If the budget is particularly low, the symphony

sponsor may ring in Gershwin, who has been getting even better plugs than Tschaikowsky, and is therefore an even better draw.

The real John J. Public doesn't know swing from sour apples, and if he had to take a choice, would probably prefer the latter. And he never heard of either John Hammond or Hugues Panassie, any more than he ever heard of Ernest Newman.\*

### About John J. Public

Old John J. Public, whom I have known for years, reads the daily papers (he buys the one with the best comic section), one of three five-cent magazines (it doesn't make much difference which one), hears what comes over his radio, but rarely listens to it. He is a sucker as a sales prospect for anything that is flashed before his eyes often enough, or dinned into his ears long enough—anything except swing. The more swing he hears, the less he likes it.

But names remain in his mind like footprints in soft clay—until eradicated by more footprints. When he sets out to search for socks, shirts, cigarettes, toothpaste, entertainment or music (the latter two are not necessarily synonymous to him), he just follows the footprints. The critics mean even less to him than they do to the musician.

I took everything good naturedly this genial faker, this fraudulent but funny "John J. Public" had to say except one thing, and now to that.

It's fun to be a faker until you start signing checks. That's where our masquerader slipped up. Figuratively, he signed a blank check. And now, let's see if he can make it good. Here are his words:

"... Speaking as the greatest employer of musicians in the world ('John J. Public') my answer to T.M. is this: You play your music,

\*Musicritic of the London "Times," author of several volumes of criticism.

(Continued on Page 17)

## Music Plays Big Part in Golden Gate Expo Entertainment

Musical Attractions Include Symphonies, Name Bands, Concert Bands, Stage and Radio Groups

SAN FRANCISCO. — With the Golden Gate International Expo definitely under way Expo officials have announced that every type of music from symphony to swing will be heard on Treasure Island during the Fair. Arrangements have been made to present a series of name bands such as Kay Kyser, Tommy Dorsey, Benny Goodman, Ted Fio Rito, Tony Martin and Artie Shaw for one night engagements. To conform to Local 6 regulations a local band will also appear at some part of the Fair, whenever a name band is present.

From NBC staff various groups will appear throughout the Fair to entertain at exhibits and dances. Those mentioned at the present writing were Vocalists Dorothy Allen, and "Three Cheers"; Conductors Walter Kelsey, Paul Martin, Pablo Ricardo and Eddie Swartout.

A budget of \$50,000 has been provided by the Exposition for symphony music, and such leading orchestra's as the San Francisco

symphony, under Stokowski, Goldman's band, Thaviu's band, from Chicago, and the Mrs. Sprague Coolidge quartet are set to appear during the Fair. Walt Roesner has been signed for a 40-week series of afternoon and evening concerts.

Scheduled for March is the arrival of Eddie Cantor with his entire radio group, including Orchestra Director Edgar Fairchild. Other attractions will be Clifford Fisher's Paris Folies Bergere, opening March 17 for six weeks; a Jake Shubert musical extravaganza, starting June 11 for 10 weeks; a "Show Boat," and the Ice Follies direct from Hollywood with the original movie cast.

### On the Cover:

**BOB BELASCO**

Bob Belasco, currently making a rapid rise in the West Coast dance orchestra field, is no newcomer to the music business. Although an American (born in Marshfield, Wisc.), Belasco got his start at a famous London nite club, the "Shepherd's Bush," where he has headed a band of English musicians six months out of the year since 1935. Between times he returned to the U. S. to fill engagements in various cities.

Bob Belasco started his musical career in college (St. Norbert's, DePere, Wisc.), where he lead collegiate musical organizations. After graduation he directed the well-known Sacred Heart Choir in Evanston, Ill.

Belasco visited the West Coast for a time in 1935 and having decided that Los Angeles was the coming place musically, he returned here recently, re-opening with his band the Lakeshore Restaurant, formerly the Cafe De Paree.

His band is a clean-cut organization with good features in the use of celeste (played by Belasco), a two-piano team composed of Belasco and Elmer Jacobs; Vocalist Bernice Dale, an attractive English girl; a boy-and-girl vocal duo (Miss Dale and Baron Bendayon), and "The Four Shades of Blue," rhythm vocal group, headed by Saxman Jimmy Cathcart, a member of the original "Four Shades of Blue" in Chicago.

Belasco is the nephew of the late David Belasco, famous theatrical producer.

## NEW YORK OPENINGS:

Kay Kyser, Pennsylvania, March 23 (MCA).

Henry Busse, New Yorker, March 8 (MCA).

Glenn Miller, Meadowbrook Country Club (Cedarbrook, N. J.), March 7 (ROK).

Woody Herman, Village Barn, March 7 (ROK).

Ernie Holst, Belmont Plaza Hotel, March 3 (Ind.).

Ruby Newman, Rainbow Room, March 1 (Ind.).

Nicholas D'Amico, Plaza, Feb. 21 (MCA).

Teddy King, Village Barn, Feb. 20 (ROK).

Zinn Arthur, Chez Firehouse, Feb. 20 (Ind.).

Jay Freeman, Casa Manana, Feb. 19 (Ind.).

Ozzie Nelson, Casa Manana, Feb. 19 (MCA).

Roger Steele, Osterman's Little Club, Feb. 17 (Ind.).

Christopher Columbus, Plantation, Feb. 17 (Ind.).

John Kirby (with Mildred Bailey), Onyx Club, Feb. 15 (Ind.).

Bob Knight, Monte Carlo, Feb. 15 (Ind.).

Ted Straeter, Monte Carlo, Feb. 15 (Ind.).

Charles Macula, Club Gaucho, Feb. 15 (Ind.).

Cornelius Codolban, Casino Russe, Feb. 10 (Ind.).

Jan Savitt, Lincoln, Feb. 9 (CRA).

Buddy Wagner, N.T.G.'s Midnight Sun, Feb. 3 (Ind.).

Ben Bernie, Hotel Pennsylvania, Feb. 2 (MCA).

## Union Charges Too Many Amateurs on Music Project

Local 47's President Jack Tenney made a trip to Washington latter part of February to put before Federal Music Project heads charges that the Los Angeles division of FMP is riddled with amateur musicians, while needy, professional musicians have been dismissed or denied employment. Charges stated that of around 1,100 employees, some 280 were non-musicians. Washington officials promised to make an investigation.

Commenting on charges, Gastone Usigli, head of L.A. division, stated that only around 150 were non-musicians and that these were office workers, that he wanted the best musicians he could get.

Union also claims that the cultural angle of the music project is over-emphasized, that the project's main purpose should be unemployment relief and rehabilitation.

## NEW YORK...STUFF

Harry James made first New York appearance as bandmaster Feb. 18 in one-nighter at Hotel St. George, taking night off from his Ben Franklin Hotel stand in Philly. On opposing bandstand was Louie Armstrong, making it a battle of buglers supreme.

Artie Shaw shows March 16 at Roseland Ballroom, his last local appearance before heading West. Benny Goodman heads for Coast about same time.

Kelly's Stable cafe, society's newest hangout for elbow bending, featuring Harlem Highlanders again. Unusual gang of jivers has six Negro entertainers in Scotch kilts.

Charlie Barnett had hold on jitterbug trade at Famous Door until next-door Onyx Club took back John Kirby's band and added Mildred Bailey to sing with them. Famous countered with the addition of Nan Wynn, from radio, to sing the songs, and Hazel Scott for piano interludes.

Meyer Davis proudly points to current issue of American Magazine carrying story entitled "Debutante's Delight" which emphasizes his prominence in field of society dance jobs.

Gray Gordon (Hotel Edison) now has singer Ruth Bradley, last with Berigan. Jimmy Dorsey added Helen O'Connell, from Larry Funk's band.

John Crowley, Philadelphia band booker, joined MCA to assist Harry Moss in the one-night department.

Enoch Light (Hotel Taft) joined Vocalion recording roster.

Mike Nidorf, ROK exec, wintering the month at Roney-Plaza Hotel in Miami.

"Rollickers Trio" into Hotel Victoria. Booked by P. S. Edwards. Edwards also handles Russ Hale band, a new combo now doing one-nighters.

Ed De Luna ("Vibra-Rhythm") band one-nighting through eastern states.

## George Olsen at Palomar With Band Once Headed by Late Orville Knapp

Palomar Engagement Marks Home-coming for Band Of L.A. Boys That Left Here Unknown Under Knapp

Opening of George Olsen's band at the Palomar on March 8 marked home-coming for a band of L.A. boys who left here almost two years ago under the leadership of the then almost unknown, late Orville Knapp, who died in an airplane accident just as the band was attaining national recognition as one of the outstanding sweet-style bands in the U.S.

Following Knapp's death the band functioned as a co-op group under Singer Leighton Noble, was later taken over by George Olsen.

Band has undergone few changes in personnel since leaving Los An-

geles. Present line-up:

Max Prupas, Wally Rutan, Jess Randall (saxes); Jack Whitehead, Clarence Nelson (trumpets); Bill Ecclestone (trombone); Guy Dick (piano). Jack Kovatch (guitar), Don Swihart (bass), Herb Harris (drums), Carolyn Montgomery (organ).

Vocalists are Jimmie Brierly (formerly with Whiteman), Gloria Hart, Tanner Sisters harmony trio, Bob Burton and Kirk Alyn. Organist Carolyn Montgomery also sings in trio.

Band features electric guitar (Kovatch), three tenors, mellotone (double by Nelson), electric organ.

## Ignace Paderewski In U.S. for 20th Concert Tour

NEW YORK.—Ignace Jan Paderewski, at 78 years of age still the best known if not the best pianist in the world, arrived in U.S. on Feb. 21 aboard the *Ile De France* to inaugurate his 20th concert tour of this country. Dates were set by the NBC Artists Service.

The itinerary: Newark (March 1), Cleveland (March 5), Cincinnati (March 8), Columbus (March 12), Detroit (March 15), Chicago (March 19), Milwaukee (March 23), Minneapolis (March 26), Los Angeles (April 2), San Francisco (April 9), Denver (April 13), San Antonio (April 16), Dallas (April 19), Houston (April 22), Atlanta (April 26), Raleigh (April 29), Philadelphia (May 3), Pittsburgh (May 6), Providence (May 10), Boston (May 14), New Haven (May 18).

## Ellington Concert Date Postponed

NEW YORK.—Duke Ellington's Carnegie Hall Concert, originally scheduled for this month, has been postponed to April 12. New numbers set for program are Duke's *Battle of Swing* and *Blue Light*, also a concerto for alto sax with orchestra which will be performed by Johnny Hodges.

## Garber Set for N.Y. Spot

NEW YORK.—Jan Garber gets his long-awaited chance at a New York spot April 26 when he goes into the Hotel New Yorker. MCA has refused to use Garber in Manhattan because of hold Lombardo has had on the Roosevelt.

## 'Swing Photo Album' Reaches U. S. From Copenhagen

First copies of *Swing Photo Album* of 1939, a publishing venture of Copenhagen's Timme Rosenkrantz, Danish nobleman who takes his swing hobby seriously, arrived in U. S. latter part of February, proved to be 40-page book of photos of better known swing-style musicians. Photos are largely stock publicity shots or private snapshots. Back page devoted to close-up publicity photo of moist-lipped Ina Ray Hutton.

## S.F.'s New Shalimar Feels Depression

SAN FRANCISCO.—Recently inaugurated Shalimar Bowl, which, like L.A.'s Palomar, attempts to combine features of ballroom and nite club, has hit tough going. Buddy Rogers & band, an ace attraction elsewhere, failed to draw here and observers figure San Franciscans just don't go for the spot. A local band, Freddie Nagel, was put in Feb. 21. If business doesn't pick up spot may fold.

## Musicians Turn Out To Hear Peck Kelly

HOUSTON.—Doc Ross' Blossom Heath became a Mecca for visiting and local musicians with advent there last month of band headed by Peck Kelly, whose fame as a pianist is a legend in the Southwest. The famous Peck is heading a six-piece combo that shows promise of developing into a bang-up outfit. Personnel includes Francis Cruz, Joe Barbee, Buck Buchanan (sax); Nathan Wright (trumpet), Rusty Alfred (drums). Band works largely from arrangements by Wright.

## 'Betty Lou' Radio Show Moves to Hollywood

The Tommy Riggs (Betty Lou) NBC program, which has been featuring Larry Clinton's band, was due to move its point of origin to the Hollywood NBC studios with broadcast of March 4. While on Coast show will use a local orchestra under Freddie Rich with Cliff Webster as steward. Program was expected to remain here for six weeks or more.

\* \* \*

## KFWB Staff On New Warner-Ford Show

A new commercial sponsored jointly by Warner Bros. and Ford dealers of California and Arizona was inaugurated over the Don Lee network on Feb. 24, with music assignment going to Ernie Wehl's KFWB staff orchestra under direction of Leon Leonardi. Possibility seen that show will later go transcontinental on Mutual.

\* \* \*

## Pearce Show Returning

Al Pearce program, which started on the Coast and moved East a while back, is expected to return to Hollywood around April 1. Homer Smith was ork steward previous to show's moving East and was expected to get the spot again.

\* \* \*

## C & S East for Two Broadcasts

Chase & Sanborn program (Armbruster, director; Stallcup, steward) moves to New York this month for two broadcasts, March 2 and 19. New York musical assignment wasn't set at writing.

## K.C. Theatre Back To Vaude Acts, House Band

KANSAS CITY.—Tower theatre, which has been featuring name bands as stage attractions for long period, has changed policy back to vaudeville stage bills supported by Judy Conrad's house band. Management believes public interest in variety type of entertainment is definitely on the up-grade again. Continuation of policy will depend on box-office reactions, favorable so far.

## Ayres Signs With Corky

NEW YORK.—Mitchell Ayres has pulled out of the ROK fold to join with Corky (Casa Loma) O'Keefe, former vice-president of ROK, now operating his own agency. Woody Herman, who had been on point of leaving ROK roster, is happy again now that ROK office has gotten him a New York spot at Village Barn, where he opens this month.



## DEATH TAKES A TENOR-MAN

By Hal Holly

Herschel Evans, Count Basie's other tenor man, died in New York Feb. 9 of a heart attack in Wadsworth Hospital. He was 31 years old.

Some of us remember Herschel when he worked here at Sebastian's Cotton Club with Lionel Hampton. That was before Lionel was discovered by Benny and no one paid much attention to Lionel then, either.

Finally Herschel, Buck Clayton, who had been working here in a dive for around \$15 per week, and Couchy Roberts made their way back to New York to make a last stand against Fortune. Herschel and Clayton connected with Basie. The \$15 per week days were over at last.

Herschel never received the wide acclaim that goes to a few flashy stars, but he had the satisfaction of knowing that a few who knew what it was all about thought he was just about as good as they come. Those few are loath to say too much now for fear that it will sound like a sentimental build-up. He was just starting to hit it right about the time the clock ran down.

### A Texas Boy

Herschel came from down in Temple, Texas. He learned to play—but not to read—on an old brass alto he called "Old Brass Annie." They tell me it's still in use somewhere down there in Texas. He couldn't read when he got his first job with a band, but the other boys helped him and he learned in no time. He worked with a lot of bands down there—bands that mostly worked just part of the time. His first good job was with a musical show starring Mamie Smith called "Seven-Eleven." Musical director was Edward Bailey, now president of Local 767, Los Angeles. However, the show left them stranded in New York, as shows usually do. New York wasn't so friendly at that time and he got out and headed South again, finally reaching the Coast. But he went back and tried it again.

### Herschel Comes Home

When they brought Herschel home to Los Angeles for burial, an MCA man, the manager of Count Basie's band, came along to see that everything was taken care of properly. Los Angeles wasn't really home to Herschel any more than anywhere else, but he had relatives here so it seemed like the place to bring him.

They gave him a fine funeral, with just about the entire membership of '767 present and a lot of



**HERSCHEL EVANS**—just starting to hit when the clock ran down.

white people, too. Paul Howard played *End of a Perfect Day* as a clarinet solo, and Miss Lois Hardnett, who appeared here with the West Coast production of *Porgy and Bess*, sang Schubert's *Ave Maria*. Then he was taken to Rose-dale cemetery for burial.

And so Herschel's gone, except for some swell tenor choruses on some records.

## Tenney Head of New Calif.-Ariz. AFM Conference

President Jack Tenney, of Local 47, was elected president of the recently organized California-Arizona AFM Conference, first meeting of which was held latter part of February at Fresno, with representatives of 20 California and Arizona AFM locals present. Jerry Richards, of Local 6, was elected secretary-treasurer. Political tone of conclave was highly liberal in quality. Among resolutions adopted was one opposing amendment of the Wagner act. Conference will meet once a year.

## NBC Observes Sax's 125th Birthday

National Broadcasting Co. held a birthday party for a musical instrument on Feb. 15 with special broadcast from Europe commemorating the 125th anniversary of the invention of the saxophone by Adolphe Sax in his little shop in Paris. Broadcast featured sax quartet from Paris and staff band of Belgium's *Institut National de Radio Diffusion*.

## STATION KFAC DROPS STAFF ORCHESTRA

L. A.'s Radio Station KFAC (1000 watts) dropped its staff orchestra, a six-piece group headed by Gino Severi, on Feb. 10. Station had maintained an orchestra since present management, a Cord auto agency, took over the station from the Bible Institute in 1931. Dropping of orchestra closed a two-years, eight-months engagement for the Severi group.

Manager Calvin J. Smith said he thought the Severi ensemble was top-notch but that he believed it impossible to interest sponsors in a small orchestra, and that the station's time rate was too low to permit use of larger orchestra.

Union quota for KFAC is six pieces. Without orchestra station is barred from remote pick-ups of Union bands. No remote band broadcasts were being handled at time orchestra was dropped. Present policy calls for records and increased use of dramatic programs.

## Los Angeles Openings

Dick Barrie (MCA), March 21.  
George Olsen (MCA), March 8.  
Joe Sullivan, Hawaiian Paradise, March 8.  
Louie Chicco, Versailles, March 2.  
Joe Barros, Cubanola, March 1.  
Don Rudolph, It Cafe, Feb. 22.  
Jimmy Walsh (MCA), Casino Gardens, Feb. 16.  
Playboys (ROK), Town House.  
Joey Lee (MCA), Marcus Daly.  
Chuck Foster (ROK), Topsy's, Feb. 8.  
Four Squiers (ROK), Stage 1, Feb. 1.

## N.Y. Court Refuses To Dismiss 'Snow White' Suit

NEW YORK.—Demurrers asking dismissal of Adrian Caselotti's \$200,000 damage suit against Walt Disney, Inc., were denied by New York Supreme Court. Singer, vocal double for *Snow White*, is demanding damages because Disney studio used sound-tracks from *Snow White* for production of phonograph records without her permission. Harry Stockwell, voice of "Prince Charming" is also suing Disney.

## Garrity Resigns as Mgr. Of Buddy Rogers Band

SAN FRANCISCO.—Jack Garrity, personal manager of Buddy Rogers for past three years, resigned recently to return to his home in Beverly Hills, Calif. He was succeeded by Jack Cipriano, formerly with Rudy Vallee.

## L. A. BAND... STUFF

Biltmore situation in doubt at press time with Shep Field's contract expiring early this month and Bob Keith band (*Rendezvous*) on notice pending outcome of scale discussions with Union. Possibility that local band would follow Fields.

Paul Pendarvis disbanded old band, will front Billy Mozet band.

Rube Wolf set to leave for Honolulu early this month with band and show for Fanchon & Marco, taking portion of Paramount theatre band. Smith Balley heading Paramount band at writing.

Joe Sullivan was set to open at Hawaiian Paradise with swing combo March 8. Randall Miller heading jam band at same spot on Monday nights. Sullivan will also work with Miller combo.

Joe Barros band back at Cubanola following short run by Roy Dell band.

Horn-Fixer Tom Ogilvie retiring from repair business after 25 years. Will devote himself to hand-wrought silver work.

Lakeshore Restaurant (Bob Belasco) folded, promised a re-opening soon.

Teddy Bohrer, leader at Ross Ballroom, was canned by Dick Ross because he refused to pay accumulated social security an state unemployment tax Ross had failed to pay. Pete Pontrelli replaced Bohrer using some of Bohrer's former bandsmen.

Bob & Gale Sherwood, old-time vaudevillians and pa & ma of Guiltartist Bobby Sherwood, now operating the Cliff Dwellers on Beverly Blvd. Bob, Sr., plays trombone, Gale (Mrs. Sherwood) piano, in their six-piece band. Informal entertainment drawing big following from stage and screen folk.

Ted Dawson band playing Wednesday nights at Mesa Ballroom.

Spike Featherstone at end of Feb. had put in 15 weeks at La Conga, record for the spot. Period also marked 13 weeks for Geri Galian's tango combo.

Tony Dramas (sax) laid up for several days by auto crack-up.

Jack Bouck (drums) looking for a tractor for use on his Tarzana rancho. Offers cash down-payment, balance in strawberries. Communicate via TEMPO.

Chuck Edwards (sax with Emil Baffa at Florentine Gardens) celebrating arrival of daughter.

Aaron Gonzales band (Zarape Inn) recorded composition by Gonzales for use with Hills Bros. commercial film to be exhibited at S.F. Fair. Also doing transcriptions for Standard Radio.

El Chaney (bass) to altar with Miss Opal Gray early in May.

Joey Lee, whose new vocal-instrumental combo debuted at Marcus Daly Feb. 14, got job after 35 bands auditioned. Lee combo was hired without audition.

Sandy Sanders (bass) with Playboys at Town House) was to be married Feb. 27 to young lady met during Playboys' recent run at Chicago's Blackstone.

Del Mar Wheeler (organ) formerly at Pitt Cafe was to open at Vurpillat's (Hermosa Beach) March 3 with Dave Mack combo, which in-

(Continued on Page 17.)



## BAY REGION .....STUFF

Joe Reichman (MCA) back at Mark after one year's absence, clicking again. New addition is Vocalist Hazel Bruce.

Carlos Molina (CRA) at Sir Francis Drake Feb. 16. Bill Roberts' combo playing daily for luncheon and cocktail hours at Drake. Roberts formerly at Marcus Daly in Beverly Hills, Calif.

Henry King (MCA) expected to re-open supper room of Fairmont this month.

Gary Nottingham continues Bal Tabarin indefinitely. New addition is George Seaberg (trumpet). Lee Everson top man on second (trumpet-violin).

Herb Saman, piano-playing band front, opened Rancho at San Pablo El Cerrito, Feb. 15, replacing Carlton Ackley. Formerly appeared as pianist with Ted Fio Rito. Top man is Al Arnold (violin-sax) former member of Griff Williams ork. Doug Vaughn handles vocals.

Joe Luke made bow into Lake Merritt Hotel, Oakland, Feb. 22, replacing Walt Bradley. Luke former vocalist with Ran Wilde.

Jack Winston (CRA) contract extended at Athens Club, Oakland. Winston does okay job of MC. New members of band are Carl Schwedhelm (bass), formerly with Tom Coakley, and Larry Heisinger (trumpet-violin-arranger).

Paul (Saxless) Martin (CRA) to play on Treasure Island March 4, 11, 18. Dorothy Allen to handle vocals.

Herbie Kay (MCA) continues to be good draw at St. Francis, remaining until April 11, to be followed by Harry Owens.

Jimmie Davis was to close at Palace March 1. Following band not set at writing. Prospects were Paul Martin, Don Kay, Carl Ravazza.

## Death Takes Benny Berman, Veteran 'Song Plugger'

On Feb. 24 death came to Benny Berman, 41, bringing to an end the career of one of the most colorful figures in West Coast music publishing circles.

Berman virtually grew up with the Coast music business. Born in Chicago, he came to the Coast when a youngster and his first job, that of a singing "song plugger," was with the old Remick firm's San Francisco office when he was 19. He was in the song promotion business up to the time of his death, having been Coast representative for DeSylva, Brown & Henderson and later for Crawford Music Co.

Just a few weeks before his death, Berman was put in charge of the Coast office of Bregman, Vocco & Conn, a break that came after a run of bad luck. Almost immediately he suffered a nervous breakdown, was taken to a san-

## Lee Finburgh Now Head of BVC's Coast Office

Lee Finburgh, formerly assistant to Joey Stool at L. A. office of Bregman, Vocco & Conn, is now in charge of Pacific Coast operations for BVC. Stool, who did an outstanding job handling Coast contacts for what was a completely new firm when he took over, has taken his wife, who has been ill, to Chicago for treatment. Following departure of Stool, Ben Berman, a veteran Coast tune pusher formerly with Crawford here, was in charge of BVC office for a brief period which ended when Berman suffered a nervous breakdown and died two weeks later. (See Column 1.)

Finburgh, a musician, headed his own band on the S.S. Pennsylvania and other ships, is a member of Locals 802, 47 and 6.

### Arnold to Feist

Dick Arnold, recently with Kalmar-Ruby, has joined the Robbins organization as Pacific Coast representative for Feist. Robbins publishing group moved into new Hollywood headquarters on Vine St. near NBC studios.

### Gross to Crawford

Bobby Gross, formerly with Harms, is the new Pacific Coast manager for Crawford Music Co. Crawford firm entered the film-song field for the first time with publication of the songs from RKO's Love Affair (Irene Dunne-Charles Boyer). Titles are *Wishing*, and *Sing My Heart*, by Buddy De Sylva.

## Mickey Parts With Unruly Appendix

Mickey ("SAX-O-FAX") Gillette was back on the job again around first of March after a three-weeks layoff following removal of an unruly appendix. Gillette is orchestra steward on Signal Oil Co. airshow (NBC).

### Philly's New Shuffle Band

PHILADELPHIA. — The Quaker City, which gave Jan ("Shuffle Rhythm") Savitt to the world, has another double-beat band in Lee Shelley outfit, located here at Benny the Bum's.

### Jack Little to ROK

NEW YORK. — Little Jack Little, formerly handled by MCA, has signed up with ROK.

tarium, there contracted pneumonia.

Berman is survived by a wife, a daughter, 15, a father, five brothers and five sisters. His funeral service, held at the Groman mortuary, was attended by over 700 people.

## CHICAGO.....STUFF

Bob Crosby gang back at Blackhawk and playing to packed houses, with Saturday afternoon sessions aired on Mutual.

Ina Ray Hutton's "Mellodears" into Rush Street Rose Bowl Feb. 15, her trombone gal getting lots of plugs as No. 1 swingstress.

Gene Krupa was due March 4 at Sherman Hotel's College Inn, re-decorated in jungle motif and now called "The Panther Room."

Russ Morgan due to move into Chez Paree early this month, replacing Lou Breeze ork.

Wingy Mannone fronting Jimmy MacPartland's combo at Three Deuces. Deuces recently scene of notable early morning jam session when Red Nichols dropped in while passing through town en route to Eastern stage dates.

Billie Holiday rumored as due for appearance at Deuces shortly.

Fletcher Henderson, Del Bright, Bill Wright continue at the South Side Casinos.

Count Basie a good draw in one-nighter at Savoy, with J. Lunceford packing Savoy's Sunday session the following week.

Paul Whiteman chaincast here recently drew overflow mob to local broadcasting studios.

Low Fidler band replaced Keith Beecher at Colony Club. Jose Manzanera's intermission group stays on.

Mark Fischer and Al Turk continue to share ork assignments at Royale Frolics.

Hold-overs: Stuff Smith at La Salle, Eddie Brandt's "Rhythm Boys" at Stevens, Earl & Pliners novelty combo at Blackstone.

Vaude show added at Drake hotel to bolster Wayne King.

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## LAURENS HAMMOND GIVES US A NEW INSTRUMENT

Inventor of the Hammond Electric Organ Presents the  
Novachord, Latest Development in Music-From-Tubes

By Charles Gant

IN the salesroom-studios of the Hammond Organ Company in Los Angeles, a group of musicians, music critics, reporters, assembled recently at the request of the local office of the J. Walter Thompson advertising agency to hear the first local demonstration of a new musical instrument, the Hammond Novachord.

Organist Eddie Dunstedter sat before the instrument, which in most ways resembled the spinet-like appearance of the familiar Hammond electric organ, except that it had but one manual, similar to a piano keyboard, and over which was a panel containing a large number of switches. Foot pedals consisted of three resembling those of a piano and one that resembled the swell-pedal of an organ.

Dunstedter moved a switch at the right to the position marked "on," waited about 30 seconds as one waits for radio tubes to warm

up, moved another switch marked "Starter," placed his hands on the keyboard, started to play.

He was playing an organ. Then he touched another switch and the listeners heard a string quartet. Another "stop" produced a steel guitar, another a violin; others a cello, an oboe, an English horn, a French horn — even four French horns. But, when the music, after a flip of a switch, became that of a harpsichord, and then of a piano, some of those assembled thought for a moment they might have lingered over-long at the bar set up in the rear of the studio by the efficient representatives of the J. Walter Thompson advertising agency.

### How It Works

Every moderately alert person knows that sound is the effect on the organism of the ear of vibrations of pressure waves in air. The number of vibrations in a given period determines the "pitch" of the sound. The number and intensity of secondary vibrations (harmonics) determines the character or tone-color of the sound, thus creating the differences in the tone qualities of the various orchestral instruments. In instruments the vibrations are produced in various ways, such as striking, plucking, or drawing a bow across a string, or by creating vibrations in the air column in a tube by means of the lips (trumpet) or forcing air against the tip of a reed (clarinet); or by simply blowing across the opening at the end of a tube (flute). The type of chamber, or "resonator," in which the vibrations are produced, determines the nature of the secondary vibrations — the harmonics that give the sound its tone-color.

In the Novachord the basic tones from which all others are derived are produced by 12 standard vacuum tube oscillators tuned to the 12 notes in the highest octave of the instrument. The notes in the other octaves (six all told) are produced by 12 "divider" tubes which bisect the frequencies received from the octave directly above. Thus, the instrument cannot "get out of tune" because, for example, the pitch of every "A" on the instrument is permanently determined by the "A" tube in the upper octave.

So far the Novachord resembles in principle its mother-instrument, the Hammond electric organ. But in the Novachord the further development has been in the "con-

trol" tubes which give the quality, or tone-color, to the notes produced by the "impulse" tubes. The fundamental tones produced by the "impulse" tubes are rich in harmonics. The "control" tubes vary the intensity of, control or eliminate certain harmonics; thus produce Novachord's wide range of tone colors.

But more arresting than this variety of tone color is the control of the "attack" or "percussion" principle by which the Novachord from tubes alone produces a better-than-passable-imitation of a piano or harpsichord. In addition to pitch and tone color, sounds have another distinguishing characteristic: their relative rate of incidence and decline in intensity or volume. A violinist can start a tone softly with a barely perceptible attack, swell the tone to its limit of volume. The note struck by a pianist starts at the height of its volume, declines from that point. The "attack" principle in the Novachord may be regulated to give either of these two effects.

The tone-control principle embodies far more than that of imitating some instrumental effects. It may be varied from "Brilliant" to "Mellow," with a wide in-between range. Yes, it has a vibrato effect — true pitch-vibrato, not tremolo.

### Possibilities

In spite of its many unusual features, the Novachord will not take the place of any instrument in existence today and its makers are careful to make no such claim.

It should be regarded as, and is, a new musical instrument possessing individual features of its own and some of the features of other instruments. The description of its possibilities in imitating the voices of other instruments given in the early part of this explanation will seem slightly exaggerated to keen-eared musicians after the surprise effect of hearing the Novachord for the first time has worn off. The tonal resemblance to a piano which can be produced on a Novachord is remarkable, but the Novachord is not a piano, any more than a piano is a Novachord.

### Commercial Angles

Every amateur pianist who can afford one, particularly if he is not familiar with the great literature for the piano, can enjoy himself no end with a Novachord. The current price is around \$1,500. Professional pianists who found the Hammond organ valuable in obtaining solo jobs in restaurants, small cafes and bars, will find the Novachord ten times as valuable. For a while its novelty alone will be a drawing card. It will be useful in a dance band, particularly in radio work. It seems likely that it might become a piece of standard

(Continued on Page 7.)

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## Novachord Owner



Composer Sigmund Romberg (*The Desert Song*, *The Student Prince*) at his Novachord. He was among the first buyers.

(Continued from Page 6.)

equipment for a radio station, but it will not take the place of an orchestra any more than a pipe organ, a regulation Hammond organ, or a phonograph can take the place of an orchestra. Many composers and arrangers will find it handy in trying out instrumental effects.

As a source of musical entertainment for the listener the Novachord's greatest appeal will be to persons whose interest in music is casual rather than serious.

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### Novachord's Inventor

Laurens Hammond was born in Evanston, Ill., in 1895, started inventing gadgets of all kinds when he was a youngster of 13, patented a barometer that made some money for him at 16. His mother's maiden name was Idea Strong. He studied engineering at Cornell, graduated from there just about in time to join the army, go overseas with the A.E.F. as a captain in the Engineers' Corps. Back home after the war he had no trouble finding a job with an automobile factory in Detroit. In his spare time he invented and patented a synchronous motor. Result was the Hammond Electric Clock. The unwanted musical notes produced by oscillator tubes were noted by most early experimenters in modern radio. Hammond harnessed the principle of his Hammond Electric Organ. Further experimentation produced the Novachord.

An inventor first, a manufacturer second, Laurens Hammond spends most of his working time in a small laboratory in the basement of one of the two factories where his instruments are produced. To music he is strictly a listener, can't play a tune himself.

### Robbins Publishing Mastren Steel Guitar Method

Robbins Music Corp. is publishing new book on Hawaiian guitar by Carmen Mastren, guitarist with Tommy Dorsey, written in collaboration with Ralph Waders.

Title is Mastren Major-Minor System for Hawaiian Guitar. Method introduces a new tuning system.

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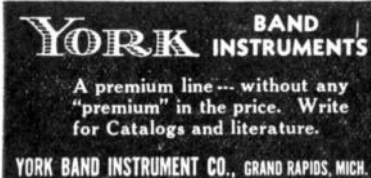
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## NEW RECORDS:

### Panassie's Bluebird Specials Throw Spotlight on Mezzrow and Ladnier

Combo Organized By French Swing Critic For  
Bluebird Label Comes Up to All Expectations

By Marshall Stearns

THE time has come in reviewing the Victor-Bluebird output to speak of Bluebird first. It all ties up with Hugues Panassie. Victor had the good sense to give him a free hand and the results justify the decision. He selected his own boys and made six platters, three of which



M. W. STEARNS

have appeared. The first was *Comin' On With the Come On*, parts 1 and 2, with a great idea behind it. Before Armstrong broke it up, jazz was entirely ensemble work. So Hugues figured on the real thing and started with the last chorus on both sides. Great musicians playing the blues all out all the way. Maybe you've heard that Mezzrow lacks technique on the clarinet. Grant a little of that, and you've admitted all you can. Teschmaker was short on technique, too. And perhaps Mezzrow gets let down occasionally looking for that old Chicago flare between choruses. And they haven't played together much either. Still, add it up and it spells terrific. Don't expect to catch it before you've played it a week. It's subtle collective improvisation portraying the action and inter-action of seven great musicians playing together. If you need a hint, listen to the end of the second chorus on Part 2, where they intuitively play righteous stuff as one man. The other titles are *Ja Da & Farewell Blues*, under Ladnier's name, and *Royal Garden Blues & If You See Me Comin'*, by Mezz again. And they're all aces. *See Me Comin'* is Teddy Bunn's platter and about the easiest to like in a hurry. Ladnier has the drive of Muggsy Spanier on *Royal Garden*, with Mezzrow blowing his way to the rank of greatest living clarinetist. It's the whole bundle with the personnels on the label. Go to it.

Not to omit another fine artist on Bluebird, Fats Waller has cut some fine solos backed by Victor re-issues. The pick are *Viper's Drag & I Ain't Got Nobody*, and *Basin St. & African Ripples*.

The story on Victor this month is pretty short. The Goodman Trio and Quartet cut *I Cried For You & I Know That You Know*, which



MEZZ MEZZROW — Blowing his way to rank of greatest living clarinetist.

rates with their best, and an all-star band from METRONOME's contest waxed the *Blues and Blue Lou*. The best you can say for this all-star gang is that the numbers are well-arranged. It's good, all right, but just contrast some of those Mezzrow-Ladnier platters. Here's a bunch of the biggest names on a record that will sell without my help. So let's have the truth. No fire, no sting, and not even one jam chorus. Teagarden is fine and the rest are competent and the public gets what it is supposed to want. Let them have it.

#### Boogie Woogie On Vocation

Best bets by ARC this month are three platters of boogie woogie served piping hot. Titles are *Boogie Woogie Prayer*, parts 1 & 2, a piano trio by Meade Lux Lewis, Albert Ammons and Pete Johnson, *Goin' Away Blues & Roll 'Em Pete*, played by Johnson and sung by Joe Turner, and *Shout For Joy & Bear Cat Crawl*, split between Ammons and Lux. It's genuine brass-bound boogie woogie by its greatest exponents. The roots of swing on the piano in triplicate. Anybody who plays piano and some who don't shouldn't miss it. Specialty stuff.

Brunswick's only bid is by the Duke. Titles are *Blue Light & Slap Happy* and *Boy Meets Horn & King Booji*, with *Blue Light* on top. Just as fine are *Vocalion's I'm in Another World & Dancing*

*On the Stars*, by Johnny Hodges, and *Mobile Blues & Galavantin*, by Cootie Williams, with honors to *Another World* and that exquisite intonation of Johnny's.

Just to make it a terrific month, Lunceford kicks out on *Vocalion* with *Cheatin' On Me & 'Tain't What You Do*, and *Le Jazz Hot & Rainin'*. *Cheatin'* is the best and right up to the Lunceford par, with a solid vocal trio. For the find of the month, add the marvelous alto (or is it tenor?) on Slim and Slam's *Sweet Saffronia & It's Gettin' Chilly*. Another alto played like a tenor, but good.

#### Jimmy Noone Leads Decca

The kick of the month is Jimmy Noone's nostalgic clarinet once again on Decca's *Sweet Lorraine & Hell In My Heart* (Race). He plays mighty pretty. And feel him lead that band out on both sides. You can't beat the fine old-timers.

Another private sock for those that way is the Lion's *Passionette & Morning Air*. It's Willie ("the Lion") Smith playing strictly his own stuff. Who else can say as much?

On the big band time, Basie has waxed *Panassie Stomp & Wanna Jump and Blues I Like to Hear & My Last Affair*. This band is getting commercial fast but don't miss Helen Humes' vocal. She's coming. And don't think this band isn't going to miss Hershal Evans. A fine guy.

After slipping on *Diga Diga Do*, parts 1 & 2, the Crosby crew step out with *Eye Opener & Skater's Waltz* (swung). *Eye Opener* is solid, with a gang of piano and two trumpet choruses that dig, followed by Edward Miller at the sax. Jump Jump's here. As a balance to this list of rather rhythmic records, play Whiteman's *Liza & Lady Be Good* during the intermission. Fine guitar, and so pretty.

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## The Collector's Corner

### Would-Be Collectors Advised To Start On Ellington

By Winslow Dixon

THE days of jitney record collectors are over. You can pick up a rare platter now and then for a nickel, but if you scored every day for the next ten years you couldn't compete with the guys that make a business of it. Maybe you've been collecting for some time and have a few hundred solid discs. Okay, but don't call it a collection. Here's what's happening.

#### About Collector Kline

Take the story of Hoyt Kline of Cleveland. It's a legend by now so you can't check all the facts. Well, he's a prosperous swing fan in the thirties who has been collecting for about two years. His theory is that the supply is limited and prices will shoot up in a few years. Then they'll come to him. Well, he has three agents working full time just buying up platters. The price doesn't make too much difference. He goes for triple sets. Right now, they say he is just completing his Louis Armstrong collection, with three brand new records of every waxing Louis ever made. This includes about one hundred and sixty discs, counting vocal accompaniments but not different masters. And three of each.

To make it worse, they say he is a right guy and knows his stuff. There are a few records he hasn't got. For example, he's missing one of the thirty rare jobs under Jimmy Noone's name on Vocalion.

And I understand he hasn't any records by the "Barrel House 5" on Paramount, which feature Muggsy. Maybe it keeps him awake at night. As it is, one large room is walled around from floor to ceiling with files of the very best in twenty years of swing. A little while ago he bought a complete set of Armstrong for about twenty dollars. That was a bargain. Of course, he has a complete set of Bessie Smith which comes to over a hundred, and the same for Duke Ellington, not to mention a thousand obscure names and freak discs that feature the best. It's a game for professionals now, with as many tricks as book-collecting.

#### Tough For Amateurs

So what? What can the amateur do, who hasn't got the time or cash? There's one way out for the smallest of us. It's this: pick one solid name or band and assemble a complete set. The biggest collector can't sneer at that. And the names that you can't go wrong on are Louis, Bessie, and the Duke. Since many platters by Armstrong and Bessie Smith are not only rare and out of print, but also in great demand, the logical choice is Ellington. And there are other reasons. Th. Duke started recording late and didn't hit his stride until 1930. Today, he's got the one band that has never slipped back for a moment. What's more, you can still get his best platters. And every one of them is worth listening to this very minute. So buy *Merry Go Round*, the *Shiek*, and *Drop Me Off At Harlem*, all of which are still available on Brunswick, and start your collection with diversified samples of Ellington's best. You'll find the rest because they all sold heavily, and nobody's got a corner on them or started to buy them up. Keep an eye open for the cut-list *Ducky Wucky*, *Dicty Glide*, and all issues of the *Mooche* and *Black and Tan*. Build up your collection as slowly as you want, because it's solid stuff and you can't go wrong. Incidentally, for those who want something to do, Duke has waxed over two hundred platters. There goes the rest of your life.

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## Artie Shaw's Bluebird Album

Reviewed By  
Guy Sykes

Artie Shaw this and Artie Shaw that, and who is this musical mushroom?

They say he's carving Goodman and Dorsey on the popularity contests and being paid more than you can imagine for one-night stands. Well, but how does his music measure up? Sure, the crowds roar and the publicity raves, and Shaw's agent walks across Broadway and gets a two grand raise to play a week at the Strand in just the time it took him to cross over. Never mind that. Here's an album of Shaw. Five records, ten sides of representative hit numbers of ten great composers\*, as they say, selling at \$2.25. It had better be good.

And the titles: *Carioca & Bill*, *Donkey Serenade & My Heart Stood Still*, *Rosalie & Lover Come Back to Me*, *Supper Time & Zigeuner*, *Man I Love & Vilia*. An arranger's nightmare. Sure, some of these numbers were hits, but that was long ago. Back from the dead with musical monkey-glands maybe. It really couldn't be good.

But it is good. It's fine. Not for jam in the raw, or historical evidence, or even for collectors. Simply Shaw at his best, and eminently merchandiseable. When you go to hear it, play *Lover Come Back to Me*. Because it's the best, although the rest are almost as good. A band without celebrated soloists, playing together with an astounding cohesion, and cutting some solid arrangements as they've never been cut. With Tony Pastor's tenor, a fine piano, and a good trumpet taking what get-off there is, the emphasis falls on the

arranging and it can stand it. Beautiful changes and modulations. It may be corny in a few months, but it's good now, with a fine ensemble impact. Even with vocalists. And commercial in a good sense. Artie crashed through under all the pressure, so all the luck to him. He'll need it.

#### Nicomede Co. Will Publish New Accordion Series

Nicomede Music Co., of Altoona, Pa., will shortly release new line of accordion publications written by well known performers on the instrument, among Charles Magnante, Pietro Diero, Gallarini, Frosini, Charles Nunzio, Andy Arcari, Joe Biviano and many others.

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# Airlines

By Joe Dial

**W**ELL, we have a new program this month. We might say, at last, Radio has a new program. Commercial programs follow the same familiar patterns to such an extent that when you sit down to listen to a "new" program it usually seems to be simply an old program under a new sponsor.

Anyway, Ray Paige's new show, "99 Men and a Girl" (Wednesday, 7:00-7:30, CBS, PST) has some features which if not entirely new to Radio, are departures from current trends in commercial programs.

First of all, give Paige credit for selling the U. S. Rubber Co. on the idea that an orchestra of 91 pieces is useful in playing popular music. Then give his arrangers credit for keeping 91 men usefully engaged during the program.

## 91 Musicians

Ninety-one musicians (the "99 men" includes the vocal group) are a lot of guys to have hanging around a radio broadcasting studio. The copying job alone must keep another dozen men employed. And by the way, here's the combination they score for:

Twenty-four violins, six cellos, four violas, three bass viols, eight flutes with piccolo doubles, eight saxes, eight clarinets, eight trumpets, eight trombones (including bass trombone), four drummers, two harps, four oboes and four bassoons.

So we have an orchestra that

pretty much resembles the conventional symphony combination except for the presence of those eight saxes and the absence of horns. Makes you wonder why they didn't compromise on four saxes and four horns. But they didn't do much compromising on this show: they went whole hog or not at all. And there was a lot of thought put into evolving that combination, otherwise they might easily have thrown in a couple of calliopes, a quartet of zithers and a harmonica section without seriously upsetting the music budget.

## Joe Wants Francis

What else have we got? We've got Hildegard and a vocal group of eight that does no harm. Hildegard is alright in her way, but she doesn't come up to what they need in the way of a singer with this set-up. Who would, from those who can sing a pop tune and make something out of it? Why, Paige's old friend Francis Langford, of course, but Francis is tied up with that Texaco clambake out here on the Coast. And that's tough for Francis, for Paige, and for those who really appreciate Francis.

About the music: There's a school of thought, to which we generally subscribe, that holds that

popular music, no matter how much you dress it up, arrange it, or over-arrange it, is still just popular music. That's true; but in dealing with popular music you can pick out the better stuff from that mass of trivia the publishing industry unloads on us, play it intelligently in such a manner to bring out the best in the better stuff. That's what Paige does on this show. He's making a sincere effort to give American popular music its best treatment to date, and the result is not unworthy.

Yes, there's a lot of pretentiousness about the program. Those Toscanini-like build-ups they give Paige are something, but remember, Radio is just show business, and they've got to sell a lot of tires to keep this show on the air.

## 'D. & S. Monthly', New Tuner Mag, Hits News Stands

First issue of "Davis & Schwegler Monthly," published by L. A. music publishing firm of Davis & Schwegler, now engaged in campaign to supply radio industry with music free of performance fees, came off presses in February. Mag contained hints on song writing, promotes the D. & S. music plan (details in TEMPO, Sept., 1938), launches a songwriting contest.

Kenneth Davis is editor. Subscription rate is \$10 per year or \$1 per month.

## Set For Carnegie Hall Concert



Charles Magnante's Quartet will be one of the features of the first all-accordion recital in New York's Carnegie Hall, scheduled for April 18. Leading soloist at the recital will be Magnante himself (2nd from right). When not appearing in concerts he works on many a network radio show, such as "Hobby Lobby," Schaefer Review, Waltz Time, Music International, "Hit Parade," Bowe's Amateur Hour and others. The members of the Magnante Quartet are (L. to R.): Abe Goldman, Gene von Hallberg, Magnante, Joe Biviano. All are nationally known soloists.

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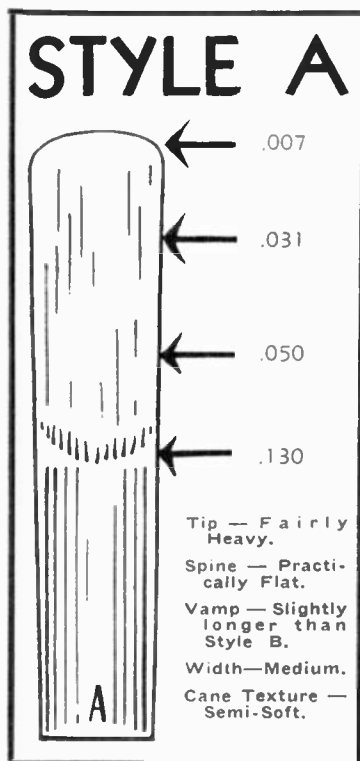
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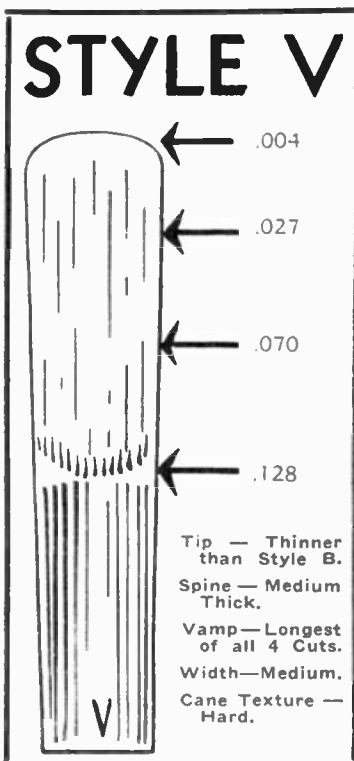
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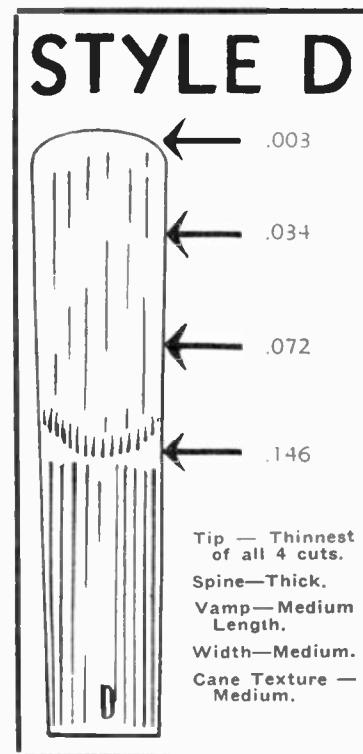
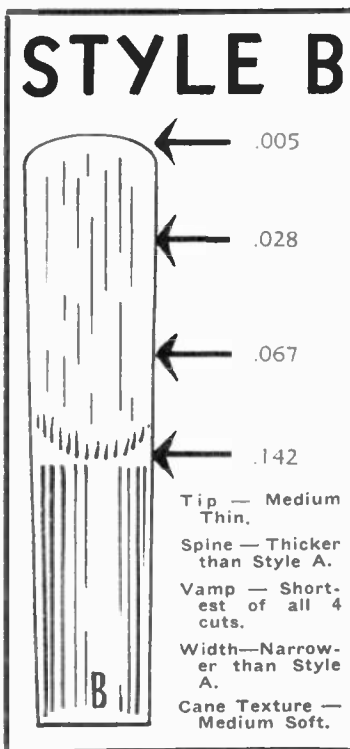
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## Two-Time Winner of Music Award



Erich Wolfgang Korngold, Austrian-born composer, who won his second Academy music award with his score for *The Adventures of Robin Hood*. He won in 1936 with his score for *Anthony Adverse*, won acclaim from musicians but no award for his masterly adaptation of Mendelssohn's incidental music to *A Midsummer Night's Dream* for the Warner Bros. production of the Shakespeare fantasy.

## Korngold, Rainger & Robin, Alfred Newman Win Academy Music Awards

Film Academy's New Music Rating Gives Three Awards, Includes Award for Best Score Regardless of Source

Voting for the first time under the new system of passing out musical awards, introduced this year because of dissatisfaction with outcome in previous years, the 12,000 voters who represent the Motion Picture Academy of Arts & Sciences made the following awards for the year 1938:

Best original score: Erich Wolfgang Korngold's background music for *The Adventures of Robin Hood* (Warner Brothers).

Best score regardless of source material: Alfred Newman's treatment of the Irving Berlin songs in *Alexander's Ragtime Band* (20th Century-Fox). Arrangers of the score were Eddie Powell, Herb Spencer and Gene Rose. The Academy hasn't found out about arrangers yet.

Best song: *Thanks For the Memory* by Ralph Rainger (music) and Leo Robin (lyrics) from Paramount's *The Big Broadcast* of 1938. (See *Talking Tunes*, Page 14.)

The new system of voting on

the musical awards introduced this year gives three awards instead of two, and differentiates between original scores and scores adapted from other musical sources. Last year, and in other years, there has been much howling from those who felt good adaptations were overlooked in favor of so-called original scores. This year the howling arose from those who claim Newman won his award purely on the strength of the Irving Berlin hit songs he was handed for use in *Alexander's Ragtime Band*.

Some previous winners of Academy awards for musical scoring:

1937—Best score: 100 *Men and a Girl* (excerpts from standard composers), best song: *Sweet Lullaby* (Harry Owens).

1936—Best score: *Anthony Adverse* (original by Erich Korngold), best song: *The Way You Look Tonight* (Kern & Fields).

1935—Best score: *The Informer* (original by Max Steiner), best song: *Lullaby of Broadway* (Warren & Dubin).

## 'Nuts to the Academy'! - Says Gant

When asked for comment on the Academy awards, Charles Gant, occasional commentator on movie music for *TEMPO*, who expressed anything but enthusiasm for *Ragtime Band* in his review of the film (*TEMPO*, Sept., 1938), said:

"Nuts to the Academy. The same voters passed up *Grand Illusion* and *Pygmalion* in favor of *You Can't Take It With You* as the year's best production. Please reprint what I said about *Ragtime Band*."

Condensed excerpt from Mr. Gant's comment:

"Musically the picture was equally disappointing. Newman made a sincere effort in the beginning to avoid pretentiousness in favor of authenticity where the story concerns the development of the American dance orchestra. But as the picture progresses, this effort diminishes . . .

"The musical idea is all wrong. It presumes to show the evolution of American dance music into something that approaches an art, and instead shows its degeneration as the truly vital elements in the music are suppressed by gaudy, artificial embellishment.

"The Carnegie Hall 'swing concert' sequence didn't upset me seriously. As the inevitable line of girls undulated across the stage and the bandleader went into the 'Charleston' while 'directing' his 'swing concert' (with a 50-piece band)—I just got up and walked out."

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## Studio Briefs

Victor Young is back on Paramount lot as composer and conductor. First assignment was score for *Heritage of the Desert*. Score also contains a song number, *There's a Heart*, for which Young did melody and Frank Loesser the lyrics.

MGM music dept. is making preliminary test recordings of operatic sequences from standard operas to investigate their possibilities for screen productions.

Recording of score for *The Castles*, RKO's Ginger Rogers-Fred Astaire starrer based on life of famous American dance team, was under way last of February, Vic Baravalle handling the baton. One sequence called for use of old-fashioned "player-piano" to which the Castles practiced as amateurs before they became famous.

"California Collegians," band in which Paramount star Fred MacMurray used to play sax, caught sideline date on Paramount's *Gracie Allen Murder Case*.

Beach party scenes in RKO's *Love Affair*, showing Irene Dunne playing ukelele, were recorded by Guitarist Eddie Stockbridge.

Songwriter Harry Barris is playing supporting role in Paramount's *I Like It Hot*. Also appears as pianist in comedy trio with "Tiny" Whit (bass), Rufe Davis (guitar).

MGM introduced new promotional stunt in advance publicity by broadcasting recordings from Eleanor Powell starrer *Honolulu* co-incident to release of the picture. Sample of manner: "You have heard the MGM orchestra under the direction of Georgie Stoll playing the hit tunes from *Honolulu*, starring Eleanor Powell . . .," etc.

Frank Tresselt, orchestra contractor at 20th-Fox, is doing research for a treatise on early American music, also collecting rare volumes of early American song books. Latest find was copy of "Village Harmony, or Youth's Assistant to Sacred Music," published in 1813, which he picked up in Hollywood for \$5.

Warner Brothers studios denies reports rights to Sigmund Romberg operetta *The Desert Song* have been sold to MGM. WB has been conducting voice-tests for role of "The Red Shadow," Dennis Morgan and Allan Jones among tessees. WB's screen version of *Desert Song*, made in early days of sound pix, flopped, and hard.

## Gene Krupa Drums Recorded with Extra Track

Gene Krupa's drum sequences for the Paramount picture *Some Like It Hot*, were recorded solo on a separate sound track and later dubbed in on the final track.

Krupa recorded the drum sequences while listening to the band recordings through ear phones. Use of the special sound track will permit regulation of the extent to which the drums are heard on the final track, as the volume can be regulated during the dubbing-in of the drum track. Idea has some resemblance to stunt used by Leopold Stokowski in recording symphony orchestra sequences for Universal's *100 Men and a Girl*, wherein several sound tracks were used, separate tracks for different sections of the orchestra. Method permitted mechanical regulation of volume from the different sections in the final track, in which the several tracks were blended.

Specialty numbers recorded by Krupa band for *Some Like It Hot* were *The Lady's In Love With You* (Berton Lane & Frank Loesser), the title song, *Some Like It Hot* and *Wire Brush Stomp*. Krupa band did practically all the music in the picture. Arrangements are largely by Krupa's Jimmy Mundy, with some work by Paramount staff men.

### L.A. Boys Join GK

Three local men joined Krupa before the picture job was started: Jack Mootz and Ray Cameron (trumpets), and Al Sherman (trombone). Krupa also secured a new trumpet man from Northern California, Billy Louder. Band was to open at Chicago's College Inn March 4.

## Rainger & Robin On Score for Cartoon Feature Film

Ralph Rainger & Leo Robin, Paramount tunesmiths (*Thanks For the Memory*) left for Miami in January to do the musical score for *Gulliver's Travels*, first feature-length cartoon produced by Max Fleisher. Fleisher plant is located in Miami. Films are released through Paramount.

### New Powell Band Waxings

NEW YORK. — Walter Powell (trombone), formerly with Frank & Milt Britton, now heading his own band, debuts on wax for Vocalion this month. First discs were *Devil's Holiday* and *Definition of Swing*.

## Paul Muni Set For 'Beethoven' Role at Warner Bros.

Warner Brothers, long noted for the over-production of superficial musicals, takes a big jump in the other direction with production of what will be the first attempt to deal with a serious music subject on the American screen. Film will be the long-awaited *Life of Beethoven*, with Paul Muni in the title role, and now definitely on schedule for early production.

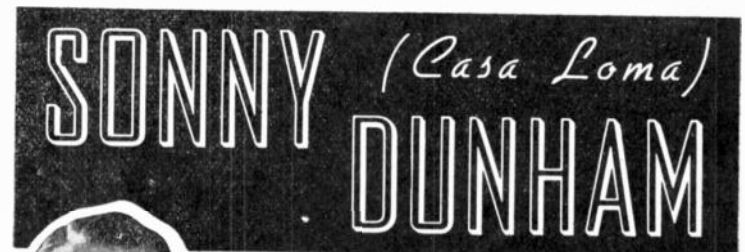
The script, based on the screen play by Milton Krims (from Kortner's *Memory of a Hero*) is now in preparation. William Dieterle

## Alex Hyde Now Ork Contractor at MGM Studio

Alex Hyde, formerly contractor for orchestra on Eddie Cantor radio show, is now contractor and general orchestra manager at MGM. Constantin Bakaleinikoff, former contractor, remains on lot as a conductor and composer. Mickey Whelan continues as sideline contractor.

will direct.

Actual method of musical treatment of Beethoven for the picture is undetermined. Expectation is that adaptation will be prepared by Erich Korngold (*Midsummer Night's Dream*, *Robin Hood*).



another artist who plays

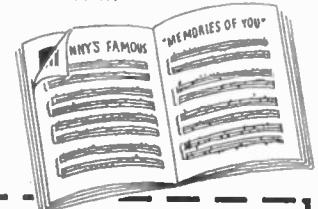
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## Talking Tunes

By Joe Staff

### The Leaders

Surprise of the month was the big jump into the top brackets staged by *Deep Purple*, the ballad song using a melody from an impressionistic piece written by Peter De Rose some years ago. It seemed to come out of nowhere to right up on top . . . Another one that went up like a balloon was *Penny Serenade*, the first European song-hit to go places on these shores in quite a spell. It was first recorded by Bert Ambrose in Europe. Kenny Baker gave it a big push here. And Shapiro-Bernstein have what looks like another comer in *Chop Sticks*, a novelty worked up by Eliot Daniels. Rudy Vallee's piano player.

### Revival Day

You probably noticed the comeback staged by *I Cried For You*, as predicted in last month's column. Famous is getting ready to put the heat behind another swell old-timer, *Louise*, by the late Richard Whiting & Leo Robin, and incidentally there's a fine Fletcher Henderson stock available that is good any time . . . Paramount, buddy-firm to Famous, has the official songs for the S. F. Expo. *The Bells of Treasure Island*, and *I've Got a Moonlight Date at the Golden Gate*, by Frank Churchill (Snow White score) & Paul Francis Webster.

### BVC's Waltz Novelty

In addition to the *Honolulu* film tunes (*Honolulu* and *This Night*) Bregman, Vocco & Conn this month are pushing something different in a novelty waltz number, *Little Sir Echo*, an old song written and published originally by J. S. Fearis and Laura Smith in 1917 and revived by BVC in a version by Joe Marsala and Adele Girard. Waltzes are hard to put over, but when they go they really go and this one looks like sure bet for counter sales. It's the kind of tune even the grade school kids pick up and sing, and if any of you hand boys play jobs where they like waltzes, don't overlook it.

### Notings Today:

Robbins has acquired the Villa Moret catalogue, which means the rights to those perennials *Moonlight* and *Roses* (yes, we know it's taken from somebody's *Andantino*, but can't remember whose off hand and didn't have time to look it up), *Chloe* and *Springtime in the Rockies*. They will be re-issued with stocks by Spud Murphy . . . Warner Bros. publishing subsidiary has signed up Jimmie McHugh

### Gentlemen of Note



Leo Robin (left) and Ralph Rainger, winners of the Motion Picture Academy's award for the best film song of 1938. The song: *Thanks For the Memory* from Paramount's *Big Broadcast of 1938*. The reason: smart lyrics plus a good tune.

Rainger (music) and Robin (lyrics) comprise one of Hollywood's most consistent song teams. Some of their other hits: *Here Lies Love, Please, I'll Take An Option On You, Blossoms on Broadway, June in January, Love in Bloom*.

Lyricist Robin studied law at the University of Pittsburgh, acting at Carnegie Tech, tried newspaper work (an "advice to the lovelorn" column), advertising, turned to writing lyrics in hope of earning a living, succeeded in writing successful musical comedies (*Hit the Deck* and others).

Composer Rainger, unlike most songwriters, is a good pianist, studied with Paolo Gallico and at the Damrosch Institute in New York, played professionally in theatre orchestras and for a time with a two-piano act. He started writing songs at 13, tried for years before selling one. His first was *Moanin' Low*, sold through Clifton Webb, who used it in a show. He is still studying music seriously.

(My Own) and Lyricist Al Dubin (*Lullaby of Broadway*), Harry Warren's side-kick in songs for many years, to form a new tune team . . . Marian Boyle, who recently replaced Mrs. Joe Sullivan, resigned, as assistant to Jack Mass, Coast rep for Santly-Joy, was formerly musical director of Station KHQ, Spokane.



# SAX - O - FAX BY MICKEY GILLETTE

Copyright by Hollywood Star Syndicate.

WELL here I sit propped up in a hospital bed with a grim determination to bat out SAX-O-FAX despite the pungent smell of ether-laden air. With such a surrounding my mind naturally reverts to the body as associated with saxophone playing, so here goes:

**Cold Sores**  
To a wind instrument player nothing is worse than a cold sore. If you apply powders or sterilizing liquids this tends to harden it and every time it breaks it grows larger. Better that you use a salve and keep it soft at all times. With this procedure a new skin will grow under the infected area.

## Breathing

Playing a wind instrument can be advantageous to the body if you breath correctly. Abdominal breathing is developed in this manner: Your chest should be motionless at all times. When you inhale the stomach should come out and to exhale the stomach should come in. Don't expect your stomach to move in and out of its own force. You must physically force it out and in. The common mistake is to throw the chest out when inhaling. If you do this the stomach will take on just the reversed action from that which should be maintained. Correct breathing should be practised five minutes each day before playing. Give it your occasional attention throughout the day.

## Mental Attitude

Do you ever have one of those days when you don't feel like blowing, and when you force yourself to sit down to blow, all you do is skip through the pages and never "go back" after a mistake? It is my advice that when these days roll around DON'T practice. You do yourself a great deal of harm

and most certainly learn nothing.

## Tooth Trouble

Fifty per cent of all saxophonists have irregularly sharp-edged lower teeth. This will naturally make your lower lip hurt after you play an hour or so. If you are affected this way, go to a GOOD dentist and let him round off the sharp edges . . . Perhaps this is just the thing you needed to enjoy your practice.

## Sunburned Lips

If you like to fish or go near the water on hot summer days then don't forget to take some sunburn preparation along for the lips. Keep it on your lips all the time you are exposed to the sun. I guess you knew you could get sunburned lips (they look like cold sores).

## Physical Condition

If you never get out in the sun or exercise don't expect your practice to do you any good. The principal factor towards developing a good musician is CLEAR THINKING, not hours of blowing. Don't expect to think clearly if your body is sluggish from lack of exercise. Better that you spend a half hour a day practicing and a half hour hiking.

## Mouthpiece and Colds

The best way possible to KEEP a cold after catching it is to blow your mouthpiece every day without sterilizing it. While suffering from a cold the reed and mouthpiece should be rinsed daily with some mouthwash such as Listerine.

Well, here comes the nurse with an anticipatory look in her eye and an involved gadget in her hands so:

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# Pacific Patter

By  Hal HOLLY

## Hollywood Jam Session

A jam session is usually something that just happens, but we got in on one recently that was premeditated and wilfully perpetrated. This one was the result of a conspiracy on the part of some Hollywood screen writers who are wrapped not only in swing music, but in its social significance. Whether or not you have time to think about the social significance of swing music, this was a fine jam session, anyway.

It was held of a recent Sunday afternoon in Movie Director Frank Tuttle's gymnasium at his place up in them thar hills of Hollywoodland. To get there you had to have an invitation, one buck and a guide,—though finding your way to Mr. Tuttle's alpine abode is easy once you get into the right canyon, because the trail is blazed with numerous signs that say simply: "TO TUTTLE'S." But miss that one canyon, as we did, and you're apt as not to end up as just a pile of bleached bones somewhere in the San Fernando Valley. We were saved from this fate by chancing to encounter a lonely old real estate agent who had been prospecting the territory for years, and who didn't even have to look at his map to put us on the trail to Tuttle's.

We were really only about an hour late in arriving, which means that things were just getting properly started. The piano was over in a corner of the gym, a portable recording machine in the other corner, the musicians somewhere in the immediate vicinity. There was a portable bar at the entrance (drinks two-bits, and worth it). Tables and chairs had been put in the gym for the occasion. For the inner man there were hot dogs and pretzels—on the house.

## Arnaud Brings His Trombone

Let's see who was there: On trumpet there were Joe Meyer, Irving Parker, and Lloyd Reese, who used to be with Les Hite; on piano Eddie Beal, (until recently

intermission man at Prima's Famous Door, or "Jitterbug House," or whatever they call it now), Stan Wrightman, Steve Morgan and Hal Dean (in the book as Dean Curlee); on drums Vic Berton; on guitar Eddie Stockbridge; on bass Lofty Smeager; on tenor Hubert Meyers; on trombone Babe Bowman and MGM's Arranger Leo Arnaud, the chap Fred Waring picked up in Paris and brought to U.S. For those who didn't know how much trombone Leo plays, he was the surprise of the day.

By the time the lights of Hollywood were blinking up out of the valley below Mr. Tuttle's gymnasium was getting the work-out instead of Mr. Tuttle. Mr. Tuttle need fear no earthquake; his gym is securely anchored to the mountain or it would have gone over on any one of those last choruses.

Anyway, it was a fine session, with honor for all and most of the attention for 19-year-old Hal Dean, who at writing was working solo piano at Kelly's, a cozy little spot on Ivar just above Hollywood Blvd. Drop in and hear him. He's good, and will get better, because he practically lives with a piano.

## Jitterbug Will Out

Everyone seemed to catch the spirit of the occasion—a jam session for people who like jam sessions. Warner Brothers' up-and-comer Johnny Garfield, who in *Four Daughters* gave the screen its best impersonation of a musician to date, seemed to like it very much. But we were shocked to find MGM's Arranger Georgie Bassman actually DANCING, but it was late in the afternoon when the jitterbug was beginning to crop out here and there in others, too. Probably the effect of too many hot dogs.

Oh, yes, the proceeds were donated to the PEOPLE'S PRESS, a liberal newspaper that needs all the help it can get. So swing is now part of the social movement.

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## The Critic's Corner . . . . .

(Continued from Page 2.)

and if it's good we'll see you have a job."

Alright, "J.J.P.," let's go. Communicate with me via TEMPO and I will give you a list of musicians who play the music you claim you like, and they play it not only well, but in some cases marvelously. Some have no jobs at all. Others are working for next to nothing and would drop over with joy at a promise of \$35 per week for six months. Some are not so young and yet they have never had a decent job in their lives.

So now, "J.J.P.," come forth with jobs for these musicians, as you promised, or take off the mask and admit that you are not the real "old John J. Public" after all

## L. A. BAND . . . STUFF

(Continued from Page 4.)

cludes Palmer Vena (guitar). Cally Holden, in association with Manny Harmon and Gene Bren, organizing band booking dept. for Fanchon & Marco.

Billy Nickels opened at Hollywood Cafe on Santa Monica Blvd. Feb. 13. Organist Eddie Dunstetter a victim of porcelain water faucet handle, which shattered, cutting his hand.

Joe Sudy band (CRA), up and coming S.F. combo, in L.A. latter part of February to cut discs for Victor. Went from here to Denver's Cosmopolitan Hotel.

Bob Hamilton now fronting band at Long Beach's Majestic ballroom formerly headed by Neil Giannini. Lloyd Hart replaced Giannini on piano. Swing-style band highlighted by celeste.

Billy MacDonald, formerly with MCA, now with ROK. Was to open March 2 at San Diego's Hof Brau. Jeff Gledhill in permanently as organist at Roller Bowl as his waltzes click with skaters.

Nick Stuart and band (L.A. boys) heard from at Tulsa Century Room. Max Berlin (sax), and Paul Wiegand (trombone) joined Shep Fields, replacing Callan and Reid.

## Leading Songs

The following order of popularity is merely approximate and as of February 28. Asterisk (\*) indicates that number is appearing for second time on list, two asterisks, third time, etc.

Deep Purple (Robbins).  
Jeepers Creepers (Witmark).\*\*  
Could Be (Santly-Joy).\*  
This Can't Be Love (Chappell).\*\*  
Umbrella Man (Harms).\*\*\*  
I Have Eyes (Famous).\*\*  
Penny Serenade (Shapiro).\*  
You're A Sweet Little Headache (Paramount).\*  
I Promise You (ABC).\*  
I Cried For You (Miller).\*  
Hurry Home (Spier).\*\*  
Annabel (Feist).\*  
Funny Old Hills (Paramount).\*  
Deep In a Dream (Harms).\*\*  
I Get Along (Famous).  
Masquerade Is Over (Crawford).  
Between a Kiss & a Sigh (Santly).\*\*  
Thanks for Everything (Robbins).\*\*  
Little Sir Echo (BVC).  
Get Out of Town (Chappell).\*\*  
I Must See Annie (BVC).\*\*  
They Say (Witmark).\*\*\*  
Begin the Beguine (Harms).\*  
My Heart Belongs to Daddy (Chappell).  
Honolulu (BVC).  
I Go For That (Famous).\*\*  
This Night (BVC).  
Blame It On My Last Affair (Mills).  
Room With a View (BVC).\*  
Let's Stop the Clock (Remick).\*  
Gotta Get Some Shut-eye (Berlin).  
Good For Nothing (Witmark).  
Heaven Can Wait (Remick).  
We'll Never Know (Berlin).\*  
I Long to Belong to You (Red Star).  
We've Come A Long Way (Feist).  
Joobalai (Paramount).\*  
This Is It (Chappell).  
We Speak of You Often (Olman).  
Chop Sticks (Shapiro).  
Never Felt Better (Miller).\*  
Hold Tight (Exclusive).  
God Bless America (Berlin).  
Rainbow Valley (Morris).

F.D.R. Jones (Chappell).\*\*  
Found My Yellow Basket (Robbins).\*  
It's a Lonely Trail (Berlin).\*\*  
After Looking At You (Robbins).\*  
Sing For Your Supper (Chappell).\*\*  
Just a Kid Named Joe (Shapiro).\*  
You Must Have Been a Beautiful Baby (Remick).\*\*\*  
Please Come Out of Your Dreams (W-M).

## TERRIFIC?

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listen!

Look at these:

Could Be  
They Say  
White Orchids  
I Want Reality  
Caterpillar Shuffle  
One O'Clock Jump



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## Band Briefs

### Pittsburgh

Bernie Cummins opened indefinite engagement at Wm. Penn. following poor showing of Little Jackie Heller.

Al Kavelin ("Cascading Chords") sandwiched in as airtime filler with band too good for Nixon Cafe and prestige of local club no good. West Coast's Al Shelleday feature singer with Kavelin.

Billy Sherman leaving Maurice Spitalny KDKA band for two-week run at Bill Green's Casino with pleasing outfit.

Showboat resorts to out-of-town-ers to replace Al Marsico and picks none too impressive Jay Starr, reputed from West Coast (Jay Starr unknown on West Coast.—Ed.)

Mike Riley pulled unprofessional trick of month by copying Al Kavelin's style. Riley was at New Penn Club.

Don Battiste new guitarist with Maurice Spitalny's KDKA crew.

Dave Gifford's "Swinging Strings" into Birmingham's Thomas Jefferson Hotel for a stretch under MCA banner.

"Honey Boy," sensational local sepi drummer, gets break long due him as he goes to "Three Deuces" in Chicago.

Artie Shaw, predicted "the coming King" when he played Willows a couple years back, into the Stanley Theatre March 3rd.

Jimmy Lunceford and Count Basie latest of colored names to invade Smoky City for one-nighters.

Local 60 very quiet with out-of-town bands grabbing most of the work.

### Boston

New bands of Berigan and Norvo appeared at Southland. Andy Kirk current attraction at spot.

Woody Herman's rising Dixieland band completed month's stand at Raymor and made for New York opening March 5.

After brief absence Dick Stutz brings his band back to Brown Derby.

Mickey Alpert returns to Bradford Penthouse for long term.

T. Dorsey mobbed the Roseland-State on one-nighter. Harry James at this same spot bowed in with his new band to a fair-sized gathering.

Phil Murphy, who heads New England's leading collegiate dance band, much in demand with proms coming up.

Bob Hardy finishes season at Flamingo. Although local this work is drawing best biz spot has known.

Ken Reeves, long known locally as "the beantown bandit," seems to be losing hold in music game. It has been a great season for new bands.

Mitchell Ayres and Van Alexander at Raymor recently. Alexander is Chick Webb's ex-arranger, penned "Tisket, Tasket."

Ted Locke, local critic and commentator, recently celebrated anniversary of his third year on air. Locke has done much for swing over this period and deserves plenty of credit. Has a huge following here.

### Salt Lake City

Mirror Room featured multiple instrument harmonica Jack Doolin, direct from State Lake Theatre, Chicago, recently.

Shirley Davis, local "blue note," added to Ray Bradford's Empire Room orchestra, six nights a week and meeting with hearty reception.

Verdi Breinholt and ten-piece band trekked to Elko for two-night stand on Washington's birthday for the "Swingposium."

Melody Lane now offering Salt Lake people Sunday dinner feature from 5-8 with six-piece orchestra. Manager Seymour reports "pick up" on Sunday dinners since innovation of music.

Wilford M. Burton, recently assigned to judicial duties, leaves chair of 1st saxman of Adolph Brox band at Cocoanut Grove.

Band of six men at Roxy Theatre had two recent changes in personnel: George Allen, Jr., in chair of trombone, Lorin Obray taking place of Butch Holt, drums. House running straight vaude and pix.

Hotel Utah's Rendez-Vous booking new attraction, replacing Wally Williams and his "Four Swingsters," with "Swingsters Trio" recently from St. George Hotel, Sun Valley.

### Houston

Eddie Fitzpatrick took over Rice Hotel's Empire Room with "King's Jesters" to follow.

Johnny Randolph at Southern Dinner Club gave way to Clyde Amster ork.

A new form of amusement known as "The Jitterbug Review" opened at Olimpid Stadium, using ten men under direction of Bob Pinson. Review runs six nights per week and is expected to run for at least sixty days.

Tony Martino, local front man, booked Houston Fat Stock Show, one of better dates, running eight days. Tony will probably use 15 pieces.

Bill Shertzer (bass and guitar), took over baton from Tony Martino and will head Tony's band at Aragon Ballroom.

"400" Club held second jam session since first of the year. Members of George Olsen's band and Everett Hoagland's augmented house band and some A-1 jamming resulted. Kit Reid and band still attraction at the "400" Club.

### Kansas City

Jimmy Lunceford in another one-nighter at Pla-Mor. Lunceford the most popular of colored names to play this spot. Howard Becker, current house band.

Kansas City Club (private) still holding out against Union employees who went on strike last November. Club using non-union help, including band, and no signs of agreement as yet.

Lani McIntyre and Hawaiian show at Muehlebach Hotel at writing.

Jimmy Livingston at Southern

(Continued on Page 19.)



## Excelsior-Accordiana Sales Contest Comes to Surprising Finish

The 1938 Excelsior-Accordiana Sales Contest for accordion salesmen all over the United States, sponsored by Excelsior Accordions, Inc., 333 Sixth Avenue, in New York, came to a surprising finish. Super-salesmen Bowen and Franklin walked off with four out of six of the cash prizes. At the same time, salesmen from Wurlitzer Co. stores in St. Louis and Philadelphia were among the six leaders in both contests while Wurlitzer-St. Louis and Wurlitzer-Chicago won both of the grand prizes.

W. G. Shillig of The Rud. Wurlitzer Co. in St. Louis was the winner of the \$500 cash prize in the Excelsior division. He was followed closely by Chas. Bowen of Wurlitzer-Philadelphia, and Larry Franklin of Griffith Piano Co., Newark, N. J., placed third. Prizes for second and third place positions were \$250 and \$100 respectively in both divisions.

The winner of the Accordiana first position was Al Kirsch, of The Rud. Wurlitzer Co., Chicago,

with Larry Franklin a close second and Chas. Bowen placing third. The two positions of these contestants, Bowen and Franklin were reversed in each contest—and cash prize awards going to both.

The first ten winners in the Excelsior Contest are as follows: W. G. Shillig, Chas. Bowen, Larry Franklin, Ray C. Ostendorf, Essie Bradshaw, J. Colombatto, Joseph Lopez, John Miller, C. G. Gorman, Wm. R. Swisher.

The first ten winners in the Accordiana Contest are: Al Kirsch, Larry Franklin, Chas. Bowen, Joseph Lopez, M. Lepine, John Miller, Ben Cuatto, Bud Streep, Essie Bradshaw, V. Benefield.

All together, there were 64 contestants in these national contests who qualified for prizes. Every qualified contestant received an award. The total amount of cash prizes for the first three leaders in each division totalled \$1,700.00. Prizes covering the awards for all qualified contestants reached approximately \$2,400.00.

## Band Briefs

(Continued from Page 18.)

Mansion, Arlie Simmonds to follow. Livingston to Rainbow Ballroom in Denver.

Local niteries hard hit by state liquor closing law, now strictly enforced by state. Spots formerly staying open all night close at 1:30 a. m.

Bob Pope doing one-nighters through February and March.

Jack Parks combo still at "Tootie's," South Side niteries.

## Seattle-Tacoma

Lyons without band again, Gene Coy having left for California. Local musicians miss tenor solos of Henry Powell with Coy.

Ran Wilde, Buddy Rogers and Gene Krupa were slated to appear at Century in Tacoma. Gene Coy, Gay Jones, Jimmy Crane, Jack Smith and Ted Sternoff all one-nighted there during February, with Jones' arrangements taking top honors.

Ran Wilde was set for University of Washington Junior Prom, March 3. "The Commodores" played Freshman Formal as well as the Ellensburg Normal Prom. Lowell Beernick added on trumpet by latter combo.

Ed Krenz forming band to tour Europe this summer, booked by Hamburg-American Line. Randall Rockhill (trumpet) was only man set at writing.

Jimmy Crane played Trianon, February 24, while Vic Meyers took time off from his legislative duties to dish it up for Fireman's ball in Tacoma. Walt Rose continues to fill in Tuesday eves here.

Joe Thomas carries on at Green-wich Coliseum in Tacoma. Two tenor men alternate with good solos.

Grant Kuhn and Bill Smith supplied jam for annual Policeman's dance here last month.

Club Bagdad has dancing again, with Bud Storm's combo on stand.

Johnny Freeman ork moved into Horseshoe Inn, uncorking fair swing.

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# LOS ANGELES BAND DIRECTORY

Personnels listed herein were checked carefully prior to publication, March 1. As unexpected changes occasionally occur, it is suggested that anyone desiring services of musicians listed here communicate with them, as they might be available.

**ACE CAIN'S**  
Merle Koch  
(Piano)  
B. Sweeney, sax  
H. Barnett, tru.  
J. Cooper, dru.  
D. Conner, bass

**AMBASSADOR**  
Freddie Martin  
(Sax)

E. Bergman, vio.  
C. Bilek, vio.  
D. Polakoff, vio.  
E. Turley, sax  
B. Stoker, sax  
R. Klein, sax  
M. Renzulli, tru.  
H. McKeehan, tru.  
G. Jean, tru.  
J. Fina, pia.  
G. Green, bass  
B. White, dru.  
G. Walsh, gui.  
W. Green, arr.

**BAMBA CLUB**  
Armanda Herrera  
(Piano)  
V. Lerma, vio.  
A. Guzman, tru.  
R. Garcia, acc.  
G. Garcia, bass  
A. Fernandez, dru.  
B. Moreno, voc.  
E. Garza, voc.

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

**BILL & VIRGINIA'S**  
Fess White  
(Bass)  
R. Bates, pia.  
A. Danbridge, cl.  
W. Jackson, dru.  
Eleanor Williams, voc.

**BILTMORE**  
Shep Fields  
(Baton)  
M. Berlin, sax  
C. Parsons, sax  
A. Martell, sax  
P. Gay, tru.  
W. Kimmel, tru.  
P. Wiegand, tru.  
S. Gloe, pia.  
S. Green, dru.  
G. Rodo, bass  
J. Serry, acc.  
Hal Derwin, voc.  
Annabell Graham, vocal

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

**BRADSHAW'S**  
Mesa Ballroom  
Charlie Emge  
Sax (?)  
B. Little, pia.  
W. Cogan, dru.  
C. Deo, tru.  
H. Wilcox, sax  
H. Ziller, sax

**CAFE LA MAZE**  
Maxine Sullivan  
Matt Malneck  
Orchestra  
Park Ave. Boys  
S. Clare, pia.  
B. Leahy, gui.  
B. Thomas, sax  
G. Bates, bass

**CARL'S**  
Sherwood Mertz  
(Organ)

**CASINO GARDENS**  
Jimmy Walsh  
(Trombone)  
M. Worthington, sax  
N. LaVoe, sax  
K. Morgan, sax  
E. Gorman, sax  
P. Phylling, tru.  
R. Jenkins, tru.  
J. Presshaw, pia.  
A. Brown, dru.  
J. Garnella, gui.  
C. Wagner, bass  
Wes Gordon, voc.

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

**CHEZ GODAM**  
Ralph Kitts  
(Piano)

**CHUKKER CLUB**  
Fred Skinner  
(Piano)  
P. Howard, clar.  
J. Comfort, bass  
B. Harper, gui.  
N. Walker, pia.

**CLUB CALIENTE**  
Eddie Aguilar  
(Violin)  
E. Cota, pia.  
P. Ferrara, tru.  
E. Quijado, dru.  
J. DiCico, acc.  
T. Siebels, bass

**EARL CARROLL THEATRE**  
Archie Bleyer  
(Director)  
Dave Klein  
(Contractor)  
G. Hill, sax  
J. Dumont, sax  
M. Friedman, sax  
B. Smith, sax  
B. Harry, tru.  
A. Golden, tru.  
D. Klein, tru.  
E. Hagen, tru.  
G. Van Eps, gui.  
M. Stein, bass  
M. Strand, pia.  
W. Archer, dru.  
Added For Show:  
J. Duroe, tru.  
C. Stettler, vio.

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

**EATON'S RANCHO**  
Ruby Miller  
(Organ)

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

**EL MODINO**  
Herschel Coleman  
(Trumpet-Clar.)  
A. Twine, pia.  
L. Gonzales, gui.  
G. Callender, bass

**FLORENTINE GARDENS**  
Emil Baffa  
(Baton)  
Dance

J. Hamilton, sax  
F. Austin, sax  
W. Webb, sax  
C. Davis, sax  
C. Von Ritter, tru.  
K. Morgan, tru.  
B. Bennett, tru.  
S. Cheifetz, bass  
C. Edwards, pia.  
R. Hagan, dru.  
R. Ballard, gui.  
Peggy London, voc.

**Concert (Sun. Only)**  
E. Baffa, pia.  
L. Griffing, vio.  
D. Baffa, vio.  
H. Alberti, cello  
G. Warmack, bass

**HAWAIIAN HUT**  
Bob Nichols  
(Steel Guitar)  
H. Jaty, gui.  
G. Piltz, gui.  
T. Guerrero, bass

**HAWAIIAN PARADISE**  
Joe Sullivan  
Orchestra  
Randall Miller  
Orchestra  
(Monday Nights)

**HOLLYWOOD CAFE**  
Billy Nickels  
(Trumpet)  
H. Kime, sax  
L. Kurchere, pia.  
H. Orloff, drums

**IT CAFE**  
Don Rudolpho  
(Vocals)  
A. Gayle, acc.  
D. Guardo, gui.  
E. Snyder, bass  
R. Gama, pia.

**ITALIAN VILLAGE**  
Ernie Cortez  
(Sax)  
A. Gonzales, pia.  
L. Smaltz, tru.  
R. Mattier, sax  
A. Armenta, sax  
J. Heredia, dur.

**JADE**  
Paul Parks  
(Piano)  
J. Herriek, gui.  
E. Snyder, bass  
Nina Hinds, voc.

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

**Rumba Group**  
Geri Galian  
(Piano)  
C. Martinez, pia.  
C. Guerrero, dru.  
B. Le Baron, vio.  
E. Karpati, vio.  
J. Ramas, bass  
M. Betancourt, con.

**LA GOLONDRINA**  
Chito Montoya  
(Violin)  
F. Loera, pia.  
F. Estrada, acc.  
G. Valadez, vio.  
A. Herrera, bass.  
J. Estrada, dru.  
J. Rosete, sol.  
J. Corral, gui.

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

**LICK PIER**  
The Esquires  
E. Thomas, sax.  
B. Naylor, sax.  
G. Dolbler, sax  
W. Kline, tru.  
W. Anderson, tru.  
H. Chlman, tru.  
J. Martin, gui.  
D. Johnson, dru.  
W. Watt, bass  
P. Fryer, pia.

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

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

**MAJESTIC**  
(Long Beach)  
Bob Hamilton  
(Trumpet)  
M. Funchess, tru.  
F. Pooler, tru.  
R. Schaeffer, tru.  
M. Chance, sax  
R. Oullette, sax  
R. Derry, sax  
C. Berry, sax  
L. Hart, pia.  
S. Rabbitt, bass  
P. Tibbitts, dru.

**MANDALAY**  
Jimmie Kerr  
(Violin)  
H. Ehrke, gui.  
D. Whitaker, bass

**MARCEL**  
Leonard Keller  
(Violin)  
J. Plummer, pia.  
A. Martyn, pia.  
V. Caruso, acc.  
V. Mumolo, gui.  
P. Maggio, bass  
E. Briano, vio.  
W. Hill, vio.

**MARCUS DALY**  
Joey Lee  
(Violin)  
S. Auerbach, vio.  
M. Paul, acc.  
J. Lindhardt, gui.  
M. Dennis, pia.  
G. White, bass  
Kay Gregory, voc.

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

**OMAR'S DOME**  
Ted Wells  
(Clarinet)  
B. Hutchinson, sax  
J. Geller, bass  
H. Brown, pia.  
K. Gardner, voc.

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

**PALOMAR**  
George Olsen  
Orchestra  
(See Page 3)

**PALOMINE**  
Al Heath  
(Piano)  
B. Le Roux, gui-voc.  
D. Hayworth, sax.  
R. Jones, dru.

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

**PRIMA'S**  
Eddie Bee  
(Guitar)  
B. Morse, vio.  
E. Figueroa, tru.  
A. Melcher, pia.  
E. Gilbert, bass  
Peggy Dale, voc.

**RENDZVOUS**  
Guy Biddick  
(Piano)  
C. Hogan, sax  
E. Lierow, tru.  
B. Zoul, sax  
F. Bartlett, bass  
W. Matheson, gui.  
R. Cota, dru.

**ROLLER BOWL**  
Joe Enos  
(Organ)

**ROLLERDROME**  
Jeff Gledhill  
(Organ)

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

**SEVEN SEAS**  
Eddie Bush  
(Steel Guitar)  
B. Matthews, gui.  
D. Kuana, uke  
A. McIntire, bass

**STAGE 1**  
Four Squires  
G. Moore, tru.  
J. Smith, gui.  
R. Black, pia.  
H. Brannum, bass  
Henry Galante, voc.

**THE CELLAR**  
(Wilmington)  
Lamar Gough  
(Trumpet)  
B. Ware, gui.  
J. Pennock, sax  
E. Welsh, pia.

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

**TOWN HOUSE**  
The Playboys  
L. Nickelson, gui.  
G. Cox, gui.  
H. Sanders, bass  
R. Strum, pia.  
Betty Borden, voc.

**VERSAILLES**  
Louis Chicco  
Orchestra

**VICTOR HUGO**  
Sinnay Ennis  
(Baton)  
R. Weston, sax  
E. Cange, sax  
J. Crowley, sax  
H. Stowe, sax  
R. Liscom, tru.  
D. Schlegel, tru.  
J. Maxwell, tru.  
P. Carpenter, tru.  
N. Hurley, tru.  
G. Evans, pia.  
S. Dawson, gui.  
F. Whitney, bass  
J. DeSoto, drums  
Carmine, voc.

**WILSHIRE BOWL**  
Phil Harris  
(Baton)  
J. Echols, sax.  
E. Evans, sax.  
J. Mitchell, sax.  
J. Huffman, sax.  
R. Wager, tru.  
G. Kennedy, tru.  
R. Dadisman, tru.  
W. Fletcher, tru.  
I. Verret, tru.  
F. O'Brien, tru.  
C. Bagby, pia.  
S. Anderson, pia.  
F. Remley, gui.  
S. Fletcher, bass  
S. Taylor, dru.  
Ruth Robin, voc.

**ZARAPE INN**  
Aaron Gonzales  
(Piano)  
S. Nunez, vio.  
N. Barranco, tru.  
S. Rodionoff, acc.  
M. Poole, bass  
F. Martinke, dru.  
Leo Rojo, voc.

**ZENDA**  
Jack Dunn  
(Piano)  
Sax  
S. Evans, sax  
F. Stan, tru.  
V. DeBarri, tru.  
R. Shults, tru.  
W. Rose, pia.  
R. Holden, dru.  
J. Parker, bass

## RADIO STATIONS

### NBC STUDIOS

Frank Hodek  
Gordon Jenkins  
Arthur Kahn  
(Directors)  
Wm. Gilcher  
(Orch. Manager)  
R. Ferestad, vio.  
J. Livoli, vio.  
G. Devron, vio.  
O. Cates, sax  
D. Eckles, sax  
G. Green, sax  
R. Kmie, tru.  
D. Donaldson, tru.  
T. Bassett, tru.  
F. Pacino, pia.  
P. Spinto, gui.  
L. Butterman, bass  
C. Maus, dru.

**KEHE**  
Jack Stanley  
(Mus. Dir.)  
G. Hill, sax & contractor  
P. McFarland, sax  
R. Parkinson, sax  
B. Harry, tru.  
S. Levin, tru.  
K. Jackson, tru.  
W. Leibold, bass  
Ruby Lloyd, org.  
H. Wulfer, pia.  
R. Conzelman, dru.  
A. Dale, gui.

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

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

**KMTR**  
S. Santaella  
(Piano)  
J. Rubini, vio.  
A. Mancini, vio.  
T. Mancini, vio.  
J. Barosso, cello  
A. Alfonso, bass  
G. Pleasants, harp  
R. Mitchell, org.

**KMPK**  
O. Alberti, vio.  
T. Howard, pia.  
and organ

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Lud Gluskin  
(CBS Pac. Coast  
(Director)  
Wilbur Hatch  
(KNX Director)  
F. Olson, vio.  
Ivor Kallin, vio.  
H. Bluestone, vio.  
N. Kosloff, bass  
B. Kanter, sax  
L. Nichols, sax  
H. Lawson, sax  
H. Geller, tru.  
S. Green, tru.  
H. Hubble, tru.  
I. Dittmars, pia.  
E. Yeo, organ  
L. Berman, pia.  
J. Morawick, arr.  
J. Glover, arr.  
M. Fleck, lib.  
H. Harding, org.  
H. Simeone, vocal coach  
I. Lindner, cpst.

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