



Tempo



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CHARLIE EMGE, Editor

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Expect Early Settlement Of N. Y. Arrangers' Strike

NEW YORK.—Although the recent strike of arrangers and copyists called against New York publishing houses by Local 802 was in full force at time of writing, there were signs that an agreement was nearing.

Both parties, the Union and the Music Publishers' Protective Association, were showing an inclination to get together and talk things over.

The strike was called when the publishers refused to meet the new wage scale set by Local 802, which demands \$75 a week for arrangers and proofreaders, \$50 a week for copyreaders and an increase in the basic rate for odd jobs.

Jobless Musicians Picket Publishing Companies

There has been picketing of the publishing houses by unemployed

musicians. Piano players working for publishers were also called out.

Most of the smaller firms have already agreed to meet the Union demands, but the larger companies, such as Berlin, Robbins and Shapiro-Bernstein, were standing pat.

Among the first methods em-
(Continued on Page 2)

Ask \$500,000 In Paramount Song Suit

LOS ANGELES—Settlement of the \$500,000 copyright infringement suit, filed here in Federal Court by Hortense Hirsch against Paramount Studios, Songwriters Gordon & Revel, and Bing Crosby is expected to take place around June 30.

The plaintiff claims that the Gordon & Revel song "Without a Word of Warning" is an infringement on a song written and copyrighted by her two and a half years ago entitled "Lady of Love" a waltz, which according to the writer, when played in fox-trot time is similar to the Gordon & Revel number.

Paramount says "Lady of Love" could never be published because it sounds too much like the old
(Continued on Page 2)

WHITEMAN MAY GO TO TEXAS FOR EXPOSITION

DALLAS—Promoters of the Texas Centennial Exposition are negotiating to secure Paul Whiteman to open the "Frontier Follies" on July 1. The "Follies" is a theater-cafe created especially for the Exposition.

Sax Star Gives Blood To Save Eddie Condon

NEW YORK.—Guitarist Eddie Condon is on his way to recovery following a serious illness during which he nearly died as a result of a split pancreas.

Blood for a transfusion was supplied by Bud Freeman, tenor sax star formerly with Ray Noble and recently with the swing group on the Whiteman programs.

Red McKenzie, Condon's associate since the old days of the Condon-McKenzie band in Chicago is looking happy again now that Eddie appears to be out of danger. They have been appearing here at the "Famous Door."

NEW BAND UNDER LEADERSHIP OF JOE SULLIVAN

LOS ANGELES—Joe Sullivan, one of America's outstanding swing pianists, has organized a band of specially selected Los Angeles musicians for an engagement the whereabouts of which was not divulged. The new band is now in rehearsal and consists of four rhythm, three saxes and two brass.

For the past two years Sullivan, who is known to everyone familiar with swing music, has been engaged in radio and studio work here.

COAKLEY'S BAND TAKEN OVER BY CARL RAVAZZA

SAN FRANCISCO.—Starting April 14, Carl Ravazza, who has been appearing with Tom Coakley's band as vocalist, took over leadership of Coakley's band at the St. Francis hotel. Coakley quit the music business and has taken up the practice of law in the office of John L. McNab, nationally known lawyer.

Coakley began his career as a band leader while a student at St. Mary's and the University of California. His first major engagement was at the Palace Hotel here.

From a musical standpoint the band never attracted the attention of critics but it has attained fair commercial success.

Goodman's Swing Concert Packs Urban Room

CHICAGO.—The Chicago Rhythm Club, UHCA affiliate, which has been setting the pace for the latter organizations with a series of rhythm concerts that have been making swing history, staged its third highly successful swing concert on Easter Sunday, April 12, presenting Benny Goodman and his orchestra at the Joseph Urban Room of the Congress



BENNY GOODMAN
Featured at third swing concert sponsored by Chicago Rhythm Club.

Hotel, where Goodman has been appearing nightly until recently.

One of the features of the occasion was the appearance of the Benny Goodman Trio as heard on the records made by this group, Teddy Wilson having come on from New York to join Goodman and Gene Krupa for the event.

The program included many of the old standards and the swing transcriptions of the Irving Berlin waltzes for which Goodman is noted.

More than 900 musicians and swing fans attended and were enraptured as America's greatest swing organization presented in
(Continued on Page 2)

AFM Order Puts Network Bookers Out of Business

NEW YORK.—The past month brought some amazing developments in the AFM's wholesale cancellation of the booking licenses of virtually all bookers or agents connected with radio.

First came the order notifying CBS that the license of its band booking subsidiary had been withdrawn. The CBS bureau disposed of all its bands to MCA in a deal concerning which the exact details have not yet been completely divulged, but in which it is believed CBS is to receive a flat \$50,000 a year in place of commissions formerly received.

Next came the order to NBC and other radio booking agencies revoking AFM booking licenses. NBC executives, up to time of

writing, had not made public what course of action they would take, but there is a possibility that they may undertake legal action to regain the booking franchise.

Rockwell-O'Keefe Facing Loss of License

The third development was the withdrawal of the license of Rockwell-O'Keefe, the big agency
(Continued on Page 2)

MCA Will Open Office In London

LONDON—According to a recent article in MELODY MAKER, England's foremost dance music publication, Music Corporation of America plans to open an office in London in September and—to quote MELODY MAKER—"Bid for nationwide control of hotel, restaurant and dance hall music on similar lines to that exercised by the Corporation in America."

MELODY MAKER also said (to quote):

"... The concern (MCA) has the reputation in America of never paying less than the Union rate, and for treating its musicians with utmost consideration..."

SISTER OF EDDIE LANG AIMS FOR RADIO CAREER

NEW YORK.—Eddie Lang, sister of the late famed guitarist, Eddie Lang, has been signed by NBC as a staff artist. Miss Lang sings and, following in the footsteps of her famous brother, also plays guitar.

May Re-Organize Old 'Dixieland Jazz Band'

NEW ORLEANS.—Nick La Rocca, leader of the "Original Dixieland Jazz Band," has announced that he will endeavor to get his famous old band together again. He believes the public's present interest in swing music will justify the venture. (See picture, this page.)

NEW YORK.—Decca will have a recording group known as "Memphis Five," containing some original members of old "Memphis Five," several of whom are still available, Miff Mole, trombone; Phil Napoleon, trumpet; Frank Signorelli, piano, and Jimmy Lytell, clarinet.

LOCAL 77 HEADS FEEL 'BENEFIT EVIL' LICKED

PHILADELPHIA.—Union officials here believe that due to their strenuous efforts during the past few months the "benefit evil," long a subject of contention between the Union and employers, has been practically eliminated.

The Union is relaxing the strict rules it established during the height of the controversy, rules under which bands were not allowed to go off jobs for outside appearances, even if paid. Bobby Morro's union band returned to Palumbo's. All spots that went non-union during the difficulties are now union again.

"Original Dixieland Jazz Band"



Left to right: Tony Sbarbaro, Eddie Edwards, Nick La Rocca, Larry Shields, Frank Signorelli.

This photo of the famous old band that was the forerunner of the modern swing bands was supplied through the courtesy of Joe Sullivan. Frank Signorelli, pianist seen above, is still active as a radio musician. He was not with the organization when it was founded in 1913. Original pianist was Henry Ragas, followed by Russell Robinson. Above photo is believed to date around 1916.

Features

In This Issue of
TEMPO

(1) WILDER HOBSON, of the editorial staff of FORTUNE, well known writer, and connoisseur of hot music, gives some advice to those who would be critics. Page 6.

(2) "WHAT IS SWING?" An intelligent discussion in which Arranger Ralph Yaw searches for the musical elements. Page 4.

(3) MARSHALL STEARNS, National Secretary of the UHCA, gives a summary of all the interesting records released during the past month. Also other UHCA news. Page 8.

N. Y. Arrangers And Copyists On Strike

(Continued from Page 1)
ployed by the Union to bring pressure on the publishers was that of endeavoring to have band leaders boycott songs of those who refused to fall in line. This met with difficulty from radio stations when sponsors threatened to take their programs to other cities. However, band leaders were ordered to stay away from all publishers and to refuse to do business with their representatives.

The publishers have one ace in the hole, which they have not played as yet, that of asserting their right to charge a fee every time an arranger scratches out an arrangement of any song. Many arrangers do not know that every time they turn out a "special" they violate copyright laws. Heretofore copyright owners have never enforced this right. The publishers say that if the strike continues they will start action to collect fees on all special arrangements, claiming that such action will be profitable for them in the long run.

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Local 47 Raises Salaries Of Officers

LOS ANGELES.—At the general meeting of Local 47 held on April 27 and attended by only a small portion of the membership, it was voted to raise the salary of President Frank Pendleton from \$100 a week to \$150. The vote, cast by secret ballot, was 98 to 57. Also raised was the salary of Financial Secretary Ward Harrington, from \$60 to \$75 per week.

In the discussion preceding the voting, which became pretty lively, those dissenting with the proposition to raise the president's salary made it clear that they did not disparage his capability, but were opposing the measure on economic grounds. Not long ago Business Representative Cliff Webster's salary was raised to the same figure.

New Contract Ruling
At the same meeting a proposition amending the by-laws in such a way as to definitely place responsibility for the payment of musicians was passed. Musicians have recently become aware of the fact that under the "contractor" system, under which most bands are hired, the employer is responsible for payment only to the contractor (usually the leader) on the engagement. Any court action brought by musicians to secure unpaid salaries had to be brought against the contractors, the latter in many cases financially irresponsible. The new ruling will permit contracts for bands to be drawn up whereby the leader will be an agent of the employer, so that musicians—in the legal sense—will be working directly for the employer, thus making the employer responsible to the musicians individually.

\$500,000 Asked In Song Suit

(Continued from Page 1)
song "Down Where the Wurtzburger Flows."
Hortense Hirsch, who is the mother of John Hirsch, operator of a recording studio in Hollywood, also has in preparation another suit against the Crawford Music Co. regarding the Mercer and Malneck song, "Goody Goody," claiming that it is similar to a song entitled "Cupid's Serenade" which she wrote three years ago and which won first prize in a song contest in New York.

"Red" Nichols



A recent photo of the one-time leader of the still-remembered "Five Pennies". In those days a worthy, if not too-adventurous pioneer in field of swing music, "Red", or, to use his formal name, Loring Nichols is content these days to be a successful radio conductor. He was one of the first dance band directors to be engaged by CBS in 1927 and now handles the music on the "Atlantic Family" program over the WABC-Columbia network every Saturday at 7:00 p. m., EST.

Chicago Rhythm Club's Swing Concert

(Continued from Page 1)
inimitable style one of those rare musical programs designed solely for the enjoyment of an appreciative audience. It was a capacity crowd and many were turned away. Tickets, priced at \$1.75, were available only at the door and at one Chicago music firm.
This was the Goodman orchestra's second appearance for the Rhythm Club, Goodman's organization having been featured at the inaugural concert, on Dec. 8. The second, held on March 8, featured Fletcher Henderson and his orchestra.

The Rhythm Club's officers, President Helen Oakley, Vice-President Edwin Ashcraft and Treasurer Jack Howe, overlooked no particular in making the affair complete, even to such details as printed programs with the selections arranged in groups in standard concert style and, on the program cover, the complete personnel of the orchestra.

The Goodman orchestra was to close a successful engagement at the Congress around April 29. It was expected that Tommy Dorsey would follow.

Goodman will make a tour of one-nighters, covering the territory around Chicago, and will return to New York during the latter part of May. The New York Hot Club unit is preparing a grand reception and is laying plans for a rhythm concert at a New York hotel.

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AFM Campaign On Network Bookers

(Continued from Page 1)
handling such bands as Ray Noble, Casa Loma and Jimmy Dorsey. Rockwell-O'Keefe had been in difficulties with Local 802 over a date arranged for Claude Hopkins. It was reported that the order revoking the Rockwell-O'Keefe license came while disposition of the case was still pending before the Local 802 trial board. No statement came from Rockwell-O'Keefe except that they would take no steps until after a conference with President Weber of the AFM, who had left for a meeting with Union officials in the Middle West.

The action against CBS was based on evidence assertedly supplied by the Chicago Union to the effect that the CBS agency there had booked Dell Coon's orchestra on a series of theatrical engagements below scale.

Monopoly Feared
The action against NBC and other radio-affiliated bookers was based on the Union contention that the radio tie-up gave these agencies too much power in the booking business, a power that would eventually lead to a monopoly. There were no charges of under-scale tactics where NBC was concerned. Just prior to the withdrawal of its license NBC had appointed Charles Green as head of its band booking department and had taken over the bands formerly handled by Green's agency, Consolidated Radio Artists, Inc. A possibility was seen that NBC would work out a plan whereby Green would again operate his agency as a separate organization, taking over the NBC bands.

Subscribers who have changed their address are requested to notify Tempo's circulation dept.

GEORGE MAYES



George Mayes is now playing with Orville Knapp at the Waldorf-Astoria Hotel, New York City. He formerly played first trumpet with Gene Quaw's Orchestra, Santa Monica, California, and at Station KGFJ, Los Angeles.

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Musical Attractions Important Part of Memphis 'Cotton Carnival'

Whiteman Plays Two Dates; W. C. Handy, Famed Writer Of "Blues", Leads Parade Band; Other Music Activities Told

By PETER FRIEDEL
(Special to TEMPO)

MEMPHIS.—It is time once more for the Memphis Cotton Carnival Association to again stage their annual "South's Greatest Party." And what is a party without outstanding musical attractions? This portion of the party has been well taken care of by those in charge of the Memphis Cotton Carnival.

Whiteman Booked

Paul Whiteman, the King himself, will be here for the two outstanding balls of the four days and five nights of merriment and entertainment opening on the night of May 12 and continuing through May 16. Whiteman will play for the Inaugural Ball—the crowning of the 1936 King and Queen—and the beautiful Floral Ball. A national radio hook-up over both the National and Columbia chains, will feature Paul Whiteman, Ramona and the King's Men the night of the Inaugural Ball, May 12, at 9:30 o'clock (CST). Approximately 15,000 people will dance to the music of Whiteman on these two nights.

W. C. Handy Honored

W. C. Handy, formerly of Memphis, who wrote the "Saint Louis Blues," "Memphis Blues" and other famous "blues" songs, will come to Memphis from New York and lead a parade down the world famous Beale Street for the colored festivities of the Memphis Cotton Carnival. Spirituals sung by outstanding negro choruses of the South will be mingled with the

wailing blues that made W. C. Handy famous.

1200 Visiting Musicians

Aside from this type of music there will be over 1200 visiting musicians in the city during this festival representing the outstanding bands of the South. These organizations will supply the music for five major parades of the Carnival. These bands have been arranged for by Saul Bluestein, of the Melody Music Shop of Memphis. The official Cotton Carnival Band, of over two hundred pieces, is under the direction of Charles F. Harrison. This band is used on all occasions where the King and Queen and their Court make public appearances and is number one band in all the parades staged by the Carnival.

A hearty welcome is extended to all to visit this city of the South during this festive season, May 12 through May 16.

GUS ARNHEIM'S NEW BAND IN TEXAS

LOS ANGELES. — Gus Arnheim's new band was to leave here on April 27 for a series of break-in dates in Texas, opening at the Casino, Lake Worth, going from there to the St. Anthony Hotel, San Antonio, around May 15.

MCA is planning later to send the band back to New York. For years an outstanding name-attraction among West Coast band leaders, Arnheim has never had a crack at Manhattan, and it is believed he wants to reach this goal before his often-rumored retirement takes place.

Personnel: Bill Covey, Jack Ordean, Tommy Sandvall, Johnny Hamilton, sax; Jack Thompson, Ray Foster, trumpet; Hixon Baranian, trumpet & violin; Babe Bowman, Don Daniels, trombone; Stan Kenton, piano; Manny Stein, bass; Marvin George, drums; Lloyd Reiner, guitar; Jewell Hopkins, vocal.

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JIMMIE LUNCEFORD
NEW YORK.—Jimmie Lunceford, now on tour of college proms and theatre dates, has been signed to make a film short at the Warner Bros. studio in Brooklyn. The title is expected to be "The Business of Rhythm."

new york . . . band briefs

Tommy Dorsey in line to follow Benny Goodman at the Congress in Chicago though recent reports indicate that the Congress may close Urban Room for the summer at close of Goodman's engagement. . . . Tommy's new band is a great outfit, reuniting such old buddies as Trumpetman Maxie Kaminsky, Drummer Dave Tough, and Tenorman Bud Freeman.

Charles Barnett is booked for the summer at the Glen Island Casino, former stand of Casa Loma and the old Dorsey Bros. band before Jimmy and Tommy took separate paths, musically. . . . Personnel of Barnett's band not set as yet.

Will Osborne was to open at the Hotel Lexington on May 1, replacing Ozzie Nelson. . . . Bob Crosby in line for Lexington around June 1.

Red Norvo now playing at the Versailles and getting ready for a half hour NBC spot for which his band will be augmented to 10 pieces. Mildred Bailey will, of course, be the featured vocalist. . . . Austin Croom-Johnson, who staged that NBC swing fest a month or so ago, will produce the Norvo program, which should be a musical earful for anyone who knows.

Jack Hylton mentioned as strong possibility to open the Astor Hotel's new \$100,000 roof around June 1. What became of Paul Specht's "\$100,000 judgment against Hylton," a yarn cooked up by Specht's press agent, Herb Jones, which he managed to plant in only one publication in America. According to Jones, Specht was going to run Hylton out of the country.

Ben Marden's Riviera re-opening on May 14. Band wasn't set at this date. It's a choice spot . . . goes for big names.

Jacques Frey, of the one-time piano duo, Fray & Braggiotti, reported as opening at the St. Regis Roof May 15.

Art Drilling, the new tenor man who has been working at Adrian Rollini's Tap Room, joined Red McKenzie at the "Door," replacing Forrest Crawford. Art rates high among the local swingers.

CLUB VICTOR RUNNING TWO NIGHTS A WEEK 'TIL REDECORATED

SEATTLE.—For two weeks the Club Victor will run only on Friday and Saturday nights. The club is undergoing complete redecoration after which time it will be open every night with a large road show as a feature.

DOWNEY'S FOREIGN TOUR
NEW YORK.—Morton Downey will sail for Ireland during the latter part of May. First appearance scheduled for Dublin.

RUBINOFF TO CUBA
NEW YORK.—On the conclusion of his radio broadcasts Dave Rubinoff sailed for Cuba for a vacation.



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What Is Swing?

An Answer
To An
Unanswerable
Question

By
**RALPH
YAW**

IT must be recognized that asking, "What is swing?" is comparable to asking the most educated electrical engineer, "What is electricity?" He can tell you how to use it, produce it in various ways, guide it, make it any strength, vary the type of current, etc., but cannot answer the question, "What is electricity?"

Thus it is almost impossible to define swing music, because it is an intangible something which may be compared to electricity in that, in its origin, it is probably an electric impulse in the minds of the musicians. They feel "something"—"something" not tangible. Can you describe a "feeling"? You only know there is a something which commands you to do something, or if on the receiving end of a "feeling" such as a musical reaction, you know that a vibration of sound has penetrated your intangible inner self and caused the same reaction as that original impulse of the player. Just as an electrical engineer can tell how to produce electricity, so much can "swing" be defined.

As far as analysis can be carried "swing" is the audible effect produced by a musician or musicians playing their instruments in such a manner that the sound comes forth with accents which

are so spaced as to cause a rhythmic exhilaration in the mind of the listener.

The accents can not be in absolutely even time, as music which is NOT swing might be rendered as monotonous, equally spaced sound of any kind. Lombardo's music becomes depressing because it strikes the sensibility at an EXPECTED interval, thereby tending to push one's sensibilities in one direction, which finally causes a breakdown, or breakup. As, for instance, a blow or vibration continually applied on an object would eventually cause it to tip over or GIVE, in the direction in which the blow, however slight, was forcing it. Thus, musical sounds which occur regularly tend to push something within one's mind in one direction, until eventually it unbalances us. Swing music does not do this. While it has as a basis, an easy-going, underlying rhythm, the instruments play in such a manner as to create accents at UNEXPECTED intervals, thereby causing just the opposite effect of a monotonous beat, or variety, which does NOT tend to depress the mentality.

Whoever created the term "swing" unconsciously, or perhaps consciously, chose the word that is about as correctly descriptive as

could be found. Quoting Webster, the verb, "to swing," means to sway, move to and fro; the noun, "swing," is described as "free course." From these simple mean-



LOMBARDO
His music is depressing because it strikes the sensibility at an expected interval . . . pushes in one direction . . . will finally cause a breakdown or breakup.

ings it can be seen how well the word describes a music which goes from one extreme to the other and at the same time is perfectly "free and easy."

A listener knows in hearing swing music that unexpected accents are to appear but he does not know when; therefore a sense of anticipation is created, which

in itself equals exhilaration, and when the instruments play on these unexpected off-beats, the listener knows that sometimes they have to get back to the basic rhythm. When, after a measure or two of tricky wandering, they do, the listener feels a sense of satisfaction, like the satisfactory advent of a wild ride on an unusual adventure. Then the listener waits for more of the same. A swing band would not be a good swing band unless it did know how to gracefully get off these self-created, difficult situations.

As to literally telling "how to swing," I would say this:

Play with an almost legato style, but accent along with the legato. For ensemble work vibrato on the instruments should NOT BE USED, as it creates a vibration entirely foreign to the vibration of accent. In swing music usually the highest notes of any group of three or more are accented regardless of what portion of the measure they appear in. For instance, a four-four time measure might be divided into eighth notes. As the basic beat is one, two, three, four, if any one of the beat were accented, an effect of syncopation would be created; therefore, as many melodies and phrases are NOT written so that consecutive eighth notes go either up or down in groups of twos, fours and sixes, and are written in threes, it stands that if the highest or most audible note is accented, it creates an unexpected accent. (See example.)



As much as possible, use dotted eighth and sixteenth notes, instead of straight eighth notes, to heighten the importance of the expected or unexpected beats. I contend that any tune, no matter how "sweetly" written or played, can still be "swung" by the application of these simple rules and by any band that doesn't use too much instrumental vibrato. I claim that by these simple secrets, any heretofore "sweet" musician can be taught to swing. He may choose "corny" notes, from a lack of taste, but he will nevertheless swing.

Most "corn" as I hear it, could be cured by changing the style of accent without even changing the notes., "Corn" is more or less trite back to wrong training in legitimate music whereby the musician has not been correctly instructed in smooth tonguing, bowing, etc. Most music, no matter how "sweet," is not actually written "corn" but comes out "corn" because the player does not, in truth, give the notes the actual mathematical value as written—a tendency, in other words, to give certain eighth notes too much or too little value, thereby incorrectly interpreting the desired effect of the composer or arranger.

Of course some "corn" is traceable to an old fashioned or untasteful choice of notes. As music has advanced so rapidly, the modern musician is expected to do the UNEXPECTED in choice of notes, then to intuitively resolve them correctly to form a pleasing sequence. Even the harshest of note choices may be rendered pleasantly. The reason many men who are not swing men play in big-time swing bands, is because their slow mechanical training allows them to play what is written, in a correct manner, though they may never have the ability to "fake" or improvise effectively.

Editor's note: The writer of the above article, Arranger Ralph Yaw, was en route at time of publication. Anyone wishing to communicate with Mr. Yaw may do so care of Tempo, 6059 La Prada Park, Los Angeles, Calif.)

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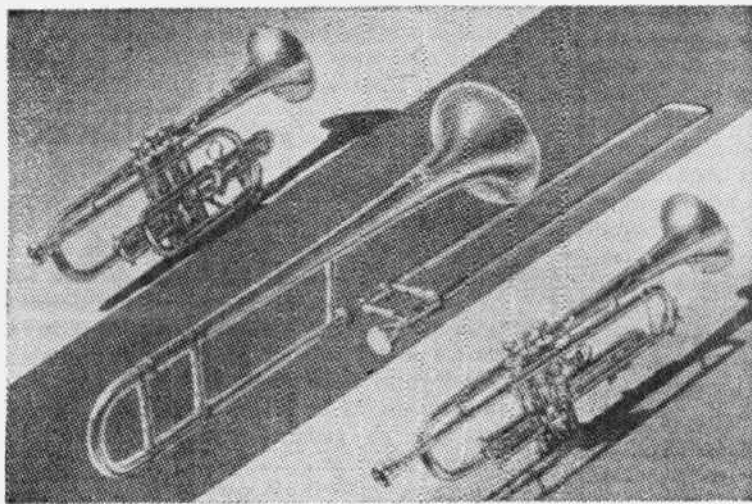
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UHCA NEWS

This department of TEMPO is devoted to reporting the activities of the United Hot Clubs of America, national organization for the advancement of swing music.

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173 SULLIVAN ST., NEW YORK

M. W. STEARNS, SECRETARY
6 LYNWOOD PL., NEW HAVEN, CONN.

New Records

Briefs on the Best Releases of the Month
By M. W. Stearns, National UHCA Secretary

Gene Krupa Heads Victor List

During the past month, Victor's best offering consisted of four sides by Gene Krupa's orchestra with the personnel printed on the label. Perhaps "Swing Is Here," a last-minute idea, is the most interesting face. Two discs by Benny Goodman, with Fletcher Henderson's arrangement of "I Know That You Know," outstanding, rate high. For some unknown reason, the boys have trouble sticking to the tempo on both. The re-issue of Jean Goldkette's "Clementine," with Bix, is good news to collectors and mustn't be missed. The Teagarden brothers' "I'm a Mug-gin," with old-timer Trumbauer, is probably the best waxing of this war-horse, with nice guitar work by Carl Kress. Trumpeter Charley Teagarden's work deserves praise. Of Fats Waller's inevitable platters, all of them fine commercial swing, "The Panic Is On" stands out, with Albert Casey, aged 18, turning in great work on the guitar, Gene Cedric on tenor and clarinet. Meanwhile, Tommy Dorsey's discs get better and better, with "Cod Fish Ball," the top featuring Bud Freeman and Maxie Kaminsky, tenor and trumpet.

Swing Arrives On Bluebird

On Bluebird, Victor's low-price label, swing has arrived. Four sides under the name of Stew Pletcher' orchestra, give out Red Norvo's unique brand of music with the great tenor-sax Herb Haymer, the guitarist Dave Barbour, and the bass Pete Peterson standout. "I Don't Wanna Make History" is a fine sample. With the same tenor-sax, Louis Garcia, the trumpeter, waxed two discs including "Christopher Columbus" vocalized, on which Marsala plays clarinet, Rollini piano, Morey trombone, and Sid Weiss bass. Fine discs if you like barrel-house stuff. For real gut-bucket, Mezz Mezzrow's six sides on this label can't be skipped. With Freeman on tenor-sax, Willie "The Lion" Smith piano-vocal, and Wellman Braud bass, the results are weird. "A Melody from the Sky" illustrates Mezzrow playing funky clarinet with poor technique but plenty feeling, plus Bud Freeman not quite at his best. And don't miss last month's Bluebirds by Ted Wallace, the name for Joe Haymes' new band, with Fred Follensby playing tenor-sax in the best Barnett tradition.

New Ammons Record Best Decca Offering

Decca's best offering of the month is "Boogie Woogie Stomp," by a Chicago band named Albert Ammons, recorded by UHCA President John Hammond. A modern version of Pine Top Smith's old piano solo, this record rates tops because of the elemental and dynamic drive, due to a great rhythm section. A close second, is Andy Kirk from Kansas City who came east to wax four sides, of which "Christopher Columbus" rates tops due to the free-and-easy attack. The pianist, Mary Williams, should get credit for fine work in the better Hines tradition. The Bob Crosby releases give a good idea of a really fine swing-band playing for commercial sales. At that, Eddie Miller's great tenor-sax gets a few solos. Connie Boswell's "The Panic Is On," shows Connie at her best with a good band that couldn't get off. "Swingin' On the Famous Door,"



Marshall Stearns, UHCA Secretary, with Bud Freeman, tenor sax star now with Tommy Dorsey.

with personnel listed, gives out Trumpeter Roy Eldredge at close range, sadly in need of a bigger band. "Cheatin' Cheach," by the Six Blue Chips, demonstrates Pee-wee Irwin, now with Goodman, as a fine trumpeter. The Bob Howard releases, brought down by the Waltersque vocalizing, sample the tenor-sax work of Babe Rusin with "Garbo Green" the best. Red McKenzie's pop releases have some great trumpeting by Bunny Berigan, tenoring by Paul Ricci, and piano by Signorelli. The continental waxing of Coleman Hawkins is a "must" for collectors. Red Norvo's "Decca Stomp," is the best to date by the new band, with fine tenor and trumpet by Herb Haymer and Stew Pletcher, not to mention Norvo's inimitable work on the wood-pile. And Art Tatem shows a new barrel-house influence on "When a Woman Loves a Man."

Crosby's Boys Featured On Champion Release

On Champion, Decca's low-priced label, The Mound City Blue Blowers title has been used to disguise Bob Crosby's swingsters with Red McKenzie directing. "High Society" is the top. Six faces under the name of Ken Kenny give out Red Norvo's band once more on pop titles that they manage to swing. "Let Yourself Go" is a fine jam job, with "You Started Me Dreaming," illustrating Norvo on the keys with one eye on Teddy Wilson.

Wingy Tops American Record Corp. Jammers

Top offering of the American Record Corp., which owns all the labels not mentioned so far, is difficult to select. "Christopher Columbus," played by Fletcher Henderson with a tenor-sax solo by the composer, Chu Berry, on Vocalion, immediately took the lead as the best version. Four sides by Wingy Mannone with a nucleus from Bob Crosby win the jam prize, with "West Wind" high. Joe Marsala, Eddie Miller, Ray Beaduc, Hilton Lamare, and Bob Haggard, go to town on these in the old New Orleans manner. Again, Duke Ellington waxed four faces for Brunswick of pop tunes that are really fine. Johnny Hodge's alto work on "Kissing My Baby Good Night," has seldom been beaten. Stuff Smith's two discs rate high without further comment, on Vocalion. On the same label, Bunny Berigan's "I'd Rather Lead a

Reports From The Clubs - - -

New York

Plans for the jam-session in Harlem have been postponed in view of the fact that Benny Goodman is leaving Chicago for New York. The national president, John Hammond, suggested a swing concert presenting Benny Goodman at a New York hotel, and the idea was immediately ratified by the club. The date has been tentatively set for May 30th, with notification by the secretary to members a matter of course.

Warren Scholl, Sec'ty.

Chicago

The third large swing concert of the club at the Congress Hotel took place on Easter day, presenting Benny Goodman with unqualified success. (See Page One). It was found that the increased price of tickets worked out satisfactorily, and a new system, whereby tickets were only sold at Lyon and Healy's and at the door, has proved helpful in keeping the books straight. President Helen M. Oakley may be called away to New York permanently, which would deal a serious blow to the club and its members.

J. K. Howe, Sec'ty.

Washington, D.C.

With jam-sessions by local swing musicians, the club is progressing rapidly in membership enrollments. A new spot has been procured for meetings with great publicity in local papers. The next big session will take place May 17th, when Tommy Dorsey will fly down to be guest of honor. The last meeting before summer will occur on May 31st when farewell festivities are in order at a well-known night club.

Charles Jester, Sec'ty.

Los Angeles

A new arrangement has been completed whereby the club will hold meetings twice a month on Sunday evenings at Harper's Radio Studio, a recording and transcription studio at 1327 W. 12 St. A plan has been worked out under which it will be possible to make a recording of the swing session at each meeting. The club wishes to thank the management of the Cabin Club, who offered their establishment for Sunday evening meetings.

First meeting at Harper's Studio

Band" offers the tenor-sax work of the new man from St. Louis, Forrest Crawford, side by side with Bud Freeman's work on the same instrument. Freeman plays the screwy coda. On Melotone-Perfect-Banner, Joe Haymes gives out samples of fine arranging, with Gordon Griffin trumpet, and Fred Follensby tenor, cutting some fine solos. Louis Prima's Brunswick "Sing Sing Sing," rates low despite Pee-wee Russell's clarinet. And don't forget to grab up these old-time Louis Armstrong recordings as they are re-issued on Vocalion. That also goes for Benny Goodman's "Basin Street," first issued on Columbia, then Okeh, and now Brunswick. It's the original version with Jack Teagarden vocalizing at his best, and Benny playing his old-time gutty clarinet, which many prefer. And to show Teagarden hasn't slipped too much, catch the intro on Trumbauer's Brunswick of "I Hope Gabriel Likes My Music." Johnny Mince handles a fine clarinet while Charlie Teagarden again demonstrates some of the best white trumpeting.

Critics Advised Not To Search For Relative 'Greatness'

Wilder Hobson of FORTUNE'S Editorial Staff, Well Known Writer and Student of Swing Music, Scores Critics Who Babble Over the Relative Ability of Musicians

By WILDER HOBSON

READ the jazz* magazines because I have been interested in jazz music for fifteen years, but if the general level of the contributors' intelligence doesn't improve very soon I will give the sheets up entirely and confine my scholarship to the monthly record lists.

Anyone who has ever seriously considered the problems of criticism will realize that to say that Coleman Hawkins is a better tenor player than Bud Freeman, or vice versa, is an utterly meaningless statement, and that to say that Louis Armstrong is the greatest trumpet player who ever lived is another. Criticism may point out various qualities in the playing, various similarities or differences between players (Panassie for the most part does just that), but it cannot determine relative merit in

any artistic field, and for the good reason that it is not determinable.

was scheduled for Sunday evening, May 3.

Chauncey Farrer, Pres.

Milwaukee

Having elected Harold D. Klatz president, E. B. Arnold, vice-president, Russ Mathewson secretary, and John Schaum treasurer, the club is now well under way presenting a series of Sunday afternoon rhythm concerts, at which record recitals and jam-sessions are staged. Correspondence is solicited. Address president, 3145 North 40th St., City.

R. Mathewson, Sec'ty.

Duke University

Under the direction of Sidney C. Martin, assisted by Lou Kay, a club has been founded to organize the great interest in swing music which has sprung up on the campus. The advent of Tommy Dorsey in town brought things to a head. The club plans to get Jimmy Lunceford to entertain at their next concert. Because of the end of the school year, operations will be temporarily suspended during the summer. Address communications to the president, Box 5042, Duke Station, Durham, North Carolina.

S. C. Martin, Pres.

Yale

With activities slowing up towards the end of the school year, the club is cutting down on its sessions, airings, and recordings. The latest kick was uncovered on trips to the local Harlem, where members sat in on a jam-session with excellent but unknown colored musicians, while a home-town hero named 'Lightfoot' Emery blew the bell off his horn.

Bob Sun, Sec'ty.

Other Clubs

Nothing new has been reported

any artistic field, and for the good reason that it is not determinable.

I once wrote that Duke Ellington's music was "the very best jazz." The statement inferred that I liked Ellington, but apart from that was meaningless. In the jazz magazines I find pages of this kind of nonsense, interminable arguments about the relative ability of players, and even Panassie has been guilty of legislating as to degrees of "greatness." For some obscure reason we feel a need to justify our personal preferences, and the irony is, of course, that so often the effort at justification gets no further than a loud yammer that so-and-so "is without a doubt the greatest master of the second position in the history of the trombone." But Hawkins' solo in "Fidgety Feet" is music and Bud Freeman's in "Apologies" is another man's music, and there is certainly no necessity to decide whether one is "greater" than the other. Let alone the fact that such a decision is impossible.

Jazz criticism can perform the valuable service of telling who played what and when, and of discussing rather than rating the playing. But if you like Benny Goodman's band and you feel the need to explain yourself, try to arrive at something more illuminating than the conclusion that "it is the best white swing band in the country."

I happen to like the clarinet playing of Larry Shields, Leon Rapollo, Pee Wee Russell, and Benny Goodman. I like Shields' limp tone and simple plaintive line, and the fluid motion of Rapollo's playing, and the excited tension of Russell's, and the intricate phrasing and delicate cadencing of Goodman. And various other things about all of them. But don't ask me to rate the quartet.

*For reasons professional dance musicians will understand TEMPO has hitherto avoided the use of the word "jazz." This digression does not mean a permanent change in policy but TEMPO will be glad to hear from readers regarding their impressions of the term.—Ed.

from leading clubs in Boston, Birmingham, New Bedford, and Syracuse. Other clubs are notified that their reports must arrive by the 20th of the month, addressed to the national secretary, M. W. Stearns, 6 Lynwood Place, New Haven, Conn., to warrant inclusion in forthcoming reports of the clubs.

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Questions and Answers On Recordings

Answers by Chauncey Farrer, President of the Los Angeles Hot Club, a branch of the UHCA. Address your questions to Mr. Farrer care of TEMPO, 6059 La Prada Park, Los Angeles, Calif.

Question: Who plays clarinet on Bob Howard's record of "Garbo Green"? A. M.

Answer: Artie Shaw.

Question: I heard a record by the Modernists on Melotone. It sounds a lot like Benny Goodman and his bunch. Who are they? M. G.

Answer: It is Benny Goodman and his band.

Question: Has Joe Haymes recorded on any other records than Victor? S. T.

Answer: Yes, he has made records for Melotone and Perfect under his own name. You should hear him on Blue Bird records under the name of California Ramblers.

Question: What instrument does Putney Dandridge play? Jane.

Answer: He plays piano.

Question: Has Wingy Mannone

been making any records lately? I haven't heard him for sometime. John.

Answer: Yes, Wingy is still making plenty of records. They are now on Vocalion. You should hear "West Wind" for a real jam session. It is terrific.

Question: Is Dick Stabile's band on Decca made up of Ben Bernie's men? V. M.

Answer: No, it is just a jam band with Stan King, Bunny Berigan, Dave Barbour, and Frank Signorelli.

Question: Does Hawkins play on "Hotter than 'Eli" by Fletcher Henderson's Band? Z. Y.

Answer: No, it is Ben Webster, now with Cab Calloway.

Question: I heard a Vocalion record of "No" by Louie the other day. Is this an old or new record and who plays piano? S. R.

Answer: This is a re-pressing of an old record. Earl Hines is the pianist. All the Louie records on Vocalion are re-pressings of old Okeh records.

Question: I found an old record by the Charleston Chasers of "Here Comes Emily Brown". They sounded pretty good to me. Who were these guys? J. T.

Answer: It should sound good as this was just another one of Red Nichols' bands with Benny Goodman, Miff Mole, Artie Schutt, Stan King, etc.

Question: Who plays the trumpet and clarinet on the Decca record by the Six Blue Chips? E. W.

Answer: The fine cornet is by Pee Wee Irwin, now with Benny Goodman's band, and the clarinet by Joe Marsala of Wingy Mannone's outfit.

Question: Who played tenor on the Pinky Tomlin record of "When Work is Through"? Is he colored, sounds quite a bit like Hawkins. T. W. R.

Answer: The tenor is white. He is none other than Vido Musso, a Los Angeles boy. P. S.—the fine fine clarinet is also by Vido.

Question: Who plays hot trumpet with Guy Lombardo? Toots.

Answer: Ho- Hum! (!!!!!!)



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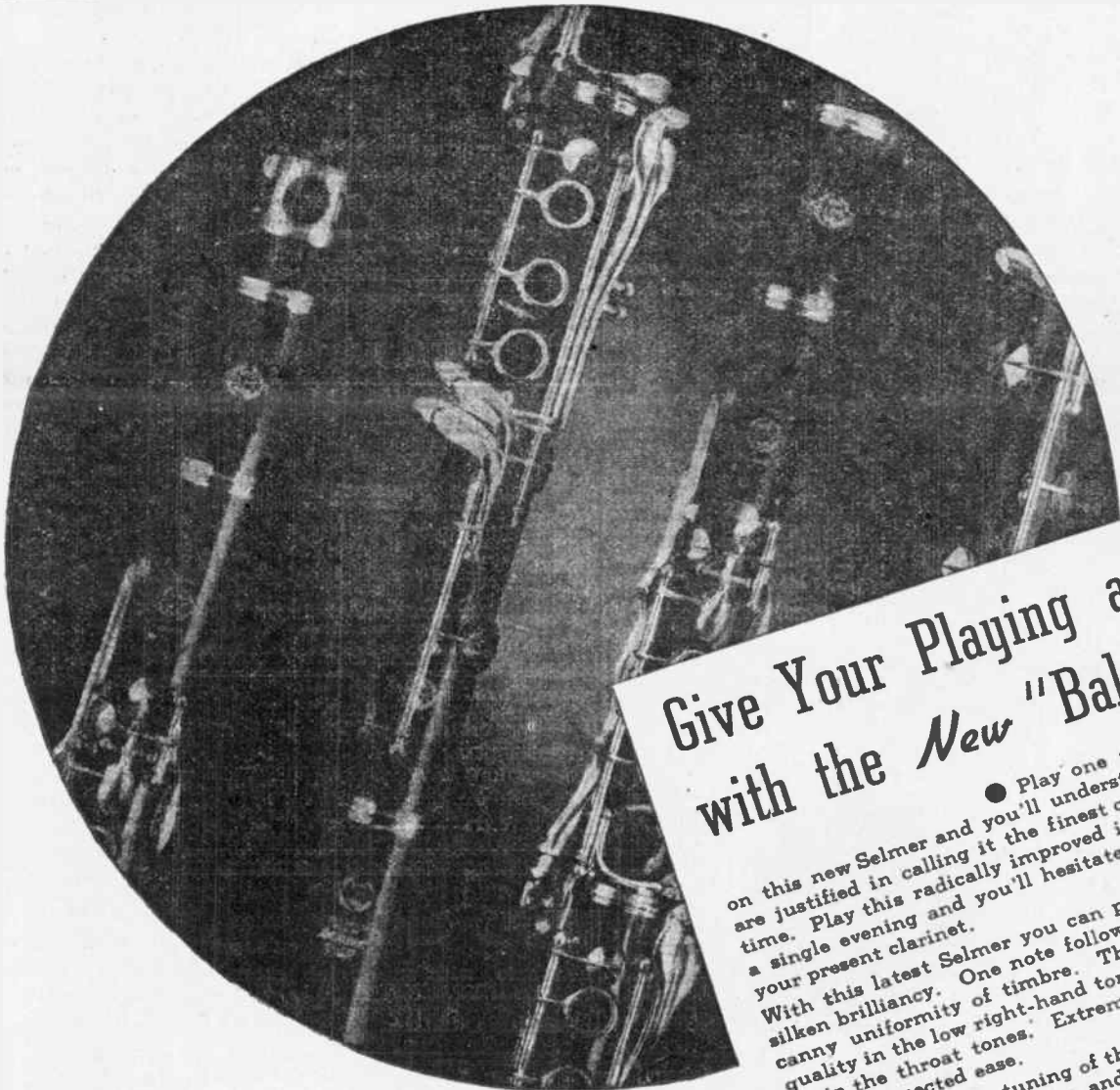
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- AMBASSADOR**
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(Contractor)
M. Perlmutter, vi.
R. Bein, vio.
E. Veale, vio.
A. Tracey, acc.
R. Oulton, bass.
N. Navarro, pia.
J. Heredia, dru.
E. Reyes, gui.
Gloria Amador,
Vitore Arilla,
vocals.
- Beverly Wilshire**
Larry Lee
H. Harwick, sax
D. Boyle, sax.
C. Ackley, sax.
C. Burch, tru.
J. Barrow, tru.
R. Ballard, gui.
L. Carey, bass
G. Stevenson, dru.
A. Martin, piano
T. Mancini, vio.
Vyola Von,
vocalist.
- BILTMORE**
Jimmie Grier
(Sax)
D. Muma, vio.
H. Jaworski, vio.
R. Webster, vio.
D. Lazenby, sax
F. Shoemaker,
sax
F. Stoddard, sax
Art Grier, sax
W. Holzhaus, tru.
Stan Green, tru.
Lank Menge, tru.
Ted Repay, piano
R. Simmers, gui.
W. Marcas, dru.
P. King, bass
Dick Webster,
Trudy Wood,
Red Harper,
Bob Cutter,
vocal
- BILTMORE**
(Rendezvous)
Kearney Walton
(guitar)
R. Paull, sax.
H. White, sax
V. Guffin, sax.
L. Carleton, vio.
C. Theck, tru.
L. Jones, drums
O. Schaeffer, bass
C. Roddick, pia.
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A. Mann, sax.
C. Riggs, sax
R. Elliott, tru.
R. Dodd, piano
W. Gebhard, dru.
- CAFE LA MAZE**
Stan Clare
(Piano)
B. Thomas, sax
C. Bates, bass
W. Leahy, gui.
- CASA**
LaGolondrina
Jesus Montaya
(Violin)
H. Peterson, pla.
S. Rodinoff, acc.
F. Guerrero, dru.
R. Gonzales, vio.
M. Garcia, bass.
- CASINO GARDENS**
Everett Hoagland
(Sax)
P. Nigro, sax.
W. Sachs, sax.
R. Calloway, sax.
W. Kline, tru.
H. Zeile, tru.
S. Bridges, pia.
B. Lec, dur.
W. Noonan, bass.
Eddie Bush trio
Betty Dunn, voc.
- CENTURY CLUB**
Hal Chanslor
(Piano)
L. Guelff, sax
A. Kay, sax
A. Pons, gui.
- CLOVER CLUB**
The 5 Strings
H. May, violin
J. DeVorzon, vio.
J. Grauer, pia.
W. Hahne, gui.
C. Truesdell, bass
- CASANOVA CLUB**
Max Fidler
(Violin)
L. Fidler, vio.
J. Brooks, pia.
W. Carson, gui.
W. Monroe, bass.
F. Linder, dru.
- COTTON CLUB**
Lionel Hampton
(Drums)
W. Johnson, sax
D. Booker, sax.
G. Berricotte, sax.
H. Evans, sax.
I. Bell, tru.
J. Bratton, tru.
C. Oliver, tru.
A. Durham, tru.
F. Smith, pia.
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J. Miller, bass
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F. Pinerio, piano
G. McAdams, gui.
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Jack Pfeiffer
(Piano)
E. Kohne, sax
Art Grier, sax
W. Vasquez, bass
H. Robison, bass
- ITALIAN VILLAGE**
I. Adlstein
(Piano)
C. Holting, sax.
R. Mattier, sax
E. Cortez, sax.
D. Hansen, tru.
A. Scheff, bass
Irma Jane, acc.
L. Lewis, drums
(Afternoon)
(Joe Marengo
(drums)
E. Maher, sax
C. Krause, sax
T. Sharpe, sax
V. Maggard, pia.
C. Hendricks, tru.
- LICK PIER BALLROOM**
Jack Dunn
(Piano)
P. Fryer, piano
E. Thomas, sax
E. Naylor, sax
E. Pratt, sax
C. Taylor, tru.
L. Jolley, tru.
H. Dhiman, tru.
J. Martin, gui.
D. Johnson, dru.
W. Watt, bass
Berna Deane, voc.
- LUCCA**
Emil Baffa
(Piano)
Dance Band
C. Grant, sax
W. Bowles, sax
G. Petrick, sax
P. Ferrara, tru.
G. Warmack, bass
B. Russel, drums
Concert
L. Griffing, vio.
D. Baffa, vio.
M. Hayes, viola
C. Grant, cello
P. Ferrara, tru.
W. Bowles, sax
G. Petrick, clar.
L. Ariel, piano
G. Warmack, bass
- MANCHESER THEATRE**
Dave Forester
(Trumpet)
R. Erickson, sax.
C. Fickens, pia.
C. Earl, drums.
K. Orr, organ.
- ORPHEUM**
Waldemar Guterson
P. Harmon, sax
J. Rackin, tru.
F. Ray, tru.
C. Preble, tru.
E. Laietsky, vio.
S. Smallfield, pia.
H. Murtagh, org.
P. DeDroit, dru.
- PARAMOUNT THEATRE**
Al Lyons
(Acc.)
B. Ross, sax
M. Diamond, sax
A. Bobair, sax
N. Castagnoli,
sax
I. Shulkin, tru.
N. Cochrane, tru.
H. Leach, tru.
E. Aguilar, vio.
A. Tynan, vio.
M. Bouquet, pia.
M. Olds, bass
R. Phelps, gui.
L. Lemen, dru.
Rob Rogers, voc.

- PARIS INN**
Pete Pontrelli
(Sax)
Bobby Snell, sax.
N. Pontrelli, sax
H. Harrison, tru.
J. Crawford, pia.
J. Walters, bass.
Aubrey Rebard,
drums
Pete Tarochione,
acc.
Thora Mathison,
Paul McLean,
Danny Cox,
Vocal
- RENEZVOUS**
(Balboa)
Gil Evans
(Piano)
K. Weston, sax
R. Lynch, sax
H. Stowe, sax
R. Carge, sax
R. Liscom, cor.
J. Maxwell, cor.
S. Taix, cor.
N. Hurley, tru.
P. Carpenter, tru.
J. DeSoto, dru.
C. Ewing, bass
- SCHABER'S CAFETERIA**
Fryor Moore
(Violin)
E. Stock, tru.
L. Steinberger,
tru.
G. Benkert, vio.
J. Aguilar, pia.
J. Vasquez, bass
C. White, dru.
C. Walker, cel.
W. Hullinger, flu.
L. Vitelle, clar.
- SHERRY'S**
Paul Kain
(Sax)
W. Ceremoney, sax
O. Featherstone,
sax
H. Albreten, tru.
S. Ferro, drums
J. Ortiz, piano
T. Alexander,
bass
- TOPSY'S**
George Redmon
(Piano)
G. Markel, sax
F. Thomas, sax
C. Fody, sax
G. Smith, tru.
R. Hol, bass
E. Kelly, dru.
Mergie Sparks,
vocal
- TROCADERO**
Phil Ohman
(Piano)
Art Crippen
Contractor
R. Dadisman, tru.
F. Hubble, tru.
F. Ledvina, tru.
M. Bosserman,
sax
W. Haines, sax.
J. Taylor, sax
J. Bunch, sax.
S. Halperin, pia.
L. Saile, vio.
R. Edwards, vio.
H. Roller, vio.
S. Cheifetz, bass
R. Hoback, gui.
A. Crippen,
drums
D. Marshall, voc.
June Marlowe
- WILSHIRE BOWL**
Sterling Young
(Violin)
M. Walter, sax.
V. Francone, sax.
G. Burt, sax.
L. Pfeiffer, tru.
F. Brant, tru.
H. Snodgrass, tru.
D. Brown, pia.
K. McIntosh, bass
W. Mezet, gui.
K. Coffey, dru.
Donna Lee, voc.
- ZENDA**
Wiedoeft Bros.
Band was being
reorganized at
time of publica-
tion. Has
three saxes, two
brass.
A. Grimes, pia.
D. Kirkpatrick,
gui.
A. Wiedoeft, dru.
G. Wiedoeft, bass

Radio Stations

- KHJ**
Frederick Stark
David Brockman
Felix Mills
(Conductors)
M. Hegedus, vio.
Vern Isom, vio.
Lee Jenks, vio.
W. Barton, sax
Jack Taylor, sax.
Hugh Grant, sax.
J. Pacheco, tru.
H. Howe, sax.
J. Rammacher,
tru.
I. Hubble, tru.
R. Ransom, tru.
K. Rossner, cel.
N. Weiler, via
Dan Stewart, gui.
A. Wade, flu.
P. Hopkins, bass
W. Ruick, pia.
M. Golden, pia.
G. Carter, org.
N. Leslie, dru.
Sid Cutner
Marlin Skiles
Jerry Stewartson
R. Harrington,
arrangers
B. Barenblatt,
librarian
- KFWB**
Jack Joy
(Piano)
J. Poska, vio.
H. V. Preeg, vio.
Henry Sugar, vio.
N. Leetjeski, cel.
E. Wehl, pia
B. Fiske, piano
V. Gatewood, bass
M. Dennis, harp
- KFAO**
Jerry Joyce
(violin)
C. Godwin, vio.
E. Kelstrom, sax.
J. Balderas, pia.
B. Creitz, bass
- KNX**
Wilbur Hatch
(piano)
Fred Olson, vio.
Ivor Kallin, vio.
E. Helmberger,
violin
N. Luboviski, via.
F. Metz, cello
J. Von Gende,
sax
D. Degnan, sax
L. Nichols, sax.
Joe Bishop, gui.
John Dulzer, bass
M. Grant, org.
Mark Murray, arr.
- KMTR**
Salvatore
Santarella
(piano)
L. Trebacz, vio.
R. Bernstein, vio.
E. Yeo, organ
G. Johnson, cel.
A. Alfonso, bass
A. Reinwald, tru.
R. Plymton, tru.
C. Maus, drums
R. Foster, sax
J. McDuff, sax

Recent Openings:

George Olsen, Coconut Grove, April 13: Booking: MCA. Ben Bernie expected to follow on May 25.

Willard Potts, Bill Tieber, Danny Devove, Hobart Grimes, sax; Frank Zullo, Bobby Borgat, trumpet; Ray Robinson, trombone; Adrian Friech, violin; Jack Gifford, Louie Bush, piano; John Jacobs, drums; Eddie McKinney, bass; "Shadow" Rice, guitar;

Ethel Shutta, Fran Frey, Lee Sullivan, Hank Russel, vocals and entertainment.

Comment: The sax section has same set-up as Lombardo's plays the same way, though Olsen's saxmen don't whinny with quite as much finesse as Lombardo's. The brass men play well what they have to play, with 1st trumpeter Frank Zullo seemingly capable of better things than the Busse-like solos he has to play here. Ray Robinson's big, full, round tone on trombone is effective on sweet solos and builds up the ensemble. Arrangements are the kind the public absorbs easily. Secret of band's evident success is that "something" Olsen has that puts a band leader over with the crowd (no-body knows what it is), Mrs. Olsen's lively offerings and a flock of good show numbers worked up by Morriey Marton.

Dick Jurgens, Palomar, April 15. Booking: MCA. Isham Jones to follow on May 13.

Bobby Lee, Jimmy Shevenko, F. Adams, sax; L. Vacca, A. Aievoli, trumpet; H. Winder, trombone; S. Noonan, C. Brandt, violin; E. Howard, guitar; L. Quadling, R. Kempfer, piano; A. Grimes, drums, A. Modell, bass.

Comment: A rough and ready outfit that goes in for variety by using most of the familiar commercial "style" features with little attempt at individuality. A number of doubles in the band provides various combinations, including five brass. On swing numbers Shevenko's tenor is very impressive. The boys work hard and punch out their numbers with the

OPPORTUNITY FOR YOUNG MUSICIANS

Thomas S. Ogilvie, chairman, announces that there are several positions yet to be filled in the well known boys' musical organization sponsored by the Hollywood Post of the American Legion, the "Sons of Legionnaires." William B. Jenner is musical director. The band is a non-profit organization and youngsters who are accepted get free musical training.

L. A. Band Briefs

Le Roy Holmes, with a little working from 3:00 to 8:00 (Kearney Walton remains). These boys, newcomers here, are Dude Skiles, trumpet; Jack Skiles, guitar; Howard Kelly, clarinet; Harlan Kewish, bass.

Personnelities
Wiedoeft's band at Zenda in a shake-up. Among those who left were Jack McPhee, Jule Schwartz, sax; Larry Smaltz, Carl Von Ridder, trumpet; Evan Tiss, trombone. The positions not set at time of writing... Peyton Legare joined Biltmore swing band on clarinet, Jack Ordean with Arnheim... Lee Lemen now playing drums with Al Lyons, Elliott Kelly taking his place at Topsy's... Danny Gray, sax now with Lou Singer at El Mirador (formerly "The Three Little Pigs")

Karl Rosner, cello, and Walt Ruick, piano, are new men on the KHJ staff. Frank Hoedel, sax, formerly with Larry Lee, now with George Hamilton... New men in Lee's band are Carl Ackley, sax; Tom Mancini, violin; Bob Ballard, guitar.

Chuy Perez's tango band closed at the Trocadero and four men were added to Phil Ohman's band; Jack Bunch, sax; Lew Saile, Dick Edwards, Harry Roller, violin... Frank Hubble now playing trumpet with Phil Ohman... Kenny Apperson replaced Hubble with Rube Wolf in Honolulu... Willard Horton and Hank Miller now with Wolf on sax, band to stay there for another month but Wolf replaced by a new M. C.

A new swing combo at the Biltmore Rendezvous in the afternoons vigor that helps plenty in a big ball room. Jurgens, genial and never "big-shot" with Palomar customers (a very important item here), also has what it takes to get over with the crowd, but his band needs polishing up before it will meet big-time demands.

Kerly Riggs, 41 Club, April 20. Booking: Independent.

Willard Rush, sax & trombone; Charlie Mack, sax, violin & trumpet; Joe Skrivanek, sax & cello; Oscar Pullman, trumpet; Nate Harrison, guitar, steel guitar and bass; Chad Swander, drums; Kerly Riggs, piano.

Comment: This combination is well supplied with instruments (stand looks like a music store), all of which, fortunately, the boys seem to know how to play. A satisfactory "customer's band".

Laurie Higgins, The Red Barn, April 28.

Lon Doty, Hal Silverstone, Geo. Geyer, Jimmy Cathcart, sax; Frank Woolley, trumpet; Floyd Bennett, trombone; Art Perches, piano; Howard Dain, drums; Jim Thomas, bass; Bob Lieb, violin.

Comment: Band started in San Diego, comes here from Tavern, Reno. Was to open night TEMPO went to press, had not been heard locally. Red Barn is old Hollywood Barn, formerly non-union, now operating as combination theatre-cafe with night club entertainment preceded by old time melodrama.

Wm. McGee's "Club Willie - Willie" 3 Years Old

A celebration marking the third anniversary of the "Club Willie-Willie" was to take place during the first week in May, according to William ("Billy") McGee, the ex-musician who founded the Robertson Blvd. establishment with the aim of providing musicians with a cozy spot to dine.

The "Club Willie-Willie" has been remodeled to gain space and has been redecorated.

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National Band News

Recent Openings:

CHICAGO
Joe Sanders, Blackhawk, April 11.

Personnel: Hubert Finlay, violin; Harold Thiell, Bill McDowell, Harry Shapiro, sax; Jack Cathcart, Jack Gillespie, trumpet; Rex Downing, G. Nottingham, trombone; Ed Edwards, bass; Dean Stevenson, drums; Jack Baldwin, guitar; Joe Sanders, piano.

Xavier Cugat, Stevens Hotel, April 15.

Abe Lyman, College Inn, May 1.

Earl Hines, Grand Terrace.
To open: Griff Williams, Aragon; Herbie Kay, Edgewater Beach; Sophie Tucker (Jack Fulton, Mus. Dir.), Terrace Garden.

LOUISVILLE
Mark Fisher, Kentucky Hotel, April 25.

ST. PAUL
Leonard Keller, Hotel Lowry, April 28.

Larry Funk, Hotel St. Paul, April 25.

DETROIT
Sam Jack Kaufman, Book Cadillac Hotel, April 17.

CINCINNATI
Harold Greenamy, Netherlands Plaza, May 2.

SAN FRANCISCO
Bobby Meeker, Palace Hotel, April 14.

Personnel: Bobby Meeker, violin; Irwin Kostal, piano; George Shirey, guitar; Carl Lorch, Carl Harris, Will Fatriek, Bub Hooven, sax; Joe Hooven, Joe Straseck, trumpet; Ray Lester, trombone; Bill Blair, bass; Frank McGuire, drums; Lynn Wakefield, vocals.

Ran Wilde, Club Deauville, April 10.

Personnel: Baa Wilde, piano; Larry Cappelli, Batsie Caramelli, Jimmie Ginn, sax; George Traeger, Art Kloth, Oscar Schreiber, violin; Russel Garcia, trumpet; Jack L. Mackie, drums; Virginia Mills, harp; Ole Olson, bass; Joe Luke, vocal.

George Hamilton, Mark Hopkins, April 24.

Personnel: Walt Robinson, Fred Hoedel, Kenny Brackett, Stan Loye, sax; Kenny Robinson, trumpet; Rex Keury, piano; Pete Maggio, bass; Fergie Ferguson, drums; Lee Allen, guitar; Louie Chico, harp; Emil Briano, viola; Lee Norton, vocal.
Tom Brown, Bal Tabarin, April 25.

PORTLAND
Bart Woodyard, Multnomah Hotel, April 11.

DALLAS
Irving Rose, Baker Hotel, April 14.

SALT LAKE CITY
Johnny Burkarth, Utah Hotel, April 10.

TUCSON
Gene Quaw, Santa Rita Hotel, April 15.

NATIONAL BAND DIRECTORY

APRIL 30

Aasen, Oley: Nightingale, Seattle. Adelstein, I: Italian Village, Los Angeles.

Allen, Paul: Virginian, Seattle. Atkins, Aubrey: Winthrop, Tacoma. Baffa, Emil: Lucca, Los Angeles.

Bain, Jack: Club Victor, Portland. Barones, The: Dean's Drift Inn, Seattle.

Belasco, Leon: Lowry, St. Paul. Berger, Jack: Astor, New York. Bongard, Bob: Spinning Wheel, Seattle.

Brashen, Abe: The Ranch, Seattle. Brock, Adolph: Coconut Grove, Salt Lake.

Brown, Tom: Bal Tabarin, San Francisco.

Burkarth, Johnny, Utah Hotel, Salt Lake.

Busse, Henry: Chez Patee, Chicago. Carlson, Merle: Tavern, Reno. Casa Loma: Rainbow Room, New York.

Chandler, Hal: Century Club, Los Angeles. Clare, Stan: La Maze, Los Angeles. Coleman, Emil: St. Regis, New York.

Cornelius, R.: Faurot's, Seattle. Cropp, George: Winthrop Hotel, Tacoma.

Crosby, Bob: New Yorker, New York. Cugat, Xavier: Stevens, Chicago. Dailey, Frank: Meadowbrook C. C., Newark.

Dawson, Ted: Cafe De Patee, Los Angeles. Dengel, Hal: Clyde's Hall, Port Angeles.

Denny, Jack: French Casino, New York.

Dornberger, C.: Paradise, New York. Dunn, Jack: Lick Pier, Los Angeles. Eich, Hollis: Lockhart Inn, Seattle.

Evans, Gil: Rendezvous, Balboa, Calif. Fisher, Mark: Kentucky Hotel, Louisville.

Fitzpatrick, Ed: Olympic, Seattle. Fomeen, Basil: Wm. Penn, Pittsburgh. Fowlis, Harry: Breakers, Seattle.

Funk, Larry: Hotel St. Paul, St. Paul.

Fullerton, H.: Chinese Gardens, Seattle. Gibson, Art: Grand Cafe, Phoenix.

Goodman, Benny: Congress, Chicago. Grant, Bob: Savoy-Plaza, New York. Grayson, Hal: Jantzen Beach.

Grier, Jimmie: Biltmore, Los Angeles. Greenamy, Hal: N. Plaza, Cincinnati.

Gruetter, Al: Villa, Tacoma. Hagstad, Steve: Avalon, Seattle.

Hall, George: Taft, New York. Hamilton, George: Mark Hopkins, San Francisco.

Hampton, Lionel: Cotton Club, Los Angeles.

Hawkins, Jess: Merry Garden, Chicago. Herbeck, Ray: Trianon, Seattle.

Higgins, Laurie: Red Barn, Los Angeles. Hines, Earl: Grand Terrace, Chicago.

Hoagland, Everett: Casino Gardens, Los Angeles.

Hoff, Carl: French Casino, New York. Howard, Tex: Club Victor, Seattle.

Hylton, Jack: Drake, Chicago. Johnson, Johnny: Commodore, N. Y. Jurgens, Dick: Palomar, Los Angeles.

Kaballeros, The: Kelly's, Portland. Kain, Paul: Sherry's, Los Angeles.

Kavelin, Al: Blackstone, Chicago.

SEATTLE
Ed Fitzpatrick, Olympic Hotel, April 11.

Personnel: Rex Baker, Jack Cardwell, Sumner Warner, sax; Midge Searo, Bill Layne, trumpets; Frank Hess, trombone; Joe Garnella, guitar; Dick Foy, piano; Paul Hart, drums; Ted Bering, bass.

The following personnels are published at the request of readers:
Bob Crosby, Hotel New Yorker, New York. (Will be followed by Clyde Lucas).

Personnel: Gil Rodin, Eddie Miller, Deane Kincaide, Matty Matlock, sax; Artie Foster, Ward Silloway, trombone; Yank Lauson, Andy Feretti, trumpet; Bob Haggart, bass; Ray Baude, drums; Hilton Lamare, guitar; Gil Bowers, piano; Ed Bergman, violin; Frank Tenille, vocals.

Clyde Lucas, Roosevelt, New Orleans, closing May 7.

Personnel: Russ Blough, Clint Davis, Lynn Lucas, Aloys Johnson, sax; Alberto Mateo, John De Voogdt, violin; Ken Wilcox, drums; Merwin Fitchell, bass; Al DeCrescent, piano; Al Woodbury, guitar; Paul Geil, Barney De Augustine, trumpet; Jack Epstein, trombone.

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A new photo of Jimmy Dorsey and Kay Weber, girl vocalist heard with the Dorsey band. Jimmy recently concluded a 16-weeks engagement at the Palomar in Los Angeles, a spot that ordinarily keeps a band from only four to six weeks. The Dorsey band will remain on the Coast until the conclusion of the Crosby radio series in July.

Keller, Leonard: Hotel Lowry, St. Paul.

Kemp, Hal: Pennsylvania, New York. Kent, Larry: Alexander Young, Honolulu.

Kimball, Ellis: Topsy's, San Francisco. Kinney, Bob: Del Monte Hotel, Del Monte.

Kirkham, Allan: Tavern, Seattle. Knapp, Orville: Waldorf, New York.

Kolb, Kenneth: Mirror, Seattle. Kropp, George: Winthrop Hotel, Tacoma.

Kyser, Kay: Trianon, Chicago. Lamoreaux, Paul: Jack & Jill's, Portland.

Larsen, Niles: Doolie's, Seattle. Lee, Larry: Bev-Wilshire, Los Angeles.

Levant, Phil: Bismark, Chicago. Light, Enoch: McAlpin, New York.

Lockwood, Clyde: Riverside, Phoenix. Lofner, Carol: Cosmopolitan, Denver.

Lopez, Vincent: Ambassador, N. Y. Loveland, Archie: Benson, Portland.

Lyman, Abe: College Inn, Chicago. Mack, Austin: New York Bar, Chicago.

Mansfield, Dick: Gov. Clinton, New York.

Mann Bros.: Davenport, Spokane. Mannonc, Wingy: Hickory House, New York.

Marengo, Joe: Italian Village, Los Angeles.

Maxon, Johnny: Chinese Temple, Seattle.

McKenzie, Red: Famous Door, New York.

Meo, Jimmie: Royal Frolics, Chicago. Meeker, Bobby: Palace, San Francisco.

Milne, Del: McElroy's, Portland. Moorhead, Grady: The Oaks, Tacoma.

Morgan, Russ: Biltmore, New York. Navara, Leon: St. Moritz, New York.

Naylor, Oliver: Anchorage, Philadelphia.

Newman, Ruby: Rainbow Grill, New York.

Niebaur, Eddie: Casino Moderne, Chicago.

Norvo, Red: Versailles, New York. Ohman, Phil: Trocadero, Los Angeles.

Oleson, George: Grove, Los Angeles. Owen, Harry: Royal Hawaiian, Honolulu.

O'Hara, Ed: Germania, Seattle. Parkins, Floyd: Chateau, Bremerton, Ore.

Perry, Ron: St. Moritz, New York. Peters, Abbey: Music Hall, Seattle.

Pontrelli Pete: Paris Inn, Los Angeles. Prima, Louis: Famous Door, Los Angeles.

Quaw, Gene: Santa Rita, Tucson. Raeburn, Boyd: Muehlbach, Kansas City.

Ravazza, Carl: St. Francis, San Francisco.

Redman, Don: Connie's Inn, New York. Redmon, Geo.: Topsy's Los Angeles.

Renard, Charles: Regent Cafe, Phoenix.

Richards, Barney: Limehouse, Chicago. Riggs, Kerly: 41 Club, Los Angeles.

Rodine, Art: Cabeliro, Seattle. Roth, Frank: Highline Spanish Castle.

Sallidin, R.: Everstate, Seattle. Sanders, Joe: Blackhawk, Chicago.

Schrieber, Carl: Oriental Gardens, Chicago.

Seiger, Rudy: Fairmont, San Francisco. Singer, Lou: 3 Little Pigs, Los Angeles.

Smith, Gene: Oasis, Seattle.

Smith, Stuff: Onyx Club, New York. Souders, Jack: Uptown, Portland.

Sterling Trio: Tacoma Hotel, Tacoma. Thorsen, Sig: Century, Tacoma.

Tinsley, Bob: Colosimo's, Chicago. Tremaine, Paul: Gloria Palast, N. Y.

Walton, Kearney: Biltmore, Los Angeles.

Weeks, Anson: College Inn, Chicago. Weeks, Ranny: Coconut Grove, Boston.

Welch, Homer: Hilare's, Portland. Wiedkamp, Al: Lundeen's Park, Lake Stevens, Ore.

Wiedoeft Bros: Zenda, Los Angeles. Wilde, Ran: Deauville, San Francisco.

Widkamp, Al: Lundeen's Park, Lake Stevens.

Williams, Griff: Aragon, Chicago. Winder, Bill: Senator, Seattle.

Woodyard, Bart: Multnomah, Portland.

Young, Sterling: Wilshire Bowl, Los Angeles.

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Mel Bosserman	Sax	Sam Cheifetz	Bass
Jack Taylor	Sax	Ray Hobbak	Guitar
Jack Bunich	Sax	Frank Hubble	Trumpet
Syl Halperin	Piano	Ralph Dadisman	Trumpet
Lew Saile	Violin	Fred Ledvina	Trombone

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"The Great Ziegfeld" (MGM)

Musical director, Arthur Lange; arrangements, Frank Skinner; special songs, Walter Donaldson and Harold Adamson; Harriet Hoctor ballet music and lyrics, Con Conrad and Herb Magidson.

The formal acknowledgement of musical credit given above, like that on the film's main title itself, is less than half the story. The musical score, which contains upwards of a dozen songs or portions of songs ranging over the Ziegfeldian era, from the original songs sung by Anna Held to those of latter day Ziegfeld productions, "Rio Rita," etc., is virtually a song epic of the period. It even includes that sparkling inanity, "If You Knew Susie," hits a high point in American song with strains of "Ol' Man River." The final fade-out takes place against another Kern song, "Look For the Silver Lining." Principal song is Berlin's "A Pretty Girl Is Like a Melody."

So many musical films have, in their story structures, been based on show business that this one, glorifying the great glorifier, seems to conform to pattern, yet it actually starts where others left off. At all times a perfect balance between emphasis on plot and music is preserved. Criticism

Universal Has New Music Set-up

As the Universal Studios passed out of the hands of Carl Laemmle the usual personnel shake-up got under way. In the music department Herman Heller took charge as musical director and contractor. The position of contractor was formerly held by Dave Klatzkin. Heller has been known around Los Angeles as a theatre conductor. No one seemed willing to state whether the present arrangement at Universal would be permanent or not.

of "The Great Ziegfeld" as a film must, of necessity, be limited to such trifles as the fact that in all his days Florenz Ziegfeld, Jr., never created a production number as elaborate as the "Melody" number in the film.

This sequence, probably the most elaborate production number in the history of pictures, gave Frank Skinner a chance to demonstrate his merit as an arranger, and he does most thoroughly. The number starts with "A Pretty Girl Is Like a Melody" as a tenor solo (Stanley Morner), merges into "Humoresque," (violin solo by Dave Crocov). Then comes the "One Fine Day" aria from "Madame Butterfly" (sung by Lorraine Bridges), followed by "Liebestraume," "Blue Danube Waltz," "Vesta La Giubba" from "Il Pagliacci" (sung by Nick Angelo). For the finale comes a portion of "Rhapsody in Blue," arranged for eight pianos accompanied by orchestra. Into this musical tapestry is woven the "Pretty Girl" theme, sometimes predominating, sometimes as counterpoint, sometimes completely submerged. For the recording an orchestra of symphonic proportions was used, plus a large mixed chorus.



CAB CALLOWAY
In "The Singing Kid"
Cab's band gets a break by not being heard.
(See review of "The Singing Kid" on this page)

"The Great Ziegfeld" is actually no film musical according to ordinary standards, but rather an A-1 dramatic picture in which music has been used with rare intelligence; a film in which the music has an integral part, in which songs help to tell the story.

"The Singing Kid" (Warner Bros.)

Musical director, Leo Forbstein; arrangements, Ray Heindorf; songs, E. Y. Harburg & Harold Arlen, Yacht Club Boys.

As Al Jackson, Al Jolson is depicted as a character that resembles what Al Jolson probably, and maybe with some reason, believes himself to be—a big-hearted, big-shot entertainer of radio, stage and screen. His fiancée and his lawyer make a monkey of Al Jackson, go off to South America with most of his earnings. Jackson loses his voice, retires to the woods, finds a new romance, gets his voice back singing to a child (Sybil Jason) comes back to New York for the scene that ends most film musicals, the opening night of a new show.

The film opens with Jolson singing portions of songs with which he has been identified in the past, "Mammy," "Swanee," "Rockabye My Baby," "California, Here I Come," "A Quarter to Nine" and "Sonny Boy."

Heindorf's orchestration of this musical prologue is one of the best moments in the film.

It is unlikely that any of the new songs by Harburg & Arlen will achieve the popularity of the old-timers mentioned above, but they supply an adequate basis for the Warner Bros. music dept. to turn out a top-notch scoring job. It is a break for Cab Calloway that many a picture goer will think Cab's band had something to do with the music. Actually the Calloway band is heard only in one barely detectable bit, the opening to the "Keep that Hi-De

No Orchestra Contracts At RKO

When the contracts with the RKO staff orchestra expired last month only one option was taken up, that of Hal Findlay, piano, who was re-signed for six months. This means that Contractor Joe Heindl probably will have his troubles now and then in securing key men for important recording dates. However this situation will not be new to Heindl. He worked on that basis for some two and one-half years before the contract system was put into effect.

Ho In Your Soul' number.

Among the more interesting musical sequences is the "Save Me Sister" number, done by Calloway, Jolson and Winnie Shaw, with a chorus of 60 voices and a pipe organ prominent in the orchestral background. Most elaborate production is a "street scene" number which deliberately avoids that geometrical precision that once marked all Warner Bros. production numbers. The musical treatment for the latter sequence is a smartly arranged musical satire, in which the song, done by Jolson and the Yacht Club Boys, repeatedly resolves into the opening strain of "Mammy."

"Give Us This Night" (Paramount)

Musical director, conductor and composer, Erich Wolfgang Korngold.

For the American film debut of Polish Tenor Jan Kiepura and the second screen venture of Metropolitan Opera Contralto Gladys Swarthout somebody framed up a story in which the boy meets girl when a prima donna hears an Italian fisherman with a good voice, arranges for him to sing opposite her in a new opera. The boy loses girl when he thinks she is in love with the composer and runs away, gets her back by changing his mind and returning to sing with her on the opening night. Every sequence telegraphs the one that is to follow.

Erich Wolfgang Korngold shares with Irving Berlin the distinction of being one of the only two composers regularly connected with the film industry who are listed in the Encyclopedia Britannica. Korngold's music for "Give Us This Night" (there is no relation between the title and the picture) seems to meet all requirements but it will not add to his reputation. Kiepura, paunchy, but spy in his role of the Italian fisherman, hits his high notes

Around . . . Hollywood

Paramount Contracts

Contracts with musicians at Paramount were to expire May 1. It was believed that they would be signed up again with few changes though there was gossip to the effect that another studio was angling for Paramount's star trumpet man, Frankie Zinzer. The musicians were "agitating" for a new method of salary payment at Paramount whereby they would draw their minimum guarantee (\$100 a week) by the week instead of being paid as they worked, as heretofore.

Heindorf's Option Taken Up At Warner Bros.

Giving him a substantial boost in salary Warner Bros. have taken up their option on the contract of Ray Heindorf, who was already Hollywood's most highly paid arranger. His income is higher than that of many well known screen actors. The contract re-newal coincided with the completion of the scoring of the new Marion Davis film "Hearts Divided," score by Bernard Cowan, Heinz Roemheld, and Heindorf, with two songs by Warren & Dubin.

Groucho Marx, James Cagney Studying Guitar

Many of the Hollywood screen stars dabble with music in their spare time. Two of the most recent to be discovered at this pursuit were Groucho Marx and James Cagney, who are studying guitar with H. B. Mathis, studio guitarist and teacher. Both are studying the modern plectrum system, and doing well, according to Mathis.

With the Tunemsmiths

Irving Berlin is now at 20th Century-Fox doing the songs for "Out Front." . . . Jerome Kern did three new songs for Universal's new production of "Showboat" (to be released this month). They are "I've Got My Eye on You," "I've Got the Room Above Her" and "Ah Still Likes Me." . . . Retained from the original score are "Make Believe," "Can't Help Lovin' That Man," "Bill," "Why Do I Love You" and "Ol' Man River" . . . Cole Porter songs will be heard in MGM's "Great Guns" . . . Two newcomers among the Hollywood tunesters are Irving Actman and Frank Leoser, who have been signed by Universal . . . Nacio Herb Brown and Arthur Freed are busy on the songs for the next Eleanor Powell film at MGM, tentatively titled "Born to Dance."

impressively, sings beautifully part of the time, and on his lower notes occasionally sounds like someone trying to make music with a comb and piece of tissue paper. Gladys Swarthout sings beautifully on every note.

The new opera that figures in the story is a version of "Romeo and Juliet," a subject with which Charles Gounod dealt musically with some success.

The piano accompaniment sequences were played by Composer Korngold.

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National Radio News

Meredith Willson Symphony Wins Approval

SAN FRANCISCO. — With its composer on the conductor's dais, Symphony in F Minor by Meredith Willson, had its premier performance April 19 in San Francisco's War Memorial Opera House.

The concert hall was packed with an audience which rose to its feet and cheered at the conclusion of the symphony, calling Willson back five times for bows. The occasion was Willson's first appearance as guest conductor with the San Francisco Symphony. Just thirty-three years old, he is the General Musical Director of NBC's Western Division and the symphony is the first composition in this form which he has written, although he has 22 published compositions and innumerable theme songs to his credit.

San Francisco music critics were enthusiastic in their praise of the symphony, which the NBC conductor calls "a symphony of San Francisco" and in which, he says, he has attempted to delineate the spiritual personality of the city by the Golden Gate.

Critics Applaud

In the San Francisco Call-Bulletin Marie Hicks Davison, the music critic, wrote with fervor: "No graybeard could have written anything so buoyant and joyous, so eloquent with the peculiar elan of San Francisco . . . He might have been obvious and had his symphony surcharged with folk songs from the nations which make up the population; he might have had a passage or two of bridge riveting . . . seals barking at the beach . . . clanging of cable cars. But he skirted the obvious. Rather, he sang the ineffable essence of San Francisco which poets and novelists have been trying to capture since the days of the conquistadors.

"Sentiment on the part of the audience was pardonable, recalling that thirty years ago today San Francisco was a smoking ruin and that a young man scarcely older than the reborn city had written its saga in music."

Alexander Fried, music critic of the San Francisco Examiner, said: "The symphony of San Francisco is a work of talent and craft. It handles orchestral effects grandly, it has personal purpose and sense of form. In all the movements there is good material; the Scherzo, particularly, is satisfactory as a whole. Willson is a serious and articulate composer and a gifted conductor."

Quartet of Saxes

Marjorie Fisher, music critic of the San Francisco News, said: "A large and enthusiastic audience gave Mr. Willson an ovation which would have gladdened the heart of the most sophisticated ovation-getter. The symphony's first movement, bespeaking mingled excitement, exalted hopes and nobility of purpose, came to a cataclysmic

New Programs:

"California Hour". Monday, 9:00 to 10:00 p. m., PST. Don Lee System; Origin KHJ, Los Angeles; musical director, David Broekman; sponsor, associated chain stores.

A new, and only slightly different amateur program, for which performers are chosen each week from some California city, that week's program presented as a salute to that city. Ex-Film Actor Conrad Nagel is M. C.

To off-set the amateurs there is Singer Jane Froman, an established radio performer; also the team of Conductor David Broekman & Arranger Marlin Skiles, a combination that rarely fails to produce something of musical interest when given the opportunity. Under the above set-up they get little opportunity.

Jack Hylton Orchestra & Entertainers. Sunday 8:00 p. m., PST, NBC; origin, Chicago; sponsor, Real Silk Hosiery Co.

Hylton's American band is a fair replica of his English band, though in all-around musicianship it does not seem equal that heard on his recordings. Such was the opinion of most musicians who heard the American band do the original arrangement of "Just A Gigolo" on the broadcast of April 19. The program is smartly styled to carry out the "English" manner with which Hylton is identified. In comedy numbers the British touch is purposely and effectively exaggerated. Of special interest is the work of Alec Templeton,* the blind pianist Hylton brought to this country.

Marion Talley. Friday, 7:30 p. m., PST. NBC; origin, Hollywood NBC studios; musical director, Joseph Koestner; sponsor, "Ry-

Crisp" Co. In her best days Marion Talley's vocal ability never quite came up to a reputation partially built up for her by the Chamber of Commerce of Kansas City. However, she was for a time one of the Metropolitan Opera Co.'s best box office attractions. Since her retirement in 1929 she has definitely gone back. Though relatively young (around 30) her voice sounds tired, old. She programs semi-popular and light standard selections.

* Some of the things Alec Templeton can do:

- 1) Perform in any style from legitimate concert to honky tonk.
- 2) Memorize lengthy compositions on one hearing.
- 3) Make a newly tuned piano sound out of tune by producing unusual combinations of harmonics.
- 4) Improvise a passable composition from a few notes supplied by anyone.

finale. A quartet of saxophones, used in the woodwind section, made a tremendously effective link between the strings and the regulation woodwinds. The work bespoke the utmost sincerity, and not a little of an indefinable quality that can best be described as "American."

Alfred Frankenstein, music critic of the San Francisco Chronicle said: "The thematic material is attractive, tuneful, and some of it has that native folk-like flavor that leads one to suspect that a distinctive American style is a good deal closer at hand than is ordinarily imagined. The symphony moves. The feel of the music is strong, colorful and well-made on its traditional premises of harmony and melody. The instrumentation is beautiful."

A nationwide NBC audience heard Willson's symphony, broadcast from the stage of the Opera House over an NBC coast-to-coast Red net-work.

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Plotting a New Mammy Song?



Al Jolson, center, is seen in conference with Songwriters Harold Arlen (music), left, and E. Y. Harburg (lyrics), right, who wrote the songs in Al's latest picture, "The Singing Kid." (Reviewed on Page 10.) Harburg and Arlen are now at work on songs for Warner Bros. film, "Stage Struck."

Richard Himber was to start a new series of broadcasts for NBC starting May 1. Himber was formerly with CBS.

Eddie Kay is in charge of the music for Frank Fay's new program, originating in the Hollywood (Continued on Page 14)

Goodman and Ray Sinatra.

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Eddie Kay is in charge of the music for Frank Fay's new program, originating in the Hollywood (Continued on Page 14)

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Radio Briefs:

Bing Crosby was to appear as guest soloist with Leopold Stokowski's Philadelphia Symphony Orchestra on the Kraft Program on April 30. Booked for the same program was Louis Prima's jam band.

Freddie Rich was to take over the baton on the new "Hit Parade" series over CBS starting May 2. The "Hit Parade", which has been heard on both of the major networks, has been handled by Lennie Hayton, Carl Hoff, Al

What You Want to Know About the Leading Reed Artists

ARTIST	INSTRUMENTS	MOUTHPIECE USED	Reed used and strength by Swiss gauge
ERNIE REED RKO Studios	CLARINET—SELMER ALTO—SELMER TENOR—CONN BARITONE—CONN	STABILE STABILE CONN	VANDOREN 8 RICO 10 RICO 8 RICO 5
HI MOULTON Fox Studios	CLARINET—SELMER ALTO—CONN TENOR—CONN BARITONE—CONN	SELMER H. S. GREGORY-RICO 4-A-17 CONN—STOCK CONN—STOCK	RICO 7 RICO 10 RICO 10 RICO 5
BILLY BARTON KHJ Radio Station	CLARINET—SELMER ALTO—BUESCHER TENOR—CONN BARITONE—BOOSEY	BROADUS K9 STABILE CONN—STOCK STOCK	RICO RICO RICO RICO
NICK DANN NBC Studios	CLARINET—SELMER ALTO—SELMER TENOR—SELMER BARITONE—SELMER	R. V. S. SELMER-BREVETE SELMER-JOHNSON GOLDBECK	VANDOREN 9 RICO RICO 7 RICO 3
DALE ISSENHUTH Raymond Paige Orch.	CLARINET—BUFFET ALTO—SELMER TENOR—CONN BARITONE—CONN	R. V. S. SELMER—BREVETE SELMER CONN—STOCK	RICO 10 RICO 10 RICO 9 RICO 7
WARREN BAKER Fox Studios—NBC Studios	CLARINET—SELMER ALTO—CONN TENOR—CONN BARITONE—CONN	SELMER S. STABILE LINK 4 CONN—STOCK	RICO 8 RICO 10 RICO 6 RICO 5
ART FLEMING Warner Bros. 1st N'tl.	CLARINET— ALTO—SELMER TENOR—SELMER BARITONE—SELMER	SELMER—STOCK GREGORY-RICO 4A SELMER—STOCK	RICO 10 RICO 9 RICO 6
MAURIE HIX MGM Studios	CLARINET—SELMER ALTO—SELMER TENOR—CONN BARITONE—SELMER	SELMER HS STABILE LINK 4 LINK 3	VANDOREN 11 RICO 12 RICO 7 RICO 5
GEORGE MOORE NBC Studios	CLARINET—SELMER ALTO—SELMER TENOR—SELMER BARITONE—BUESCHER	R. V. S. SELMER C SELMER C GOLDBECK 3	VANDOREN VANDOREN RICO RICO
WALLY HAINES Phil Ohman's Orchestra Trocadero Cafe	CLARINET—SELMER ALTO—CONN TENOR—SELMER BARITONE—CONN	SELMER S CHED. SPECIAL GREGORY-RICO CONN—STOCK	RICO 7 RICO 6 RICO 4 RICO 4

AS THE RESULT—of the many inquiries with regard to the type of instruments, mouthpieces and reeds that are being used by the leading reed players in motion picture studios, radio stations, etc., this column will endeavor to give you the desired information. Due to lack of space, we only cover certain players in this issue. The next issue of TEMPO will bring you more names and information. We will be pleased to receive inquiries in this connection regarding reed artists.

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CARL LEETJESKI

New York Recording News

By WARREN SCHOLL

Bud Freeman Sits In With "Clambake Seven"

Tommy Dorsey and his "Clambake Seven" recorded two more numbers for Victor last week, titles of which were "Rhythm Saved the World" and "At the Codfish Ball." They were made on different days, with Bud Freeman sitting in for the latter number. There is a definite possibility that Bud may soon join up permanently with Tommy's band. For the past several weeks Bud has appeared on the Whiteman

Sunday night radio hour as a member of the Whiteman jam band featuring the two Teagardens, Trumbauer, and Carl Kress.

Tommy's full band recorded "Royal Garden Blues" and "Stardust" in two special arrangements recently. The personnel of Tommy's present band as it appeared at the 24th street studio for the making of these selections included Sid Block, Clyde Rounds, Joe Dixon and Fred Stulce, sax; Max Kaminsky, Sam Kolnick and Joe Bauer, trumpet; Ben Pickering, Walter Mercurio and Tommy, trombone; Gene Traxler, bass; Dave Tough, drums; Wm. Shafer, guitar; Dick Jones, piano.

Victor to Couple Goodman And Dorsey "Stardusts"

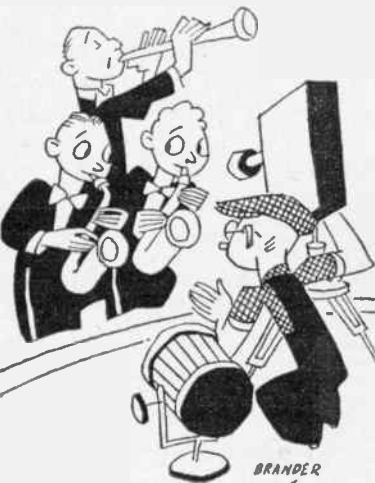
In connection with "Stardust" Victor intends to set another precedent for record companies in this country. Instead of coupling Dorsey's arrangement of "Stardust" and "Royal Garden Blues" back to back, Victor is going to have Benny Goodman record his version of "Stardust" and then couple the two "Stardusts" of Dorsey and Goodman together. Benny's arrangement (by Fletcher Henderson) is fast and lively featuring a hot clarinet chorus, whereas Tommy's version is slower and more "sophisticated," with Tommy taking a beautiful straight trombone solo. The sides are supposed to complement each other and not (as you might think) show which arrangement is superior to the other.

This whole project was veiled in much secrecy, and not even the musicians themselves were aware of this plan. Not until the record is listed (release should approximately coincide with date of publication of this issue) will anyone outside of a few officials be the wiser.

Benny's New Records

All of Benny's recordings held in reserve have been issued by now and this week he is scheduled to make four more standard

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TOMMY DORSEY
Heads "Clambake Seven" on Victor Discs

numbers and two pops. Titles will be "Goodman Swing," "I'd Do Anything For You," "Stardust," "Remember" (F. T. arrangement by Henderson of Berlin's waltz ballad), "Glory of Love" and "You Pulled the Wool Over My Eyes."

Fletcher Henderson's First Victor Dates

Fletcher Henderson finally got around to making his first records under his new Victor contract. Because of misunderstanding on someone's part, Henderson recorded four sides for American record company a few weeks ago but this has all been straightened out now and "Smack" in the future will appear regularly on Victor lists. Titles made at his first

Decca Records Jimmy Dorsey Jam Combo

LOS ANGELES. — Jack Kapp, Decca recording executive, has returned to New York after his recent stay here, during which he supervised the waxing of a new jam band composed of men from Jimmy Dorsey's band. Discs may be released under the name of Jimmy's drumming ace, Ray McKinley. Dorsey closed recently at the Palomar after a record-breaking stay of 16 weeks. Palomar policy ordinarily holds bands only four to six weeks. The band will remain here until close of Crosby radio series in July.

Victor date included "Jangled Nerves," "I'll Always Be In Love With You" (this a F. T. arrangement of waltz) and two popular tunes already on the market.

Red Norvo, Wingy Mannone Recording for Victor

Red Norvo (he opened at the Versailles last week) and his swing sextet have left Decca to join the RCA family. The boys made six populars under the new arrangement, all of which were released under trumpet player Stew Fletcher's name for Bluebird. Probably Red will be appearing on the Victor label under his own name as soon as he settles down in his newest habitat. Prior to leaving Decca Red and the gang waxed six standard numbers for this company. Titles were "My Heart Stood Still," "Thou Swell," "Lady Be Good," "I'll Never Be the Same," "A Pretty Girl Is Like a Melody," and "I Got Rhythm."

Likewise Wingy Mannone has been lured away from American record company to the Victor fold. He and the boys made a series of pops for Bluebird and most recently he recorded two numbers of more or less standard nature, "Dallas Blues" and "Swinging at the Hickory House." Recording of Wingy's voice in Victor studios is a big improvement over the results produced in other record studios. He, too, may soon find his name gracing the Victor label.

Correction in personnel of Mezz Mesirov's Bluebird orchestra: Frankie Newton, not Bunny Berigan, as was erroneously stated in last month's issue, played trumpet on this date, and the remainder of the group comprised Albert Casey, guitar; George Stafford, drums; Freeman, Willie Smith, Wellman Braud, and Mesirov.

Casa Loma Splits With Decca

The Casa Loma band has had a falling out with Decca, probably because of dissatisfaction with recording facilities, and at present the group is available to any other record company that may be interested. More than likely Victor will lose no time grabbing this outfit. About the only other band of consequence that Victor does not have is that of Bob Crosby. Here is a band that has more possibilities for future build-up than any other present day orchestra. Crosby is under contract to Decca at present and officials of that company would be wise if they allowed him the same latitude in the selection of numbers to be recorded that Victor extended to Benny Goodman when he signed up one year ago.

BILLY McGEE

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The founder of this internationally famous instrument house—a superb musician in his own right, applied the best acoustical and mechanical knowledge available in his day to the system of Boehm. He was responsible for basic improvements which paved the way for succeeding generations to reach the goal to which he felt these instruments should eventually attain.

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Keys are hand-forged from a new German silver composition, a hard alloy which keeps the mechanism in constant adjustment. Finest water-proof pads and unbreakable springs complete this instruments' mechanical perfection.

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Leblanc Woodwinds are especially made for the American musician in the pitch of A-440 at 69 degrees Fahrenheit, and are carefully tested.

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Reader's Comment

Six Horns, Not Four

Dear Sir:
Just reading through the April issue of TEMPO and interested in article on Warner Bros. "Colleen" picture. The "hunting call" passage was played by six horns, not four, as your paper says.

Just thought I'd bring this to your attention since it was such an unusual piece of scoring for a picture . . .

My qualification for the above statement? Happened to be one of the horn players on the call.

Huntington Burdick,
Los Angeles, Calif.

Thanks to Mr. Burdick for putting the record straight.—Ed.

Elgin Watch Co. Blurbs

Dear Sir:
You would be doing something for the cause if you would register

a violent criticism . . . about one phase of Goodman's watch program. For three weeks in a row . . . Elgin time signal and blurb has completely covered the trumpet take-off, and usually most of Benny's solo in the mid-program number. It's like holding candy in front of a kid and not giving it.

The same criticism for Ben Bernie's program. Ben's band really has only one swing tune and "now while the boys", etc. covers it with "cans."

Can the UHCA ask the sponsors why they pay for good bands, then cover them?

Please, my nerves!

Ralph Yaw*
Taft, Calif.

See article "What Is Swing" on Page Four.

It is safe to assume that musicians all over the U. S. share Mr. Yaw's feelings. Recently producers of the Goodman program were guilty of a particularly villainous offense. On program of April 14 the final, most thrilling portion of "King Porter" was faded into an announcement. TEMPO can think of no criticism sufficiently violent.—Ed.

Kick in the Pants

Dear Sir:
Received a marked copy of TEMPO with the press notice of our "Slices of Life" show in the National Radio News column.

In spite of the dandy little kick in the pants for using a stock orchestration, I am enclosing a check for \$1.00 to enter my subscription . . .

Perhaps next time I can get a real panning.

Jack Meakin,
San Francisco, Calif.

As pianist and arranger for Meredith Willson (General Music Director, Western Division NBC) and recently as musical director of his own programs, Jack Meakin has shown himself to be a capable musician. TEMPO doubts that it will ever be able to give him a

Priscilla Steps Out



Priscilla Lane, radio songstress, seems to have been going somewhere in a hurry when the CBS cameraman caught her "taking off" in the manner seen above.

"real panning". Reviewer called attention to the fact that Meakin used a Gordon Jenkins stock orchestration merely as a matter of interest.

Dear Sir:
Your magazine is becoming

Attention, Reed Men!

TEMPO to Have New Department

Planned to Help You With All Your Problems

This department, a "Question and Answer" column pertaining to sax and clarinet, will be conducted by Mr. M. C. Gregory, who for many years has been known to musicians in Los Angeles and elsewhere as an expert on mouthpieces in particular and on all phases of reed instruments. To any who are not acquainted with "Greg," as he is familiarly known, TEMPO is pleased to mention that he is the maker of the well known "RICO" mouthpieces, and, as manager of the band instrument department of a leading Los Angeles music store has been serving musicians for nearly 20 years.

Here is a personal message from Mr. Gregory:

In accepting the responsibility of answering questions relating to saxophone and clarinet, the writer is not posing as an international authority, delivering the wisdom of a single master-mind. On the contrary, I shall hope to advise the reader in a bigger and broader way, by passing on to him, the opinions, facts and theories of many master-minds, merged into a composite answer, as concise and clear as I can possibly make it.

Over a period of twenty-five years it has been my privilege to know intimately many of the outstanding reed players and teachers of this country. While having had playing experience on both reeds and brass, the reed instruments have particularly intrigued me, and I have made it my business to assimilate all of the fact and theory pertaining to them that I deemed constructive. That information is yours for the asking; and if you should ask me some question that is beyond my personal knowledge, I shall make it my duty to consult accredited authorities for your benefit, as well as my own, for it so happens that I am still learning things, also.

In addition to answering questions relating to reed instruments, I will be only too glad to pass on to you, any information you might desire, concerning the prominent reed artists of the motion picture studios, radio stations and dance bands of Los Angeles and Hollywood, most of whom are my personal friends.

To boil it down, this column will be a clearing-house on all information pertaining to reed instruments, how they are played, and who plays them.

Come on, boys, let's hear your problems ? ? ? ?
I'm leading with my chin, and no vibrato.

NOTE: In event that the subject of your question is too long for use in this column, and you would prefer more liberal discussion of it than possible here, kindly include stamped envelope for direct reply.

Address your questions to Mr. Gregory care of TEMPO, 6059 La Prada Park, Los Angeles, Calif.

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chestra just background.
Mario Braggiotti, formerly of the old Fray & Braggiotti piano team, is now a conductor at WOR.
Raymond Paige took over the stick on the "Strange as it Seems" series (Don Lee Broadcasting System) while his friend Felix Mills took a vacation. Mills is chief arranger for Paige on the latter's "Hollywood Hotel" program.
Ray Noble has concluded his series for Coco Cola. Report is that Coco Cola is considering a return to a big production show with symphony-size orchestra and chorus.
The Minneapolis Symphony is said to be after Andre Kostelanetz as permanent conductor.

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Free "Reedplayer's Handbook" tells how to care for your instruments so they'll give best results. Contains article by Merle Johnston on saxophone playing positions. Tells how to make oboe, english horn, and bassoon reeds. Tells how to select mouthpieces and reeds. Also contains the most completely descriptive showing of reed, woodwind, and flute accessories ever shown in one publication. Send for your free copy today; mention instrument you play.
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Appleton, Wis., Outstanding As Music Conscious Little City

Center of Road-Booking Activity for Mid-West; Report Indicates Musicians Do Not Have to Locate in Large Cities to Work Steadily

By JAMES KEGG

APPLETON, Wis.—This little city, although relatively small compared to the big metropolitan centers (its population is around 25,000) is considered the focal point for musical activity in central and northern Wisconsin.

Musicians in the larger cities, who probably think that the dance business flourishes only in their localities, would be surprised at the amount of musical work that is available here for competent musicians.

The above statement is, of course, not to be construed as an invitation for jobless musicians to flock here in a body. Appleton, like all other places, is well supplied with good, capable musicians—most of them have worked with prominent name-bands but prefer it here because there are no three-sessions-a-day jobs and there is more security for those who are established.

What I mean to point out is that a musician does not necessarily have to locate in one of the major cities to be a success at his profession.

Appleton is a center from which several bands are booked over an independent circuit.

Here is a list of some of the more prominent road bands:

TOM TEMPLE

Paul Rohlick, Paul Johnson, Art Ingwalsin, Ray Francis, sax; Doug Wood, Carl Given, Mert Le Vant, trumpet; Niel Given, Ralph Wilton, trombone; Claude La Duke, drums; Ray Weckwood, piano; Norbert Reinhart, bass; Dorothy Wilton, vocals.

HAROLD MENNING

Orville Meltz, Jimmie Kegg, Bob Tukis, sax; Cappy Elliott, Harold O'Brien, Red Lund, trumpet; Jack Rislow, trombone; Bill Maxtett, piano; Ray Friday, bass; Bob Montgomery, drums.

CHARLES BRINKLEY

Bill Smail, Earl De Hart, Art Hoffman, sax; Orville Carlson, Mel Pope, trumpet; Bill Newton, Norma Pope, trombone; Culley Schuldes, guitar; Tony Zervos, drums; Jimmie Livingston, piano; Lorry Stiedle, bass.

KEN IEBVING

Bill Miller, Vic Carlos, Joe Deermayer, sax; Red Hoering, Web Nelson, Banney Kotler, brass; Carl Wetzell, piano; Bob Larson, drums; Les Schmidt, bass; Peggy Nye, vocal.

JACK CAMERON

Irv Siegrist, Don Siegrist, Mel Kruger, sax; Sy Larson, trumpet; Ruby Westphall, trombone; Pete Peterson, drums; Pat Patten, bass; Gil Beglanger, piano; Marion La Fond, vocal.

Among the bands on location here are:

Rainbow Gardens

SHORTY LA FOND

Shorty La Fond, drums; Ed

REG. MARSHALL IN CHARGE OF WBC BAND BOOKING

SAN FRANCISCO. — Reginald Marshall has been placed in charge of the band booking department of the Western Booking Corporation, booking agency headed by Ellis Levey, formerly of the Thomas Lee Artists Bureau.

Marshall will route bands over a Coast circuit covering California and the Northwest. He is at present negotiating with Max Baer to send out a dance band under the nominal leadership of the ex-champion.

Holmes, piano; Percy Ihke, bass; Lewie Meyers, sax; Fino Roverto, clarinet; Les Herick, trumpet.

(It will be noted from the instrumentation that Shorty's band is a real swing outfit.)

PARAMOUNT

JOE WEISSAPPLE

(Band was in process of re-organization at time of writing.)

20th Century Bar

SPENCE-KEITH

Spencer Breitieter, drums; Clyde Kiefer, sax; Les Loehrke, violin; Lyman Ellis, piano.

There are two ballrooms here operating on week-ends, the Nightingale and the Cinderella, using name bands only, on MCA booking.

All of the men listed above are members of Local 337 of this city. Many, of course, came here on transfer and became members after the usual six months had elapsed.

All the bands mentioned are rated highly throughout the mid-west. Anyone who thinks they are "smalltown" bands just hasn't heard them.

First Musical Typewriter in Use at Studio

LOS ANGELES. — Meet the "tunewriter."

First musical typewriter to be perfected, the new machine contains a complete keyboard with more than fifty notes and signs.

Easy to operate as a typewriter, the machine's chief value, according to Leo Robin and Ralph Ringer, movie tunesmiths, lies in the neat and efficient manner in which it turns out scores.

Tested by the composers recently in writing songs for their forthcoming Paramount production "Three Cheers for Love," the machine was given their official okay.

Stabile Leaves Bernie To Form Own Orchestra

NEW YORK. — Dick Stabile, whose alto sax work has been a feature of Ben Bernie's band, has left the "Old Maestro" to head his own band under the management of Benny Kanter who played 1st sax for Benny Goodman when Goodman played at the Billy Rose Music Hall.

Stabile's place was taken by Benny Kanter who played 1st sax for Benny Goodman when Goodman played at the Billy Rose Music Hall.

Mention Tempo when you patronize Tempo advertisers.

Baker and Hember



The tough looking mug on the left is none other than Phil Baker, giving the "Oh, yeah?" expression to Richard Hember, radio orchestra leader. Baker seems to be saying that he could play it better on his concertina. Hember and Baker met several years ago when Hember was musical director for Sophie Tucker and Baker was teamed with Ben Bernie. Hember was to start a series of broadcasts for NBC on May 1.

3

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NEW Scientific amplification plays such an important part in the expression of professional music today that no musician, no band or orchestra, can afford to neglect this medium. The equipment briefly described on this page is of the highest class and will give you the service you require with convenience, satisfaction, and the minimum of care and attention. See your local music dealer, or write direct for printed matter and further details.

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Rudy Vallee Signs With American Record Corp.

NEW YORK.—Rudy Vallee, formerly a Victor recording feature, has signed to make records for American Record Corporation and will be heard on the low price discs produced by this company, Perfect, Melotone and Banner.

Among the first tunes waxed by Vallee were "Would You," "She Shall Have Music" and "The Glory of Love."

HEADS GIRL ORCHESTRA

Evelyn Kay is the concertmistress of the "Hour of Charm" presenting Phil Spitalny's all-girl orchestra over the WABC-Columbia network. Evelyn is Spitalny's 21-year-old assistant and head of the governing board of the unusual group. She plays the violin. Also featured on the program are



Maxine, vocalist; Arlene Francis, mistress-of-ceremonies; and the "Three Little Words" harmony trio.

LOCKIE MAY OPEN LONG BEACH BRANCH

LOS ANGELES.—Management of Lockie Music Exchange is looking over the town of Long Beach for a possible site to open a branch in the beach community.

Chamber Music Group Wants Goodman

CHICAGO.—It is reported here that the Pro Art String Quartet of New York is endeavoring to secure the services of Benny Goodman to make a recording for Victor of Mozart's Quintet in A. ("Clarinet Quintet").

Goodman and his band were to close their engagement at the Congress Hotel on April 29 and start on a tour of one-nighters that would take them to New York around the latter part of May.

ACE BRIGODE SET FOR GM's TEXAS EXPO. EXHIBIT

CINCINNATI.—Ace Brigode, who has been appearing here at the Island Queen Ballroom, closes here on May 2 and goes on the road for a tour that will take him to Texas where he will play the General Motors Exhibit at the Texas Centennial Exposition in Dallas starting June 27. Brigode is under the management of MCA.

Personnel: Martin Weitzel, Al Casady, Mark Davison, sax; Clyde Reynolds, Cliff Wilson, trumpet; Dave Farley, trombone; Bill Dinkle, Benny Benedict, piano; Andrew Delfendahl, drums; Paul Potzick, bass; Benny Bruno, guitar; Sylvia Rhodes, vocals.

DICK VOYNOW LEAVES DECCA

CHICAGO.—Dick Voynow, one-time leader of the famous old Wolverines, a band that made recording history in the old days, has taken an executive position with radio station WLW in Cincinnati. He was formerly head of the Decca recording studios here. Monroe Wayne succeeded Voynow at Decca.

SPECHT HEADS BAND AGENCY IN CHICAGO

CHICAGO.—Paul Specht, former band leader, who attracted attention when he appeared before the immigration authorities in Washington last year to protest the admission of Jack Hylton to this country as a band leader, has opened a band booking office here. He has received a license from the AFM and will operate in and around Chicago.

PHONE EXCHANGE FOR MUSICIANS

LOS ANGELES.—Joey Lee, local band leader, has established a "Musicians' Telephone Exchange," a central office to handle the telephone calls of musicians on a 24-hour basis. Subscribers are charged a flat monthly rate of \$1.50. Idea is to keep musicians from missing the calls that often mean jobs.

HARRY BARRIS, LOYCE WHITEMAN, WITH CARL RAVAZZA

SAN FRANCISCO.—Harry Barris, songwriter ("I Surrender Dear") and Loyce Whiteman, Mrs. Barris in private life, are now appearing at the St. Francis Hotel with Carl Ravazza's band.

MUSICIANS' TENNIS TOURNAMENT

LOS ANGELES.—Vic DeLory, studio bass player, is chairman of the entry committee for the 2nd Annual Musicians' Tennis Tournament to be held May 8 at the Los Angeles Tennis Club. All musicians are invited to participate.

NEW ORGANIST AT WKY OKLAHOMA CITY.—Ken Wright recently became staff organist at station WKY here.

SINGING HARPIST



A candid cameraman caught this interesting shot of Adele Girard, 20-year-old singing harpist heard on sustaining programs over the Columbia network. Adele started her professional work in vaudeville at 14, came to radio via Harry Sosnik's broadcasts in 1933.

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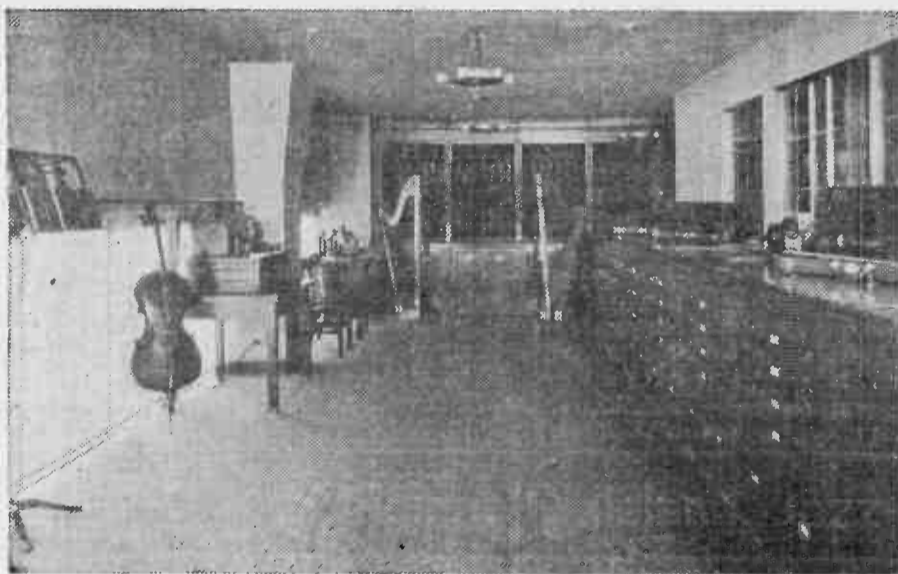
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How is your best pal — "the instrument?" Is it in good working order? Maybe it has served its purpose and you need a new model? Modernize your playing by using the latest model distributed.

Three outstanding So. Calif. dance band leaders got together recently in honor of Dick Jurgens and his orchestra opening at the Palomar in Los Angeles. In company with Jurgens was Jimmy Dorsey who has just terminated his Palomar contract and Jimmy Grier who bats the orchestra at the Biltmore Bowl. Jurgens' new set-up promises many instrumental novelties and new tunes. KHJ does the broadcasting.

Over twenty bands will take part in a gigantic Band Festival sponsored by the Southern California Bandmasters' Association in connection with the Allied Arts Festival in Los Angeles during May.

Outstanding is the progress being achieved by the Southern California Musicals Organizations Association. This organization is promoting two very remarkable new musical units—a 50-piece Accordion band and a Marimba band of 40 pieces.

Welcome back to Los Angeles our good friend, George Olsen—at the Coconut Grove! It is good to see our Pacific Coast boys back to the scene of their original triumphs.