

A Brief History of M.C. Gregory and Gale Mouthpieces

The Beginning: “Seriously? Nobody Knows What M.C. Stands For?”

Over the past eleven months fellow SOTW member Mark Fleming and I have been investigating the history of M.C. Gregory and Gale mouthpieces. It began as my simple quest to discover what the initials stood for in M.C. Gregory (Malcolm Culver). It quickly grew into a full-blown research project full of twists, turns, and surprises.

Many hours were spent in the lower levels of the downtown branch of the Los Angeles Public Library scrolling through microfiche, at the UCLA Schoenberg Music Library, hunting documents from Stanford and Indiana universities, finding a unique publication in the New Zealand National Library, using research assistants at the Library of Congress, obtaining personal documents from relatives of M.C. Gregory, photos, articles of incorporation, genealogies, Los Angeles history, and personal interviews with living family members including M.C. Gregory’s granddaughter Gale – for whom Gale Products was actually named. But we’ll get to all that.

A Simple Approach

This is my attempt to put forward a brief chronological narrative of what we’ve found so far, correct the record, and add a resource to the historical knowledge of an important and overlooked contributor to woodwind musical history. It’s still a work in progress.

Mark and I have often jumped to conclusions when reading things into evolving data during our research. We’ve usually been dead wrong so I’ve tried to avoid doing that where things are ambiguous. In fact, despite sharing consensus most of the time, we still disagree on what to make of some of the evidence that’s turned up. Our approaches are different.

For Mark’s perspective, I’ll provide a link to his blog at the end of this piece.

There are still many gaps in our research. Some of them span years, leaving voids about who did what when. Some things we just don’t know yet. Some we do know with relative certainty. Of what remains, drawing conclusions from fragmentary evidence of events that happened almost 70 years ago can make for more fiction than accuracy. That leads back where you started by generating more Internet conjecture. If we’re lucky, the missing pieces will eventually turn up.

The Original Story

When we started the only information available about M.C. Gregory seemed to be the rehash of a single story by respected mouthpiece maker Ralph Morgan

published in The Saxophone Journal (1993 Vol. 17 Nos. 2,3,4) that had knocked around for over 20 years. Morgan had interesting and complimentary things to say about Gregory mouthpieces even though the article was glaringly vague. There were no facts, literature, or links to sources that could corroborate anything in the article. Nevertheless, Morgan's story had become conjecture turned "internet fact" through repetition. But it was our starting point. Turns out it was pretty thin soup.

Digging into M.C. Gregory and Gale had pitfalls you'd expect associated with an oral history. Few leads, fewer facts. In all what little there was amounted to more myth than substance. The redeeming feature of all that fluff was that separating myth from reality frequently provided entertaining if not outright WTF? moments that were completely opposite of expectations. Following a new lead was like investigating the first part of a joke and then discovering the punch line. You know: "I want to die peacefully in my sleep like my grandfather Not screaming and yelling like the passengers in his car".

Hardly a dull moment.

A Short Prelude

First let me say that I was born in Hollywood. I grew up there during the 1950's and have always been interested in its colorful, if somewhat sordid history. One of the first things that piqued my interest in M.C. Gregory mouthpieces was their origin in Los Angeles during a time (1930's and '40's) that's often glamorized. And rightly so. Then, contrary to everything else I'd read about most mouthpiece makers, were the extraordinary claims about M.C. Gregory (and then Gale Products) making their mouthpieces one by one from scratch with rubber sourced from a local west coast rubber company. Vulcanizing your own rubber? Making your own molds? Designing your own blanks? Fashioning them by hand? It sounded, well, romantic.

Was it true? That was one of the first things this project focused on. As you will see, it turns out that yes, it is. Nearly every other mouthpiece producer at the time and through today bought/buys their blanks from a big fabricator like Babbitt. But Malcolm. Gregory (and Gale – at least early on) actually created his own molds, vulcanized his own rubber, i.e. cooked his own pieces, and then finished each piece in house by hand or from machinery built and modified by either Gregory or his protégé, son-in-law Carl Satzinger. Even the legendary Bob Dukoff Hollywood mouthpieces were originally manufactured by House of Zimberoff. Zimberoff outsourced to jobbers before Dukoff finished them.

M.C. Gregory also pioneered producing mouthpieces on the West Coast a decade before Dukoff, Beechler, and Brilhart. Gregory and Gale pieces eventually became closely associated with "that west coast sound" through players like Paul Desmond and Gerry Mulligan.

Another part of the original home-grown claim, but still unsubstantiated, was that Gregory bought his rubber locally from nearby Sierra Rubber Co. in Culver City (home of Hughes Aircraft). No less than Gerry Mulligan adds grist to the rumor about rubber procurement as he recounts his experience with Charles Bay after Bay bought Gale Products in 1968. Mulligan, who played a Gale Baritone mouthpiece, says that Bay was reluctant to make him a new piece because he couldn't get the hard rubber material needed for the original molds. Jonathan Bay told me that his dad, Charles, and Mulligan used to go round in spirited conversations about making Mulligan a new Gale mouthpiece. Here's an excerpt from an interview with Gerry Mulligan in The Saxophone Journal:

Q: "Your mouthpieces is a Gale?"

Mulligan: "Yes, approximately a number five. Have you ever heard of the mouthpiece called the Gregory Rico? Around 1938 or '39 ... it was always identified with a gold ring around the edge of it. After they got done with the die, it got passed to various other people. It went to someone in California and he put it out under the name Gale. It was also called a Simpson after Jimmy Simpson, who managed Locke's Music Store in Hollywood on Vine Street. It was a great shop. Jimmy put it out under his own name and with a similar design. Now [1993] Charlie Bay has the die. He's made one for me, which I'm loaning to a friend in Ireland. After pursuing Charlie for eight to ten years to please try to make me one, he said he didn't have the hard rubber material that he could use in this old die. I almost got to the point where I thought seriously that I would have to give up playing because I couldn't find a mouthpiece.

<https://forum.saxontheweb.net/showthread.php?145335-Info-on-Gregory-Hollywood-bari-m-ps-requested&s=1f9b7723c4f79f8440fa2d81d281db32>

In any case, like the example above, this was the brand of colorful lore surrounding M.C. Gregory and Gale that was intriguing enough to warrant a closer look.

M.C. Gregory's Geographical Influence and That West Coast Sound

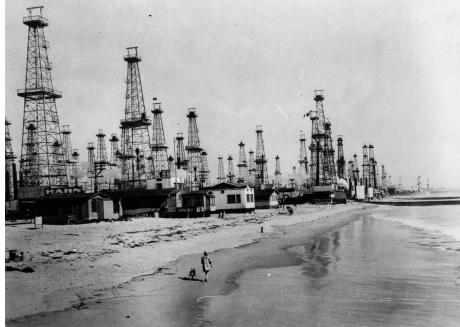
To understand how M.C. Gregory came to be it's worth an historical glance back at Los Angeles during the period of the 1930's and 1940's. It gives context to the time and place when Gregory then Gale, mouthpieces were made.

In the 1930's and through the 1940's Los Angeles and environs was a burgeoning area of innovation and entrepreneurship. Light and heavy industry were thriving. Oil fields were scattered from Long Beach up to Doheny Dr. (now part of Beverly Hills where a single oil derrick still stands on Olympic).

It was also the hub of the American aircraft industry including Lockheed, Douglas, Northrop, Hughes, Grumman, and others. Lindberg's "Spirit of St. Louis" was built just down the road in San Diego by Ryan Airlines. Amelia Earhart's Lockheed Electra 10E was built in Burbank, in part the brainchild of Kelley Johnson, designer of the P-38, U-2 and SR 71 Blackbird.

There were a wealth of skilled machinists, inventors, designers and small manufacturers in an environment unencumbered by regulation and restrictive business practices. Imagine how the EPA or Air Quality Control Board of today

would look back upon the required practice from residents of Los Angeles to burn their trash in backyard incinerators? Orange groves ran to the coast. Oil wells, not mansions, were built on oceanfront property.



Venice Beach

Los Angeles was a wide open city of innovation and entrepreneurship. And not just in oil and aircraft.

That era also marked Hollywood's Golden Age of Film. Studios like Disney, Warner Bros., Paramount, MGM, 20th Century Fox, Universal, United Artists, Columbia, RKO, and Republic drew a flood of musicians from the east coast and Europe. Composers like Irving Berlin, Gershwin and Stravinsky moved to Hollywood to score films.

Gordon Kalton Williams notes in *"A Culture in Exile – Classical Musicians in*

Hollywood in the 1930's and 40's" that "in the 1930's and 1940's, mostly because of Hitler, Los Angeles ended up with the highest concentration of great composers, writers and performers per square mile of any place on the planet."



No. 45. Disney orchestra with Director, recording musical number. Note microphone and headphones connected with central metronome.

¹Gordon Kalton Williams "A Culture in Exile – Classical Musicians in Hollywood in the 1930s and 40s", Symphony Services International

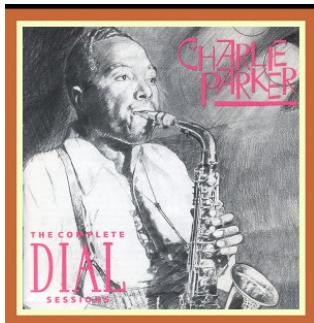
Warner Bros. had recently pioneered the advent of sound in movies. Along with sound came the need for music and musicians. Better sound required better equipment. The need for better equipment invited opportunity.



Concurrent with the film industry's contribution to the rise of music movements in Hollywood was the draw of jazz and legendary musicians in clubs around town. Louis Armstrong and Fats Waller made recordings at Culver City's "Sebastian's Cotton Club" and Fatty Arbuckle's "Plantation Cafe". In 1940, the Hollywood Palladium opened with Frank Sinatra headlining. Musicians from Local 47 on Vine

St. in Hollywood, which supplied the musical talent for the movie industry, were regularly playing at the "Cocoanut Grove", "Ciro's", "The Earl Carroll Theater" and other famous venues around town.

There was also a thriving jazz scene on Central Avenue where Dexter Gordon, Wardell Gray, Buddy Collette, and a young Charles Mingus were featured. Later, Charlie Parker, Sonny Criss, and Miles Davis played in town at the "Finale Club", "Club Hi-De-Ho", and "Streets of Paris".



Bebop, conceived in Kansas City and seeded in New York, emerged and developed coincidentally in Los Angeles during the 40's when Charlie Parker made his first recording of "Ornithology" at Dial Records in Hollywood (1946). Other giants to perform legendary bebop jams in Los Angeles included Dexter Gordon and Miles Davis.

It was in this 1930's and 1940's Los Angeles environment of musical exploration, innovation, and invention that the

M.C. Gregory/Gale story begins:

Early Years

Malcolm Culver Gregory was born April 26, 1891 of scotch ancestry in Wisconsin. He served during World War I in the Texas 51st Field Artillery. Gregory had one child by his first wife, a daughter named Maxine de Gloria Gregory. By 1930 Gregory had moved to Los Angeles and was working as a salesman for a music publisher.

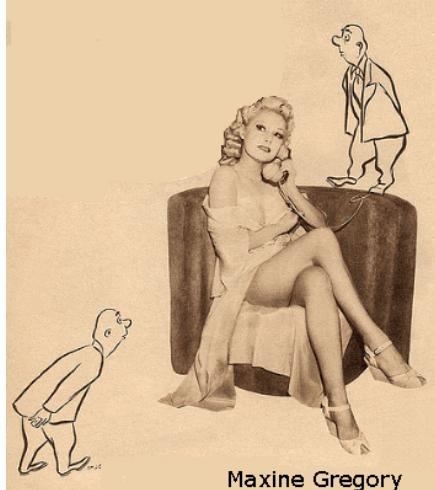
Gregory held several jobs in the music industry. In 1936 Gregory lists himself as a manager at Platt Music. He is alleged to have also worked as a studio musician but we have been unable to verify that fact and neither his granddaughter Gale, nor her cousin can remember him playing an instrument. That, of course, doesn't mean that it isn't true. Only that it has been unverifiable so far in a study that is still developing.



His son in law, protégé, and future partner in Gale Products, Carl Satzinger, was working across town, at least part-time, as a battery salesman. In 1925, Carl had married Gregory's daughter, Maxine.

Carl and Maxine Satzinger

M.C. Gregory's daughter, Maxine de Gloria Gregory was glamorous even by Hollywood standards of the day. She was one of the famous "Earl Carroll Girls" of The Earl Carroll Theatre on Sunset Boulevard. It was one of Hollywood's premier nightclubs frequented by celebrities like Clark Gable, Carole Lombard, Bob Hope, Louis B. Mayer, Marlene Dietrich and Jack Benny. From the Earl Carroll Theatre emerged several Hollywood screen stars of the 1940' and 50's.



Maxine Gregory

The Real "Gale"

Carl and Maxine had one child, a daughter, who they named Gale. Gale Satzinger (now Gale Douglas Orr) is M.C. Gregory's *granddaughter*, the eponym or namesake of what we know today as "Gale" mouthpieces. As you may have guessed by now, despite unanimous opinion on the Internet, Gale Products was NOT named after M.C. Gregory's daughter Maxine. It was named by Carl Satzinger after *his* daughter, Gale. We've spoken with her often and I've met Gale and her husband Stu personally. She's a delightful woman. Gale's recollections and eyewitness accounts have served to document some of the information and clarify misinformation in our study.



Scroll to the end to see how she looks today.

Carl Satzinger, Unsung Hero?

Besides Malcolm Gregory, his son-in-law Carl Satzinger plays a significant role in M.C. Gregory mouthpieces almost from the beginning. He was also the founder of Gale Products and original maker of Gale mouthpieces.



According to family members, Carl was highly intelligent, creative, claimed a background (but not a degree) in electrical engineering and reputedly possessed a high IQ. Family members also credit Carl as the designer of the molds used by Gregory and then by Gale Products. He would become a very skilled mouthpiece maker and was probably taught by his father-in-law M.C. Gregory.

Both M.C. Gregory and Gale mouthpieces are intertwined with the formation and operation of another west coast innovator, Rico Reed Corporation. Rico Corporation was founded around 1936 in Los Angeles. There were five partners. Two of them, Roy J. Maier and Frank V. de Michele would be associated with Gregory and then the founding of Gale.

The M.C. Gregory - Rico Connection

Both Rico Corporation and M.C. Gregory were founded in Los Angeles at almost the same time. Frank de Michele, one of the founding partners of Rico, started importing reed cane from France to Los Angeles in 1928, but the company we know as Rico seems to have been founded a few years later. M.C. Gregory began crafting hand made mouthpieces for local woodwind players, probably from his shop at home, around 1936. Although we could not find any contracts, it was shortly after the founding of Rico that M.C. Gregory entered into a partnership with them to supply his mouthpieces while they acted as distributor. Rico would go on to be the sole distributor of all Gregory branded mouthpieces for the next 30 years.

In 1938, while producing his mouthpiece line for Rico, Gregory had a shop in downtown Los Angeles at 1008 S. Hill. A year later he had moved to Gregory Musical Instruments at 5907 Melrose. At that time son-in-law Carl was listed as a clerk working with M.C. In 1940 Carl was already listing himself as "Manuf. Musical Instrument Parts, Own Business".

By 1942 Gregory had joined Rico and was listed as Manager at Rico Products. According to family verbal history, Carl worked closely with M.C. Gregory and was an integral part of the business from the beginning.

At The Shop. Cooking with Mr. Gregory.

In a recent conversation with Gregory's granddaughter Gale, she recollected visits with her father Carl at his shop. Gregory also had a workshop at home where he would fashion mouthpieces. She credits Carl with designing the original molds for them. Gale recollects maybe 1 or 2 other workers at the shop and she remembers watching her father, Carl, hand-finishing mouthpieces for local musicians while they waited. She spoke of band members from Ozzie Nelson's orchestra coming in for mouthpiece adjustments. There was also an area where musicians could play and even record on a record cutting machine. Gale remembers seeing and smelling the hot molds cooking in the back of the shop. The mouthpieces were vulcanized in batches of (she thinks) 12-24 at a time.

If that sounds like a small number, it is. As you will see in the serial number database at the end of this article, M.C. Gregory and Gale mouthpieces had very low production numbers. For all its longevity as a mouthpiece maker, it remained a boutique manufacturer.

The Gregory Model A (1936 – 1947/8)



A decade before Dukoff, a decade before Beechler and Brilhart moved west, M.C. Gregory planted his flag on the west coast when he produced his first, signature piece - the Model A. It's a hard rubber mouthpiece with scooped or rounded inner sidewalls and a distinctive narrow brass ferrule around the end of the shank. The ferrules were probably made in-house from brass tubing like everything else.

There was 48' of it listed in a 1949 inventory. (I'll comment again on the ferrules later when we talk about the "Master" model.) Like all M.C. Gregory's, these pieces were made from scratch a few at a time in a steam vulcanizer.

Production dates of the Model A are from 1936 and ended in 1947 or early 1948. Chamber sizes for the Model A range from 16 to 22 on tenor, 16 to 20 on alto, 16 to 22 on clarinet and even a 24 for baritone. Note that chamber size 22 (advertised in 1943 and 24 advertised in 1947) do not appear in current internet documentation. As yet, however, no pieces with those chamber sizes have been seen.

Tip openings on the Model A range from 1 (clarinet) up to 5, although you probably could request a larger tip opening I haven't seen any.
Later Diamond Models range down to 2 and up to 6.

Standard tip openings vary by who's citing them.
Ralph Morgan lists them in detail.

Alto
#2 .052
#3 .058
#4 .062
#5 .067

Tenor
#3 .064
#4 .068
#5 .073

Baritone
#3 .074
#4 .080

Doc Tenney (who seems to have done a lot of refacing to Gregory mouthpieces going by listings over the past year on eBay) said on this SOTW forum that his pieces in original condition measured much larger:

"I have five different original Gregory Master tenor 5 or 5A mpes in stock all of which measure between .083 and .087 on my very accurate gauge." (1.4.2008)

Referring to my own collection I can say that my 4A Model A and my 4A Master by Gregory (neither of which have been refaced) have comparable tip openings in the .070 - .075 range. So a standard for tip sizes is yet to be determined.

How To Read The Markings On Gregory Mouthpieces

Facing lengths are indicated as follows:

- \star (star) – short arc
- A - medium arc
- B – long arc

(from 1944 Selmer Catalog)

Tip and chamber sizes appeared on either side of the table. On one side the tip size and the facing length were indicated. The opposite side had the chamber size:

Ex. 4A = Size 4 tip opening with a medium (A) arc

18 = chamber size

5B = Size 5 tip, long (B) arc

20 = chamber size

3 \star = Size 3 tip, short (star) arc

16 = chamber size (smallest offered by Gregory)

Earliest Gregory mouthpieces bore a treble clef staff with superimposed RICO stamp. Below the RICO logo was the familiar diamond M.C. Gregory logo. This particular logo variant disappeared very early on in the series between serial number 680 and 1000.



The RICO logo was removed and RICO's relationship was clarified with the stamp, "RICO Products, Ltd., Distributors". The diamond enclosing "M.C. Gregory, Los Angeles" remained and was placed above the Rico verbiage. Future advertisements listed the mouthpieces as "Gregory (Rico)" and later switched to Rico - Gregory.

The Model A was made famous by Paul Desmond, who played the alto version - reputedly a sized 4A tip opening and a size 18 chamber. Lesser known is that Desmond later played a Gregory "Master" version. He can be seen playing it on the cover of his 1969 album "From The Hot Afternoon". A Gregory piece also can be seen on the cover of Art Pepper's 1957 album "Art Pepper Meets The Rhythm Section". One Gregory ad claims the Model A was used by Jimmy Dorsey, Hal Kemp, Skeets Herfurt, Art Ralston, Dan D'Andrea and George Koenig.

M.C. Gregory Model B (1936? - 1947/8?)

The Model B is somewhat of a cypher. This is a hard rubber piece with a narrow, streamlined body (much like a Brilhart Personaline).



The Model B tenor mouthpiece easily fits an alto ligature. It has a horseshoe shaped throat like a Brilhart, straight sidewalls and very flat baffle. Beginning and ending production dates of the Model B are uncertain because we

have found no advertising about the model B to establish a timeline. It shares identical logos and stamping with the model A. The Model B appears early on in my serial number registry (serial # 1916) so my assumption is that it was produced concurrently with the Model A. The later appearance of the Diamond Model around 1947 which shared the same straight sidewalls and horseshoe throat argues for the Model B's discontinuation along with the Model A. As you will later see, the end of M.C. Gregory's association with Rico also coincides with the disappearance of the Model A and Model B around 1947. Selmer stopped advertising the Model A after 1947 and Rico began advertising the "Master" by Gregory and Diamond Models by

name in 1948. Some serial numbers higher than 10000 are missing the brass ferrule. Highest serial number documented is 12354.

During this time Gregory pieces were advertised by Rico Products as their proprietary line. The 1937 Selmer Showbook advertises:

"The 'RICO' model Mouthpieces have been designed by M.C. Gregory with the cooperation of leading players and sound technicians in the Recording and Broadcasting Studios of Hollywood. Needless to say that today, 90% of all orchestral playing, whether Motion Picture Studios, Radio, Recording, Dance Band or Theater, is done through a Microphone. Rico Mouthpieces are constructed with this factor in mind and have become first choice of West Coast players."

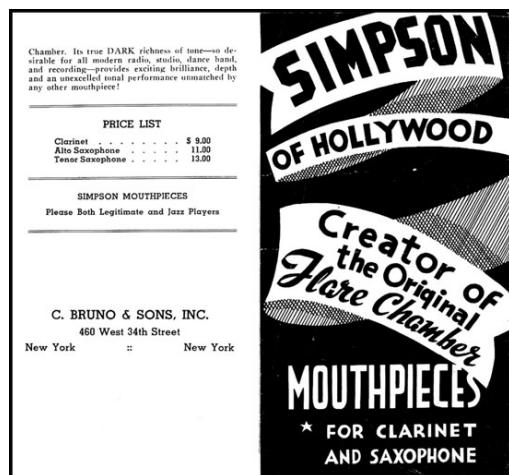
This is the earliest documentation we have found of Gregory mouthpiece manufacturing. Rico was the sole distributor of Gregory mouthpieces in all their variants throughout their approximate 32 year history. Less certain, as will be shown, is who produced them after 1949.

Production Quantities of Model A and Model B

Serial numbers indicate that the total number of Model A's and Model B's produced of all types was likely about 12,500 from 1936-1947. (see serial # registry at the end of this article). Even if we assume that the model A and B were numbered separately (which I doubt) that number is only 22,000. Do the math and it comes out to about 1200 pieces per year or just 23 pieces a week! The inflated number is still a paltry 38 pieces. It's consistent with the one or two man shop Gale remembers seeing during her visits. All Gregory's had very small production numbers.

Simpson (1942-1945) Was It A Gregory?

Advertised in the Selmer Catalog in 1942-43. Advertised by Rico until 1945.



Despite the many circumstantial connections and claims about Simpson provenance, there's no proof we could find to corroborate the rumored connection between Jimmy Simpson mouthpieces and M.C. Gregory. Conversely, there are some old posts on SOTW that claim Simpson had nothing to do with Gregory. Unfortunately, those posts are full of the same inaccurate internet lore that prompted this whole business in the first place. Who made the Simpson remains unsettled.

Circumstantial Connections to Rico:

Rico distributed Simpson mouthpieces and advertised them as "Another Rico Product". Jimmy Simpson worked as manager at one of the Lockie Music Exchanges close to the Rico offices at 6638 Santa Monica Bl. The store's owner, Howard Lockie was reputedly a partner at Rico as claimed by his relative R. Thomas Lockie. M.C. Gregory worked as a manager for Rico and was already making mouthpieces for them. Simpson total production numbers seem to have been very limited. Again, lots of circumstantial evidence, some unsubstantiated claims, but no solid connection. Typical of many things in this study. Lots of evidence where no conclusions can be drawn.

Like M.C. Gregory, Jimmy Simpson might be another chapter in musical entrepreneurship.

Simpson mouthpieces appear as rarely as Gale metal mouthpieces. I've cataloged only 3 in the past year (one tenor and two altos) and have yet to see a 4-digit serial number.

Tip openings on Simpson mouthpieces are:

C Medium Closed

M Medium

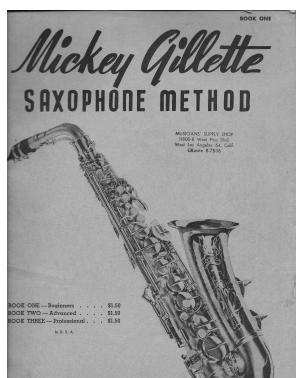
MM Medium Open

O Open

OO Very Open

Mickey Gillette (1946-1966) by Gregory

Mickey Gillette was an alto saxophonist who opened the Mickey Gillette Saxophone School of Hollywood during the 1930's or early 1940's in Los Angeles. Gillette reputedly played classical saxophone and was associated with the San Francisco Symphony. Gillette also was an NBC radio artist.



Warne Marsh is probably Gillette's most famous student. Gillette was Marsh's principal teacher after junior high school. (From "An Unsung Cat: The Life and Music of Warne Marsh" by Safford Camberlain (2002). Gillette also published a set of three saxophone method books (1944).

The Mickey Gillette model was the result of collaboration between M.C. Gregory and Gillette. It is rightfully associated with M.C. Gregory. The Gillette may have been, along with a Roy Maier mouthpiece, the first piece to have been made with "Resonite". Resonite seems to have been a proprietary resin used by Rico infused with "wood flour". Gale, granddaughter of M.C. Gregory, recollects that Resonite may have been developed as an answer to rubber shortages during WWII

even though it didn't appear until after the end of the war. This is unverified. The Gillette mouthpiece did not have the trademark brass ferrule of most Gregory models and outwardly resembles the **Diamond** Model that appeared shortly after the Gillette model was released. The Mickey Gillette is one of the only Gregory or Gale mouthpiece models that I do not personally own. I have one picture of the chamber of a Mickey Gillette that has flat sidewalls like the Model B and later, the Diamond Model which it closely resembles. The Mickey Gillette was later offered in a hard rubber version.



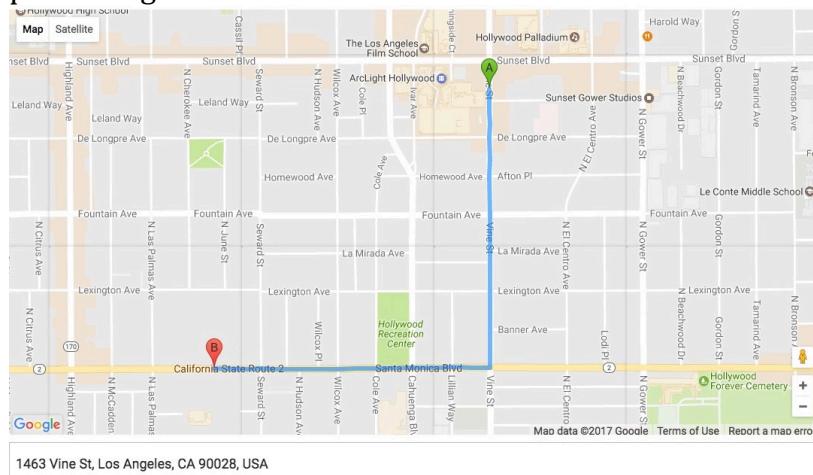
It started production at least as early as 1946 (maybe earlier) while the Model A was being produced and M.C. Gregory was still working for/with Rico. Rico first advertises the Mickey Gillette in 1947 and it was certainly produced by M.C. Gregory at that point. Although usually associated with Gregory and Gale, it is unconfirmed who produced it after 1948.

Production quantities are unknown.

Only In Hollywood! The Improbable Story of West Coast Cane Production During WWII.

One of the wild twists of the M.C. Gregory research was this gem of a story about the cane shortage during WWII.

Despite its glamor and disproportionate impact on the culture, Hollywood was still a small community in the 1930's through 1950's. To give you an idea just how small here's a map of the location of Rico-Gregory and House of Zimberoff who was partnering with Bob Dukoff at the time. It was less than a mile.



1463 Vine St, Los Angeles, CA 90028, USA

0.9 mi. About 4 mins

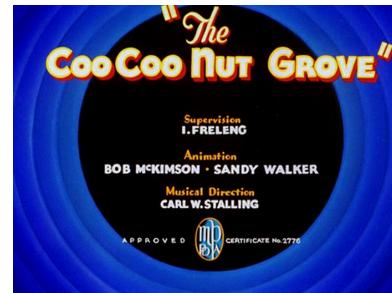
Likewise, Lockie music at 1521 N. Vine was also within a mile.

Not surprising, there was a lot of connectivity between musicians, music stores, and manufacturers while the industry grew and changed. Rico Products was a nexus

for many of those professions and enterprises. Their principle product was reeds. Obviously, an interrupted supply of product would have been disastrous for Rico and the entire Los Angeles music community. But an inability to procure reeds or raw cane product was exactly the scenario Rico and all U.S. Reed suppliers faced with the advent of World War II. How did reed makers on the east coast solve this problem? We don't know. But we do know the serendipitous events that saved Rico and cane for the west coast. It was right out of a Hollywood movie.

Critical Cane Shortage Yikes!

France, then and now, was the primary supplier of quality reed cane to the world. Lesser known is that reed cane, *Arnudo donax*, was brought to California in the late 1890's by French immigrants. It was used for wind breaks to protect crops. When WWII erupted, France and the cane growing Var region were occupied by Germany. Cane wasn't being exported. Without a secure supply Rico faced an uncertain future. The crisis was averted when, in an incredible stroke of good fortune right out of a Hollywood script, stray wild cane was discovered growing locally in southern California along the beds of the Santa Ana and San Gabriel rivers just 30 miles south of Los Angeles in Orange County! So, reed cane was sourced locally on the west coast from riverbeds for the duration of WWII. How did it work? O.K. apparently. But when I imagine what a reed from the Santa Ana riverbed sounds like I hear Carl Stalling music from all those Warner Bros. Looney Tunes.



Here's exciting reed news!

finest French cane is back again in my Roy J. Maier REEDS!

More than ever, they'll SUPERCHARGE your Sax and Clarinet!

AVAILABLE IN 8 STRENGTHS FOR ALL REED INSTRUMENTS

"Yes, once more we've got that wonderful genuine French cane, that comes to us this way from the southern corner of France on the sunny Mediterranean . . . where cane seems to grow with music in it!"

"But even that isn't enough. We carefully hand-select only the best—only those pieces with uniform grain and the long, fine fibers."

"Then we cut this super-selected cane on my exclusive machines. Diamond-sharp cutters handle the cane as gently as a schoolgirl handles an orchid. So swiftly and surely do they carve out the reed shapes that every delicate fiber retains its virgin vitality."

"That's the secret of the super-charged tone, the richness of the sound, the color, and the power you'll get out of your instrument when you treat it to a Roy J. Maier Signature Reed. Try one today!"

Roy J. Maier

Moyer Reeds cost a few cents more . . . and deliver dollars' worth of extra satisfaction.

Roy J. Maier Signature Reed are distributed exclusively by:
Dept. K-111 Elkhart, Indiana, and sold only through music dealers.

Open A REX's AD'S

Selmer

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Maybe some others felt the same way. When the "good stuff" was available again after the war ended there were ads by Roy Maier proclaiming "French Cane Is Back!" Whew!

<https://www.namm.org/library/oral-history/r-thomas-lockie>

New Models and New “Tech” Are Introduced by Gregory and Rico With The Establishment of Gale.

Around 1948 with the incorporation of Gale, the Model A and B were discontinued. In their place, Rico was advertising the new **Diamond** Model (erroneously referred to as the “*Los Angeles*” model) made with “**Resonite**” and the new “Master” by Gregory.

These two pieces seem like natural legacies to the Model A and B. The “Master” retains the same general appearance as the Model A and has the same round chamber. The Diamond Model retains the same horseshoe throat and flat sidewalls of the Model B. Two changes are outwardly apparent: The Diamond model is made with Rico’s newly claimed proprietary composite called “**Resonite**” and the barrel of the Diamond model is no longer streamlined and narrow like its predecessor Model B. It becomes roughly the same circumference as the new “Master” model and the Model A that preceded it.

Resonite? What Is It?

Resonite is a distinctive resin mix that is infused with wood flour. I’ve conducted Simichrome tests on Diamond Resonite pieces just to be sure and they’re not Bakelite. On close inspection, Resonite gives mouthpieces made from it a speckled appearance and a very slightly rough texture.

The Resonite piece in the photo is a very early one, M894. I’ve traced it back to SOTW member WSR who owned it at one time. You can just make out the speckled and slightly rough appearance.

I’ve looked at hundreds of pictures of various resin mouthpieces over the past year and none have the distinctive look of Resonite. Resonite is used from the very first Mickey Gillette (1946) and Diamond Model (1947) pieces produced and is evident in the last high serial number pieces (#18987) probably produced around the end of production in 1968.



Comments on Diamond pieces are that Resonite wears more readily than hard rubber and seems more brittle. It may be judging from some of the chips I’ve seen in photos. Often pieces made from it will display more than normal wear on the beak from bite marks. One of mine does. Three others do not. Although it’s hard to generalize, many of the pieces seen on eBay also show tooth channels on the beak.

Interesting to note, Bundy made clarinets made from the stuff and is the only other manufacturer found so far besides Gregory mouthpieces to advertise its use. Bundy advertised Resonite clarinets with a one-piece Resonite body in the 1950 Selmer catalog. No dent repair on that baby.

RESONITE CLARINET

The finest low-priced clarinet ever made!

Without harshness of metal ... without the tone damping disadvantage of rubber compounds... Selmer has produced the newest, most advanced instrument ever made to date to the finest artist instruments. One test will convince you of its astonishing accuracy of scale and purity of tone.

MUSICAL AND MECHANICAL, RIGHT

Students can learn faster with the Bundy Resonite. The immediate result is easier teaching; marked improvement in band and orchestra clarinet sections; sharply reduced section maintenance costs.

NEW PLAYING EASE

The smooth, polished bore ... the high key pads for better leverage ... the smooth, comfortable-feeling keys—all mean easier fingering and playing.

STURDIER AND STRONGER

Resonite will withstand 350° temperature and is no more affected by changes than any other instrument due to moisture in the bore is entirely eliminated in the Bundy Resonite Clarinet.

ARTISTICALLY CORRECT

At the same time, the Bundy Resonite Clarinet is artistically correct in its design and action. It reflects the refined play required with greater accuracy than was ever before possible in low-priced instrument. The scale is based on Selmer's 40-odd years of craftsmanship and experience.

No. 1400—Bundy Resonite Clarinet, Bb Boehm system, 17 keys, 6 rings. Nickel-plated keys and plates; stainless steel rods and screws. Equipped with famous Goldantone mouthpiece. Available in your choice of either formed French style or one-piece style case.

Heat and cold have no effect on them, they do an efficient job.

Bundy Resonite Clarinet is the most remarkable new model of woodwind instrument ever made.

Compare the rough, uneven surfaces here with the smooth bore of the Bundy Resonite.

The Diamond Model (1946/7-1968)



Erroneously labeled the "Los Angeles", Rico used the name "**Diamond**" for this model from its inception. It retains the distinctive Diamond logo with M.C. Gregory, Los Angeles circumscribed inside the diamond.

The Diamond succeeded the Model B. No longer made of hard rubber like the Model B, Diamond models are made of a proprietary composite resin called Resonite. It retains the horseshoe shaped throat and straight sidewalls (similar to a Brilhart) of the Model B. The Diamond model grew in circumference to approximately the same size as most regular models including the previous Model A. Like the Mickey Gillette, it has no brass ferrule. Tenor pieces usually have four rings inscribed around the base of the shank. Alto's usually have three rings.

While a few dollars less than the hard rubber Master, Resonite Diamond pricing wasn't really cheap.

Diamond pieces display the highest serial numbers seen on any Gregory piece. Still, even assuming that they were serialized separately from the "Master" there were, at most, only about 19,000 produced over a 21 year run. That's just 17/wk. If Diamond models and Master models were both serialized sequentially then the number could be much less. At any rate, like all Gregory's, none of the models ever much exceeded 20,000 pieces produced.

These Resonite pieces often show abrasion and some tooth channel wear on the beaks leading some to conclude that Resonite is less durable than hard rubber or other plastics. It may be. However, I've seen many more that have no beak wear whatsoever.

Tip, facing, and chamber sizes retained the same numbering and lettering as previous Gregory models.

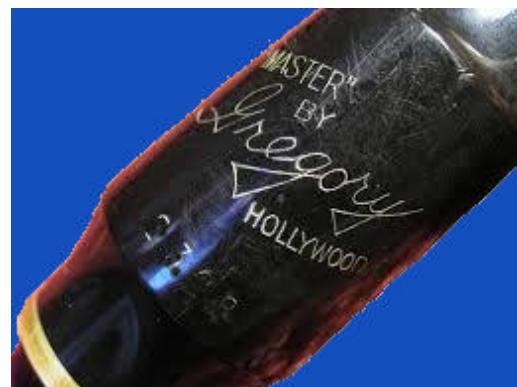
- ☆ (star) – short arc
- A - medium arc
- B – long arc

Tip Openings recorded thus far range from 2 through 6. Chamber sizes advertised are 16, 18, and 20.

"Master" by Gregory (1947/8 -1968)

The Master succeeded the Model A. They are all hard rubber pieces. The familiar diamond logo no longer appears. It is replaced by printed words "Master by" followed by a stylized script "Gregory" that closely resembles M.C. Gregory's actual signature followed by a printed "Hollywood". The familiar Rico distributor stamp is now absent.

Brass ferrules were still present on the Master. It has been suggested that the size and placement of brass ferrules was an indicator of early or late production dates. This does not seem to be corroborated. As stated earlier, brass tubing, from which we believe the ferrules were cut, is present in the inventory of Gale. Gregory and Gale likely cut them to order and fit them in small numbers. I've observed small variations in all the ferrules throughout the series. Some are flush. Some are not. Some have an ornamental step added. Flush ferrules appear randomly as early as serial #1319 and at least as late as # 7435 in a production run of around 10,000. They are interspersed with ferrules that expose



the end of the shank in no detectable pattern. I don't believe, at this point, there was any method that would indicate early or late in their production sequence.

The Master continued to be offered in the same facing, chamber, and tip sizes as all the previous Gregory models. The size 22 chamber had long since disappeared from Rico advertising.

Serial numbers for the Master top out around 9900. There are some pieces without serial numbers attributed by Internet lore to a small production run by Babbitt. It is possible that some Gregory blanks were sent to be finished at Babbitt by a foundering Gale company to fill final orders. But once again, there's no evidence we found to support that contention.

Highest production number documented is 9898

Gale Mouthpieces (1946 – 1968)

Some big surprises here and many unanswered questions. The formation, incorporation, and transitions of Gale Products are fast and furious in the first few years. Much of the information is eye opening. The rest makes for some serious head scratching.

Whose Name Was That Again?

First, Gale was named after M.C. Gregory's granddaughter "Gale" and not his daughter Maxine. Early in the research it was discovered that Gale, the eponym for Gale Products and mouthpieces was not, as has been repeated *ad infinitum*, Malcolm Gregory's daughter. Gale is M.C. Gregory's granddaughter and the daughter of M.C. Gregory's only child Maxine and his son-in-law/protégé Carl Satzinger – founder of Gale Products. As I said earlier, both Mark and I have been in touch with Gale. I've also had the pleasure of meeting Gale and her husband over lunch in Carlsbad, CA when they were visiting San Diego recently.

Where's M.C. Gregory?

A bigger surprise is that, in direct conflict with internet lore, M.C. Gregory seems to have little or no connection with Gale Products or mouthpieces that we could find. Just the opposite seems to be true. This was a revelation that came to light when we obtained the articles of incorporation for Gale Products, Inc. filed April 5, 1948. The first name on the signatories is Carl Satzinger, M.C. Gregory's son-in-law. Among the other four principles are at least two founding partners of Rico Reeds: Frank V. de Michele and Roy J. Maier. Maier, a musician from Chicago is credited with inventing and designing advanced reed manufacturing machinery for Rico and ran his own reed company, "Reed Corporation of America" later renamed Roy J. Maier Products. Interestingly, he lists his factory and offices at 6636 Santa Monica Bl. The Rico

offices were adjacent at 6638 Santa Monica Bl. Maier eventually bought his own winery in Sonoma. You were even able to buy Roy J. Maier Cabernet at one time. Another signatory was attorney Nathan Harris Snyder, later the secretary of the National Democratic Club of California and, as a point of interest, was a decade later the subject of an indictment for conspiracy and perjury, *The People v. Snyder April 10, 1958*. The final signatory was Jane G. Taylor a secretary. Conspicuously absent was the name M.C. Gregory.

In light of talks with relatives, Gregory's absence may be explained. We were not able to find any employment records for M.C. Gregory after 1948. His granddaughter Gale and several other family members believe M.C. Gregory likely retired when he left Rico until his untimely death in 1955.

Wait. What?

As if M.C. Gregory's absence from Gale wasn't enough, we now know that within months of incorporation in April, 1948 Gale Products was sold. Cesar Tschudin, a successful businessman, jeweler, redwood salesman and manufacturer of wood novelties bought the company. We'll get to him in a minute.

So, first we find that there's no connection between M.C. Gregory and Gale. The last connection is through Carl Satzinger, Gregory's son-in-law. Then we discover that Carl sold Gale only months after incorporating it. It's enough to make you feel a little light-headed.

That seems to be the end of any Gregory connection to Gale, Rico, or Gregory mouthpieces. By 1955 Carl was listed in the Monrovia City Directory as being employed as an electrical engineer at Rollins Co.

Are You Kidding Me?

Then, within months of purchasing Gale, Cesar Tschudin proposed a partnership with Elmer Beechler of Beechler mouthpiece fame. According to Judy Beechler Roan, Elmer's daughter, the partnership was brief. Cesar Tschudin was reportedly something of a "curmudgeon" and difficult for her father to work with. It lasted only from May, 1949 to September, 1950. What they produced together is uncertain and Judy admits to knowing nothing about Tschudin's purchase of Gale other than what she learned from her good family friend Charles Bay.

Now that you know where this is going, let's elaborate.

Gale Beginnings (1946 – 1948)

The inception of Gale mouthpieces began around 1946 (as claimed by Gale Products) and seems to have been the brainchild of M.C. Gregory's son-in-law Carl Satzinger. Carl named the business after his daughter, Gale, who was M.C. Gregory's granddaughter. What exactly happened during the establishment of Gale and the introduction of new products – the Diamond Model (erroneously called the Los Angeles Model) and the "Master" by Gregory is uncertain. We'll get to that shortly.

According to family, Carl was very intelligent with an IQ of 155. He particularly excelled at engineering and building machinery. Carl was responsible for the molds used to make Gregory and Gale mouthpieces. He also visited musicians around town for sales purposes and may have been introducing his own new line of mouthpieces in addition to Rico Products.

Eureka Moment!

Not only did Satzinger's family confirm that he designed the molds for Gale mouthpieces, they can even pinpoint the moment he came up with the logo for his new products. The story is related by Carl's niece Sue. The idea came to him one evening at home while watching his mother knitting. Looking at the head of one of her knitting needles he suddenly said, "That's it!" Carl had envisioned a circular cross section of a knitting needle head with the stylized Art Deco letters GALE conforming to the inside of the circle. This is the first iteration of the Gale logo.



Carl was almost certainly working for Rico and Gregory at the time he started Gale in 1946. Whether Roy Maier, a founding partner in Gale, encouraged Carl is unknown. We do know that Gale mouthpieces were being produced before Gale Products was incorporated in 1948. This may or may not have been with M.C. Gregory's input. We also know that Carl had his own shop. Did he take over M.C. Gregory's premises? Possibly. Gale seems to think so.

Roy J. Maier Mouthpiece (1945-1947)

Coincidentally, Rico partner Roy Maier, whose shop was adjacent to Rico and was to be a future partner with Carl Satzinger, "produced" his own mouthpiece - The Roy J. Maier "Super Power" – (1945-1947). It disappeared with the formation of Gale. No connection found to Gregory or Carl Satzinger at this point.



(1947)

Facings for the Roy J. Maier were:

- 2 - medium close
- 3 - medium
- 4 - medium open
- 5 - open
- 6 - super open

No tip openings are advertised.

Gale Emerges, Defines Itself, Is Incorporated, And Suddenly Sold.

Carl began producing his line of Gale mouthpieces around 1946. These hard rubber mouthpieces came in the same "flavors" as previous Gregory products:

Baritone
Tenor
Alto
Clarinet
Bass Clarinet

I've seen post sale, script logo models in soprano, but none are listed on the inventory sheets made by Cesar Tschudin several months after he bought Gale.

Metal Mouthpieces Added

Another new addition from the Gale line was a chrome plated metal mouthpiece. As far as we know these were only produced for Baritone and Tenor.

Oddly, although Rico's Frank V. de Michele and Roy Maier were also partners in Gale, there is nothing we could find in the way of advertising by Rico for Gale

Products. The nature of early Gale business is still foggy. It seems to have gone on for some time without the proper distinction as a separate entity. We know that Carl finally incorporated Gale Products in April of 1948. It is possible that Gale was incorporated simply to define the business so it could be sold. Within months, Gale Products, Inc. was bought by a man named Cesar Tschudin.

One thing was apparent during our research: there is no evidence of Gale mouthpieces ever being distributed by Rico. If there was a business connection, as Internet lore contends, it would have been through Rico. Did that end with the sale of Gale in late 1948 or early 1949 to Cesar Tschudin?

New Owner of Gale - Cesar Tschudin

Tschudin is a character about whom little is known. He was not, as reported, a lawyer. Born in Switzerland, Tschudin is variously listed as a jeweler, redwood salesman and wood novelty manufacturer in the 1940 census. His annual income was almost 60% above the next highest earnings of his neighbors. No one knows why or how he came to be a prospective buyer of Gale. Did he know M.C. Gregory? Carl Satzinger? Roy Maier?

And what exactly did Cesar Tschudin buy when he bought Gale Products? Was it a going concern with contracts to produce the new Diamond and Master models for Rico? Or was it simply a business with no cash flow, no employees, and no orders? Considering the value placed on provenance in this story it's a question worth answering before moving on to the rest of the Gale story.

The BIG Question: Who Made The Diamond And Master Models After Gale Was Sold?

It's been assumed that Gale Products continued to make the new Diamond and Master mouthpieces after M.C. Gregory retired and Carl Satzinger sold Gale to Cesar Tschudin. Although there's no evidence that they were produced by someone else, there's not any evidence that they were produced by Gale either.

Did the new "Master" model use the old "Model A" molds/cores? Probably, but again, unknown. Did the new Diamond model use the same core as the old model B? It seems logical, but unknown. The alternative is that Carl designed new molds for both products in addition to Gale's.

He Who Controls The Molds Controls The Production

So, were contracts and the molds/cores for the Diamond and Master models part of the sale to Cesar Tschudin? Or did Tschudin buy only the molds and rights to produce Gale mouthpieces? Did Rico have the molds for the Master and Diamond but contract with Gale and Tschudin to produce them? Did Rico retain the molds for

the Diamond and Master and job them out to someone else? So many possibilities; all of which have arguments for and against. Some more persuasive than others.

Tschudin definitely bought molds. We know that because Jonathan Bay, whose father Charles bought Gale in 1968-9, told me personally that he owned them. But which ones? All of them? What's all of them?

And The Answer Is: We Can't Know Yet.

One item that promised to answer the question of ownership of the Master and Diamond molds, and by extension production of those mouthpieces, was an inventory from Gale Products in 1949. It was taken by Cesar Tschudin a short time after he purchased Gale.

C. A. TSCHUDIN	
<i>NEW ADDRESS 1415 Munny Drive</i>	
1652 NO. HARVARD-BLVD.	LOS ANGELES 26, CALIFORNIA
	PHONE NORMANDIE 6205
Inventory as of April 10 1949	
1 steel file	20.00
1 desk	20.00
1 desk lamp	3.00
1 check writer	100.00
1 postal scale	1.00
1 typewriter Remington portable	600.00
1 stapler	1.00
1 pencil sharpener	1.00
586 rubber tenor mouthpieces	2-1173.00
.594 " alto " "	1198.00
.772 " clarinet " "	1544.00
.26 " bass Clar. " "	52.00
.28 " Baritone " "	56.00
.167 metal baritone	334.00
.68 " tenor "	136.00
.510 metal tenor castings	474.50
1 postal scale	15.00
2 tape dispensers	5.00
packing material paper and boxes	5.00
1200 mouthpiece boxes	63.52
box labels	12.80
1170 mouthpiece caps	474.00
1 belt sander with 1/3 HP motor	62.51
1 buffing machine 1/3 HP motor	18.00
.500 ligatures	44.88
100 mouthpiece clamps	20.00
1000 assorted reeds	15.00
30 oz silver solder	15.00
2 work lites	2.00
1 vise	6.00
1 table	10.00
1 south bend lathe	212.50
misc jigs and fixtures	50.00
burnishing equipmt	2.00
1 steam vulcanizer	20.00
1 gas heater	10.00
1 soldering outfit complete	20.00
1 electric clock	7.50
1 electric mill drill	36.00
3800 brass wings for ligatures	18.96
1 wing die	7.00
5 gross screws for ligatures	3.31
1 set steel figures	2.00
1 mouthpiece gage steel	75.00
1 glass mouthpiece gage	5.00
1 mouthpiece die	500.00
misc hand tools	10.00
.48' brass tubing	1927
page 2 inventory	
20 lbs tripoli	6.30
3 box's inlay rubber	2.70
1 stamp (California)	23.50
1 stamp (Gem)	11.40
1 stamp "	5.30
total	7049.85

It doesn't look like an official document and, in fact, it was given to Elmer Beechler before they became partners. The anomaly among the items listed is "1 mouthpiece die" \$500. Wow. That's a lot of money! \$500 makes it by far the most expensive item listed. Tschudin's **home** was valued at \$5000 in the 1940 census.

Gale produced mouthpieces for clarinet, bass clarinet, alto sax, tenor sax, and baritone sax. So what does one mouthpiece die mean? A set?

Without knowing just what a \$500 die consists of the question remains open. The absence of Diamond and Master molds/cores isn't proof of anything either. Tschudin might have had other molds (Diamond and Master) that he didn't list for Elmer Beechler because it wasn't part of their partnership. And if Rico controlled the dies/molds/cores for the Master and Diamond then they wouldn't be listed even if Gale was producing them. So there you are. Clear as mud.

There is scant, but ambiguous evidence about a very brief Diamond model production run that can be interpreted as casting doubt on the continued involvement of Gale with Gregory models. Could be. Or not. It could also support Gale's involvement. There's so little information to go on, the evidence cuts both ways.

For now the continued connection of Diamond and Master mouthpieces with Gale remains my working theory.

Another Gale Products Twist: A Partnership With Beechler

Late in our research a new actor in the Gale story emerged. Before the ink was dry on the sale of Gale, Cesar Tschudin contacted Elmer Beechler, of Beechler mouthpiece fame. The two of them entered into what would turn out to be a very brief partnership. It lasted only from May 1949 to September 1950. According to Judy Beechler Roan her father found Tschudin something of a "curmudgeon" and difficult to work with. What they produced together is unclear.

However, it's worth noting from my Gregory production serial number archives that for a brief period between numbers #6xxx and #7800 some

Diamond models were stamped "Hollywood" instead of "Los Angeles". Later numbers resumed with Los Angeles. Coincidentally, Judy Beechler also provided pictures of a



half dozen partially finished Diamond mouthpieces conspicuously stamped "Hollywood" instead of "Los Angeles". They don't look like the standard Resonite either. Eventually I'll have the chance to inspect one. No serial numbers on these rejects.

What does it mean? I don't know. Could be a couple of things. One possibility for this anomaly is that pieces stamped "Hollywood" (see arrows) were made by Elmer Beechler during the short lived Gale-Beechler partnership using cores that were provided by Cesar Tschudin and Gale. Another is that Beechler got them from Rico. Rico did use Elmer Beechler for its Reloplex model, but that was seven or eight years after he split from Gale. Right now it's just interesting information from which we can't conclude anything.

Reloplex (1958? - 1970?) - by Beechler!

No dated ads found before 1959 or after 1970)
It was advertised as Rico's own mouthpiece line.

In addition to the M.C. Gregory cores and a few "Hollywood" stamped Diamond models that are clearly imperfections, Judy Beechler Roan provided pictures of some Reloplex mouthpieces. Judy says that her father produced the Reloplex for Rico. We don't know how long or if Beechler produced them exclusively. But as of now the Reloplex seems to be a Beechler product and not associated with Gale.



The Reloplex had the tip, serial number, and facing stamped horizontally on the side of the mouthpiece.

Reloplex Facings:

P - short

M - medium

G - long

Tip sizes seen from 3 - 6 in Tenor, Alto, and Clarinet
Highest serial number documented: #6858 3P Alto

Gale Mouthpieces and Logos

There are three logos associated with Gale mouthpieces. The earliest circular logo with Gale inscribed within is the invention of Carl Satzinger and probably were all produced before he sold Gale in 1948.



After Gale sold to Cesar Tschudin the models have two different stampings. One is an elegant script signature of "Gale" whose "G" again closely resembles M.C. Gregory's signature. These usually sport a metal ferrule like the Model A, B, and Master. The ferrule is generally made of aluminum, but some have been seen made of other metal. Gale also used block lettering on many pieces. Most Gale pieces were stamped "Hollywood". Some were stamped on the body. Others, like the Triple Rail, were stamped on the wide ferrule.

Gale mouthpieces did not have serial numbers although there is one exception I've documented. It has the original circular logo indicating that it was produced by Carl Satzinger prior to 1949. Serial number 1817. No ferrule. Three dots. Facing stamped FN.

Gale mouthpieces were popularized by Gerry Mulligan.

Models Seen

There are a variety of iterations of “regular” Gale pieces. They all display simple cosmetic differences. Some have three dots on them, some a single dot. I assume that the script logo that followed the original circular or “fisheye” logo preceded the block lettering, but it’s unconfirmed.

Triple Rail –

An unusual innovation that placed a third rail running down the middle of the mouthpiece. Some Triple Rails are centered. Some are offset. We’re still trying to find out who invented the Triple Rail. I’ve yet to see one with an original “fisheye” logo. The assumption is that it was introduced after the sale to Cesar Tschudin.

Mine is a 4T. It has the rail offset.



Valentino – One example seen (alto) in saxQuest museum
Custom

Companion – More of a torpedo shaped body like an old Noblet

Model 44

Model 440

Metal



A continuation of the original model in Tenor and Baritone. I've only seen one tenor and two baritone pieces for sale in the last year. I own an early metal tenor with the original fisheye logo with a 5 stamp.

Tschudin lists 167 metal baritone, 67 metal tenor, and 510 metal tenor castings in his inventory as of April 1949.

Gale tip sizes seen range from 3 to 8.
Pieces are usually stamped with the tip size followed by (I assume) the facing length.
I've been unable to find an explanation of the letter grades stamped following the tip numbers.

Letter suffixes seen:

S
M
T
C
SP
FN

Gem

Made by Gale and begun by either Carl Satzinger or Cesar Tschudin. Definitely a Gale product. A Gem stamp • Gem • is among the inventory made by Cesar Tschudin that was given to Elmer Beechler.

One serial number documented.

Tenor ser.# 104

Life After Beechler's Departure – Vague Interlude Or Carrying On A Tradition? – The Trail Goes Cold

Although we've searched for living relatives who might fill us in on the 18 years at Gale after Elmer Beechler left we have been unable to find out much. It would seem that Tschudin carried on the legacy of an artisan operation, but there could have been many changes that we just don't know about. Here's an ad for Gale Products, Inc. that ran year after year in "The Purchaser's Guide To The Music Industries":

"Gale Products, Inc. 4540 Hollywood Blvd., Los Angeles 27, Calif. Established in 1946. Makers of hard rubber mouthpieces and mouthpiece blanks for clarinets and saxophones. Also manufacture chrome finished metal mouthpieces. The Gale line is manufactured in their own plant, from raw material to finished product, and incorporates all the latest developments." (1956)

So claim to the original process developed by M.C. Gregory continued throughout Gale's history. But specifics about Gale's business after Beechler's departure in 1950 are more rare than an autographed Bigfoot photo. Maybe we'll fill in the blanks eventually. Things are always popping up. For now though, this is where our story ends. When Gale was sold to Charles Bay the era closed on the unique history of Gregory and Gale mouthpieces.



CODA

This has been a lengthy but highly entertaining labor of love. Organizing the hundreds of files and thousands of pieces of information was, if anything, a big challenge. Editing them down to a manageable summary that I could post was even harder. It remains an incomplete endeavor. There are still hundreds of files and many, many pieces of

information that were not included or overlooked. I welcome questions plus any documented additions.

Paul Panella a.k.a "bluto" on SOTW October, 2017

Mark Fleming at Stuffsax

For a different take on our research you can check out Mark's blog and his multi-part article here.

<http://stuffsax.blogspot.com/2017/09/the-gregory-mouthpiece-saga-part-iv.html>

Things we have not yet found or can verify:

Introduction date of the Model B

Designer of the Triple-Rail

Any box or packaging for any Simpson, Gem, Model A or Maier pieces.

M.C. Gregory employment or affiliation between 1948 and 1955.
Sierra Rubber Co. as supplier of Gregory/Gale rubber.
Post 1948 maker of the Diamond and "Master" by Gregory models
Affiliation of Gale with Simpson, Maier
Any products from the Gale-Beechler association (These may have been the
Diamond "Hollywood" labeled pieces – unconfirmed)

A Partial List of Resources:

Univ. of Indiana Cook Music Library
Univ. of Cal. At Los Angeles Schoenberg Music Library
Stanford Library
"Billboard Magazine" Archives (1940-1960)
"Purchaser's Guide To The Music Industries" vols. 1945 - 1970
Los Angeles Central Library Business, Music, and Patent Departments plus
Historic Newspaper microfiche files, City Directories 1945-1953.
"The Control of Rubber In World War II" (Jan. 1947 Vol. 13. No. 3 pp. 203-227)
Southern Economic Journal, by Paul Wendt 1947
Saxophone Journal Vol. 17 Nos. 2,3,4 – 1993
Mickey Gillette Saxophone Method Vols. 1-3 1944
NAMM Oral History Online, R. Thomas Lockie et al.
NAMM Oral History Beechler
Selmer Showbooks 1937-1947
"Rubber Vulcanization and Molds", Journal of the Society of Arts, 1897
Ancestry.com
Newspaper Archive.com
Genealogy.com
U.S. Census 1910, 1920, 1930, 1940
"An Unsung Cat: The Life And Music of Warne Marsh"
JSTOR
New Zealand National Archives, Auckland NZ
Library of Congress
Los Angeles Times Archives
Hollywood Citizen News
Arizona Republic
Jonathan Bay
Gale Douglas Orr, granddaughter of M.C. Gregory
Judy Beechler Roan
Sue Satzinger Bicknell
Additional Gregory family relatives
Find A Grave
California Dept. of Records
Facebook
Los Angeles County Historical Archives, Directories, Downtown Main Branch
eBay
Kevin Starr: "Endangered Dreams", "Embattled Dreams", "The Dream Endures"

"Cultivation of California Arnudo Donax", Marsha Taylor 1971, California Institute of the Arts.

Additional: eBay records, SOTW archives, dozens of internet site archives for serial numbers

Current Mouthpiece Serial Number Database

Models in red are from my collection.

SERIAL NUMBERS:

Diamond Model

The Rico Diamond Model was always named such. It is made of an unusual blend of resin mixed with a noticeable amount of wood flour that gives, upon close inspection, a slightly rough and speckled appearance. The Diamond model used Resonite throughout production with a possible deviation during production numbers 68xx through 7xxx. Might reflect a brief association with Beechler from 1949-1950. Unproven.

M 519 4A 18 Alto

M 894 5A 20 Tenor Los Angeles model tip: ± .073 originally from WSR Aus.

M 907 6A 18 Tenor

"M" disappears between 907 and 915

915 5A 20 Tenor No M

1754 6A 20 Tenor

1975 5A 18 Tenor

2024 4A 18 Clarinet (bass?)

2791 5A 20 Tenor No Rico Stamp tip ±.074 22 mm lay

3283 5A 18 Tenor

4069 4A 18 Tenor

4515 4* 20 Clarinet

5175 4A 18 Tenor tip: ± .072 White Lettering No Rico

5991 Clarinet (Los Angeles Resin)

6034 2A 16 Clarinet (Los Angeles Resin)

6651 5A 18 Tenor

6753 16 Alto

6886 5A 20 Alto Gold Lettering Diamond Model? Horseshoe Chamber, Resin?

Numbering on side (see folder)

6978 4A 16 Alto Diamond M.C. Gregory **HOLLYWOOD** Rico Corporation

6996 5A 20 Alto (Get a Sax)

7147 4A 18 Tenor (LOS ANGELES) Gold Resonite

7193 3A 18 Alto M.C. Gregory **HOLLYWOOD** Rico Corporation

7352 4A 18 Alto Gold Lettering Diamond Model HOLLYWOOD Numbering on side below like the Reloplex (Not Resonite?)
7816 4A 20 Tenor No Rico Stamp, Just Diamond Stamp
9988 5A 20 Tenor refaced at WWSax
10200 4A 16 Alto
10320 4A 20 Tenor
11367 5A 18 Tenor
11841 4A 20 Alto
14053 5A 20 Alto
14072 4A 20 Tenor
14140 Alto
14671 4A 20 Tenor
15309 5A 20 Tenor
15329 4A 18 Tenor
15684 4A 20 Baritone
15758 5A 20 Tenor
15915 5A 20 Alto
16102 5A 18 Tenor (definitely Resonite)
16486 5A 18 Tenor
16539 Alto
16565 Alto
17091 4A 18 Tenor
17849 3A 18 Tenor
18987 3A 20 Tenor Resonite (see pics in Photo Section)
Two examples seen that had brass bands like the A model

Los Angeles resin Blank. Tenor

Diamond (Los Angeles) Model in Production from at least 1947 (possibly earlier) to 1968

Model A

291? 801? Can't tell 5A 18 Rico Staff over notes
258 4A 18 Tenor WWSax
601 5A 18 Tenor from JunkDude tip opened to .095
680 3★(star) 18 Tenor Original Rico over Staff with Notes ± .068 Bought in Orange, CA
1081 3A 16 Alto
1122 4A 18 Tenor long beak
1172 4A 18 Tenor long beak from Colorado
No Serial Number 5★ 18 Alto Regular Diamond Logo .065 tip opening
1200 **4B 16 Alto**

1207 4A 18 Tenor North Carolina
1513 4A 16 Alto
1693 4A 20 Tenor
1879 4* 18 Alto
1974 4A 16 Alto
2024 4A 20 Bass Clarinet
2058 5A 16 Alto
2488 4A 20 Tenor
3353 4A 18 Alto
3670 5A 16 Alto
3790 4A 20 Tenor
4551 4A 20 Tenor
4730 4A 20 Tenor
4999 4A 18 Tenor Numbers on back below table on shank
5166 4A 16 Alto
5343 4A 18 Alto
5706 4A 16 Alto
5947 5A 20 Alto
6202 4A 18 Tenor
6389 4A 16 Alto
6603 4A 18 Clarinet
6987 5A 18M Tenor
7385 5A 20 Tenor

7435 5A 16 Alto flush ferrule
7438 4A 16 Alto
7722
7775 4A 18 Tenor
8179 4* 18 Tenor
8518 5A 20 (in UK) Alto
8724 4A 16 Alto Looks like Diamond Model on outside. No ferrule. 4 grooves.
8828 4A 20 Tenor
8891 5A 20 Alto Looks like the Diamond Model No ferrule. 3 grooves. On SOTW
Graysax 4.21.10 "Re: Gregory Model A
9322 4A 18 Alto Looks like Diamond Model. No ferrule. 4 grooves.

9555 5A 20 Alto tip .069 Looks like a Diamond Model but Stamped Model A (see
Folder Under Pics.) Chamber is ROUND like a model A. Purchased from a 90 ear old
player who must have bought it new in the 1940's

Model A was in production from 1936 to 1948.
Model A was last advertised by Selmer in 1947.

Model B

Narrow (streamlined) body compared to all other models. Alto ligature fits. Hard Rubber like the Model A. Assumed Production Dates shared with Model A (1936-1948) but unconfirmed. No Ads or evidence of production dates found to date.

Diamond Model has same horseshoe shaped chamber, flat sidewalls but larger barrel. Diamond Model made with proprietary formula "Resonite" as advertised by Rico.

1916 3A 20 Baritone
1955 3A 20 Baritone
4622 4A 20 Baritone
5228 4A 20 Tenor
5523 5A 20 listed Tenor? SOTW by WarrenScottRobertson 8.28.15
5764 5A 20 Tenor
6010 5A 20 Tenor
6265 4A 18
6283 4A 18 .065 tip
6872 4A 18 Tenor
7183 4A 20 Tenor
7833 4A 18 Alto
10046 No ferrule
10346 4A 18 Alto No Brass Ring. (**Resin???** According To Seller.)
11290 4A 20 Tenor
12030 4A 18 Tenor
12354 5A 18 Tenor (Saxquest) **GOLD LETTERING** of NOS? Numbered with Diamond and Master Series?

Mickey Gillette

No Serial Numbers?

Made of Resonite and some pieces after 1950 in HR.

In production from 1946 (Purchaser's Guide To The Music Industries 1947) until at least 1966.

Reloplex

582 4M Tenor
636 4M Tenor
858 5M Tenor tip: ± .075
2859 4P Tenor from Dr. Sax 1.25.17
4229 4G Clarinet

4721 3P Tenor
4737 4P Tenor
4787 4M Tenor
5776 6M Tenor
5839 3G Tenor
5849 4G Tenor Butcher Joe Vassallo (completely ground out, ugh!)
588X 5P (short facing)
6858? 3P Alto?

No Serial 3P Tenor

Reloplex in production from at least 1959 (possibly earlier) until at least 1968.
Nothing in 1956 or 1971 "Buyer's Guide to the Music Industries"

Some, if not all, produced by Beechler according to Judy Beechler's records.

Reloplex Facings:

P – short
M – medium
G - long

Master

135 4A 20M Clarinet
162 4A 18M tip: ± .069 Bought in an estate sale in Santa Ana. 40 miles south of Hollywood
196 4A 20M Bass Clarinet
206 5A 20M Baritone
432 4A 20M BARITONE
935 4A 16 Alto
1281 4A 18 Alto
1310 4A 18M Alto
1319 5 20M BARITONE Flush Ferrule
1533 5A 18M Alto
1536 5A 18 Alto
1617 5A 20M tenor Flush Ferrule (±.078 tip) large chamber with scooped sidewalls
1817 GALE Hollywood Triple Dot No Ferrule Circular Logo Facing "FN" Lettering on Side
1856 ?A 18 Clarinet
1865 4 18M Tenor
1880 Baritone 4 20M
2328 4A 18M Alto (from SaxQuest Museum Website) White Lettering
2398 5 18M Flush Ferrule
2418 5 18M Flush Ferrule

2566 5A 18M Tenor
2620 5A 20 Baritone
2663 5A 20M
2743 4A 20M Tenor Flush Ferrule
2769 6 20M Tenor
2803 4A 18M Alto
3493 6 20M Alto
3521 6 18M Alto
3622 4A 18M Tenor
3938 4A 18M Tenor (UK)
4547 5A 18M Alto
5536 5A 16 Alto
6216 4A 16M Alto Series 1
6504 4A 18 Tenor. GOLD LETTERING
6999 3A 20M Alto
7242 5A 20M Alto Early Model Gold Lettering
7342 4A 20M Clarinet
7435 5A 16M Alto **Flush Ferrule, Lettering Color Unknown**
7531 4A 20M Tenor
79XX 5A 18M Tenor
8453 **3* 18 Alto**
8730 5A 20M Alto tip: ±.070 Gold Lettering
8971 4A 20M Tenor
9023 4A 18M Alto Early Model A Baffle NO LINE **Gold Lettering!**
9086 3A 16M Alto ± .060
9146 4A 20M Alto
9286 4 18M Alto
9321 5A 18M Alto
9368 4A 20M Alto
9480 4A 18M Tenor
9496 5A 18M Tenor
9500 5A 18 Tenor Gold Lettering bought from Spain probably from late 1960's
9838 4 18M Alto Gold Lettering
9898 5A 20M Late Master Tenor **Gold Lettering**

NO SER # 3A 18M Clarinet
NO SER # 4 20M Alto Gold Letters
NO SER # 4 18M Tenor Gold Letters
NO SER # 5 18M Alto Gold letters
NO SER # 5 20M Tenor
NO SER # 6 18M Alto Series Gold Letters
NO SER # 6 20M Bari late Gerry Mulligan's No Number Could Be Babbitt
NO SER # 6 18M Alto
NO SER # 6 18M Alto

NO SER # 5 20M Tenor

Master Series in production from at least 1948 to 1968. The assumption has been that they were produced by Gale. Unverified who produced them.

Simpson

146 M Alto

263 Tenor

376 Alto (mentions that it is "slim") .060

Advertised in Selmer Catalog only in (1942-1943) Rico Ads until 1945

Production Years 1941-1945

Roy J. Maier

Advertised mouthpieces in 1946 and 1947 possibly until 1948.

1948 founded Gale Products.

Earliest evidence of "Resonite" in Roy Maier alto piece. Unknown whether they were made by Gale.

Gem

Made by Gale either by Carl Satzinger or Cesar Tschudin. Gem stamp among inventory listed by Cesar Tschudin in 1949. Confirmed by Judy Beechler. Noted on inventory document.

• Gem •

Tenor (refaced) ser. #104

stamped CALIFORNIA on shank. Just like the Gale "Stubby" hybrids (Dukoff stubby blank) on Saxophone.org

Production Years 1948-?

Gale

No Serial Numbers?

1817 GALE Hollywood Triple Dot (not Triple Rail) No Ferrule Circular Logo
Facing "FN" made by Carl Satzinger 1947-1949.

Triple Rail HR .088 small chamber 23 facing Straight Sidewalls

Gale "Valentino" Alto (SaxQuest Museum) [Brass Ring](#) like early master model Script Logo

GALE Script Triple Dot 3M Alto

Gale Script Triple Dot 3L Alto

Gale Script 6M One Dot Alto

GALE Triple Dot 4M Tenor BLOCK LETTER LOGO Shank like Simpson [no ring at base](#)

GALE "Custom" 8C Tenor Block letter logo. [Aluminum Ring](#) on base of shank

GALE Companion 4M Alto Block Letters Simpson-esque shank. [No ring](#)

GALE Companion 4M Alto Block letters. Regular shank. [No ring](#). (A type facing)

GALE Companion Custom 7 "Tenney" Tenor Block Letters Late Master [Brass Ring](#).

Late Master facing.

GALE Companion Alto 4S .065 opening

GALE Hollywood 5S Tenor Script Logo Large Aluminum Ring ± .075 opening

GALE 5M Tenor

GALE 4M Alto Script Logo Large Aluminum Ring. .061 tip opening

GALE 4M Alto Script Logo

GALE 4T Tenor Script Logo Triple Rail .071 Rail is offset not centered.

GALE 5 Tenor METAL. Chrome Plated Brass. Circular GALE Logo w/Deco Letters

Cream Biteplate ± .075 opening. Only one other seen so far. Looks very similar to the last Hollywood (1948-49) Dukoff metal pieces.

GALE 5 Baritone METAL Circular Logo Ser. No. 34 Stamped 4X see pics

Gale 5 Tenor Triple Dot, Circular Logo w/ Deco Letters Metal band on shank

GALE Alto Triple Rail 4T Centered Rail Block Lettering Logo Three Dot

GALE 5 Tenor Script

GALE Brass Dukoff Stubby Blank Baritone Saxophone.org Museum

GALE 5M Soprano

3T Alto BLOCK LETTER LOGO Triple Dot Centered Rail Gold Band vs Aluminum

4M seen Tenor and Alto

5M seen Alto and Tenor

5S seen only on one Tenor (mine)

6T Triple Rail Script Logo Offset rail

4T Triple Rail Script Logo (On My Triple Rail) Offset Rail

7 Custom "Tenny"

8C "Custom" Tenor

Gale Companion

Gale 440

Gale Circular Logo early "Type 55" Triple Dot with Hollywood seen in alto (see pics)

Gale Mouthpieces in production from at least 1946 until at least 1968.

#1817 GALE Hollywood Triple Dot No Ferrule Circular Logo Facing "FN"

