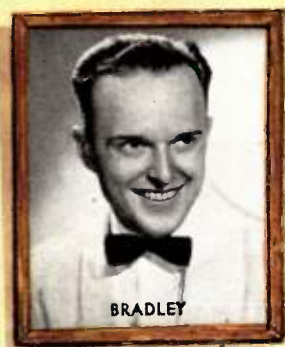


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ALL-AMERICAN

BAND LEADERS

JULY, 1942

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15¢
(Canada 20¢)

*Special Articles
Photos and
Feature Stories
of the Top
Band Leaders
and Singers*

CAROLYN GREY
Featured with
WOODY HERMAN'S ORCHESTRA



PHYLLIS MYLES
Who Is Making Song History
with Frankie Master's Orchestra



ALL-AMERICAN BAND LEADERS

Esther Van Sciver
Editor

George A. Weaver
Art Editor

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FRONT COVER GIRL: CAROLYN GREY
Featured with WOODY HERMAN'S ORCHESTRA

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Hail the winner!

Glenn Miller's surge to the heights of fame is one of the happiest success stories of the musical world. He and his orchestra have proven that by sound musicianship and adherence to public demands, a leader and his men can become even more popular one season after another. And the readers of *ALL-AMERICAN BAND LEADERS'* magazine have

added further proof of Glenn Miller's popularity by voting him their favorite. Their letters are still pouring in as we go to press—even though the contest closed on April 15th at midnight. The twenty lucky winners of autographed photographs of their favorite band leader and phonograph records of their favorite musical numbers will be announced in the next issue.

“WELL, thank you. Thank you very much.”

That's Glenn Miller's answer, from the heart, to the *All-American Band Leaders'* fans who voted him their favorite band-leader.

The famous, friendly All-American smile was also personally passed on to the fans in an interview back stage in New York's Paramount Theatre, just before Glenn left for Hollywood where he will make “Orchestra Wife,” based, so we hear, on his own career.

Being first is nothing new to Glenn Miller, although his delight and unassuming modesty might make you think so if it weren't for the record. Modest as he is, he is also truthful and admits the facts.

“Isn't it true that ‘Chattanooga Choo-Choo’ has sold over a million already and that that's a record?” he was asked.

“That's so,” said Mr. Miller.

“Haven't you been first in the ‘Make Believe Ballroom’ poll for four years and did any other band leader ever do that?”

“Yes—and no,” replied Mr. Miller to these questions, respectively.



"Didn't you shoot a hole-in-one at golf recently?"

"Yes, and now I'll tell you about that. It was this way, you see, etc., etc.—" but right there he was cut off to talk about his life, his band and his musical ambitions.

Picture a little boy on a bleak homestead farm in Nebraska, sitting each night listening to his mother sing hymns. That was Glenn Miller and in that traditional American fashion he first began to appreciate and love music. His Mommy, in the current swing slang, "done tol" him.

And that, by the way, is about all the swing slang there is in a story about Glenn Miller. He just doesn't talk like that.

Glenn couldn't spend much time listening to music, however, as there were more Millers than money then. Before he was twelve, Glenn earned two dollars a week milking cows.

"When I was twelve," Glenn reminisced, "I got my first trombone, along with a job with a butcher. I worked for him and he lent me the instrument and helped me with instruction after hours."

Glenn's boyhood was a saga of work, horn practice and school studies. At seventeen he entered the University of Colorado where he met Miss Dorothy Burger, now Mrs. Miller.

"I came East after two years of college," smiles Glenn, "and joined Benny Pollack's crew, where Benny Goodman played clarinet."

It was only a jump to Broadway, where Mr. Miller came of age musically with the scoring of swing arrangements. Ray Noble, forbidden to use English musicians in the United States, called on Miller to help him form a new band. In a short time a Grade A crew was assembled, along with the best of the Miller musical arrangements.

"Moonlight Serenade" zoomed to the top at this time. Originally composed as a trombone exercise, Glenn "Millerized" the number and a hit was born. It was also in this period that he tried out the distinctive reed scoring, today the Miller trademark.

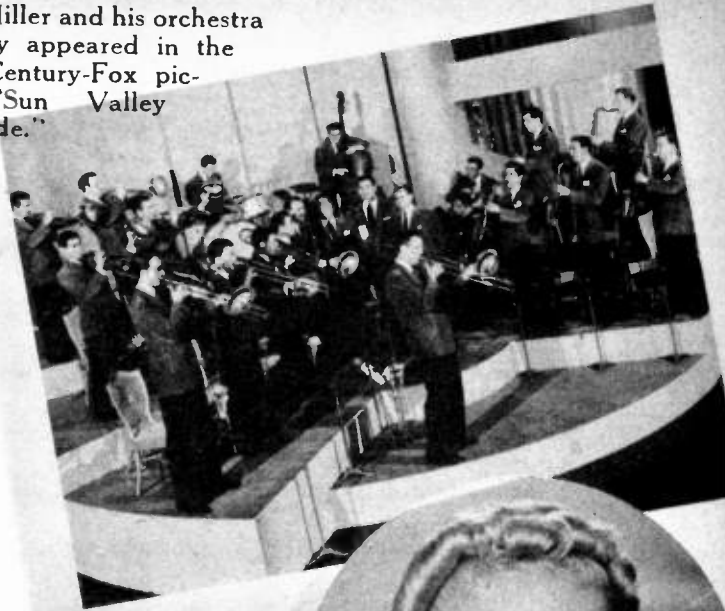
Although the Miller success is now chronic, it was only a few years ago that he was ready to disband and call himself a flop. He's a perfectionist and judging himself by his own standards he seemed to be getting nowhere too fast.

"The boys in the band saved me," asserts the maestro. "They showed such courage and determination that I couldn't let them down." This was just before Meadowbrook and top billing.

Glenn Miller is a swing enthusiast, but he is first of all a musician who wants to please all the people who listen to him. He knows that everybody doesn't like the same thing.

(Continued on Page 30)

Glenn Miller and his orchestra as they appeared in the 20th Century-Fox picture, "Sun Valley Serenade."



Marian Hutton
Glenn Miller's glamorous, golden-voiced vocalist.
Photo by Bruno of Hollywood.



Some of the Glenn Miller boys "go to town" in "Sun Valley Serenade," 20th Century-Fox's picture.



Close-up of Glenn Miller and his gang putting over one of their musical numbers in "Sun Valley Serenade."





HE SWAPPED A BANK FOR A BATON

FOLKS out in Robinson, Ill., home town of Frankie Masters, thought a college degree in business administration was being wasted when the young man swapped the bank where he was working for a baton. He played along through the last three years of college until, diploma in hand, he returned home to take a spot behind the bars of the teller's cage in the local bank. "Extra" money was earned by the budding banker playing in

the theatres and local dance spots until he noticed that the "extra" money exceeded the "regular" income. With that he gave up handling other people's money and began taking in his own as leader of orchestra and M. C. in Chicago theatres. The famous "Bell Tone Rhythm," which is his trademark, was developed when the "talkies" came to stay and Frankie decided to stay with them.



**AND HE EXPERIMENTS
IN ELECTRICITY**

IF ORDINARY words don't sound right to Raymond Scott he uses others—and expects the public to know what he means. This has resulted in such successes as "Minuet in Swing," "War Dance for Wooden Indians" and "Huckleberry Duck"—titles startlingly different from the usual "Moon and June" combinations offered to the fans.

Under one hat Raymond Scott carries the working apparatus for success in any one of five professions, and is successful in all five, a one-man quintuplet. He is engineer, composer, arranger, musical director and orchestra leader. He also runs a recording studio, a music publishing firm and an acoustical lab. At his home in Tuckahoe, N. Y., he experiments in electricity and photography.

HOW MUSIC IS HELPING US WIN THE WAR

GENE BUCK says we can't win war without music. And Gene Buck ought to know. Not just because Gene Buck is president of the American Society of Composers, Authors and Publishers—you'd expect a man of music to appreciate music's importance to morale.

There's a better reason.

Donald Nelson told him.

Donald Nelson, War Productions Board head, man of hard facts and harder figures, told Gene Buck, man of lilting melodies and stirring rhythms, "WE MUST HAVE MUSIC."

In his office high in Radio City, Gene Buck talked about music and the morale of our nation at war. He spoke of his conference with the WPB chief. Buck is tall and straight, slightly built and under fifty. His hair is silvery white, but his face is fresh and his blue eyes burn with a youthful intensity.

"We are a united nation today in the fullest sense," he said.

"Our war effort is picking up speed every day because our morale is high. Music is one of the greatest morale builders, we, or any other nation for that matter, has. Our enemies are using it and so are our allies. When I told Donald Nelson that the song writers of America were ready to do anything they could to help win this war, he said, 'Go back, Gene, and tell your writers that what I need are great songs.'"

"He's getting them, too," continued Buck. "Our composers and lyric writers are creating new songs for these times, our publishers are getting to the public in record time, and our bands and orchestras are playing them."

"I don't suppose that the great favorite of this war has yet been written—but I don't know. I know the new songs, and the old ones, too, are being sung. We Americans are singing—that's what counts."

Gene Buck, who has for many years headed the greatest organization of creative talent in the world, crinkled up his eyes at the corners, and chuckled, "I wouldn't know a hit song if I heard one!"

By Esther Van Sciver



Music might well be called the ammunition of the spirit! The melodiously explosive voices of our millions of men in uniform can be heard in our Army camps and aboard our ships—wherever the Stars and Stripes are flying nowadays. This is the vocal expression of our faith in God and the future of our great country.

A good song—that's different. But a hit—a top tune—I don't know of anyone who really knows what makes one. And a war time song hit—" He shook his head. "That's even less possible to predict.

"We've had some fine tunes written since the war began but the song that is being sung by more of our boys in uniform than any other is 'Beer Barrel Polka,' rollicking, easy to sing, fun to sing—and they like it.

"It doesn't matter what we sing. It's the singing that counts. A nation that can create a great army, transform its industry, pay its taxes, and guard its homes—and sing 'My Mamma Done Tol' Me' at the same time, isn't in any danger of losing a fight. I think 'Blues In The Night' comes very close to being an American folk classic. But it isn't a war song. The last war left us a heritage of songs that will always recall fighting days to us, but many of them weren't marching songs or songs of battle. 'There's A Long, Long Trail' was an old song when World War I began.

(Continued on Page 31)



GENE BUCK

JANER HOUTEDWERY PLACE
1 9 37



Martha Ray sings for victory at one of our Army camps. (Photo by International).



Jack Benny entertains the men in uniform. (Photo by International).

Kate Smith surrounded by a few of her thousands of admirers in our armed forces. (Photo by International).



Beau Brummel of the Baton



Ray Noble

Hedy Lamarr and Ray Noble caught by the candid camera during a radio program.

Two of man's best friends come near "stealing" this picture away from Ray Noble.



"GOODNIGHT Sweetheart" was just double talk as applied to its composer, Ray Noble. Translated into American it meant "Hello! This is Ray Noble!" This tune was the first Noble arrangement to hit the United States from England where the tall sandy-haired maestro was arranging music for an English radio station. Noble followed his song across the Atlantic and formed his own band here. And, with the help of Glenn Miller, then arranger and free lance trombonist, it included such names as Will Bradley and Charley Spivack. A succession of successes established Noble as a radio favorite and he is now heard Sunday evenings bickering with Charley MacCarthy when not giving out with the music. Mr. Noble's father was a famous surgeon who also played piano, and his mother was a concert singer. The youthful Noble learned piano as a matter of course. Cambridge was his university. As a very, very young man he'd wanted to be a "journalist" (English for "newspaper man"). When he failed to land a job in this field he went into the mercantile business, simultaneously continuing his musical activities at night, playing with bands and studying arrangements and composition. After winning three contests with original songs he quit selling for song-making on a full-time basis and began his radio career. He is in his early thirties, married, tall, wears a moustache and is always immaculately groomed.

WHEN you find a band leader, who refuses radio studio jobs because they aren't the BEST jobs available, you've got something. Specifically you've got Dick Stabile, six-foot-two inches of handsome musician who consistently refuses to take second best for himself or his boys. "Band-leaders today are the biggest gamblers outside Wall Street," he said in an interview. He gambles only for the top spot and keeps on playing until he hits it. He's about up there now and the Dick Stabile band is being mentioned more and more in connection with the best in entertainment to be found in the top spots only. Stabile, Sr., was a noted violinist and music as a career runs in the family. His brother Joe is now a member of the band and brother Charley plays trumpet. Dick's first appearance was as drummer with the Boy Scout band. Then he studied sax. Eventually, he was auditioned by Ben Bernie, who put him to work arranging, playing, and acting as his lieutenant. His reputation and popularity grew until he left Bernie, with Bernie's approval and sponsorship, to front his own outfit.

The rest is musical history. Once the head of his own band, Dick's rise to fame and fortune was as certain as Bernie must have known it would be. The Old Maestro has always been able to pick winners—no matter whether they were people or popular pieces of music.

Pretty, clever Gracie Barrie, whom Dick married nearly five years ago, has done much to push

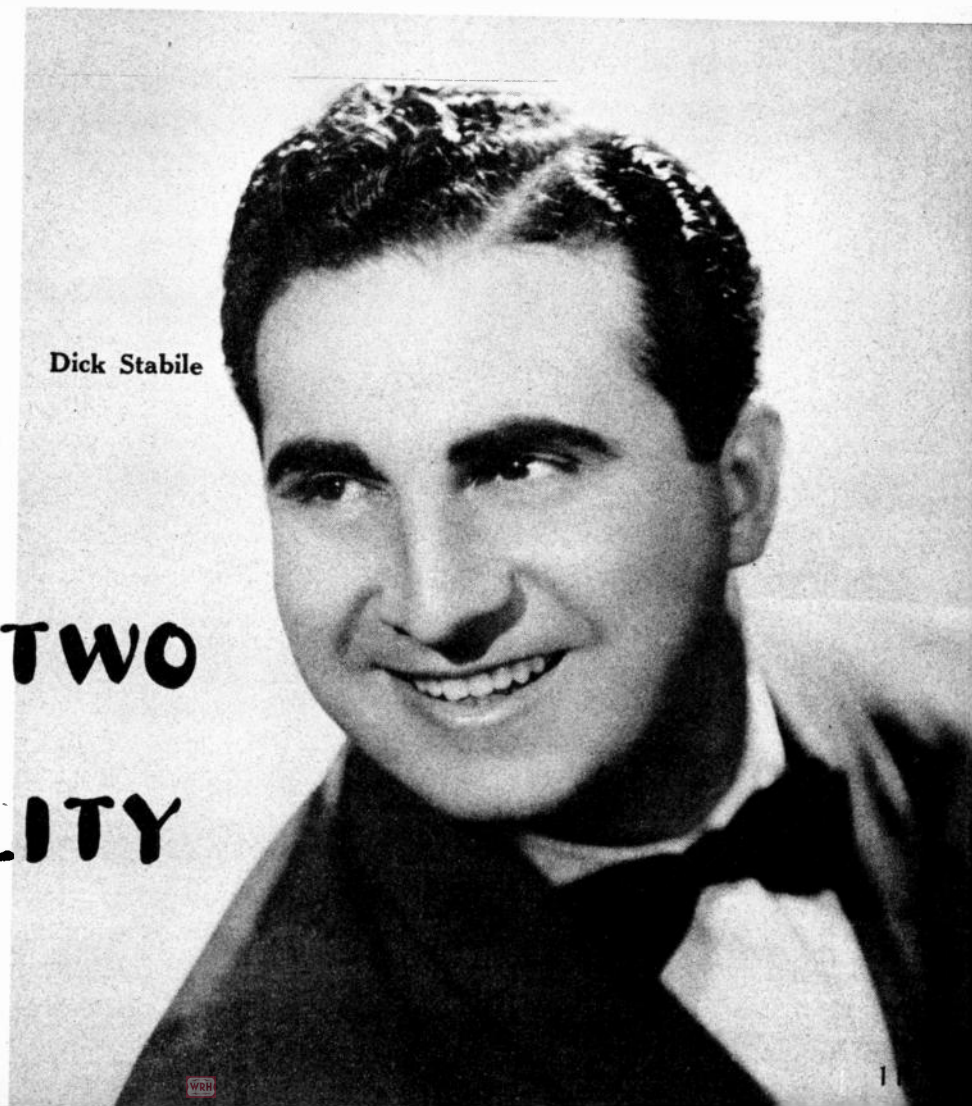
Stabile into the big time. Gracie, with her wide dark eyes and dynamic personality, was a star in her own right, but gave it all up to sing with Dick and his band when he reorganized.

There is something so glamorous about Dick's music that the only word to describe it is "magic." But it isn't produced as a magician pulls a rabbit out of a hat. It's the result of hard work plus that touch of inspiration that is so typical of the great band leaders. Sad as it is, without inspired musicianship all the work in the world isn't worth the effort. Good musicians are made by long hours of practice—great musicians, such as Dick Stabile, are made in the mysterious molds of

genius. Just how, or why, such highly individualized molds are made and cannot be duplicated, no one has ever been able to find out, but the results though rare are as plain as day and for all to hear. For genius is as genius does—and Dick does it!

Dick studies constantly and teaches a few pupils. His invention of a mouthpiece for wind instruments brings him in handsome royalties. Dick is a champion swimmer and boxes well. He seldom takes a drink, doesn't smoke, and putters about the kitchen making Italian dishes for his boys on tour. His prize possession is a family ring worth thousands because of its age and history.

Dick Stabile



SIX-FEET-TWO
of
VERSATILITY

TONY PASTOR, bandleader sensation as of 1939 to now, had a tough time living at all until he went into the music business at sixteen, after which it was easy. When Artie Shaw walked out of the Hotel Pennsylvania as leader of his crew, Tony, who had been planning to leave that outfit and front his own band, was chosen to wave the baton. From there on out, he was IN.

In a radio interview Tony was asked whether he came from a musical family.

"No, my father was a cabinet maker in Middletown, Connecticut. He was injured and I had to go to work very young. Once I got a job in a neighborhood theatre."

Question: "As a feature attraction?"

Tony: "No, as assistant janitor. With my first week's salary, and a dollar a week thereafter, I bought a 'C' melody sax from the janitor and made up my mind to be a musician. I learned to play the saxophone and worked in several bands. In New Haven a small boy took a liking to me and used to follow me about, carrying my case and asking questions."

Question: "Who was that small boy?"

Tony: "His name was Artie Shaw."

Tony hit the big-time only one year after learning to play. That was in 1928, and after three years organized his own band in Hartford, Connecticut. The depression made him a musician again and finally he

worked with that "little boy," Artie Shaw.

As a youngster, Tony helped in a bakery, shined shoes, sold newspapers and set up in a bowling alley.

Once he even worked in a nursery.

"As a nursemaid?" we asked him.

"No, not that kind," replied Tony. "I learned how to cultivate roses, gardenias and orchids. I shoveled dirt, too. Later, this experience inspired me to write 'Blossoms'."

"You certainly came up the hard way!" we exclaimed.

"Yes, but I always had a great love for music."

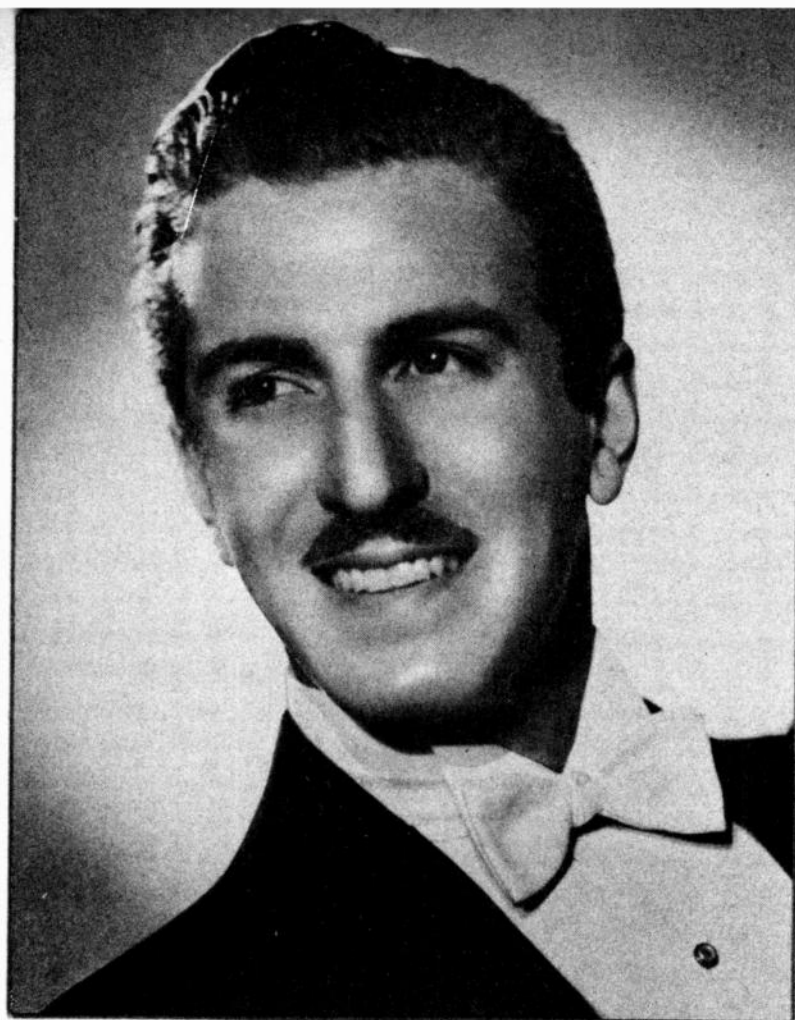
Tony Pastor is married to a home town girl and is papa to two sons, Guy Louis, eight, and Tony, Jr., four. He likes rich food and his favorite form of exercise is long walks. He loves people and would rather listen than talk. He enjoys football and prize fights and has a collection of old records, mostly the classics. This collecting of the classics is a real hobby with him. And having worked with plants and flowers as a boy, a bonafide love of the soil is instilled in his nature. He hopes some day to own a farm and actually farm it in person.

As a youngster he never liked school, but in later years has become a great student of literature. He is a descendant of Leonardo de Vinci.



Tony Pastor

HE NEVER LIKED SCHOOL



Van Alexander

VAN ALEXANDER, one of the newest hits among bands, surprised even himself. What aroused his own astonishment was his ability, first as a boy and now as a full-grown musician, to "special arrange" any piece. It was this ability which got him his first important job!—with Chick Webb, the great Negro bandleader.

"One night I got up enough courage to approach Chick," as Van tells it. "The congenial drummer said he would be glad to look over my work. While there that evening I arranged 'Keeping Out of Mischief Now,' and 'Sentimental Over You.'" Chick hired Van on the spot.

Alexander was born in New York, twenty-five years ago. His mother was a concert pianist who was a pioneer in radio.

It was a foregone conclusion that Van would study piano, which he did as per expectations, but in the concert field. In high school his interest turned to the popular field and while exploring this new region he discovered that he could arrange anything in the way of a musical score.

Alexander wrote all of Ella Fitzgerald's material and burst into public notice with his arrangement of the nursery rhyme theme, "A Tisket a Tasket." He has put other nursery jingles into modern dress, "Where, Oh Where, Has My Little Dog Gone?" and has written such smash tunes as "Hay Barber" and "In a Good for Nothing Mood."

Swing is the Alexander orchestra's forte. But it isn't only a swing group—for contrast it plays sweet and how!

In almost every top musician's life story there is bound to be some mention of Chick Webb.

Van Alexander is no exception to this rule!

"For rhythm, intonation, depth, he was tops," said Van, "and he had the swell habit of helping young and old struggling musicians. His death was indeed tragic—one of the most tragic in all musical history!"

Van's organization features an especially fine library of swing arrangements.

This isn't surprising, for the king of all the arrangers is the boss of the band.

Never satisfied with an original score, he constantly changes it. When you hear one of his delightful arrangements—smooth and melodious and always with that inspired touch of his—never forget the amount of work and heartache behind it!

Competition among bands gets tougher day by day—but those fellows with the adding machines who figure out who sold how many records and which bands bring in the most customers in the special theatre dates, and then add up the whole thing, are finding that the big numbers go with the Van Alexander Band.

SWING IS HIS FORTE



Carl Hoff

HARMONIES

by

Hoff

CARL HOFF, of "Harmonies by Hoff," learned the auto mechanic business so that he'd have time to study music and then spent so much time with music that he lost his job in the garage.

The repair shop's loss was the band fans' gain. With no job to hinder his progress in the field of music, Carl Hoff moved up fast. Now he's answering a flood of requests from all over the country and is seen in a series of personal appearances at theatres, dance spots and one-night stands.

Carl Hoff was born thirty-three years ago in Oxnard, California. He remembers little of his home town as the family moved to Sacramento when he was very young and it was here that Carl began to take time out from school and a prosperous paper route to study the violin.

Hard times hit the Hoff family and Carl's music was a casualty. The boy had to work and study hard to help out at home. Years later, when he had spent long weary nights studying gasoline engines so that he might become an auto mechanic, he at last had time to resume his musical studies as a relaxation from the strain of a regular bread-winning job.

This time Carl chose the saxophone as his instrument and except for about ten lessons soon taught himself all there was to know about it. The delight of his diversion soon assumed such a major role in his life that the gasoline engine suffered. He was fired.

Young Hoff was next heard of when he joined a travelling band and eventually landed in Chicago. During this period he studied music in earnest. He bought books on harmony, counterpoint and orchestration, and buttonholed every arranger he met for hours of instruction and discussion. He began to write arrangements for the band.

From Chicago he came to New York where he was booked into the French Casino. While there he was heard by radio heads who signed him for a series with the "Hit Parade."

One radio success followed another with sensational hotel engagements crowding his air-wave efforts. Soon the movie magnates were bidding for his time. He was the first arranger to write an orchestration for the Mickey Mouse cartoons.

Carl stayed six months in Hollywood as musical director for Warner Brothers and there acquired a regulation Hollywood estate complete with swimming pool, tennis court, riding stables and all the trimmings of West Coast success.

In 1941 Carl Hoff startled the musical, radio and movie world by announcing that he was quitting his jobs for other people and going into business for Hoff. He spent months getting men who understood the Hoff brand of music and more months teaching them how to play it.

His opening in May, 1941, in Armonk's "Blue Gardens," outside New York City, proved to be a topflight success and his original tryout contract was renewed until Carl started out to carry Hoff's Harmonies all over the nation.

Carl Hoff's music is original and unique. He has two trombones and two tenor saxophones, getting a blend of four French horns, while two clarinets and three trumpets act as a choir against the other instruments. This setup produces as much rhythm as the usual instrumentation, without being as powerful and as blasting.

B. A. ROLFE is back on the radio again—this time with an all-girl orchestra. It is entirely fitting that he be the first subject we write about in our special series of articles dealing with those Old Masters of Music who have been popular for years and years, but who are still as young in spirit as they ever were!

The old MASTERS

B. A. ROLFE shakes his fist, and then a bouncing burst of music from his all-girl orchestra. "The Daughters of Uncle Sam," announces the entrance of a famous "daughter" acting as "minute-woman" for the patriotic group to whom the current radio program is dedicated.

Mrs. Harold R. Stark, wife of the Chief of Naval Operations of the U. S. Navy, has appeared in a one-minute talk to read a letter from an enlisted man at sea, in behalf of the U. S. Naval Relief Fund Drive.

On Washington's Birthday, Miss Fannie Hurst, famous novelist, was heard in a tribute to Mrs. Colin Kelly, widow of one of the first heroes of the present war.

Each of the programs salutes some famous "daughter" and the half hour programs are identified with the Red Cross, The Marines, the defense workers of America and the people of the home front.

Under Rolfe's direction the playing "Daughters" render sample numbers of songs which helped to "win other wars," new martial and patriotic airs, and also feature a "swing patrol" spotting latest Broadway successes.

A service man picked from the studio audience leads community singing, another feature of this morale-building program.

Uncle Sam's girls have been assembled from the leading femme musicians in the country and are costumed in red, white and blue.

(Continued on Page 29)

B. A. Rolfe

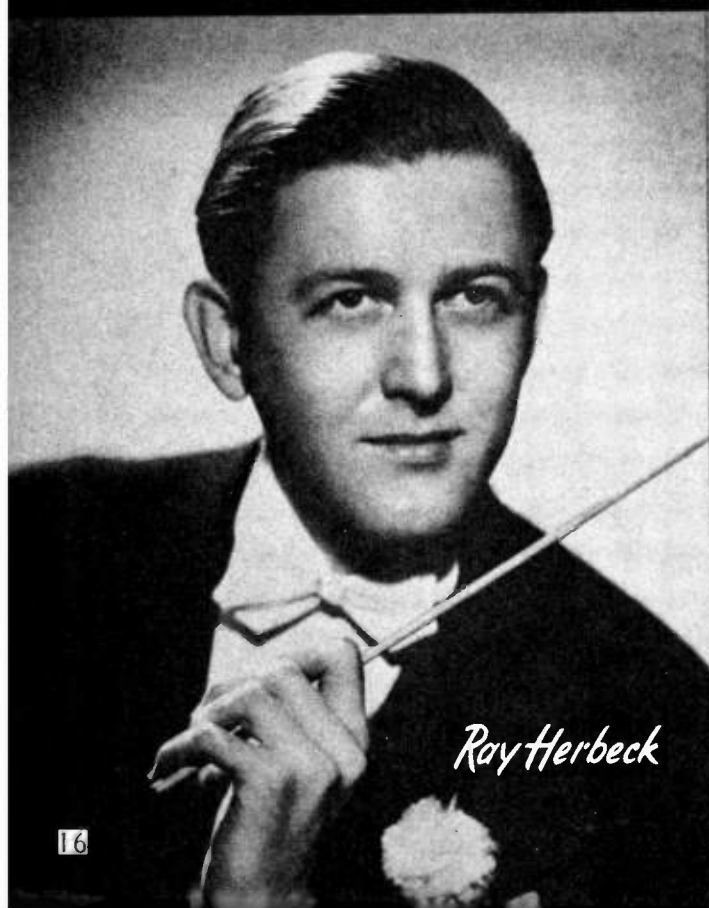




Lang Thompson

VERY versatile gent is Lang Thompson. He plays all the brass instruments—and the accordion—and piano—and leads his own band.

MUSIC With Romance is Ray Herbeck's slogan. His broadcasts from hotels and night clubs are among the most popular in the land.



Ray Herbeck



The Beverly Twins

GENE and DON BEVERLY, who are featured with the All-Twin Orchestra.

TWO years after doffing his page boy's uniform, Ted Steele was earning \$1,000 a week as singer, band leader, actor, announcer, novachord player and pianist.



Ted Steele

MUSICIAN and SHOWMAN



HARRY JAMES, trumpet virtuoso, has been a professional since he was four, and began his trouping at the age of thirteen days. Before he went into the music business, young James was a circus contortionist and played "Cindarella" in long golden curls in the big-top pageant. Harry was the son of circus performers and stayed thirteen days in Albany, Ga., where he was born. Billed as the "youngest contortionist in the business," he is still sway-backed and has his suits specially made. At four he was playing drums in his father's circus band, and at the age of ten was conducting the No. 2 band in the outfit where his dad led No. 1. His first big outside job was with Benny Goodman, who urged him to set up in the band business under his own moniker. At the age of twenty he did. He's a musician and a showman. "It has to SOUND hard to kill 'em," he says, and his selection, "Flight of the Bumble-bee," slays 'em in the theatres.

Swing or Symphony

FROM a three-piece ferryboat band to the Philharmonic in ten not-so-easy lessons! Want to know how? Ask Mark Warnow.

This veteran music-maker started playing the violin professionally at the age of seventeen, and from the way fans clamour for him it looks as though he will continue for many years to come.

He rose rapidly, conducting for such stars as Morton Downey, Phil Regan, Connie Boswell and Gertrude Niesen. Swing fans will remember when Mark conducted the "Saturday Night Swing Club." Since then Mark has conducted some of the biggest commercial shows. He is at present musical director for Helen Hayes' Program, "We, The People" and, for the past four years, the "Hit Parade."

Mark is 5 feet, 7, has a shock of unruly hair and piercing dark-brown eyes. Golf and handball are hobbies, but his favorite pastime is sailing his forty-six foot yawl. Most of the available space in his Great Neck, Long Island, home is given over to a musical library. Genial, gracious, Mark's ready smile has made him liked and admired by everyone with whom he comes in contact. Recently the CBS page boys voted him their favorite radio artist. To celebrate the occasion they tendered him a luncheon—at the Automat!

Always seeking musical novelties and introducing them on his programs, Mark runs the musical gamut from Swing to Symphony and back again, and he's always tops.

Mark Warnow



Joe Venuti

JOE VENUTI, wizard of the swing violin—eight years with Paul Whiteman—now on his own as one of the great stars.

TED STRAETER is gaining new friends every day as pianist, arranger, voice coach, choir master and band leader.



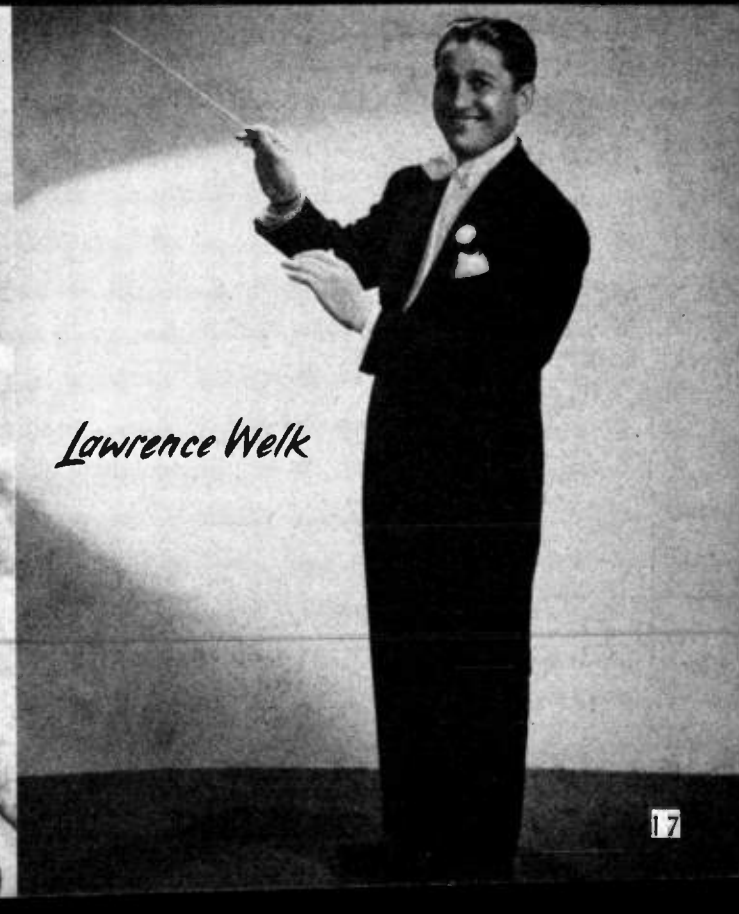
Ted Straeter



Pee Wee Erwin

PEE WEE IRWIN, although still in his early twenties, has played trumpet with many of the Big Name bands, and he is now a Big Name band leader himself.

LAURENCE WELK'S Champagne Music has touched all America with its magic wand. Small wonder it is the toast from Coast to Coast.



Lawrence Welk

PHIL (Always - Willing - To - Please) Harris became a celebrity to please a hotel proprietor in Balboa Beach, Calif.

The innkeeper told the guests that Harris was a terrific sensation, but he kept the news from Phil until the boy was in the spot before his band. When the boniface announced that his celebrity would sing, the terrified Harris opened his mouth and gave out.

The result was colossal and Harris was at the top of the ladder before he realized that his foot was very firmly planted on the first rung.

Phil's original version of Harris success was himself as the ace trap drummer of the globe. Confidence in his ambition seemed justified when he was made chief drummer in the Lebanon Military School Band. Just to be on the safe side he also played trombone and saxophone.

Leaving Nashville, Tennessee, in 1923, with his cumbersome selection of instruments he began the travels which eventually landed him in Manhattan, via Hawaii, Australia and points East. He played with Ruth Stonehouse's Orpheum Circuit Band and then for nine months in Honolulu (It's a LU-LU"); followed with presentation bands in San Francisco houses and then spent a year "down under" in Australia.

Returning to the States, Phil went up the musical scale by landing in the famous Addison Hotel in Detroit. His next port of call was California—here he comes, and after the Balboa Beach date it was evident that he had arrived.

The beaming cordiality of the famous Harris smile by which Harris tells the customers that he's having a grand time entertaining them, did not escape the movie scouts for very long. Mark Sandrich, RKO director, soon had the young singing wand-waver in a short musical feature, "So This Is Harris." This drew so much comment that he did "Melody Cruise."



Phil Harris

But all this time New York had been obliged to limp along without Harris in person.

Vallee had been playing in the Hotel Pennsylvania and wanted to take a vacation. The hotel management asked him to pick his successor. A list of names was submitted to Vallee and included was that of Phil Harris.

"Here is one of the best bands in the country," said Rudy. "You can't go wrong with Phil Harris." So Harris landed the job without even trying for it. When he opened at the Pennsylvania every Hollywood personage in town at the moment was present to cheer the arrival of the West Coast favorite in the big time.

Since then the Harris name is

synonymous with tops in entertainment. And he is known over the radio not only as a musician, band leader and singer, but as comedian with the Jack Benny program where he gets his share of the laughs every Sunday night.

Always busy, Phil looks on bridge and such pleasures as a waste of time. He says he has difficulty finding time enough for hunting and fishing.

The Harris success in the movies seems to run in the family. Phil zooms from success to super-attraction. Mrs. Harris, also known as Alice Faye—well, who needs to know more than that! Quizzed as to his favorite movie star, rumor has it that Phil mentioned Miss Faye.

"It's a lulu!"

BUDDY BOY

Words by
ESTHER VAN SCIVER
and
SHELBY DARNELL

Music by
BOB MILLER

The musical score for "Buddy Boy" is presented in a standard format with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four systems, each containing a vocal staff and a piano staff. The lyrics are written below the vocal staff. Chord symbols are placed above the vocal staff to indicate the harmonic structure. The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte) and *dim* (diminuendo). The lyrics are: "BUD-DY BOY, Ev-ry-bod-y here has asked me if I'd send their best wish-es to you — BUD-DY BOY, Neigh-bors call each night and join us as we pray that you'll come safe-ly thru — How I wish that you could see their fa-ces bright-en up, When we read the let-ters you write, We're all proud — be-cause you sac-ra-ficed your own dreams, For a cause we know is".

BUD-DY BOY, Ev-ry-bod-y here has asked me if I'd send their best wish-es to

you — BUD-DY BOY, Neigh-bors call each night and join us as we pray that you'll come safe-ly

thru — How I wish that you could see their fa-ces bright-en up, When we read the let-ters you

write, We're all proud — be-cause you sac-ra-ficed your own dreams, For a cause we know is

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right. BUD-DY BOY, What a grand re-un-ion we will have when you and your bud-dies get

home BUD-DY BOY, Were just wait-ing for that day we know will

come Weve asked the pre-cious Mas-ter, to

hear our earn-est prayr, And send you and your buddies back to the ones who care, BUDDY BOY, BUD-DY

BOY, We all love you BUD-DY BOY BUD-DY BOY

A black and white photograph of Ray McKinley, a tall, lanky man with glasses, wearing a tuxedo and bow tie. He is smiling and looking towards the camera while playing a large drum set. The background consists of vertical curtains.

He's got the jumps!

MEET the guy who's responsible for "Beat Me, Daddy, Eight to the Bar" and "Scrub Me, Mamma, With a Boogie Beat"—in other words, Ray McKinley. Tall, lanky, easy-going Ray seems like everybody's ideal from down there "in the heart of—" until he starts working on the drums when he resembles a whirling dervish in a fit. And, Bing Crosby himself says that "—not only is Ray a great drummer, but one of the ten best vocalists in the country." Other musicians say, in reference to the pro-McKinley wave, "It couldn't happen to a nicer guy. He deserves it." McKinley hails from Fort Worth, that district that specializes in producing topnotch jazz musicians. He makes music on the drums and as vocalist it is said that his voice resembles the down-to-earth croaking of a Texas horned frog plus Bing Crosby, singing "hot." He sings the real, low-down blues. A great showman with a terrific sense of humor, he contributes funny pieces to the music magazines and thinks he would like to be a writer if he weren't a musician. Tennis is his hobby and among his pals are Gene Mako and Don Budge. He calls Benny Goodman the great modern musician. He wears spectacles and is married.

TRIPLE THREAT

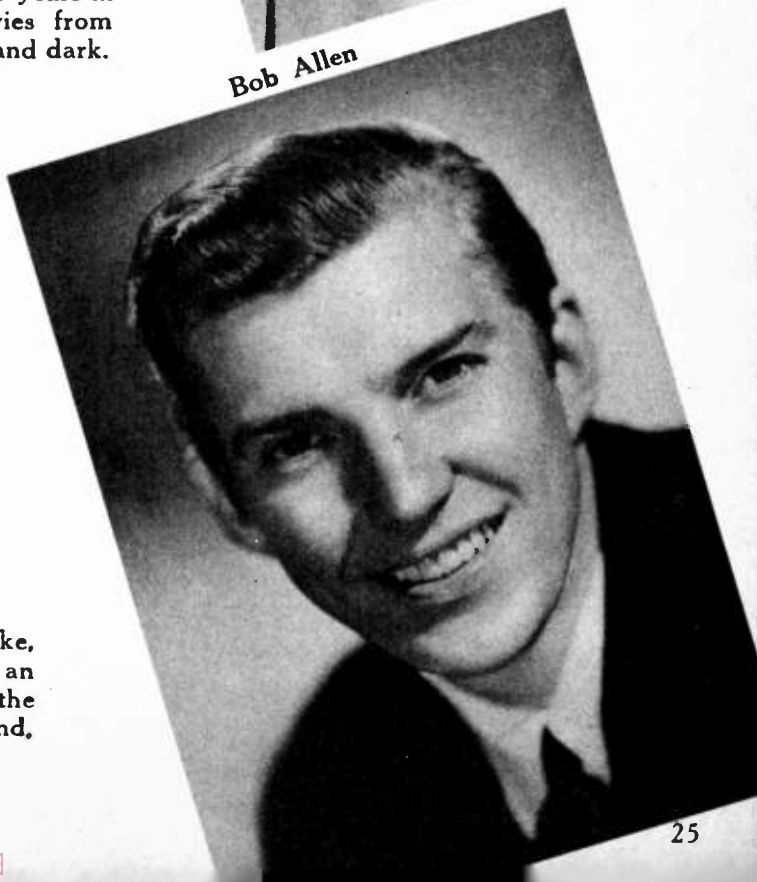


Michael Loring

Mitchell Ayres



Bob Allen



MICHAEL LORING, youngest and newest of the silver-voiced front men, can't miss. He features sweet, swing and Latin rhythms. Turning down a star part in "High Kickers", he recruited his own band and in a few months has won "orchids" from Winchell and a seat on the Fitch Bandwagon. He's a two degree college man, and had two years in medical school before he went West to the movies from whence he came East, young man, to fame. He's tall and dark.

WHAT with the Dodgers and Mitchell Ayres—Brooklyn may become famous some day. That's where "Mitch" was born. Other leaders select their bands, but Mitchell's band chose him. The orchestra transacts business at weekly meetings. A library, valued at \$40,000 is owned by the group from which "Fashions in Music" are selected and styled. Featured with the band is lovely Meredith Blake, who may, however, soon be a singer without a band. All the boys are eligible for the draft.

PUT them all together, total their ages, and the figures show that the average age of the "men" in the great "young" Bob Allen band, is twenty.

Ten days after the band opened at Buckeye Lake, the young maestro had a contract in his pocket for an indefinite run in Brooklyn's mammoth ballroom, the Rosemont. In December, 1941, he moved to Roseland, on Broadway, with five NBC broadcasts weekly.

EXCERPT FROM FARMTOWN NEWSLETTE

THE KORN KOBBLERS aren't city slickers. They admit that and they're proud of it. They're just six hundred-percent Americans, called "hicks" by the slickers until these "hicks" showed the slickers how to stop smirking from the sides of their mouths and give out with good old hundred-percent belly laughs—American style. Yessir, these six boys from the corn belt taught the smart money boys a thing or two.

The Korn Kobblers' job is to give us back our sense of humor, to make us smile when everything seems to go wrong and to make us laugh out loud when we're feelin' good to start out with. And it seems to your editor that as long as us Americans keep our sense of humor and laugh—we're the best in the world.



THEY NEVER WRITE ANYTHING DOWN



NOBODY will ever be able to pirate any of the arrangements of "The Stardusters" unless someone invents a very fast musical stenography. They never write anything down. The idea men, Wylder and Galyon, talk over their novelty notions together and then teach the arrangements, note by note, to the other two. "The Stardusters," a trio and one red-head, are currently featured with the Charlie Spivack orchestra. It all started back in high school in Springfield, Illinois. Curt Parnell, the deep voiced member of the quartet, was an acknowledged vocalist before he was in long pants. Dick Wylder, a kid with original ideas and a million of 'em, sold Parnell the idea of forming a trio. They scouted the school and found Glen Galyon, a vocalist and pianist. The three lads practiced after school hours and when school days were over they pooled their savings and started on the hunt for work. They clicked in Chicago and played their way east to Boston. In Beantown, after listening to and looking at titian-tressed June Hutton, sister of orchestra leader, Ina Ray Hutton, they unanimously decided to go on as a quartet.

TRIPLE TONGUING TRUMPETEERS

MUSICAL WIZARDS



STAR MAKER TO THE RECORD BUSINESS



Frank Walker

WHAT makes a record sell a million copies? The music business would like to get a formula to answer that question. But the man who is probably best fitted to reply, just doesn't say anything. He's too busy matching the song to the singer, the ballad to the band.

Frank Walker, Vice President of the RCA Manufacturing Company, makers of Victor and Bluebird records, has picked the hit song out of the hat and put it on a record so many times that song writers, music publishers and artists have a name for him—they call him the star-maker of the record business. The people he's worked with, the recording artists and the technicians say he has an uncanny understanding of what the public wants to listen to.

Perhaps Frank Walker's outstanding characteristic is his friendly simplicity. He has the gift of making each person with whom he talks feel that he's the only thing that matters for the moment. His ability to get artists to do things they are sure is impossible is proverbial. At the RCA studios they say that no artist ever doubts that he can do what Frank Walker says he can. When Walker says "You can do it," even the least self-assured singer steps up to the mike with confidence and "gives"—but good.



WHO IS YOUR FAVORITE GIRL VOCALIST?

Who among the many sweet-voiced lovelies featured by the top-flight bands is your favorite GIRL VOCALIST?

Here's your opportunity to win her photograph—autographed and inscribed with a personal message from her to you—PLUS a phonograph record of your favorite number featuring your favorite girl vocalist.

HERE'S HOW: Just write us a short note—250 words or less—telling us who

your favorite girl vocalist is and why you believe she's tops—best twenty letters received by JULY 15, 1942, will bring their writers each the autographed photo and the phonograph record of their choice. Duplicate prizes in case of ties—decision of the judges is final.

Mail your letter TODAY to: ALL-AMERICAN BAND LEADERS, Room 1903, 215 Fourth Ave., New York, N. Y. Winners will be announced in second following issue.

PHOTOS AND RECORDS GIVEN FREE

MY MEMORIES

—By Cab Calloway

CHECKING through my scrap book very recently, it suddenly dawned on me that I was spending my tenth year as a band leader. It's kind of funny looking through old scrap books. The clippings have yellowed with age, while others have turned up at the corners where the paste has dried. A torrent of memories rushed through my mind. The past decade has been a happy one for me. I have had a lot of fun; my marriage was increased by one, namely, my three-year-old daughter, while much music has stemmed forth from my bandmen and many a hi de ho escaped from my lips.

It seems just like yesterday that I came to New York for an indefinite engagement in Harlem's dancery, the Savoy. I had been leading a band for a short time in Chicago and the Windy City liked our work. Our contact at the Savoy was for an "indefinite"

period. I should say it WAS indefinite. We were canceled out the first week. I gave

up the band and got a job with a New York musical, "Connie's Hot Chocolates." In the show I introduced a song titled "Ain't Misbehavin'." The song was a good one and I rode along with its success. Irving Mills, the song writer-publisher-manager, saw me in the show and suggested my again leading a band. Under Mr. Mills' management, I was soon esconsed in the Cotton Club.

It was while at the Cotton Club that Irving and I sat down one dull evening and knocked out a song which we titled "Minnie the Moocher." There is no need for me to state that Minnie is one of my favorite gals.

One night in the old Cotton Club when it was located in Harlem, I noticed a young couple dancing. Their gyrations were very funny. I called to Benny Payne, my pianist, and we had a chuckle at their expense. I said to Benny: "They sure

are dancing like a couple of jitterbugs." The expression soon caught on and with due modesty, I must claim credit for originating that expression. I have been informed that the word is being included in all of the up-to-the-minute dictionaries.

I also helped spread the popularity of jive talk. Most of the musicians in Harlem had a language which they used among themselves. Each day new words were coined and one day, in company with Billy Rowe, noted Negro newspaperman, we sat down and compiled a "Jive Dictionary." In the past five years, via my cafe, one-night theatre engagements and my coast-to-coast radio program, "Dr. Calloway's Quizzicale," I have distributed more than a million such booklets. If any of you readers would like a copy, write me at my New York office, 1619 Broadway, enclosing a self-

(Continued on Page 31)



Sepian Sirens of Sultry Swing

INTERNATIONAL SWEETHEARTS OF RHYTHM



RHYTHM runs rampant when this musical bombshell bursts in the tense, expectant air!

The only colored all-girl orchestra in the history of modern music.

Its sixteen inspired instrumentalists and vocalists combine to afford a distinctively

different interpretation of the music of today.

Eddie Durham, famous for his work with Glenn Miller, Artie Shaw, Benny Goodman, Count Basie and Jimmy Lunceford, is acknowledged by all as one of the world's greatest arrangers, and it is Eddie Durham,

himself, who has set the style for this talented organization. It is not stretching the point to say that he is its "inspired genius."

To hear the International Sweethearts of Rhythm is to enjoy the best in popular music played by the best of orchestras.

THE OLD MASTERS (Continued from Page 15)

Included in the group is a drum corps known as "The Majorettes" and especially highlighted in this aggregation is that talented trio, "The Three Salutes" from the South, Connie, June and Kay. Vivacious Mary Small is another vocalizing star in this girl group of thirty-five members.

Mr. Rolfe almost never uses a baton when directing his band. The sweep of a clenched fist, or maybe both of them; an upflung finger, or the spread

of both hands, he considers more expressive than the "lifeless" wood of the baton.

At fifty-three, one of the musicians entrusted with the job of building morale through music, B. A. Rolfe can look back on a career of more than ordinary ups and downs.

Now Mr. Rolfe directs one of the "hottest" bands in radio.

"Rhythm for the dance should be like a rubber ball," he says. "The ball is thrown on the ground and it bounces into the air, only to fall again. That

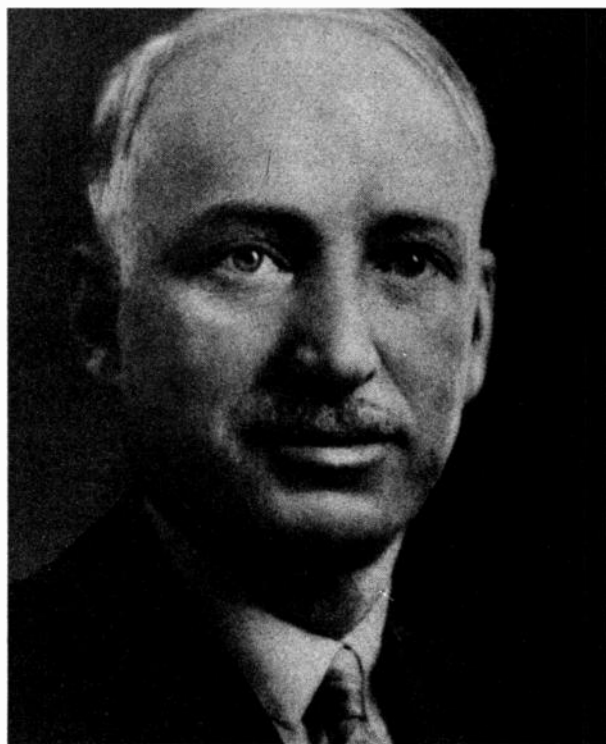
is the rhythm of the dance, its essence should be the humor of the ages. It should bound on and on."

Just as B. A. Rolfe has bounded from obscurity to fame, to apparent failure and up to success again, so his music today, as for the past decade, goes bounding out over the air waves.

Today his job is to bounce the spirit of the people up there and see that it doesn't bounce down again.

(The End)

ONE OF THE BEST LOVED MEN IN THE MUSIC WORLD



Louis Bernstein

LOUIS BERNSTEIN, president of Shapiro, Bernstein, is one of the best loved men in the music publishing business—and one of the cleverest. Perhaps the smartest thing he ever did was to quit song writing and begin publishing. Of course, he went into the publishing business in order to publish his own songs, but he soon found that he was better at picking hits than writing them. In a single year, 1940, his house put out "Beer Barrel Polka," "South of the Border," "My Prayer," and "Penny Serenade."

This year they've had three Hit Parade numbers so far, "The White Cliffs of Dover," "Somebody Else Is taking My Place" and "When the Roses Bloom Again." They like to present lovely ballads, like "A Nightingale Sang in Berkeley Square," but many of their biggest songs have been novelties like "Last Night on the Back Porch," "The Prisoner's Song," or "Yes, We Have No Bananas."

If we could give a publisher a star for every real hit he gives the public, Louis Bernstein would have to move to the Milky Way.

HAIL THE WINNER!

(Continued from Page 5)

"Swing," he says, "is a rhythm, a definite beat that makes music more danceable. However, we never want that rhythm to hog the spotlight at the sacrifice of harmony. We want to avoid blatancy under the guise of swing, and I feel that we are heading in the right direction."

So do the **All-American Band Leaders'** fans.

Mr. Miller is now in Hollywood making his second picture. His first, with Sonja Henie and John Payne, established him as a cinema favorite.

"I'm not much of an actor," says Glenn, but as he is going dramatic in his second film try, apparently the movie moguls don't agree with him.

He thinks Hollywood is a "swell town" and he likes California so well that he has bought a fifty-acre orange ranch there where he plans to raise something special in oranges and an extra delicious brand of avacadoes.

The Miller home in Tenaflly, N. J., is a charming reproduction of a French chateau.

When he can spare the time from his work Glenn Miller plays golf. Before being switched from a sports discussion to a description of his own personal spotlight he confided that on the trip where he made the "hole-in-one" he played eighteen holes on Friday, thirty-six on Saturday, and fifty-four on Sunday.

Glenn Miller is as popular with his bandsmen as with his public and at Christmas time, until last year, they said it with presents—once a new car, once a de luxe movie camera.

Last Christmas it was different. Two members of the band, Raoul Hidalgo, band-boy, and Trigger Alpert, bass player, had been drafted. At Glenn's suggestion, all Christmas money was pooled and a party planned in the rookies' honor. Only Trigger could get leave so the party was all for him, but both of Uncle Sam's soldiers received checks with which to extend the \$21 a month.

Some day Glenn Miller hopes to write serious music. It is also his desire to go on playing popular music that will please more and more people. He's well into a film career that is already stamped a success.

In addition to all this he thinks he might write short stories and feels that if he hadn't clicked as a band leader he might have been a good lawyer.

We wouldn't be surprised.

Mr. Miller also likes artichokes and dislikes glamorized pictures of himself.

Hats off to Glenn Miller—winner of our Readers' Popularity Contest!

(The End)

HOW MUSIC IS HELPING US WIN THE WAR

(Continued from Page 9)

"Of course, there were 'Over There,' 'Keep The Home Fires Burning,' 'Where Do We Go From Here, Boys,' 'K-K-K-Katy,' and 'Oh, How I Hate To Get Up In The Morning.' The boys are singing them again. Soldier songs have a sort of immortality. They live on from war to war. 'Mademoiselle From Armentieres' wasn't only the sweetheart of the A. E. F. She was at the height of her fame when Lord Kitchener went out to the Sudan. But the boys are still singing about her—in a 1942 version.

"The production line is singing, too. The defense workers, fighting this war in dungarees and grease-stained smocks are singing the same songs as the men in uniform. The juke box in the army camp recreation hall wears out the same records as the juke box in the factory lunch room. The naval aviation field band and the bomber plant orchestra strike up the same tunes. Boys and girls at USO parties and factory get-together dance to the same tunes.

"The biggest war production plants in the country are using music to keep their production up and the morale of their workers high. Military planes are rolling off Curtiss-Wright assembly lines to the tune of 'White Cliffs of Dover.' Precision instruments for the Army, Navy and Marine Corps are being built by Westinghouse Electric workers to the accompaniment of 'Chattanooga Choo Choo.'

"Yes—music is certainly doing its share toward our victory. Our publishers have given thousands and thousands of copies of new songs and orchestrations to camps and ships and plane bases. The best shows in radio are being given direct from service recreation halls. Our most popular orchestras are broadcasting their programs from our Navy yards. Our best beloved singers are introducing their songs first to the men in uniform."

Gene Buck opened his desk drawer. He pulled out an overstuffed manila folder and opened it. It was full of letters.

"These are letters from ASCAP members in the service," he explained. Then he smiled, "Song writing is one business a man can take with him when he goes to

fight for his country. War or no war, when a song writer has a song in his heart, he'll write it, if he has to do it on the back of his best girl's letter.

"Nothing can stop Americans from writing songs, nor America from singing them! And as long as we sing we can't lose. We've always been a singing nation. When hymns were the folk music of a new world, we sang our way into the wilderness and built cities. The fiddle and the banjo, and the songs that went with them, carried us across the prairies and wiped out the distance from ocean to ocean. Music has always helped us fight our battles and win our wars." (The End)

EDITORIAL NOTE: Due to last minute changes, not all the band leaders pictured on cover are represented in this issue. No neglect intended—look for their pictures in the next issue.

MY MEMORIES

(Continued from Page 28)

addressed stamped envelope.

Waving a baton over my band has been an experience I would not trade for any other business, no matter what its financial rewards might be. It gives me an opportunity to do what I want. Years ago, in Chicago, I studied law at Crane College. I earned my tuition by working in cafes as a singer and master of ceremonies. When I received my diploma, the ambition of my father to follow in his footsteps as a disciple of Blackstone, seemed dull compared to the exciting life of an actor.

It took me exactly two days to make up my mind. I'm glad I did.

(The End)



**HELEN FORREST
FEATURED WITH
HARRY JAMES**

PRESENT CONTRACT IS FOR TEN YEARS

SAMMY KAYE will be around a long time—his current contract with the Meadowbrook Inn is for TEN YEARS! Sammy plays clarinet, saxophone, banjo, guitar, bass horn and trumpet. His boys always play the same three old tunes whenever a new broadcast series is started—Kaye's only superstition.

HOPES TO DO SOUND RECORDING RESEARCH

IN Dick Jurgens' band, the playing as well as the profits are cooperative. Every man his own boss, every man a star—they share the solo spots and they share the shekels.

When he retires he hopes to do sound recording research. He would also like to play better tennis. Handsome athletic Dick Jurgens is unmarried and has a problem peculiar to busy bandleaders—he complains he does not get enough time off the bandstand to meet women socially.

MUSIC OF YESTERDAY AND TODAY—

BLUE BARRON, with his "The Music of Yesterday and Today," thrills the customers. It's all part of the Blue Barron way.

Thus, if the band is going to play "Remember Me," they start off by singing a few bars of "How Can I Forget You?" and then modulate into the song of the moment.

Viewed on the stand, Blue Barron and his boys look much like a bunch of local youngsters playing at their high school prom. A little listening soon does away with this notion, however, as high school boys just don't play like that.

The average age of the Barron bandmen is twenty. The youngest member, who plays trumpet, is nineteen. The daddy of the crew is twenty-four, and Barron himself is twenty-five.



Sammy Kaye



Dick Jurgens



Blue Barron

QUIT BASEBALL

THEY had to poke Jan Garber in the nose to make him quit baseball for band leading. As a youngster a ball broke his nose and he called three strikes on himself and applied himself to learning the violin. The Garber career has been a succession of contracts and after a successful history with the hotcha he abandoned it for the opposite style—soft, smooth and sweet. Now he's the "Idol of the Airlines." Jan has a daughter named Janis, named after—guess who?

HOT TRUMPET—AND HOW!

RED "HOT" NICHOLS and his hot trumpet highlight the band that bears his name. Here's a case where the trumpet music matches the flaming hair of the player! Red's present-day organization grew from the famous Red Nichols and His Five Pennys of a few years ago. He's a mighty nice-looking fellow and his popularity is well deserved.

"SURPRISE BAND OF THE YEAR"

THEY call it "The Surprise Band of the Year." It would surprise Teddy Powell if the band were not a success. He's had years of solid experience and as for the crew, "the boys deserve every bit of the credit for whatever success the band attains," says their leader. So how can he miss? Ever since high school days in Oakland, California, Teddy's ambition was to front his own band. Teddy Powell is a happy man today and the band, says he, "is in there pitching as one man."





Claude Thornhill



Art Jarrett



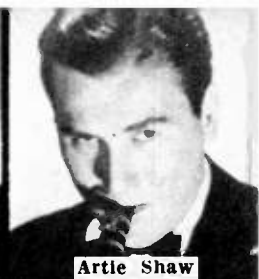
Dolly Dawn



Horace Heidt



Vaughn Monroe



Artie Shaw



Eddie Duchin



Duke Ellington



Mel Marvin



Gene Krupa



Helen O'Connell



Tommy Tucker



Jimmy Dorsey



Ella Fitzgerald

BAND LEADERS AND ENTERTAINERS

Who Appeared In
The Previous Issue Of

ALL-AMERICAN BAND LEADERS

Reprints

(If you missed this April number, just send 15c (Canada 20c) to: Room 1904, 215 Fourth Ave., New York, N. Y., and we'll rush one to you!)



Phil Spitalny



Ted Lewis



Bea Wain



Count Basie



Fats Waller



Johnny Morris



Helen Young



Jack Teagarden



Paul Whitman



Vincent Lopez



Tommy Dorsey



Xavier Cugat



Charlie Spivak



Johnny Long



Wayne King



Karole Singer



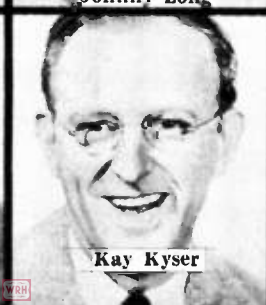
Benny Goodman



Glenn Miller



Ozzie Nelson



Kay Kyser



Guy Lombardo



Henry Busse

A black and white portrait of a woman, Eugenie Baird, looking upwards and to the right. She has dark, wavy hair styled in a bun with a large white flower accessory. She is wearing a light-colored, possibly white, dress. The background is a soft, out-of-focus grey.

EUGENIE BAIRD
Glamorous and Talented Vocal-
ist with Tony Pastor's Orchestra

PHYLLIS MYLES
Who Is Making Song History
with Frankie Master's Orchestra

