

ALL-AMERICAN

K

BAND LEADERS

JAN.
15c
(Canada 20c)



Glenn Miller



Joe Venuti



Sam Donohue

YOUR FAVORITE
BAND LEADERS
IN PHOTO
AND STORY



MOMI
with
Johnny Pineapple
Orchestra

Photo by
Bruno of Hollywood

A black and white portrait of a young man, Johnny Long, with a slicked-back hairstyle, wearing a pinstriped suit and tie. He is looking slightly upwards and to the right with a gentle smile. The background is a soft, out-of-focus gradient.

JOHNNY LONG
And His Orchestra



PEGGY LEE



PEGGY MANN



HELEN YOUNG



PENNY PARKER



HELEN O'CONNELL



ANITA BOYER



DOROTHY COLLINS



BILLY ROGERS

ALL AMERICAN BAND LEADERS

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HELEN FORREST



CAROLYN GREY

WIZARD OF THE SWING

JOE VENUTI, who plays a jazz fiddle so hot it fairly smokes, was born in the middle of the Atlantic Ocean. He's been right in the middle of things ever since. Venuti, master of audience reaction (he really CARES about what the audience wants and gives it to them, to you), has made a career of doing outrageous things. To begin with it's very unusual to enter this world while your parents are taking a trip. Then, he started to study for a profession at the early age of four, when he began the violin. He once played a trick on Paul Whiteman, and has in his time interrupted a movie scene to give the Bronx cheer. This was in Hollywood. John Boles was singing, cameras were

grinding, Whiteman was conducting and—comes the raspberry from Venuti.

"Boles hit a sour note," says Joe.

"We'll play it back," says Whiteman, "and if you're wrong, you're fired."

They played it back and there it was—but sour, and Venuti the only one in the room to catch it.

For eight years Joe Venuti was with the great master, Paul Whiteman, as featured swing violinist. Many of his tricks of showmanship he lifted from the boss, and he's thrown in a lot of extra ideas besides.

An earlier master was Thaddeus Rich, of the Philadelphia Symphony with whom he studied as a child. His mastery of the violin is fundamental and his technique has been acclaimed by such a ranking artist as Fritz Kreisler, who heard him in a classical program.

Before going to Paul Whiteman's band Joe played with the Roger Wolfe Kahn band, where his colleagues were the two Dorsey brothers, Russ Morgan, Eddie Lang and Red Nichols.

Of all the leading orchestras in the country it was Venuti's which was chosen to accompany the famous Andrews Sisters when they made a tour of the country a few months ago.

Venuti associates himself with big names when he goes along to entertain. He makes records which, when not featuring the swing violin of Joe, are accompanying the vocal sensations of Bing Crosby.

Not only does Joe play one of the greatest swing violins of the age, but his sweet violin gets them all to hunting handkerchiefs. The band itself is styled along swing lines, but actually the band is keyed to "listening pleasure." Audiences agree that

JOE VENUTI



VIOLIN

they like to listen to the band, and swing virtuosos find the performance enthralling as well. Almost every member of this organization steps out for solos during a program, a whole band full of artists in their own rights.

Joe is nearly six feet tall and built like a football player. He wears a size twelve shoe.

His favorite sport is riding and he owns four horses which he keeps on his California ranch.

In 1935 Joe Venuti startled conservative European musical circles when he toured that continent. He featured his own concertos and they loved it. He is the author of such bits as "Red Velvet," "Tea Time" and "Wildcat."

A mild quarrel with Boss Whiteman made Joe take out his own band in the first place, and when his band and Whiteman's were playing at Billy Rose's Casa Manana in Texas, Joe had a chance to get even. Whiteman was the big attraction and at the start of every evening's performance it was Whiteman who stood in the spot, lighted baton in his hand, and took the bows and applause. Joe figured a way out of that. A little folding money in the right place and when the drums rolled the light went left instead of right. There stood Joe Venuti, grinning like a cherub, nattily garbed in shorts only, with a 100-watt bulb tied to the end of a curtain pole.

Featured with the band is the lovely Kay Starr, whose smooth velvet voice matches the instrumental inspiration of her boss who plays "Red Velvet" or again, "Black Satin".



KAY STARR

Out

SAM DONAHUE



SAM DONAHUE is the leader of the youngest band in the business.

At age 1, or before, he received his first musical instrument, a clarinet. His mother gave it to him to keep him from crying. His own first instrument came from a pawn shop, and his early professional career was largely spent in beer parlors. The time he spent in the beer parlors was spent in playing with his band and not in guzzling, be it noted.

However, a study of the biographical notes shows that he worked hard to earn the money which later enriched the pawnbroker who had a tenor sax for sale.

Of This World

Aged one, Sam Donahue was given his first musical instrument—twenty-two years later, today, he is given credit for being first among instrumentalists.



Sam was born in Detroit 23 years ago, the son of an automobile dealer. He began to play alto sax on an instrument which he borrowed from a friend. Deciding on a tenor sax and lacking the money to buy one, he went to work in a Ford factory grinding down axles, while going to high school from 9 until 3. He scurried from job to school and back again until he had saved enough money to buy the sax hanging in a window under the three balls. Then he quit the job.

While still in school he met a young piano player, Wayne Herdell, who was playing with a local six-piece outfit and this combination finally grew into the present Donahue band.

Sam did the arranging for the band and the boys played local dates.

About this time Gene Krupa passed through Michigan, and offered Sam the lead tenor sax chair.

After a consultation the boys in the Donahue band agreed that it would be best for him to take the job, make a name, and return to lead the band he'd left behind him. That was three years ago.

Sam stayed with Krupa until the spring of 1940 when he joined Harry James. In October he switched again, this time to join Benny Goodman. By December 1940 he was ready to become a full-fledged band leader on his own and, as per agreement, returned to his original band.

While Sam himself is 23, the average age of his musicians is 22; this is the band considered most likely to follow the big name bands into the headlines in 1943. With a new recording contract tucked away in the safe, Donahue and his boys opened Oct. 25 for a 12-week run in Culver City, Calif. The Donahue outfit is the first crew to feature the new lapel-less, cuffless Victory uniforms.

Sam is 6' 1", has blue eyes and blonde hair. His hobby, he admits, is writing letters to a girl back home, whose initials are B. D. "Lament," one of the recorded Donahue tunes, was written for her.

VIRTUOSO



HARRY JAMES

THE hep-cats are growing "long hair" as they dance, and the swing bandsmen are going into "long underwear."


Which is another way of saying that Harry James, top hot swingster of them all, has hired violins and cellos for his famous band.

According to James, swing is coming of age. That's his answer to the moan, "What is swing coming to?" He also found his own answer to the other question swing bandsmen were asking, "Where do we go from here?" He decided to make a change and hired eight strings. Then he orchestrated such classics as Debussy's "Afternoon of a Faun" and dished it out along with "Two O'Clock Jump." He is eager to popularize fine music, while remaining faithful to the intention of its composers.

Harry is weaning the hep-cats from aimless musical jitters and doing it so shrewdly that they like it. To illustrate how the "cats" go for fine music, fundamentally, he tells the story of the two kids in the Lewisohn Stadium last summer, listening to Tchaikovsky's "Romeo and Juliet Overture".

"Say," said the boy to his girl, "ain't that a heck of an arrangement of 'Our Love'?"

So, when the famous James band opened in October in New York, the violins and cellos had sneaked in under Harry's trumpet.



The Lovely
ANN DUPONT
WHO LEADS
HER OWN ORCHESTRA

PERCUSSION!



HARRY YAEGER

Harry Yaeger, who keeps fast time for Vaughn Monroe and is rising high to fan fame.



BERNIE MALLENSON

Bernie Mallenson, Hum-Drummer for Horace Heidt's Musical Knights.



GENE KRUPA

The Supa-Krupa as always, leading his own life now.



PAUL COLLINS

Paul Collins, Jack Teagarten's down-beat treat.



JOE JONES

Joe Jones, beater of the band for Count Basie.



MARY McCLANAHAN

Sister of the skin, Mary McClanahan with Phil Spitalny's All-Girl Orchestra.



NICK FATOOL

Nick Fatool, another "Used-to-be" with Goodman, now ratating for the Top Hatters.



RALPH COLLIER

Big percussion promoter, Ralph Collier, and ex-Benny Goodman, but still a good man for anybody's jive.





HELEN FORREST

HELEN FORREST is a real solo artist—always on her own, in her own inimitable manner, the only one of her kind. It isn't "Helen Forrest with the—Band," it's "Helen Forrest AND the—Band."

Helen started singing as a child. She knew what she wanted and she never wanted any other career than singing. Following appearances in her Atlantic City high school she went straight to the local radio station where she enjoyed considerable success from the very beginning.

Local success wasn't enough for the Forrest talent and no sooner had she made her name in the city of the boardwalk than she started for New York.

New York's story wasn't much different from that of Atlantic City. She was located with a spot on WNEW and it was only a short time before Mark Warnow heard her and offered her a spot on his Blue Velvet program.

After a year of vocal work with the Warnow organization Helen struck out on her own again. This time she went into the Mardillon in Washington, D. C., as solo artist for a limited engagement and stayed there for almost two years.

When Helen steps up to the mike, dancers cluster around the stand for a treat, not that they are obliged to get that close to hear the words because Helen is one singer who really says the words so that the audience knows what she's singing about.

Helen's picture speaks for itself as to what the singer actually looks like. Her hobby however doesn't show in the picture. She collects handkerchiefs and it would seem that news of her hobby gets around. Everywhere she goes admirers send in dozens of the frilly wisps. But, for all the hundreds of hand-hemmed hankies at her disposal, she doesn't use them. Her handbag is always stuffed with paper tissue.

"HANKIE HOBBYIST"

Sonny Dunham, now rated
as one of the top
Trumpeters.



TRUMPETEER

SONNY DUNHAM, recently acclaimed as the new musical movie find, is that rare being, an expert on two instruments.

Just over 30, slim and quiet mannered, Dunham is rated as one of the top trumpeters of all time. Musical experts insist that he has achieved the impossible by his perfection peak on both trumpet and trombone.

Elmer Lewis Dunham, now known as "Sonny," was born on a farm near Brockton, Mass. His mother was an accomplished pianist, his two sisters became able musicians, one played cornet, the other saxophone; and Sonny played trombone. When he was 11, they became the Dunham Instrumental quartet, fairly well known locally. Sonny also amused himself with the banjo, drums and the baritone sax.

When Dunham was 12 he started playing for dances with the high school band, but, anxious to make good in the big town and to get started on his musical career, he quit school in his sophomore

year and set out for fame and Broadway. There he encountered stiff professional competition, but was soon playing with various Ben Bernie units, and then caught on with Paul Tremaine, as trombonist.

It was while Sonny was with Tremaine that his sister Mildred gave him her cornet. Ignoring the tradition which separates the trombonist from the cornetist as the east coast is separated from the west, Dunham began to play cornet and today that is the instrument on which he has won most signal recognition.

Today his own band is regularly listed among top-ranking musical organizations in the country. Currently he is headlining with Carol Bruce and the Ritz Brothers in the motion picture "Off the Beaten Track"—featuring Dunham music as well as Sonny Dunham, actor.

"Dimples" Wins!

YES, "Dimples" wins, and not only the ALL AMERICAN BAND LEADERS' poll, but everything else in sight.

Helen O'Connell is on top in the band business today and that means she's on top in the entertainment world. It means that, movie stars included, the pride of the O'Connells is the most popular girl personality before the public today. Specifically, she won our "Who is Your Favorite Girl Vocalist?" contest, in a landslide vote.

Helen's features and figure are as familiar to her fans as those of the other famous women of today, but just for the record, Helen is 23; five feet six inches tall; weighs 115 pounds (without her appendix); has honey-colored hair and the complexion that goes with it. The dimples are extra.

The band business paid off for Helen. She's one of those career girls who earns the \$25,000 a year the President's been talking about, and if it weren't for the price ceiling on wages she'd probably be upping that figure next year. She works hard for her money, however, and turns the profits back into the business, not to mention her own private and personal expenses.

The buses, trains and airplanes get a good deal of the O'Connell dough for she travels more than 100,000 miles a year to earn her money. About \$5,000 goes for personal upkeep for gowns, hairdos, and other business necessities.

As a young woman who has been financial head of her family since the death of her father when Helen was sixteen, she has family responsibilities. Her uncle Sam gets a good healthy cut of her pay check, too. So being the ace career girl of 1942 pays off—everybody else!

"Dimples" or "Button-Nose" O'Connell was born in Lima, Ohio, May 23, 1920, the daugh-

ter of J. R. and Mildred O'Connell. She was the third girl in the family, and came between Alice, two years older, and Jean, now 10. She has a brother Jack, now 19. Her family lives in Toledo, where they moved when Helen was a youngster.

Mrs. O'Connell remembers how little Helen liked to sing for her guests when she was just a tot, and how she always waited for the applause.

As Helen grew older she decided the entertainment field was for her and at 13 started to study dancing. Just a month later she made her professional debut, a blonde Oriental as one of a group doing an umbrella dance. When she was 15 she had her own business, teaching dancing.

By that time she had switched to singing and, while instructing in dancing, was herself taking vocal lessons. At 16 she shut down her studio and went on the road as vocalist with Jimmy Richards' orchestra. Following this engagement she sang four months on a commercial program over KSD in St. Louis.

Larry Funk heard her and offered her a job in New York and in the big town she sang at the Village Barn.

The story of her success there is becoming as familiar as the old Horatio Alger success saga. It happened that Jimmy Dorsey's secretary heard Helen singing over the radio.

"I heard this girl sing over the air and if she looks as good as she sounds, she might be an asset to you," reported Miss Moore to her employer.

Next night Jimmy came down in person and it's on the record that she looked as good to him as she sounded. Helen says she recognized her then and now favorite band leader and was nervous.

Summoned to the presence, she calmed down enough to tell the great man of the baton busi-



Between the Acts; "Victory" Wants To Go Out.

ness that she couldn't read music.

"Well, it doesn't make any difference," Dorsey is reported to have said to that, and Helen joined the Dorsey organization the next day. Now she's as much a part of the Dorsey outfit as the famous trumpet.

Movie fans got a look at "Our Helen" when she appeared as one of the major attractions in Paramount's "The Fleet's In". She was strictly photogenic on the screen as well as off, in which latter capacity, by the way, she is considered the best looking girl singer in the business and the business is crammed with beauties.

Came next a Hollywood offer, snubbed in a nice way by the queen of the vocalists who is doing all right in her own territory. Besides, she was under contract to Dorsey at the time of the offer.

Helen's engaged. She is to marry Mr. Clifford Smith, now in the army. When everything works out and the war is won, Helen hopes to be Mrs. Clifford Smith, the lady of the house—but exclusively. She thinks careers and matrimony won't mix.

In the meantime she's putting in extra hours appearing at benefits and singing at U. S. O. entertainments as her part in keeping up the boys' morale. Latest reports indicate that in the camps where she has appeared, morale is high.

While working for the movies, Helen, although a sensational success, was giving out with the old trouping spirit. She was fighting off an attack of appendicitis and at the end of her work she went to the hospital for an operation. She stayed there only long enough to get well enough to leave the coast with the band.

On tour she's popular with the bandsmen, proof of her charm and genuine loveableness, for all singers are not popular with the men who make with the music. On the contrary, and far too often.



"Dear Mom, They Love Me in Milwaukee."

This is the most popular face in the entertainment world today: Miss Helen O'Connell, singer.



The COUNT

HOLLYWOOD fell. Nothing could stand against the hot swing-blitz directed by Count Basie, and Hollywood didn't even try. The movie city had a taste of the hottest swing music in the world and it toppled for "The Jump King of Swing."

The Count started his invasion of California in August and was quickly nabbed by the studios to make a musical feature with his entire band, "Reveille for Beverly," to be shown after the first of the year. During the two months that Basie and his boys played at the Trianon Ballroom in Los Angeles, scores of movie stars were present in person, night after night, to dance to their music.

"What was the biggest thrill in all your three months in California," he was asked.

"The 'command performance' we played on a short wave broadcast over the Pacific for the armed forces," he answered.

The Basie band was chosen by popular demand for this broadcast to give out with its own brand of blues and jive, and to play musical accompaniment for such stars as Clark Gable, Carmen Miranda and Jerry Colonna.

This trip wasn't the first Basie and his men ever made to California. The first was different.

The Count and his men recall that first ill-fated trip, in the winter of 1938-39. They were to have played at the Palomar Ballroom in Los Angeles, but the night before they were to open, the famous dancing showplace of the west coast burned to the ground.

On the east coast, of course, Count Basie has been a sock success for a long time, and not only in swing circles. Serious music critics hosannahed his appearance at New York's Carnegie Hall, and they had to call out the National Guard to keep order when 10,000 fans couldn't get in to hear their idol in Rocky Mount, N. C.

Count Basie was born in Red Bank, N. J., as plain William Basie, son of Mr. and Mrs. Harvie L. Basie. His mother, Mrs.

Lillian Basie, gave him his first piano lessons and recalls her son pounding on the keys at the age of five.

While still in his teens, Bill Basie ventured into the mid-west to establish himself as a musician. In 1929 he landed his first professional job as pianist and arranger with Walter Page's Blue Devils. He went on to star with the great Benny Moten band in Kansas City, taking over as leader when Moten died in 1935.

He acquired a friend, adviser and a new manager when Benny Goodman heard him over the radio, journeyed west to see him in person and persuaded him to carry on under the wing of Willard Alexander, his own personal manager. Overnight, Basie was in.

Basie attributes his phenomenal rise to three men.





HAIL *and* FAREWELL

GLEN MILLER

IT'S "hello" and "good-bye" to Hollywood for Glenn Miller. As this magazine goes to press Mr. Movie-Star Miller has already changed to Glenn Miller of the United States Army. His organization is disbanded for the duration.

Glenn's movie career was meteoric. He zoomed to sensational screen success in one picture and then was on his way to work for Uncle Sam.

Brief as his stop in the movie capitol was, however, there is no doubt but that he actually was there. He left the clue behind him and audiences all over the country are looking over the evidence with their own eyes. "Orchestra Wives" with Glenn Miller was the starring debut and the cinema swan song of the great young band leader.

"Orchestra Wives," in addition to some great swing performances by the band which send the rhythm-mad youngsters back to the local theatres over and over again, is the story of what band life can do to married life.

Gene Morrison (Glenn Miller) and his band are to go on tour. The bandsmen don't like it because it messes up home life. To the youngsters in the small towns, however, it's strictly the stuff and Connie Ward (Ann Rutherford) can't wait. During intermission, two of the band's unmarried members, "Sinjin" Smith (Cesar Romero) and Bill Abbott (George Montgomery), spot the kid for a short flirtation.

On an impulse Bill proposes, Connie accepts,

and Connie's dad, Dr. Ward (Grant Mitchell), hears about it when Connie calls home and announces she's off on tour with hubby and the band.

But married life with the band isn't the long dream of swing Connie thought. One train follows another, one hotel bedroom is much like the next, and to complicate matters, the other wives, Natalie (Carole Landis); Elsie (Virginia Gilmore); and Caroline (Mary Beth Hughes); stir up a little poison by hinting to the bride about Bill's former budding romance with the band thrush, Jaynie (Lynn Bari).

No music, no dancing, no husband for Connie, as the band tours to another town, leaving the wives behind. She falls for a yarn put out by the other wives about her husband and Jaynie and follows the band to see with her own eyes. She sees and leaves. It was, of course, all a plot.

Home again, she mopes. Her departure precipitates a general brawl among band members, their wives and their leader, and the band breaks up. Each man tries to find a spot with another band. Back home Dr. Ward learns the whole story from Con-

nie and promises to dream up a solution.

Bill and "Sinjin" run into each other in a New York hotel lobby when each is on his way to keep an appointment for a spot with a band. In the appointed room they find the other musicians, but each claims an appointment with a different leader.

Finally Gene Morrison shows up. He was under the impression that he was to meet a new group of musicians who wanted him to lead them. By that time the plot is evident, phoney telegrams are produced, everything is in the groove again, and Connie shows up as the instigator of the conspiracy. She leaves without the reconciliation.

On the band's opening night, Connie appears with her father whom Bill has never met. Bill is jealous when she implies that Dr. Ward is her new admirer, a little old, perhaps, but settled, and she loves him. Bill flares up, Dr. Ward explains, and the clinch is "Good-Night, Ladies".

That's the synopsis of "Orchestra Wives" and Glenn's parting private gesture to his swing public. From now on it's Captain Miller, U. S. Army.



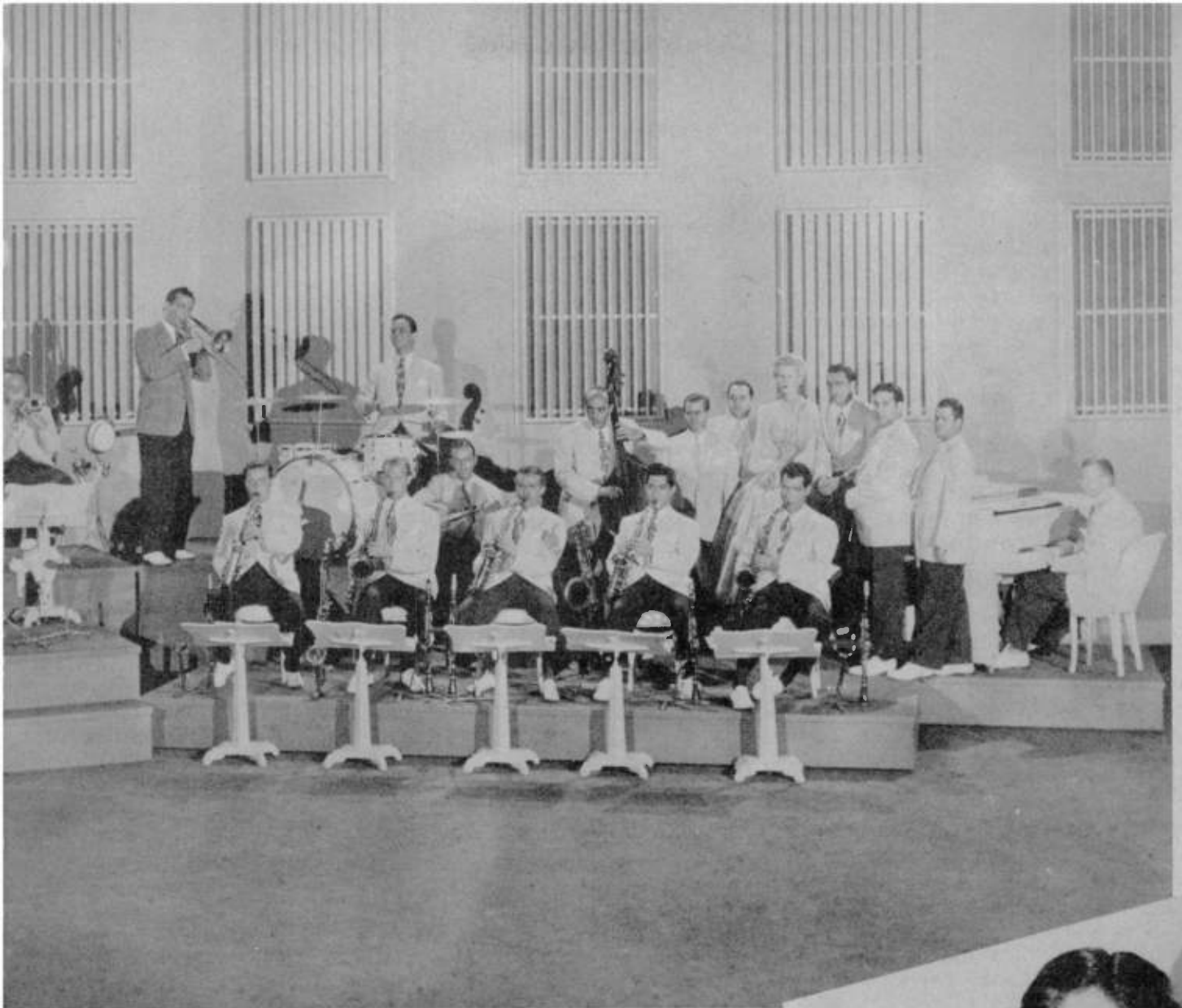
Bob Hackett—sounding the call to arms—or is that reveille?

Moe Purtill—the man behind the rhythm apparatus—marks time for Glenn.



Jackie Gleason—slaps the base, trying to keep a stiff upper lip.





The Ork, Remember?—The minstrel boy to the war has gone—but they will carry on for God, for Country and for Glenn.

Ray Eberle—gives them a song to cheer.

Glenn Miller—Past Master of the slide-trombone and Past Master of the band.



Tex Beneke—Maestro Pro Tem till the boss comes home.

OZZIE NELSON



HARRIET HILLIARD

BOY MEET GIRL

OZZIE NELSON and Harriet Hilliard (Mr. and Mrs. Ozzie Nelson in private life), famous together today out in front of Ozzie Nelson's top-ranking band, were the first boy and girl duo to sing duets with a dance orchestra.

Their first appearances together, however, were not as Mr. and Mrs. They were Ozzie Nelson and Miss Hilliard then, and important people as separate individuals in show business.

Miss Hilliard was making movie shorts with Rudy Vallee when Nelson first saw her. He made it his business to meet her, told her his duet idea, and she signed with the band. In 1935 she signed the contract which made her Mrs. Nelson. Currently they can both be heard weekly, with the band, featured on the Red Skelton program over the air.

Ozzie Nelson has been top man in many fields. Born in Jersey City where he attended school, he was an enthusiastic Boy Scout. In 1920 he was the youngest Eagle Scout in the country and as a result of that distinction was sent to the Olympic Games in Belgium where he began his musical career by singing before King Albert.

Returning to the United States Ozzie began the study of the saxophone and to help pay for his tuition at Rutgers University he organized a dance band. He was a big shot on the college campus, a four-letter athlete and starred on the football team for three years. He was welterweight boxing champ, star on the lacrosse team and captained the swimming and the debating teams. He was also Editor of the Rutgers humor magazine and finally was elected president of Student Council.

After Rutgers, Nelson went to New Jersey Law School, still earning his way by playing every night with various music combinations as well as acting as head football coach in Lincoln High School in Jersey City.

Soon the band began to catch on and he had more dates than he could handle and still attend his law classes. In fact he took

a night off from playing at Glen Island Casino to take his diploma from law school.

With the law degree in his pocket Ozzie Nelson had to decide on his career. It was a choice of bars, and he chose the musical ones.

Harriet Hilliard, born in Des Moines, Iowa, where her grandfather was Chief of Police, made her theatrical debut at the age of six weeks, in a stage play called "Heir to the Hoorah." At the age of three she was given a speaking part.

Most of her schooling was in Kansas City, where she went to grammar school and finished at St. Agnes Academy. After the usual amateur scholastic efforts in the theatre she studied dancing with Chester Hale and while still in her 'teens was vaudeville partner to such headliners as Bert Lahr and Ken Murray. She also played vaudeville as single and had broken into the movies when Nelson spotted her—for Nelson.

Harriet is descended from veterans of the Revolutionary War. She likes football games, collects match box tops as a hobby, also loves to shop for new shoes and eat chicken à la king. Her favorite orchestra is the Ozzie Nelson outfit. *Tower Radio Magazine* selected her as radio's most beautiful songstress—she weighs 110 pounds and is slightly over five feet five inches tall. Right now while making weekly appearances with her famous husband and his band over the air, she is also making pictures for Columbia.

Together Mr. and Mrs. Nelson are the very proud parents of two young sons, David and Eric.

Nelson is successful, and colleagues believe that the same tenacity of purpose which won him the top spot on campus and gridiron is responsible for his success in the entertainment field. Starting with seven musicians, he now leads fourteen of the best.

The Ozzie Nelson band reflects his own versatility—swing, sweet, or novelty—and the charming Harriet Hilliard is the extra-added attraction.



**Ten Per Cent
OF YOUR INCOME
should be going into
U.S. War Bonds and Stamps**

U. S. Treasury Department



EMERY DEUTSCH

MEET Emery Deutsch, ranking band leader, violinist and song writer. He's popular, too, and with the ladies. Emery's mailbox at the studio is always crammed to capacity, and a national syndicate once ran a series of letters he had received to illustrate the various emotional phases of the female mind. Recently he has settled down to one girl. Deutsch started in a small dance band and got his first break when Rubinoff walked out of the Paramount Theatre and Emery walked in to fill. In 1938 he organized his first dance band, brought it to the Rainbow Room and stayed there seven months. His song hits were "Play, Fiddle, Play" and "When a Gypsy Makes His Violin Cry." Currently he devotes all his time to radio work and is heard sixteen times a week with his fiddle and band. Emery is 5' 11" tall, weighs 165 pounds, has brown hair and grey eyes and is a crack athlete, holding records for swimming and running.

URBANE!

HEPSTER'S HERO

CHARLIE BARNET is a band boss who thinks jazz is an art in itself. He studied the blues and jazz, and he learned his lessons right on the home grounds. At 16 Charlie left Blair Academy and went to Tennessee and Louisiana, where swing was born, to study from the masters.

"The basic mood of our band is inspired by Negro spirituals," he says, "the only real American music."

Charlie, whose trail to success is marked by a "blazing groove," first realized that music was to be his life work when he was 14. He wanted a trumpet, but got a sax. When his mind was made up he worked fast and it wasn't long before he could look back to twenty trans-Atlantic crossings. He led the band on many great liners.

A grandson of C. F. Daly, V. P. of the N. Y. Central R. R., Charlie believes in distribution of wealth and keeps money in circulation. He travels by air, whenever possible, and thumbs his nose at slower train travel.

Barnet's band is also inspired by the advice and example of the great Duke Ellington, and the young leader considers the Duke's arrangements most important to his success. The Duke's outfit is the most popular among colored swing fans, who call him "The White Duke."

Currently Charlie is contriving a new note. He wants to devise "chamber music jazz" to be played by quartets and quintets. It should adhere closely to the formal style of classical chamber music, but should be free and improvisational.

When Charlie feels low-down he plays the blues. He moods along for a while, and when he feels unravelled and smooth he knows the dark spot is gone. He is also a composer and likes odd titles, concocting such wacks as "Dusk in a Chinese Cemetery" and "Washington Whirligig."

As a person Charlie doesn't want his wife to work. He is married to the lovely ex-singer,

the former Harriet Clark, who hasn't sung a professional note since she signed on as the Mrs. Professionally he insists on ravishly beautiful girls as vocalists (Lucky Charlie!!) and will only listen to raven-haired warblers. At the moment Miss Nita Bradley, formerly with Artie Shaw, and one of the most gorgeous figures in the business, steps out to take the vocals.

When his friends strike it unlucky, Charlie can't dig deep enough to hand them help. When Mort Davis, his manager, joined the Army, Charlie gave him his check and is keeping him on the payroll for the duration.

CHARLIE BARNET



I Betcha My Heart I Love You

(Clap, clap, clap, stomp, clap!)

Words by
ESTHER Van SCIVER

Music by
BOB MILLER

Not too slow (*Rhythmic*)

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *f* (forte). The piano part consists of a simple harmonic accompaniment. The vocal parts enter in the second measure. The first vocal part (soprano) has a melodic line with a fermata on the final note. The second and third vocal parts (alto and bass) have a more rhythmic line. The lyrics are written below the vocal staves. There are three systems of music. The first system includes a piano accompaniment and three vocal parts. The second system includes a piano accompaniment and three vocal parts. The third system includes a piano accompaniment and three vocal parts. The lyrics are: 1 I woke up one morn too ear - ly, 2 I bet - cha my heart I love you, 3 (I'm) out of this world I bet - cha, (Clap - clap - clap, stomp - clap) Re - mem - bered your hair was I bet - cha my dreams are It start - ed that day I

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cur - ly, (Clap - clap - clap, stomp - clap) I rolled o - ver and then, I
of you, That's why I'm sing - in' loud, I'm
met = cha, When you got close to me, 'Twas

dreamed of you a - gain, I BET - CHA MY HEART I
float - in' on a cloud,
just like T. N. T.

1 F (Clap - clap - clap, stomp - clap) LOVE YOU (Clap - clap - clap, stomp - clap) I (I'm) LOVE YOU (Clap - clap - clap, stomp - clap)

4
I betcha my heart I love you,
I betcha my dreams are of you,
I hope that you can cook as gorgeous as you look,
I BETCHA MY HEART I LOVE YOU.

5
I feel sort of sentimental,
Since I felt your touch so gentle,
Oh, honey, take my word, I'm just a sissy-bird,
I BETCHA MY HEART I LOVE YOU.

6
Oh, hear me, oh, hear me, honey,
The doc says my heart acts funny,
And I've developed all the signs of a screwball,
I BETCHA MY HEART I LOVE YOU.

DARLING of the DOUGHBOYS

A FEW years ago, Dinah Shore came to New York, having graduated from Vanderbilt University. After months of knocking on doors, she was finally granted an audition on a major network. She stepped before the mike—and lost her voice! Couldn't sing a note, she was that frightened. It was then that the audition manager advised her gently to take the next train home. Dinah didn't take his advice. Instead she haunted the local studios until she was given a chance to show her stuff. She sang over a small New York station for six months—then NBC signed her as a sustaining star.

Now, as Eddie Cantor's stellar vocalist, and with a sponsored program of her own, she has won many radio popularity polls. Tops among these was the poll conducted by the Scripps-Howard newspapers.

And Dinah is one of the real favorites of the boys in uniform. She's won titles like "Camp Sweetheart"—"Honorary Flight Command Pilot"—"Honorary Colonel of the Air Corps"—"Queen of the New York's beloved 7th Regiment."

For a gal who was told to go home—Dinah has certainly gone to town!

DINAH SHORE



CALLING all HEPEATS

DIDJA know that Helen O'Connell, Jimmy Dorsey's glamorous vocalist who tops them all, tells of her life and ambitions in an exclusive interview appearing in the December issue of MISS AMERICA? And there's a lot of exclusive photos of her, too, taken especially for the occasion.

MISS AMERICA—brand new, profusely illustrated magazine catering to the younger women of today—brings you articles by Gertrude Lawrence, the famous actress, and the well-known writer, Nina Wilcox Putnam. Also, "Bait For That Date"—by the noted stylist, Helen Faith Keane—which describes a complete attractive outfit costing only \$16.60.

And two absorbing love stories, "Coffee For Two" and "His Furlough Is Over—What Then," by two popular authors.

Get MISS AMERICA today—you'll recognize it by the attractive cover showing Miss America taking over while "Joe Is In The Army." And the price, 10c., will attract you even more. If you can't get to a newsstand, send ten cents to Rockley Publications, Inc., 215 Fourth Ave., New York, N. Y., and a copy will be mailed you at once.

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Winners of the Favorite Girl Vocalist Contest

Dorothy Attaway, Cheahilis, Wash.; Louise Basso, E. Elmhurst, L. I., N. Y.; Donald Burweel, Wells, Mo.; C. W. Goode, U. S. Army; Bob Huych, Newark, N. J.; Nancy Keim, Minneapolis, Minn.; Donald Mahan, Baltimore, Md.; Kenneth Manus, Wisconsin Rapids, Wis.; Claude Mazocco, Chicago, Ill.; Dorothy Mitchell, Chicago, Ill.; Joseph Montan, Jr.,

Sells, Ariz.; Harry J. Morgan, U. S. Army; Joan Scafidi, New York, N. Y.; Walter Smith, New Haven, Conn.; Gil Spencer, Swarthmore, Pa.; Enock Tehee, Wichita, Kansas; Albert A. Thibault, Berlin, N. H.; Deard Tipton, U. S. Army; Ed L. Vaughan, Gadsden, Ala.; Shirley Whitner, New York, N. Y.; Howie Zacharevitz, Passaic, N. J.



BOB EBERLE

ed a week at the Roxy. After that, more odd jobs and a life strictly from hunger.

So, he went back to Hoosic Falls. Bob kept working on his voice, however, and learned to play guitar and banjo so that he could accompany himself. He sang in public every time he got a chance.

Five years ago he was engaged to sing for the annual police ball in Troy, N. Y., an affair for which about ten thousand people turn out and for which the Dorsey Brothers Orchestra had been engaged. The Dorsey Brothers were amazed when they heard the storm of applause which followed the young singer's number and when they left Troy, Eberle left with them.

TOP VOCALIST

STAY home, young man, stay home."

That's Bob Eberle's advice to stage and radio-stuck people who would like to go to New York and Hollywood and become famous. Bob tried it both ways and he knows.

Bob Eberle, perhaps one of the best known vocalists with any orchestra today, has been singing as long as he can remember. First he sang at home in Hoosic Falls, N. Y., where his mother is a pianist and his father a singer. He sang in church choirs and at local

affairs. He sold newspapers and took all the odd jobs a husky and willing lad could get to save money for his one-man invasion of the Big Town.

Finally he made the jump, travelling via the Albany night boat and sleeping on deck to save money. In New York he found more odd jobs but no one was interested in his singing. For a year and a half, he says, he starved.

Then he won a Fred Allen amateur elimination and after singing on Fred's program, work-

Bob is single, no blondes need apply as he cares for brunettes with humor. He is five feet eleven inches tall, weighs 167 pounds, has dark brown hair and eyes, flat feet, and likes to draw cartoons, and says he wouldn't leave Jimmy Dorsey even if he inherited a million dollars. His brother, Ray, is a vocalist with the Glenn Miller organization. He is very carefree about the way he dresses, likes Bing Crosby, the New York Philharmonic, and friends with a sense of humor.

The Old MASTERS

WAYNE KING—The fourth in a series of articles about those band leaders who have been popular for years and years, but who are still as young in spirit as they ever were!

WAYNE KING, "America's Waltz King," came up the hard way, but once up, he stayed there. He's been monarch of the one-two-three- and turn for a long time now.

Born in Savannah, Ill., he began work at the age of seven delivering papers in El Paso, Texas. At eight he was employed as wash-boy in a nearby garage and became an expert mechanic. By the time he was 16 he had worked himself up to swinging a sledge hammer in the railroad yards at better wages with which he joined his father in Clinton, Missouri.

In his senior year at high school, his father gave him a clarinet and he learned how to play it by studying a book of instructions. At Valpariso University, Indiana, this talent helped to earn his way through two years at the end of which time he quit college for a job with a Chicago insurance company and eighteen dollars a week. That money helped to make a down payment on a saxophone. By that time he was 22 years old.

Wayne learned to play the sax by practicing nights in his Y.M.C.A. room and after two years of steady practice he clicked with Del Lampe's orchestra, then playing at Chicago's Trianon.

In 1927 Wayne was ready to front his own band, and after organizing his outfit, secured an engagement at the Aragon on the north side of Chicago where he stayed nine years. With three exceptions the same band that started with him is with him today. For years King and his band travelled very little, for radio commitments forced them to confine their playing of dance engagements to the Middle West.

Few people know that Wayne has two separate arrangements for every number he plays, one for radio programs and one with a faster and more danceable tempo used for dance arrangements. The title of "Waltz King" was given to Wayne by the late O. O. McIntyre who said, "The waltziest waltzes are played by Wayne King and his orchestra."

Wayne King married a movie star, Miss Dorothy Janis, in 1932, and now is called Daddy by a little girl, Penny, aged seven; and a son, Wayne, four.

His first trips outside of Chicago were made in 1936, at the end of his engagement at the Aragon, and recently Wayne and his orchestra concluded their first West Coast engagement in the famous

Cocoanut Grove in Los Angeles. It was while he was on the coast that Wayne prepared the new hit comedy numbers currently featured by his band.

Pipes, smokable ones, are a hobby of Wayne's and he has a collection of more than 300. He pilots his own plane, plays golf in the low seventies, and just to vary his interests, is a keen and thoroughly scholarly student of philosophy.



WAYNE KING

The Hall of Fame

MILT HERTH, right, who is wowing them every evening over the air from Jack Dempsey's Restaurant.



MILT HERTH

VIDO MUSSO, below, took over for his late pal, Buddy Berigan, for a while, but that's all over now. It's hard to keep up with the coming sax-man, but from now on you can call him "Buddy Mason," and you can hear him playing with Woody Herman.



VIDO MUSSO

JOHNNY DAVIS, right, very popularly known as "Scat," is "on the road," as they say of leaders who are going places. Now you can find him at the Colonial Theater in Dayton, Ohio.

JOHNNY
"SCAT"
DAVIS





WOODY HERMAN
And His Orchestra



ART JARRETT
and his Orchestra