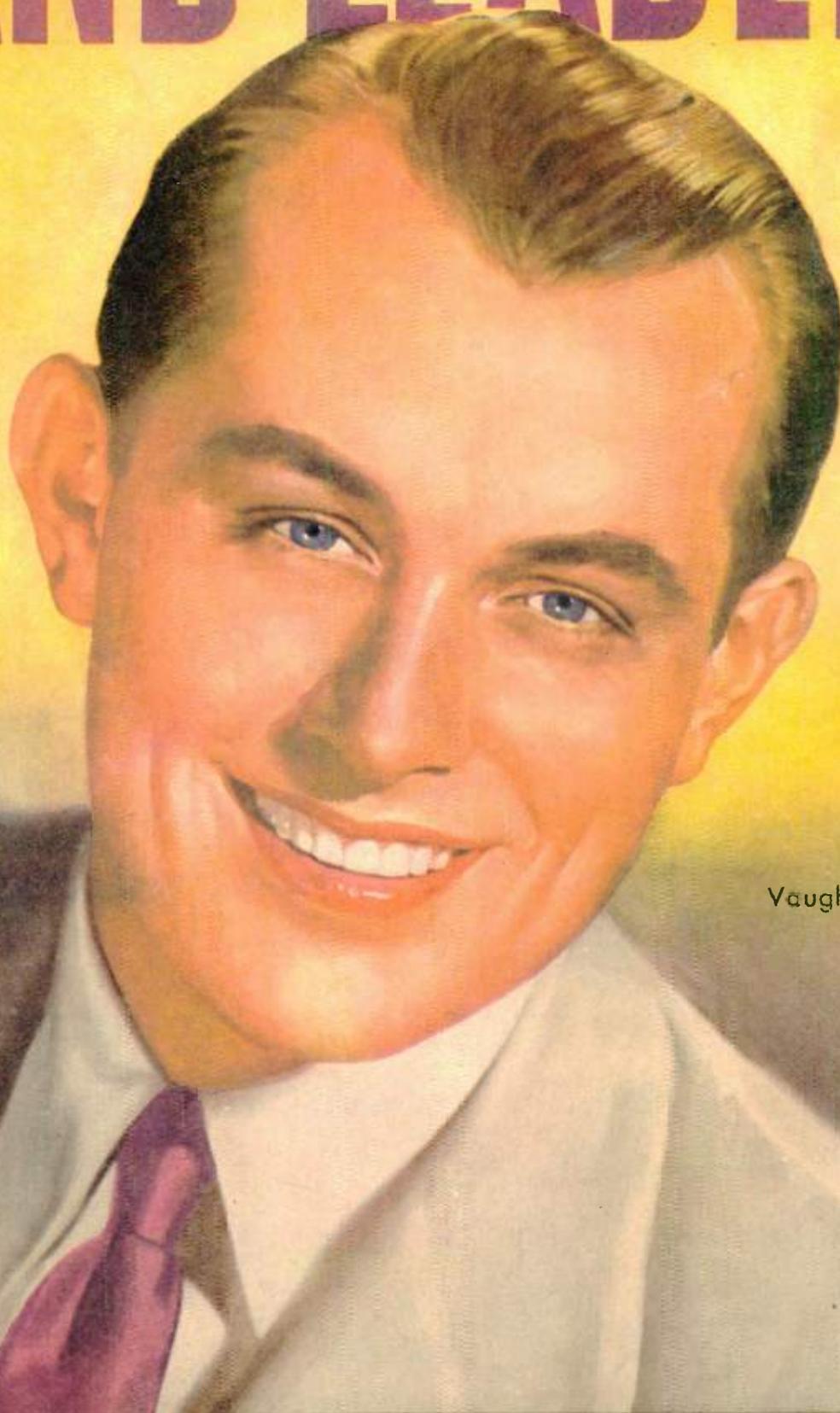


BAND LEADERS

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Perfumed with the fragrance of flowers . . .



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A most thrilling accessory - he will adore them . . . beautiful ornamental Sets by day . . . by night they Glow in full Color to allure and enchant romance.

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Thrilling Results or MONEY BACK IN FULL!

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BAND LEADERS

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 Send C. O. D. plus postage

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Band Leaders

CONTENTS FOR MARCH 1946



**DID YOU
KNOW THAT..**

BUDDY RICH's band is starting off with one of the highest musician salary totals in the band business. Bankroll for the band is over \$3,000 per week . . .

DER BINGLE's health may have something to do with his non-appearance on his radio show this season, but insiders say that he's unhappy with his agency.

IGOR STRAVINSKY, the longhair composer, has scored an opus for the WOODY HERMAN band. Work was the result of Stravinsky's fascination over the trumpet figures in the Herd's disc of "Caldonia." Igor, long a Duke Ellington fan, has added Woody to his collection of jazz favorites . . .

SHORTY SHEROCK and his band are tough cookies to toy with, according to the reports of a group of building contractors who hired the band to play a job in the South. After the dance, about a dozen of the contractors started swiping equipment from the bandstand for souvenirs. When they refused to put the gadgets back, seven of the bandsmen mopped up on the offenders . . .

KITTY KALLEN has exited from the HARRY JAMES' band to do a single singing stint. Walter Winchell tells us that RUTH HAAG, vocalist on the latest Harry James platter, is one BETTY GRABLE. Could be, since Harry's middle name is Haag. Columbia Records isn't talkin' . . .

DUKE ELLINGTON, reportedly dropped from Victor Records, has been re-signed to a new contract. Many other changes are still in evidence on the label, though, with HAL MCINTYRE the most noted absentee. He is now one of Cosmo Records' top stars . . .

Meanwhile, Victor has signed "BUNK" JOHNSON, the antique jazzman, for a series of platters. At least it will give "BABY" DODDS a chance to be heard on discs again . . . DICK STABLE is a band leader again. Has taken over JOEL HERRON's crew at the Copacabana in New York. It's small but Dick hopes to build a full crew again soon . . .

ARTIE SHAW has decided to throw away his baton again . . . CHARLIE VENTURO, CHUCK BARNET's frenzied tenor saxophonist, has delayed plans to start his own band until well into the year . . . Ditto CHARLIE PEDERSON, ex-KRUPA trombonist now with Barnet . . .

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Cover Painting by Albert Fisher

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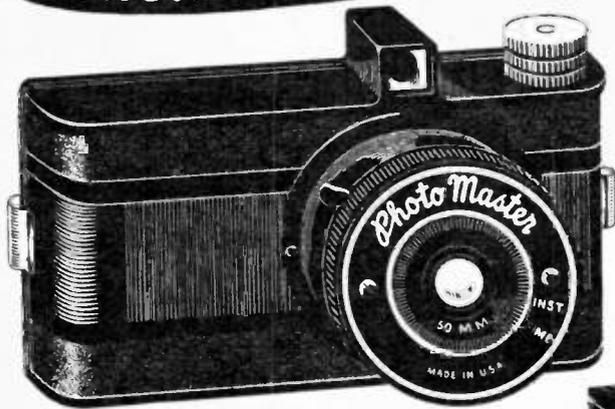
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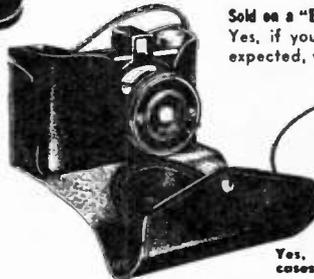
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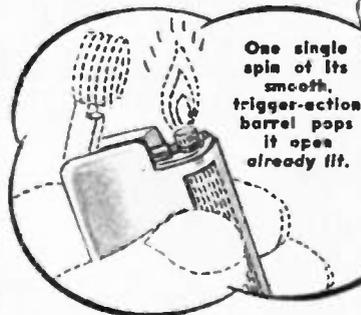
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DID YOU KNOW THAT...

(Continued from page 4)

EDDIE DUCHIN is back on the air—on the Kraft Music Hall . . . *Musicraft Records* will have two new record pressing plants in complete operation by the time you read this. Company plans to follow in *Capitol's* footsteps . . . Wire recording sets are being manufactured by Lear Radio Company for commercial sale . . .

KING COLE TRIO went into the New York *Strand Theater* for their first Broadway appearance . . . **PHIL BRITO** off the air for Kreml. He'd rather have a nighttime sponsor, several of whom are dicker-ing . . . **JOHNNY DESMOND** has been signed as *COMO's* vocal running mate on *Victor* . . . **JANE HARVEY**, ex-B. G. thrush, with *Columbia* . . .

The court battle over the **CAB CALLOWAY-CLAUDE HOPKINS** *Zanzibar* nightery fracas (not part of the floor show) has been postponed and will probably be dropped . . . **FRANK SINATRA** has the loot behind the **BUDDY RICH** band. Funny, too, because Sinatra once found it necessary to pound Rich's ears back when both were Dorsey bandmen . . .

JOE MARSALA's band is active again. What a thrill to hear Joe and **ADELE GIRARD** swinging again. Adele is a great harpist . . . **MICKEY VITALE** has written two letters to state that he "won't rejoin **GEORGIE AULD** or anyone else, as some magazines put it" but will have his own band. Okay Mickey? . . .

Eureka! **SAM DONAHUE's** gotten his discharge . . . **COUNT BASIE** back into the *Lincoln Hotel* in N'Yawk, natch . . . **BOB CROSBY** making his band comeback via the *Palladium* route. Few bands of name stature, though, will play the *Palladium* hereafter, according to the grapevine. The Hollywood nighterie won't pay what bands think they should get for the job . . .

LOUIS PRIMA has a stable of seven horses. Must be patterning himself after **CROSBY** . . . Hollywood has once again made up its mind to tackle the colorful story of jazz. Pix will be called "Conspiracy in Jazz." Elliot Paul will write the story. He's the author of "The Last Time I Saw Paris" . . .

Most sensational news as we go to press is the debut of the new **GLENN MILLER** band fronted by singer-saxophonist, **TEX BENEKE**. Mrs. Miller will receive part of the profits from the band. Tex is using Miller arrangements and Miller musicians. This is the band, with strings, which Glenn wanted to bring back to his fans . . .

THELMA CARPENTER recording for *Majestic*, but her first platters with **BUD FREEMAN's** ork in the background are not inspiring . . . **HAL MCINTYRE** awarded the Newspaper Guild's 1945 "Page One Award" for outstanding service overseas. Ditto **DUKE ELLINGTON** (for the continued excellence of his band and establishing a scholarship for talented children), **EDDIE CONDON** (for taking jazz out of the juke boxes and into Carnegie Hall), **FRANK SINATRA** (for leadership in educating the youth of the nation on racial tolerance), and **JANE FROMAN** (for singular courage, providing an inspiration to the theatrical profession), among others . . .

CHARLIE SPIVAK and *Victor* drew up a new contract . . . **FRANK SINATRA**

and **HARRY JAMES** planning to build a ballroom on the West Coast . . . **BOBBY SHERWOOD** is back on record again with some new *Capitol* wax . . . A **STAN KENTON-Capitol** feud was prevented by the company's acquiescing to Stan's demands for a larger discing studio. The full-band sound on Kenton's newest platter should prove to *Capitol* that the maestro knew what he was talking about! The record is great, his best . . .

Fran-Tone, a new West Coast record company, has made a sensational **WILLIE SMITH-HERB JEFFRIES** platter of "Prelude to a Kiss" and "Louise." The scores are actually fully arranged for the ten jazzists on the label. A fine disc . . . **SPIKE JONES** has copped a new radio show for his outfit . . .

HOAGY CARMICHAEL now dragging down \$4,000 per radio guest appearance. His own West Coast radio program is a honey, if only because of his singing. And incidentally, that bartender at the *Casino Ballroom* in Fort Worth, Texas, is a dead ringer for Starduster Hoagy . . .



Liftin' Martha Tilton is happy with her new *Capitol* contract.



The mutual admirers are none other than Frankie and the king of the King Cole Trio.

FREDDY MARTIN hopes to come East for the first time in years on a trade deal whereby he would play at the *Hotel Roosevelt*, **GUY LOMBARDO's** old stand, while Guy held down Martin's bandstand at the *Cocoanut Grove* in La Ciudad de Los Angeles (That's Spanish for L. A., in case we floored you) . . .

Good word from Hollywood is that **SINATRA** doesn't give up easily. In "Anchors Aweigh" he wooed and lost Kathryn Grayson to Gene Kelly. In his next flicker, we are informed, Frankie will once again make the pitch and this time will win her hand. Of course Sinatra's major competition for Miss Grayson's hand in "Jumbo" will be Jimmy Durante. The Voice versus The Schnozz, in other words . . .

JO STAFFORD has recorded an album for *Capitol*, soon to be released . . . **JOHN KIRBY's** small band is becoming active again . . . **JIMMIE LUNCEFORD**, a

licensed pilot, will purchase an army C-47 to fly his band on one nighters. He will hire a co-pilot to help him fly the plane . . .

PHIL MOORE and his Four, recently switched from *Victor* to *Musicraft Records*, will make his California debut next month . . . **FRANKIE CARLE** is trying to cash a check which he received recently from Canton, China, in payment for some of his old piano records. Check was five years in transit and had postmarks from Calcutta, Bombay, Alexandria, Lisbon, Basle, London and Boston . . .

Rhythm Records, a new Los Angeles record firm, is releasing a series of rhythm section accompaniments to popular tunes. Idea of the discs is to afford good professional backings for home "jam sessions." In other words, you can jam for a solid three minutes on your saxophone with pianist **STAN WRIGHTSMAN**, guitarist **GEORGE VAN EPS**, **PHIL STEPHENS' bass**, and drummer **NICK FATOOL** pounding out the recorded rhythm accompaniment. Good idea! . . .

DICK BELLEW, Boston band leader, returned to business after over a year in the hospital with auto accident injuries . . . **HARRY "THE HIPSTER" GIBSON** is now in the \$1,000 a week class with his piano satires and "Who Put The Benz-drine in Mrs. Murphy's Ovaltine" songs at *Billy Berg's* in Hollywood . . . **"EGGS" ROYER's** subtle piano and gags making Manhattan gaga . . .

PERRY COMO into second year on *NBC "Supper Club"* broadcasts is now sharing them with **JO STAFFORD** . . . **BOB CROSBY** will be the first swingster on the air for Ford! . . .

REX STEWART has left the **DUKE ELLINGTON** trumpet chair which he held for so many years. He's starting his own band . . . Ditto **RAY NANCE**, who is already working with a small unit . . .

BUDDY RICH's exit from **TOMMY DORSEY's** band moved **ALVIN STOLLER**, teenage drummer into Teedee's crew from **CHARLIE SPIVAK** . . . **MARTHA TILTON** is liltin' with a new *Capitol* contract . . . Busiest musicians in Hollywood are conductors **BUDDY COLE** and **DAVE BARBOUR**. Both were band musicians just a couple of years back and now they're in demand for every disc date in H'wood! . . .

HENRY "RED" ALLEN and **JAY C. HIGGINBOTHAM** are breaking it up at the *Onyx* in their first New York date in many moons. The guys, along with alto-saxist **DON STOVALL** and rhythm really tear the place apart.

DIXON GAYER

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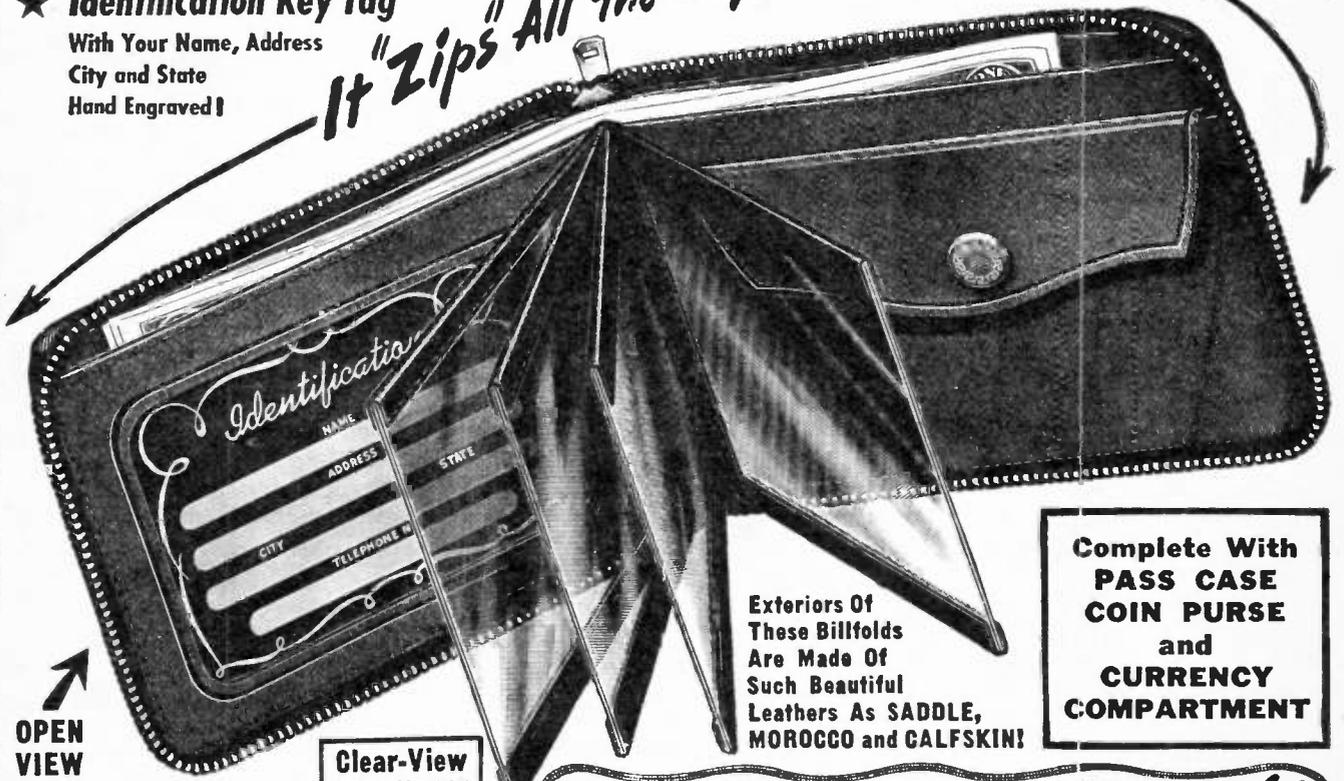
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CITY _____ STATE _____

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 Please ship my Zipper Billfold order all postage charges prepaid.

Dear Mr. Spivak:

I would like to pay tribute to a very swell and talented guy who I hear is now with your orchestra. He is Lou Zito, who used to manage Gene Krupa. I should also like to know if Charlie Russo and Jimmy Saunders are still with your band.

Lita Lipstein,
2901 Thorndale Avenue,
Baltimore 15, Md.

● Lou Zito, who is now managing my band, thanks you for the compliment paid him in your letter, and I, too, would like to say here and now that your tribute is well deserved. Charlie Russo and Jimmy Saunders are still with me.—C. S.

Dear Charlie:

I wonder if you would tell me which you think is the better tenor sax man for speed solos: Lester Young, Byas, Auld, Hawkins, Phillips or Webster? There has been quite an argument here on that subject. I would like to hear how you feel about it.

Seaman 1/c J. R. Anderson,
U. S. Naval Hospital,
Long Beach, Calif.

● It's pretty difficult for a musician or band leader to commit himself to an answer for a question like yours, Sailor, particularly in this case, when these men are so evenly matched. My only answer would be to suggest that you use the various polls conducted by the music publications as your guide.—C. S.

Dear Charlie:

Your column added to *BAND LEADERS* magazine gives it a sort of extra touch I have a question, too: Who are the two best bass players in the business? Thanks!
R. Duane Steinheller,
Oshkosh, Wisconsin.

● Again I'm placed in a spot where it's tough for me to give a direct answer. Slam Stewart, frequently with Benny Goodman; Sid Weiss, who is presently with Hal McIntyre; Eddie Safranski, who formerly was with Mac and at present is with Stan Kenton; and Bobby Haggart, who as far as I know is not connected with any one organization, are just a few of the country's fine bass players. I would suggest that you, too, use the music magazine polls as your guide.—C. S.

Dear Charlie Spivak:

I have been trying to get a record that you made a couple of years ago, for the past six months. It is my wife's favorite song and also my favorite. In fact, the whole record is the best thing we have ever heard. It was "Don't Take Your Love From Me." I don't know who did the vocal work, but your trumpeting is perfect. If you could possibly let us know where to get this record, we would be very grateful. Thanks very much.

Pvt. J. Durante,
C.O.D. 41st ITB,
Camp Croft, So. Carolina.

● Thanks for the bouquets, Private Durante. "Don't Take Your Love

INFO-DEPOT



By CHARLIE SPIVAK

"From Me" was recorded by my band, with Gary Stevens on the vocal, for *Columbia Records* more than two years ago. Although we now record for *Victor*, I believe you might still be able to get a copy of this record in a local music shop—the number on it is 6321.—C. S.

Dear Charlie:

I wonder if you can tell me the names of the theme songs of some bands. They are Stan Kenton's, Jerry Wald's, Hal McIntyre's, and Gene Krupa's. Thank you.
Edward Boyle,
104 South Elm Street,
Mt. Zion, Idaho.

● Here they are: Stan Kenton's theme is "Artistry in Rhythm." Jerry Wald signs off and on with "Laura," Hal McIntyre uses an original called "Ecstasy," and the same goes for Gene Krupa with "Apurksody." In case you can't figure out that Krupa one, which I personally think is very clever, try spelling Krupa backwards and adding the latter half of the word rhapsody.—C. S.

Dear Charlie:

I am an A-Number-One Sinatra fan, and belong to a fan club called "Sinatra's Solid Set." I understand you and Frank are friends and so I wonder if you would answer one question for us. Do you know if he likes to, or if he can, dance. Also does he play the piano?

Audrey M. Rowan,
Long Island Avenue,
Medford, Long Island, N.Y.

● You can add the name of Spivak to your Sinatra fan club. As for Sinatra's dancing, you can get a load of him keeping up with Gene Kelly in "Anchors Aweigh." To my knowledge, Frank is not a pianist of any great accomplishment, although I have

heard him pick out chords. But with a voice like that, who would worry about playing the piano?—C. S.

Dear Mr. Spivak:

When I was in Chicago this past summer, I had the pleasure of hearing you and your orchestra at both the *Hotel Sherman* and the *Chicago Theater* and I enjoyed it very much.

I was very happy to note that you write a monthly column in *BAND LEADERS* and I, too, have a question for you. It is this: Where can I write your vocalist, Jimmy Saunders? Gratefully yours.

Mary M. DeClerk,
756 Merton Street,
Memphis 12, Tenn.

● You may address your letter to Jimmy to 1775 Broadway, New York 19, c/o George B. Evans.—C. S.

Dear Charlie:

I recently read a story about you which said that Glenn Miller was one of your very best friends. Can you tell me something about him—I would like to know where he was born.

Genny Harper,
Philadelphia, Pa.

● I don't think a friendship ever could mean any more to anyone than Glenn Miller's to me. Glenn was instrumental in helping me form my band and get going on the road to success. We played side by side in the Dorsey Brothers Band. Glenn was born in Clarinda, Iowa.—C. S.

Dear Charlie:

I wonder if you could give me some general information on Doris Day, the girl vocalist with Les Brown's orchestra.
Lila May Morgan,
711 East 6th Street,
Winfield, Kansas.

● Rather than list the many interesting facts about Doris' career and background, I will suggest that you turn to page 22 in this issue of *BAND LEADERS* for a full story on her.—C. S.

Dear Charlie:

Somewhere I read not long ago that in New York City there is an organization which has been set up to specifically help ex-servicemen who are songwriters. I wonder if you could give me the name of the firm and some additional information about it. Thank you very much.

Ex-Sgt. Jack M. Evans,
Centralia, Nevada.

● There is an organization called G.I. Enterprises, with offices at 1674 Broadway in New York City, that not only helps ex-servicemen who are songwriters, but aids any serviceman who already is or desires to be in any part of show business. G.I. Music, a publishing firm, is one of their branches.—C. S.

Dear Mr. Spivak:

A friend and I got into a slight argu-

ment the other day regarding your family. We both agree that you have a son—but my friend insists that his name is Steven and I say it is Joe. Will you please straighten this out for me.

Bobbie d'Angelo,
Buffalo, New York.

● I certainly will. You're both right—but both incomplete in your knowledge. I have a ten-year-old son named Joel and one named Steven Glenn who will soon be two years old.—C. S.

Dear Charlie Spivak:

I don't know how much you know about the personnel of other big bands, but I'm wondering if you could tell me something about one of Duke Ellington's men. He is Ray Nance. I know he sings and plays some instrument, but could you tell me what one?

Frieda Hohlenbach,
422 No. Michigan Ave.,
Little Falls, Mich.

● Ray Nance sings, plays trumpet and hot fiddle. However, he left Duke Ellington a few weeks ago, and now has a quartet. I believe he is on tour.—C. S.

Dear Charlie:

This may seem like a very silly question, but some of my friends and I are collecting data on various name band leaders and we are stumped when it comes to finding out who the tallest one in the business is. Could you help us?

Marion Rosenthal,
1224 Washington St.,
Cynada, New Mexico.

● To my knowledge the tallest name band leader in the business is Stan Kenton who tops six feet four inches by a fraction.—C. S.

● In response to the many letters which have come in asking for information on Jimmy Saunders, the vocalist with my band, I am listing the following vital statistics:

Jimmy was born in Philadelphia, Pennsylvania, just twenty-six years ago. His father owned a bakery and Jimmy used to help out after school. He liked to sing but never had any idea of becoming a vocalist until he was a freshman at college. His ambition before that had been to become a social worker.

In Philadelphia, Jimmy won a singing contest, which his college classmates forced him to enter, and from that received a program on Radio Station WCAU. Soon after that he joined Harry James. He toured with James for eight months and then joined the Army. After serving for more than a year, he was given a medical discharge. Upon his release from service, Jimmy joined the organization of one Charlie Spivak and you can take it from there. He's tops in theaters, dance engagements and on records and he's tops with me and with all the boys in the band.—C. S.

BAND LEADERS



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Waxing Wise



by Maurie Orodener

JUST ABOUT EVERYTHING from a solid boogie beat to a sugar-coated three-quarter timer is taken for a whirl on recently waxed sides. Old faces and some new names lend their names to the discs, with new labels ever cropping up from every corner of the country. But on the heels of all this furious activity in the platter whirl, it still takes a discriminating discophile to make the most of the needling.

ON THE BAND KICK: For those who seek out the righteousness rhythms and a lilt to the lyric, there is much to satisfy the musical hunger. Making for outstanding *Columbia* couplets, **LES BROWN**, gives whimsical and toe-tapping turning for a nostalgic "The Last Time I Saw You", and, in a slower tempo, establishes a restful rhythmic mood for "Aren't You Glad You're You", with **DORIS DAY**'s ditty-slinging in high order for both sides... while **HARRY JAMES** makes it a lush lullaby for "I Can't Begin To Tell You", introducing **RUTH HAAG** for the svelte song-story telling, plus, with **KITTY KALLEN** canarying and the maestro's powered gabriel horn on top, turning in one of the brightest spinnings to make it scorch for the torch: "Waitin' For the Train To Come In".

Its real contagion, packaged smoothly and solidly, as **TOMMY DORSEY** spins out "The Moment I Met You" with the rhythm harmonies of **THE SENTIMENTALISTS** as the band provides the bounce beats. For the flip-over, the entire singing corps in the Dorsey gang do a crisp and catchy novelty in "That Went Out With Button Shoes", making it a dandy Dorsey double for *Victor*.

The urge to go dancing with the

discing is most pronounced as **CHARLIE SPIVAK** paces with his sweet trumpet tootling for a brace of ballads on *Victor*, with **IRENE DAYE** dittying "Home Country" and **JIMMY SAUNDERS** bringing out all the nostalgic appeal of the bitter sweet "Stranger In Town" melody. It's spinning to go stepping, falling just as easily on the ear, as **SHEP FIELDS** returns to *Victor* for a slow and dreamy instrumental, "It's Dawn Again," with the brassless band providing plenty of harmonic richness for "The Next Time I Care, I'll Be Careful", **MEREDITH BLAKE** for the mellow lyricizing.

ON THE UP BEAT: With plenty of zing to the swing, **WOODY HERMAN** lets his herd spin free and carefree for a fast-riding "Your Father's Mustache", a jump-inspiring riff strain that has been kicked around from one end of 52nd Street to the other. Completing the *Columbia* couplet, **FRANCES WAYNE** adds to Woody's stature on wax with her singing of the sentimental "Gee, It's Good To Hold You." On the same label, **BENNY GOODMAN** introduces **LIZA MORROW**, who projects her torch tonsiling into a tune, showing to best advantage for a rock rhythm interpretation of "My Guy's Come Back." Mated is a thoroughly commercial treatment of the haunting "Symphony" ballad melody.

CHARLIE BARNET is back on *Decca*, but without whipping up any enthusiasm for a rhythm interpretation of the ballad "Just A Little Fond Affection", with **FRAN WARREN** for the wordage; coupled with **REDD EVANS'** dicty dittying of the "Surprise Party" novelty song.

For the real rhythm excitement on

the spinning sides, **LIONEL HAMP-TON** comes to the top of the heat with a jam-packed eight-to-the-bar "Beulah's Boogie", with the maestro cutting his capers on the piano keys. Backing the blues boogie is a solidly set "Million Dollar Smile", ballad with enough melodic appeal to make it a cinch to blend lyrically. It's a *Decca* dandy. And for a right tight band rocking the riffs, there is plenty of platter promise in the **INTERNATIONAL SWEETHEARTS OF RHYTHM** on *Guild*. A girl's gang, these fems display plenty of power and drive discing "Slightly Frantic," with the mated side spotlighting the husky blues shouting of Miss **TINY DAVIS** for "Jump Children."

THE MALE VOICE: It's when he's on his own that **BING CROSBY** hits his high standard on *Decca*. Particularly when he takes full tempo liberty to give vocal expression to a brace of standard songs: "The Bells of St. Mary's" and "I'll Take You Home Again, Kathleen." Coupling his piping with **BOB HOPE** on the same label for "Put It There, Pal" and "Road To



Recently **BAND LEADERS** introduced a new idea in the music kingdom, when a cross-section of its readers from the metropolitan New York area gathered together at the Nola Studios to act as a Record Jury—to preview popular recordings and vote on them. Above are some of the platter-wise teensters who attended our first Platter Preview Party.

Right: Nationally known platter jockey **Dick Gilbert**, shown here with **BAND LEADERS'** contributing editor **Dixon Gayer**, was on hand to act as emcee. A total of twenty-five record releases were spun over a period of three hours, for the consideration of the audience.

Morocco", it's much ado over nothing. Hope, who fails to project his personality on the platter, signs off with a "We can be arrested" murmur. And he ain't kiddin', bub! Nor is **Der Bingle** any more in his element when banking against the pianology of

CARMEN CAVALLARO for listless lullabying as spun out with "I Can't Begin To Tell You" and "I Can't Believe That You're In Love With Me."

FRANK SINATRA keeps his stocks high as he pours his vocal charm into "Nancy", a beaut kiddie ballad extolling the charms of his own daughter, making his Columbia couplet complete with the Brahms "Cradle Song." Taking two evergreens, PHIL BRITO makes them bloom all over again on *Musicraft*. With soft woodwinds and sweet strings coating his pash piping, it's lush lullabying for "A Pretty Girl Is Like A Melody" and "I Used To Love You." PERRY COMO turns on his vocal charm with equal effectiveness for the rhythm and the ballad entries on *Victor*. Joined by THE SATISFYERS, Como digs into the jive vernacular for the Hubba-Hubba-Hubba doggerel—"Dig You Later"; and brushes against fem ears in tingling fashion for the lush love lullaby, "Here Comes Heaven Again".

And while the younger gentry may not appreciate the song-selling qual-

and tolerance awards around the country, THE VOICE makes a lasting impression on wax to bring his fight against bigotry and intolerance right into your front parlor. For the usual label, he gives a meaningful interpretation of "The House I Live In," just as he presented it in the movie featurette of the same name. And, for the companion piece, he's joined by the KEN LANE SINGERS for a stirring "America, The Beautiful." Axel Stordahl's excellent musical bank, as ever, is bountiful.

A FEMININE NOTE: The tunes tailored for her vocal talents, ELLA MAE MORSE picks up plenty of platter ground on *Capitol* with a slow and low-down race blues, "Buzz Me"; and, in a brighter tempo, the cow-cow chanteuse is right to your likings for a streamlined jive story of "Rip Van Winkle." ELLA FITZGERALD, joined by RANDY BROOKS' band on *Decca*, sings it sultry for the ballad, "A Kiss Goodnight", and then steps down in a low-down groove to give out with lifto qualities that are exceedingly high for a riff-ridden "Benny's Coming Home On Saturday."

The forthright song selling of KATE SMITH rings the *Columbia* register, giving full vocal meaning to the ballad, "Just A Little Fond Affection"; and, with renewed vigor, brings back "Tumbling Tumbleweeds", an attractive ballad of the wide open spaces. EVELYN KNIGHT, joined by THE JESTERS on *Decca*, brings no contagion in her chanting of "Chickery Chick" or the jingle, "Let Him Go—Let Him Tarry".

SINGING SETS: KING COLE TRIO take a top drawer position with their *Capitol* plattering of "Come To Baby, Do", an infectious rhythm ditty that spins out with plenty of contagion in the King's chanting and piano noodling. Making the couplet all the more complete is Cole's personalized song selling of "The Frim Fram Sauce" novelty, which picks up where the "Sea Food Mama" saga let off.

Also on *Capitol* spin out the swell rhythm harmonies of THE PIED PIPERS in a bright fashion, as they add sparkle to the month-to-month romance contained lyrically in "In the Middle Of May," as well as smoothly blending the ballad "Aren't You Glad You're You." Another vocal troupe that rate tops are the closely-knit harmonies projected by THE MELTONES on a *Jewel* platter. With plenty of youthful enthusiasm in both the singing and the scoring, they add a highly-palatable lustre to the familiar lyrics of "Where Or When" and "White Christmas."

FIVE DE MARCO SISTERS, pre-empting on a *Majestic* platter, display plenty of vocal quality in their rhythm singing of "It's Been A Long, Long

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ities of AL JOLSON, those who dote on nostalgia in their discing have a prize possession in the "jazz singer" *Decca* dishing of two songs closely identified with him—"Swanee" and "April Showers".

Having justly copped all the unity

Waxing Wise

(Continued)

Time" and "Chico, Chico." However, the youngsters strike no distinguishing note of individuality in their vocal interpretations. Nor does the Dixieland character of BUD FREEMAN's accompanying band fit their vocal

and "Hubba Hubba Hub", is all the more interesting because of the alto sax sorcery displayed by HILTON JEFFERSON.

The jam juice flows freely and in fetching manner on *Keynote* as the

trumpet of CHARLIE SHAVERS paces an All-American Five that features the pianology of TEDDY WILSON and the stellar tenoring of COLEMAN HAWKINS for "My Man" and "El Salon de Gutbucket." And for the uncanny bass fiddle song bowing of SLAM STEWART, the hot jazz discophiles will find their fill on *Savoy's* "Play Fiddle Play", with Slam sliding up the neck of his bass viol—coupled with a jump-fashioned "Dark-Eyesky."

Bringing back the old-time jazz of the Beale Street era, KID ORY has revived his one-time "Creole Jazz Band" for *Crescent*. Still sliding his trombone in Dixieland style, with MUTT CAREY's trumpet a venerable companion, he takes the traditional "Maryland" air as a marching street song, coupling with a lively Dixieland ramble for W. C. Handy's "Oh Didn't He Ramble."

Making a quick jump to the present jump era, no hot jazz library can be complete without *Capitol's* "This Modern Age"—the fourth and last in a series of albums covering the entire history of jazz. And, unquestionably the best package of the lot. Geared entirely to the modern beat and blowing, this final album offers an exciting concert in jazz with such stellar swingsters



After each side, the BAND LEADERS' jurors indicated by a show of hands whether they thought the number fair, good or excellent, and a tally was kept.

frame. Neither have the GINGER SNAPS hit on a winning formula in dressing up their waxing ditties for *Victor*, either for a dragged-out and then knocked-down spinning of "The Gang That Sang Heart Of My Heart," or for the even triter rhythm novelty, "Juke Box Joe."

THE JAM JUICE: Although the wax works can't see beyond 52nd Street for the cutting of their *le jazz hot.sides*, with every label bannering the same swing stars, there's still plenty of hot jazz to warm the cockles of the discophiles. On *Musicraft*, TEDDY WILSON, matching his Steinwaying with BEN WEBSTER's tenor sax riding and BUCK CLAYTON's trumpet, delights with "If Dreams Come True" and "Blues Too". The KEYNOTERS on *Keynote*, pitting the trumpets of CHARLIE SHAVERS and JONAH JONES against each other, spin out effectively for twelve inches of wax for "I'm In the Market For You" and "You're Driving Me Crazy."

DIZZY GILLESPIE brings little of his trumpet wizardry to *Guild* as he leads his quintet for a traffic-stopping "Shaw 'Nuff" and then lets SARAH VAUGHN monopolize the spinning for a listless sing of "Lover Man." JONAH JONES on *Commodore*, taking twelve inches of spinning for "You Brought A New Kind Of Love To Me"



Between sets of records, while the audience enjoyed cakes, a check-up was made of the relative standing of each record and the ratings announced to the jurors. Above, Jimmy Rich (General Manager, Guild Records), Dick Gilbert, and Walter Holze (Editor, BAND LEADERS) look at the score sheet being kept by Mary Uhl (Manager, BAND LEADERS' Service Department).

Below: Dixon Gayer, Jimmy Rich, Don Maloney (platter jockey of Princeton University) and Dick Gilbert got together after the party to analyze final results. Lionel Hampton's "Beulah's Boogie" rated tops, followed by Woody Herman's "Your Father's Mustache", Joan Edwards' "Gotta Be This Or That", King Cole Trio's "Let's Spring One", Frank Sinatra's "The House I Live In", T. D.'s "The Moment I Met You", and Johnnie Johnston's "As Long As I Live".



WINNING WAXES

Hot Jazz:

WOODY HERMAN—"Your Father's Mustache" (Columbia). The entire Herman Herd get a chance to kick off on a familiar riff and each rides it handsomely.

Dance Disk:

TOMMY DORSEY—"The Moment I Met You" (Victor). The maestro's sentimental sliding plus the smooth rhythm harmonies of The Sentimentalists add charm to the contagious band beats for this ear-catching ditty.

Boogie Beat:

LIONEL HAMPTON—"Beulah's Boogie" (Decca). A jam-packed eight-to-the-bar blues special spotlighting the maestro's knuckling of the keyboard in the upper octaves.

Canary Chant:

ELLA MAE MORSE—"Buzz Me" (Capitol). The Morse coile of cow-cow chanting really buzzes in a low-down and salty groove.

The Blues:

GATEMOUTH MOORE—"It Ain't None Of Me" (National). Exciting blues shouting for an effective variation of the familiar some-one's-got-to-go race blues theme.

Collectors' Classic:

SLAM STEWART—"Play, Fiddle, Play" (Savoy). The uncanny singing bass bowing for this familiar gypsy melody for which Slam really walks all over his viol.

Sweet Music:

RUSS MORGAN—"That Feeling In The Moonlight" (Decca). A plush setting for a sentimental ballad sold in a restful, relaxed and rhythmic mood paced by the maestro's soloing in song and in Steinwaying.

Novelty Needling:

SPIKE JONES—"You Always Hurt The One You Love" (Victor). A devastating satire on the style of singing popularized by The Ink Spots.

Prairie Plush:

FUZZY KNIGHT—"The Hep and The Square" (Jewel). Fuzzy's fuzzy singing rings the bell for this sagebrush comedy ditty of Jackson the Hep and Elmer the Square who met at the Madison Square Garden rodeo, shooting jive with a trusty .45.

Prize Package:

THE DESERT SONG (Decca). This Sigmund Romberg show classic comes to full bloom again as baritone Wilbur Evans and soprano Kitty Carlisle lead a company of spirited male singers for ten sides that measure up to full musical enjoyment.

Top Tune:

"COME TO BABY, DO" by Inez James and Sidney Miller. An infectious rhythm ditty made all the more contagious the way the King Cole Trio spins it around on Capitol.



A special guest at BAND LEADERS' first Platter Preview Party was Harry Lim (Recording Director, Keystone Records), shown here with Walter Holze and Dorothy Brigstock (As-

sociate Editor, BAND LEADERS). So successful was the party that the publishers plan similar preview sessions not only in New York but in other cities around the country as well.

as COLEMAN HAWKINS (leading an all-star group); BILLY BUTTERFIELD with his trumpet (also leading a noted group of stars); BOBBY SHERWOOD's band bringing back Bix Beiderbecke's mood piano music, "In The Dark"; the KING COLE TRIO really kicking out on a righteous riff; BENNY CARTER's band doing a clean cutting of the "Love For Sale"

classic; Kansas City jazz as exemplified by Steinway-squatter JAY McSHANN and his band; a virile rhythm opus by STAN KENTON's crew; and, polishing off the package, a delightful dish of Dixieland by tenor-saxist EDDIE MILLER and an all-star group. Ten sides, their spinning leaves nothing to be desired for the rabid jazz hot disc addicts.

BAND LEADERS

World Radio History

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*Names supplied on request.

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MR. AND MRS. ANDY RUSSELL



by Auriel Macfie

THE NEWLY WEDS



FALLING in love in Hollywood is much the same as falling in love in Scranton, Detroit, or any other place, even when it happens to handsome bobby-sox idol Andy Russell and his lovely bride Della Norell. If you're expecting a glamorous tale of orchids, dates at *Ciro's* and late champagne suppers, you can skip this story completely. For the first thing Andy said when he was introduced to blonde Della was "would you like to go to the fights?"

An unromantic beginning, perhaps, for this dark-haired crooner who immortalized the love songs "Amor" and "Besame Mucho" and who is well known for his "certain something" treatment of a song which hits the teensters in the middle and knocks them out. Andy chuckles, too, when he thinks about their first meeting.

"What a thing to ask a girl!" he grins. "but when I looked at Della I knew I'd have to work fast for I might never see her again. I'm a great fight fan so I blurted out my invitation."

Della had never been to the boxing matches and she didn't think she'd particularly like them. But there was Andy with his wide handsome smile and sparkling good looks. She said what most any girl in her position would say, "I'd love to."

When Andy phoned the following Friday to ask about the match, Della replied she was sorry but Friday night was her dramatic lesson. O.K. thought Andy, so I'll try again. Tuesday he called. There was a good bout set at the Olympic. Again, Della was very apologetic and sincerely sorry but Tuesday night she had her singing lesson. Would Andy mind calling again?

"By this time I was a little worried," Andy told me. "I wondered if Della was trying to give me the brush off. But it just so happened that Friday and Tuesday, the nights of the matches, really were scheduled for Della's singing and dramatic lessons.

"We finally did get together one Saturday night," Andy continued, "and do you know what impressed me most about Della? The fact that she didn't care about going to *Ciro's*, *Mocambo* or the *Troc* but preferred a quiet dinner and a show!" Andy is unimpressed by glamor and glitter and is even unmoved by his own meteoric rise to fame. He hates nightclubbing.

That was over a year and a half ago and more dates followed in swift succession. But it wasn't until they had a mild quarrel and didn't see each other for a whole week that they both realized it was the real thing.

"I didn't know what to do with myself," Andy said, "I went around looking mournful and unhappy and finally decided to call Della and patch it up. I knew

then she was the girl I wanted to see again and again and again."

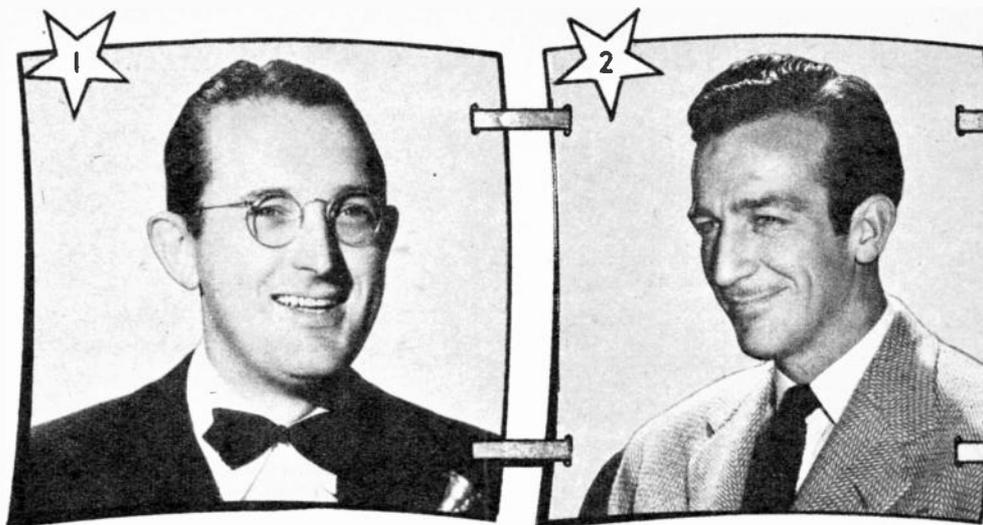
It was Christmas, 1944, in New York City when Andy gave Della the exquisite Marquis diamond, surrounded by two rows of smaller gems, for her engagement ring. It matches her wedding band, which is fashioned of two huge Marquis diamonds surrounded by a triple row of the small diamonds. Andy, himself, wears a streamlined gold band which Della gave him on their wedding day. It is engraved "from D.N. to A.R. October 23, 1945." They were married with a simple double-ring ceremony on that date at The Little Church in Las Vegas, Nevada. George (Bullets) Durgom was best man. Della looked radiant in an especially designed street-length gown made for the occasion by Donn, Ltd., the famous designer who creates Lana Turner's, Judy Garland's and Shirley Temple's gowns.

When these two said their "I do's" so softly that you could hardly hear it, you knew it was for keeps. Due to picture commitments and Andy's radio show they postponed their honeymoon and moved into their four and one-half acre ranch in Encino which is a honeymoon paradise in itself. They bought the home from Ann Dvorak and her husband Leslie Fenton. That's where the legend that Andy had bought an antique door valued at \$3,500 got started. The Fentons had honeymooned in Italy and at that time brought back such priceless objects as antique Italian wells, columns, marble benches, statuary and the prized door. These beautiful objects fill the spacious grounds.

The Russells, though, are proudest of their swimming pool and their stables. The pool is the largest in the whole of San Fernando Valley and the stables—well, they're planning on filling them with a couple of Palominos. Though neither Della nor Andy know how to tighten a cinch or ride a western saddle, they're both eager to learn.

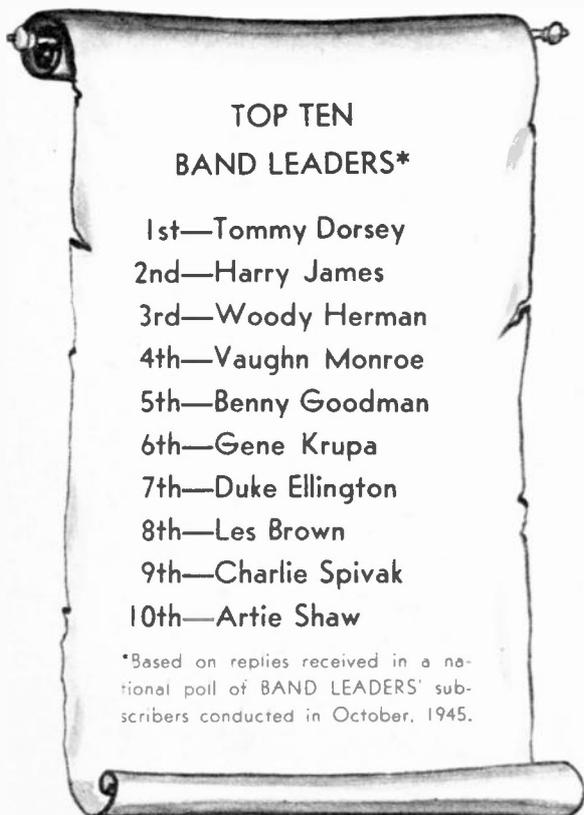
These two have everything in common. Della is an accomplished singer and at sixteen was offered a scholarship to the La Scala Opera. She sang at New York's smart *Copacabana* when such screen lovelies as June Allyson, Jane Ball, and Lucille Bremer were in the chorus. With her looks and talent it isn't surprising that she's had many offers from studios. *Universal* considered her star material and wanted her for the Tom Brenneman picture "Breakfast In Hollywood." Della, however, politely but firmly said "no." She has lost all interest in a career since she married Andy and is content to stay at home and be "Mrs. Russell."

Like many other young couples, they have a favorite song which is peculiarly their own. When they hear it a far-off look which ex- (Continued on page 62)



by Dixon Gayer

BAND WORLD...1946



THIS is 1946. Swing is one year older and possibly a year wiser. In any event, if 1945 was an exciting year in swingdom, look out for 1946. It's going to be a honey!

To the layman there was probably little change in band activity in 1945, but to those of us who follow bands and band trends fairly closely, it was a banner year. That it was a banner year doesn't necessarily imply that it was a good year. It wasn't. It was an active year, though.

1945 started off with a bang as the first major recordings in well over two years rolled off the presses—a condition made possible by the lifting of the Petrillo record ban in November 1944.

As a consequence of the ban the major companies had been releasing material waxed back in 1942, material which assured that the big names would remain big because of the lack of competition. 1945 saw the end of that trend. Wax was made available to new bands and competition was re-established.

Not only did the major companies put themselves back into business, but many new record companies came into existence, taking advantage of the record ban to get themselves established. At this writing there are almost 200 record labels available, with *Capitol* and *Majestic* two major threats in the field and *Musicraft* making a substantial showing.

New record companies also meant new bands to offer their wares in the open market along with the Harry James-Tommy Dorsey-Sammy Kaye clan. Outlets were opening for bands.

1945 also saw the end of the war which had been



tearing at the nation's nerves and manpower for almost four years. Musicians were released from the service, transportation eased, and the country began its reconversion to normalcy. That meant new bands could organize without the hazards which had dogged them for four years.

What were the results of all this activity?

There is a fellow named Prima who has been shouting his songs and screaming through a trumpet for ten years. Louis Prima was an unknown quantity to most of the fan world until 1945 gave birth to *Hit* records (now *Majestic*) and their major disc, a tune called "Angelina." Within weeks the country was Prima-conscious as "Robin Hood," "White Cliffs of Dover" and other Prima discs scored.

Les Brown had inhabited *Columbia's Okeh* label with a band which could record hit tunes and sell them, but which was never a threat to the major bands on *Columbia* or any other label. In the two years of the disc ban, Les' outfit had progressed until it was one of the best bands in the country. It took records to prove it, though, and prove it they did during 1945 when his "Sentimental Journey" spun on every juke box in the country and his "My Dreams Are Getting Better" cinched his place as one of *Columbia's* top bands.

Stan Kenton organized his band shortly before the record ban went into effect. He made a few sides for *Decca* and then switched over to the new *Capitol* label. The band was original and exciting, but no one knew about it until it got back on wax again. "Tampico," "Southern Scandal" and "And Her Tears Flowed Like Wine" sold over a half million (Continued on page 52)





←

1. Proof of the drawing power of Frankie Carle's name was the block-long line which formed outside Chicago's Oriental Theater the night that Frankie opened his engagement there. This stop was one of many on a tour of theaters and one-nighters. Top bands play theaters for a guarantee plus percentage. Frankie's date brought \$39,000 into the kitty.



2. What a schedule! And Frankie was overwhelmed by it, too, although he managed to take the six-a-day in his stride. Schedules like this mean less private life, but more money. With him is his pretty vocalist-daughter, Marjorie Hughes.

→

5. Frankie and his manager, Andy Travers, check light cues at the switchboard with electrician, Dave Oaks. Footlights, house and backstage wing lights are operated from this switchboard, according to the schedule. One of Andy's jobs is to double-check lights on the first show. "They worry like expectant fathers," says Dave of managers in general.



7. The movie in its final reel, the sax section—Dean Sayre, Pete Johns, Tony Johnson, Irv Trestman, Ray Hopfner—warms up. Formal rehearsal was not necessary.



8. Curtain! The show starts off with a deft-fingered solo by the maestro, while the band makes rhythm behind him. They're bouncing on the swiny "Hindustan."





3. First job upon arrival at a new location is to unpack in his dressing room. For a week's stay, as in Chicago, Frankie may carry a dozen suits and twenty shirts in his oversize theatrical trunk. On one-nighters he carries two suitcases.

4. Wherever Frankie Carle goes, so goes his tuning hammer. Because he values his reputation as "The Golden Touch", this is one operation which Frankie always takes care of himself, won't trust to anyone else. Cold, draughty stages do things to sensitive piano strings. Here Frankie makes a final check-up before his first Chicago performance.



Many BAND LEADERS' readers undoubtedly would give their eye teeth to get an opportunity to visit backstage with members of a name band during a theater date. But since such privileges can be given to only a favored few, we present the next best thing — with Don Terrio as guide we take you on an exclusive, behind-the-scenes photographic visit with Frankie Carle's band at Chicago's Oriental Theater. Let's go!



6. While Frankie and the others are dressing for the show, band boy Joe Amato is busy on the stage, behind the movie screen. Here Joe is setting up mutes in the brass section. He also sets up the complete bandstand, and after the luggage is delivered at the stage door, sees that the right trunk or suitcase gets into the right room.

9. Frankie's out front, and Hugh Backenstoe, his son-in-law, takes over the piano.



10. To the delight of the audience, Frankie performs his stunt of playing his famous "Carle Boogie" backhand.



11. Close-up of "The Golden Touch". Frankie began studying piano at five, had a job with a dance band when he was nine, has been going strong ever since.





12. The "package show" Frankie Carlie carries on tour includes dance team composed of Edna Mae and Paul Winik (above, taking a curtain call). Paul, whose hobby is photography, took most of these pictures.



13. Typical audience at the Oriental during Frankie's date. The expressions speak for themselves. 'Nuff said! This picture was taken with infra-red film, without the girls' knowledge.



19. Band leaders Henry King (l.) and Emile Petti in the lobby, on their way to catch Frankie's show. They're escorting Pat Verner, voted "most photographic Chicago high school girl" in a modeling contest (center), her friend Jerry Talmy (r.) and singer Gloria Hart.



← 16. Around the corner at Pete's Restaurant, Frankie again obliges with the written name. With him are Hugh Backenstoe, Evie Vale, Marjorie.

20. Outside the theater, after the last show of the date, stage door man Bill Whalen wishes the band a good trip as he shakes hands with Frankie. The bus wasn't scheduled to leave until the next day, but the band moved out to make room for the next band.





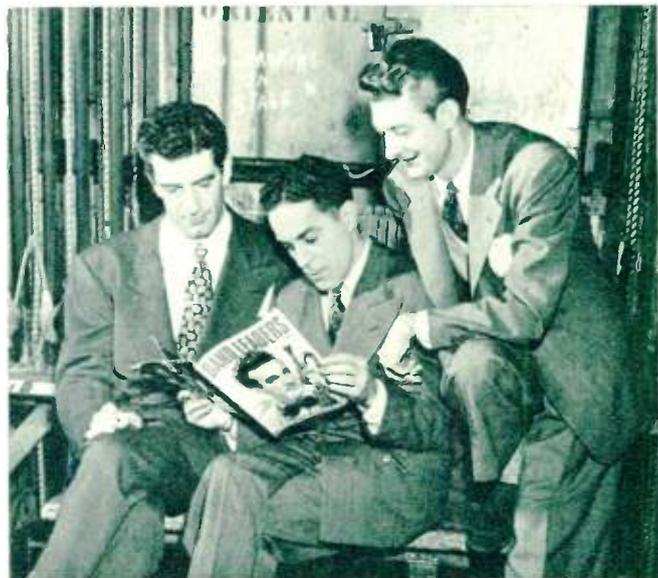
14. The brass section is riding high with the rhythm section. At bass is Maurice Roy; drums, Evie Vale; trumpets (l. to r.): Bob Jensen, Clarence Willard, Bill Jones; trams (l. to r.) Mitch Zaremba, Urby Green, Ed. Lucas.



15. Frankie makes with the pencil several autographs for his fans. These girls and Marine caught him between shows at the stage-door, making a quiet exit.



17. Playing cards is a between-shows pastime. L. to R. are: Andy, Edna, Paul, Mr. and Mrs. Carle. Could Mr. C. be peeking?



18. Band leaders and BAND LEADERS. Frankie and visitors Harry Cool and Johnny Long look at a copy of our November opus.

21. While the baggage is loaded, Frankie, Al Kavelin, Irv Trestman and Edna await the "all aboard."



22. Instruments piled behind them, the Carle crew is back on the road, heading for a new engagement.





**The beautiful Doris Day
in an informal pose.**

by Cal Grayson



Doris Day, with her boss Les Brown, looks pretty for the camera. Posing for such pix as this is just one duty on her daily round.

All in a Day's Work

WHAT goes on in the life of a popular band canary? Well, the job isn't all glamour, but it's always interesting—that I learned from Les Brown's vocalovely, Doris Day, one of the best in the business. Knocking herself out on the bandstand; making records in the middle of the night; pressing her own gowns; considering movie offers; bumping across country by bus on one-nighters; doing housework; signing autographs; shopping for clothes; listening to song pluggers . . . these and forty choruses of other activities are all in a Day's work for Doris.

Strictly speaking, Day's day is mostly night, though. "My name may be Day," she laughed, "but I don't see much of it."

The reason is, Doris gets up about noon, and gets to bed about three in the morning. Between times, her routine goes something like this:

Arising at 12:30 noon, Doris bathes and has her breakfast. If on location, a short walk with her three-year old son, Terry, follows. Then, if no rehearsal is set, she may spend the afternoon shopping, after first helping her mother with the housework.

"I love shopping, especially in the New York and Hollywood stores. I guess you'd say clothes are my hobby," Doris smiled.

But they are also her business, for a band singer must always look smart, and many of her days are spent attending to her wardrobe and buying fashionable new additions for it.

On rehearsal days, Doris gets to work early—about two o'clock in the afternoon.

At the *Palladium*, during the band's recent stay in

Hollywood, Doris had to keep one eye on the music and one on son Terry at rehearsals.

"I'd be up on the bandstand singing away," she chuckled, "and I'd see him dart across the dance floor and out a door. I'd say, 'Hold it, Les,' then chase after Terry before going on with the tune. He knew every nook and cranny of the *Palladium*."

Doris is a fond mother and every possible moment of her day is spent with her son.

"We are almost like brother and sister," she said. "In fact, a lot of people think Terry is my brother."

Days when rehearsals and shopping don't occupy her time, Doris may spend giving interviews like this one, when yours truly and Miss Day went to lunch (*breakfast* for Doris!) at *Lucey's*, the popular Hollywood café.

Or (which she did a lot of) she may talk contracts and screen tests with movie moguls. But tempting as the offers she received were, Doris decided to stick with the band, although she did attend the dramatic school at *Columbia Pictures*.

Records helped in making her decision, Doris said. The tremendous success of the Les Brown platter, "Sentimental Journey," with Doris on the vocal, convinced her there is a quicker road to stardom on records.

"Dodo" (her son hung the nickname on her, and everybody calls her that now) makes a lot of platters—sometimes on her day off.

Transcriptions (records for radio use only) take another bite out of her time. But she meets some nice people that way. On her last (*Continued on page 57*)

by Don Goins

Conservative Johnny

WE DINED at Chicago's swank *Ambassador West Hotel*, and our main course was fried fillet of sole—which, of course, is incidental. But, between 6:15 p.m. (when the soup was served) and a few minutes past seven o'clock (when the last gulp of pineapple parfait had disappeared), your reporter had an excellent opportunity to get first-hand data on that band leader favorite of the campus—maestro Johnny Long.

The meal completed, Johnny pulled a polite disappearance act. The band was due to begin playing at 7:30 at the *Edgewater Beach Hotel's* swank *Marine Dining Room* and a late, dramatic entrance on the bandstand does not appeal to Johnny. The ham in Long just isn't—there's no blare of a chord in "C" or a swish of a spotlight when Johnny takes the stand. He's a very reserved and conscientious worker—something which musicians and the general public alike appreciate.

Over at the *Marine Dining Room*, Johnny's band was doing exceptionally well. And that feat is not as easy as it may sound! Johnny's predecessor at the *Marine* was Wayne King and his merry men of the waltz. Johnny's band, on the other hand, had been playing one-nighters and Coca-Cola "Spotlight Band" shows—his band was keyed to jump with the younger set. And, it is a known fact that *Marine Room* clients do not like boogie woogie mixed with their fudge sundaes!

Johnny was justifiably worried the night he opened. The brass section stuffed mutes into the ends of their instruments and they jumped—but, oh, so softly. The manager patted his fingertips together gently . . . the head waiter was the bearer of favorable comments . . . and the entire engagement proved highly successful.

This lets you in on a pet theory of Johnny's. Mainly, and even though it does seem a little trite, he believes the customer is always right. When some new band leader comes along with a revolutionary innovation and strives to convince the public that what they have been listening to in the past was guff stuff, that band leader's name will not be Johnny Long.

Johnny is a "versatile" band leader. He's able to please the patrons of such swank places as the *Marine Dining Room* equally as well as the boys at Camp Haan and the guys and gals at the University of Tulsa. The ability to lure dancers onto the floor during the early part of the evening with the inviting strains of a late ballad, and to rise along with the swelling enthusiasm as the evening hours progress, is all incorporated into the musical menu seasoned by Johnny.

Showmanship is a JL specialty. None of the boys in

the band come equipped with false noses, and none of them dance the can-can during intermission; but Johnny's boys do participate in clean-cut routines. Johnny explains:

"The song that put our band over was our hepped-up choral version of 'It's Only A Shanty in Old Shanty Town.' At first the boys in the band balked about having to stand up and sing pretty for the people, but they soon found it fun—so much fun in fact that, at the insistence of some of the boys, we have given other tunes the same treatment with many of the lyrics penned by my wife, Pat. These arrangements have more or less set our commercial style—a style we prefer to label as 'suave swing' or, better yet, 'solid sweet.'

"Our recent Decca records, 'It's A Sin To Tell A Lie'—'Waiting For The Train To Come In'—'Fishing For the Moon'—and 'Junior' will give you an idea of what I mean."

Before hostilities began in World War II, Johnny's band was right on top of college popularity polls. There is something about the brand of music that Johnny batons which strikes the fancies of the scholastic body. As a college student myself, I think I know what that something is.

First, there's Johnny himself—a man who still thinks in terms of ivy-covered buildings and "dear old fraternity." Johnny came from the South—a little town by the name of Newell, North Carolina—and one would never know that he had ever left. The South still shines in his eyes. His whole appearance: his slight build; his blonde hair and brown eyes and light complexion—his youthful personality, shy grin and soft-spoken English—all reflect a certain boyishness which adds up to one swell guy, a leader that college students go for.

Second, and probably more important, Johnny's whole band is styled around the collegiate ideal of music. The band's theme song is "The White Star of Sigma Nu," Johnny's fraternity theme song at Duke University. One of the Sig Nu's most illustrious alumni, Johnny still wears the active pin everywhere he goes. His present band is an outgrowth of his first band, the one he organized while at Duke.

Now that there are more males on the country's campuses, universities are again sponsoring dances and Johnny is again lining up collegiate one-nighters between engagements at such places as the *Hotel New Yorker* and the *Paramount Theater* in New York.

During the war years, Johnny's band was a favorite at service camps throughout (Continued on page 55)



He thinks his customers are right, plays what they like, and this is the result. Look at the reception Johnny Long got at the stage door after an opening at the New York Paramount Theater.



Johnny is a frequent participant on the spotlight parade. Above, he leads his band at one of the Coca-Cola Spotlight Band shows.

A pleasing combination, visually and acoustically, is that of Johnny Long and his vocalist Francey Lane. Below, Francey gives out with the vocals at a camp show appearance to the delight of the servicemen stationed there.



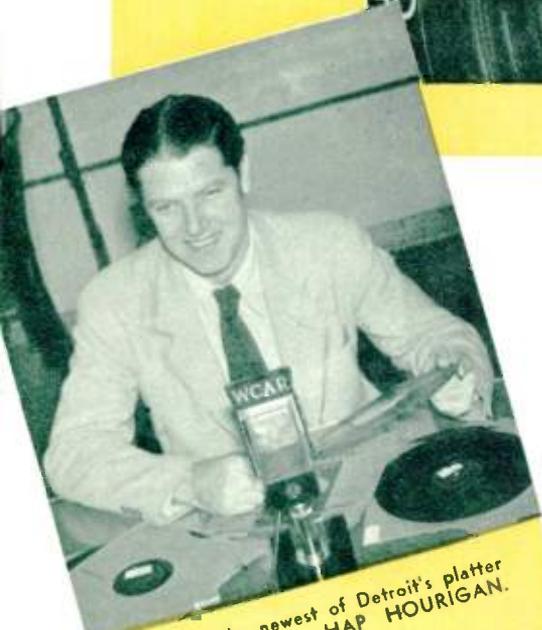
G.I.'s gathered 'round the bandstand, clamoring for autographs when Johnny and his band played a date at Fort Leonard Wood, Missouri.





ROSS MULHOLLAND, popular m.c. of WJR's "Music Hall" show, thoroughly enjoys himself. "Barefoot Boy" in a city of automobiles, he has managed to go places despite his nickname.

DISC-Covering Detroit



One of the newest of Detroit's platter handlers—smiling HAP HOURIGAN.

JOE GENTILE (left) and RALPH BINGE skillful specialists in script scrapping.



IS your girl the chubby type? Are her little hands fat and pudgy? Or is she the picturesque, stately type with the long tapering fingers of a pick-pocket? No matter what type she is, you can be sure that Such and Such Company has just the ring for her."

Yes, you've guessed it! You're listening to the zaniest, most impudent and a most successful pair of platter boys on the air: JOE GENTILE and RALPH BINGE of station CKLW (Detroit-Windsor). Some fifty-odd sponsors have paid \$250,000 a year for the privilege of hearing their services and their products ridiculed and derided by Joe and Ralph on "The Early Morning Frolic," which is in its thirteenth year. The program is on the air three and a half hours six mornings a week (Monday through Saturday, 5:00-8:30 a.m.). There is a waiting list of hopeful sponsors, but the frolickers refuse to take on any more. "What do you think we are . . . Supermen?" they demand. And then they point out that three and one-half hours a day are all anyone, especially themselves, could take.

Also making a bid for a top spot among disc men in the Detroit area is mellow-voiced LARRY GENTILE, brother to Joe, and originator of CKLW's "Dawn Patrol," heard seven days a week from midnight to 4:00 a.m. Producer of the smoothest platter program on the air is WXYZ's EDDIE CHASE, whose "Make-Believe Ballroom" can be heard Monday through Friday, 2:30 to 3:25 p.m., Monday through Friday, 4:15 to



(Upper Left) It's easy to see why charming MARY MORGAN is often mistaken for Irene Dunne. In addition to telling the latest news from Hollywood she discusses fashion trends—is ever ready to appear in front of teen age groups, as well as women's clubs, to give glamour tips.

(Upper Right) Staging a counter-offensive on the teen agers by asking them to send him autographed photos of themselves is just one reason why KIRK KNIGHT attracts so many youthful listeners. He is compiling a scrapbook of these photos to be displayed shortly.



(Lower Left) EDDIE CHASE lends emphasis to his delivery by gesturing. His audience finds it hard to believe that they are not listening to an actual broadcast from a gigantic ballroom—so convincing is his voice and the studio effects he employs. Eddie's show is smooth.

(Lower Right) LARRY GENTILE is heard seven nights a week with his "Dawn Patrol" program, now almost ten years old. The program features records primarily, but it is well seasoned with celebrity interviews and good-humored kidding—the ingredients of a good show.

by Margaret Seaton

4:45 p.m. over the Michigan Radio Network; 10:30 to 11:25 a.m. Sunday; and 11:00 to 12 midnight on Saturday. (All times given are Eastern Standard Time.)

WJR is justly proud of handsome young ROSS MULHOLLAND and his "Music Hall," on the air 7:15 to 7:50 a.m. Monday through Saturday; and 8:15 to 8:50 a.m., six days a week.

Glamour spot is held by MARY MORGAN with her "Fashion Parade" at 10:30 to 11:00 a.m. and "News and Music" 2:00 to 2:15 p.m.. Monday through Friday over CKLW. Dividing honors as the youngest are BILL RANDLE of WJLB and HAP HOURIGAN of WCAR. Bill's spots, running Monday through Friday, are "Strictly Jive," aired at 1:15 to 2:00 p.m.; "1400 Club," from midnight to 12:30 a.m. and again from 1:00 to 1:30 a.m.; "Telephone Quiz," 12:30 to 1:00 a.m.; and "Milkman's Matinee," from 1:30 to 3:00 a.m. Hap's popular program is the "1130 Club," on the air at 3:05 to 4:00 p.m., Monday through Saturday, over WCAR in Pontiac, Michigan.

One of the most unusual of the platter-chatter group is KIRK KNIGHT's "Tunes for Teens," featuring the "Mythical Scrapbook," coming over WEXL at 4:15 to 5:00 p.m. Monday, Wednesday and Friday. Kirk also emcees the "Friday Night Dancing Party" from 9:05 to 12:00 midnight each Friday night. TED MONTGOMERY, newcomer to WEXL, does the "Moonlight Serenade" from 5:30 to 6:00 p.m. five days a week.

At CKLW, FRANK BURKE has a fifteen minute spot called "Rolling Home," from 6:30 to 6:45 p.m., Monday through Friday, and MYRTLE LABBITT does a platter spot, "Home Chats," from 9:30 to 9:45 a.m., over that same station six days a week.

WWJ is one of the few stations which has no regular platter men, and WJBK, in the process of many changes in personnel, also has no regular disc programs.

The success of JOE GENTILE and RALPH BINGE is based soundly on America's dislike for pomposity. They work from the flimsiest outline of a script and both the advertisers and the celebrities are in for impudent debunking by these two. Superman, sporting a heavy Bronx accent, is interviewed; guest celebrities are tossed out of the studio to the noise of ripping shirts: a new type electric iron is recommended for taking the dents out of car fenders; youngsters eating So and So's Bread do not just grow, but are able to hold hundred-pound weights in either hand.

When derided advertisers telephone during the program to protest, Joe lets his fans hear the arguments. One clothier, who has advertised on the "Morning Frolic" for the past eight years, brags about having reached success the hard way. He had been a coal miner before his clothing business was established. Joe and Ralph never let him forget it. In the midst of the program, one of them will yell, "Come on, Conn, you're four buckets behind." (Continued on page 64)



Jimmy appears appreciative of the McHugh "testimonial". Names include those of such celebrities as Dinah Shore, Ginny Simms.



Despite dozens of song hits to his credit (note framed covers), Jimmy McHugh hasn't stopped looking for new worlds to conquer.

Band Leaders'

SONGWRITER Jimmy McHugh is the buddy of band leaders. Not only does he write the kind of hit tunes they're all happy to have in the book, but he pals around with them and knows the band business inside out.

He discovered Duke Ellington and helped him get his first big New York break; knows TD, JD, BG, Harry James and scores of other top names from 'way back when they were coming up; and today numbers band leaders by the dozen as his intimate friends.

He's even been a band leader himself, having recorded a session for *Harmony* once under the name "Jimmy McHugh and His Bostonians," using a personnel including such illustrious names as BG and Jack Teagarden.

The amusing thing about the fact that Jimmy is a hip character and on palsy-walsy terms with the jump and jive boys, is that he started in the music business on a long-hair kick—at the *Boston Opera House!*

Long before he wrote "I Can't Give You Anything But Love, Baby"—"On The Sunny Side Of The Street"—"I'm In The Mood For Love"—and other tunes that have since become standards, McHugh was an office boy at the Boston aria factory. He took the job after he dropped a piece of lead pipe on his foot while helping his father, a plumber—deciding that if he was going

to fool around with pipes it would be the kind that make music.

Right after he started at the *Boston Opera House* he began to make music—and he's been at it ever since.

Caruso, Tetrassini and Geraldine Farrar appeared at the Opera in works by the masters, but that didn't keep Jimmy from jazzing up the classics for Caruso, or from putting down the popular melodies that were to be his open sesame to Tin Pan Alley.

He entered said Tin Pan Alley via its Boston branch, where he sold his first tunes, most of them outright, for small sums.

While making eight dollars a week as a song plugger, he began to meet band leaders and vocalists, and his own songs began to attract attention. Soon thereafter, he moved to New York, as a partner in the Mills Music Publishing Company.

Prohibition and McHugh's first big successes came about the same time. It was a fantastic era, with most of the big nightclubs operated by gangsters who paid fabulous sums for talent and entertainment. Jimmy met his share of these characters.

He also met Edward Kennedy Ellington, since dubbed "The Duke of Hot."

"I was writing the *Cotton Club* shows," McHugh recalls, "and we had a fine colored band set to play,



Jimmy with his collection of pix of sports stars. An avid sports enthusiast, he numbers many athletes among his friends.



Hits don't happen; songwriters have to work on them—and Jimmy's no exception. He does some brushup work on a new song.

Buddy

by Jack Shannon

but none of its members could read music. So we had to fire the band and I scouted around for another."

Jimmy found The Duke playing at a theater and persuaded the manager to let Ellington take the *Cotton Club* engagement. McHugh recalls that Sonny Greer and the late, great "Bubber" Miley were in Duke's band.

"When they came to the *Cotton Club* the outfit was a 'growl' band," Jimmy remembers, "and they nearly drove the manager nuts. He came around to me and said, 'Jimmy, you've got to get these guys out of here.'"

But McHugh pleaded with the boss, Duke's crew stayed, and went on to musical success.

In 1928, Hipster McHugh wrote his first smash hit, "I Can't Give You Anything But Love, Baby," the lyrics being by Dorothy Fields. The tune was clefted for Lew Leslie's "Blackbirds of 1928," but the song almost didn't make the opening.

Jimmy recalls amusedly that Will Vodery, the arranger for the show, put off doing the arrangement until the last minute, finally writing it on a train on his way to the opening. By this time, however, McHugh was used to the ways of musicians, so anything they did no longer surprised him.

On one occasion another arranger panted in with an overdue arrangement, and McHugh discovered it

not only wasn't his tune, but was from another show!

When he wrote the show "Hello Daddy," he used Ben Pollack's orchestra in the pit. For McHugh, by the way, was one of the first to toss the longhairs out of the pit and always insisted on a hot band for his shows.

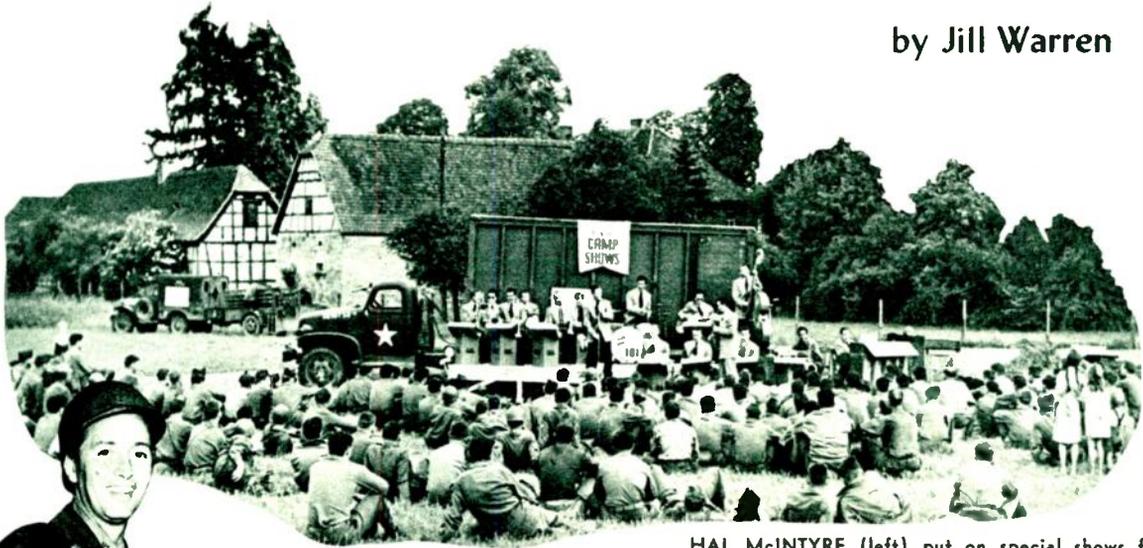
He remembers that once he had such a band in one show, but the arranger had written such a difficult score that only a few musicians could play it—the rest of them in the band did nothing. The manager came around, saw what was happening, and began yelping, "What am I gonna do with these guys, what am I paying them for?"

Anyhow, to get back to Pollack, McHugh recalls: "His guys used to bring newspapers to read between their numbers, and right on the punch-lines of the show they'd be turning a newspaper."

McHugh then did a show called "Ziegfeld Midnight Follies," which was presented at the *Amsterdam Theater Roof*. Paul Whiteman played the show, and was knocked out by the terrific arrangements of McHugh's tunes made by a young fellow who said his name was Bill Still. Bill has since gone on to fame as William Grant Still, one of America's most famous composers.

TD played slip-horn in the next McHugh show, the "International Revue," in . (Continued on page 53)

by Jill Warren



HAL McINTYRE (left) put on special shows for GI's in Germany using a portable stage specially constructed on the back of an Army truck (above).

He'd do it again...

IF the U.S.O. has any trouble getting entertainers to go overseas and give shows for our occupation troops, they certainly should hire Hal McIntyre as a promotion man. He could surely convince any doubtful performers that by staying at home they would be doing themselves out of the greatest experience of their lives.

I talked with Hal shortly after he returned from his four-month European tour and, though he was tired, he was full of enthusiasm about his trip:

"When I first thought about making a U.S.O. tour with my band, many of my friends in the music business tried to discourage me. They said I was foolish because I'd have to cancel contracts, I wouldn't be making any records, I'd be off the air for a long time—oh, they gave me all sorts of reasons. I was told I'd have nothing but grief trudging all over Europe with nineteen musicians, a manager, and two vocalists, plus library, instruments, music stands and equipment. Practically everyone said I'd regret it. But now that I'm back, I can truthfully say it was the greatest thrill of my life, and I only hope we can make a tour to the Pacific soon."

The McIntyre band traveled throughout France and Germany, and gave at least two shows daily in different towns or camps. In some territories they played as many as five performances a day. "Some of the boys hadn't seen any kind of a show at all for three years,

and as for hearing American dance music—well, they just hadn't. They were so grateful they tried to give us watches, cameras, guns and souvenirs."

Most U.S.O. troupes don't number more than five or six, so transporting such a large unit was a problem. Sometimes the group traveled together in a large army truck, other times they broke up and went by jeeps or cars. The U.S.O. and the Special Service Division of the Army had an extra problem when it came to sleeping accommodations—they always had to be sure that Ruth Gaylor, Hal's vocalist, and only girl in the company, had a place by herself. The McIntyre aggregation slept in everything from a castle in the Bavarian Alps to a small room in a badly bombed hotel with no windows in Yena, Germany. Often ten musicians slept in one room. Each boy carried his own bed roll and cot.

Remembering all the hullabaloo, pro and con, when other entertainers had returned from tours, I was curious to hear Hal's reaction to Special Services and the U.S.O. I asked him if he and the band had any beefs to register.

"Absolutely not," he said, "not one single one. After all, when we volunteered to go we didn't expect to have the finest food and accommodations. I guess you'd say we led a rugged existence, but we had the best of everything that was available under the conditions. We were always fed by the Army and we ate whatever the G.I.'s ate, which was K rations (*Continued on page 58*)



WERT
FRANK

. . . HAL McINTYRE . . .



JUMPING JORDAN!

A SHOWMAN must enjoy what he's doing so much that he can hardly wait to get out front to give it to the people. That's Louis Jordan's idea of the basis for good entertainment. Before he demonstrated its practicability at the *Cafe Zanzibar* in New York City on the night of this interview, he elaborated on it for me:

"That's why most entertainers who are known as 'great showmen' run onto the stage. They really and truly are in a hurry to get there and start having fun. Unless, of course, it's part of the act to stumble or stroll out and maybe fall down on the way.

"A showman must have something to offer—but he'd have that or he wouldn't be in a rush to get there. Then he must have that ability to . . . well . . . I guess you'd say 'intrigue' the customers. He must hold their interest from one minute to the next—keep 'em guessing as to what's coming. A performer who's tops can keep his audience sitting up straight on the edges of their chairs right through his act. They don't dare slump back for fear of missing something. That's showmanship."

In performance, Louis Jordan follows his own advice. He runs on stage. In fact, he runs so fast he nearly skids off front. Then, he mellows up the house with an audience-participation job right off the bat.

"Now," he says, grinning widely, "let's hear something from you. We'll start with 'The Green Grass Grows All Around.'"

The old favorite stirs the customers. They are shortly making plenty of noise, led by Louis who's acting out the whole story.

Louis lets them rest for the next number and gives out with his great hit, "I'm Gonna Move to the Outskirts of Town."

"When I wrote that, folks," he confides, "I wasn't kiddin'. I *had* to move to the outskirts of town—in fact I was lucky to be in town at all—the going was that tough."

Number Three on the Jordan bill-of-fun is the number written by a New York taxi-driver and arranged by Louis—"Beware, Brother, Beware." Louis tries hard to save the unmarried gentlemen in his audience from being rushed into matrimonial bonds before they're ready and points out pitfalls.

"If," he roars, "she listens while you talk—Beware, Brother—oh Beware.

"You there," he interrupts himself while the drums roll behind him, "You there, in front, with the lovely blonde. I'm trying to *save* you brother—and you're laughing. Don't laugh too long, boy, or it'll be too late."

"Caldonia" is what the customers are waiting for—and in the finale Louis gives it to them—red-hot and steaming. By the time he's given out with the last

generous "Caldonia" shout he's in no shape to run off any stage. He's been working in the spotlight for seventeen minutes and they bring down the curtain so he can crawl off and rest.

But when they bring down the curtain on the Louis seven-man quintet there are still questions to ask—especially the obvious question: "How come there are seven men in the 'Tympani Five'?"

"Oh that!" replies Louis. "We started out with five and so we've always called it 'Five' even though we now have seven. No need to change the numbers—no need at all. I thought we needed more of a band. Before, the instruments were just 'noodlin' 'round for background. Now, with Bill Davis at the piano, Josh Jackson, tenor sax; Carl Hogan, guitar; Aaron Izenhall, trumpet; Eddie Byrd, drums; Po Simpkins, bass, and myself, we can play real arrangements and there are enough of us to make it sound good."

Then another query: "Why doesn't the piano player sit down?"

"No room for a chair," answers Louis briefly, "and no time to get one even if there was room.

"We're in such a hurry to get out there and start entertaining that we've provided ourselves with a portable band platform. That platform can be rolled on stage, with us on it, while the emcee is explaining who comes next. They're rolling us out while the master of ceremonies is talking and before the words are out of his mouth we're on and going. We can't spend a lot of time hunting up chairs and stuff for the players.

"So the piano player stands up to work! Why should he rest? I stand, don't I? When we play for dances—that's different. But an act in a theater or nightclub lasts only seventeen minutes—and anybody can stand for seventeen minutes."

Louis is currently wearing himself to his own version of bobby-sox in the new Jordan movie which will be based, Louis says, on the hit tune "Beware, Brother, Beware", although he won't use that name.

"We want," he says, "to suggest that name, but to change it around a little." The movie will be the second featuring Louis and his band.

After a day's work, Louis is tired. He hopes to be able to work so hard that he'll always be tired.

"Naturally if you put everything you've got into four or five shows a day—and then do recording for *Decca* and make movies also—you're bound to be somewhat fatigued," he says.

"But," he concludes, "although I get tired I love it. Just give me the chance to get tired—and that's all, brother."

by Gretchen Weaver



(Left) LOUIS JORDAN goes into his famous "Caldonia" routine. (Below) Giving out with "Beware, Brother, Beware!", Louis cautions an overly romantic young man, "That affection, brother, is just to hook you!"



(Above) Jordan and the Tympani Five in action—one of the hottest groups in the music field. (Right) Louis gets ready to "Move to the Other Side of Town". Comedy, singing, dancing and skilled reed work—that's Jordan!





(Above) Before Gene Krupa organized his own band, when he was a member of the B.G. quartette.



In 1937 Benny and his band were featured on the Camel Caravan show on CBS. Above—a rehearsal of the show.

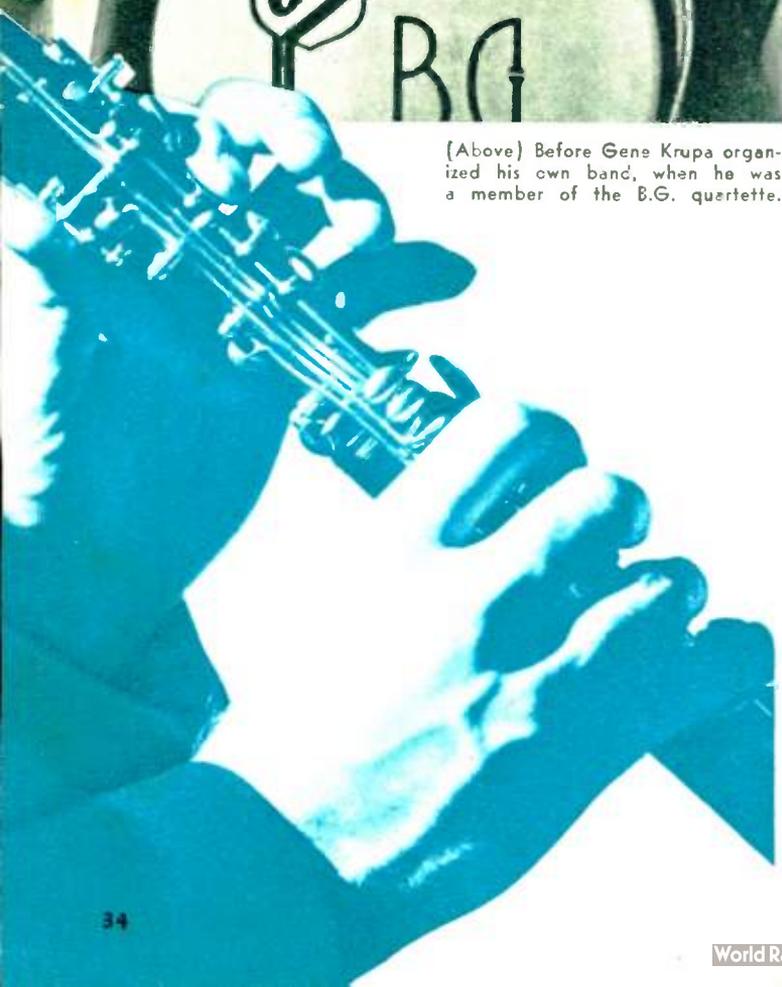
Goodman *delivers* the **G**oods

WATCH Benny Goodman closely when the boys in his band get in the groove—there's a personal characteristic which betrays his excitement and delight. Slowly and surely, the band leader's right knee bends and his leg is lifted from the floor until he has assumed a position not unlike that of a stork. He'll grin at you afterward and remark, as he comes down from the stand, "Boy, that band really jumps!" And your observation of the storklike stance will lead you to think: "Goodman and the stork—both of 'em deliver the goods."

Both Benny and his wife are regular folks. When I met them to gather material for this biography, they talked easily and naturally. The smiles on both their faces were the best advertisements for wedded life I've ever seen. It's true that Benny is somewhat reticent when talking about himself, but Alice Goodman helped to keep the conversation running smoothly.

Despite declarations to the contrary by self-proclaimed pseudo monarchs, Benny Goodman is King of the music that's called Swing—he's been identified with it ever since it first won public acceptance on an autumn night in 1934 (He acquired the title officially in a *Downbeat* poll in 1938).

It was at the *Palomar Ballroom* in Los Angeles, and



Whether it's a jam session for wounded GI's, a theater date at the New York Paramount, or a guest appearance with the Philharmonic, you can always depend on the King of Swing, Benny Goodman, to deliver the goods. Here's his life story to date, an exclusive **BAND LEADERS'** feature.

Benny and Bill Goodwin waiting for the nod from the control room during the 1937 summer swing session.



The Quartette—Lionel Hampton, Teddy Wilson, BG and Gene—in the Warner Bros. flick "Hollywood Hotel."

by Florine Robinson

the Goodman band was fresh from the East Coast, with memories of a cool reception from fans who dug nothing but sweet and sentimental stuff. The dance hall was crowded, but no one was excited about Goodman's music. Finally, Benny stepped up close to his band. "Look," he said, "we're getting nowhere. Let's shoot the works. Let's knock ourselves out." With that, he called for a powerhouse Fletcher Henderson arrangement—"Stompin' at the Savoy."

"From the moment I kicked them off," Benny said later, "the boys dug in with some of the best playing I'd heard since we left New York." And to everyone's amazement the customers stopped dancing—they surged forward and formed a solid semi-circle around the stand. Swing took hold that night, and soon spread like wildfire from one end of the country to the other. The name of Benny Goodman travelled with it and, before long, thousands of jitterbugs were clamoring for live tunes in the Goodman fashion.

Six-toot-tall, brown-haired Benny Goodman has been doing mighty well ever since. His pleasant bespectacled face has become known to millions of jazz addicts throughout the world, and you can hear the records of Benny Goodman in Moscow, Istanbul and Chungking. His soft mid-western accent reminds you

of Chicago, one-time home of many jazz musical greats, and those days back in the Twenties when he got his start.

Benjamin David Goodman was born in the shadow of the Stockyards on May 30, 1909. He made his premiere appearance as the eighth of eleven children, and his subsequent rise from humble beginnings to success and financial security rivals any American odyssey.

Benny's father, David Goodman, was a journeyman tailor who had a hard time providing for the thirteen members of his family. But his care and devotion, and his marked interest in his children, had a tremendous influence on the future band leader's life.

Despite financial handicaps, the elder Goodman fervently wanted his children to enjoy the best things in life. Among these the art of music, the ability to play an instrument, was not to be considered lightly. And in 1918, when he learned of an opportunity to get musical instruments with a few lessons for his boys, he quickly took advantage of it.

The Kehelah Jacob Synagogue was distributing instruments to children of the congregation. Benny Goodman and his two brothers, Freddy and Harry, all received instruments—apportioned according to size:

Goodman delivers the Goods

(continued)

Harry, twelve, was given a tuba; Freddy, eleven, received a trumpet; and Benny, nine, was given a clarinet.

Surely the elder Goodman must have thought of music as a road to magic things, a way to achieve new happiness outside the cramping restrictions of the poverty he had always known. Today, when the now famous son speaks of his father, tragically killed in an automobile accident in 1925, it is with reverence and deep feeling. You can almost hear Benny Goodman express the unspoken wish that his father were here today to enjoy the "benefits of the "good things" he worked so hard to provide for his sons.

Mrs. Dora Goodman, Benny's mother, lives on New York City's Riverside Drive now—a long way from Chicago's Halstead Street. Her chief delight today is preparing food for her musician son when his family comes to visit her.

Benny Goodman's early formal musical education was limited. Unfortunately, the synagogue could not afford to give more than a few lessons to the Goodman clan and other neighborhood boys. But although Benny learned only the barest rudiments, he somehow caught on. It wasn't until he was fifteen that he was fortunate enough to be accepted as a pupil by clarinetist Franz Schaepp—but even then his lessons lasted only four weeks.

However Benny tells you today, "I've never stopped studying since I was ten." Nowadays he studies with a great clarinet teacher, Simon Bellison. And when enthusiastic fans tell him he's great, Goodman modestly replies, "Thanks, bud, but I've got lots to learn, lots to learn."

It was in 1920 when Goodman made his first theater appearance. He arrived dressed in a Buster Brown suit, complete with bow tie, prepared to make his debut on the stage of the *Central Park Theater*. However, he was instructed to play from the pit. Theater managers in those days were evidently apprehensive about juvenile performers.

Still later in that year—1920—young Goodman made another appearance at the same theater—this time for pay. Recalling his first professional performance, Benny wryly grinned, "It was a knocked-out imitation of Ted Lewis' 'Sometimes I'm Happy'." And his wife,

The wild acclaim of the audience at his first Paramount opening (1937) was bewildering to the maestro.



Benny's 1940 opening at Frank Dailey's Meadowbrook in N.J. called forth a huge crowd of swing lovers.

Alice, put in, "He still does that imitation around the house sometimes. It's really fine."

Work with a band at Hull House, noted Chicago community center, from 1920 until 1923, helped further his musical career—and before long he and the kids in the band took time out between marches and band numbers to play a little Dixieland. Still and all, their sympathies were divided between the music of popular outfits like those of Isham Jones and the rhythms of New Orleans jazz.

At the age of fourteen, several new and important things happened to young Mr. Goodman. He decided, for one thing, that music was to be his calling. A family conference brought about the rest. Without ado, they all agreed that such a promising youngster must needs be properly equipped. So they bought him a tuxedo—it had to be made to order for a boy of his age—and a brand new, bright, black and shiny Martin clarinet.

Benny promptly took out his card in the American Musicians Union and began to work with small pick-up bands around Chicago.

It was hard going for a young high school boy. Long nights playing dance dates made him sleepy in school, and he finally transferred from Harrison High to Lewis Institute, a technical school which didn't open until 11:30 a.m. But at the end of the year, jobs and money coming his way were irresistible: he wanted to help fill out the sketchy family budget, so he quit school entirely.

It was inevitable that young Goodman should come in contact with some of the great early Chicago musicians. Out on the South Side, Louis Armstrong and King Porter were trying to blow one another off 31st Street. Uptown, Bix Beiderbecke and Frank Teschmaker were jamming in a way no one else had ever dreamed about. And Benny went around to these sessions once in a while.

He was quiet and reserved then, as he is today, but you can easily imagine him standing by with his clarinet under his arm. Then, when the boys were taking a ride on a hot tune, Benny would get a firm lip on his reed, grasp his keys with steady, deliberate fingering, and take off. He won encouraging nods from the older hands, who admired his easy style.

Benny's first formal association with these well-known music-makers took place on a Lake Michigan excursion boat in the summer of 1924. When he sauntered down to the bandstand to get lined up, there was Bix Beiderbecke, fiddling with (Continued on page 60)

Merry

Foursome



by Florence Randolph

Seated 'round the piano in tuneful order are: Ted McMichael, Lynn Allen, Virginia Rees and accompanist Louis Aristo. That's Judd McMichael standing watch over the musical proceedings.

WHILE riding down to New York's *Park Central Hotel* to interview the Merry Macs, I mentally outlined the questions I would pose to the four successful warblers who had just completed a twenty-six week stint on the Philco "Hall of Fame" broadcasts.

But no sooner had I walked into Judd McMichael's room where the other Merry Macs were gathered than they were off on the zaniest conversation and cross conversations imaginable. It was better than a Fred Allen-Jack Benny combination! By the time I left I felt as though I had been riding on a merry-go-round all afternoon.

"You really enjoy one another's company, don't you?" I asked.

"Oh, no," replied Ted (another of the McMichaels), assuming a dead-pan face. "We're just giddy from lack of vacation and from singing together for such a long time." Then he added with Shakespearean gestures, "I'm going to spend a month with my wife and kid if it's the last thing I do!"

Virginia (Virginia Rees, a McMichael by adoption), who was referred to by the three kibitzers she works with as the prettiest girl singing anywhere, said, "Yes, and I'm going home to visit my mother and father

who probably have forgotten what I look like by now."

Lynn Allan, the most recent male addition to the successful quartet, added as an aside to Ginny's remark, "Lucky, lucky them."

"You know," said Judd very confidentially, "we keep Ginny around for laughs—she's always good for one."

And Ginny leaned over to Lynn and said in her best Baby Snooks manner, "Tell the lady I sing good."

And Lynn shook his head furiously—in the negative.

"This is all very fine," I pleaded, "but can't we get out of this mad tea party groove for a few minutes? I'd like to get some information."

"Sure, sure," Judd said, "Fire away."

And so I learned that the original Merry Macs started their slow climb towards the public's attention in 1931, when the three McMichael brothers from Minnesota toured with Joe Haines and orchestra with top billing as the "Personality Trio." At this point in the information-getting part of our conversation, Lynn, Ted, and Judd stood up and made like personality kids in the corniest manner, and, of course, we all laughed until it hurt.

"That was some experience," said Judd, referring to their first job. "We played (Continued on page 55)



FELLOW on a FURLOUGH



Not every soldier on a furlough takes over the star spot on a top radio show—in that respect this picture story is very unusual. But when Sgt. Bob Eberly, armed with three-week Army furlough papers, arrived in New York to substitute for Perry Como on the Chesterfield Supper Club program while Perry completed a movie in Hollywood, he did most of the same things any soldier would do on his furlough: he laid the groundwork for a post-Army civilian job, visited old friends, did some sight-seeing around town, and spent as much time as possible with his wife. BAND LEADERS' photographer was on hand to record for you some of the things that went on when the ex-Jimmy Dorsey singer, idol of thousands of bandworld fans, came to town . . . starting with his arrival at Grand Central (above).



Bob avoided the subways—he wanted to see as much as possible of New York during his stay. But taxis are too expensive for GI's—so Eberly rode busses. Here he's boarding a double-decker.

Thanks to the cooperation of Chesterfield Cigarettes, the National Broadcasting Company, Decca Records, and others, BAND LEADERS presents these exclusive photos.



In anticipation of a permanent return to civilian life, Bob dropped into a Radio City haberdashery to see what's new in checks, plaids, and the like. To our hero's khaki-wearied eyes, that coat looks good.

The song pluggers didn't waste any time . . . but this was one time that a singer was glad to see them. In the Army Bob hadn't been able to hear all the new tunes, and he had to catch up—fast!

Back in front of a mike for the first time in years, Bob Eberly proved that he hadn't lost the technique which had made him one of the top band singers before the war. He's fine as a single!



FELLOW ON A FURLOUGH



Soon to be a father, Bob finds a new interest in infant displays, as he window-shops on 5th Ave. Mrs. Eberly joined him his last week in N.Y.



This one is always good for a double take, because of the close resemblance between Ray and Bob. By



Making himself quite at home, Bob took advantage of his friend's built-in phonograph and fine record collection to listen to the latest platters.



Perry Como arrived in town on the day of Bob's last Chesterfield broadcast, and appeared on the show as "guest star."

One night Bob took his old friend, Jill Warren, dancing at the Commodore Hotel where they got a cordial greeting from Vaughn Monroe.



When Bob walked into the 400 Restaurant where T.D. was playing, Tommy asked him to sing a number with the



getting a two-day pass from Camp Lee, Virginia, Ray was able to keep this "coke date" with his brother.

(Continued)



Bob was lucky! When everyone else in N.Y. was looking for apartments, he was loaned one! He kept it neat, cooked his breakfasts, washed dishes.



Decca signed Bob before he went in the Army. On his furlough he adds his name to the Decca "autograph" disk.



Bob dropped into the Capitol Theater to dig Gene Krupa's show; was invited backstage for a card game with Gene and the Wesson Bros.

band. The customers liked it, and it was like old times for Bob who began his career with the Dorsey Brothers band.

His furlough over and ready to resume Army chores, Bob waits for the Chicago train. A few weeks later he was back in civvies for keeps.



HOLLYWOOD BANDSTAND

HI'YA GUYS AND GALS! MOP-MOP FROM MOVIE-LAND, with some rapid riffs on what goes here. **KENTON COMES ON!** To the *Palladium* to dig the great opening of a great band, as my friend **STAN KENTON** rode in for a smash engagement, his fourth at the *Pally*. Celebs by the dozens in the crowd. Saw **ANDY RUSSELL** (who introduced me to his beautiful bride, **DELLA NORELL**), **VICTOR MATURE**, **JUNE HAVER**, **WINGY MANONE**, **JO STAFFORD**, **JOHNNY MERCER**, **DAVE STREET**, **DAVE** and **PEGGY (LEE) BARBOUR** and lots of others. Also nice to talk to Stan's mother—his first teacher and the person who, more than anyone else, was responsible for starting him toward musical success. . . .

BATON BULLETINS: **SPIKE JONES**, with "Tom Breneman's Breakfast in Hollywood" under his belt, is strong enough to do "Manhattan at Midnight" (with a jackass augmenting the band) for *Paramount*. . . . **LOUIS ARMSTRONG** inked for a Pal Puppetoon. . . . **EDDIE HEYWOOD** in *Monogram's* "High School Kids"; same studio using vet band leader **SMITH BAL-LEW** in "Rollin' Along." . . . **XAVIER CUGAT** dickering to make independent films with a Mexican producer, pics to be in both English and Spanish. . . .

Popular coast leader **BOB MOHR** signed to enact a band leader in *Columbia's* "Lone Wolf on Broadway," also appears in "What's the Name of That Song," a Charles R. Doerty Production. . . . **STAN KENTON** contracted for "Duchess of Broadway," at *Columbia*. . . . **ENRIC MADRIGUERA** doubling from *Ciro's*, to do a short for *Universal*. . . .

HOW ABOUT THIS? A musical biggie, who claims he knows, sez **GLENN MILLER** is still the favorite band leader at Hollywood High. How does that check with *your* High School, hepcats? . . .

RADIO ROUNDUP: **CARMEN CAVALLARO** liter-

ally flying high. Besides nabbing his own radio show for Shaeffer Pens, Sundays over *NBC*. Carmen flew between Hollywood and San Francisco each Thursday while guesting on the Kraft Music Hall. Reminds me of what Carmen told me when I visited his Sherman Oaks home. As a young sideman, he used to just barely make some New York broadcasts, by a split-second timing technique. But no more, eh Carmen? . . . **GORDON JENKINS** collaborated with ex-Dead End Kid, **LEO GORCEY**, on a tune called "Going Back to Brooklyn." . . .

HARRIET HILLIARD's got **OZZIE NELSON** singing the "Williamsburg Blues," and liking it. Interior decorating being Mrs. Nelson's hobby, she's been painting walls of their home with a new color, Williamsburg Blue, which she dreamed up between stints with Ozzie on "Adventures of Ozzie and Harriet," over *CBS*. . . . And speaking of hobbies, **ANDY RUSSELL**, heard with Joan Davis on the same network, is collecting Spanish melodies of early California which he intends to record privately for the Congressional Library's collection of folk songs. . . .

COLUMNIST'S DIARY: Out to **ARTIE SHAW's** Beverly Hills home, and gabbing while the afternoon sun went slowly down. Artie plans to lay his clarinet down temporarily while essaying the real-life role of a movie producer. Having collaborated on a scenario with a band background, he'll stay around Hollywood indefinitely. He broke up his band after finishing his engagement at the *Meadowbrook Gardens*. With Shaw at the production helm, it's a cinch bet the band stuff in his picture will be authentic. . . .

Was the guest of **DICK HAYMES**, when Dick put on a special broadcast for the crew of the famed aircraft carrier, "Shangri-La." Got my kicks touring the big ship, having dinner in the officer's dining room and

Artie takes a final ride on his clarinet at the Meadowbrook Gardens before disbanding to get a rest.



On the M-G-M sound stage, band leader Guy Lombardo listens with delight as Pat Kirkwood sings a torch tune from: "No Leave, No Love."



Your Bandstander joins the throngs of well-wishers as Stan Kenton steps down from the Palladium's podium during his smash date.



by Paul Vandervoort II

winding up the evening by watching Dick and the gang broadcast "The Dick Haymes Show" from the hangar deck. Afterwards he was mobbed by the crew and gave away "gobs" (ouch!) of autographs. Those whistles HELEN FORREST got were strictly sea wolf in character, and outdid those of the most enthusiastic Hollywood wolf. . . .

CARMICHAEL IS A CHARACTER: That HOAGY CARMICHAEL is really making a name for himself as a character actor. His latest part has him cast as "Hi Linnet," the mandolin-playing owner of a junk shop loaded with musical instruments, in *Universal's* "Canyon Passage." In addition to his acting chores, Hoagy sings two tunes which he wrote for the picture: "Rogue River Valley," and "Silver Saddles." . . .

MUSICAL MEMOS: Lovely LENA HORNE and swooner FRANK SINATRA have roles in "Til the Clouds Roll By," the *M-G-M* musical based on the life of famed songwriter JEROME KERN. . . . ELLA MAE MORSE sings some boogie in *PRC's* "How Do You Do," doing "Boogie-Woogie Cindy," and, for a switch, "Drink to Me Only With Thine Eyes." . . .

King of Western Swing SPADE COOLEY has three fiddlers whose old violins are worth a total of \$30,500. Though Spade himself owns a \$55,000 Strad, he plays on a \$4 fiddle handed down from his granddad. . . . And, for another oddity, RAY HERBECK, a Californian and graduate of Southern Cal. in 1931, never played a major California spot during his entire career until he went into the *Aragon* at Ocean Park, recently. . . . BOB HAYMES fans: your boy is in "Blonde from Brooklyn," a *Columbia* Picture, under his new name of ROBERT STANTON. . . .

ON THE BROADCAST BEAT: I found out that the studio audience gets a big kiss from DINAH SHORE, after she signs off her *NBC* program. Not individually,



When Cab Calloway was in Hollywood recently, Lena Horne told him about her part in the *M-G-M* flicker: "Till The Clouds Roll By."

Tableload of talent: A close-up of Helen Forrest, Horace Heidt, Andy Russell, Jan Savitt and Peggy Lee (L. to R.)—at the Pally.



Alice Faye's best beau, Phil Harris, checks the script with fiddle-playing boss Jack Benny just before air time.



Newlyweds Hal (Pied Pipers) Hopper and the former Marie Cotton find that studio seats are a nuisance—you can't snuggle close over an armrest.



Always eager to oblige, Dick Haymes signs autographs for sailors on the Shangri-La's hangar deck after a special *CBS* broadcast.



HOLLYWOOD BANDSTAND

CONTINUED

I am unhappy to report, but collectively, as she comes back to the mike, thanks her audience and gives 'em a big smack via the microphone. Her warmup gag, in which she sings "It's De-lovely" in a duet with HARRY VON ZELL is cute, too. The only thing Harry sings is the word "It's!". . . .

Musical fun on the Jack Benny Show, too, when PHIL HARRIS and his boys jam a couple of choruses, after Phil asks: "You wanta hear a little tune before the spendthrift comes on?" Then Jack highlights the warm-up by grabbing a violin from Harris' band and jamming an old classic, "Ida," with Phil and the boys. . .

BOBCAT BACK! LT. BOB CROSBY out of the Marines and just plain Mister again, signed with MCA to represent his band, and signed with ARA for records. . . . In mufti, too: JIMMY GRIER, who resumed as "musical host of the coast" at the *Biltmore*, after exiting Coast Guard, and ALVINO REY, who traded bell bottom trousers for a baton and is currently breaking in his newly organized band. . .

WORTHY OF NOTE: Three Notes from "The Bandstand" to KID ORY for keeping alive the *authentic* Dixieland music. For the Bandstander (who digs Dixieland and Duke with pleasure), thinks there is room for all kinds of music in the biz. For varied kicks and a sample of the wax being cut in Hollywood, dig Ory's version of the old N. O. classic, "Didn't He Ramble," on *Crescent*; the Mahlon Clark Sextette doing "I'm a Dreamer" on Ben Pollack's *Jewel* label; and *Capitol's* "This Modern Age" album of jazz. . . .

RIGHTEOUS RIFFS: I hear BILLY BUTTERFIELD may be transferred to the Armed Forces Radio Service in our town. Good deal! . . . Big time recognition coming the way of a deserving downbeater, with *Ciro's* opening a special LES PAUL room to feature Les, his great guitar and trio. Les tells me this is the first nightclub engagement he ever played. "Up to now, I've always been in radio," the man said. . . .

ISHAM JONES, ex-band leader, author of a lot of swell tunes, whose last band became the original HERMAN HERD when Jones quit the biz, is in and out of our little village occasionally. They say Isham is running a little country store in Colorado, just for kicks. . . .

LAFFS FROM THE LOTS: Walter Colmes, who is producing "Saratoga Springs," a race-track yarn, for *Republic*, knows where he wants to get some of his horses—he's got a bid in to borrow BING's. . . .

TWO-BAR BREAKS: GUY LOMBARDO finally got to Hollywood, and liked it so well he arranged with FREDDY MARTIN for an annual exchange of location jobs. Guy made "No Leave, No Love," with VANNNNNN JOHNNNNNSSSSON, this trip. . . . Other big names are headed for Hollywood, with the *Pally* lining up WOODY HERMAN, BG, CHARLIE SPIVAK, GEORGE PAXTON, BOYD RAEBURN, HARRY JAMES, LOUIS PRIMA and others for coming dates—Man, it's a lot of fun, covering the Hollywood (down) beat. But, as ANITA O'DAY used to chirp, I "Gotta Be Gettin'," cause that's coda from California for now, customers. Dig me next month!



In this scene from "The Bells of St. Mary's," Bing Crosby sings with the children's choir as Ingrid Bergman looks on approvingly.



At a Kraft Music Hall rehearsal, Frank Morgan ogles—Lina Romay ogles back—while guesstar Carmen Cavallaro overlooks everything.



Despite Johnny Mercer's frown, guitarist Alvin Rey seems to think the score's worth a smile. Handsome Allan Jones agrees.

Happy hombre—Xavier Cugat as he appears in a scene from M-G-M's "No Leave, No Love." That's a real shapely guitar.





The Sergeant has a Gripe

by Vic Lewis

Both having recently returned from overseas, Bud Freeman and Sgt. McKinley get together for a private ball.

"I'M STILL a sergeant at heart," Ray McKinley squinted at me, "and I'm still fifty per cent GI. That means that I've got a right to gripe like a GI and to correct my gripe with the gusto of a sergeant. Right?"

When Ray gets that blazing look in his eyes and begins to grip his fists you are suddenly willing to agree with anything he says. McKinley the bashful drummer has incorporated the tenacity and assurance of a sergeant into his make-up since serving with the Glenn Miller band overseas and here in this country. The bashfulness is still in his eyes, but there's a fire behind it.

"Most of today's music is hogwash surrealism created by minor technicians and minor intellectuals. It no longer seems important how many laws of music are violated nor how badly they are shattered. Individualism? Nuts! It's just bad music . . . and it's time something was done about it!"

From the above it is easy to see that Ray McKinley is pulling no punches in his evaluation of today's dance music. And from what he told me of his band plans, the new Ray McKinley orchestra will pull no musical

punches in correcting the concepts of today's "minor musical intellectuals."

"My band will play good jazz . . . like the old Benny Goodman band PLUS. The band will be pretty orthodox in instrumentation . . . five or six saxes, four rhythm, and eight or nine brass . . . but the band will play with a beat and with fresh ideas. The fundamental premise of jazz is that it must swing and it must be repetitious. The repetition, though, must be a mounting, interesting thing based on a firm and exciting rhythm.

"Another thing about the band is that it will sound. Too many of today's bands sound alike. I'm sick of the uniformity of sound which makes every band just like the next one. My band will have a distinctive sound . . . the kind that will make a radio listener sit up and say, 'That's Ray McKinley's band.'

"Don't get me wrong, there are several good bands floating around now, but not nearly as many as there should be. Tommy Dorsey's band sounds, doesn't it? That's what I want in my outfit!

"And soloists," he snapped. There's another thing that'll make me mad. They don't create phrases with any semblance of rhythmic (Continued on page 62)

THE BAND BOX

Seven beauty standards of seven lovely ladies of music land. Good habits all, they may suggest to you new tips for your own better grooming program.

by DUFFY

I'D NEVER LET A DAY GO BY:



Jo Stafford

"... **Without** dedicating that extra minute to keeping my teeth gleaming and healthy. When I've finished my regular chores with the tooth brush (including gum massage), I dip the brush in a little soda water and go over my teeth carefully with it for a full minute."—*Jo Stafford*

"... **Without** regular exercise. My favorite exercise and one which I think helps my voice, is a sort of backstroke, which loosens all the muscles in the chest. I stand with my feet about a foot apart and raise first one arm, then the other, inhaling on each upward stroke. This is a good one to remember for relaxation. It eliminates that tense feeling we all get sometimes."—*Martha Tilton*

"... **Without** changing my make-up to match the hour. Sound silly? It isn't really, because that glamorous look by candle-light can look awfully sad in the harsh light of noon. After all, a girl wouldn't wear tweeds at a formal dinner nor chiffon at a football game. Why not dress her face accordingly, too?"—*Patti Clayton*

"... **Without** that extra little bit of skin care. When I wash my face after rising in the morning, I splash cold water over it eight or ten times. It's a wonderful toning-up measure for the skin and makes me feel wide awake and full of energy."—*Jane Froman*

"... **Without** putting a small amount of vaseline on my elbows and around my fingernails, before going to bed. It keeps the skin at my elbows soft and smooth, and prevents the cuticle around my nails from becoming ragged."—*Ethel Smith*

"... **Without** two hundred strokes with a stiff-bristled hairbrush. When brushing my hair I sprinkle a few drops of lavender oil over the brush. It helps keep my hair lustrous and soft and nicely scented."—*Paula Kelly*

"... **Without** making a complete last minute check-up whenever I go out so that I don't have to wonder afterwards how I look or take sneak glances into mirrors. My special items on that check-up are stocking seams, hem-line, make-up, hair-do, correct accessories, spotless and brushed clothes."—*Carol Stewart*



Jane Froman



Ethel Smith



Paula Kelly



Carol Stewart



Martha Tilton



Patti Clayton

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Rockin' Chair Lady

by Margaret Winter

MILDRED BAILEY opened her outside brown velvet eyes at me in baffled amazement. Then she threw back her head and laughed—and Mildred Bailey's laugh is really generous. It's as ample as her voice—and that's big enough for everybody.

"Happy?" she asked. "Me? Happy to sing? Honey, I like singing just like I like breathing. I can't imagine one without the other." I had asked her if she is happy singing—if the "Rockin' Chair Lady" is as happy as she sounds when she gives out with the tunes.

"Perhaps I can't imagine doing anything else because I never *have* done anything else. I was the first girl vocalist in front of a big name band, you know. I started the style in girl singers. Paul Whiteman heard me in Los Angeles and engaged me for in front of the band. Hoagy Carmichael wrote "Ol' Rockin' Chair's Got Me" for me—and I was set, as the 'Rockin' Chair Lady'.

"Before that—well—I was brought up singing. I lived on a farm near Seattle, Washington, and my mother and my father were both fine musicians.

"I'm a *real* American, you know. Part Indian, the Coeur d'Elene tribe from Canada. When I was four I was singing at farm dances and local affairs. Mother was at the piano, Father played violin, and little Mildred sang. We're all musicians—my brother, Al Rinker, was one of the original Rhythm Boys with Bing Crosby.

"My first job was in Hal Weeks' music store in Seattle. He wrote 'Hindustan'. Then I worked as a singer in Los Angeles, over KMTR. I remember the first song I sang as a professional singer was "A Good Man Is Hard To Find"—good then as now—true then as now, too. Then I met Paul Whiteman."

Mildred pioneered the trail since followed by ace warblers. She stayed with the band four years and then struck out on her own, where she's been ever since.

"I've recorded with all the big bands," she told me. "Tommy Dorsey, Jimmy Dorsey, Joe Venuti, Eddie Lang—all of 'em."

It doesn't matter to Mildred where she sings—she just wants to sing. But if she has to choose, she'll take radio every time.

"I think I can reach more people over radio," she explained. "I love entertaining—but what I really like about it is that it gives me a chance to sing, and that's when I feel really alive. Seems to me I've got the sort of voice that should be listened to more than looked at. Sitting in their homes the people who make up the radio audience have nothing to do but *listen*—and they do."

Miss Bailey's favorite radio programs, of all she's worked on, are, she thinks, the Old Gold program and the "Mildred Bailey and Company" show, both of which went out over CBS wires.

"I think folks like love ballads and spirituals best," she told me when I asked her what kind of songs were tops with her audiences. "They like love ballads because they hit home. Love's a lovely thing that happens to most everybody once in a lifetime and everybody likes to dream it all over again."

Mildred sat up straight and pointed a finger. "People like spirituals," she stated (Continued on page 58)



STAN KENTON

a talented pianist and arranger, fronts the powerhouse Kenton Krew, a sock combo that has fans and critics doing plenty of raves. Stan waxes his famed Artistry in Rhythm only for Capitol Records.

COOTIE WILLIAMS

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SUNSET AND VINE

Candid Close-ups!



While in Hollywood, band leader Art Farrar called on Jo Ann Dale, Universal starlet from his home town. Even in a clinch, Art holds on to his copy of **BAND LEADERS!**



Teacher and student: On the Warner set Xavier Cugat coaches Errol Flynn in guitar strumming and in the Mexican song Errol sings in "San Antonio".

They've gone formal in their attire but the music of the Hoosier Hot Shots hasn't changed. L. to R.: Paul and Ken Trietsch, Gil Taylor and Gabe Ward.

Joan Edwards' little daughter, Judy Ann—like other "Hit Parade" fans—is properly impressed by singer Dick Todd.





Stan Kenton at the piano; Eddie Safranski, bass; Ralph Collier, drums; Bob Ahern, guitar; vocalist Gene Howard ready for action—the occasion, an ABC radio show.



A behind-the-scenes closeup of Gene Autry preparing his CBS show with Paul Sells.



Jack Smith is busy with his own radio shows, besides his spot on the Prudential Family Hour.

Gordon Jenkins, Helen Forrest, Dick Haymes take a stroll before their CBS broadcast.



Carol Stewart, singer on the "Beulah" program, script-studies with star of the show, Marlin Hurt.



Four Chicks and Chuck are heard on three Coast-to-Coast shows on CBS, ABC, and Mutual. Working down to Chuck Goldstein, the four slick chicks are: Sue Allen, Claire Frim, Gini McGurdy, Diane Carol.



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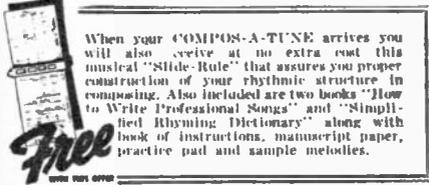
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Band World . . . 1946 (Continued from page 17)

discs apiece and Stan Kenton became a major band during 1945!

There were a few singers who had stepped out on their own in the years before 1945. A young man named Sinatra made a couple of all-vocal records for Columbia and another lad, a former Ted Weems vocalist named Perry Como, had done the same for Victor. 1945 gave them bands as background and Frank Sinatra and Perry Como, newcomers, became outstanding personalities in their association with America's teen agers. You may have heard of the Sinatra "Put Your Dreams Away" or Perry's "Till the End of Time!"

There were many other cases of upset during 1945. Vaughn Monroe, always a good seller, became a million-disc seller and Midwest theaters had to reserve seats for his stage show when he got his improved band back on Victor wax.

The King Cole Trio scored on Capitol with more hits than you can count on your fingers and has since played a series of one-nighters to packed ballrooms . . . and it was unknown a little over a year ago. The Phil Moore Four did the same for Victor with a group which today is just a year old.

Benny Goodman came back from his self-dug grave of seclusion to lead a number one band . . . and Woody Herman proved to the world that he could crack any record as he leaped to a top place in the public's eye with a band that had been ready to usurp the throne for two years.

There were those bands and singers who suddenly found themselves treading the down-path, too. It isn't polite to point and we shan't, but you may have noticed that their shows are slipping. The Sinatras, Staffords, Peggy Lees, Hermans, McIntyres, Browns, and Kentons are fast replacing bands and vocalists which have lived for years on their names and past successes.

Maybe it was the war, maybe the return of records, maybe the return of normalcy which caused it. Whatever the cause, though, the average Joes and Jills are out to see a change in swing. High-handed "name" maestros had better look to their laurels. If 1945 was a banner year, watch out for 1946.

At the start of this article I indicated that 1945 was an exciting but not a good year. By that I meant that some of the things which were built to the skies during 1945 weren't worth their salt. A lot of wax has been wasted on bad music and a lot of hand clapping would have been better left undone.

The important thing, though, is not that the music hasn't been consistently good, but that band fans have been farsighted enough to be willing to overthrow "names" in an effort to find something new and exciting in music. Because a certain band leader made a terrific record in 1940 doesn't mean that his music was still good in 1945. In the past too many people have looked only at the brand name instead of inspecting the product itself.

That's why the willingness to change as indicated in 1945 is so important. It is important that Randy Brooks, a virtually unknown trumpeter, could start his own band and make it a success within six months. He couldn't have done that in 1943. It is important that Les Elgart's band proved popular with the public. It is wonderful that Elliot Lawrence could look forward to a Columbia record contract even though his name meant almost

nothing outside of Philadelphia. It's great that Phil Brito could outsell Bing Crosby, Charlie Spivak, and Harry James on his record version of a tune disc'd by all of them.

"In 1946 you'll see even more changes," Stan Kenton told me. "The kids are getting really smart about music. They know what they want and they're going to see that they get it. Music has been going on 'name' value too long now. The kids are going to switch names so fast that it will make your head swim. Just watch the musically bad 'name bands' slip and watch the musically good new bands replace them. Just watch!"

So here is "Band World . . . 1946." I needn't don a turban and peer into a crystal ball, but these things, I think, will come to pass:

Swing will take new avenues. Claude Thornhill is back in the trade. Whether he has a band or not, he will write the kind of progressive music which has made him great and which was just starting to make a dent in modern dance music when Claude went into the Navy. David Rose is back and that means originality. Rose and Thornhill are experimenters in modern music . . . scientists, almost.

Elliot Lawrence looks like a new hope with a Thornhill-styled band. Hal McIntyre is definitely a threat. Mac's ideas are fresh, subtle and invigorating. Stan Kenton is a threat with a big, exciting, full voiced, unsubtle band. And the Louis Primas, great as their material is, will have to improve their bands.

Randy Brooks looks to be a certain click and Les Brown will replace the top bands on Columbia. If Corky Corcoran leaves Harry James to front his own outfit, as planned, he will almost certainly make his mark with a good commercial swing band. And don't, by any means, lose Chuck Barnet's great crew!!

In the singing department there should be no question that Margaret Whiting and Peggy Lee will join Dinah Shore and Jo Stafford at the top of the list, with Martha Tilton running them all a hard race. It seems very possible to me that Perry Como will become even greater than he is and may cause "The Voice" some sleepless nights . . . and Andy Russell will gain in public favor. I believe that Phil Brito has the ease to move into the Crosby field. He has no other competition, that's for sure.

And big names will topple. Many "name" leaders and vocalists who want only money from the business will either have to better their music or fall by the wayside.

And the sweet bands will go on forever, undisturbed. Sammy Kaye and Guy Lombardo will probably make more than all of the above-mentioned combined. But even the sweet bands will be expected to improve the quality of their music. With Miller-type bands returning, Thornhills, Roses, Monroes and McIntyres in the field, quality will be essential.

Probably the best summing-up would be to say that swing music seems to be coming into its own, at last. Interesting sounds, modern ideas, and technical ability are being recognized by the public and demanded by them. The 1946 Band World will be a hustling thing, fresh and exciting. It will have all of the emotion and color of a great poem or a Renoir painting. And the band of 1946 had better appreciate that fact or it will not be a band in 1947.

The sage has spoken!

Band Leaders' Buddy (Continued from page 29)

which Jimmy gave the world his tunes: "On The Sunny Side of the Street," written for Harry Richman; and "Exactly Like You," written for Gertrude Lawrence.

JD and TD, with their original Dorsey Brothers Orchestra, were in the show McHugh did for Ben Marden's Riviera. McHugh heard their band on the radio one night, immediately called up the network to find out what outfit it was, and fixed it up for Tommy and Jimmy (with Bob Crosby, Ray McKinley, Glenn Miller and others) to play for his new show for Marden.

No wonder he's the band leaders' buddy—and vocalists' buddy, too, for that matter.

He wrote "South American Way" for Carmen Miranda; "Cuban Love Song" for Lawrence Tibbett; and "I'm In The Mood For Love" for Frances Langford.

At the same time he has helped advance musical talent in other composers.

About 1921, he and Irving Mills were visiting in Chicago, and were asked to listen to a number of Gennett records which had been recorded by Elmer Schoebel's orchestra, some of the tunes being by Schoebel, Billy Myers and Gus Kahn. McHugh and Mills listened, and bought the tunes—proving they could pick hits. Among the songs were "Farewell Blues"—"Bugle Call Rag"—and "Nobody's Sweetheart."

This kind of stuff was right up Jimmy's alley (and not necessarily Tin Pan Alley) for he liked to dig groups like the Memphis Five, with Phil Napoleon and Frankie Signorelli. And he fondly recalls the days when "little Louis Armstrong" was at the *Friar's Inn*.

Louis is another band leader who is his pal. Armstrong carries on a marathon correspondence with McHugh. And McHugh is probably Louis' No. 1 fan. "There's a bit of Louis Armstrong in all of them," he says, when he talks about the influences of popular music.

Another band leader who gets his accolade is Nat "King" Cole. If Jimmy's friends miss hearing Cole's versions of

the McHugh tunes "Don't Blame Me" and "I'm In The Mood," they can't blame McHugh. He's ordered 250 of the records to give to friends—he's so knocked out by Nat's trio.

He'll also go out on the limb and name his favorite records by other band leaders and singers, in platterings of his tunes. They are: Teddy Wilson's "Don't Blame Me"—BG's "Exactly Like You"—TD's "On The Sunny Side Of The Street"—Bing Crosby's "I Can't Believe That You're In Love With Me"—Frances Langford's "I'm In The Mood For Love"—Frank Sinatra's "The Music Stopped"—Ella Fitzgerald's "I Must Have That Man"—Ethel Waters' "Porgy"—and the versions of "I Can't Give You Anything But Love, Baby" by Dinah Shore, Freddy Martin and Louis Armstrong.

McHugh is also interested in record-makers of a different kind—champion swimmers. He's a swimmer, himself, and his principal hobby is promoting championship swimming meets. He staged the Women's National A. A. U. Championships in 1945, put on a gigantic aquacade that sold \$28,000,000 in War Bonds, and sponsored a big natatorial show for the Birmingham Veterans' Hospital at Van Nuys, California.

At his table in the *Hollywood Palladium*, where he never misses an opening, swimming stars mingle with stars of the musical world. McHugh likes being around places like the *Pally*, where he can pick up the latest jive talk, keep abreast of the musical times, and be around his pals, the band leaders, at the same time.

The rest of his time he spends writing tunes for motion pictures, working at a piano presented to him by the late George Gershwin.

His most recent film tunes were written for Perry Como, Vivian Blaine, Carmen Miranda, and Martha Stewart in the 20th Century-Fox musical, "Doll Face." Like all his music, they're wonderful—the kind that has made him the buddy of band leaders, and the friend of you and me, the listening public.



At Nat "King" Cole's Copacabana opening were, l. to r.: Les Brown, Redd Evans, Red Norvo, Bob Strong, Margaret Whiting, Sy Walters, Mildred Bailey, and Nat.

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by Art Hodes

ANYONE reading up on jazz sooner or later comes across the name of Buddy Bolden, the legendary trumpeter from New Orleans, who reigned supreme in the Crescent City during the early 1900's. If you happen to glance at the personnel of his band, you're bound to run across the name of Bunk Johnson.

A few years ago, a group of active record collectors pulled Bunk out of obscurity, bought him a new set of store teeth, bought him a trumpet which was picked out by none other than his old friend, Louis Armstrong, and then proceeded to bring him back into musical prominence by recording him. Later he made his first personal appearance, playing in San Francisco, and thus started his long awaited come-back. Last September, two of America's leading jazz authorities, Gene Williams and Bill Russell, pooled their money and talents and secured Bunk Johnson and his New Orleans Band an engagement at the *Stuyvesant Casino* in New York City, thus giving New Yorkers their first opportunity in years to hear a real jazz band. A few words about this band would be in order.

In order to become great on your chosen instrument you must have some sort of teaching. You either study the recordings of your chosen hero or you listen to him in person. Dave Tough (drummer man with the Woody Herman Band) and George Wettling (now with Paul Whiteman), two of our best modern-day drummers, spent years listening to Baby Dodds, the man who plays the drums in Bunk's band. Truly, he is one of the best. Jim Robinson, the trombonist, plays a style so seldom heard today; we call it "tail-gate." George Lewis, the clarinetist, is a stand-out. The rest of the band: Laurence Marrero, banjo; Slow Drag, bass; and

Alton Purnell, piano, ably play their parts in making this one of the few real jazz bands, in my understanding of the word "jazz", to be heard at the present time.

Meanwhile, out in Los Angeles, Kid Ory and his band, another great jazz congregation built along similar lines, and playing real jazz tunes, have caught on with the public (and I don't mean just a handful of record collectors).

And now let's turn to the tenor saxophone and a man who really blows one, none other than my friend from Chicago, Bud Freeman. Although Bud spent two years in the Army, stationed up in the Aleutians, his horn is far from cold. I had the pleasure of hearing him lately, and man, that guy can blow. Call it whatever you care to: jazz, swing or jump, here's a musician who's better and hotter than ever before. He's recorded, recently for both *Commodore* and *Majestic*.

Milton "Mezz" Mezzrow, the clarinetist, has entered the recording field and to date has waxed fifty sides which he intends to issue as fast as shellac becomes available. Some of

the best "hot men" in N.Y.C. will be heard on these discs: Hot Lips Page, Sidney Catlett, Pops Foster and Sidney Bechet among others. Mezz informs me that his book about his years of playing jazz music will soon be published.

Delving into the mail bag I see a letter from Gladys Hagblom of Walpole, Massachusetts. Gladys tells me she likes a jazz program originating at Station WMEX (Boston) and conducted by Nat Hentoff. Knowing Nat's tastes in music I'm inclined to feel the same way.

Ens. Phillip Elwood, stationed at Newport, Rhode Island, says: "I liked your article expounding the sax as jazz. Did you know that Lu Watters is opening in Frisco at the *Dawn Club* early in '46?" and adds, "The guy, Phil Wentzel of Chi. who asked about the 'Lil Liza Jane-Coon Band' recording got a dud. It's by Earl Fuller's Jazz Band on *Victor*, if I remember correctly."

From Conrad Figueroa of Los Angeles, California, comes a note reading: "I want to start a record collection. I'd like to begin with tenor sax records. Who do you think are the ten best tenor sax men?" Well, C. F., the three top names in tenor saxophoning are: Coleman Hawkins, Bud Freeman, and Lester Young. But, while you're at it, dig the music of Ben Webster, Don Byas and Eddie Miller. They rate pretty high with collectors of "le Hot."

Lynn Miles of the Windy City wants to know if the following record should be considered as jazz. It's on the *Victor* label, number 18850, one side by the O.D.J.B. (Original Dixieland Jazz Band) titled "Bow Bow Blues." The other side is played by the Benson Orchestra, and Lynn asks "who is Benson?" I believe I've heard that record and if I remember correctly, it's not good jazz music. As to Benson, he was a big booker of bands during the '20's.

Thanks for the letters. 'Till next time then, so long!



Max Kaminsky—Born in 1910, in Brockton, Massachusetts. As a kid he tagged after Bix Beiderbecke, and built a crystal set so he could hear Armstrong broadcast. He still feels neither can do wrong. At fourteen he led his own band, the "Six Novelty Syncopators." Later came engagements with Marshard's society outfits, Leo Reisman, Benny Goodman, Tommy Dorsey, Glenn Miller, Tony Pastor and Artie Shaw. Prior to enlisting in the Navy, he was with Joe Marsala. Played with Shaw's Navy Orchestra. Received his honorable discharge and returned to N.Y.C. Has played numerous concerts at *Town Hall* and *Carnegie Hall*. Is considered one of the best trumpet players in hot music. Outstanding recordings are with Bud Freeman's "Summa Cum Laude" band for *Decca* and *Bluebird*; with Eddie Condon on *Commodore*, and with various personnels for *Blue Note*. Happily married. Hobby: learning to play the guitar.

Merry Foursome

(Continued from page 37)

everything from ten-cents-a-dance spots to swank hotels."

"Yeah, and we got stranded too," added Ted, "in Gainsborough, North Carolina. The manager ran out with the bank roll and we were put on rations of ten cents a day each."

"Cinnamon buns were our favorite food," said Judd. "Then, of course, we slept as long as we possibly could so we wouldn't get too hungry."

"Oh gee," said pretty titian-haired Ginny remorsefully, "Nothing like that ever happened to me. I was captain of the baseball team that year at a high school in Venus, California."

"I was busy starving to death myself," said Lynn. "Only, I did it in a warm climate."

In Tucson, Arizona, Lynn Allan worked for five long years as an accountant until one day, out of sheer boredom, he quit and went to California. He arrived with sixteen dollars—and a lot of ambition.

"When I got to California," said Lynn, "the Merry Macs were a famous crew, and, although I hoped that some day I might work with them, I never believed in fairy tales."

But Lynn Allan knew "little" Joe McMichael (the third member of the trio before he went into the Army—where he later died), and it was through Joe that he met the other two McMichaels. Lynn joined the Merry Macs two and a half years ago and is thoroughly enjoying "his dream come true" life with them.

"Don't think we started eating fried chicken every day after we left Gainsborough, North Carolina," warned Judd. "That didn't come until a long time later. After our experience with the Haines Orchestra we went to Chicago and added a girl to our combination, another Mac—Cherry Mackay—and became the Merry Macs."

"We had a four-song routine in those days," said Ted, "and with that and lots of guts we got a job at the Columbia Broadcasting System on a sustainer."

"For a year and a half," said Judd, "we worked for CBS—for peanuts. There wasn't any American Federation of Radio Artists then and we were supposed to be satisfied with fame if not fortune."

Ted remarked, "Yes, and we left CBS to go with National Broadcasting Company. We only did eleven programs a week for them, for which we received the magnificent sum of \$22.00 weekly. We were really beating our brains out. And to add insult to injury we used to get letters from friends of ours saying, 'How does it feel to be on top?'"

Judd said reproachfully, "But we were paid off in clothes for our commercials. In fact, our slogan was 'We're the best dressed quartet, if not the best fed.'"

Leaving NBC—with no remorse—the foursome joined the Jack Hilton band and came to New York. The band dis-banded, the gal of the Merry Macs went back to her family, and the brothers were back to where they had started.

"Three months behind in rent and down to rock bottom," explained Judd, "made us consider going back to NBC, for by this time there was an AFRA. But we didn't do it because our pianist introduced us to Harry Norwood, now known fondly as 'Mother Norwood.'"

"Harry came up and listened to us," Judd continued, "and said, 'You don't want to go on a sustainer. Here's a month's rent and some food money. Give me a month's time and if I can't do any-

thing for you—well, then we can call it quits."

Near the end of that month the Merry Macs were signed to the Fred Allen show. Two and a half years later they left Fred Allen, after having made a movie with him under Paramount auspices. Since that time the Merry Macs, the quartet that was told they were crazy for trying to sing four-part harmonies, have sold thousands of their records each year under the Decca label.

Ginny Rees joined the Merry Macs about a year ago, after a career as "ghost" singer for various movie studios. Sid Miller, a well-known composer and musician, decided it was time the public saw as well as heard Ginny. So, feeling that Ginny's talents would blend well with the Merry Macs, he recommended her for the job of Merry Mac canary and she's been with them ever since.

I was interested in learning how this stellar quartet achieve such precision in their work and questioned them about it.

"None of us can read music," said Ted. "I can," Ginny piped up, "but I'm forgetting real fast."

"And so our pianist plays through a number we're interested in—we memorize it and work out the arrangement."

Working hard, steadily and seriously, the Merry Macs achieve the effect they want—the harmony that proves so popular with audiences throughout the country—by rehearsing a number every day from one-and-a-half to four hours; cleaning up the rough spots, learning to breathe together, and to stop singing at the same time. And when the Merry Macs are finally heard, they're really tops.

Although half of the members of the singing combination joined the Mac part of the crew rather recently, they work together, play together, and enjoy one another with such enthusiasm your reporter felt that no other four people she had ever met complemented one another so completely.

Conservative Johnny

(Continued from page 24)

the country. The boys in the camps were the same boys who would have been found in the schools if it hadn't been for the war.

Johnny's ability to play whatever the customers want has been his strongest selling point. When, as sometimes happens, it is hard to tell what the customers want, Johnny shows his conservatism. He goes right down the middle of the road and plays the type of music that smacks of sweetness and yet kicks solidly, too.

Those are the things about Johnny that fascinate me. He is a southern gentleman whose ideas in music, when placed before the public, sell like hot dogs at a football game, for the simple reason that he does one thing most orchestras tend to pass by—he asks the people what they want before he plays a number.

One night a drunk staggered up to the Long bandstand and sputtered happily in the general direction of Johnny: "Would you please play for me DeMoroni's Suite for Two Flutes and One Bassoon?"

There are three things an orchestra leader can do in a case like this. He can either play the number, apologize for not knowing the number, or have the drunk tossed out.

Conservative Johnny chose the middle course!

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FAN



STAND

Conducted by Betty White

HAVE you ever wondered what some of the leading artists really think about their fan clubs? We decided to have this question answered by the one person who perhaps has more fan clubs honoring him than any other singer—Frank Sinatra. Here's what he told us:

"I'm glad to be given a chance to speak about fan clubs. A fan club is a definite social unit and should be recognized as such. Not only does it help the person for whom the club was formed, but each individual member is given a chance to make many fine and lasting friendships. They have been drawn together—irrespective of race, color or creed—by a common interest. This is the true spirit of democracy.

"When I see a well-organized, competently run club, I know the leaders have begun to train themselves for a place in the business world. Some of the fan club journals show real aptitude for magazine or editorial work. Anyone planning to start a club should realize that here is an opportunity to learn something about organization and business methods and try to run the club accordingly.

"I'd like to express my deep appreciation to those clubs who have shown me such wonderful loyalty through their hard work."

There you are—from an artist who knows!

Now for some club announcements:

Are you a harmonica enthusiast? Then you like Larry Adler—and you're not the only one! George Iknken, 1472 Richmond Terrace, West Brighton 10, Staten Island, N.Y., is one of the many harmonica and Larry Adler fans. George and some of his pals play the harmonica—and for the last three years have been entertaining service men and women in hospitals and U.S.O. clubs on Staten Island. Which brings us to the point—George would like to start a fan club for Larry Adler and wants anyone who is interested to write to him.

Hi-di-hi, ho-di-ho! Calloway fans—just what you've been looking for: Cab Calloway's Jive Club. Write to: Char-

lotte Upshaw, 731 York Street, Springfield, Ohio, for more information.

Marilyn Boinski, 2360 South 12th St., Milwaukee 7, Wisconsin, has a big job on her hands. She's president of two fan clubs and from all reports, she's doing a fine job—putting out swell journals for each club, etc. (I've seen them—so I know what I'm talking about!). Incidentally, the two clubs are: the Larry Douglas Fan Club and the Carol Bruce Fan Club—both honoring swell singers.

We've also heard from another Larry Douglas fan club that wants members. Write to: Barbara Edwards, P. O. Box 842, Angels Camp, California, for more information.

Horning in on trumpeters! To be less subtle (?) and to the point, I'm trying to tell you about The No. 1 Trumpeters—for Harry James and Charlie Spivak, but natch! For details, write to: Mary Connor, 6063 Broadway, Bronx 63, N. Y.

While we're on the subject of Harry James and Charlie Spivak, here are some more clubs honoring them:

Harry James Fan Club—Pres. Dick Hopkins, 2404 Francis St., St. Joseph, Missouri.

Charlie Spivak Fan Club—Rita Detotte, 44 Church St., Woonsocket, Rhode Island.

Spivak Shooters—Pres. Earl Johnson, 4536 2nd Ave., So., Minneapolis, Minn.

The Stardreamers—Bill Oldham, 3542 Montgall Ave., Kansas City 3, Missouri.

The Voices, fan club for Frank Sinatra and Andy Russell, is divided into two chapters. Chapter 1 is for Frankie, and if this part of the club interests you, write to: Jo Route, Box 462, Jamesburg, New Jersey. For the Russell admirers (Chapter 2), write to Mary Guzzo, Jamesburg, New Jersey.

More Andy Russell clubs: Miss Keiko Okuda, Rt. 1, Box 258, Layton, Utah; Andy's Admirers, Louise Brackett, 64 California St., Watertown 72, Mass.

Blanche Horowitz, 2016 Mermaid Ave., Coney Island 24, N. Y., has a club for Andy Russell and is looking for members. She says that although the club has been organized for some time now, they still haven't found a suitable name for it—so they are having a contest. For the best name, a prize will be awarded. More information will be gladly furnished if you write to Blanche.

More Frank Sinatra clubs:

Swooner's Crooners—Pres. Freda Piccarella, 2027 E. 65th St., Brooklyn, N. Y., or—Vice-pres. Alice Sherry, 6504 Ave. T, Brooklyn, N. Y.

The Sinaitraites—Pres. Frances Chrovaro, 255 7th Ave., Brooklyn, N. Y.

Swoon With Sinatra—Miss Debby Shepper, 222 E. 94th St., Brooklyn 12, N. Y., or—Helen Narzisenfeld or Shirley Weinstein, 287 E. 94th St., Brooklyn 12, N. Y.

The Frank Sinatra Swooners—Maureen A. Willsey, 29 Worden Road, Schenectady 2, N. Y.

Frank-ly Speaking—Pres. Phyllis Alpher, 601 E. 19th St., Brooklyn 26, N. Y.

John Saril, president of the Boyd Raeburn Fan Club, 180 Riverside Drive, New York, N. Y., is on the lookout for new members for his national club.

Teddy Walter fans! Here are some clubs just for you! Teddy Walters Fan Club, Pres. Gloria J. Hoyle, 665 Campbell Ave., West Haven 16, Conn., is a new club and wants members. Service men and women are admitted free.

Another Teddy Walters Fan Club is anxious for more members. Write to: Miss Gerry Rehill, 19 Fordham Place, Hempstead, L. I., New York, for more info.

Gertrude Tuempel, 3021 East Chester Road, Bronx, N. Y., has a new club for Teddy. Of course, she wants lots of members.

We have heard from two more clubs for Teddy Walters: Write to: Priscilla Bradt, 143 Louvaine Dr., Kenmore 17, N. Y. For the other one, write to either: Adele Schneider, Pres., 1280B Sherdon Ave., Bronx 56, N. Y.—or: Doris Brown, 628 W. 151st St., New York 31, N. Y.

Recently in a private dining room in Freeman Chum's Restaurant in New York, a combination birthday-anniversary-farewell dinner party was given for Allan Jones and his wife, Irene, by the Allan Jones Fan Club. After dinner, Mrs. Jones was presented with a birthday present—an identification bracelet with her name engraved on it. She thanked the members and then Allan made a speech—he couldn't sing because of a bad cold. A contest was held later and two prizes were awarded—first prize was an album of pictures of the Joneses; and the other a group of snapshots of the Joneses. It all sounds like lots of fun! We've received several issues of the club's journal and they are really grand. If you want more information about this club, write to: Pres. Ruth Schweitzer, 85 Astor Street, Newark 5, New Jersey.

Until next issue then—keep your mail coming in this direction: Betty White, c/o BAND LEADERS, 215 Fourth Ave., New York 3, N. Y.

All In A Day's Work (Continued from page 23)

transcription date in Hollywood, she was heckled by the King.

"Just as we finished our last tune," Doris related amusedly, "I looked in the control room, and there was Bing, making like Bugs Bunny."

There is a very much less glamorous side to band singing, however.

One-nighters, with long bus hops in between stands, are rugged.

It's then that she has to use her ingenuity to keep looking lovely and fresh, after a long, hot and dusty trip.

The first thing she does when the band lands in town, is to get out her trusty electric iron and go to work on her clothes.

On a recent cross-country trip, Doris lost her iron, and it upset her almost as much as if she had lost her voice. She frantically wired an Army camp the band had played, and breathed more easily when the iron was returned.

Eating on one-nighters is even more of a hit-and-miss affair than the usual topsy-turvy eating habits of a band crew. Grabbing a "fast sandwich" is the usual routine on tour.

Doris much prefers to be on location, but she does admit she hates to stay in one place too long.

On location, however, life is slightly more regular, if nonetheless hectic. According to the spot being played, she reports for work about seven at night.

About five o'clock, she has her evening bath, begins fixing her hair and deciding on which gown she will wear that evening. She may or may not go out to dinner, depending on how much time she has, and how hungry she is.

When the band begins to play, Doris sings at least two songs every set, or on an average of two tunes every fifteen minutes the band works. Between numbers she chats with dancers and signs autographs. Doris is from Cincinnati, and someone from her hometown is always coming up to say hello and to bring regards from mutual friends.

She is also called on to give advice about how to become a band singer; asked where she buys her clothes, or the name of the tune just played.

When the requests for the name of a tune begin to pile up, Doris knows another hit is on its way. Long before "Sentimental Journey" was even recorded, people were bombarding Doris

with requests for the name of the song.

"I told Les we ought to record it," she said, "that people were crazy about the tune, and he said we'd make it at our next record date."

Everybody knows what happened after the record was released. If material had been available at the time, insiders say it could have sold 2,000,000 copies.

After a set, Doris tries to relax while the relief band takes over. This usually means sitting in the very unglamorous band room, where instrument cases are scattered about helter-skelter and cigarette butts litter the floor.

But it's all part of the job, and she takes it like a good sport. At the *Palladium*, though, fans who wondered where Doris disappeared between sets, might have been startled to know she and most of the band spent their relief time in the parking lot, enjoying the cool California evening breeze.

One inevitable part of her day is spent chinning with song pluggers. Every top singer is the target of these boys, who know an airing of one of their tunes by a name band singer is money in the bank.

Their approach is what tickles Doris.

"It's always the same," she laughed. "They say, 'This tune is terrific, and nobody can do it but you.' Then I ask them if they have a copy of it, and they whip out a manuscript and begin to sing."

Doris thinks if a song plugger was ever caught without a copy of his "Number 1 plug," it would be utterly fantastic.

After hearing a few of them sing, I can add, "Thank Heaven, Doris sings their tunes in public, and not the pluggers."

She sings them, in fact, until one or two o'clock in the morning. Then, when the city lies sleeping, Doris knocks off work.

But she doesn't go home—not yet. She's been singing all evening—but not for her supper. She still has to have that. So, it's off to an all-night restaurant for food with her fellow entertainers.

Along about three in the morning, when the milkman is starting to go sleepy-eyed about his work, Miss Day has finished hers, and is tucked in bed, her day ended as she goes off to sleep.

But topsy-turvy though her life is, mixed with glamour and inconvenience, thrills and annoyances, irregular hours and odd events, it's all in a Day's work to Doris.

And she loves every moment of it!

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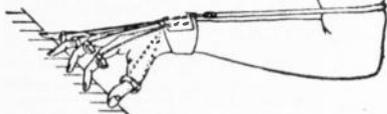
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TD, Kate Smith, and producer Ted Collins when TD guested on Kate's show.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

OF **BAND LEADERS**, published bi-monthly at Mount Morris, Illinois for October 1, 1945.
State of New York } ss.
County of New York }

Before me, a notary public in and for the State and County aforesaid, personally appeared Joseph J. Hardie, who, having been duly sworn according to law, depose and says that he is the Publisher of the **BAND LEADERS** and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Joseph J. Hardie, 215 Fourth Ave., New York 3, N. Y.; Editor, Walter H. Holze, 215 Fourth Ave., New York 3, N. Y.; Managing Editor, Walter H. Holze, 215 Fourth Ave., New York 3, N. Y.; Business Manager, Raymond J. Kelly, 215 Fourth Ave., New York 3, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) **Band Leaders Publishing Co., Inc.**, 215 Fourth Ave., New York 3, N. Y.; Joseph J. Hardie, 215 Fourth Ave., New York 3, N. Y.; Raymond J. Kelly, 215 Fourth Ave., New York 3, N. Y.; Warren A. Angel, 22 Crocker St., Newville, New York.

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JOSEPH J. HARDIE, Publisher.

Sworn to and subscribed before me this 28th day of September, 1945.

LEONARD SPARACIO, Notary Public.
N. Y. Co. Clk., No. 32, Reg. No. 373-S-8.
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Commission expires March 30, 1946.

Rockin' Chair Lady

(Continued from page 48)

firmly, "but I think they ought to like them even more. Spirituals are our real American folk songs."

Aside from singing, Miss Bailey likes to talk about her pets—it's dachshunds for her. She has four: Old Man, (he's thirteen years old!), Linda, Susan and Spot.

Every year, on December 18th, there's a birthday party for the pups at Miss Bailey's house. The appetizer is chopped chicken livers, the entree is fresh chopped meat, and there's a birthday cake apiece with the owner's name written across the top.

"Believe it or not, Linda tries to sing," Miss Bailey confided to me. "You're always reading about a talking horse or an elephant who can't forget. I've got a singing dog!"

The Bailey pets are accustomed to attention and they ask for it. They even line up at the bathtub to have their faces washed.

"That's all right when I'm tubbing," says Mildred, "but guests sometimes are surprised."

The "Rockin' Chair Lady" naturally gets a heap of mail. "When you sing songs that touch the heart," explained Mildred, "people write to tell you that the song means a whole lot—and to say 'thank you'. For years I've carried on a correspondence with a boy in Indiana. He writes, his mother writes, and they send me presents—homey things: fudge, cookies and things like that."

Customers have preferences in songs as well as singers. From Miss Bailey, at theaters, on her numerous radio guest-appearances, and on records, they like to hear "Week-End For a Private Secretary"—"Guess I'll Go Back Home This Summer"—"Hold On"—and "All Too Soon"—in addition to "Ol' Rockin' Chair."

To young singers coming up in the entertainment world, Miss Bailey gives this advice: "Sing it—and mean it. The audience can always tell. Sing from your heart to the hearts of your listeners, and give them a little variety, too. Nobody wants to weep all the time, but nobody wants to laugh always, either."

"An act featuring sincerity and variety can't lose," concluded the very first Lady of Song.

He'd Do It Again

(Continued from page 30)

most of the time. But why should we have been treated any better than the soldiers?

"Sometimes we'd arrive at a camp to do a show when we weren't expected, so the mess sergeant wouldn't have enough food for us. There were several slip-ups like that, but they weren't intentional. When you consider the handicaps everyone worked under, Special Services and the U.S.O. really did a terrific job getting us from place to place, feeding us and putting us up. They were wonderful, and I'm happy to say that no matter what went wrong, not one member of the band complained."

Hal said that many times the audiences for their shows included civilians who had been liberated from concentration camps. But, with the exception of the G.I.'s, there were practically no young

people. And the few kids he did see were not bobby-soxers. Unfortunately, they didn't have any socks—most of them didn't even have shoes.

"I thought of the kids in our country," Hal said, "how healthy and happy they are, and of the great opportunities they have. The children of Europe are half-starved and sick, and instead of swooning over their favorite crooner or going to the movies, they are struggling just to exist."

"When we got back to Paris, the band got a real kick from—of all things—a hot dog. It was the first meat we had eaten in weeks, and though it would have been considered a horrible hot dog by American standards, it tasted like filet mignon to us. I remembered all the one-nighters I'd been on in the States, and how the musicians would complain when restaurants were out of steaks, or when we had to stay in auto courts or bad hotels or sleep in busses, and I realized that back home we had always taken everything for granted. I mean little things we never think about, like hot water or a clean bed."

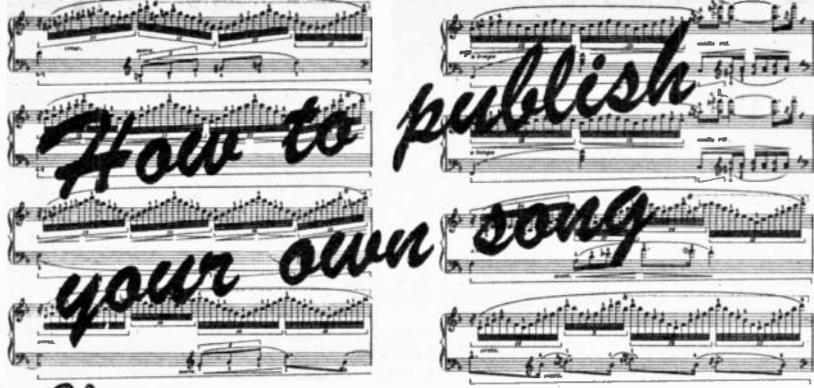
"In fact, I think most of us take America itself for granted—our very way of life. Our trip made me realize fully, if I hadn't before, what a great country we live in, and how fortunate we are to have been born and raised here. Of course it goes without saying that I was happy to get back, but I'll always be grateful for the opportunity of going. And every entertainer who can possibly do so should sign up with the U.S.O. Besides helping to bring entertainment and fun to our troops, they'll have an experience they'll always remember. I know I'll never forget our tour."

"Want To Lead A Band" Now On Air Waves

Sammy Kaye's popular feature is now on the air. The first broadcast originated from Miami, Florida, on January 19th. The program will continue as a weekly feature from 8:30 to 9:00 p.m. E.S.T. every Saturday on the ABC network—with four contestants trying their hand at leading a band.

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Third of a series of articles for amateur song writers by Esther Van Sciver, general manager of the music publishing house of Bob Miller, Inc., telling you the facts about the song writing field—its possibilities and its pitfalls

by Esther Van Sciver

YOUR song is written and you have faith in it. You know it's good. If only it were published, you'd prove it. You say you don't care whether or not you ever make a nickel out of it. All you want is the satisfaction of seeing it in print and the chance to show that you can write a good song.

All right, if that is all you want, there is an easy way to get it. You don't have to go to the Song Shark and be swindled. You can put your song into print yourself. But before I tell you how to do this, let me tell you the essential differences between having a song *printed* yourself and having a song *published* by a professional house.

When you have a song *printed*, you pay the printer, and you own the song and all the rights to it. When a *publisher* publishes your song, he owns the song and all the rights to it, but he pays you, in the form of a royalty for every copy sold and a share of all monies paid for the use of the song on phonograph records, in movies, etc. When you have your song *printed* and you distribute it, you are, in fact, the publisher.

So—now you have your song, you have the melody and the words. Next you need an arrangement of the melody for piano. This is a professional job, and should be done by a professional arranger. Don't pay money to a friend to make your arrangement just because he reads music and plays the piano. It is unlikely that he knows how to make a good commercial arrangement.

If you live in a large town or city, there is undoubtedly a musicians' local union, a branch of the American Federation of Musicians. Go to the union and ask for the name of a man whose business it is to make piano arrangements of songs.

Or, you can go to the nearest radio station. Nearly every station employs arrangers and one of these can do your work. There is a regular union scale for

this job. Ask the union secretary what it is and be guided accordingly. Some arrangers who are much in demand receive much more than the scale price, but even in New York City where union minimums are high, a good piano arrangement can be had from a good arranger for about fifteen dollars.

When your song has been arranged, find a printer. If there are no music printers in your town, write to the Chamber of Commerce in the nearest large city and ask for the names of several music printers. Inquire for rates and samples and choose a printer just as you would choose a carpenter or plumber—on the basis of fair price and good work.

Most music printers will supply you with a title page for about ten dollars and will have the music plates (the engraved metal plates from which the music is printed) made for you. The cost for a single plate usually runs from four dollars to twelve dollars, depending on how many notes and how many lyrics your song contains. The printing cost will depend on the wage scale in the city where your printer is located.

The cost of printing 100 copies is nearly as great as that of 500 copies. A good idea is to have 500 "professional" copies, the plain black and white copies without any title page; and 500 or less "regular" copies, the copies with a colored cover, such as are sold in the music stores.

The "professional" copies are to be given, without charge, to singers, radio stations, band leaders—to anyone who might be interested in publicly performing your song. The "regular" copies are to sell and if you wish, to autograph for your admiring friends. It is important that, once your song is printed, you obtain a copyright. Next month, I shall tell you how to "plug" your song, that is, how to try to get it started on its public career—how to get artists to sing it and musicians to play it.

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Goodman Delivers The Goods

(Continued from page 36)

his horn. When Bix saw young Goodman, he looked at him skeptically. "Boy," said Bix, "don't mess with them instruments." Benny looked up at the great cornetist and said, "I've got my own." With that he produced his clarinet.

"Okay," growled Bix suspiciously, "let's hear you play, son. Let's hear you play." Benny adjusted his reed and sailed off into a sweet chorus, after which Bix's frown relaxed. Benny played with the band.

One memory about the excursion boat job will never be forgotten. Goodman still recalls playing sets and rushing down to his bunk between times to keep from getting seasick. This routine was continued throughout the duration of the job.

The kid's sixteenth birthday came at the highwater mark of the Gangster Era in Chicago. It was 1925 and the two-gun rule of Little Caesars had Chicago firmly by the gullet; patrons of speakeasies drank questionable liquor and listened to superior jazz. Ben Pollack asked Goodman to join his band, and the kid travelled with Pollack for the most part of the next three years—a few breaks taking place when Benny played a number of dates with Isham Jones' orchestra. The pay was pretty good for a young fellow in his teens—\$175 weekly.

Eventually his work with Pollack took him to New York City for his first job there. Playing at the *Little Club*, the young Chicago musicians provided an innovation for New Yorkers. Their unorthodox tonal style, their irresistible swing, made the sterile jazz of New York in the Twenties look even paler than it was. Pollack, Goodman and the others put jazz into its proper groove.

In 1928 Benny left Pollack to organize a pit band for the Fields-McHugh show, "Hello, Daddy." The great trombonist Jack Teagarden was a member of this band. When the show closed in July, 1929, Goodman rejoined Pollack, but his stay was short-lived. His final bust-up with Pollack came when he and Jimmy MacPartland, both dirty and grimy, showed up late for a band-date. They had stopped for a handball session and Pollack was burned up. The rift has long since been healed, but there were fireworks for a while.

Goodman was still rather small fry in New York, but he liked the city well enough to stay around. The next few years were taken up with working in pit bands, and participation in radio shows and movies, pulling in anywhere from \$200 to \$400 weekly. It was a long way up from the small-time in Chicago!

National popularity was still to be gained, but Goodman now was known in professional circles as a solid musician. He made a number of records with small pick-up bands and was favored by the elite few who considered themselves connoisseurs.

September, 1933, should be set down in red letters. An inspired young jazz impresario just out of college was struck with the freshness and originality of the Goodman style. His name was John Hammond, and his enthusiastic countenance surmounted by a crew hair-cut became well known to jazzmen in the city.

Hammond and Goodman hit it off from the start. The contagious zeal of Hammond inspired him to preach the "Goodman gospel" wherever he went. Before long, more and more attention was directed Benny's way. A short time later

Hammond helped Goodman organize his first large band. In the summer of 1934, Benny was playing in *Billy Rose's Music Hall* in New York City and John Hammond was telling his sister Alice about his "sensational new discovery." Alice Hammond went to hear the new orchestra several times that summer and overcame her earlier skepticism to the extent of admitting the music was out-of-this-world. Some years later, Alice Hammond became Mrs. Benny Goodman.

Critics received Goodman's "new music" favorably—so did the customers who shelled out the iron men. But there were no ovations—jitterbugging in the theater aisles came later. The Muses were not digging Goodman that season.

A series of one-nighters followed, and Benny recalls that "Christmas Eve wasn't even a bell-ringer for us that year. We went to play a one-nighter via an unheated sight-seeing bus—glass top and all—and we arrived in the same state as Bird's Eye spinach. The crowd wanted a Chile Con Carne dish. It was a cold fizz."

"Let's Dance," an NBC air show, sponsored by National Biscuit Co., followed. The program was successful and big time, but the boys still failed to hit pay dirt. Most of the difficulty lay in the fact that Goodman's style was different; the customers weren't used to "jump"—the conventional rhythms of Lombardo were more to their liking. In an effort to get out into different territory, Goodman and his band travelled out to the West Coast. Then came the jackpot success in the autumn of 1934, at the *Palomar Ballroom*.

It wasn't that Goodman and the boys were looking for financial success alone. It was something a little farther removed from hard-headed business practice that made Goodman keep fighting for his style of playing. He and the men who worked with him wanted to play music *their way*. They wanted to play it wide open. They wanted to blend their own feeling for jazz with original techniques they had evolved.

Speaking later of their success on the Coast, Benny declared, "It took three thousand miles of travelling before we found people who were up on what we were trying to do—people who were ready to take our music the way we wanted to play it."

Another step up the ladder of fame took place in November of 1935, when Benny Goodman returned to the Windy City. There his band played the *Urban Room* of Chicago's *Hotel Congress*. For the first time the word "Swing" was used in publicity, and Goodman's orchestra was billed as a "Swing Band."

Chicago was good. Goodman and his men stayed on into 1936, and appeared in a series of three jazz concerts sponsored by the Chicago Rhythm Club. Here for the first time, a Goodman Trio made an appearance. The three stellar performers in this small combo were: Teddy Wilson on piano, Gene Krupa on drums, and Benny Goodman on clarinet.

Since then, famous Goodman Trios, Quartets, Quintets and Sextets have excited the enthusiasm of jazz lovers everywhere. Benny's present sextet is an example of a select, proficient group of technicians playing together with intimacy and subtle blendings of tone.

An outstanding event in the career of the King of Swing occurred in February of 1937, when Benny Goodman played at the *Paramount Theater* in New York City. Theater personnel and local police officials were caught without warning

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when over four thousand jazz-hungry citizens lined up before the box office at 10 o'clock in the morning. The theater manager had to call for help, and a special contingent of traffic cops was rushed to the theater to help handle the crowds.

When the band finally appeared on stage and began to play, a near-riot took place. Boys and girls, men and women jitterbugged up and down the aisles of the theater. And next morning while new block-long lines were forming outside the *Paramount*, city greybeards shook their heads over their breakfast coffee as they read in the *Times* of the younger generation's lack of restraint.

With success and recognition assured, Goodman began to look around for new musical fields to conquer. He met such outstanding classicists as violinist Joseph Szigeti and composer Bela Bartok. And then came an unprecedented performance—Benny Goodman, jazz band leader, at swank *Carnegie Hall*.

Bela Bartok wrote a "Rhapsody for Clarinet and Violin" especially for Goodman and Joseph Szigeti. Said the *New York Times*: "Considering that he (Goodman) left the stage of the *Paramount* some minutes before he appeared at *Carnegie Hall*, the purity of his style and the bright neatness of his technique were particularly admirable."

Tributes to Goodman began to pour in from all directions. As a matter of fact, musicians had long admired and respected Goodman. But the general public had never before known of his professional excellence and genius in the field of the classics.

Benny then arranged an audition for himself—his first since he began working back in Chicago. He expressed to friends a desire to play with the brilliant Budapest String Quartet, a strictly longhair outfit. When he met the four gentlemen he told them of his ambition. It was then he received the reply, "What instrument do you play, Mr. Goodman?"

Goodman smilingly replied, "I play the clarinet." Then in answer to a request, Benny took his instrument out and deftly ran through ten bars of a Mozart composition.

Each of the four musicians nodded their heads and murmured, "Excellent, ex-

cellent!" Later that season, Goodman shared the New York stage debut of the Quartet at *Town Hall*. And according to Robert Simon of *New Yorker* magazine, "These four gentlemen teamed up with Mr. Goodman as if they had been members of the same band for years."

The payoff on this appearance with the Budapest was told by Benny himself. "I didn't mind being auditioned," he said. "After all, they had never heard of me. But, later on, they asked me what I did for a living!

"I invited them over to the *Madhatter Room* where the band was playing, and they all seemed to enjoy themselves. At least they said they did—though Sasha Schneider, the violinist, couldn't quite seem to understand why I wanted to play Mozart, too."

Benny laughed when I asked him the obvious question: "Well, why do you want to play Mozart?"

"There's only one answer to that," he said. "Because I like it."

During the next couple of years, Goodman made other appearances playing classical music. At the same time there were brief breaks between jobs when he and the men in his band rushed out to California where they were much in demand by the movie-makers.

Perhaps the most interesting of all Goodman's appearances on the concert stage and in symphony halls took place in 1941 and 1942 when he appeared with both the Rochester Symphony and the New York Philharmonic orchestras. The great Toscanini conducted on one occasion when Benny Goodman played Gershwin's "Rhapsody in Blue."

Benny Goodman is considered one of the rare jazz men who excel in reading notes in the classics and following the score brilliantly. With apparently no difficulty, he transfers his art from one medium to another; from the exacting technical requirements of the classics he moves easily to jazz—an art of playing notes not as they are written, but in individual style.

Sure, Benny likes the classics, but he says, "The blues are still the boss—no matter how often you play them you can always find a new way of saying it."

(Concluded Next Month)



Dig the reception Eddy Howard got when he recently played Chicago's Aragon.

BAND LEADERS

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The Newlyweds (Continued from page 15)



At their wedding supper Andy pours champagne for Della and his best man.

cludes you and the whole world and leaves the two of them alone with their own thoughts, comes into their eyes. "What A Difference A Day Made" is their song because it was the first tune Andy recorded while he and Della were "keeping company."

"I've heard you sing it on the radio," Della said one day, "now sing it just for me." Andy did and ever since it's held a special significance for them.

When Andy has a new song to learn, Della teaches it to him and accompanies him on the piano. Together they go over his radio and picture scripts. Della knows so much about singing and acting that she helps him immeasurably, according to Andy.

"On top of all that she's a wonderful typist and a good cook," he smiled. "She answers most of my fan mail and those Spanish and Chinese dishes she whips up

are enough to tempt the chef at the Waldorf!" To hear Andy talk about his wife you'd think Della was a superwoman. Fact is, her cooking fame has spread all over Hollywood and when the Russells give a dinner party no one ever lets a previous engagement keep him away.

Plans for later include a South American trip which will be official honeymoon for the Russells. Since Andy is the only American crooner who sings both English and Spanish lyrics perfectly, South America wants him to make a tour down there in the near future. And speaking about the future you know, somehow, when you see Andy and Della Russell together, that they're going to make something pretty wonderful out of it. What started out as a date to a boxing match ended up as the perfect love match. Together they should be able to make all their dreams and hopes for the future come true.

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The Sergeant Has a Gripe (Continued from page 45)

pattern any more. Most soloists have the definition in their work of molasses coming out of a hole in a can. I'm surprised that a few fine men like Bill Harris, Woody's trombonist, have been able to live through this era and still have such fine concept of jazz soloing.

"Why, most of the soloists I hear sound like they got a book of runs and learned to play them as fast as they possibly could and then went out and got a job with a band. It's just exhibitionism . . . musical chest-thumping. My guys will play good solos, you wait and see."

In a conversation with the new Ray McKinley you don't get much chance to edge in a question, but I did manage to ask Ray whether his work with strings in Glenn's band (which he took over after Miller's disappearance) had decided

him on the use of strings in his own band. "It would take a lot of strings," Ray answered, musing. "I'd want ten at least and I don't think I can afford them at the start. I'd like to use them and I have a lot of ideas for them. No one has used them to full advantage yet. We used them better in Glenn's band than I've heard them anywhere else. They won't ever swing, but they sure can be exploited in a ballad.

"No, I probably won't use strings . . . but I'll have a band like you've never heard . . . and I've got the support of about five million guys over there whom we got to know on our thirteen-times-a-week broadcasts and in person. Glenn was a great guy and he would have done something new when he came back. Maybe I can do it for him."

QUIZ IN SWINGTIME



Hundreds of names that make music news are in the columns and stories which appear in every issue of **BAND LEADERS**. If you are a regular student of our text, you shouldn't have too much trouble with this quiz. Here are the questions. The ball is yours. If you score 95 to 100, you're a killer diller from a Spanish Villa; 80 to 95, you've got a hep rep; 60 to 80 is pretty small potatoes but still in the running; and below 60 makes you a square from Delaware. The answers are on page 65.

ONE: Name the following band leaders from the definitions of their first and last names given below. (Score five points for each correct name, three for either part of the name separately):

(a) His first name doesn't mean more but exactly the opposite and his last name is a sepia color.
.....

(b) His first name is the way you feel when your best girl turns you down and his last is a name which is applied to feudal landlords . . . currently the title of an English peer

(c) His first name is like the sky on a dismal day and his last name is the aftermath of just such a day.
.....

(d) You can do his first name to your gas tank now that rationing is over and we have a tweed suit that carries his last name

(e) His first name is really an initial spelled out and his last name, spelled differently but pronounced the same, meant law in Germany before the days of dictatorship

TWO: Have you got rhythm? The following band leaders had rhythm that was so distinctive they gave it a special name. We'll name the band leader, you tell us what his particular rhythm was called. (Score five points for each correct answer):

(a) Jan Savitt

(b) Shep Fields (the former band)

(c) Buddy Johnson

BAND LEADERS

THREE: Here's our regular jig saw puzzle department, only this time we have a series of song titles for you to unscramble. Score three points for each correct answer):

(a) Locidana Biogoe

(b) Shatnioc, Koteap Dan Satan Ef

(c) Aralu

(d) Necatuetic Het Vopistie

(e) Pitacom

FOUR: Here are five band leader names which are not so well known as the top names. Just give the instrument each plays. (Score three for each correct instrument):

(a) Les Elgart

(b) Joe Venuti

(c) Claude Hopkins

(d) Brick Fleagle

(e) Ray Bauduc

FIVE: Do you know these famous instrumentalists? To those who know bands the ace soloists are as well known as the band leader. If you are one of those fans, you'll fare well here. (Score five points for each correct answer):

(a) He formerly played drums with Vaughn Monroe.

(b) He gained his fame playing tenor sax with Gene Krupa, but may be leading a band by the time you read this

(c) Another tenor saxophonist with band leading ideas. He's been with Harry James for years

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Disc-Covering Detroit

(Continued from page 27)

The studio in which the boys work is across the hall from the elevator. People constantly interrupt the broadcast to ask directions and get pulled unceremoniously into the program. During the war many workers on the night shifts dropped in for early morning visits. One night the president of the University of Michigan called in to ask Joe and Ralph to help him locate a horse gone from his stable. True to form, they appealed over the air to the horse, begging him to go back home.

Top in zany quips was the commercial offering listeners a special trial package of Dr. Quack's Slim Jim Reducing Tablets. This offer of a dollar a pack was good for a limited time only, and of course, was a gag. The boys were in a mood for joking. However, their listeners took them seriously and next day CKLW was using all available office workers to return the dollar bills flooding the CKLW mail box.

Both Joe and Ralph are in their late thirties, and both are married. Joe has three children, two girls and a boy; while Ralph has one youngster, a boy. Before their program originated, the two had worked at various things. Joe had at one time been a bookkeeper and later a dance hall manager. Ralph had been a plumber's helper, an amateur boxer and a door-to-door salesman.

LARRY GENTILE, on the air seven nights a week with "Dawn Patrol," features records primarily, but breaks up his stretch with celebrity interviews, special transcriptions, clowning, and anything else he can throw in for novelty and variety. Larry's friendly, easy manner and his particular brand of good-humored kidding keep his thirty-five sponsors more than happy.

In experience, he is one of the oldest platter men on the air. He began his "Dawn Patrol" almost ten years ago. He came straight out of high school to CKLW, doing announcing, publicity work, and filling in as emcee on local programs. In the recent nation-wide broadcast sponsored by Cosmo Records, Larry handled the Detroit part of the program, featuring Henry Busse's band. Married for eight years, Larry is the father of three children.

A smoothly-produced one-half hour musical show presenting the name bands of America playing the music Detroiters want to hear... that's EDDIE CHASE and his "Make-Believe Ballroom." In a mythical setting of a popular distinctive ballroom, with realistic applause, laughter, and background table and dancing conversation sound effects, the leading orchestras and guests are presented on records at their peak performance. On the imaginary "four revolving bandstands," Eddie Chase introduces them. Close word association and the spotlighting of feature commercials at the highspot in the program create tremendous store traffic for his advertisers.

Eddie started his program in Chicago in 1935 over WCFL, moved to WAAF, then on to WGN before coming to WXYZ in 1942. His first sponsor in Detroit was a life insurance company. More than 400 leads were developed for the company in the first twenty weeks. Eddie Chase's success is not due to what he does but the way he does it. He has an informal and a distinctly personalized selling style. He receives an average of 400 letters a week. His intimate knowledge of bands, band leaders and popular music has established him as an authority on the subjects. He has been asked to contribute personal

side glances and to add background to the nationally distributed books, "Give It To Me Easy" by Bill Treadwell, and "So You Want To Write a Song" by Arty Pine. Band leaders keep in touch with him to learn public reaction to recordings and band numbers.

WJR's fast talking ROSS MULHOLLAND was emcee of the Coast-to-Coast CBS program, "Matinee at Meadowbrook," before he joined the Coast Guard several years ago. A native of Toledo, Ohio, he attended Ohio State University and started in radio as an announcer over the Columbus radio station WHKC back in 1937. Since his discharge he has been with WJR, working up audiences for various programs, besides handling his regular "Music Hall" program each morning. He has a "Meet The Missus" spot daily at 9:45 a.m. and also conducts the Sinclair "Quiz Program" at 6:30 p.m. each Saturday. This last is a cash awards show held in the lecture hall of the Detroit Institute of Arts.

Ross is a pianist and an arranger, having studied at the Cincinnati Conservatory of Music. He makes numerous personal appearances at various high schools to stage his popular "Music Hall" dances for the teen agers. Smooth, mellow-voiced, possessing the clearest diction and the finest enunciation of all Detroit platter boys, he talks into the mike with his brown eyes half closed... and confidentially tells his listeners, "This is Ross Mulholland, your Barefoot Boy, inviting you to pour yourself a cup of coffee and join us again in the 'Music Hall'..."

He pokes fun at the transcriptions and the singing commercials, inserts bits of humorous verse and clever squibs from current publications. Around the first of the year he asked for used Christmas greeting cards for the Children's Hospitals, and within a week received close to 80,000, proving the tremendous pull of his "Music Hall" programs.

MARY MORGAN, CKLW's fashion commentator and Hollywood news reporter, is indeed the very epitome of the glamorous programs which she presents to her many listeners each weekday. Mary often has as guests leading stars of stage and screen.

She has been a member of the CKLW staff for seven years. Mary makes frequent trips to New York to attend the fashion openings; she is a member of the Detroit Chapter of the Career Girls Council of Glamour Magazine. She is much in demand as a speaker at women's clubs and high school assemblies, discussing the art of good grooming, cosmetics, and clothes.

She is as charming as her voice would indicate. Indeed, at a studio broadcast which your BAND LEADER reporter emceed several years ago... and which featured such stars as Dorothy Gish, Louis Calhern, Richard Ney and Charles Hanson Towne, Mary Morgan received more interested attention from the studio audience than the stars on the program did. She looks enough like Irene Dunne to double for her. A major movie studio played on that likeness for a publicity stunt at the opening of the last Dunne-Boyer picture in Detroit. Mary wore a duplicate of Miss Dunne's "trouble-making hat" of the movie story, and local citizens won money awards for identifying Mary as Irene.

Twenty-two year old BILL RANDLE is the busiest man we know. Besides conducting his programs which run one hour in the afternoon, and from midnight

to 3:30 a.m., he is a student in political economy, which he hopes to teach when he graduates from Wayne University. But even that isn't enough. He puts on a lecture program called "Interpretations, Please" at the Detroit Institute of Arts, featuring such personalities as Leland Stowe, and Richard Wright. He has a record column called "Discussions" which is syndicated in twenty-two local papers.

Biggest and most outstanding promotion and his major interest outside his radio work and his studies are the concert series called "Jazz," which he is presenting at the Detroit Institute of Arts. He definitely believes that Detroit is the hottest jazz-conscious town in the country. In keeping with that attitude, he presented Art Tatum as the first of a series of eight similar featured artists. Another presentation of his is called "Fun With Music," a series of three concerts presenting folk music.

He sings, but not with his recordings. He receives an average of 100 letters a day from his "Strictly Jive" program, from listeners of all ages. His telephone quiz from 12:30 to 1:00 a.m. is one of the most popular spots he does. The questions are telephoned in, and they cover everything: music, poetry, science . . . even "what color is an egg-plant?" First correct answer called in gets a pair of tickets to a local theater. The quiz is so popular one phone line is reserved for it. As many as 2,500 calls have come in at once, jamming the wires, and forcing the telephone company to allot the station another line.

Still single and very eligible, Bill's a big fellow, six feet tall and weighing around 175. It's a good thing he is, too, for WJLB has just made him Public Relations Director of the station and the spot he's in is no job for a weakling.

Young HAP HOURIGAN does a nice bit of chatter on his "1130 Club" program over WCAR. This program is one of the newest in this area and Hap is really building it into a good spot.

KIRK KNIGHT of WEXL has been conducting his "Tunes for Teens" for over eighteen months, with a terrific response. In fact, that mail response prompted Kirk's clever "man bites dog" angle. Turning the tables on the teen agers, he asks them over the air for their pictures and autographs for his "Mythical Scrapbook of the Air." He has received thousands of autographed photographs to date and now plans to make that "Mythical Scrapbook" into a huge real one, to be displayed in the studio. His program, originally beamed at teen agers each Friday afternoon, is now heard on Monday, Wednesday and Friday. By mail the youngsters select the five top bands of the week, and the one top tune of the week. After one single Friday afternoon broadcast Kirk received 900 letters. He makes it a point to mention the fan clubs of various band leaders.

The "Friday Night Dancing Party" over WEXL from 9:05 until midnight

features jam sessions, and small combinations such as the King Cole Trio and The Three Suns. It is a general request program, again beamed at teen agers, but it gets response from all ages. Kirk uses the quiz idea here. He plays a record, and asks listeners to name the band, or the singer, or the featured instrumental soloist. TED MONTGOMERY often takes this program, with Kirk directing. Ted also handles the "Moonlight Serenade" for WEXL.

Platter jockeys are busy people, with their zany routines, their consistent ribbing of singing commercials, their confidential homey chatter pouring into your ear at the breakfast table, their smooth patter about name bands and hit tunes . . . but they're kind and thoughtful folk, too. And Kirk Knight proved it for me.

When I asked him about the WEXL "Moonlight Serenade," that fifteen-minute spot during the twilight, Kirk said, "Well, we haven't a regular man for that spot. Maybe, it would be better not to mention it. Sometimes I take it, sometimes Ted does, or sometimes a man just in for a day or two does the chore. Truth is, I'm saving it for a young fellow who left it to go into the service. . . It will be his if he comes back."

"If he comes back?" I asked. "Have you had any news of him?"

"Not lately," Kirk said. "But, if he comes back, it will be his to build up."

And just one week later I picked up the paper to see that "KIP" ANGER, former announcer for Station WEXL, in Royal Oak, Michigan, would be home. The paper called him "Lucky" Anger, for he was lucky to be alive. And now he's coming home . . . two broken ribs, a nerve in his back injured, burn scars on his nose, his left cheek, his hands, and his stomach . . . but he's coming home . . . and the "Moonlight Serenade" spot is waiting for just such a man as Kip.

Detroit Platter Jockeys are unique and outstanding in their field in that they have each originated their own programs. They have developed them and advanced their own ideas to make their time on the air distinctive and unusual.

Next Issue: Los Angeles Platter Jockeys!

QUIZ ANSWERS

(See page 63)

ONE: (a) Les Brown; (b) Blue Barron; (c) Gray Rains; (d) Phil Harris; (e) Kay Kyser. TWO: (a) Shuffle rhythm; (b) Rippling rhythm; (c) "Walk 'em" rhythm. THREE: (a) Caldonia Boogie; (b) Atchison, Topeka and Santa Fe; (c) Laura; (d) Accentuate the Positive; (e) Tampico. FOUR: (a) Trumpet; (b) Violin; (c) Piano; (d) Guitar; (e) Drums. FIVE: (a) Bobby Rickey; (b) Charlie Ventura; (c) Corky Corcoran.

BAND LEADERS is now published MONTHLY!

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In the next issue, the April 1946 number (on sale March 1st), you'll find: "Les Brown Goes To College" and "Chicago's Jazz Spots" exclusive photo stories—natural color portraits of

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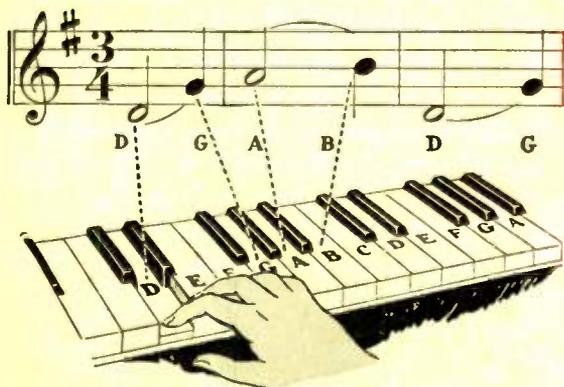
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