

BAND LEADERS

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K



TOMMY DORSEY

I'm Singing With
SINATRA

by Eileen Barton

"BING IS BEST"
says Vaughn Monroe

Exclusive Photos Of
JIMMY DORSEY

Full Color Portrait Of
BING CROSBY

plus other big features

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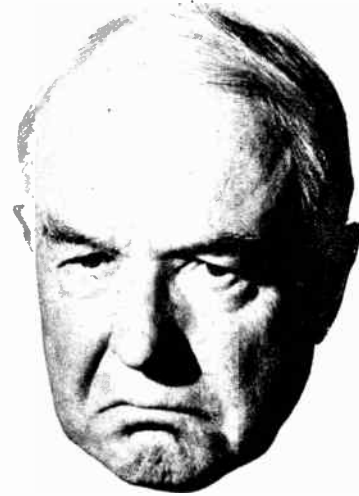
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MY TOTAL PURCHASE AMOUNTS TO: \$....., C. O. O.



“I’ll tell you GOOD
TIMES ARE COMING!”



“I’ll tell you
BAD TIMES AHEAD!”

What’s it to you?—PLENTY!

OKAY! Maybe the optimists are right. There’ll be good times after the war.

OKAY! Maybe the pessimists are right. We’ll have another depression.

What’s it to you? PLENTY! It’s largely in *your* hands as to which we’ll have.

The one way to make it *good times* is to do your share to help keep prices down now!

That means *buying only what you really need*. It means *paying off your debts, saving your money*.

And here’s where you’re lucky.

The same program that helps insure prosperity is also the best possible way to get yourself in shape to take another depression if one does come. So what? *You’re right both ways*—if you save your money. *You lose both ways*—if you splurge right now.

Think it over, fella. Then get in there and fight. Read—and observe—the four rules to head off inflation. The war isn’t over yet. And the war against *inflation* isn’t over yet—by a long shot. Remember World War I? The cost of living rose twice as fast *after* the war as it did during the war itself.

4 THINGS TO DO to keep prices down and help avoid another depression

1. Buy only what you really need.
2. When you buy, pay no more than ceiling prices. Pay your ration points in full.
3. Keep your *own* prices down. Don’t take advantage of war conditions to ask more for your labor, your services, or the goods you sell.
4. *Save*. Buy and hold all the War Bonds you can afford to help pay for the war and insure your future. Keep up your insurance.



DID YOU KNOW THAT..

CLARINETIST ARTIE SHAW knew what he was doing when he built his band out in Hollywood. Reports from Flickerville say that there are more top-notch young jazzmen available around the studios than you can shake a baton at. Needless to say, ARTIE grabbed the cream of the crop for his crew, including ace trumpeter ROY ELDRIDGE, who's getting a new high in sideman salaries: \$500 per week. SHAW's band, by the way, will trek back to the west coast after winding up its theater tour, settling down to a weekly radio show, a couple of films and disc-making for Victor. . . .



Roy Eldridge

With the recording ban settled, you can begin to fill out some of the empty spaces in your collection. All the famous singers and bands will have new platters out soon, if they

aren't already on the market by the time you read this. . . .

EDDIE CONDON plans to take his company of jazz stars out on the road later this year. Hot guitarist CONDON's bashes, the talk of Manhattan music circles, feature such artists as trombonist MIFF MOLE, clary-man PEE WEE RUSSELL, trumpeter MUGGSY SPANIER, and BAND LEADERS' own pianist-columnist ART HODES. . . .

BOBBY SHERWOOD, who built his latest band in Hollywood, will debut it on wax with a series of Capitol Record releases. . . .

BENNY GOODMAN fooled most of the Broadway observers when he formed a small band to appear in Billy Rose's show "The Seven Lively Arts." This reporter, however, insists that BG will hit the networks with a new program before many moons have passed. . . .

Seems like most of the jazzmen are heading for Broadway. Drummer *extraordinaire* COZY COLE and bassist "SLAM" STEWART (famous for riffing vocally with every bass note he plucks) are both doubling from 52nd St. to legit shows on the Main Stem. . . .

(Continued on page 62)



Bobby Sherwood

BAND LEADERS

MARCH, 1945

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QUIZ In Swingtime

HERE you are, hepcats and alligators—a jive quiz, conducted by jazz authority Dixon Gayer, to test your knowledge of things musical. Are YOU in the groove? Your answers to the following questions will show whether or not you're really hep! A score of 95 to 100 means you're an ace jivester—80 to 90 indicates you're darned good—65 to 80 shows you're getting there fast—but below 65 . . . well, brother or sister, you'd better brush up or they'll think you're square! Answers are on Page 66—but no peeking until you've finished the test! We'd appreciate your sending us a postcard letting us know how you make out, and whether you think the quiz is too easy, too hard, or just right. Address: Jive Quiz, BAND LEADERS, 215 Fourth Avenue, New York 3, N.Y. Thanks in advance for your comments!—The Editor.

ONE: Identify the following band leaders or bands from their identifying taglines (Score three points for each correct identification):

- (a) "The Sentimental Gentleman".....
- (b) "Sweetest Music This Side of Heaven".....
- (c) "King of Swing".....
- (d) "America's Newest and Grandest Band".....
- (e) "The Man Who Plays the Sweetest Trumpet In the World".....

TWO: Are you up on your jive talk? Here's a chance to prove it. Simply answer "true" or "false" to the following (Score four points for each correct answer):

- (a) If you are an alligator sent by the cats and if you have your boots laced up to your belt, you are a hep gate digging the jive. TRUE or FALSE ?
- (b) To say that a band is on a righteous kick means that the musicians have a justified complaint against the leader. TRUE or FALSE ?
- (c) If a band makes recordings they are automatically "in the groove." TRUE or FALSE ?
- (d) When someone refers to a musician as being "solid" they mean that he is healthy and that his muscles are solid. TRUE or FALSE ?
- (e) "Plant you now and dig you later" means "I'll leave you now and see you later." TRUE or FALSE ?

THREE: This one is tougher than it looks. In fact, it's so hard that you get six points for each part you answer correctly, and an extra two points if you get all three correct. The question is, simply, how many musicians are (or were, if the group no longer exists except on records) in each of these three groups:

- (a) Raymond Scott Quintet (exists only on records)?
- (b) The recently organized "Phil Moore Four"?
- (c) The King Cole Trio?.....

FOUR: Find ten band leaders' last names in the following narrative paragraphs. Names may be misspelled or separated, in part, to fit the context of the paragraph (Score two points for each name found):

It was a gray, dreary day and the sun rose unseen behind the clouds. The landscape was barren, only a miller's cottage stood beside the road as far as the eye could see. A horse was out to pasture on a nearby hill, but there was no other sign of life. The weary man plodded up to the cottage door and knocked. The door was opened.

"My name is James," the traveller said. "James Morgan. I wonder if you could give me lodging? I will be glad to work for my keep."

"Oh, pshaw," the miller said. "No need for that. I can see you're a good man. Come in and take it easy. I'm just fixing breakfast."

FIVE: New Band Leader Department. Since rising band leaders are not as widely known as those who have had an opportunity to establish their names, you get ten points if you know this band leader's name:

He is a trumpeter and a rhythm singer. He dances almost constantly while leading the band—is forever making wisecracks to the audience, even while the band is playing or the girl vocalist is singing. He is of Italian descent and mighty proud of his race. His slogan is "Get Happy" and that is, sincerely, what he wants of the people he plays for. Money is secondary. He recorded his own tune, "Robin Hood," recently. He is a strong candidate for one of the nation's "top ten" band leaders. Who is he?

SIX: What instrument, if any, does each of these band leaders play (Score three for each correct answer):

- (a) Duke Ellington.....
- (b) Joe Venuti
- (c) Kay Kyser
- (d) Glenn Miller
- (e) Charlie Spivak

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SELF-CONSCIOUS!
 BEFORE Diane Parker of N. Y. began her Powers Course. "I felt dull, listless—I was so underweight." Diane's "Photo-Revise" helped her achieve new loveliness.



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 Occupation _____ Age _____

Talented in more ways than one, Eileen's hobby is sketching. Here's a sample drawing:



Eileen Barton

I'm Singing



"It goes like this, see." And a few pointers from the VOICE are taken with a smile.

I STILL can't believe I'm singing with Sinatra, I just CAN'T believe it." Adorable, red-headed Eileen Barton, 17, tucked her feet up under her and took a deep breath preparatory to telling BAND LEADERS' reporter just how it feels to be the luckiest girl in America today.

Eileen was chosen from hundreds of hopefuls to occupy a spot so wonderful that she can hardly believe it herself. The Voice himself selected her as his junior singing partner.

It was rehearsal time at the CBS Playhouse. On stage Frank Sinatra and Joseph Cotton, Broadway and Hollywood celebrity, were reading lines. An orchestra, composed mostly of stringed instruments, was settling down in the background. Radio technicians moved about the stage, shifting microphones and muttering into them for the nodded approval of intent characters seated in the walled-off control enclosure.

And down in front, in breathless whispers, Eileen Barton told her story.

"I'm still dazed, I'm in a fog. I'm so excited all the time I can hardly think. It's wonderful, it's marvelous, it's like a fairy story, and it happened to ME!!!!"

"And it couldn't happen to a nicer person," said Frank who overheard this rhapsody and leaned down over the footlights to speak.

Continued Frank, "I think she'll go a long way. She's a lovely girl with a lovely voice and I'm happy that she's working with me."



Frankie and the cutest newcomer to stardom, Eileen Barton, running over a new arrangement before going on the air.



Lucky, lucky girl! Sharing the spotlight with Sinatra. And we'd say he was lucky in finding her, too!

with Sinatra

By Eileen Barton
as told to Gretchen Weaver

"Frank," called a voice from the stage and he turned away with a smile.

"See," contributed Eileen, nearly bursting with pride at this tribute from her idol, "See how he is! I keep telling myself that things like this don't HAPPEN. But this DID, and I'M SINGING WITH SINATRA. ME!!!"

"It all really started six months ago, all this that's happened now, I mean. You see my parents used to be in show business and I thought I'd like to be in show business too, again. I used to be in it, you know.

"So I kept talking about it and finally Daddy said that I could try. I guess he thought that as long as I was determined to do it I might as well go ahead and get it out of my system and then perhaps I'd be cured. I wanted to go to Hollywood and I bought my ticket, a round-trip one. I made up my mind I'd give myself six months.

"Right away I was lucky. I got a four-week job singing at Slapsy Maxie's place. Gee, one night Frank came in and I saw him and I nearly died right there. I was so scared. I wanted to do my very VERY best and I was so excited I didn't think I'd be able to sing a note. But I did all right.

"After my four weeks were up, even though I didn't have a big contract yet, I decided to stay on in Hollywood. I was living with friends of my parents, so I didn't have to worry about eating. I'd already earned something, and I thought I'd see what else I could do. So I was still lucky and sang in some other places and with Bob Crosby and Johnny Mercer for guest shots. I worked on a radio program with Andy Russell—he's a swell fellow, too.

"When I heard about Frank Sinatra looking for a girl singer, I naturally thought it would be too too wonderful for anything for the girl who was chosen, but it just seemed TOO wonderful for me. So I just kept thinking about it and that was all.

"The most super thing of all is that I was auditioned the first time without knowing anything about it.

"The agency had a record of my voice and they liked it. They had Frank listen to it and they told me afterwards what happened. Frank listened and said, 'Sure. I know that girl's voice. I've been watching her for several years now. Let's hear her sing in person.'

"So I sang for Frank and the next thing that happened was that they called me up and said, 'Well, you're IT.' And I said, 'What? I'm what?', and they said, 'You're the girl who's going to sing with Frank Sinatra.' WELL—"

Eileen paused for breath, overcome all over again by the stupendous wonder of it all and signified her approval of the situation with those throaty little giggles and gurgles which mean that Eileen's having a good time.

"I remember the first song I sang with Frank," she dreamed. "It was 'Come Out, Come Out, Wherever You Are.'"

"I L-O-V-E singing with Frank. He's so wonderful. Of course I've just loved him ever since he began to sing. I think he's best in romantic tunes, but he can do a terrific jive number. His rhythm is sensational, but I think his 'She's Funny That Way' is just about the best thing I've ever heard."

When it was indicated to Eileen that fans everywhere would like to know about HER, she laughed delightedly and said, "Would they, REALLY? What would they like to know? Or could I just say what I want to about me? Here goes!

"First of all I like to bowl. Yes, I like to bowl, but I break my nails doing it and I'm trying to grow long glamorous ones," and she held up her carefully manicured nails, two of which were certainly broken.

"Oh, well," she went on, "I'm not going to stop bowling to take care of two old nails. I used to ride horseback, but I never seem to get much time now. When I'm blue I go to the movies to get over it. When I'm feeling high I go anyway. I like all the young actors and actresses, particularly Peggy Ryan. (Continued on page 63)

BARNET WAS RIGHT.

by Dorothy Auscomb



Charlie Barnet, also known as the "White Duke of Harlem."



Wanta dance, chillun? Here's your cue—
"Cherokee Charlie" giving out with jive.

JUST a minute," the man said. "He's coming off stage now . . . here he is!" And the door opened.

I looked up . . . and up . . . and somewhere up there, sure enough, was Charlie Barnet. Charlie is head and shoulders above any other big time band leader, and what shoulders!

On top of these, he wears light suits, custom-tailored. This one was light blue tweed, and his tie was bright red. Charlie's eyes have laugh crinkles. His hair is curly, almost GI-short. He talks in a husky baritone.

Charlie Barnet is strictly unexpected—he not only looks like you can't believe, but he never even wiggles a toe in the accustomed manner or says one word out of the book (don't ask me what book band leaders read . . . I'm only a jitterbug!).

Charlie looped himself around a chair and smiled sadly. "Too much steak for dinner!" he said, "Two steaks, in fact! But it was my mother's birthday—what better way to celebrate?"

Charlie's mother still lives in New York and waits for his return engagements, even after our local Barnet boy gave the town back to the Indians!

"Charlie," we said, "talk about you!"

"There isn't anything to tell," Charlie said. "If I had my life to live over again, I'd do everything the same. I play what I like, and I like it hot. People . . . I like them all. I'm happy!"

"Give me plenty of good food, hot music, and the boys who can play it. Give me a jitterbug audience wherever I go. That's all, sister. If it's still free . . . well, I might take a long-term studio contract and a little reet home in the West."

Charlie stretched his legs half way across the floor and cocked one eyebrow.

"Ten years now," said Charlie, "I've been traveling, and I can't tell you how any one place looks—except New York and my own back yard."

When Charlie says "travel," he's talking about the 48 states and the high spots of Europe and South America.



Jerry Lawrence, Johnny Long, Jerry Wayne, and Raymond Scott help Charlie celebrate his tenth anniversary as a band leader.

there's a jitterbug born every minute!



Charlie Barnet as he appeared with Ann Shirley in a recent RKO-Radio picture.

But remember that the inside of one theatre looks almost like the inside of every other theatre the world around, and since The Barnet concentrates on insides of theatres, he couldn't be expected to see much of the countryside.

"Now I ask you," says Charlie Barnet. "You get ten seconds to answer this one. It's a riddle. What's the difference between Charlie Barnet and an ordinary band leader? If you know the answer, you see the show!"

Is he kidding? Asking me a question like that—me, who just finished boning up on his life story before I came here! Okay, Mr. "Beat" Barnet!

"Why . . . You don't straddle the beam . . . you ride right in on it! Even if all the world loved a lyric, you wouldn't. This is untraditional . . . unconventional . . . and individual.

"B—Barnet does not have you know that off the podium he's a fast man at tennis, an ex-baseball champ, reads Esperanto, and can run off some sharp needlepoint between sets. Charlie Barnet sticks to the stick, and the stick is hot! Besides which, Charlie Barnet is a jive musician from his steamy sax to the bottom of his number nine soles. But he also can produce slow, dreamy dance tunes that are as sugary as his jungle music is swingy.

"He's the Captain who plays just the jive he likes and the jitterbugs are his own special crew . . . of which there will always be legion. He's the pale-face Cherokee of Broadway and points West as he's the White Duke of Harlem . . . and he's the white hope of jitterbugs yet unborn!

"Dig the answer, Charlie. In so many words . . . the difference between Barnet and an ordinary band leader is the band leader . . . you're it! So dig it again!"

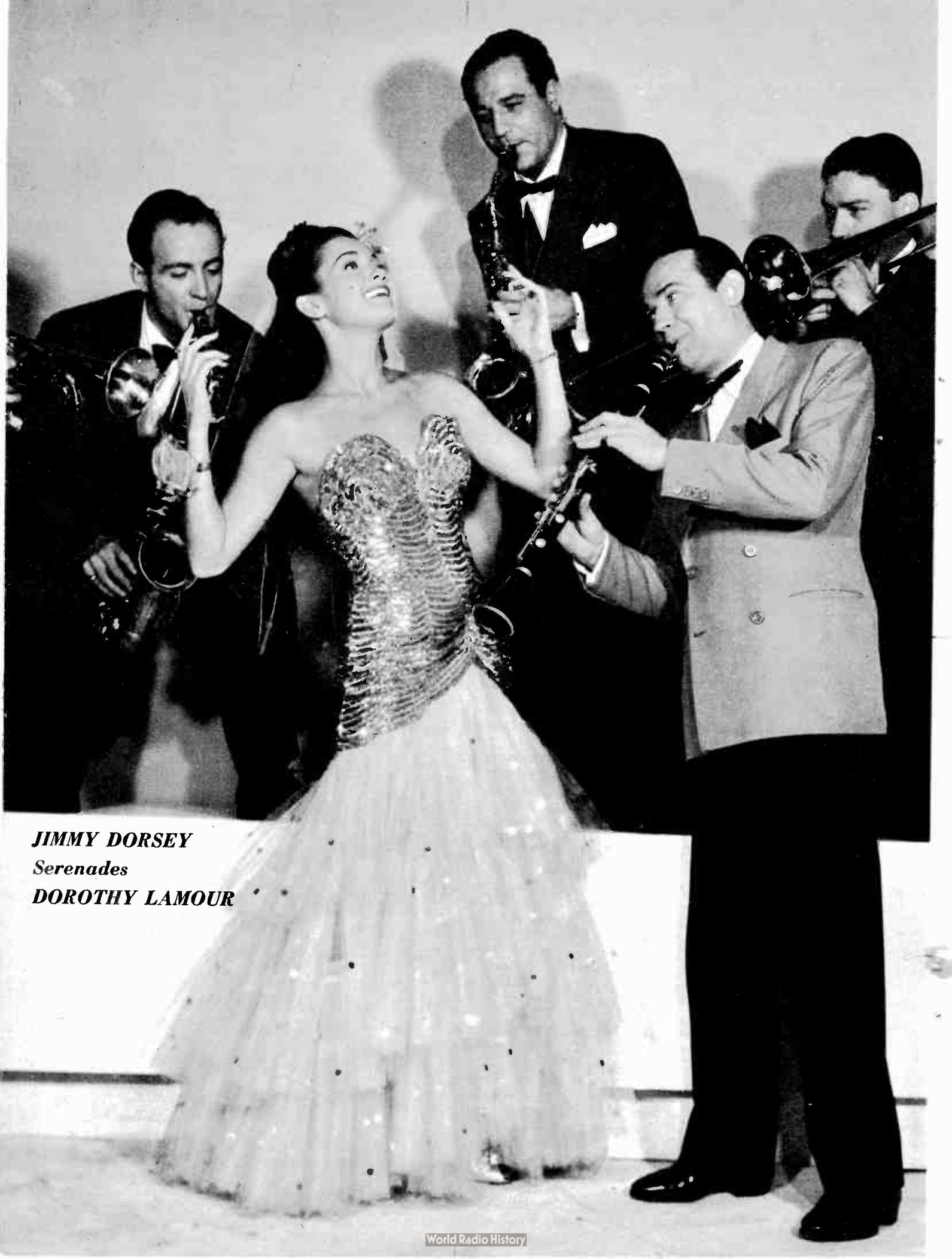
Yes, Charlie is different, and Barnet was right from the start! There will always be jitterbugs . . . and they'll always find him, in the best places!

In one way only is Charlie Barnet like every other band leader that ever broke a baton . . . he proves the rule. He wants to end up on a Hollywood lot, and live most of his life in California. What HAS that place got?

Anyway, I'VE got a ticket to the show! So gangway!



Kay Starr, glamorous swingstress of the vocals, is an added box-office magnet of the Barnet band.



JIMMY DORSEY
Serenades
DOROTHY LAMOUR

JIVIN' WITH JIMMY

FOR a fellow who has had only ten birthdays, Jimmy Dorsey has accomplished a terrific number of things, and chalked up some interesting experiences. Almost from the day he was born (on February 29, 1904), he's been interested in music, and attributes that interest to the fact that he was born into a musical family. In fact, his first bit of advice to those who want to be a band leader is to get themselves born into such a family.

Jimmy's father, a band leader himself, got him started with lessons on the cornet. When he had mastered that, he swung over to learning to play sax, and by the time he was seventeen he was leading his own outfit, the

Dorsey Novelty Orchestra, which played around his home town, Shenandoah, Pennsylvania, for various local dances and social affairs.

It wasn't too long before the services of the "World's Greatest Saxophonist" were being sought by every big jive band in the country. He doesn't remember exactly when he began playing clarinet, but he never took a single lesson. Came 1934—Jimmy started fronting his own band, and, well, you know the story from then on. He was in!

And these days he's in so many things that our candid cameraman had a tough time catching up with him. However, the day that Jimmy was due

to open at the Palladium in Hollywood, our camera-toting reporter was on the spot, ready to catch him in his various activities. The result is this exclusive picture story of a day in the life of Jimmy Dorsey which the editors of **BAND LEADERS** are pleased to present for your entertainment.



Always striving for perfection and improvements, Jimmy begins his working day by listening to a playback of the tunes he recorded the previous day.



A balanced show is the result of careful arranging. Here Jimmy goes over his music, checking scores and selecting numbers for the day's jam sessions.



JIMMY DORSEY



3

A practice session is next in order, and with the muted horns the boys start sending—getting in the groove to cook with gas for the hepcats.



4

"Okay, fellows, that's all for now." The last rehearsal is finished and Jimmy gives final instructions for the day's activities.

Jimmy and Director LeRoy Prinz at the Hollywood Canteen go over one of the musical numbers of Warner Bros.' pic of the same name.



6

LeRoy Prinz thinks he can play a licorice stick, too, and Jimmy gives him a few pointers. Prinz is a right good guy, but we think maybe he should stick to directing pictures (See right).

Everybody wants to get in the act. Angela Green, Dolores Moran and Virginia Patton show Jimmy how they think the music really should be played.



5

Looks as though Jimmy's giving someone the raspberries (above), but after all this is only a rehearsal. Come performance time and the house will be rockin' along!



7



8



Roy Linn horns in for Joan Leslie's undivided attention, and before you know it she's getting hep to a mighty hot, smooth trumpet.

9



11

If Joan Leslie really wants to learn how to play the saxophone she's picked the right man, and Jimmy's not kickin'. Who would when there's a chance to hold her hands?



10

When solid senders get together. Jimmy Dorsey and his band as they appear in the Warner Brothers' motion picture sensation, "Hollywood Canteen."



12

At left is the sign that brought J. Dorsey fans from miles around for an evening of honest-to-goodness jive, as Jimmy appeared for his fourth engagement at Hollywood's famous, huge dance emporium.



13

Above: "Okay, so the laugh's on me, but let's get back to work, boys." Jimmy takes it all in good grace when some of the jokesters in the band get together and put one over on him for a change.



14

At left: Solo by Jimmy, and as he takes off, some of the crowd stand around and just listen, while others dance their cares and wartime woes away.

PICTURE STORY
CONTINUES ON
NEXT PAGE 



15 Above Left: The spotlight shifts for a moment to Brother Tommy who joins eight year old Bobby Ward, boy wonder of the trombone, for an impromptu duet, while J. D. beams his ready approval of their close, soul-satisfying harmony.



16 Above Right: More shannanigans as Mickey Rooney joins in the festivities to blend his doleful notes with the smooth music of the Brothers Dorsey—much to the delight of the huge crowd of alligators and hep cats surrounding them.



17 Right: Intermission! Jimmy and Bud Abbott look on as Lou Costello tries to pull a fast one on Marilyn Maxwell and her hubby, John Conte. Wonder what the gag was all about?



18 Above: Jump time! Jimmy's torrid trumpet section brings the house down with the flag-waving Dorsey special, "Fingerbustin'!"



19 Left: Marvin Wright, Jimmy Dorsey's 88'er, knows how to please the customers. Look at his fingers gliding up and down those keys!



20 Right: The man who, 'tis said, can romp through the 400 odd notes of Rimsky Korsakoff's "Flight of the Bumblebee" in one breath, winds up the evening with a sax solo. You can almost hear that jazz come out, can't you? The fans evidently think it's kopasetic!

TAKE a gal and four guys, give out with a pitch note, and the result is up-to-date tunes in a streamlined manner—or The Modernaires. The gal, who looks just like a co-ed out for fun and frolic, is Miss Paula Kelly to you and you and you, and Mrs. Harold Dickinson in private life.

In the order of their admission to this group, which features the very latest in voice harmony styling, the guys are: Harold Dickinson, daddy of the outfit and husband of the leading lady; Ralph Brewster, who has been in the plot from the beginning; Fran Scott, exclusive arranger for the vocalists; and, the most recent addition, Bob Lang, one-time miner, present collector of fish, and all-round gentleman thrush.

Outside expert opinion points to The Modernaires as pioneers in a new and typically American melody mode. It was Dickinson's idea in the beginning. Singing was a side line with him, but his earlier ambition to be an engineer went down for the count when Harold and Ralph met in high school and determined to popularize their novel vocal effects, or bust.

"We just got started," grinned Hal, "and then we couldn't, or wouldn't, stop until we starved or won. For a long time it looked as if starving would come first."

The history of The Modernaires is like that of any new idea that's good but startling, like the telephone or radio. It takes years to get started and once the public catches on everybody wants it. Today The Modernaires are standard equipment for any big-time program plan. When Kate Smith was hunting headliners for her opening air hours, Paula and the boys were natural choices.

The New York subway gave the quintet its name.

"It was like this," recalled Hal. "We had to have a name, and we couldn't think of a good one. There we were, stifling in the subway, and all of a sudden—Boom, we had it—The Modernaires." That's what The Modernaires thought of that stuff Manhattan's millions breathe in the underground transportation system—modern air.

Well known for several years, the five broke into national prominence with the famous Glenn Miller Band, until Glenn Miller was taken over by the army—and not for lend-lease either. The record which topped any other in sales, before or since, for Miller as well as the Modern-

aires, was "Chattanooga Choo-Choo," although "Black Magic" sold in astronomical figures as well.

Chesterfields, Camels, Ford and, finally, Jello used the musical madness of The Modernaires to boost their sales figures and give the customers their money's worth over the air.

Personally, petite Paula is slim, dark, and intense, featuring two king-size dark eyes set among extra-length lashes. She joined the group when they became part of the Glenn Miller attraction.

Before that, she had appeared as vocalist with Dick Stabile, Al Donahue and, earlier in her career, with her sisters in a trio which travelled fourteen weeks as a headline act of a Bowes unit. Her initial professional appearance was at the Syrian Mosque in Pittsburgh, Pennsylvania.

Should Paula ever wish to put on a higher hat than is fashionable these days, she might prove her descent from Lady Jane Caughey, of Ireland. To clinch any argument, however, she tells how members of her family on both sides fought in the American Revolution.

Harold Dickinson, founder of The Modernaires, was born in Buffalo and his whole professional career has been

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FOUR GUYS and a Gal



Paula Kelly

Pages from



The reel and real endings to "Lost In A Harem" were happy ones for Marilyn Maxwell and John Conte.



"Indianapolis is a nice town . . ." but Hollywood was a lucky move. Marilyn and John met there.

WHAT does a girl singer think about as she reaches each new rung in the ladder to a successful career? Seeking the answer to this question, The Editor asked **BAND LEADERS'** Hollywood representative to quiz some famous Hollywood star on the subject. And he got a scoop—pages from the diary of Marilyn Maxwell, who went from band vocalist to movie stardom!

It would take several dozen issues of **BAND LEADERS** to publish all the interesting things that have happened to Marilyn Maxwell, for she has been in show business since she was three.

Marilyn was born in Clarinda, Iowa, but soon moved to Fort Wayne, Indiana. That's where we pick up our first item from her diary, written after a mixer dance one night:

"I'm so thrilled. I wore my first real evening gown tonight, when I sang at the Y.W.C.A. mixer dance with Lowell Myers and our high school orchestra."

"My dress was floor length, a beautiful apple green with sequins, and, ummm, what a low back. I'll bet I looked more than just fifteen. I'm so happy because everyone seemed to like my song and dance to "The Continental."

Everyone did like Marilyn, too. Amos Ostot, band leader, heard her on a Fort Wayne radio station and signed her as his vocalist.

"Indianapolis is a nice town and it's fun singing with Amos Ostot, but I am lonesome for the gang in Fort Wayne. This is the first time I have ever been away from home and I'm lonely. But I mustn't be, for this is a wonderful opportunity for me."

It was a fine opportunity for Marilyn and she made the most of it. And, presently, she had offers from Freddy Martin, Shep Fields and Buddy Rogers to join their bands. Later, when she joined Buddy, came two of the big thrills of her life.

First, Fred Reynolds, president of the Big 4 railroad, who was a friend of Buddy's and an admirer of Marilyn's singing, sent her to Cincinnati (where she joined Rogers) in a private railroad car. But still another thrill awaited her there:

"I'm so excited I can hardly write. I just opened with Buddy Rogers at the Shubert Theater here in Cincinnati, and what excitement there was! At the opening, Buddy called Mary Pickford in London by transatlantic telephone and introduced us. She was so nice, but I'm afraid about all I said was: 'Hello, I'm glad to meet you,' I was so nervous."

Later, Marilyn met Miss Pickford in person, was her guest at Pickfair. Mary wanted to sponsor Marilyn in pictures, but Marilyn didn't feel she was ready for the try. So, when Buddy broke up his band, Marilyn joined Ted Weems. Her debut with Ted literally floored her:

"Here I am, with Ted Weems, back at the Peabody Hotel in Memphis, where I left Buddy. I wish I were almost anywhere else, I'm so humiliated. This afternoon, at the luncheon set, when my number, 'Hold Tight,' was played, I didn't know it had been scheduled. So when I heard my introduction, I dashed for the microphone, slipped and fell down flat on my back. Everybody laughed. It was awful."

But Marilyn redeemed herself by a swell performance at the evening show. The enthusiastic applause given her, and the orchid corsage thoughtfully provided by Weems, soothed her injured feelings.

Marilyn stayed two years with Ted, and throughout their association he repeatedly tried to get her to try for picture roles, offering to sponsor her dramatic studies.

But Marilyn kept hedging. She felt she needed more experience. Then, finally, one afternoon, while horseback riding in Colorado where the band was playing, she

Marilyn Maxwell's Diary



"Everyone is kidding John and me about being in love . . ."



"John has given me my ring, but my hair dresser keeps it hidden."

"Yesterday she snatched it [my ring] off my finger when I forgot to take it off just before a scene."

suddenly made up her mind to make a bid for movie roles. She rode in to tell Ted of her decision:

"I told Ted I was ready to try pictures, today. After they 'revived' him (ha-ha) he asked me where I wanted to go to dramatic school. I chose Pasadena Playhouse. Mother and I are leaving for Los Angeles right away. 'California, here I come,' with my fingers crossed!"

In California, Marilyn studied for six months at the Playhouse; became known as the "Queen of the Soundies," because she made so many; had a screen test at Paramount, and made a short there. When no immediate movie parts seemed forthcoming, she went on a camp show tour. One day her agent called her and told her she was signed to a movie contract. Not at Paramount (to her surprise) but at Metro-Goldwyn-Mayer. An M-G-M executive had seen her screen test and was impressed by both her dramatic and singing ability:

"They certainly do things fast in Hollywood, once they get started. Just a few days ago I was in Cleveland. Today, I'm in pictures. They hustled me right from the train to the studio, and here I am working with THE Robert Taylor, whom I have only just met. Things have happened so fast I'm going round and round, but I love it."

Marilyn was happy in her new association at Metro and especially thrilled when she met Louis B. Mayer, studio head, and he told her she had been signed for her dramatic ability.

A succession of roles followed, and then came "Lost in a Harem," with Abbott and Costello. In it she did love scenes with actor-singer John Conte. It turned out the love scenes were the "real thing."

"Everyone is kidding John and me about being in love, but we still have them guessing. John has given me my

(Continued on page 58)



"John and I announced our engagement and Bud and Lou and all the gang gave a wonderful party for us."

I LIKE Bing best," stated Vaughn Monroe flatly. "Sinatra is good, but Bing is better." Vaughn Monroe, singer, band leader and instrumentalist, spoke finally, but softly. The Commodore's Century Room where he was saying his piece, had its quota of "Our Frankie" fans, and Monroe, though brave, is not foolhardy.

"Don't misunderstand me," he urged. "I don't hate Frankie. As a matter of fact, I know him much better than I know Crosby. I like Sinatra. But, speaking as a singer with a personal preference, if you ask me which one I like best, it's got to be Bing.

"Why? Well, I like Bing's interpretations. Furthermore, Bing can and does interpret anything: ballad, bounce or boogie. Frankie also tries all the angles, but he's so much better at ballads than anything else that I always think of him as exclusively a balladier.

"Bing is an institution as solid as the ground we walk on. His interpretations are classics, they are the standards for others to shoot at—the unquestioned tops in tune technique.

"Maybe I'm one of those guys who prefer established

excellence to potential power. If so, that preference spells out B-I-N-G."

Fifty million Sinatra swooners can easily be wrong, according to Mr. Monroe, although he doesn't say that they are. He does believe that the Frankie fanatics are the most loyal rooters any public figure could wish for.

"They're wonderful, those fans," he said, "especially the younger, bobby-socks brigade. They offer Frank Sinatra the most sincere and true tribute ever offered any entertainer in this country at any time. American youth has the remarkable and lovable faculty for selecting a star and then sticking through thick and thin.

"But," continued Vaughn, "I think these young people are the victims of a war psychosis, a phenomenon of the temper of the times. Fortunately for them, they've picked a man who handles them gently and with understanding.

"But for me, and I say it again," proclaimed Vaughn Monroe, "for me, who knows our Frankie best, I say, it's Bing, the better one of two.

"And in conclusion, I further announce, it's better, best, and BING!!!"

Bing is Best

IN "VOICE" TEST

Says Vaughn Monroe



BING CROSBY



VAUGHN MONROE



FRANK SINATRA

Bing Crosby



HOLLYWOOD IS *Hep*

JUMP music, swing, jazz, or whatever you want to call it, jumps in the movie capital, too. Within a horn blast of Hollywood and Vine, the crossroads of Glamour-town, can be found many lairs of the hepcats—haunts of gates and ride men.

Walk along Vine . . . sun yourself on Sunset . . . you'll see sidemen, top leaders, vocalists, song pluggers, press agents, and a dozen and one other characters of the music world.

Even to the guy with a busted gas ration book, CBS, NBC, the Palladium, Capitol Records, song publishers' row, The Tropics, The Troc, Music City, Lockie's, Mickey's, Sy Devore's and a flock of other places where musicians may be found working or loafing, are available on foot.

Recently, Charlie Mihn, **BAND LEADERS'** photographer, accompanied by the Bandstander, set out to photograph the Hollywood swing scene. On these pages are the pictures he brought back.

A glance at some of the famous faces caught by the camera proves beyond a doubt that Hollywood IS Hep.



All star jam session! (L. to R.) Count Basie, Lionel Hampton, Illinois Jacquet, Tommy Dorsey, Artie Shaw, Ziggy Elman, Buddy Rich, and Les Paul as they appeared on "Command Performance," the show short-waved by CBS to the boys overseas.



Artie Shaw and Tommy Dorsey take advantage of a few minutes between broadcasts at NBC to have a chat.





"Let's have another cup of coffee," says Eddie South to Big Sid Catlett, as they relax between scenes on the set of "Streets of Paris."



Fast jumpin' drum solo coming up at the Swanee Inn. Zutty Singleton, who recently turned down a N.Y. offer to stay in Hollywood, is the drummer; our own Bandstander, his right-hand man,



Lionel Hampton gets a few pointers about the script from Rochester before appearing on "Jubilee," NBC's special short-wave broadcast for the entertainment of men in service overseas.



Backstage at the Trocadero, dots and dashes and lots of flashes Walter Winchell (with lotions of interest) digs the latest jive from Nat "King" (Straighten Up and Fly Right) Cole.



"That's right, Artie, handle with care." Count Basie and Artie Shaw talk about clarinets, during a rehearsal break at NBC.



This rhythmic threesome was caught by our cameraman strolling along glamour-studded Vine St. (L. to R.) Gloria Delson, "Doc" Rando, and Wingy Manone.

PIX BY CHARLIE MIHN . . . TEXT BY THE BANDSTANDER . . .

Clothes for a



Helen, wearing her favorite print dress, autographs pictures for some of her many fans.



by Helen Forrest

W RITING words about things musical is a little new to me—I'm used to singing the words. But as **BAND LEADERS** Magazine has asked me to write a little piece about "clothes for a canary," here goes: The wardrobe of a girl vocalist is, undoubtedly, highly important to her success. It helps express her personality just as does the style in which she sings.

Carefully selected garments enhance her appearance, and a good appearance is as much an asset to a singer as her voice. Too, nice clothes give a vocalist confidence, helping her to make the most of her ability.

In selecting a wardrobe, most girl singers, I think, take into consideration style, adaptability and comfort.

Style, of course, is paramount. Being so much in the public eye, a vocalist cannot afford to wear "dated" clothes. Usually, in fact, she should be a little ahead of the current style trend.

Adaptability of her wardrobe is important to a canary, too. Most of her garments should be "dressy" things which, even though they are informal, still have chic. Because many times a vocalist must dress early in the day for an evening engagement, the clothes she selects must be suitable for different periods of the day.

Comfort in clothing, of course, is something everyone seeks. But a singer is doubly interested in clothing comfort. No one can sing well, or appear at one's best in ill-fitting, uncomfortable garments.

The types of apparel selected by various vocalists depend, naturally, on the tastes of the individual. But certain costumes will be found in all singers' wardrobes.

Evening dresses are a must, especially for vocalists appearing with bands. When I was with Harry James and other bands, I usually chose "slinky" things of colorful material—reds, etc.

Now, on the "Everything for the Boys" program with Dick Haymes, formality is not required, and I usually wear a print dress or a suit. For a while, man-tailored suits were favorites of mine, but I felt I was wearing them too much, so now I am getting away from them.



Helen Forrest, deep in a story, relaxes in an easy chair.

Canary



Helen and Dick Haymes clowning backstage between rehearsals of NBC's "Everything for the Boys" program.



"Oooh, it's cold," Helen Forrest reacts to a toe fest in the pool. Note the informal peasant dress—ideal for romping around her swimming pool.



Helen runs over a new number at home, before leaving for the studio. In her blouse and skirt combination she's ready for all the day's work.



Helen can't resist prints when shopping for clothes. Cute, eh?

Suits, though, are always a necessary item in a vocalist's wardrobe, for they have the "dressy" quality of which I spoke.

But perhaps it is that very "dressy" element in our clothes which makes most singers so choosy in selecting their off-stage, informal clothing.

Away from the mike and the bandstand, when we do get a chance to relax, we really like to "let our hair down," and be comfortable.

Many girls like slacks and shorts but, for myself, peasant dresses are my favorite play costume. I like their gay colors and the freedom of movement they give.

Slacks, however, are fine utility garments. They can be worn to rehearsals and on record dates.

Another combination I like is a blouse and skirt. I have several, and wear them quite often. For all-around apparel, print dresses are great favorites of mine and I confess that I splurge on them sometimes, justifying myself by remembering I have no hat budget.

Women's hats may be a favorite gag of comedians, but they can't kid mine—I don't own any. To use a jive expression, hats don't "send" me—I haven't worn them for years.

I am (with a deep bow to rationing) a shoe fan, though. My favorites are ankle-strap models, and I like heel-less and toe-less footwear. Hose is no problem, for I get a good tan early in the year, and go bare-legged.

Just like anyone else, we singers budget our clothing and are always delighted when we can "pick up" some little thing at a bargain. And, as all well-groomed, smartly dressed young women do, girl singers constantly keep their entire wardrobes in mind when making new purchases.

Accessories, hand-bags, shoes and the like are bought with a view to matching the clothing already possessed.

In fact, you might say that choosing clothes for a canary is much the same as choosing them for any well-groomed young woman.

All women like to look glamorous, whether they sing or not. So can you blame a canary if she rates her wardrobe high on her list of personal possessions? After all, making them stop and LOOK while they LISTEN is part of her job, too!



CRESCENT CITY *Clarinet*

by Jim Walker

"But, it's not taking any credit away from them to recognize that jazz has been improved on from the crude stage of the early days."

"Look . . . Wilbur Wright invented the first airplane, and earned the respect of the world. But is it taking any credit from him because other men improved on his idea to the point of today's planes?"

Barney thinks men like Shaw and Goodman have done with jazz what Wright's successors did for the airplane.

Bigard's first attempt at creating jazz, himself, was when he was a lad of seven. His uncle borrowed an E-flat clarinet for him from Johnny Dodds.

"I was so small," Barney laughed, "it was the only thing I could handle."

By the time he was fifteen, he had mastered the instrument sufficiently to work at infrequent jobs, but he has no illusions about his capabilities.

"I was so lousy, nobody would hire me," he recalled dryly.

About that time the sax began to attain popularity. Barney bought one, and promptly lost interest in the clarinet. First he had a C-melody sax and then a tenor.

Slap-tonguing became the rage and he became noted as a slap-tongue artist, began working steady.

Even after he joined King Oliver, Barney didn't play clarinet. When doubling was necessary, he used a soprano sax for high register work. Then, while still with Oliver, Barney got an offer to go to China with a band.

He turned it down, but Albert Nicholas and another Oliver reed man took the job, leaving the King without a clarinetist.

Stumped, Oliver asked Bigard: "Say, didn't you used to play clarinet?"

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ACE clarinetist Barney Bigard was born on Villere Street in New Orleans. So that makes him a genuine Crescent City cat. But when you talk jazz with Barney, you may as well lay away the traditions and history of the old time New Orleans jazzmen in moth balls. For, Barney firmly believes that the jazz being played today has never been surpassed.

Devotees of New Orleans jazz will probably regard this as heresy, but Bigard's background has given him ample opportunity to make comparisons.

He played with King Oliver, and he played with Duke Ellington. He played at fabulous Tom Anderson's in New Orleans, and he played on Fifty-Second Street. He played with small bands on gigs, with big bands at concerts.

Dixieland—Chicago style—big band jazz—he's heard 'em all played by their recognized masters young and old, and he says:

"Modern jazz is the best that has ever been played."

It's not that Barney doesn't respect the old timers who pioneered jazz, but he is a believer in the idea that "time marches on."

"The old timers were great, as pioneers," he said. "And they deserve all the credit in the world for originating jazz. Without them probably we'd never have had this wonderful art."

Barney Bigard (clarinet, of course) as he appeared in a scene from Universal's "Three Cheers For The Boys," with Freddie Slack and his ork.





Grace Reilly, lovely and charming vocalist with the Re band.

HOORAY FOR RE

by Margaret Winter

PAYSON RE is the band leader who captured The Four Hundred with a group of ten men. For seven months the cash customers at New York's famous Stork Club took their jazz straight and never once called for a sweet chaser.

"Certainly I played jazz at the Stork Club," affirmed Mr. Re in a dignified manner. "I played Dixieland jazz at the Stork and also everywhere else I have ever played. It's all I ever play."

Currently seen and heard at the Belmont-Plaza's Glass Hat in Manhattan, where he remains indefinitely if not for life as far as the management is concerned, Payson Re defined real jazz as "just the best modern music, that's all."

"There is nothing remarkable about playing Dixie-type tunes for cafe-society," he twinkled. "They want the best, and that's jazz. Clients in society spots are just like other people except that there aren't so many of them in one place at one time because the places they frequent are smaller. At the Stork I played B.M.T. or Business Man's Tempo, which is fast.

"Sherman Billingsley, the boss there, said he wanted 'soft, peppy music.' He got it in my arrangements of 'Jazz Me Blues,' 'Royal Garden Blues,' 'Sugar' and the famous 'Muskrat Ramble.' And that, by the way, is the correct title of this oldest of the jazz paper jobs. I have verified it and I don't know what it means, but that's correct."

Mr. Re has been presenting authentic jazz in society night spots for a long time, he asserted, thus smashing the general belief that truly uninhibited music can be heard only in cramped smoky dens far from the usual haunts of civilized man.

"I never could do anything just like anybody else," smiled Re. "I started out to be a minister but that ambition came to an inglorious end when I was discovered playing the 'wrong' things on the organ at St. Paul's School."

Payson was born in Everett, Mass., and Broadway has not corrupted the Boston "a." His father, a hotel man, played almost every instrument, and his mother had been in musical comedy. Payson decided on the piano at 14 and is self-taught.

At 18, after his scholastic scrape, he took a five-piece band into a Boston cafe, and appeared there with Elizabeth Brice, a former Follies star. In that band were Red Nichols and Jack Teagarden. Eventually he settled down in a music publishing office in New York and for practice and peanuts played evenings at an inn in Pelham. He left that spot in dudgeon when requested to haul beer barrels between numbers.

About 1930, Payson, Pee Wee Russell, the great clari-

netist, and Bobby Hackett, today's top trumpet who then also obliged with guitar and fiddle, played a rural interlude at Megansett Tea Room on Cape Cod. This misleadingly named club had cradled many famous jazz personalities, including Jerry Colonna, who offered trombone work there; Newell Chase; Toots Mondello, first sax with Glenn Miller; and Max Kaminsky.

"At one time or another, I played with Leo Reisman, Ruby Newell, or in front of my own band, in nearly every hotel and club spot in Boston or Providence," continued Payson. "A year and a half ago I arrived in New York."

Sports events, card games, theatres and such do not enjoy the patronage of this leader.

"I haven't time for anything but arranging," he worried, "and not enough for that." Ash-blonde Helen Re, his wife, who keeps house in their home in Jackson Heights

(Continued on page 59)



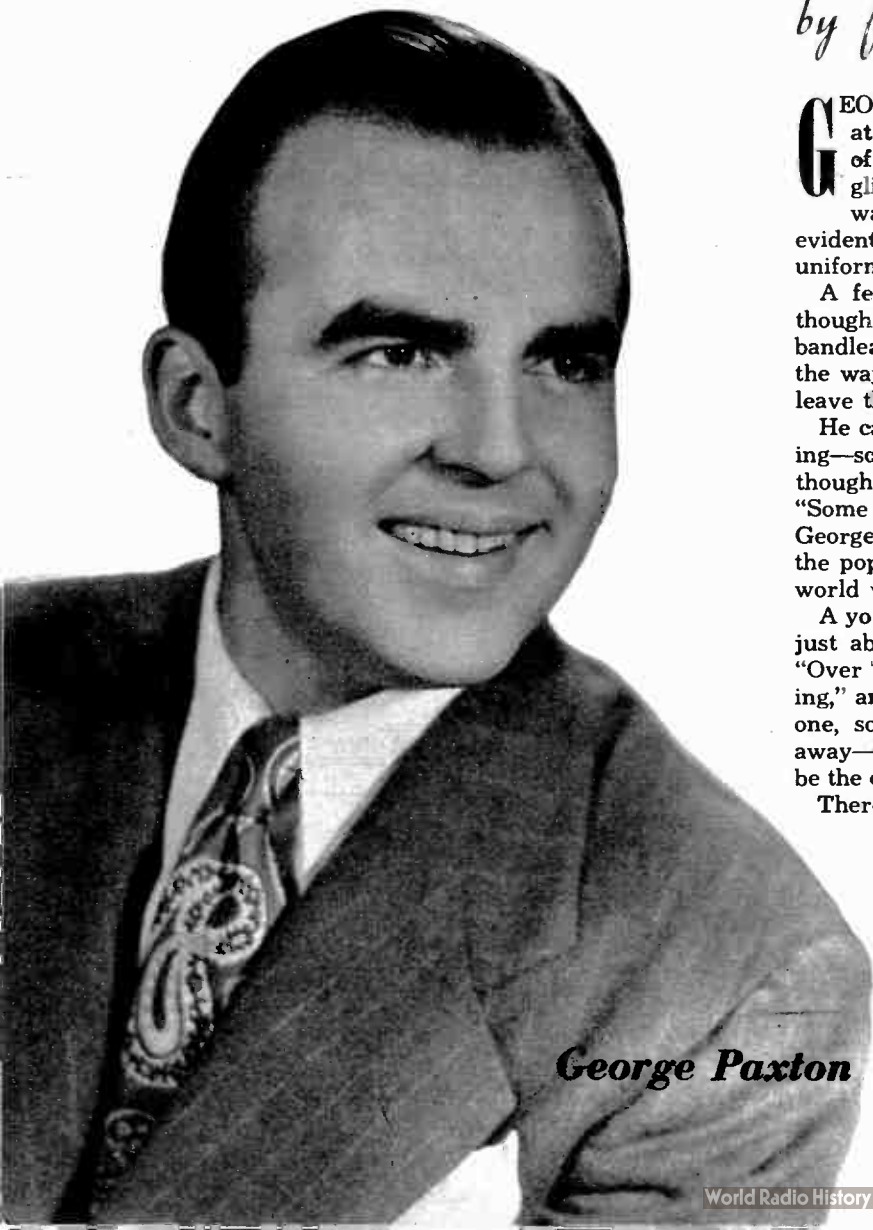
Payson Re

STAR BY ARRANGEMENT



Husky-throated Liza
Morrow is a favorite
of young and old.

by Phil Reich



George Paxton

GEORGE PAXTON answered the greetings we waved at him, with something that sounded like "Hello" out of the depths of his trombone, when we entered the glittering Broadway ballroom just as the Paxton orchestra was in the midst of a hot number. The dancers were evidently enjoying it—the floor was jammed with men in uniform and in civvies dancing with their gals.

A few minutes later, George was at our table, even though the band was still playing. He's the most informal bandleader we know—and if you knew George Paxton the way we do, you wouldn't think it unusual for him to leave the bandstand that way.

He came to tell us about a new number he was arranging—somebody had brought him a war song that he thought might possibly be THE hit of World War II. "Some very good songs have come out of the War," said George, "but nothing yet that can even begin to approach the popularity of some of the hits we kids and the whole world with us sang during the first World War."

A youngster of twelve then, George recalled that he was just about old enough to catch the fervor and spirit of "Over There," "Tipperary," "Keep the Home Fires Burning," and others he named. "Surely there must be someone, somewhere, with the song-hit of this war hidden away—and some day it will be brought out. I hope I'll be the one to help give it to the world."

There was an earnestness in his voice that couldn't be mistaken. Music—or, rather, the written score—is the thing he is most serious about. But, once the scoring is done, he likes to either sit back and listen from the sidelines, or pick up one of the many instruments he has mastered and join right in with the rest of the band.

George is a musician's musician—if there ever was one. During the years he was engaged in writing arrangements only, he very often sat in with the band, picking up with any instrument his fancy chose.



Paxton takes the lead with his trombone, highlighting one of his special arrangements.



George, who plays every instrument in the band, changes over to sax on the same number.

More than once, he led the band for Ina Ray Hutton, and now that he wields the baton for his own orchestra, he is no different. As a result, he is well liked by his men and there is a long waiting list of accomplished musicians who want to join his band. At a time when other maestros are ever on the hunt to replace men who have left them, that's something!

In the short time his band has been organized, George has accomplished—practically overnight—what has taken other leaders years to achieve . . . a featured spot on Broadway (to which his ork has been recalled three times since their first appearance), plus air-time for which many another batoneer would give his eye-teeth.

George is a quiet, unpretentious guy who struck paydirt almost as soon as he discovered that dance music was his meat. He took his first job with a six-piece unit, playing one-nighters around New Jersey just about the time Swing emerged as the long-sought-for successor to Jazz. He played the piano in this setup, but soon tried his hand at arranging the music for the band.

It was then that the band began to attract attention and George's abilities became the talk of the dance-music world, the song writers, and musicians. His fame reached the ears of George Hall, then holding forth in the Taft Hotel on Broadway, who engaged him as an arranger at \$200 a week. And Paxton was only nineteen years old!

George's idea is that an arranger of dance music has to be a jitterbug and jivester himself—a brother of the hep-cat—a lover of ballad and torch—and a father confessor to the guy who likes his waltzes sweet and slow. Being all of these at the same time, he can feel the pulse of the nation's dancers. Making arrangements is the most important job in the band—it puts the band in the groove, so to speak. And in most cases, it's the music a band makes that keeps it high up on the rolls of popularity polls.

George turned down \$500.00 a week in order to lead his own band—so set was he on the idea of getting into the position of being able to arrange the music the way he wanted it and then direct the band.

In building up his band, he has tried to mould it in such manner as to play "hot" and also "sweet." This, he says, is not like trying to blow hot and cold at the same time. Rather, one compliments the other. Like many other leaders of great "name bands," George thinks "sweet" swing has the edge on "hot" in their respective numbers of followers today but, unlike others, he doesn't borrow too much from their "symphonic" cousins.

Certainly "swing" is here to stay, but he does not feel that its future lies in "sweet" music alone. He believes that the very life blood of "swing" music depends upon whether it will continue to cook on the fast fires of free and unencumbered syncopation—as most people want—or whether it will be allowed to deteriorate and become an illegitimate brother of the classics.

As an arranger who has worked with some of our top-flight name bands, including that of Ina Ray Hutton—composing and arranging all kinds of music, from world-famous waltzes to local folk and hill-billy tunes, from all-out jive to sweet and sentimental swing—he has no preference as between "hot" and "sweet" music, since he feels that "hot" doesn't mean, as most people think, noisy and blatant. It can be just as soft and low and relaxing as "sweet." He goes for both.

It is the latitude "hot" music gives each individual instrumentalist that appeals to him. With its improvisations and opportunities for novelty in "take-off," "hot" music is to the musician what a thesaurus is to a writer, allowing spot interpretations and injections where no other form does—"jamming" is the word for it. At the same time, it furnishes a medium for the musician's abilities. It puts him on his mettle and spurs him at all times to seemingly vie with his bandmates, either solo or in combination, for spot exposition, withal adding distinction and novelty to a tune which would otherwise sound drab and dry.

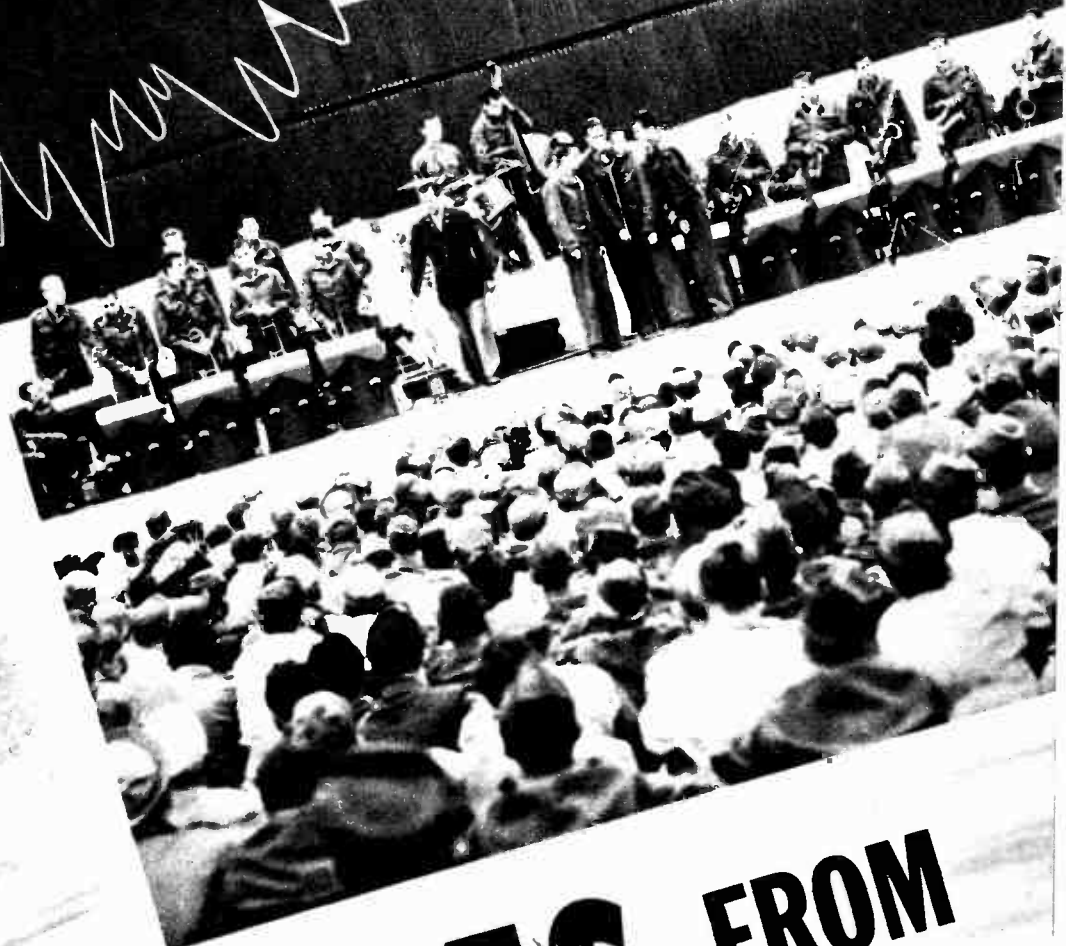
Here is an ideal bandmaster, we thought, after listening to George's exposition—both verbal and instrumental. No wonder some of the best instrumentalists in the profession are on his bandstand!

ENGLAND welcomed our Major Glenn Miller with warm hearts, and what he's done in the way of morale building—both for our own boys overseas and our allies—calls for more bouquets for the maestro who thrilled civilian audiences for years in America.

During his first three months overseas, he and his band made 165 broadcasts and 89 personal appearances and they bowled them over wherever they went!

The radio programs, which vary in personnel and type of music (sometimes the entire band plays, and sometimes just sections of it), total a dozen a week and are all beamed to our fighting forces in France and Germany.

The pictures on this page of Major Miller and his army band came right from the European Theatre of Operations.



SHOTS FROM



Ray McKinley beats out the "Anvil Chorus"—just like old times, except for the uniform and portable, makeshift bandstand.



Left: Major Glenn Miller and his band playing for several thousand G.I.'s at an air base somewhere in England.

Above: Bobby Nichols, under the direction of Maestro Miller, solos on the trumpet. That's Trigger Alpert waiting his turn with the bass violin.



Major Miller receives the congratulations of the company Commanding Officer, for his fine, morale-building performance.

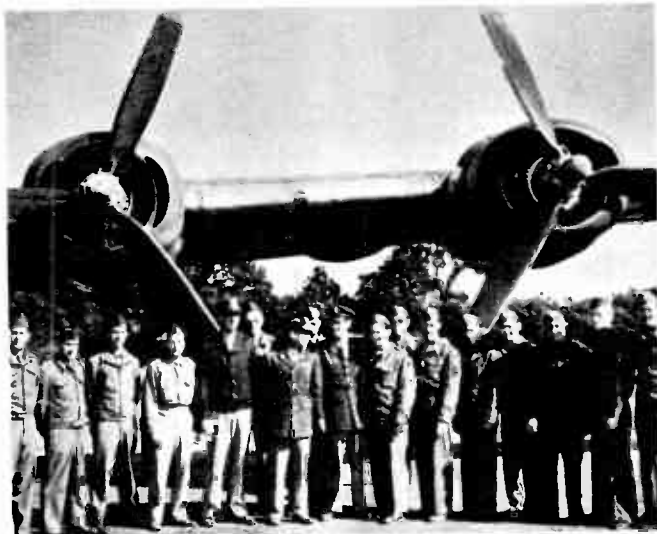


Sgt. Jimmy Priddy, formerly of Glenn's civvie band, and now first trombonist in the A.E.F. band, helps Glenn lead off a tune.

THE BATTLE ZONE



G.I.'s grab every available seat to listen to Glenn and his A.E.F. band as they play in a huge hangar.



Glenn Miller (center) and part of his band pose under the wing of the transport plane that carried them from base to base.

GLENN MILLER IN ACTION

"Give it to me, boy, give it to me," says Benny, a mean skin beater himself.



"One finger, one thumb, stand up, sit down, stick out your tongue." Benny and the boys sure keep moving!

By Don Ferris

ONE finger, one thumb, one arm, one leg, one nod of the head, stand up, sit down, stick out your tongue, *keep moving!* One finger, one thumb, one arm, one leg, one nod of the head, stand up, sit down, stick out your tongue, *keep moving!* And we'll all be merry and bright—We'll all be merry and bright!"

If you should walk in upon a band some day and find the leader and part of his men lined up on the floor or bandstand exhibiting various parts of their anatomy . . . standing up and sitting down . . . each one singing a different phrase in the style of an old English "round" . . . chances are you've found Benny Strong and his crew.

For that's Benny's popular and clever "Pre-Induction Number"—Benny is an exponent of that school of band leaders who believe that a well-rounded organization should carry with it several original specialty numbers, which can be presented in a theater or even as part of a top hotel floor show.

"A bit of showmanship and that 'extra something' can make any band more popular with the public, giving it a greater dollar and cent value," says Benny. "Besides that, the stunts are fun for the boys in the band. Give your customers that added touch, and they really appreciate it."

Another of Benny's favorite novelties is "The Mystery of June 3," in which Benny takes the part of the judge (properly robed) and asks each band member, "Where were you on the night of this tragedy?" The boys play back their musical answers, something like this:

- Q. "Brownie (pianist) where were you?"
- A. "Down by the Old Mill Stream."
- Q. "Who were you with?"
- A. "Margie."
- Q. "What happened?"
- A. "Here Comes the Bride."

After a few more musical skits, Benny sings:

"You're all guilty, it's plain to see.
Marriage or jail, which will it be?
Prison's too good for guys like you.
You'll swing for your crimes—
But now let's see what you can do."

THAT



"And we'll all be merry and bright. We'll all be merry and bright." "Seven Up" is the keyword here.



Maestro Strong and his boys give the customers that extra something in their clever novelty, "Pre-Induction Number."

Benny Strong talks over music, popular and operatic, with brilliant prima donna Bidu Sayao.



The band swings out with no holds barred to close "The Mystery of June 3."

Benny reorganized his band after his recent release from the Army. His theme, "I've Had My Moments," expresses the thing his unusual tenor band is trying to do with its rich, full melodious music. For Benny believes that people like "musical moments" they can remember—moments briefly recaptured with a bit of "music with a lift in it."

"If you want us back, boss, just holler," said Benny's men when he went into the Army. And, when Benny did receive his discharge, practically his whole band returned. After polishing up their specialty numbers, Benny and his band moved into the popular Walnut Room in Chicago's Bismarck Hotel—where they played a seven month engagement, breaking the record for the room.

Benny was born in Chicago on St. Patrick's day, March 17, 1911. While still in Marshall High School, he worked as a song plugger, and Paul Ash took an interest in him, billing him as the "singing newsboy." At that time, it appeared that Benny would have a great future as a boy soprano.

But then it happened. On stage at the Oriental Theater in Chicago, 17-year-old Benny's voice broke while he was singing "Stars Are The Windows of Heaven." Benny couldn't find a window to climb out of, so he ran off stage. Paul sent him back on—his voice broke again—and that was Benny's last "boy soprano" appearance.

Determined to succeed on the stage, Benny took dancing and singing lessons—practicing on the drums while he was resting. After several years of Master of Ceremonies work, Benny began dancing and singing in his own vaudeville acts. After a few years he gave up the act in order to again MC for night club and hotel productions.

When Benny was working at the Blackhawk Restaurant in Chicago, in 1935, Kay Kyser encouraged him to organize a band. "If a band leader can be an MC, why can't an MC become a band leader?" said Kay. Benny has always been grateful for Kay's guidance and help.

Benny had studied music, and he played the guitar. He sent out a call for men, opened at the Brown Hotel in Louisville, in 1936, stayed in Derbytown three years, then toured the South.

(Continued on page 66)



Benny Strong



"Did you liked it, fellows," says Benny to visiting servicemen Pvt. Glen Rabun, Jr., Cpl. Jerry Griffin, AMN 3/c Frank Hanifan, and AMN 3/c Tom Griffin (l. to r.) Benny joins the vocal quintet, four men and Adrienne.



EXTRA Something

Double Barreled Baritone

By Jim Ware



Eager fans await their turn as Andy autographs photos during a New York personal appearance.



She didn't have paper—one lovely fan willingly lends a shoulder while Andy autographs her blouse.



Andy Russell* doesn't look too displeased as this cutie jots his name down on her shapely leg.

Andy Russell



"Don't You Notice Anything New?" warbles Andy. Tens of thousands of Russell fans throughout the country supply the obvious answer.



Wherever he goes it's always the same — slick chicks all around, waiting to get autographs.



Just in case you need further proof of Andy's popularity, take a look at that mob, waiting for autographs.

FANS, there's another big gun in the battle of the baritone . . . a double-barreled baritone by the name of Andy Russell. Double-barreled, because he sings swell in TWO languages, English and Spanish . . . so he's got 'em swooning both north and south of the Rio Grande River.

Modest, likable Andy comes naturally by his singing ability, gentlemanly courtesy and knowledge of languages.

Andy's family name is Rabago, and he is of Spanish descent, a native of sunny California, where his forefathers sang the Latin rhythms of another sunny land.

Born in Los Angeles, Russell began his musical career at Roosevelt High school, playing drums and singing with the school orchestra. But his proudest achievement in high school was winning the junior handball championship of Southern California.

Andy's brother, Tommy, finally got him seriously interested in music, but even when Andy landed a job with Johnny Richards, he didn't think of himself as a singer. His ambition was to be a top notch drummer. Today he still likes to drum, and Jo Jones and Zutty Singleton are his favorite drummers.

It was when Andy went with Gus Arnheim that he really began to sing seriously. Gus, discoverer of a lot of stars, worked with Andy . . . groomed him for a solo spot. Later, Andy drummed for Sonny Dunham . . . then for Alvino Rey. He was featured vocalist with Alvino when an audition at CBS in Hollywood led him to make singing his permanent career.

Things happened fast during the next year of his life. He got a sustaining program . . . then a network show—the Old Gold program . . . Capitol Records signed him to a recording contract, and his "Amor" disc became a hit.

New York began yelling for Andy to come east for personal appearances. And, believe it or not, when he went there in August, 1944, it was his first train ride!

The din caused by his enthusiastic New York fans still hasn't died down. Andy wowed 'em at the Paramount Theater and the Versailles Club. Personal appearances in record stores stopped traffic. Finally, he had to move from the Astor Hotel to a hideaway apartment to get a

breathing spell, away from the enthusiasm of his fans. A lot of this still seems like a dream to Andy, but he is grateful for his success, which hasn't changed him from the friendly, modest kid he was.

People around Capitol say he is unique in the music business. No big-headedness . . . no fluff-offs from Andy. Just a nice, friendly kid who they are afraid will get hurt by hard-boiled characters in the music business.

Everybody likes Andy, and his fan mail from south of the border is already heavy. Capitol execs figure that, after the war, Andy will really be an international figure.

His Spanish blood makes him a sentimentalist—he still has the first tuxedo he ever owned, worn on his first professional appearance as a drummer.

Singing is his favorite pastime—ballads, especially. But, like all young Americans, he loves all American music—hot jazz is a must with him. Connie Haines and Bing Crosby are his favorite singers.

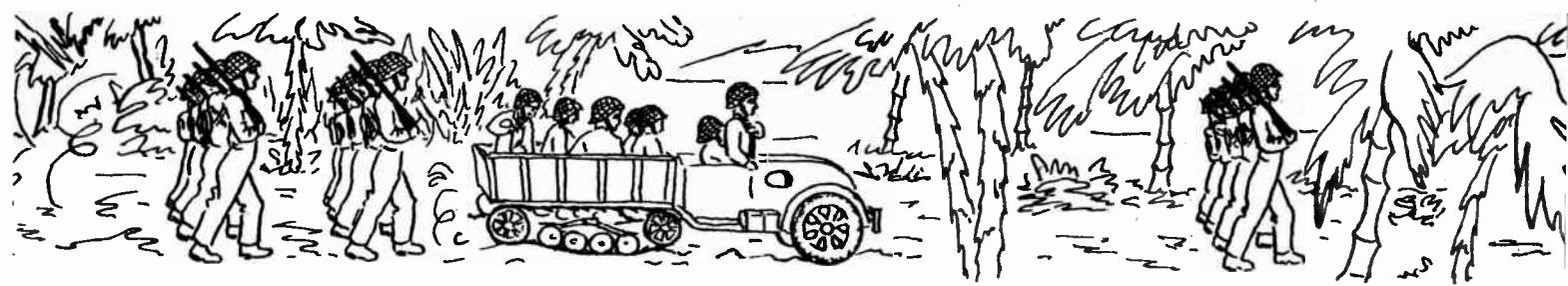
"I owe a lot of my success to the platter spinners," Andy says. "They plugged my records and kept me before the public, and I really appreciate it."

Andy didn't say a word about this, but a friend told how, just before Andy left Hollywood for New York, he called every disc jockey in Los Angeles and personally thanked every one of them for plugging his records.

Capitol, which has already released a flock of sides by Russell, including "Amor," "Besame-Mucho," "You're The Dream," and others, has a bunch of new platters due soon, which they predict will add even more to Andy's stature as a singer.

As for Andy, who used to go to the movies and fall asleep unless the picture was a musical, he'll be up there on that screen, himself before long.

For this double-barreled baritone has the ability, charm and talent that stars are made of. So look out, Frank!



TROUPING WITH TILTON



Carole Landis, Jack Benny, Martha Tilton and Larry Adler on the corner of "Hollywood and Vine" on a Pacific Island.



Jack Benny and Martha Tilton on the stage of a GI theatre. Music was supplied by service bands throughout the tour.

MARTHA TILTON'S career has brought her a lot of interesting experiences, among them her two years and a half as vocalist with Benny Goodman. But the greatest experience of her life is the tour of the South Pacific fox-hole circuit which she completed a short time ago.

Teamed with Jack Benny, Carole Landis, Larry Adler and June Bruner, Martha flew 30,000 miles on a ten week tour covering New Britain, Hawaii, New Guinea, New Hebrides, Caledonia, Australia, the Solomons, Gilberts and Marshalls.

She was at Tarawa, Guadalcanal, Bougainville and other historic places in the news during the entertainment tour for our boys who are fighting the Japanese.

"It was the most wonderful experience of my life," Martha told me, in relating the story of her trip.

"We called our show the 'Fox-hole Follies,' and played to soldier audiences from 500 to 30,000 in size. The boys were wonderful to us. I enjoyed every minute of it."

Martha joined the troupe by the usual process, volunteering and going through the usual procedure of investigation by the FBI, approval by the Army, taking the necessary medical shots, etc.

They flew everywhere they went, their itinerary being arranged by Special Service officers. One Special Service officer they met was Capt. Lanny Ross, in peacetime a famous singer.

"We seldom knew exactly where we were going, or when we would arrive there," Martha said. "But the army certainly took good care of us."

"We usually did two shows a day, afternoon and evening. Or, if it was too hot, we would do several evening shows for different groups."

"Our theaters were mostly open air, with the stage built from native lumber, bamboo shoots. Sometimes the rain would be pouring down all during the show."

What Martha terms her most embarrassing experience during the tour, happened during one show in the rain.

"The stage was slick as glass," she laughed, "and I came tripping out to take a bow, slipped on the wet stage, and fell flat on my face."

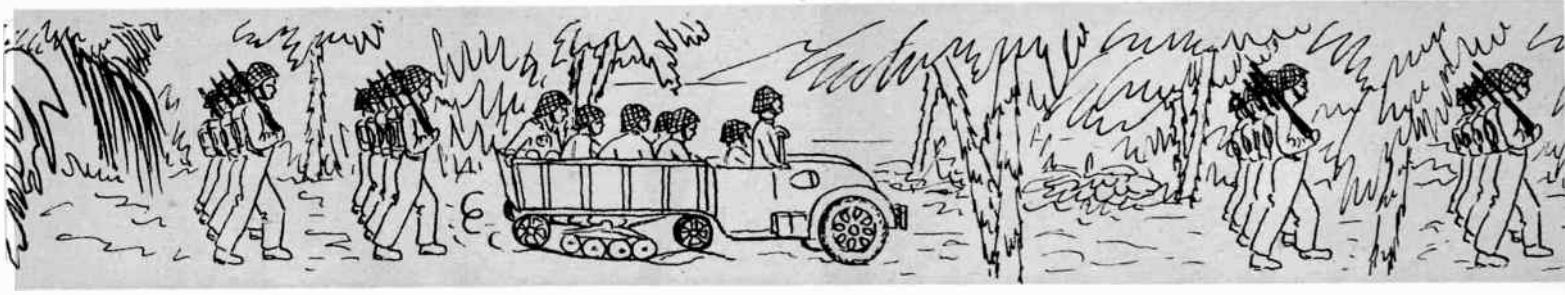
When not on-stage, the troupe was left more or less to its own devices, but Martha says they didn't have much time to loaf. The girls took advantage of off-stage moments to wash their hair, do their laundry.

Sometimes they played ping pong, or talked to the GIs, or went sightseeing at the base they were visiting.

"We usually tried to eat at least one meal a day with the GIs in their own mess halls," Martha said.

At night, everybody crawled into damp blankets when

by Charles Samek



Martha chats (in what language we don't know!) with natives of one of the South Pacific islands.



Surrounded by admirers, Martha signs autographs for enthusiastic GIs during one of her stops.

they went to bed—the climate keeps things from drying properly. Even the rain—which frequently soaked the sleepers—didn't bother anyone, after they got used to it. "You just pulled up your blanket a little, to keep your hair dry, and went back to sleep," Martha smiled.

Like all entertainers who have visited the war zones, Martha felt that the minor discomforts experienced by traveling troupes are only a drop in the bucket compared to the valiant efforts of our fighting men.

What do the men talk about?

"Mostly about home," Martha replied. "Some of them haven't been home for two years, or seen a woman since they left home."

"So, they ask about things in the States, and what's new at home."

Music is high in interest, both at their stations and in their desire to know about the band world at home.

"A lot of boys asked me about Benny Goodman, and I tried to tell them what was cooking with BG."

Martha, incidentally, was overawed by the terrific service bands they found everywhere they went.

"Those kids out there have some of the jumpiest bands you ever heard in your life," she said fervently. "It seemed like everyone we heard was even better than the last. June used to rehearse the bands in the numbers we used in our show, and she'd keep coming back and saying: 'This band is by far the best band I ever heard in my life.'"

Though she has been back some time, Martha is still enjoying her trip. Letters from boys in places she visited are still pouring in, and she is thrilled to receive them.

From her personal knowledge of the appreciation they have for music, Martha feels that civilians should try to provide more musical entertainment for men overseas. Especially do they need instrument repair kits and more sheet music of popular tunes.

A salute to Martha Tilton from BAND LEADERS for her patriotic tour of the tropics!



More autographs! This time the boys caught up with Martha as she finished a dip in the ocean.



June Bruner and Martha Tilton take advantage of time between shows to catch up on their laundry.





R-Day + 1—With a rousing "Clang, clang, clang," Vaughn Monroe and his orchestra started off, discing "The Trolley Song," backed by "The Very Thought of You."



R-Day + 2—*"The Man With A Horn"* took the lead as the band swung into "The Love I Long For," which was backed by "I'm Beginning To See The Light."



R-Day + 1—"The Trolley Song" featured not only the band, but also a swing vocal by Vaughn and Marilyn Duke.

R-Day + 2—Harry James, all set to leave New York for California, managed to squeeze in a date at Columbia.



R-Day + 2—Honors for the first recording at Victor's Chicago Studios went to Sammy Kaye. Nancy Norman gave the vocals on the first swing 'n' sway disc, "There Goes That Song Again" and "Too-ra-loo-ra-loo-ral."



AFTER twenty-seven long months of patient waiting on the part of platter patrons—months in which no instrumental music was recorded by Victor or Columbia—R-Day (Record Day) finally arrived on Saturday, November 11, 1944 (Armistice Day!) when RCA-Victor and Columbia Records acceded to the demands of James Petrillo and signed the necessary papers, at about 6 p.m.

At 1:40 p.m. on R-Day+1 (November 12th), in the New York City studios of Victor, Vaughn Monroe called out "All right, let's cut a record" to his musicians . . . and at 1:43:28 p.m. "The Trolley Song" and "The Very Thought Of You" were permanently inscribed in wax. Other Monroe popular recordings followed.

Then, around 6:15 p.m., pianist Jose Iturbi took over, with a rendition of "Boogie Woogie Etude" and "Blues" . . . following with other selections.

Came 7:30 p.m. and Columbia, too, had their recording machines spinning—at the old "Liederkrantz Hall" in New York City—with Andre Kostelanetz waxing a series of Gershwin songs, a group from "Oklahoma", plus some long-hair stuff.

An eventful week followed—as each company lined up talent: Sammy Kaye . . . Harry James . . . Charlie Spivak . . . Frank Sinatra . . . Tommy Dorsey . . . Kate Smith . . . Artie Shaw . . . Benny Goodman . . . Kay Kayser . . . Les Brown . . . and others.

Best news to fans was the disclosure that present allotments of the precious shellac needed to make records are back to 50% of pre-war use, as compared to 20% before the recording ban—with reclamations from old records swelling the stock pile for new records.

BAND LEADERS is pleased to present this series of candid photos . . . taken as new platter history was in the making!



R-Day+3—In the New York Columbia Studios, Frank Sinatra and Axel Stordahl's orchestra assembled to start the discs revolving for the benefit of Frankie's legion of fans.



R-Day+3—First Recording by The Voice was "White Christmas." Manie Sacks stood by as Frankie recorded.



R-Day+1—Jose Iturbi followed Vaughn Monroe into Victor's New York Studios and waxed Mordecai Sear's "Boogie Woogie Etude" and "Blues."



R-Day+3—Charlie Spivak, the player of the sweetest trumpet in the world, cut "Let Me Love You Tonight" and other hits for Victor in Chicago.



R-Day+2—Harry and Manie Sacks, Columbia's director of popular music, took time out to listen to playbacks.

LET'S STRAIGHTEN UP AND FLY RIGHT OVER HOLLYWOOD AND VINE and see what goes in Glamourtown . . . *Columnist's Diary*—To NBC to catch a couple of those terrific "Jubilee" broadcasts, shortwaved to the armed forces. Knocked out, as usual, by THE COUNT'S "One O'Clock Jump," with added attraction of BUDDY RICH on drums. And, after the broadcast, we all gather round to hear Rochester make with the jokes . . . At a later broadcast, HAMP breaks it up with "Flying Home." Around at rehearsal to welcome LIONEL back are NICK FATOOL, EDDIE MILLER, NAPPY LA MARE and other righteous cats.

. . . To *Universal* to watch HENRY KING make a musical short. Henry tells me about some of the interesting talks he's had with service men. His short sets a kind of a precedent, too. It's the first one to be made with dialogue in the series produced at U by Will Cowan. Others had only band numbers and singing and dancing acts. Henry's band numbers in the short are the popular "Tico Tico" and "You Never Say Yes." While on the U lot I also gandered the AL DONAHUE short in studio projection room, and it adds up to some swell entertainment.

. . . In the *Bowling Alley* (Vine Street musician's hang-out) with SPIKE JONES, inhaling a coke while Spike recounted some of his overseas experiences. Spike said

one of the biggest thrills he ever had was doing a show for 16,000 troops three hours after landing in France. He said sometimes the troops moved so fast that, by the time the City Slickers got their instruments set up, they were left without an audience and had to hurry on to catch up to them again. Spike passed along this thought: WRITE MORE AND MORE LETTERS TO MEN IN SERVICE! They never get enough mail.

. . . *Studio Stuff*—XAVIER CUGAT lined up for Metro-Goldwyn-Mayer's "Week End at the Waldorf," which has a cast including Ginger Rogers, Lana Turner, Lina Romay, Van Johnson and Walter Pidgeon . . . WOODY HERMAN in Republic's "Earl Carroll's Vanities," with Dennis O'Keefe, Constance Moore, Eve Arden and Alan Mowbray in the cast . . . RUSS MORGAN, HARRY OWENS, FRANKIE MASTERS, and TED WEEMS signed for musical shorts at Universal . . . SKINNAY ENNIS set at Columbia for "Let's Go Steady," with speaking role in addition to band leader chores . . . HAL McINTYRE, after stint in Columbia's "Eadie Was A Lady" cut bunch of radio transcriptions before heading east—among them "I'm Lost," and "I Can't See For Lookin'."

. . . SONNY DUNHAM used "Get Hep with the Beat," an original by Saxman WILLIAM McDOUGALD, in "Jive Busters" the short the Dunham band did for Universal, in which CAROLYN GREY was guest vocalist . . . Hear



Mr. and Mrs. Music, Ozzie Nelson and Harriett Hilliard, are hitting a new high on the air with their CBS "Adventures of Ozzie and Harriett."

(L. to R., Above) Ted Fio Rito, Henry King, Carmen Cavallaro, Ray Noble, Joe Reichman, Assist. Director Eddie Salvin and Director Hal Walker on the set of "Out of This World." (Below) "What you need is a cigarette," Betty Grable tells Frankie Masters, as he comes off the stage at the Hollywood Canteen.



Hal McIntyre has gone Hollywood and lent his talent to Columbia's "Eadie Was A Lady."

my friend, actor JIMMY CARDWELL, who took part of a trombone player in BG's "Sweet and Lowdown," got seriously interested in tram while making the pic, has been practicing the long horn, and recently sat in with TD and his boys . . .

. . . *Mail Bag Memos*—Note from Roy H. Manley of Birmingham, Alabama, singing the praises of tram man BILLY SCHAEFER, Birmingham boy now on NBC Hollywood programs. Thanks for your letter, Roy, I've made a note to look up Billy . . . New song writing record is claimed by John Tuttle and Don Tantalo of Rochester, N.Y. They read item here about JOHNNY MERCER cleffing tune in thirty minutes, say they wrote one once in five minutes. One of their best, "Is It Any Wonder," has been planted with HAMP. The boys say it was written in twenty minutes. Any more claimants for the record?

. . . *Radio Roundup*—Mr. and Mrs. Music, OZZIE NELSON and HARRIET HILLIARD, are going over big in their radio program, "Adventures of Ozzie and Harriet." Catch it on your local CBS station . . . JOE REICHMAN, who has been a lawyer and a band leader, is now a judge. He helps judge the hundreds of entries which pour into "A Song Is Born," west coast NBC radio show which airs new songs by amateur composers and gives them a chance

(Continued on page 66)

HOLLYWOOD BANDSTAND

By Paul Vandervoort II

Former songstress with Woody Herman's band, lovely Carolyn Grey appears in Universal's "Jive Busters."



Sonny Dunham and his band in a scene from "Jive Busters," musical movie short featuring Carolyn Grey as guest soloist.

Carsonatra? No, Jack Carson, showing Freddie Martin what it takes to be a vocalist. At least he has lungs and a mouth!



Swing, western style, as played by band leader Foy Willing and his Riders of the Purple Sage, is proving very popular on the Coast.

Cosmopolite Carlisle

FROM roaming "mid pleasures and palaces," Una Mae Carlisle, band leader, singer, entertainer, and—according to the late Fats Waller—the greatest female left hand (on piano) in the business, has returned home.

Miss Carlisle hasn't been home quite long enough to get over feeling a little scared about being caught in Germany when that country and her own went to war.

"The authorities helped me get

away," she related, "but I couldn't help feeling nervous until I had crossed the border."

That line about the "palaces" is definitely solid, but, corrected the lovely Una, there was only one.

"I entertained at King of Egypt Farouk's wedding," she smiled. "After the wedding I stayed on for two weeks as the guest of his mother. Of course it was all very gorgeous, but living in a palace has its own difficulties. I got lost twice in my own suite and people were always appearing from nowhere to startle me."

The Club Le Reuben Bleu, in New York City, is the fourth club of the same name in which Una Mae has been starred. The others were in St. Tropez, since bombed; Nice, and Paris.

Una Mae Carlisle Night at the club

recently brought out many of the international set who had applauded her in France, as well as Lord Beaverbrook, English newspaper magnate, who tried to persuade her to return to England. The toast of London, Paris, Moscow, and even Berlin prefers, however, to stay "home."

The story of this American songbird is the traditional account of the fabulous rebel who made good. A runaway from her home in Zanesville, Ohio, she got a job at 15, with the late Fats Waller on WLW—the only girl ever to appear with that artist. He taught her to play organ and she played her only public organ performance with Fats at the piano.

Restored to home and mother after this taste of footlights, she attended Wilberforce University and then Ohio State before she obtained parental permission to go on the stage.

"I was only 16 when I came to N.Y.," she said, "and I worked in a music publishing house and then sang for six weeks in Radio City Music Hall, before going abroad with 'Blackbirds' in a company which included Lena Horne. In Paris, between shows, I studied at the Sorbonne."

On tour Miss Carlisle visited eighteen countries.

"They LOVE American jazz in Europe," she exclaimed, "especially in Denmark. The Russians love it too.

(Continued on page 58)



Una Mae Carlisle



ERNIE HECKSCHER was one of the nation's fastest rising baton-wielders when he enlisted in the Army Air Corps a year ago. The Army was quick to recognize Heckscher's musical ability, so his transformation was merely from a tuxedo to the GI olive drab. Upon completion of his basic training, Ernie was sent to Randolph Field, Texas, famed as "The West Point Of The Air," to organize the field's dance orchestra—and the quality of Randolph Field's music speaks well for the Heckscher talents.

The handsome young maestro had his first dance band in 1931, at the San Rafael Military Academy in California—a five piece organization with Ernie doubling on piano and banjo. At Stanford University, he organized a larger orchestra to play at the university's dances, as well as many outside dates.

Ernie's success and popularity as a college band leader prompted him to shelve his law books in favor of a "professional" dance orchestra, after he had won his diploma and degree in 1937. One of his first important bookings was a two-week stand in the Rose Room of San Francisco's Mark Hopkins Hotel, in June, 1939. This engagement was stretched into three months—by popular demand!

San Francisco seemed to claim Ernie Heckscher as its own, for it wasn't until the spring of 1942 that Ernie was able to leave the Golden Gate City for his first road tour. This tour took him into such top hotel spots as the Chase in St. Louis, the Peabody in Memphis, the Baker in Dallas and the St. Anthony in San Antonio.

For the duration, Ernie's prime interest lies in his Randolph Field dance orchestra, which has been acclaimed

as one of the finest service outfits in the country, and the favorite of the southwest. The personnel of the band, shown in the picture above, is as follows:

Front row, left to right: Saxophones—Pfc. Bob Farmer, Cpl. Morrie Itzkowitz, Sgt. Ed Gille, and Cpl. Don McCutcheon; guitar—Pfc. Joe DiRoberto; and vocalist—Sgt. Dick Foote. Back row, left to right: Trombones—Pvt. Ted Skiles and T./Sgt. Bob Gill; trumpets—Sgt. Dude Skiles, Sgt. Norvelle Price, and Cpl. Felix San Genito; drums—Pfc. Jim Reid; bass—Pfc. Dale Bechtel; and piano—Cpl. Bill Simon. Maestro Heckscher is wielding his baton from out front.

Aside from music, maestro Heckscher's main interest is in his lovely wife, Sallie, and their infant son, Earle, whom Papa Heckscher describes as "already a budding Gene Krupa!"



Swingin' it
for **UNCLE SAM**
by Jim McCarthy

TIZOL

Top Trombonist



Juan Tizol joins his boss, Harry James, and Corky Corcoran, tenor sax star, in a chorus.



Juan Tizol

TOP trombonist Juan Tizol is unique in many ways. He plays American jazz, but he was born in Puerto Rico, where Latin rhythms predominate. He plays the valve trombone, a horn rarely seen in a swing band. He has been a top sideman for a score of years, yet has played with only two name bands.

He played with a band that has created some of the most exciting jazz ever heard, but he prefers to play "legitimate" trombone. He has worked in cabarets most of his life—and he heartily dislikes them.

Yet each of these strange facts which set him apart from other musicians has a logical explanation.

Tizol was born in Puerto Rico, but early in his musical career, he met and joined Duke Ellington and stayed with him fifteen years. That accounts for his jazz prowess.

Though few dance band tram men play valve trombone (none regularly, excepting Juan), he learned the instrument because it was the type of long horn in use in Puerto Rico when he began to study music.

He's only been with two name bands because he practically made a career of his stay with Duke, leaving because he wanted to buy a home and settle down. So he joined Harry James, bought a home in Los Angeles, and (being classically trained) he thinks he may yet get to play "legit" some day.

About the cabarets, he's been in so many of them since 1920, when he came to the continent, he's sick of them.

His first job here was in Washington, D. C. He was with thirteen symphony men under Marie Lucas, and he first came to the Duke's attention when the Lucas orchestra and Ellington alternated musical numbers at a Washington theater.

After he joined the Duke, he really got around, playing all over the United States and touring Europe. He says the biggest thrill of his career was when the band played its first concert abroad, at the Palladium in London. The audience gave the band such an ovation after the first number that the show was stopped for several minutes.

Paris gave him a different kind of a thrill.

Duke had scheduled Juan's composition "Caravan,"

with Tizol doing it as a solo—having him walk front to the microphone when his turn came.

Juan smiled as he recalled the incident.

"The music was very easy, but I was nervous. The crowd was so enthusiastic it gave you a funny feeling, made chills run up your back. I passed the word along to Duke to wait until I could get myself together."

But the Duke grinned, made with some fast talk: "Come on, you can do it," went ahead and announced the number.

"I couldn't get up out of my chair," Juan laughed in recollection. "I felt like I was glued to the seat." He doesn't know yet how he put it over.

"Caravan," by the way, is his favorite among his own compositions, which include "Perdido" and many others. His newest is one which will probably be called "You Can't Eat Your Cake and Have It."

Juan writes his tunes in various ways. Sometimes he gets inspiration from a phrase played while practicing. Once the rhythmic beat of train wheels inspired him, while riding between one-night stands. The popular "Caravan" was written nearly two years before it was publicly performed.

Tizol, who originally planned to be a civil engineer, is a great admirer of his former boss, and his present one. He greatly respects the Duke's stature as a composer, artist and originator, and says, too: "He's the friendliest man I know."

Harry James he admires for his musicianship, his knowledge of what he wants from a band and how to get it.

Juan (actually his correct first name is Vicente) is happy that at last he owns a home.

"I blew for it," he smiled, "and I really appreciate it."


He credits his wife with handling the family finances so expertly as to make purchase of the home possible.

Juan's future plans include increasing attention to his composing. He has a lot of musical ideas he's anxious to work out.

So, to borrow a Latin phrase, we say: "Viva Vicente Juan Tizol, top trombonist!"

THAT'S HOW ICKIES WERE BORN

by Bob Baxter



A couple of ickstergrelzons—Dick Morgan, who started the stuff about ickies, and Skeets Herfurt.

EVERYBODY knows about ickies, those unhipped dopes with square musical tendencies, but few know from whence they came. Art Thorsen, ex-bass player turned “drum beater” (press agent to you) for the King Sisters, is the guy who put me on the track to uncovering the origin of an icky.

“Talk to Dick Morgan,” Art advised. “He knows all about ickies—in fact, he’s the one who started all the stuff about ickies.”

Well, Dick had just flown back to the United States after a tour of European battlefields with Spike Jones, so I cornered him and asked for the truth, the whole truth, etc., about ickies.

“It all started with ‘Icky Wicky, The Dog-faced Boy,’” Dick laughed.

“That was an act I used to put on when I was with Ben Pollack’s old band. You know—the one with Jack Teagarden, Benny and Harry Goodman, Glenn Miller, Jimmy McPartland, Gil Rodin and those boys.

“When I sang novelty tunes, I would pull this icky face (here Dick screwed up his mug to demonstrate) and it was always good for laughs.”

The band was at the Park Central Hotel in New York at the time, and Dick was rooming with Harry Goodman and BG. So, the first thing they knew, Dick and Harry had begun to make up a regular “icky” routine.

Dick had an icky dance he did, and they also figured out gags on how an icky would take a bath. Or shave himself—by moving his head instead of the razor.

As Harry played bass, and Dick played guitar and banjo, they sat near each other on the bandstand, so they also began to amuse themselves by picking out the ickies in the crowd and calling each other’s attention to them by pulling an icky face.

This was the first time the term icky was ever applied to designate the certain characters who inhabit every ballroom, who are strictly nowhere when it comes to really understanding and appreciating good jazz.

The fact that Dick and Harry early recognized what
(Continued on page 59)



CHRISTMAS GREETINGS
and all Good Wishes
for a Bright and
Happy New Year.

Holiday greetings straight from the heart of Dick Morgan, who demonstrates how an icky poses for a picture.

Viva Vallee!



Rudy Vallee

H EIGH HO, everybody, heigh ho! It was 1928 . . . Rudy Vallee was on the air . . . and tens of thousands of fans—high school girls and matrons alike—sat on the edges of their easy chairs with their earphones carefully perched atop their windblown bobs, eagerly devouring every note of the popular crooner, saxophonist and orchestra leader.

His personal appearances at theatres brought out unmanageable mobs . . . movies starring Rudy broke all house records . . . Vallee recordings sold like hot cakes—all this despite the keen competition given him by Russ Colombo in the battle of the crooners.

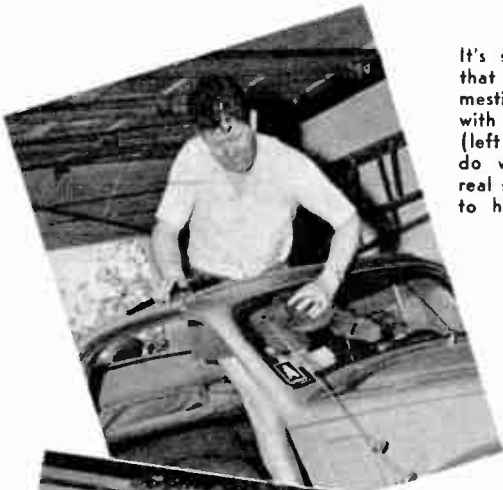
1929 . . . The continued devotion of his fans wasn't fooling Maestro Vallee. "I'm not kidding myself," he said. "I'm just a fad." But his popularity increased!

1942 . . . "Vallee Enlists In The Coast Guard," was a news note in every paper. Everyone in the know predicted that now, for sure, the Vallee star had set for all time, especially in view of the tremendous following of such stars as Bing Crosby.

1944 . . . "Rudy Vallee on Coast Guard Inactive List," said the papers. Came the first night of the new Vallee

show over NBC, and the wise guys waited to see the Hooper ratings. Vallee scored again! His popularity had not waned—even after his two years off the air. He still remains a leader in the realm of entertainment.

A fad? NO—an institution.



It's so good to be home again that Rudy doesn't even mind domestic chores, such as giving with the elbow grease on his car (left). That's about all he can do with an "A" stamp—so for real speed and efficiency he turns to his motorcycle (below, left).



Two years in the Coast Guard can help anyone's game. Rudy Vallee illustrates, at right, with a very mean overhand slam.



Rudy Vallee and his secretary look over the fan mail that's still coming in strong (right).



Frances Langford

BAND LEADERS salutes lovely Frances Langford, radio singing star of the Bob Hope program, who has traveled almost as many miles as her comedian boss to entertain servicemen in this country and overseas. In this country, Frances is almost constantly on tour with the Hope entourage. Miss Langford has also accompanied the troupe overseas and has made out-of-the-country trips on her own.

Anything BUT

SOOTHING



Believe it or not, here's a picture of the Korn Kobbler looking serious and playing conservative instruments—AND with nobody mugging! Could it be that they're disappointed because BAND LEADERS didn't send a beautiful blonde photographer? Must be some kind of an act—or maybe they're just warming up for the fun to come a bit later?



This little classic is known as the "Billboard March," featuring a trombone-clarinet duet (handled in rather unusual fashion), with accompaniment by the entire ork. Which is getting more beat up—the band or the number—is the \$64 question, but you'll agree they're certainly blending their harmony.



Seems to be a holiday for strings, and every other kind of musical instrument. It's the Korn Kobbler Symphonietta in progress, the "musicians" giving out with a cacophony (page that 25c word!) of automobile horns. The Korn Kobbler feature more horns for music than does any other band—horns from all over, some dating back to 1901.



"Casey Jones" as it's never been done before (and probably never again)! The touch is what-you-call realistic, with Stan Fritts as the motorman; Ed Grosso, the train engine; and Sammy Zakim as the conductor. This novelty number really brings down the house—especially when Ed Grosso goes chugging across the platform with his dizzy hat on fire!

MUSIC hath charms that sooth the savage beast, but the author of that sage bit of wordage could not have been thinking of the Korn Kobblers when he uttered those words of wisdom. Their music is anything but soothing!

The Kobblers are a co-operative band, consisting of six excellent musicians who can dispense dance rhythms equally as easily as they can make music with jugs, washboards, gas pipes, automobile horns, cowbells, whistles, mouth harps, duck quackers and anything else that gets in their way.

The band was organized about four years ago. Each man in the band had a formal education in the finer points of music, but had an inclination towards novelty in music. This was the common bond on which their aggregation was based, and they went on from there to become the screwiest bunch of entertainers to be found in captivity today. Although they are equally adept at playing music as it is usually heard, their forte is screwball interpretations with all the trimmings.

The accompanying photographs take you to the Pan-American Room at Rogers Corner in New York City, to catch a glimpse of this zany bunch of musicians as they tear the place apart in a typical night's show



The fun-makers now offer their travesty on "Nola." Howard McElroy, a la W. C. Fields, plays the vibraphone (and with a backhand stroke!), with background music (???) provided by Stan Fritts, Charlie Koenig and Ed Grosso. Can't you just hear the critics murmuring: "What technique and pianissimo!"



"I make people necessary things," explains Stan Fritts, the country farmer "specialist." Down to his second pair of glasses, he offers a hilarious recitation based on Chic Sale's "Out-house," with appropriate props, you'll agree. Charlie Koenig looks on, rather unimpressed. Maybe he doesn't like that model?



The tune here being rendered (yes we said "rendered," meaning "torn apart") is "The Three Trees," —the one about nature with trees, bees, bubbling brooks, etc. Here Ed Grosso burbles the brook by blowing through a straw into a glass of water, while Stan Fritts makes sure that the proper burble is obtained.

"The Three Trees" grow on and all of a sudden a bird alights. Left to right, Stan Fritts, Howard McElroy, Charlie Koenig and Ed Grosso wait with various handy gadgets and baited breath as the bird lays an egg, while Sammy Zakim looks on. We never did find out where the egg finally landed—it was such a scramble!



"And in this corner, music lovers . . ." Stan Fritts (that's his hand in the foreground), introduces the band. Left to right they are Charlie Koenig, Howard McElroy, and Sammy Zakim. Despite their high-jinks, all of the Korn Kobblers, really are good musicians, and turn out real danceable stuff between their wacky numbers.



Continued on next page



1



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3



ANYTHING BUT SOOTHING

Continued from preceding page

1. "Listen To The Mocking Bird," comes out, somehow, in its original tune. Sammy Zakim makes with the slide whistle the sounds of a bird, while Stan Fritts and Ed Grosso chime in with auto horn and clarinet respectively. The boys, all out for the war effort, work during the week in a defense plant; save their cutting up for the week-ends.

2. Meet Veronica Lake! Howard McElroy, the percussionist in the zany group, knocks out a couple of teeth, emerges with a new hair-do for this number, and then goes to work on those bells. He can get a tune out of them, too! It's this sort of act that has kept the band on for over two years in the Pan-American room at Rogers Corner, N.Y.

3. Stan Fritts clowns his way through a trombone solo, despite what might be interference in the person of Ed Grosso wanting to find out what makes him tick. Due to war shortages, a rubber pipe has to serve for a stethoscope. The six members of this cooperative band work out their novelty numbers together—with hilarious results!

4. Lo and behold—a French horn in strange surroundings. Sammy Zakim gets involved in trying to play the symphonic instrument, but what comes out is quite acceptable—which just goes to show that the band is musical when it wants to be. As a matter of fact, the boys were all former members of straight orchestras before they decided that what the public needed were more and louder and longer laughs.

5. Ed Grosso can make music with almost anything—even a rubber tube. This instrument (Ed's own invention) is called the "tooberina." He also has in his possession a "tootaboot" and a "wheezarina"—the latter so named by a child through a contest run by Parents Magazine. No need to look so woeful, Ed. It may not be soothing, but it's fun!

6. Marty Gold (who arranges the music for the Korn Kobbler) is playing the wood whistle, and Ed Grosso, the sax, while they go to town on "Honeysuckle Rose." When the war is over, and their defense jobs end, they expect to do more movie and radio work. As it is, they've done some shorts for Columbia and Paramount, recorded for Beacon Records, and currently broadcast over The Blue Network.

7. Once you've seen the Korn Kobbler you'll agree that korn is here to stay. Although the whole band is uproariously funny, Charlie Koenig here seems to take his work seriously. At least it looks as though he were putting his heart, soul, lungs, liver and what not into his work as he gives out with his awe-inspiring, side-splitting, and strictly original interpretation of "Polly Wolly Doodle All the Day."



4



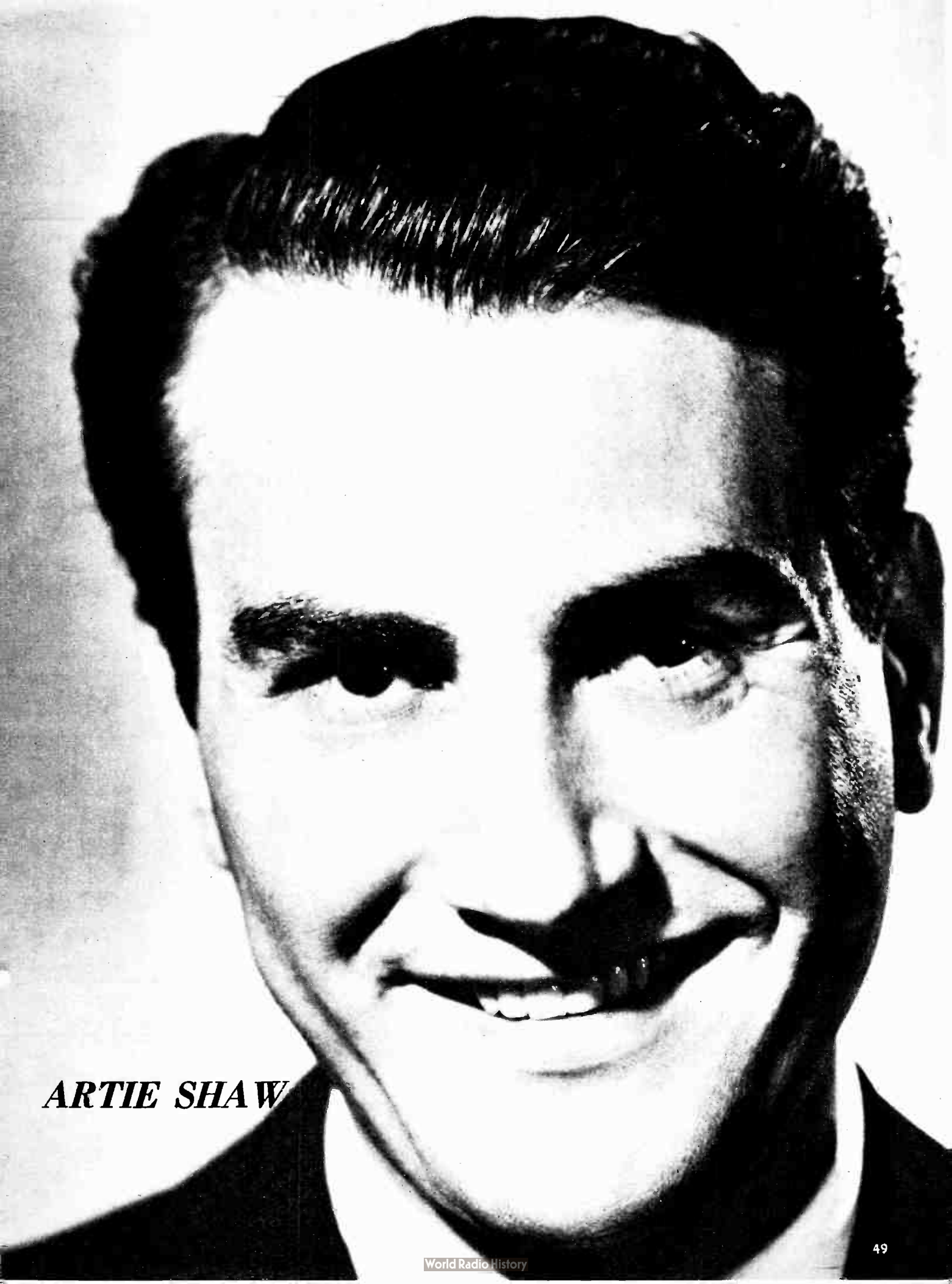
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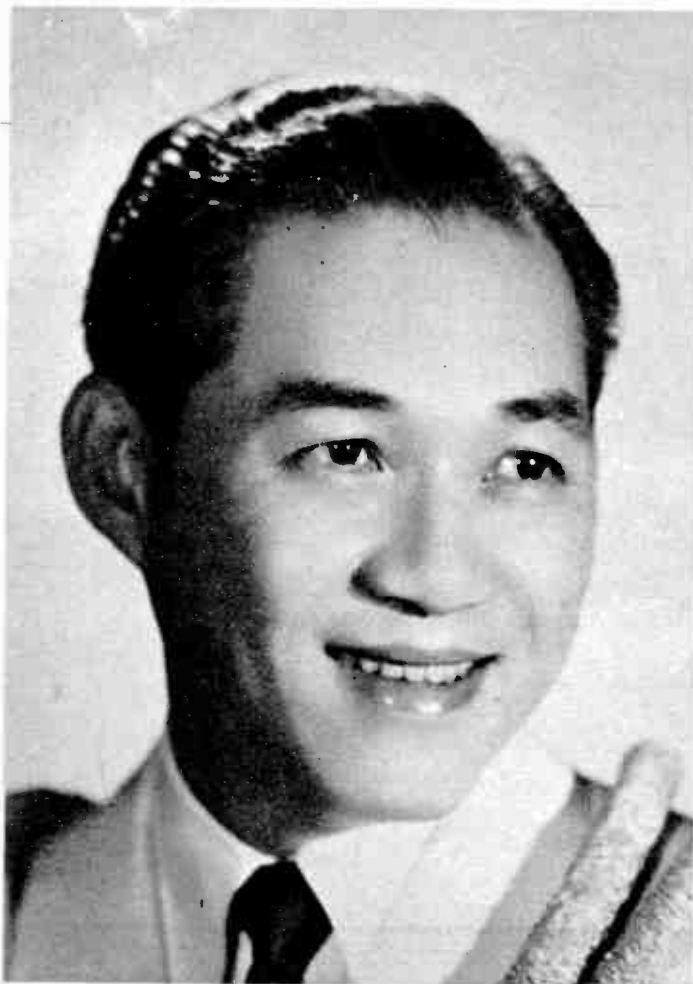
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7



ARTIE SHAW



(Top left) HAL ALAMO, of Honolulu, feels right at home these days in his new habitat—the Hawaiian Room of New York's Hotel Lexington. He began his musical stint with his own quintet at the Moana and Young Hotels in Honolulu, and for the past fifteen years has played at spots all over the U.S. with his own and other groups. Hal is a master of the steel guitar and other stringed instruments.

(Top right) Versatile RUSS MORGAN—tall, dark and handy with the trombone—is famous for his sweet and smooth arrangements. But he doesn't stop there—he also pipes a mean song . . . plays the piano, vibraphone, celeste, saxophone, marimba and organ . . . to say nothing of having a quick wit which makes him a natural in any emcee spot.

(Bottom left) ART KASSEL is really an ork stick-waver extraordinaire. Although his career with a band dates back to World War I, he and his "Doodle-Do-Do" band are right in the groove today. Art is a native of the Windy City; therefore, one of the greatest hits which he composed just had to be "Chicago." Recent Hit recordings include: "What A Difference A Day Made" and "Pretty Kitty Blue Eyes."



LOOKS AT



(Top left) PAUL BARON is a conductor who can swing it from "jim-jam-jumpin'" to the most sophisticated of rhythms—just like that. With his extensive musical background—including, among others, attending the Peabody Conservatory of Music in Baltimore and the Institute of Musical Art in New York—it's easy—or is it? He broadcasts over CBS three nights a week at 7:30 P.M. E.W.T., 8:15 P.W.T.



(Top right) CARL RAVAZZA, the singing band leader who has found new success in New York, almost became a doctor instead of a music maker. While studying for a medical career at the University of California a few years ago, he sang at school functions. After encouragement from friends, he became seriously interested in singing and decided to switch to music. NBC and Mutual have featured him.

(Bottom right) ABE LYMAN, one of the youngest veterans in show business (he's in his thirties), has been having more fun than you can shake a baton at, for the past twenty years. In that time, he has run the gamut of movies, vaudeville, musical comedy and radio. He broadcasts over N.B.C. every Friday night at 9:00 P.M., E.W.T. and his latest Hit recordings include "My British Buddy" and "So, Goodnight."



LEADERS



A high school summer session orchestra sponsored by Montana State University School of Music.



This talented music student of a Denver, Colorado, school demonstrates a very important requirement for a musician—a pleasant smile.



Musicians of tomorrow study the history of music, so they'll know what it's all about when they're ready to lead their own outfits.

By Clyde V. Fitzgerald

JIMMY DORSEY has this advice for would-be band leaders. "First—get a good instruction book and master each exercise before going to the next, regardless of how difficult it may seem. That's the most common error beginners run into; as soon as they find something hard, they skip it and go to something easier. You need every exercise to properly prepare you for the next one, and the only answer is to stick with it until you master each one. Next, is the care of your instrument. A good instrument can be ruined if you aren't careful with it. Follow the instructions which come with your instrument. One more tip—practice sustained notes, for tone quality. You can be the most dextrous 'mechanic' possible on an instrument, but if you haven't tone, it doesn't mean a thing." These tips from one who knows, bring us to the second of my series of articles.

To the lyric-minded boys and girls of the great and rugged Northwest I dedicate this article. And rightly so it should be. For out of this land of tall timber, mountains and plains have come the "Tucker" boys; Paul Yoder, noted composer and arranger; the Clarke sisters, known as the "Sentimentalists;" Amy Worth and Irene Rodgers, noted arrangers and composers; and Gordon Staples, fifteen year-old violin genius of Vancouver, British Columbia. As the Blackfeet Incians of Montana would say, "Read 'um but plenty."

In MONTANA, such leading music authorities as John Crowder, Dean of Music at Montana State University; Esther Benson of the Northwest Conservatory of Music; Bert Hansen of Montana State College; H. Schiesser, Music Director of the Butte Public Schools; E. Barr, Music Director of the Great Falls Public Schools; and W. Anders, Music Director of the Bozeman Public Schools, are ever on the march in the promotion of music for the ambitious student.

To many an easterner the Northwest is still in short pants as far as music is concerned. That this impression is ill-founded is evidenced by such famous music organizations as the Madrigal Club of the University of North Dakota, Montana State University Summer High School Sessions, Washington University High School Summer

Want to be a



Sir Ernest MacMillan, champion of music for Canadian youth.



Gordon Staples, 15-year-old gifted violinist of Vancouver.



These music students from San Francisco's public schools are looking forward to having chairs in the high school dance orchestra.

Music Institute, the Sir Ernest MacMillan Music Clubs, and the noted Kiltisano Boys Band of British Columbia which toured both the United States and England. True, here in the vast Northwest, distances are great and in some locales not "rich". But, what they may lack in quantity of music advantages, the lads and lassies make up in quality of musicianship and an unconquerable fighting spirit, which has placed them far out in front in many competitive music contests.

You music hopefuls of the Northwest area will find the following authorities most helpful in their endeavor to assist the would-be musician: UTAH—Lorin F. Wheelwright, Supervisor of Music of the Salt Lake City Public Schools; KANSAS—Grace V. Wilson, Music Supervisor of the Wichita Public Schools; COLORADO—John C. Kendel, Music Director of the Denver Public Schools; CALIFORNIA—Chas. M. Denis, Music Director of the San Francisco Public Schools; OREGON—Jean Warren Carrick, Music Doctor Specialist in Foundation Training at the Dunning School of Improved Music Study, Portland; WASHINGTON—Francis H. Baxter, Music Director of the Spokane Public Schools; and Carl Paige Wood, Music Director of the University of Washington, Seattle; WYOMING—Jessie E. Leffel, Music Director of Cheyenne Public Schools.

One of the tips I mentioned in my previous article concerned the formation of your own high school dance band. I did so with good reason, for most of the boys at the top of the band leader's Golden Ladder began their music trek in their local high school or town orchestra. There they realized that the first step in band leading is learning to converse with other instruments—that teamwork with other members of the ensemble is essential if the dance band is to survive at all. So, if you plan your own outfit, choose your members carefully. Do a little talent scouting on your own at the local music school; ferret out that blacksmith's son who practices half the day and most of the night. Only in this way will you be able to scrape together a dance outfit.

NORTH DAKOTA music students will find Hywell Rowland, Music Director of the University of North Dakota; Professor John Howard, Director of Band and

(Continued on page 66)



The brass section of a music class in a Denver school. Would-be Harry James, and Tommy Dorseys concentrate first on teamwork.



Drum majoring provides a good background for later musical pursuits. These majorettes perform with Senior High Band at Cheyenne, Wyo.

BAND LEADER ?

Denver Darling, popular guitarist, singer, and composer of western tunes, enlists the aid of his wife, Garnett Virginia (Tucker) Darling, in an effort to catch up with mull from his many enthusiastic fans.



Lionel Hampton is all grins as Cliff Giesseman, manager of the Golden Gate Theater, San Francisco, presents him with a fat bonus check in appreciation of his sensational engagement there.

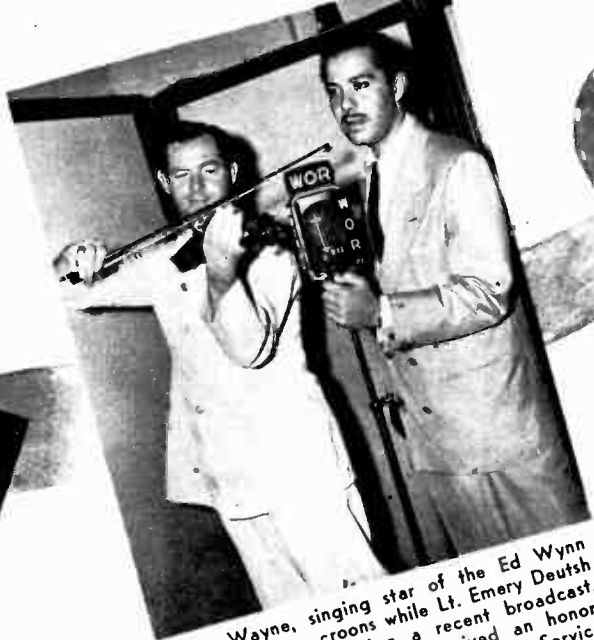


Laurie Sackett of Chicago takes her key from the mammoth bottle and sounds an A for Lawrence Welk, during an audition for the job of "Champagne Lady."



Jean Brooks, attractive CBS singing star, relaxes by working a crossword puzzle during a lull in rehearsal at the studio.





Jerry Wayne, singing star of the Ed Wynn radio program, croons while Lt. Emery Deutsh plays his violin during a recent broadcast. Emery Deutsh has since received an honorable discharge from the Maritime Service.



One for your scrapbook—Spike Jones showing GIs how to avoid jouncing around in a jeep, during his ten-week visit with the Allied Fighting Forces in England and France. Looks like the boys are trying to get the King of Korn's goat, doesn't it?



Jimmie Lunceford, reaches for a pencil to autograph a program, during one of his recent record-breaking one-night stands.



Another one for the scrapbook—Maestro Artie Shaw giving out with the jive aboard a U.S. warship. His Navy band consisted of outstanding musicians who formerly played with nationally known name bands.

When Gene Larson was a school teacher in Stroudsburg, Pa., she was younger than many of her pupils. Now she vocalizes for Vincent Lopez on Mutual's "Luncheon With Lopez" show (1:30 p.m. EWT).



Matty Matlock, Nappy LaMare, Bill Ewing (disk jockey), Eddie Miller, and Ray Eberle hold a round-table gab session at the Hollywood Tropics.

THE greatest recorded jazz was produced between the years 1923 to 1933—during which period record after record was piled up. Those were the years KING OLIVER waxed his immortal Gennett recordings by the Creole Jazz Band. LOUIS ARMSTRONG followed with the historic Hot Fives and Hot Sevens—MA RAINEY and BESSIE SMITH really sang the blues—EARL HINES cut his now famous Q.R.S. piano solos—JOHNNY DODDS left to us his Kelly Stables' band embedded in wax—JIMMIE NOONE made the top with his Apex Club Orchestra—and BIX BEIDERBECKE played some beautiful horn and that too was recorded.

What happened to those records? Well, people bought them, played them, and quite naturally wore them out. Some saved them and kept up their condition. But when the scrap drive came along . . . well, that sounded the bell and the best jazz in the world became raw material for new records.

But what were the titles of the greatest recorded jazz? What are *my* favorite twenty-five records of all time? Well, it so happens I have many more than twenty-five favorite records. I've often thought to myself "if the house caught on fire, which records would you grab as you ran out; that is, taking it for granted that you could only carry twenty-five"—assuming that I had time to pick my choice. This would be tough, but I believe I'd grab the following recordings:

King Oliver's Creole Jazz Band
Dipper Mouth Blues—Weather Bird Rag
Krooked Blues—Alligator Hop

Louis Armstrong's Hot Five
Once In a While—Struttin' With Some Barbecue
Gut Bucket Blues—Yes I'm in a Barrel

Bix Beiderbecke
At the Jazz Band Ball—Jazz Me Blues
I'm Coming Virginia—Way Down Yonder in New Orleans

Ma Rainey
Georgia Cake Walk—Ma Rainey's Black Bottom

Bessie Smith
Yellow Dog Blues—Soft Pedal Blues

Sippie Wallace
Special Delivery Blues—Jack of Diamond Blues
Have You Ever Been Down—Dead Drunk Blues

Pine Top Smith
Pine Top's Blues—Pine Top's Boogie Woogie

Albert Wynn
Down by the Levee—Parkway Stomp

Jimmie Noone
Apex Blues—Sweet Lorraine

The JAZZ Record

James P. Johnson
Snowy Morning Blues—All That I Had is Gone

Earl Hines
Blues in Thirds—Off Time Blues

Johnny Dodds
Weary Way Blues—Poutin' Pappa
Blue Washboard Stomp—Bull Fiddle Blues

Sharkey Bonano
Panama—Dippermouth Blues

New Orleans' Feetwarmers
I Found a New Baby—Shag

Jelly Roll Morton
Black Bottom Stomp—The Chant
Doctor Jazz
Shoe Shiners' Drag—Kansas City Stomps

Johnny Dunn
Sergeant Dunn's Bugle Call Blues

New Orleans' Wanderers
Perdido Street Blues—Gatemouth Blues

Wesley Wallace
No. 29

There — that's done. That's one job I'd hate to have to do. When I started keeping records around so that I could hear jazz anytime I wanted to, I never owned more than 100 records. But when I accepted the post of Jazz Commentator on New York City's Own Station, WNYC, I found that I needed a lot more records. Then followed some hectic days of searching for discs . . . combing all record shops . . . looking through thousands of records . . . etc. Finally, I wound up with a good collection. And, now I find that I have at least 400 records that I wouldn't care to part with.

All right, readers, now you have a list of records that will bring you lots of happy moments if you can just get your hands on them. The ARMSTRONG, BEIDERBECKE, BESSIE SMITH, JIMMIE NOONE, PINE TOP SMITH, JELLY ROLL MORTON and ALBERT WYNN recordings are either available, have been reissued recently, or are to be released soon. Don't let these records slip through your hands.

Meanwhile, keep your eyes on what the smaller companies are putting out—Commodore, Blue Note, Session, and Signature.

Milt Gabler is the man behind Commodore. He also is on the staff at Decca. He, by the way, has done a lot to keep jazz from becoming a thing of the past. For five years there's been a jam session at Jimmy Ryan's on Swing Street (N. Y.'s 52nd Street) every Sunday afternoon—thanks to Milt.

Just to mention a few of the greats who have appeared there, I can (Continued on page 66)



Wellman Braud (bass), Zutty Singleton (drums), and Joe Sullivan (piano) caught in action during a jazz concert, conducted by Art Hodes, at the Hempstead (Long Island) High School. The school concerts given by such great jazzmen as these are paving the way for a better understanding and appreciation of the real jazz.

BEHIND THE MIDWEST BATON

NEWS OF THE BAND WORLD OUT CHICAGO WAY

By Don Ferris

THE band situation in the Midwest is still tight. Unable to book far ahead because of the band shortage, owners find much of their 1945 band plans a big red question mark. But the band situation should loosen up as the year progresses and more



Les Brown

leaders and instrumentalists are discharged from the services.

In the meantime, here's what some of the Midwest owners have lined up for your dancing and listening pleasure in 1945:

The popular Chicago nitery, Latin Quarter, plans to feature bands which carry their own entertainers—with ABE LYMAN and INA RAY HUTTON included among the choice tidbits coming up. "Of course," advises Ralph Berger, owner, "we'll continue to have top stage acts, too, but we plan to have bands which provide more than just music for dancing and for our CBS program."

FOSTER fans will be happy to hear that CHUCK and his singing sister, GLORIA, will still be around the Windy City

during the early weeks of 1945. At least that's the way I got it from Marine Lieutenant, Don Roth, owner of the ever-popular Blackhawk Hotel where the Fosters are currently featured. Chuck will be followed by a parade of leading bands from all over the country. The Blackhawk, you know, is famous for giving hep bands a chance to grow even bigger and stronger—those of KAY KYSER,



George Olson

BOB CROSBY, HAL KEMP, and JOE SANDERS for example.

The College Inn (Panther Room) of the Hotel Sherman in Chicago, noted for its booking of top-flight bands, has a star-spangled line-up for 1945. Starting the year off with CAB CALLOWAY, they have also lined up HAL McINTYRE (February 2-March 1); BOYD RAEBURN (March 2-15); WOODY HERMAN (March 16-April 12); JIMMY DORSEY (May 11-June 7); VAUGHN MONROE (June 22-July 19); and LES BROWN (July 20-August 16).

Otto K. Eitel, managing director of the Bismarck Hotel, told us: "I'd like to inform your readers that we expect 1945 to be one of our greatest years in



Above: Band leader Andy Imperial, vocalist Janie Gamut, Don Lehnen, and Eddie Loveless — rising stars at Purdue.

Left: Vicki Mills, recent singer-contest-winner in Chicago, has a chat with Harry James.

entertainment. ART KASSELL has returned to the Walnut Room, and will be here during the first part of 1945. Important name bands will follow in both the Walnut Room and the Tavern Room."

Theatre patrons in Chi should be well satisfied during 1945. N. S. Barger, owner of the Downtown Theatre in Chicago, says: "We will have a parade of the country's biggest bands across the stage all year." JIMMY LUNCEFORD is scheduled to start things off right when he takes over the stage on January 19th and features TINA DIXON, LEON COLLINS, APUS and ESTRELITTA, and the FOUR STEP-BROTHERS.

DONNY KAYE, recently of the Pan-American Room at the Hotel LaSalle in Chicago, will see the New Year in



Gloria Foster

at the Muehlbach Hotel in Kansas City, if all goes as planned. Donny has taken a sudden and marked dislike to coffee. It seems that he was flying a C.A.P. student down to Campaign, Illinois, from Chicago,

and there was a thermos bottle of coffee on a clip over his head. Optimistic Donny didn't screw the metal cup after a sip—put his trust in the cork which wasn't trustworthy and . . . hot coffee down the neck isn't fun! By the way, Donny's new vocalist is a Chicago girl, DOROTHY CROWLEY.

"It's a Homecoming for CHARLIE AGNEW, for he rose to fame in Chicago," said Harold R. Peterson, managing director of the Hotel LaSalle, speaking of the opening band for 1945 in the Pan-American Room. Charlie is booked to open their "Holiday Revue."

According to Philip J. Weber, manager of the Edgewater Beach Hotel (Chicago), EMIL VANDAS is making a big hit with the guests in the Marine Dining Room, so he'll be around for at least the beginning of 1945.

"BOB GRANT'S orchestra will be coming into the Empire Room on January 25th when HILDEGARDE returns, and GEORGE OLSON will bring his band into the hotel on April 15th," was the word from Merriel Abbott, dance director for the Palmer House.



Bob Grant

That red question mark doesn't seem to be as big as the owners would have us believe, does it?

Waxing Wise

A Review of Outstanding Platters for Dancing and Listening

By Dave Jayne



himself, make this disc a natural for the best-seller lists. The reverse side of this Hit platter is that little ditty, "Oh Marie." Both tunes are original Italian melodies.



"I'm Making Believe." If you'll listen closely to this record, you'll hear Ella humming while the Ink Spots sing.



above the average, and when you add Ray Noble's arrangement to them, you have an unbeatable combination.



Lionel takes off on the drums—on "Piano Stomp," the Hamp does a job on ivories. Both are really terrific.



JO STAFFORD and the Pied Pipers are highlighted on a Capitol release. The tune—from the Judy Garland picture, "Meet Me In St. Louis," is that big song success, "The Trolley Song." Jo Stafford has certainly come a long way since she sang with Tommy Dorsey's band. From just being a fair singer, she has now become one of America's outstanding female vocalists. This is a real tribute to the Capitol organization, who coupled her with the proper songs and the proper background, to create an outstanding hit record.



FEATURED on a Columbia record is the young man with a horn, Harry James, and his orchestra, in that ever popular, semi-classical "Estrallita." The arrangement on this number is superb and presents Harry James at his best in a beautiful trumpet solo. The reverse side of this humdinger is "My Beloved Is Rugged," done up in a typical Helen Forrest vocal job.



BING CROSBY and the Andrews Sisters do it again, with a killer-diller of a number that's a sure-fire bet to sweep the country. "Don't Fence Me In" is the song, and it was written by Cole Porter for the picture "Hollywood Canteen." This little ditty is a departure from the usual Cole Porter style, as it has a cowboy flavor. But the lyrics are terrific... natural for the combined talents of the Bing and the Sisters. Backing this nifty, is another great one—the title song of the new Walt Disney picture, "The Three Caballeros."



THAT sensational new singing sensation, Andy Russell, is featured on a new Capitol disc. The A side is a new ballad "I Dream Of You"—the B side is a Latin-American number "Magic Is The Moonlight." The latter song is on the same style as "Besame Mucho" and "Amour," and should be a solid successor in amount of sales. Andy gives "Magic Is The Moonlight" the same treatment as he did "Besame Mucho" and "Amour," singing the Spanish lyrics as well as the more familiar English words.



THERE'S nothing new under the sun. Proof is in the tremendous popularity and sale of Jimmy Durante's Decca discing of "Inka Dinka Doo" and "Umbriago." When Decca first released this waxing, they had no idea that the record would be as popular as it was. Even before it hit the record stores they were literally swamped with orders. Doing a swell vocal job with Jimmy are the Six Hits And A Miss.

MARILYN'S DIARY

(Continued from page 17)

ring, but my hair dresser keeps it hidden when I'm on the set. Yesterday, she snatched it off my finger when I forgot to take it off just before a scene."

But the day the picture was completed, Marilyn and John formally announced their engagement, were tendered a betrothal party on the set:

"This day has been so full of happiness. John and I announced our engagement, and Bud and Lou and all the gang gave us a wonderful party, with a beautiful cake. The picture is finished and I am sorry. It has been such a happy experience and so much fun."

A few, short months later, while in New York, Marilyn and John were married:

"Sept. 17, 1944, is a date I'll always remember. John and I were married today at New York's Little Church Around The Corner. Leland and Catherine (Marilyn's brother and his wife) were there. I can't write much—just that I am very, very happy.

"And Mr. Reber of the Thompson agency was so nice. He arranged for John and me to be cut in on the Kraft program from New York, so I wouldn't have to rush back to Hollywood for the broadcast.

"I am a very happy person."

And BAND LEADERS wishes lovely Marilyn Maxwell continued happiness. May later pages of her diary be full of many more successful and happy events!

COSMOPOLITE CARLISLE

(Continued from page 40)

I was in Russia with Paul Robeson, and appeared in Moscow, and loved the Russians and their country as much as they seemed to love us. They all know jazz from our records."

Miss Carlisle has composed and recorded about 125 songs, among which "Walkin' By the River" (named by John Steinbeck in London for the river Thames) and "I'll See a Million People" appeared on the Hit Parade in the same year.

In a contest to decide which of various song writers could compose words and music, and then record them most quickly, Una Mae won easily. Her time from brain to platter was forty-five minutes.

In England, Una Mae was the first woman to be seen on television and appeared three years with B.B.C. In France, she made three films, one of which, "Crossroads," was recently shown in Broadway foreign language houses. In France, also, she was the protegee of the famous Mistinguet, and at one time headed a bill on which appeared Hildegarde, Spivy, and later, Nan Blackstone.

"I'm writing a symphony now," she said, "and sometime I hope to write the score for a film or for a stage production. I like classical work and played as much of that as jazz in Europe."

Una's favorite song is probably "The Rest of My Life," her pet is a Boston bull ("very stubborn and doesn't like to be spoken to harshly"), and she likes good American steaks with plenty of garden lettuce. The voice of Una Mae is the one heard in the Fats Waller Memorial Album records, and she hopes to return to Europe sometime.

"Right now," she finished, "I'll stay 'home.'"

THAT'S HOW ICKIES WERE BORN

(Continued from page 43)

today is common knowledge, that ickies ARE nowhere, is pointed up by an expression they frequently used.

They would say: "An empty taxicab just drove up, and an icky got out."

Not satisfied, however, with starting icky history, the boys went on to originate an icky language, too. Dick thinks, now, that present day jive talk may have sprung from this idea.

Anyhow, icky language became the vogue. It followed no particular pattern, such as pig-latin, but Harry, Dick and other musicians became so adept in its use, they could carry on a lengthy conversation in the icky tongue.

This is the way they greeted each other: "Stergrelzen per wheest whastle too-plema."

Roughly translated, this meant, "Hello, how are you, I'm glad to see you."

The language was not without its words to express admiration of the feminine sex, either.

A slick chick in the icky language was "tack per wheest."

Distinction also was made between good and bad ickies. A bad icky was just an icky, but a good icky was "ickster-grelzen."

Presently, the icky language became so popular, the boys in the Pollack band made a flock of platters under the name of "The Whoopee Makers," with Dick as featured vocalist, billed as Dick "Icky" Morgan.

Two sides Dick recalls were "Shirt Tail Stomp," with BG on clarinet; and "Icky Blues," with JD on clarinet. Morgan thinks these platters were on Cameo, Perfect or Okeh labels, but he isn't sure. He wishes he had a collection of them, now.

Dick is sorry now that he didn't compile an icky dictionary to preserve the icky language for his own record, if not for posterity. If he had, the following might have come from it:

"Ickstermorgan grastle wheester mop-ple tune."

Translation: "That's how ickies were born."

HOORAY FOR RE!

(Continued from page 25)

where all this labor takes place, wryly confirmed this statement.

In addition to doing all his own arrangements, Re also composes, "Strained Interlude" and "Short Talk" being among the best known as well as most frequently requested numbers in his personal repertoire.

If Mr. Re HAS a favorite song, and he is by no means certain that he favors one above another, it is, he thinks, "I Cover the Waterfront."

On the stand this leader of three violins, one viola, three sax, one bass, one trumpet and one drummer, plus his own piano, may seem to be counting the house. Actually he is noting who comes in, recalling favorite requests, and giving the nod to his boys for same. That may be one reason why the Glass Hat seems a trifle crowded these days.

Payson Re is slight, dark, smiling, and his eyes are both merry and aware. His favorite food is the Italian lasagna, but he is also an enthusiastic admirer of French and authentic Chinese cooking.

Madcaps of Music

BESIDES being the name of a fine tune, toy trumpet is just one of many of the instruments in the Madcaps' collection, along with toy pianos, toy trombones, bells, and haircombs. You can see that the Kidoodlers, Tom Emerson, Harry Duncan, Wally Russel and Eddy Lewis are really resourceful when it comes to producing notes.

ample of Kidoodler brand of joviality.

They were doing very well as a straight quartette long before one of the boys pulled out a toy horn at rehearsal, for a gag. The fun-loving foursome thought their audience would like the gag as much as they did, and—well, you know the result. The audiencé loved it.

Then followed trips to department



The Kidoodlers

But, don't think the boys aren't musicians. They can and do play real instruments, too, and do a nice job on the usual popular songs and popularized classics. The fun really starts, however, when they give out with the novelties. Their ability for doing character bits with lyrics, combined with their distinctive talent for drawing music out of any unconventional instrument, has made them one of the slap-happiest, merry-makingest groups in the entertainment world. Remember "When The Circus Comes to Town"? Well, that's a good ex-

stores and the five and ten for purchases from the children's department and the notions counter; band material to supplement Harry's bass, Tom's violin, and Wally's guitar until they became known as the band of a thousand and one instruments. And they haven't stopped looking. They still welcome new ideas and gadgets. A bobby pin is just as precious to the Kidoodlers as it is to you with the long bob; a washboard far more popular than it is with the housewife. And what they can do with a bobby pin and a washboard make them pretty popular with us too!

First Bassman- JIMMY BLANTON

THERE were those last days when Jimmie Blanton strummed the cords of his big bass viol with Duke Ellington . . . the days when Duke would glance nervously at the slender youngster, hunched over his beloved instrument, worried . . . the days when Duke and Jimmie and Rex Stewart and all of the boys who comprise the Ellington crew knew that



there would have to be another bassman—that Jimmie was a very sick boy. That was in 1942.

By February of that year, Duke had added Junior Raglin to the band to ease the strain on Jimmie. Rather than let Jimmie go before he had to, Duke featured two bassists, letting Jimmie remain to play the instrument which had been his life and his only love. By March, Junior played alone in Duke's band—Jimmie was confined to a sanitarium in California. On July 30th, at the age of twenty-four, Jimmie died.

In the years before Jimmie Blanton ever heard of Duke Ellington, he lived in Chattanooga, Tennessee where, while still a youngster, he studied violin.

At an early age Jimmie traded his violin for a bass, an instrument which could throb out the rhythm that was in his heart—and joined his mother's small combination in Chattanooga.

From Mrs. Blanton's outfit, Jimmie went to Fate Marable's Riverboat Ramblers, one of the most famous groups in the history of jazz, a band which changed as often as the weather, always featuring the greatest personalities of the jazz world. With Fate, the young bassist absorbed much of the tradition, as well as the stylings of true jazz. It was there that Jimmie found himself as an improvising instrumentalist.

Improvisation, being the watchword of Duke's music, led Jimmie directly to the band in which he was to find his fame. Jimmie Blanton joined the Duke in St. Louis, crashing a society of truly great, matured musicians; a society which he had tasted in the Marable Riverboat organization to a lesser degree.

"The band watched Blanton's progress very carefully," trumpeter Freddie Jenkins recalls. "Jimmie was still a youngster and we set a powerfully fast pace. How he would fit with the key men of the band, a band founded on key men, we all wondered."

Jimmie Blanton inaugurated a speedy style of presentation, perhaps not as fast as Wellman Braud's 240 strokes per minute, but he substantiated that speed with perfect performance and musical articulation. He showed a marvelous tone quality, speed and accuracy. It wasn't long before the Ellington crew knew that Jimmie was "right."

Jimmie had several methods of delivery, from which he could modulate into soft, mellow melodies or an extremely exciting series of passages. Blanton's flexible and smooth bass intonations soon set the basic beat for the band.

On records, Jimmie highlighted many Ellington classics, such as, "Bojangles," "Concerto for Cootie," and "Conga Brava." Listen to them sometime and familiarize yourself with his fast stroke, good taste, and close tone—you'll see why he was an equalized musician.

Thus lived and died Jimmie Blanton, one of jazzdom's finest instrumentalists!

by Bob Garrison

FOUR GUYS AND A GAL

(Continued from page 15)

as a member of either a trio, a quartet, or a quintet. He is the son of Harold Dickinson, a jeweller, who was a performer in the early days of radio as pianist and singer over WMAK. Hal worked with Ted Fio Rito and Fred Waring before joining up with Glenn Miller.

Ralph Brewster, born in Atchinson, Kansas, met Hal in high school when his family moved to Buffalo. His professional history parallels Dickinson's from the time the first trio took to the road.

Fran Scott, arranger as well as vocalist, was a native of Huntington, Pa., and decided on music as a career while convalescing from a broken leg sustained at football. A friend entertained him with trombone solos and, before long, Fran was playing too.

Fran played with Ray Pearl in the West, and appeared with Freddy Martin, Red Norvo, and Blue Barron—finally taking a spot with The Modernaires when they joined Glenn Miller.

The junior member of the aggregation is Bob Lang, who started out in Colgate University majoring in biology and wound up with a degree in English. His first job was with the Radio City Music Hall Glee Club, followed by other stands with Cugat, Eddie Oliver, Gene Krupa, and various radio appearances. In 1939 he worked in a mine in Nevada during a break between musical engagements. His home town is Cranford, N.J.

CRESCENT CITY

CLARINET

(Continued from page 24)

When Barney answered in the affirmative, Oliver bought an old clarinet, presented it to Bigard and told him to get busy.

"Once I got the feel of clarinet again, I was surprised to find that playing sax had improved my technique on the stick," Barney said. "So, I got interested in clarinet again, and decided that if I was really going to play it, I might as well buy a good instrument."

Barney Bigard did buy a good instrument and has been producing good jazz ever since.

Like all musicians, he has a thousand anecdotes about his experiences. One of the funniest and best remembered by him is the time, in Alexandria, Louisiana (on a gig with Luis Russell), when he turned "square."

A character came up to the bandstand and told the band to play "Chicken Reel." Barney and the boys naturally ignored such an unhipped request.

Later, the character returned and more insistently demanded "Chicken Reel," and was again ignored. Burned, he whipped out two pistols and yelled: "I said, play 'Chicken Reel.'"

"You never heard so much 'Chicken Reel' in your life," Barney laughed, in recalling the incident.

Barney had a lot of kicks with the Duke, too—with him for fourteen years, and in on the creation of many wonderful things the Ellington band did with jazz.

Today, Barney's preference is a small band. The trouble with a big band, he says, is that "You can't get warmed up playing sixteen bars."

As this issue goes to press, Bigard is playing a lot more than sixteen bars . . . right on New York's swing row, in the Onyx Club . . . knocking out the good stuff that he's famous for, with his own little five-piece, combo.



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LEARNED A LOT ABOUT
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DID YOU KNOW THAT..

(Continued from page 4)

GENE KRUPA has a couple of threats to his "King of the Drums" standing—in the person of VAUGHN MONROE's BOBBY RICKEY and JOHNNY (PARADIDDLE JOE) MORRIS, the latter fronting his own band. . . .

If you miss trumpeter COOTIE WILIAMS' Hit record album, you're not as jazzwise as you should be. It's solidier than solid, especially those waxings which feature COOTIE's whirlwind horn playing with a small band-within-the-band-set-up. . . .



Monica Lewis

And while on the subject of hot pressings, have I recommended that you dig through your attic for a copy of STAN KENTON's "Gambler's Blues"? It's a killer, a 12-inch masterpiece that shows off the

KENTON band better than any other disc in its library. STAN, they say, is working currently to develop an even more sensational band style than the one he now has. . . .

BARNEY BIGGARD, who made his name originally by playing the moodiest of clarinets with DUKE ELLINGTON, is jiving in NYC with a small hot combo of his own. . . .

MONICA LEWIS, singing star of the Chesterfield CBS show, isn't hard to listen to nor look at, for that matter. She sang with RAYMOND SCOTT and BENNY GOODMAN before trying a radio solo. And for the info of any gossip fans in our midst, MONICA's heart-throb is Bob Thiele, who puts out Signature records. . . .

"HOT LIPS"

PAGE has organized his first big swing band for theater dates in your neighborhood. He's the vocalist-trumpeter once featured with ARTIE SHAW. . . .

*FRANK SINATRA is getting set for an overseas jaunt, now that his theater, hotel and picture dates have been cleared up for the moment. . . .

The movie that Republic is shooting around WOODY HERMAN's band has a million buck budget, which is not only a lot of dough, no matter how you count it, but must be a new high for flickers featuring swing orks. . . .

NY's Hotel Park Central is building a new room for swing bands which will have a swimming pool so you can swing while you swim or vice versa. . . .

FRED WARING is being approached by the movie moguls. They'd like to film the life story of the PENNSYLVANIANS. . . .

JACK LEONARD, the SINATRA of an earlier day when he was starred with TOMMY DORSEY, is knocking 'em out overseas. He's attached to the army's Special Service and sings for the GIs. . . .

Rumor says again that ISHAM JONES, one of the first leaders to make swing palatable, long, long ago, will emerge with a new orchestra. Hope it's true. . . .

DANNY O'NEIL, Chicago's favorite singer, has his own CBS show and is in line for a Hollywood contract. . . . Jazz trumpeter BOBBY HACKETT, alumnus of the famous two-beat spot in Greenwich Village called Nick's, is in the CASA LOMA trumpet line-up. BOBBY worked with a name outfit once before when he doubled horn and guitar in GLENN MILLER's civvie band. . . . It's HACKETT who plays the wonderful introduction on the MILLER waxing of "Rhapsody in Blue". . . .

Several of the name band leaders, looking for a bigger share in profits, are planning to break out with their own recording firms and possibly set up booking offices as well. . . . HARRY JAMES' first love is still baseball. The maestro is going to surprise everybody (except you and me) shortly by buying a west coast ball team. But, don't worry, he'll keep his band as well. . . .

Warner Brothers are entering the jazz field with a vengeance. As I've said often in this column at other times, Hollywood has yet to do a sympathetic treatment of jazz musicians, but the WB studios are on the right track at long last. I saw a preview of a hot short ("Jammin' the Blues") the other night which didn't have any hokum about it but let the music-makers play informally and as they pleased. Just let there be more of it is the jazz fan's prayer! . . .

FRANK SINATRA didn't make any mistake when he picked lovely EILEEN BARTON as his vocal protegee. Not only is she beautiful but she sings in a class with the VOICE and if she isn't in pictures before you can say Metro-Goldwyn-Mayer, there ain't no justice. . . .

The hepsters in the music world spend their spare time wondering why arranger Ben Homer doesn't start a swing band of his own. He's written scores for nearly all the top-ranking bands, being especially famous for his orchestrations of "Mexican Hat Dance" and "Bizet Has His Day"—both featured by LES BROWN. . . . Orson Welles says he'd still like to direct a movie about LOUIS ARMSTRONG'S life. . . .

ART TATUM didn't go through with a planned operation to restore his eyesight because doctors said the odds weren't too good for success. Despite the handicap of being almost totally blind, TATUM is generally recognized as the master of the keyboards. . . .

EDDIE HEYWOOD, whose piano version of "Begin the Beguine" is out-of-the-universe, has that number released on a Decca platter. Interesting slant to the "Beguine" tune is that it was also responsible for ARTIE SHAW'S original and meteoric jump to fame a few years back. . . .

A new trend is the recording of jazz

artists with a string background. Tenorman COLEMAN HAWKINS, singer BILLIE HOLIDAY, and clarinetist BARNEY BIGARD are just a few whose solo work on wax will be highlighted by a violin setting. . . .

CHARLIE BARNET is such a rabid DUKE ELLINGTON fan that his record collection has more DUKE discs than it has BARNET. And DUKE has returned the compliment by supplying CHARLIE with arrangements from time to time. . . .

When you first hear the recordings of newcomer IDA JAMES (a NY Cafe Society discovery), don't say this reporter didn't give you the tip-off on her very good and different voice. She sounds like BONNIE ("Oh, Johnnie") BAKER but with a real jazz timing. . . .

Band leaders FREDDIE SLACK and BOYD RAEBURN broke up their crews and then reorganized, while BOB CHES-TER was assembling a new band when this copy went to press. . . . HAL MCINTYRE has another date coming up at the Hollywood Palladium. . . . The way I hear it, JOHNNY RICHARDS' great band is the next one slated for stardom. If you haven't heard it yet, it's only because RICHARDS built his crew a few months ago and has played a limited number of dates. But wait. . . .

Navy band leader SAM DONAHUE is due back in the States for a tour of service hospitals. He and his boys have been playing in the European battle area. . . . One of this department's spies reports that ANDY RUSSELL is getting more fan mail than the VOICE these days. Does it sound possible? . . .

RICHARD HIMBER, maestro who doubles with magic tricks, is back on the air-waves. . . . Another new band makes its bid shortly when trumpeter RANDY BROOKS leaves LES BROWN to try his luck as a stick-waver. . . . The LOMBARDO family—GUY, CARMEN, ROSEMARIE et al—leave for the coast soon to shoot their first movie in several years. It's an MGMer. . . .

And that's the story for now. Catch you next issue with the latest goings-on in the band world.—DICK DODGE.



Billie Holiday



Danny O'Neil



Bob Chester

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, 1944.
State of New York
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, denies 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, as 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, Harold B. Hersey, 215 Fourth Ave., New York 3, N. Y.; Managing Editor, Harold B. Hersey, 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 partnership or other unincorporated firm, 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 Crockett St., Rosville Centre, N. Y.

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JOSEPH J. HARDIE, Publisher, as sworn to and subscribed before me this 27th day of September, 1944.

LEONARD SPARACIO, Notary Public, N. Y. Co. 322, Reg. No. 428-S-6, Kings Co. Clks. No. 275, Reg. No. 428-S-6, Commission expires March 30, 1948.

I'M SINGING WITH SINATRA

(Continued from page 7)

"I love Hollywood and hope to make pictures and musical comedies out there. But," and here Eileen was very serious, "I was certainly glad to get back to New York to get a decent dish of spaghetti. I love spaghetti and they just don't have it right out there."

Asked if she could cook, Eileen laughed again and said, "Not much. If Mother is out I just cook eggs, or maybe eggs and bacon. I drink quarts of milk and lately I've learned to like tea. It warms you up."

"Tailored things are what I like in clothes—sports togs of all kinds. But," and Eileen directed another Bartonish mirthful burble at herself, "then I'll see something all frilly and sweet and for a while I'll be all frills."

Eileen must have been in one of her tailored moods for, at the rehearsal, she was wearing a long-sleeved white shirt, green wool slacks, white socks, brown suede loafers, a gabardine sports coat, and her lovely red curls were bound about with a daring pink chiffon scarf.

"I live at home with Mother and Daddy," continued Eileen, "and just lately they've raised my allowance. I have heaps of girl friends here and in Hollywood and I just love telling them all about Frank." She grinned mischievously. "They all want to hear about him and gosh, wouldn't it be swell to be able to have him over to meet them sometime. Well, maybe—sometime."

Eileen's hobby is sketching and she works in color. Her favorite tune, she thinks, is "Embraceable You" or maybe, "All the Things You Are." Like Sinatra, Eileen prefers to sing with strings. "They just MAKE you sing," she comments.

It is not to be supposed that Miss Barton is new to the footlights. Her professional career began when she was 3, on a dare from Goodman Ace, now of "Easy Aces," then a reporter on the Kansas City Star. She sang "Ain't Misbehavin'" and sold that idea so well that she was soon engaged not to misbehave for Ted Healy and his Gang at the Palace in New York.

Already a seasoned performer at 6, she sang in children's hour programs, and was sponsored for six appearances weekly singing three songs on each program. She sang with Bobby Breen for Eddie Cantor, with Milton Berle, and made personal appearances throughout the West.

In the East, Eileen went to Professional Children's School; in the West, to the Marken School. When the awkwardness of her years sent her into retirement for a while, she went to Julia Richman High School in New York until she appeared in that youthful musical comedy "Best Foot Forward."

Eileen never took a singing lesson in her life. She is the daughter of Ben and Elsie Barton, touring vaudevillians, and they trained her. She could hum a tune before she was able to talk.

Seasoned actors and actresses have to work for their share of the honors when this 17-year-old veteran handles dialogue. Her timing and comedy touch are sure-fire.

Eileen loves her life, and exclaims, "I wish everyone could be as happy and as thrilled as I am, right now this very minute."

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BAND JOCKEY

By Hal E. Wood

WHEN the hepcats gather 'round to dig a band that's jumping steady, there's one important guy they seldom see. He's the man-of-all-work, the jack-of-all-trades known as a band jockey.

But this jockey doesn't "ride." He leaves that to the hot men. His job is to take care of the thousand and one details of keeping a top band moving.

One of the best band jockeys in the business is Henry Snorgrass, who's been with Count Basie for seven years. Before that he was with Andy Kirk, Fletcher Henderson and Johnny Long.

"I guess you might say my job is keeping the leader and the band happy," said Snorgrass, who is called "Count Snod" by the boys.

quires at the box office if a certain sideman is still with the band, before buying a ticket. Then Henry may take the fan backstage to meet Jo Jones, Lester Young, or another favorite.

Count Snod is a music fan himself. Herschel Evans and Chu Berry were his idols. The Basie arrangement which sends him is "I Never Knew." His favorite instrument is sax, but he is studying piano, because he feels that having a thorough knowledge of music will help him in his work. He gets a kick out of the fact that he once "sat in" on piano for The Count, on a silhouette shot for a movie. The studio had to pay him, too, because he belongs to the musicians' union.

Henry loves his job, but admits it



"Count Snod" talks over a few details with his boss, Count Basie.

One important duty, though, is the way Henry sets up the band.

"You have to consider several things," he explained. "Sound, position, and lighting are important. The boys in the band play best when the band is set so they can get the feel of each other's playing."

Henry arranges the lights for theater dates (lighting is a hobby of his, at which he has become expert), and in some recent films the band made, he arranged some outstanding band setups that made fine camera shots.

He and the Count also have a set of signals, whereby Henry can tell by the way Basie hits the piano keys or moves his head, what lights he wants.

Often he checks tickets at the door, to make sure of the house count. Or, he may be backstage in Basie's dressing room, checking over new music brought in by song pluggers. Sometimes he even does a little public relations work. Frequently, a patron in-

has its worrisome moments. He takes personal charge of the tickets, and tries to get the men to the station at least an hour before train time. But there is always some straggler.

"You just go to the station with your tickets and hope everybody will make the train," Henry grinned.

Baggage is a problem, too.

"I have a picture of each man's baggage in my mind," he said, "and can tell at a glance if anything is missing." But once, just as the band was pulling out of a station, someone yelled, "Hey, Henry, look!"

And there piled on the ground was a mound of luggage emblazoned "Count Basie and his Orchestra." The band played that time with borrowed instruments Henry rounded up.

Count Snod has so many individual jobs, off-hand he can't recall them all.

"All I know," he laughed, "is that when somebody wants something, they yell, 'Where's Henry?'"

Fan Stand

Day after day we've been receiving letters asking us to have a Fan Club department . . . letters asking us for information on how to start a Fan Club . . . letters asking us for the address of local Fan Clubs . . . etc. SO—here you are! The FAN STAND is now open for business, with Vic Lewis as managing director! Your letters will dictate how this department is to be run—so let us have them! Address: Vic Lewis, Fan Stand, BAND LEADERS, 215 Fourth Avenue, New York 3, N. Y.—The Editor

FIRST thing, I guess I'd better introduce myself—let you know who this fellow Vic Lewis is, and what he knows about Fan Clubs. Here are the details:

Up until about four years ago, I was an orchestra leader out on the West Coast—having led my own band for about five years. Yes, I had fan clubs honoring my band—and let me tell you, those Fan Clubs helped a lot, and I was mighty proud of them!

Go back a few years before that, to 1935. In that year, as junior in high school, I started what was one of the first Fan Clubs in the business. It was for Benny Goodman, who was then playing waltzes every third number so that people would like his band. That's a far cry from the Benny Goodman of today! And it's a far cry from the Fan Clubs of today, that one I presided over. It went on over the years though until, when I gave it up, it had about 5,000 members—could have had more too!

So you see, I'm an old hand at conducting Fan Clubs—and can answer questions from the viewpoint of both the fan club president and the band leader.

But, above all, remember that this is YOUR department—that we want to

help YOU—and that we will be glad to announce your club and help you get members. Write in and tell us what you want to see in this department; what you want to know about Fan Clubs; what your club is doing; and whether your club is looking for members. Let us see your club newspaper, too, and if you have some interesting, good, glossy pictures which you think will interest other fans, send 'em along.

Of course, I've talked to Benny Goodman, and I've talked to Woody Herman, Duke Ellington, Tommy Dorsey, and even zany Spike Jones. I've asked them what they think about Fan Clubs and the answer is always the same. They say:

"Why those fans practically keep the band going. They come to see every show we play. They advertise the band. They cheer at our radio programs. They write us letters. They're loyal through thick and thin. We couldn't do without them."

That's the way the leaders feel about Fan Clubs!

Mr. or Miss Club President, Mr. or Miss Would-Be-Member: our column is for you, and at your beck and call. See you next issue when we will start news, views and announcements of Fan Clubs everywhere!—VIC

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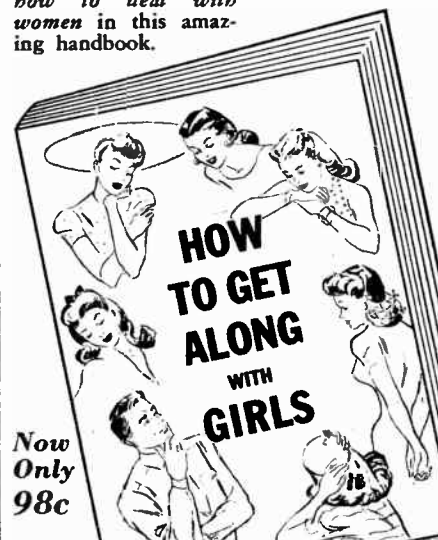
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WANT TO BE A BAND LEADER?

(Continued from page 53)

Orchestra at the same university; Professor Hans Lee, Music Director of State Teachers College; Irene Bondelid of Northwest Conservatory at Grand Forks; and Professor Joseph Black, Music Director of Jamestown College, friendly and cooperative in helping them along the rocky road toward musical success.

The ambitious band leader will, of course, have his or her difficulties in gathering together the proper selection of instruments. No doubt your first jam session will be a conglomeration of both symphonic and dance instruments. What to do? Mike plays the tuba, so what? We'll convert him into a fiddle player... and so on down the line until you finally have carved out your first real dance band. Always bear in mind your basic rhythm backstop will include the bass violin, drums, piano, and guitar.

Much of the credit for British Columbia ranking high musically in the Canadian area can be claimed by the Sir Ernest MacMillan Music Clubs, of which Marjorie Agnew is the capable Vancouver representative; Arthur Delamont, Director of the famous Kiltisano Boys Band; Burton Kurth, Director of Music Vancouver Public Schools; and Sir Ernest MacMillan, noted conductor.

As a budding band leader, one of your duties will be the direction of rehearsals. Your success will depend on the business-like manner in which you conduct these meetings. Proper blending and strict adherence to accurate sightreading will do much toward whipping your outfit into a workable danceable band. Style and other important details will come later.

Following Jimmy Dorsey's map of musical success should place you on the main trunkline. But remember that it takes "Blood, sweat and tears!"

THE JAZZ RECORD

(Continued from page 56)

remember seeing MUGGSY SPANIER, EARL HINES, GEORGE BRUNIS, JOHNNY HODGES, REX STEWART, RED ALLEN, J. C. HIGGENBOTHAM, EDDIE CONDON, PEE WEE RUSSELL, JESS STACY, JOE SULLIVAN, SIDNEY BECHET, GEORGE WETTLING, ZUTTY SINGLETON and COW COW DAVENPORT. The session usually starts at 5:15 p.m. and goes on for three solid hours—two small bands alternating fourteen hot musicians playing unrehearsed music that makes sense to the ears.

Gettin' back to recordings, Gabler has recorded GEORGE BRUNIS, WILD BILL DAVISON, MUGGSY SPANIER, PEE WEE RUSSELL, EDDIE CONDON, RED MCKENZIE, JESS STACY, and JOE SULLIVAN—in fact, his label has become known as the home of the Chicago Jazz Style. But he also has recorded the very popular BILLIE HOLIDAY and EDDIE HEYWOOD, JR.

Well, here's luck to you in your search for "the real jazz." The joy and good kicks you'll get from hearing it are well worth the trouble you may be put to in searching it out. GOOD HUNTIN'!

ART HODES

HOLLYWOOD BANDSTAND

(Continued from page 39)

at publication. RICHARD AURANDT's orchestra plays the tunes

... TED STRAETER, batoning "Rhythm Inn" on CBS, has bought himself a new necktie for every broadcast since the show went on the air... FREDDY MARTIN got a surprise at rehearsal when noodling around during a break in the "Jack Carson" show. He happened to play "Shuffle Off to Buffalo," and Jack Carson started doing his old vaudeville tap dance... CARL HOFF back on the air, leading his orchestra on "Tonight in Hollywood," coast-to-coast show with ERSKINE JOHNSON.

... Kenton Comes On—STAN KENTON and his powerhouse aggregation returned to the scene of early triumphs (the Kenton band got started in Hollywood), following WOODY HERMAN into The Palladium. Odd note is that Stan once played piano at Earl Carroll's, which is across the street from the Pally.

... Bits About Band Leaders—More leaders should take the interest taken by ARTIE SHAW in furthering the cause of jazz and swing. His handling of a forum on "Jazz, Swing and the Popular Song," is a good example of what can be done in explaining swing to the general public, many of whom have a confused idea of all popular music... RED DORRIS, ex-STAN KENTON saxman and vocalist, is doing all right since exiting the ranks of sidemen and becoming a full-fledged leader.

... Solving that Hutton Puzzler: INA RAY HUTTON is a band leader—JUNE HUTTON, her sister, sings with the PIED PIPERS. BETTY HUTTON and MARION HUTTON are sisters and singers, but not related to Ina Ray and June. Of course, you knew this already, but it seems a lot of people don't, for their mail is constantly mixed up and people mistake them for each other.

... Thins I Didn't Know But Maybe You Did—The late John Barrymore is credited with tagging AL (Mairzy Doats) TRACE and his band as the Silly Symphonists.

QUIZ ANSWERS

(See page 5)

ONE: (a) Tommy Dorsey; (b) Guy Lombardo; (c) Benny Goodman; (d) Hal McIntyre; (e) Charlie Spivak.

TWO: (a) True; (b) False (it means that the band is playing good jazz or swing); (c) False ("in the groove" means to play well, good swing or jazz mood); (d) False ("solid" means excellent—is a complimentary term as to musical ability in jazz); (e) True.

THREE: (a) There were SIX men in the Raymond Scott Quintet, strangely enough; (b) There are FIVE men in the Phil Moore Four; (c) There are THREE men in the King Cole Trio. Fooled you, didn't we?

FOUR: Glen Gray; David Rose; Paul (or Blue) Barron; Glenn Miller; Tony Pastor (pasture, get it? Bad pun!); Tiny Hill; Harry James; Russ Morgan; Artie Shaw; Benny Goodman.

FIVE: Louis Prima.

SIX: (a) Piano; (b) Violin; (c) No instrument; (d) Trombone; (e) Trumpet.

... Prediction Of Swing To Come—After the war, look for the ranks of name bands to be swelled by jumping service outfits who will stick together on discharge and crash the top brackets of bandland. Many of these outfits are the equal of top name bands now but, due to army and navy restrictions, are seldom heard by civilians. However, their post-war popularity is assured by a ready-made audience of GIs, who won't forget them when they return to civilian life. So watch for the star bands of the future to come heavily from GI ranks.

... And watch for yours truly, the Old Bandstander, come next issue. Be seen' you around, gates!

THAT EXTRA SOMETHING

(Continued from page 31)

Late in 1943, Benny was inducted into the Army, with the Field Artillery at Camp Roberts, Calif. Finding that the men in his battalion were short on entertainment, Benny sent out a call for talent, and soon came up with a string of vaudeville acts.

"I think that informal organization of entertainment in an Army battalion or company, even in addition to the programs planned by Special Service, can be of great help to a soldier (or a man in any branch of the service) who hopes to do something in the music or entertainment world after his discharge," says Benny. "In any case, it's fun. There is plenty of room for more of it in the Army, especially among smaller units, even though USO Camp shows and Special Service are doing a grand job for our men.

"The Army is developing some terrific musicians—I've seen them and trained with some of them."

"And while band leaders released from service may have trouble finding men today, the discipline and physical training have done wonders for many of us."

Personal Notes: Benny likes wild ties, prefers gray suits. He's been married for six years, to the girl with whom he danced on stage. He likes to juggle—can do a smart routine with three balls. He shoots a low 80 in golf. His wife has saved the medals Benny won in boxing and wrestling—the kids used to call him "Strong Benny." Present hobby—learning the finer points of clarinet operating.



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Bing Crosby



HOLLYWOOD IS *Hep*

JUMP music, swing, jazz, or whatever you want to call it, jumps in the movie capital, too. Within a horn blast of Hollywood and Vine, the crossroads of Glamourtown, can be found many lairs of the hepcats—haunts of gates and ride men.

Walk along Vine . . . sun yourself on Sunset . . . you'll see sidemen, top leaders, vocalists, song pluggers, press agents, and a dozen and one other characters of the music world.

Even to the guy with a busted gas ration book, CBS, NBC, the Palladium, Capitol Records, song publishers' row, The Tropics, The Troc, Music City, Lockie's, Mickey's, Sy Devore's and a flock of other places where musicians may be found working or loafing, are available on foot.

Recently, Charlie Mihn, **BAND LEADERS'** photographer, accompanied by the Bandstander, set out to photograph the Hollywood swing scene. On these pages are the pictures he brought back.

A glance at some of the famous faces caught by the camera proves beyond a doubt that Hollywood IS Hep.

All star jam session! (L. to R.) Count Basie, Lionel Hampton, Illinois Jacquet, Tommy Dorsey, Artie Shaw, Ziggy Elman, Buddy Rich, and Les Paul as they appeared on "Command Performance," the show short-waved by CBS to the boys overseas.



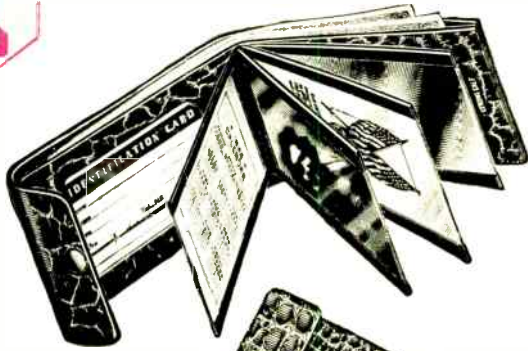
Artie Shaw and Tommy Dorsey take advantage of a few minutes between broadcasts at NBC to have a chat.



MEN HERE'S THE MOST SENSATIONAL 3 IN 1 OFFER EVER MADE!

1

YOU GET Everything FOR ONLY \$1.98



\$2.00 Value Genuine Alligator Grain BILLFOLD and Pass Case

Here without a doubt is the greatest Billfold and Pass Case Bargain that is being offered today. This smart Alligator Grain Leather Billfold is a masterpiece of Billfold design and workmanship. There's a place for everything. The Pass Case, with its 4 celluloid protected pockets, has ample room for cards, passes, lodge and all identification cards. The Wallet has a generous currency compartment in the back and windows for snapshots and identification cards.

\$1.50 Value Smart Alligator Grain Matching Cigarette Case

The handsome Cigarette Case is a fitting companion piece to the Billfold described above. It's made from the same smart Alligator Grain Leather and is made to hold a full package of TWENTY CIGARETTES. Each Cigarette Case is reinforced with a hidden metal reinforcement that holds the case in shape and prevents your cigarettes from bending or breaking. The case fits neatly into your vest pocket or breast pocket without bulging.

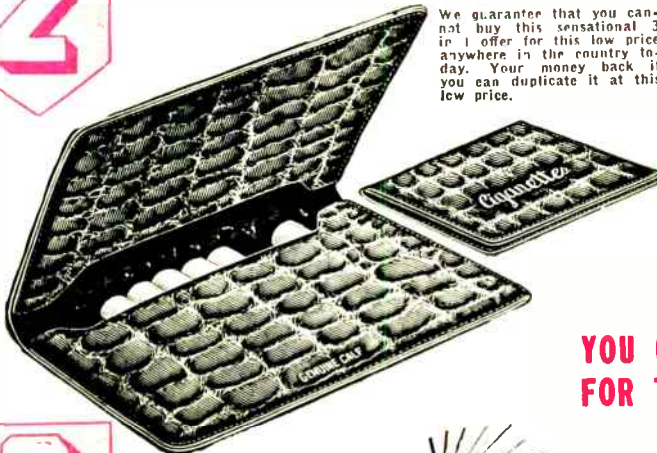
50¢ Value Famous CIGAR LIGHTER

Cigarette Lighters have been plenty scarce. Virtually none have been manufactured for several years now and we feel fortunate in offering you the famous-prewar type, all metal FLAMEMASTER lighter in a beautiful matched two-tone finish. Measuring only 2 5/8 inches in length, this "fool-proof" lighter works unflinchingly. Just a few drops of fluid and your lighter is ready for months of carefree, unflinching service.

2

Guarantee

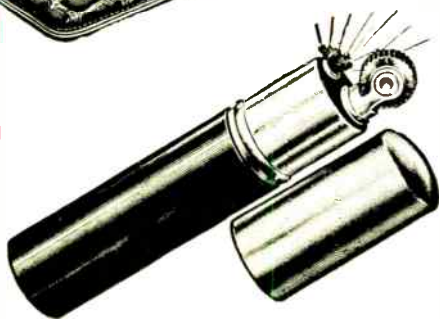
We guarantee that you cannot buy this sensational 3 in 1 offer for this low price anywhere in the country today. Your money back if you can duplicate it at this low price.



YOU GET \$4.00 WORTH OF QUALITY MERCHANDISE FOR THE AMAZING LOW PRICE OF ONLY \$1.98

Men everywhere ask us how we can make this sensational 3 in 1 offer for such a low price! Tremendous buying power is the answer. More than 1,000,000 satisfied customers have bought and are using our Billfolds. Don't be misled by the low price! We guarantee this to be \$4.00 value or we want you to return the Billfold, Cigarette Case and Cigarette Lighter and get your money back in full. You are to be the sole judge. If this sounds to you like a fair, honest-to-goodness, man to man offer—and we're sure you'll agree it does—then fill out the coupon below and rush it to us. We'll ship your smart Alligator Grain Leather Billfold, the matching Cigarette Case, and the FLAMEMASTER Lighter, all for \$1.98 plus a few cents COD Charges.

3



HERE'S A USEFUL BEAUTIFUL GIFT THAT WILL GLADDEN THE HEART OF THAT BOY IN SERVICE!



Ask any service man what gifts are most appreciated and you'll find that a Billfold, Cigarette Case and a Lighter are high on the list of most wanted and most useful articles. Imagine how pleased any boy would be to receive all three at one time in a matching set such as this. A gift to last for years and one he'll remember always.

SEND NO MONEY—RUSH THIS COUPON!

ILLINOIS MERCHANDISE MART, Dept. 3221
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Gentlemen: Please rush me the complete set of smart Alligator Grain Leather Billfold, the matching Cigarette Case and the FLAMEMASTER Lighter COD for only \$1.98 plus 15¢ Federal Tax on Billfold only and few cents postage. I must be more than pleased or I will return in 10 days for full refund.

NAME

ADDRESS

CITY & ZONE..... STATE.....

I enclose \$1.98 plus 15¢ Federal Tax with my order to save all shipping charges. Ship the 3 articles to me all postage charges prepaid.

Three months after taking your course I STARTED TO PLAY FOR DANCES



**“Before I took it I didn’t
know a note of music”**

says Miss Rosie Montemurro of Vancouver, B. C., Canada

READ MISS MCNTEMURRO’S LETTER

“Words cannot express my feelings to the U. S. School of Music. Before I took your Course I didn’t know one note of music. Then three months later I started to play for dances. I have been invited to many parties and made people very happy with my music. They enjoy my playing so much. I never saw anything like this Course before. It has a clear and careful explanation in every lesson. It’s easy and very interesting.

I am happy and proud of this beautiful Course.

Truly yours,

Miss Rosie Montemurro”



You, too, can learn your favorite instrument quickly, easily, for ONLY 7c A DAY

THE LETTER above is typical of the many we have received from the more than 750,000 people who have taken our courses . . . expressing appreciation for the way we have helped make their musical dreams come true

Yes, literally thousands of people, who didn’t know one note from another before, are now playing their favorite instruments . . . thanks to this amazingly simple way to learn music right at home, in spare time, for as little as 7c a day.

Here’s why the famous U. S. School of

Music “Print and Picture” method of instruction is so successful. . . You learn to play *by playing* . . . and you have loads of fun doing it. No long-winded, dilficult explanations . . . no tiresome exercises . . . no trick numbers or “Play-by-car methods.” You learn to play real tunes by actual notes from the very beginning.

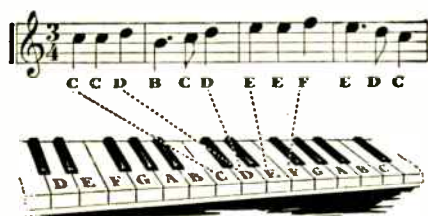
And it’s all so clear . . . so easy to understand. First the simple printed instructions *tell* you how to do something. Then a picture shows you how to do it. Then you do it yourself and *hear* how

it sounds. You just can’t go wrong!

If you sincerely want to play a musical instrument . . . if you want to win new friends, new popularity . . . and get more fun out of life . . . mail the coupon below asking for our FREE “Print and Picture” Sample and Illustrated Booklet. Then you can see for yourself how easy and pleasant it is to learn music this modern, short-cut way. Check off the instrument you wish to play. But don’t wait . . . act today. U. S. School of Music, 1873 Brunswick Bldg., New York 10, N. Y.

See how easy it is!

“My country ‘tis of thee, sweet land of liberty”



Look at the diagram. The first note on the music is “C.” Follow the dotted line to the keyboard and locate “C” on the piano. Find the other notes the same way. Now strike the notes as indicated and you’ll be playing the melody of that famous patriotic hymn “America.” Easy as A-B-C, isn’t it?

SUCCESSFUL 47TH YEAR

U. S. School of Music, 1873 Brunswick Bldg., New York 10, N. Y.

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Guitar	Piano Accordion	Tenor Banjo	Modern	Practical
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