

Band Leaders

AND RECORD REVIEW

2/-



**VOTE FOR
THE TOP THREE**
(Ballot on Page 7)



Tops in Talent

MERCURY RECORDS

MUSIC TO SET YOUR FEET TAPPING, YOUR HEART SINGING . . . BY THE BANDS AND VOCALISTS YOU HAVE PICKED AS "TOPS" . . . SWING AND SWEET . . . BLUES AND BALLADS . . .

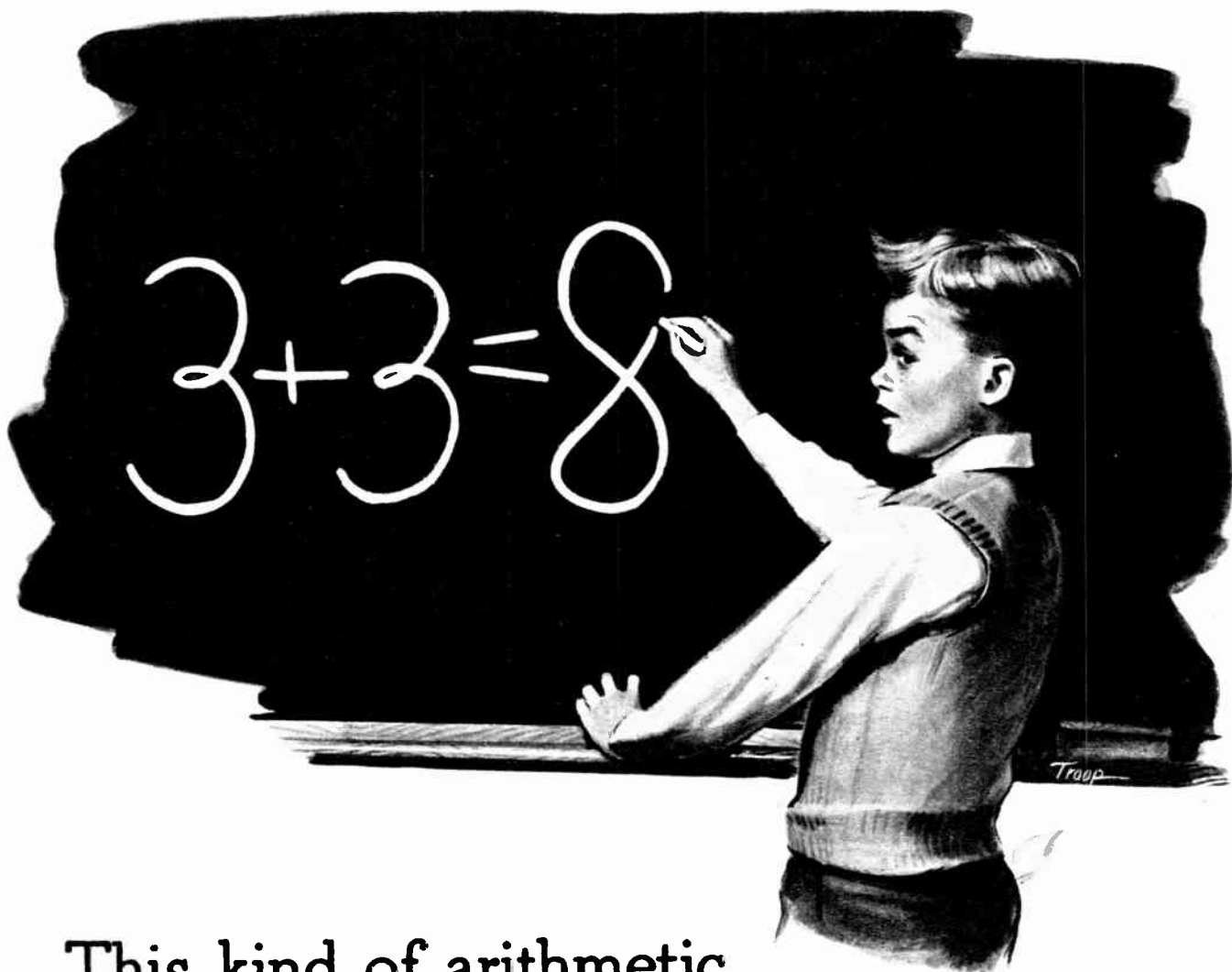
Featuring MERCURY'S famous Artists

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- BUDDY MORROW • ROSE MARIE • ERROL GARNER • EDDIE VINSON
- RED NICHOLS • NAPPY LAMARRE • REX STEWART • CHUCK FOSTER
- FRANK PARKER • HARRY BABBITT • JACK FINA • DINAH WASHINGTON
- VINCENT LOPEZ • JUNE RICHMOND • JAYNE WALTON • ALBERT AMMONS • THE STARLIGHTERS

AND PACKAGED IN THE EXCLUSIVE MERCURY AUTOGRAPHED PICTURE ENVELOPE With Life Story on the Back

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This kind of arithmetic may put Johnny through college

Here's how it works out:

\$3 put into U. S. Savings Bonds today will bring back \$4 in 10 years.

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SAVE THE EASY WAY... BUY YOUR BONDS THROUGH PAYROLL SAVINGS

*Contributed by this magazine in cooperation
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did you know



THAT BUDDY MORROW's spanking new band is on a fast uptrail. The band has gone from *Roseland Ballroom* in New York, one of Manhattan's famed starting places, for up-and-coming bands, to the *Strand Theater* and the *Pennsylvania Hotel*, both top-notch Gotham band locations. . . .

DEAN HUDSON's orchestra moves into *Roseland* for a start on the upward trail. . . . *Metro-Goldwyn-Mayer's* new record company should be starting to produce records about the time you read this. They've been factory shopping and have ended up with a large plant in the East. They may steal some big names. . . .

MEL TORME and his Meltones have moved to the *Musicraft* record label. Their first disc with Artie Shaw is a sure click. . . . BOYD RAEBURN and GINNIE POWELL (who vocalizes with Boyd) tied the knot in Mexico after a long siege of hand holding. Incidentally, the Raeburn band is very liable to spurt to sudden fame as a result of the talk their excellent *Jewel* records have caused! . . .

Victor bought out MEL HENKE's contract rather than record him. This is a big mistake. Henke is one of the finest pianists jazz has known. . . . That rhythm vocalist with JOHNNY BOWEN's band sounds more like NAT "KING" COLE than Nat does. . . . VAUGHN MONROE has added a mimic-comedian to his band line-up. His "sweep-stake winner" routine is a honey.

TED STEELE, after the publicity he received by banning be-bop from KMPC where he was musical director, is on the road with a dance band of his own. There isn't a "be" or a "bop" in the band. . . . Speaking of be-bop, DIZ GILLESPIE tells me that he will try to hold his big band together because of the arranging kicks it gives him, but admits that a small band can play be-bop much better than a large one. . . .

BARRY ULANOV sez I have done him wrong by not mentioning his excellent book on DUKE ELLINGTON. Barry is wrong. I have mentioned it before and I shall mention it again now and recommend it again. . . .

I discovered a crack jazz trumpeter at the *Happy Hour* in Beantown (Boston, you all). His name is BILL CALVERT. He should be fronting his own combo. . . . JOHNNY DESMOND's voice being shortwaved to England, France and the Philippines via the U. S. government's radio facilities. He's still their hero. A tiny "Haircut" should have arrived at the Desmond manse by the time you read this. And I'm gonna sling a saxophone at the next guy who calls the baby or Johnny "Desmo". . . .

Capitol Records secured simultaneous release of the BOB HOPE "I Never Left Home" album on both the East and West coasts by air-expressing 3,000 of the albums from their Scranton (Pa.) pressing plant to Burbank (Calif.). Appropriately, the Flying Tigers airline handled the job. . . . THE KING COLE TRIO will do a string of

jazz concerts this fall. . . . DEANNA DURBIN, in case you're interested, will star in *Universal's* version of "Up in Central Park," the Broadway musical hit. . . .

It sez here: That FRANK SINATRA and GENE KELLY are writing a moom pitcha script with a baseball background. . . . Los Angeles has added another name-band ballroom, *The Avon-don*. . . . HARRY "THE HIPSTER" GIBSON suddenly disappeared from Hollywood without giving notice to the club where he was working. He turned up in a musical show which is on road tour. . . .

FREDDIE STEWART is doing a whole string of those 'teen age musicals for *Monogram*. FREDDIE SLACK and JAN SAVITT bands were among those filmed. . . . MARTIN BLOCK, New York's famous "Make Believe Ballroom" emcee (via WNEW) will exit to retire in California. The station is looking for a replacement. . . .

TEDDY POWELL is back in the band business. . . . Watch the BOBBY SHERWOOD combo. It's in for a quick click if all goes well. . . . BILLY "BUTTERBALL" BUTTERFIELD has that band we've been predicting for a long time. It's a fine combo, swing and sweet! . . .

JACK FINA, long the featured pianist with Freddy Martin, is pounding the Steinway in his own band on West Coast society dates. . . . HARRY JAMES, back from the East and into *20th Century-Fox* for their next film. . . . JOHNNY BOWEN's band

played a crackerjack opening date at the 400 Restaurant in New York after working only six days on the road prior to the big job. . . .

Inflation note: HAL McINTYRE says that there's a five and ten cent store in Boston which has an "economy basement". He's right, too. I looked it up last time I was in Boston! . . .

Mills Music, publishers of "Cement Mixer (Putti Putti)," has been awarded a shiny new cement mixer by an Ohio foundry for its work in "making the public cement mixer conscious." The foundry should have made that last word "unconscious." In any event, Mills kept the mixer in the offices for a week and then loaned it to HAL McINTYRE, who used it on the *Meadowbrook* bandstand as an instrument in his arrangement of the song. First cement mixer chorus in history, too! . . .

VICTOR LOMBARDO's band sounds like GUY LOMBARDO's band, but both

brothers insist that even this is causing no enmity in the family. Somehow, though, in all that has been said and done we detect just the vaguest strain on the family tie. . . . Does the song "Stone Cold Dead In The Market" indicate a new interest in calypso? Or is it just a well nigh perfect disc by ELLA FITZGERALD and the JORDAN TYMPANY Five? . . .

MIGUELITO VALDES, the Latin American singer, has organized his own Val Publishing Company for L. A. tunes. . . . ANITA O'DAY set to join LES BROWN as we tap this out on our Royal portable. . . . Victor is giving BETTY RHODES that beeg beeg poosh. She's Dinah Shorish. . . . I like the song title "Dingbat The Singing Cat". . . . Not only is DUKE ELLINGTON signed to *Musicraft* but so is his son, MERCER, with his own big new band. . . .

LILYANN CAROL, ex Louis Prima femme chirp, is doing a single. . . .

CHARLIE VENTURA, the ace Gene Krupa tenor saxist, has finally taken the leap with his own band. . . . Jan Garber is singing with JAN GARBER's orchestra. That is to say, JANICE GARBER, genial Jan's daughter, is chirping with her pop's band. To keep the record straight, though, she's calling herself Kitty Martin (no relation to Freddy). . . .

BOBBY SHERWOOD received a new pianist recently via air express. When plane reservations were jammed, manager Eddie Green air expressed keyboard-pounder IKE CARPENTER to Sherwood on the West Coast. Ike's traveling companions were two race horses and a Scotty pup. . . .

GENE KRUPA and his orchestra will be featured in "Beat The Band," new RKO musical adapted from the Broadway show of four seasons ago. . . . PEE WEE HUNT is featured with his Dixieland combo during intermissions at the *Hollywood Palladium*. . . .



Former Flying Tigers Bill Bartling and Joe Rosbert (first and second left) are shown at Burbank, California, delivering copies of the new Hope album to Bob himself. Standing to the right is Glenn Wallichs of Capitol Records.



When Ike Carpenter (new pianist with Bobby Sherwood) needed fast transportation West they got it for him—via air express—with two horses and a dog.



Band leaders Hal McIntyre, Tony Pastor and Larry Clinton show how little they care for the superstition that says you can't have three on a match—they play it safe and have three on a lighter.

At the recording studios in New York, batoneer Russ Case goes over the score of a number with Victor's new singing star, Betty Rhodes. A native of Illinois, Betty began her career at eight.



did you know that...

DICK HAYMES is being featured in *Twentieth Century's* "Carnival In Costa Rica." . . . DINAH SHORE nixed an offer to join the FRANK SINATRA show, even though Frankie offered to take a salary cut himself to get her to join him. . . .



MEL HENKE

In a school playground in Hollywood, a boy named Phil asked RONNIE COMO, PERRY's son, who the best singer in the world is. "Bing Crosby," promptly replied Ronnie. The reason for his answer was that the boy named Phil was Bing Crosby's son. "I know you're better, pop," Ronnie explained, "but what could I do? There are four of them and only one of me!" . . .

CHARLIE BARNET, BOB CROSBY, LIONEL HAMPTON, WOODY HERMAN, GENE KRUPA and PAUL WHITEMAN signed for the screen version of "The Fabulous Dorseys" . . . GUY LOMBARDO's airplane commuting service between Long Island and Manhattan is now in operation. Seaplanes leave on regular schedules. . . . HILDEGARDE's Continental accent is actually native Milwaukee talk.

No longer will PHIL SPITALNY tell featured violinist EVELYN what to do. Evelyn (Kaye) is now Mrs. Spitalny, which puts her right in the driver's seat. . . . Latest hobby note on VAUGHN MON-



LILY ANN CAROL

ROE discloses that he actually enjoys driving the band bus on one nighters, and he's an excellent driver. If the trip is over 200 miles, Vaughn and the driver each drive half way! . . .

And that's the news for now!

NOTICE TO OUR READERS!

Due to the continuing paper shortage, BAND LEADERS & RECORD REVIEW Magazine reluctantly has been forced to revert temporarily to a bi-monthly publishing schedule. Just as soon as conditions warrant, it again will be published monthly. All subscriptions are being extended so that subscribers will receive the full number of copies originally ordered.
—The Publishers

Band Leaders AND RECORD REVIEW

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- ★ DOROTHY BRIGSTOCK, Assoc. Editor MARTY HORSTMAN, Asst. Editor ★
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BAND LEADERS MAGAZINE 1946 POPULARITY POLL NOW ON!

PICK THE TOP THREE!

Here's YOUR opportunity to select the "Top Three" band world personalities of 1946—your ballot is printed below! And, since readers of BAND LEADERS & RECORD REVIEW are avid platter purchasers, jazz concert and dance customers, and juke box listeners, the results of this poll are eagerly being awaited by all members of the band world! YOUR vote may be the one which decides the poll for your favorite band leader or singer—so make sure you mail that ballot today!

BAND LEADERS & RECORD REVIEW will award distinctive trophies to the top band leader, the top male singer, and the top girl singer of 1946, as decided by the votes of its readers. Final results of the balloting will appear in BAND LEADERS & RECORD REVIEW as soon as possible after the poll closes. Early returns will appear in the December issue.

You may list the name of any band leader on the ballot below, regardless of whether he plays swing, sweet, hot jazz, corn, or what have you. Your choice of a male singer and girl singer similarly is entirely up to you . . . he and she can be soloists or band vocalists, specializing in any type of popular music. The only restriction is that all of your choices must have been actively engaged in their occupation during 1946.

To make your vote count, and insure fairness to all, YOU MUST USE THE BALLOT PRINTED BELOW, sign your own name and address, and submit only ONE ballot. Your ballot must be received in our offices not later than 5 p.m., October 10, 1946, at which time the poll will be officially ended. Mail it now!

Follow These Rules:

1. USE only the ballot printed herewith—no other ballot will count.
2. Send only ONE ballot—all duplicate ballots will be voided.
3. Choose only band leaders and singers who were actively engaged in their profession during 1946.
4. Sign your own name and address in the proper spaces on the ballot.
5. Mail your ballot to "Top Three" Poll Tellers, BAND LEADERS & RECORD REVIEW, 215 Fourth Ave., N.Y. 3, N.Y., so that it arrives before 5 p.m., October 10, 1946, the official closing time of the poll.
6. Every reader of BAND LEADERS & RECORD REVIEW is eligible to cast a ballot, provided the official ballot printed herewith is used.
7. No correspondence can be entered into regarding ballots—full results will be published in BAND LEADERS & RECORD REVIEW as soon as possible after the poll closes.
8. The editors of BAND LEADERS & RECORD REVIEW will take every possible precaution to insure accurate counting of the ballots and their decision as to the winners will be final.

BAND LEADERS & RECORD REVIEW



The Top
Band Leader
Of 1946

The Top
Girl Singer
Of 1946

The Top
Male Singer
Of 1946

MAIL THIS BALLOT TODAY!

"Top Three" Poll Tellers
BAND LEADERS & RECORD REVIEW
215 Fourth Ave., New York 3, N.Y.

I vote for the following as the "Top Three" of 1946:

BAND LEADER:

GIRL SINGER:

MALE SINGER:

My Name

Address

City

Zone

State

(This ballot must be received in the offices of BAND LEADERS & RECORD REVIEW by 5 p.m., October 10, 1946.)

NEW TALENT WANTED



JOHNNY DESMOND



RANDY BROOKS



WOODY HERMAN



JO STAFFORD

Yes, there is no question about it—General Artists Corporation is always on the lookout for new talent. We enjoy bringing new faces and new artists to the public.

But by new talent we don't mean people without experience and background . . . we DO mean artists who have been working in their chosen field, who need the opportunity to be introduced to the public with the proper fanfare and attention. Members of our organization all consider themselves talent scouts—and we're all here to service the artist to the best of our ability. It's not a question of sentiment; it's good business sense and makes everybody happy.

Let me show you, with concrete examples, what I mean: Today, everybody knows Perry Como. But when Art Weems (our Vice-President) signed him to a contract in 1942, Perry was an unknown, except in certain parts of the country. At that time he earned \$175 a week as vocalist with Ted Weems.

We all recognized his potentialities and every department of G. A. C. (which includes Radio, One-Nighters, Theaters, Nightclubs, Records and Movie Contracts) worked to put him over.

It was a selling job right through. And the first year after Como signed with us, his earnings topped the hundred thousand mark.

Does it sound fantastic? Well, if it does—take my word for it—it required a lot of work by the agency and the artist. When Perry was placed on his first radio show we listened to his programs, made suggestions for changes where necessary, and were constantly alert to any criticism that was made.

While he worked on his radio show, we lined up nightclub appearances and prepared new arrangements and special material for nightclub and theater dates.

Later on, when he fulfilled his first recording contract date, he came to you as someone you already knew about, and the acclaim he received was a tribute to your good judgment and his hard work.

You know, when we first started our booking agency

Here's what Thomas Rockwell, president of the General Artists Corporation (booking agency for the famous stars shown on these pages) has to say about present opportunities for budding young artists in the band leading and singing fields.



STAN KENTON



PERRY COMO

in 1933, Music Corporation of America had all the bands and union contracts. We had to start our business from the ground floor—there was no other way. Our policy, dictated by necessity, was to “develop young talent and work with young artists from the beginning.” We’ve built our organization on that principle—and we don’t expect to abandon it.

Our earliest artists were Bing Crosby, the Mills Brothers, Ruth Etting, the Boswell Sisters, the Casa Loma orchestra and Louis Armstrong. Of that nucleus, we still book Connee Boswell, the Mills Brothers and the Casa Loma band.

In retrospect, I think it’s amusing to point out that Bing Crosby was the hardest artist to sell, until we landed the Chesterfield show. After that, he was in. Once he had achieved recognition, he didn’t find it hard to go all the way to the top. That’s our job—helping the artist break the ice.

Many people have asked whether I’m responsible for every “discovery” G. A. C. makes, and I’d like to tell you the inside story. We’re not a one man outfit. Every individual in G. A. C. has the right to unearth or develop an Elliot Lawrence or a Randy Brooks.

Every department of our booking outfit is on the lookout for new talent. When our people spot someone, they go to work trying to build him (or her) until everyone in G. A. C. is aware of the campaign. After all, our business is getting work for our artists—when and if we can’t do that, it’s our duty to release them.

In order to keep a contract with a band in operation, we must book it forty weeks of any given year—otherwise our contract is null and void.

How do we go about booking a band? Take the case of Randy Brooks. He, like many other young band leaders we work with, started from scratch. In fact, it was our suggestion that this young and talented instrumentalist front his own outfit. This marked the beginning of the Brooks venture.

Once Randy signed with us, Howard Sinnott (head of our One-Nighter Depart- (Continued on page 55)



TEX BENEKE



PHIL MOORE

A WEEK



Kay Kyser, Headmaster of Kyser College, bedecked in all his professorial splendor—austere, dignified.



Wednesday night—Right after the broadcast, Kay and the gang listen to a playback of the show, discussing it from all angles, looking for flaws.

Saturday—This is Kay's day to line up music for the College. Kay and publisher Art Schwartz dig the skillful piano playing of composer Dave Franklin.



Sunday—Arrangers Bill Fontaine and Jerry Feldman who burned the mid-night oil Saturday night, squeezed in breakfast and so back to work. They have to score hundreds of musical sharps and flats for the show.



AT KYSER COLLEGE

The "College of Musical Knowledge" is a full-time affair. The minute one broadcast goes off the air, Kay and his staff of fifty begin to prepare another. In this exclusive picture story, snapped at NBC, Hollywood, we take you behind the scenes for a look-see while the show is in the making.



Thursday—The writing staff begins work on the new script, trying out the gags on one another to see how they sound.



Friday—Kay gets his first gander at the script while Paul Moshier and NBC photographer try to work in publicity photos.

Monday—Rehearsals well under way, the quartet goes over its song of the week.

Comedian Ferdie Froghammer (Joe Howard) begins rehearsals on Monday, too—uses no script; he talks better without one.

Vocalists: Michael Douglas and Lucyann help chase away the Monday blues as they practice their duet, "Coffee Time."



KYSER COLLEGE



Tuesday—(Left) Announcer John "Bud" Hiestand looks puzzled as Key tries the quiz questions on the band. (Center) Gueststar Hoagy

Carmichael goes for a high one as he rehearses with the quartet. (Right) Merwyn "Ish Kabibble" Bogue sits among his admirers to watch rehearsal.

Wednesday—NBC soundmen begin to set up the sound effects: Roy Erwin "milks" the cow, as Floyd Caton experiments with the bells.

The contestants of the evening have been introduced and have taken their places. They had no previous knowledge they would be chosen for job.



Climax of a solid week of hard work: The program is finally beamed out onto the airwaves and studio audience thoroughly enjoys itself.

View of "Kyser's College of Musical Knowledge" in session, as it appears from a front-row seat during an actual broadcast. That's all, students!



Star and boss—Betty Hutton and B. G. (Buddy) DeSYLVA discuss a script on the set of "The Stork Club" at Paramount Studios. Betty is Buddy's favorite protegee—she was given her first big Broadway break by him and he was the one who brought her to Hollywood.



By
Auriel Macfie

ANOTHER B. G.

DON'T GET EXCITED! Goodman can keep his crown. BAND LEADERS hasn't discovered another clarinet virtuoso tucked away in an unknown Hollywood bistro who can outplay the king. The "B. G." we're talking about was discovered quite some time ago and he doesn't play the clarinet although there was a time when he strummed a mean ukulele.

Equally important, though, in the music industry is this B. G., known as "Buddy" to his friends, and formally as "Mr. B. G. DeSylva." Song-writer, author, star-maker, producer, music-publisher and recording company executive have been a few of his titles. As Chairman of the Board at Capitol Records in Hollywood, he holds a unique position, one jump above singing prexy Johnny Mercer. Together, they guide all of Capitol's policies pertaining to choosing song material and new band and vocal personalities.

Johnny and Buddy get into mild arguments though, for Buddy kiddingly insists he is the "old-fashioned" type, while Johnny is strictly a modern. It was "old-

fashioned" Buddy, however, who saw Andy Russell's picture potentialities and cast him in "The Stork Club." Andy was a solid click in this, his first film.

Music has been DeSylva's major interest since he wrote a song called "N'Everything" at the age of twenty-one and received a royalty check for \$16,000. Since then, he's never had to worry about success.

At a rapid rate he turned out other hits which included: "Avalon"—"When Day Is Done"—"Wishing"—"Sonny Boy"—"Edie Was A Lady"—"Alabama Bound"—"California, Here I Come"—"If You Knew Susie"—and scads of others.

Buddy was born in New York City, but when he was two years old his mother brought him to Azusa, California. Later, when he was four, he made a bid for a stage career by appearing in theaters, impersonating mature actors. Grandpa, however, frowned on the idea of an acting career for young DeSylva, so his thespian ambitions were thwarted at an early age.

Bitten by the song-writing (Continued on page 66)

By **DON TERRIO**

Queen



WHEN vivacious Ina Ray Hutton swings out across the stage in a smooth-fitting, glistening white gown, those whistles are well justified . . . her appearance socks the boys right between the eyes. A few minutes later they're all whistling again . . . with her music this time!

It's a theater date, at the *Oriental Theater* in Chicago, and we're watching from the wings. "Air Mail Special" is the first number, and saxmen Bill Petro and Danni Cappi move to the microphone with trumpeter Al Hirt for some ultra-fast fingering. Then a quick shift of tempo and Ina takes over, full-throated and sultry, with "A-Sittin' And A-Rockin'." Her triple-threat training is standing her well now—as a dancer, an actress and a vocalist.

Here is *the* combination—a deal for your eyes as well as ears. On a solid swing number, Ina moves back and forth across the stage with quick, firm steps. She uses her long baton boldly, freely swinging into the music movement with her arms as well as her feet.

A quick summing-up of Ina Ray's curvacious blonde appearance—she packs a neat 107 pounds into her trim 5 foot 2 inch height—can be credited to James J. Daly, flyman on the *Oriental* stage crew. Each time Ina came down the stairs from her dressing room, Jim would just look at her and give with but one expression, although it was always most effective—an emphatic "Wow!"

Ina Ray formed her new band during the first weeks of this year, opening at the *Palace Theater* in Columbus, Ohio. She's specializing in solid jump on one-nighters, but arranges a greater proportion of ballads and "production numbers" when on theater dates. The swingy brand of rhythm is put out by five saxophones, four trumpets, four trombones, piano, drums and bass.

A few months after organizing, Ina Ray scored a success when she played for the glamorous "Fashion Rhapsody," lavish fashion show presented each year with other top names by the *Chicago Daily News* in Chicago's huge *Civic Opera House*.

The male vocalist with the Hutton band is handsome twenty-year-old Clark Ranger, of Forest Hills, New York, who attended Queens College and saw service in the Navy. Four men from Ina's former band (she was "on vacation" for over a year) are with her again—Danny Cappi, lead tenor sax man; Buddy Christian, drums; Al Lorraine, trombone, and Bill Petro, tenor sax. Her former prop boy, Joe Munn, is with her too—and swears by his boss with the others!

From her almost-teen-age appearance on stage, you'd never believe Ina could have been "up front" as long as she has. But Ina's mother had been in the theater, and when her music-minded daughter was still very young, she placed her in the "Gus Edwards Revue." Ina already had behind her eight years of piano and dancing lessons, and also some dramatic work. The "Revue" with its dancing youngsters played theaters in Chicago and all over the country, with its own band.

Ina Ray was the prettiest girl of the lot, and when she was about fourteen, Edwards got the idea that she might be a hit as the band leader. Ina took up the baton—and has hardly dropped it since. Her singing and dancing capers in front of the bandstand put her in solid with theater owners, and soon bookers began to take notice. When she was only fifteen, Ina Ray got offers to lead her own girl band. Mama Hutton accepted the best proposals for Ina, hired a manager, and the Blonde Bombshell was on her way—at sixteen. As soon as she finished her high school work, Ina became a full-time leader.

The "all-girl-band" was popular—for its looks as well as for its music. They played the same hotels and theaters as Glenn Miller, Benny Goodman, and other top names. But soon Ina realized that her band was being hired not so much for its music, but partly because it was something of a "freak." At the same time, Ina felt that the straight musical capabilities of a good male band would be greater than that of an all-girl band.

Ina Ray switched to a male band in 1938, and a

of Bandland

better organization grew out of that change. Her early dates included the *Strand Theater* and *Hotel Astor* in New York.

In Hollywood about two years ago, Ina filmed the *Columbia* picture "Ever Since Venus," with Ann Savage, Hugh Herbert and Ross Hunter. She also appeared in several shorts for *Republic*.

Then, as the war continued, draft boards raised havoc with Ina's band. Manpower and other problems became a headache to Ina, so she decided to step out of the band business and retire to her ranch near Northridge, California. Here, with a string of her own riding horses and a swimming pool, Ina stayed until the spring of 1945, basking in the sun and taking it easy.

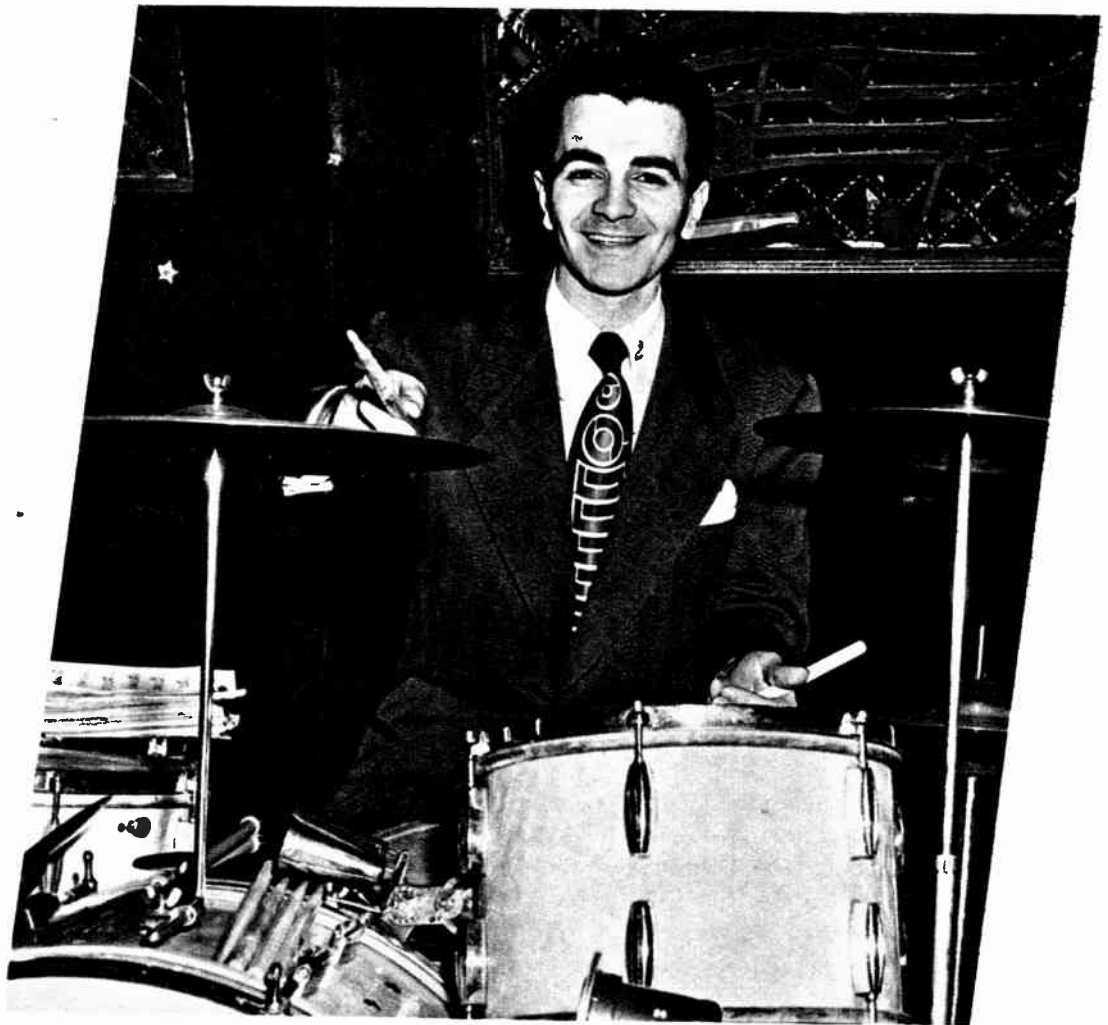
Along came an offer to front a band at Rio's most noted night club. Magic Rio de Janeiro, with Copacabana Beach and Sugar Loaf Mountain! The band and travel bug bit hard, and the Queen was again ready to move. But, while she was lining up for Rio, theaters got wind of her reorganization. She was offered a string of bookings in the summer of '45 so good that she temporarily said "No" to Rio's magic. When these dates were over, Ina Ray again "retired" for a few months before bringing together her brand-new band.

"She can tell a man's abilities if he plays just eight bars," said one of Ina's sidemen in tribute to her musical knowledge. In good business fashion (and many leaders don't do this), Ina keeps a comprehensive record of every man who speaks to her about a job. For possible future reference, she card files his name, who he's played with, and a rating of his ability.

Today, Ina Ray is eyeing the world band market. She'd like to tour Europe, and she still wants to go to South America. That will probably come after her next picture, for which *Columbia* controls the material. But until Europe again opens up and she can hop aboard that liner, lovely Ina Ray Hutton will continue to be both an eye-ful and an ear-ful for American band lovers.



INA RAY HUTTON



Occasionally Stuart sits down at the drums for fun—and to make sure he hasn't forgotten how to play.

That Foster Fellow

BY
GRETCHEN WEAVER

BARITONE Stuart Foster, the fellow whose voice you hear on those great Tommy Dorsey Victor discs, gives all the credit for his rise to fame in the band business to his friends. "I never would have done anything, I guess, left to myself. My friends pushed me into it," Stuart told me during his recent visit East with T. D., when we were talking over his nice work and how he got it.

As he talked, he twisted a ring made like a miniature identification bracelet. The glare from the overhead electric light glanced off his wavy hair, which is so black it actually seems blue.

"People are always asking me whether I put something on my hair," remarked Stuart, noting my fascinated stare at the top of his head. "When I look surprised, they ask the question again. Some people even want to know 'what sort of blacking' I put on it."

"Frankly, I don't put anything on it. I don't have to. Most Syrians have hair like mine. That goes with the nationality."

"But to get back to your questions. I was one of those guys whose friends are always telling him, 'You ought to be singing with some big band.' I yessed them and grinned and smirked and wanted to believe it—and went right on working as a salesman in my father's furniture store in Binghamton, New York.

"For fun, and a little pay, I sang and played drums evenings and holidays with a local band—at the *George F. Pavilion*. I had no confidence in my voice as a business asset and thought my future was in my father's shop. Father thought so too. He wanted, naturally enough, to pass his business along to one of his sons."

Stuart was twenty-three years old when one of his pals got him to try his luck in New York City.

It happened like this: Other bands were booked into the *Pavilion* now and then, and Stuart got to know quite a lot of musicians from out of town. Among the men he met thus casually was one who later joined the Ina Ray Hutton orchestra. One day Stuart got a phone call from this friend:

"We'll be coming through Binghamton at 6 on Friday morning," said the musician. "If you'll be on the corner in front of the hotel when our bus stops for a few minutes, you can slip in unnoticed. You can ride to New York with us and try out there."

Stuart was waiting, a lonely figure in the dawn's half-light, when the bus came along.

"I slipped in," he relates. "Most of the men were asleep. When they began to wake up I could hear them asking each other who I was—but I just sat there with my eyes closed and pretended to be asleep. When we arrived at the *Astor Hotel* in New York, I washed up. Then my friend took me to see Miss Hutton. I tried out, was hired, and stayed with the band four years—learning the trade, so to speak."

When that Hutton band broke up, another pal persuaded Stuart to audition for T. D. He did, with fear and trembling knees, and no one was more astonished than Stuart when Tommy gave him the nod.

"You know," and Stuart was very much in earnest as he told me this. "I think an artist is as great as the outfit he's with—at least if he's the sort of timid artist I am.

"I needed self-confidence and when Tommy Dorsey thought I was good enough to work for him, I suddenly had it. I felt that if Tommy thought I was good, I must be good—so I don't worry about it any more. I just relax and sing."

So in the final analysis, according to five foot seven, 145 pound Stuart, the only item he can take any credit for is his voice—and since he was born with that, he thinks that maybe he shouldn't even claim the credit there.

Talking about being born, Stuart told me that he arrived on June 30, 1918, in Binghamton, New York—the son of Rose and Najeed Aswad. Stuart's real name is Tamer Aswad. At Binghamton Central High he was, he admits, a "poor student." He says he spent most of his time learning songs, while academic information glanced harmlessly off him.

Young Tamer had three brothers and one sister. All three brothers were still in the service at the time of this writing. Two were lieutenants in the Air Corps, and one a captain in the Engineers. "And all three came up from the ranks!" asserts their proud brother, who has no hesitation whatever in dishing out credit to other members of his family.

Anyway, the singing Aswad has always been interested in music. As a boy, he worked with two local groups. At first he thought the drums were for him and his first professional job was as the percussion expert in a small combo consisting of an 88er, reed man and drummer, with Stuart occasionally picking up a megaphone and singing. Next, he auditioned for the *Pavilion* band and became their vocalist. Then came the big time circuit.

He chuckled as he said: "My father is proud and happy that I'm with T. D., but I believe he still thinks it would have been better if I had taken more interest in the store. He seems to feel that singing isn't really work."

"Well," I asked, "it's pretty easy work, isn't it?"

Stuart just looked at me for a minute—then he let me have it:

"Yesterday," he began, "was an *easy* day. I got up at noon and had my breakfast in a drug store: orange juice, toasted English muffin and coffee. I can't sing with a full meal under my belt.

"Next came rehearsal. Tommy has an office in the Brill Building in New York City and we practice there. I went over 'They Say It's Wonderful' and 'I Fall In Love With You'—then I sang 'All The Things You Are,' about five times. That last number is a 'voice opener' and after five times around I can hit A-flat—which is something for a baritone voice, let me tell you."

A lesson followed, with Stuart as both teacher and student. He listened to recordings of his work of the night before. He wasn't satisfied . . . there were many points that could have been better. He listened carefully, heeded, and finally headed out. The whole session lasted about two hours.

Next, "I'm getting a suit made," said Stuart, "and I went to the tailor and begged him to finish it. I've been there and have gone through the same performance every day for weeks.

"After nearly an hour in that shop I hustled back to my hotel to cash a check and (Continued on page 61)



Shot of Foster (at CBS mike, center) in action—this is how he looks to the other members of the band. Tommy Dorsey (trombone, extreme right) watches the score closely as he leads the ork.



Beauteous VIRGINIA O'BRIEN doffs the deadpan which has won her fame, and poses pretty for the camera. Newest flick for Ginny is M-G-M's "Till The Clouds Roll By" in which she skillfully warbles "Life Upon The Wicked Stage" and "Her Character Name Is Nellie."

The case of the SCARED CANARY



THE locale of "The Case Of The Scared Canary" is Hollywood, but the story is no movie plot. The heroine is a vocal lovely who was scared into a career—Virginia O'Brien. There is even a D. A. in the case, Virginia's dad.

But the only thing "dead" in the deal is the "dead-pan" singing style which La O'Brien has parlayed into movie renown. And, "The Case Of The Scared Canary" is the story of a gal who was frightened into fame.

Virginia O'Brien didn't intend to sing with a frozen puss, the day she set out for an audition with a Hollywood vocal coach. And she certainly didn't entertain any idea of becoming a dead-pan diva.

Though Virginia had movie ambitions, just like all Hollywood girls, the kind of a picture career she sought was as a dancer. But movie-wise friends advised the singing route as a surer way to success.

So, because she liked to sing for her own pleasure, Virginia took their advice. The appointment with the singing instructor followed.

Came the day of the audition, and the moment when Virginia was to make with the music for the maestro. Told to go ahead, she suddenly became scared stiff in the most literal sense.

Some singers would have been stricken dumb, but her fright affected Virginia differently. Her voice came out, but it came out of a face frozen from fear and devoid of expression.

Though momentarily surprised, Virginia's voice coach quickly realized the potentiality of the combination of a good singing voice and a dead-pan delivery.

From that moment on, the involuntary attitude which fear had brought on became Miss O'Brien's trademark—and people loved it.

The people and Virginia began to meet—to the mutual benefit of all—shortly afterward, late in 1939 to be exact. The occasion was a run of a Hollywood revue, "Meet The People," after which Virginia signed a

motion picture contract with *Metro-Goldwyn-Mayer*.

She made her first movies almost immediately, debuting in "Sky Murder," and following with a singing role in "Hullabaloo." The same year (1940), she appeared with Jimmy Durante in the Lee Shubert stage production, "Keep Off The Grass."

The career into which she was frightened has since fattened on parts in a dozen *M-G-Movies* in association with stars like Red Skelton, Lucille Ball, Ann Sothern, Judy Garland, Van Johnson, Gene Kelly, George Murphy and Mickey Rooney.

Her most recent pictures are "The Harvey Girls" (in which she sings the Johnny Mercer-Harry Warren tune "The Wild, Wild West") and "Till The Clouds Roll By" (the film biography of Jerome Kern, where she lends her unique style to "Life On The Wicked Stage," and "A Fine Romance").

And speaking of romance, Virginia's own real-life romance, her career and her life all began under the sunny skies of California.

She is a native Angeleno (her birthday is April 18th) and the daughter of Mr. and Mrs. Thomas F. O'Brien. Papa O'Brien, a deputy district attorney, almost had a Portia on his hands, instead of a scared canary.

For, after Virginia wended her way through Micheltona grammar school, Eagle Rock High, and graduated from North Hollywood High School, there was a time when she intended to practice law.

She might have become the junior partner of O'Brien and O'Brien, except for a trip to New York in 1934. Making the jaunt the long way around, Virginia went to the Big Town via a steamship voyage that included Havana, Guatemala and Panama City as ports of call.

Enchanted by her ocean trip, she took another the following year, heading in the opposite direction, with Honolulu as her destination.

After that she never went (Continued on page 57)

By Cal Grayson



RANDY BROOKS, one of the newest stars to climb on the band wagon and keep the discs spinning.

He came up - But fast!

In the November 1945 issue we told you that, in our opinion,
**Randy Brooks was going up. Now, less than
 a year later, the trumpet man's not only gone up,
 he's made good in a big way.**

FEBRUARY 9, 1945, is one date Randy Brooks will never forget, because it was on that day that he organized his band. Little more than eighteen months have passed, but the Brooks outfit is a going concern, rapidly heading for the name band classification—a surprising thing in a business which usually finds new bands deep in red ink and floundering around after a first year of headaches, heartaches and hunger.

Randy's success is more than unusual. First of all, he started his orchestra in war time, against everyone's advice. Secondly, he did it with no financial assistance at all. The wise boys in the music business told him he'd never last—he'd have to get somebody to back him—he couldn't afford to pay top musicians, especially while the war was still on . . . he was just plain crazy and was sure to flop.

But young Mr. Brooks was a stubborn young trumpeter and was determined to make a stab at it. If he failed, at least he was going to know he had tried. But he was certain he wouldn't fail—he had wanted his own band so badly . . . it was a dream he had worked toward for so long . . . that it just had to come true.

"I knew the chance I was taking," says Randy, "and I knew it wouldn't be easy. Fortunately for me I had a couple of wonderful guys who were willing to take a chance along with me—my arranger, John Brooks (no relation) and my road manager, Eddie Perri. They both agreed to take a percentage of the band instead of a salary. I only had enough money saved to pay the musicians for three weeks of rehearsal, and I was hoping that one of the booking offices would sign us during that time and we'd get set with a job."

Randy called several agents he had known when he played trumpet with Les Brown and other bands, and asked them to come up to the Nola Studios in New York and listen to his new group. They all showed up

and listened, but none of them made any offer to sign the embryonic Brooks crew. They were skeptical—they couldn't decide whether they liked what they heard or whether they didn't.

Finally, just before the three weeks period was up, General Amusement Corporation did sign Randy to an agency contract, but they told him there was nothing in the way of a job right at the moment. Randy was let down, but at least he had a booking office on the lookout for him.

Then, only a couple of days later, he got a rush call to play the *Howard Theater* in Washington, D.C. Billie Rogers, the girl trumpeter, had been taken ill suddenly, so her band couldn't play the engagement.

Randy says he'll never, never forget that theater. "I even get embarrassed thinking about it. Besides our band spot, I had to conduct for the acts on the bill. I got through the first show somehow, but on the second—well! Everything was going along O.K. until we finished a band number. I was supposed to give a down beat and go right into the introduction music for the next act, which was a comic trio, two boys and a girl.

"The curtain was supposed to come down in front of me and the band, and then come up again after the act had finished, for our next number. But I got confused, walked up to the mike and immediately started to announce our next number. It was the first time I had ever talked into a microphone and I was very nervous.

"I was mumbling along, when I heard a 'hsssstttt!' noise from the wings. It was Eddie, yelling in a stage whisper, 'No! No! The act!' And I saw the girl there waiting to come out. So I said to the audience, 'Oh, excuse me, I've made a little mistake—we'll play our tune a little later,' and I turned around, raising my arms to give the down beat for the introduction music—only the band wasn't there. The curtain had come down and the boys couldn't see me, so not a sound was heard!

"The audience laughed and snickered and I was all colors of the rainbow. I thought the only thing I could do was get off the stage fast, because by this time the girl was walking on from the other side. It seemed like a mile before I reached the wings."

Randy says he learned from that experience that a band leader must be constantly on the alert in front of an audience, especially during a stage show, because anything can happen. And it's usually up to the conductor to smooth things over as well as possible if something does go wrong.

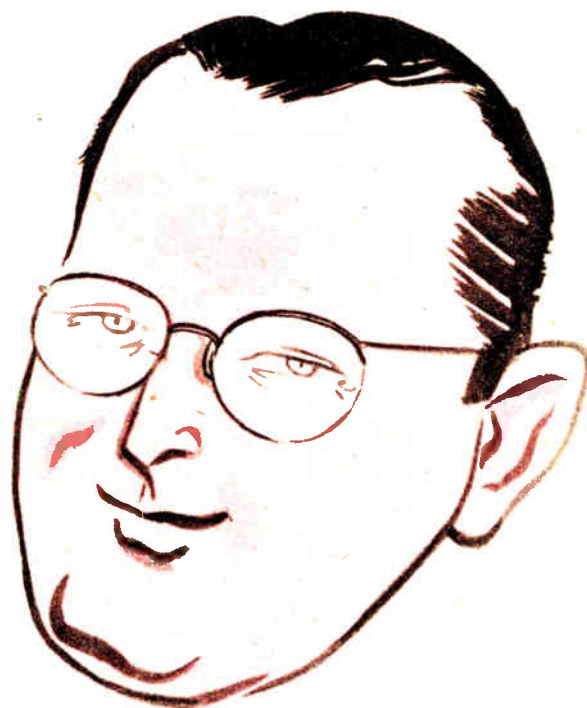
Since their debut in Washington, D.C., the Brooks band has played a seven- (Continued on page 61)

● Randy Brooks, his trumpet and his orchestra, playing one of the many theater engagements that characterized their first year.



by Jehanne Warrington

T. D.



● The saga of the slip-horn sliding “Sentimental Gentleman” began with the arrival, on November 19, 1905, of a bouncing boy in the home of the Mahanoy Plane (Pennsylvania) Dorseys.

His parents, Thomas Francis and Theresa (Langton) Dorsey, named him Thomas Francis Dorsey, Jr.—and Dad Dorsey, a music teacher and leader of the town band, handed out cigars with the news that his newest son would play alto in his band.

Dad Dorsey felt very proud of himself in fact, for he was already the father of another boy, James Dorsey, nearly two years old, who was headed for the slide cornet chair in his father’s band.

Truthfully though, quite some time elapsed before either Tommy or Jimmy began playing musical instruments. Mrs. Dorsey insisted that they learn how to walk and talk before becoming musicians.

Dad Dorsey was in there pitching, however, and Jimmy was working out on the slide cornet by the time he was six. Tommy began to read music about the same time he began to read his ABC’s.

And it may surprise some to know that T.D. wasn’t too happy about his role as a youthful musical prodigy. In fact, he wasn’t too sure whether he was a prodigy or a “fall guy.”

“I tried about every instrument in the band,” Tommy says, in recalling his life as a boy musician. “I started on alto horn (not the saxophone alto, but the bell type used in brass bands), then switched over to a double-bell euphonium.

“Then I played the cornet, but I couldn’t make the grade on it.”

Tommy also played the tenor saxophone (“very badly,” he says) in his father’s band. Indeed it got to be a family gag that Tommy was the utility man of the musical group.

“Any time some certain instrument was needed to fill out the band, I got the job of playing it,” he remembers.

So it happened that T.D. messed around with several instruments before he settled on the long horn which was to win him fame. But—and get this—even the trombone wasn’t of his own choosing.

“I had the trombone wished on me,” Tommy will tell you. “I didn’t even want to play the horn at first!”

The tram “wishing” ceremony took place when T.D. was about twelve years old, and had already begun to make money with his musical ability.

“I used to play for square dances when I was still in knee pants,” Tommy recalls. “At that time I was playing trumpet. I remember I got sixty-eight cents for one job.”

Though it didn’t pay him much, Tommy always has been thankful for the experience he got in playing the valve horns, and he thinks all trombone players would profit by experimentation with them.

“Playing a valve horn is fine training for coordination and accuracy,” Tommy explains. “There are lots of ways you can ‘cheat’ on a slide horn but, with the valve instruments, when you push that valve down, it’s got to be right. Another thing, experience in playing a valve horn makes a man a lot faster with the slide.”

Tommy was beginning to show speed with the slide about the time the Dorseys moved to Lansford, Pennsylvania, where he and his brother Jimmy decided to organize a popular dance band and get off the square dance kick.

Meantime, the Dorseys had lived for several years in Shenandoah, Pennsylvania, where Tommy got most of his schooling. Like most kids, T.D. took school in his stride.

If he had any favorite subject he doesn’t remember what it was. He knows it wasn’t arithmetic, he heartily disliked that! As for sports, he didn’t have time for them.

“Jimmy and I were always too busy practicing our horns to fool around much after school,” Tommy says.

Their dad, knowing the value of practice, kept after

The accurate, complete life story to date of one of the greatest band leaders of our times—Tommy Dorsey, who learned his alphabetical A to Z's and musical A to G's at the same time. Follow him as he journeys along the road to fame.

Trombonist Deluxe

his sons and made them practice so religiously that sometimes their mother remonstrated with him about his sternness in the matter. Then Dad Dorsey would ease up a little bit, but not for long, for he foresaw a profitable musical career for his two talented sons.

After they quit school, the two brothers did not immediately set the musical world on fire, however. Jimmy did come close to setting something on fire, it must be admitted—he worked in a coal mine for a spell. Tommy was “bringing home the bacon” in a different way. He was a delivery boy for a meat market, at the magnificent salary of \$16 a week.

T.D. and J.D. both tired very rapidly of such drab employment and about 1920 they got around to organizing the first Dorsey Brothers orchestra.

This was not the band which catapulted them into the name band class—it was strictly a local group which they tagged “The Dorsey Brothers Novelty Band.”

The band played its first engagements around Lansford, using arrangements popularized by Paul Whiteman.

“Whiteman was the ‘big’ name in music, so we used to copy his records,” Tommy says. “I remember that a couple of the tunes we used to play were ‘Pullman Porter Blues,’ and ‘Yellow Dog Blues,’ the latter of which had one of those corny ‘laughing trombone’ choruses in it.”

Along with the Whiteman imitations, though, the Dorsey Brothers Band began developing a style of its own. Their arrangements must have been a little wild for the times since, by 1922, the Dorsey Brothers Novelty Band had become known as “The Wild Canaries,” by common consent of the band and its fans.

“That name was just hung on us, I guess,” Tommy says. “I don’t remember how it got started. It just sort of happened.”

Anyhow, the “Wild Canaries” were flying high around Lansford and, when a chance came to play at

a ballroom in Baltimore, they decided to try their wings.

Opening hopefully at *Carlin’s Park*, it must truthfully be reported that the “Canaries” made only a very mild peep in Baltimore and came home very tame.

“Dad told us we had better get some more experience before we tried to crash the big time,” Tommy comments, “And he was right.”

So the two brothers stayed home, worked harder than ever on their instruments, and presently, when an offer came to join “The Scranton Sirens,” a well-known combo of the times, T.D. and J.D. were ready, and grabbed the offer.

From then on the Dorsey boys were definitely in the “big time.” Sometimes together in the same band, sometimes not. But more often than not, one brother would land with a band and, after he was set, send for the other.

For example, from the “Scranton Sirens,” J.D. went to “The California Ramblers,” an ace recording combo. Before long T.D. was in the band, too. Then Jimmy joined Jean Goldkette, the famous maestro who owned a string of top-flight bands.

Tommy went with Charlie Kerr about the same time but, before long, wound up with Goldkette, too—though with a different unit than the one J.D. was in.

Jimmy did a spell with Ray Miller, then went on to Paul Whiteman, the man whose records had a part in starting the Dorsey brothers on the road to band fame. The year was 1926.

About a year later, Whiteman had another Dorsey in the band. For T.D., after working with Roger Wolfe Kahn, took his tram into Whiteman’s brass section about 1927.

The Dorsey brothers no longer had to copy Whiteman’s style—they were helping to shape it!

By that time they had had plenty of opportunity to play in many musical styles. “The Scranton Sirens”

T. D.—Trombonist Deluxe (Continued)

had been an eight-piece Dixieland combination, where it was every man for himself.

Whiteman, on the other hand, stressed ensemble work and pretentious arrangements, with an occasional eight-bar solo interpolated for one of his star sidemen.

But the Dorsey brothers, with their background of musical fundamentals, could adapt themselves to any style, jamming it hot or reading the spots. This versatility made their services much in demand by radio maestros of the time, who needed sidemen with the ability to play difficult classical chores, and yet be able to switch to jazz, on the same program.

Phonograph records had not yet suffered the decline which took them into the doldrums for a number of years, and top musicians like Tommy and Jimmy had all the record dates they could handle.

Playing in the radio and recording studios around New York offered a musician the most profitable source of income for his services. Tommy concentrated his efforts, therefore, on radio and records.

The list of famous radio maestros for whom he played trombone includes practically every well-known conductor of the era. Sam Lanin, Rubinoff, Jacques Renard, Nat Shilkret, Don Voorhees, Victor Young and Kostelanetz all used Tommy Dorsey on their radio programs. He also worked under the batons of Freddie Rich, Leo Reisman, Rudy Vallee, Al Goodman, Dr. Frank Black, Erno Rapee, and many others.

In the record factories, Tommy piled up platter after platter, working on a dozen or more labels, with crack musicians especially assembled for the dates.

He made some sides for Red Nichols, and accompanied artists like the Boswell Sisters, Ruth Etting, Bing and other stars of the day.

Another musical angle which added spice to the routine of studio work, and gave Tommy a chance to keep his finger on the public pulse, was his habit of playing college prom dates on weekends.

Arthur Michaud, a friend of his who specialized in bookings of this type, got T.D. bookings at New England colleges and other schools near New York. This kind of work gave him a chance to break away from the monotony of playing constantly in the idea groove of someone else.

The bands Tommy took on the prom jobs were truly all-star bands, numbering musicians like Irving Brodsky, Bunny Berigan, and Dave Tough among their personnels.

The taste of leading his own band added, little by little, to Tommy's discontent with studio work. He had always wanted his own band and, even though he was making good money in the studios, this was still his ultimate goal.

He and Jimmy talked over the possibility of getting their own band on many occasions but, each time, nothing came of the idea.

Tommy did have his own band presently—in a musical show. During the late 1920's, a popular idea in New York shows was to have a hot band in the pit, rather than the usual long-hair crew.

T.D. played for some of these shows under other leaders. Then, when "Everybody's Welcome" hit the boards, he himself led the band in the show. Among others in the musical were Ann Sothern, now a movie star, and Ann Pennington, a famous dancer of the period.

While this gave Tommy (Continued on page 59)



Tony Pastor and Jose Iturbi guesting on a Tommy Dorsey "Music America Loves Best" broadcast.



Tommy Dorsey and cowboy star Roy Rogers exchange their favorite instruments for a duet.



On New York's Astor Roof with T.D. in 1942—Jo Stafford, Frank Sinatra and original Pied Pipers.

Johnny's Sleepy Alto

by DIXON GAYER



Johnny Bothwell's moody saxophone playing can be both disturbing and soothing at the same time. His skillful, quick fingering and expert reeding coax such a wide, colorful variety of notes and quick-changing tempos out of the sax that the effect is almost startling. It requires masterful arranging to achieve these effects. Above: Johnny and arranger Paul Villepigue (left).



JOHNNY BOTHWELL, the tall, handsome young saxophonist who recently left a career with such name band leaders as Gene Krupa, Woody Herman, Tommy Dorsey and Boyd Raeburn to front his own band, plays an alto sax that's different!

It's the kind of an alto that penetrates lazily through a room like a rare perfume . . . arresting and yet subtle, spine-tingling and yet sleepy. It's the sort of playing that tells a story. It's a cool breeze on a warm day. It's a throbbing, plaintive, personal sort of a sound.

It's a blend of tones so pleasant that you are immediately taken into its inner circle. Like Johnny Hodges' explosive and weeping saxophone, it seems to echo your mood. In fact, the more you think about it the more you are reminded of a pleasant perfume . . . personal, arresting, subtle, penetrating, spine-tingling, sleepy, throbbing, plaintive, cool.

The odd part about it is that Johnny Bothwell knows the importance of properly blending perfume as well as the importance of properly blending music . . . for making unusual and enticing perfume blends is the combined hobby of Johnny and Mrs. Johnny, alias Claire Hogan, cute blonde songstress with the new Bothwell crew.

Don't tell them that, Dix! They'll think I'm a sissy. They'll think I'm a pantywaist! Imagine a six foot

(almost) fellow blending perfume! Why, they'll . . .

Johnny, stop worrying! I'd hate to be the guy who called you a sissy! What's wrong with a guy blending perfume for a hobby? Vaughn Monroe takes care of small children for a hobby . . . of course they're his own kiddies, but what's the difference? Besides, who's writing this story? You or me? I say you blend perfume and I say that you're as far from being a sissy as President Truman is from being a street sweeper! Now, let me write my story.

Okay!

As in perfume, the blend in Johnny's music is well planned. Johnny knows what makes good music and what makes bad: He also knows public taste. It is his feeling that you should take the symphonic form and the jazz form and folk music and blend them . . .

That isn't very clear, old man.

All right, then. Explain your own ideas if you're such a smart guy.

Well, I've noticed that the trend in modern audiences is toward music with a meaning. People liked Glenn Miller because of the classic manner of arranging. Folk music, which of course includes jazz and swing, is more closely approaching the form of symphony music. Solos are important but only in context. Now in Duke Ellington's band a solo has meaning. It fits into the background! Jazz solos, as such, (Continued on page 65)

This time for keeps

● IF Horace Greeley were around today giving out his famous advice to ambitious youth—"Go West, young man, go West"—he might be in for some slight argument from Johnnie Johnston; for Johnnie insists that the advice should be: "Go East, young man, go East!" How the discussion would end, we'll never know. We do know, however, that in the case of the Johnston career—the East did it!



Between the scenes: Johnnie Johnston joins Kathryn Grayson in her dressing room for a snack during the shooting of "Till The Clouds Roll By."

Johnnie was already "West"—right smack in the middle of Hollywood, on the *Paramount Pictures* lot. He appeared in a few films, but nothing very exciting or sensational happened to his career. So, he decided to head for New York. Of course, in the back of his mind he knew he wanted to return to California—but not until he had made good in the big town.

He did make good, and today Johnnie is back in the movies once more—this time for keeps with his New York success to his credit and a wonderful, new contract with *Metro-Goldwyn-Mayer*.

Johnnie was full of enthusiasm over his "second life" in Cinematown the afternoon I met

him in a little ice cream parlor in Beverly Hills. Over a heaping hot fudge sundae he told me, "It's really great to be back, and I'm very happy about my contract at *Metro*. I know I'm going to be happy there. Every one from Mr. Mayer down, has been wonderful to me."

Speaking of Mr. Mayer, Johnnie recalled their first meeting. It was back in 1941, when he auditioned for the number one executive of *MGM*. He sang a song called "Singing In The Rain," which was written by Arthur Freed, now a *Metro* producer. Mr. Mayer wanted to sign Johnnie, but at that time *Paramount* already had an option on him, which gave them first chance, and they picked up the option and gave him a contract. Now, five years later, Johnnie is on the *MGM* roster, and curiously enough, his first picture, "Till The Clouds Roll By," is being produced by Arthur Freed.

When Johnnie and Mr. Mayer met again recently, Mr. Mayer shook hands and said, "Well, John—it looks like we're finally in business together, and I hope the association will be a long and pleasant one."

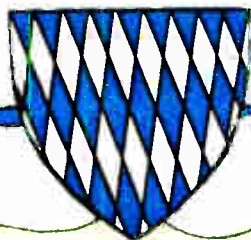
In "Till The Clouds Roll By," which is the life story of the late composer, Jerome Kern, Johnnie sings a duet with Kathryn Grayson, "The Song Is You," and also a solo number, "Dearly Beloved," which was one of his *Capitol* record tunes.

"I really enjoyed recording and shooting with Kathryn," Johnnie says, "because she is very serious about her work, especially her singing. We are both extremely particular about arrangements, and all that sort of thing, so we got along swell. She has a good sense of humor, and we had loads of fun together. Kathryn also helped me out of my nervousness the first day on the set. It had been so long since I had worked before a camera, that I was a little jittery. But she just kidded me out of it, and within a couple of hours, it was just as if I'd never been away"

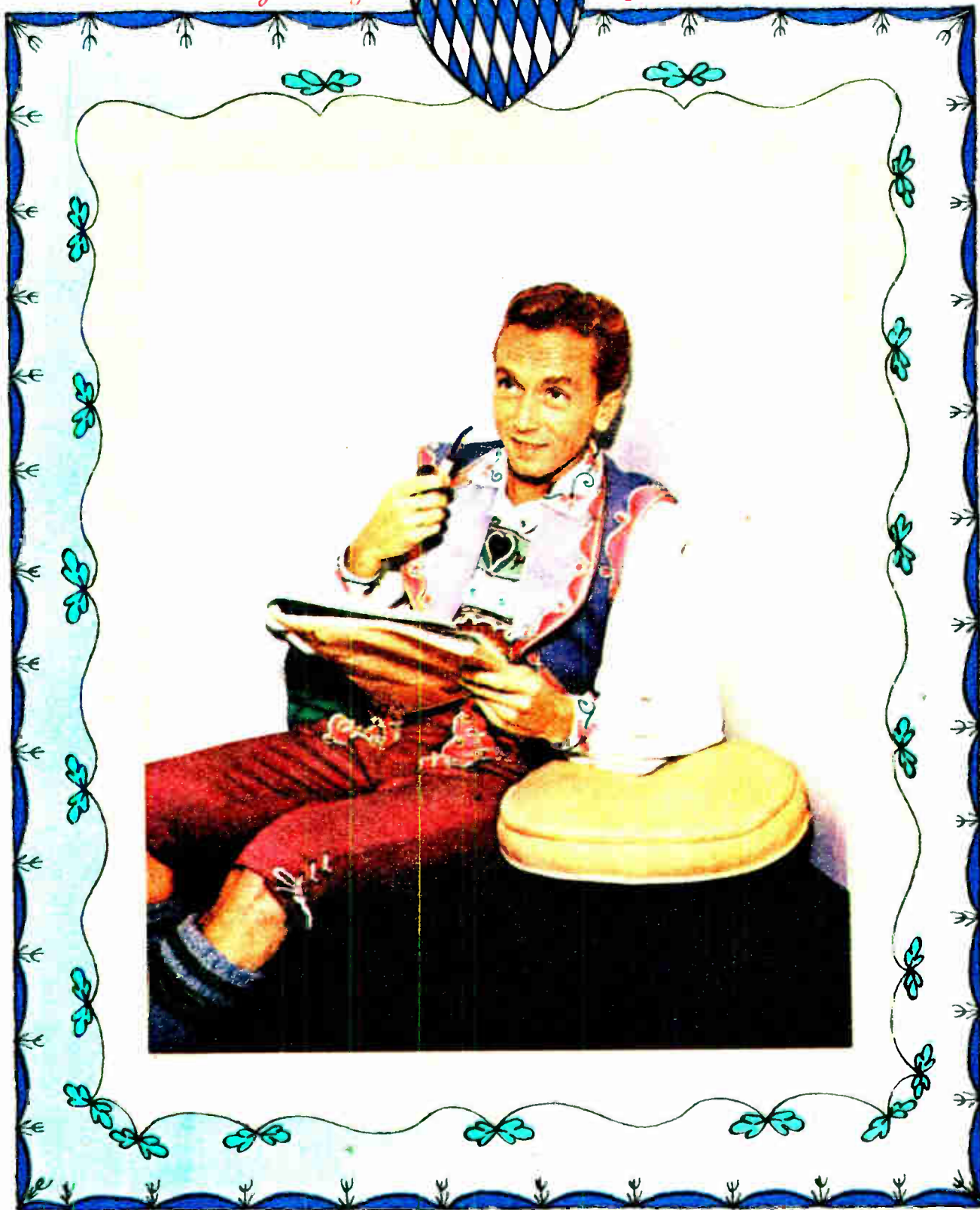
The Johnston fans should get a big kick out of seeing their hero (Continued on page 64)

Bringing you up-to-date on the activities of JOHNNIE
JOHNSTON, now under contract to M-G-M.

Story by



Jill Warren



A BAND WITH FIDDLES

"Give the strings the same solid beat as the other sections, like we do—the piano playing strictly rhythm, and the bass, guitar and drums punching with a drive—and the fiddles will jump," says maestro Al Donahue in defense of recently adding a string section to his band. Al has spent the last three years playing dates not too far from his home in the San Fernando Valley.

By Al Donahue

The string section of Al's band: Aldon Gift, Max Fidler, Lloyd Springer, Horacio Zito and Al—at Palace Hotel, San Francisco.



CAN JUMP!



IF there is one thing in the music business that gets under my skin, it's the bunk that a band with fiddles doesn't jump.

Being a fiddle player, myself, I am getting a little tired of the cracks always being made about the boys with the bows. The fiddle player is the forgotten man of the band business and it's about time someone championed him.

Who says fiddles don't jump? Mostly, a bunch of characters who don't know an A string from a pizzicato, who go around talking fanatically about a beat.

Listen, where does the beat come from in a band? From a fiddle, that's where; a good old bull fiddle. The bass viol is standard equipment in every name band today, excepting Guy Lombardo's, and Guy didn't make his climb to fame on a beat.

If the fiddle's big brother belongs in the band, why all the fuss about the fiddle?

Fiddles in a band do jump. I've proved that to my own satisfaction. My present band, which has fiddles, jumps more than my last outfit, which was sans violins.

That's more than my own opinion, too. If it wasn't, I doubt if we could have followed Lionel Hampton into the Los Angeles *Trianon* and been handed a holdover on our second night, by Horace Heidt, the boss man.

You can't be a "Mickey Mouse" crew and follow The Hamp.

Fiddles don't make a band "Mickey Mouse." The fiddle players in my band are not mice, they're men. I couldn't live with myself if I had a "Mickey" band.

Believe me, there is a world of difference between a sweet band and a mousy outfit. You can play sweet and still jump—and that's what the customers are crying for, I have found out.

When I put fiddles back in the band, I did it deliberately. Why? Because everywhere we went—Army camps, one-nighters and locations, on tours covering most of the U. S.—we found sweeter swing in demand.

Many dancers don't dance to the hot tunes, and they

request the sweet stuff in the book. Promoters, who take their cue from the box office, are booking the sweet bands heavily and hollering for more.

They can call me a square for using fiddles, if they like, but every square has angles, and my main one is to please the public.

Actually, I think most of the hullabaloo about fiddle players being square characters is a result of misunderstanding, and band leaders are as much to blame as anyone.

To most leader men, a fiddle player is a guy who owns a squeakbox that he got as a premium with an Adam hat. Arrangers tend to feel the same way.

If fiddles don't jump, it's usually the fault of the manuscript. Technically, violinists as a whole achieve greater mastery of their instrument than any other instrumentalist in a band.

They study and practice most of their lives on an instrument acknowledged to be one of the most difficult to learn. And as for jazz feeling, being fiddle players didn't stifle it for Stuff Smith, Eddie South, Joe Venuti, Ray Nance and many more.

Let's put the blame where it belongs—not on the fiddle men, but on the guys who hire them, and the boys who write their notes.

As soon as band leaders pay more attention to their string sections, and arrangers stop thinking in terms of background and sustained chords for fiddle parts, we'll get somewhere.

Leaders who will audition dozens of sax men to get a perfectly blended reed section seem to hire their fiddle players to fit a certain size uniform. They give no thought to their adaptability to a section.

In my band, the string section functions as a unit. My boys were chosen for their ability to work as a team as well as individually. Care was taken to select men with the same vibrato, and ideas about phrasing and intonation.

And our arranger writes for (Continued on page 65)

Dona..Who? Donahue!

TWENTY - EIGHT - YEAR - OLD Sam Donahue may still be Sam Dona . . . who? to the current crowd of rug-cutting bobby-soxers and saddle shoe lads, but the question mark will be erased in short order now that Sam is back on the high road to swing fame! Sam has the stuff to be big time and he was proving it in the days before Pearl Harbor with a band that was headed for the top ranks.

But Sam has an Uncle. His name is Sam, too. And Sam's Uncle Sam had a job to do, a job in which nephew Sam's sax tooting could be of value. Ergo: for the time being Sam and the band had to mark time while a war was being won.

But Sam is back now and his band sounds even better than before. And the strange part about the Donahue band is that it's almost the same band, to a man, as the band which had to give up the ghost almost four years ago when Sam went into the Navy. It's an unusual story and it goes something like this:

Born in Detroit, Michigan, Sam has responded to music all his life. At the age of nine he started studying clarinet, a very difficult instrument for a beginner. He mastered clarinet—then took up alto sax, tenor sax, and trumpet. By the time he graduated from Redford High School in Detroit, he could play all four instruments well.

Out of school, Sam immediately went to work in the local Detroit nighteries, playing with different small combos which grew out of his friendship with other musicians with whom he had attended high school. Sam was the kind of a guy who made friends and who valued his friendships highly. So it was that, although he worked every night in the different night spots, he also found time to get together with his musician cronies several afternoons a week to talk over bands and musicians.

"I wonder why there are so many poor bands in the country?" one of his pals pondered one day.

"Do you really want to know?" Sam replied. "It's not the musicianship so much as it is the personalities. You watch the guys in the name bands that come to town. Lots of the guys are fighting and arguing all the time. The bands split into groups and the groups

argue with each other. I believe that if you could get a bunch of guys together who were really good friends . . . and good musicians, too, of course . . . you could put a band together that would sound right because it was psychologically right. If guys agree, their playing sounds agreeable. Does that make sense?"

"Does that make sense! Look, Sam, with all the guys we know . . . guys we went to school with . . . we could do just what you say. We know some darn swell musicians and we've been friends since we played marbles together. What are we waiting for?"

Needless to say, they didn't wait very long. Shortly thereafter the musicians were getting together several afternoons a week, not for gab sessions, but to rehearse a full band with an eye to making a national name. *(Continued on page 66)*

by Vic Lewis

Band leader Sam Donahue and vocalists Mynell Allen and Bill Lockwood are hard at work scanning a new number during rehearsal. Both singers are new to the biz.



BY MARTY HORSTMAN



Clayton's Clicking!

(Above) Patti Clayton—new singing star in the galaxy of the radio world—as good to look at as she is to listen to. (Below right) Marshall Ycung, Patti and the Huck Finn of the airwaves, Arthur The Godfrey, clustered around the CBS mike during broadcast of the Godfrey show.

WHEN WABC comedian-emcee Arthur Godfrey was casting for his morning network show, he needed a vocalist. But he wouldn't have just any vocalist. No sir, he wanted something special. And so a call for recordings of female vocalists was sent out to the casting agencies. Day after day for almost three weeks Arthur, his program director and a studio executive gathered every morning and auditioned the recordings that were submitted.

Several times the director and the executive were satisfied. But Arthur, the unpredictable, dampened their rising hopes with his "No, no, that's not it!"

One hundred records were played . . . two hundred records . . . everybody concerned felt that either Arthur would simply have to give in soon and choose somebody, or else they'd all go to the madhouse. After listening to around the 300th recording, they were ready to call it quits. The fellow working the record player put another transcription on and said: "Let's try this one just for luck."

After only about ten seconds Arthur bounded out of his chair with a happy look of relief. "That's it," he cried, "get me that girl!" He didn't have any idea of how old she was, whether she were married or single, pretty or not. (Continued on page 64)



ARE YOU GROOVY, GATES? Leave us dig the dope from Hollywood and Vine. **FLASH!** **GLENN MILLER's** life story starts production at *United Artists* this month, with **MILLER-BENEKE** band doing musical chores. Tentative tag of pic will be "In The Mood." . . . The M-B crew also plays the *Pally* at highest salary ever paid by the spot, opening September 3rd . . .

FOLLOWING THE LEADERS: **MATTY MALNECK's** tune "I'm Through With Love" is getting a revival, with **NAT "KING" COLE** and **MILDRED BAILEY** among those waxing the ditty . . . *Universal* filming two shorts on a western swing kick, with **SPADE COOLEY** and **BOB WILLS** each doing a flicker . . . **OPIE CATES** shot the second hole-in-one of his golfing career, at Baldwin Hills course . . . **FERDE GROFE's** newest composition is his "California Suite." He has already waxed his "Aviation Suite" for *ARA* . . .

RUMBA ROMP: **DESI ARNAZ** does three rumbas in *Universal's* "Cuban Pete," comedy musical in which he stars. The **KING SISTERS** warble "A Dreamer's Lullaby," tune clefied by their brother, **Billy Driggs**. Arnaz also did a short for *Warner Brothers:* "Desi Arnaz and Company," laid in colorful tropical settings, with terrific music and dancing in the Latin manner . . .

STUFF OFF THE CUFF: **RAY BAUDUC, NAPPY LAMARE, MATTY MATLOCK, MANNY KLEIN** and **JOE YUKL** among those recording sound track for the "New Orleans Jam Session" sequence in *Columbia's* "The Jolson Story." . . . Another interesting "jam ses-

sion" in *George Pal's* puppetoon "Jasper In The Jam." In there with Jasper is the Mad Mab, **CHARLIE BARNET** . . . **RAMSAY AMES**, who used to be a band leader, but is a movie star now, dropped in the *Florentine Gardens* and guest-conducted for batoneer **EMIL BAFFA** . . . Sweet hunk of wax: **MAURICE ROCCO's** *Music-craft* platter of "Sugar" . . .

CHARACTER'S CORNER: Sight of the month was **WINGY MANONE**, "Mayor of Character's Corner," rehearsing at *Music City*, with his shoes off. Wingy's a music publisher now, having just set up his new "Jive Music Co." . . .

BANDUOS: **AMY ARNELL** and **BILLY DeWOLFE** have set the date for a December merger, and **LUCY ANN** and tram man **DICK NOEL** are making a special arrangement of the wedding march . . .

AROUND THE LOTS: **MICKY ROONEY** took clarinet lessons while working in "Uncle Andy Hardy" at *Metro*, and may be fronting his own band when you read this . . . *20th Century-Fox*, who gave you **THE HORN** and **DICK HAYMES** in "Do You Love Me," has another smash combo teaming **PERRY COMO** with **Mr. James** in "You're For Me." Numbers set include "Follow the Band"—"If I'm Lucky"—"Moon of Jade"—"One More Kiss"—and "Bet Your Bottom Dollar." And you can bet your bottom dollar the flicker will do terrific biz . . .

MISCHA AUER's son, **Tony**, is the great grandson of a concert violinist, but Tony's musical idols are **COUNT BASIE, JOE SULLIVAN** and **JESS STACY**.

Sammy Kaye admires the wrist watch worn by Paul O'Neil. Paul was the first Hollywood winner on Sammy's radio show, "So You Want To Lead A Band?" Take a look at the prizes!



Emil Baffa hands his baton to Ramsay Ames (ex-batoneer now in pix) guesting at *Florentine Gardens*.

Betty Grable James was busy rearing daughter Victoria for a pin-up picture when the cameraman decided this shot was too good to miss.

Paramount's Betty Hutton rehearses a song from "Perils Of Pauline" and director George Marshall keeps her company atop the piano.





Arranger-leader Paul Weston and vocalist Jo Stafford at the Capitol Records studios as Jo cut an album on a jazz kick.



The Modernaires with Paula Kelly are joined by Jerry Colonna at the NBC mike in Hollywood for a chorus of "Pickle In The Middle."

Hollywood Bandstand

BY PAUL VANDERVOORT II



Desi Arnaz (center) and two of his bandmen step forward for a specialty number in a scene from the Warner Bros. musical short, "Desi Arnaz And Co."

Mischa says it's okay, too. "I couldn't get him to practice properly, until he got interested in jazz," said funnyman Auer . . .

BARBARA STANWYCK, who's a devotee of hot jazz, kept things swinging on the set of "California," by playing hot platters on her portable . . .

HOAGY CARMICHAEL, whose new book "The Stardust Road" is "must" reading, will be seen in a Columbia Screen Snapshots film "Famous Fathers And Sons," with his two boys, Hoagy Bix and Randy Bob, and by himself in Sam Goldwyn's "The Best Years Of Our Lives," for which he'll also write a couple of tunes. Bnsy man, Hoagy . . .

Jules Furthman set at Warner Brothers to produce "Young Man With A Horn," Dorothy Baker's novel about a jazzman . . . SLIM GAILLARD inked by Metro-Goldwyn-Mayer to do a little "cement-mixing" in a Metro flicker not yet scheduled . . . GENE KRUPA doing two chores at RKO-Radio, having signed for a musi-

cal short, in addition to his role in "Beat The Band" . . .

MUSICALAFF: Billy Burton, DICK HAYMES' manager, is no longer taking French lessons from Dick. Burton just found out that the French phrase "Garcon, l'addition," which Dick taught him, means "Waiter, the check" . . .

COLUMNIST'S DIARY: To SPIKE JONES transcription date for *Standard Radio* to catch Spike's "other orchestra," tag Spike uses to distinguish his big band from the City Slickers. Well, Spike's done it again. Great arrangements, expertly played by the band, proved Spike's versatility as a leader. The boys in the top ten had better watch out, or "The King of Corn" will be toppling them from their high places in rhythm royalty ranks. Mark this down as a prediction from The Bandstander: before long Spike Jones and His Other Orchestra will be winning swing polls . . .

To Paramount to watch BETTY HUTTON and JOHN LUND do a scene for "Perils (Continued on page 66)

The Honeydripper

BY DICK MARSHALL



● Joe Liggins, the Honeydripper, doesn't like honey. He hates the stuff, in fact. Nevertheless, life has been mighty sweet for him, lately, because the "sugar" has been rolling in from that honeydrrippin' biscuit of his.

Over a million copies of Mr. Honeydripper's platter of the same name are now in circulation. Success is his, and deservedly so. His has been the case of a talented musician forced to scuffle around for coffee- and - cake money—then, bang, a click record and sudden fame.

Liggins' career was limping along with a tune called "Cripple Joe," until, by an inspired title switch, the song became "The Honeydripper," and Joe buzzed into national prominence with his jive from the hive.

"About the time I wrote the tune that became 'The Honeydripper,' I had a lame leg, the result of an accident," Joe explained to me. "So, when I began to put words to the music, I took my theme from my game leg.

"My original idea was to dream up a story about a lame dancer, and tell how this sensational cat, with 'one leg and a peg,' was terrific on the dance floor. I called the tune, 'Cripple Joe.'"

Joe fooled with this idea for quite a while, but says he could never seem to make the lyrics jell the way he wanted them to. Then, while working at the 88 one day, he happened to murmur the words, "The Honeydripper," to a phrase of the tune.

They fitted in so well that "The Honeydripper" seemed a natural for the title of his tune. He grabbed a pencil and new lyrics to "Cripple Joe" came as fast as he could write them down.

"The boys in the combos I was playing with had been calling me 'The Honeydripper' for a long time, on account of the tune," Joe smiled. "Every time I played it, the gais would gather around to listen, and one day, the bass player said to me: 'Joe, you're just an old honeydripper.'"

Joe didn't have his own band at the time. He was playing around with obscure, little combinations in Los Angeles night clubs. But everywhere he went, he played his tune.

Along L. A.'s Central Avenue, it became a must for the hipped dancers who crowded around the bandstand and asked Joe to play it. They didn't know its name, but they'd call:

"Hey, Joe, play that tune—you know the one."

Shortly after V-J day in 1945, Joe organized a band of his own, consisting of himself at the piano, alto and tenor saxes, clarinet, drums, guitar and bass. One of the band's biggest, most requested numbers turned out to be "The Honeydripper."

Realizing he had a potential hit, Liggins asked Leon Rene, head of *Exclusive Records*, to listen to the tune.

Rene listened, liked it, and asked Liggins to record the number for *Exclusive*. However, he thought it was too long, and wanted it cut to fit one side of a platter. After some haggling, they decided to do it in two parts; that's how it made a bee-line to a top spot in the juke boxes. (Continued on page 64)

JOE LIGGINS, the Honeydripper, aspires eventually to bring the instrumentation of the modern orchestra to the religious music of his people.

record review

RECENT RECORD RELEASES

BOSTON'S PLATTER SPECIALISTS

RECORDS ON REVIEW

PLATTER PREVIEW





RECORDS ON REVIEW

BY MAURIE ORODENKER

LOUIS ARMSTRONG

"Back O'Town Blues"
"Linger In My Arms A Little Longer, Baby"

For the Louis Armstrong that will live on through the ages, you will have to search out the Satchmo spinnings that the master cut many days ago. However, even with the restraint and reserve that manifests his characteristic chanting and bugle blowing today, there's no doubt that the maestro is still in there pitching. With a band that spins solid, it's a mere shade of that old Armstrong feeling that you find in his revival of his own classic, "Back O'Town Blues", and for the sentimental ballad, "Linger Longer In My Arms." As such, there can be no whipping up of any degree of enthusiasm for these sides. (Victor 20-1912)

GEORGIE AULD

"Route 66"
"A Hundred Years From Today"

Don't pass up this spinning — for more reasons than one. Georgie Auld, who looms as an important dark horse in the orchestral sweepstakes, has whipped together a fine combination for this couplet, with BIG SID CATLETT sparking the rhythm section with his skins. Getting off on "Route 66" with a fine rhythmic beat, Georgie cuts some fine instrumental capers. Rides handsomely on his tenor horn as well as displaying a trim rhythm beat in his voicing of this lyrical trip to L. A. which was dreamed up by Bob Troup, remembered as the composer of "Daddy." Tempo is slowed down for the oldie "A 100 Years From Today". But it's a pick-me-up right from the edge as Georgie makes it mellow fingering the soprano sax. And for special attention, the vocal refrain is phrased in exciting fashion by SARAH VAUGHN. There's pure jazz richness in this blend of Sarah Vaughn and Georgie Auld — a winning combination. (Musicraft 15072)

COUNT BASIE

"Lazy Lady Blues"
"High Tide"

It's a royal rhythm session for this spin — one of the best cuttings to come out of the Count Basie corner in too long a time. The gravel-throated blues shouting of JIMMY RUSHING is in fit form for "Lazy Lady Blues", singing it low-down 'bout his gal who is even too lazy to lay down and die. Flipover features the hot horns and the maestro's own keyboard knuckling for "High Tide", a high-riding mop-mop riff special that really stomps (Columbia 36990)

TEX BENEKE

"I Know"
"Ev'rybody Loves My Baby"
"Give Me Five Minutes More"
"Texas Tex"

The Tex Beneke band has settled down into a most comfortable waxed groove. And with such spinning as gives here, there is bound to be a widening gulf of enthusiasm for their stellar

syncos as spin forth from these sides. Outstanding among these four entries is "Texas Tex", a romping riff opus that features sax and ensemble and adds up to righteous jump incentives. Just as solid on the spin is the mated side, "Give Me Five Minutes More," a catchy rhythm chant, with the maestro's voice and music heightening the contagion. Contrasting is the second pairing of ballads. Blend of muted brasses and Strads sets forth "I Know", with the CREW CHIEFS carrying the lyrics. Sax choir kicks off for "Ev'rybody Loves My Baby", with plenty of affection in the harmonic vocal blend of the maestro and his Crew, giving the ballad a more engaging rhythmic twist. (Victor 20-1914 and 20-1922)

PHIL BRITO

"Come Back To Sorrento"
"Give My Heart A Break"
"Who Told You That Lie"
"Surrender"

It was Phil Brito's vocal warmth as applied to "Come Back To Sorrento" that first attracted so much attention to his singing style. And here is a chance to get the waxing if you missed it earlier. It's a reissue of the original, with Brito balladeering in Italian and English against a lush musical bank created by the PAUL LAVELLE strings. For the other three sides, Brito is up-to-date with current favorites, with the WALTER GROSS music providing the colorful background creations. Greatest contagion is packed in the rhythm ballad, "Who Told You That Lie", backing with pleasant lyrical pleading in "Surrender", which is set to a beguine beat. Backing the reissue is a smooth spinning love ballad in "Give My Heart A Break." (Musicraft 15071 and 15073)

BILLY BUTTERFIELD

"Whatta Ya Gonno Do!"
"Billy the Kid"

One of the better trumpet blowers in the business, Billy Butterfield doesn't disappoint for this discing. Gives out some powerhouse blowing for a fast-stepping "Billy the Kid", with BILL STEGMEYER's alto sax and clarinet improvisations also sparking the spin. "Whatta Ya Gonno Do!", however, is merely a mill run rhythm ditty for which ALLAN WYLLIE makes little meaning of the wordage. Only interesting moments ar when Butterfield blows his horn hot and high. (Capitol 265)

CAB CALLOWAY

"A Blue Serge Suit With A Belt In The Back"
"Afternoon Moon"

This is not to be confused with Irving Berlin's earlier "Blue Serge Suit" song. Instead, it's a rhythm novelty tailor-made for Cab Calloway's scating style as he sings about a square unhep to the jive. Mated music is by Duke Ellington, with EDDIE DeLANGE providing the lyrical description of an "Afternoon Moon." It's a mood ballad and not for the singing mood Cab finds himself in. (Columbia 36993)

FRANKIE CARLE

"Cynthia's In Love"
"I'd Be Lost Without You"

It's a smooth brand of syncos, peppered with his sparkling pianology that Frankie Carle cuts for these two ballads, with MARJORIE HUGHES handling the lyrical frames in fine fashion. Spinning is smooth for "Cynthia" with a bounce beat applied to Sonny Skylar's "I'd Be Lost Without You." (Columbia 36994)

OPIE CATES

"I've Found A New Baby"
"Am I Correckit"

From out on the West Coast comes this maestro, who not only rides a liquid clarinet high and handsome but fronts a right tight band with a relaxed rhythmic swing to their playing. It's all the Cates clary for the standard "I've Found A New Baby" and something to occupy your attention. Flipover, "Am I Correckit", while being a trite novelty that has the maestro bursting out in song, is dished up rhythmically. Here, indeed, is a band that bears discovery. (Four Star 1101)

PAGE CAVANAUGH TRIO

"Saipan"
"Air Mail Special"

Here is a new combination of piano (Page Cavanaugh), guitar (AL VIOLA) and bass (LLOYD PRATT) that has an excellent conception of chamber music jazz. While the interweaving of piano and guitar is geared to the King Cole school, these three boys have musical ideas that are entirely their own. And although paleface, they display a fine appreciation for the Harlem brand of jazz which spins refined, relaxed and beaucoup rhythm. Instrumentally, the trio shows plenty of creative ability for Benny Goodman's "Air Mail Special". And show themselves to be equally proficient vocally for Bob Troup's "Sai-pan" rhythm novelty. (ARA 151)

BOB CHESTER

"Surrender"
"If You Were The Only Girl In The World"

It's a highly acceptable commercial brand of music that Bob Chester dispenses in spinning these ballads, with nice enough baritone voice in the singing of LOU GARDNER. The maestro emphasizes voicing of tenor saxes and clarinet, reminding us that it was the late Glenn Miller who set up Chester in shop. The Miller-style voicing tees off both sides, with trombone trio added for "Surrender" while the maestro adds a lick of his own tenor sating for the oldie "If You Were the Only Girl In The World", designed here in modern rhythmic dress rather than as a waltz. (Sonora 3011)

EMIL COLEMAN

"Siboney"
"Os Pintinhos No Terreiro"

With colorful and contrasting tonal effects, Emil Coleman makes for an exciting Latin disc, mating the rumba rhythms for "Siboney" with the gay and lively samba beats for "Os Pintinhos No Terreiro". Samba side spins beat, with Coleman creating all the interest. The maestro also makes the most for the rumba spin, although TED MARTIN's singing of "Siboney" is entirely without warmth or feeling for the lush Ernesto Lecuona melody. (De Luxe 1030)

BING CROSBY

BING CROSBY — XAVIER CUGAT

"Night And Day"
"Just One of Those Things"
"Siboney"
"Hasta Manana"

The Groaner must have forced himself to frame these sides. In the least, there is sorely lacking that easy and relaxed lyrical flow that characterizes Bing in song. Sings it almost entirely without expression, while in tempo, for Cole Porter's "Night and Day". And while he starts off promising enough for Porter's "Just One of Those Things", the Groaner gets too dramatic for what is essentially a light and lilting lullaby, with the end result that the spinning is just one of those things. JOHN SCOTT TROTTER tries hard to cover up with his music. For the second pairing, Crosby steps out of character to bring two familiar Latin melodies, with Xavier Cugat handling the band background. And while the music making for Ernesto Lecuona's "Siboney" and the lively "Hasta Manana" leaves nothing to be desired, Crosby does. (Decca 18887 and 23547)

XAVIER CUGAT

"South America, Take It Away"
"Chiquito Banana"

BUDDY CLARK, whose romantic singing voice is familiar to many, was brought in for these sides. (Continued on page 40)

RECORD REVIEW SECTION

Four Great Capitol Albums beat Out

"THE HISTORY OF JAZZ"

**VOL. I -
THE SOLID SOUTH**
... Basin Street
Beginnings
CE-16 \$4.25*

**VOL. 2
THE GOLDEN
ERA**

**VOL. II -
THE GOLDEN ERA**
... The throbbing
in the North
CE-17 \$4.25*

**VOL. III -
THEN CAME SWING**
... Something new
and different!
CE-18 \$4.25*

**VOL. IV -
THIS MODERN AGE**
... Jazz today and
tomorrow
CE-19 \$4.25*

* Plus Tax

The soul of America's music
from the heart of America's
entertainment Capitol.

From its Basin Street beginnings comes your own native music... history... recorded by 100 of America's top jazzmen performing just as they did when they created jazz decades ago. It's really great music because it tells the mood and story of a great nation.

Each of the four albums brings you the jazz of a single era by the men who knew it best. An illustrated booklet by Dave Dexter, Jr., celebrated editor and commentator, accompanies each volume. It tells in words what you'll feel in rhythm and tempo.

How "History of Jazz" Was Made

Many of the most talented leaders of each jazz era still live today. To represent every period, Capitol selected the outstanding available artists. Then, mindful of historical accuracy, they performed just as they did years ago. The 40 outstanding sides of "History of Jazz" resulted—all new records, not reissues. Indispensable to any complete library.

Capitol RECORDS
FROM HOLLYWOOD

Sunset and Vine

BOSTON, the home of the cod and the baked bean, is definitely not the home of any all-night disc jockeys. In fact, at present there isn't a single twenty-four-hour radio station in all six New England states—notwithstanding the operation of many factories on a round-the-clock basis.

Although there's a population of over 1,250,000 within a fifteen-mile radius, Boston is decidedly provincial and, in this writer's opinion, easily outranks Reno, Nevada, as the "world's biggest little city."

For several months in the early part of World War II, most of Boston's broadcasting stations remained on the air through the night with record shows and the latest news. War developments were happening fast and thick at the time. But as soon as conditions improved for the Allies in North Africa and in the Pacific and the threat of defeat for our forces became almost negligible, back went the stations to their midnight and 1 a.m. sign-offs.

Easily topping all others in the Hub's disc jockey race is handsome BOB PERRY, chief announcer and program manager at WORL, home of the famous "920 Club," claimed to be the first number club in radio. Bob has held forth for the past eight years over the 2 to 5:30 p.m. portion of the "920 Club," six days a week, successfully selling everything from \$15,000 homes to fur coats and plants. In addition he conducts the "Billboard Parade of Hits" Sundays from 2:30 to 3 p.m. This show is now in its fourth year.

Oldest radio show in Boston is the "Musical Clock" wound by learned BILL HAHN from 7:45 to 8 a.m., five days a week over WNAC and piped to its *Yankee Network* affiliate WLBZ in Bangor, Maine, on Monday, Wednesday and Friday. Originally a full hour show, then slashed to thirty minutes, the "Musical Clock" has been plugging a bakery product for fourteen years, introducing a brand-new article with zero sales in 1932 and boosting its distribution to 26,000,000 per year.

The self-styled "city of culture" probably features more college graduates as platter spinners than any other city in the country. But perhaps the most unique offering in town is the two and a half-hour long-haired "Evening At The Opera" conducted over WHDH in a light, breezy fashion by big BEN KIMBALL on Sunday night from 8:35 to 11.

Tops among Beantown's jazz enthusiasts is young NAT HENTOFF who has conducted the "Jazz Album" for two years at WMEX. The "Jazz Album" show is on Tuesdays and Wednesdays from 7:30 to 8 p.m. He features interviews with such famous jazz men as Joe Marsala, John Kirby, Pee Wee Russell and Maxie Kaminsky, and uses platters from his personal collection of 3,500 records.

Oddly enough, the only two female disc jockeys in Boston are presented over the same station, WEEL, the CBS outlet. Charming PRISCILLA FORTESCUE commands a sizable following five days a week from 3 to 3:30 p.m., and on Saturday morning between 8:45 and 9. Slanted for the girls, the show thrives on schmaltzy transcriptions appealing to Prissy, and the listeners tag along in force. Dark-haired EVELYN



BOB BANNON



EVELYN HOWE and Richard Rodgers



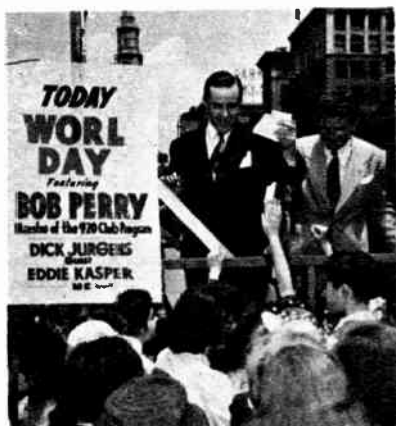
BILL HAHN



NAT HENTOFF

BOSTON'S PLATTER SPECIALISTS

BY MARTY SHERIDAN



BOB PERRY and Dick Jurgens



TERRY COWLING



PRISCILLA FORTESCUE and Bing Crosby



NELSON BRAGG

HOWE swings out via WEEL Monday through Friday from 5:00 to 5:25 p.m., and from 4:30 to 4:55 on Saturday with "The Five O'Clock Follies."

BOB BANNON heads the waker-upper show at WCOP Tuesday through Saturday from 6 to 6:40 a.m., spreading loads of good cheer with "Sunrise Salute." Another up and coming platter show at WCOP is "Terry's Tune Shop" with HORACE "TERRY" COWLING supplying the chatter and platters from 2 to 2:30 p.m. five days a week.

At WORL, ED PILLA wakes 'em up with the "Early Bird Rhythm Session" from 7 to 7:45, then immediately goes into "Wake Up New England" until 8 a.m. Other jockeys handling the "920 Club" include PHIL WELCH and BILL ELLIOTT.

WBZ no longer features disc jockeys as such since its last mainstay, NELSON BRAGG, shifted to WCOP in January to take over a half-hour spot from 4:15 to 4:45 p.m. four days a week, carrying along many fans.

The new owners of WHDH, the *Boston Herald Traveler*, have made sweeping changes there and now schedule some new disc shows. BOB ELLIOTT's "Sunny Side Up" from 7:05 to 9 a.m., is on six days a week, with five minute newscasts on the half hour and weather reports. Bob also directs "Back Bay Matinee" from 2 to 4 p.m. Monday through Saturday. FRED B. COLE who flies to New York each week for his spot on "Double Or Nothing," spends his other six days emceeing "Carnival" from 10 a.m. to 12 noon. WALT NIELSON presides over "Juke Box Saturday" every Saturday from 8:55 to 11 p.m. with time out for brief newscasts.

Most of the Boston stations transmit other platter shows but their policy, for some unknown reason, has been against identifying the announcers.

And there we have a resume of the program names and times, and the names of the pilots of most of Boston's disc jockey programs. Now for more about the platter spinners, themselves.

ED PILLA, a Yale graduate who formerly taught foreign languages in high school, opens the day at WORL with brisk recordings, some of them requests.

He is followed by BILL ELLIOTT selling everything from soup to nuts and toothpicks on the 9 a.m. to noon session of the "920 Club." Elliott gained fame a few years ago as the "singing cop" and was featured on a network show for many months. Today, he says, he sings only in the shower.

Boston's youngest disc jockey, PHIL WELCH, twenty years old, handles the noon to 2 p.m. shift (He was only seventeen when he joined WORL.). Then super-salesman BOB PERRY takes over. An erudite graduate of Middlebury College, Bob formerly was a school principal in Stockbridge, Massachusetts. He played in summer stock at the Berkshire Playhouse before joining WORL eight years ago to manage the entire "920 Club" stint by himself from 10 to noon and 2 to 4.

Bob does a sensational selling job by merely grinding out commercial after commercial without any particular effort at salving the customers. One fur company client, formerly operating in a basement, bought its entire five-story building two years after signing for Perry's time. A Boston loan company has been transacting a steady \$10,000 business each and every week as a result of Bob's selling job. His commercial for a furniture company stresses "Take a tip from Bob Perry and be sure to tell them (Continued on page 62)

RECORDS ON REVIEW

(Continued from page 36)

Only these are not romantic tunes. Nonetheless, with the Cugat Chorus giving vocal help and maestro providing a catchy musical setting, it's plenty attractive for the satirical "Call Me Mister" show ditty, "South America, Take It Away", and for radio's famous banana song. "Chiquita Banana." (Columbia 37051)

AL DONAHUE

"It Couldn't Be True"
"And Two Is Eight"

With dance rhythms that are clean and sharply defined, Al Donahue makes it entirely toe-tapping and danceable for this discing. Most attractive is the ballad side, with PENNY PIPER providing good voice for "It Couldn't Be True", while the maestro and his men raise voices in song for the rhythm novelty "And Two Is Eight." (Four Star 1081)

SAM DONAHUE

"Dinah"
"Take Five"

Out of the Coast Guard, where he had taken over the Artie Shaw service band, sax star Sam Donahue bows with his new civvie crew on these sides. But for both the standard "Dinah" and the novelty "Take Five", the Donahue band is entirely lacking in rhythmic lustre. No brightness to this biscuit, nor does the Donahue sax scintillate so that you'll take notice. Nothing impressive either in vocal of MYNELL ALLEN for the "Five" side. (Capitol 260)

TOMMY DORSEY

"Remember Me"
"I Don't Know Why"

It's a pair of old ballads that get new lease on life in the Tommy Dorsey dressing that stresses the sweet trombone silding of the maestro and STUART FOSTER's persuasive song-selling. Both spins distinctively Dorsey, "Remember Me" was brought back with the movie "Never Say Goodbye" while "I Don't Know Why" is the Roy Turk-Fred E. Ahlert familiar of many days ago. (Victor 20-1901)

SKINNAY ENNIS

"The Iggidy Song"
"Remember Me"
"Got A Date With An Angel"
"I Don't Know Why"

The breathless singing style of Skinnay Ennis once again strikes a responsive note with the needle fans. Particularly in his discing of his theme, "Got A Date With An Angel", which harks back to the days when he handled the vocal chores for the late Hal Kemp. And for this side, the muted staccato brasses and swirling saxes are in the Kempian tradition. Mating is the familiar "I Don't Know Why" rhythm ballad, for which CARMENE (Mrs. Ennis) shares the vocal spotlight with the maestro. For the second pairing, Ennis impresses again for the novelty "The Iggidy Song" with the boys in the band joining the maestro in song and adding an instrumental stanza satirizing the Mickey-Mouse brand of music. Making the coupling complete is the ever-green "Remember Me", with Ennis in breathless song making it spin blithely and bouncy. (Signature 15032 and 15033)

ELLA FITZGERALD—LOUIS JORDAN

"Stone Cold Dead In The Market"
"Petootie Pie"

Combination of Miss Ella and Mr. Jordan stacks up strong on a label. But not in the spinning. For while both personalities are strong on the song-selling, they should have left the selling of the Calypso ditty, "Stone Cold Dead In The Market", to Wilmoth Houdini, who wrote it. And while "Petootie Pie" is a trite Harlemaese ditty, the spinning holds up largely on the strength of Ella's sultry scatting — with Louis, of course, a mere side dish. (Decca 23546)

JANE FROMAN

"You, So It's You"
"Linger In My Arms A Little Longer, Baby"
"I Got Lost In Your Arms"
"Millionaires Don't Whistle"

For song styling that spins head and shoulders above most of the canary chanting on wax, there is no one finer than Jane Froman, a name that commands attention in show and smart sets. And one that really brings a voice to the spinning

sides. Singing from way deep down, she has the art of getting under a lyric and projecting it with persuasive powers that makes for maximum enjoyment and appreciation. In these four sides, she displays the full expanse of her vocal versatility. It's a haunting Latin lullaby for "You, So It's You", contrasting with lush ballad delivery for "Linger In My Arms A Little Longer, Baby". Her notes fall like balm on the lobes as she wraps herself around the wordage of Irving Berlin's "I Got Lost In Your Arms", from the "Annie Get Your Gun" stage success. Cutting an entirely different ditty facet, the vivacious voice-thriller brings a delightful novelty needling in "Millionaires Don't Whistle." Striking throughout is the colorful orchestral creations of JERRY GRAY, emphasizing pizzicato-plucking fiddlers. (Majestic 1048 and 1049)

BENNY GOODMAN

"On The Alamo"
"Rattle And Roll"
"Blue Skies"
"I Don't Know Enough About You"

Benny Goodman is once again hitting on all cylinders with these spinnings presenting the band that carries forth his banner today. And blaring it forth in high order. Of special note is the singing of ART LUND, a sweet singer with a real rhythm beat in his pipes, displaying it to excellent advantage for the old Isham Jones honey, "On the Alamo", which also brings on MEL POWELL's masterful keyboard knuckling; and for a righteous swinging session to the tune of "Blue Skies", which also highlights the maestro's meticulous clarinet piping. "Rattle And Roll", which had outside sidemen on the session, gets its cue from BUDDY RICH, who hammers out the rolls at the skins along with bugle heat kicked out by trumpeter BILLY BUTTERFIELD. A bright pattern is also plattered for the rhythm ballad, "I Don't Know Enough About You", with the maestro and his singing star again out front and to good effect. (Columbia 36988 and 37053)

BOB GRAHAM

"They Say It's Wonderful"
"You Haven't Changed At All"

Against a setting of soft strings and muted brasses painted by TOMMY PELUSO, it is effective word painting in the romantic idiom by Bob Graham, brushing against fem ears just the right way for the lush ballad "They Say It's Wonderful" from "Annie Get Your Gun"; and from the movie "You Haven't Changed At All", the ballad "You Haven't Changed At All." (Jewel 5-3003)

JOHNNY GUARNIERI

"Carloco"
"All The Things You Are"

Piano moods in rhythms that hold much meaning are created here by Johnny Guarnieri. Incorpor-

ating the guitar pickings of TONY MOTTOLA, with COZY COLE's drumming and BOB HAGGART's bass slapping to make the rhythm beats all the more pronounced, he establishes a light and airy swing mood for "Carioca." And for Jerome Kern's "All the Things You Are," the Steinway squatter contrasts the old masters with the moderns by kicking it off in the Mozart manner before swinging into the jazz idiom. (Majestic 1054)

LIONEL HAMPTON

"Air Mail Special" — Parts 1 and 2

It's a field day for the hot horns in the Hampton household. And instead of the re-bop riffing, it's a speed special for Benny Goodman's "Air Mail Special" with the solo horns playing it hot and heavy for both sides of the spin. The maestro's own vibe hammerings, however, steal the solo spotlight. (Decca 18880)

ERSKINE HAWKINS

"Don't Say You're Sorry Again"
"I've Got A Right To Cry"

Gearing the spin to the slow ballads, Erskine Hawkins subdues the horns and fashions the sides along smooth rhythmic lines. Attractive brass backgrounds for the clarinet rider set the stage for "Don't Say You're Sorry Again", with JIMMY MITCHELL handling the lyrics for the blues ballad. Just as mellow is Laura Washington's handling of the wordage for JOE LIGGINS' blues ballad, "I've Got A Right To Cry." Sides stand on the song selling, which is up to snuff. However, neither of the tunes is any great shakes as "hit parade" material. (Victor 20-1902)

EDDIE HEYWOOD

"Carry Me Back To Old Virginny"
"Blue Lou"

The result of a waxing jam session back in February, 1944, the label has brought this forth now with Eddie Heywood's name lending prestige to the platter because of his present piano popularity in swing circles. However, there is little musical meat in this spin, and with little of that Steinway sparkle stemming from Heywood. "Carry Me Back To Old Virginny" is fashioned as a slow drag with riffs fashioned by saxer LEM DAVIS and trombone slider VIC DICKENSON while DOC CHEATHAM's trumpet rides it lightly on top. Individual solos by the small unit take up Edgar Sampson's "Blue Lou" rhythm romp. (Commodore 570)

WOODY HERMAN

"Mabel! Mabel!"
"Linger In My Arms A Little Longer"

Essentially, it's the old classic, "Humoresque". But, dressed up with a swinging trumpet team, RED NORVO's vibe hammerings blended with BILLY BAUER's guitar pickings, and Woody Herman's clarinet riffs, it comes out as an exciting "Mabel! Mabel!" opus, with the maestro applying a scorch chant to the novelty lyrics. By far one of the most exciting dishes to be served up by the Herman Herd. Flipover introduces LYNN STEVENS (last with Georgie Auld), canarying for the blues ballad "Linger In My Arms A Little Longer," and turning in a sultry chant that sells. For added measure, Woody's alto sax and FLIP PHILLIPS' hot tenor sandwich the singing to good effect. (Columbia 36995)

(Continued on page 44)

THE TOP TEN PLATTERS

As selected by BAND LEADERS & RECORD REVIEW readers at the Platter Preview held recently in Steinway Hall, New York:

1. ATOMIC BOOGIE—Pete Johnson (National)
2. FIVE MINUTES MORE—Frank Sinatra (Columbia)
3. MY SUGAR IS SO REFINED—Johnny Mercer (Capitol)
4. (AH YES) THERE'S GOOD BLUES TONIGHT—Clyde McCoy (Vogue)
5. GIVE ME FIVE MINUTES MORE—Tex Beneke (RCA Victor)
6. YOU CALL IT MADNESS—Teddy Walters (Musicraft)
7. SURRENDER—Tony Pastor (Cosmo)
8. THE IGGIDY SONG—Skinnay Ennis (Signature)
9. LITTLE BOY BLEW HIS TOP—Louis Prima (Majestic)
10. SIBONEY—Emil Coleman (De Luxe)

The RED MILL

ENJOY THE ENTIRE STAGE SHOW

★ in RCA Victor's exciting new "Two on the Aisle" album ★

from the **PAULA STONE—
HUNT STROMBERG, JR.**

Production Book revisions by **MILTON LAZARUS**



AL GOODMAN
AND HIS ORCHESTRA

Earl Wrightson Mary Martha Briney
Donald Dame The Mullen Sisters
Mixed Chorus

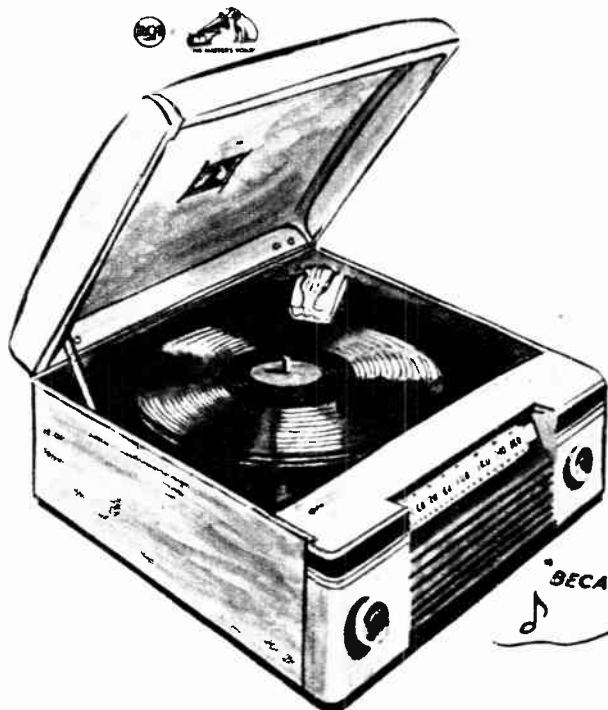
YOU'LL HEAR eight sparkling Victor Herbert hits from "The Red Mill"... recorded by this scintillating cast!

YOU'LL SEE gorgeous full-color pictures of the important scenes in eleven exciting pages of text and photos bound into the album! You'll see portraits of the stars of the Broadway production! Pictures of the recording cast!

YOU'LL FEEL as if you were seeing the show from the best seat in the house! Don't miss it—ask for RCA Victor Album K-1. Price \$4.00, exclusive of taxes. Get yours today.

THE WORLD'S GREATEST ARTISTS ARE ON

RCA VICTOR RECORDS



"IN OLD NEW YORK"
"MOON BEAMS"
"I WANT YOU TO MARRY ME"
"BECAUSE YOU'RE YOU"
"THE ISLE OF OUR DREAMS"
"EVERY DAY IS LADIES DAY WITH ME"
"WEDDING BELLS"
"WHEN YOU'RE PRETTY AND THE WORLD IS FAIR"



Billy Eckstine was a special guest at the last Platter Preview (at Steinway Hall) and was "interviewed" by one of the jurors.

PLATTER



The first Preview was held at the Nola Studios, rehearsal hall of many famous bands. Platter jockey Dick Gilbert (seen here counting hands) was emcee.



At the Merch Preview in the Engineering Auditorium, co-publisher R. J. Kelly holds the box while a juror draws names for a quiz contest. Dixon Gayer directing.

Behind-the-scenes at Steinway Hall, Sam Donahue watches the counting of ballots by Margaret Lo Truglio, Lucille Soukup and Lee Sparacio of the BAND LEADERS accounting department.



THE project all began (as do most good things) as an idea. This particular idea, born in BAND LEADERS & RECORD REVIEW offices and inspired by your own interest in our magazine, has resulted in a unique and foolproof method of music criticism.

You see, until the afternoon of December 8, 1945, when the first Platter Preview was held, you were guided in your selection of records by professional record reviewers and platter jockeys. Now—you are guiding the critics, the platter jockeys and, more important, the persons in your own age and interest group throughout the country. In case this sounds like a man-bites-dog story, think for a minute—who could predict better the tastes of record buyers than record buyers? To us—and you've since agreed—the answer seemed obvious.

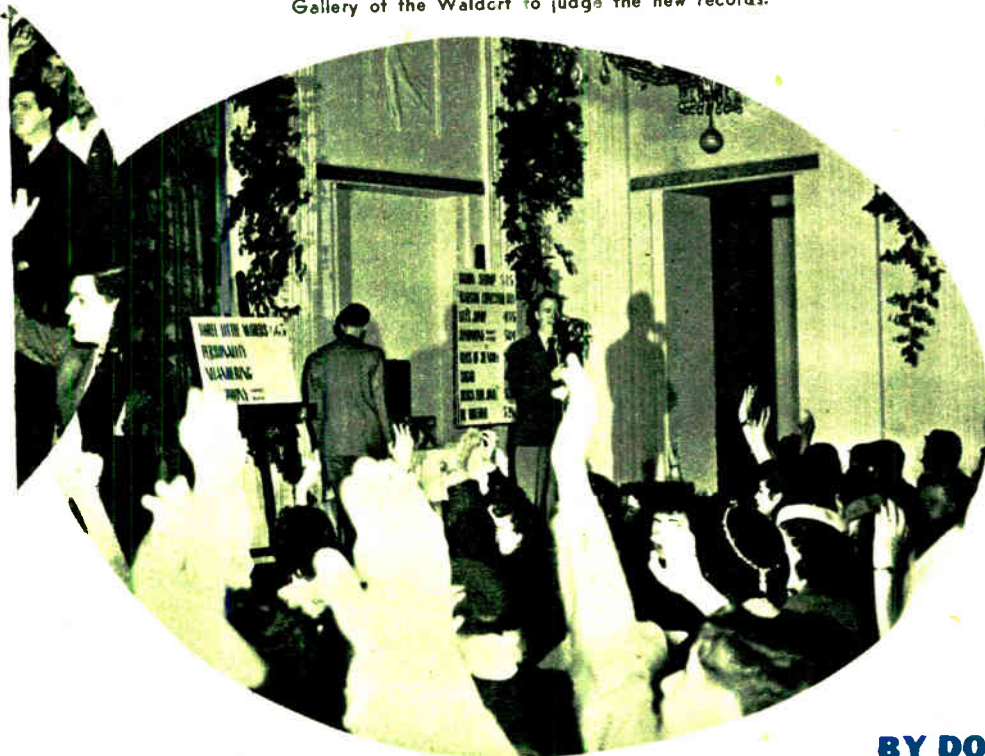
It was with that thought in mind that we made plans for our first Platter Preview. Between writing copy and reading proofs, we sent out invitations to a few subscribers in our home town—New York—to come to the *Nola Rehearsal Studios* and listen to the newest unreleased records, hot off the master discs of the various recording companies.

Disc jockey Dick Gilbert kept the twenty-six platter

RECORD REVIEW SECTION

PREVIEW

The hands have it! Voting was enthusiastic all afternoon when over 300 jurors gathered in the Astor Gallery of the Waldorf to judge the new records.



Guest jurors were happy to meet jazz pianist (and BAND LEADERS columnist) Art Hodes who stopped by to say "hello."



In Fort Worth, Jack Padgett, leader of a popular hill-billy band, loaned himself for an interview with our quiz-master Dixon Gayer.

BY DOROTHY BRIGSTOCK

sides spinning, and acted as emcee. We counted votes and helped you find seats—but it was *your* party. You were the judge and the jury and the good citizen—and, as went New York, so went the rest of the country. Yes, the two top choices (Lionel Hampton's "Beulah's Boogie" and Woody Herman's "Your Father's Mustache") were, within three months, in prominent position on national best seller lists.

Your enthusiasm was stimulating, and we immediately began making plans for the second Platter Preview which was held on January 19th of this year in the Astor Gallery of the Waldorf-Astoria Hotel. By this time news of the first party had spread. More than 300 jurors passed up (and detoured around) an Army Parade on Fifth Avenue in order to catch our show.

And a real show it was too! Representatives of the General Electric Company were present to demonstrate to our guests their newest postwar Musaphonic phonograph—the first public demonstration of it anywhere! They also staged a skit (complete with a Powers model!) depicting the evolution of the talking machine.

Two of the platter fans were awarded table model G.E. radios, and we thereby set a precedent for the parties that followed. (Continued on page 60)



Sally Kaiser was the winner of a G.E. radio, presented to her by Asst. Ed., Marty Horstman.

RECORD REVIEW SECTION

RECORDS ON REVIEW

(Continued from page 40)

BILLIE HOLIDAY BILLIE HOLLIDAY — EDDIE HEYWOOD

"What Is This Thing Called Love?"
"Don't Explain"
"She's Funny That Way"
"How Am I To Know"

Billy Holiday's embered voicing of the torchy tunes occupy the attention of these sides. On the Decca label, with a large studio band supporting musically, Miss Billie sings it indigo for Cole Porter's "What Is This Thing Called Love?" and for her own torch creation, "Don't Explain." For the *Commodore* cutting, it's forthright sultry chanting for "She's Funny That Way", with more effective musical bank in the jazz intimacy needed by EDDIE HEYWOOD at the piano with *Teddy Walter's* guitar and *Sid Catlett* at the drums rounding out a righteous trio. For the oldie "How Am I To Know", Heywood is heaved with a full band. And with Miss Billie dragging the ditty, it spins more like a dirge and not to likings. *Commodore* coupling was originally cut in March, 1944. (Decca 23565, *Commodore* 569)

BETTY HUTTON

"Wherever There's Me — There's You"
"My Fickle Eye"

Devoted to the violent voicing, Betty Hutton yells herself silly for her preem platter on this label. But it's to no avail, both novelty ditties being a far cry from the brand of riotous comedy or chant Miss Betty is able to deliver. The FOUR HITS, male foursome, and JOE LILLEY's music, assist, but that Hutton exuberance in song is all forced and doesn't ring true. In any event, even if the sides aren't such a much, they're plenty loud. (Victor 20-1915)

HARRY JAMES

"Friar Rock"
"Easy"

The soft strings and woodwinds are set aside for this spin, Harry James opening up on all the stops. And with the maestro blowing a powerhouse trumpet, it's a rhythm gambol for both the jump-paced "Friar Rock", and for the speed spinning "Easy", which also has some easy tenor tooting by CORKY CORCORAN. (Columbia 36996)

PETE JOHNSON

"Atomic Boogie"
"Back Room Blues"

Pete Johnson lays it on the ivories like a block-buster, whipping out a mean eight-to-the-bar beat for an atomic "Atomic Boogie", his own boogie design with the keyboard kicks heightened by a solid supporting unit that highlights BUDD JOHNSON's hot alto sax licks. Companion piece creates as much excitement and shows the Johnson black-and-white beatings to just as great advantage as he fingers for a slow blues of his own making, "Back Room Blues", with HOT LIPS PAGE and the alto kicking in some nice side dishes. Plenty of Johnson's piano on this plattering, and all the desired kind. (National 4003)

SPIKE JONES

"The Glow-Worm"
"Hawailon Wor Chant"
"I Dream Of Brownie With The Light Blue Jeans"
"Jones Polka"
"That Old Black Magic"
"Liebestraum"

It's with a vengeance that Spike Jones, in these six sides, does so much to set back jazz about a quarter of a century. But his hilarious and biting blitz pava off handsomely in disc dividends. This onslaught, designed to make for musical depreciation, brings on Spike and his City Slickers like gang-busters for what adds up to a batch of delirious discs. With a corps of chanters and chanteuses who fire away long before they see the white of the composer's eye, it's musical dementia for the brute burlesque of "The Glow-Worm", the travesty on travelogues tailored from "Hawaiian War Chant", a roll-out-the-barrel "Jones Polka", a musical hanover that spins out as "I Dream of Brownie With The Light Blue Jeans", the adding of punk poetry to the musical mayhem of the classical melody of "Liebestraum", and a tormented take on "That Old Black Magic." These six sides represent Spike as his zaniest best. (Victor 20-1893, 20-1894 and 20-1895)

KITTY KALLEN

"Just The Other Day"
"Should I Tell You I Love You"
"Just My Luck"
"Why Does It Get So Late So Early"

Having grown in vocal stature on the shoulders of Harry James, Kitty Kallen is a big girl now. With solid band support supplied by SONNY BURKE, she stands up well on her own. In good voice and displaying a fine sense of lyrical projection, Miss Kitty makes a highly favorable impression in all these sides. Takes it to a rhythmic beat for "Just The Other Day", a catchy creation from a familiar radio singing commercial, and sells it just as big for Cole Porter's show ballad, "Should I Tell You I Love You" from "Around The World", although the song itself is hardly a show-beater for a Porter pen. Does equally as well with a second pairing of "Just My Luck", a plaintive and pleasant ballad, mated to rhythmic vocal flairs for "Why Does It Get So Late So Early." (*Musicraft* 15068 and 15074)

KAY KYSER

"I Love An Old Fashioned Song"
"You're The Cause Of It All"

It's smooth spinning, plenty desirable for dancing, that Kay Kyser cuts out for these two tunes from the movie score of "The Kid From Brooklyn." Dripping with nostalgia, MICHAEL DOUGLAS and THE MOONBEAMERS sing it brightly for "I Love An Old Fashioned Song." And for the blues-styled rhythm ditty, "You're The Cause Of It All", there's plenty of persuasion packed in the drawl ditty of LUCYANN POLK. (Columbia 36989)

ELLIOT LAWRENCE

"In Apple Blossom Time"
"Strange Love"
"Who Do You Love I Hope?"
"I Know"

One of the newest entries in the ork whirl, Elliot Lawrence makes a strong pitch for platter honors with these initial discings. Displaying classical leanings as he strokes the keys, Elliot has whipped together a fine mood music aggregation around his piano bench with the emphasis on sustained brass harmonies to bank the background figures created by an oboe and French horn. And with it all, there is plenty of youthful enthusiasm in the band and its playing. Outstanding spin is the everlasting "In Apple Blossom Time", which sounds in full bloom again here. JACK HUNTER's vocal romancing falls easy on the ears. The same musical mood is established for the movie title tune, "Strange Love" and for "I Know." Band canary ROSALIND PATTON makes her bow with "Who Do You Love I Hope?", the delightful ditty from "Annie Get Your Gun." And while the maestro has provided a saucy arrangement, it spins at a sluggish beat that never develops any real brightness. (Columbia 36999 and 37047)

PEGGY LEE

"Linger In My Arms A Little Longer Baby"
"Baby You Can Count On Me"

Lilting the lyrics with plenty of persuasion in her projection, Peggy Lee makes you literally wilt with the wordage for both of these sides. It's an easy flow of rhythm song with beaucoup contagion for the Latin lullaby, "Baby You Can Count On Me", which features a striking duet by clarinet and guitar. Tempo is slowed down but still plenty lifto for the blues ballad, "Linger In My Arms A Little Longer Baby", which spins instrumental gloss in the giving of trombone trio and guitar. DAVE BARBOUR, the guitar picker, conducts the accompanying crew with the scoring fit expertly to Miss Lee's lyrical form. (Capitol 263)

MONICA LEWIS

"Blue and Melancholy Mood"
"I Got The Sun In The Morning"
"Should I Tell You I Love You"
"Put The Blame On Mame"

The torchy and low-pitched pipes of Monica Lewis arrest plenty of attention in handling of a lyric. And the songbird incoarts a fetching lilt to both the ballad and rhythm frames. She's the saucy soubrette for the singing of "Put the Blame on Mame", and in contrast, sings it convincingly for the Cole Porter ballad, "Should I

Tell You That I Love You." With plenty of verve in her voice, she sings it sultry at a lively clip for "I Got the Sun In The Morning" from the hit musical "Annie Get Your Gun." And again in a contrasting blue and melancholy mood for the ballad "Blue and Melancholy Mood." RAY BLOCH's instrumentalists provide a fetching musical bank for all the sides. (Signature 15028 and 15029)

JIMMIE LUNCEFORD

"Sit Back And See-Lox"
"Jay Gee"

Switching to the Majestic record label, Jimmie Lunceford slips down. But hard. It's a trite musical novelty rich in monotony for "Sit Back And See-Lox", with the voices of the Lunceford Quartet as unconvincing as the maestro's music. Lacking in rhythmic drive or urge, "Jay Gee" is a repetitious riff instrumental wherein nothing happens instrumentally or otherwise. (*Majestic* 1053)

CLYDE MCCOY

"There's Good Blues Tonight"
"Baby, What You Do To Me"

Kicking it off with a dash of his "sugar blues" trumpeting, Clyde McCoy spins it bright and rhythmic for "There's Good Blues Tonight." There's a solid beat in the singing of BILLIE JANE BENNETT and in the band as well as it lays down a background for the maestro's wah-wah horn. Equally attractive is the catchy rhythm ditty on the flipover, "Baby, What You Do To Me", with Miss Billie kicking in with coy chanting and more of the maestro's "sugar blues" bugling. (*Vogue* R-752)

WINGY MANONE

"If I Could Be With You One Hour Tonight"
"Tin Roof Blues"

It's a subdued Wingy Manone, with more exuberance in the singing of KAY STARR for the oldie "If I Could Be With You One Hour Tonight" than in the singing or trumpet blowing of the maestro. Nor does Wingy whip up any enthusiasm among the boys in his small band as they beat out a sluggish Dixielander in the old-time "Tin Roof Blues." (ARA 145)

TED MARTIN

"Stardust"
"Temptation"

With a fine flair for the romantic in song, against a rich orchestral bank painted by MAC CEPPOS, it's attractive word caressing that Ted Martin cuts out for these two evergreens. Sings it smoothly and sweetly for "Stardust", with a bright beguine beat set for "Temptation." (*De Luxe* 1014)

TONY MARTIN

"Without You"
"I Don't Know Why"
"To Each His Own"
"I'll See You In My Dreams"

On these, his first singing sides since returned from the service, Tony Martin still is an adept hand at wooing 'em with wordage. With romantic bary pipes that are rich and mellow, Tony is still tops as a pash piper. Takes all four of these ballads in fine stride with the spinning rich in fem appeal. "Without You" is from the movie "Make Mine Music" while the oldie "I Don't Know Why" gets another round in the movie "Faithful In My Fashion." Particularly fetching is the highly tuneful screen title tune, "To Each His Own." And polishing off the foursome, a dreamy "I'll See You In My Dreams." THE STARLIGHTERS add vocal harmonies that brighten the spotlight for the solo singer, with *Al Sack* providing the lush musical setting. (Mercury 3019 and 3022)

JOHNNY MERCER

"My Sugar Is So Refined"
"Ugly Chile"

Johnny Mercer's song styling is most suited to this spinning. With vocal help from the PIED PIPERS and PAUL WESTON's music providing solid support, Mercer gives bright and breezy expression for "My Sugar Is So Refined", a lilting lullaby of the chick who will say "ba-nah-na" instead of "ba-na-na." On his own, Mercer creates a humorous singing character for the mated side, "Ugly Chile." Kicks off as to how the "Chile" is the pretty thing, and with a vocal patter setting the stage, the lyric dips into that but-baby-look-at-you-now setting. The band boys are on a Dixie kick throughout, blending with Mercer's singing style. (Capitol 268)

(Continued on page 51)

RECORD REVIEW SECTION

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Pete Johnson



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RECENT RECORD RELEASES

The following platters were received in our offices for review purposes between June 1st and the date we went to press, but due to lack of space have not been reviewed in this number. Titles are alphabetically arranged, followed by the names of the featured artists and orchestras. New albums are listed after single platters.

- "Adventure" — JIMMY NOLA; Jerry Heffron ork (Continental C1188-B) — TEDDY WALTERS; Mannie Klein ork (Musicraft 1507ST)
- "Airness A La Nat" — THE KEYNOTERS; Willie Smith, alto-sax; Lord Calvert, piano; Red Callender, bass; Jackie Mills, drums (Keynote K-629B)
- "A Little Consideration" — ART KASSEL ork; Gloria Hart, Art Kassel v. (Vogue R-734)
- "A Little Love, A Little Kiss" — JOHN LAURENZ; Joe Venuti ork (Pan American 055A)
- "All By Myself" — MORTON DOWNEY; Jimmy Lytell ork (Majestic 1046B)
- "All That Glitters Is Not Gold" — JIMMY DORSEY ork; Dee Parker and Ensemble v. (Decca 18872A) — TONY PASTOR ork; Tony Pastor, Virginia Maxey, The Tunetimers v. (Cosmo 474)
- "All The Cats Join In" — OPIE CATES ork; Opie Cates, The Rhythmairs v. (4 Star 1102)
- "All The Things You Are" — GAYLORD CARTER (Black & White 3001-B) — BABE RUSSIN QUAR; Babe Russin, tenor-sax; Arnold Ross, piano; Red Callender, bass; Jackie Mills, drums (Keynote K-630B)
- "All The Time" — GUY LOMBARDO ork; Don Rodney v. (Decca 18873B) — JAN SAVITT; Bob D'Andrea v. (ARA 147A)
- "Along With Me" — GEORGE PAXTON ork; Lee Taylor v. (Majestic 7195B) — JAN SAVITT; Bob D'Andrea v. (ARA 150B)
- "And Then I Looked At You" — BOB EBERLY; THE SONG SPINNERS (Decca 18896B)
- "And Then It's Heaven" — DANNY O'NEIL; Virg Davis ork and choir (Majestic 7198B)
- "Andy's Boogie" — CHARLIE BARNET ork; Art Robey v. (Decca 18888A)
- "Apple On A Stick" — JUDY CANOVA (ARA 4007A)
- "As Time Goes By" — DOOLEY WILSON (Decca 40006A)
- "At Sundown" — MANNY KLEIN ork; Manny Klein, trumpet; Babe Russin, tenor-sax; Geo. Van Epps, guitar; "Skitch" Henderson, piano; Jackie Mills, drums; Artie Shapiro, bass (Keynote K-631A)
- "Ave Toot Dere Vay Mein Kinde, Ave?" — JIMMY NOLA, The Hollidays; Jerry Heffron ork (Continental C-1188A)
- "Azusa" — TONY PASTOR ork; Tony Pastor, Virginia Maxey, The Tunetimers v. (Cosmo 477)
- "Baby, Baby All The Time" — BUDDY RICH ork; Buddy Rich v. (Mercury 3017B)
- "Baby What You Do To Me" — CLYDE MCCOY ork; Billie Jane Bennett v. (Vogue R-752)
- "Baby You Can Count On Me" — CHARLIE BARNET ork; Freddie Stewart v. (Decca 18888B)
- "Be Happy Pappy" — RED CALLENDER TRIO; Red Callender, bass; W. McDaniel, piano; L. Enois, guitar (Black & White 781B)
- "Bei Mir Bist Du Schoen" — MANNY KLEIN ork; Manny Klein, trumpet; Babe Russin, tenor-sax; Geo. Van Epps, guitar; "Skitch" Henderson, piano; Jackie Mills, drums; Artie Shapiro, bass (Keynote K-631B)
- "Blue Eyes Polka" — JOHN WILFAHRT ork (Decca 45000A)
- "Blue Skies" — MORTON DOWNEY; Jimmy Lytell ork (Majestic 1046A) — JOHN HARDEE'S SWING-TET; John Hardee, ten. sax; Sammy Benskin, piano; Tiny Grimes, guitar; John Simmons, bass; Sidney Catlett, drums (Blue Note 5138B) — LES PAUL TRIO (Decca 23553A)
- "Boogie Woogie At The Civic Opera" — ALBERT AMMONS ork (Mercury 8007B)
- "Boogie Woogie Cowboy" — THE MOORE SISTERS (Sonora H 7019A)
- "By The Waters Of Minnetonka" — THE THREE SUNS (Majestic 7197B)
- "California Sunbeam" — CONNIE HAINES; Johnny Warrington ork (Mercury 3006B)
- "Carolina Moon" — BOB STANLEY ork (Sonora 3015B)
- "Catfish Take A Look At That Worm" — SMILEY BURNETTE (ARA 4008B)
- "Cement Mixer" — HAL MCINTYRE ork; Nancy Reed v. (Cosmo 475)
- "Chattanooga Choo Choo" — Salute to Glenn Miller — Medley; THE MODERNAIRES; Paul Kelly; Mitchell Ayres ork (Columbia 36992)
- "Chen A Luna" — ROSE MARIE; Dick Maitby ork (Mercury 3003B)
- "Chiquita Banana" — De MARCO SISTERS; Bud Freeman ork (Majestic 7194A) — KING SISTERS; Buddy Cole ork (Victor 201884A)
- "Come Rain Or Come Shine" — DICK HAYMES, HELEN FORREST; Earl Hagen ork (Decca 23548A) — HAL MCINTYRE ork; Frankie Lester, Quartet (Cosmo 473)
- "Concerto For Squeezebox" — HENRI RENE ork (Victor 25-1061A)
- "Cynthia's In Love" — RAY BLOCH ork; Bobby Doyle v. (Signature 15021A) — BOB EBERLY, The Song Spinners (Decca 18896A) — JACK OWENS, Jimmy Hilliard ork (Mercury 3014A)
- "Dark Eyes" — LES PAUL TRIO (Decca 23553B)
- "Dingbat The Singing Cat" — FREDDY MARTIN ork; Stuart Wade, Glenn Hughes and The Martin Men v. (Victor 20-1908A)
- "Dinorah" — ETHEL SMITH, The Bando Carioca (Decca 23549B)
- "Doin' The Boogie Woogie" — ALBERT AMMONS ork, Mildred Anderson v. (Mercury 8007A)
- "Doin' What Comes Natur'ly" — AL GOODMAN ork; Audrey Marsh (Victor 46-0001B) — THE DeMARCO SISTERS; Bud Freeman ork (Majestic 7193B) — JIMMY DORSEY ork; Dee Parker v. (Decca 18872B)
- "Don't Blame Me" — COLEMAN HAWKINS ALL AMERICAN FOUR; Teddy Wilson, piano; Coleman Hawkins, tenor-sax; John Kirby, bass; Sidney Catlett, drums (Keynote K-1320A)
- "(Li'l Abner) Don't Marry That Girl" — HELEN CARROLL, The Satisfiers (Victor 20-1928A) — PATSY GARRETT; Jerry Heffron ork (Continental C-1187B)
- "Don't Sit Under The Apple Tree" — Salute to Glenn Miller — Medley — THE MODERNAIRES, Paula Kelly, Mitchell Ayres ork (Columbia 36992)
- "Down The Road A Piece" — RAY MCKINLEY ork; Ray McKinley v. (Majestic 7189A)
- "Do You Love Me" — Hal MCINTYRE ork, Nancy Reed v. (Cosmo 472)
- "Dream Lucky Blues" — JULIA LEE v; Julia Lee, piano; Baby Lucretia, drums, Ben Curtis, bass (Mercury 8013B)
- "Easy To Love" — LOU BRING ork (ARA 152B)
- "Elmer's Tune" — Salute to Glenn Miller Medley — THE MODERNAIRES, Paula Kelly, Mitchell Ayres ork (Columbia 36992)
- "Emilia Polka" — HENRI RENE ork (Victor 25-1061B)
- "Five Minutes More" — THE THREE SUNS; Artie Dunn v. (Majestic 7197A)
- "Flat Feet" — CHARLIE SPIVAK ork (Victor 20-1913A)
- "From This Day Forward" — FRANK SINATRA, Axel Stordahl ork (Columbia 36987)
- "Ghost Of A Chance" — BILL SAMUELS v; The Cats 'N Jammer Thrae (Mercury 8012A)
- "Gin and Coconut Water" — WILMOTH HOUNDINI ork; Wilmoth Houdini v. (Decca 23543A)
- "Girl Of My Dreams" — BOB STANLEY ork (Sonora 3009B)
- "Gloria" — BOB HAYWARD; Buddy Baker ork (Exclusive 1027)
- "Georgie's Boogie" — JOHNNY MOORE; The Three Blazers (Exclusive 224B)
- "G'wan Home, Your Mudder's Callin'" — JIMMY DURANTE; EDDIE JACKSON; Ted Dale ork (Majestic 1059A)
- "Hallelujah" — COLEMAN HAWKINS ALL AMERICAN FOUR; Coleman Hawkins, tenor sax; Teddy Wilson, piano; John Kirby, bass; Sidney Catlett, drums (Keynote K-1320B)
- "Happy Journey" — FREDDY MARTIN ork; Stuart Wade, The Martin Men v. (Victor 20-1908B)
- "Harriet" — THE AIR LANE TRIO, Vera Massey, Tony Lane (DeLuxe 1015A)
- "How Cute Can You Be?" — FRANK SINATRA, Axel Stordahl ork (Columbia 37048)
- "I Can Read Between The Lines" — TINY HILL ork; Tiny Hill v. (Mercury 6007B)
- "I Can't Get Started" — HOAGY CARMICHAEL (ARA 148B)
- "Idaho-ho" — KEN CURTIS; Eddie Bennett's ork (Mercury 6009A)
- "I'd Be Lost Without You" — GUY LOMBARDO ork; Don Rodney, Quartet v. (Decca 18901A) — BETTY RHODES (Victor 20-1866A)
- "I Don't Know Why" — HOAGY CARMICHAEL (ARA 148A) — De MARCO SISTERS; Bud Freeman ork (Majestic 7194B) — ART MOONEY ork; The Moon Chasers v. (Vogue R-732-13)
- "I Fall In Love With You Ev'ry Day" — HAL MCINTYRE ork; Frankie Lester v. (Cosmo 472)
- "I Found A New Baby" — THE FOUR STAR RHYTHM SECTION — III; Stan Wrightsman, piano; Nick Fatool, drums; Artie Shapiro, bass; Al Harris, guitar (Rhythm R-108B)
- "If You Were There" — TONY PASTOR ork; Tony Pastor v. (Cosmo 477)
- "I Got It Bad And That Ain't Good" — IVIE ANDERSON and her All Stars; B. Smith, alto sax; W. Collette, bar. sax; E. Porter, ten. sax; K. George, trump.; E. Harper, guitar; C. Mingus bass; B. Hart, drums; W. Barnaco, piano (Black & White 771A)
- "I Got Lost In His Arms" — AL GOODMAN ork, Maxine, Jimmy Carroll v. (Victor 46-0001A) — LEO REISMAN ork; Marjorie Knapp v. (Decca 18861B)

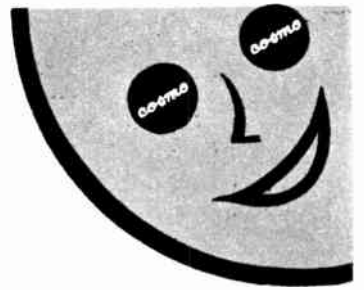
(Continued on page 48)



TONY PASTOR



HAL MCINTYRE



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TUBBY THE TUBA



KAYE CONNOR

RECENT RECORD RELEASES

(Continued from page 46)

"I Got Love For Sale"—JOE TURNER; Bill Moore ork (National 4002B)
 "I Got The Sun In The Morning"—AL GOODMAN ork; Audrey Marsh, The Mullen Sisters, Chorus, v. (Victor 45-0002B)—HAL MCINTYRE ork; Nancy Reed v. (Cosmo 478)—LEO REISMAN ork; Marjorie Knapp (Decca 18861A)
 "I Learned To Love You Too Late"—KEN CURTIS; Eddie Bennett ork (Mercury 6009B)
 "I Left My Heart In Mississippi"—HERB JEFFRIES; Buddy Baker ork (Exclusive 1048)
 "I Live But To Love You"—GINNY SIMMS; Lou Bring ork (ARA 146B)
 "I'm A Big Girl Now"—GERTRUDE NIESEN; Ben Ludlow ork (Decca 23499A)
 "I May Be Wrong"—MILTON DeLUUGG ork; Frankie Lane v. (Mercury 3016B)
 "I'm Confessin That I Love You"—THE FOUR STAR RHYTHM SECTION—III: Stan Wrightsman, piano; Nick Fatool, drums; Artie Shapiro, bass; Al Harris, guitar (Rhythm R-108A)
 "I'm Cryin' My Heart Out Over You"—ROSE MARIE; Dick Maltby ork (Mercury 3013B)
 "I'm Gonna Make Believe"—CONNIE BOSWELL, The Paulette Sisters (Decca 1881B)
 "I'm Just A Lucky So-And-So"—HERB JEFFRIES; Buddy Baker ork (Exclusive 1050)
 "I Never Knew"—THE FOUR STAR RHYTHM SECTION—III: Stan Wrightsman, piano; Nick Fatool, drums; Artie Shapiro, bass; Al Harris, guitar (Rhythm R-109B)
 "In The Land Of The Buffalo Nickel"—ROSE MARIE; Dick Maltby ork (Mercury 3003A)
 "In The Moonlight"—ART MOONEY ork; Johnny D'Arcy v. (Vogue R-732)
 "Isle Of Capri"—THE KING SISTERS; Buddy Cole ork (Victor 20-1903B)
 "I Sold My Heart To The Junk Man"—THE BASIN STREET BOYS; Eddie Beals Fourtet (Exclusive 225B)
 "It Ain't Gonna Be Like That"—JOHNNY MOORE'S "THREE BLAZERS"; Charles Brown, piano; Johnny Moore, guitar; Eddie Williams, bass; with Oscar Moore (Exclusive 1034)
 "It Couldn't Be True (Or Could It)"—FONTAINE SISTERS; Walter Gross ork (Musicraft 15067L)—HAL MCINTYRE ork; Nancy Reed, Quartet v. (Cosmo 473)
 "It's A Woman's Prerogative"—MARIE GREENE; David Mann ork (Signature 15027B)
 "It's My Lazy Day"—VAUGHN MONROE ork; Vaughn Monroe, The Moon Maids v. (Victor 20-1892B)
 "It's The Talk Of The Town"—SHORTY SHEROCK ork; Corky Corcoran, tenor sax solo (Signature 28113A)
 "It's Written All Over Your Face"—THE VELVETONES (Sonora 3010B)
 "Itty Bitty Girl"—KAY THOMAS; Maxwell Davis ork (Black & White 271)
 "I've Got A Walkie-Talkie"—JIMMY HILLIARD ork; The Four Jays v. (Mercury 3014B)
 "I've Got You Under My Skin"—BETTY RHODES; Charles Dant ork (Victor 20-1942B)
 "I've Never Forgotten"—JAN SAVITT; Bob D'Andrea v. (ARA 147B)
 "J'Attendrai"—JEAN SABLON; Paul Baron ork (Decca 4005A)
 "Joan"—NORO MORALES (Majestic 5002B)
 "Juke Box Saturday Night"—THE MODERN AIRES, Paula Kelly; Mitchell Ayres ork (Columbia 36992)
 "Jumpin' At The Jubilee"—BASIN STREET BOYS; Eddie Beal Trio (Exclusive 1021)
 "Just My Luck"—BING CROSBY; Jay Blackton ork (Decca 18860B)
 "Just The Other Day"—HARRY COOL ork; Harry Cool v. (Signature 15031B)
 "Knock On Wood"—DOOLEY WILSON (Decca 40006B)
 "La Chanson Des Rues"—JEAN SABLON; Paul Baron ork (Decca 40005B)
 "Legalize My Name"—GERTRUDE NIESEN; Ben Ludlow ork (Decca 23499B)
 "Like Someone In Love"—BABE RUSSIN QUARTET; Babe Russin, tenor sax; Arnold Ross, piano; Red Callender, bass; Jackie Mills drums (Keynote K-630A)
 "Linda Mujer"—JACK SMITH; Noro Morales ork (Majestic 5002A)
 "Lips That Touch Liquor Shall Never Touch Mine"—TINY HILL ork; Tiny Hill v. (Mercury 6007A)
 "Lotus Blossom"—JULIA LEE; Tommy Douglas ork (Mercury 8013A)
 "Love On A Greyhound Bus"—THE DINNING SISTERS; ork (Capitol 261)—GUY LOMBARDO ork; Rose Marie Lombardo, Don Rodney The Lombardo Trio v. (Decca 18873A)
 "Love Poisoned"—KAY THOMAS; Maxwell Davis ork (Black & White 269)
 "Margie"—EARL HINES (ARA 149A)
 "Meandering"—SHORTY SHEROCK ork; Arnold Ross, piano (Signature 28113B)
 "Meet Me Tonight In Dreamland"—BOB STANLEY ork (Sonora 3015A)
 "Memories Of Home"—BOB HAYWARD; Buddy Baker ork; (Exclusive 1026)

"Moonlight Serenade"—Salute To Glenn Miller Medley—THE MODERNAIRES, Paula Kelly; Mitchell Ayres ork (Columbia 36992)
 "Moonshine Lullaby"—AL GOODMAN ork; Audrey Marsh, The Mullen Sisters, chorus v. (Victor 46-0002B)
 "More Than You Know"—PERRY COMO; Russ Case ork (Victor 20-1877B)—MORTON DOWNEY; Jimmy Lytell ork (Majestic 1047A)
 "My Fickle Eye"—JUDY CANOVA (ARA 4007B) FONTAINE SISTERS; Walter Gross ork (Musicraft 15067T)—JAN GARBOR ork; June Arthur, The Foursome v. (Black & White 787A)
 "My Gal's A Jockey"—JOE TURNER; Bill Moore's ork (National 4002A)
 "My Mama Says No No"—ROSE MARIE; Dick Maltby ork (Mercury 3013A)
 "My Melancholy Baby"—JOHN LAURENZ; Joe Venuti ork (Pan American 055B)—GINNY SIMMS; Lou Bring ork (ARA 146A)
 "My Romance"—MORTON DOWNEY; Jimmy Lytell ork (Majestic 1047B)
 "My Silent Love"—JOHNNY MOORE; The Three Blazers (Exclusive 224A)
 "Norwegian Schottische"—JOHN WILFAHRT ork (Decca 45000B)
 "Nothin' Ever Happens To Me"—BASIN STREET BOYS; Eddie Beal Trio (Exclusive 1022)
 "No Variety Blues"—LOUIS ARMSTRONG ork; Louis Armstrong, Thelma Middleton v. (Victor 20-1891A)
 "Obeli"—MANUEL LOPEZ; Rafael Mendez ork (Exclusive 1038)
 "One Love"—RANDY BROOKS ork; Harry Prime v. (Decca 18897B)—RAY McKINLEY ork; Teddy Norman v. (Majestic 7189B)
 "On The Alamo"—GUY LOMBARDO ork; Jimmy Brown v. (Decca 18901B)
 "On The Sunny Side Of The Street"—IVIE ANDERSON and her All Stars: B. Smith, alto sax; W. Collette, bar. sax; E. Porter, ten. sax; K. George, trump.; E. Harper, guitar; C. Minguas, bass; B. Hart, drums; W. Baranco, piano (Black & White 771B)
 "Oo-wee Walkie Talkie"—DINAH WASHINGTON; Gerald Wilson ork (Mercury 8010B)
 "Oriental"—EDDIE WIGGINS SEXTETTE (Sultan 2501A)
 "Os Pintaños No Terreiro"—EMIL COLEMAN ork (DeLuxe 1030B)
 "Peg-Leg Bandit"—SMILEY BURNETTE (ARA 4008A)
 "Pickle In The Middle"—ARTIE "MR. KITZEL" AUERBACH; Milton DeLugg ork; Mr. Kitzel, The Gang v. (Mercury 3016A)—THE KING SISTERS; Buddy Cole ork (Victor 20-1903A)
 "Pia Maria"—THE KING SISTERS; Buddy Cole ork (Victor 20-1844B)
 "Pittsburgh Joe"—THE VELVETONES (Sonora 3010A)
 "Port Wine"—BILL SAMUELS v. The Cats 'N Tammer Three (Mercury 8012B)

"Pretending"—ANDY RUSSELL (Capitol 271)
 "Put The Blame On Mame"—CASS DALEY; Vic Schoen ork (Decca 18879A)
 "Quiet Riot"—BUDDY RICH ork; drum solo, Buddy Rich (Mercury 3017A)
 "Red Light"—RED CALLENDER TRIO; Red Callender, bass; W. McDaniel, piano; L. Enois, guitar (Black & White 781A)
 "Red, The Be Bop Guy"—RED SAUNDERS ork; Red Saunders v. (Sultan 2501)
 "Remember Me"—SKINNAY ENNIS ork; Skinnay Ennis v. (Signature 15032B)
 "Rhythm Blues" (Slow)—THE FOUR STAR RHYTHM SECTION—III: Stan Wrightsman, piano; Nick Fatool, drums; Arnie Shapiro, bass; Al Harris, guitar (Rhythm R-110A)
 "Romance Of A Queen Bee"—LOU BRING ork (ARA 152A)
 "Rosetta"—EARL HINES (ARA 149-B)
 "Route 66"—BING CROSBY, THE ANDREWS SISTERS; Vic Schoen ork (Decca 23569B)—BUDDY RICH ork; Buddy Rich v. (Mercury 3025A)
 "September Song"—MARIE GREENE; David Mann ork (Signature 15027A)
 "She Ain't No Saint"—KIRBY WALKER; Leonard Feather, piano; George Treadwell, trump.; Tony Sciacca, clarinet; Bud Johnson, tenor sax; Alfred McKibbin, bass; Jimmy Shirley, guitar; J. C. Heard, drums (DeLuxe 1011A)
 "Sheik Of Araby"—OPIE CATES ork (4 Star 1102)
 "She's Funny That Way"—CONNIE HAINES; Johnny Warrington ork (Mercury 3006A)—EDDY HOWARD ork; Eddy Howard v. (Majestic 7192A)
 "Shoo Fly Pie And Apple Pan Dowdy"—THE KING'S JESTERS (Vogue R-750)
 "Somewhere In The Night"—GEORGE OLSEN ork; Ray Adams v. (Majestic 7196A); BETTY RHODES; Russ Case ork (Victor 20-1885B)—GINNY SIMMS; Leo Bring ork (ARA 154)
 "Something Old Something New"—FRANK SINATRA; Axel Stordahl ork (Columbia 36987)
 "Song Of The Bayou"—HAL MCINTYRE ork (Cosmo 478)
 "Sonny's Boogie"—SONNY THOMPSON, piano (Sultan 2503B)
 "South America, Take It Away"—BING CROSBY THE ANDREWS SISTERS; Vic Schoen ork (Decca 23569A)
 "Strange Love"—RANDY BROOKS ork; Harry Prime v. (Decca 18874B)
 "Summertime"—BOYD RAEBURN ork; Johnny Bothwell, alto sax (Musicraft 366L)
 "Surrender"—RANDY BROOKS ork; Harry Prime v. (Decca 18897A)—PERRY COMO; Russ Case ork (Victor 20-1877A)—JAN SAVITT; Bob D'Andrea v. (ARA 150A)
 "Sweetheart"—ART KASSEL ork; The Kassel Trio v. (Vogue R-734)
 "Swingin' For Popsie"—FLIP PHILLIPS HIPTET; Flip Phillips, ten. sax; Ralph Burns, piano; Chubby Jackson, bass; Billy Bauer, guitar; Shelly Manne, drums (Signature 28117B)
 "Tell Me Pretty Baby"—BILLY ECKSTINE ork; Billy Eckstine v. (National 9019B)
 "That's My Home"—PATSY GARRET, The Holidays; Jerry Heffron ork (Continental C1187A)

(Continued on page 50)

Mel Torme and his Meltones giving their all in the midst of a Musicraft recording date. (L. to R.) Mel, Bernie Parks, Betty Beveridge, Ginny O'Connor and Les Baxter.



RECORD REVIEW SECTION



LET'S LOOK

AT A NEW

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SIGNATURE RECORDING CORPORATION N. Y. C.

RECENT RECORD RELEASES

(Continued from page 48)

-DANNY O'NEIL; Virg Davis ork and choir (Majestic 7198A)
"That Wonderful Worrisome Feeling" - THE DE MARCO SISTERS-Bud Freeman ork (Majestic 7193B)-JIMMY DORSEY ork; Kitty Kallen v. (Decca 18900A)
"The Boogie Woogie Barnyard" - HELEN CARROLL, THE SATISFIERS; Russ Case ork (Victor 20-1928B)
"The Calypso Way"-WILMOTH HOUDINI ork; Wilmoth Houdini v. (Decca 23543B)
"The Coffee Song" - LOUIS PRIMA ork; Louis Prima v. (Majestic 7191B)
"The Cowpunchers' Waltz" - THE MOORE SISTERS (Sonora H 7019B)
"The Girl That I Marry" - AL GOODMAN ork; Jimmy Carroll and Earl Oxford v. (Victor 46-0002A)
"The Gypsy" - HAL MCINTYRE ork; Frankie Lester v. (Cosmo 475)
"The Iggy Song" - THE DINNING SISTERS ork (Capitol 261)-BUDDY RICH ork; The Woodchucks v. (Mercury 3025B)
"Then I'll Be Happy"-TOMMY DORSEY ork (Victor 20-1938A)
"There Are Two Sides To Ev'ry Girl"-JIMMY DURANTE; EDDIE JACKSON; Ted Dale ork (Majestic 1059B)
"The Rickety Rickshaw Man" - EDDY HOWARD ork; Eddy Howard v. (Majestic 7192B)
"The Song Is You"-TOMMY DORSEY ork (Victor 20-1938B)
"These Foolish Things" - THE FOUR STAR RHYTHM SECTION-III: Stan Wrightsman, piano; Nick Fatool, drums; Artie Shapiro, bass; Al Harris, guitar (Rhythm R-109A)
"The Truth Of The Matter Is" - CASS DALEY; Vic Schoen ork (Decca 18879B)
"The Way That The Wind Blows" - JIMMY DORSEY ork; Bob Carroll v. (Decca 18970B)
"The Way You Look Tonight" - THE KEYNOTERS: Willie Smith, alto sax; "Lord Calvert," piano; Red Callender, bass; Jackie Mills, drums (Keynote K-629A)
"They Say It's Wonderful" - AL GOODMAN ork; Maxine, Jimmy Carroll v. (Victor 46-0001A) - RAY BLOCH ork; Bobby Doyle v. (Signature 15021B)
"This Is Always" - JAN GARBER ork; Tommy Traynor v. (Black & White 787B) - GEORGE PAXTON ork; Lee Taylor v. (Majestic 7195A) - BETTY RHODES; Russ Case ork (Victor 20-1885A)
"This Is The Night" - TEDDY WALTERS; Mannie Klein ork (Musicraft 15077)
"Tico Tico" - GAYLORD CARTER (Black & White 3001A)
"Till We Meet Again" - BOB STANLEY ork (Sonora 3009A)
"Tired" - JOHN HARDEE'S SWINGTET: John Hardee, ten. sax; Sammy Benskin, piano; Tiny Grimes, guitar; John Simmons, bass; Sidney Cattlett, drums (Blue Note 513A)
"To Each His Own" - FREDDY MARTIN ork; Stuart Wade v. (Victor 20-1921A)
"Two Silhouettes" - TED FIO RITO ork; Bob Scot v. (4 Star 1077)
"Vi, Tell Me Why" - "RED" SAUNDERS ork; Not Jones; sax (Sultan 2503A)
"Voot Nay On The Vot Nay" - THE BASIN STREET BOYS; Eddie Beals Fourtet (Exclusive 225A)
"What Has She Got That I Haven't Got" - BETTY RHODES; Russ Case ork (Victor 20-1886B)
"What Is This Thing Called Love" - BETTY RHODES; Charles Dant ork; (Victor 20-1942A)
"Whatta Ya Gonna Do" - LOUIS ARMSTRONG ork; Louis Armstrong v. (Victor 20-1891B) - LOUIS PRIMA ork; Jack Powers v. (Majestic 7191A)
"When A Woman Loves A Man" - DINAH WASHINGTON; Gus Choppell ork (Mercury 8010A)
"When My Love Comes Tumbling Down" - KIRBY WALKER; Leonard Feather, piano; George Treadwell, trump.; Tony Sciacca, clarinet; Bud Johnson, tenor sax; Alfred McKibbin, bass; Jimmy Shirley, guitar; J. C. Heard, drums (DeLuxe 1011B)
"Which Way Did My Heart Go" - TEDDY WALTERS; Mannie Klein ork (Musicraft 15075L)
"Which Way'd They Go?" - GEORGE OLSEN ork; vocal ensemble (Majestic 7196B)
"Who Do You Love I Hope" - AL GOODMAN ork; Jimmy Carroll, Earl Oxford v. (Victor 46-0002A) - ANDY RUSSELL (Capitol 271)
"Who's Got A Tent For Rent?" - TONY PASTOR ork; Tony Pastor, Virginia Maxey v. (Cosmo 474) - THE KING'S JESTERS (Vogue R-750)
"Who Told You That Lie?" - CONNEE BOWELL, The Paulette Sisters (Decca 18881A) - HARRY COOL ork; Harry Cool v. (Signature 15031A) - VAUGHN MONROE ork; Vaughn Monroe, The Moon Maids v. (Victor 20-1892A)
"Why Shouldn't I?" - FLIP PHILLIPS HIPTET.

Flip Phillips, tenor sax; Ralph Burns, piano; Chubby Jackson, bass; Billy Bauer, guitar; Shelly Manne, drums (Signature 28117A)
"With My Heart In My Hand" - JOHNNY MOORE'S "THREE BLAZERS"; Charles Brown, piano; Johnny Moore, guitar; Eddie Williams, bass; with Oscar Moore; Charles Brown v. (Exclusive 1033)
"Without You" - RANDY BROOKS ork; Harry Prime v. (Decca 18874A) - TONY MARTIN; Al Sach ork (Mercury 3019A)
"Woodman Spare That Tree" - PHIL HARRIS ork (ARA 153)
"Yo Estoy Aprendiendo Ingles" - MANUEL LOPEZ; Rafael Mendez ork (Exclusive 1037)
"You Are Too Beautiful" - CHARLIE SPIVAK ork; Jimmy Saunders v. (Victor 20-1913B)
"You Call It Madness But I Call It Love" - BILLY ECKSTINE ork; Billy Eckstine v. (National 9019A) - TEDDY WALTERS; Mannie Klein ork (Musicraft 15077)
"You Can't Get A Man With A Gun" - AL GOODMAN ork; Audrey Marsh v. (Victor 46-0001B)
"You May Not Love Me" - BING CROSBY; Jay Blackton ork (Decca 18860A)
"You Put A Song In My Heart" - FREDDY MARTIN ork; Stuart Wade v. (Victor 20-1921B)
"You're Gonna Hate Yourself In The Morning" - THE AIR LANE TRIO; Vera Massey v. (DeLuxe 1015B)
"You Stole My Heart" - DICK HAYMES, HELEN FORREST; Earle Hagen ork (Decca 23548B)
"You've Got Me Crying Again" - BOYD RAE-BURN ork; Margy Wood v. (Musicraft 366T)

ALBUMS

"Annie Get Your Gun" - ORIGINAL BROADWAY CAST - "Doin' What Comes Naturally"; "Moonshine Lullaby"; "You Can't Get A Man With A Gun"; "I'm An Indian Too"; "They Say It's Wonderful"; "Anything You Can Do"; "I Got The Sun In The Morning"; "I Got Lost In His Arms"; "There's No Business Like Show Business"; "My Defenses Are Down"; "Who Do You Love I Hope"; "The Girl That I Marry" (Album A-468 Decca)
"Broadway Hits Of Yesterday" - RUSSELL BENNETT ork - "With A Song In My Heart"; "Hoops"; "Soft Lights and Sweet Music"; "O! Thee I Sing"; "What Is This Thing Called Love"; "The Song Is You"; "Softly As In The Morning Sunrise"; "Rose Marie" (Album MS 475-1 Sonora)
"Call Me Mister" - ORIGINAL BROADWAY CAST - "Going Home Train"; "Military Life"; "Along With Me"; "When We Meet Again"; "South America Take It Away"; "Little Surplus Me"; "The Red Ball Express"; "The Face On The Dime"; "Yuletide Park Avenue"; "Call Me Mister" (Album No. A-466 Decca)
"Dancing In The Dark" - CARMEN CAVALLARO - "Cocktails For Two"; "The Very Thought Of You"; "If I Had You"; "Smoke Gets In Your Eyes"; "Dancing In The Dark"; "Lover"; "Body And Soul"; "You're Mine, You!"; "Alone Together"; "Night And Day" (Album No. A-441 Decca)
"Esquire's 1946 Award Winners Hot Jazz" - LOUIS ARMSTRONG, DUKE ELLINGTON, CHARLIE SHAVER, JIMMY HAMILTON, JOHNNY HODGES, DON BYAS, BILLY STRAYHORN, REMO PALMIERI, SONNY GREER, CHUBBY

JACKSON, RED NORVO - "Gone With The Wind"; "Snafu"; "Long Long Journey"; "The One That Got Away" (Album No. HJ 8 Victor)
"Hazel Scott" - HAZEL SCOTT - "I Guess I'll Have To Change My Plans"; "Valse In C Sharp Minor, Opus 64, No. 2 (Chopin)"; "Fantasie Impromptu Opus 66 (Chopin)"; "Nocturne In B Flat Minor Opus 9 No. 1 (Chopin)"; "How High The Moon"; "A Rainy Night In G"; "Sonata In C Minor"; "Toccata" (Album No. S-1 Signature)
"I Never Left Home" - BOB HOPE - "Bob Hope Broadcasts To The United States Army"; "Bob Hope Broadcasts To The United States Coast Guard"; "Bob Hope Broadcasts To The United States Marine Corps"; "Bob Hope Broadcasts To The United States Navy" (Album CD-26 Capitol)
"International Night" - HENRI RENE - "Turkish Delight"; "Ecstasy"; "Neapolitan Echoes"; "Dance Of The Clowns"; "Peasant Wedding"; "Gypsy Rhapsody" (Album S-44 Victor)
"Jimmy Durante" - JIMMY DURANTE, EDDIE JACKSON, Six Hits and A Miss, Roy Bargy ork - "Inka Dinka Doo"; "Umbrigo"; "Jimmy, The Well Dressed Man"; "Joe Goes Up - I Come Down"; "Who Will Be With You When I'm Far Away?"; "So I Ups To Him"; "Start Off Each Day With A Song"; "Durante - The Patron Of The Arts" (Album No. A-442 Decca)
"Musical Bouquet" - BOB STANLEY ork - "Orchids In The Moonlight"; "In Apple Blossom Time"; "Tangerine"; "Love Sends A Little Gift Of Roses"; "Pretty Little Poppy"; "When You Wore A Tulip"; "Won't Somebody Buy My Violets"; "Lilacs In The Rain" (Album No. MS-480 Series E Sonora)
"Night And Day" - DAVID ROSE ork - "Night And Day"; "In The Still Of The Night"; "Love For Sale"; "I've Got You Under My Skin"; "Begin The Beguine"; "I Get A Kick Out Of You"; "What Is This Thing Called Love"; "Easy To Love" (Album P-158 Victor)
"Rhumba" - CARLOS MOLINA ork; Lydia, Bobby Rivera v. - "Rhumba Rhapsody"; "Arrebata-dora"; "Hasta Manana"; "Chiqui-Cha"; "Tilin Tilin Tilin"; "Playera"; "Tiera Va Tembla"; "Volver" (Album BD-25 Capitol)
"The Red Mill" - AL GOODMAN ork; Mary Martha Briney, Donald Dame, Earl Wrightson, The Mullen Sisters, Chorus v. - "The Isle Of Our Dreams"; "Wedding Bells"; "In Old New York"; "Because You're You"; "When You're Pretty And The World Is Fair"; "I Want You To Marry Me"; "Moonbeams"; "Every Day Is Ladies' Day With Me" (Album K-1 Victor)
"St. Louis Woman" - ORIGINAL BROADWAY CAST - "Li'l Augie Is a Natural Man"; "Cakewalk Your Lady"; "Ridin' On The Moon"; "Leavin' Time"; "Lullaby"; "It's A Woman's Prerogative"; "Sleep Peaceful"; "Legalize My Name"; "I Had Myself A True Love"; "Any Place I Hang My Hat Is Home"; "Come Rain or Come Shine" (Album CE-28 Capitol)

This list of "Recent Record Releases" has been compiled and published as a special service—to enable YOU to keep posted on all the important new records now on the market. Do you find it useful? We'd appreciate your dropping us a postcard (address: Ann Winnicki, BAND LEADERS, 215 Fourth Ave., N. Y. 3, N. Y.) letting us know whether you like this feature and want it continued, setting forth any ideas you may have for improving it. Many thanks!—The Editor

Vaughn Monroe and his new vocal group — the Moon Maids — snapped while rehearsing. Behind Vaughn: Mary Lee, Katie Myatt, Tinker Cunningham, Arline Truax and Jo Thomas.



RECORD REVIEW SECTION

RECORDS ON REVIEW

(Continued from page 44)

VAUGHN MONROE

"Just The Other Day"
"When The Angelus Is Ringing"

With the emphasis on the singing of the maestro, getting vocal help from THE MOON MAIDS and solid instrumental support from the band, it's a double dandy that Vaughn Monroe turns out with this disc. Spins it brightly for "Just the Other Day", the singing radio commercial, and his presentation of the devotional "When the Angelus Is Ringing" rings out as another "Shrine of St. Cecilia" for the maestro. (Victor 20-1920)

BUDDY MORROW

"I'd Be Lost Without You"
"Smoke Gets In Your Eyes"
"I've Got The Sun In The Morning"
"When The Moon Is Gone"

Highlighting the maestro's sweet trombone sliding, the Buddy Morrow band looms as a prime favorite among the new bands of the day. With the sections expertly blended and an attractive underlying rhythmic beat, the Morrow trombone adds plenty of distinction to the discing. Morrow showcases his sliding for "Smoke Gets In Your Eyes", coupling with an attractive ballad in "I'd Be Lost Without You", which has the attractive baritone of JOHNNY McAFEE. The band gets off to a nice rhythmic beat for "I've Got The Sun In The Morning", contrasting with the classical ballad theme that CARL DENNY sings as "When The Moon Is Gone." (Mercury 3015 and 3020)

TONY PASTOR

"Surrender"
"Cynthia's In Love"

The popular "Surrender" ballad is provided with a swing choir setting that has Tony Pastor singing it straight against a background of unison vocal rhymes by the boys in the band. It's a style originated by Don Redman, although it remained for Tommy Dorsey to cash in on it when he waxed "Marie." But while Pastor follows the form and the song itself lends itself to such treatment, it never gets the required lift here—with the result that it spins as pure corn. More pleasant plattering is "Cynthia's In Love", showing off to good advantage the maestro's tenor saxing. (Cosmo 483)

THE PIED PIPERS

"Remember Me"
"Walk It Off"

The finely-knit rhythm harmonies of The Pied Pipers spin smoothly for the "Remember Me" ballad. And in a jump setting, for a catchy rhythm novelty, "Walk It Off." PAUL WESTON's musical support makes a solid base for the vocalizing and adds much to the pleasantry. (Capitol 264)

LOUIS PRIMA

"Angellina"
"Little Boy Blew His Top"

Louis Prima is entirely in his element for this pairing, with tunes tailor-made for his hot trumpet and gravel-voiced chanting. It's a righteous blues riff jumper for "Little Boy Blew His Top", with Louis literally blowing his top instrumentally and vocally. No trite jingle phrase for this plattering, for this little boy blew his top blowing the blues. Mated side is a reissue of the "Angellina" waitress dirty geared to the Italian folk pattern. (Majestic 1052)

ALVINO REY

"Bumble Boogie"
"Sepulveda"

Maestro Alvino Rey displays his electric steel guitar virtuosity for "Bumble Boogie", an eight-to-the-bar paraphrase of "The Bumble Bee" by Jack Fina, Freddy Martin's piano virtuoso. The Rey band is in right tight rhythm formation, along with JO ANNE RYAN's lilty lyricizing for "Sepulveda", which describes a reet beat street. (Capitol 262)

RAYMOND SCOTT

"Magic Garden"
"Mr. Basic Goes To Washington"

Raymond Scott, of Quintet fame, has rounded up a fine aggregation of musicians for this cutting. And while it's rhythmic mood music, there is no freshness or originality in composition, orchestration or playing that has long characterized the maestro. Even the titles are prosaic! "Magic Garden" is a slow mood piece that spins best when MILT YANER is improvising on his alto sax and when CHARLIE SHAVERS blows his bugle. And with JOHNNY GUARNIERI stepping into the Count's character at the keyboard, it's a screaming take-off on the Basic brand of music for "Mr. Basic Goes To Washington." But in no instance is it Scott. (Sonora 3008)

ARTIE SHAW

"I Got The Sun In The Morning"
"Along With Me"

The unpredictable Artie Shaw swings out in an exciting manner for two of the top show tunes of the day. Setting just the right beat to make it a breezy spin for "I Got The Sun In The Morning" from "Annie Get Your Gun", the maestro adds the rich rhythm harmonies of MEL TORME and the Meltones. And geared to the romantic groove, with Mel Torme telling the lyrical tale, he spins it swell for the ballad "Along With Me" from "Call Me Mister." Equally significant is the fact that the Shaw clarinet is in top liquid fashion. (Musicraft 365)

FRANK SINATRA

"(Give Me) Five Minutes More"
"How Cute Can You Be?"

There's no affectation as The Voice pipes out for "Five Minutes More", displaying a fine sense of rhythmic qualities to create contagion for this new tune. Takes the verse right from the edge and out of tempo to the accompaniment of celeste tinkles, but in short order dips into the rhythmic frame slowing up a bit for the flip-over, Frankie turns out a good job on "How Cute Can You Be?" As ever, AXEL STORDAHL's background music is in the proper frame. (Columbia 37048)

JO STAFFORD

"I've Never Forgotten"
"Cindy"

It's potent word magic painted by Jo Stafford for both sides of this spinning. And counting just as much as the chant, particularly for the traditional "Cindy" camp-fire jamboree song, are the instrumental highlights provided by maestro PAUL WESTON in the fancy riding of NAT (KING) COLE at the piano, RAY LINN on trumpet and HERBIE HAYMER's tenor sax, Miss Jo has it all to herself, and makes the most of the styling in song for the rhythm ballad, "I've Never Forgotten." (Capitol 259)

TEDDY WALTERS

"You Call It Madness"
"This Is The Night"

It's smooth and sugary word magic that Teddy Walters makes for this brace of ballads. With a silky setting provided by the MANNIE KLEIN musicians, Teddy makes the Russ Colombo classic of yesteryear, "You Call It Madness", spin with plenty of persuasion all over again. It's fetching mood melody for "This Is The Night", and Teddy captures the mood handily. For each, he sandwiches in some of his stellar guitar improvisations. (Musicraft 15077)

COOTIE WILLIAMS

"Echoes of Harlem"
"When My Baby Left Me"

Every time Cootie Williams takes to a new waxing label, his theme song is bound to come up again. So once more it's Duke Ellington's trumpet concerto, "Echoes of Harlem", showcasing the maestro's bugle bigness. With Cootie in fine growling form, it's by far one of the better waxings of that jazz-classic composition. Flipover, "When My Baby Left Me", is a race blues featuring the hoo-ee blues shouting of composer EDDIE VINSON with the maestro's trumpet mugging the blues theme lightly. (Capitol 266)

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- Glow Worm—Hawaiian War Chant—Spike Jones—53c
- Air Mail Special (Part I & 2)—Lionel Hampton—53c
- Her Bathing Suit Never Got Wet—Avocado—Andrews Sisters—53c
- Eager Beaver—Artistry In Rhythm—Stan Kenton—53c
- Chioe—Serenade to A Jerk—Spike Jones—53c
- Route '66"—South America Take It Away—Bing Crosby and Andrews Sisters—79c
- Cynthia's In Love—Strange Love—G. Miller—53c
- I Dream of Brownie With The Light Blue Jeans—Spike Jones—53c
- That Did Black Magic—Liebestraum—Spike Jones—53c
- You Can't Break My Heart—Detour—Spade Cooley—53c
- The Concerto (Rachmaninoff)—Carmen Cavallero—53c
- Moonlight Sonata—Minuet In G—Paderewski—12"—\$1.05
- Jealousie—Ritual Fire Dance—Boston "Pops" Orch.—12"—\$1.05
- Azusa; I Don't Know Why—Andrews Sisters—53c
- Opus No. 1—I Dream of You—T. Dorsey—53c
- Concerto for Clarinet (Part I & 2) Artie Shaw—79c
- Strauss Waltzes—A Kostelanetz Album—\$4.04
- Bring Another Drink—If You Can't Smile and Say Yes—King Cole—53c
- You Can Cry On Somebody Else's Shoulder—I Wish—Skip Farrell—53c
- On The Sunny Side of the Street—A Friend of Yours—Jo Stafford—53c
- Hamp's Boogie Woogie—Chop Chop—L. Hampton—53c
- The Three Suns' New Album—\$3.15
- My Fickle Eye; Wherever There's Me. There's You—Betty Hutton—53c
- Legalize My Name—I'm a Big Girl Now—Gertrude Niesen—79c
- Robinhood—Angelina—L. Prima—79c
- Swing Angel—Talk Of The Town—B. Goodman—53c
- Crazy Rhythm—Harry James—53c
- Mood Indigo—The Mooche—D. Ellington with J. Hodges—53c
- Hamp's Rhythm—China Stomp—Lionel Hampton—53c
- How Come You Do Me Like You Do—Blues In The Night—D. Shore—53c
- Without a Song—Deep River—F. Sinatra—12"—79c
- Hong Kong Blues—Dut of Nowhere—T. Dorsey—53c
- Bing Crosby Cowboy Album—\$4.04
- Red River Valley—Andrew Sisters—53c
- A Kiss Goodnight Leads To Another Kiss—Ella Fitzgerald—53c
- F. Sinatra Love Songs Album—\$2.89
- Clair De Lune—Hora Stoccatta—Larry Adler—79c
- I'm Always Chasing Rainbows—Tomorrow Is Forever—Dick Haymes—79c
- McNamara's Band—Dear Did Donegal—Bing Crosby—79c
- It Couldn't Be True—You Stole My Heart—Judy Canova—79c
- Boogie Woogie Boy—Tiger Rag—Porky Freeman—79c
- Surrender—More Than You Know—P. Como—53c
- I Don't Know Why; Remember Me—T. Dorsey—53c
- Dick Haymes Album—\$2.36
- I Used To Love You—A Pretty Girl Is Like A Melody—Phil Brito—53c
- The Boogie—Put Another Chair At The Table—Cecil Gant—\$1.05
- Glenn Miller Album—"His Most Famous Songs"—\$2.89
- Boogie At The Philharmonic—Meade "Lux" Lewis—\$2.89
- B. Goodman New Sextet Album (Volume 2)—\$2.89
- Jimmy Dorsey's Latin American Aith—\$2.89

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Jazz

A VERY interesting album, containing four discs, was recently issued by Decca, on their Brunswick label. It presents Johnny Dodds' "Black Bottom Stompers," and Mitchell and Herb Morand, all trumpet men (although Armstrong hadn't changed from cornet at the time): Johnny Dodds, clarinet; Earl Hines and Frank Melrose, pianists; Stomp Evans on sax; drums and washboard by Baby Dodds. The tunes recorded are: "Weary Blues"—"New Orleans Stomp"—"After You've Gone"—"Come On And Stomp, Stomp, Stomp"—"Joe Turner Blues"—"When Erastus Plays His Old Kazoo"—"Forty And Tight"—"Piggly Wiggly." Milt Gabler and Gene Williams of Decca are responsible for the release of these records.

Armstrong and Hines need no introduction to followers of hot music. They've been names for at least ten years. Stomp Evans was tops in the alto sax department in his day. One has only to listen to him blow the blues on Jelly Roll Morton's rendition of "Beale Street Blues" to be convinced of that. By the way, this latter disc was waxed in '27 (in case you'd like to search for it) for Victor and was later reissued on the Bluebird label. The exact record numbers are Vi 21948 and BB 10252. Good huntin'!

Little Mitch (George Mitchell) was born and raised in Louisville, Kentucky. He did most of his professional playing in Chicago, working alongside of such legendary stars as Jimmy Noone, Johnny St. Cyr, Omer Simeon and Jelly Roll Morton. Earl Hines used him when he formed his first large band. About 1927 he cut four sides for Columbia alongside of a man who's writing jazz history this very day: Kid Ory, trombonist supreme. Want to do some more searching? Okay, here are the titles and numbers: Under the band name, "New Orleans Wanderers," look for "Perdido Street Blues"—"Gatemouth" (Co 608D and UHCA 15-16). UHCA stands for United Hot Clubs of America and is



Milt Gabler's label. Also try and find two discs cut under the name "New Orleans Bootblacks," titled "Flat Foot"—"Mad Dog" (Co 14337) and "I Can't Say"—"Mixed Salad" (Co 14465).

And now meet Herb Morand and Frank Melrose. Did you ever hear any "Harlem Hamfats" recordings? If you haven't, you've missed something. And they're quite recent. This small jump group started recording for Decca in '37, and if you want to hear a really great New Orleans trumpet man blowing his head off, start bothering your neighborhood dealer for "Hamfats" discs. Frank Melrose played piano around Chicago about the same time I did and I knew him quite well. He also played a hot fiddle. He cut some sides alongside of Pete Dailey, cornetist; Sleepy Kaplan, drums; and Jack Daley, on banjo. But as far as I know, they were never released.

Johnny Dodds was one of the greatest jazz clarinetists I've ever had the pleasure of hearing. He lasted exactly forty-eight years, which isn't too bad for a jazzman. If you think I'm kiddin', get a load of these figures: Bix was twenty-six when he said so long; Chu Berry, thirty-one; Bunny Berigan, thirty-four; Eddie Lang, twenty-nine; and Fats Waller, thirty-nine. Playing jazz, and I don't mean cuttin' capers, is an exacting career. You have to put a certain amount of punch into your lines. That's what made stand-outs of the above.

Johnny Dodds, a New Orleans product, joined King Oliver's "Creole Jazz Band" at the Dreamland, Chicago, in 1920. The following year this band played the West Coast, but came right back to the Windy City in '22, for a two-year run at the Lincoln Gardens. That's when Armstrong was added to the band on second cornet. Johnny recorded with this group in 1923 and 1924.

When Armstrong was contracted by the Okeh label to cut some sides (calling his group "The Hot Five," and later "The Hot Seven") Dodds was on

clarinet. This happened between 1925 and 1927. After that, Johnny waxed discs under his own name. For some of the best jazz records of yesteryear available today (I hope; records go fast you know!) get this *Brunswick* album, No. B-1020. I recommend it without any reservations.

By the way, have you seen *Jazzways*, the new year book on jazz? Man, for pictures it's tops! Skippy Adelman, formerly with the New York newspaper PM, caught most of these shots. Gene Williams wrote a fine article on "New Orleans Today," for this sheet. Fred Ramsey and Dale Curran contributed their share in making this book a "must" if one is to keep up with the jazz language. My friends tell me they liked my piece titled "Portrait Of A Jazzman," but I ain't talkin'. I'll say this: *Jazzways* is well worth the price, which happens to be one buck.

And now for the letters—

Here's one from Bruce Fluri of the Bronx, N.Y. It reads: "First of all, do you know the complete personnel of the Hot Club of France, or at least some of the guys? The only two I know are Django Reinhardt and Stephane Grappelly." The answer to that question is a bit involved. First, what you really want to know is the personnel of "Le Quintette Du Hot Club De France" and that kept changing from year to year. In '34 this group cut four sides in Paris. Besides

S. G. on violin and Django on guitar, they used two other guitarists: Joseph Reinhardt and Roger Chaput. The bassist was Louis Vola. After that they kept changing guitarists, occasionally added a brass section or featured a vocalist.

Bruce's next question is "Did you know Bix"? Yes, I knew him; also played some music with him. I own almost every record he made. A great musician.

Finally Bruce would like to know who inspired me. First let's get this point straight: If I hadn't mixed and mingled with the colored people, I'd never gotten the feeling for jazz. The race inspired me. Also, four pianists: Hershhal Thomas, Pine Top Smith, Earl Hines and James P. Johnson. Now let's travel.

And here's a note from Jack Bridges of Winnetka, Illinois. It reads: "I recently picked up a record by Paul Whiteman (Co 50103-D). How much is it worth on the market? Also, do collectors care much if records are warped"? A record is worth what you can get for it at the time. That means if someone happens to want a certain disc that you have he may pay a good deal for it. "Sweet Sue," the disc you mention, should be worth a few bucks to a Bix collector—in mint condition (that means new). I've never met a collector who would settle for warped records.

Keep writing! See you soon!

Biogra-Briefs of Jazzmen

GEORGE "POPS" FOSTER, one of the greatest bass players of all time, was born in McCall, Louisiana. He first started playing the cello, which naturally led him to the string bass. He was then seven years old. His whole family was musical. His sister played piano, bass and violin; his brother the same, plus guitar; while his uncle played bass and clarinet. Before joining Fate Marable in 1919, he had already played with King Oliver, Freddie Keppard, Perez, and a trumpet player he speaks highly of, by the name of Chambers—all in New Orleans. In 1919 he left New Orleans with Louis Armstrong, playing on Mississippi riverboats. In 1929 he came to New York, joined the Luis Russell band, played at the *Savoy*, *Roseland*, *Saratoga Club*, *Arcadia* and *Empire Ballrooms*. He was with this band for twelve years. In 1935

Armstrong took over the band and "Pops" stayed on until 1941. "Pops" is proud of the fact that he has been playing bass for forty-seven years. He is married. At present he is playing and recording with the Art Hodes band.

GEORGE "POPS" FOSTER



RECORDS BY MAIL FROM EMERALD

- Cement Mixer—Scotchin With The Soda by Slim Gaillard—79c
- Who's Going Steady With Who—What's His Story by Harry Gibson—79c
- A Ghost Of A Chance—Let's Walk by Artie Shaw—79c
- Love Walked In—When You're Smiling by The Dave Tough Quintette—\$1.05
- Twilight Time—It's Dawn Again by The Three Suns—79c
- Begin The Beguine—September Song by Bing Crosby—53c
- Azusa—I Don't Know Why by The Andrew Sisters—53c
- As Time Goes By—Knock On Wood by Dooley Wilson (From Film Casablanca)—79c
- You Were Meant For Me—East Of The Sun by The Dave Tough Quintette—\$1.05
- Stop That Dancin' Up There—Riot In Boogie by Harry Gibson—79c
- Begin The Beguine—St. Louis Blues by Maurice Rocco—79c
- Cocktails For Two—Sugar by Maurice Rocco—79c
- Jealous—Make Believe by Johnny Guarneri—79c
- You Won't Be Satisfied—Come To Baby Do by Les Brown—53c
- If Somebody Ever Breaks My Heart—Mama by Phil Brito—53c
- My Melancholy Baby—I Live But To Love You by Ginny Simms—79c
- The Minor Goes Muggin—Tonight I Shall Sleep by Ellington & T. Dorsey—79c
- How Long Has This Been On—I Want A Little Doggie by Dinah Shore—79c
- Boogie Woogie—There You Go by Tommy Dorsey—53c
- Kissing Bug—Mood To Be Wooed by Duke Ellington—53c
- One More Dream—Wait And See by Ginny Simms—79c
- Doctor Lawyer Indian Chief—Am I Blue—by Hoagy Carmichael—79c
- Holiday For Strings—Drip Drip Drip by Spike Jones—53c
- Old MacDonald Had A Farm—Mother Goose Medley by Spike Jones—53c
- I Got Love For Sale—My Gals A Jockey by Joe Turner—79c
- You Call It Madness—Tell Me Pretty Baby by Billy Eckstine—\$1.05
- My Fickle Eye—Wherever There's Me There's You by Betty Hutton—53c
- Sweet Georgia Brown—It Is Better To Be By Yourself by The King Cole Trio—53c
- You May Not Love Me—I Didn't Mean A Word I Said by Jo Stafford—53c
- They Say It's Wonderful—These Foolish Things by Bing Crosby—53c
- My Mothers Waltz—Just A Prayer Away by Bing Crosby & Ethel Smith—79c
- Frim Fram Sauce—Come To Baby Do—by The King Cole Trio—53c
- I'm A Shy Guy—I Thought You Ought To Know by The King Cole Trio—53c
- Bring Another Drink—If You Can't Smile And Say Yes by King Cole—53c
- 627 Stomp—Piney Brown Blues by Pete Johnson—53c
- Blue Skies—Dark Eyes by Les Paul Trio—79c
- Route 66—Everyone Is Saying Hello Again by The King Cole Trio—53c
- I'm A Big Girl Now—Legalize My Name by Gertrude Niesen—79c
- JIMMY DURANTE ANNIVERSARY ALBUM—All His Favorite Songs Through 30 Years Of Show Business—\$3.97
- THREE SUNS ALBUM—Twilight Time—Barcarole—Stardust—Girl Of My Dreams—Once In A While—Who's Sorry Now—\$3.15
- DANNY KAYE—Let's Not Talk About Love—Minnie The Moocher—Farming—Anatole Of Paris—Babbitt And The Bromide—Fairy Pipers—Dinah—Ellen—\$2.89
- FRANK SINATRA—You Go To My Head—I Don't Know Why—These Foolish Things—Ghost Of A Chance—Why Shouldn't I—Try A Little Tenderness—Paradise—Someone To Watch Over Me—\$2.89
- BING CROSBY—Don't Fence Me In—Pistol Packin' Mama—It Makes No Difference Now—New San Antonio Rose—Be Honest With Me—Goodbye Little Darlin'—You Are My Sunshine—I Only Want A Buddy—Nobody's Darling—But Mine And Others—\$3.97
- RHUMBAS BY CUGAT—Begin The Beguine—Say Si Si—Estrellita—La Golondrina—Green Eyes—Besame Mucho—La Paloma—Cielito Lindo—\$2.89
- KING COLE TRIO—Sweet Lorraine—Embraceable You—Man I Love—Paper Moon—Body And Soul—What Is This Thing Called Love—Easy Listening Blues—\$2.89
- FATS WALLER—Honeysuckle Rose—Feet Too Big—Ain't Misbehavin'—Hold Tight—Joint Is Jumping—I Can't Give You Anything But Love—Two Sleepy People—The Minor Drag—\$2.89
- BLUES BY COUNT BASIE—Sugar Blues—How Long Blues—Bugle Blues—Royal Garden Blues—St. Louis Blues—Cafe Society Blues—Farewell Blues—Way Back Blues—\$2.89
- JIMMY DORSEY—Brazil—Green Eyes—X The Breeze And I—Maria Elena—Yours—Always In My Heart—At The Crossroads—Amapola—\$2.89

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Band Box Beauty



Faced with choosing his favorite from a galaxy of pin-ups, Art was decidedly puzzled.

BY DUFFY

Here it is, gals—the male idea of beauty—worth more than umpteen hours in front of your mirror. In an exclusive interview with Duffy, Art Lund gives his definition of a beautiful girl.



Careful examination of his choice brings forth a "Well, this one is pretty good . . ."



. . . but this one is tops with me," as Art shows Duffy his miniature pic of Mrs. Lund.

● Art Lund was puzzled. "My idea of a beautiful girl? Well, I guess to me a beautiful girl is one that I like to be with. But that isn't what you mean, is it?" he asked, apparently thinking I wanted a studied formula for feminine beauty.

"Carry on," I answered. "You're doing fine."

You see, after all the technical bits of advice I've been bringing to you from the beauties of the bandstand, I thought that, for a change, you might like the all-important male viewpoint. Starting there I went to see Art Lund, popular Benny Goodman vocalist who had been stopping the show at the *Paramount Theater* in New York. I figured that he could give the most typically male answer to my question, "What is your idea of a beautiful girl?" So—I was ready to listen, note and bring to you whatever he might say.

"I don't like to be with a girl just to look at her," Art continued. "It's more important to me, and I think to any man, to be with someone who's easy to talk to, who has no affectations and who is willing to be more than just a decoration. I don't like posers—girls whose every word and action is designed for effect. I do like girls who show an intelligent (not snoopy) interest in what goes on around them.

"In my case, it helps if she's interested in athletics—because I am. But don't get me wrong. I don't mean that she has to be a champion swimmer, golfer or tennis player. I mean that she should be willing to try them—and have fun trying. I've discovered that any girl who can be enthusiastic about—or at least interested in—a variety of things, makes the people around her enthusiastic and interested in her too. If she adds to those qualities thoughtfulness and consideration of others—well, as far as I'm concerned, that's a beautiful girl."

I nodded, making a few mental resolutions and murmuring something akin to "Handsome is that handsome does."

"Of course," Art grinned, "I'd be a hypocrite to say that a pretty face doesn't help too. But there again it's naturalness—not classic features—that counts. The nicest, most interesting and thoughtful girl could be camouflaged by excessive make-up or unattractive clothes. An artificial appearance could scare away the very people who would most like to know her."

"Let's bring this down to cases," I suggested. "What might scare you away from someone you might otherwise like to know?"

And Art (Continued on page 60)

New Talent Wanted

(Continued from page 9)

ment) went to work lining up dates. As soon as Randy had whipped his young band into shape, we were ready to provide the opening he needed. Sinnott might talk to two hundred promoters a week; in the course of that time he always mentions our young "comers" for future bookings.

Randy was well liked from the beginning. Our publicity department kept releases moving to newspapers, magazines, the trade press and managers. Transcription dates providing records to radio stations throughout the country also were worked out for him.

After the Brooks band played a few ballroom dates, and met with an enthusiastic response from patrons and management, Sinnott booked him into Frank Dailey's Meadowbrook, one of the show spots of the East. Yes, Brooks supplied the talent and ability. We provided the opportunities.

Another important phase of our work is knowing *where* to show an artist. Past experience is our guide—and our clients usually accept our suggestions.

We never limit ourselves. When we sell an artist we work with all companies in the field, and work out the best deals possible. Our business demands that we give an artist an audience that has no bounds. Toward that end, our offices function from the East to the West Coast, and in London.

To what extent do we mold public opinion? I think I can honestly say we influence the public only insofar as we give new talent the opportunity to step out and be heard. From there on it's up to them. We look upon our artists as a business. This, we find, is best for all concerned. If they prosper, so do we.

At the present time, we're on the lookout for girl vocalists. We think there is a real opportunity for them. After all, eleven million veterans make a lot of audience—and female vocalists have been in the minority of late. Watch the trend.

Finally, what about young artists who want to hit the mark? Take my advice: Make sure you do have something on the ball, then stay with it. Work in your home town for a while. Don't try to do it with seven league boots. Every artist has taken the bumps before getting the breaks. It's part of learning.

Once you've achieved popularity with local bands and gotten some experience under your belt, you can begin to think in terms of "new fields to conquer" . . . and that's where a booking agency makes its entrance. We have great faith in young artists and band leaders who have made a name for themselves in their own backyard. To us, the artist who can charm the gals and boys of his or her own town, has great potentialities.

Auditions can be arranged with G.A.C. either by writing to us for an appointment (and of course telling us about yourself), or telephoning. There is no set time for auditions—we make the appointments by mutual agreement. Naturally, if we feel we can help put an "unknown" on the map, we're interested in signing him to a contract. However, that too is arranged by mutual agreement—after we have outlined what we think we can do to further his career.

We're just as interested in discovering new talent—as new talent is interested in being discovered! Each time our booking agency helps put anyone's name in lights it's a feather in our cap! Our policy is to serve you—and the public!

BAND LEADERS & RECORD REVIEW



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FAN STAND

by Betty White

● GATHER 'round, chillun, while we give out with some more fan club news. First for a few special announcements:

Louella Correia of the Jack Owens Fan Club has changed her address since her club was announced in the April issue. The new address is: 22 Crapo St., New Bedford, Massachusetts. By the way, her club is planning to hold a dance soon and the money made will go to some charity or servicemen's club.

Monte Zomak writes that she is disbanding her club for Alan Dale (announced in the June issue). Now she is starting a club for Steve Steck, trumpeter with Glenn Miller's ork.

The Frank Sinatra Swooners (announced in the March issue) headed by Maureen Willsey, has been discontinued.

If you will remember, some time ago Eleanor Quatrone of East Boston, Mass., was listed as having a fan club for Louis Prima. Well, it's this way—it was all a mistake—she didn't have a club. However, it turned out all right after all, because Penny Sacco, 847 Maplewood, Chicago 22, Illinois, wrote to Eleanor asking to join her club and, discovering that she didn't have one, decided to start a Louis Prima club of her own—with Eleanor as vice-prexy. They have lots of good plans and are just rarin' to go. Right now, they are having a contest for a name for the club and club journal. Sure—there's going to be a prize for the winner!

How would you like to be an officer of an Andy Russell fan club? Bob Altobello, 284 Broadway, Providence, Rhode Island, is looking for three reliable persons—fourteen years of age or over—to serve as officers along with him in the Andy Russell club he is organizing. He is going to call the club: Amor Lovers.

Prospective Overseas Members

Miss M. E. Green, Haydonway House, Coughton, Ne. Redditch, Worcester,

England, has written to me asking that I print her name and address in this column as she is very anxious to join some American fan clubs.

Another Britisher wanting to join an American fan club is Kenneth Richardson, 50 Albert Road, Buckhurst Hill, Essex, England. Kenneth would like to have some American pen pals too.

More Club Announcements

You have a favorite vocalist no doubt—maybe Dick Haymes or Frank Sinatra—but no matter who it is, Vilma Terry, 385 Argyle Road, Brooklyn 18, N. Y., is interested. You see, she has an All Vocalist Fan Club and wants prospective new members to write to her and state the name of their idol of the vocal chords.

Barbara Barth is anxious for me to announce her club for Tommy Pederson, now playing lead trombone with Charlie Barnet. She wants members from all over the U. S. and Canada—so if Tommy Pederson is your man too, write to Barbara at: 838 Joaquin Ave., San Leandro, California.

The Bob Eberly Fan Club was formed in September 1943 and has been going strong ever since. Virginia Wellington, 1109 E. 29th St., Erie, Pennsylvania, is prexy; Pat Eberly, Bob's sister, is vice-prexy. Some of the honoraries are: Bing Crosby, Frank Sinatra, Walt Eberly (Bob's brother), Ray Eberle (need we identify him?) and lots of others. Sounds good!

Another club has recently been started for Bob, by Miss Jari Sann, 21225 18th South, Seattle 88, Washington. The name of the club is: The Bob Ebes.

Charles Morshead, 167 Hawthorne Ave., Ottawa, Ontario, Canada, has received permission to start a fan club for Duke Ellington and is looking to the U. S. and Canada for members.

Mabel Fairley has recently started a club for the Duke. For more info, write to Mabel at: 2086 Telegraph Ave., Oakland, California.

The Duke Ellington Fan Club No. 76

was started in December 1945 and wants lots more members. Write to: Pres. Arzelia Taylor, B2 Carver Drive, Medfair Heights, Medina, Ohio.

From across the border comes some good news from Canada—R129474, T/Corp. Edward M. Lally, Royal Canadian Air Force MCHQ, Uplands Air Field, Ottawa, Ontario, Canada. The big news is that the Official Frances Langford Fan Club has decided to re-organize. The club was first organized in 1938, with Frances' consent, by Ed. The membership grew to 900 to 1941, when it was officially disbanded due to war and the fact that Ed, club president and editor, enlisted for service in the R.C.A.F. Now that Ed is reorganizing he is anxious to hear from all prospective new members—and, of course, all former members. A special invitation is extended to all servicemen or ex-servicemen who had occasion to meet Frances while she was touring overseas with Bob Hope.

Want to join a Johnny Desmond fan club? Here are a few we've recently heard about: Phyllis Simpson, 116 Parkville Ave., Brooklyn 30, N. Y.; Richard Lee, 810 Wheeler Heights, Iola, Kansas; Anne McGenney, 446 49 St., Brooklyn 20, N. Y.; and Marcella Hubbard, 172 Putnam Ave., Hamden, Conn. I'm sure that if you write to any of these people, they'll be very happy to send you more information about their clubs.

The Society Fan Club of Carmen Cavallaro and Hurd Hatfield is looking for more members. Be sure to write to: Elizabeth Webb, 537 W. 156th St., New York 32, N. Y., if you're interested.

Two more clubs for Carmen Cavallaro have been heard from, namely: Marion Johnson, 140 Maple St., Box 435, Warner Robins, Georgia—and, Lucille Zachow, 343 So. Elm St., Oconomowoc, Wisconsin.

Jack Cioni, Spring Valley, Illinois, has a club for Doris Day, Les Brown's lush thrush.

Well, fan clubbers, that's all for now, but be around next issue for more info. In the meantime, keep your news coming to: Betty White, c/o BAND LEADERS AND RECORD REVIEW, 215 Fourth Ave., New York 3, N. Y.



The Case Of The Scared Canary (Continued from page 19)

back to law, because she became interested in a movie career, and was panicked into public popularity. She has been so busy in Hollywood ever since, that today she hardly has time to see what's cooking around her home town.

When she says: "I've seen more of other places than I have Hollywood," she's only partly kidding.

Her time is now taken up being Virginia O'Brien, movie star, and Mrs. Kirk Alyn, wife and mother.

The Alyn's (he was a dancer and is now in pictures) eloped to Yuma, Arizona, where they were married, on October 11, 1942. Virginia met Kirk through her favorite sport of swimming.

"I used to swim a lot at Red and Edna Skelton's pool," she explained to me, "and that is where I met Kirk."

After their marriage the Alyn's lived for a while in Beverly Hills, but now make their home in the San Fernando Valley. Gordon Jenkins, whose hit tune sang the praises of San Fernan, is a nearby neighbor.

Virginia adds her own praises.

"We lived out here long before the valley became built up," she said, recalling her school days. "My father built a home in North Hollywood when it began to grow, so I enjoy having my own home here."

Other joys of her home are Virginia's and Kirk's year-old daughter, Teresa, and the fun they have decorating their house.

"Teresa is the cutest baby you ever saw," Virginia said proudly. "She started to stand when she was only seven months old, and said 'Dada' too."

The baby looks like Virginia and is her parents' pride and joy.

Her nursery, as well as other rooms of the Alyn home, have furnishings created by Virginia and Kirk.

"We started out in the early American period but, of course, like everybody else, added other things which we liked," Virginia said, telling of the fun she and her husband had in furnishing their home.

She made the curtains, tufted a head board on a bed, and Kirk built such things as a dining room table, chest of drawers, coffee table and other furniture. Virginia is quite proud of his creative efforts.

"The only tools he had were a saw and hammer," she said, "and he worked in the garage, except for taking some of the pieces out to a shop to be sawed to shape."

Another of the interesting possessions in the Alyn home is Virginia's record collection. This consists of a large portion of Viennese music, which she loves, and her own personal records, made for study

early in her career and for her various song stints in Metro films.

"It is quite surprising to me, how my voice has changed and become lower since those first records were made," she commented. Decca and Columbia have also plattered Virginia's voice for commercial release. On her Decca recordings, she worked under the baton of Victor Young.

Off the screen, Virginia O'Brien is no frozen face, but a charming and attractive girl. She is five feet six and a half inches tall, weighs 117 pounds. Dark hair frames an expressive face with friendly, hazel eyes.

She has a pleasant, modulated voice, is an interesting conversationalist. Friends describe her as quiet, but the "dead-pan" is reserved strictly for the cameras.

On Sundays, their only free time, Kirk and Virginia enjoy taking to the outdoors, for hikes or drives.

"We like starting out with no particular place in mind," she said, "and just driving or hiking around seeing the country. It's more fun than just picking out some spot and going directly there."

Virginia's career, of course, is proceeding more directly. She is still taking vocal lessons while pursuing that career, but the circumstances now are greatly different.

Her mentor is Earl Brent, M-G-M vocal coach, who also writes all the special material used by Virginia in her song stylings.

Two "reds" top Virginia's favorites list. Red is her favorite color, and "Red" Skelton is her favorite comedian.

She has worked in half a dozen films with Red, and if people think she never laughs, says Virginia, they should see her on a Skelton set. Their latest flicker together is "The Show-Off," in which Virginia is cast as an understanding pal of Red's, who likes him even when others think he is a show-off.

"Working with Red is so much fun," Virginia told me. "He keeps everyone in stitches all the time. He is always doing something for laughs. Everyone goes home limp, at night, from laughing so much."

It may be lese majesty, or something, to reveal that the gal who gets laughs, herself, with an immobile face, actually works her laughing muscles overtime, but that's the deal, people, that's the deal. The mystery of the scared canary with a face like a sphinx has been solved. She got over her fright a long time ago, and today even the most rectangular square can detect that Virginia O'Brien is one of America's most popular singing comedienne!

HOW JOE'S BODY BROUGHT HIM FAME INSTEAD OF SHAME



I Can Make YOU A New Man, Too, in Only 15 Minutes a Day!

If YOU, like Joe, have a body that others can "push around"—if you're ashamed to strip for sports or a swim—then give me just 15 minutes a day! I'll PROVE you can have a body you'll be proud of, packed with red-blooded vitality! "Dynamic Tension." That's the secret! That's how I changed myself from a spindly-shanked, scrawny weakling to winner of the title, "World's Most Perfectly Developed Man."

Using "Dynamic Tension" only 15 minutes a day, in the privacy of your own room, you quickly begin to put on muscle, increase your chest measurements, fill out your arms and legs. Before you know it, this easy, NATURAL method will make you a fine specimen of REAL MANTHOOD. You'll be a New Man!

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INFO DEPOT

Dear Charlie:

In the April issue of BAND LEADERS there was a question in your "Info Depot" column concerning a friend of mine—Lenn Collins. Betty McIntyre of Manchester, Connecticut, asked you where Lenn is now.

He left Sonny Dunham last fall and is now at the home of his parents in Manchester, Connecticut.

Lo Ackermann
Manchester, Connecticut

● Thanks very much for the info on Lenn Collins, Lo. I'm sure that the readers of the column will be interested. I hope that all the column readers will feel free to offer any information they may have on personalities in the musical and radio world. My fund of information is not all-inclusive and I will appreciate any news you may wish to send along.

Dear Mr. Spivak:

First of all I want to tell you that you are my favorite band leader, and secondly I would very much like to know what happened to the Modernaires who used to sing with the Miller Band.

Pvt. Frank Spica
Camp Lee, Va.

● Here's the low-down, Frank: The Modernaires are out on their own now and doing very, very well—as theater engagements and record sales indicate.

Dear Charlie:

I think you are tops on my list, and your playing is terrific. Your "Info Depot" is swell too. Well now to the question: I would love to become a singer and I would like to know if going on an amateur contest would be the right thing to do? I interviewed you for my school paper two years ago, and it was wonderful meeting you.

Elaine Jacobs
Washington, D. C.

● Well, Elaine, singing on an amateur show is certainly a step in the right direction. As you probably know, Frank Sinatra got his start singing "Night and Day" on the Major Bowes Amateur Show. So, if precedent means anything, you can't go wrong! Glad you enjoyed that interview, Elaine. Maybe we can do another sometime.

Dear Mr. Spivak:

I'm writing you to ask you to state your opinion on what you think of Johnnie Johnston's voice. Don't you think that in about a year Johnnie will be one of the nation's top singers?

Charlotte Setzer
Janesville, Wisconsin

● If indications mean anything, Charlotte, I would certainly predict that Johnnie Johnston will go far. He has a very pleasing voice and personality—which

was amply illustrated in the movie "You Can't Ration Love" and on *Capitol Records*. Turn to page 26, if you want to read more info about Johnnie.

Dear Mr. Spivak:

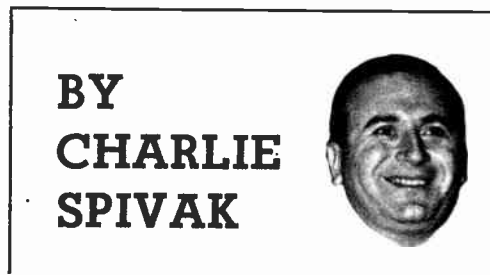
I have always enjoyed Tommy Dorsey's records. I think his "Boogie Woogie" is swell. Will you please tell me how many members there are in his band?

Barbara Constantine
Saco, Maine

● There are twenty-four members in Tommy Dorsey's band, including Tommy's vocalists. As far as instruments go, Tommy has seventeen, sometimes eighteen instruments in his band.

Dear Charlie:

Caught your band when you were in Wash-



ington recently. You're as solid as ever! So is your vocalist, Jimmy Saunders.

Now can you give me some information on John Kirby's new vocalist? I saw his band at the *Brown Derby* here in town recently and I think that the vocalist is really swell. What's her name and how long has she been with the band?

Martin Curgan
Washington, D. C.

● Thanks for those kind words, Martin. I'll try to keep solid as long as you care to listen! The name of John Kirby's vocalist is Shirley Moore. And she'll really go places. John discovered Shirley while he was playing an engagement in Washington several months ago.

Dear Mr. Spivak:

I'm writing you to inquire after the whereabouts of Warren Covington, who used to play trombone with Les Brown's band. I've heard that he's left Les Brown. Is he playing with another outfit now? Warren is a Philadelphia boy. Hence my interest.

Jerry Quine
Philadelphia, Pa.

● Yes, indeed, Jerry, Warren Covington is definitely employed! He's featured with Gene Krupa's band now. They re-

cently completed an engagement at Convention Hall, Asbury Park, N.J.

Dear Mr. Spivak:

I would appreciate it very much if you could tell me how long it takes for a boy sixteen years of age to learn to play the sax well. If you don't know, kindly ask one of your sax men.

Frank Tello
New York City

● The answer to your question, Frank, depends on: the natural ability you possess; how much you really want to play; and, most important, the amount of time you're willing to devote to practice. In the average case two or three years of hard work should find you "sitting in" with some local outfit.

Dear Charlie:

I wonder if you could tell me how many violins Harry James has in his orchestra?

Don Kotor
Yukon, Pa.

● I have it on good authority that he uses either nine or ten strings. However, he varies from time to time, so I can't quote a definite figure.

Dear Mr. Spivak:

I would appreciate it if you could tell me whether or not Louis Prima is married. Also what about his ex-vocalist Lily Ann Carol. Is she married?

Marie Smith
Toledo, Ohio

● I hope that the following info will help you, Marie: Louis is married, but Lily Ann isn't.

Dear C.S.:

You're one of my favorite band leaders. You also lead a crew that's tops. Tell me, please, who that wonderful first sax man of yours is. I'd also like to know if it's Bill Harris who pushes the slide for Woody Herman? If not, who is it?

"Frosty" Lamey
Saranac Lake, N. Y.

● I thank you, Frosty, on behalf of my crew and myself, for your praise. I think Fran Ludwig is the boy you have in mind, and he does play plenty of saxophone, especially on the hot side. He's been with us for quite a long while too. If you're referring to the person responsible for that terrific trombone solo on Herman's "Bijou"—Billy Harris is your man.

Dear Charles:

I've followed your band now for quite a few years—and I think you're the perfect guy to manage "Info Depot."

I'd like to know who Sam Donahue is recording for now—ditto Hazel Scott. Also, the name of Vaughn Monroe's vocal group.

Joe Schmucler
Bronx, New York

● Much obliged for the bouquet, Joe, hope I can live up to your acclaim. Donahue signed with *Capitol* after his discharge from the Navy. Hazel Scott signed with *Signature*. Formerly known as the "Moonbeams," Monroe's group is now known as the "Moon Maids."

Dear Mr. Spivak:

One of my current favorites is the new Buddy Rich orchestra. I wonder if you could tell me who he records for? What is his best selling record?

Willy Eisner
Dothan, Alabama

● He records for *Mercury Records* and his best-seller to date is "Desperate Desmond."

Letters for Charlie Spivak should be addressed c/o BAND LEADERS, 215 Fourth Avenue, New York 3, N.Y.—Ed.

T.D.—Trombonist Deluxe

(Continued from page 24)

a chance to become a leader, it still did not fully satisfy his ambition since the job, of necessity, limited him to playing the musical's score, and gave the band only a secondary role.

It wasn't until 1934 that Tommy Dorsey found conditions right to start his own band. Then, with Jimmy, he tossed aside a good income from studio work, and the two brothers organized the crack Dorsey Brothers Orchestra.

The ability of Tommy and Jimmy to pick talent is pointed up by the fact that their band was practically a band of band leaders. Or, at least, band-leaders-to-be.

Besides T.D. and J.D., the band included drummer Ray McKinley, trombonist Glenn Miller, and vocalist Bob Crosby—each of whom went on to head outstanding bands of their own.

With such talent, the Dorsey Brothers Orchestra was immediately successful and in constant demand. But, it soon became apparent to the two brothers that their musical ideas were not always in accord.

Each had an individual style and wished to develop the band along his own lines. So, finally, Tommy and Jimmy decided the wisest thing was for each to have his own band and, on September 28, 1935, the Dorsey Brothers Orchestra ceased to exist, and two new Dorsey bands were born. Jimmy kept most of the old band and presently headed for California, where his old friend Bing Crosby put him on his radio program.

Tommy stayed in New York and got together a new band, with which he opened at the French Casino, before taking off on a five-month's tour of one-nighters.

The band played dates in New England and up and down the East Coast. But even with Tommy's already established popularity, things didn't break too well at first.

Traveling by bus, sometimes in sub-zero weather, T.D. and his boys encountered some rugged moments. A couple of times, after playing a job, they were left holding the sack when the promoter of the dance scrambled without paying off. Tommy admits he sometimes wondered whether he was smart or not, when, while riding along in a bumping bus in zero weather, he listened to Jimmy's band playing over the air from sunny California.

T.D. wondered about his perspicacity even more after the band "laid an egg" in Boston, the town ordinarily noted for its beans. But T.D. had the courage of his convictions and took the setback in his stride.

One of the tunes the band featured was "I Got A Note," and Tommy figured he had a lot of notes the people wanted, Boston or no Boston. He was right, because his first "big" record, along with his future prosperity, was waiting just around the corner.

As every T.D. fan knows, that record was "Marie," an Irving Berlin ballad, which Tommy played as it had never been played before. Arranger Freddie Stulce dreamed up a jump arrangement of the song, with Jack Leonard singing the lyrics against a background chanted by the band.

The idea has since been copied by a dozen other bands, but when Dorsey first did it the arrangement was novel and the platter caught on immediately.

After "Marie" came out of the Victor waxworks there was never any further

doubt that Tommy Dorsey was at the top to stay. Year by year, the "Sentimental Gentleman" has been the most consistent leader in the business, landing in the win, show or place division in national polls and box-office records.

One of the first radio programs he had under his own name was "The Amoco Program," for an Eastern gasoline company. Later on, he subbed for Fred Waring's crew, when Waring took a vacation.

Then he was signed for a successful run for the makers of Raleighs and Kools. He ran a songwriting contest for amateur tunesmiths over NBC and his guest shots, if strung end to end, would make a network in themselves.

1945 was T.D.'s biggest year in radio—topping all his previous radio efforts—for he had not one, but two major radio programs: "The Tommy Dorsey and Co." show for Tenderleaf Tea and Blue Bonnet Margarine; and the RCA-Victor half hour.

But 1946 promises to eclipse all previous years, for T.D. was appointed musical director of all WOR-Mutual programs, took over as summer replacement for the NBC "Fred Allen" show, and has several other radio shows pending as we go to press.

The movie moguls figured out a long time ago that Tommy was far from being ordinary, and he has been in many movies since Paramount first grabbed him for "Las Vegas Nights."

Right after that one, Metro-Goldwyn-Mayer put him under a long term contract, and to date he has appeared in "Girl Crazy"—"Broadway Rhythm"—"Presenting Lily Mars"—"Du Barry Was A Lady"—"Ship Ahoy"—and "Thrill Of A Romance."

T.D.'s latest movie plans are very ambitious. He and his brother, Jimmy, are scheduled to produce and appear in a movie based on their dual careers as band leaders. The story, which is tentatively titled "The Fabulous Dorseys" will be, in effect, a musical biography of the only two brothers who ever became top-ranking name band leaders.

To keep up with all of his activities requires an enormous amount of energy, but Tommy Dorsey has it. Close friends say he is the most energetic person they have ever known.

On the road, he doesn't have much time to relax, but at home Tommy likes to fool with the miniature railroad which is one of his hobbies. Dorsey also likes tennis, golf, swimming and softball, although he doesn't consider himself the athletic type.

Nevertheless, he has an athlete's build, though the fact that he wears glasses gives him a more studious look. He's six feet tall, weighs around 175, and behind the cheaters are blue eyes. His hair is brown.

His legion of fans keep his office busily engaged in sending out photos and answering correspondence (You can write Tommy, c/o Hy Gardner, Astor Hotel, Broadway and 45th Street, New York 19, N. Y.).

The cats have honored Tommy by making him a Doctor of Swingology, a degree conferred on him by students of Seton Hall.

But most of the guys and gals that love the guy and his wonderful music just call him T.D.—for those initials stand for the best musical entertainment from A to Z.



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Platter Preview

(Continued from page 43)

While Dick Gilbert played the twenty-six preview sides, you indicated by a show of hands whether you thought the records "excellent", "good", or "fair". You can imagine with what interest you were being watched by the various record company officials who were present as non-voting guests. They knew that upon your reaction might depend the success or failure of their newest discs.

We moved among you and admit, without even blushing, that we eavesdropped and took notes on your comments which helped determine the policy of future previews.

The top records that time, as voted upon by you readers in New York were Carmen Cavallaro's "Warsaw Concerto", Barry Wood's "Symphony" and Perry Como's "I'm Always Chasing Rainbows".

Then your letters starting pouring into the office. The ones from those who had been jurors expressed their pleasure in having participated in the voting and the typical request was to have their names put on the guest list for future parties. Letters from readers in other parts of the country expressed their approval of our new record rating system. They explained that the "top ten" list as published in *BAND LEADERS & RECORD REVIEW* facilitated their record buying, because they knew the records had been selected by persons with tastes similar to their own.

With the third Platter Preview (held in the Georgian Room of the *Hotel Pennsylvania*, February 22nd) came a few changes.

Six hundred hands were too many to count accurately, so we used written ballots instead, and as a double-check, an applause meter. A large bulletin board prominently displayed on the stage kept you posted on the results of your votes. Names of the recording artists were no longer given until after each record had been played. This was done so that you would base your votes on the merit of the record, rather than on past prejudices for or against certain musicians. It is interesting to note the cases of mistaken identity that have resulted from this procedure. For example, Monica Lewis' voice has been confused with Dinah Shore's. On one record of Tommy Dorsey's, even the staunchest of Dorsey fans failed to recognize the artists.

If anyone walking by the Georgian Room wondered about the appreciative but controlled whistles and cat-calls, we could explain that they were inspired by the appearance of such vocaloveliess as Monica Lewis and Claire Hogan. A vigorous "Wham Wham" (off the record) indicated Red Allen's in-person appearance. Johnny Bothwell and Ray Nance were there too, as well as WHN platter jockey Robert Q. Lewis whose next program featured the records our readers had selected. Those top records were Stan Kenton's "Shoo Fly Pie (And Apple Pan Dowdy)" and Hal McIntyre's "There's No One But You".

More letters of approval, more requests for tickets and we knew the *BAND LEADERS & RECORD REVIEW* Platter Preview was an established function. Through your letters we learned that the sessions were accomplishing more than an accurate record criticism. You were becoming our associates, cooperating with us by offering friendly and carefully thought-out suggestions. You were learning that celebrities are nice friendly people who get as many kicks from meeting you as you get from meeting them. You were forming new friendships with the guys

and gals sitting next to you. Most important, you were having fun.

In short, those letters clinched the deal. They were the only incentive needed to continue the sessions.

In March there was a Platter Preview in the auditorium of the Engineering Societies Building in New York. Five hundred readers voted, using a new kind of ballot designed for rapid counting.

Many special guests arrived, anxious to watch your reactions to their records . . . so anxious, in fact, that many scurried over between their own regular shows and rehearsals. Liza Morrow came and Art Lund and Johnny White and Dick Brown and Art Hodes and . . . but this could go on indefinitely.

Your top choice at that party (Alvino Rey's recording of "Cement Mixer") was especially interesting to us because that tune had played an important part in the "Does jazz incite juvenile delinquency?" question. Your putting that tune in top place convinced us and all of our guests that jazz and delinquency don't mix. You liked the record; you obviously were not delinquent—it was like solving a two plus two problem.

Much as we had enjoyed holding the parties on our own stamping ground, we felt that non-New Yorker readers should have an opportunity to vote on records. So, we held the April session in Fort Worth, Texas, during the Electrical Home Appliance Exhibition there. Reader residents of Fort Worth gathered in the auditorium of the Will Rogers Memorial Coliseum to listen and vote.

Publishers Joseph Hardie and Raymond Kelly traveled to Texas to manage the details. Dixon Gayer went along to emcee. Local talent provided variety in the entertainment. A G.E. wire recording was made as The Roberts Sisters (vocal trio) sang for the townspeople—then played back for demonstration purposes. Jack Gordon of the *Fort Worth Press* devoted his entire column to the subject of the party—and bands! Yes, Fort Worth was definitely music conscious that day. The top records were Bobby Sherwood's "Seems Like Old Times" and Harry Cool's "Are You Kiddin'".

Our July Platter Preview took place on June 29th at Steinway Hall in New York City. Through the kindness of Mr. Robert T. Caswell, manager of the radio department of the Steinway & Sons Piano Co., we were privileged to listen to the records through the medium of a Capehart phonograph, loaned to us for the occasion—rather than the usual P.A. system.

Emcee Marty Horstman (our Asst. Editor) announced the records, and introduced to you such popular special guests as Patti Clayton, Billy Eckstine, and Sam Donahue. He also provided variety by conducting some contests, the winners of which were presented with record albums and Les Brown-autographed batons! A G.E. radio was presented as a special prize. Top selections of this session appear elsewhere in this issue.

And that's our story. What do our readers (past jurors) think of the previews? Here are some of the comments we've received:

"It gives me great pleasure to tell you what I thought of the Platter Preview held on February 22nd of this year. I enjoyed it very much for it was entertaining and my viewpoint towards racial tolerance was changed. . . . I am ashamed to admit that once I was prejudiced against the colored race. I was sitting next to a Negro, about the same age as I, and before long we were talking about different bands, records and pointing out to each other what we liked and disliked about the records played. Our conversation gave me a new understanding by which to live. It was this personal experience—not hearing speeches—that taught me a lesson. . . ."—Roger Dorcan

"*BAND LEADERS* magazine deserves a word of praise for its Platter Previews. . . . By having several hundred boys and girls attend these sessions one obtains a cross-section of the latest musical trends. They are conducted truly in keeping with the American way; by that I mean that any race, creed or color can attend without a feeling of inferiority. Another privilege exercised at the Previews is freedom of expression in regard to voting the relative merit of a new recording. I believe it is a good practice not to announce the name of the performing artist until after the record has been played, as many are biased and therefore will not honestly judge the true merit of the musical effort. It will be wonderful if the Platter Previews continue because they promote tolerance, self-expression and compatibility in addition to music appreciation."—Blanche Flance

"I am an avid record collector and, as such, have always had a desire to pass judgment on new discs. Your grand idea of a Platter Preview gave me that opportunity and I enjoyed every minute of it. I was especially thrilled at meeting some of my favorite recording artists face to face. . . ."—Mary B. Gleason

"I enjoyed the two Platter Previews I attended very much. It's a novel idea, and is increasing in popularity, as I know that my friends who have not yet attended one, are interested in them. . . . The only thing that wasn't 'tops' in my rating was sitting for a long period of time and listening to all the music at one stretch. Perhaps this situation has been remedied, but if not, couldn't something be added in the middle of the session to break the monotony of sitting and listening quietly for so long a time? (Ed. Note: Since the first party, variety has definitely been added!) I hope I am asked to attend more parties in the future as they're an excellent idea for the younger set, since we rate popular music high in our interests."—Marie Sococa

" . . . You see I had no real love for music until I attended your preview. The only reason I went was that my cousin wanted me to. . . . The thing I enjoyed most was voting on the songs. . . . I also enjoyed meeting the many celebrities. All in all I had a wonderful time. Thank you for making that possible."—Phyllis Carragher

Future platter previews? As long as we continue to get letters like those above, we'll know we have a good thing, and you'll be getting your tips from the real experts.

Band Box Beauty

(Continued from page 54)

answered with the following list of negatives:

(1) Chipped nail polish. Although he thinks bright polish is a good costume accessory, he'd rather see none at all than a bad application job.

(2) Long cat-like fingernails. They're not only ugly, they look dangerous.

(3) Heavy pancake make-up. Make-up is designed to enhance natural beauty, not to cover it.

(4) Elaborate coiffeurs. In his opinion a young face should be framed by clean, shiny, simply set hair. Anything elaborate on a young girl looks too sophisticated to suit Art.

(5) Heavily plucked eyebrows. Keep 'em neat, but keep 'em natural.

"In my opinion, those are the chief offenders," said Art. "Don't misunderstand me, though. I don't object to girls using cosmetics. (I have to use make-up myself when we do a stage show—it's wonderful stuff.) I just don't think they should look as if they're using it. You know what I mean. . . ."

Yes, I knew what he meant—and I think you do too. After all, Art's list of don'ts (and he was gentle!) add up to what he does like and that's naturalness both in character and appearance. It's as simple as that. What about it, girls?

He Came Up—But Fast!

(Continued from page 21)

month engagement at the Roseland Ballroom in New York . . . theaters in Rhode Island, Massachusetts and New Jersey . . . and, of course, has had a good share of one-nighters, mostly through New England.

In his first year as a baton man, Randy has also learned the value of good organization. "I found out right at the beginning that a band has to be run like a business. Of course, at present it isn't possible to do all the things I'd like, but some day I hope to run my band the way Hal Kemp used to run his.

"I was only eighteen when I joined Hal in 1939 (my first job with a big group) and I stayed with him until he died in December, 1940. What a swell guy he was! The musicians all loved working for him.

"Hal knew the importance of organization. For instance, we all had seven changes for each of our five uniforms, and we turned in our suits to the band boy to be pressed each night after the job. And every night, just before we started work, the band boy would hand us a carnation for our lapel.

"The bandstand was always immaculate and our music was always kept neat and in order. In fact every single thing connected with the musicians or the orchestra was worked out so that it was done in the most efficient manner. I think Hal had the best-run organization I ever worked for."

The Brooks band has had only two weeks' vacation since they organized, which is certainly not the usual pro-

cedure for a new outfit. Many bands which started about the same time as Randy's have broken up because they didn't have enough work.

Randy is particularly grateful to his former personal manager, Mike Nidorf, who is the guiding force behind the careers of Jo Stafford and Sammy Kaye. A few years back, Mike used to book bands, so he knows all the tricks of the trade. Randy considers himself very fortunate in having had Mike to plug for him. "There used to be a saying among musicians—'Never a night off when booked by Nidorf'—and it was surely true in our case." Randy's present manager is Lou Mindling.

Randy's biggest thrill was playing in the Cafe Rouge at New York's famous Hotel Pennsylvania in February 1946, only a year after his first rehearsal.

Tommy Dorsey stopped in one night to hear the band and told Randy, "You made the right decision a year ago, boy." Tommy was referring to an offer he had made Randy—a contract as first trumpet man at a salary of five hundred dollars a week. "Tommy called me just two days before I was to start my own group—and it was really a tough thing to decide. Should I accept such a wonderful offer, or should I go ahead with my plans. I thought and thought and thought, and finally made up my mind it was 'now or never' for my own orchestra, so I told Tommy I was going to take my chances as a leader."

He took his chances on a good bet. Randy has done okay in his first year in a business that is anything but easy.

That Foster Fellow

(Continued from page 17)

pay my hotel bill. One of my brothers was waiting there for me, and for about an hour we just went sightseeing."

Stuart had to leave New York at five in order to be ready to go to work at seven p.m. at the Terrace Room in Newark, New Jersey, where T.D. and his band were being featured. At seven he began the routine which had him singing three songs every half hour, from seven until two, or a total of thirty-six songs for the evening (the men got an hour for dinner).

Between 8:30 and 9:30, Stuart ate what for him was a big meal: shrimp cocktail, soup, turkey, and his favorite grub, chocolate cake and milk.

During the second half of the night's performance Tommy Dorsey and Stuart signed many autographs.

"When a girl wants an autograph," smiled Stuart, "her escort generally stands there looking disgusted. When a man asks, it's always for 'a kid sister.'"

"At 2:15 a.m. I was ready to leave Newark, but there was no train until three, so I had a wait of forty-five minutes. At 3:45, back in New York City again, I had more food. I ate barbecued spare ribs, Chinese style. And then to bed, around five . . . the end of my easy day!"

After that timetable, there was no doubt in my mind that a singer works for his money.

Stuart has two regular hobbies and one

which is more of an avocation. He collects figures of horses, buying them in towns where the band has dates. His newest rave is the building of model airplanes. He started ambitiously with a large one—and it worked. Nothing can stop him now. He sends all the models home and his mother, he says, is beginning to feel a little crowded.

His spare-time avocation is doing comedy routines. He first amused his colleagues with impersonations and gags in connection with their radio programs and last summer on the Tenderleaf Tea program he had gag lines to read. He hopes to work into acting as well as singing.

Stuart's a movie fan. He favors the psychological thrillers on the screen—but will see anything in which Bergman, Cooper, Milland, Keenan Wynn or Peter Lawford is acting.

Stuart likes to sing ballads best of all, and he prefers the songs of Cole Porter, Jerome Kern and Irving Berlin to any others. He wants to go right on singing—forever will suit him fine. Meanwhile his fans are whooping it up. There are over a hundred Stuart Foster clubs in existence now.

"So you see," concluded this don't-thank-me baritone, "I don't really deserve much credit. With all those good friends and fan clubs, how can I lose? No, it's thanks to Miss Hutton, Mr. Dorsey and the fans, that I'm talking to you and singing to crowds today!"

BAND LEADERS & RECORD REVIEW

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Boston's Platter Specialists

(Continued from page 39)

HE sent you!" Bob emcees record parties and frequently interviews big-name band leaders when they are in town. He has turned down several New York bids.

BEN KIMBALL at WHDH is one of the leading radio characters in Boston, sporting a handlebar mustache and a full beard. On his two and a half hour Sunday night show he plays an entire opera, interspersing it with his own chatter which runs something like this: "Now take this aria by Melchior, folks. It's really socko. What a voice that Lauritz has!"

Ben's dad formerly operated a large farm in New England, where nearly every famous opera star spent part of his summer. Ben came to know many of them personally. When his father died, Ben took his share of the estate and went to Naples to study operatic singing. Later when a throat infection injured his voice, he toured most of Europe's opera houses, working a few weeks at each place as assistant to the stage manager. During the war Ben bent tubes at a Navy ship-

yard in Boston. WHDH began to borrow from his huge collection of over fifty complete operas and finally signed him to mastermind "Evening At The Opera."

BILL HAHN, WNAC's leading platter exponent, graduated magna cum laude from Harvard recently. Few listeners realize that behind his cheery, folksy voice is a tall, blond young man who was struck down a few years back by infantile paralysis. Assisting Bill on the "Musical Clock" is his wife, Betty, who chooses the records from standard and popular lists.

NAT HENTOFF, Boston's top jazz expert, garnered the highest scholastic marks in Northeastern University's history and went on to win a fellowship at Harvard Graduate School. He learned his music from the ground up, playing saxophone and clarinet in local orchestras while attending school. Today, in addition to his radio work, Nat emcees the Sunday jazz concerts at the *Copley Terrace*, serves as president of the Jazz Society of Boston, and writes for several publications.

He spends considerable time on research for his Jazz Album and presents a verbal "Biography of a Jazz Man" each week. When Eddie Condon staged his successful Jazz Concert at *Symphony Hall* in March, this personable, dark-haired disc jockey was chosen to preside.

A veteran of eighteen years in radio, **PRISCILLA FORTESCUE** doesn't solicit requests for musical numbers and doesn't pay much attention to those she receives. Her policy is to feed the ladies the music SHE likes. Guy Lombardo is her speed, she explains, but she occasionally produces an all-jazz show with such jazz authorities as Art Tatum, Eldie Condon or Benny Goodman to explain it.

Priscilla sometimes reads poetry against a background of organ music. At other times she introduces stage and screen stars. She always aims to please the ladies. In addition to her "Listen Ladies" chore, she conducts "Hollywood Snapshots," a brief afternoon chat on Hollywood news.

Her colleague at WEEI, **EVELYN HOWE**, hails from New York although she studied radio at Emerson College in the Hub. She works with announcer Jim Pollard on "The Five O'Clock Follies" and uses a ribbing technique on commercials and guests alike. Sometimes she breaks out in a Brooklyn accent. Evelyn works hard to line up prominent guests for her platter show and frequently comes up with a scoop. When Arthur Godfrey was in town with a legitimate show she had him over for an appearance and he reciprocated by having her on his early morning program in New York.

Thousands of New Englanders know **NELSON BRAGG** as "The Mayor," a tag he created for himself at WBZ. His new disc show at WCOP now follows a comedy line for the first half with the title "Bragging With Bragg." Born in Milo, in the exact center of Maine, Nelson spouts with an authentic "Down East" accent and specializes in filling requests, using very little sweet music. His gimmick for the show is a dollar payoff for the tall story of the day and five bucks for the best of the week.

Second half of his spot is known as the "Funny Money Man," a syndicated feature. Listeners join the club by sending their names and addresses. Bragg offers free white shirts, butter, nylons, fountain pens and other items and pulls in hundreds of letters weekly.

Back at WCOP after three years in the Army, tiny **TERRY COWLING** slants his "Tune Shop" across the board at housewives and dishes out sweet recordings amid sales plugs. He also draws heavy mail by using the earliest postmark gimmick and paying \$1 to the first correct guesser of a daily tune title. He is addicted to pin-striped, double-breasted suits and enjoys a high popularity rating in this area.

One of the funnier shows in Boston is **BOB BANNON**'s eye-opener at WCOP using screwball material always good for a laugh. Up at 5:30 a.m. daily, Bob says that he eats and dresses at the same time and usually arrives breathless at the studio while "The Star Spangled Banner" is being played. Amid recordings and commercials, he presents the weather report by fictitious Prof. Finnerty, B.S., A.B., B.V.D., who bases his meteorological predictions on the aches in his joints and the pains in his wife's muscles. New Year's Day someone inadvertently locked up Bob's records, forcing him to ad lib, hum, sing and announce commercials from memory.

One of Bob's funniest tidbits was a discussion of the United Nations Organization by Dr. Paducah Q. Quiffenberry, achieved by playing a record at thirty-three turns and a transcription at seventy-eight. You can imagine the results. He plays one Gene Autry record every morning and usually insults Sinatra because, as he puts it, "There aren't any Voice fans up from 6 to 6:40 and I can get away with my ribbing without being rebuked."

WALT NIELSON, a returned veteran, has a large following with his "Juke Box Saturday Night" at WHDH.

He reads clever poetry contributed by listeners, has a pleasing manner and seems to have a lot of fun himself.

Using a variety show format with comedy, records and transcriptions, **BOB ELLIOTT**, another war veteran, guides "Sunny Side Up" and "Back Bay Matinee" across the board. On the latter, a participating record show, Bob fills requests but sticks to hot tunes and vocals.

WHDH has several other platter programs during the afternoon and early evening with non-regular announcers, interrupted only for the news, weather, and an occasional special event.

As you can see, beyond being plentifully endowed with culture, cod and beans, Boston is blessed with an ample supply of disc jockeys. These deejays are as smooth, as skillful and as smart as any to be found anywhere. Next time you're up Boston way, listen in on some of these platter chatter salesmen—they're the best.

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- 16—Larry Spiewak
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- 24—NBC; Arsene Studio, N.Y.
- 25—Irving Kaufman
- 26-27—M-G-M 28-29—Charlie Mihn
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CORRECTION PLEASE!

On page 36 of the August issue of **BAND LEADERS AND RECORD REVIEW**, we printed a picture of Carl Ravazza and Jimmy Dorsey and inadvertently credited Carl with having played an engagement at the *Cafe Zanzibar* for a record six months.

The setting of the picture was the *Cafe Zanzibar*. The record-breaking, however, was done at the *Roxy Theater* where Carl is again currently featured on a six months contract.

Tips To Tunesmiths



THE QUESTION AND ANSWER DEPARTMENT FOR AMATEUR
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I write words only. I would be willing to give one-third of my royalties to anyone who would write music for my words. Can you suggest someone?

Pat J. Cloyd
Pittsburgh, Pa.

The melody writer, according to accepted practice, is entitled to one-half of the royalties earned by a song.



An individual says he will compose music to my poem and furnish me with a list of ASCAP publishers who publish on a royalty basis. He charges \$35 for his services. Is this a legal procedure? I am a shut-in under a doctor's care and if I could make a little money it would help tremendously.

Jane Thompson
Bryan, Texas

If you are in ill-health and in need of funds, I can only advise you against spending your money for a \$35 melody and a list of ASCAP publishers. You can get the names and addresses of reputable publishers by having a friend ask your local music store manager to let her copy them off the title pages of songs that are currently popular.



I can make up a song poem in a minute and have a melody for it. But how shall I go about getting it published?

William P. Daly
Greenleaf, Wisc.

Song writing is a business and most successful song writers spend their whole lives at their job. I don't believe that a song written in a minute is apt to be acceptable to a publisher who is prepared to invest his money in a good song.



My songs are written just as melodies with lyrics. Shall I have a local arranger write piano music for them before submitting them to a publisher?

Paul R. Weidner
Longmeadow, Mass.

No, this is usually a waste of money. Most publishers employ their own staff

BAND LEADERS & RECORD REVIEW

arrangers to whom they give the song for arranging after it has been accepted for publication. An outside or amateur arrangement would probably be discarded.



Please tell me where I should live in order to make the right connections for song writing.

Mrs. Leonard Whittaker
Ashland, Oregon

Where you live has nothing to do with what you write. It's your song that counts. A song submitted to a publisher by mail has the same chance for acceptance when it is postmarked Ashland, Oregon, as it has when it is postmarked New York, N. Y.



What good is a song that nobody ever hears? How can I get my songs heard?

Sally Lee Osborne
Petersburg, Va.

Sally, that's a good question. The best song in the world isn't worth a nickel if no one ever hears it. Take your song to your local radio artists, to the small orchestras in your local hotels and clubs, and to singers in your own town and nearby towns. If they like it enough to sing it, you have made a good start.



How can I be sure that the big publishers won't steal my idea or my tune and then send my song back to me. I have heard lots of stories of people getting their songs rejected and then, a few months later, the very same publisher will bring out a song that is practically the same thing, just changed a little.

Jerry Robertson
White Plains, N. Y.

We all hear stories of strange happenings. But, Jerry, have you ever personally known of anyone who had a song stolen by a reputable publisher? I have been in this business a long time, and I never have. A reputable publisher is only too glad to pay royalties on a successful song. Remember that when the publisher is paying royalties on a song, the song is making money for him, too.

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The Honeydripper

(Continued from page 34)

The people who play it might be surprised to learn that Art Tatum puzzled Joe into writing the music for "The Honeydripper." The tune was born one night after work, when Liggins was trying to figure out some figures from Tatum's recording of "Lady Be Good."

"I wondered how he did it," Joe recalled ruefully, "The man sounded like two piano players instead of one."

Joe has forgotten whether or not he finally solved the intricacies of Tatum's tune-typing to his satisfaction, because something else happened.

While running his fingers over the keys experimentally, he hit on an original strain that sent him. He repeated it, playing the phrase over and over, enlarging on it each time.

When he got up from the 88, "The Honeydripper" melody had been born.

This musical blessed event took place in Los Angeles, but Joe's own birthplace is Guthrie, Oklahoma, where he was born thirty-one years ago.

In 1930, his parents moved to San Diego, California, where Joe played trumpet in the high school band. Two years later, he cut out for Los Angeles, where he fought the depression and studied harmony, trumpet and piano with Johnny Spikes, composer of "Someday Sweetheart."

Tough luck dogged him. First, an upper lip nerve became paralyzed and he had to switch from horn to piano. Practicing from three to five hours every day in the week, he also reentered high school (Herbert Hoover High) and taught himself arranging by devouring books on the subject.

He entered San Diego State College as a music major in 1937—married a fellow student, Ruth Adell Allen, wrote musical scores for campus shows—and then had to give up his career because of injury caused by the ceaseless use of his eyes.

A deeply religious man, he persevered . . . conducting "The Sons of David Religious Orchestra" while his sight was improving. Then he wrote the score for a Hollywood musical, and took jobs with local bands (Sam Franklin, CeePee Johnson, and others) until Fate tapped him and said:

"Man, you're the Honeydripper."

Then "The Honeydripper" got himself a band and it's been milk and honey for the cats ever since.

"The public has got me wrong," Joe told me. And it's true. He's no "sweet-talking guy," jiving the people with honeyed words. Serious, sensitive, intelligent, Joe Liggins aspires eventually to bring the instrumentation of the modern popular orchestra to the religious music of his people.

The man is more than a Honeydripper—he's a gentleman and a scholar!

Clayton's Clicking

(Continued from page 31)

Neither did I when I went over to interview "that girl"—Patti Clayton. Take it from me; Godfrey picked right. Patti, who is five feet four and three-quarters, is as pretty as her voice is good. She has large eyes, usually green but occasionally shifting to blue. Her hair is brown, in-

clined toward blonde—particularly in the summer when exposed to the sun. She's twenty-six, and married.

"Getting the job as soloist on Godfrey's show was my first real big break," Patti told me. "Until then I had worked mostly in choral groups."

"When did you start your singing career?" I asked her.

"Well," she replied, "I've always sung as far back as I can remember. When I was little more than a tot Mom and Dad used to take me along with them and my older sisters when they went strawberry picking. They insist they could always find me even though I was hidden by the bushes because I was continually humming and singing—when I didn't have my mouth full of berries."

"But, actually, while I was in high school I used to sing at parties and special affairs. Once I even got three dollars for appearing at a country club."

A short time before she was graduated, Patti was introduced to two girls who had heard her sing at a party and liked her voice. They asked her to join them as third member of a trio to be known as "The Three Graces." Patti accepted and the trio went into rehearsal. In 1940 "The Three Graces" went to Chicago and Patti made her professional debut on Station WGN.

She stayed there until 1943. "Then," she said to me, "I just got tired of doing the same kind of work all the time. It was kind of hard to break away from the girls, but I decided to go to New York and try my luck there. I wanted to solo. At first when I came here I had to do the very kind of work I was trying to get away from."

"I got a job with the choral group on Percy Faith's program for the summer series of 1944. Later on I did the same kind of work for Ray Bloch. While I was with Ray his vocalist, Mary Small, became ill and I replaced her for nearly six weeks—then I went back into the chorus again."

In April, 1945, after holding several choral jobs, Patti went to work on the Godfrey show five days a week. Last October she began her own twice-a-week program of song and melody from 6:15 to 6:30 p.m. over CBS, in addition to her chores on the Godfrey show. Toward the end of March 1946 the two-a-week became five-a-week (CBS—"Waitin' For Clayton") and for a while Patti was on the air twice each week day. I wondered just how she managed to get through the day in one piece. "Didn't you find yourself kind of rushed?" I asked her.

"Rushed isn't the word for it," she replied. "I didn't even get time to think. I was up at six-thirty, at the studio for rehearsal at eight, on the air until ten, attending music conferences with arrangers and directors all day long, eating in a hurry, rehearsing again at five, and off the air finally at six-thirty. By that time I was too tired for anything else, but I loved every minute of it. However, it got to be too much for me, and I had to give up the morning show."

"Well, at any rate, you certainly didn't need exercise," I remarked.

"No, I didn't," she said, "but I used to take a walk every morning, anyway and I still do." She explained that she hikes to work from her apartment on West 73rd Street, a distance of about two miles.

Patti had no recording or movie contracts at the time of this interview. She likes simple clothes, plain food (but plenty of it), exotic jewelry, and ridiculous hats. Oddest fact about Patti is that she was born in a taxi (in Detroit)—literally going places: Keep your eyes on her . . . she's still going places!

This Time For Keeps

(Continued from page 26)

done up in the Bavarian costume outfit he wears in the movie. It is a colorful thing, complete with short pants tied at the knee, long socks, and a heavily embroidered shirt and waistcoat.

Since his separation from his wife, Dorothy, Johnnie is living with his mother and stepfather in a small house he bought for them in Culver City, right near the studio. Johnnie, who is usually a very talkative guy, will say very little about his marriage break-up. He feels, and rightly so, that it is a personal matter between him and Dorothy.

"You know how it is, Jill, when people separate in this town. Immediately, everyone starts blaming it on Hollywood or careers, and columnists give out with the reasons they think were the cause; and all that; which I don't think is fair to the parties involved. After all, at best, separations and divorces cause unhappiness. In my own case, all I can say is that I'm sorry it had to be this way. Dorothy and I tried to work out our problems but we were unsuccessful, so a separation seemed the only way out."

Dorothy is living in the house in Hollywood Hills, the home she and Johnnie bought while they were still in New York. They remain good friends, which is fortunate because of the children: their little daughter, Julie, and the baby, John Dennis. Johnnie visits them every day or so.

When I talked with Johnnie, no definite plans had been made for a divorce, but I gathered they would make their separation legal before too long.

Johnnie loves California and certainly takes advantage of all it has to offer in the way of outdoor living. He is a sun worshipper and never puts the top up on his convertible coupe unless it rains (which it actually does upon occasion, despite the Chamber of Commerce circulars!). Johnnie manages to keep a terrific tan, most of which he picks up while indulging in his favorite sport, golf.

I asked Johnnie if he had been back to visit his old studio, *Paramount*, and he replied, "But definitely. I have a lot of good friends over there, and I had fun buzzing about, visiting and reminiscing with them. So much has happened since I left *Paramount* to go East, in 1944."

Johnnie says he realizes the mistakes he made in his first try at pictures and he's determined not to make the same ones again. "I've really been lucky," he said, "and I know it."

I reminded Johnnie that he had worked darned hard to reach his present place of success in the entertainment field, and he said, "Yes, that's true, but I've had some wonderful breaks too."

"You know, it's funny, but all the good things that happened seem to be tied up with the letter 'c.' I'm firmly convinced, at this point, that 'c' is my good luck letter. First of all, the date at the *Copacabana Club* in New York, which led to my *Capitol Theater* contract—*Capitol Records*—the *Chesterfield* radio program—back to the *Capitol* again—and finally *Culver City, California*, and *M-G-M*."

Well, everybody knows that good breaks have a lot to do with success in any branch of show business, but without talent and hard work, good breaks won't mean a thing. Whatever the formula, Johnnie seems to have worked out a happy ending. He's back home in Hollywood and, using the title of his new picture, he says, "I hope it's 'This Time For Keeps.'"

Johnny's Sleepy Alto

(Continued from page 25)

will retain their meaning in small units, but the big band tends towards full arranged style, these days.

Pretty good, for a band leader, Johnny. That's just what I was saying when you interrupted me.

You can see that Johnny knows public trends and he knows musical thought, too. It all probably comes from the fact that while Johnny was a student at Indiana University he played on the same piano that Hoagy Carmichael used when he composed "Stardust."

I didn't say that!

You did too!

I didn't either. What I said was that on the University campus every fraternity house claimed to have the piano that Hoagy composed "Stardust" on. They're sure proud of him out there!

Just like I said, while playing with college bands you played at every fraternity house on campus, including Theta Chi, your own house. That was while you were with Ted Nering's college band. If you played at every house and tested out every piano, and you must have done that, and every house claimed to have the piano that Hoagy composed "Stardust" on, then you must have played on the right piano once, at least. Right?

Well, I don't know. I suppose I might...

Getting back to my story, the fact that Johnny knows public trends in music probably comes from the fact that he played on the same piano as Hoagy Carmichael used when he composed "Stardust." That will be enough out of you, Johnny!

Lord Bothwell, to you!

Lord Bothwell?

Sure! The Bothwells of America are direct descendants of the Bothwells who were the Lords of Bothwell in Scotland!

Again back to my article. Lord Bothwell has only recently taken unto himself a Lady Bothwell who is a purty dish which used to sing with Randy Brooks' orchestra. It was while Randy was at New York's Roseland and Raeburn was at the New Yorker Hotel that saxophonist Johnny and singer Claire got together. And once they had met, the spell was cast... like enchanting perfume... like...

Hey, how did you get back to the perfume?

It was easy!

I thought we were going to drop that!

What! And let it spill all over? You'd do better giving it away!

Well, that's an idea, if any of your readers want any. Claire and I have just found a new blend which is terrific. We're trying to name it. As long as our supply lasts, I'd be glad to send a little bottle to anyone who writes me c/o BAND LEADERS and asks for it.

How about naming it "Sleepy Alto" after your theme song?

Good idea. Anyway, we'll send it out to your readers... if you have any readers. What with your crummy writing style.

Bah. Just for that this story is at an end! And I won't even mention that your new band is recording for Signature. Scram, bum!

Ah... yer father's mustache!

A Band With Fiddles Can Jump! (Continued from page 29)

the strings, as strings. Too many arrangers lack the proper approach to fiddles. Exceptions I can think of are Axel Stordahl and Paul Weston, a couple of boys, incidentally, who once worked for T. D., and know their way around jump stuff.

Roger Moore, a boy I brought out from New York to write my book, doesn't treat our fiddles like the band's poor relations, and hand them stuff better suited to brass or reeds. Every note is marked as an up or down bow to insure phrasing as a unit.

The fiddle figures in our library are not some notes left over from an old sax chorus, either. The pet gripe of all fiddle players is that arrangers, after they have run out of sustained chord possibilities, dash off a reed chorus and write 1st Violin, etc., on the string parts.

See what I mean? How can the cat-gut scrapers jump with haphazard material. And how can they jump when the rhythm section goes out to lunch every time they start to play?

You think I'm kidding? Just listen closely, the next time you hear a fiddle section (and I don't mean mine!) come on.

The piano starts racing up and down the scale like mad. The drummer mistakenly thinks he has to play softer, drops off, louses up the rest of the section and the beat gets lost.

So the fiddles get the blame. Some character, who thinks he's booted, stumbles over his own feet and snarls: "Aw, them corny fiddles are playin' again. Get 'em off the stand, Jack. They ain't got no beat. They don't jump, man."

Well, no wonder.

If the strings don't swing, I'll give you three fiddle strings to a broken sax reed that the band doesn't swing, either.

Give the strings the same solid beat as the other sections, like we do—the piano playing strictly rhythm, and the bass, guitar and drums punching with a drive—and the fiddles will jump. Or they can't play in my band. They'll jump, and they'll play sweet. They'll give a new tone color to the band, when properly combined with the woodwinds. They'll be at home in the slickest hotel room or on the jumpiest one-nighter.

So lay off, will you, fellows? Quit calling fiddle players "Mickey Mouse musicians." What do you suppose I make my guys use cat-gut strings for, if not to keep out those M. M. overtones?

And stop making cracks about string sections being from hunger. If you give them a chance, they'll make you eat your own words, and you won't be from hunger, either.

Another thing, stow that stuff about us being a bunch of long-hairs. The boys in my fiddle section and I get our hair cut regularly, and that's more than I can say for some of the hepcats who've worked for me during the last couple of years. When fiddles jump they don't want to step on their own hair.

Okay? Still think a band with fiddles doesn't jump? If you do, you'd better smile when you say that podner. Remember, it doesn't mean a thing, if it ain't got that string!

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Dona.. Who? Donahue!

(Continued from page 30)

And so the band rehearsed and went out onto the road and after long years of struggle, finally was voted the best band in the country . . . No! That could have been the story, but this one has a different twist. In 1938, Gene Krupa came to town with his new band and offered Sam a job.

Remember, Sam's band was made up of neighborhood friends, not musicians who were hungry for money. Sam went to the guys and told them of his offer from Gene and asked what he should do. They advised him to take the job.

"If you build up a name with Krupa," one of them reasoned, "you'll be a lot better for us than you are now. We'll miss you here, but the benefits more than even it up. I think you should take the job!"

Sam did take the job and for two years he blew his saxophone for Krupa, building that name that he needed. And from Krupa's band he went on to Harry James and Benny Goodman. It was Benny who got Sam started again with his own band, the band that had never played a job. Benny introduced Sam to Willard Alexander, bigwig of the music industry, and Willard helped him get his band started. Sam organized in Detroit, using the same musicians who had played with him before in that "guys who are friends" band.

The Donahue band had just started on the road to success when the war came. They were cutting for *Bluebird Records* and playing some of the best dance spots in the East when Sam began to feel the draft fishbowl hot on his neck. He stuck around long enough to play at the famed *Glen Island Casino* but canceled a job at the *Casa Manana* in Hollywood to join the Navy.

It was band mentor Sy Shribman who steered Sam to Artie Shaw who was organizing his Navy band. Sam helped Artie get the all-service outfit started. Besides being co-organizer and arranger, Sam was also saxophonist and assistant leader of the outfit, a band which numbered Claude Thornhill, Dave Tough, Max Kaminsky, Johnny Best and Conrad Gozzo among its stars.

It was with this "Band of the United States Navy Liberation Forces" that Artie Shaw toured the South Pacific for almost two years. They appeared in Pearl Harbor, New Caledonia, Guadalcanal, New Zealand and Australia, playing in every outpost they could find.

"We didn't see any action ourselves, although we were bombed a lot. In Guadalcanal we were bombed two and three times a night. Boy, that was rough. It was even worse than the buzz bombs in England," Sam recalls.

When the band returned to the United States, Artie Shaw was given an honorable discharge and Sam was elected head of the band.

The band was in the E.T.O. for over a year before returning to the States. Once out of the Navy Sam sent for the former members of his band and, impossible as it seems, most of them came back! Some had been in the service and others were working with other bands, but they all found their way back, with only one or two exceptions.

During Sam's time in the service he wrote 350 arrangements on standard and original tunes for the Shaw and Donahue band—so the postwar Donahue band started off 350 arrangements to the good.

The new band features saxophones. There are six of them in the line-up.

Eight brass and three rhythm (no guitar) fill out the group. Singers are Mynell Allen, a Texas gal who is new to the business, and Bill Lockwood, who never sang professionally before but made quite a name for himself as a singer in the Navy. Drummer Harold Hahn, formerly with Chuck Barnett, is one of the Detroit gang who has returned and is acting as right-hand man to Sam.

Sam is even more determined to make a go of his band this time because of his wife of less than a year, lovely Pat Mahar Donahue, an ex-showgirl. And somehow it looks like the band can't miss. With guys who stick as close as Sam's musicians, something has to happen . . . something very agreeable!

Another B.G.

(Continued from page 13)

bug about 1915, Buddy returned to New York, met a young rehearsal pianist named George Gershwin, and penned some dozen tunes with him. In 1929 the songwriting team of DeSylva, Brown and Henderson were the country's top tunesmiths, penning hit after hit. These three formed their own music publishing company and, when Hollywood beckoned, they journeyed to the Coast together to produce films for Fox. When his partners decided to return to New York, B.G. stayed on to take his chances with Hollywood.

Ten years later, in 1939, he took time out from producing films at R-K-O and *Universal* to write and produce three musical comedies which ran simultaneously on Broadway and were so successful that critics dubbed him "The Second Ziegfeld." It was Buddy who picked Betty Hutton for the role in "Panama Hattie" and, later, groomed her for film stardom.

Recently, Buddy resigned his post as Executive Head of *Paramount* to devote more time and attention to the recording firm. For five years he had complete charge of all productions at the studio and is credited with lifting *Paramount* out of debt.

As for advising young would-be vocalists who have their eye on a recording contract and a Hollywood career, Buddy DeSylva, who has been a success in every phase of the music business, passed on the following to me:

"First, make sure you really want to make singing your career. Then, find out if you have talent. Don't ask friends, but try to get the opinion of a reliable voice teacher in your city. If you've decided you want to sing and a professional has encouraged you by stating you have possibilities, don't get excited and head for New York or Hollywood.

"Stay in your own back yard and develop your talent. Get as much experience as you can with local singing groups. Audition for your local radio station. Remember, that a singing career takes work—and more work. Jo Stafford (one of the best singers in the country today) admits that, even though she's on the top, she hasn't stopped working for a second.

"Of course this doesn't apply to those who can sing like Jo, look like Lana Turner, and have Betty Hutton's personality. If any BAND LEADERS reader fits into that category, she should look up *Capitol* in Hollywood—we can use her talents!"

Hollywood Bandstand

(Continued from page 33)

Of Pauline," flicker about old-time movies. Stage 16 had a set representing an early-day opera house and Betty and John, garbed in Shakespearian costumes, were doing a backstage scene in which the Huttontot was trying to scam from the theater, with Lund insisting the "show must go on." And, no kidding, a show does go on, all the time, on a Hutton picture. Betty's always singing or having laughs, between scenes. When her pal, BENAY VENUTA came on the set to visit her, the two gals harmonized on "Doctor, Lawyer, Indian Chief" . . .

To CBS Playhouse to catch a rehearsal of the show featuring music by DAVE ROSE, and songs by KITTY KALLEN and CURT MASSEY. Kitty showed me a cute lapel watch she was wearing and told me it was part of a collection of antique jewelry which she makes a hobby of collecting. Gabbing with Curt, was interested to learn he once had his own band—"a two-beat, Dixieland outfit," he recalled. Interesting to watch the smooth manner in which Dave rehearsed the boys in his band—no wonder the music comes out so smoothly on the air . . .

To *Universal* to dig LAWRENCE WELK and his Champagne Music, working before the cameras in a Will Cowan musical short. Watch and listen for Welk's original "Champagne Polka," sure to be a highlight of the pic. Talking with Lawrence, I learned that the many one-night stands he has played during his career really paid off during his local stand. He credits his long and successful engagement at the *Aragon* to the loyalty of fans now living in California, who danced to his music at one-nighters he played in their former home towns. And get this, one of these fans from the Middle West, now living out here, asked Welk to occupy his home while the fan took a trip to his former home—and some leaders would like to find even a tree to sleep in . . .

DOUBLE FEATURE: Glamourtown now has two "Hollywood Bandstands." BILL ANSON is now piloting a marathon platter show on *KFWB* tagged "Hollywood Bandstand," and, of course, yours truly is still doing business at the same old stand. Bill was a top Chicago disc jockey before joining *KFWB* and is doing a great job with the air version of HB . . .

TWO-BAR BREAKS: Hollywoodians steamed up about the Record-Of-The-Month Club, which headquarters here. A good deal for platter fans, RMC's experts pick the best waxing of each month's top tune and press it on Vinylite for club members. Yeah, anybody can join . . . MILTON DE LUGG and his "Swing Wing" inked for *Columbia* flicker . . . FRANKIE, TD, LES BROWN and JO STAFFORD discing "This Time", tune clefted by PAUL WESTON and JOEL BENTON . . .

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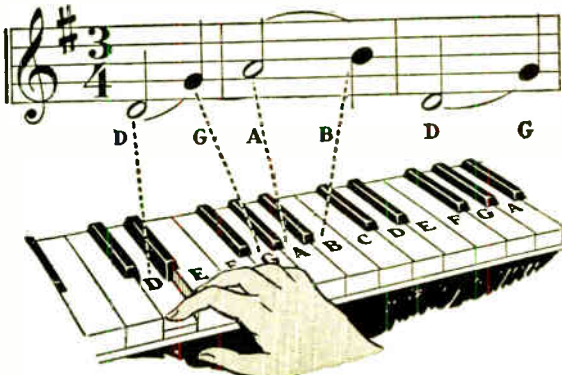
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