

# BAND LEADERS

AUG.

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*and*  
**RECORD REVIEW**

I LOVE THE BAND BUSINESS

By Harry James

BLUE NOTES AND ANECDOTES

By Jack Teagarden

LES BROWN

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BAND LEADERS AND RECORD REVIEW

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# Did you know that . .

KITTY KALLEN, the ex-Harry James vocalist who is now singing solo for her supper, has been signed to record for *Musicraft*, and after all the talk about her going with *Columbia* . . . DUKE ELLINGTON has signed a contract with *Musicraft* and will begin recording for his new company in September, upon expiration of his contract with *Victor* . . . BUDY RICH and his ork are recording for *Mercury* . . .

Benny Goodman's ART LUND is stopping every Beegee stage show. His singing is okay and his build is terrific. He was an All-American and a boxing champ in college . . . Neatest stunt of the year was that worked by WOODY HERMAN's publicist. He staged a contest—the winner gets Woody's whole band for an entire evening, to play wherever he wants it to! . . .

VAUGHN MONROE has bought that airplane and the model's a honey. He's waiting for delivery. Incidentally the quartet (discovered by this scribbler) with Vaughn's band has expanded to a quintet. MARY LEE, ex of the Norton Sisters and the Lee Sisters, has joined them. They're known as THE MOON MAIDS . . . TEDDY WALTERS, once the "assistant Sinatra" on the "Hit Parade" (hired to stand by in case Frank got ill at air time), is recording for *ARA*, H'wood disc firm.

Trumpeter-fiddler RAY NANCE is back with DUKE ELLINGTON after a crack with his own trio . . . *Signa-*

*ture Records*, distributed by General Electric, is out to grab off some big name artists. General Electric has insisted. They've already contracted HAZEL SCOTT, and bigger names are to follow. They may sign NEILL McCAFFREY's unheard but very promising Manhattan rehearsal band as a non-name attraction, along with their already excellent MONICA LEWIS, JOHNNY BOTHWELL, etc.

ZIGGY's back (ELMAN, that is) and TOMMY's got him (DORSEY, that is). Now that Tommy has taken over as musical director of WOR and the *Mutual Broadcasting Company*, his ace arranger SY OLIVER is conducting his own radio show on the web. It's the first time a national network has featured a Negro conductor!

HORATIO Q. BIRDBATH, the lad who imitates 175 varieties of birds, seventy-five different animals and eight humans, has joined SPIKE JONES and his Makes-You-Wanta-Blow-Your-Brains-Out Orchestra. And Spike's new thirty-one-piece orchestra sounds darn good, what with those swell Howard Gibbeling arrangements . . . KING COLE TRIO, grounded by a California fog, made a last minute flight into Hollywood from which they dashed to Sunset and Vine and into a network studio five minutes before they were due on the air across the nation. They went on without a rehearsal. A sub trio already had been hired for their spot . . .

How to start a riot department: LIONEL HAMPTON took a small band out onto the street in front of

the nightery where he was playing so that he could entertain the people who weren't able to get into the packed hall . . . DARDANELLE and her trio have been at the *Copacabana Lounge* for almost a year straight now. That's a real record for the spot . . .

Did you ever hear the story about Joe Sherman, manager of Chicago's famed *Garrick Stage Bar*? One night Joe came to me with a worried look on his face. I asked him what was the matter. "I've just hired a guy for the club and I've never heard him sing," he moaned. "His name's BILLIE HOLIDAY . . . is he any good?" And thus the lovely Miss Holiday was hired by bewildered but successful Joe Sherman . . .

Strictly in the New Orleans tradition is HENRY "RED" ALLEN's habit of playing the same song two and three times in a row. It's customary in Louisiana . . . Lovely ANNETTE WARREN signed for the *Del Mar Hotel* down by BING Crosby's race track in San Diego. If Bing hears her, we'll have another star on our hands . . . PHIL MOORE has written a swell new nonsense tune. It's called "Hockey Mokey Poke, Skee De Wah De Sqwatch". You may call it "Sqwatch", for short, if you'd like. And Phil now plans to produce all Negro jazz shows for the networks . . .

*Continental Records* is pressing hot jazz discs now. They've done sets by TRUMMY YOUNG, COLEMAN HAWKINS, SARA VAUGHN, J. C. HEARD, and other of the usual New York set . . . (Continued on page 6)

HERE'S

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If you are not entirely satisfied with any record, you may return it within 10 days and get your money back.

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BAND LEADERS AND RECORD REVIEW

# Did you know that . . .

LIZA MORROW denies she'll leave BENNY GOODMAN. She says he's a fine boss . . . LYNNE STEVENS got the vocal berth with WOODY HERMAN's band . . . TEX BENEKE and the Glenn Miller orchestra will be featured in a motion picture about the life of the late Glenn Miller . . .



CONNIE HAINES

When MARTHA STEWART and comedian Joe E. Lewis were married the papers reported that it was Martha's first marriage. Wasn't she once Mrs. Buddy Stewart? In case you're wondering about that new ditty titled "Ashby De La Zouch", it is taken from the name of an English town in which GI's were stationed during the war. Its full name is even better. It's Ashby De La Zouch Castle Abbey . . .



DEAN HUDSON

Every year, wherever he is, trumpeter-bandleader ERSKINE HAWKINS takes time out from his floor show on the anniversary of BIX BEIDERBECKE's death and plays a trumpet solo of "In A Mist" in the great horn man's honor. Bix, conceded to be one of the all-time greats of jazz, died before he was able to be widely heard, but among musicians his name is legendary . . .

CAROLYN GREY, Gene Krupa thrush, is the same C. G. who chanted long and well with Woody Herman . . . And GINNIE POWELL, with Harry James, is the gal we found in a Chicago high school four years ago . . . BENNY GOODMAN guesting with the Memphis Symphony Orchestra . . . When TOMMY DORSEY recorded his "Showboat" album for Victor he insisted upon only one thing, that PEGGY MANN sing "Bill". She was hired for the date at Tommy's insistence . . .



BILLIE HOLIDAY



NEILL McCAFFREY

DEAN HUDSON will appear in a musical short about Miami, and all because the producer saw the handsome band leader's picture on the cover of the sheet music to "Moon Over Miami" which he is using in the picture. The entire Hudson band will appear.

# BAND LEADERS AND RECORD REVIEW

AUGUST, 1946

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# JAZZ vs. DELINQUENCY



These are interesting days. In the past we had heard that Jazz music was inane, useless, and of low culture, but only recently have we learned that it is also a ghastly musical beast which preys upon the youth of the land. Artur Rodzinski was the first to pop up with the crushing evidence. Band leader Ted Steele, musical director of a California radio station, was next as he imposed a ban upon "re-bop" music on his station. And the wind continues to blow as other publicity-conscious people follow in Steele's footsteps and condemn jazz.

We realize now the error of our ways. We have been jazz fans for years. We think that Stan Kenton, Woody Herman, Diz Gillespie, King Cole Trio and Duke Ellington are swell. In other words, step up dear reader and shake the hands of fellow delinquents!

The question of juvenile delinquency and its relation to jazz music can best be answered by the people who play jazz or swing and who are the object of so much teen-age interest. With that thought in mind we have collected the opinions of some of today's biggest box office names. Their views should be of consequence to the general public as well as to the jazz fan (who is probably beginning to get an inferiority complex from so much inane criticism).

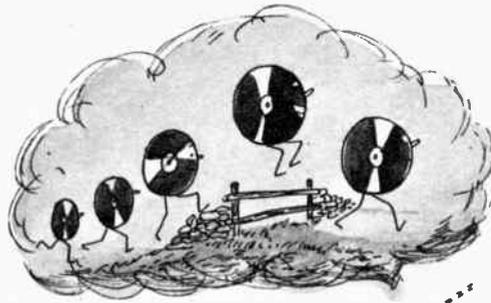
"Music is composed of melody, harmony and rhythm," points out Vaughn Monroe. "A symphony is simply a composition in which certain harmonies, melodic lines and rhythms are utilized to make an interesting progression of sounds. Operas, ballads, folk songs, calypso songs, blues, and Viennese waltzes are compositions of the same elements, arranged in different order.

"Music is music, no matter what its form. And how can music contribute to juvenile delinquency? Actually, listening to any form of music can only tend to increase a person's appreciation of music in general. Why don't these critics set forth facts to back up their criticism?"

Benny Goodman propped himself against his backstage dressing table and fingered the keys of his clarinet as he mulled the question.

"I don't go for this so-called 're-bop' style, but I can find nothing lewd about it. It's merely a technical manner of playing swing. To me it doesn't" (Continued on page 56)

# Records on Review



by Maurie Orodener

## GLENN MILLER-TEX BENEKE

"Swing Low Sweet Chariot" (FT)  
 "I'm Headin' For California" (FT:VC)  
 "It Couldn't Be True" (FT:VC)  
 "One More Tomorrow" (FT:VC)

Tex Beneke fronts the ex-GI band which bears the Glenn Miller banner and does well by the name, stressing commercial arrangements but not imitating the sax-clarinnet blend that went with the original Miller orchestra. Beneke's tenor sax riding and the trombone team cut a nice jump pattern in Bill Finegan's arrangement of "Swing Low Sweet Chariot." On the opposite side, ARTHUR MALVIN, the band's romantic voice, makes pleasant listening of "I'm Headin' For California." Malvin clicks again on "One More Tomorrow," which is coupled with "It Couldn't Be True." The latter is given a lively interpretation by the CREW CHIEFS, which include Tex Beneke. (Victor)

## DINAH SHORE

"The Gypsy" (FT:V)  
 "Laughing On The Outside" (FT:V)

Backed by SONNY BURKE's band, Dinah Shore turns in two of the best of all her recent recordings. "The Gypsy" is a thing of beauty coming from Dinah's pipes. She gives her all during the one and a half chorus arrangement. There is some fancy guitar work backing her on "Laughing On The Outside" and Dinah can take a bow for turning in the top recording of the tune. (Columbia)

## BING CROSBY

"I'll Be Yours" (FT:V)  
 "We'll Gather Lilacs" (FT:V)

Backing for Bing Crosby this time comes from CARMARATA's crew, which is not heard to good advantage on either side. Bing has done better in the past than "I'll Be Yours." He struggles through a sluggish tempo and gives out with a half-hearted rendition of one of the sweetest tunes of the day. He fares a trifle better on "We'll Gather Lilacs," but here again, the arrangement calls for a dragging tempo and spoils another tune. (Decca)

## JACK LEONARD

"They Say It's Wonderful" (FT:V)  
 "September Song" (FT:V)

PAUL BARON provides the top-notch backing for Jack Leonard, who will delight the bobby-soxers with "They Say It's Wonderful," an Irving Berlin song from "Annie Get Your Gun." Leonard has a pleasant style and puts a lot into the words. "September Song," one of the hits from "Knickerbocker Holiday," gets good treatment from Leonard. (Majestic)

## BILLY ECKSTINE

"Blue" (FT:VC)  
 "Second Balcony Jump" (FT)

Billy Eckstine clicks solidly with the mood ballad, "Blue." In the companion piece, "Second Balcony Jump," the band takes the lead and gives listeners a few hot horn licks but is generally on the standard side for swing tunes. (National)

## EDDIE CANTOR-JOAN BARTON

"One-Zy, Two-Zy" (FT:V)  
 "I'd Rather Be Without You, Baby" (FT:V)

Eddie Cantor gives out on "One-zy, Two-zy" in a typical Cantor manner, but the side is just about average on the tune. Joan Barton takes the bow on "I'd Rather Be Without You, Baby," which is a rather uninspired tune that doesn't do much for her. CLIFF LANG's All-Star band, featuring RAFEL MENDEZ on the trumpet, backs both sides. Mendez does some sweet trumpeting behind Miss Barton. (Pan-American)

## TOMMY DORSEY

"There's Good Blues Tonight" (FT:VC)  
 "Don't Be A Baby, Baby" (FT:VC)

Arranger-composer SY OLIVER scores on the vocals for both sides of this fine Tommy Dorsey disc by THE CLAMBAKE SEVEN, who step out of the Dorsey gang for a rhythmic arrangement of "Good Blues Tonight." They are equally potent backing up "Don't Be A Baby, Baby." The Dorsey trombone is heard throughout both sides. (Victor)



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# Records on Review

(Continued from page 8)

## LOUIS PRIMA

"Gimme A Little Kiss" (FT:VC)  
"Where Did You Learn To Love" (FT:VC)

Louis Prima does some fine commercializing on this platter. He turns his horn and his voice out on the oldie "Gimme A Little Kiss" and sticks to the trumpet for smooth backing on "Where Did You Learn To Love," nicely handled by JACK POWER and a male foursome. (*Majestic*)

## PHIL MOORE FOUR

"Old Man River" (FT:V)  
"I've Got Sixpence" (FT:V)  
"September Song" (FT:V)  
"Danny Boy" (FT:V)

The Foursome assist Phil Moore during his top rendition of "I've Got Sixpence." A bit more limited in appeal is his "Old Man River," which is handled strictly for jive. "September Song" and "Danny Boy" are too heavy for his particular brand of vocals and the instrumental backing is also uninspired. (*Musicraft*)

## THE MERRY MACS

"Laughing On The Outside" (FT:V)  
"Ashby De La Zooch" (FT:V)

The Merry Macs give out on a slow tempo for the tongue-twisting "Ashby De La Zooch." The novelty tune has a limited appeal, but this is the best rendition for those who like the song. The band behind the vocal combo during "Laughing On The Outside" helps make the side a good one. (*Decca*)

## JACK SMITH

"I'll Be Yours" (FT:V)  
"Let's Put Out The Lights" (FT:V)

Jack Smith brings out very little of the appeal of "I'll Be Yours," a French chanson which requires lots of pash. Although he's in top voice, Smith does little better with the oldie "Let's Put Out The Lights." (*Majestic*)

## FIVE DEMARCO SISTERS

"One-Zy, Two-Zy" (FT:V)  
"I Fall In Love With You Every Day" (FT:V)

PHIL DAVIS' band provides a lively background for the sisters on "One-zy, Two-zy" and the gals handle the tune in a breezy style. They go soft and romantic on Sam. H. Stept's "I Fall In Love With You Every Day." (*Majestic*)

## METRONOME ALL-STAR BAND

"Metronome All Out" (FT)  
"Look Out" (FT)

This effort is better than average because more jam than usual comes out from the great collection of swing satellites. Most of the jamming is concentrated in "Metronome All Out" which features DUKE ELLINGTON as composer maestro. J. C. HIGGENBOTHAM uses his hot horn to give it a blues theme and the others follow suit. "Look Out" has composer SY OLIVER filling the conductor's podium. It's a good side but the Ellington tune wins out. (*Victor*)

## TOMMY JONES

"One-Zy, Two-Zy" (FT:VC)  
"We'll Gather Lilacs" (FT:VC)  
"Where Did You Learn To Love" (FT:VC)  
"All Through The Day" (FT:VC)

LOUISE TOBIN, former chanter with Harry James, scores a personal triumph on all four sides and gets some mighty fine assisting from the Jones crew. "One-zy, Two-zy" is treated in nice style and is backed with a sweet rendition of "We'll Gather Lilacs." "Where Did You Learn To Love" is given jump treatment, which Louise handles very nicely, and she does as well on "All Through The Day." (*Sterling*)

## RAFEL MENDEZ-NOEL DE SILVA

"Porque" (FT)  
"Jalousie" (FT)

Rafel Mendez heads the band on the "Porque" side through the paces of an attractive rumba but is topped by Noel De Silva when the latter plays the tango, "Jalousie." The latter sports one of the best arrangements of the tune. (*Pan-American*)

## THE AIRLANE TRIO

"Josephine, Please No Lean On The Bell" (FT:VC)  
"If I Had My Way" (FT:VC)

"Josephine, Please No Lean On The Bell," which looks like the comedy song of the year, is given an excellent treatment with TONY LANE doing the vocal in an Italian dialect. VERA MASSEY takes vocal honors for "If I Had My Way," which is treated with an easy styling. (*De Luxe*)

## GEORGE E. WETTLING

"You Brought A New Kind Of Love To Me" (FT:VC)  
"Somebody Loves Me" (FT)

George Wettling handles the drum downbeat for the platter which kicks out on "Somebody Loves Me," featuring the trombone of JACK TEAGARDEN and the tenor sax of COLEMAN HAWKINS. Jackson Teagarden turns to the vocal on "New Kind Of Love" on the opposite side. The tempo is more relaxed and easy. (*Keynote*)

## GUY LOMBARDO

"Shoo Fly Pie (And Apple Pan Dowdie)" (FT:VC)  
"Give Me The Moon Over Brooklyn" (FT:VC)

Lombardo comes up a trifle late with "Shoo Fly Pie" but gives the tune a nice going over. DON RODNEY takes the vocal and is in on the soft finish. The Lombardo vocal trio sing "Give Me The Moon Over Brooklyn," which is cute but has limited appeal. (*Decca*)

## HOT LIPS PAGE

"I've Got The World On A String" (FT:VC)  
"Happy Medium" (FT)

"Happy Medium" is the side that counts for this spinning. Page is tops at the trumpet with EARL WARREN on alto; DAVE MATTHEWS on tenor; HANK JONES at the piano; SLAM STEWART beating the bass, and "BIG SID" CATLETT making the drums count. Page keeps the tempo to the blues for his vocal on "I've Got The World On A String," which makes DAVE MATTHEWS' tenor sound better than Page. (*Melrose*)

## SPIKE JONES

"Old MacDonald Had A Farm" (FT:VC)  
"Mother Goose Medley" (FT:VC)

With all their gadgets and noise makers working overtime, the Spike Jones City Slickers have a field day on "Old MacDonald Had A Farm." DEL PORTER sings the vocal in the midst of the clatter. The kids will adore Spike on the "Mother Goose" jingles—he does them all well. (*Victor*)

# THE TOP TEN PLATTERS

As selected by the **BAND LEADERS** Readers Platter Jury at our Platter Preview Party held recently in the auditorium of the Will Rogers Memorial Coliseum in Fort Worth, Texas.

1. SEEMS LIKE OLD TIMES—Bobby Sherwood (Capitol)
2. ARE YA KIDDIN'—Harry Cool (Signature)
3. ATLANTA, G. A.—Andrew Sisters (Decca)
4. LI'L AUGIE IS A NATURAL MAN—Johnny Mercer (Capitol)
5. I DON'T KNOW ENOUGH ABOUT YOU—Mills Brothers (Decca)
6. LET'S WALK—Artie Shaw (Musicraft)
7. THEY SAY IT'S WONDERFUL—Bing Crosby (Decca)
8. YOU BROUGHT A NEW KIND OF LOVE TO ME—Eileen Barton (Mercury)
9. I COVER THE WATERFRONT—Johnny Bothwell (Signature)
10. ON THE SUNNY SIDE OF THE STREET—Eddie Heywood (Decca)

## BOBBY HACKETT

"Pennies From Heaven" (FT)  
"Rose Of The Rio Grande" (FT)

Bobby Hackett does a terrific bit of trumpeting on "Pennies From Heaven" and is a welcome addition to the wax works. The styling is of the Chicago jazz school and is tops in tone and effect. **VERNON DUKE**, **JOE DIXON** and **DAVE BOWMAN** join the faster clip as Bobby beats off "Rose Of The Rio Grande." Both sides are collector's items. (Melrose)

## DANNY O'NEIL

"One More Tomorrow" (FT:V)  
"I Didn't Mean A Word I Said" (FT:V)

**PAUL BARON**'s ork provides a beautiful violin intro for "One More Tomorrow" and backs O'Neil's vocal with the same smooth skill. The tune is strictly on the sweet side. "Didn't Mean A Word I Said," the backer, sports some great piano and sax backing in addition to O'Neil's fine voice. (Majestic)

## JOHNNY GUARNIERI

"Body And Soul" (FT)  
"Nobody's Sweetheart" (FT)

This platter gives Johnny Guarnieri a chance to show off his skill at the piano, which is something worth hearing. His out of tempo version of "Body And Soul" is a stand-out and he gets a rhythmic beat for "Nobody's Sweetheart" with **COZY COLE** taking a drum chorus and **BOB HAGGART** at the bass. (Majestic)

## BENNY GOODMAN

"Don't Be A Baby, Baby" (FT:VC)  
"All The Cats Join In" (FT:VC)

The Goodman Sextet supplies the rhythmic background for both sides, with Goodman's clarinet and **MEL POWELL**'s piano in prominence during one chorus. **ART LUND** takes the vocal. Goodman, **LIZA MORROW** and the ensemble share the vocal on "All The Cats Join In," which is no showstopper. (Columbia)

## PHIL BRITO

"Do You Love Me" (FT:V)  
"I Wish I Could Tell You" (FT:V)  
"In The Moon Mist" (FT:V)  
"Tell Me That You Love Me Honey" (FT:V)

Phil has a winning manner for love ballads and is joined by the **STARDUSTERS** for "Do You Love Me." He gives lots of pash to "In The Moon Mist" and is equally effective with "I Wish I Could Tell You." The Stardusters are with him again for "Tell Me That You Love Me Honey." **WALTER GROSS** provides a rich instrumental background. (Musicraft)

## DICK HAYMES-HELEN FORREST

"All Through The Day" (FT:V)  
"In Love In Vain" (FT:V)

Dick and Helen share the singing chores about equally on both sides of the platter. They are particularly effective on "In Love In Vain," but top most of the recent renditions of "All Through The Day." Both tunes are by the late **Jerome Kern** and **Oscar Hammerstein III**. **EMILE HAGEN** heads the band. (Decca)

## CHUCK FOSTER

"I'm In Love With Two Sweethearts" (FT:VC)  
"Ah-Dee-Ah-Dee-Ah" (FT:VC)

Chuck Foster does well for himself with this platter and makes both sides count. "I'm In Love With Two Sweethearts" is on the sweet side with **DICK ROBERTS** handling a good vocal. **MARILYN PAUL** and the ensemble sing on the novelty, "Ah-Dee-Ah-Dee-Ah." (Mercury)

## CLIFFORD LANG

"Stardust" (FT)  
"Begin The Beguine" (FT)

Lang has a symphonic jazz orchestra and it has a rich beautiful tone for "Stardust." Of particular interest on the side is the sax section. "Begin The Beguine" shows some good craftsmanship, but is not unlike Artie Shaw's version in arrangement. (Pan-American)



## HARD TO GET RECORDS OLD AND NEW

- Josephine Please No Lean On The Bell—V. Monroe—53c
- Sugar Blues—Clyde McCoy—37c
- Cocktails For Two—Spike Jones—53c
- King Porter Stomp—B. Goodman—53c
- Swing Angel—B. Goodman—53c
- It Had To Be You—D. Haymes & H. Forrest—79c
- Who's Sorry Now—Bing Crosby—79c
- As Long As I Live—Frankie Carle—53c
- It's The Talk Of The Town—Bing Crosby—79c
- The Sweetest Story Ever Told—Bing Crosby—79c
- Blues In The Night—D. Shore—53c
- The Mad Boogie—Count Basie—53c
- Sioux City Sue—Bing Crosby—79c
- The Gypsy—Guy Lombardo—79c
- A Pretty Girl Is Like A Melody—Phil Brito—53c
- Moonlight Serenade; Little Brown Jug—G. Miller—53c
- San Antonio Rose—Red River Dave—79c
- Never Too Late To Pray—T. Dorsey—53c
- Star Dust—Frank Sinatra—53c
- Prisoner Of Love—Perry Como—53c
- Nobody's Sweetheart; Body and Soul—J. Guarnieri & C. Cole—79c
- Paper Doll; I'll Be Around—Mills Bros.—53c
- Bank's Boogie—Buddy Banks—79c
- Boogie Blues For My Daddy—L. Thomas—79c
- It Seems Like Old Times—V. Monroe—53c
- Drink Hearty; The Crawl—"Red" Allen—53c
- Desperate Desmond—Buddy Rich—79c
- South; She's No Trouble—B. Moten—53c
- Boogie Woogie—T. Dorsey—53c
- Rum & Coca Cola—Andrews Sisters—53c
- Sweet Georgia Brown—King Cole Trio—53c
- You Can't Conceal A Broken Heart—Wally Fowler—53c
- Honeysuckle Rose—"Fats" Waller—53c
- Song Of The Islands—Wayne King—53c
- I'm Heading For California—G. Miller Orch.—53c
- It Couldn't Be True—G. Miller Orch.—53c
- Mood Indigo; The Mooche—D. Ellington—53c
- B. Minneveh Harmonica Rascals Alb.—\$2.63
- Strawberry Blonde; The Band Played On—The Harmonizers—79c
- Daisy Bell; Bicycle Built For Two—The Harmonizers—79c
- You Tell Me Your Dream I'll Tell You Mine—The Harmonizers—79c
- Tomorrow Is Forever—D. Haymes & H. Forrest—79c
- I'm A Big Girl Now—S. Kaye—53c
- The Minor Goes Muggin'—D. Ellington & T. Dorsey—79c
- Bumble Boogie—F. Martin—53c
- Marie; Song Of India—T. Dorsey—53c
- Star Dust; Temptation—A. Shaw—53c
- J. Dorsey's New Latin American Alb.—\$2.63
- McNamara's Band—Bing Crosby—79c
- Jealousie—Los Angeles Orch.—79c
- Begin The Beguine—Larry Adler—79c
- F. Sinatra's Album—\$2.89
- Bing Crosby's Western Songs Alb.—\$3.93
- Dick Haymes Alb.—\$2.10
- Carmen Cavallero's New Alb.—\$2.63
- T. Dorsey's Alb. Show Songs—\$2.89
- Phil Baker's Accordion Alb.—\$3.68
- Kansas City Jazz Alb.—\$3.68
- Spike Jones Alb.—\$2.36
- D. Ellington's Alb. Black, Brown & Beige—\$1.81

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# Recent Record Releases

- A** Closer Walk With Thee"—BUNK JOHNSON and his New Orleans Band (Victor 40-0127-A, "Hot Jazz Album Vol. 7").
- "A Little Bit Independent"—MARIE GREENE and her Merry-men (Signature 15018-B).
- "Acercate Mas"—RAFEL MENDEZ' Magic Trumpet and All-Star Orchestra (Pan-American 040).
- "Adios, Mariquita Linda"—NOEL DeSILVA and orchestra (Pan-American 043).
- "Ah Dee Ah Dee Ah"—\*CHUCK FOSTER and his orchestra, Marilyn Paul vocal (Mercury 2065)—JOHN RYAN with orchestra (Victor 20-1843-B).
- "Ah Yes, There's Good Blues Tonight"—MARTHA TILTON with orchestra and vocal octet (Capitol 244).
- "All That Glitters Is Not Gold"—MILDRED BAILEY, Eddie Sauter orchestra (Majestic 1034A).
- "All The Cats Join In"—\*BENNY GOODMAN and his orchestra; Vocal by Liza Morrow and Benny Goodman (Columbia 36967).
- "All Through The Day"—RAY BLOCH and his orchestra (Signature 15017A)—\*DICK HAYMES, HELEN FORREST with Emile Hagen band (Decca 2352)—\*TOMMY JONES orchestra, vocal by Louise Tobin (Sterling 7002).
- "Angry"—GEORGE HARTMAN and his Orchestra, featuring Frank Froeba; George Hartman, trumpet; Vernon Brown, trombone; "Buji" Centobie, clarinet; Frank Froeba, piano; George Wettling, drums; Jack Lesberg, bass (Keynote K-627B).
- "Are Ya' Kiddin'?"—HARRY COOL and his ork (Signature 15019-B).
- "As If I Didn't Have Enough On My Mind"—EILEEN BARTON and Jerry Jerome orchestra (Mercury 2069)—HARRY JAMES and orchestra, vocal by Buddy DiVito (Columbia 36965)—MARTHA TILTON with orchestra (Capitol 244).
- "Ashby De La Zooch"—VINCENT LOPEZ, his piano and his orchestra, vocal Jerry Larson and the Stardusters (Mercury 2074)—\*THE MERRY MACS (Decca 18811).
- "Baby, Baby"—JOSH WHITE (Disc 3004, Album No. 661, "Women Blues").
- "Baby Won't You Please Come Home"—LOUIS PRIMA and orchestra, vocal by Louis Prima, Lilyann Carol, and band (Majestic 7177B).
- "Bandanna Days"—OMER SIMEON TRIO, Omer Simeon, James P. Johnson, "Pops" Foster (Disc 6002, Album No. 708).
- "Begin The Beguine"—BUDDY COLE piano solo (Capitol 20054, Album BD-24, "Piano Cocktails")—\*CLIFF LANG and his All-Star Symphonic Jazz Orchestra (Pan-American 137).
- "Blue"—\*BILLY ECKSTINE and his orchestra, vocal by Billy Eckstine (National 9018A).
- "Blue Garden Blues"—COOTIE WILLIAMS and his orchestra (Majestic 7148B).
- "Blues A La Red"—RED NORVO's All-Star Sextet featuring Teddy Wilson and Slam Stewart; Red Norvo, vibraharp; Teddy Wilson, piano; Slam Stewart, bass; Eddie Dell, drums; Remo Palmieri, guitar; Aaron Sachs, clarinet (Keynote K-1319A).
- "Blues For Norman"—featuring Lester Young, Howard McGhee, Arnold Ross, Charlie Parker, Willie Smith, Al Killian, Lee Young, Billy Hadnott (Disc 2001, Album No. 501, "Jazz At The Philharmonic Vol. 2").
- "Body And Soul"—BUDDY COLE piano solo (Capitol 20054, Album BD-24, "Piano Cocktails")—\*JOHNNY GUARNIERI at the piano, COZY COLE, drums; BOB HAGGART, bass (Majestic 1032A).
- "Boogie On The Volga"—DERYCK SAMPSON (Davis 7017).
- "Boogie Serenade"—DERYCK SAMPSON (Davis 7017).
- "Brazil"—ARTHUR WITTEMORE and JACK LOWE with Russ Case orchestra (Victor 20-1823-B, "Two Grand" Album).
- "Bumble Boogie"—FREDDY MARTIN orchestra featuring Jack Fine at the piano (Victor 20-1829).
- "Cherry Red Blues"—EDDIE "MR. CLEANHEAD" VINSON and ork, vocal by Eddie Vinson (Mercury 8003).
- "Chiapanecas"—NOEL DeSILVA's orchestra (Pan American 038).
- "Cinderella Sue"—RAY BLOCH and his orchestra (Signature 15017-B).
- "Creole Lullaby"—OMER SIMEON TRIO: Omer Simeon, James P. Johnson, "Pops" Foster (Disc 6002, Album No. 708).
- "Cuban Pete"—DESI ARNAZ and his orchestra, vocal by Desi Arnaz and Amanda Lane (Victor 25-1058-B).
- "Danny Boy"—\*PHIL MOORE FOUR, vocal by Phil Moore (Musicraft 15057).
- "Darktown Strutters' Ball"—BUNK JOHNSON and his New Orleans Band (Victor 40-0128-A, "Hot Jazz Album Vol. 7").
- "Dateless Brown"—BUDDY RICH and his Orchestra (Mercury 3001).

"Day By Day"—MONICA LEWIS with Ray Bloch and his orchestra (Signature 15009-A).  
 "De Corazon A Corazon"—EDDIE GOMEZ with Noel DeSilva's orchestra (Pan-American 040).  
 "Do You Love Me?"—\*PHIL BRITO and the Stardusters with music by Walter Gross (Musicraft 15054)—HARRY COOL and his orchestra (Signature 15019-A)—HARRY JAMES and his orchestra, vocal by Ginnie Powell (Columbia 36965).  
 "Doing What Comes Naturally"—JAN GARBBER and his orchestra (Black & White 774).  
 "Don't Be A Baby, Baby"—\*TOMMY DORSEY and his CLAMBAKE SEVEN, vocal by Sy Oliver (Victor 20-1842-B)—\*BENNY GOODMAN SEXTET, vocal by Art Lund (Columbia 36967).  
 "Don't You Ever Let Me Go"—MARIE GREENE and her Merry-men (Signature 15018-A).  
 "Dupree"—JOSH WHITE (Disc 3004, Album No. 661, "Women Blues").  
 "Easter Parade"—DANNY O'NEIL with Ray Bloch's orchestra and chorus (Majestic 1033A).  
 "Falling In Love With Love"—ARTHUR WITTEMORE and JACK

Johnson, "Pops" Foster (Disc 6001, Album No. 708).  
 "Harriet"—AIRLANE TRIO, vocal by Vera Massey (De Luxe 1015).  
 "Heart To Heart"—EDDIE GOMEZ with Noel DeSilva's orchestra (Pan American 038).  
 "Hey Mr. Postman"—ELLA MAE MORSE with Freddie Slack and Rhythm Section (Capitol 251).  
 "High Society"—BUNK JOHNSON and his New Orleans Band (Victor 40-0127-B, "Hot Jazz Album Vol. 7").  
 "Hindustan"—GEORGE HARTMAN and his orchestra, featuring Frank Froeba; George Hartman, trumpet; Vernon Brown, trombone; "Buji" Centobie, clarinet; Frank Froeba, piano; George Wettling, drums; Jack Lesberg, bass (Keynote K-627A).  
 "Hootie Boogie"—JAY McSHANN and his Sextet (Mercury 8002).  
 "Hora Staccato Polka"—HENRI RENE and his Musette Orchestra (Victor 25-0059-B).  
 "I Can't Get Started"—featuring Lester Young, Howard McGhee, Arnold Ross, Charlie Parker, Willie Smith, Al Killian, Lee Young, Billy Hadnott (Disc 2002, Album No. 501, "Jazz At The Philharmonic Vol. 2").  
 "I Didn't Mean A Word I Said"—

"I'm Headin' For California"—\*GLENN MILLER orchestra with TEX BENEKE and The Crew Chiefs (Victor 20-1834-B).  
 "I'm In Love With Two Sweethearts"—\*CHUCK FOSTER and his orchestra, vocal Dick Roberts (Mercury 2065)—HARRY JAMES orchestra, vocal Buddy DiVito (Columbia 36933).  
 "I'm The Caring Kind"—BENNY CARTER and the All Star Orchestra, vocal by Maxine Sullivan (De Luxe 1012).  
 "In Love In Vain"—MILDRED BAILEY, Eddie Sauter orchestra (Majestic 1034B)—\*DICK HAYMES, HELEN FORREST with Emile Hagen band (Decca 2352)—MONICA LEWIS with Ray Bloch and his orchestra (Signature 15016-B).  
 "In The Moon Mist"—\*PHIL BRITO with music by Walter Gross (Musicraft 15056)—LES BROWN orchestra, vocal by Doris Day (Columbia 36961)—WILL OSBORNE and his orchestra, vocal by Eileen Wilson (Black & White 770)—THE PIED PIPERS with Paul Weston and his orchestra (Capitol 243).  
 "In The Still Of The Night"—ARTHUR WITTEMORE and JACK LOWE with Russ Case orchestra

**Here's a new monthly feature—a listing of all records received by BAND LEADERS during the thirty days prior to going to press. Titles are alphabetically arranged, with the names of the artists and orchestras following. Asterisks indicate records reviewed in this issue.**

LOWE with Russ Case ork (Victor 20-1823-B, "Two Grand" Album).  
 "Four Months, Three Weeks, Two Days, One Hour Blues"—STAN KENTON and his orchestra, vocal by June Christy (Capitol 250).  
 "Franklin Street Blues"—BUNK JOHNSON and his New Orleans Band (Victor 40-0129-B, "Hot Jazz Album Vol. 7").  
 "From The Land Of The Sky-Blue Waters"—FRED LOWERY with guitar and novachord (Columbia 36952).  
 "Full Moon And Empty Arms"—RAY BLOCH and his orchestra (Signature 15011-A)—FRANK SINATRA with Axel Stordahl orchestra (Columbia 36947)—PAUL WESTON and his orchestra with Skitch Henderson at the piano (Capitol 245).  
 "Garfield Avenue Blues"—JAY McSHANN and his Sextet (Mercury 8002).  
 "Gee I'm Glad To Be The One That I Am"—SAMMY KAYE, vocals by Betty Barclay and Billy Williams (Victor 20-1844-A).  
 "Get Ready To Meet Your Man"—JAMES (Beale Street) CLARK with piano, drums and clarinet (Columbia 36948).  
 "Gimme A Little Kiss"—GENE KRUPA and his orchestra, vocal by Carolyn Grey and Buddy Stewart (Columbia 36954)—\*LOUIS PRIMA and his orchestra, vocal by Louis Prima (Majestic 7172A).  
 "Happy Medium"—\*HOT LIPS PAGE, Earl Warren, alto-sax; Dave Matthews, tenor-sax; Hank Jones, piano; Slam Stewart, bass; "Big Sid" Catlett, drums (Melrose 1402).  
 "Harlem Hotcha"—OMER SIMEON TRIO: Omer Simeon, James P.

TED MARTIN with Mac Ceppos orchestra (De Luxe 1016)—\*DANNY O'NEIL with Paul Baron orchestra (Majestic 7171B)—KATE SMITH with Jack Miller orchestra (Columbia 36963).  
 "I'd Rather Be Without You, Baby"—\*JOAN BARTON with Cliff Lang orchestra (Pan American 036).  
 "I Fall In Love With You Ev'ry Day"—\*THE FIVE DeMARCO SISTERS with Phil Davis orchestra (Majestic 7174B)—and JAYNE WALTON with Jimmy Hilliard orchestra (Mercury 3002).  
 "If I Had My Way"—\*THE AIRLANE TRIO, vocal by Vera Massey (De Luxe 1018).  
 "If It's Good"—JULIE LEE, music by Tom Douglas (Mercury 8005).  
 "I Got Rhythm"—RED NORVO's All Star Septet: Red Norvo, xylophone; Teddy Wilson, piano; Slam Stewart, bass; Specs Powell, drums; Vic Dickenson, trombone; Joe Thomas, trumpet; Hank d' Amico, clarinet (Keynote K-1319B).  
 "I Have But One Heart"—MONICA LEWIS with Ray Bloch orchestra (Signature 15016-A).  
 "I'll Be Yours"—\*BING CROSBY with Carmarata orchestra (Decca 3510)—\*JACK SMITH with orchestra accompaniment (Majestic 7173A).  
 "I'll Remember April"—JOHNNY BOTHWELL and his orchestra (Signature 15003-A).  
 "Ill Wind"—JOHNNY BOTHWELL and ork (Signature 15003-B).  
 "I Love An Old-Fashioned Song"—FREDDY MARTIN and his orchestra, vocal by Artie Wayne and The Martin Men (Victor 20-1848-A).

(Victor 20-1822-A "Two Grand" Album).  
 "It Couldn't Be True"—\*GLENN MILLER orchestra with TEX BENEKE, vocal Tex Beneke and The Crew Chiefs (Victor 20-1835-A)—BUDDY RICH and his Sensational Orchestra, vocal by Dorothy Reid (Mercury 3001).  
 "It's Anybody's Spring"—WOODY HERMAN ork, vocal by Woody Herman (Columbia 36936).  
 "I've Got A Pocketful Of Dreams"—TED NASH QUINTET: Ted Nash, tenor-sax; Joe Thomas, trumpet; Jeff Clarkson, piano; J. C. Heard, drums; Trigger Alpert, bass; vocal by Marie Bryan (Keynote K-268A).  
 "I've Got Sixpence"—\*PHIL MOORE FOUR, vocal by Phil Moore (Musicraft 15055).  
 "I've Got The World On A String"—\*HOT LIPS PAGE (Melrose 1402).  
 "I've Got You Under My Skin"—BUDDY COLE piano solo (Capitol 20056, Album BD-24, "Piano Cocktails").  
 "I Wish I Could Tell You"—\*PHIL BRITO with music by Walter Gross (Musicraft 15054).  
 "Jealousie"—\*NOEL DeSILVA orchestra (Pan-American 032)—HENRI RENE and his Musette Orchestra (Victor 25-0059-A).  
 "Jealousy"—EMIL COLEMAN and his Waldorf-Astoria Orchestra, vocal by Judy Lang (De Luxe 1010).  
 "Josephine, Please No Lean On The Bell"—\*THE AIRLANE TRIO, vocal by Vera Massey (De Luxe 1018)—EDDIE CANTOR (Pan-American 044)—VAUGHN MONROE and his orchestra, vocal by Ziggy Talent (Victor 20-1847-A).

(Continued on page 52)



**When you hear rumors to the effect that Harry James is going to quit the band business in favor of running a professional ball team—or being a movie actor—or just idling away the hours loafing on his ranch—you can take them with a grain of salt. Here is an exclusive story written by The Horn, himself—settling all doubts about his future on the bandstand.**

# I love

My racket is playing a trumpet and leading a band and I intend to stick to my last. But writing this article is a good way to sound off on what I think is the greatest business in the world.

I wouldn't be happy, if I weren't a band leader.

Doing the thing you like to do best, seems to me to be the obvious way to personal happiness. Me, I get my best kicks leading a band, that's why I made it my life's work.

So—a character I'm chewing the fat with recently, made a crack I couldn't let pass. He said to me:

"Sure, I know you think the band game is wonderful, Harry, but don't you ever get fed up on it?"

Is he kidding? I love the band business.

I could write a book on the subject, too, if I wasn't so busy doing the job of leading a band. Instead, I'll have to settle for a fast run-down of reasons why I love riding the bandwagon.

Get fed up? Listen, I love the band business, because:

1. I was born and raised in it. It's my whole life. I started playing drums in my father's band when I was four years old, and I've been playing in bands ever since. I'm twenty-nine now, and still knocked out by the business after being in it for twenty-five years.

2. It's a million dollar business—and where else can a guy do that kind of business and have fun at the same time. I never did care about being a banker, a big-wig, or a butter and egg man. So those guys can blow their tops worrying about the market. I'd rather blow my horn.

3. It's got all the glamour and romance of a movie plot. Night after night, the boys in the band and I are playing Dan Cupid for some guy and his gal. Maybe a guy who was overseas, just dreaming of the time he'd be able to dance once more with the girl friend. When a couple comes up to the bandstand and requests one of our tunes which they have made their own, I'm as thrilled to play it as they are to hear it. It makes me glad I'm in the business when I can kick off a love tune for a couple of happy kids.

4. A musician can join a band and see the world. Traveling is as much a part of the band business as sleeping and eating. I've been in most of the states of the Union, via every kind of transportation from circus wagons to airplanes. I've been in towns that even Rand and McNally never heard of. If there's anybody except a traveling salesman who gets around more than a musician, I don't know who it is—and I gave up being a "drummer" when I took up trumpet.

5. I can play baseball every afternoon or go to the games without having to tell a boss my Granny has died. Next to music, playing ball is something I can't get enough of, so it's pretty sweet to be able to do both. I know what I'm doing.

# the band business

by Harry James

6. It's a way to bring enjoyment to others. Everyone has a purpose in life—if mine seems to be bringing pleasure to other people, I'll keep on making records, movies, doing radio shows and personal appearances as long as the fans tell me they want me. Fans are wonderful, believe me—and did you ever hear of a ditch digger getting fan mail?

7. My wife likes the band business, too. Orchestra wives often go sour on the upside-down routine of life which comes with being married to a musician. The course of true love doesn't always run too smoothly when it follows the course of a musical career. But Betty knows the band business inside out. She's been in it herself (she sang for Ted Fio Rito), and she understands the problems of a band leader. Having music in common is a gift to any two married people, but it's a greater boon to a band leader and his better half. I'd hate coming home from a stuffy office and spending the evening telling my wife how much black ink I used to balance the books.

8. You meet so many nice people in it. People of all kinds, big and little. Celebrities from New York and Hollywood, and the smiling, eager kids who made celebrities out of us, because they plugged for us, bought our records and gave us the confidence we needed to keep going when the going was tough. You meet these people because they love music, just as you love it. It's an ill horn that blows no good—and I've made many friends blowing mine.

9. The working hours can't be beat. Talk about banker's hours—do you know any money-changer who works only four hours a day, and still has time to count his cabbage? I'll take the view from a bandstand any time to the one you see looking out of a cashier's cage. The banks may be bulging with dough, but that green stuff they hand you after you play "Home, Sweet Home" each night, ain't hay, you know.

10. I love to play and I'd keep on playing even if I couldn't make a dime with my music. Any musician worthy of the name feels the same way about it. The urge to express ourselves musically comes from within, and we could no more stop playing than we could stop breathing and still keep on living. Get fed up on music? The last time the band took a vacation, the last two weeks of it dragged by like a year. I almost blew my top waiting for time to pass so I could blow my horn once more.

So there are ten good reasons why I love the band business. And I could give you dozens more, but Pee Wee just yelled that it's time for the next set and I have to get back to the bandstand.

Well, the bandstand is where I belong and it's where I intend to stay. I may look a little funny, some day, playing the trumpet, with a long, white beard, but don't say I didn't warn you. I love the band business, and you can quote me on that.

Besides, what the heck else can a guy do that's been tooting a trumpet all his life?



● "I love the band business and I'd keep playing even if I couldn't make a dime with my music. Any musician worthy of the name feels the same way about it."



ELLIOT LAWRENCE examines novel kerchief worn by Peg Travis, a chapter prexy of the "Heart To Heart Fan Club."



The Elliot Lawrence band today. Lawrence advocates a new style of modern music

**E**LLIOT LAWRENCE wiped the perspiration from his brow with a gaudy handkerchief, placed his baton on the music stand in front of him, and plopped down in a chair at the side of the rehearsal studio.

"Boy, it may be air-conditioned in this studio," the young maestro sighed, "but it sure gets hot when you have to run through four new arrangements without a stop."

I sympathized with him, even though I had been entirely comfortable all along, enjoying myself tremendously while listening as Lawrence and his lads went through their musical calisthenics in the studios of Station WCAU in Philadelphia. It was virtually a private concert. Nor did I envy him his work, knowing I wouldn't perspire half as much when I sat down at the typewriter to write the story of such an interesting musical subject as young Elliot Lawrence.

Indeed, Elliot is unquestionably one of the brightest new stars in the band heavens. And his past performances in the mere twenty-odd months that he has been in the band whirl, augurs his going as far and shining as brightly as some of the other dance band leaders who have come out of Philadelphia . . . Jan Savitt, Johnny Warrington, Louis Jordan and Joe Venuti, to mention a few.

The lean and lanky Lawrence smilingly declined the cigarette I offered him.

"No, thank you, don't smoke yet," he explained.

## Meet "The

"I've always been too busy making music, I guess."

"You know," Elliot confided, "it occurs to me that I've just celebrated my eighteenth anniversary on this station!"

I looked at him in astonishment! Eighteen years at Station WCAU in Philadelphia? Why, the five-foot-ten brown-eyed, black-haired maestro didn't look a day over twenty-two or twenty-three!

"Don't get excited," he continued, when he saw the look on my face. "I'm only twenty-one now. In fact, I was born on St. Valentine's Day, February 14, 1925."

"But to get back to my anniversary. I started at the age of three leading a bunch of other kids in choral singing on the Horn and Hardart "Children's Hour" on WCAU. Even then I had made up my mind to seek a musical career.

"I got a lot of help in my musical education from my mother and my dad," the young maestro went on, "but I was headed in the classical direction. I was strictly a long-hair for a long time.

"First I studied the piano. Then the woodwinds fascinated me, and I turned to the saxophone and clarinet. However, it wasn't long before I was back at the piano bench with the works of the old masters.

"It wasn't until I was fifteen that I had my first band. We played for dances at the prep schools and fraternity houses, and then became the official "Horn and Hardart Children's Hour" orchestra on Station WCAU. That

by Maurie Orodener



which employs four beats to a measure instead of the more commonly used two-beat bar. He demonstrates its value in compositions.



Members of the Lawrence kid band back with the maestro today: (L. to R.) Rosalind Patton, Elliot, Andy Pino and Mike Giamo.

# Heartbeat”

was the real beginning of my interest in popular music.”

Elliot gave out with that engaging smile which earned for him the sobriquet of “The Heartbeat” among his many fans.

“Every step forward in my musical career seemed to be tied up with the Horn and Hardart show.”

Did he think that his interest in classical music had helped him?

“Yes, I believe that every musician—pop as well as chassical—should have his innings with Mozart, Beethoven and Bach. I still enjoy sitting down at the piano and running through Chopin waltzes.

“But don’t get me wrong,” Elliot was careful to point out, “I’m not a long-hair anymore. That’s part of my past now.”

That past included the development of his skill in musical theory, conducting and arranging, in addition to his piano artistry. While still a student at the University of Pennsylvania, he received the Thornton Oakley Prize for creative musical composition. His prize-winning “Tone Poem” was introduced in the Fall of 1944 by the Philadelphia Orchestra at the Academy of Music there.

His musical training did not stop upon graduation from college, where he received the highest musical distinctions. He continued to study with Dr. Harl McDonald, Dean of Music (Continued on page 60)



Enthusiastic members of a local chapter of the “Heart To Heart Fan Club” get a chance to meet their idol at WCAU studios in Philly.



# Rx

# Jack Leonard

by Vic Lewis

● DO you quiver when a crooner teeters on the edge of a low, romantic note? Do your bobby-sox wilt to half-mast when he juggles a torrid vibrato and glissandos to a blue phrase? Do you scream and tear your handkerchief when his agile tonsils leap from b-flat to its next octave?

You don't?

Young lady, your case is serious. You are suffering from parasphyxianosis of the heart strings which, if not checked, could very possibly lead to ambianthropenus of the vortilinx . . . which as you know is very, very serious. But, take heart. Your case is not incurable.

May I, as your doctor, prescribe a stiff helping of Jack Leonard's crooning? It's sure fire!

The return of Jack Leonard to the singing scene after five years in the Army caused a good deal of comment in Manhattan as he continually subdued the customers at the swank *Copacabana* nightery. And much of that comment had to do with Jack's potentialities in the overcrowded swooner field . . . for it was Leonard who started the whole thing.

It all came about when Jack Leonard was singing with Tommy Dorsey's orchestra at the turn of the last decade. For years Bing Crosby had been the only national singing sensation—then Dorsey began featuring Jack's excellent baritone. Somehow, Jack's sincerity, his unusual vocal attack, and the fine quality of his voice caught on with the public to the extent that a Dorsey record with Jack Leonard would double regular sales figures at the *Victor* waxworks. In 1939 Jack even beat Bing in a magazine band poll!

That same year Jack decided that if he were to make any further progress he would have to leave the Dorsey band and go out on his own as a soloist. His record buildup and his magazine publicity was such that he felt he could make a go of it.

At that time nobody had conceived of a band singer going out on his own. People told Jack that he was crazy to leave his powerful vocal slot with Tommy's band. Jack proved that he wasn't crazy. He stepped into a \$750 per week theater run and a \$6,000 per year record contract with *Okeh* discs.

Then came the draft. At that time men were being drafted "for defense" and were to be released at the end of a year's training. Came time for Jack's release, and war had been declared—so Leonard was kept in the service. He did get an honorable discharge in October of 1942 . . . but two months later he was again called into service.

In the Army Jack debuted with Tom Slater's original "This Is Fort Dix," the first Army radio show. He also was a band leader at Dix until he was sent overseas in 1944. Once overseas, Jack started entertaining the boys over there, sometimes singing to 8,000 men a day.

"Jack Leonard is doing a marvelous job over there," enthused Dinah Shore when she returned from a USO trip to France. "Why he's singing to the boys right out in the forests . . . and without even a piano!"

During this time, though, Frank Sinatra had replaced Jack with T. D. and had debuted as a single star to shine where Jack could not. Dick Haymes had also gone with Tommy and left for a solo career. Perry Como had exited from Ted Weems' band and Andy Russell had bowed out of Alvino Rey's rhythm section for solo singing.

The bobby-sox, swooner era had come!

It was only a couple of months ago that Jack was released from the infantry and returned to continue the career he started so many one-nighters ago. His first engagement was at the *Copacabana* in New York, one of the country's smartest night clubs. He was immediately signed to a *Majestic* record contract and by the time you read this he'll be doing radio and theaters.

As to the career the Army messed up for him, Jack has only this to say:

"The time was ripe for a build-up. I know that I could have made good then and I think I still can. My chances aren't as good as they would have been before Sinatra and Como because I may look like a follower instead of a leader . . . but I'm not worried."

Jack is an avid Crosby fan and also says that Sinatra gives him a thrill.

"The words are all important in a song and Frank, like Bing, puts them across. And Frank's pitch is so sure. I sing a little flat, but not Frank. I have a lot of respect for my competition, I'll tell you that. But I'll be a whale of a lot better in a year.

"Frank stepped into all of my dreams . . . even to getting Axel Stordahl. That was one of my dreams too. But I don't resent anything that Frank has done. I only hope I can do as well."

At the *Copacabana* everyone swooned. I swooned. I like Bing and I like Sinatra but there's always going to be a soft spot in my heart for Jack Leonard.

And if your heart isn't palpitatin' right . . . our product is guaranteed to accelerate your pulse. Try a dash . . . just a song . . . by Jack Leonard. Your blues should turn to coos!

# BLUES NOTES

**W**ITH Glenn Miller no longer among us, perhaps the proper time has come to tell a story. I don't believe Glenn ever made any particular attempt to have it included in any of the articles about him in various magazines, nor have I. But I think Glenn's many friends might now like to know how he and I came to set the words to "Basin Street Blues." No credit is given on the sheet music, of course.

I was playing with Ben Pollack at the time (1929), but cut a lot of records independently under various labels, many with the Red Nichols band. Glenn did the arrangements for Nichols, and we had Benny Goodman on the clarinet, Gene Krupa on drums, Glenn and I on trombones, and my brother Charlie with Red and Manny Kline on trumpets.

I was home in New York the evening before the "Basin Street" record date when Glenn called me from his apartment in Jackson Heights. "Jack," he said, "I've been running over 'Basin Street' again, and I think we could do a better job if we could put together some lyrics and you could sing it. Want to come over and see what we can do? My wife will fix us some supper!"

After we had worked out a first draft of verse and chorus, Glenn sat on the piano bench and I leaned over his shoulder. We each had a pencil, and as he played we'd each cross out words and phrases here and there, putting in new ones. We finally finished the job sometime early in the morning.

Next day, we cut the record. It's been the most popular I've ever done! The lyrics were later included with the sheet music, but it has never carried our names.

I had been in New York for two years at the time, after playing with several bands in Texas. I learned to play the trombone when I was seven, in my home town of Vernon. Dad operated a cotton ginning plant, as well as leading the town band, so I used to be around the colored cotton-pickers a lot. I learned the "blues" from them first, and I learned to love them. I've played them ever since, and I guess people are right when they call me "the man with the blues in his heart!"

The blues began in the deep South, before the Civil War. In the cotton fields, a lonely voice would wail in a new note. It would be a blue note, and a chorus of workers would take it up. Down in the slave quarters of the plantation at night, a forlorn lover would sing his tale of woe to the same tune. Then, in barrel houses and honky tonks, the refrains were repeated as "slow drags," and speeded up to keep the dancers going. These work and love songs became widely known as over-and-overs, stomps and reels.

Troubadours spread the blues all over the South, improvising lyrics to traditional tunes. After each four bars a good musician would improvise on the tune as well, during the breaks—or, as they called them in New Orleans, "The Jazz." As the blues moved along, "geography" or "place" blues developed—such as the "Memphis Blues." "Story" or "poetry" blues were also created, like the "St. Louis Blues."

The blues are our country's only pure American folk music. They gave birth in turn to jazz, and jazz grew into what we commonly term "swing"—America's one original music style. For those who are technically minded, a real blues has a twelve-bar chorus instead of the usual thirty-two-bar folk song chorus, and it's played in a minor key with the familiar "blue note" as a distinguishing characteristic.

A lot of people think all blues are sad. But that isn't quite true. Of course, many of them are in a lamenting or sorrowful vein, but there are also "happy" blues. And there are fast blues as well as slow blues. The number one blues of all time, as far as I'm concerned, is both fast and happy—"Wolverine Blues."

When I was sixteen, in 1921, I got my first really "pro" job. It was in San Antonio with Terry Shand, who later wrote "Dance With A Dolly." He was just out of knee pants too, and played the piano. After the San Antonio flood, Terry and I joined Peck Kelley in Houston. With Peck I played with George Hill, Porter Trest, Pee Wee Russell and Leon Rappolo. Peck made me practice and really learn to read music! Then came a tour with Doc Ross—and so to New York.

I looked up Wingy Mannone, whom I had palled around with before he left the Doc Ross band. Wingy took me to a jam session on my first night, and I met Jimmy McPartland. I'd only planned on staying in New York a week or so, but I had several band offers and chances for recording dates, so I decided to remain in the big city. I joined up with Pollack and cut lots of records with Fats Waller, Louis Armstrong, Bix Beiderbecke, and many others, in addition to regular dates with Ben Pollack.

Benny Goodman used to worry me when we both were playing with Pollack. He'd keep looking at me all the time, but we somehow never came to know each other beyond casually speaking. It got on my nerves. One day I asked him, "Say, you keep staring at me all the time. Do I annoy you—or is anything wrong?" Benny laughed, and said, "My gosh, no. But the things you play just keep surprising me!" We've been good friends ever since.

Some young kids from Chicago—Gene Krupa, Bud

# AND ANECDOTES

Freeman, Joe Sullivan and Eddie Condon—came to New York shortly after I did. The sledding was tough for them, but we had some wonderful jam sessions. Gene and Bud went back to Chicago to get more capital, then returned to New York to live on beans again. We were together almost every day. Gene was interested in studying native jungle drum music. He got some recordings of African drumming from Frank Buck, and we used to play them to analyze and work out their rhythm patterns.

I remember quite well one slight error in judgment I made during those days: I was to cut "Stardust" for Okeh with Louis Armstrong—its first recording. Hoagy Carmichael asked me what I thought of it. I replied, "Frankly, Hoagy, not much. It's just not commercial." Hoagy smiled, and said, "Well, perhaps you're right. We'll just have to see." And we soon saw, all right!—Hello, Hoagy, you old son-of-a-gun, so I *was* wrong!

I was with Ben Pollack when we opened the now-famous *Chez Paree* in Chicago in 1932, but I left in 1933 to play a couple of months at the *Viennese Gardens* at the World's Fair. Dave Rose played the piano, and we had a lot of fun together. We both had steam engines for a hobby, so during the day we'd often tramp around the Hall of Science and the Travel and Transport Building together.

Back in New York that fall, I played with Mal Hallett for a short while—Gene Krupa, Frankie Carle and Toots Mondello were all there. Then I joined Paul Whiteman.

My big thrill with "Pops" was the time we played with the Philadelphia Symphony—I certainly admired the tone quality and coordination of its members! *Capitol's* Johnny Mercer and Joan Edwards, of the Lucky Strike "Hit Parade," were the Whiteman vocalists. Johnny and I teamed to cut quite a few records—most famous are "Fare Thee Well To Harlem" and "Christmas Night In Harlem." Joan and I met again last January, when we co-billed at the *RKO Palace* in Columbus, Ohio.

My biggest trouble with "Pops" came when we started out on a two-weeks' trip and wound up with a year's tour! As we kept going, I had to have a friend send more and more of my clothes along to me, and describing to him what I wanted and then getting it was quite a problem. My brother Charlie was with the band too, and it was "Pops" who started this business of calling him "Little T" and me "Big T."

I did a lot of blues singing and tromboning with Whiteman, of course, and we made a number of records. The current phrase, "Send (Continued on page 51)



Tramster Jack Teagarden (front left) and his group as they appeared recently during their Sherman Hotel engagement in Chicago. Reason for informality of dress? They were rehearsing!

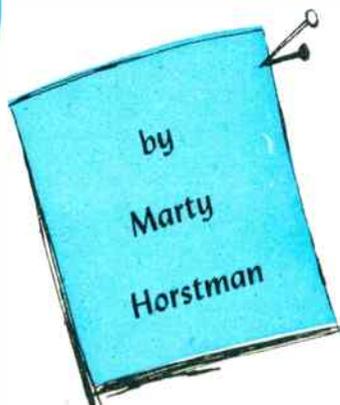


Big T and his trombone take off on a solo as the dancers move closer to the bandstand. Jack is a real musician—famous for the blues, he proves his versatility by dishing out generous portions of solid jive and then switching to tunes on the sweet side.



Mr. and Mrs. Hyatt Dehn—Ginny and her husband Hyatt are very much at home these days. Ginny has proved that marriage and a career can be mixed.

# The house of Dehn



IT WAS a cool, starlit evening in Beverly Hills—the air was saturated with that special freshness which (according to the natives) can be found nowhere in the world except in California. A special event was taking place. Hyatt Dehn—graduate architect, civil engineer, and the perfect bachelor—had designed and built the perfect house in which to continue his single existence, and a house-warming party was being held in it. As he expressed it: “This house has everything in it that I’ll need to make me comfortable. I can live here the rest of my life and never have any worries.”

Meanwhile, in another house, not far distant, Ginny Simms applied the finishing touches to her make-up and took a final look at herself in the mirror. Ginny’s house, too, was kind of special. It had just been completed, and was the perfect house for a perfectly contented bachelor girl living with her folks. A short time later, the perfectly contented bachelor girl arrived at the new home of the perfectly contented bachelor—for Ginny had been invited to attend Hyatt’s house-warming party.

“That’s when it happened,” Ginny told me recently at the *Waldorf-Astoria* in an exclusive interview for the readers of *BAND LEADERS*. “I went to that party,” she explained, “expecting to find it like any other party. But when I was re-introduced to Hyatt (I had met him briefly on a previous occasion), I knew then and there that this party was going to be different. So did he—he’s confessed since.

“There was a chord struck between us. A few nights later we had a date and then we definitely knew ‘this was it.’ It was really only the third time I had ever seen him, and he asked me to marry him. A month later on July 28, 1945, we were married.”

I asked Ginny what she and her husband were going to do about their respective bachelor homes which were so highly specialized in design—for bachelors. How could a newly married couple live in either of those houses?

“Well,” she replied, “my folks are going to go on living in the house that I built. As for the house that Hyatt (*Continued on page 65*)

(Right) Beautiful GINNY SIMMS as she appears in her latest flicker “Night and Day,” a technicolor musical produced by Warner Bros.



THE day will come when I shall retire to my study, unroll my parchment, dip my quill into the inkpot, and begin a tome on this thing called swing. And the very first chapter shall be devoted to Glen Gray and his Casa Loma Orchestra, the band which not only discovered swing but had already partially abandoned it when Benny Goodman came along to become the first "king of swing"!

In 1928 Gene Goldkette's Orange Blossoms band, the forerunner of the Casa Loma band was organized in Detroit. In 1929 the orchestra, having been successful in its Detroit efforts, was offered a job at the swank *Casa Loma Club* in Toronto, Canada. Originally built as a residence for visiting nobility by the wealthy Sir Henry Pellet, *Casa Loma* was turned into a club for Canada's ultra wealthy.

The Orange Blossoms worked the club for four months, decided that the ultimate in class was spelled in the words "Casa Loma," and changed their name accordingly. In that band, playing first alto saxophone, was a tall, handsome lad named Glen Gray Knoblauch.

Shortly after the *Casa Loma* date, the band went on a road tour. On the tour the musicians got together and decided to make the band a co-operative group in connection with its business activities as well as the playing end. Glen Gray was promptly voted president; Pee Wee Hunt, vice president; and Kenny Sargent, secretary.

Although Glen became the official head of the band, he

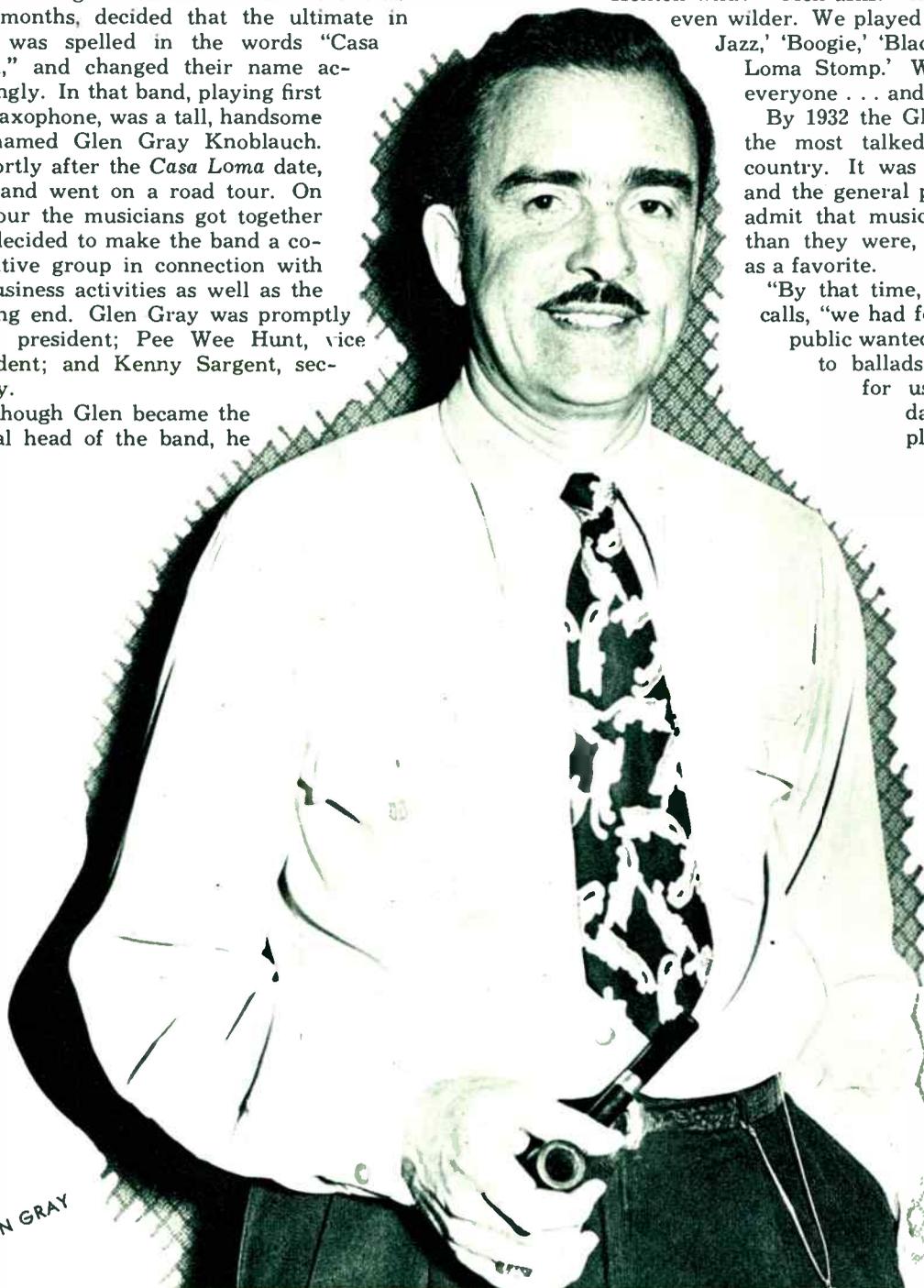
preferred playing saxophone to stick waving, so he hired a violinist, Mel Jensen, to baton the band. It wasn't until 1937 that the bandsmen convinced Glen that he should front the band, to end once and for all the confusion caused by having an instrumentalist waving a baton while the leader tooted a sax. Glen also decided to drop his last name and became simply Glen Gray—"Knoblauch" was a toughie when it came to writing thousands of autographs!

When the band was still in knee breeches—back in 1929—it started playing a new kind of jazz . . . orchestrally arranged jazz with a steady four-four beat, loud, screaming brass, intricate saxophone passages, accented rhythm. It would have been called "swing" if the word had been invented, but they just called it "Casa Loma music."

"We played the wildest stuff you ever heard! Is Stan Kenton wild?" Glen asks. "If anything we were even wilder. We played 'Blue Jazz,' 'White Jazz,' 'Boogie,' 'Black Jazz,' and 'Casa Loma Stomp.' We set out to floor everyone . . . and we sure did!"

By 1932 the Glen Gray band was the most talked-of group in the country. It was a musicians' band and the general public, unwilling to admit that musicians were smarter than they were, accepted the band as a favorite.

"By that time, though," Glen recalls, "we had found that what the public wanted most was to dance to ballads. The easiest way for us to clear off the dance floor was to play one of our fa-



GLEN GRAY

mous jazz tunes. Then and there we decided to switch to sweet music."

Although the band had been widely publicized and got good crowds as a swing band, it immediately began to make more money after it switched to sweet music.

The die had been cast, however, and swing was not to be denied. In fact a young clarinetist who had haunted the Casa Loma bandstand during the band's stay at *Glen Island Casino* in 1933 started the world's most successful swing band the following year. He was Benny Goodman!

Swing actually just started getting publicity when the Casa Lomans abandoned it for sweet strains.

The Casa Loma orchestra continued its trek down the road to fame as a co-op band until the war came along and took so many men. About three years ago the band dropped its cooperative status and underwent so many personnel changes that it is virtually a new outfit now. Glen and road manager Stanley Dennis are the only members of the original band who still remain. Stanley was formerly bassist with the outfit.

Current stars of the band are ace jazz trumpeter Bobby Hackett and clarinetist "Fats" Daniels. Glen has also started sharing solo honors on saxophone. For many years, after taking over leadership of the band, he didn't play at all.

Vocalists on the stand at this writing are torrid Betty George, who has been with the band for some time, and Ronnie Dayton, a romantic baritone who has voice quality similar to that of the band's long-time star, Kenny Sargent.

The Casa Loma orchestra has probably been one of the most successful bands in the history of dance music. After eighteen years in business it still plays the nation's top ranking dance spots and is consistently in demand for the swanker society functions.

"Our crowds are about half youngsters and half oldsters," says Glen, "and I like it that way. We know that we're playing music that pleases them all. Don't think that just because we've made a strong bid with sweet music we've forsaken swing completely. We have some good flagwavers still in the books!"

Glen isn't kidding when he says that, either. The Casa Loma orchestra plays some of the finest swing to be heard. Besides musical aces Hackett and Daniels, Glen also features pianist Charlie Queener, only recently with Benny Goodman, and Bob Varney, the sensational ex-Stan Kenton drummer.

The interesting thing about the Casa Loma orchestra, though, is that while they have avoided swing music for years, the public still remembers a lot of the torrid tunes which swung them to fame. The band still gets request after request, for instance, for the mile-a-minute "Casa Loma Stomp."

"We feel that the trend is definitely towards the sweet side," Glen confides, "but we get so many requests for the old things that I'm planning a comeback for a lot of our old stuff, just for memory's sake. After all, the band will soon be celebrating its twentieth anniversary. We should do something to celebrate!"

"I've just given the score of 'Casa Loma Stomp' to our arranger. I told him to take it home and look it over. It'll need changes to bring it up to our present style, but I think it'll go well if we revive it."

Glen is right. The old Casa Loma style will go over as well in revision as the present Casa Loma style is going over on its own. The band is as hot as a soft boiled egg just out of the water, Casa Loma spells class, and the Casa Lomans have it.

America may be a land without class distinction, but where the Glen Gray Casa Loma orchestra is concerned, class will tell . . . and it will tell right out loud!

# "CASA LOMA"

BETTY GEORGE



RONNIE DAYTON

spells

Class



BOBBY HACKETT

BY DIXON GAYER



Here's the complete life story to date of one of swingdom's outstanding personalities—Lionel Hampton, master of the mallets, maestro par excellence, drummer of note, and piano player of renown.

● (Left) Hamp joins his pianist as co-pilot on 88er flight of "Flyin' Home". (Below) Kate Smith tries her hand on the vibes in company with Lionel as Ted Collins watches.

*by Gretchen Weaver*



● (Left) Big Sid Catlett and The Champ beat a torrid tempo out of the hide—Louis (Satchmo) Armstrong cuts in with the pure, shrill tones of his trumpet.



● (Below) Rochester, Lena Horne, Max Baer and the mallet maestro as they appeared on a Jubilee program for the A.F.R.S. in 1945 at Hollywood, California.



# HAMP

## The Champ

● IT was at the *Aquarium Restaurant* in New York. Lionel Hampton was relaxing between shows, telling me the story of the switch that made him famous: "Yes, it's true, I learned to play the vibraharp in one afternoon. What's more, I used the vibraharp in a recording session that same afternoon."

It happened in Los Angeles in 1932—Lionel walked into a recording studio as a drummer and came out several hours later as a vibraharpist. Nowadays, in addition to leading one of the nation's foremost bands, he's famous as a vibes virtuoso who doubles on drums and piano.

"Back there in 1932, I was house drummer at Frank Sebastian's *Cotton Club* in Los Angeles," the Hamp explained. "Les Hite fronted the orchestra. Sebastian brought Louis Armstrong—the greatest trumpeter in the whole world—from New York to do specialties with the band.

"Louis was also making records and using Les's band as background for his horn. I went along to play drums. There was a vibraharp in the studio and, between numbers, I fooled around with it. Before long I caught onto the theory and was tapping out a tune. Then Louis came by. He thought it sounded pretty good and suggested that I play a number on it with them."

The rest is musical history. Hampton practiced a little while longer—then went in and recorded "Memories Of You" (a collector's jewel)—playing the vibes. Of course, he had to study and practice a lot after that, but that's how it all started.

According to the mallet maestro, a great many people aren't quite sure just what a vibraharp is. "And many people think they know—but they're wrong," says Lionel. "The vibraharp is a rhythm instrument. It's like a xylophone, with metal bars instead of wood. You play it with mallets, just like the xylophone, but it is electrically wired and the notes are amplified through a speaker."

Hampton owns three vibraharps—one worth \$3,500, made especially for him and presented to him by the company that created it. The other two instruments he secured himself, at a cost of \$500 each.

Born in Louisville, Kentucky, in 1914, Lionel was the son of Gertrude and Charles Hampton. He has one brother, Sammy, a Chicago lawyer. When Lionel was only eight months old his parents separated, Mrs. Hampton taking her two boys to the home of her mother in Chicago where the boys grew up.

"You might say the women-folks brought me up," said Hampton with a smile of recollection. "There was my mother, my grandmother, and my mother's sister. I lived a happy life, but I guess I was a little spoiled."

Young Lionel became a drummer when the *Chicago Defender*, Negro newspaper in that city, sponsored a school-boy band of about sixty members and provided instruction for the youngsters.

"My teacher was Major N. Clark Smith," related the Hamp. "He was a real musician—had studied in all the great music centers of Europe—Paris, Berlin, Milan . . . just everywhere. He taught us and taught us 'good.' I played the bass drum."

Most of Lionel's education was given to him at St. Monica's Grammar School and St. Elizabeth's High School, both located in Chicago. His band experience began when he was attending the latter. At the age of sixteen, in 1930, he went to Los Angeles with his aunt and tried out with different bands—finally landing a job at the *Cotton Club*, as house drummer.

Realizing, however, that he needed more training and instruction, he planned to study piano and music theory at the Music School of the University of Southern California.

"The problem," he stated, "was money. I wasn't earning anything magnificent as a drummer and I wanted to help with family expenses. The drumming dough just about took care of board and room.

"So, I squeezed in a job as soda jerk (the only non-musical job the Hamp has ever held) in the little spare time I had, and took music courses. In slack periods I used the spoons to beat out rhythm on the counter and on glasses. Then the boss noticed that I was breaking too many glasses and I was through."

But by that time Hampton had gained valuable experience in the music profession—play-



● Red Norvo and Lionel Hampton, two of the world's greatest vibraharpists, snapped during an informal afternoon jam session.

ing at the *Cotton Club* and working in bands that were featured in movies. "Pennies From Heaven" (starring Bing Crosby) in 1934; and "That Girl From Paris" (with Lily Pons), are among the pictures for which he helped to supply the background music.

By 1935—at the age of twenty-one—Lionel figured he was ready to front his own outfit. He formed a fourteen-piece band and opened at the *Paradise Night Club* in Los Angeles.

"I called it 'Lionel Hampton and His Orchestra,'" recollected the Hamp. "The theme, I think, was some jump tune."

The late Herschell Evans, "one of the greatest tenor-sax men who ever lived," was in that band, and Buck Clayton was trumpeter and arranger.

The complete set-up was five brass (two trombone, three trumpet); five saxes, piano, bass, guitar and drums. Hampton played both drums and vibes and led the ensemble.

About that same time (1935), Benny Goodman and his orchestra moved into the nearby *Palomar*. This happy juxtaposition provided a jam-maker's holiday.

"Ziggy Elman, Gene Krupa, Teddy Wilson and Benny himself occasionally would sit in with my band," Lionel recalled. "Benny Goodman formed what we called the 'Benny Goodman Quartet'—it consisted of Benny, Gene, Teddy and myself, and we made records for Victor. One disc 'Moon Glow,' backed with 'Dinah'—was really something. I played the vibes on that one."

In October, 1936, B.G. left the West Coast and came East to play at the *Pennsylvania Hotel*. Shortly thereafter he wired and asked Lionel to come to New York and join the Goodman crew, which was being heard

over the air both from the *Pennsylvania* and on the *Camel Cigarette* show.

"I didn't hesitate long before accepting," the Hamp smiled. "In November, 1936, I joined Benny Goodman and stayed with him for four years, playing vibraharp and drums. In the beginning, Gene Krupa was first drummer, but he left after a while and I moved into his spot.

"While with Goodman I played drums for 'Sing, Sing, Sing' and 'The World Is Waiting for The Sunrise' more times than I can remember. But, on that classic recording of these tunes, the one that's so famous now, Gene was at the drums."

Early in 1941 Hampton decided to form his own band again. Heading south in search of talent, he spent four months auditioning and selecting just the right "modern musicians" to perform his unique arrangements. Eventually the orchestra went into action with five saxophones, three trumpets, three trombones, piano, bass, guitar and drums—and Hamp on the vibraharp.

The *Casa Manana* in Los Angeles was the spot picked for the opening and the band proved sensational. Choice location jobs followed, establishing Hampton as an unquestioned jazz wizard within a year of his second blossoming. Gravitating toward the East Coast in a deliberately poky fashion (he wanted to get his special brand of harmony thoroughly set before his arrival there) the Hamp and his crew finally reached Manhattan early in 1943.

"It was a little slow for us at first in the East," remarked Lionel. "Some people remembered me from when I was working with Goodman, but that was not the same as being known in my own right, and as head of my own band."

Dates at Harlem's *Apollo Theater* took the jazz fans uptown to hear him. Their word of mouth advertising, plus a quick glance at b.o. receipts and sales figures on Hampton platters, impressed the managers of big spots. And so Lionel and lads moved into Loew's *State Theater* in December, 1943.

Next came an engagement at the *Capitol Theater*, then when the *Famous Door* reopened in early 1944, one of the first attractions offered was "Lionel Hampton, His Vibraharp and His Band." He featured his own arrangement of "Swanee" and, for extra measure, occasionally offered "China Stomp."

Following this, the Hamp and his crew took to the road and for about three months played a series of one-night stands that carried them almost across the country. Then, for eight weeks, they played one-nighters and theater engagements along the East Coast—ending 1944 by returning to New York for a Christmas engagement at the *Strand*.

"In 1945," said Lionel, "we were really kept busy. The year started out with a bang and was a record breaker for us. We left New York to go to the *Downtown Theater* in Detroit—then hit the *Apollo*, in New York, the *Regal* in Baltimore, the *Downtown* in Chicago and the *Adams* in Newark."

A concert at *Symphony Hall* followed close on the heels of the Newark date, and then they played various theater engagements. In April '45 "Lionel Hampton, His Vibraharp, and His Band" moved into New York's dignified *Carnegie Hall* to give a concert. The house was completely sold out for the occasion.

Lionel added strings to his (Continued on page 56)

# Magic Fingers



It took a long long time—but at last we got something we'd all been waiting for—Eddy Duchin, he of the magic fingers, back from the wars and on the keyboard side of a piano again.

By Jack Shannon

Eddy (center) and John Scott Trotter take a racing tip from Bing during their NBC rehearsal. In lieu of a vacation Eddy signed a quest star contract to make several appearances on the Kraft show, is now emcee-pianist.

**T**HAT old black and white piano magic which Eddy Duchin weaves so well is a great antidote for the blues. So it's all to the good that Eddy decided to lay that pestle down while still in pharmacy college, and pick up a baton instead.

His magic fingers have dispensed more happiness to the world as a pianist-band leader than they ever could have were Duchin a druggist.

Ironically though, Duchin hasn't even been able to fill the prescription he outlined for himself, while serving as an officer in the Navy—a long, restful vacation.

Demands on his magic fingers were so great, he had to accede—and back to the 88 he went, almost as soon as he doffed his uniform. At this writing, Eddy is a featured star on the Kraft Music Hall program, but he will probably have a band later, rumors to the contrary notwithstanding.

"I don't know how those rumors got started," Eddy told me, "unless it's because of that long vacation I promised myself. When I came out of the Navy I turned down some guest shots on that account. I'd been batting around so long, I felt I owed myself a rest."

Eddy's desire for a vacation is quite understandable. (Continued on page 57)







# Springing to fame

● If you're anywhere between six and sixty, and vaguely familiar with popular songs, you are well aware of the fact that "It Might As Well Be Spring" was one of the biggest song hits of 1945. And if you're up on your platter information, you know that Margaret Whiting's record of that tune had a great deal to do with its rise to fame.



Of course this sort of thing is nothing new in the music world—a star being made because of a record, or a song becoming a hit because of a star. Artie Shaw made the public conscious of "Begin The Beguine" after his sensational recording of the song, Dinah Shore jumped to fame with her waxing of "Yes, My Darling Daughter," and so on.

In Margaret's case, she insists the song was responsible for her success—rather than the usual twist of the artist making the song. But no matter which way it was, "It Might As Well Be Spring" and Miss Whiting have both done all right since the release of the now famous recording.

Besides being the singing star on two important radio commercials, "The Celebrity Club" and "The Philip Morris Follies," Margaret recently signed a new long term contract with *Capitol Records*, and has received dozens of offers from theaters and nightclubs.



Though she had appeared on the radio many times and had made records before, Margaret was just another girl singer before "Spring" came out. "I guess that song will always be number one on my hit parade," she says, "but if it wasn't for Johnny Mercer, I probably would have never recorded any song, let alone that lucky one. He is responsible for my deciding to making singing my career and gave me my very first break. And he's been my guiding light ever since."

Margaret came by her interest in music very naturally. Her father, the late Richard Whiting, was a famous song writer, and was responsible for such well known hits as "Louise"—"Beyond The Blue Horizon"—"My Ideal"—"Sleepy Time Gal"—and many others. When she was a child, Margaret was given singing and dancing lessons, but neither she nor her parents had given any serious thought to a career. She used to sing around the house—usually some new tune her father was working on.

In 1939, Mr. Whiting was writing the score for the *Warner Brothers* picture, "Ready, Willing and Able," and his collaborator was Johnny Mercer. They often worked at the Whiting house in Beverly Hills, and one day Johnny heard Margaret sing "Too Marvelous For Words," one of the tunes he and her dad had just finished. "That's not bad, kid," Johnny told Margaret, who was just fourteen. "Keep it up and one of these days you'll be on the air." (Continued on page 61)

By **Jill Warren**

(Left) MARGARET WHITING—the girl who skyrocketed to fame, fortune and two radio contracts with her sensational recording of "It Might As Well Be Spring," a platter which sold over a million copies

(Right) BREAKFAST FINISHED, Freddy digs the latest news of the turf world before starting his working day. Having recently acquired a racing stable, he has more than a slight interest in horses. Photo on the table is of Freddy, Jr., who also seems to like horses.



# Maestro Martin

(Above) FIRST DOWNBEAT of the day is at the RCA-Victor studios. Martin has an 11:00 a.m. record date to cut a couple of sides: "I Love An Old Fashioned Song," backed by "You're The Cause Of It All"—from MGM's pic "Kid From Brooklyn."

(Below) SONG PLUGGER manages to get Freddy's ear during a break in the recording session. Hoping to have the tune played on Martin's air show (heard over CBS network on Wednesday eves), he 88's the number while the maestro listens.



(Above) SECOND DISC is about to be cut. Freddy, whose sweet sax is featured on many of his band's records, joins his bandmen in warm-up drill before actual grooving. Platter in production was "Cornish Rhapsody" from "Love Story."



(Left) CLOSE TO AIR TIME and band leader Freddy Martin, comedian Jack Carson and "perfect butler" Arthur Treacher go into a last-minute huddle to review the incidental music, double-check on breaks and timing, and get everything set for a top-notch show.

With fifteen years of band-leading experience behind him, you'd expect Freddy Martin to take things easy for a while and coast on his reputation. But that's not the way Freddy works—he's still giving the band business everything he's got . . . turning out great records, playing on the Jack Carson radio show, doing dates at outstanding spots, and making "Music by Martin" a must for many music fans. Here are the highlights of a typical day with the energetic maestro.



(Above) WAITING for the program director to signal that the program is "on the air," Martin is ready to give the downbeat. The split-second timing required calls for cool, steady nerves.

(Below) HOME AT LAST after an arduous day, Freddy gets a chance to relax in an easy chair in his den for a quiet hour before retiring. So ends a typical day in Martin's life.



(Above) MORE MUSIC by Martin; this time from the bandstand of the world-famous Coconut Grove. Freddy and his band rushed there after his West Coast repeat broadcast.





Trombonist band leader BOBBY BYRNE goes over a difficult passage. Standing to the left is vocalist Bob Hayden.

# ALL WORK=



# BRIGHT BOY!

by Florine Robinson

IF you're a believer in old sayings, prepare yourself for a shock. The day I spent a few hours interviewing the handsome, fair-haired twenty-seven-year-old trombonist and band leader, Bobby Byrne, at the Robbins Inc. office, I learned that the popular adage, "All work and no play makes Jack a dull boy," was written by a sage who just didn't know!

Bobby's charm and personality become apparent as soon as you begin talking with him. He talks easily and well—and his boyishness no doubt makes him the idol of many a teen-aged swing lover. Yet Bobby spent the best part of his childhood practicing scales and fingering technique until he had mastered the piano, flute, cello, harp and trombone! While other kids on the block played baseball and ring-o-leave-eo, Bobby and his younger brother, Don, stayed indoors and kept their eyes on the musical ball!

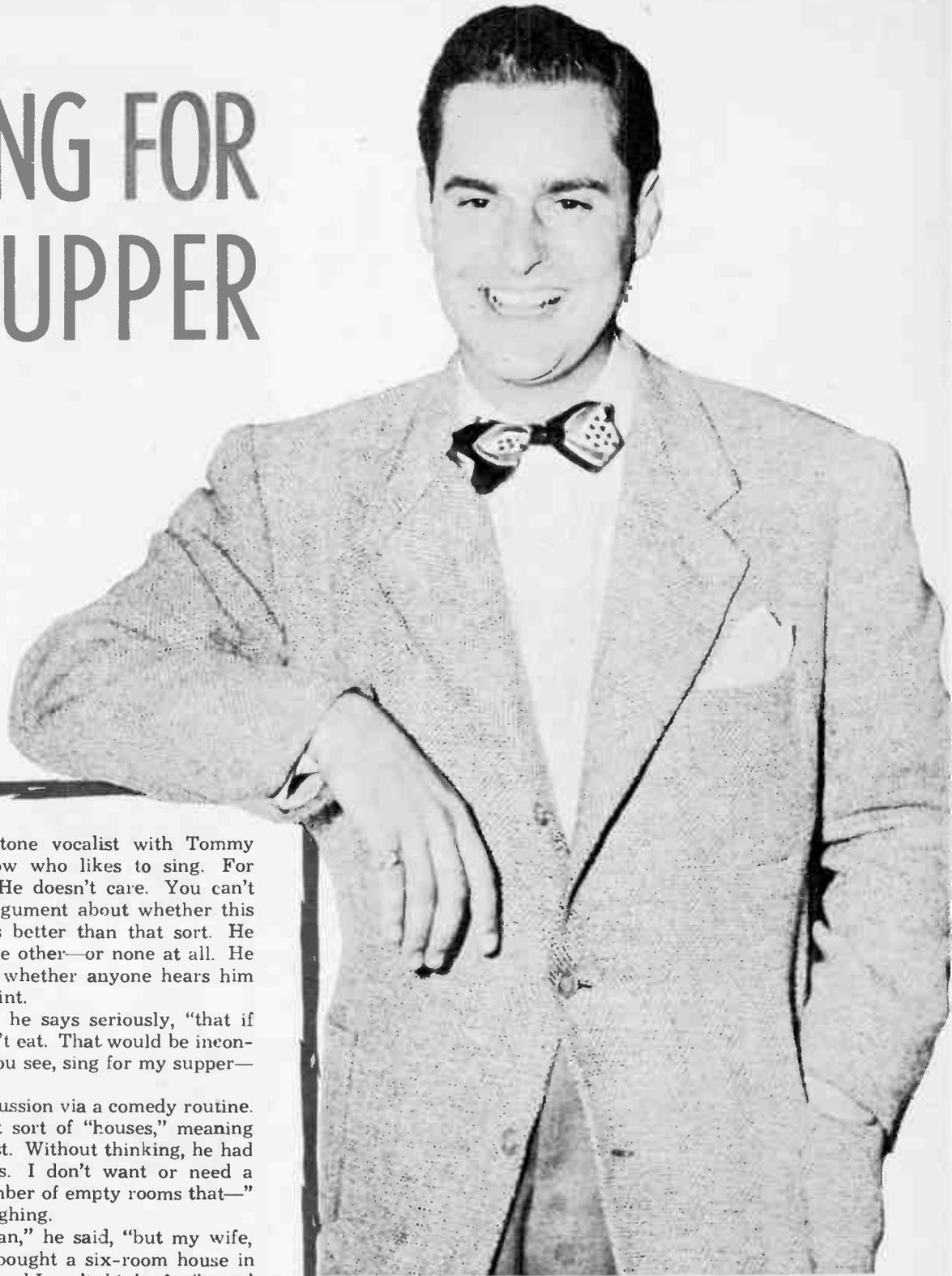
"We had to do it," explained Bobby without any resentment, "so we just accepted it." Then he added, "Somehow I always had the feeling that my dad knew best—and to this day it's been true."

And so I listened to the story of a mid-western boy whose childhood and adolescence were filled with musical adventure. A real departure, I thought, from other mid-western tales—unique enough to bear retelling.

As soon as Bobby was old enough to sit on a piano stool without toppling over, he was given his first lesson. His father, Clarence Byrne (a former member of the Detroit Symphony Orchestra and present head of the musical division of the National Educators Society) instituted and supervised his son's musical career from the day Bobby first struck a chord until the day he accepted a job with the Dorsey brothers many years later.

"My father was an old Army man," laughed Bob, "and Don and I learned the meaning of reveille like real GI's. As a matter of fact he even *blew* reveille, at 6 a.m.! By 6:05 we were up and practicing until breakfast at 6:30; we (Continued on page 60)

# SINGING FOR HIS SUPPER



**D**ON BROWN, baritone vocalist with Tommy Tucker, is a fellow who likes to sing. For whom? Where? He doesn't care. You can't involve him in any argument about whether this sort of an audience is better than that sort. He likes one as well as the other—or none at all. He just likes to sing and whether anyone hears him or not is beside the point.

"Except, of course," he says seriously, "that if no one hears me, I don't eat. That would be inconvenient. I really do, you see, sing for my supper—also all other meals."

We got into that discussion via a comedy routine. I had asked him what sort of "houses," meaning audiences, he liked best. Without thinking, he had answered, "Small ones. I don't want or need a large house with a number of empty rooms that—" and then broke off, laughing.

"I see what you mean," he said, "but my wife, Dolly, and I recently bought a six-room house in Teaneck, New Jersey, and I can't think of a 'house' as anything but the place where we now live." And from there he went to his statement about not being choosy about his audience.

I sat goggle-eyed at this exposition. I had heard him sing and I was looking right at him. What I saw was a very eye-filling young man. The idea of audiences missing a chance to see and hear him was depressing.

Don Brown is a little more than six feet tall and, in an era of casual tousled charm, represents the well-groomed, classic type (*Continued on page 57*)

Among the many attentions which tall handsome Don Brown has received was the title "Pin-Up Boy" bestowed by the WAVES at the Kingsville (Texas) Naval Air Station.

by Alicia Evans



Danny O'Neil (heard over the CBS network Monday through Friday mornings) is crowned Model Singer of 1945-46 by professional model student Kerry Luther.



Announcer Jerry Lawrence and The Voice find time for a chat while waiting to start rehearsal for Frankie's air show (CBS, Wednesday evening). Jerry is also conductor of WMCA's "Air Theater."



Eddie Heywood gives a tune for Mark Stevens and Lucille Ball on the set of "Dark Corner" at 20th-Century Fox studios.

# Candid



Jimmy Dorsey congratulates Carl Ravazza who broke Cafe Zanzibar records by staying for six months.



Band leader Buddy Rich (front center) is interviewed at the Terrace Room in Newark by high school editors representing forty high school papers. On Buddy's right are Dorothy Reid and Paul Brenner.



Betty Hutton has signed a contract to record exclusively for RCA-Victor.



Andy Russell gets set to beat the hides—Joan Davis gets set to play the "bazooka"—and Paul Weston gets set to ignore both of them—it's all a gag.



On NBC's "Follies Of 1946": Comedian Herb Shriner, band leader Jerry Gray, and vocalists Johnny Desmond and Margaret Whiting.

# Close-Ups



Doris Day, Sam Donahue, Les Brown and Stan Kenton were happy indeed when a large crowd came to Les' opening at the Terrace Room.

Lovely batoneer Ina Ray Hutton and her vocalist, Clark Ranger, pose for publicity pictures at the Bruno of Hollywood studios.



Tommy Dorsey's quartette—The Sentimentalists—scan a new arrangement. (L. to R.) Ann, Peggy, Mary and Jean Clark.





**W**ITH his new band, organized in New York last October after his release from the Navy, Orrin Tucker has what he wants—and what the public wants too, judging from box office reports to date! His arrangements are interesting and the music is full, with a melodic sweep having “More contrast in tone color and a fuller rhythm-roundness than before,” he says. The new band was presented to the public at the *Marine Dining Room* in Chicago’s *Edgewater Beach Hotel*—played its first theater and New York City engagement at the *Strand Theater* in New York.

Orrin Tucker is well known in the band world for the electrical and theatrical equipment he carries with him. In connection with his clever stage stunts, he carries his own switchboard, plus a variety of lights, color spots and props.

One of his favorite routines—carried over from his pre-war band—is “Music With Lights,” a demonstration of what each instrument in the band does, and how in a full arrangement each comes in to form a perfect musical whole. Front-row members of the band hold up box-like frames, with a large cut-out musical note in each frame. The house lights go out. Then, as each instrument comes in or out, the proper notes flash on and off. The sweet trumpet is a pretty lavender, the jazz trumpet a bright yellow—piano, bass, trombone and other instruments have their own colors. The stunt is very effective—pleasing to the eye as well as the ear.

In 1936, Orrin was playing in St. Louis when he heard a young girl named Evelyn Nelson singing her first club date at the *Claridge Hotel*. Intrigued by her voice, Orrin hired her, changed her name to Bonnie Baker, got new arrangements to take advantage of her vocal abilities.

A year later, William Dewey, president and managing director of Chicago’s *Edgewater Beach Hotel*, happened to hear the band in Pittsburgh. A date at the *Edgewater’s Marine Dining Room* and open summer Beach-walk followed and Orrin was made!

A circuit through the *Cocoanut Grove*, the *Palmer House*, and the *Roosevelt* in New York followed, with Orrin continually gaining in popularity. Up came a string of radio programs, plus high sales for a number of records (remember “Oh, Johnny,” and “I Need Lovin’”?). The Tucker band was on top—then Orrin dropped everything and enlisted in the Navy.

Orrin’s organization includes a French horn, unusual among dance bands. In addition, there are five reeds (six when Orrin plays), three trombones, three trumpets, and four rhythm—piano, drums, bass and guitar. The *Quintones* (four guys and a gal) handle the vocal chores.

Orrin Tucker was born February 17, 1911, in St. Louis, where his father was an engineer for an electric railroad. “But at the age of three,” Orrin says, “I got the wanderlust and moved my family to Wheaton, Illinois.”

While in grammar school, Orrin bought a saxophone on the installment plan, paying for it by delivering papers. At thirteen, he made his first bandstand appearance. A local foursome was to play for a dance at the *Elk’s Club*, and the sax player became sick. The other three men couldn’t find any sax player except Orrin, so they packed him along. When the music got too hard for Orrin to play, he’d kick the bottom of his music stand. The sheet music would fall down, and Orrin could busy himself picking it up so he wouldn’t have to finger his sax or appear lost.

When he graduated from Wheaton High School, where he had a dance band, Orrin won a state-wide competitive scholarship to Northwestern University. He began his hoped-for medical training at the school, and organized a band to help meet expenses. But band work left Orrin with too little time for proper rest, and a severe case of pneumonia stopped his double career. He worked for two years as a sideman for various bands, trying to save up some money for a return to college.

But the “what-hit-me” days of 1929 turned his pockets inside out as they did those of most other people.

By Donald Thompson

To get away from any band influence, Orrin decided to finish his pre-medical work at North Central College, in quiet Naperville, Illinois, and not to organize a dance orchestra. But when he sought a job as waiter for his meals at the Spanish Tea Gardens, the only job the owner would offer him was that of fronting a ten-piece band three nights a week. Orrin took the post, held it for two and a half years, and finished his pre-medical work.

Orrin did well at North Central, and had an offer for a medical scholarship. But, knowing he'd have to work to cover part of his expenses, Orrin decided to play with a band for a while, to make enough money so he wouldn't have to hold down a job while continuing his medical work. Back in the band business, Orrin remained solvent but wasn't quite able to clear the amount he wanted. It began to look as if he never would get back to school. Then came the Bonnie Baker discovery, and Orrin's decision to stick to music for good. The theme he's used since early days, "Drifting And Dreaming," was a favorite of his mother's.

Orrin is a serious chap—in person and in music. Of

the band business, he says, "The problem is to find a compromise between beautiful sounding music and music that is danceable. Some people like to listen—but dancers don't want to balance from one foot to the other while waiting for the next beat. I like to hear music swing, but I also believe a suggestion of the melody should be retained."

Orrin has a dairy farm near Woodstock, Illinois, but doesn't get to visit it as much as he'd like to. He's been married for two years . . . and aside from his conceiving a new stage "stunt," wife Jill knows what makes Orrin happy—wieners and sauerkraut! Golf is his favorite sport. He has a pet aversion too—fire exits! Any door with those ominous words painted on it is carefully avoided by Mr. Tucker. This peeve dates back to an occasion when he nearly missed a show because of an interlude spent in a fire exit stairway in which he had been accidentally locked.

With a new styling and a new band, Orrin Tucker bids fair to climb to the top of the heap—despite stiff competition. Ask the dance fans and theater audiences who have heard the band!

At the Marine Dining Room in Chicago's Edgewater Beach Hotel, where Orrin Tucker first presented his new band to the public, we

find the maestro in a happy frame of mind as he smilingly bends the mike toward tenor man Herbie Berg for a couple of hot licks.



# St. Louis Disc

Continuing our series of articles on America's disc jockeys, this month we stop where the Missouri meets the Mississippi, in America's most conveniently located city—St. Louis. Here

**S**T. LOUIS differs from other cities where platter-chatter programs are concerned in that, well, the platter men aren't just radio personalities. They make multitudinous public appearances and really rate! There's not a day passes but what one of them may be found crowning a queen in a high school gym, hollering himself hoarse at a worthy rally, guest-speaking at an ad-club luncheon, or emceeing a jam session at ye old *Tune Town!* They love it . . . and the public loves it, and them!

How to introduce them to you? Well, St. Louis being a music-loving city (the blues, jazz, etc., came right up the mighty Mississippi from New Orleans to St. Louis, and many, many of the greatest men in musical history started right here!) many of the programs overlap . . . so we'll list them first, dawn through dark, and then just drop around and visit from station to station . . . O.K.?

First up, at 5 a.m. (all times given are C.D.S.T.), the "Town And Country" show on KXOX, with JOHN CORRIGAN at the helm. On six days a week, running until 7:30 a.m., this program is a favorite with early risers over the entire St. Louis County. Next on is CLIFF LANCTOT with the "Musical Clock" show on WEW from 6 to 7 a.m., Monday through Saturday. Cliff announces the time every five minutes . . . is well-beloved by time-clock punchers! VERN KING brings in the "Breakfast Club" next, on WIL from 7 a.m. to 8:30, also six days per week.

Next is VIRGINIA BLAIR, on WIL with the first of her three daily shows from 8 to 8:15 a.m.—with music platters and chatter about the furniture and fixings at the large furniture store which sponsors her thrice daily on three different stations. Virginia's back on from 8:45 until 9 a.m. on KSD, and from 2:30 until 3 p.m. on WTMV.

But back to our morning dates: ED WILSON brings the "Ed Wilson Show" on the air at 8 a.m.—giving out with forty-five minutes of his own home-philosophy, platters, views on the weather and news on KWK, Monday through Saturday. GIL NEWSOME, and we're still at KWK, brings in the "Bandstand Review" from 10 a.m. to 12 noon—two solid hours of solid swing and Newsome soliloquies on sponsors' superb products!

Vern King comes in again on WIL from noon to 1 p.m. six days a week, with the "Platter Parade" . . . starts the afternoon reet-right! Monday through Friday DON PHILLIPS takes it up on KXOK from 1:30 to 2 p.m. with the "Battle of the Baritones." And at KWK, after a heavy-hearty-lunch, Ed Wilson puts on the "Ed Wilson



AL BLAND

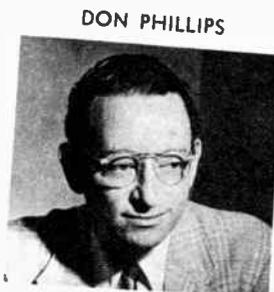


ARTHUR JONES



GIL NEWSOME

DON CHASE (right) with Doyle Markham, Phyllis Myles, Frankie Masters, Stella Chaney



DON PHILLIPS



CLIFF LANCTOT

# Jockeys

by Stella M. Chaney

we meet some of the guys and gals who give out with "recordings old and new, commercials ringing true, and chatter just for you"—for nearly one million people in St. Louis.

Show" again from 3 to 4:45 p.m. Also at 3 p.m., over at WIL, DON CHASE swings in the "Swing Session" six days a week for a half-hour of just that.

BOB BAKER brings the "Bob Baker Show" on at 3:15 p.m. and stays until 4:45 on WTMV, over in East St. Louis. And AL BLAND airs his original "Blandwagon" show at KMOX from 3:45 until 4 p.m., Monday through Saturday. After a twenty-minute rest, WTMV's Baker boy brings the "Billboard Hit Review" in at 5:05 p.m.—giving out with fifty-five minutes of platter jam and jive.

Gil Newsome starts the night right with the "First Five" show at 6:15 p.m. on KWK—playing forty-five minutes of the top tunes in St. Louis for the day. From 6:30 to 7 p.m., on KXOK, ARTHUR T. JONES does "Down Memory Lane" every Tuesday and Thursday . . . and also at 1 p.m. on Sunday (more about this later!).

And then . . . last but not least in the St. Louis line-up . . . ED RUTLEDGE does the "Dawn Patrol" on WIL from 11 p.m. each Saturday to 2:30 a.m. Sunday.

Now let's drop around from station to station and learn more about our proud platter people!

We'll start at KWK, the *Mutual* station, where for three and a half years ED WILSON has been proving that everybody *does* love a fat man . . . as sponsors fight for his time. The "Ed Wilson Show" with Ed himself booming a weather report, first hits the air at 8 p.m. and carries on for forty-five minutes. Ed's style is strictly his own . . . his voice one you'd never mistake . . . and the advertising agencies that handle his sponsors' products learned long ago that it does no good to give Ed a script—he ignores it!

One morning we tuned him in as we drove to the office. He was vividly describing an accident he had witnessed that morning . . . at the same time plugging the auto-dealer and repair company that sponsors that portion of his show! It seems Ed was crossing the street to the station when a car passing by suddenly dropped its motor. We drove over to Kingshighway and Lindell, where KWK is located atop the Chase Hotel, and there sat the car, the motor exposed to full view under it!

Ed moves in on the air again at 3 p.m. and holds forth until 4:45. On this show he usually features celebrities as guests . . . stage and screen personalities passing through St. Louis. One afternoon a cowboy actor doing a show in St. Louis, who had promised to appear on this afternoon portion of the "Ed Wilson (*Continued on page 64*)



VIRGINIA BLAIR



RUSH HUGHES



BOB BAKER

Dick Powell and ED WILSON



The writer and VERN KING



ED RUTLEDGE

# H O L L Y W O O D



Away from the confusion and turmoil of the movies, Dick Haymes is shown astride his prize-winning Palomino, "Thunderbolt," at his own corrals in the San Fernando Valley.

Vocalist Larry Stevens exchanging quips with maestro Phil ("Dark Town Poker Club") Harris before a broadcast at the NBC studios—H'wood.



● **GREETINGS GATES! SALUTATIONS AND STUFF FROM CINEMA CITY! FLASH!** Whole band gets mass "Tonsilectomy," as **BOYD RAEBURN** crew waxes tune of same name for Ben Pollack's *Jewel* wax-works. . . .

**BATON BULLETINS:** **GENE KRUPA** nabbed acting-batoning role in *RKO-Radio's* "Beat The Band," and **FRANCES LANGFORD** is in it, too. . . . **T.D. and J.D.** in town to do story of their lives for *Charles Rogers Productions*. . . . **THE HAMP** another welcome face around our village. . . . **FREDDY MARTIN** opened his "recording salon" at the *Ambassador Hotel*. . . . **EARL "FATHER" HINES**, too long away from the coast, returned with his fine band. . . . **BOYD RAEBURN** will do a film. . . . The **KING COLE TRIO** inked at *Paramount* for the Bob Hope laff epic "Where There's Life." . . . **HARRY OWENS** debuting his own transcription biz, *The Royal Hawaiian Company*. . . .

**HIT PARADE HITS HOLLYWOOD:** *Republic* starts shooting in July on "Hit Parade of 1947," flicker version of famous airshow. **JOAN EDWARDS** makes her movie debut in the pic. *Rep* also has couple of ex-band leaders working on lot—**RUDY VALLEE** in "The Fabulous Suzanne," and **WILLIAM MARSHALL** in filmusical "Earl Carroll Sketchbook." . . .

**HAYMES HOSPITALITY:** Out to **DICK HAYMES'** home in the San Fernando Valley for an enjoyable afternoon. When I arrived, Dick had on his riding clothes and he drove me out to his corrals in the country to see "Thunderbolt," his famous Palomino. Dick is crazy about horses, and told me his future plans include acquisition of a ranch where he can expand his interest in blooded

equines. "Pappy," as Dick affectionately dubs "Thunderbolt" has already won a raft of ribbons and will be entered in more horse shows.

I watched Dick take him for a canter (the man cuts as fine a figure in the saddle as before the cameras and mike) and we headed back to Dick's house in his convertible. What an end to a perfect day, then, to relax in Dick's comfortable den, with a fire crackling in the fireplace in the cool of a California evening, and gab with Dick, while "Skipper" and "Pigeon," his two youngsters, snuggled in his arms. . . .

**RECORD ROUND-UP:** **WINGY MANONE** cut some jazz originals for *Four Star Records*. . . . **JO STAFFORD's** album for *Capitol* hit the best-seller class, moment it was released. . . . **Fran Kelly**, gal platter impressario, inaugurated her *Fran-Tone* label with four sides, "Black Night And Fog," "C-Jam Blues," "Caravan," and "Please Don't Ever Forget." Arrangements were by ace scorers **Calvin Jackson**, **Jimmy Mundy** and **Johnny Thompson**, and **RED CALLENDER**, **JACKIE MILES** and **ALLAN REUSS** were on the date. . . . **Harry Lim** of *Keynote* in town to wax number of small combos. . . . Previews of **MATTY MALNECK's** discing of "Harp Fantasy," featuring **ROBERT MAXWELL**, for *Columbia*, tabbed raves from the trade. . . .

**SWINGONYMS:** "Saxaphoney" — square saxman with corn in his horn. . . .

**REY RIDES AGAIN:** **ALVINO REY's** learning to ride a unicycle (one-wheeled bike). Al told me: "I saw a circus clown ride one when I was a kid, and I've wanted one ever since." Title of **Rey's** short for *Universal* is now "Swingin' Down The Scale."

**CANARY'S CORNER:** **DINA H**

by Paul Vandervoort II



Alvino Rey relaxes with his favorite magazine during a break in the shooting of the new Universal film, "Swingin' Down The Scale."

Matty Malneck (front left with violin) directs "The Swing Wings" in a scene from the Universal musical short labeled "Banquet Of Melody." Matty just disc'd "Harp Fantasy" for Columbia Records.



# B A N D S T A N D

SHORE, who's a great home gal herself, made some special transcriptions for radio, urging home-owners in housing shortage areas to share their homes with returning servicemen. . . . LUCYANN POLK's broadcast schedule had her meeting herself going and coming, as she literally ran between *NBC* and *CBS* from 11 a.m. to 9:30 p.m., for rehearsals and broadcasts of the KAY KYSER and BOB CROSBY broadcasts. . . . GINNY SIMMS has one scrapbook in her collection containing soap wrappers from hotels where she stayed while traveling with bands. . . .

**COLUMNIST'S DIARY:** To *Florentine Gardens*, to catch N. T. G.'s (Nils Thor Granlund) *CBS* airshow, "You're In The Act." *Mocambo* band leader PHIL OHMAN, and his piano partner, MARGARET HART, furnish music on the show; musical personalities like song writer Jimmy McHugh are gueststars, and talented unknowns in the Hollywood area get a chance to showcase their musical ability. Lunched after the show with N. T. G., and was interested to learn he was the first to tab the all-time favorite "Margie" as a potential hit song. . . .

To *Universal* to watch DEL COURTNEY make a moom picture, "Tune Town." Studio had the band on a set which came from the famous Mark Hopkins mansion in Frisco. Del thought this was very ironic. "We came into Hollywood off a one-night stand," he told me, laughingly, "and had to sleep in our cars because we couldn't find a place to stay. This morning, we came to the studio and find we have a mansion at our disposal." Del's vocal lovely, DOTTIE DODSON had everybody on the set crowding around to watch her sing "Knock Me A Kiss," for a sock performance. The TOWN CRIERS quartet wrap up some mellow stuff in the film, too. . . .

The Horn does a solo on the bandstand of the Meadowbrook Gardens between daytime stints at 20th Century-Fox studios.



Del Courtney and vocalist Dottie Dodson put on the dog for the cameraman. "Stormy" on the chair is showing them how.



# HOLLYWOOD BANDSTAND

"Teen Canteen" was where I found CHARLIE BARNET when I dropped in at *Monogram*. Charlie was working in "Freddie Steps Out," second in the "Teen-ager Series," being produced by Sam Katzman. *Monogram* had erected a replica of a canteen, complete with bandstand, milk bar and dance floor. Was amused at signs on the wall which a hipped prop man had dreamed up, among others: "Squares hit the nearest exit," and "If you're a long-hair or a square, our union says unfair." FREDDIE STEWART, who sang with T.D., has the lead in the pic, and one of the tunes Charlie does is "Redskin Rhumba." Latin batoner CHUEY REYS is also in the flicker, and ABE LYMAN is musical director for the film.

**BANDOM AT RANDOM:** B.G. is already inked for a return engagement in January, 1947, at *The Meadowbrook Gardens*. . . . CHARLIE "SNOWBALL" WHITTIER, who used to "shadow" TED LEWIS, is now fronting the former FLOYD RAY band. . . . Other leaders are closely watching KING GUION's experiment with a double rhythm section. . . . Flock of big names flying to San Francisco on Sundays to play in Golden Gate City's series of "Lamplighter Jazz Sessions." San Fran' jazzfan Percy Herman, and Adeline Hanson and Ted Yerxa of L. A., interested in venture. All the guys who play become "golden gates," but natch. . . .

HARRY JAMES and PERRY COMO in *Fox* filmusical "That's For Me," a combination that's for me and you and you. . . . Most gals shudder at doing one-night stands, but MILDRED (SHIRLEY) SPRINGER hit the road with AL DONAHUE's band and sits in, just for kicks, for her husband, LLOYD, Al's bassman. A dutiful wife, and a good bass player, she can sing, too—used to warble for JACK TEAGARDEN. . . .

**MUSICALAFF:** HELEN FORREST sends me her definition of a slick chick—a gal who lives a "date-to-date existence." . . .

**CROON CORNER:** Quite a party BOB GRAHAM threw for his fans. The singing star of the "Baby Snooks Show" had the gals to the swanky *Ambassador Hotel*, and sang all his records in person for them. . . . DICK HAYMES heading an all-star cast in the *Fox* musical "Carnival In Costa Rica," being filmed in Technicolor. . . . BING's gonna be in Technicolor, too, in *Paramount's* "The Emperor Waltz." . . .

**WORTHY OF NOTE:** A whole chorus of notes to FRANK SINATRA for his personal appearances at nearly a hundred student assemblies to promote racial tolerance. Frank is chairman of a group of Hollywood stars interested in this democratic work.

And that describes Hollywood, Jack!



Dinah Shore knits for relaxation in her San Fernando home while waiting for hubby George Montgomery to arrive.



Floyd Ray okays Charlie "Snowball" Whittier's baton stance as Charlie gets ready to front the Whittier outfit.

Abe Lyman, your Bandstander and Charlie Barnet on the "Freddie Steps Out" set at the Monogram studios.



Al Donahue and Mildred Springer. She sometimes subs for husband Lloyd, Al's bassist.



by Margaret Winter

# the tale of Four Spots



ONCE upon a time there were four talented young men who came to the Big City to earn their fortunes. At the time our story begins their fortunes were strictly in the future. They were paying for coffee and cakes with the take from their jobs as porters at the *Paramount Theater*. Between pushes with the broom and shoves with the mops, they sang—to keep in practice and to encourage themselves.

A big executive walked by one day and heard them singing. "Egad," he said, "How long has this been going on?" He searched for and found the warblers. He signed them to big contracts and the next thing you know they had waxed "If I Didn't Care" for *Decca* and lived happily ever after as The Ink Spots.

The date of that recording session was January, 1936. In January, 1946, The Spots returned to the *Paramount* to celebrate their tenth anniversary and have special pictures taken. "If I Didn't Care" is now a standard.

That's the legend of the Ink Spots' rise to fame and the yarn is now their trademark.

Still another legend relates how they came to be called The Ink Spots. It seems that the four young men and their manager were sitting in an office trying to think up a good snappy name.

"'Harmony Four'—'Rhythm Quartet'—'Jazz Melodeers'—can't one of *you* guys think of something?" moaned the manager. He was making dollar doodling signs on the blotter with his pen and the pen dried up. He shook it impatiently and four blots appeared.

"The Ink Spots," he shouted—and The Ink Spots they've been ever since. Late in January, 1946, they appeared at New York's *Zanzibar Cafe*, where this reporter talked with Charles (Continued on page 53)

The Ink Spots, snapped in the middle of a song—Billy Bowen, Billy Kenny, Herb Kenny and Charles Fuqua.





# SHE'S



Sammy Kaye coaches his vocal lovely, **BETTY BARCLAY**, in the fine art of baton waving. He invariably introduces her as "the girl from Atlanta, G.A." despite the fact that she hails from Macon. One of the first songs she did with Sammy was "Atlanta, G.A."



Betty, Don Cornelius and Billy Williams look over a trio number before Wednesday night ABC air show: "So You Want To Lead A Band?"

Behind the music counter of a Macon, Georgia store, an eighteen-year-old blonde-haired little salesgirl (she measured only a half inch over five feet!) hastily unwrapped a newly-delivered package. Her blue eyes were bright with anticipation—she could hardly wait to hear the new records which the package contained.

The first record she put on the player was a brand new release featuring the "swing and sway" music of Sammy Kaye. And then some of the brightness left her eyes as she listened. The voice of Nancy Norman came out of the machine, and it was that voice which saddened her.

For like all young girls, she was in the habit of day dreaming, and she had often imagined herself in the coveted position of vocalist with Sammy Kaye's band. Until then she had never heard a female singer on any of Kaye's records. You couldn't blame an ambitious girl, fresh out of high school, for visualizing herself in that role. Especially when she knew she had a voice and her singing was very much in demand by the soldiers of nearby Camp Wheeler and also by the townspeople.

I had the pleasure of interviewing that little girl recently at New York's *Capitol Theater*. What was she doing at the *Capitol*? Believe it or not, she's Sammy Kaye's featured vocalist now—only four years after that day in Macon. Her name? Betty Barclay, whose Victor recording of "I'm A Big Girl Now" with Sammy Kaye's orchestra proved a big hit.

"I certainly felt sad when I heard Nancy's voice on that record," Betty told me, smiling and recalling that day in the store. "There was no jealousy, of course. Just disappointment. It's only natural for kids to dream and for the dreams to fall apart. I got over it soon enough.

"Working in the store was fun. I was crazy about listening to records and I used to sing along with them when there were no customers around: I still remember how I played Mildred Bailey's 'Rockin' Chair' over and over again."

"But did you really and truly believe you could qualify to sing with one of the nation's top bands?" I asked.

"It may sound conceited for me to say so," replied Betty, "but I guess I really did. You see, several nights a week I sang with the Camp Wheeler servicemen's band, and the audience always seemed to like me. The boys used to send me corsages to show their appreciation."

"Were those your first public performances?" I inquired.

"No," was Betty's answer. She explained that at the

# A BIG GIRL NOW

by Bob Hurst

age of nine, she, her two sisters, and her brother were placed in the Macon Orphanage. It was during her years there that she first became a performer—taking parts in pageants, plays and entertainments.

While she was in the last grade of high school, the music director of the school sent Betty over to Camp Wheeler to audition for a singing part in a musical they were staging. She got the part and continued with the camp band as vocalist after the musical closed.

Although Betty didn't get paid for her singing chores, the Army did supply her with transportation when the band traveled, which it did quite often. On one of these trips band leader Al Donahue heard her. He was on his way to New Orleans for a two-week engagement, and needed a vocalist.

"Al thought I could handle the job," said Betty, "and so he hired me. That was my first real professional engagement. When I returned to Macon, one of the soldiers who had been an announcer on WLW in Cincinnati told me I ought to go to one of the large cities and try to get into radio.

"I finally went to Detroit in 1944, after singing with the service band for over a year. I had a couple of discouraging weeks there, but then I got my first big break—WJW hired me and I was on the air twice daily."

In the summer of 1945 Betty headed East to take a job with Garwood Van's orchestra which was playing at the *Plaza Hotel* in New York. But at the end of three weeks she was compelled to return to Macon temporarily because of her sister's illness. When her sister recovered, Betty came back again to New York, only to learn that Van's band had completed its engagement.

"The next four weeks were tough," Betty went on. "I could have gotten another kind of work, but I wanted to sing. So I went from place to place trying to get a booking. Then I heard that Sammy Kaye was holding auditions on the *Astor Roof* for a new vocalist. Nancy Nerman had just left. Well, I figured there'd be nothing to lose and so I went for an audition.

"They gave me a copy of 'I'm A Big Girl Now,' told me how they wanted it sung, and asked me to report back that night ready to audition. I did, and I can't tell you how thrilled I was when Sammy told me the job was mine."

Betty was fortunate in one respect when she auditioned. There were plenty of people present and she liked that. She always feels kind of shy when asked to sing for small groups. Maybe it's because she tries to put "feeling" into a song and, like so many other performers, can give more when facing a large audience.

Like Senator Claghorn, (Continued on page 63)



BETTY BARCLAY



MEL POWELL does a solo for admiring fans who have crowded around bandstand at the Meadowbrook Gardens in Hollywood.

## THE GUY'S COME BACK!

**D**URING his sojourn in Uncle Sam's Army, Mel Powell clefled "My Guy's Come Back," and Powell addicts had to be content with digging this facet of Mel's varied talent.

But, happily, the guy himself has come back, and the Powell piano is jumping again at the keys of the swingdom. His old boss, B. G. grabbed Mel almost before the ink was dry on his discharge.

Friends of both say the move was inevitable, for each greatly admires the other's musicianship. "Clarinate," a clarinet opus which Mel clefled for Benny, is an example of their meeting of minds and musical talent.

Like Goodman, Powell has a sensitive ear, and an inborn feeling for what is righteous in jazz. Like B. G., he gets tremendous satisfaction from the classics, too.

Music for him, though, can never be stylized or classified.

"I think the pleasure of listening to music," Mel explained to me, "is tied up somehow, with moods. The appreciation of a band, a solo or a composition, seems to me to be dependent on the circumstances of the moment.

"If the inner emotions of the listening individual are temporarily antagonistic to the musical thought being expressed, his ear receives a negative or disagreeable impression."

Mel believes this may explain why some music clicks with a listener at first hearing, while some demands repeated rendition.

The same idea ties up with the clash over so-called styles in popular music too, as far as Powell is concerned.

If there is a controversy between followers of Dixieland and Dizzy, Chicago jazz or the Count's Kansas City riffs, it isn't bothering Mel. He gets kicks from all kinds of stuff, and suits it to his moods.

His criterion of any kind of music is quality. Consequently, he doesn't like poor modern swing any better than he likes poor Dixieland.

Thus, any discussion, of the individual merits of opposing schools, with Mel becomes purely objective. He points out that the leading exponents of various styles have not only influenced each other, but joined forces on innumerable occasions.

"Jazz allows the musician (Continued on page 55)

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# INFO DEPOT



BY CHARLIE SPIVAK

? Dear Charlie:

Could you tell me if Jerry Gray still arranges for the Glenn Miller civilian band?

George Wazuk  
Stamford, Conn.

● Yes, George, Jerry Gray arranges for the present Glenn Miller band.

? Dear Mr. Spivak:

I have a little band of my own and use your orchestrations quite extensively. My outfit also favors the orchestrations of Woody Herman. I'd appreciate very much if you could tell me what orchestrations have been recently released by the Woody Herman outfit.

James Catlow  
Providence, R. I.

● Am glad you like our orchestrations, James. The latest Herman orchestrations to be released are: "Bijou"—"Your Father's Moustache"—"Blowin' Up A Storm"—and "Wild Root."

? Dear Charlie:

I want to congratulate you on the fine department you have in **BAND LEADERS**. I am a fan of yours and read the "Info Depot" with great interest.

I have two questions that I wish you would answer if possible. First, is Jimmy Saunders married? Second, could you give me some information on Ziggy Talent, sax player with Vaughn Monroe?

Dolores Owen  
Detroit, Mich.

● Jimmy Saunders is married to Rita Daigle, who is "Miss Rheingold of 1946." Rita is now leading a double life: both as a popular photographic model and as Mrs. Saunders.

Regarding Ziggy Talent, he handles novelty vocals for Vaughn Monroe in addition to playing tenor sax. You can hear him on the new Monroe record, "Josephine Please No Lean On The Bell." Ziggy is as serious off stage as he is zany on stage.

? Dear Mr. Spivak:

I enjoyed hearing your band so much and have practically all of your records. They rate tops with me.

My favorite girl singer is Dinah Shore. Could you please tell me what her latest recording is?

Jeanette Ludwig  
Atlanta, Georgia

● Thanks for the bouquets, Jeanette. Here's your info: Dinah Shore now records for *Columbia Records*. Her first platter for that company was "Here I Go Again," with "Shoo-Fly Pie" on the reverse side of the disc—her latest, "Doin' What Comes Natural" with Spade Cooley ork and "I Got Lost In His Arms" with Meredith Willson ork.

? Dear Charlie:

Would you please tell me the theme songs of the following bands: Les Brown, Tommy Dorsey, Woody Herman, and Vaughn Monroe.

David Blaine, Jr.  
Maplewood, New Jersey

● Here's your information, David: Les Brown's theme song is "Leap Iraq"; Tommy Dorsey: "I'm Getting Sentimental Over You"; Woody Herman: "Blue Flame"; and Vaughn Monroe opens his shows with "Racing With The Moon."

? Dear Mr. Spivak:

Can you give me any information on Ex-Sgt. Eugene List, who played before President Truman, Joseph Stalin, and Ernest Bevin at the Potsdam Conference last year? What is he doing now? I heard him perform over the radio several weeks ago and think he is marvelous.

Ronald Durgin  
St. Petersburg, Florida

● You're quite right, Ronald! List is a very talented musician. He's been signed by *Andrew Stone Productions* in Hollywood, and will appear in their forthcoming picture, "Bachelor's Daughters."

? Dear Mr. Spivak:

Can you give me a little information on Gerald Wilson, whose new band recently played here in Los Angeles? His outfit sounds like an up-and-coming one to me. Besides we both have the same first names!

Gerald Hickey  
Los Angeles, Calif.

● You're right, Gerald, your namesake's band is a real solid outfit, and I believe they are slated for bigger and better things.

Wilson was born in Shelby, Mississippi, but his parents moved to Detroit, Michigan, when he was still a baby. There he got his start with Chick Carter's band. Later he played with Jimmie Lunceford and Benny Carter. After his hitch in the Navy he organized his own band and played his first engagement at *Shepp's Playhouse* in Los Angeles. From that point on, his career should make musical history!

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

# Blue Notes And Anecdotes

(Continued from page 21)

me, Jackson!" began when I was with "Pops," for that's what the boys would kiddingly call to me.

I cut out from Paul in January, 1939, and adopted "I've Got A Right To Sing The Blues" as my theme—it had identified me when I was with "Pops," and Benny Goodman and I had made a record of it. Charlie Spivak was one of my original men, and Kitty Kallen found her first large band job with me. I was certainly pleased to see Charlie's fine column in **BAND LEADERS**, for he, like "Pops," is a fine fellow—and Kitty deserves every success now that she's on her own.

I think now I have the best band I've ever had—with five trumpets, three trombones, five saxophones, a French horn, guitar, bass, piano and drums. Within recent months, I've added both male and female vocalists to the band—Kenny Field, high tenor with a two-octave range, and pretty Christine Martin, contralto. Christine sang with Andy Marchese's band at Selman Field, Louisiana, and Andy is my first trumpet man now. I met them while on tour. I ran into Kenny at Farragut, Idaho, where he was a Buglemaster second class. After hearing him sing, I told him to look me up after his discharge, and I'd have a job for him if he wanted it. Kenny did write me, and joined the band late last year.

By the time you read this, *Teagarden Records* may be started—the Baltimore Music Co. is with me on this enterprise. I'll have my own band on one side, and will feature new names on the other side—talent I hope to discover as I travel around the country.

Some of the records will feature the "special eight jazz combine"—Andy Marchese, trumpet; Art Lyons, clarinet; Bert Noah, tenor sax; Frank Horrington, drums; Robert Carter, piano; Eddie Critchlow, guitar; James Hearne, bass; and myself on trombone. The trombone choir also will be heard at times—Chuck Smith, Wallace Wells, Walt Pierson and myself.

I have one major diversion from the blues—steam. It all began down in the Texas oil fields when I was a boy. My uncle was a well driller, and if I couldn't get a job playing trombone I'd tend the steam engine which ran the rig for him. That engine fascinated me, and I began to read up on steam—its creation and use.

At Mississippi State College a few years ago I got into a conversation about steam engines with a man I didn't know. He turned out to be a member of the engineering faculty, and I wound up the next morning lecturing to his class on steam propulsion!

Talking about steam, back when I was playing with Whiteman, I bought a Stanley Steamer automobile in Boston. We were going to Ft. Worth to play at the *Casa Manana*, and I drove it down. Beat everyone else in the band to Texas, too! I sold the car some time ago, but I understand it's still running.

Other band leaders sometimes ask me why I like to travel by train instead of by bus on one-night tours. It's simply because I happen to have an honorary membership card in the Brotherhood of Locomotive Engineers, and I can ride in the engineer's cab free!

The other day a friend asked me what name I prefer—people call me variously "Mr. T.," "Jackson," "Big T.," "Big Gate," and "Jack." I guess I really like "Jack" best—but the only thing that might bother me at all would be if somebody called me "Mr. Teagarden!"



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## WISH YOU WERE TALLER?

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# Recent Record Releases

(Continued from page 13)

- "Katinka"—VAUGHN MONROE and his orchestra, vocal by Ziggy Talent (Victor 20-1847-B).
- "Laughing On The Outside"—VINCENT LOPEZ, his piano and his orchestra, vocal by Bruce Hayes (Mercury 2074)—\*THE MERRY MACS (Decca 18811)—ANDY RUSSELL with Paul Weston and his orchestra (Capitol 252)—\*DINAH SHORE with Sonny Burke's orchestra (Columbia 36964).
- "Let's Put Out The Lights"—\*JACK SMITH with orchestra accompaniment (Majestic 7173B).
- "Look Out"—\*METRONOME ALL STAR BAND, Guest Conductor: Sy Oliver; Trumpets: R. Candoli, H. Edison, N. Heft, S. Berman, Williams, Stewart Bradley; Saxes: J. Hodges, H. Fields, G. Auld, Flip Phillips, H. Carney; Piano: T. Wilson; Guitars: Tiny Grimes; B. Bauer; Drums: D. Tough; Clarinet: B. DeFranco; Bass: Chubby Jackson (Victor 40-4000-B).
- "Looking For A Boy"—BENNY CARTER and the All Star Orchestra, vocal by Maxine Sullivan (De Luxe 1009).
- "Loop De Loo"—\*MACK TRIPLETS with Mac Ceppos orchestra (De Luxe 1013)—JOHN RYAN with orchestra (Victor 20-1843-A).
- "Lorenz's Blues"—OMER SIMEON TRIO: Omer Simeon, James J. Johnson, "Pops" Foster (Disc 6001 Album No. 708).
- "Lost Weekend"—AL GOODMAN and his orchestra, featuring Vladimir Sokoloff at the piano; Irving Praeger, violin solo (Victor 46-0000-A).
- "Love Me Or Let Me Be"—JAMES (Beale Street) CLARK with piano, drums and clarinet (Columbia 36948).
- "Lo'er"—ARTHUR WITTEMORE and JACK LOWE with Russ Case orchestra (Victor 20-1821-A, "Two Grand" Album).
- "Ma-Jame Butterball"—THE PIED PIPERS with Paul Weston and his orchestra (Capitol 243).
- "Makin' Whoopee"—EDDIE CANTOR (Pan-American 044).
- "Maria My Own"—NORO MORALES and his orchestra (Majestic 5001A).
- "Mean Mistreatin' Woman"—\*JOSH WHITE (Disc 3004, Album No. 661, "Women Blues").
- "Metronome All Out"—\*METRONOME ALL-STAR BAND, Guest Conductor: Duke Ellington; Trumpets: R. Candoli, H. Edison, N. Heft, S. Berman; Trombones: J. C. Higginbotham, T. Dorsey, B. Harris; Saxes: J. Hodges, H. Fields, B. DeFranco, G. Auld, Flip Phillips, H. Carney; Vibraphones: Rod Norvo; Piano: T. Wilson; Guitars: Tiny Grimes, B. Bauer; Drums: D. Tough (Victor 40-4000-A).
- "Miss Otis Regrets"—\*JOSH WHITE (Disc 3005, Album No. 661, "Women Blues").
- "Missouri Waltz"—AL GOODMAN and his orchestra featuring the Mullen Sisters vocal; Anthony Mottola, guitar solo (Victor 46-0000-B).
- "Mother Goose Medley"—\*SPIKE JONES and his City Slickers (Victor 20-1836-B).
- "Mucho Gusto"—OLGA SAN JUAN with Rafel Mendez Magic Trumpet and his orchestra (Pan-American 045).
- "My Gal Sal"—DANNY O'NEIL with quartet and Ray Bloch orchestra (Majestic 1033B).
- "Night And Day"—BUDDY COLE piano solo (Capitol 20055, Album BD-24, "Piano Cocktails").
- "Nobody Else But Me"—PAUL WESTON and ork, vocal by Lou Dinning (Capitol 245).
- "Nobody's Sweetheart"—\*JOHNNY GUARNIERI at the piano; COZY COLE, drums; BOB HAGGART, string bass (Majestic 1032B).
- "Nochecita"—EDDIE GOMEZ with Noel DeSilva's orchestra (Pan-American 139).
- "Now And Forever"—FREDDY MARTIN orchestra featuring Jack Fine at the piano, vocal Artie Wayne (Victor 20-1829).
- "Old MacDonald Had A Farm"—\*SPIKE JONES and his CITY SLICKERS with chorus (Victor 20-1836-A).
- "Old Man River"—\*PHIL MOORE FOUR, vocal by Phil Moore (Musicraft 15055).
- "One More Tomorrow"—\*GLENN MILLER orchestra with TEX BENEKE, vocal by Artie Malvin (Victor 20-1835-B)—\*DANNY O'NEIL with Paul Baron's orchestra (Majestic 7171A).
- "One Sweet Letter From You"—BUNK JOHNSON and his New Orleans Band (Victor 40-0129-A, "Hot Jazz Album Vol. 7").
- "One-zy Two-zy"—EILEEN BARTON and Jerry Jerome orchestra (Mercury 2069)—\*EDDIE CANTOR with Cliff Lang's All Star orchestra (Pan-American 036)—\*THE FIVE DEMARCO SISTERS with Phil Davis orchestra (Majestic 7174A)—JAN GARBER and orchestra (Black & White 773)—HILDEGARDE with Guy Lombardo orchestra (Decca 23511)—\*TOMMY JONES orchestra, vocal by Louise Tobin (Sterling 7001)—KAY KYSER and his orchestra, vocal by The Moonbeams (Columbia 36960)—THE MACK TRIPLETS with Mac Ceppos orchestra (De Luxe 1016-A).
- "Painted Rhythm"—STAN KENTON and his orchestra; Stan Kenton, piano; Eddie Szafranski, bass; Vido Musso, tenor-sax; Jimmy Simms, trombone (Capitol 250).
- "Pennies From Heaven"—\*BOBBY HACKETT (Melrose 1401).
- "Polly, Wolly Doodle"—RAY BLOCH and his orchestra (Signature 15011-B).
- "Porque"—\*RAFAEL MENDEZ orchestra (Pan-American 032).
- "Rose Of The Rio Grande"—\*BOBBY HACKETT with Vernon Duke, Joe Dixon and Dave Bowman (Melrose 1401).
- "2nd Balcony Jump"—\*BILLY ECKSTINE and orchestra (National 9018-B).
- "Seems Like Old Times"—THE MACK TRIPLETS with Mac Ceppos orchestra (De Luxe 1016B).
- "September Song"—\*JACK LEONARD with Paul Baron orchestra (Majestic 7176B); \*PHIL MOORE FOUR, vocal by Phil Moore (Musicraft 15057).
- "Shame On You"—THE AIRLANE TRIO, vocal by Tony Lane (De Luxe 1021).
- "She Ain't No Saint"—KIRBY WALKER and his orchestra, vocal by Kirby Walker (De Luxe 1011).
- "Shoo Fly Pie And Apple Pan Dowdy"—\*GUY LOMBARDO and his Royal Canadians, vocal by Don Rodney (Decca 18809)—THE MACK TRIPLETS with Mac Ceppos orchestra (De Luxe 1013).
- "Show Me Missouri Blues"—JULIE LEE with music by Tom Douglas (Mercury 8005).
- "Sioux City Sue"—KATE SMITH with vocal quartet and Jack Miller orchestra (Columbia 36963).
- "Sister Kate"—BUNK JOHNSON and his New Orleans Band (Victor 40-0128-B, "Hot Jazz Album Vol. 7").
- "Smoke Gets In Your Eyes"—BUDDY COLE piano solo (Capitol 20053, Album BD-24, "Piano Cocktails").
- "Snag It"—BUNK JOHNSON and his New Orleans Band (Victor 40-0126-B, "Hot Jazz Album Vol. 7").
- "Some Of These Days"—BENNY CARTER and the All Star Orchestra, vocal by Maxine Sullivan (De Luxe 1012).
- "Somebody Loves Me"—\*GEORGE WETTLING's New Yorkers featuring Jack Teagarden, George Wettling, drums; Jack Teagarden, trombone; Coleman Hawkins, tenor-sax; Herman Chittison, piano; Billy Taylor, bass; Joe Thomas, trumpet (Keynote K-1315B).
- "Somebody's Got To Go"—EDDIE "Mr. Clean-head" VINSON and his orchestra, vocal by Eddie Vinson (Mercury 8003).
- "Somebody's Gotta Go"—COOTIE WILLIAMS and his orchestra, vocal by Eddie Vinson (Majestic 7148A).
- "Somebody"—THE AIRLANE TRIO, vocal by Ted Martin (De Luxe 1021).
- "Something Old, Something New"—WILL OSBORNE and ork, vocal by Eileen Wilson and Will Osborne (Black & White 770).
- "Some's Different"—EDDIE GOMEZ with Noel DeSilva's orchestra (Pan-American 139).
- "Stardust"—BUDDY COLE piano solo (Capitol 20055, Album BD-24, "Piano Cocktails")—\*CLIFF LANG and his All Star Symphonic Jazz Orchestra (Pan-American 137)—TED MARTIN with Mac Ceppos orchestra (De Luxe 1014).
- "Stop! I Love It"—MONICA LEWIS with Ray Bloch's orchestra and vocal quartet (Signature 15009-B).
- "Strange Love"—TED MARTIN with Mac Ceppos orchestra (De Luxe 1018).
- "Stumbling"—YANK LAWSON'S Jazz Band: Yank Lawson, trumpet; Bill Stegmeyer, clarinet; Lou McGarity, trombone; Dave Bowman, piano; Bob Haggart, bass; Johnny Blowers, drums (Signature 28107-B).
- "Swing Low Sweet Chariot"—\*Glenn Miller orchestra with TEX BENEKE (Victor 20-1834-A).
- "Take It Away"—EMIL COLEMAN and his Waldorf-Astoria Orchestra, vocal by Judy Lang (De Luxe 1010).
- "Tamho"—NORO MORALES and his orchestra (Majestic 5001B).
- "Tell Me That You Love Me Honey"—\*PHIL BRITO and The Stardusters with music by Walter Gross (Musicraft 15056).
- "Temptation"—TED MARTIN with Mac Ceppos orchestra (De Luxe 1014)—BUDDY COLE piano solo (Capitol 20053, Album BD-24, "Piano Cocktails").
- "That Old Black Magic"—ARTHUR WITTEMORE and JACK LOWE with Russ Case orchestra (Victor 20-1824-B, "Two Grand" Album).
- "The Continental"—ARTHUR WITTEMORE and JACK LOWE with Russ Case orchestra (Victor 20-1822-B, "Two Grand" Album).
- "The Frim Fram Sauce"—LES BROWN orchestra, vocal Butch Stone (Columbia 36961).
- "The Girl In My Dreams Tries To Look Like You"—TED NASH QUINTET, Ted Nash, tenor-sax; Joe Thomas, trumpet; Jeff Clarkson, piano; J. C. Heard, drums; Trigger Alpert, bass (Keynote K-628B).
- "The Gypsy"—JAN GARBER and his orchestra (Black & White 774)—HILDEGARDE with Guy Lombardo orchestra (Decca 23511)—SAMMY KAYE, vocal by Mary Marlow (Victor 20-1844-B)—\*DINAH SHORE with Sonny Burke's orchestra (Columbia 36964)—LOUIS PRIMA and his orchestra, vocal by Jack Powers (Majestic 7177A).
- "The House I Live In"—MONICA LEWIS with Ray Bloch, his orchestra and choir (Signature 15013-A).
- "The House Of Blue Lights"—ELLA MAE MORSE with Freddie Slack and rhythm section (Capitol 251).
- "The Mexicana"—OLGA SAN JUAN with Rafel Mendez Magic Trumpet and his orchestra (Pan-American 045).
- "The Song Is You"—BUDDY COLE piano solo (Capitol 20056, Album BD-24, "Piano Cocktails")—ARTHUR WITTEMORE and JACK LOWE with Russ Case orchestra (Victor 20-1821-B, "Two Grand" Album).
- "The Whiffenpoof Song"—MONICA LEWIS with Ray Bloch, his orchestra and choir (Signature 15013-B).
- "The Wonder Of You"—HARRY JAMES orchestra, vocal by Kitty Kallen (Columbia 36933).
- "There's Good Blues Tonight"—\*TOMMY DORSEY and his CLAMBAKE SEVEN, vocal by Sy Oliver (Victor 20-1842-A).
- "There's No One But You"—KAY KYSER and his orchestra, vocal by Michael Douglas and The Moonbeams (Columbia 36960).
- "They Didn't Believe Me"—ARTHUR WITTEMORE and JACK LOWE with Russ Case orchestra (Victor 20-1824-A, "Two Grand" Album).
- "They Say It's Wonderful"—\*JACK LEONARD with Paul Baron orchestra (Majestic 7176A)—WILL OSBORNE and his orchestra Black & White 769)—ANDY RUSSELL with Paul Weston orchestra (Capitol 252).
- "Too Many Times"—YANK LAWSON'S Jazz Band: Yank Lawson, trumpet; Rod Class, clarinet; Miff Mole, trombone; James J. Johnson, piano; Bob Haggart, bass; George Wettling, drums (Signature 28107-A).
- "Tres Palabras"—LEOPOLDO GONZALES with Noel DeSilva's orchestra (Pan-American 043).
- "Walter Winchell Rumba"—NORO MORALES and his orchestra (Majestic 5000A).
- "Welcome To My Dreams"—JAN GARBER and his orchestra (Black & White 773)—WOODY HERMAN and his orchestra, vocal by Frances Wayne (Columbia 36936).
- "We'll Gather Lilies"—\*BING CROSBY with Carmaruta orchestra (Decca 3510)—\*TOMMY JONES orchestra, vocal by Louise Tobin (Sterling 7001)—GENE KRUPA orchestra, vocal by Buddy Stewart (Columbia 36954).
- "When My Love Comes Tumbling Down"—KIRBY WALKER and his orchestra, vocal by Kirby Walker (De Luxe, 1011).
- "When The Geeses Come Back To Massachusetts"—WILL OSBORNE and his orchestra (Black & White 769).
- "When The Saints Go Marching In"—BUNK JOHNSON and his New Orleans Band (Victor 40-0126-A, "Hot Jazz Album Vol. 7").
- "Where Did You Learn To Love"—\*TOMMY JONES orchestra, vocal by Louise Tobin (Sterling 7002)—\*LOUIS PRIMA and his orchestra, vocal by Jack Power and Ensemble Majestic 7172B).
- "Whistlin' Joe"—FRED LOWERY, vocal by Dorothy Rae with Mitchell Ayres orchestra (Columbia 36952).
- "Who's Sorry Now"—BENNY CARTER and the All Star Orchestra, vocal by Maxine Sullivan (De Luxe 1009).
- "Without You"—DESI ARNAZ and his orchestra, vocal by Desi Arnaz and Amanda Lane (Victor 25-1058-A)—NORO MORALES and his orchestra (Majestic 5000B)—JAYNE WALTON with Jimmy Hilliard orchestra (Mercury 3002).
- "You Are Too Beautiful"—FRANK SINATRA with Axel Stordahl orchestra (Columbia 36947).
- "You Brought A New Kind Of Love To Me"—\*GEORGE WETTLING's New Yorkers, featuring Jack Teagarden, George Wettling, drums; Jack Teagarden, trombone and vocal; Coleman Hawkins, tenor-sax; Herman Chittison, piano; Billy Taylor, bass; Joe Thomas, trumpet; Hank D'Amico, clarinet (Keynote K-1318A).
- "You're Gonna Hate Yourself In The Morning"—THE AIRLANE TRIO, vocal by Vera Massey (DeLuxe 1015).
- "You're The Cause Of It All"—FREDDY MARTIN and his orchestra, vocal by Clyde Rogers (Victor 20-1848-B).

# The Tale Of Four Spots

(Continued from page 45)

Fuqua, Bill Kenny, Billy Bowen and Herb Kenny—present members of the quartet.

Charles Fuqua, dour, sober-faced baritone and guitarist, is the senior Spot. He was a member of the original quartet. Born in Martinsburg, West Virginia, he began his singing career in 1928 over WKBF in Indianapolis, moving on to WLW in Cincinnati. With Jerry Daniels, Deke Watson and the late Orville Jones, he went to England with Jack Hilton, English night club owner and band leader, and stayed for two years.

"And were we glad to get back!" declared Charles. "I've had enough cups of tea to last me the rest of my life."

Since his return to the States in '36, Fuqua has been with The Ink Spots constantly, except for twenty-five months in the armed forces.

Next oldest as a Spot is Bill Kenny, spark and leader of the group, first tenor, and the boy with the high sweet voice that makes the customers gasp. They can't believe it's real.

"I," stated Bill in his turn, "was born in Philadelphia, Pennsylvania, and learned singing from my mother. I was once a boy soprano, believe it or not. I started singing professionally when I was twenty-one and won a contest at the Ritz-Carlton Gardens in Atlantic City. The prize was a week's bookings. Jack Pomeroy and Phil Berle (Milton's brother) arranged the bookings, and the next thing I knew I was winning contests in the Savoy Ballroom in New York City.

"That was in 1936. I scuffled around for a while and then joined The Ink Spots. Right away we made 'If I Didn't Care' and from then on the going was good."

Bill's brother, Herb Kenny, joined up next. He didn't start out to be a singer at all. He worked as a mail-truck driver for the U.S. Post Office until about five years ago—then decided he'd rather stand and sing than sit and drive, and cut himself into a quartet known as The Cabiners. They sang here and there and eventually in Kelly's Stables on Fifty-Second Street, New York. Three-and-a-half-years ago he stepped into the second tenor place with The Spots. Now he sings bass.

"Funny thing happened a while ago in Hartford," he said. "Bill was sick and I had to sing first tenor as well as do the talking into the mike." Herb talks choruses in his deep deep voice, for variety.

Except for a brief spell with the armed services, Herb has been with The Spots ever since he first doubled the Kenny content of the quartet.

The baby of the group, in point of Spot service, is cheerful Billy Bowen, second tenor since Herb Kenny slid to bass. Billy was born in Birmingham, Alabama, but spent most of his early life in Detroit. He studied two years in the Detroit Institute of Fine Arts, where he worked at theory, harmony, saxophone, flute and clarinet.

In 1933, Billy was the singing leader of McKinney's Cotton Pickers, playing in the Harlem Opera House. He graduated to a band of his own in Detroit—the Rhythm Stompers. Late in 1937 he returned to New York with the Roy Eldridge outfit, in the first alto clarinet chair. During his job with Eldridge, and in the four following years which he spent with Lucky Millinder, he never opened his mouth in song. With Lucky he obliged with both saxophone and clarinet. He became a tenor Spot two years ago.

I asked, "What do you boys put into a number that makes an Ink Spot routine stand out?"

"It isn't what you put in," replied Charles Fuqua, "it's what you learn to leave out."

"And as for the rest," contributed Bowen, "we think you can tell one of our numbers because of the down-to-earth quality, the simple singing, and the warm feeling running through the work. We enjoy ourselves, you know."

Diction is the great standard with The Ink Spots. Radio work drilled them thoroughly in the making of sounds that come out as separate words through the mike.

"We had to learn to talk before we could begin to sing, as far as radio was concerned," said Herb Kenny.

"Anybody who works over radio," continued Herb, "has to learn to talk before he can sing. And that's what we did, and we learned so well that we'll never forget it. That's why we can always be understood."

The Ink Spots have had featured places in 20th Century-Fox's "Great American Broadcast" and Universal's "Pardon My Sarong." Charles Fuqua made movies for the U.S. Army when he was in service.

Over the air The Spots have been heard on the Kate Smith Hour, as a sustaining program over WEA, on the Chesterfield Show with Johnnie Johnston, and with Bob Crosby's Orchestra.

At this writing, The Ink Spots are covering the country on a theater tour. But, as Bill Kenny puts it, "We'll be back in plenty of time for our next Paramount anniversary. They're saving our special brooms and dustpans."

## CHICAGOANS ATTENTION!

We're planning to run a Platter Preview Party in Chicago some time in the near future—possibly on a weekday afternoon in the month of July. Would you like to come . . . listen to advance copies of new records . . . and cast your ballot to determine the "Top Ten"? Then drop us a line at once so that we can put your name on the list to receive tickets. The supply of tickets will necessarily be limited—so get in your request NOW if you live in Chicago or vicinity. Address: Chicago Platter Party, BAND LEADERS, 215 Fourth Ave., New York 3, N. Y.

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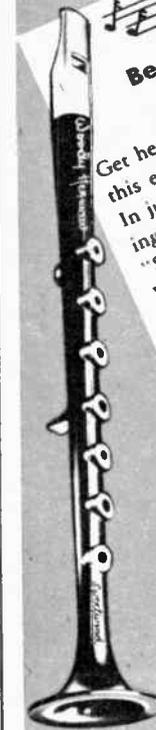


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● Here is some good news for fan clubs that want to put out a journal—but have had difficulty in getting it printed. Josie Bund, president of the **Semper Sinatra Club**, says that several presidents of large clubs have come up with this idea: They will put out 150 copies (or less) of a journal at 1c for every fifty pages.

For example: if there were forty pages to each copy, the price for 150 journals would be \$1.20. If you want more than 150 copies, there is a charge of \$.10 for each additional five copies. Thus for 200 copies of a 40-page journal, the price would be \$2.20. Finally, there is a \$.01 charge for each cover. Three clubs have been helped already in this way. Write to: Josephine Bund, 2337 Webster Ave., New York 57, N. Y., if you want further details. The finishing touch to this grand idea is that five of the **Semper Sinatra Club** members have gotten together to adopt a war orphan—and any money they make on journals will go to its support.

By the way, Josie's club just had a membership drive and awarded a prize to the one who brought in the most members with him or her. The contest closed June 15, 1946. Those who brought in three members or more, received free membership for six months.

In the January issue of **BAND LEADERS** we announced that Nina Ruth Hullett, P. O. Box 1454, Pensacola, Florida, had started a Frank Sinatra club. Since then we have received word that she will not be able to continue her club as she doesn't have enough time to devote to it.

Gene Autry received a novel late Christmas present this year from one of his fan clubs. Recently, at a chapter meeting in Long Island City, each member present selected her favorite colored thread and embroidered his name on a handkerchief—then sent it to Gene as a belated gift. Nice idea, eh? The president of this Gene Autry club is: Lillian Downey, 2833 37th Ave., Long Island City, N. Y.

I received a letter from Stan Kreitman, 1730 Montgomery Ave., Bronx 53, N. Y., asking me to announce that any one interested in organizing a **Buddy Rich** fan club should please contact him. He would like you to state your interest in Buddy and why you would like to organize a club. A lot of the ground work has been started by Stan—he has complete plans and 150 names and addresses of persons who want to join. You see, last September we announced that Stan was starting

this club—and now he would like someone to continue it as he doesn't want to see his efforts go to waste. Can you blame him?

Are you interested in helping to organize a **Bing Crosby** fan club? If you are, write to: Leo M. Reffi, 403 W. 38th St., New York 18, N. Y. He is anxious to get one started.

Chaw Mank, Box 30, Staunton, Illinois, has a club for Frank Sinatra. He'd like to hear from Sinatra fans from all over the world. Chaw also has several other clubs for which he would like members. He has them for the following personalities: **Tex Ritter**, **Shug Fisher**, **John Hodiak**, **Marty Licklider** and **June Barr**. For more information about any of these clubs, write to Chaw.

Marilyn Levy, 252 Columbia Road, Dorchester 21, Massachusetts, has a new club for Frank Sinatra—and is looking for more members.

Gloria Anastasi, 151 E. 18th St., New York 3, N. Y., is also looking for members for her new club for Frankie. As yet the club hasn't a name and would welcome any suggestions for more members.

The **Solid Sending Society of Sinatra Swooners** is calling for new members. Write to: Carol Bennett, 17525 Omira, Detroit 3, Michigan.

Another chapter of the **Gene Howard Clubs of America** has been started (Chapter three). Write to: Miss Gerrie Kulcher, 827 No. Van Ness Ave., Hollywood 38, California.

June Geier, 3505 W. Hirsch St., Chicago 51, Illinois, president of the **Buddy Stewart Fan Club of Chicago**, wants lots more members for her club.

The **Original Buddy Stewart Fan Club** is also very anxious to get many new members. Write to either: Janet Braen, 18 Main St., Little Falls, New Jersey—or: Annamarie Bradley, 452 Totowa Ave., Totowa Boro, New Jersey. Buddy Stewart is vocalist with Gene Krupa—as if you didn't know!

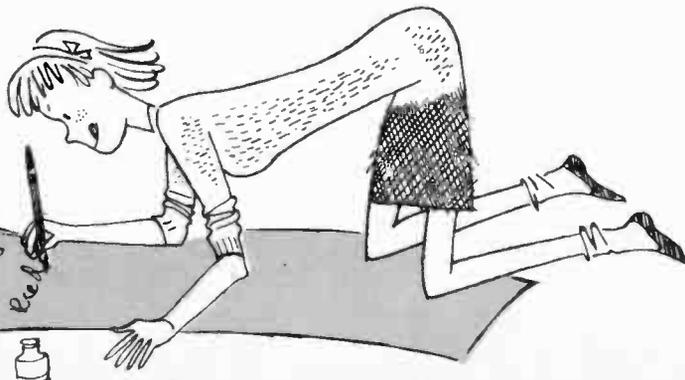
A club for band leader **Johnny Bothwell** has been started by Mary Miller, 4906 52nd St., Edmonston, Maryland. One guess as to what she wants now—that's right—members!

Virgil W. Dorweiler has started a fan club for **Tex Beneke**. For more details write to Virgil at Box 60, Guttenberg, Iowa.

A club for **Ward Swingle** (who used to sing with the Solidaires and is now a vocalist with Ted Fio Rito) has been started by Shirley Bonkoski of 4768 Middlesex, Dearborn, Mich.

The last time any **Louis Prima** fan clubs were announced was in our September issue. It's about time

Conducted by Betty White



for some more—and we've heard from a lot of them since then:

- Joanne Mahar, 327 Hollywood Ave., Hillside, New Jersey.
- Miss Pat Shea, 75-19 60th Place, Ridgewood, Brooklyn, New York.
- Marge Datko, 337 Meadow St., Youngstown 2, Ohio.
- The Jazzy Primas—Pres. Grace Boxer, 2877 W. 30th St., Brooklyn 24, N. Y.
- The Prima Donnas—Miss Lilly Ann Carey, 1397 Webster Ave., Bronx 56, N. Y.
- Louis Prima-Etts—Pres. Benita LaMott, 920 9th Ave., New York 19, N. Y.
- Louis Prima Fan Club—Pres. Charles Taboas, 601 W. 136th St., New York 31, N. Y.
- Louis' Prima-Etts—Sec'y Claire Lombardo, 2829 W. 31st St., Coney Island, Brooklyn 24, N. Y.

Esther Ehrenstein, 22 E. 52nd St., Brooklyn 3, N. Y., is president of a new club for Alvin Stoller, drummer with Tommy Dorsey. Members wanted!

Georgia Gibbs has given Joe McAndrew, 1409 Ranken Drive, Richmond Heights, Missouri, permission to have a club in her honor. Now, all Joe wants is a lot of members.

Betty Woolsey, 161 Clinton St.,

Brooklyn 2, N. Y., has a club for band leader, Randy Brooks.

Eileen May, 213 Smith St., Brooklyn 2, N. Y., is secretary of a fairly new Phil Brito fan club which is anxious for more local and out-of-town members.

The Bob Donet Fan Club is looking for more new members. Bob is vocalist with Lawrence Welk. Write to either: Pres. Carolyn Zimmerman, 624 Apple Ave., Toledo 9, Ohio—or: Vice-pres. Margie Clay, 3220 River Road, Toledo 9, Ohio—for more info.

With Carl Ravazza's permission, Irma Feinman, 2302 Strauss St., Brooklyn 12, N. Y., has started a club for Carl—and wants more members.

The Carl Ravazza Sub Deb Club is also on the lookout for members. Write to: Pres. Miss Frances Jacomstein, 1135 Anderson Ave., Bronx 52, N. Y.

That's all we have room for this time, but I'll be with you again come next issue. Keep your news coming to: Betty White, c/o BAND LEADERS, 215 Fourth Avenue, New York 3, N. Y.

## The Guy's Come Back!

(Continued from page 48)

great liberty," Mel said, "and by its very nature makes for freedom of expression." No matter in what manner the expression, though, an honest musician strives for perfection, he believes.

"Some people dislike what we call 'rough tone,'" Powell went on, "but regardless of the issue of its musical value, they should remember that it represents hard work on the part of the player to attain what, to him, is the perfect way of expressing himself, musically."

Mel Powell has been expressing himself, musically, as a pianist, arranger and composer, for two-thirds of his life.

He is a native New Yorker, born on Lincoln's Birthday, February 12, 1923. A lady teacher gave him private lessons during his school days, but, because of his residence in New York, he soon came under the influence of jazz.

"I had a little band called the 'Dixieland Six,' while still in school," Mel smiled. "And after I graduated from high school I knocked around the Village, playing with Zutty, Pee Wee Russell, McPartland and all those boys."

Zutty Singleton is still one of Mel's greatest admirers, and fondly recalls that jumping, but short-lived band in which Powell did the 88 work.

"That band was really in there, man," Zutty sighs.

Besides Mel, Zutty had Albert Nicholas on clary, Sidney de Paris on trumpet, himself on drums, Fullbright on bass and Arbella on tram.

"Mel made us a lot of wonderful arrangements, on stuff like 'After You've Gone,' and 'Embraceable You,'" Zutty recalls, "and it knocked the cats out."

This was about 1939. The next year Powell did a short stint with Muggsy Spanier, then moved to Benny Goodman for a two-year stay. Before his entrance into the Army, he spent a year as a staff man at CBS, with Raymond Scott.

Overseas, Mel was with the great Glenn Miller unit, and had his own band within the band. Then the guy came back and rejoined B. G., utilizing his triple talent by holding down the piano chair and doing scoring and originals.

Powell's arrangements are born of inspiration, rather than formula.

"I never start a score with a complete outline in mind," he explained, in talking about his working method. "Otherwise, there would never be an impasse—and I've plenty of them."

It is the working out of an impasse, Mel feels, that challenges an arranger, and makes for good arranging. So far, however, his scores have been written in sequence, taking each hurdle as it presents itself.

"I've always been able to write the 'intro' first," he laughed, "and have gone on from there. In making arrangements, my first step is to disassociate myself from the piano as completely as I can, and to think in terms of the whole band. Writing away from the piano is best, because pianists are apt to become involved in chords or wind up practicing scales."

And you can bet that Mel's "in the mood" and feels a tune, before he scores a note.

He's crazy too about doing the off-the-cuff, ad-lib stuff for which the small B. G. combinations are famous.

Mel's own originals come out when they are "ready." He doesn't keep written musical notes, but ideas come to him which he builds on, or files for future reference in his memory, putting them down when they have taken the desired shape. He has some things cooking now which you'll be digging later.

Most anything you can write about Mel is mixed up with music. He's not married, but he's in love—with Rachel Goodman, B. G.'s cute little two and a half-year-old daughter.

A wide variety of pianists find favor with him: Art Tatum, Teddy Wilson, Count Basie and Joe Sullivan, among others. A *Down Beat* poll winner himself, he voted for Cootie Williams' band in *Esquire's* New Stars' poll.

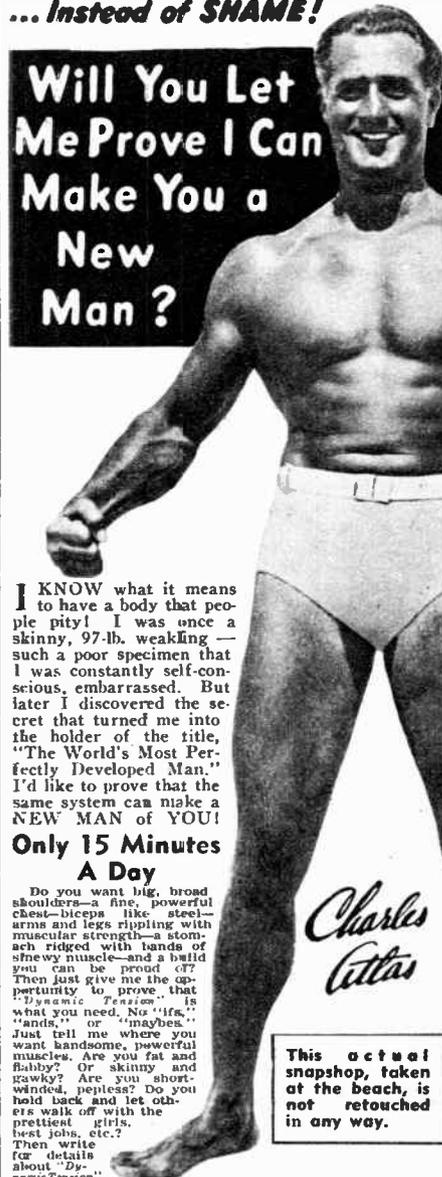
Shy (he blushes at the applause showered on him), Mel is taller than average, has blond, wavy hair, a broad smile and a studious air, enhanced by the rimmed spectacles through which he gazes with friendly eyes.

Those eyes are now gazing ahead to a promising future—for the guy has come back to take his rightful place among the truly great in jazz.

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# Hamp The Champ

(Continued from page 28)

orchestra for the first time, and Eddie South, famous Negro violinist, was selected as concertmaster. Top number introduced at the concert was "Three Minutes With Three Notes," a piece written especially for that performance by Herb Quigley. Herb is the arranger for Andre Kostelanetz and also Don Voorhees.

The Hamp remembers that evening as one of the most outstanding in his life and in recalling it he said: "We ended up with a fourteen minute rendition of 'Flyin' Home.' Of course, the arrangement called for only four minutes of playing, but once the boys got started, they really cooked and there was no stopping them."

After Carnegie Hall, Hampton spent a month and a half at the *Cafe Zanzibar*. Then, playing one-night stands and theater dates, he worked his way across the continent and in September 1945, went into the *Trianon Ballroom* in Los Angeles, then did more one-nighters and theater dates. Back again to the *Strand* in New York in December, 1945 and, without too much rest, another trip across the continent and back to New York in March, 1946 for a six-weeks engagement.

Busy as he is Lionel finds time to cut many discs in the course of the year. He records for *Decca* and recently collaborated with Bing Crosby on a platter. One side is called "Pine Top Boogie," with Lionel playing the piano and vibes as Bing ad libs. On the flipover ("Sunny Side Of The Street") the Hamp gets even—he ad libs as Crosby croons.

In speaking of recordings Hampton said: "I have two favorites among all the recordings I've made. One is 'Flyin' Home' and the other 'Hamp's Boogie Woogie.' Another one which I got a kick out of making was the number we finally called 'Overtime.' We cut that without having a name for it and ran into a couple of snags. It took us a few hours extra and I had to pay the boys overtime. So that's what it got named."

Deeply interested in recording work, The Hamp has started a company of his own—Hamp-tone, Inc. He aims to offer opportunities to new small combos that never have recorded before. Also, to give a musical shot in the arm to the real "blues," which he considers now virtually extinct. First disc released was "Burma Road Blues," written by several soldiers who fought there.

Hampton considers his band a "modern band" and he describes his type of music as "modern," comparing himself to that traditional character who likes to have his cake and eat it, too.

"You see," he explained, "I try to retain the best features of the old-time, small Dixieland combinations and, at the same time, stand in front of a large, up-to-date organization offering complicated arrangements."

"The presentation is modern, the music is jazz. I sincerely believe my type of music contains the typical features of the Dixieland stuff—in a new wrapping. For instance, there are many opportunities for improvising in my arrangements—and improvising was the mainspring of the original jazz."

"The men in my orchestra are musicians—hand-selected. They can be trusted to improvise. Naturally they invent within certain musical limitations—but such bounds are part of the solid musician's stock in trade. Just anybody who turned up blowing on a trumpet couldn't

be relied upon to improvise in a way that would fit the general pattern of the number in question. It takes a seasoned musician to improvise and produce music—not unrelated noise."

As a composer Lionel has turned out such numbers as "Flyin' Home"—"Hamp's Boogie Woogie"—"I'm Cookin' With Love"—and "China Stomp." He is a firm believer in the rule that all popular musicians, from the least known to the best known, ought to keep up with music, and continue studying and practicing.

Lionel advises young musicians to study, practice, and learn—if they want to reach the top. "You can't hope to meet competition," he stated, unless you have technique—and you can't get technique in six easy lessons. I studied drums under Major Smith, piano at the Music School of the University of Southern California, and was my own teacher on the vibraharp."

As to the advisability of studying alone—which the Hamp does not particularly recommend—he thinks it depends on what musical background and training the student has had. For example: having studied both the drums and piano under competent instructors, he was able to go on to the vibes on his own. But if he had chosen the trumpet, the story would have been different—then he'd have had to take lessons from a teacher.

Everybody gets along with everybody else in the Hampton outfit—and that even goes for the two dogs and a cat that travel with the band. One of the dogs is named "Tempo" and the cat is called "Swing." From these two Lionel drew the name of his music publishing house: "The Tempo And Swing Company."

Hampton probably has a larger staff of assistants than any other band leader. It consists of a personal masseur, band boy, assistant band boy, road manager, personal valet, cook, a man to take care of the dogs and cat and a special press representative for the Negro papers. Requests for photos and fan letters should be sent to him c/o Associated Booking Corporation, 745 Fifth Ave., New York, N. Y.

Lionel and his wife, Gladys, have three homes—an apartment in New York, a hotel suite in Chicago and an apartment (in a building which they own) in Los Angeles. Gladys, formerly a Hollywood modiste, is credited with much of the management of the band.

The vibrant vibesman is five feet nine inches tall and weighs a hundred and sixty pounds. At the table, he is not in the least choosy. "I like to eat," he told me flatly, "I don't care much what it is—I like everything. I can't say I care much for parsnips though. Playing the vibes keeps my weight down, so I don't have to worry about getting heavy and losing some of my speed with the mallets."

Asked what he will do when he grows old, Lionel said, "I'm too busy to worry about that. I know what I'm doing now and that's enough. I'll fret about what to do when I'm old when I get there."

## Jazz Versus Delinquency

(Continued from page 7)

swing properly, but it is a form of musical experimentation and in order to get to the bottom of anything it is necessary to experiment. You must listen to everything in order to get an understanding of music.

"Anything taken in excess is bad, but jazz, swing, sweet, and classics should be

required listening to teen-agers who are formulating artistic ideas. There can be no contribution to delinquency in the music itself. There may be slightly harmful effects from over-indulgence in jazz, but even that seems a little far-fetched."

The Voice voiced his opinion thus:

"The kids who listen to jazz and swing are no worse than those who don't. Actually juvenile delinquency is highly overplayed. Most of the kids in this country are mighty swell people. When I've made my tolerance talks, they've listened, asked intelligent questions, and absorbed what was said. They like their jazz and they like ballads. I think that it's healthy for them to hear jazz. And I know that jitterbugging is healthy . . . both mentally and physically. It's just a track-meet set to music!"

Duke Ellington was another who subscribed to Monroe's "music-is-music" theory. Long ago Duke had put his theory into actual practice when he gave his first Juilliard scholarships to New York high school music contest winners. Both classical and jazz instrumentalists are considered—not for the type music they play, but for their actual talent.

Charlie Barnet was outraged. "It's silly," he growled. "Jazz, swing, symphony, opera are all just classifications of music anyhow. The book, 'Forever Amber' creates a lot of situations that you'll never in the world find in popular music. Why don't they say that books contribute to juvenile delinquency? And what about some of the paintings of the masters . . . why those nudes are mighty suggestive! And what about poetry . . . and . . . oh, heck, what about life itself! Anything's suggestive if you look hard enough!"

It seems unusual that progressive thought in engineering, manufacturing, literature, art, science and music is so readily the subject of criticism and abuse. In entertainment much of the criticism is plotted controversy designed specifically for its publicity value. A columnist knows, for instance, that the easiest way to make his fan mail jump in volume is to criticize Sinatra's singing. Likewise, a musical conductor, wanting publicity for himself, is assured of good coverage by decrying jazz.

The subject of jazz music is highly misunderstood. The general public thinks of jazz in terms of screaming brass and pounding drums. They don't grasp the fact that jazz is a type of music which is decided by the artist's *manner* of playing, not *volume*. Unfortunate statements like those of maestro Rodzinski and band leader Steele do a great deal towards making the individual's name more widely known . . . but they do a great deal to set back musical progress and to hinder general understanding of jazz as a music form.

As to how teen-agers feel about the subject, hundreds of letters have poured into the offices of *BAND LEADERS* magazine. The letters are interesting, very well written and comprehensive. They point out that the writers are respected citizens of their community with a sincere appreciation of good jazz. They admit that juvenile delinquency is a problem, but they cannot see where jazz or swing enters into the picture in any sense.

Looking to *BAND LEADERS* as an authority on such subjects, they ask, bewilderedly, "What does it all mean. How can jazz contribute to juvenile delinquency?"

And we, the editors, who are supposed to know all the answers, must admit . . . We never heard of any juvenile delinquency caused by jazz. Would somebody please produce some proof and case histories?

# Magic Fingers

(Continued from page 29)

As a sideman and band leader he had tramped the nation, hardly ever having a settled home. As a Navy officer he was in the Normandy and South Pacific campaigns and chased subs in both major oceans.

"I've never lived with Pete (Eddy's son, whose mother died at his birth) since he was born. You can't take a small boy around the country on one-night stands, so he has been living with some close friends of mine. He's eight and a half now, and I think it is about time we settled down in a permanent home. I'm bringing him to Hollywood when he finishes his semester's work in New York."

The housing shortage is interfering with Duchin's plan to make a home for himself and son, but he is looking for a house in the Hollywood area. He definitely intends to make California his home—which explains why he finally changed his mind about taking a sojourn from the music business, and became featured soloist on KMH.

Later on, he would like to do concerts, and there is every possibility he may take a band on tour in the not-too-distant future.

Duchin has been on the bandstand since 1929, when he joined Leo Reisman's band as pianist. Two years later, he became a successful band leader, overnight, leaving Reisman's band on the night before Labor Day, 1931, and opening the next day at the swank *Central Park Casino* (then one of Gotham's top night spots) with his own band.

Setting his inimitable piano style, he played the nation's top hotel, theater, ballroom and radio jobs, fascinating his listeners with the sweep of his flashing digits, which were aptly dubbed "The Magic Fingers of Radio."

The owner of those magic fingers was born Edwin Frank Duchin, in Cambridge, Massachusetts, on April 1, 1909. His father, Frank, was a pharmacist, and Eddy worked in the family drug store.

Music as a career was not Eddy's original plan, for he attended Massachusetts College of Pharmacy with the intention of following his dad's life work. In his spare time, he played jobs with pick-up bands.

During his junior year in college, it became apparent to him that not pharmacy, but music was for him. He auditioned successfully for Leo Reisman and took his first step to fame.

This fame he put aside during the war to join the Navy in March, 1942, where he was on active destroyer duty . . . saw a piano just twice in almost four years.

In December, 1945, Duchin was discharged with the rank of Lt. Commander, and started on that long vacation which didn't materialize. In its place, he has settled for working out in the gym, and riding his hobbies (sports and collecting Chinese porcelains and modern paintings) for relaxation.

Those magic fingers may get a vacation some day, but probably not until they have woven many a pattern of musiclegerdemain!

# Singing For His Supper

(Continued from page 35)

of dark masculine good looks. He's the living impersonation of "tall, dark and handsome", walks with assurance, and carries himself like an athlete in top condition. His hair is a dark, smooth and shining cap; his eyes are dark brown. His nose is neither too large nor too small and his generous mouth is usually smiling. He has an air of being enormously interested in what the other fellow is saying. When singing, he gives the impression of wanting, more than anything, to entertain his listeners.

Don Brown is the happy troubadour. According to him, everything that's happened to him has been good—at least the pleasant things are the only ones he thinks and talks about.

For instance: "I got started in the band business like in a story," he says. "I was singing with the relief band when Tommy Tucker played as featured outfit at a one-night stand in the State Armory in Middletown, New York.

"During intermission, Sal De Feo, leader of the relief band, took over and I sang. Tommy listened to me and a week later made me an offer. I've been with him ever since—nearly seven years."

As a kid Don sang in church and school choirs, and at local entertainments. Just after finishing high school, he was given the chance to work with De Feo. Fully aware that there would be no pay when the band was idle, he took the job and stayed for three years until he got his big break with Tucker in 1939.

His parents, who had hoped he would go to college upon completing high school,

were naturally disappointed when he announced his intention of becoming a professional singer. But they sighed and gave him their approval—first pointing out that while art was okay, it promised but meager fodder for a large, strong boy with a husky appetite. Don solved the problem by working as an usher at the local theater when he wasn't busy with the band. Later, he gave up ushering, and went to work in a section gang on the railroad, swinging a pick twelve hours a day for twenty-one bucks a week. But this left his evenings free for singing.

With Tommy Tucker and His Orchestra, Don has travelled and travelled.

"I've visited every state in the Union," he says, "and I think I know more about one-nighters and conditions on the road than any other singer in the business.

"Take Texas, for instance. I've driven around that state plenty and I'm in a position to know that it's difficult to drive a car there in the summer heat of 110 degrees. I had nine blowouts in one day there last summer—trying to drive a distance of thirty-eight miles."

Despite all his roaming, Don thinks he's a fireside boy. He loves his home and, as noted above, he drags his new home into the conversation whenever possible. It's his idea that a man does better work when he has his own home to go to after he's finished.

Don hopes and expects to go on singing. In front of what audiences and where, he leaves to his friend and boss, Tommy Tucker. "I," signs off Don, "just want to sing."

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# JAZZ



By ART HODES

● DID you ever wonder just what instrument attracts the greatest number of musicians? Would you suppose it to be the piano? Or the sax . . . or trumpet? Being curious I looked it up—and discovered that there are more drummers listed in the directory of the largest musicians' union, Local 802 in New York City, than any other instrumentalists.

I suppose that explains why so many drummers have become band leaders . . . self-preservation! It stands to reason they can't all get jobs unless they dig them up for themselves. Abe Lyman, Ben Pollack, Chick Webb and Gene Krupa, all drummers, reached the top and became "names" as orchestra leaders.

Fellows like Cozy Cole, Dave Tough, Zutty Singleton, and George Wettling became such great drummers that they can practically choose the band they care to play in.

But getting back to those skin beaters who became orchestra leaders, a certain change took place in their playing. The drums became a prominent part of the ensemble; showmanship also entered the picture, and more drum solos were included in arrangements.

The function of the drums in a jazz band or a dance orchestra is to keep the tempo. That's a full time job. It's not as easy as it sounds. One must concentrate on what he's doing and lay down a continuous foundation of rhythm. Any change in status is immediately felt by the rhythm section, especially the pianist. Would-be-

Krupas have worried the life out of me. I asked George Wettling what he thought about this and, after giving the matter a great deal of thought, he mailed me the following letter:

"It's pretty hard to believe, but there really was a time when a fellow had to know how to drum in order to play in a jazz band. Of course it was way back there, but there really was a time like that. There was a little fellow from New Orleans who knew how to drum in a jazz band. Not only was he a great inspiration to me, but to a lot of other fellows, including Ben Pollack and Dave Tough, who also knew and still know how to drum in a jazz band.

"This little fellow's name was Baby Dodds, and I'll never forget the thrill he gave me the first time I heard him play. I was still in my first year of high school, and I had heard talk of the great Joe Oliver band playing at the *Lincoln Gardens* (Chicago). Well, one night another kid and I went down there. Of course in those days it was quite a rarity for a couple of high school kids to get into a cabaret, but the boy I was with was much taller than I and a couple of years older, so we had no trouble getting in. Just being inside the place was thrill enough, but when I heard that wonderful band and marvelous drumming, it was just too much. I have yet to hear a band with a beat like Oliver's and I'm still waitin' to hear a drummer that could swing a band like Baby Dodds. Dave Tough comes closer than anyone and, considering the bands he

has played in, does a remarkable job.

"You must understand that what I mean by a drummer giving a band a beat is a lot different from a drummer who starts out with a bang and pounds as loud as he possibly can, forcing everything, until instead of having a beat the band sounds as though it is rushing. The latter type of drummer also plays every figure with the brass, besides putting in a bunch of junk of his own, and works up a heck of a sweat all over nothing at all.

"Baby was a wonderful drummer for giving a band a beat, and using some ingenuity of his own. I never heard Baby play any drum solos, but he certainly was in there all the time, and the way he played behind the band was a solo in itself. I wonder if most of today's drum soloists ever listen to their own solos? And where did they ever get the idea a drum was a solo instrument in the first place?

"I have sat in with many so-called modern musicians and when it comes to playing an old chestnut like 'Bugle Call Rag,' the simple idea of only keeping time for four bars, with either two or four beats to the bar, is just too much for them. They play some frantic idea that comes out all off meter and throws everybody off the beat, if any.

"How well I can remember many a night when I didn't have the price to go cabareting at *Kelly's Stable* (the original K.S. on Rush Street in Chicago). I would stand across the street so I could hear Baby's drums. They would cut through the band like a

razor, and I could picture Baby in there, taking over. Yes, those were the days of originality, when most every jazz drummer had his own ideas, and the more original the better. Now every drummer gets on a pair of high-hat cymbals and stays there until it comes time to take a solo, and then the machine gun barrage starts."

In case you tuned in late, George Wettling is now working for Paul Whiteman. 'Nuff said.

Would you like to read my mail?

Here's a note from Diana Mills of Milroy, Indiana, who wants more info on the early history of jazz. Sorry; can't do it in this column . . . space won't permit. I suggest you refer to my column in May 1945 **BAND LEADERS**. Bruce Brown of Baldwin, New York, writes: "Would you please tell me if musicians like Davison, Kaminsky, and Gowans would be placed in the class with members of the real jazz: Armstrong and Kid Ory. If so, what about men like Eldridge and Cozy Cole?" I'd say this: if you like Davison's style then you'd pick him over Kaminsky and Eldridge. If Kaminsky was your boy then Mr. D. and E. wouldn't touch him in your estimation, etc., etc. Me, well what Bobby Hackett says goes double: "Armstrong was tops; nobody could touch him."

Howard Kline of Cleveland Heights, Ohio, wants to know if it is possible to

get a cornet solo for "Muskrat Ramble" and if so, where. Well, Howie, here's how I solved that problem when my own band wanted to play it. I played the Armstrong disc until I heard the tune clearly. Then I wrote it down. Now we're playing it. It's the only way I know unless you can get someone else to do it for you.

A guy "what just got out of the Army," name of Woodie Marsh, Harrisburg, Pennsylvania, writes: "I spent two years overseas and while I was there I heard so much about a fellow named Bix that I'd like to know more about him. I'm a great horn fan but I never heard about Bix 'til I started to brag about the good horn men I like. Can you help me find some of his records?" Sit tight, Woodie, help is on the way.

Whitfield Reid, of Vancouver, B. C. would like to know if records cut by Zex Confrey, All Star Trio and Orch., and Bailey's Lucky Seven have any jazz value. The B. L. S. group occasionally played jazz; forget the others.

Murray Toback, a Brooklynite who owns a copy of Bud Freeman's "Satanic Blues," would like to know if it's a collectors' item. Sorry, but I don't think so, Murray, but it will be in a few years. So hang on to it.

I'd like to know what you thought of George Wettling's letter. That's right . . . write! See you!

## Biogra-Briefs of Jazzmen

○ Jess Stacy—Born in Cape Girardeau, Missouri, August 4, 1904. Played the drums until he was fourteen, then turned to the piano. His first job was on the Majestic Excursion Steamer playing up and down the Mississippi. From 1925 to 1935 he worked for the following leaders: Floyd Towne,



Eddie Neibaur, Maurie Stein, and Paul Mares. Together with Muggsy Spanier, Frank Teschmacher, George Wettling and Floyd O'Brien, he appeared at the famous *Midway Gardens* in Chicago in '26. While he was working for Frank Snyder at the *Subway Café*, John Hammond heard him and persuaded Benny Goodman to hire Jess. The break had come. A few years later he joined the Bob Crosby band, but in '42 he was back with BG. Then followed engagements with Heidt and T. Dorsey. After that Jess formed his own band with his wife, Lee Wiley, as vocalist. J. S. likes classical music, especially the works of Delius, Ravel and Debussy. His hobby is horse racing. On records Stacy can be heard on many Goodman and Crosby discs. He's also waxed some piano solos for Decca and Commodore.

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# All Work=Bright Boy!

(Continued from page 34)

resumed practice at 7:15 and kept at it until rest period at 10:15; 10:30 we were back at work until 12 noon, when we broke for lunch; 12:30 to 3 we attended school; and at 4 o'clock it was more music until dinner, which lasted from 6 to 7 p.m.; then another two hours of work, after which we hit the sack."

Naturally I gasped when I heard the routine described and thought of all the kids I knew, including myself, who balked at practicing a solid hour at a time. "How long did this go on?" I inquired.

With the same off-handed manner and ease he replied, "Oh, until I was sixteen."

"Your schooling—didn't that interrupt your schedule later on . . . at least to some degree," I asked eagerly. But again I was thwarted. Bobby had the perfect answer.

"You see, my brother and I went to school in Detroit, Michigan. Since my father was a member of the Board of Education, he was able to arrange our schedules so that we only had two subjects, English and History—the remainder of the time was all music.

"Then, when I attended Cass Technical High, I majored music in school—counterpoint and harmony. So I was behind the little black notes all the time."

A few days later I sat in while Bobby Byrne rehearsed his band at the Nola Studios, in New York, before heading out on another tour. His years at the musical grindstone were paying off. The ease with which he handled his men and the give and take between them indicated their respect and admiration for the leader. When he played his trombone, the clarity of tone and ease with which he shaded his scales made listening and watching him worthwhile.

There was a time when the young virtuoso thought about joining another type of musical group. "It was classical music I studied," he confided. In 1936, when the Philadelphia Symphony Orchestra offered Bobby a job, he came to a fast decision. "Swing and jazz were for me I decided . . . more compensating in many ways," he said.

"Then, later that year, the Dorsey boys played my home town, and we invited them to play a date at our school—the way we did with all celebrities. When they arrived the school band which I led was just finishing a set. After they played a while, Jimmy approached me and invited me to see them backstage the next day at the local theater. I went, of course.

"They asked me to play a number with them and I began my warm-up in a closet behind the dressing room. It was then Jimmy paid me the compliment I'm still proud of—he opened the door slightly, without looking in, and yelled, 'On stage, Tommy.' I never have told him he mistook my playing for Tommy's!

"They offered me a job and Dad agreed it sounded okay—so I accepted. A short time later, when the Dorseys split up, I continued with Jimmy and played first trombone."

While Bobby traveled with Jimmy he learned the business end of music, and was frequently given opportunities to conduct the band. In 1939, he finally decided to try a combo of his own and found the General Amusement Corporation only too willing to book him.

"We played the *New Yorker*, *Meadowbrook*, Chicago's *Sherman Hotel*, New

York's *Strand Theater*, and the Raleigh Cigarette program, after only a short time on the road. And in 1942—when the band disbanded upon my enlisting in the Air Corps—our receipts for six months equaled our take for the three years previous to that time—so I suppose we were coming along."

"That modesty is very becoming," I suggested. He hastily retorted, "No, honest, I never claimed to be a genius—and any ability I have you can write off to my father's assistance. That's all there is to it."

Bobby wasn't kidding. He tells his story in a straightforward manner and, as far as he's concerned, everything he's accomplished can be credited to his dad. His success since the reorganization of his band (upon his release from the Army late in 1945), he attributes to hard work and cooperation. That quality and modesty coupled with his other musical abilities makes him a real "comer." See if you don't agree when you hear the band!

## Meet "The Heartbeat"

(Continued from page 17)

at the University of Pennsylvania and manager of the Philadelphia Orchestra; Leon Brazin, noted conductor of the National Orchestra Association; Dr. William Happich, musical theory teacher of renown, and Robert Elmore, the famous organist and composer.

I wanted to hear more about his past, his present and his future. This was one interview I was enjoying immensely. For here was an intelligent young man, in love with his work and willing to tell about his own experiences to help other young people interested in fronting a band. And so I began firing questions at him.

"Wait a minute," Elliot laughed again. "I'll tell you all about it."

Just then we were interrupted by Jerry Mulligan, one of his musical arrangers and formerly on the staff of Tommy Tucker's band. He came over to discuss with the maestro suggested effects with the French horn for one of the band's latest arrangements. (Elliot is one of the few band leaders in the country featuring the French horn with his brass section). The maestro excused himself as he went over the score for a moment, giving me an opportunity to make a few more notes about Elliot's present successes.

I had previously learned that when Station WCAU (the CBS outlet in Philadelphia) decided to engage a new musical director in January, 1945, Stan Lee Broz, Vice-President in charge of programs selected Elliot Lawrence for the post. Conductor of the Horn and Hardart "Children's Hour" since its very beginning, Mr. Broz well remembered Elliot as a gifted child who had grown up with a good and sound musical education, and an intense interest and love for his work. And so, he decided to give the talented band leader, then not twenty years old, the opportunity of a lifetime—and Elliot stepped up on the podium as musical director of one of the largest radio stations in the country.

Only a few years previous, Stan Broz had given a similar opportunity to another young maestro with a lot of ambition. That band leader didn't fail him—

when the time came, he went on to the top in the orchestra world. His name? Jan Savitt.

Elliot now rejoined me, and we continued where we left off. He began answering my questions. The first was about his band.

"Their average age is twenty-three," Elliot computed. "The youngest is seventeen and the oldest is twenty-seven. So you can see that we are young enough to have plenty of young ideas."

"I have a lot of plans for the future . . . most of them based on solid, hard work. I'm not interested in any of these fancy novelty ideas that end up in making a band sound like nothing more exciting than a glorified hurdy-gurdy."

Elliot had recently signed a recording contract with *Columbia Records*, and was readying selections for a disc session. Few studio orchestras have achieved the distinction of a record contract, and Elliot is well aware of the feather in his cap. Among the first songs to be recorded were his theme song, "Heart To Heart," and a novelty ditty that promises to have everybody in the country singing "Right In The Corner Where You Are." Both selections incidentally, are his original compositions. His first recording session took place only recently and his first platter will be going on sale at record stores around the time you read this article.

"Our air shots are now pumped to Latin America, Europe, Africa and Asia, via short-wave," reminded the maestro, who was selected by the Treasury Department to take over the Saturday afternoon "Treasury Bandstand" radio program to stimulate the sale of U. S. Savings Bonds. "But right now, with record sessions set, I am thinking about the juke-box in the drugstore around the corner."

And as he slumped forward in his chair, Elliot added, "Every one of those nickels put into the slot for one of our records is going to help make another fan for us."

"I'm not vain enough to think that Tommy Dorsey or Benny Goodman are worrying about our outfit, but we're going to give them all a run for their money," was his proud boast. And there is plenty of youthful enthusiasm in the playing of his band, bringing forth "the newest rhythm in the land," to back up that boast.

While his contract has been renewed by Station WCAU for the remainder of the year, and things are looking mighty bright for the smiling young Elliot, he won't be altogether happy until he has taken his band on an extended tour to meet his legion of radio fans in person. Up until recently he had to confine his activities outside the radio studios to college proms and public dances in the Philadelphia territory.

"I'm one band leader who is looking forward to a string of one-nighters," Elliot laughed, and then said, "Excuse me now, but I must get back to work."

We said good-byes and the ever-smiling Elliot Lawrence, who is unmarried and not interested in anyone in particular right now, took his place on the music stand, picked up his baton, rapped for attention, and gave the downbeat that put the band boys through the paces of a toe-tapping jump opus.

Indeed it was a pleasant assignment talking to Elliot and watching him relax so easily while he was talking. It's also easy to see why so many "Heart To Heart" Fan Clubs have sprung up. The youth of today are just as discriminating as they are loyal. They've chosen Frank Sinatra as their "Voice," Van Johnson as their "Dream"—and now they've elected Elliot Lawrence to be their "Heartbeat."

# Springing To Fame

(Continued from page 31)

A year passed before Mercer's prediction came true, and it was Johnny himself who made it possible. He was appearing on a morning program in Hollywood called "Our Half Hour," and needed a girl vocalist. He remembered Margaret and called her up.

"Johnny asked me if I thought I was ready to go on the air yet," she recalls, "and I answered 'yes' in a hurry, though I wasn't sure at all. Then he asked if I could get out of school the day of the program. I told him I thought I could arrange it because I was attending Cum-nock Private School and I could make up my work. He told me we were going to sing a duet and that he'd picked 'Too Marvelous For Words,' because he knew I'd be sure of that song, and said he'd meet me at NBC the next morning. I hung up the phone and immediately got the jitters. I don't think I closed my eyes that night. But luckily, the program went swell, and I didn't faint in the middle of the song or anything."

That was the beginning. Margaret made several appearances on that same show, and a few months later got a call from an agent who told her George Washington Hill, the American tobacco man, had heard her and wanted to sign her for the "Hit Parade" show. It sounded almost too good to be true, but before Margaret knew what happened, she was off to New York. This was in November of 1941.

"I'll always remember that month and year," laughs Margaret, "because I lasted for exactly four shows and then I was fired. Mr. Hill decided I was too young and hadn't had enough experience to be on such an important program. I felt as if my world had ended. My agent tried to make me feel better by telling me that Mr. Hill had also fired Dinah Shore and she had done O. K. afterwards, but nothing anybody said made me feel better. I went back home to California, returned to school, and decided to let singing wait for awhile."

Margaret kept on studying and after she finished high school, she made another try. She sang in a few night clubs around Hollywood and did guest shots on the Ransom Sherman program and the Jack Carson show. Then, for several months, she was the vocalist with Freddie Slack's band. "The time I spent with Freddie gave me the only band experience I ever had," says Margaret, "and it was wonderful for me. We worked up and down the Pacific Coast, playing ball-rooms and one-nighters, and I got used to singing for different kinds of audiences."

Meanwhile, Johnny Mercer hadn't lost sight of Margaret. He watched her work with the band, listened to her on the air, and constantly offered friendly advice and criticism. He had told her that he was planning to have his own recording company, Capitol, and when it was set, he wanted her to make a record. And it happened. She waxed her first tune with Billy Butterfield's orchestra and sang one of her father's greatest successes, "My Ideal."

Then followed a few more records and more radio work, and gradually Margaret began to become known, but she didn't click big until late last year with "It Might As Well Be Spring." The funny thing about this disc, which incidentally was one of the biggest sellers in the Capitol catalogue, is that at the time she made it she didn't think it was very good. The young film actors, Peter Lawford and John Dall, who are close friends of Margaret's, had gone to the session with her and had vowed they would break her up in the middle of it. "And they tried their darndest—in fact they almost did. They sat in the control booth and made faces at me and did everything they could to make me laugh. I was furious with them, because I wanted this record to be good. I was almost afraid to listen to the playback."

As for the Whiting musical future, she has two pet ambitions: to make an album of her father's songs, and to appear in a Broadway musical comedy. A little bird whispers that she may be doing her singing on a New York theater stage this fall. About the album, "That's up to Johnny Mercer," she says.

In the meantime she's a busy twenty-one-year-old, scurrying between the CBS and NBC radio studios for her weekly air shows, conferring with arrangers, learning new tunes, doing guest shots and rehearsing.

By next year, when the musical popularity poll returns start rolling in, there's a very good chance that the name of Margaret Whiting will be right up there. After all, it isn't everyone who starts off with a "Spring" to fame!

## PICTURE CREDITS

- 5 —RKO-Radio; N. H. Placey; Charlie Mihn
- 6 —William Morris; George B. Evans; Associated Booking Corp.; Anthony Lane
- 10 —Metropolitan Photo Service; Graphic House; ARA
- 14-15—Twentieth Century-Fox
- 16-17—WCAU
- 20-21—Sherman Hotel
- 22 —CBS
- 23 —Warner Brothers
- 24 —Decca
- 25 —GAC
- 26 —Associated Booking Corp.; Irving Kaufman
- 28 —Associated Booking Corp.
- 29 —NBC
- 30 —Capitol Records
- 32 —Charlie Mihn; CBS; Ray Whitten
- 33 —CBS; Picture Surveys, Inc. (Photo by Fred Bonnard)
- 35 —J. A. Dodd
- 36 —CBS; Arthur Pine; Twentieth Century-Fox; Globe Photos; George Van
- 37 —RCA-Victor; CBS; NBC; Hy Gardner; Larry Spiewak
- 40 —Day Photographers; KXOK; Todd Studios; WIL; WEW
- 41 —P. R. Papin Photo Co.; Todd Studios; WTMV; Day Photographers
- 42 —Ed Braslaff
- 43 —Universal Pictures; N. H. Placey
- 44 —Gene Lester; N. H. Placey; Monogram Pictures; Charlie Mihn
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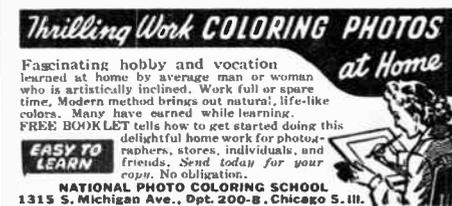
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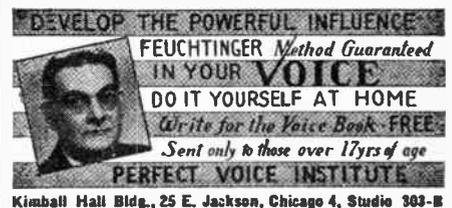
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# THE BAND BOX



Sloppy Sal we could call this one. Under that mask there's really an attractive gal. But she's covered up the good points with bad posture, unkempt hair, too many layers of make-up. Actually this is Monica Lewis, as she does *not* look, to illustrate our story.

Three hours later and—Voilà! Quite a change, isn't it? Note the neat and pretty hairstyle with good points of hairline emphasized; mouth back to normal; the scrubbed and pleasant look. This was Monica when she emerged from the DuBarry School.



Our setting this month is the Richard Hudnut DuBarry Success School—where the classrooms are beauty salons, where health, beauty and poise are the “three R's,” and from which, every six weeks, are graduated lovely ladies.

To bring you first-hand the words of wisdom of the experts at this famous beauty house, Monica Lewis (*Signature* recording star) and I barged in to look and listen for ourselves. Of course we couldn't investigate every department (fashion, figure, dancing, etc.) in one day, so we decided to concentrate on make-up and hair-styling. Monica consented to being a guinea pig; I followed her around, took notes on the experiment. We were accompanied by a photographer who took the “before and after” photographs.

First there was an analysis of Monica by none other than the charming founder and director of the school, Ann Delafield. There was no fault to be found there, because young Miss Lewis is pretty, neat, well-groomed and poised. However, Miss Delafield thought that Monica's heart-shaped face could take an up-sweep hair-do. In her opinion, most young women can and should wear up-sweeps, for neatness' sake—particularly in the summer, when long hair is inclined to look hot and stringy.

Miss Delafield went on to say, “Long hair, if not brushed back or up from the face, is also a mental and a psychological hazard. We have found here at the Success School that girls

who wear their hair falling over their faces usually do not study nor think well. Often they're escapists, trying to hide from something. The ‘hair-over-one-eye-look’ is generally the sign of an introvert.”

For the sake of our story, we manufactured some faults in Monica. We removed the combs which held back her hair; applied too-thick coatings of mascara and eye-shadow, cake make-up and dark, dark lipstick in an outline away out of proportion to her mouth. She pouted and slouched, looked so unlike her natural self, it was almost unbelievable.

Unfortunately, too many teen-aged girls look exactly like that—following a mistaken notion, picked up from heaven knows where, that they look “glamorous” or “sophisticated.”

The process that followed was a complete metamorphosis—there emerged a brand-new girl.

The steps were as follows:

One—The heavy make-up was removed by thorough cleansing of the skin—first with cleansing cream (a liquefying cream since Monica's skin is normal; if her skin were dry, a heavier cold cream would have been used). A soap and water scrubbing clinched the deal, also removed traces of cream which the tissue might not have picked up. A cleansing mask made of almond meal was applied, allowed to dry and removed by rubbing with the fingertips in an upward, circular motion.

This grainy mask serves as a stimulant as well as a cleansing

**BY DUFFY**

agent—brings the blood to the surface of the skin, helps work out impurities. Although this is not a daily necessity for all complexions, it's a good work-out for those who have trouble with blackheads or other blemishes.

Two—Next we moved into a shampoo booth where Monica's hair was washed with a cream shampoo (good for lubricating dry hair). Clean, clean hair is stressed at the Success School. Did you know that dirty oily hair is often the cause of skin eruptions on the face and neck? (double incentive for that all-important weekly shampoo!)

Three—Monica's beautiful red-gold hair was set by the talented hands of an operator named Steffan (Miss Delafield's favorite). Steffan, after examining Monica's face and hairline and experimenting a little, discovered that her subject looked well with a center part. We knew that we wanted curls on top—so the hair was set as simply as this: it was rolled under, page-boy fashion, and off we were shooed to the dryer.

Four—As we sat in the drying room, shouting pleasantly at each other, our lunch was brought to us from the school cafeteria. Know what it was? Plates overflowing with raw vegetables—and milk. Healthy as all get-out. It's a rule of the school to insure health and beauty from within. Something for you to make a note of if you're troubled with a bad complexion, or if you want to keep the good one you already have.

Five—Hair dry, we moved into the inner sanctum of make-up expert, Billie Drewes. Although Monica's face had been thoroughly cleansed before, it was cleansed once again, with cleansing cream and an astringent, emphasizing the fact that skin should be completely clean before applying new make-up. Miss Drewes then applied a thin film of firming lotion for the purpose of closing the pores (cold water will do the trick too).

Pancake make-up was put on oh-so-lightly. If you prefer powder to cake make-up, Miss Drewes strongly recommends first using a foundation lotion—one with a lubricating base for normal skins—one with an astringent base for oily skins. Shades of powder she suggested were rose beige or tropical for dark complexions; special rachels or peach (not too white or pink) for fair complexions; champagne beige for medium complexions.

## She's A Big Girl Now!

Betty is loyal to the South. If she ever buys a home it's going to be "Georgian Colonial," no matter in what state it's located. Her favorite dish is Southern fried chicken and she thinks the finest music she's ever heard were the Negro spirituals and folk songs back home. Some day she hopes to do an album of them.

She's positive that Sammy Kaye is the most wonderful boss in the world. "He's so patient," she says. "After giving me the job he set about teaching me how to sell a song. Day after day, for almost two months, he coached me . . . and coached me . . . and coached me. And during the shows he makes everybody on the stage feel so much at home."

She looked at her watch and I realized the minutes were flying—it would soon be time for another show. "Before I leave, Betty, have you got a copy of 'I'm

The tiniest bit of eye shadow was used. Miss Drewes applied the shadow a little off-center and worked to the outside corners from there. She cautioned against having shadow too near the nose for any except those whose eyeballs are prominent.

A little mascara on the lashes went on with light brush strokes.

Last job in the make-up department was the application of lipstick. Miss Drewes devoted a good five minutes to this task, using a brush. She first outlined the mouth with a good firm sweep of the brush, then filled in the outline.

While working on Monica, Miss Drewes explained how lipstick should be applied to different types of mouths. If you have a thin face, fill out your lips to their natural line; go slightly over the line if your mouth is very small—but do it evenly (you can see why a good job requires at least five minutes). Be proud of a large mouth—fill it out to its natural line. If you feel that it's too large, however, you can minimize it by using a make-up base to cover the natural line, then apply the make-up within that outline.

Six—Back to Steffan to be combed out. When the pins had been removed, she brushed the hair vigorously, then swept it up easily and simply into pretty soft curls.

When I asked Steffan for advice for those with square, round, triangular faces, her answer was, "Tell them not to be afraid to experiment. Although rules have been made on the subject, it's really better to try different coiffures, in front of your own mirror, thereby finding out for yourself what's best for you."

She stressed the importance of emphasizing good points in a hairline. To illustrate, she played up Monica's widow's peak by brushing it with brown almost-dry mascara. Emphasis can also be made in the way you part your hair, not parting it at all, etc. See what you can do along this line—you may come up with a new and better appearance.

\* \* \*

Monica looked lovely. I closed my notebook, wishing wistfully that I had been in her shoes. The photographer returned for the "after" shot, and the experiment was over.

So strong was the school's influence however, that when we left, we actually resisted the overwhelming temptation to indulge in a hot fudge sundae! Health, Beauty and Poise—that's for us!

(Continued from page 47)

A Big Girl Now? I'm ashamed to admit that I accidentally leaned on the advance copy down at the office and smashed it."

She procured the record from a cabinet and went to the telephone. "Sammy," she said, "can we come down and play a record on your machine?"

When we got down to Sammy's room she handed him the record. He looked at it and laughed. "I'll be very interested in hearing this one," he remarked, "because I haven't heard it myself since we recorded it. Let's see, that was back in February, wasn't it?"

As Betty's expressive, warm voice came out of the speaker, I tried to picture her as she was only four years ago—a little girl behind a music counter in Macon. She certainly had come a long way. It's a big world for a little girl, and a little world for a BIG girl, now.

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# St. Louis Disc Jockeys

(Continued from page 41)

Show," failed to show up—and Ed let his audience know about it! Gripped all afternoon about people who make appointments and fail to keep them. Believe me, I was on time for my interview—had breakfast with him in fact. Never before have I seen eight eggs disappear so fast down one throat . . . and they tell me that in the good old days Ed could devour three steaks at a single sitting!

By the way, Ed is president of the Aviation Foundation of St. Louis and flies his own plane.

Also at KWK, holding forth from 10 a.m. to noon with the "Bandstand Review," is GIL NEWSOME, the man you formerly heard announcing the Coca Cola "Spotlight Band" and Chesterfield Programs. Gil's experience bouncing from city to city to do these shows has put him on familiar footing with all the big-name bands, so his platters are interspersed with chatter about personal experiences with the bands. This a.m. show features six sponsors with twenty minutes each . . . and a different band or vocalist featured in each section.

Gil also runs the "First Five Show" which does just what its name implies—features the five top tunes of the day in St. Louis according to the day's record sales. The impartial poll is conducted by Gil's own staff. This is a six-days-a-week show, from 6:15 to 7 p.m. Saturday sums up the week's favorites. Gil's guests on this show are the band leaders and other top music men who come to town . . . he plays their recordings along with the top tunes. Gil's unmarried, unattached, five feet eleven inches tall, with wavy blonde hair and blue eyes . . . and he's young!

Next, to WIL at the *Melbourne Hotel*, where VERN KING opens up with the "Breakfast Club," an all-request platter program that receives 600 to 900 requests per month . . . which proves that people get up early in St. Louis, as the show comes on at 7 a.m. and runs until 8:30! Vern also does the "Platter Parade" from noon to 1 p.m.—another show which features the best-selling records, this time across the country. The show business magazine, *Billboard*, is his bible! Vern's best-known as past-maestro of the "Dancing Party" show on WINN, the ABC outlet in Louisville. Only twenty-four, with seven years in radio behind him (two at WIL), Vern's one of the fellows who grew a mustache to look older!

Also at WIL, DON CHASE, the baby of the bunch . . . born August 3, 1924 . . . gives out with the "Swing Session" from 3 to 3:30 p.m.—one half-hour of what's what with the lovers of jam and jive, and a half-hour musical character sketch that follows immediately. Then comes Don's "Serenade In Swingtime," which features the top swing tunes by one top band each night, Monday through Saturday, from 9:45 to 10 p.m.

ED RUTLEDGE is the man who keeps folks awake via WIL from 11 p.m. Saturday to 2:30 a.m. Sunday on the "Dawn Patrol," a regular WIL feature for over fifteen years. Ed's been running it three-and-a-half years. Weekdays he's the Ad-

vertising Manager of the St. Louis Independent Packing Company. His radio career started all because his voice is so nice via Mr. Bell's telephone.

WEW is the St. Louis University station . . . sometimes called a "lab station," because most of the local announcers begin there. Holding forth from 6 to 7 a.m. we find CLIFF LANCTOT and his "Musical Clock" program, six days a week. Cliff helps St. Louisans get to work on time . . . announces the time every five minutes. Cliff was born in Atlanta, Georgia, but was educated in Chicago, where he quickly lost his southern accent. Cliff is an accomplished pianist and this furnishes the musical background which enlarges his abilities as an emcee for a platter show. Cliff takes to the airways again from 1:05 to 1:30 p.m. with his "Top Tunes" show. Strictly eligible . . . and quite young, too . . . Cliff was born March 11, 1922.

Now to KXOK, the ABC station in the Star-Times Building, where Monday through Friday, from 1:30 to 2 p.m., is waged the "Battle Of The Baritones," with DON PHILLIPS emceeing and refereeing. The program features recordings by the foremost baritones in the country and Don invites listeners to write in and vote for their favorites. Don spent most of his fourteen years in radio with WMCA in New York . . . came to KXOK in August, 1945, after a period with the Office of War Information, Overseas Division.

ARTHUR T. JONES, one of the youngest men in radio for twenty years (he's 36), has been with KXOK for four years. Art dreamed up his own show . . . does "Down Memory Lane" featuring the lives and recordings of music by well-known composers. May feature Chopin one day and Cohan the next! This program is aired at 1 p.m. Sundays and 6:30 p.m. Tuesdays and Thursdays . . . runs a half hour.

JOHN CORRIGAN, the early-bird at KXOK, with his "Town And Country" show from 5 to 7:30 a.m., also does the "Musical Parade" from 1 to 1:30 p.m. Both are platter-chatter programs with participating sponsors. He recently replaced BILL MILLER, who handled the shows while John was in the Armed Forces.

Now to KMOX, the local CBS station, where AL BLAND does the "Bland-wagon" show from 3:45 to 4 p.m., Monday through Saturday. The "Bland-wagon" is a quarter-hour program of recorded hit tunes of the day, interspersed with homey wit and philosophy by Al and the fun-provoking figment of his imagination, "Mose," presented in the role of studio janitor. Into each day's show the various sponsor messages are woven into bits of amusing repartee between Al and the mythical Mose.

As evidence of the program's popularity, one day Mose asked Al for money to buy a new pair of pants . . . Al suggested Mose collect patches so he could make the pants for him . . . the result was 2,235 different patches of all colors and description, sent in by listeners. An entire suit was made . . . with hundreds of patches left over!

Across the mighty Mississippi, the inspiration for so many jazz and blues tunes, in East St. Louis, WTMV, the local ABS outfit, features BOB BAKER, who left an illustrious career in the electrical department of a railroad car manufacturing company (that's what he said!)

in January, 1944, to announce for WTMV. Bob now does two shows daily . . . Monday through Saturday . . . both sponsored by various manufacturers and retailers, in fifteen and twenty minute portions.

The "Bob Baker Show" runs 3:15 to 4:45 p.m.—features requests and ad-lib notes and news on the music-folk. The "Billboard Hit Revue" hits the air at 5:05, stays until 6 p.m. It features the top recordings of the week, with a few variations, such as the PX Favorite, the juke box tune played most often in the PX at nearby Scott Field.

Bobby's by way of being a local vocal star . . . sings with several local bands, and has very definite ambitions in that line. He writes wonderful poetry too! Bob's in love with love—often voices his opinions on that subject on the air, which usually floods the WTMV switchboard with calls from teen agers only too willing to discuss the subject more thoroughly!

Now . . . our tour of the radio stations completed, let's note a couple of unusual characters who contribute to the chatter about platter programs.

First, that genial gentleman, noted not only for his happy hosting at platter programs galore . . . but for his bright plaid shirts . . . RUSH HUGHES! Rush originated the "Song And Dance Parade" (now "Bandstand Review") and "First Five" shows on KWK . . . left last October to syndicate his own show . . . and now may be heard from Detroit to the Rio Grande Valley, Oklahoma City to Indianapolis . . . plus a flock of stops in between.

The programs are conducted by request and popularity poll, just as Newsome now carries on at KWK. The commentary is written three weeks ahead of time, transcribed and shipped two weeks before it's aired as the "Song And Dance Parade" in Detroit, San Antonio, or Prairie City.

While Rush is sweating it out in his St. Louis studio, his voice may be heard greeting Detroit thusly: "Hello Detroit . . . this is Rush Hughes on WJR's bright and shiny transmitter!" Rush ships the records, as well as his transcribed emceeing, to towns too small to stock the newest in platters. His emceeing includes interviews with the top twenty-six record artists, band men and vocalists alike, whose records are regularly aired on his programs. Here's headline news: Around the first of October, Rush will bring his "Song And Dance Parade" and the original "First Five Show" to St. Louis' ABC station, KXOK. Program times will be given later.

And let's not forget lovely blonde VIRGINIA BLAIR, who does something a little different: the same record program, three times a day, on three different stations (WIL at 8 a.m. and KSD at 8:45 a.m., each running fifteen minutes, and WTMV from 2:30 to 3 p.m.) for a large St. Louis furniture store. Jinny began her life and radio career in Kansas City . . . has appeared on many network shows, including the Al Pearce Show. Her husband, Ron Ashburn, former KSD announcer, is now doing duty with Uncle Sam's Army.

And that's the St. Louis line-up on platter people. We leave them pattering and chattering about their plattering . . . and doing a terrific job. They sell not only their sponsors' products, but themselves . . . and do a grand job, the St. Louis audience will tell you!

## Starting Next Issue!

A special section devoted to record reviews, record listings, platter jockeys, etc. Don't miss the next issue of **BAND LEADERS**—on sale July 25th. Order your copy TODAY!

# The House Of Dehn

(Continued from page 22)

built, we're going to sell that. We're building a new home in Beverly Hills, and this house is being designed for Mr. and Mrs. Dehn, by Mr. and Mrs. Dehn."

There was a heavy emphasis on the last part of that sentence and so I looked inquiringly at her. "You mean you're helping your architect husband with the plans?" I asked.

"Why not?" she answered. "Building my own house got me so interested in architecture and interior decoration that I intend to go on studying these subjects. In fact, I'm president of the Montana Construction Company. Hyatt, you know, was the founder of the Defense Housing Corporation, which built over five thousand low-cost homes for the war workers."

Ginny went on to explain that she and Hyatt plan to stay in the building business and they want to construct low-cost homes for returned GI's. In addition, Ginny also is going to continue her singing and acting career. She enjoyed making "Shady Lady," a *Universal Picture*, and would like more roles that give her something to do beyond just walking and singing her way through a picture—although she has no ambitions to become a dramatic actress.

"Night And Day," a *Warner Brothers* production, is her latest flicker, and in it she does a duet with Cary Grant. "You're The Tops" is the song they warble and Ginny claims that, "Gary is a natural when it comes to singing. I've never had more fun in doing a number than I had when we did that scene."

Just then the door opened and a rangy, blue-eyed six-footer with blonde hair entered. He looked like a movie hero of the Gary Cooper type. "This is my husband, Hyatt," said Ginny, very proudly. Hyatt acknowledged the introduction, exchanged a few pleasantries and excused himself. They were embarking for the Coast later that day and he had some last-minute packing to do. Before leaving, he took a package from his pocket and tossed it carelessly on the desk. "Here's a pack of cigarettes, honey," he said, "I thought you'd like to try this brand for a change." It was a foreign brand, in a fancy box.

Ginny thanked him and we went on with the interview. Then Ginny decided she would try one of the cigarettes. Opening the box, instead of finding cigarettes, she found another smaller package. Inside was a pair of beautiful gold earrings set with rubies! When her excitement had quieted down enough so that she could talk again, she told me that's the way Hyatt always does things—quietly and without ceremony.

I could see that I'd better stick to the subject of Hyatt at least a little while longer. "Have you and Hyatt changed each other's tastes in food, music, the theater, or any of those things?" I asked.

"Well," she replied, "not much. We both like swimming—we're building a pool in our new home. We're crazy about going to the movies. We like exotic food and I don't think our taste in literature is very different, except for the technical books.

"But there has been a slight change in the music department. Hyatt owns a tremendous collection of classical records

and was almost completely unfamiliar with the quality and trend of popular music. But he's catching on fast. So fast, in fact, that I like to have him make suggestions to me, because I find them quite helpful."

Ginny enjoys doing almost any type of song. She tries to avoid specializing in a particular type. Whether it's a melody from a Gounod opera, a Jewish folk song, "It Might As Well Be Spring," or the "St. Louis Blues," she not only feels qualified to sing the tune, but she actually wants to, because she enjoys her work, and when it's varied, so much the better.

In speaking of the practice of rearranging melodious passages from the classics into popular music form and supplying lyrics—such as was done in the case of "Till The End Of Time"—Ginny remarked: "It's encouraging to hear those really beautiful songs gaining such wide popularity—composers like Buddy Kaye and Ted Mossman (who did 'Time') deserve all the success they're having.

"They Say It's Wonderful" backed by "What Could Be Sweeter" is Ginny's latest *ARA* recording.

I asked Ginny, who is one of the most beautiful girls you could ever hope to meet, about her ideas on the use of cosmetics and also about fashions. Her reply was: "I don't believe in using cosmetics excessively. I think it's wise for a girl to try several different shades of lipstick and matching nail polish. When she finally hits upon the shade that agrees most with her complexion, she should use that shade consistently. Types of beauty don't change from day to day and so, it seems to me, a girl ought to keep looking her best. Of course, some allowance has to be made when the face gets suntanned.

"As for fashions—I'm a 'suit' girl or a 'dressy dress' girl, depending upon the occasion. In California everything is so spread out, the distance between places is usually so great, that it's often impossible to get home for a change after a day's work at the studios. So I wear a suit and carry a hat. When evening comes I don the hat and feel as if I've had a change.

"But, to make up for this frugality of wardrobe, when the occasion does arise and I can wear a dress, I choose the most feminine one I can find and go out 'dressy-dressed.'"

As a final question, I asked Ginny about her plans for the future. She replied that she again wanted to say that she and Hyatt are serious in their low-cost homes building venture. They want to and are going to help the returned GI.

"As for more about my future, some time when Hyatt isn't busy packing, drop in and ask us about it. We'll answer that one together."

Well, that was fair enough. Nothing like asking both Mr. and Mrs. Dehn about the future of Mr. and Mrs. Dehn. We'll keep it in mind and do that some one of these days.

Of course, it may turn out to be a tough job to get their attention. Ginny and Hyatt have announced the expected arrival of an addition to the House of Dehn in the month of August. Judging from the way most parents act, they'll be kept plenty busy by the newcomer.

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