

# MUSIC

PICTURES  
PERSONALITIES  
GOSSIP

COVERING THE POPULAR MUSIC FIELD

10¢  
SEPTEMBER

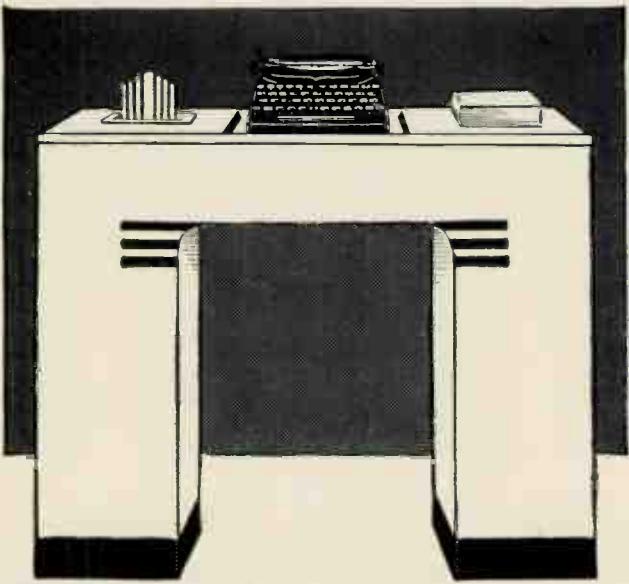
## MAKERS

OF STAGE, SCREEN AND RADIO

JIMMY DORSEY  
"King of the Saxophone"  
  
PHIL SPITALNY'S GIRLS  
"Musicians In Skirts"  
  
JIVE'S FROM THE JUNGLE  
Says Osa Johnson  
  
BEN BERNIE gives a Party  
  
FRANCES LANGFORD  
  
MOVIE STARS'  
Musical Hobbies  
  
SAMMY KAYE'S BAND  
  
FASHIONABLE HILDEGARDE  
  
HOW LARRY CLINTON  
Makes a Record  
  
FEMMES OF THE BATON  
  
RAY EBERLE "Heart Throb"  
  
SONGWRITERS AT WORK  
  
FRED MacMURRAY  
"Tooting Star"  
  
BETTY HUTTON  
"What's a Jitterbug?"  
  
CAMPUS RHYTHM

BAND POLL OF 1940  
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FOR YOUR FAVORITE

ANDREWS  
SISTERS



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# Editor's Solo

Success . . . Due entirely to the response of MUSIC MAKERS' readers we are happy to announce that the first issue of MUSIC MAKERS brought forth a deluge of fan mail with many helpful suggestions and ideas for future issues.

We will set aside one page each month for our fans to discuss and express their views on swing and sweet music, orchestra leaders or any other phase of the music world.

We have reproduced some letters on this page to give you an idea how enthusiastic the public is about MUSIC MAKERS.

Dear Sir:

*As a humble representative of the C.C.C.'s I want to express my appreciation for your issuing your new magazine, "Music Makers". I purchased a copy of "Music Makers" along with the May issue of "Song Hits" and was really tickled with the contents of both. I have for some time been a regular purchaser of Song Hits and want you to know your magazines are extensively used in camps.*

Yours very truly,

Mr. Bill Pearce  
Camp Perkinstown  
Perkinstown, Wis.

Frankfort, N. Y.

Music Makers, Inc.  
1 East 42nd Street  
New York City

Dear Sir:

Just a line or two that I may congratulate you and your staff for the publishing of the best magazine of the month, "Music Makers." It is a very interesting magazine and the pictures are top notchers.

I would appreciate it very much if in one of your future editions you would show a few pictures and stories of Cab Calloway and Blue Barron. In the May edition there was a small picture of Cab Calloway and the explanation of the words he uses.

Again I wish you very much success and luck with this magazine.

Very truly yours,  
Mr. Bill Ackley

Centralia, Pa.

Music Makers, Inc.  
1 East 42nd Street  
New York City

Dear Editor:

After reading the first issue of "Music Makers" Magazine I was very much pleased with the information and pictures concerning most popular orchestras.

I am a great lover of sweet and swing music and a magazine like "Music Makers" can really furnish good material.

I will look forward to the next issue of "Music Makers" with great anticipation.

Sincerely yours,  
(Miss) Margie Higgins

Oakland, California

Dear Mr. Lyle Engel:

I've read your "Music Makers" magazine and it's really the best. I truly believe it's the best music magazine on the market and believe me I read enough of them.

I like your full page photos—they would make a good collection.

The picture on the cover would have been a swell picture if it wasn't for the cut in the corner saying Music is My Life.

I'm a musician myself in a small orch. I play sax and clarinet and intend to get up an orch. of my own soon. I listen to the name orchs. when they come to get ideas and believe me this magazine helps out a lot.

In my view Glenn Miller has the best orchestra there is, I sure like him. Do you happen to know where I can get a photograph of Glenn? If you do will you write back to me in the self-addressed envelope? I would appreciate this if you will do it.

Until I hear from you Good Luck.

Musically yours,  
Clay Young

P. S. I hope your magazine "Music Makers" gets to the top of the Hit Parade and stays there. It's on my regular list from now on.

St. Joseph, Mich.

Dear Sir:

I can't express how thrilled I was after reading "Music Makers." And I'm over-anxiously awaiting the next issue! More power to you!

Sincerely,  
Jane Ann Quardokus

East Orange, N. J.

Music Makers, Inc.  
1 East 42nd Street  
New York City

Dear Mr. Engel:

I have just completed reading my first issue copy of "Music Makers" and enjoyed it thoroughly. At last someone has published the ideal popular music magazine and I am indeed pleased with the results. I noticed on the last page of the May issue a coupon asking what features we (the public) liked. As for me I got a big "kick" out of the pictures entitled "Candid Clicks" and sincerely hope you will continue it in the coming issues. As to the music personalities I would like to see stories of its Glenn Miller and Ray Eberle for me. I would appreciate it very much if you would print a photograph of Ray Eberle and if possible his life story. I am a real fan of his and I am sure there are many others like me. May you continue to publish this grand magazine.

Sincerely,  
Pat Palihnick

Rockford, Illinois

Music Makers, Inc.

1 East 42nd Street  
New York City

Dear Sir:

On the last page of the May 1940 issue of "Music Makers" Magazine, you mentioned that you would like to know which type of stories and which features the readers were most interested in. I think "Music Makers" is a swell magazine and would like to give my opinions on those subjects—and many thanks for the privilege.

The features I enjoyed most in the issue were: Pps., 13, 23, 32, 38, 44.

The musical personalities I would like most to see stories and pictures of are Dick Jurgens and Eddy Howard.

As for suggestions, I have only two because I think that with the exception of those, the magazine is complete. Why don't you have an Information Department, and a Fan Club Section? I like fan clubs and think most people are interested in learning of fan clubs for their favorite orchestras, (I'm president of two fan clubs by the way.)

Here's wishing you the best of success with your magazine!

Sincerely yours.  
Dorothy L. Suhn

Conrath, Wis.

Dear Sir:

Thanks a million to those of you who are responsible for the publishing of "Music Makers."

"Music Makers" is the magazine we have been waiting for.

I cannot say which feature I liked best because every page was perfect.

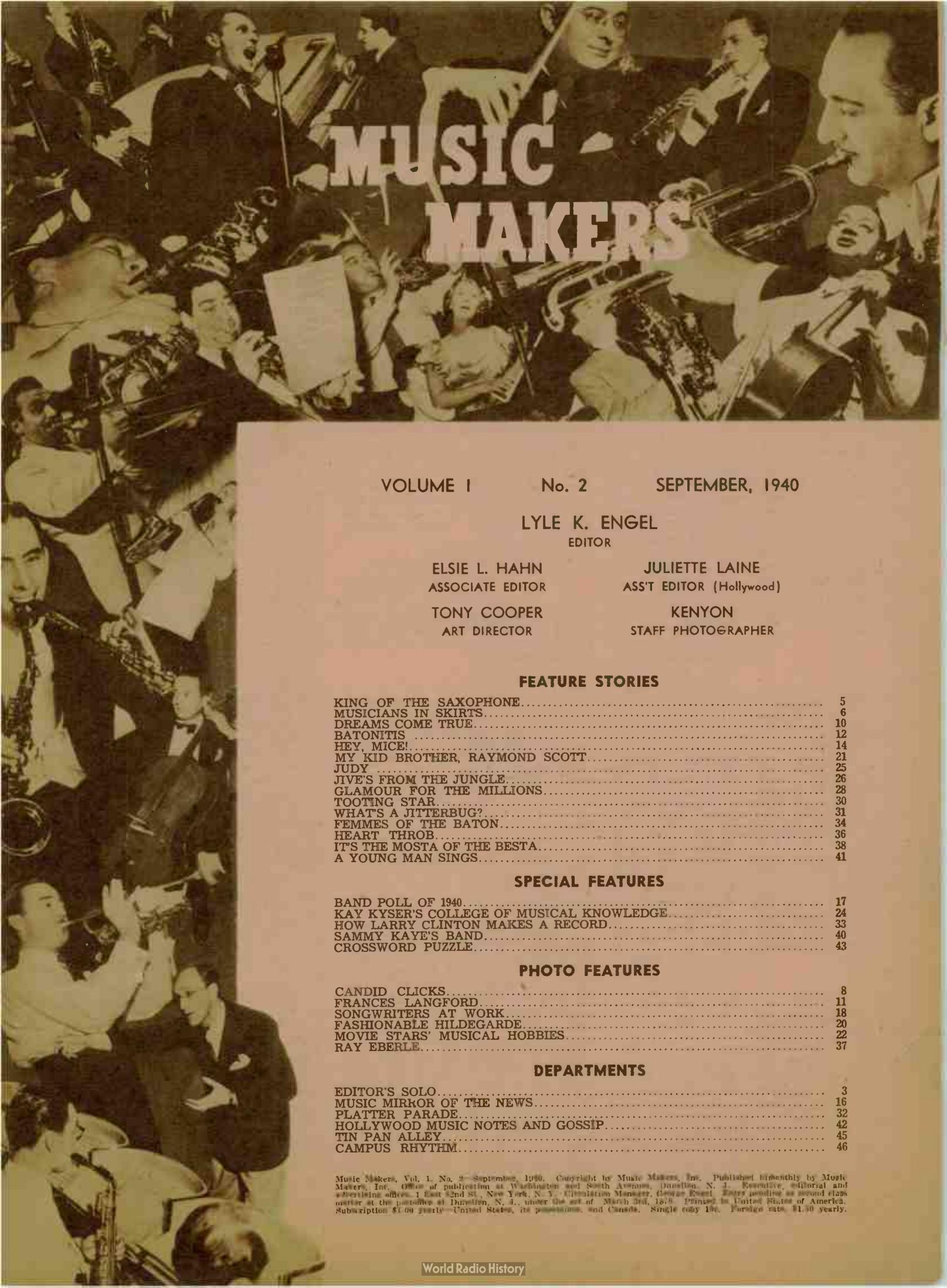
Those of us who never have the opportunity of seeing a good orchestra are so grateful.

Please put a full page picture of "Wee Bonnie Baker" in an early issue of "Music Makers," also some pictures of Orrin Tucker, his orchestra and their story. They are tops.

Sincerely,  
Mrs. Waive Chamberlin (age 25 yrs.)

## FASHION-SCOOP

For the first time MUSIC MAKERS will bring to its audience a full page of Fashion pictures, gossip and beauty hints devoted entirely for the youth of America. This, and many more other features will be found in the next issue of MUSIC MAKERS. . . . As well as current, up-to-the-minute news in the band world, stories, record reviews and candid photographs.



# MUSIC MAKERS

VOLUME I

No. 2

SEPTEMBER, 1940

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## His Nibs Jimmy Dorsey Discusses Fame and Music

By MARVIN TALBOT

KING Jimmy Dorsey, acclaimed by thousands as ruler of all the sax players, was holding court at a table in the Cafe Rouge of Manhattan's Hotel Pennsylvania.

His Nibs' band had just finished giving out with a couple of solid orchestrations and King Jimmy was pausing between numbers to flip a few words with MUSIC MAKERS.

First off, we wanted to know if the question of heredity entered into becoming a member of the Royal Family of swing. Did King Jimmy have any ancestors who ranked among the

outstanding nobility of syncopation?

"Nary a one," said His Nibs with a grin. "Not even a fourth cousin who might have swung at the end of a rope for horse-thieving."

King Jimmy had displayed his regal courage by following the great Glenn Miller's band into the Cafe Rouge and breaking Glenn's opening night attendance record.

"How does it feel to be King of the Saxophone?" the maestro was asked.

"Uneasy lies the head that wears the crown," he replied. "In fact, in this music business you're never quite

# King of the Saxophone

sure if you're king or jester. The public puts you on top and the same people can dethrone you. Even now, some youngster somewhere in a small town may be finishing his instruction phase and taking a seat with some band.

"Perhaps in a year or two he may climb to a top position. In this business it isn't unusual to see the unknowns of today become the idols of tomorrow. That's the fascinating part of it all."

There did not seem to be any note of worry or apprehension in King Jimmy's words. Matter of fact, he seemed to take a great deal of pride in reflecting that musicians of the future may be more advanced than their contemporaries.

His Nibs went back to the bandstand and began leading his men through a series of numbers. It was evident that Jimmy's own music was even more advanced than it was a year ago.

### In Fine Fettle

Even his own saxophone solos seemed to sparkle more brilliantly. Jimmy Dorsey's saxophone technique has always been distinguished by a fluent, evenly paced manipulation of fingering. He has never sacrificed true tone nor the original melody for the sake of weird effects. Instead, his style is noted for its embellishments of the original melody, rather than a complete transcription.

"If a man's music is worthy enough to play," he remarked later in the evening, "it should be played as he intended and not as the performer thinks it should have been written."

To many people this remark may appear vague, but it is a musical philosophy that is the keynote of modern musicianship.

Jimmy's earliest recollection of music was taking instructions from his grandfather, who played trumpet in one of Pennsylvania's civic bands. The aged musician would alternate his tutelage between the two Dorsey youngsters, devoting two days a week to Jimmy, for clarinet studies, and two days a week for Tommy, who first played trumpet.

The two brothers progressed handsomely in their studies and by the time they were finishing their high school work, both were more con-

(Continued on page 46)

# Musicians in Skirts



Phil Spitalny defied tradition and assembled an all-star orchestra of girls

By ED AARONOFF

**WANTED:** Girl musicians for new all-girl band. Only first-rate instrumentalists and singers need apply. Write Phil Spitalny, Box XX.

THAT little ad, in the personal column of a Baltimore daily in 1934, spelled the birth of music's rarest phenomenon—a first class orchestra composed entirely of female artists. Two weeks after it appeared, Phil Spitalny, leader of a male orchestra in the pit of a local theater, was studying hundreds of replies.

Letters came from all parts of the country—from ritzy New England music foundations to gay co-educational institutions on the Pacific Coast. It required weeks of painstaking auditioning before Spitalny could select the really talented from the run-of-the-mill musician. But in another month, he sat back from his studies, satisfied that he had at last formed a musical organization which was—as it is today—a daring innovation.

Musicians were traditionally men, except for an occasional female performer who tore off rondo on the Steinway. A girl tuba player? A

joke, surely. A hot trumpet inspired to torrid eloquence by rouged lips? Preposterous! Yet Phil Spitalny defied tradition and won.

After that day in Baltimore six years ago, Phil would replace his wonder girls whenever a more able applicant showed up. Two years ago, the maestro was satisfied that he had the all-American girl band, and since that time, not a single replacement has been made in Spitalny's "Hour of Charm" collection of musicians in skirts.

Just how does an all-girl band fit into the open competitive market along with all-male bands? Since their first theater date in '34, the "Hour of Charmers" have been awarded no fewer than thirty-eight major awards for general excellence in the field of music. Among these is the esteemed trophy awarded annually by the Women's National Radio Committee to the "orchestra in the popular music division which has consistently demonstrated its excellence and leadership . . ."

The all-girl orchestra also was selected by celebrated Arturo Toscanini as the "finest group of musicians



playing popular music in America today."

What is the secret of such recognition? Spitalny attributes it to many factors. First, of course, is the fact that he has the finest female musicians available at any salary. Another secret lies in the fact that the "Hour of Charm" orchestra spends, perhaps, more time in rehearsal for its Sunday night air show than does any other crew on the American bandstand today.

Eight hours a day, six days a week, the forty girls gather in a studio and go through their numbers under Phil's tense direction. A visit to rehearsal leaves you with a profound respect for a hard-working group. A new number is distributed to the girls. The maestro points out the intricacies of its special arrangement. They begin to play. First one bar, then a pause. Spitalny calls out a correction. Again the first bar. Again an interruption. Page after page, each note is weighed, scanned and tried. Each section practices alone, then together in a blend of melody.



Rose, bass fiddle star.



The "Three Little Words," featured trio.



Mary MacLanahan, ace drummer.

Hours later, the band is ready to try the entire number, and you hear a coherent, rhythmic melody emerge from the fragments you have been listening to for many hours.

One of the most talented of the "Hour of Charm" musicians is merry Evelyn, concert mistress and first violinist for the orchestra. Evelyn, a graduate of the famed Juilliard Institute of Music and the Damrosch School, deserted the concert stage to take her chair in Spitalny's orchestra on the first day of its career.

Another standout is glamorous Maxine, deep-voiced singer of ballads. Like Evelyn, Maxine is a graduate of the Juilliard School, and is still studying voice culture.

The Three Little Words are also highlighted on the "Hour of Charm" broadcasts, as well as in theater appearances. Composed of three talented singers from within the band,

the trio steps out from time to time to take a novelty vocal, and at other times, to harmonize with Maxine and the girls club for a sweet number.

With all their excellence, the girls agree that credit for the unusual success enjoyed by the orchestra should go in large measure to the conductor himself. He alone piloted this organization to the very top.

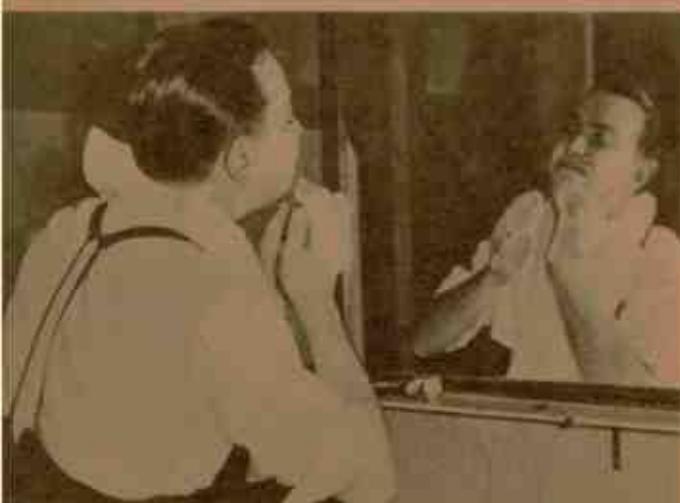
Spitalny has been in the popular music field for a long time. He has led theater bands, radio studio bands, and just plain dance bands. Yet, he says, he has never enjoyed working with male musicians as much as he does with his current crew.

In the rehearsal studio, Spitalny is a serious, demanding leader, satisfied with nothing short of perfection. After hours, he becomes once again the genial, hopeful maestro he was back in Baltimore in 1934, when he first dreamed a bandstand filled to overflowing with dozens of liltin Loreleis. He has realized his dream and given the world an aggregation of good musicians in skirts.

Maxine, contralto soloist.



# CANDID CLICKS



From top to bottom on the left: The Merry Macs quartet in action on Fred Allen's "Town Hall Tonight" program.

Eddie Donstedter, batonner for the CBS daily "It Happened in Hollywood", surrounded by Earl Carroll girls who visited his show. Lookit the lipstick marks on him, lucky guy!

Mary Livingstone and Singer Dennis Day plotting something against Jack Benny.

The King of the Sax, Jimmy Dorsey, caught in the midst of a shave.

(Directly above) Peggy Andrews relaxing. (Right) Fred Allen in the long white hair, and Portland with the fife, all set to surprise Peter Van Stedens when he appears to lead the orchestra.



Just a pickup band, above. Jack Benny, Dick Powell, Ken Murray, Bing Crosby, Shirley Ross and Tommy Dorsey. Upper right is Kenny Baker, popular tenor of CBS Wednesday night all show, giving exaggerated signal that the show is "on the nose," meaning on time. Right, Dolly Dawn, George Hall's vocalist, shows she's not afraid of two Dead End kids. Below right, Benny Goodman, best man, kissing the former Martha Tilton, after her marriage to Leonard Vannerson, manager of the Goodman band. Martha used to sing with Benny.



Frothy Paula Kelly and Charlie Carol, featured with Al Donahue's band, come a number together.



Well, if it ain't Garbo and Gable! It's Chet Weber with the feet and Charlie Lee with the romantic ears. Both members of Howard Wood's orchestra.



# Dreams Come True

Frances Langford's everyday life is the kind that most people dream about

By WALTER MURPHY

THE unusual is always happening to Frances Langford, petite contralto of radio and films.

This spring and in the early summer, she and her husband, Jon Hall, lived on their sloop "The Katapui," anchored off the Pacific coast town of Balboa. The reason? It was more convenient for Hall while the sea scenes of his latest film, "South of Pago-Pago," were being shot.

Living on a boat is unusual enough for a star of radio and pictures. But living on a boat she has helped build herself is even more unusual. But it's true. For many months, Frances and Jon worked with carpenters, painters and shipbuilders, hammering in nails and painting the sides themselves. They expect to have "The Katapui" in shape sometime this summer for a sail to the South Seas, with Jon as skipper and Frances as first mate.

There's something else unusual. Frances has really studied navigation. She can chart a course and handle a tiller. She's learned it because of her husband's enthusiasm for boating.

But the unusual has always happened to Frances Langford. She became a singer when she lost her voice. She was given a Hollywood contract without a screen test. Within three years of her radio debut, she was voted the season's outstanding air sensation.

Here is Frances' story:

A girl in Lakeland, Florida, Frances sang in the choir of the local church. She was lead soprano. But when she was sixteen she had a minor tonsil operation. And when she recovered, she found that her voice had become a deep, velvety contralto. She was heartbroken. But her friends weren't. They were enthusiastic about the throaty new tones of Frances' voice. They urged her to go on the radio.

That was the first step in the career of Frances Langford. From then on, it was luck, Frances says. But anyone in the field knows that luck alone has never made a radio star.

A few months after her throat operation, Frances was asked to sing at a fancy dress party the local American Legion Post was giving. One of the guests at the party was the musical director of a Tampa radio program. He was impressed with Frances' voice and asked her to sing on his show.

And a few days later, Frances appeared at the studio for her first broadcast—and her first professional pay—five dollars. She was an instant sensation and continued on the program.

But Frances didn't stay in Tampa long. A young orchestra leader from New York named Rudy Vallee was coming south on a tour. The sponsor of Frances' program knew Rudy and asked him to give her an audition.

Rudy heard Frances sing when he arrived in Tampa—and when he left Tampa, the young singer went with him, to appear on his show in New Orleans and to sing regularly on his New York radio program.

A short time in New York, and Frances had another piece of fantastic luck. She was singing at the exclusive Simplon Club and received an invitation to a swanky party at the Waldorf-Astoria—in honor of Cole Porter. Frances, who has always been shy, was content just to sit in a corner at the party, looking at all the screen stars

and producers who were there. But she was soon called out of her corner. All the guests who could sing were asked to "do something of Porter's." Frances chose "Night and Day." When she finished, three movie producers were fighting for her signature on a contract.

Walter Wanger won. And within a fortnight Frances was headed for Hollywood with a long term contract in her pocket. A contract secured without a screen test—a sensational departure from screen custom.

Hardly had Frances settled herself in Hollywood—and even before those terrifying screen tests had been taken—she signed on another dotted line, after a brief audition with the producers of "Hollywood Hotel." Frances was heard over CBS on "Hollywood Hotel" during its five years on the air. Then almost without a break she joined CBS' "Texaco Star Theater," co-starring with Kenny Baker and Ken Murray.

From then on, Frances' life was a mad rush. Pictures, radio, rehearsals, publicity stills, interviewers, personal appearances. But the little dark-haired girl from Florida took it all calmly. She found herself a house in Beverly Hills, sent for her mother and her brother, Jim, bought two dogs and a cat—and an alligator (to remind her of Florida) and settled down.

And then one day at a small party—Frances met Jon Hall.

He was a tall, bronzed young man who had spent a great deal of his life in the South Seas. Frances had always wanted to visit the colorful islands, and she asked him thousands of eager questions. In a few days they met again, and again they talked for hours. Soon they were seen everywhere together.

And early in the summer they were married. Their marriage made headlines all over the country—the perfect match between Frances Langford, screen and radio star, and young actor-athlete Jon Hall, star of the film, "Hurricane."

Few people know that this lovely young star is far from being impressed by herself, or even completely satisfied. Coupled with an ambition to be absolutely perfect in everything she tackles, is an inferiority complex that keeps her forever dissatisfied. But this is a good thing, she says.

"The moment we're satisfied with ourselves we relax, and from that moment we begin to slip. Singing just for ourselves or our friends is fun, but on the stage or radio it becomes a pretty serious matter. It's got to be. When people ask me how to start a career I tell them to start as I did, when they're still at school, or even earlier. We hear too much about the success of singers who know so little about music that they can't even read it.

"I had singing lessons, and I learned theory, harmony, and all the rest of it, and I thank my stars that I did. Too many people think that only the singer of operatic or serious music should study. This is all wrong. A blues or jazz singer needs to understand her voice, what makes it click, and how to get the most out of it."

At the present time, Frances is busy with a million plans. She has her weekly CBS radio program on Wednesday nights at nine. She has been signed to appear with Rudy Vallee in the Republic film, "Hit Parade," and other offers are flying thick and fast.

Frances  
Samofford

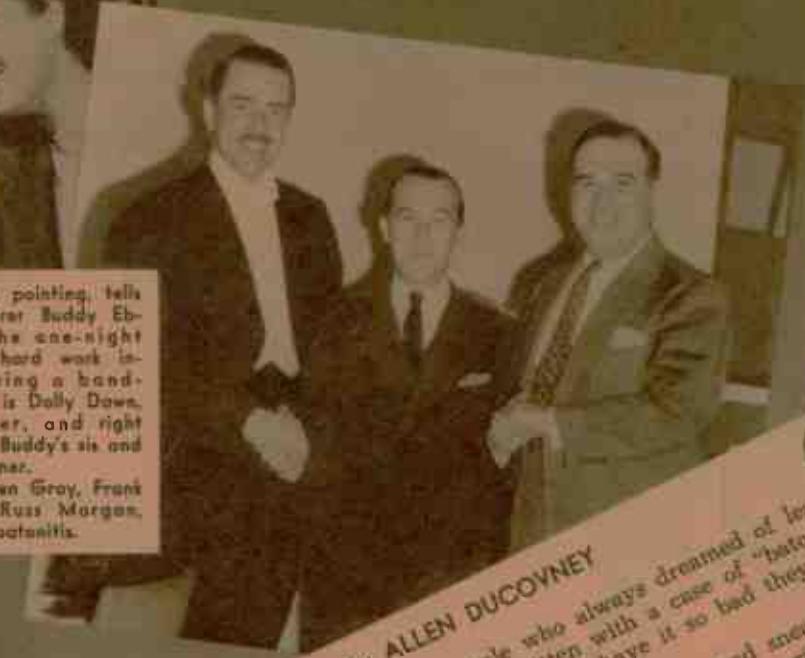
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# Batonitis



George Hall, pointing, tells batonitis-afflicted Buddy Ebson about the one-night stands and hard work involved in being a bandleader. Left is Dolly Dawn, Hall's chirper, and right Vilma Ebson, Buddy's sis and dancing partner.

(Right) Glen Gray, Frank Delaney and Russ Morgan also discuss batonitis.

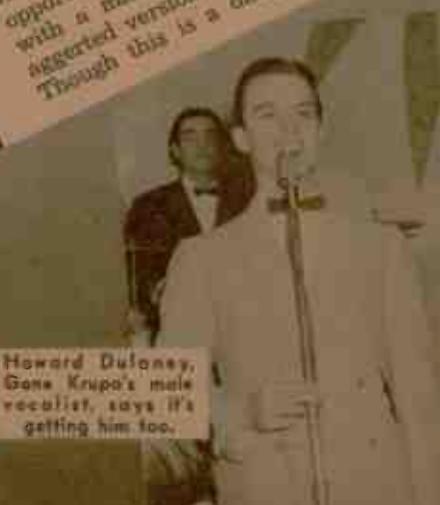


By ALLEN DUCOVNEY

Like you, I've been smitten with a case of "batonitis." Some people have been known to have it so bad they never really get over it. The symptoms are innocuous enough and sneak up on you like Spring Fever. First you find yourself staring wild-eyed at a bandleader. Then your gaze becomes fixed with fascination. You watch his every move, your head moves with his haters, then you swing an index finger with the rhythm. By this time your eyes have glazed into a faraway expression. By position, you snap out of it when the music stops, and which indicates that you see yourself in the bandleader's position. You snap out of it when the music stops, and realize how silly you must have looked to those who have observed your queer actions.

As the "batonitis" germ develops in your system you discover yourself doing other queer things, accompanied by appropriate gestures. Finally, you original "special arrangements" to yourself, so you dream about leading a band. You hum reach the crisis. At this point you find yourself turning on your radio or phonograph at every opportunity to saw wildly through the air with a makeshift baton in your own ex-agitated version of a conductor's motions. Though this is a dangerous stage, don't

Glenn Miller



Howard Dunaway, Gene Krupa's male vocalist, says it's getting him too.

Irene Days, Gene Krupa's singer, has a mild case too.

Al Donahue

Let it alarm you. It was never known to be fatal, though some people never succeed in throwing it off completely. Me, I'm a chronic sufferer. If you're a real hand fan I'll water you've got the "bug" just as bad as I have. Maybe it's because you think that all there is to being a bandleader is to possess the ability to wave a baton in rhythm to the music played by your orchestra and wear white-tie-and-tails with aplomb. I used to think so, too, that's why I talked with some well known batoners about it. Now let me tell you how wrong we are. Not that what I have to say will serve as a cure. But it may be of interest, especially if your "complex" has become an ambition, to learn what it takes to become one of those glamorous beings I mentioned above. Not that what I have to say will serve as a cure. But busy Al Donahue, who is known as one of the up-and-comingest of the current crop of big name bandleaders, told him that I had been practicing music and a decent sense of rhythm, and asked him what more was required before going ahead with the organization of a band. "So," he said paternally, "feel sorry for you. I know just what you're going through. There are a lot of folks just like you. I know, attracted by the glamor that goes with being a big name bandleader. Do you know anything about the necessary background in this field?" The answer was no. The most important consideration, according to Donahue, is to be a musician and success instrumentalist. This, in Al's case, amounted to studying violin for more than eight years, then winding up with a four-year course in music at the New England Conservatory of Music. And that, as Capt. Andy used to say, was "only the beginnin'." A member of the Massachusetts Bar by this time. (Continued on page 4)

(Right) Lou Volpe and Barbara Long, both with Howard Woods' band, admit to having a slight touch of batonitis.

(Left) Gene Krupa has an extreme case. He got it so bad he found that he had to use two drumsticks to lead his orchestra instead of a baton.

The "mice," left to right, Dotty Messmer, Alice Ludes, Bobbie Canvin, Denny Wilson and Jinny Erwin. Below, Mr. Crosby.



By PAT PATRICOFF

THE EFFECT was startling at first around the Hollywood studios of NBC when a producer would stick his head out of a doorway and yell down the hall, "Hey, Mice!"

It was even more astonishing when, in response to the weird summons, five pretty girls, all looking like co-eds, would get up from chairs and head for the producer.

But after a while, all hands at the studio and many onlookers came to know the "Hey, Mice!" yell was the usual way of paging the "Music Maids" for work.

The novel handle was given to them by Bing Crosby when the five beautiful warblers first joined his program, and it stuck . . . very appropriately, too, inasmuch as they sing for their supper on the Music Hall program which is sponsored by a cheese manufacturer.

It was just a year ago that they met the Great Crooner when they appeared in Crosby's movie "Double or



## A Strange Yell That Is Always Answered by Five Pretty Girls

Nothing." The girls, Dotty Messmer, Jinny Erwin, Denny Wilson, Alice Ludes and Bobbie Canvin, by names, think the weird monicker is "cute;" insist that Bing can call them anything he wants to, for anything he does is just fine with them.

It was Crosby who twitted and teased them on the Universal lot during the filming of aforementioned picture, who tossed sotto voce witticisms at them (sometimes "breaking them up"), who made faces at them from behind the "mike" but who, kidding aside, was responsible for their greatest break. It was he who recommended the Music Maids as the group to sing with him on his weekly Music Hall program. He was so impressed with their singing in "Double or Nothing" that he gave them a big "plug" to his sponsor, who engaged them.

And they've more than vindicated Bing's confidence in them by "catching on" like wildfire with dialers, with the result that recently their option on the Music Hall was picked up, sending the quintet into their second year with the show. Further proof of their popularity is found in the fact that they've just wound up their busiest year in motion pictures . . . having done vocal work in a score of films for seven different companies!

The present group of Music Maids was formed two and a half years ago by Dotty Messmer and Jinny Erwin. It was while they were singing in a trio called "Three Shades of Blue" that they began to think seriously about organizing their own group of all girls' voices. Their first idea was to engage eight voices. After a long search

they managed to find the other six girls, and began rehearsing on a daily schedule. Months passed, dozens of recordings were made, but Jinny and Dotty were never satisfied with the results. They couldn't quite put a finger on the main trouble.

Finally after considerable disappointment, the five girls now making up the group got together and made a

They play tennis together.



last recording. It was then that they discovered what they had already suspected . . . namely, that the other three girls were de trop, that the three extra voices destroyed the smoothness. They decided immediately to stick to the five-voice group. Soon after that, Bing discovered them.

Although the girls are very young (Bobby Canvin is only 18 and the others not over 23), they know what hard work means. They spend hours on rehearsals for their show. As soon as one Thursday broadcast is over they get into a huddle with their arranger, Hal Hopper, and arrangements for the following week are discussed. On Friday Hopper works out the arrangements of scores, and on Monday they hold a long rehearsal.

among the girls. She is a graduate of John Marshall High School in Los Angeles. An expert pianist, Jimmy has worked out a song recently which the girls intend using as a theme song. It's called "How About You?"

The eastern recruit in the group is Denny Wilson. This maid holds a B. A. degree from an eastern school and is the daughter of Forrest Wilson, the noted playwright. She spent several years in Paris and in London studying voice and dancing.

The only married member of the group is Alice Ludes, 22-year-old brunette from Tacoma, Wash. Alice is the wife of Ed Ludes, sound engineer at NBC in Hollywood. Alice, incidentally, has sung in a trio and

been soloist on various network shows.

After being graduated from the sheet-music counter of a "five and ten," 18-year-old Bobbie Canvin won a west coast theater singing contest that started her rapid rise to nationwide recognition. She has warbled on innumerable radio shows and with some of our leading bands.

The Maids sing any and all songs that have popular appeal. They can "swing on down" or build up to full "straight" voice work.

Nowadays, Bing Crosby isn't the only one who calls for the "Mice." The public clamors for them, too, and from where we sit it looks as if the "Mice" can expect long and brilliant careers.



The "mice" enjoy rehearsing in bathing suits. They also lunch and frolic together.

Tuesday finds them going over the music with John Scott Trotter's orchestra, and the following day they go through another long rehearsal among themselves. Thursday they have their first drill with Bing.

During the earlier rehearsals of the week, Hopper, an accomplished singer himself, takes Crosby's parts in singing with the girls. He rates, in this capacity, as one of the first singing stand-ins in radio.

Dotty Messmer and Jimmy Erwin are the only two California girls in the vocal group. Dotty, red-haired and blue-eyed, is a graduate of Hollywood high school. She prefers group singing to solo work.

Though La Messmer is only 21, she and a fellow member of the Bing Crosby show, Bob Burns, worked together on one of the west coast's first air programs in 1932. Bob was then a black-face comedian known as "Soda Pop" and Dotty, then a fugitive from high school, sang in the chorus.

Jimmy is 19 and the only blonde



# MUSIC MIRROR OF THE NEWS

VOLUME I NUMBER 2

TIN PAN ALLEY

SEPTEMBER, 1940

## ARTIE SHAW GETS NUMBER 1 COMMERCIAL

### . . . and, It Comes Out Here

Vincent Lopez gets two commercials this fall. Both will feature his piano wizardry.

Mugsy Spanier, newest star of Bob Crosby's Dixieland Band, wants it made clear that he plays trumpet . . . not doghouse (bass fiddle). Too many fans have been writing him as "Mugsy Spaniel."

The "Cascading Chords" of Al Kavellin's orchestra may be heard on the CBS network Sat. and Sun. nights. Featured with Al's ten-piece band are Patti Morgan and Marlyn Stuart.

When Kay Kyser says, "Listen to that Guy" he's not using slang. He's referring to Bob Guy, a trumpet player on his "College of Musical Knowledge" broadcasts.

Mareck Weber just received a present from Europe that was mailed months ago. It's a miniature fiddle made from match sticks and it actually plays.

Most singers, amateur or pro, do their stuff in the shower bath, but James Melton, the famous tenor, goes into the basement to practice up. He finds peculiar acoustical qualities in the cellar help him to acquire special tonal effects.

America's star bazooka player, Bob Burns, becomes a papa in September.

Bob Crosby will have two bass players, the extra to sit in at some sessions while Bob Haggert arranges.

Tremendous applause greeted the premier rendition of Sidney Lawrence's unique modern composition, "Fantasy for String Quartet," at Hubbell Auditorium, Steinway Hall.

Del Courtney was "picketed" on his opening day at the Park Central Hotel in New York by the girl vocalists of most of the other bands in town. (Courtney has no girl singer.)

Benay Venuta, husky-voiced songstress, has been signed as singing star of the Abbott and Costello program.

Johnny Ryan is the latest addition to the vocal staff of Ben Bernie's orchestra. Johnny joins Donald Saxon and the Bailey Sisters in sharing the vocal honors.

Frances Langford has just been signed by a movie firm to a one-year contract as a result of her work in RKO's "Dreaming Out Loud."

Mitchell Ayres' orchestra launched another of the famous Song Hit Guild selections, an amateur song called "I'm on the Verge of a Merge (with an Angel)."

Phil Spitalny's "Hour of Charm" is

### Paul Whiteman Is NOT Retiring

When Metro movie moguls selected Paul Whiteman for their new picture, "Strike Up the Band," billing Whiteman with Mickey Rooney and Judy Garland, they gave their reply to the know-it-alls who said "Whiteman is through." Recently a flood of unfounded rumors was unleashed intimating that "The King of Jazz" was quitting, that his orchestra was reorganizing and so forth. Since Metro-Goldwyn-Mayer is seldom wrong, we believe their choosing Whiteman to mean he is definitely not through in the band business. When asked whether he will retire, Whiteman tersely declared, "I'm not retiring when I finish with the screening of 'Strike Up the Band.' To the contrary, I'm already solidly booked for the entire summer. The forthcoming season will be my busiest in years."

slated for another technicolor short.

Yvette, NBC's songbird, is making a very, very rapid rise.

Lou Breese's excellent arrangement of the old English folk song "Come to the Fair" has made a decided hit with the N. Y. World's Fair executives.

Tommy Dorsey takes over the Bob Hope summer program on NBC.

Pauline Byrne, Artie Shaw's vocalist on his Victor discs, is the miss of Bob Hope's "Six Hits and a Miss."

War songs are apparently O.K. on CBS, which allowed five on a recent program.

Bob Crosby, maestro of the Dixie Land Band, is back on the tennis courts every day to help take off extra poundage. He's no pushover with a racquet, either—he was tennis champ of Spokane, Washington, in 1929.

Although Beverly, singing star of "Rhymo," is noted on the air for her sophisticated songs, she collects and sings sea chanties . . . for her friends.

James Melton, the tenor star, has just been offered a post as music adviser to several college fraternities.

Marking the beginning of what may be a renaissance of Hollywood interest in operatic talent, Paramount Pictures signed two world-famous singers for important roles in the Allan Jones starring production, "There's Magic in Music." They are Richard Bonelli and Irra Patina.

The drummer in Horace Heidt's orchestra just had a big "Pot of Gold" painted on his instrument. You can easily tell now to what troupe he belongs.

Artie Shaw, Victor's ace bandsman, returns to NBC during July with one of the most sought-after commercials on the air waves today. Artie and his band will be featured with George Burns and Gracie Allen on the NBC-Red network, Mondays at 7:30 p.m., EDST. Moreover, Artie has called back all his old musicians and, with a few exceptions and additions, it will be practically the same band he left several months ago for his sudden exodus "South of the Border." Among the few old faces that will be missing from the band stand will be Tony Pastor, who now leads his own band, and Buddy Rich, Shaw's old drummer, who now plays with Tommy Dorsey. Incidentally, Shaw will use the same group for his future Victor recording dates.

### Publishers Santly-Joy-Select Hit the Jackpot

This firm, organized five years ago when music men Lester Santly and George Joy decided to join forces, is at present enjoying much success in the music field. Together Lester Santly and George Joy have formed a combination that characterizes the perfect music exploitation team, lifting the organization that bears their names to its present position in songdom.

Once Lester Santly and George Joy started to publish music under the same banner, they lost little time in making their bid for top rating. No sooner had they announced their affiliation when the new firm came up with the most sensational hit of modern times, "Music Goes 'Round and Around." It will be a long while before this generation, at least, forgets the world-wide popularity achieved by this "Hit of Hits."

With "The Singing Hills" and "Playmates" now high up in hit standing, to say nothing of record-breaking sales, their catalog is outstanding.

Not for nothing has Santly-Joy-Select earned the name "Novelty Song Leaders." Among the songs in their catalog are such standouts as "Three Little Fishies," "The Man with the Mandolin" and "Ise a Muggin," "I Haven't Time to Be a Millionaire" and "April Played the Fiddle."

Lillian Russell has come to life again at the N. Y. World's Fair in the person of Wynn Murray, buxom blond radio and stage star, who headlines in the historical pageant, "The American Jubilee." One of Miss Murray's songs in the Jubilee is "Ballad for Americans," which swept the country and won for its authors the Guggenheim award.



# BAND POLL OF 1940!

MUSIC MAKERS now offers you the opportunity to vote for YOUR favorite orchestras—"SWEET" and "HOT." You can vote for either "SWEET" or "HOT" or both, if you prefer.

## THE FIGHT IS ON

Come on you hepcats, alligators, and sweet swingsters, get the gang together and send in your votes. What do you prefer to do... "truck on down" or "sway to sweet strains" or do you like a bit of both? Now is your chance to come out in the open and help answer that puzzling question which is on the tip of the tongue of all music-lovers:

"Is sweet music pushing hot music out of the running, or is hot still holding its own?"

## GET IN YOUR VOTES

Naturally, if you want YOUR favorite to come out on top, then be sure to fill in the coupon below, clip it out, and mail it as quickly as possible. There is no limit as to the number of votes you can send, but all must be submitted on the OFFICIAL MUSIC MAKERS BALLOT, and only these will be considered in the final check-up. Unsigned or not completely filled in ballots will not be considered.

## PRIZES TO WINNING BANDS

Both the winning "SWEET" and "HOT" orchestras will be presented with silver loving cups. Only recognized bands of the United States of America will be considered in this poll.

## DEADLINE

The MUSIC MAKERS Band Poll of 1940 closes midnight September 25th, 1940. Be sure your ballot is postmarked on or before that date.

*Cut along this line*

## OFFICIAL VOTING BALLOT

SWEET BAND.....

HOT BAND.....

Your name.....

Address.....

City..... State.....

Age..... Sex.....

Mail to: MUSIC MAKERS, Dept. S-H

1 East 42nd St., New York, N. Y.

# SONGWRITERS at WORK



Irving Berlin (left) outstanding hitsmith, shifts the keyboard on his specially-built piano. Berlin plays to only one key and his trick piano enables him to mechanically transmute music to other keys. Ralph Rainger and Leo Robin (right) wrote "Love in Bloom" and many other big successes while working for Paramount Pictures. They're back together again after a separation. They're back, mitchas (lower left), composers of "Hooray! Our Song Stardust," meditating at piano. Holley Connor (right, below) who wrote "When a Poor Willow Whistles Through the Cottonwood" and other songs for Joe Penner, sits at a piano trying out a new number while the comedian makes faces at him.





Cole Porter (left, above), whose "Night and Day" and "Begin the Beguine" are sung the world over, divides his time between doing musical films for Metro-Goldwyn-Mayer and stage shows in New York. Irving Caesar (above), writer of "Too Far Two" and many others, looks to his terrier for inspiration. Jimmy Grant (upper right), songwriter-composer, whose "Roar and Soul" will live for many years, scratches his head over a musical of "Molochely Bob" and the new "Please Take a Letter, Miss Brown," at work on a manuscript. (Below) Harold Spina and Walter Slezak, composer of "I Still Love to Kiss You Goodnight," and others, conferring in their studio. (Photos of Caesar and Slezak courtesy of ASCAP).



(Below, left) The famous team of Richard Rodgers and Lorenz Hart have two musical comedy successes, "Higher and Higher," and "Too Many Girls," current on Broadway and are busy on a couple more. (Above) Robert M. Glimsey, composer of "Shadrack," writes his own number. (Lower right) the veteran team of M. V. Jerome and Jack Schall, under contract to Warner Bros., are seen at work on a song.



FASHIONABLE

# Hildegarde



ONE hundred leading American fashion designers have chosen Hildegarde, international songstress, as "the best-dressed supper club entertainer of 1940," and the surrounding photographs explain why.

Above center, the charming chanteuse is wearing an evening gown of silk jersey in *café-au-lait* color, with a contrasting patch of green running through the waist of the Shirred bodice. The skirt is full.

In the small inset, left, she wears an evening dress of heavy crepe with gold thread design. The bodice is Shirred and the skirt is cut on slim straight lines.

Upper right is a two-tone gray ensemble of imported French wool, with a light wool top and dark gray skirt.

On the immediate right, she is shown being fitted with a new gown by S. Murray Lange of Hollywood. The dress is of silk beige with a lipstick red tailored bodice that has narrow lapels and a long V neck. The cummerbund fits over the edge of the bodice.

On the far right, the singer wears an original Annie Blatt multicolored crocheted blouse in which dark brown predominates.

# My Kid Brother,

Raymond Scott



By MARK WARNOW

I DON'T believe I ever thought of Harry, that's my kid brother, as anything but a musician. But Harry thought otherwise. He was going to become an engineer.

Sounds always fascinated him. I remember him dragging the queerest sort of junk into the house. He'd bang away on them like mad and when I'd ask him what he was trying to do, he'd shrug his shoulders.

"Don't know exactly," he'd say. "But those sounds . . . they make a story for me. Listen to this."

Then he'd bang the junk around for a while and he'd turn to me and ask: "If Nick Carter were tracking down the man in the moon, wouldn't it sound like that?"

Take a look at Raymond Scott (Harry's professional name) today. It's the same fellow. We were sitting in on a Quintet rehearsal some time ago. The drummer was sitting beside a microphone equipped with a sea shell, and the trumpet player was blowing into a bucket of water. When they finished the number we asked him what was going on.

"That," Harry said, "was 'Dinner Music for a Pack of Hungry Cannibals.' Did you hear that drum effect in the beginning? The idea is to get the effect of distance. You see, in the music, you're supposed to be approaching this cannibal island. You're on a ship. You hear the drums first—far away. We wanted it to sound like something looks when you're looking through the wrong end of a telescope.

"We put the sea shell on the mike

Mark Warnow, Musical Director of the CBS Hit Parade, Gives a Report on Harry Warnow, Who Didn't Want to Trade on His Brother's Name

by the drums. It picks up the sound but gives it the same muffled distance sound you get when you put a sea shell to your ear. Take the trumpet effect in the bucket of water. Suppose you blow into the water like that with all the instruments playing. You couldn't hear it at all. But put the bucket by the mike, amplify the trumpet in proportion to the others—and there's your effect, your microphone music."

There was a time when it looked as if Harry would join up with the engineers. In his senior year at Brooklyn Technical High School, looking ahead to the following year, he had sent off an application for admission to an engineering school. I managed to get out of a broadcast to attend his commencement exercises. The first thing that struck me was a note in the program stating that Harry was to play an original (Continued on page 50)

Raymond Scott

Mischa Auer, funny man of Universal pictures, has a musical tradition behind him. His grandfather was Leopold Auer, a great violinist. Below, Mischa is seated at the piano, passing on the tradition to his son, Tony.

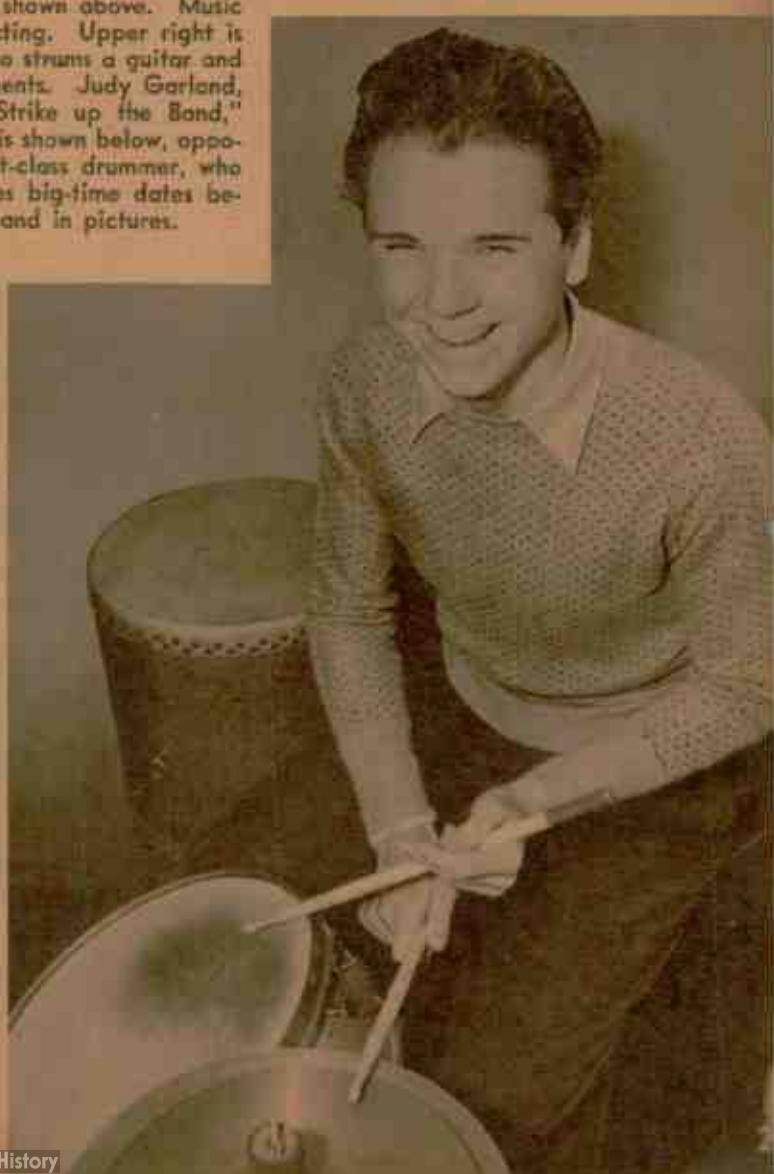
# Movie Stars' MUSICAL HOBBIES

If the film industry were to declare a long holiday tomorrow, many of Hollywood's stars could turn to their musical hobbies and earn a handsome living. Above is Anita Louise, talented player of piano and harp. She recently recorded an album of harp selections and won critics' praise. Below, seated at the organ in her home, is Jeanette MacDonald, singing star of Metro-Goldwyn-Mayer's "New Moon," and other musical films. Below right is engaging Jimmy Stewart, who can coax a lively tune from his accordion.





Gifted actress, singer and violinist too—that's Priscilla Lane, lovely Warners' star, shown above. Music is just as important to her as acting. Upper right is tough hombre Jimmy Cagney, who strums a guitar and sings ballads in his musical moments. Judy Garland, star of M-G-M's forthcoming "Strike up the Band," really plays the piano well. She is shown below, opposite young Jackie Cooper, a first-class drummer, who now has his own band but refuses big-time dates because he is still at college and in pictures.



# THE MILLIONS



Eleanor Holm

a revolutionary change took place in the amusement business. The movies emerged from their adolescence and placed the finest acting talent within the reach of millions. Radio performed a similar service in the fields of opera and symphony. Mr. and Mrs. Average American came into their own. They were given the very best of entertainment for very little or nothing at all.

The majority of theatrical producers either did not note this change or, if they did, were unable or unwilling to adjust themselves to it. They went merrily on charging admission prices which the greater number of potential theatre-goers simply could not afford, with the result that the legitimate stage today is scarcely a popular form of entertainment.

The only showman who correctly read the signs of the times was Billy Rose. With his usual acumen he realized that, if the theatre was to survive the inroads of screen and radio, it would have to be brought back to the people. It is likely that this idea first struck him while presenting "Jumbo", his circus classic, at the old Hippodrome. In any case, he put his theories into effect soon afterward, when, in Fort Worth, Texas, he presented such artists as Paul Whiteman, Everett Marshall, Vélez and Yolanda, in a magnificent show directed by John Murray Anderson and (Continued on page 44)



Eleanor Howard, above, and Ellen Patti, left, dancer; below, a trick shot of the chorus line in Gay Nineties costumes at the Diamond Horseshoe. Billy Rose likes to delve into the past for the themes of his entertainment.

# TOOTING STAR

Fred MacMurray is the one-man band of Hollywood

By JULIETTE LAINE

**F**RED MACMURRAY was tooting a sax with the California Collegians in the New York musical comedy "Roberta" when Paramount Pictures talent scouts spotted him.

Fred passed his screen test with honors, but Paramount never has let him forget that he was a musician to begin with. In fact, if you've followed his pictures closely, you'll see that Fred is very close to being the "one-man band" of movies.

First, in "The Princess Comes Across," he had to play the concertina. (And good, too.) Then in "Champagne Waltz" it was the saxophone. In "Swing High, Swing Low" he blew a mean trumpet, and in "Cocoanut Grove" they made him a clarinet expert. This was so good that in "Sing, You Sinners" he played clarinet again—to say nothing of giving out with vocals that were swell.

"I thought I was through with doubling in brass," says Fred, "when they put me into 'Cafe Society,' 'Invitation to Happiness' and 'Honeymoon in Bali,' in which I played a reporter, a prize-fighter, and a plantation-manager, respectively, but it didn't stick. Along came 'Remember the Night' and I had to go back to my five-finger exercises so I could play the piano. Luckily I got off easy, 'cause I was supposed to have had only fourteen les-

sons, and nobody expected very much. In reality I never had but eight lessons on the piano, so I was just as lousy a player as I was supposed to be, and the effect was swell. Recently, in "Too Many Husbands" I didn't have to play anything, but I'm waiting to see what the studio's lining up for my next little opus."

Fred's modesty is genuine, though a trifle superfluous, for he comes by his musical talent very naturally. His father was a well-known concert violinist and his mother a pianist. Fred was born in Kankakee, Illinois, while his parents were on a concert tour. His father died six years ago, but his mother is very much alive and terrifically proud of her only child.

Despite his talent and musical heredity, Fred has worked at other things. For example, right after leaving high school in Beaver Dam, Wisconsin, where his parents had settled, Fred went to Chicago and got himself a job in

the sporting goods section of a big department store. This was by day; at night he took courses at Chicago's Art Institute. He has just as much talent for sketching as for music, and could easily make his living as a commercial artist if he wanted to.

But he doesn't want to. He's crazy about music.

"I guess crazy's the right word for it," says Fred, "cause only a nut would live the screwy life that most modern musicians put up with, but shucks, I love it! I s'pose that explains why I quit a good job to barge around the country with a scratch band that played everything from circus dates to picnics, funerals and what-have-you."

In 1928, Mrs. MacMurray brought her son to California to visit friends and Fred took the opportunity to look for work.

"I got band jobs, off and on, with George Olsen, Gus Arnheim, (did some recording for the latter), and played at Marian Davies'

(Continued on page 43)



**O**SA JOHNSON, the famous explorer, believes American jazz music may be based on rhythms first sounded on the jungle drums of Darkest Africa.

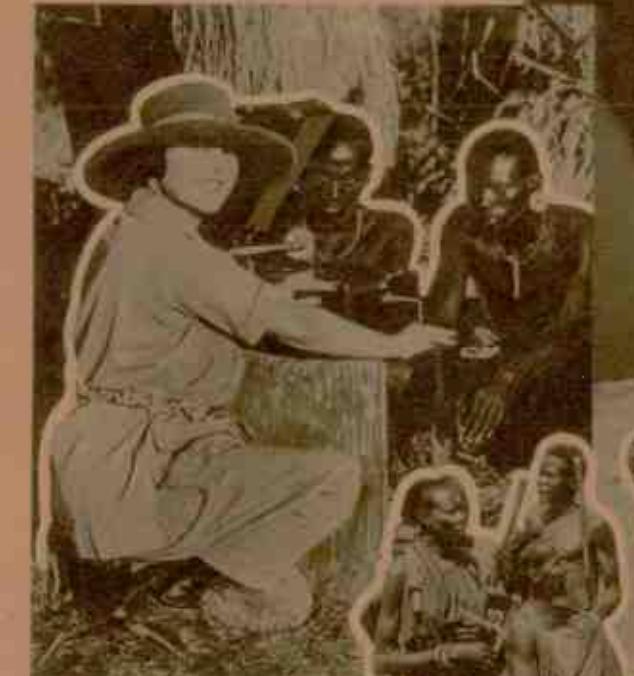
The primitives of Africa probably have the most magnificent sense of rhythm of any group of people in the world, she said in an interview with *Music MAKERS*. When thousands of them were rudely uprooted from their wild homeland and brought to America as slaves a century or more ago, they lost many things in the transplantation, but their superb sense of rhythm remained.

Mrs. Johnson, who has heard the native drums beating deep in the jungle and has listened also to the thud of the boo-boos on South Sea Islands, is of the opinion that you find the pagan rhythms of the tropics underlying much of America's popular music. The strangeness of African melodies disguises this fact.

In Mrs. Johnson's library are countless authentic photographs—obtained by her and her late husband Martin Johnson, intrepid explorer and producer of wild life films—which bears on the music and dancing of African natives.

In fact, many motion picture scenes featuring tribal music are shown in Mrs. Johnson's new Columbia picture, "I Married Adventure," a film which discloses with startling reality the intimate life of the savages of the South Seas, Borneo and Africa.

Photographs of rhythmic motion and musicians playing, as well as descriptions, also



Mrs. Johnson, in the African jungle, plays an American dance record for the pygmies, who immediately begin to swing and sway in time with the rhythm. On the right, a Congo swamp tribe, dancing after a hard day's work. The boys and girls of the tribe find work boring but will dance all night at the drop of a tom-tom.

# JIVES FROM THE JUNGLE

Brazil, courtesy of Columbia Broadcasting System.



A dancer from Uganda Territory. Mrs. Johnson says he shows plenty of rhythm when he goes into a jungle step.

will be found in Mrs. Johnson's new book, of the same title as the movie, chosen as a Book of the Month Club selection for June.

Having observed the native Africans' consciousness of rhythm, both Mr. and Mrs. Johnson were anxious to see how they would react to modern jive, which seemed to be an adaptation of their own jungle music.

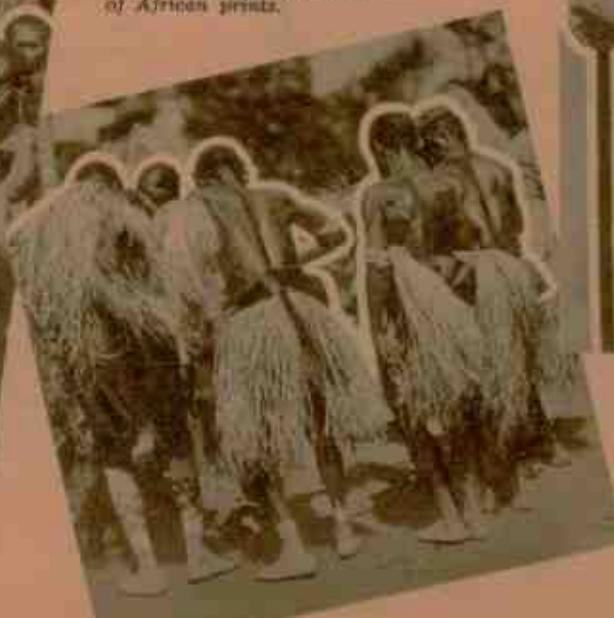
By way of experiment, they took a phonograph and records into the Ituri forest and played jazz compositions to the pygmies there. The response of the pygmies to these dance tunes was pronounced.

The little folk took to the jazz music as if it was an old friend returning to their midst with a slight disguise. They fell immediately into the spirit of the

Other illustrations from the famous Martin Johnson collection of African prints.



A Pygmy "soc" section, playing for dancers. These little fellows, averaging three feet ten inches in height, boast more rhythm per square inch than any other natives of Africa.



music, keeping time to its beat and swaying their bodies with its rhythm.

"So, you see," said Mrs. Johnson, "jazz is quite at home in the jungle."

Other authorities have discerned the ties between African tribal music and modern American dance compositions.

When the transplanted Negroes looked for an emotional escape from the hardships and sorrows of slavery, they turned to song. First they sang spirituals in the cotton fields and on the levees of the Mississippi. Later came jazz, wild and pagan, an antidote for the drabness and sorrow of life.

It is interesting that W. C. Handy, the Father of the Blues, based his popular song form on the Habanera, or tango rhythm. Mrs. Johnson pointed out that the tango rhythm, in all likelihood, came originally from Africa. An African native word for it is "Tangana," and it may have been adopted by the Spanish from the Moors, who invaded Spain. The fact that composer Handy used what was originally an African rhythm for his blues songs may partly explain the immediate popularity of the blues among the colored people.

"There is much to make us believe that jazz comes from the jungle," Mrs. Johnson said. "I suppose there are some who believe it should be sent right back there. But there is a great deal to be said on the credit side. You could never measure the happiness and comfort popular music is giving to millions of people, in helping them to escape from the dullness and drudgery of everyday life. At the same time, jazz music undoubtedly is having a revitalizing effect on the work of many serious composers."



Believe it or not, this is dancing; warrior and his date. It looks like the "Bunny Hug" that was so popular in granny's day. On the left, some pygmies are resting after a "congo" in the Congo Great Forest. Note the socks painted on.

**Glamour**

FOR

Billy Rose

By MICHEL MOK

**T**HE secret of Billy Rose's success is his discovery that "all God's chillun got forty cents." At least, that is the basic mystery of the formula of this modern alchemist, who has turned the coppers and nickels of the millions into much fine gold.

There is, of course, a little more to it. Had the miniature maestro failed to give God's chillun their money's worth for their forty cents, he might still be a struggling song writer instead of America's foremost showman.

The late Florenz Ziegfeld, A. L. Erlanger and Charles B. Dillingham were glamour merchants. These producers, and especially Ziegfeld, staged big girl-and-music shows, full of brilliance, glitter, gayety and lilting melody that lifted the customers out of the humdrum of their daily lives into a never-never land of charming, soothing unreality.

But they sold their glamour dearly. Good seats were \$4.40, and often the tickets sold for \$6.50, \$8.80 and, in the dizzy twenties, particularly at Ziegfeld opening nights, for almost any sum a fun-loving banker or broker was willing to give for them. In other words, attendance in comfort at these merry spectacles, like grand opera and symphony concerts, was among the privileges of wealth.

In the late twenties and early thirties, however,

**Perf Kathryn Cote (above) came from Philadelphia to be a featured Glamour Girl in Billy Rose's Diamond Horseshoe revue. Lower left is Gory Miller, a New Yorker who measures up to the Billy Rose standard of loveliness. Lower right is Clyde Hager, the pitchman, whose comedy act was one of the highlights of the Horseshoe revue.**

### Charming Little Lady of Song and Entertainment

JUDY GARLAND, at sixteen, is one of the veterans of show business, and as a member of Bob Hope's NBC program has found herself in the unusual position, for one so young, of being among the top singers in radio.

When Judy croons a song, its popularity soars—and the professional song pluggers, those music publisher's representatives whose job it is to get their songs performed on the air, are among Judy's most loyal fans.

Judy didn't find fame and success the easy way, however. Born in Grand Rapids, Minnesota, of theatrical parents, she accompanied them on vaudeville tours, and while still a baby had visited almost every city in the United States. She made her radio debut on a Los Angeles kiddies' program when she was only four, and by the time she was nine had joined her older sisters in a trio and sang at the World's Fair in Chicago and in theaters throughout the Middle West and Pacific Coast. It was about this time that Judy began to take her singing seriously rather than looking upon it merely as a fortunate gift which enabled her to travel around the country instead of trudging off to school every day.

The little NBC star was only twelve when Metro-Goldwyn-Mayer gave her a contract, and after a few roles which called only for singing she demonstrated the amazing gift for mimicry which is a feature each Tuesday night in her radio skits with Bob Hope.

Judy has grown into a charming young lady. She hasn't forgotten the days in vaudeville, and having reached the top she hasn't let success turn her head. Although she is naturally gay and fun-loving, during broadcast rehearsals she is extremely serious, devoting all her attention to her songs and achieving perfection with Skinnay Ennis and the orchestra. She realizes her responsibility in introducing a new number to the public, for the way in which she interprets it may mean the difference between success and failure for the song.

Judy has the tastes of a typical American girl. Her favorite sports are baseball, horseback riding, swimming and golf. Her favorite comic strip character is "Little Orphan Annie," with "Popeye" running a close second. And to round out the list of favorites—the color she likes most is green. She is frightened of thunder, and gets nine to ten hours sleep nightly.

In her next picture the young star will be teamed with Mickey Rooney in "Andy Hardy Meets a Debutante," another in the series about the Hardy family. After that she and Mickey will be starred in a filming of the George Gershwin musical comedy of several seasons back, "Strike Up the Band."



Betty Hutton, who makes Oomph girls seem tame, would like to know

ASK the next person you meet "Who is America's No. 1 Jitterbug?" and the chances are pretty good the answer will be "Betty Hutton."

Then go to Miss Hutton, say "jitterbug" to her.

Her reply is most surprising.

Miss Hutton is a dynamic little blonde who impresses amazed spectators of her performances as a combination of cyclone, tornado and whirling dervish.

When she sings, she bobs up and down, shakes her head wildly from side to side, climbs over the piano to plant a kiss on the cheek of the thunderstruck pianist, kicks, waves her arms, chases the drummer around behind the bass fiddle, and manages somehow to end up on the right note with the orchestra.

Walter Winchell, the columnist, saw Miss Hutton cutting up in this astonishing fashion with the Vincent Lopez band about a year ago and promptly dubbed her "America's No. 1 Jitterbug." The tag stuck and the dynamic little blonde achieved nationwide fame as a result.

Miss Hutton told MUSIC MAKERS she is very grateful to Mr. Winchell for the nice things he said about her. But she doesn't believe she is a jitterbug.

"I never considered myself a jitterbug," she said. "I used to watch the kids that danced jitterbug stuff—you know, to swing music, shagging and all that. I never did know how to shag and I don't know if I could ever learn. I still don't know what a jitterbug is.

"The kind of thing I do is just what I've always done. It's just a style," she said.

But whatever it is Betty Hutton does, she certainly puts plenty of yumpf into it. People who saw her when she first began playing the big-time with Vincent Lopez at Billy Rose's Casa Manana said, "She can't keep it up." They expected that after a couple of performances a night at that pace she would be a nervous wreck in no time at all. A shame, they thought, for one so young and pretty.

But this spring Betty was doing her regular stint in "Two For the Show," and afterward taxiing over to La Martinique, a night club in the midtown sector, to star in the floor show there. She was going stronger than ever, throwing audiences at both places into a panic of laughter with her versions of "Calypso Joe" and "Old Man Mose Ain't Dead."

By ANNEMARIE EWING



Betty Hutton

Somebody gave Betty the impression once that she was not pretty. That was when she was a kid of twelve or so in Detroit. It burned her up and she decided to make up for it by being the spark plug of every party. Hence, that tremendous animation which developed into her electric "style" of putting a song across.

How did Betty get where she is? And where is she going from here? Let her tell you.

"I always wanted to go on the stage," she said. "Maybe it was be-

cause my Mother always wanted to go on the stage and never quite had the nerve. I sort of carried on for her."

When she was fourteen she lied about her age and got a job singing in a little night club in Lansing, Mich. The pay was forty dollars a week, which was a big help to mother and sister Marion, who was in training as a nurse.

Next Betty obtained an engagement singing with a band at Grand Rapids. Success went to her head at this point and, with (Continued on page 44)

# PLATTER-PARADE



by

Mickey Goldsen

## SWEET DANCE

### ● GLENN GARR

A new name to records is this band that promises to make a name on the sweet side. Featuring sugary saxes and dainty brass, this outfit emphasizes melody and danceability without becoming too ordinary. Recent releases are "Sailor With the Navy Blue Eyes" with "You Little Heart-Breaker You" and "That Red Head Gal" with "Saturday's Children."

### ● BOBBY BYRNE

The smooth tromboning of Bobby Byrne gives him the sweet side billing for his fine work on "Deed I Do" with "Thinking of You." Here is a young outfit that bears watching. Very few tromboners front bands, but here is the best looking of the lot with a good young organization backing him.

### ● FRANKIE MASTERS

Frankie's bell-tone orchestra continue their grade "A" performance of the popular hits of the day. After listing their tunes, it looks like a preview of the hit-parade; "It's a Lovely Day Tomorrow" with "Fools Fall in Love"; "Hear My Song Violetta" with "The Breeze and I." Marion Francis, Frankie Masters and the Masters Voices furnish excellent vocals.

### ● DICK JURGENS

Strictly an entertaining musical outfit that never misses fire, Dick Jurgens rates a twenty-gun salute for consistency. His latest fall in line; "Bessie Couldn't Help It" with "Her Name Was Rosita."

### ● TOMMY TUCKER

Another outfit that realizes the value of a dash of humor with their music is the Tucker crew. Feasting on good material, their latest is "Let Him Live" with "She'll Be Comin' 'Round the Mountain."

### ● GRAY GORDON

Try one of Gordon's discs for the way dance tempos should be maintained. The long training in first class spots has shown Gray the way to turn out successful records; "I Love to Watch the Moonlight" with "Hold Me Tight."

## VOCAL

### ● BING CROSBY

To save time let's just list Bing's latest; "I Haven't Time To Be a Millionaire" with "April Played the Fiddle"; "The Pessimistic Character (With the Crabapple Face)" with "Meet the Sun Half Way", "If I Had My Way" with "Whistling in the Wildwood" and anything else containing Bing's name on the label belong in the "perfect" class. Bing is above superlatives.

### ● TONY MARTIN

Taking his music straight and seriously, Tony always manages to produce a high grade vocal record. Victor Young accompanies with a fine musical organization. Tunes recommended are "The Donkey Serenade" with "Help Me (Cuatro Vidas)" and "You're Lonely and I'm Lonely" with "The Lord Done Fixed Up My Soul."

## HOT DANCE

### ● WOODY HERMAN ●

Musically, this band is right on top, but the public hasn't yet realized that the Woody Herman crew is the equal of any band in the country. . . . The fine work on "Get Your Boots Laced, Papa," a double-sided killer-diller is a tribute to the hard work the boys have put in their cooperative band.

### ● LES BROWN ●

Les has the knack of picking the right material to put on wax. Featuring solid arrangements, the band rings the bell on "Comanche War Dance" and "A Mellow Bit of Rhythm" and "Love (Your Magic Spell Is Everywhere)" with "Walkin' and Swingin'." Les' clarinet is outstanding, although the excellent section work runs it a close second.

### ● TOMMY REYNOLDS ●

Reynolds plays a commercial swing clarinet that is winning him nationwide fame. His records combined with his airings over the Mutual network from Playland Casino, Rye, N. Y., have won him a contract to play the New York Paramount Theatre in the fall. Clean-cut recordings like his "Two Guitars" and "Dolly Doolittle" have helped him accomplish this marvelous record in such short order. The "Guitar" disc features some grand tenor solos, besides Tommy's flashy clarinet.

### ● JOE SULLIVAN ●

The most outstanding record in this batch of fine discs is the grand combination of Helen Ward's vocal on "I Cover the Water Front" with Joe Sullivan's band. Other side is "Pom-Pom," featuring Joe's ivorying. Another excellent pair is "Solitude" and "Low Down Dirty Shame", featuring Joe Turner's blues vocal on the latter. Many fine instrumentalists on this batch.

### ● BENNY GOODMAN ●

Benny's ability to make "pop" tunes exciting wins him much praise. It's stars for the discs of "I Can't Love You Anymore" with "The Moon Won't Talk" and "I'm Nobody's Baby" with "Buds Won't Bud."

## COLLECTOR'S ITEMS

Beatrice Kay's Gay Nineties Album provides many minutes of gay entertainment reminiscent of the era depicted in the tunes therein contained. . . . A grand bit for your next party. . . . "Peter and the Wolf" provides the tops in children's discs. . . . An interesting narrative with narration by Frank Luther and music by Alexander Smallens Symphony Orchestra. . . . Art Tatum's piano solos are collected in one album and will remain for many years a bright spot in any collection. The sparkling life in this genius' fingers is faithfully recorded. . . . John Kirby leads his small group in an amazing performance of the "Minute Waltz" in swing. . . . Backed by "You Go Your Way," they outdistance all similar groups. The Quintet of the Hot Club of France, one of the only groups featuring a hot violin offer "Daphne" backed by "I Wonder Where My Baby Is Tonight." . . . Django Reinhardt and Stephane Grapelly excel on guitar and fiddle respectively. Lionel Hampton leads an all-star combination on "Shades of Jade" and "Till Tom Special", featuring Lionel at the vibes.

Music Makers guides you through a "waxing" session

# How Larry Clinton Makes A Record

**E**VERYBODY listens to phonograph records. The public buys them by the million. Fortunes rise and fall on the merits of one little tune registered on "wax."

Yet few people know what the procedure is when a "name band" like Larry Clinton's makes a disc. To the Victor studios in New York, MUSIC MAKERS sent its cameraman to give its readers a photo-story of the birth of a dance melody on a platter.

Larry, who rose to fame in the summer of 1938, several months after organizing his own band, remains a favorite of discerning music fans. Born in New York in 1909, he first played the piano professionally at the age of fourteen, was trumpeter for Ferde Grofe at twenty-four.

Later he won acclaim for his spectacular arrangements for Glen Gray, the Dorseys and others. When he composed the "Dipsy Doodle" he became the rage of swing. His adaptation of a Debussy melody into "My Reverie" earned for the estate of the late French composer, about \$200,000, about ten times what Debussy earned in his lifetime.



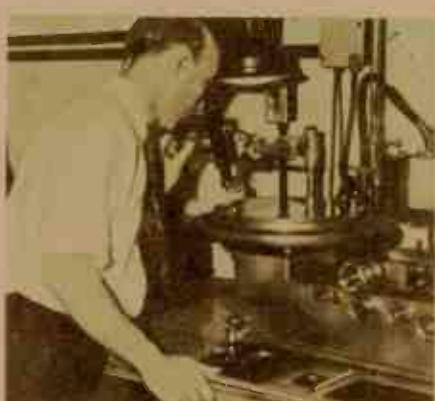
1. Larry directs his boys in a rehearsal of the number. Note the informal attire. Comfort is the important thing at a recording session. Above left is a close-up of Larry, who recently decided he could get along very well without a mustache. He is fair, blue-eyed and five-foot-ten.



2. The band runs through "The Lady Says Yes," while in the control room Larry and C. Fred Maisch, R.C.A. engineer, listen through the loudspeaker to the number as it will sound on the disc.



3. The number has been timed and found to run 20 seconds longer than is necessary for the record. Leonard Joy, manager of the popular music recording department for Victor, indicates a passage that could be cut.



4. "Pete" Peterson, sound technician, sets wax on the machine to make a "master" record. As the band plays, the wax-covered steel plate revolves and a stylus (needle) makes grooves on it, translating the sound vibrations.



5. Larry Clinton takes up his trombone and goes into action with the band to make the actual record. From the master record, a "matrix," or negative is made. From this, further negatives are taken and used for stamping records.



6. After the last note is played, the young maestro and his bass fiddler, Hank Weylard, sit around and listen to the playback. Just so they'd look busy, the photographer got them to hold orchestration sheets in their hands.



7. Lovely little Helen Southern, Larry's new singing "find," wasn't present at this particular recording session, but it is Helen's lovely voice you hear when you listen to the "Dipsy Doodler's" popular recordings.



# Femmes of the Baton

The pretty girls who lead bands are attracting increasing interest

THE "leading ladies" of the world of syncopation, the streamlined lassies who wave batons, etc., in front of dance bands, are enjoying a new popularity.

The craze for Latin-American rhythms has brought many piquant damsels of Spanish descent into the field to share honors with the redheads, blondes and brunettes of North America.

After a vacation of a few months, Ina Ray Hutton is back with her baton and spectacular gowns. She has disbanded her famous Melodears, an all-girl aggregation, and is fronting a stag orchestra. Recently, Ina declared she was "through with glamour." No more was she going to use a band simply as a background for her flashy dresses. Her new aggregation, she said, will be solid senders and will get by on their musical ability.

Nowadays, the majority of girl bandleaders are fronting male orchestras. The principal exceptions are Jessie Bailey, a graduate of Ina's band, who directs the popular Coquettes, and Rita Rio, the lively little Latin lassie. Rita Rio has been in Hollywood performing before the cameras for some time, but her gal crew remains intact awaiting her return.

An attractive new entry in the realm of femme baton-wielders is a sister act, Violetta and Rosita Velero. These two vivacious Spanish girls were discovered by Richard M. Decker, owner of the Fiesta Danceteria, on New York's Forty-Second Street, where name bands are offered at cafeteria prices.

Decker heard the sisters sing in a night club and decided they would be great leading a rumba band. Violetta and Rosita took his advice and organized a five-piece men's unit. Decker gave them a week's engagement at the Fiesta and they were so

## Who's Who—

1. Velero Sisters
2. Frances Carroll
3. Jessie Bailey
4. Rosita Rios
5. Melinda De Mayo
6. Ann Dupont
7. Rita Rio
8. Ramona
9. Ina Ray Hutton





popular they were held over for two months, alternating with swing bands.

The Coquettes originated several years ago in Fond du Lac, Wis. There were eight sisters and they called themselves the Smith Sisters Orchestra at first. Three of the sisters left the band by the matrimonial route. A fourth deserted swing for teaching, a fifth entered a convent and a sixth died. Viola and Mildred Smith continued with the band, subsequently changing the name to the Coquettes. Viola is

billed as the world's fastest girl drummer. She is twenty-three now and began playing the drums at the age of ten in her father's theatre at Fond du Lac. Mildred plays sax and clarinet and doubles on the violin. Jessie Bailey fronts the band and plays trombone.

Frances Carroll, a very pretty redhead, who preceded Jessie Bailey as director of the Coquettes, is expected to blossom forth again soon as leader of a male band. (Continued on page 44)

6



# "Heart Throb"

Ray Eberle, handsome young man on the right, is making feminine hearts palpitate with his vocalizing for Glenn Miller's band.

By ELSIE L. HAHN

LIKE an incident from a book of romance is the story of how Ray Eberle became the singer with Glenn Miller's great orchestra. Ray currently is handing heart-throbs to feminine music lovers all over the continent and daily receives a little avalanche of mail from fans who admire his vocals delivered from the bandstand, by way of radio and records.

Here is the little-known story of Ray and how he was discovered by Glenn Miller:

It happened about two years ago, when Glenn was organizing his orchestra. Friendly with the Dorsey brothers, with whom he had worked, Glenn dropped in at the Hotel New Yorker one evening to pay his respects to Jimmy, whose new orchestra was attracting a lot of attention during its appearance there.

Glenn was seated at a table with Cy Mannes, Dorsey's manager, listening to the band playing behind Bob Eberle, who was singing a chorus.

Glenn is a great admirer of Bob. After the number was finished, Glenn remarked:

"I sure wish Bob was twins. He's just the kind of singer I'd like for my band."

The words were hardly out of his mouth before Glenn gulped, then jumped to his feet and stared at a broad-shouldered young man who had just passed the table.

Glenn rubbed his eyes and stared again.

"What goes on here?" he exclaimed excitedly.

edly. "I just saw Bob Eberle singing up there on the stand a split second ago and now I'm sure I saw him pass this table. He must have a double, because I haven't had anything stronger than ginger ale to drink all evening, so it can't be anything the matter with me. Who is it? Do you know him?"

"That," he was informed when the laughter had subsided, "was Ray Eberle, Bob's younger brother."

"Does he sing too?" Glenn asked.

"He sure does," said Dorsey's manager, "and good too."

"Well," said Miller, "if he's half as good as his brother he's got a job. Bring him around to sing for me tomorrow."

Ray didn't wait to be brought around the next day. Informed of Miller's interest, he arranged with Jimmy Dorsey to sing a chorus in place of his brother. Glenn's response was enthusiastic.

He called the youngster over to his table and arrangements were made on the spot for Eberle to join the Miller outfit. He has been with him ever since, and the boss is mighty proud of the popularity Ray has acquired.

Ray was born in Hoosick Falls, New York, on January 19, 1919, the second of eight Eberle children, of which Bob is the eldest. His father, Jack Eberle, is a one-time opera baritone, who had settled in Hoosick, where he operated the Hoosick Falls Hotel. After leaving grade school, Ray went to St. Mary's Academy, where he played basketball and football. In the afternoons and evenings he helped his father by tending bar, waiting on tables and doing other odd jobs around the hotel.

## It Runs in the Family

A career as a vocalist never occurred to him, although he liked to sing and his mother often accompanied him on the piano.

After Bob was well established as Jimmy Dorsey's yodeler, Ray used to enjoy coming to New York

to visit with him for week-ends. It was during one of those visits that Miller saw him. A week later Ray's younger brother Walter took over the position of Papa Eberle's assistant in the hotel, because Ray had joined Glenn Miller's orchestra on the road. Now, Ray says, Walter has blossomed forth as a singer and will probably sign with a band in the near future, moving Al, the kid brother, up to hotel helper. "Chances are it won't be long before he follows the rest of us," said Ray.

There is no telling what might have happened to Ray if he hadn't visited his brother on that week-end two years ago. It was one of those amazing chains of events which led him to walk by Glenn Miller's table at a time when the famous bandleader was in need of a vocalist. Now instead of serving beer to patrons of his father's hotel in Hoosick Falls, he is one of the most popular of orchestra singers.

Five feet ten inches tall, Ray weighs 170 pounds and is built like a Notre Dame halfback. His hair is dark brown, which is also the color of his eyes. He likes sports, indoor and outdoor, enjoys good food and cares nothing for hard liquors.

Modest and retiring, Ray is responsible in part for the great success of some of the Miller Bluebird discs. This is particularly true of the Miller recordings of "Careless" and "Indian Summer."

Despite the handicap of a later start, Ray has reached the point where he challenges the popularity of his elder brother. Eberle fans are about equally divided as to which is better. But as for Ray and Bob, each boy thinks his brother is "tops."

Ray hasn't seen his brother Bob in a long time. Both of them have been touring the country and never appear in the same town at the same time. And neither of the boys has been home to visit their parents since Ray started to work with Glenn Miller. However they both hope some day to go back and have a long vacation at home . . . just all the Eberles together.





Ye Host, the old maestro, Ben Bernie.



Miss Betty Hutton orders filet mignon.

# It's the Mosta

Ben Bernie Throws a Party With Several Pleasant Surprises.

**L**EAVE it to Ben Bernie to provide something unexpected for his public and friends.

A pleasant and sometimes daring element of surprise has always been present in the things the old Maestro does. And if he doesn't do them himself, Lady Luck seems to step in and provide a little dash of the unscheduled.

When he opened his successful engagement at the Taft Hotel in New York, Ben threw a heap of surprises at the music publishers and prominent persons in the world of entertainment. Most of the surprises came at a party Ben gave.

The title across the top of this spread, "It's the Mosta of the Besta," was taken from Ben's highly individualistic menu at the party. The menu was on a parchment scroll, tied with red ribbon and with a four-leaf clover encased in glass attached to each as a good luck charm. The menu itself was written in Bernie's peculiar style of speech and was illustrated with cartoons showing phases of his career, including his interest in racing horses.

Generally when a bandleader opens at a New York hotel, the music publishers and their associates are expected to attend, bring large parties and—at the end of the festivities—pay the check. Not for Benjamin. The Old Maestro invited the publishers and scores of other professional friends—and the entire party was "on the house." When the guests got over this pleasant shock, they had more fun than has been seen at a band opening in many a moon.

Among those present, in addition to the publishers and song pluggers, were: Ole Olsen of "Hellzapoppin," Mary Small, Bert Wheeler, Milton Berle, Billy Rose and Eleanor Holm, Tommy Tucker, Betty Hutton, Max Gordon, Louis Prima, Nick Kenny, Dinah Shore, Red Norvo and Mildred Bailey, Dick Stabile, Ethel Merman, Wynn Murray, Doris Rhodes, Clark Dennis, Enoch Light, George Hall, Mitchell Ayres, Ted Lewis and Lew Lehr.

Everybody present had to do something to entertain. One of the more glamorous contributions was made by

Nick Kenny, songwriter and radio columnist, with Lon Mooney, Feist contact man.



# of the

Mr. Bernie's Own Life Story Also Holds a Number of Surprises.

Abe Olman, who wrote the music to "Oh Johnnie," and Jack Robbins, the music publisher, who exploited the song back in 1917 when it first was popular. Olman played the song on the piano and Robbins sang it—just the way it was done more than twenty years ago.

Milton Berle, the comedian known for his rapid-fire wit, acted as master of ceremonies for part of the evening and was never in better form. The Old Maestro himself strutted around with a pipe in his mouth much of the time—the purpose being to give a subtle plug to his radio sponsor, the Half and Half Tobacco Company. Not long after the party, Ben was elected mayor of Radio City, in which area the Taft Hotel is situated.

We'll leave Ben at the height of his career for a moment and scurry back to the early days when he was bedazzling customers in a department store.

One day, a theatrical agent visited the store where Bernie was working and heard his routine. It impressed him so favorably that he asked Ben if he'd like to go into vaudeville. Shortly after, he played his tryout engagement at a Brooklyn waterfront theatre. Bernie made a big hit, and as a result the agent signed him to a long term contract.

He toured the country with another violinist, Charles Klass, in an act called the "Tune Up Boys." At the end of the tour the act dissolved and Ben left show business—for the time being, anyway.

He returned to live with his family in the Bronx, and another surprising incident occurred. As he went to and from his home his curiosity was stimulated by the continuous strains of accordion music from a neighboring house. He finally summoned enough courage to ring the bell and introduce himself. His neighbor, he found, was a chap named Phil Baker.

Bernie and Baker formed (Continued on page 50)

Jack Robbins, music publisher, and Dinah Shore, singer.



Charles Drew, singer, Ben Bernie and Milton Berle have a chuckle over the menu.



All Pals Together—Enoch Light, Lew Lehr, Bernie, Ted Lewis, George Hall and Mitchell Ayres. Nick Kenny is back, waving.



Enoch Light, departing maestro, hands over the baton to Bernie.

# SAMMY KAYE'S BAND

Sammy Kaye's bass fiddle and tuba player, Howard Workman, was born in Detroit and studied music at the Detroit Conservatory. He is 5'10 1/2", has green eyes.



Tommy Ryan, singer of the song titles and guitarist, comes from Newport, Kentucky. He is 6'1", has brown eyes and hair and is not married.



Clyde Bucke, tenor singer, plays piano with the band. He was born in Detroit and went to school in New Jersey. He is 5'4", has blue eyes and sings in the shower.



Jimmie Brown sings baritone, plays alto sax, baritone sax and clarinet. He was born in Pittsburgh, is Irish, has blue eyes and is 5'8" tall.



Andy Russell plays clarinet, flute and saxophone, was born in Ellsworth, Pa.



Dale Connell is a recent recruit to the Kaye band. He plays trumpet, has gray eyes and is 5'11" tall.

Frank O'Rourke, trumpet soloist, has a black bow tie and a black coat. His name is "Pip" Buck Brown.

George Brown, lead tenor, played studio music at the Oberlin Conservatory of Music. He was born in Cleveland and at 17 became a father. On Dec. 24th he is one year older.

Ralph Parrot, Ohio, has brown hair and brown eyes. He is 5'7" tall and weighs 150 pounds. He is a good dancer and likes to play cards.

Charlie White, baritone, was born while his parents were on a vacation in Ohio. He has been playing banjo and guitar since he was six years old.

Lloyd Gilliam, electric guitar player, has blue eyes and brown hair.

Sammy Kaye got his education in civil engineering but preferred music. He joined his band of college and has practically the same personnel today. He got this idea of Swing and Sway style from the rolling waves of Lake Erie. He composed his theme songs "Swing and Sway", "Moundust" and "In My Lonely Heaven". He is 5'9" tall, weighs 150 pounds, has light wavy hair and blue eyes and is not married. He is an ardent sportman.



# A Young Man Sings

By MADELEINE IRENE OVIATT

If it hadn't been for a wise crack made by Ben Bernie, the chances are that Tony Martin probably would be playing a saxophone in some band instead of singing to millions of listeners.

Bernie made his fatal wise crack one night while Tony was playing with a band in the Chez Paree in Chicago. The old maestro dropped in at the Chez Paree and to impress him, Tony played almost every instrument on the bandstand. Then Tony asked Ben Bernie which instrument he should specialize on. Without knowing Tony could warble a note, Bernie flipped: "You'd better stick to your singing."

Tony took him seriously, concentrated on vocalizing and a year later his weekly income ran into four figures for his solo work on stage, screen and radio.

In the main, Tony's story is the same as that of countless other likable boys who had no use for algebra and history but loved to make music. Born in San Francisco on Christmas Day, he went to school in Oakland, California, and hated it. His parents hoped that someday their boy would grow up to be a solid citizen, possibly a lawyer or a doctor. But they allowed him to take piano lessons and before they knew it he was on his way to becoming a solid singer. After the piano he studied saxophone and showed an amazing aptitude for any instrument he touched.

While he was attending Oakland High School, he organized an orchestra that was so good it obtained engagements in San Francisco theaters. Tony was clearing about \$18 a week as bandleader when he was only sixteen years old and still going to school.

(Continued on page 45)

Tony Martin at the "mike."

## TONY MARTIN

The Singing Star of CBS'  
Tune-Up-Time is Shown  
In Action As He Warbles  
a Ballad with Feeling.



# Hollywood

## Music Notes and Gossip

THOSE of his fans who are amazed at Smiley Burnette's musical talent just don't know the half of it! Writing songs and putting them over are only two of his many kinds of musical ability. For instance, he began his career and earned his first money as an entertainer when, at the ripe age of nine, he played the musical saw at a lodge banquet and got \$3.00 for it. (He also got his supper.) He played half a dozen instruments, including the calliope on a Mississippi River show boat, got his first radio break over RDE at Tuscola, Ill., pinch-hitting for a blind man, and once wrote seven songs in eight hours! If that isn't some kind of a record, you tell me a fancier one.

And, speaking of versatile people, that genial comedian and fine musician, Mischa Auer, will probably slay his fans with his czardas (Hungarian folk-dance) when "Spring Parade" is released. He plays a young peasant who tries to out-dance Deanna Durbin at a village festival, and as both are being taught just what a good czardas should be by Larry Ceballos, Universal's dance director, you can see what we're in for.

And speaking of Deanna, her young friend Lewis Howard, who was so funny in "First Love," has written a new swing tune for which several music publishers are already bidding. Nice work—if you can sell it.

When Edith Fellows graduated from high school recently she delivered her valedictory by singing it instead of reciting. And since her fans have shown such keen interest in her singing voice, she is now making records for a major phonograph company.

Another bright young player who could make a living with his musical talent if he wanted to is Eddie Albert. As a guitarist he's a whizz! Right now he can be found in the Mexican quarter, digging up little-known Mexican folk songs, which he's going to adapt for the guitar and later put out in book form.

A number of indignant music lovers have written to complain that while Herbert Stothart is credited with writing the incidental music for "Waterloo Bridge" the best portions of the score, the love-scenes, etc., are

from Tschaikowsky's "Swan Lake" ballet. Right! Herbert should be more conscientious about these little matters; music lovers appreciate credit given to the old masters, especially if they happen to be dead and unable to sue.

Admirers of that brilliant entertainer, Elsie Janis, will be bowled over to discover that Republic Studios is presenting her as a dramatic star in their "Women in War," and she proves



Billy Lenhart and Kenneth Brown in "Sandy Is A Lady."

terrific! Nevertheless, remembering her past record, we're wondering if it wouldn't be a bright idea to put her into one of their musicals?

Dan Dailey, Jr., has a phonograph record such as no one else can boast, as yet. He's got a record of himself and Mickey Rooney! How come? Like this: Dan is one of the musicians now working in M-G-M's "The Captain Is A Lady," and he is also one of the group that gets together with Mickey for weekly jive sessions. He plays a hot trombone while Mickey beats a hot drum, so to preserve this fact for posterity—if any—he bought a home recording machine so he could record these jive sessions. Incidentally, he's swamped with orders!

And, speaking of records, here's

something rather nice: Chill Wills got a fan letter from a little girl in Peoria, Ill., asking if he'd please go on the air again, so she could hear his voice. She explained that she'd been ill in bed for months, couldn't see a show, and the radio was the only thing that kept up her spirits. Wills was willing, but because he's working in "Boom Town" for M-G-M a broadcast was out of the question, so not to disappoint the child he sent her a recording of his latest song, "Sunset Trail Down Oklahoma Way," which he sings to Claudette Colbert in the film.

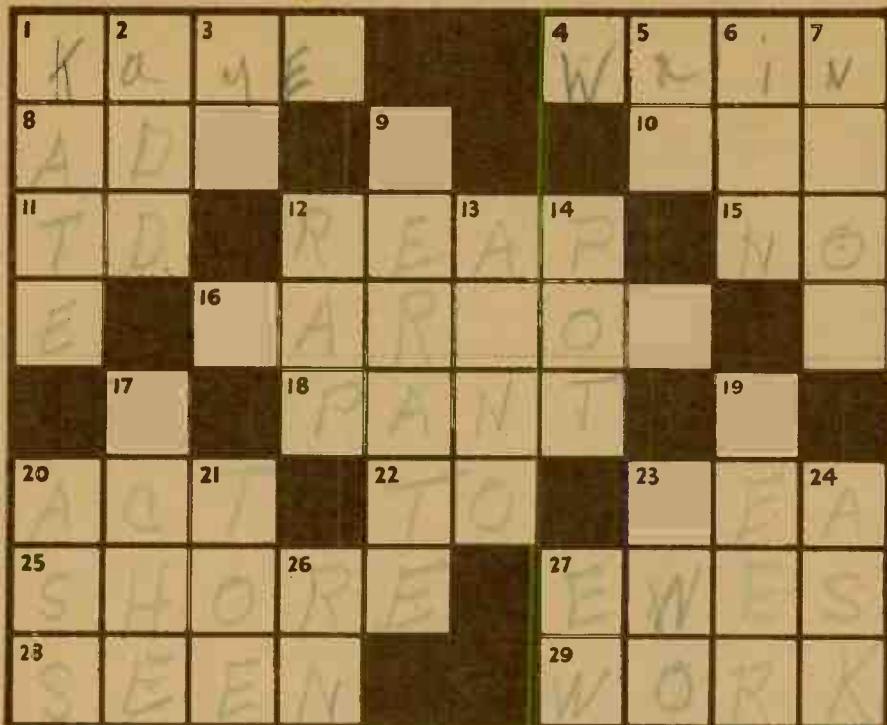
Hold everything! Clark Gable and Spencer Tracy are going to sing a duet, and without benefit of musical accompaniment! Twill be a drinking song without much tune or rhythm, and will be sung in "Boom Town" in an attempt to give Frank Morgan the jitters! I can hardly wait, can you?

Frances Langford finished a broadcast, then drove 700 miles to the Navajo Indian reservation in Arizona to spend her second wedding anniversary with her husband, Jon Hall. Jon was on location with "Kit Carson," the big Western in which Edward Small is starring him. 700 miles is some trip. Must be love!

Julius Bledsoe, the famous colored baritone, is considering Hollywood film offers. Meanwhile he's preparing to sing the "Emperor Jones" at the Hollywood Bowl this summer.

Billy Lenhart and Kenneth Brown, the cute youngsters who were such mischief makers in "The Under Pup," will give out with four numbers in Universal's forthcoming "Sandy Is A Lady." Billy, who is nine, will slap bass, and eight-year-old Kenneth will play his accordion. The numbers are "Little Joe, the Wrangler," "Could Be," "Pretty Baby" and "Tiger Rag."

Judy Garland is the proud possessor of a musical manuscript that many collectors would give their eye-teeth for . . . it's the original of "Buds Won't Bud," the song Judy introduced in her latest picture with Mickey Rooney, "Andy Hardy Meets a Debantante." E. Y. Harburg and Harold Arlen, composers of the song, autographed the manuscript and presented it to her.



## ACROSS

1. Swing and Sway with —
4. Hit Parade songstress
8. Much — about nothing
10. First name of Chinese philosopher
11. Initials of famous trombonist
12. To gather a harvest
15. Negative
16. Conductor of popular musical program
18. To breathe quickly
20. To perform
22. Preposition
23. Beverage
25. Songstress on Ben Bernie program
27. Female sheep (pl.)
28. Observed
29. To labor

## DOWN

1. First name of Songbird of the
- (Answers on page 49)

## South

2. To say further
3. First person singular (Spanish)
5. Initials of Waltz Time bandleader
6. — Hunter (movie actor)
7. A space formed by an angle
9. To scold
12. Sound like that of knocking
13. Year (Latin)
14. Metallic vessel usually found in kitchen
17. To suffer continued pain
19. A prophet
20. Donkey
21. Foot digit
23. Numeral
24. Request
26. Royal Navy
27. Initials of former Tommy Dorsey songstress

Tooting Star  
(Continued from page 30)

beach house and a lot of other 'society dates,' and also worked with the pit orchestra at Warners' Hollywood picture house. The 'California Collegians' came along just then, and as they had just lost a sax player I stepped in. When they went on tour they took me along, and when we got to New York the band worked—on the stage—in 'Three's a Crowd,' 'Roberta' and the 'Third Little Show.' It was while I was in 'Roberta' that a Paramount scout saw me and arranged for me to take a test. I had been playing sax and doing the vocals, with the band, but Paramount thought maybe they could make a better actor of me than a musician.

"When the test was shown to the jury they liked it well enough to ship me out to Hollywood. Wesley Rug-

gles and Claudette Colbert came over one day to watch me doing a bit in 'Grand Old Girl.' For some strange reason they decided to try me out for the 'Gilded Lily,' which Claudette was going to make—and the rest you know. I've been terrifically lucky.

"I can't tell anyone how to crash Hollywood. I truly don't know. I do think that luck is necessary.

"The only thing anyone can do is to develop his talent, whatever it is, as much as possible, so that if, or when, the big chance comes he can make the most of it. If there's anything more tragic than never getting one's chance it is getting that chance and not being able to do anything with it when it does come! And that's truer of more people than anyone would believe."

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**Batonitis**

(Continued from page 13)

Al had to decide definitely that his desire for a baton-swinging career was not just a simple case of "batonitis." Accordingly, he tried it for a season or two at summer resorts, with the result that the legal profession's loss was Bandania's gain.

Followed then years of struggling, including traveling all over the country and to many foreign spots, which made life interesting but left the future relatively vague. This went on for Donahue through seven years, until he was signed to appear in the Rainbow Room with his orchestra. You'd think his worries were over from that point, wouldn't you? Oh, but that's where you're wrong.

Came the swing craze. Competition among bands for the attention of American jitterbugs reached a peak. Benny Goodman swept the country like a tornado. Others followed in his wake, cleaning up. Artie Shaw shouldered his way to the top. People began to talk about a certain Glenn Miller. Colored bands were reaping a rich harvest. And Al Donahue, still at the Rainbow Room, a society favorite, was practically lost in the shuffle.

"That," Donahue told me, "is one of the things that tends to shorten the life span of a bandleader." Not the giving-in kind, Al decided on a long chance. Something that required the investment of all his savings, and more. A move that required a lot of hard work, more struggling, actually bucking his head against the mountain of competition that had grown around him. It meant revamping his band, throwing out his library of arrangements, replacing them with new ones, making a swing band of a sweet-styled society dance favorite.

Donahue left the swank rendezvous, made his farewell-forever bow to society and set out on a tour of one-nighters to break in his new crew. Soon his band, which heretofore had experienced great difficulty in getting one night and campus dates, was swamped with offers. They began to catch on. Even musicians started to talk of them. Their Vocalion recordings leaped into the best-seller class and they were signed for the famous Meadowbrook, and then the Terrace Room of the Hotel New Yorker. Donahue's gamble was a good one. Now it's paying off.

Sounds simple, doesn't it? But take it from Al, who says, "The toughest job in the world is attaining success as a bandleader." And he's not fooling.

Just to keep the records straight, let's look at another case. Take Glenn Miller, for instance. Glenn's success,

**What's a Jitterbug?**

(Continued from page 31)

three boys from the band, she set out in a second-hand auto to storm Broadway. She was too young and it wasn't long before she had to wire mother for train fare home. Back in Detroit, she started the climb again. Vincent Lopez happened into a night club where she was working, heard her do a few numbers and signed her immediately.

After several months of success as a novelty singer with Lopez, Betty decided it was time to try something new. She told her agent she wanted to get into a musical production on the stage. As soon as an opportunity turned up, she tried out for "Two For the Show," was accepted by the casting director and became one of the brightest features of the revue.

Meanwhile, Betty lured her elder sister Marion out of the nursing profession, taught her the Hutton style of putting a song across and introduced her to Glenn Miller, for whom Marion is now girl vocalist.

For a little bundle of socko who hasn't yet reached twenty, Betty Hutton has gone a long way. But she still has her wagon hitched to a star. She has just served notice on her agent that the next contract he gets her must be for a musical comedy in which she will have lines to speak. So, if you're around Broadway next season, you'll probably find the determined little Miss Hutton featured in a musical comedy. And remember, if you meet her, smile when you say "jitterbug."

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certainly the most outstanding in the business, certainly looked easy. One day you had never heard of him. Next week the whole country was buzzing with his name. Yet how many of his admirers know that for ten long years he played his trombone and wrote arrangements for other big name bandleaders, an inconspicuous figure in the background? It took him that long to acquire what he felt was needed to achieve success on his own. Sure, when it did happen it was overnight. But that's because in those ten years Glenn had worked to perfect every detail of style, knew exactly what kind of musicians he wanted, was well aware of just what was necessary to attract attention.

So far as I am concerned, my status will remain strictly amateur. I'll continue to lead the broadcasting and recording bands through their paces—in the privacy of my own home. And maybe you, too, will be one of my fellow "batonitis" sufferers. To us, leading a band will remain just a pleasant dream. At most, a hobby.

**Femmes of the Baton**

(Continued from page 35)

Anne Dupont, a slick clarinet player, and Ramona, formerly featured pianist with Paul Whiteman, both have male orchestras under their batons. Ella Fitzgerald, who inherited the late Chick Webb's band, remains in the "name" class of woman leaders.

Not yet widely known outside of New York, but swell entertainers nevertheless, are Melinda De Mayo, long at Leon and Eddie's night club, and Rosita Rios of La Conga. Each fronts a male rumba band.

The first all-girl bands of several years ago were more or less of a novelty, and were organized principally for stage appearances. Babe Egan and Her Red-Heads and the Hollywood Brick Tops toured the vaudeville theatres and the presentation houses, but seldom played for dancing.

The Ingénues was another group which attracted considerable attention on the stage, noted for elaborate wardrobes and extensive instrumentation. Count Berna Vici, Alex Hyde and, later, Phil Spitalny (see page 6) won reputations with all-girl orchestras, the first two in theatres, the latter on the radio as well.

**Glamour for the Millions**

(Continued from page 29)

lavishly dressed by Raoul Pene du Bois, for movie ticket prices.

Followed the Cleveland Aquacade, when the glamour of diving and swimming mermaids, in water ballets of breath-taking beauty and rhythm, was added to the successful formula. Master Rose's idea reached its full fruition at the Aquacade at last year's New York World's Fair. This marvel among extravaganzas attracted more than 5,000,000 delighted spectators and a gross of \$2,500,000 to the New York State Marine Amphitheatre in the exposition's amusement center, the largest audience and richest financial return ever achieved by any entertainment in a like period.

The 1939 Aquacade is featured this year at the Golden Gate Exposition in San Francisco and the new Aquacade at the 1940 New York World's Fair in scope, originality, and beauty outshines last year's spectacle.

It offers a new theme, new sets, gorgeous costumes, songs, music, dance routines, water ballets and special effects, among them a Rainbow Water Curtain forty feet high and covering the entire 300-ft. width of the pool. With Eleanor Holm as the Aquastar, and Larry "Buster" Crabbe as Aquadonis No. 1, there is once more glamour galore for the millions.

## A Young Man Sings

(Continued from page 41)



TIN PAN  
ALLEY

by Bernard Kalban

**IN THE ALLEY:** The first effects of warmer weather on a songwriter is a deluge of ideas for Summer songs. This season two numbers seem to have a head start—"Sunnin' In the Summer Sun" by Irving Gellers, Otis Spencer and Gladys Shelley and "On A Simmery Summery Day" by James Cavanaugh, John Redmond and Frank Weldon, who co-authored last Summer's big hit "The Man with the Mandolin" . . . War insinuations caused "Blackout—Hold Me Tight" to be changed to "Lights Out—Hold Me Tight" and finally just plain "Hold Me Tight" . . . Guy Lombardo's music firm, Olman Music, has been costing the maestro much money and he was on the verge of selling when the new hit "I Can't Love You Anymore" was uncovered . . . Malvin M. Franklin has an ingenious idea in his "Magic Melody Charts" which allows anyone to compose a melody with accompaniment just by inserting musical measures he has already prepared. More fun than any game! . . . The newest composer to become a bandleader is Eddie Durham, the great colored arranger. It is already predicted that his fifteen-piece crew will be next year's sensation. Eddie arranged for Count Basie, Ina Ray Hutton, Jan Savitt and Glenn Miller besides being a fine guitarist and trombonist in his own right . . . Two other arrangers have proven disappointments with their orchestras: Spud Murphy and Jimmy Mundy . . . Royal Music, the firm which three struggling youngsters attempted to build to regal proportions, has been shuttered . . . Shock of the month was the untimely auto accident of Enoch Light, who numbers more friends per square inch than any other New York maestro. . . .

**PRISONER SONG:** "I'm On The Verge of a Merge" was written by two inmates at San Quentin prison, Dwight Claar and John D. Hawkins. Mutual interest in music caused them to sit down and write a tune for the Song Hit Guild contest. Their winning song brought them \$200 cash prize and Mitchell Ayres has already recorded the number. Claar will soon be released from the penitentiary, while Hawkins comes up for parole in September.

Still cherishing hopes of getting their son into a more "respectable" profession, Mr. and Mrs. Martin packed him off to St. Mary's College. He stuck it out for two years, boning away at textbooks when his heart told him he should be running over musical scores.

One sunny afternoon the college authorities were shocked to hear a jazz tune being played on the bells in the lofty carillon tower. That was the payoff. The authorities suggested gently but firmly that college should not get in the way of Tony's musical career.

During the next four years Tony played with a number of dance bands. He made his first trip to Hollywood in 1931 and, as he puts it, "nothing happened."

The second time he went to Hollywood it was with several years more experience and with Ben Bernie's joking advice to fortify him. He was signed to appear in a show at the Trocadero—a show which included such old timers as Fats Waller and Dixie Dunbar. Tony had never sung away from the microphone before and he was scared. He and his accompanist did some fast and intensive rehearsing.

As Tony says, "There are times when you know you've got to be good—as good as you feel it's in you to be."

And "the young man sang," for Darryl F. Zanuck, 20th Century-Fox production chief, was in the audience and signed him up almost on the spot.

Tony made his screen debut in "Sing, Baby, Sing" and it was during the filming of this that he met and married Alice Faye, by whom he recently was divorced.

There followed a series of film musicals which established Tony as a singing star, and a concert tour demonstrated that he was more than a pleasing singer of popular ballads.

Next to singing and music, Tony's greatest love is sports, and whenever his busy schedule permits he is on the golf links—where he claims his game is getting steadily worse. He is a great football and baseball fan, and when in New York in winter his spare time is spent at Madison Square Garden cheering the hockey teams.

Black-haired, brown-eyed Tony is friendly and good-natured in the same natural way he is a singer, and he is one of the best-liked personalities in show business.

When we asked him about marriage Tony looked a bit sad. "Marriage?" he answered, "Just once. I guess my heart belongs to music—I guess."



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## King of the Saxophone

(Continued from page 5)

cerned about joining a local dance orchestra than receiving the school diploma.

In 1924, one of the more popular musical units in Pennsylvania was "The Scranton Sirens." From time to time, at least a score of today's famous instrumentalists served some period of apprenticeship with this organization. Russ Morgan was once its star soloist, Tommy Dorsey served his time as featured soloist and Jimmy Dorsey made his first professional bid for fame with the orchestra.

In the late twenties, Jimmy was causing considerable talk in music circles. It was inevitable that Jimmy should arrive in New York and he became one of the most respected musicians in broadcasting. Often he was engaged to play ten and twelve different programs a week, sitting in with such famous bands as the California Ramblers, Jean Goldkette, Paul Whiteman and others.

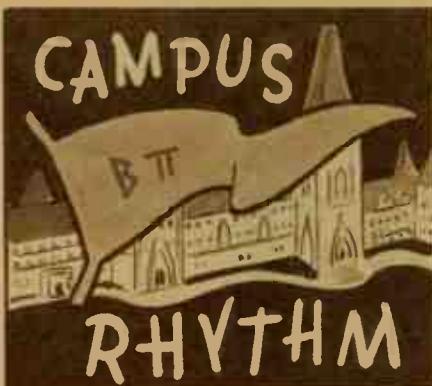
New York radio studios are considered the most lucrative field in music and Jimmy received a good share of the rewards being paid for superb musicianship. Yet, in his heart he felt he was not doing the thing he wanted most: to express himself musically as he thought rhythm music should be played and not as other musical directors had prescribed.

One memorable night in 1934, the Dorsey Brothers Orchestra made its debut at the Glen Island Casino. The all-star aggregation won immediate praise. There was little doubt but that the band was destined for stardom. But each brother had his own idea of rhythmic music. It was this difference of opinion that caused them to separate and seek success on their own merits.

Jimmy Dorsey took his band westward, played for many months on Bing Crosby's program, was featured in films and then embarked on a cross-country tour. Between these multiple engagements, Jimmy's phonograph recordings became his greatest stepping stones to fame. Jimmy's platters became the favorite for rhythm fans, almost compulsory for saxophone students.

Today, Jimmy Dorsey's orchestra has attained topmost honors in rhythm music, enjoying more popularity than ever before.

King Jimmy's personality, perhaps more than anything else, is responsible for much of his success, because it is not pretentious nor has he adopted a synthetic coating of sophistication, so characteristic of most star band leaders.



By ROSS BRADDOCK

Maybe you college guys and gals don't realize it, but as far as the orchestra business goes you're in the driver's seat.

It's been that way since way back during the days when Irving Aaronson's Commanders were THE BIG THING, through the early days of Mr. Paul Whiteman, the beginning of Waring's Pennsylvanians, the heyday of Gene Goldkette, Ben Pollack and Rudy Vallee. The importance of being accepted by the campus trade has stayed on, and increased if anything, right up through the skyrocket careers of Benny Goodman, Artie Shaw and Glenn Miller. The Dorseys, too, and Guy Lombardo, Sammy Kaye and Kay Kyser can thank their popularity with collegiate caballeros for their current financial ratings.

"Cater to the campus" is the battle cry of ambitious maestri who hanker for fame and fortune. To this end the kilocycles are cluttered during the football season with college medleys and batoneers devote broadcasts to honoring the gridiron heroes of Siwash U. To attract collegiate attention, some bandleaders even go to the expense of canvassing schools from coast to coast with publicity releases.

This scramble for campus recognition carries over into the music publishing and recording fields. Big men in the band booking business court the favor of prom dance committees because pressure from their baton-waving charges makes it essential for them to get campus dates. Music publishers know that a tune is a hit when it catches on with the dormitory shower vocalists.

It has been definitely established that the musical tastes of the collegians foretell the universal hit bands, tunes and records. What campus kids like, they talk about, get excited over. Their enthusiasm spreads. To a band popular with college men this means success for personal appearances in theatres and one-night dates, makes the unit valuable for commercial radio programs, increases sales of sheet music and discs.

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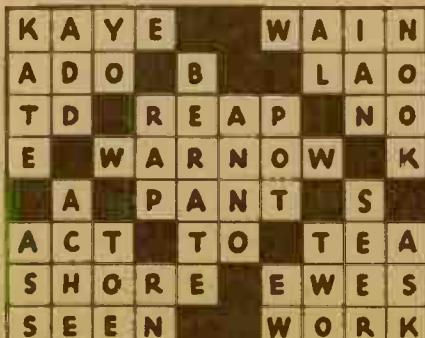
## Answers to KAY KYSER'S College of Musical Knowledge Quiz

(Continued from page 24)

1. Al Pearce
2. Bess Johnson, now star of "Hilltop House"
3. Phil Baker
4. a. Glen Gray  
b. Tommy Dorsey  
c. Guy Lombardo  
d. Harry James  
e. Frankie Masters
5. Star Spangled Banner
6. Louis Armstrong
7. When You Wish Upon a Star  
Between 18th and 19th on Chestnut Street
8. Alec Templeton
9. Blue Skies  
Rhapsody in Blue  
It's a Blue World  
Am I Blue  
Blue Indigo
10. A musical composition
11. La Traviata
12. A vibrating sound
13. The Perisphere of the N. Y. World's Fair
14. A dance
15. Toscanini
16. Right  
Wrong
17. Guy Lombardo's
18. a. Kay Swift  
b. Vee Lawnhurst  
c. Ann Ronnell
19. Frank Black  
Blue Barron  
Red Nichols  
Glen Gray  
Johnny Green
20. Bing Crosby
21. Cliff Edwards
22. Judy Garland
23. Isham Jones
24. Wrong  
Wrong
25. 52

## Answers to CROSSWORD PUZZLE

(Continued from page 43)



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**1 East 42nd St., New York**

## MUSIC MAKERS

### My Kid Brother, Raymond Scott

(Continued from page 21)

composition, "Metropolis."

I knew he had been fooling around with the piano, but I didn't know he had actually written a piece. Its utter originality must have startled the parents there. It amazed me.

For the next few years Harry concentrated on his studies. Meanwhile, I had been appointed to a musical director post at CBS and was working with various orchestras, from the strictly dance band type to my large Blue Velvet orchestra. When I thought Harry was ready for it, I took him on as a pianist. I can assure you he worked hard.

One evening I heard Harry playing the piano, playing something I had never heard before, something odd and exciting.

It sounded swell, and I told him so. Several days later he played the finished number for me. It was a lulu.

"I'm calling it 'Christmas Night in Harlem,'" he said.

Playing this sort of stuff was bringing Harry lots of attention around CBS. And one day he was asked to form a small group, something unusual. The result was—the Quintet.

When Harry thought the Quintet was ready for its debut, he came to me and told me he was changing his name. It was easy to understand why, and he didn't have to tell me. He didn't want to trade on my name. Being Joe Doakes, a newcomer, was one thing. But being Harry Warnow, brother of Mark Warnow, was quite another. So he figured. He wanted to step out on his own, an unknown, and be judged accordingly.

Thus the name of Raymond Scott was born.

The debut of the Raymond Scott Quintet was sensational. Their first offering was "Twilight in Turkey" and I doubt whether anyone who was in the studio will forget the effect of this wild, imaginative swing played in total darkness to get the right mood.

But Ray wasn't standing still. He wanted a dance band and Columbia gave him choice of men and length of time to produce an organization which would do for regulation dance music what he had already done in the field of modern composition. About a year ago he began experimenting on various CBS programs under different names. Finally, several months ago, the orchestra made its debut under the Raymond Scott banner on a CBS program called "Concert in Rhythm."

And if you want to know what I think, I think that kid brother of mine is going places.

### It's the Mosta of the Besta

(Continued from page 39)

a team and toured in vaudeville. Just as their act reached its peak something else that Bernie hadn't planned on happened—the First World War. Baker left to join the navy and Bernie was left without a partner.

Finally, however, he ended his state of inactivity and formed an orchestra with which he won a contract to appear at New York's Hotel Roosevelt. It was while he was appearing at the Roosevelt that Ben made his radio debut on a late program of dance music.

"It wasn't long after when we were asked to be the first band to broadcast on a coast-to-coast network," Ben recalls. "Yowza, yowza, from the coast of New York to the coast of Pennsylvania. It was a real honest-to-goodness network of a New York and a Philadelphia station."

After his Hotel Roosevelt engagement in 1923, he left the United States and toured Europe's leading cafés. He returned to the United States just in time for another unscheduled event—the stock market crash of 1929. Ben's entire savings were wiped out, but he managed to scrape together enough money to get himself and his band to Hollywood, where another surprise was in store for him—only this time it was of a more pleasant nature.

His orchestra was playing at the Montmartre Cafe when Maurice Chevalier, the colorful French star, dropped in to hear the Bernie band. He liked Ben's music and asked him if he'd like to make a personal appearance tour with him.

His success on this tour with Chevalier resulted in his receiving one of the most sought after engagements in the Midwest at the College Inn. Things were still happening to Ben, with a commercial radio program the next important development in his career.

Ben's private life is just as interesting and out of the ordinary as his professional life. The success that he has won has made it possible for him to undertake several expensive hobbies—especially betting on the horses! Ben has never been successful with his betting, but he has a lot of fun and it makes good material for gags on his program! In addition, he has a horse of his own. He has named it "Wes"—after his wife.

His smooth manner and quick wit have won for him stardom not only in radio but also on the stage and screen. It might have been a series of unscheduled events that helped to make Ben Bernie one of the entertainment world's brightest stars, but it has not been accidental that he has remained on top for over two decades.

**SONG HITS** Magazine brings you each month all the newest lyrics—song hits from the latest Screen and Broadway revues—lyrics everybody's singing—as well as a selection from some of the older songs which are still very popular and are heard on the radio. In addition, there are interesting articles on famous orchestra leaders, singing personalities and other features, well illustrated.



The September issue of **SONG HITS** features lyrics from "Rhythm On The River", the current popular picture starring two of cinema's leading songsters—Bing Crosby and Mary Martin, plus the following four-star super features:

"Music By Golly"—a biographical sketch of Orchestra Leader Cecil Golly—

Quiz—Kay Kyser's College of Musical Knowledge (better brush up on your popular music)—

Fashion Flashes—Beauty Corner—by special request, for our feminine readers—

and the usual "songs of yesterday and today"—Record Reviews—Music at the New York World's Fair of 1940. September **SONG HITS** starts off its new policy of even more current hits than ever before.

Go to your nearest newsstand or 5 and 10c counter for your copy of this interesting issue of **SONG HITS**, but be sure that you get the red and black cover with the latest picture of the "oomph girl" of the screen—Ann Sheridan.

September issue on Newsstands and most 5 and 10c Store Counters NOW.

**WARNING: SONG HITS** is the ONLY magazine that publishes correct lyrics by permission of copyright owners.

# McFARLAND TWINS and JUDY STARR



Arthur McFarland looks after the arrangements and the music end of their orchestra. The McFarland Twins may be heard broadcasting from the Blue Gardens in Armonk, N. Y., on a coast-to-coast network.

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George McFarland tends to the business end of the orchestra and helps lead the band with his brother. The orchestra just finished a successful run at the Paramount Theatre in New York.

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Before spending money for an audition, make a "home record" of your voice or musical instrument and mail it to a reliable agency . . . you might be one of the lucky ones to find fame and success through this easy method of bringing your talents before the proper authorities.



Bert Ennis, vocalist with the McFarland Twins, is shown checking his home recording with the music score.

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Judy Starr, petite songstress, whose vocal renditions were enthusiastically received by the crowds at the N. Y. Paramount, is shown making a home recording for her collection.

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\*S. E. A., Kansas City, Mo.



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\*B. F., Bronx, N. Y.



**PLAYS ON RADIO**  
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\*W. H. S., Alabama.



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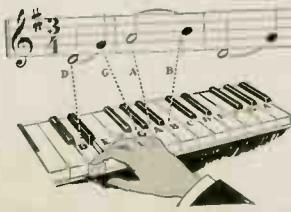
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