

MUSIC MAKERS

DEC.

OF STAGE — SCREEN — RADIO

10¢

In This Issue

- GENE KRUPA
- MARY MARTIN
- BENNY GOODMAN
- PRISCILLA LANE
- MICKEY ROONEY

also
LOVE STORY
FASHIONS and BEAUTY

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LYRICS of
Famous Theme
and
South American
SONGS



Ann Sheridan

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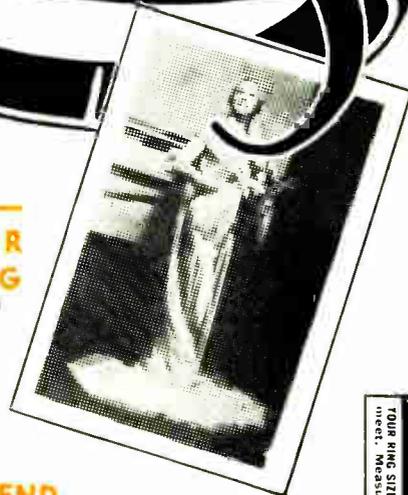
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MUSIC MAKERS

VOLUME I

No. 3

DECEMBER, 1940

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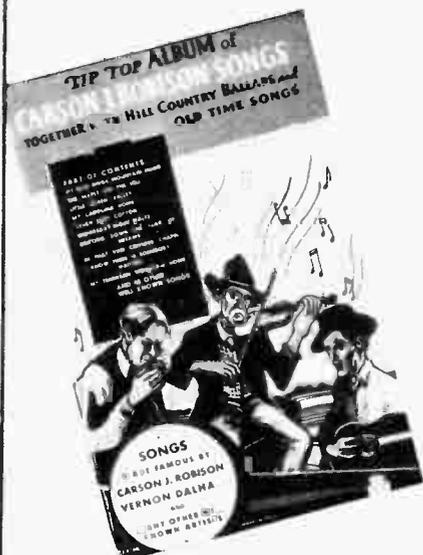
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- Silver Sands of Waikiki
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The LUCKIEST Band in



Bad breaks bring good fortune to Charlie Barnet.

never have studied music and subsequently could not have achieved his present success.

Even Charlie Barnet's first band appearance had a streak of misfortune. In 1932, he had conceived an unusual musical style, never before attempted. It was his idea to present an orchestra of 22 musicians, featuring light concert pieces and Broadway show tunes in rhythm. There was a full string choir, accompanied by beautiful brass and saxophone embellishments. A small fortune was invested in arrangements, rehearsals, uniforms and other paraphernalia in order to properly present the organizations. The band opened at the Paramount Hotel, in New York, but was short lived.

On the surface it would appear that this loss was a striking blow,

but Charlie considered it good fortune. This type of music was beginning to wane and swing music was just starting its meteoric ascent. Band leaders, musicians and recording executives who had heard Barnet's solo work with the orchestra recognized in him a distinctive talent. Subsequently, he obtained numerous "recording dates" and soon had a sufficient reputation to warrant forming his own swing band.

One of Charlie Barnet's biggest record sellers has been his version of "Cherokee." But this, too, was born out of suffering—mostly mental. Charlie had heard about Ray Noble's new composition and since he was on the road, he called Ray Noble long distance to obtain the melody, over the telephone. Money was invested in an arrangement and it was played in rehearsals and on a few "one-nighters," before coming to New York to record it for Bluebird.

When he got to the Victor recording studios, he was informed that the music publisher had decided not "to work" on the song, consequently he would not be permitted to record it. Barnet finally convinced the recording manager that it would be a good piece of special material. Then, no one could find the manuscript arrangement! The envelope containing it had been lost. (Continued on page 42)

By MARVIN TALBOT

ALMOST from his cradle days, Ol' Man Jinx has been pursuing Charlie Barnet, the popular band leader who created a new vogue in America's rhythm music. It is amazing how the strange twist of fate that appears to make him a target of the Furies, has invariably proven good fortune for the popular band leader.

As he related his experiences to us one evening at the Lincoln Hotel, whence his orchestra broadcasts four times a week over N.B.C., Barnet was unusually calm. He explained that he was so accustomed to tough breaks, he now took them as a matter of course.

For example, in his childhood, Charlie Barnet experienced a severe illness that would seem to have handicapped him for his career as a lawyer. Yet, during this illness, he took an exceptional liking to music and spent his spare time studying saxophone, clarinet, arranging and composing. Without that illness, perhaps, he would

Bus Elri



Top left: Bob Burnett
Top right: Skippy Martin
Center: Charlie Barnet



The World





Chorus Girl at the Havana-Madrid

SHAKE those MARACCAS



Dorothy Lamour

By JACK ROBBINS

ONE morning, perhaps some-
time next winter, America
will awaken and find itself
dancing and singing to rhumba and
conga tempos with as much enthu-
siasm as it did three or four years
ago, when the beating of drums and
wail of clarinets stomped off the
arrival of swing.

This prediction may seem far
fetched at this time, but there are
too many indications pointing to the
inevitable triumph of Latin-Amer-
ican music.

It is perhaps best to explain that
real Latin-American music is not
wild and primitive when properly
danced. The most popular native
step is the "bolero-cancion," which
is comparable to our slow fox-trot.
This is danced as a slow rhumba
and eventually will be the most ap-
pealing part of its rhythms.

The fox-trot is not considered a
jungle juba dance form, just be-
cause some youngsters
prefer to "Shag" or
"Lindy Hop." One
must real-

ize that these same youngsters who "Shag"
and "Lindy" will be maturing within a few
years. That's when Latin-American music
will come into its greatest popularity, be-
cause it is most conducive to romance.

But even now there are numerous indica-
tions of rapid progress being made by this
Spanish music to a point where the public
recognizes it as a permanent part of today's
entertainment. Until recently, it was re-
stricted to society entertainment—for peo-
ple who had learned its authentic rhythms
and dances on cruises and trips to Cuba
and Argentine. But when we see popular
priced ballrooms and theatres acknowl-
ing the huge demand for this music one
can't help foreseeing how widespread its
popularity can become.

Miss Sylvia Suarez, who has fought to
bring recognition to Cuban composers and
still is, recently came to New York to learn
our music methods. But wherever she went
she was amazed to hear such frequent play-
ing of rhumbas and congas. Although this
trend has only scratched the surface in
the large cities throughout the country,
within a year or two it will be the rage
in colleges and dance spots in medium-
sized cities.

So beat the drum and shake the maraccas,
because the rhumba and conga are here
to stay!



Juanita Juarez



Johnny Rodriguez



Aida Alvarez



Litta Noya and Alberto Torres

"If They Would Only Let Me Sing"

Priscilla Lane's Success in Acting Deprived Her of Her Singing Career

By JOAN FRANCIS

"If they would only let me sing!" Priscilla Lane said to us one day after the critics had just finished singing their praises of her in one of the highly successful "Four Daughters" pictures.

Going back to the beginning, we find that it was singing that first brought the youngest of the Lane sisters to the attention of Warner Bros. film executives. And it was singing that first won her a place in the Fred Waring show. We all know the story now of how the famous band leader happened to overhear the Lane girls singing to a record in a New York music publisher's office and how he practically signed them to a long contract then and there.

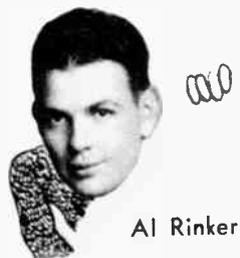
Priscilla never doubts that the chance meeting with Fred Waring was the most important break of her career. When the Waring band was signed by Warner Bros. to make "Varsity Show," Priscilla and her sister, Rosemary, went to the coast and sang in the picture. For both girls "Varsity Show" marked the beginning of a new career. When Waring left Hollywood after the completion of his film, he left behind two of the most important units in his band. Waring's loss proved to be Warner Bros.' gain.

The Lanes have, in the course of a few scant years, climbed the thorny ladder of fame. Both Rosemary and Priscilla are full-fledged stars now. But Priscilla can't help hoping that they'll let her be a singing star one of these days.

She is the quieter of the sisters, preferring an evening at home to Hollywood party-going. But she loves to play practical jokes, disguising her voice with a heavy accent over the phone and the like.

Above all else, "Pat" Lane is a trouper. We found that out when she came to New York, for one of those
(Continued on page 48)





Al Rinker

Bing Crosby



Ramona



Ferde Grofe



George Gershwin



Lennie Hayton



Bob Lawrence



Mildred Bailey Johnny Mercer

TWENTY years ago when an unknown Colorado violin player took the din and racket out of pre-war jazz and put in symphonic rhythm, he was hailed the King of Jazz. Ten years ago when Paul Whiteman brought his orchestra to Carnegie Hall and flipped his baton to an audience in swallow tails, he was dubbed Dean of Modern American Music.

Today, in line with fashion, Paul Whiteman's baton is as absolute as ever. No other figure on the American music scene has held his sceptre, his cap and gown, and his iron hand so steady and so long.

In his twenty years of conducting Whiteman brought not only George Gershwin (whose "Rhapsody in Blue" is Whiteman's one great love in music) to the American public, but he gave the



Morton Downey



Durelle Alexander



Harry Barris



Tommy Dorsey



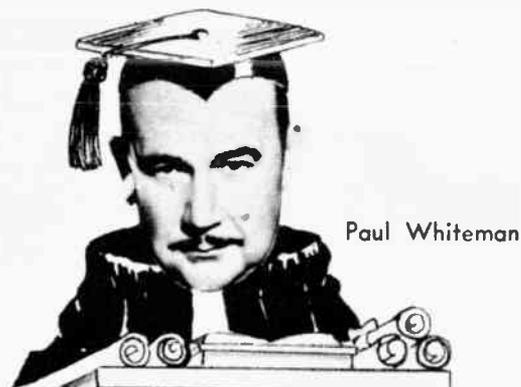
Bud Lynn Jon Dodson



Johnny Green



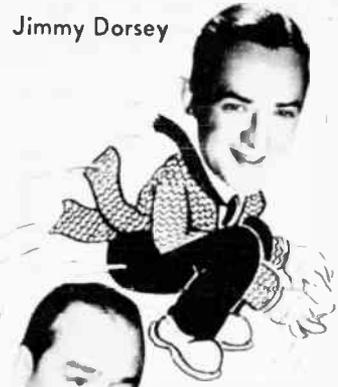
Joan Edwards



Paul Whiteman

Frankie Trumbauer

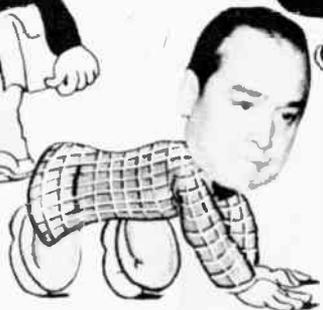
Jimmy Dorsey



Jane Froman



Matty Malneck



Joe Venuti



Lee Wiley

Jack Fulton

world such talented artists as Bing Crosby, Johnny Green, Helen Jepson, Lennie Hayton, Mildred Bailey, Ferde Grofe, Jane Froman, Jimmy and Tommy Dorsey, Ramona, Joan Edwards, and a host of others. He is proud of the fact that these great musicians got their start with him but, with typical Whiteman humanness, says, "There would never have been a Whiteman if it hadn't been for the Bing Crosbys, the Johnny Greens, the Mildred Baileys, and all the others."

Bix Beiderbecke, the greatest white trumpet player in American music history, got his first big break when Whiteman engaged him to play with his band. Unfortunately, the great Bix died while he was still young . . . but his place in music has, to this day, never been filled by anyone else.



Ken Darby

Rad Robinson

Henry Busse



Red Nichols



Helen Jepson



Jack Teagarden

JAN KAYE



THREE LITTLE MAIDS in TUNE

The Hylton Sisters, Margo, Evelyn and Kate, have been singing and dancing together ever since they learned to walk and talk.

The Hylton Sisters as they appeared in the revue, "The Streets of Paris."



CAPACITY audiences for many months have been applauding three lovely young ladies who sing. They are the "Three Little Maids" in the smash Broadway success currently at the New York World's Fair, "The Streets of Paris." Some of you perhaps have heard this charming trio on Varsity records as the Hylton Sisters.

They were born in Boston, first Evelyn, then Kate, and last of all, Margo. Singing and dancing was a part of them since birth, as much as arms or legs or eyes. So at a very early age, Mother Hylton enrolled them in a dancing school, and for several years, three tiny tots kicked their toes up high, each trying to outdo the other. They often danced at various local functions, and occasionally would blend their sweet voices in song, harmonizing ballads and rhythm tunes.

Summers and winters quickly sped by, with nothing very exciting happening until the spring of 1935 when three ambitious but slightly frightened youngsters auditioned for a New York producer in Boston on a visit.

"We were scared stiff," remarked Margo while being interviewed, "and I can still remember how my teeth chattered."

"Yes," said Evelyn, "I'll never forget how carefully we dressed that morning only to learn upon arriving at the theatre that we had to change costumes!"

However, to get back, the producer liked them and a week later they were members of a traveling musical show. This gave them their start as professionals.

They worked hard and spared no effort to improve their showmanship, and it wasn't long before the girls were recognized for their exceptional ability and fine delivery. The press responded favorably and from then on, it wasn't too difficult to obtain engagements in vaudeville, hotels and night clubs.

Band leaders, always on the lookout for outstanding talent, showered the singing Hyltons with offers. They accepted only a chosen few, among those were the orchestras of Leon Van Gelder, Ina Ray Hutton, Vincent Lopez and Jacques Renard. It was while they were with the latter band that Harry Kaufman of the Shubert offices offered them a contract. Before the girls realized it, they were in "The Streets of Paris."

Several months ago, Eli Oberstein of the United States Record Corporation was sitting in the audience and was enough impressed to go backstage. Before he left the theatre, the girls were signatored for Varsity Records. Their very first release, "Three Little Maids" sold more than one hundred thousand copies within the first three weeks!

The Hylton Sisters also scored heavily in radio when they appeared as guest stars on many of the major network shows. And according to rumor, they will have their own commercial program this fall, which will be a treat for all of us.

The ambition of these ravishing sisters is to get into pictures, so as to have a chance to act as well as sing. And that shouldn't be so hard, judging from their appearance, vocal ability and audience appeal.

GANGWAY

FOR Raymond

Close-Up of a Song-Writing
Screen Star

By JULIETTE LAINE

GENE RAYMOND, handsome song-writing screen star, is one of those swell people who are perfectly content with things as they are.

"Yes, if I had it to do over again, I think my design for living would be much the same as it has been, thus far," he explains. "Music has been my hobby for years, but not enough to make it my sole interest in life. The same is true of my stage and screen work, but it doesn't over-balance everything else. By combining the two I get the maximum satisfaction from



Gene Raymond

Jeanette MacDonald



each.
"I've been writing music for years, and have a trunkful of stuff to show for it. "Once, a few years ago, I wrote a song that was used in a show I was in, and which paid me all of a hundred and forty-nine dollars in royalties, but I've never taken it seriously until a year or two ago. Now I'm trying to make up for lost time, and I'm taking lessons regularly, piano, organ, composition, orchestration, etc.
"Do I think all that is necessary, considering the many successful song-writers who can't read music, don't know a sharp from a flat, and merely whistle their tunes to another fellow who writes them down? Yes, I certainly do. I grant you that the one who is a good musician may not be any more successful, in the long run, than the fellow who isn't, but why do it the hard way? A year or two of intensive study of the rudiments of music, harmony, theory, and the fundamental stuff that every child gets, gives a foundation that makes all that follows so much easier.
"If anyone thinks Irving Berlin's method is easy—and most people do—they just haven't any idea of how hard that man works! Ask the people who work with him, the music department out at 20th Century-Fox Studios, for instance; the stories they tell of Berlin's work and the long hours he puts in will dispel any such illusions.
"My parents were both very fond of music, so of course I had piano lessons as a child. But like most kids I disliked them and was allowed to drop them. Meanwhile I had been trying my wings on the legitimate stage, playing child parts in various plays from the time I was five years old. When I was ten I enrolled at the Professional Children's School in New York, and from the time I was fourteen I went from one stage play to another."
Gene's first big hit was in "The Potters," followed by "Cradle Snatchers," starring (Continued on page 44)



Dorothy Lamour

Song Birds GO South

And that's where we want to go, too, if all these lovely lassies of screen and radio are decorating swimming pools and beaches in sunny climes. It's almost too much to believe, but this collection of curves and dimples is highly talented... they all sing or dance.



Virginia Dale



Mary Healy



Linda Lee



Amy Arnell



Elvira Rios



Martha Raye



Evelyn Lynne

Emily Vass



Bea Wain



Lillian Cornell



Betty Winkler



Shirley Ross



Mary Martin

The TUNE'S the THING

Arthur Schwartz wrote the music for such shows as "The Band Wagon," "Three's a Crowd" and "American Jubilee."

BY VINCE RYAN

ONE of America's foremost tunesmiths, Arthur Schwartz, doesn't often express himself publicly in words.

He prefers to say what he has to say in melodious music such as he wrote in the creation of such hits as "Dancing in the Dark," "Give Me Something to Remember You By," and "Louisiana Hayride."

But a correspondent for MUSIC MAKERS cornered the veteran melody man and managed to get some words out of him on the subjects of songwriting generally and collaboration specifically.

Schwartz should know something about collaboration, he has written with more different lyric writers than any other figure in the music world today.

In the list of two dozen lyric writers with whom he has worked for stage and screen productions and on separate songs in recent years are such names as Oscar Hammerstein, Howard Dietz, Al Stillman, Lew Levinson, Ted Goodman, Agnes Morgan, Max and Nat Lief, Eli Dawson and Desmond Carter.

Schwartz makes it clear from the start that when it comes to collaborating on a song, hours don't mean a thing. You can't, for instance, set aside the hours from two to five on Tuesdays and Thursdays for composing. You just get an idea and the two of you work on it until either you've finished it, or exhausted yourselves, or have reached a point where you refuse to talk to each other.

"You see, when you write songs for shows you have to be sure to write with the right man for the particular show," Schwartz said.

"It takes two to write good songs—two men who can harmonize their ideas and styles to suit the show. If it's a romantic show you've got to have sweet, sentimental girl and boy lyrics, if you're doing a sophisticated, smart-stuff kind of show you have to work with a man who can supply clever, snappy verses."

That makes collaborating seem like a simple job but there's much more to it. "The two people who work together have to be more than just clever song writers," Schwartz insists. "They also have to be able to work together well. You'd be surprised at what a problem that can be. Two men who are determined about their own ideas and refuse to shift an inch can never write together no matter how brilliant they are. When you collaborate on a song you have to be willing to both give and take ideas and you're more likely to succeed if you really listen and accept criticism. And don't forget—you have to write more than just one good song for a musical comedy."

Musical comedy comes as close to the old-fashioned topical song as any creation of the day. Formerly, a comic song came out every time there was any outstanding news event that stayed in the public mind. But today, with vaudeville settled into the limbo of lost laughs, there is no one to sing the comedy songs. So the only place for songs to keep up with the modern trends is in the musical comedy or revue. But that does not mean the musical comedy world fails to keep an eye on trends.

With the war so close, Schwartz says, "I think it's the business of every composer to try to relieve some of the tension and nervousness caused by the war in Europe. Before one of us can start singing the blues we've got to be sure that the people wouldn't prefer something light and frivolous to take their minds off the troubles of the world. Sure, music should grow out of men's lives but it must also try to complement their lives and make them more rounded.

In normal times, song writers can often set the style of the music themselves and even get people to enjoy a new style of music. But now we've got to compose the healthy, hearty music people need to help them forget for awhile what's happening in Europe."

Times have changed since Schwartz' early years of collaborating and Schwartz
(Con'd on page 50)



Arthur Schwartz

"Oomph CAME INTO MY LIFE"

By BOB WILLIAM

Ann Sheridan never dreamt that "oomph" and music would bring her fame.

ANN SHERIDAN'S rise to fame has been, as they say in the movies, meteoric. Ten years ago she was a gangling, jersey-clad backfield ace on the girls' football team in Denton, Texas. Often she would appear in class with a black eye. She rode Western horses, doted on Western movie stars and scoffed at everything east of the Mississippi. Even in those days she had a voice that attracted almost as much attention as her flaming hair. Whenever the spirit moved her she would break into song and let the notes fall where they might. Little did she dream then that songs would some day play a major role in shaping her destiny.

When Ann Sheridan matriculated at the North State Teachers College, upperclassmen nudged each other when they set eyes on the new freshman gal. Not long after that the judges at Paramount's "Search for Beauty" contest in Dallas nudged each other when the tall red-head stalked before them on her beautiful long legs. Ann won the contest . . . and a Hollywood contract.

Ann played a few minor roles in a few bad pictures and then her contract lapsed. For several months she went from studio to studio looking for—not fame and fortune—but work.

One fortunate day she landed a role at the Warner Bros. studio. The Warners liked her, put her in more pictures, signed her to a long term contract and boosted her rapidly up the ladder of fame.

Then "oomph" came into her life. The nation hailed her as the greatest feminine attraction since the demise of Harlow, LIFE ran her picture on the cover with a full biography inside, her pictures (mostly Hurrell portraits) were tacked on the walls of every fraternity house in the country.

Then she took her first trip to New York and that

was the time that Ann Sheridan came into my life.

When I went down to the Grand Central station to meet her at the train I found hundreds of her fans already jamming the entrance to track 26. Through a blinding barrage of photographers' flash bulbs I caught my first glimpse of her. Even in the dawn's early light, even in the harsh glare of the flash bulbs, she was beautiful.

We were never introduced. Her fans surged in about us, we simply linked hands and struggled toward the nearest exit. A police escort notwithstanding, we were buffeted about for several minutes like strangers in a subway.

"So this is New York," muttered Ann as we bobbled about like a couple of corks.

What could I say? I was too busy retrieving Miss Sheridan's veil which one of her fans had all but stuffed into his pocket. Ann never flinches in emergencies. Somehow she is always master of the situation. She simply wrapped her mink coat closely about her, raised her head high, and smiled her way through the crowds to a waiting cab. Ann was still master of the situation in her suite at the hotel where canny reporters quizzed her on the meaning of "oomph." She admitted frankly that she did not know its meaning. "All I know about it is what I read in the papers," she piped. "The papers say I have it but they never say what it is." Thus ended the interviews.

Ann, as Maxie Rosenbloom would put it, is a "human domino." She never seems to run out of energy. While her girlhood pal, Quinn Woodford, who made the trip with her, lay sprawled in a love seat sleeping the sleep of exhaustion, Annie prattled on about the secret of her own unebbing vitality.

"Honey," she drawled. (she calls everyone "honey") "when I was a gal back in Texas I played not only football but baseball, basketball (Continued on page 47)



South American



Carmen Miranda



Chiquito



Panchito



Cesar and Maclovio

■ CHIAPANECAS (While There's Music There's Romance)

By Albert Gamse, Ricardo Romero and Emilio De Torre
 While there's music sweet,
 With a rhythmic beat and a melody romantic,
 Let me dance with you, till the night is thru.
 While there's music there's romance.
 'Round and 'round we'll glide,
 While my eyes confide; love is hiding in their glance.
 Tho the moments fly, tho the night must die,
 While there's music there's romance!
 Two hearts in rhyme while they play,
 Two hearts in rhyme while we sway,
 Now is the time to be gay, now is the time I can say:
 While there's music, there's magic,
 While there's magic, there's love-light.
 In this love-light my heart has a chance
 To pretend at last love has found me
 While your arms are around me,
 And tho' dawn ends the dream and the dance,
 While there's music there's sweet romance.
 Copyright 1938 by Edward B. Marks Music Corp.

■ EL CHOCLO

By Marjorie Harper, A. G. Villoldo and Frances Luban
 For I remember our dancing to El Choclo;
 I still remember romancing to El Choclo!
 And when I held her in my arms we heard it playing,
 Its rhythms swaying, my heart was saying:
 I long to tell her I adore her!
 She cast a spell on all before her!
 And though she left me the night we danced El Choclo,
 I feel its rhythms beating in my heart.
 Copyright 1933 by Edward B. Marks Music Corp.

■ MUEVETE Y VERAS (In the Madness of the Rumba)

By Carol Raven, Pedro Berrios and Pedro Via
 In the madness of the rumba,
 I am the one you adore.
 Yet when you wake from your slumber,
 You adore too many more.
 In the rumba, you implore me,
 In the rumba you adore me,
 But I hear much to my sorrow,
 That others get your loving glance,
 Love today and gone tomorrow,
 In the madness of the dance.
 Copyright 1934 by Edward B. Marks Music Corp.

■ CANTO CARIBE (Blue Caribbean Sea)

By Marjorie Harper and Ernesto Lecuona
 Sadly I yearn just to see you, hold you again.
 I've waited in vain, in sadness and pain.
 Mem'ries return of a love that filled me with care,
 And no one can share the sorrow I bear!
 My dear one, take your canoe
 Come over the blue of the Caribbean to me.
 Together then we can glide, side by side,
 Down the path of the moon on the sea.
 My dear one, I love you so!
 Just let me know that some day you're coming to me!
 Once more, dear, like days of yore, dear,
 Come over the blue Caribbean Sea!
 Copyright 1933 by Edward B. Marks Music Corp.

■ INSPIRACION (Inspiration)

By Olga Paul and N. E. Paulos
 Where are you tonight?
 Without you stars are never bright,
 I cannot dance nor sing a song,
 And ev'ry day is much too long.
 Ah dearest, come, return to me,
 For only you can cure ennui,
 And bring me back the joys I knew in youth,
 When I believed all to be the truth.
 I need your consolation!
 Where are you tonight, my inspiration?
 Copyright 1936 by Edward B. Marks Music Corp.

■ EL RELICARIO (Shrine of Love)

By Carol Raven, José Padilla, Oliveros and Castellvi
 My cape I'm spreading, where you are treading,
 Grace it for me, with a footstep free as the winds above.
 'Twill be the token of love unspoken,
 My cape shall be evermore to me,
 Mem'ry's shrine of love.
 Copyright 1934 by Edward B. Marks Music Corp.



Estelle



As performed by the members of the "Four Hundred Club," this interpretation of the "Big Apple" would bring down the house in any theatre.

Truckin' and the Lindy Hop are highly popular dances among the Savoy Stompers. Here you see a Truckin' couple being "sent" clear out of this world.

When the highly expert members of the Club put on a group number at their Tuesday night gatherings, other dancers mass around the floor and watch.

A cavalcade of dance crazes could be based on the styles cradled in the Savoy — birthplace of the Charleston, Blackbottom, Truckin', Lindy Hop, and Big Apple.

ballroom. After the Charleston, they gave out the Blackbottom and it was succeeded by the Lindy Hop, Truckin', Suzy-Q, Boogie-Woogie and Big Apple, with a few others in between.

For dancing like that, ecstatic, jubilant, all out dancing, you have to have music. That's where Duke Ellington, the great Duke who means so much to American music, comes in. He got his first big breaks at the Savoy.

The late drummer genius Chick Webb was discovered there. Ella Fitzgerald, Cab Calloway, Louis Armstrong, Jimmy Lunceford, Erskine and Coleman Hawkins, the Four Ink Spots—began their great careers in the Savoy.

The kids who go there—attracted by a reasonable admission price, ten-cent beer and jazz played by masters—go strictly to dance.

Many songs have been composed by musicians, sitting around in its lively atmosphere. They say Hoagy Carmichael wrote his ever-popular "Stardust" while sitting at the Savoy. Gene Krupa jotted down his startling "Bolero" there one night. Chick Webb dictated "Stomping at the Savoy" to Ella Fitzgerald in a moment of inspiration between dance sets. "Tuxedo Junction" was born there.

The stompin' at the Savoy reaches its zenith on Thursday nights. This is a free night for ladies. By eleven, the dance floor is jammed. By midnight, the building seems to be rocking with rhythm and the dancing that goes on would bring joy to the heart of a wooden Indian.



Fast action is characteristic of the youngsters when they "get hot" while Stompin' at the Savoy. Here is a remarkable photo that captures the speed and spirit of a dancing couple.

PLATTER-PARADE



by
Mickey Goldsen

SWEET DANCE

● FRANKIE MASTERS

The bell-tones mark Frankie Masters in a rhythm tune "That's For Me" with Frankie's friendly voice handling the vocal. "Shades of Twilight" is the pairing with Marion Francis doing the canarying capably. Orchestra is clean, arrangements are simple and melodic, rhythm danceable and vocals excellent. (5702-Okeh)

● McFARLAND TWINS

A debut on records for the McFarland Twins' Orchestra is marked by two well-made discs. "McFarland's Band" (adapted from MacNamara's Band) displays the novelty side of the outfit, while "Home" shows off the glee club and Bert Ennis soloing. Band is a miniature Fred Waring group, from whence the boys Art and George McFarland came. Should go far. (5707-Okeh)

● XAVIER CUGAT

proves the axiom that the original is always the best. As the foremost exponent of Latin-American music, his discs are the acme of musical perfection. His latest are "Guaira" and "Mi Conga". (26725-Victor)

● MITCHELL AYRES

and His Fashions In Music have held dogmatically to one style in dance music, which is now bearing fruit; exciting saxophone solos entwined in popular melodies. The keynote has made them immediately identifiable on the air lanes. Their records are becoming ever more popular. "I'm Waiting For Ships That Never Come In" and "Sympathy" are excellent. (B-10837-Bluebird)

● BLUE BARRON

Every once in a while Blue Barron pops into a recording studio to wax a few popular favorites. "Sometimes I'm Happy" (Barron's theme song) and "Get The Moon Out Of Your Eyes" are done in Blue's successful style. (B-10826-Bluebird)

● JOHNNY LONG

A newcomer, Johnny Long has something to give to the sweet bands in a peppy, young group. His first are a good sample for what will come later on, "Rose Colored Glasses" and "When I Take My Sugar to Tea", are well worth listening to. (3341-Decca)

VOCAL

The Andrews Sisters, ace vocalist trio, have had a busy period in the recording studios as evidenced by their latest discs; here is the imposing list—"Hit The Road" with "Ferryboat Serenade" (3328-Decca) and "I Want My Mama" and "O He Loves Me" (3310-Decca). Bing Crosby preserves the score from his latest picture "Rhythm On The River"—"Only Forever" and "When The Moon Comes Over Madison Square" (3300-Decca) and "That's For Me" with "Rhythm On The River" (3309-Decca). Nan Wynn rates praise for her work with Raymond Scott's Orchestra; "Now I Lay Me Down To Dream" and "And So Do I" are reason for her standing at the top (35623-Columbia). Jack Leonard is already a best seller and after his "God Bless America" and "My Ideal" he will be established as a leading soloist (5735-OK).

HOT DANCE

● JIMMY LUNCEFORD

depends on one of his own men for many of his best numbers. Jimmy Young, who wrote "Taint What You Do," just wrote "Watcha Know Joe?" which he sings and maestro Jimmy records. It has the goods to be a big disc for the band. "Please Say The Word" is a slow dreamy ballad, with vocal by Dan Grisson. (35625-Columbia)

● GLENN MILLER

Glenn's version of "Crosstown" is a combination of good arranging and execution which should help to make this his biggest record in a long time. "What's Your Story, Morning Glory" is one of the first vocal blues Miller has tried and it is good! (B-10832-Bluebird)

● LIONEL HAMPTON

is the leader of small groups of musicians who probably never have played their assigned numbers before and sometimes play with their fellow men for the first time. This makes his records interesting and spontaneous. Therefore, investigate his "Jivin' With Jarvis" and "Blues" (26724-Victor) and "Dough-Ra-Me" with "I Don't Stand a Ghost of a Chance with You." (26696-Victor)

● GRAY GORDON

has altered his style so that he now comes under this category, instead of straight sweet. Depending on simple, swiny arrangements, Gray manages to keep an even, well balanced feeling in his efforts. "Ferryboat Serenade" and "I Could Make You Care" are recent excellent releases. (B-10819-Bluebird)

● TOMMY REYNOLDS

has made some important changes in his band, with the results quite evident. Better than ever before, Tommy moves nearer recognition with the best in swing bands, with "I Don't Want To Cry Anymore" and "Stop Pretending". (5718-Okeh)

● GLEN GRAY

Glen Gray and The Casa Loma Orchestra take honors as the oldest swing band in existence. The band never allows itself to fall behind the times, but has a staff of arrangers keeping them right up on top with the best in orchestrations: "Jintown Blues" and "Big Bad Bill (is Sweet William Now)" prove their merit. (3303-Decca)

COLLECTOR'S ITEMS

"Ballad For Americans" by Bing Crosby is beyond doubt the best version and one of the greatest things Bing has ever done (134-Decca) . . . John Kirby's little group delve into the classics for his newest offerings: "Frasquita Serenade" and "Sextet From Lucia" give the boys a chance to shine (5705-OK) . . . A sentimental souvenir of a great negro comedian, Bert Williams, has been preserved and re-issued in album form by Columbia on C-25 . . . Alec Templeton is your evening guest and will entertain you with clever, satirical pianistics if you will just add "Grieg's In The Groove" and "Redwoods At Bohemians Grove" to your collection (35595-Columbia) . . . Count Basie has something to say in his "Moten Swing" and "Evenin'" with vocal by Jim Rushing on the latter.

Music Was Only a SIDELINE

By PAT PATRICOFF

STILL a co-ed at the University of California in Los Angeles, Pat is determined to complete her college education despite tempting professional offers.

She never had any burning ambition to become a singer. Music was only a sideline through which she occasionally earned some extra spending money. But one night Bing Crosby heard her warbling and, pronto, she was signed for an appearance on the Crosby Radio program. Her personality and rich contralto voice were so good they kept her on for seventeen weeks.

As a result, the sponsors of the Don Ameche show didn't look far when they needed a songstress. Soon as they learned Pat was available, they signed her.

Only nineteen years old and still somewhat awed at the realization that she goes on the air each week in the company of such stars as Ameche and Claire Trevor, she insists nevertheless that the kids at school treat her simply as a student and not as a celebrity in their midst.

While she was still in West Vernon grammar school, Pat made her first appearance as an entertainer, dancing and singing on the stage. After her brief childhood career, she put aside all idea of becoming a professional entertainer. She studied singing only because her mother believed in the old adage about idle hands and mischief.

A few singing roles in high school and college productions constituted most of Pat Friday's musical experiences until she appeared on Los Angeles stations in local programs.

On a red-letter evening in Pat's life Bing Crosby and his wife, Dixie Lee, heard her sing a few songs. Impressed by her voice Bing insisted that she be signed to appear on Kraft Music Hall, and so she was scheduled to sing on the program last May 4. Meanwhile Pat developed laryngitis. She was announced as a guest three consecutive times (Continued on page 50)

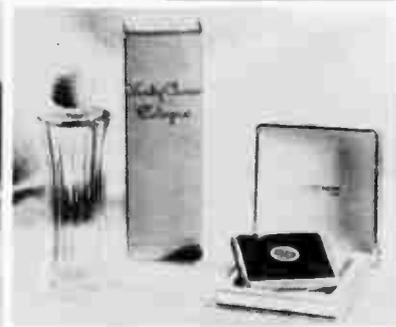
For petite Pat Friday, singing is second in importance to her college education and she will not leave school to continue her career until she receives her degree.



Pat Friday

Fashion

MUSIC MAKERS *Presents* GRACE McDONALD



For an evening of successes at cribbage there is nothing like the new Cutex Riot Red polish on lovely hands for "pegging" a high score!



Many a radiant complexion owes a debt of gratitude to POND'S cleansing and finishing creams. Available in two sizes.

HUDNUTS powder compact and "Yankee Clover" cologne add sweetness and spice to one's ensemble. A favorite with Miss McDonald. Right. Mink dyed Kolinsky and velvet hat.



COTY Fragrance as fresh and wonderful as an October day in the country.



Left . . . Soft American blue plaid tweed. Sports hat worn with a Gainsborough sweep and blue accessories complete this winner.

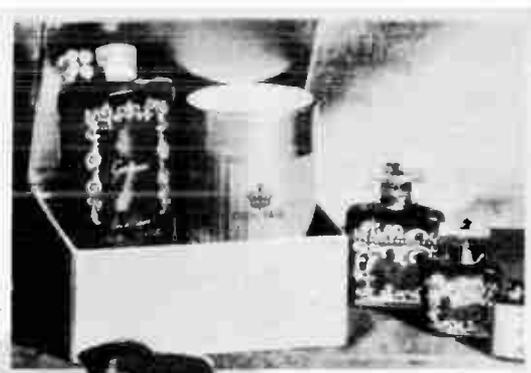


Right . . . Ready for a stroll down the Avenue in this soft American Possum dyed sable pockets and sable tails on the smartly tailored tam.

Good news for the young smart set! CECIL PAGE creates a complete set of toilettries in irresistible packaging. Gardenia and other popular scents.

and Beauty

A PARAMOUNT PICTURE STAR
 appearing in "Dancing on a Dime"
 IN HER SELECTION OF
 ARNOLD CONSTABLE'S
 FALL FASHIONS



Softly into evening. A net dream with gold metallic ribbon decoration and gold slippers spell the excitement of a formal evening. Note the jacket for balcony breezes! Remove it and you change the character of this frock from tailored softness to filmy beauty.

You may now wear your heart's desire in a locket bracelet. Right: Off the face hats demand lovely hair. It deserves at least ten minutes' brushing daily with a Jewelite brush.

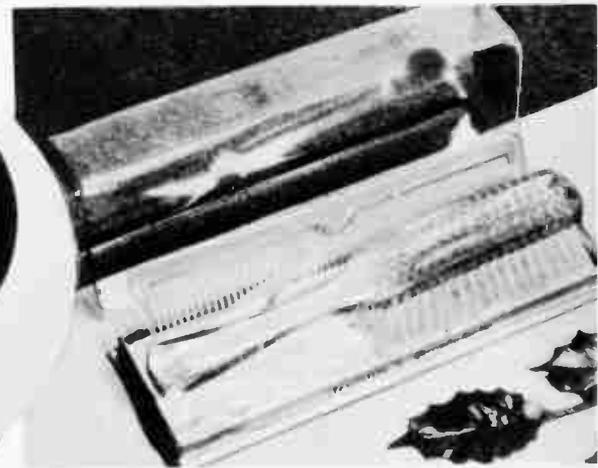


World Radio History

Youth is dramatized in this rayon crepe jacket costume accented with silk braided front. Black is important this season. Black accessories add to its elegance.

This ensemble is fashioned of soft fleece wool. Coat has the new lining which may be removed by zipper. Sand colored woolen dress, snap brim hat and you are ready for a day in the open.

The JEWELITE Brush is a slim weight crystalite affair in four lovely colors.





GOODMAN *is*

As a band leader Benny Goodman possesses a "magic touch"

By CRITCHELL SNEAD

WITH the exception of Paul Revere and Man-of-War, the greatest rides known to America have been the ones Benny Goodman has taken on his clarinet.

Let's also establish a few facts. Every poll in the country in every publication, establishes Goodman as the outstanding instrumental soloist in popular music. And even if there weren't polls, there would always be ears, and though polls may sometimes tell an incomplete story, ears don't lie.

Goodman's solos, for imaginative quality, solid musicianship and amazing virtuosity, stand out far above every other musician's.

As a band leader, Benny possesses the "magic touch". First there was the original Goodman band. Then Krupa left. Gene was a great drummer, and still is, but nothing devastating happened to the Goodman band when he departed. Then Teddy Wilson left. Teddy was, and is, one of the greatest swing pianists in history. But when he left, there was still the great Goodman band. Then James left, Berigan left, Stacey left, Harry Goodman left, Vido Musso left, Bud Freeman left. Many of them were so popular as a result of their work with Goodman that when they left they formed their own bands. Some of the bands they formed were good—others were terrible. Some earned merited popularity and others went into bankruptcy. But Goodman, like Old Man River, went rolling along. It's the Goodman touch PLUS the individual talents of the men—not the individual talents alone—that make the band.

Today Goodman's sax section is the greatest in the country—again without comparison. For instance, Les Robinson, who used to play first alto sax for Artie Shaw, now plays second with Benny. One of the greatest white alto sax men of all, Toots Mondello, the leader of Benny's sax section, naturally cannot be replaced. This is not a crack at Robinson. On the contrary, Robinson is one of the most underrated men in the business and one of the finest musicians. It is just an indication of how powerful the Goodman band is today. Jerry Jerome, Goodman's ace tenor man, backed by Bus Bassegy round out the section. Goodman never had a four-man team to compare with it, nor, for that matter, did any other leader.

You could go right down the line with Artie Bernstein on bass, Nick Fatool on drums, Charlie Christians on guitar, Ziggy Elman on trumpet—Goodman's band today, for sheer musicianship stands head and shoulders above the field.

Which brings us to the question of the moment. Compare the Goodman band to the Glenn Miller band.

Benny says, "Glenn is a great musician. The Miller band



hard to find

today is one of the best in the business and I have the greatest respect for it."

Glenn says, "Benny is the finest musician in the country. The Goodman band is one of the greatest in history. I have the utmost admiration for it."

In the way of pretty compliments, that is what is known as a "Mexican standoff" and couldn't be prettier if the two band leaders' first names were Alphonse and Gaston.

As a matter of fact, however, every year one leader stands out as No. 1 competition for Goodman. First it was Tommy Dorsey, then it was Artie Shaw. Today, it is Miller. But Goodman is the band they all have to beat.

Now we come to the second question. Is swing "living," "dead," "dying," or does it suffer from housemaid's knee? Bookers, theatre men, hotel men have been more or less unanimous in their doleful warblings that "swing is on its way out." But what do they mean by "swing"?

If they mean loud music, then no one will disagree with them. Loud and empty music is a pain in the neck to everyone who hears it, especially when a fifth-rate imitator of Harry James tries to ape the original on a screeching trumpet, or a twelfth-rate Gene Krupa pounds hell out of a set of drums and thinks he is imitating Krupa's virtuosity. There never was a demand for that type of music, and there never will be.

Unfortunately, swing became typed, not by the work of its greatest exponents like Goodman, Dorsey, Teagarden, Basie, etc., but by the confounded noise of their talentless imitators. As a result, the word, "swing" has become an abomination. Goodman has suffered the least because of the tremendous hold he maintains on the country. But even Goodman agrees that the word "swing" is the only thing that is wrong with swing today. Just like "It" became a dated word for sex-appeal, the word "swing" today has become unpopular with many people who otherwise would develop a real appreciation for it.

"In the future we might take a cue from Warnor Brothers, and bill the band as 'Benny Goodman and his celebrated "Oomph" band', provided they haven't copyrighted the word," grinned B. G. one afternoon.

Benny was in a talkative mood.

"If swing is noise," he pointed out, "then it deserves to die. On the other hand, if it's what musicians have always known it to be—rhythmic and extremely interesting renditions of popular music—then swing will never die. I say it's the latter.

"Furthermore, whether you call it swing, oomph, or abracadabra, the type of music, known as swing (honest to goodness swing) has become as

typically American as 'Yankee Doodle' and you couldn't kill it with all the fishwife gossip in the world."

And then Benny made a surprising statement.

"I read a review in one of the record columns recently where a critic made the surprising discovery that Goodman was playing sweet and melodic music. The critic added—if Goodman himself is playing 'sweetened' arrangements, then swing must really be on its way out. I couldn't help but laugh at that so-called 'discovery'. I've been playing beautiful, melodic arrangements of popular tunes for the past five years. Listen to 'Goodnight, My Love', 'And The Angels Sing', 'Sometimes I'm Happy', 'Star Dust', 'Indian Summer', 'Careless' and a hundred others. Those arrangements were as pretty as they could be. But in addition to being pretty, they were interesting musically with unusual harmonies and figures. The public thinks we play nothing but 'Sing, Sing, Sing' and 'One O'Clock Jump'—well of course they are wrong. We try to make everything we play sound interesting and musical, but a popular song must be played the way it is written. If it jumps, we'll jump with it, but if it's soft and pretty, we'd be foolish to swing hell out of it."

Of course Benny was right and in a slightly different way he was repeating the fact that talentless imitators of swing, in their super-enthusiasm for hot music, have hurt the cause of swing immeasurably. The public unfortunately has typed their brand of music, which is simply loud, empty and bad technically, as SWING. Benny doesn't attempt to make a killer-diller out of every number in the books any more than a smart fast ball pitcher would throw his smoke ball delivery with every pitch. He varies them, throws them soft, fast, medium fast and medium slow with all the technical skill of a master of the trade.

It Might Have Been a Different Story

(Continued from page 33)

years older (does it only seem a month since you've gone?) I'm lots wiser, and sadder.

I wandered through the city room that day after you left, and I found it was nothing but a lot of noise, and smoke, and old typewriters and broken down desks. That intangible something that I thought I had come to love was gone, and so was the girl I knew I had come to love.

Two days later I handed in my notice.

I thought of coming after you, of telling you how much I missed you. I sat in the old park and remembered you as you were the day I first met you. That was the day I told you I wanted to write.

"I know you can do it," you told me. "Don't ever let anything keep you from it."

I remembered the first time I kissed you. It was at that deb's coming out party. Remember?

The band was playing softly, I think it was Mayer Davis' band. We were sitting in one of the booths. You were close to me, and I could smell the faint perfume in your hair. My hand touched yours and I knew. It was as though I had touched a high voltage wire. It shook me. My mouth went dry. And then you were looking at me, your eyes all soft and liquid, your lips full. I bent down and pressed mine to them, they were yielding—

That night on the way home I told you again about that book I was going to write. You were going to be my inspiration, it would be for you and for you alone.

Somehow the days passed, each one bringing with it some new excitement, some new experience, and somehow we never got around to writing the book.

The first thing we knew we were full fledged newspapermen, and it was smart to tilt our hats on the back of our heads and hang cigarettes out of the corner of our mouths. Remember how we scooped the town on the return of the Dreutch kid, and how I had to drop you from a second story window to phone the story in. You were laid up for almost two weeks with a sprained ankle, but we both won our spurs and a by-line.

But it wasn't all hard-boiled. Remember your birthday, your 21st one? We took off our shoes and stockings in the park and ran through the grass. You said you liked the feel of the dew between your toes. And then the policemen came.

"What d'ye think you're doing in there?" he yelled, "Can't you read the sign keep off the grass?"

"Press," I yelled proudly, and showed him my card.

He sniffed. "Hmf, mighta known it. Never met a reporter yet who wasn't as crazy as a loon."

And somehow that made me proud. The police beat was exciting at first. Then it settled down to almost a routine, but I learned to love it. The periodical dragnet, the card games in the back room, every so often a gangster killing. Every day there seemed to be something that made it worthwhile going back the next day.

One day when you asked me when I was going to start the book I laughed at you. "Ever meet a reporter yet who wasn't going to write the great American novel? Ever meet one that actually did?" I challenged.

But deep down inside you, you always clung to the idea that some day I would write it.

Then that day when you walked out on me. It was like a dash of cold water in the face. I wanted to run after you, to stop you, to beg you to come back. But I knew I hadn't the right.

That night I started writing the book. You'd like it, all except the ending. It's the story of an idealistic young couple who get the smell of printer's ink. It's the story of how the girl clings to her ideals and the boy loses his. He loves the cheap excitement, the noise and the tinny glamor of the city room. She wants a home, a family, a chance to inspire her man to a career. He can write and she knows it, but he's lazy and fast becoming irresponsible. One day, she reaches the Great Decision. She leaves him and tells him that he must choose between her and newspaper-work.

Proof of his devotion to her must be the book she has always wanted him to write. He writes the book, a good book, but it is too late, he has already lost her and the story ends on an unhappy note.

My publishers told me it would be a better story if the girl came back. It's our story, yours and mine, and it might still be a different story, if you still care for me.

With all my love, darling
Vince."

The girl lay on the bed, a new song in her heart, her eyes bright with happiness. Then, reaching for the telephone, she dialled Western Union. "I want to send the following telegram to Vince Stone, Binghamton House, Binghamton: 'Tell publishers story is going to have a happy ending. Nothing can keep us from it now. All my love, Ann.'"

Unluckiest Band in the World

(Continued from page 6)

However, Barnet and the boys tried to remember as much as they could and after "faking" several back-grounds, "waxed" one of their best disks.

Perhaps the most disastrous accident he ever encountered was at the Palomar Ballroom, in Los Angeles. Charlie Barnet's band had travelled across the country for this important engagement, which was considered a crisis in his career. The first week's record-breaking attendance convinced promoters that the band was definitely hitting the top. Then, one night a fire destroyed entirely what had taken him years to build. All the music was burned, the heat twisted instruments into junk piles.

"Misery must really like company," commented Charlie, "because never have I experienced a group of musicians sticking so closely together as in that crisis. If the fire disorganized our band, physically, then it certainly created a stronger bond of unity, in spirit. I shall always be grateful to the boys for going about the reorganization so diligently. We spent many nights copying arrangements from memory. We spent hours in the rehearsal studios, going over new arrangements. There seemed to be a new spirit in the band."

Thus, the tables were turned upon another misfortune. Barnet's band received nation-wide publicity; papers reported how this record-breaking engagement was disrupted by a fire and bookers sent in more calls for Barnet than ever before!

Another time, Barnet was slated to play a fraternity dance in an Ohio college. The bus carrying most of the musicians and instruments got through a raging snow storm, but Barnet and two musicians were caught in a snow-drift. A half hour before the end of the dance Barnet and the two musicians arrived, after a four mile walk through the snow. However, Barnet signed a contract that same night to appear the following year, because—as one member said, "We really want to hear the band again—with all the musicians!"

"We now take these so-called 'tough breaks' as a matter of course, because we've learned that every streak of bad luck is usually followed with a strange twist of good fortune. . . ."

As Barnet was speaking, his manager rushed into the Lincoln Hotel and breathlessly announced, "Hey, Charlie, better get a pianist for tonight. Bill Miller was just operated on his nose. Terrible hemorrhage. . ."

"You see what I mean. . . ." said Barnet calmly.



by Bernard Kalban

TIN PAN ALLEY: Through lean years and fat years, through frolic and distress America's songwriters have transferred to their manuscripts the pulse of the nation. It is only natural that today the Alley is flooded with patriotic manuscripts, manuscripts that have become nationalistic forces. Irving Berlin has been the center of much discussion as the composer of "God Bless America."

"Ballad for Americans," the gripping song epic by Earl Robinson and John Latouche has fast become the classic citation of democracy expressed in song. George M. Cohan, whose "Over There" has become synonymous with the last World War, has authored "This Is Our Side of the Ocean." And such titles as "Let Freedom Ring," "Your Flag and Mine," "I Love America" and "We're All Americans, All True Blue" are among the new ditties, the latter being written by James Mangan, who, ironically enough, can neither sing, whistle, play, read or write a note of music. He penned the lyric and the melody just ran around in his brain until an arranger put it on paper.

IN THE ALLEY: The latest Song Hit Guild selection to be boomed towards its rightful place on the best-seller list is Hoagy Carmichael's "Can't Get Indiana Off My Mind" which was written with novice Robert De Leon, an ex-sailor who has been trying to crash the field for twelve years. A father and daughter combination is responsible for the reigning favorite "Whispering Grass," the work of Fred Fisher, composer of "Dardanella" and "Chicago," and his young daughter, Doris. . . . Frankie Masters, the ork leader, has a new hit "Poker Face" while contemporary Russ Morgan has done "I Surrendered to a Thrill." A third maestro, Al Kavelin, enters the songwriter ranks with "I Give You My Word." Tschai-kowski is the latest classical composer to have his domain raided with a theme from his "Nutcracker Suite" serving as the basis of "Two Little Birds on a Tree-Top." . . . Eddie De Lange has a sure Hit Parader in "And So Do I," while Carmen Lombardo's latest claim is "Silver Threads and Golden Dreams."

No. 1 Man of Hollywood

(Continued from page 29)

the country came to see—but it was Mickey as "Puck" that knocked 'em cold.

More films, with constantly bigger and better roles, followed. But Mickey took it all in his stride. Those who knew him best knew that despite his success, his screen career was not the big thing in his life. The big thing is music!

"I've wanted to be a song-writer ever since I can remember," he said. "And my secret sorrow is that I've always been too busy, up to now, to study music properly. I want to learn orchestrating, arranging, and everything that goes with it. Sure, I can play plenty, but I play by ear, see, and I want to play by note. I want to be able to pick up a piece of music and be able to read it like a newspaper. I write my songs the same way, playing them by ear, over and over, while someone else writes 'em down. I'm crazy about conducting too, an' I've had my own band for the past couple of years. That's why I'm gonna knuckle down and study music—and I do mean *study!*"

Maybe Cole Porter and Toscanini aren't worrying just yet, but if I were in either of their shoes I wouldn't be too cocksure of myself. Not if I knew Mickey! He's managed to get a lot of schooling done—the Dayton Heights and Vine Street Grammar Schools, plus the Pacific Military Academy, as well as the studio schools and private tutors—so he obviously doesn't consider education a sissy pastime. In addition to book-larnin' Mickey is Southern California's tennis and ping-pong champion in the division for boys of his age, and in the Pan-Pacific tournament he was runner-up in the final for the eighteen-years-and-under class.

Mickey doesn't smoke or drink, but he does go places and he does have fun. He dashes around in a swank roadster, goes to the better night spots—when he isn't working—is frankly fond of girls—but not any one girl—carries a pipe "because it makes me look older", loves his parents, and adores Clark Gable.

While music is his first love and his screen career his second, he's vastly interested in everything that goes on around him. He talks as intelligently as many persons twice his age about world affairs and current events, and every now and then he dabbles in matters that you'd hardly think he had time for. For instance, he recently bought a thriving poultry business, invested in a promising young prize-fighter, and bought a race-horse named "Bing Crosby."

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Rajah of Rhythm

(Continued from page 30)

jaw drops. Number two is for speedier selections. Gene bends down and looks like a baseball outfielder trying to catch a fly ball with the sun in his eyes. Number three is a panic. It almost defies description. It is used for Gene's wild and woolly arrangements of hot jazz. At such times, he is chewing gum furiously, beating the hide off his set of traps and yelling over and over "Lyonnaise potatoes and pork chops."

Although he rode to fame on hectic jazz, Gene is quick to declare today that the era of blatant swing has passed. He has a strong feeling now for sweet swing and ballads in which his two vocalists, lovely Irene Daye and Howard DuLaney, get a chance to chant the lyrics.

Gangway for Raymond

(Continued from page 13)

Edna May Oliver and May Boley. The rest we know. From "Flying Down to Rio" to "Cross Country Romance" Gene has turned in a series of swell performances and raised feminine blood pressure to a new high.

In 1938 he treated himself to a lengthy vacation. He wanted to put in some intensive study on piano work and musical composition. This he did with distinct success, having recently sold three of his songs to major music publishing houses. These are "I Would Slumber," "Release," and "Let Me Always Sing," the last named being programmed by Jeanette MacDonald on her concert tour.

Strange to say, Gene does not permit his musical activities to influence in the slightest degree those of his lovely young wife.

"I believe the safest way to handle the problem of two careers in one family is to keep the careers separate and as much apart from each other as possible," he explains.

"Music, when it's an integral part of one's personal life, can be either a powerful bond between two people, or a great source of friction and unhappiness.

"I believe there's a tremendous lot of talent going to waste, nowadays. Not so much for lack of opportunity as for lack of initiative. There's too much inertia, too much following of the line of least resistance. People progress to a certain point, and if they can make a living at that point they stay there, whereas with just a little more drive they could really go places in a big way."

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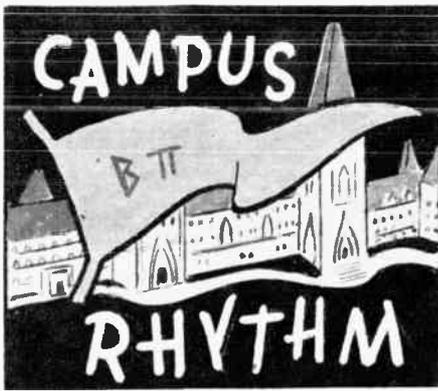
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By ROSS BRADDOCK

VACATION time is over. In the interim, until vacation time rolls around again, college men and women are engaged in boning, borrowing and bull-sessioning. Favorites for campus bull-sessions are still football, frails and music. The latter, though it spoils a good alliteration, is nevertheless equal in importance.

Ignored in these discussions is last Fall's most hotly debated subject, to wit: "Is swing on the wane?" This is important because it proves that it is no longer a moot question. The American collegian, dictator of musical tastes, has definitely decided. Should there be, perchance, even the slightest doubt in your mind, be advised that "Swing is here to stay. But it has settled down into a groove."

In collegiate opinion swing has outgrown its wild, cacophonous stage and has settled down to an artistic form.

This, students, brings us to the subject of campus musical preferences for the season 1940-41. Popular music this season falls into two distinct and separate classifications, on the campus. One is for listening, the other is preferred for dancing. The former includes swing, jazz or Dixieland, as you prefer. The latter is restricted to sweet tunes and/or the "sweet lift" style affected by Sammy Kaye, Orrin Tucker, Gray Gordon and others of that type. Little overlap is permitted. Rug-cutting, jitter-bugging and the like no longer appeal to college guys and gals, excepting as a vaudeville or night club act. This is significant.

If you need more proof, consider the case of the likable and very capable Al Donahue, who publicly bemoaned the day he switched his band style from "sweet lift" to a barrel-house, in-the-groove swing—an ill-advised move that cost Donahue beaucoup money and much self-deprecation. Even Artie "The Great" Shaw has let down his hair and withdrawn his support from the strictly swing group of musikers. College guys and gals have mellowed. Viewers-with-alarm can now switch their attention from modern collegiata youth to other worthy things to worry about.

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My Heart Belongs to Daddy

(Continued from page 21)

talents before she sang the number, sat up and took notice. Mary accepted a Paramount contract and appeared in "The Great Victor Herbert." Recently she appeared in "Rhythm on the River," with Bing Crosby, and anytime now you'll be seeing her with those two wags, Jack Benny and Fred Allen, in "Love Thy Neighbor."

She had been singing ever since she was five years old. In addition to singing Mary, somewhere along the way, had picked up a little knowledge of dancing, and so she opened a dancing school.

This palled on her eventually, and she took voice and elocution lessons, and got jobs wherever she could, singing on the radio and in night clubs.

There's got to be a crucial moment in every life, and the one in her life occurred on a Sunday night when she was singing at the Trocadero night club. Lawrence Schwab, a Broadway producer, was captivated by Mary's voice and personality, and signed her to a long term contract.

About that time June Knight, who was rehearsing for a role in "Leave It To Me," quit to be married, and Schwab won Mary an audition for the role. She was accepted, and her main job was to sing "My Heart Belongs to Daddy."

The pretty girl from Texas is five feet four inches tall, weighs 112 pounds and has light brown hair and eyes. Not long ago she took a few days off from her film work to marry Richard Halliday. Paramount story editor.

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BY HONEY DALE

IN the orchestra spotlight this month we find personable and youthful BOBBY DAY, who in his seventh triumphant month at the Arcadia Ballroom in New York City, has become the rave of all Music Row. . . . His sweet and swing rhythms broadcast via the CBS network twice weekly are heading BOBBY straight to the top, but fast! . . . FLETCHER HENDERSON, conductor of what was considered the greatest swing band of all time and ex-BENNY GOODMAN arranging ace, has just been signed by COUNT BASIE, the "Jump King of Swing," as head man of the BASIE arranging staff. . . . The COUNT is elated over the acquisition of HENDERSON, whom the swing addicts say has no equal as an arranger, this having been proved in numerous music polls. . . . PAUL WHITEMAN is forsaking the dance field and will devote all future activities entirely to radio! . . . He's going to form an All-American, All-Radio band by joining famed alumni to his present orchestra, and instrumentation will be as follows: nine brasses, five rhythms, six saxophones and eight strings. . . . Those singin' swingin' delightful ANDREWS SISTERS, PATTY, MAXENE and LA VERNE, are a sensation in their first film vehicle, "Argentine Nights." . . . The gals have been signed by Universal for another one, and rightly so! . . . Practise Makes Perfect Note: VAUGHN MONROE, the handsome singing maestro who's new band is a hit on the NBC airwaves, still takes time off from his many duties to take daily voice lessons from his private coach, who's been instructing him for the past several years! . . . The famous KENNY boys, CHARLIE and NICK, have penned another sure-fire hit tune, "Charlie Was a Sailor," which is catching on fast. . . . And speaking about songs, have you heard LEW BROWN's and RAY HENDERSON's new ballad, "That's Your Umbrella When It Rains?" . . . It's a comer! . . . That vastly amusing ork, the KORN KOBBLERS, are making a series of shorts. . . . We're wild about the oh so listenable music of CECIL GOLLY. . . . Ditto FRANKIE MASTERS. . . . Rumor has it that YVETTE, glamorous NBC songstress, will soon head Hollywood way!

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- Two Sleepy People
- Kind'a Lonesome
- You're A Sweet Little Headache
- What Have You Got That Gets Me
- What Goes On Here In My Heart
- A Little Kiss At Twilight
- April In My Heart
- I Go For That
- Heart And Soul
- Joobalai
- Moon Love
- Go Fly A Kite
- The Lady's In Love With You
- I Get Along Without You Very Well
- A Home In The Clouds
- Snug As A Bug In A Rug
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Answers to
KAY KYSER'S
College of Musical Knowl-
edge Quiz

(Continued from page 24)

1. Bea Lillie
2. Gloria Jean
Deanna Durbin
Judy Garland
3. Tea for Two
A Cup of Coffee, a Sandwich and
You
Lookie, Lookie, Lookie, Here
Comes Cookie
4. (a) Right
(b) Wrong
5. (a) Jack Pearl
(b) Easy Aces
6. (1) Daniel Frohman
(2) Kate Smith
(3) Kay Kyser
7. Yes Sir, that's My Baby
I Found A Million Dollar Baby
Baby Me
8. I Can't Love You Any More
All This And Heaven Too
9. (a) Wrong
(b) Right
10. A Musical instrument
11. (a) Wayne King
(b) Leo Reisman
(c) Al Donahue
12. Ezra Stone. "Those Were The
Days"
13. (a) Mitzi Green
(b) Sophie Tucker
(c) Fannie Brice
14. (a) I've Got My Love to Keep
Me Warm
(b) It Ain't Necessarily So
"Irene"
15. Tony Martin Judy Garland
Don Ameche Alice Faye
Bing Crosby Eddie Cantor
16. (a) President Roosevelt
(b) Al Smith
(c) Lily Pons
17. Mickey Rooney
18. A Mold
19. Zorina, Tamara, Margo, Maxine.
20. Naughty Marietta
Sweethearts
Irene
The Mikado
New Moon
21. Ed Wynn
22. Jack Holt—Tim Holt
Noah Beery—Noah Beery Jr.
Lon Chaney—Lon Chaney Jr.
Wallace Reid
Douglas Fairbanks—Douglas Fair-
banks Jr.
23. Marion Davies
Jeanette MacDonald
Vivienne Segal
Zorina
Eve Arden
24. Oscar Levant. Information Please.

"Oomph" Came Into My
Life

(Continued from page 17)

and tennis and I swam and rode horses in my spare time. I may have been a tomboy but all those sports contributed to my iron constitution."

As I gaped at this lovely sylph before me I could hardly picture her doing anything more violent than caressing the brow of some lucky screen god in a close-up. Actually she is still more the athlete than the siren. Today horses are her favorite hobby. "I wish I were in Hollywood right this minute cantering in the morning sun," she sighed. We talked about horses at some length. She can ride either the western or English saddle but prefers the former and is convinced that Western riders are far superior to those of the East.

I doubt whether it ever dawned on Ann that she had become famous until she made that first trip to New York. The stir that she had caused in Hollywood she accepted as nothing more than the usual notoriety accruing to those who make their living by acting before a camera. In New York, however, the swarms of fans who followed her all over town and the attentive press must have brought home to her the fact that she had, indeed, become a national figure.

Surprise is her only reaction to all the fuss that is being made over her. If the realization that she has become famous has affected her at all it is only in a way that has made her more determined than ever to remain just plain "Annie" to her friends. That she has succeeded was attested by the many old friends who drifted into her room. She greeted them all with open arms and spent hours with them just talking old times.

When she smokes she uses a holder. She dotes on lounge robes and claims that pajamas are something that she never wears. There is always the scent of some rare perfume about her. At home in Hollywood she has a large collection of perfume bottles on her dressing table. From her wrist she dangles a bracelet on which is inscribed "From Clara Lou to Ann. You continue to amaze me, kid!" She gave it to herself!

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If They Would Only Let Me Sing

(Continued from page 9)

"state visits" movie celebrities have to make. Of course, the usual autograph hunters hovered wherever she went and people would turn around to look at her excitedly. That kind of thing is duck-soup to most stars, but all it did was embarrass the lovely Lane. She would smile nervously and that made her look prettier, so she would be stared at even more.

It wasn't as if she had never been in New York before. She's an Indiana girl, but she lived here for a number of years before the movies beckoned. She wasn't thrilled by the sights. She would have liked to spend more time with her old friends, but there were too many other things to do.

An excellent dancer, she leaves the athletics to Rosemary, who is the energetic member of the family. While Rosemary is heading for singing roles—there are two numbers in her latest picture—kid sister Priscilla seems destined for dramatic assignments. A great many people think this is just another of those movie accidents—signing up a singer who accidentally turns out to be a good actress. But it isn't an accident at all. "Pat" graduated from the Fagin School of Dramatic Arts, in New York City, one of the best known acting academies in the country. In her five years with the Fred Waring company she not only sang, but also spoke comedy lines on the stages of the biggest theatres in the country and over great radio hook-ups.

For those quiet evenings at home she likes mystery stories—"the kind with plenty of screams"—and anything on the subject of horses. Any stray cat that happens along is apt to get adopted by the kindly Lane sisters and Priscilla will probably spend a lot of time trying to snap candid camera pictures of the tabby. There is a story that one cat she tried to pet bit her. It turned out to be a wildcat.

She calls herself "the streamlined Lane" because she prefers to go without hat, gloves or pocketbook. She eats what she pleases because she doesn't have to worry about her figure. It stays at a neat 18 inches around the waist, so she blithely tops off her meals with a chocolate sundae with whipped cream.

Her idea of a vacation is a couple of weeks at some dude ranch where she can ride at her leisure and be far away from a crowd of more than three people. "When there are more than three people in one group," she says, "it's too formal."

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MUSIC MAKERS is a new magazine. This is the third issue. It was published because we felt there was a demand for a new type of magazine that would bring to its readers a vast amount of interesting information about the personalities in the musical world, bands, band leaders, singers and players, radio and screen stars, writers and composers—in fact, any material and information that would be interesting to all music fans.

The sales of MUSIC MAKERS have been extremely satisfactory and we have received many complimentary letters showing our readers' appreciation. Now we would like to know something about our readers to guide us in improving MUSIC MAKERS still more and make it even more interesting to you—OUR READER.

To help us obtain this information, we are asking you to fill out and send in the attached questionnaire. It will help us greatly, and to make it worth your while we will send you FREE a copy of 400 SONGS TO REMEMBER, Issue No. 5, postpaid.

Just fill in answers to the questions—sign your name and address and you will receive 400 SONGS TO REMEMBER entirely FREE and postpaid. We must, however, put a time limit on this, because the number of copies of this book is limited. In order to obtain your FREE copy, you should have your answers in no later than November 15th, please.

When you have filled out this questionnaire, enclose it in an envelope and mail it to MUSIC MAKERS, Dept. Q, 1 East 42nd Street, New York City.

Thank you

Name..... Street.....

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Age..... Male Female Married Single
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If you do not play an instrument, but would like to learn, what is holding you back?.....

Are you employed?..... Or, do you attend school?.....

If you are still in school, what occupation do you plan to take up?.....

Do you own a typewriter?..... If so, what make?.....

If not, do you plan to buy a typewriter?.....

Do you own a record player?..... If so, do you buy the records?.....

Editor's Solo



October, 1940

Dear Readers:

The MUSIC MAKERS BAND POLL which closed midnight September 25th, went over with a bang. Votes kept piling in and the scores of YOUR favorite orchestra leaders are now being tallied. Our next issue, February, will carry the final results of this nationwide poll for America's favorite bandleader.

In this issue, December, we are introducing three brand new features which have been requested by you, and which will appear in all future issues, namely:

LYRICS of Theme, Conga and Rhumba Songs. Future issues will contain Cowboy, Hill-billy, College, Patriotic and Hawaiian Songs.

SPOTLIGHT, a gossip column in which Miss Honey Dale brings you news of orchestra leaders and vocalists who put over the "hit" songs of today.

FASHION AND BEAUTY, a double-spread devoted to styles selected by a well-known celebrity in the music world from a noted Fifth Avenue shop and her suggestions of beauty aids.

We are attempting in every way to fulfill your desires, and when numerous requests are received for a particular feature, we include it in our publication. So Readers and FAN CLUB members get together and let us know by letter if you are getting all the material you want in MUSIC MAKERS.

DON'T fail to send in the questionnaire on page 49 of this issue, so you can get FREE a copy of 400 SONGS TO REMEMBER No. 5, which contains lyrics that will always live in your memory, a few of which are:

VALENCIA, YOU MUST HAVE BEEN A BEAUTIFUL BABY, DANCING WITH TEARS IN MY EYES, I'M JUST WILD ABOUT HARRY, I ONLY HAVE EYES FOR YOU and BABY FACE.

We sincerely hope that the new MUSIC MAKERS cover will meet with your approval and that you will enjoy the new features which have been added to the magazine.

Sincerely,
The Editor

The Tune's The Thing

(Continued from page 16)

has managed to change, too, and has always given us the kind of music we want to sing. Schwartz's first real venture was the "Little Show" of 1929 for which he and Harold Dietz wrote, "Hammacher, Schlemmer, I Love You." Later he worked in London with several English lyricists and wrote the music for "The Co-Optimists."

Shortly afterward Schwartz returned to the United States and composed the score for a show that is still remembered with warmth, "Three's A Crowd." That show not only presented the public with three wonderful personalities, Libby Holman, Fred Allen, and Clifton Webb, but also introduced an unforgettable song by Schwartz and Dietz, "Give Me Something To Remember You By."

Then came "The Band Wagon" with Schwartz songs that are still on the list of every record collector. Some songs are definitely of the moment. They'll amuse listeners of a certain time and place and then they'll fade out just as quickly as they became popular. But "Dancing In The Dark" is one of the few timeless popular songs that will always charm because its music will always have the same distinctive flavor of originality.

"If the melody doesn't have the personal mark of its composer then it's really nothing more than a combination of tunes he has heard," he declares. "I emphasize originality because I want to feel that the music is actually mine. Otherwise, there's no point to being a composer. I might just as well be a pianist and play another writer's songs legitimately."

Schwartz and Oscar Hammerstein did the music for "American Jubilee" at the New York World's Fair last summer. In it were such popular numbers as "Tennessee Fish Fry" and "How Can I Ever Be Alone?"

The other day Schwartz teamed up with E. Y. (Yipper) Harburg and the two are turning out the songs for a new musical comedy about flying called "The Sky's the Limit." That's the way it goes.

Music Was Only a Sideline

(Continued from page 37)

before she finally could keep the date.

She thinks it's marvelous that she was chosen to sing on the Don Ameche program and she's still inclined to gasp a little when Ameche pats her on the shoulder and grins, "You're doing great, Patricia!"

She has her own ideas—definite ones, too—about what she wants to do.

"First," she says, looking straight at you with those wide, gray-green eyes, "I'm going to get my degree at U.C.L.A."

"How about the films?"

She shakes a vigorous head. "I won't even talk about them until I'm through school. I've already told them that."

"You mean—you've turned down an offer?"

"Two of them. I've got two more years at school first. Even now I have to make up all the lessons I miss through singing with Mr. Ameche."

That's something else Pat is definite about. "I don't want any of the students to say, 'She's taking advantage of her radio job.' If I can't be one of the gang, I'll even quit radio, much as I like it."

That isn't likely, however. Pat is one of the most popular gals on the campus. Recently she was nominated for the junior class presidency and lost out in the finals by a narrow margin.

As for the future, she has three great ambitions. There were four, but one was gratified recently when she sang a number for Benny Goodman. Now she'd like awfully to "meet Andre Kostelanetz, have Hoagy Carmichael write me a song and Cole Porter write a score for me. Then I'd retire happy."

McFARLAND TWINS and JUDY STARR



George McFarland looks after the arrangements and the music 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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Burt Emms, 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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