A SUPPLEMENT TO

The Billboard
THE WORLD'S FOREMOST AMUSEMENT WEEKLY
SEPTEMBER 26, 1942
VOL. 54 NO. 39

BAND YEAR BOOK

FEATURING
TALENT AND
TUNES ON
RECORDS

ARTICLES, FEATURES AND LISTS ON BANDS AND MUSIC IN RADIO,ONE-NIGHTERS, THEATERS, HOTELS, BALLROOMS, CAFES, NIGHT
CLUBS, COLLEGES, PARKS, FAIRS, FILMS AND TRANSCRIPTIONS.

ALVINO REY
BENNY GOODMAN
KATE SMITH
XAVIER CUGAT
JIMMY DORSEY
THE KING SISTERS
FRANKIE CARLE
NAN BLAKSTONE
HARRY JAMES
JIMMIE LUNCEFORD
THE ANDREWS SISTERS
SERGIO DE CARLO
FREDDY MARTIN

FEBELEY & HELEN O'CONNELL
KAY KYSER
LAWRENCE WELK
The NEEDLE

that

4,000 PLAYS
Without a Change
Or a Turn!

SAVES YOUR
DOLLARS
And Gives Records More
0-0-0-MPH

It's the

PFANSTIEHL
Coin Machine Needle

Gives Better
Tone and Clarity
to All Types of
Records

CUTS SERVICE
CALLS IMMENSELY

SAVES TIME!
SAVES TIRES!
SAVES MONEY!

You Can Try One FREE

Your Free Needle Coupon

Pfanziehl Chemical Co., Dept. 1991
104 Lake View Avenue, Waukegan

Please mail me FREE and without obligation, one new 1942 improved Pfanziehl Coin Machine Needle and full details of your Postalet Deal which I understand is good for thirty days only.

I operate .................................. machines and have ............ service men.

My name is ..............................................

At ........................................................

My distributor is ........................................

At ........................................................

Our Very SPECIAL OFFER

Pfanziehl's new, tempered, flexible shaft provides extra long record life. The magic smoothness of the precious metal alloy tip, which never breaks off, due to our exclusive welding process, gives you unequalled reproduction from the high fidelity records now available. Every machine you operate will earn a greater net profit if it is equipped with a Pfanziehl needle.

Take advantage of this offer!

For the next thirty days we are offering operators a SPECIAL DEAL. Clip the coupon today, get yourself one of these new and different 1942 Pfanziehl needles FREE, also full details of our Postalet SPECIAL good for thirty days only.

Metallurgical Division of

PFANSTIEHL CHEMICAL CO.

Waukegan, Illinois, U.S.A.
INDEX TO ADVERTISERS

Acme Music Corp. . 103
Alfred, Inc. . 54
Alien, Bob . 50
American Music, Inc. . 86
Andrews Sisters . 131
ASCAP . 113
Armstrong, Louis . 90
Bob Acker and Barney Blue Eyes . 98
Barrett, Anne . 19
Bass, Count . 52
Bosson & Co. . 102
Black, Betty . 103
Blankstein, Nat . 40 and 41
Martin Block Publishing House . 38
Bob and the Twins . 96
Brown, Vee & Connie . 114
British, Milt . 98
Brown, Les . 84
Brown, Paul . 30
Calloway, Cab . 99
Charity Music Publishing House . 104
Cappo Music Publishers, Inc. . 72 and 73
Cocktail Units . 120 to 129
Cocktail Units . 120 and 122
Cocktail Units . 122 and 123
The Phil Shelley Agency . 127
Columbia Records . 64 and 65
Cugat, Xavier . 32 and 33
Decca Records, Inc. . 108
Donahue, Al . 81
Dorsey, Jimmy . 59
Edison, Frank . 21
Edwards, Norman . 109
Family, Fie. . 96
Fisher, Freddie . 41
Fiske, Charlie . 48
Fitzgerald, Ella . 38
Footes, Rosalind . 97
Franklin, Buddy . 97
Glenmore Music, Inc. . 108
Goodman, Benny . 24 and 25
Graham, Al . 57
Hammond, Lionel . 100
Harkness, Rollie . 99
Herman, Woody . 107
Hills, Les . 91
Honigberg, Smart . 82
Howard, Eddy . 78
Hutton, Joe . 24
Jama, Harry . 17, 19, 21, 22 and 23
Jarrett, Art . 24
Jewel Music Publishing Co. . 66 and 67
Jordan, Louis . 75
Jorgenson, Dick . 83
Kemper, Ronnie . 83
Kern, Jerome . 64 and 65
King, Andy . 96
Kuhn, Dick . 49
Kyser, Ray . 8 and 9
Latin American Publishing Corp. . 64 and 45
Le Maine, Jack . 17
Little, Tiny . 77
Long, Johnny . 77
Lundgren, Emmie . 26 and 29
McLean, Jack . 113
Maestro Music Co. . 106
Martin, Ernie . 13 and 13
Martin, Lou . 91
Martin, Mac . 106
Merle, Al . 54
Michele Evans & Co., Inc. . 106
Morgan, Freddy . 21
Nelson, Ozzie . 6
Painted Lady Printing Co. . 119
Pastor, Tony . 35
Pearl, Roy . 56
Perini Products Corp. . 105
Pensacola Chemical Co. . 72 and 73
Pettie, Teddy . 88
Pierce, Howie . 94
Primavera Music Corp. . 116
Price, Alex . 64 and 65
Reid, Tommy . 47
Regret . 121
Rudolph Wurlitzer Co. . 132
Sheppard, Roy . 72 and 33
Siemens Publications . 106
Edw. Schulter & Co. . 101
Simpson Clothing . 113
Sisneros, Frank . 117
Smith, George . 69, 70 and 71
Solomon, Charlie . 115
Topical Music, Inc. . 113
Valdes, Miguelito . 85
Wain, Ray . 91
Wax, Reilly . 91
Wexler, Max . 36 and 37
White, Lawrence . 119
Whitehead, Paul . 57
Wigfield, Jack . 57
Wickliffe, Ben . 107
World Melodies . 107
Heale Wrightman Publishers . 107

BAND YEAR BOOK

featuring

TALENT and TUNES on Records

FEATURE ARTICLES

Bands—A Billion Dollar Industry
By Harold Humphreys . 5
The Disk Business Digs In
By Harold Humphreys . 7
Nation's Juke Boxes on Duty
By Walter W. Hurd . 11
Setting Up the Remote
By Shep Fields and Kay Kyser . 16
Keep 'Em Spinning in the Homes
By Homer Stark . 18
We Still Want New Talent
By Bob and Bell . 20
Band Buyers Are Smart
By Ben Selvin . 31
Transcriptions Help the Business
By Bob and Bell . 35
Bands Are Great Park Attractions
By William Bell . 39
Is Hollywood Doing the Best Possible Job With Name Bands?
By Joseph R. Carlton . 43
The Case for the Disk Jockey
By Martin Block . 46
Across the Board—or How To Read the Music and Record "Form Sheets"
By William Bell . 51
What About the Semi-Name Band?
By Herbert E. Davis . 54
A Press Agent Talks Back
By E. T. Williams . 76
Bands Are Box Office in Theaters
By Martin Block . 79
Bands' Value to Fairs
By E. T. Williams . 81
Hotel Band Publicity and Exploitation
By Shepard Henkin . 82
That's Gold in Them Thar Hillbilly and Other American Folk Tunes
By Shepard Henkin . 86
On the One-Nighter Trail
By Sam Honigberg . 90
The Boom in the Cocktail Unit Field
By Sam Honigberg . 121

LISTS

Recording Artists and the Labels for Which They Record . 26
Leading Transcription Companies . 35
Popular Artists Featured in Motion Pictures During the Past Year . 43
Newspapers Using Record News and Disc Reviews . 53
Winners in The Billboard's Annual College Poll . 56
Music Machine Manufacturers—Facts and Personnel . 84
Major Band Booking Offices and Executives . 88
Pertinent Facts About Artists Represented in This Year Book—Complete With Latest Record Releases . 92
Bands on Networks, Grammars . 100
Disk Companies— Firm Executives, Branch Offices and Recording Studios . 109
Record Distributors . 110
Amusement Parks Using Orchestras . 112
Major Colleges That Have Used Name Bands . 116
Pertinent Facts—Small Bands and Cocktail Units . 124

BAND YEAR BOOK, September 26, 1942

Page 3
BY THE CHIEF ENTERTAINMENT EXECUTIVES OF THE ENTERTAINMENT WORLD

THAT'S THE FORMULA THAT HAS ALWAYS MADE MONEY FOR AUTOMATIC PHONOGRAPH OPERATORS AND RECORD RETAILERS

THAT'S THE FORMULA CONSISTENTLY FOLLOWED BY...

ANDREWS SISTERS - LOUIS ARMSTRONG FRED ASTAIRE KENNY BAKER CHARLIE BARNET - CONNIE BOSWELL NAT BRANDWYNNE ERSKINE BUTTERFIELD CARMEN CAVALLORO JESSE CRAWDUFF BING CROSBY BOB CROSBY JIMMIE DAVIS DELTA RHUTHYM BOYS DENVER DARLING JIMMIE DORSEY IRENE DUNNE DEANNA DURBIN GRACIE FIELDS FREDDIE FISHER ELLA FITZGERALD JUDY GARLAND GLEN GRAY LIONEL HAMPTON HARRY HARDEN WOODY HERMAN MILT HERTH HILDEGARDE HARRY HORLICK INK SPOTS JESTERS BUDDY JOHNSON LOUIS JORDAN KING'S MEN ANDY KIRK FRANCES LANGFORD TEXAS JIM LEWIS GUY LOMBARDO JOHNNY LONG JIMMY LUNCEFORD FRANK LUTHER TONY MARTIN MERRY MACS JAY McSHANN LUCKY MILLINDER MILLS BROS. BQQRAH MINEVITICH CARMEN MIRANDA RUSS MORGAN PANCHO VICTOR YOUNG REISMAN JACK ROBEL DICK ROBERTSON ROY ROGERS JEAN SABLON HAZEL SCOTT RAYMOND SCOTT SQN'S OF THE PIONEERS HARRY SOSNIK DICK STABILE ALEC TEMPLETON ROSETTA TARPE ORGINAL CAST OF THIS IS THE ARMY JOHN SCOTT TROTTER ERNEST TUBB MIGUELITO VALDEZ JIMMY WAKELEY JERRY WALD CINDY WALKER FRED WARING LAWRENCE WELK MEREDITH WILLSON VICTOR YOUNG 3614 Main St., Kansas City, Mo. 1708 16th St., Denver, Colo. 103 E. Kenney St., Newark, N. J. 707 W. Superior Ave., Cleveland, Ohio 730 Erie Blvd., East Syracuse, N. Y. 23 Erskine St., Detroit, Mich. 36 Radcliffe St., Brooklyn, N. Y. 1233 Main St., Buffalo, N. Y. 105 E. 34 St., Cincinnati, Ohio 901 N. Market St., Milwaukee, Wis. 911 N. Market St., Minneapolis, Minn. 22 West Hubbard St., Chicago, Ill. 405 W. Superior Ave., Cleveland, Ohio 50 Winthrop St., Hartford, Conn. 1916 Washington Ave., St. Louis, Mo. 72 Central Ave., S. W., Atlanta, Ga. 102 E. 34 St., Cincinnati, Ohio 17-19 East Hennepin Ave., Minneapolis, Minn. 745 W. Superior Ave., Cleveland, Ohio 17-19 East Hennepin Ave., Minneapolis, Minn. 517 Canal St., New Orleans, La. 1212 Franklin St., Houston, Texas 1212 Franklin St., Houston, Texas 5th and Carey Sts., Richmond, Va. 3012 Madison Ave., Memphis, Tenn. 3611 Main St., Kansas City, Mo.

DECCA DISTRIBUTING CORPORATION BRANCHES AND SUB BRANCHES 619 West 54th St., New York, N. Y. 1105 West 54th St., New York, N. Y. 1926 Arch St., Philadelphia, Pa. 213 West Palmer St., Charlotte, N. C. 925 Penn Ave., Pittsburgh, Pa. 520 "O" St., N. W., Washington, D. C. 3614 Main St., Kansas City, Mo. 1708 16th St., Denver, Colo. 23 Erskine St., Detroit, Mich. 911 N. Market St., Milwaukee, Wis. 105 E. 34 St., Cincinnati, Ohio 745 W. Superior Ave., Cleveland, Ohio 1916 Washington Ave., St. Louis, Mo. 17-19 East Hennepin Ave., Minneapolis, Minn. 517 Canal St., New Orleans, La. 72 Central Ave., S. W., Atlanta, Ga. 632 Madison Ave., Memphis, Tenn. 500 Park Ave., Dallas, Texas 1212 Franklin St., Houston, Texas 323 East Bay St., Jacksonville, Fla. 21-25 West Main St., Oklahoma City, Okla. 1616 Third Ave., North, Birmingham, Ala. 512 Fifth Ave., San Antonio, Texas 1365 Cordova St., Los Angeles, Calif. 525 6th St., San Francisco, Calif. 3131 Western Ave., Seattle, Wash. 1708 16th St., Denver, Colo. 517 Canal St., New Orleans, La. 72 Central Ave., S. W., Atlanta, Ga. 632 Madison Ave., Memphis, Tenn. 500 Park Ave., Dallas, Texas 1212 Franklin St., Houston, Texas 323 East Bay St., Jacksonville, Fla. 21-25 West Main St., Oklahoma City, Okla. 1616 Third Ave., North, Birmingham, Ala. 512 Fifth Ave., San Antonio, Texas 1365 Cordova St., Los Angeles, Calif. 525 6th St., San Francisco, Calif. 3131 Western Ave., Seattle, Wash. 1708 16th St., Denver, Colo. 517 Canal St., New Orleans, La. 72 Central Ave., S. W., Atlanta, Ga. 632 Madison Ave., Memphis, Tenn. 500 Park Ave., Dallas, Texas 1212 Franklin St., Houston, Texas 323 East Bay St., Jacksonville, Fla. 21-25 West Main St., Oklahoma City, Okla. 1616 Third Ave., North, Birmingham, Ala. 512 Fifth Ave., San Antonio, Texas 1365 Cordova St., Los Angeles, Calif. 525 6th St., San Francisco, Calif. 3131 Western Ave., Seattle, Wash. 1708 16th St., Denver, Colo. 517 Canal St., New Orleans, La. 72 Central Ave., S. W., Atlanta, Ga. 632 Madison Ave., Memphis, Tenn. 500 Park Ave., Dallas, Texas 1212 Franklin St., Houston, Texas 323 East Bay St., Jacksonville, Fla. 21-25 West Main St., Oklahoma City, Okla. 1616 Third Ave., North, Birmingham, Ala. 512 Fifth Ave., San Antonio, Texas 1365 Cordova St., Los Angeles, Calif. 525 6th St., San Francisco, Calif. 3131 Western Ave., Seattle, Wash. 1708 16th St., Denver, Colo. 517 Canal St., New Orleans, La. 72 Central Ave., S. W., Atlanta, Ga. 632 Madison Ave., Memphis, Tenn. 500 Park Ave., Dallas, Texas 1212 Franklin St., Houston, Texas 323 East Bay St., Jacksonville, Fla. 21-25 West Main St., Oklahoma City, Okla. 1616 Third Ave., North, Birmingham, Ala. 512 Fifth Ave., San Antonio, Texas 1365 Cordova St., Los Angeles, Calif. 525 6th St., San Francisco, Calif. 3131 Western Ave., Seattle, Wash. 1708 16th St., Denver, Colo. 517 Canal St., New Orleans, La. 72 Central Ave., S. W., Atlanta, Ga. 632 Madison Ave., Memphis, Tenn. 500 Park Ave., Dallas, Texas 1212 Franklin St., Houston, Texas 323 East Bay St., Jacksonville, Fla.
BANDS-A BILLION DOLLAR INDUSTRY

An editorial illustrating the key position of bands in all fields of entertainment-sees hardships for all of music business but survival for all-traces morale value of music

There are a lot of things that are fascinating in the band business. Not the least among them is that it attained the stature of a billion dollar industry during the world's greatest depression. Another interesting element of this far-flung branch of amusements-one, incidentally, that reaches into and influences practically every other branch-is that in this unprecedented period of upheaval it has managed to hold its own. And in several respects it continues to flourish without impeding the progress of Uncle Sam's death grapple with dictates of the age. In fact, it is playing an important part in stimulating the war effort through its powerful effect on the morale of men in the services and men, women and children in civilian life.

The billion dollar industry, which embraces band leaders, musicians, recording companies, music machine operators, music publishers and allied factors, has managed to stay on top, to keep on going despite its usual share of fear-mongering within and more than a fair share of destructive pressure from without.

Despite shortages of basic materials in its recording phase-thanks in part to temporary Jap successes in the Far East; despite James C. Petrillo's fantastic utilization of false economic theory to throw a monkey wrench into the recording machinery; despite gas rationing, rubber shortages and various other detriments of a lesser character, the band business has managed to continue to function.

There were strident calomity-howlers who hung out mourning crepe when Petrillo issued his ukase against recording. But not only did the bands go on and put stripes crepe to the wall and moaned "Woe is me!" when gas rationing in the East put a temporary quiescence on the one-nighter field. And yellow bellies of the same species are still entertaining grave doubts about the future of bands in the face of wholesale desertions from bandstands to the armed forces.

The Petrillo curse has not yet killed name bands; nor has it yet put the record companies out of business. Before the little drama is over we predict it will be a matter of how long Petrillo can remain in business at his same old stand; not how long those who have been so-called music judges for hit whistles and variety effects can survive. This drama continues to unfold; the plot thickens and the villain has the upper hand. But it's a foregone conclusion how it will end. And when it is over even Mr. Petrillo will wonder why he could not foresee the denouement and spare himself his intended victims-in the first place.

Gas rationing and tire freezing have badly crippled the one-nighter business. But the interesting fact is that there are still one-nighters-a black created by the going out of one-nighters being taken up by an increase in theater dates and even better prospects for theater work this fall.

In the case of inroads made on band personnel by the draft establishments and, to a lesser extent, by the precession of tootlers to war jobs there is a definite indication that this situation is adjusting itself. Our country teems with talent-all kinds of talent. There is a reason for the present state of affairs but, encouragement and opportunities have not always kept pace with the supply. For every bandman who answers the call to the colors there will be two youngsters ready to replace him on the stand.

Of course, there are pitfalls ahead for the band business. There are pitfalls ahead for all of us. And not all of us will succeed in avoiding them. The record companies, particularly, are in for a tough siege—whether or not they win the war being waged against them by the A.P.M.'s dictator. The disk companies are faced not only with increasing shortages in materials vital to their existence but they are not too well off on the employment front. They are losing workers to more essential industries; their production has slowed up because of the necessity of service men. Name bands grossed more than $3,900,000 from recording dates in 1941. That this figure will be reduced in the year to come is practically certain.

But all of these things are concomitant with a nation-a world at war. An industry that was able to make sensational strides when most other industries were in the doldrums cannot reasonably be expected to make up for its losses in the current crisis. The leaders of the band and record branches are not stupid. They've had a lot to learn and most of them have profited from serious mistakes in the last several years. They realize now that dogmatic attitudes will not solve their problems; that in this day and age the more flexible is their thinking and planning the greater are their chances for surviving and making progress.

All industry is passing thru a period of change, dislocation and readjustment. This is a foregone conclusion. Some industries have shown themselves to be adaptable—because of their very nature or the wisdom and foresight of their leaders. Others have splintered into a thousand pieces either thru lack of leadership or thru too great a dependence on vital materials that have been denied them by a government admirably applying itself to the job of turning the war tide in our favor.

The band business is in a better position to adjust itself than most other businesses. In general, priorities play a far less important part in the business of entertaining music than businesses employing a similar number of people. Music has gained recognition from the country's leaders as an item that ranks high in the morale scale. It will remain there for the duration and it will continue to play its important role in spreading contentment, happiness and relaxation after the drums of war have been stilled.

Bands will continue to play theaters; to broadcast melody over the airplanes; to embellish films with soundtrack harmony more than ever before, according to announced plans of Hollywood. Bands will continue to entertain all classes thru records spinning in music boxes; they will liven the hours of men in the service thru personal appearances of name bands thru phonograph records distributed to servicemen over the many fronts on which Americans are fighting; thru records purchased for home use and in divers other ways.

This Supplement of The Billboard is literally packed tight with examples of how the billion dollar industry is adjusting itself to the changing course of events, and what can give the lie to the sounders of doom, who would evidently prefer to see the bottom drop out of everything rather than face stern reality and make the necessary adjustments to insure survival.

The band business is important to the show business. It is a vitally important branch of entertainment, which prudishly reveals that this Supplement is the most ambitious endeavor of its kind successfully launched in the history of theatrical trade papers. But more important is the fact that this Supplement is the first printing of this war to which we must dedicate our every conscious act.

This Supplement is a living proof that it can be done; that in the midst of crisis it is possible to launch a living, throbbing thing that spells encouragement to those who know no obstacles; who are determined to carry on and who recognize setbacks only as welcome items in the hardening process.

The band industry cannot isolate itself. It must align itself with the rest of the world. It has done and will continue to do far more than its share to win this war. And when the war is over peoples of all lands, freed from the shackles of maniacal dictators, will be given greater opportunities than ever before to hear and see American musicians. And we of these United States will play host to musicians from the far corners of the earth. There are now barriers between the United States and Latin America that prevent the interchange of live musical talent. These barriers are being removed, thanks to work now being carried on by farseeing and patriotic Americans, with Nelson Rockefeller's Committee on Inter-American Affairs playing an important part in the process. When peace comes, as we pray it will with victory for the United Nations, these and other barriers will be completely removed. There will be a new day and new horizons to beckon to the billion dollar industry and all those who derive economic sustenance from it.

Elias E. Sugarman
30,000,000 LISTENERS MAKE THEM TERRIFIC!

OZZIE NELSON AND HIS ORCHESTRA
FEATURING HARRIET HILLIARD

PERSONAL REPRESENTATIVE
WILLIAM KENT
M'GMT
WILLIAM MORRIS AGENCY

CURRENTLY 2ND BIG YEAR
RED SKELTON
RALEIGH CIGARETTE PROGRAM
JUST CONCLUDED
Record Breaking Theatre Tour

CURRENTLY
JUKE BOX JENNY (UNIV)
CANAL ZONE COL.
BIG STREET (RKO)
STRICKLY IN THE GROOVE (UNIV)
THE DISK BUSINESS DIGS IN

The record industry has been jolted by many things in the past year—it is weathering the toughest period of its history and is doing a good job it—shellac and Petrillo are biggest headaches

By Harold Humphrey

THERE can be no argument over the fact that the recording business has been hit hard by war and the resulting changes than any other phase of the music industry. Yet in the same breadth it is also true that the people who have adapted themselves to the more stringent conditions involved much more reason than the rest of the music business has kept pace with the hardships imposed on it by the war.

Ironically, it can be said that the reason for the disk industry receiving the worst jolts from the war, and also, of course, James C. Petrillo and his American Federation of Musicians, is because the industry hit its all-time peak in sales and importance in the previous year, 1940-41, had not been accomplished was predicted by this high production and subsequent consumption of vital war materialization was cut down so that the War Production Board had to practically close down on the shellac supply to the diskers. It also this 1941 boom totaling some 120,000,000 disks sold which was to a disk center director Petrillo in his action to shut down on recorded music completely.

But whatever the reasons for the disk industry's predicament, the fact remains that it is weathering the roughest period in its history and that it is doing a good job of it. When April 14 rolled around this year, and with it the wpb's restrictions on ordering the wax factories to cut their shellac consumption down to 25 per cent of what had been used, the record execs were not caught exactly flat-footed. They had expected something of the sort from the moment the war started in 1939. Petrillos, which attended the wpb's order was confined to the song publishers, band leaders and other connected with the business.

All of the major record companies had technicians working on substitute formulas for the manufacture of records. It's true that to date none have been found which is entirely compatible with the shellac formula, but it is pretty well agreed among all diskers that if the worst came to the worst disk without any shellac content could be marketed. Naturally, in the interests of quality, the platter companies will only do this when the war is over. It is not entirely, but if that happens they will certainly not be put out of business for the duration.

Dislocation Not Too Great

Even now the dislocation caused by the greatly reduced shellac supplies available for recording is not as great as it could have been in the early days of the wpb restrictions. Records were in short supply, but still far from being a problem with which shellac was cut. The diskers spread the stuff a little thinner using various extenders, etc., and still found themselves way up on the backlog of orders which had all of them behind the eight-to-ten months before the shellac worry came along.

In many instances the bands and other recording artists have been harder hit by the shellac shortage than the diskers. Even the big Name bands have not been spared their disk contracts shrink more than 70 per cent in the past few months, and on top of that they have the added headaches of long undersea and tire rationing and waiting up the next morning with three or four sidemen holding I-A draft cards dangling in their faces.

So despite the shellac headache and the problem of getting skilled labor for their plants, the platter manufacturers again were able to ride with the blow. They tackled all of their available artists and bands and had them cutting tunes by the barrel. The music publishers played ball with the recorders on the tunes, promising to spread their publication over a period of six months. This gave the platter boys a stock of pop tunes which can be released all the way up till spring.

As for the rpms' case against recorded music, a treatise could be written on this subject from both sides. It will suffice to say here, however, that even Mr. Petrillo knows that recorded music is here to stay. But Mr. Petrillo also knows that the day would come when the U.S. public's music would become as censored as Herr Goebbels' Nazi newspapers if all music dispensed to the public were recorded music. The creative side of the art would soon disintegrate into a mechanism run by business men. Of a more real nature to the rpm, tho, are the intrusions which recorded music has made on employment among musicians, and altho Petrillo's methods is disputed, his goal is a very real one.

Records an Integral Part

Despite all of the aforementioned obstacles and readjustments affecting the recording industry, the rpm still will have to admit that a major part of the music business lies in the laps of the men who put this music to a sizeable extent, of a great extent, have been almost totally educated to record being one of its major sources of musical entertainment. It wasn't many years ago that radio program directors absolutely feared to put a recording on the air. The public would feel great, they cried, and quit tuning in to the station. The answer to that cry today is well taken care of by a changed article on the subject elsewhere in this issue.

In the past three years especially, records have done more to popularize "pop" music in the homes than any other medium, including the radio. And interest in the anything on the radio stations are needed more and more by the country as a war communications and propaganda set-up about it; the those more will look to records for their periods of relaxation. The disk companies have a much larger responsibility to discharge as a result of this change of tempo in our lives.

Strictly from a standpoint, the bands and music publishers are and will become even more dependant on the record business for the reasons just mentioned. And for all of these reasons it is safe to be pretty sure that the music industry will emerge from this war preserved in a stronger condition than ever before in its history. The government has evidently already begun the process of recorders, else it would have closed down the studios and pulled every nut and bolt of the music business has certain. To this end the rpms recognized the integral part played by disks.

The current question, of course, is what is going to happen to the record business in the coming year. Plenty of people are interested in the answer to that one, but oddily enough the recorders themselves are less worrying about it, feeling that they can weather the weathering of the shellac barrel and put it up to the public as a dime fact, the more indirectly involved. The diskers can weather the shellac storm, and can do it fairly so—that their market will last at potential big. They lay off enough diskers that they may have to bring out an inferior product at a lower price before the war is over, but this possibility has not set them to hanging crepe at this point.

Scrap Disk Collections

Disc scrap collection have not been too successful, but the fact remains that there is enough scrap in the country to carry the companies for almost a year, provided it can be gathered in. Disc execs figure that when they really get close to the bottom of the shellac barrel and put it up to the public as a dime fact, the scrap will give them a little extra to work with.

Getting enough good bands might become more of a problem to the record outifts than the rpms. Petrillo has already been announced by Washington that the drafting of men for the armed forces will be greatly accelerated in October. This may whittle away a good portion of the name bands faster than replacements can be made.

But even with less production and fewer name attractions, the diskers are in the unique position of having the entire recording industry on their side. The public in the millions of disks already in private and public libraries is in a stronger condition than ever before in its history, and the diskers are backed up by the government as a war communications and propaganda set-up about it; the those more will look to records for their periods of relaxation. The disk companies have a much larger responsibility to discharge as a result of this change of tempo in our lives.

BAND YEAR BOOK, September 26, 1942

Page 7
Latest Releases:
"PRAISE THE LORD AND PASS THE AMMUNITION"
"I CAME HERE TO TALK FOR JOE"
36640
"STRIP POLKA"
"EVERY NIGHT ABOUT THIS TIME"
36635

Our sincerest thanks to the coin machine operators, record distributors, buyers, and the people who have purchased over 2,000,000 of our COLUMBIA records since the first of the year.

Watch for
"MOONLIGHT MOOD"
"YOU'RE SO GOOD TO ME"
36657

Exclusively on COLUMBIA RECORDS
Records... from the Nation!

Flash
Just broke the all-time Record
of EUGGOLDEN GATE
THEATRE, San Francisco.
Signed to start a MGM
PICTURE—October 15th.

Thanks
to Fred, Dolly, the grand crew, and
the patrons at Menasha, who
helped to break the ALL-TIME 5-day
weekly record, in only 5 DAYS
each week.

Thanks
To the management and patrons who
made our new engagement so
successful in these cities:
TRENTON—NEW HAVEN
BOSTON—CINCINNATI—CHICAGO
DAYTON—MILWAUKEE

Thanks
to the Columbia and
United Broadcasting Enterprises for
their splendid help in picking up our
vehicle control--speeding our
radio during our tour.

Edith Colege of Musical Knowledge
NBC Red Network—Coast-to-Coast.
3 hours every Wednesday Night,
10 P.M. to 11 P.M., EST.

Thanks
To the management in Chicago,
Dakota and Columbus, for record
breaking weeks:
CHICAGO—theatre: $35,350
(Circle West)
CIRCLE—Indiana: $27,000
COLUMBUS—ALL-TIME RECORD
FOX—Detroit: $29,117
(All-Time Record)
$25,000 over our previous engagements.

Gratefully Yours,
Kay Kyser

Exclusive Management
MUSIC CORPORATION OF AMERICA

BAND YEAR BOOK, September 26, 1943
Nothing finer can be said about an artist than that he records for Columbia; for that label is the hallmark of excellence.
NATION'S JUKE BOXES ON DUTY

America's automatic phonograph are doing too important a morale job to be neglected by their operators in these times—here's how some operators are meeting today's maintenance problems—market reports indicate that phono business has gained since war began—competition and all-out service give way to consolidation of routes and elimination of non-profitable spots

By Walter W. Hurd

The juke box trade entered the war period in splendid shape as an industry and inspired by a real mission to help maintain national morale. This is especially true of the operating division of the industry. The manufacture of mechanisms and the building of machines, however, have not been so fortunate in sustaining their boom period. The manufacturers have been meeting a growing shortage of materials during the latter half of 1941 and, of course, a complete stoppage of the manufacture of automatic phonographs was ordered by the government on May 1, 1942. This served to concentrate all attention upon the operating field and its possibilities for carrying on during the war period.

Music operators were able to muster an army of at least 400,000 juke boxes, located in small establishments in all parts of the land, to help do the job of maintaining morale. That was the number of machines estimated to be in use in the spring of 1941 and it became increasingly difficult after that to get a check on the production of new machines. Manufacturers met so many difficulties due to shortages of materials that production schedules were revised with almost weekly frequency in May. The number of machines supplied was also definitely cut by priorities orders in December, 1941. A conservative estimate of the new machines produced from August 1 to May 1, 1942, was very close to zero.

It needs to be emphasized that during the last year or so the stress has been upon the complete musical field, including wall and bar boxes, rather than on the number of machines put out. At this writing a federal excise tax on music machines is under consideration and, if such a tax becomes law, it will then be possible to get government statistics on the number of juke boxes licensed in the United States.

Operators Tackle Job

The actuality of war is upsetting in its consequences and many trades found business declining as the nation buckled down to the reality of a new life. Reports from all parts of the country have indicated that the juke box business has held up well in spite of the level of success from the start of war and public patronage has shown big increases. Music operators can soon tell by the coins in the cash boxes of their machines just what the prospects are for the future. Many reports and reports of reports have been coming so steadily, and from all parts of the country that it now constitutes the public will want popular music for the duration. This is what was expected. The record of all wars is that the demand of the people is always for more music. Just as the juke box proves its usefulness in supplying popular music in peace, it will now do an even greater job in time of war. Instead of quitting, music operators are themselves inspired by the opportunity they have to help supply the increased demand for music. What they need to help maintain morale, their own morale as business men is at a high level.

Machines Well Built

The job of the music operator really simmers down to that of keeping his machines on the job and also keeping the best and most complete supply of records of that he can. Here a tribute should be paid to the manufacturers of automatic phonograph mechanisms. For many years they have been building the mechanisms as well as mechanical ingenuity could make them. The mechanisms were built to stand the guff and operators know they will stay on the job. It is well known in the trade that phonograph mechanisms built 10 years ago have been kept in operation continually and are still performing with credit. Operators have noticed the situation, due to the stoppage of manufacture, and are resurrecting even the oldest types of mechanisms and putting them back into service. These old mechanisms can either be installed in new cabinets or used in hook-ups for modern music installations with wall and bar boxes. In this way music operators expect to cover the field and to keep every suitable establishment supplied with music for the duration.

The war situation has brought some difficulties to the juke box trade. Service and route men are harder to get and many of the younger men are in the armed forces, or have gone to the factories to make war goods. The shortage of supplies for service cars and trucks also will present increasing difficulties. But all this is not as serious as it might seem. The majority of the operators of juke boxes have always maintained reserves so that many have sources of supply. Also, during World War I, service men, by working out of military service, have been able to make good on the time. Practically all the operators have had mechanical experience themselves and can keep the machines in good order.

(Continued on page 19)

There Are Gains Also

While war is a terrific evil, at the same time some of the great changes it brings about in our national life work to the advantage of the phonograph business. It has already been mentioned that war con-
Ever since his sensational recording of "Piano Concerto" FREDDY MARTIN has been acclaimed the "golden" band of the music world! Everything he did was a phenomenal success!

Now a year later he is still breaking records at the famous Cocoanut Grove. He has appeared in one motion picture and just completed another. The sale of his records is tremendous! An outstanding musical organization in every sense of the word, they are now receiving the rewards they so justly deserve.
MARTIN ORCHESTRA

- ONE solid year on the LADY ESTHER SERENADE. Every Monday, Coast-to-Coast, 7:30 P. M. CBS

- Now appearing in "SEVEN DAYS LEAVE" soon to be released by RKO—featuring Victor Mature and Lucille Ball

- Breaking all records at the COCOANUT GROVE, AMBASSADOR HOTEL, Los Angeles

VICTOR Records
by FREDDY MARTIN and his Orchestra

MET HER ON MONDAY
TWILIGHT TILL DAWN
CAN'T GET OUT OF THIS MOOD
TOUCH OF TEXAS

I GET THE NECK OF THE CHICKEN
ROMANCE ALA MODE
SOFT HEARTED
I WANT TO GO BACK TO WEST VIRGINIA

Exclusive Management
MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS
VICTOR PAYS TRIBUTE TO ITS PARADE OF STARS
THEY'VE MADE VICTOR AND BLUEBIRD RECORDS TOPS IN THE TRADE!

MITCHELL
AYRES

UNA MAE
CARLISLE

IRV
CARROLL

BON
CHESTER

TOMMY
DORSEY

DUKE
ELINGTON

SHEP
FIELDS

ERSKINE
HAWKINS

EARL
HINES

ART
JARRETT

SPIKE
JONES

WAYNE
KING

RAY
KINNEY

JOHN
KIRBY

ARE
LYMAN

ERNEST
MADRIGUERA

FREDDY
MARTIN

HAL
MCINTYRE

JOAN
MERRILL

GLENN
MILLER

VAUGHN
MONROE

OZZIE
NELSON

TONY
PASTOR

TEDDY
POWELL

JOE
REICHMAN

ALVINO
REY

JAN
SAVITT

ARTIE
SHAW

DINAH
SHORE

DICK TODD

"FATS" WALLER

BARRY WOOD

Page 34

BAND YEAR BOOK, September 36, 1942
It's your move, Mr. Operator!
And you can't lose when you move with
Victor and Bluebird RECORD HITS!

It's a cinch to win a game when the good men are on your side!
Here's a whole checkerboard of top performers that are on your side—on both your sides!—when you buy Victor and Bluebird Records.
The country over, Victor and Bluebird Records are playing the sweetest tune an operator wants to hear—coins clicking into the machine in a steady rhythm!
That's because coinograph fans know what they want—and Victor knows how to give them what they want: the latest hits done by the best bands with the finest vocalists.
If you're out to win your share of the disc dollars—Victor and Bluebird Records are the sure-fire setup.
It's your move, Mr. Operator—and you can't lose when you move with Victor and Bluebird Record hits!

BUY U. S. WAR BONDS EVERY PAYDAY!

The coin-catching hits are on
VICTOR and BLUEBIRD RECORDS
Help your customers keep going with music
Two eminent band leaders agree that the remote broadcast is important and should be given all the care of a commercial program—one uses two microphones, the other uses five—but they are both after the same thing—a good broadcast that will boost popularity.

Shep Fields writes: The average half-hour radio program requires a two-hour rehearsal. If it is a commercial, the rehearsals usually run even longer. It is supervised by a couple of directors. They make a production out of it.

Isn't it logical that something of the same loving care should be lavished on the band leader's remote broadcast? The burden falls on the band leader, not on the network and its engineers, but on the director, but no director.

Of course, the band leader doesn't have to direct anything but the band. He can usually depend completely on the engineer for balance and let it go at that. So he plays eight tunes during the half hour. He doesn't know how the band sounded. Sometimes he has a recording made. More often he depends on listeners to tell him how it sounded and is told how "terrible" the program was.

It has been my belief that the remote program should be handled with extreme care, both from the standpoint of program material and tonal balance.

A band playing in a hotel or ballroom has a problem not faced by the band in a radio studio. That is the problem of acoustics. If a band sounds better in one spot than it does in another, the reason very likely is that one room has better sound distribution than the other. The band leader should make allowances for that.

Rehearse for Remotes

I have made a practice of rehearsing my radio programs. We play a half hour set during the evening, comprising the very tunes we have programmed for the broadcast. Thus both the musicians and myself become familiar with the "score." Regarding the latter, the selection of tunes is far from a hazardous chore. Several factors are brought into consideration. In front of us are listings of the most popular tunes, including The Billboard's Record Buying Guide and Music Popularity Chart. We are careful to vary each program, alternating sweet numbers with rhythm numbers and inserting novelty numbers to vary it even further. We also try to give different music firms a break at the same time, as we prize the goodwill of the publishers. Naturally, we include tunes which we have recorded for Bluebird and are therefore working on. A typical radio program line up follows:

Tune Publisher Theme—Fire Dance .......... Galaxy 1. Jingle Jangle Jingle Paramount 2. Won't Let Her Go Bluebird 3. At the Crossroads E. B. Marks 4. You've Always Been Too Tame Bluebird 5. Sleepy Loggins Chappell 6. Jersey Bounce Chappell 7. This Is Worth Fighting Lewis 8. Hungarian Dance No. 5 9. Swingdance Public Domain Themedue to the nature of our band, which is composed of saxophones and woodwinds, with the orthodox rhythm section but no trumpets or trombones, we have to be unusually careful about tonal balance. When we first organized the band a little over a year ago the band had a tendency to sound thin. We overcame that by bringing the first line of saxophones closer to the microphone. We also found, by a series of experiments, that if we put the bull fiddle right (Continued on opposite page)

Kay Kysor writes: Some people in the radio business who should know better still labor under the delusion that sustaining programs are necessary evils which exist solely as fillers between sponsored periods. This attitude sometimes is reflected in the program itself, interesting shows themselves, except of course, where the program is actually engaged in a sponsor-hunt.

If a studio show on sustaining is all too often a starveling, a sustaining band remote is all too often an orphan, an ugly duckling, in the minds of the people involved. Even the band leaders doing remotes fully realize the importance of these airings, they oftentimes succumb to the general apathy shown by some radio executives, producers, engineers and even announcers, many of whom regard a trip to a band location as tantamount to being exiled in disgrace. Succumbing as they do to this mistaken attitude, the broadcasting maestros content themselves with doing as best they can "under the circumstances" and deriving the most possible benefit from the remotes.

I, of course, have a commercial network show. But I also do a lot of sustaining remotes. I have been told, both in print, that my remotes are superior and, quite naturally, I am pleased by this comment. It means that I have been able to label my sustaining shows with the same brand of showmanship and—in all modesty—professional integrity that are said to distinguish my commercial broadcasts. It's worth the trouble, because a good sustaining remote can help retain confirmed fans and can also make new fans, which is the remote's function in the first place.

Taking into full account the generally "diluted" position in the radio world of sustaining and the obstacles which must be overcome in order to impart finding oneself in that slough, I make almost a religion of seeing that my remotes are as carefully produced and presented as any commercial I have ever turned out. All I can say is that it's worth the trouble.

Four Ingredients

I pay special attention in all my broadcasts, whether for Lucky Strike or merely for Kayser, to four essential ingredients: personality, showmanship, melodic melodies and pacing. No matter how fetching my personality may be, no matter how happy my choice of tunes, if all goes for naught if the broadcast sounds as if it were emanating from a boiler factory or the inside of a tunnel, or worse being played by a band. That's where the engineer comes in and that is where I, to a lesser extent, My experience in studio broadcasting has taught me the most effective way of setting up my particular band, where to place the various microphones, how to space the sidemen, etc. I have found that this set-up, when possible to attain, is equally effective in any location, once allowances have been made for acoustical variations. At Frank Dalley's Metropack, for example, we were able to see the band practically the same way as for the Lucky Strike airings. The results were most satisfactory.

Good set-up or no, however, there is the engineer. As in every other profession, there are good engineers and bad ones. A slick band leader occasionally runs across a mediocre or unmotivated engineer when broadcasting from a ballroom or hotel. There
are several things that can be done to overcome this. First of all, you can take up the issue with the radio station. Second, you can learn enough about monitoring a broadcast to tell the engineer how you want him to keep the balance regulated, or, thirdly and least practical, you can carry your own engineer.

Uses Five “Mikes”

On my recent “Bondwagon” tour I did frequent remote broadcasts from a variety of difficult locations. Fortunately, I was able to carry my own engineer, Albert Capstaff, with me. But even Cappy was of use in that he could do his shots, being ineligible to monitor broadcasts over the other chains. When airing over one of the other cities I had to put on my armor, take out my spear and simply see to it that everything went off as smoothly as possible. It was hard work, necessitating a lot of what some folks might label waste motion. There were constant adjustments to be made in the broadcast set-up according to the demands of each location. There was difficulty in procuring the five microphones with which we prefer to work. When five miles were not available, we just had to get along as well as we could, relying upon past experience and the knowledge possessed by the local engineer to pull us thru. We had some remotes on the tour which were not as good as we’d have liked, but, in the main, we were up to snuff. And they were up to snuff only because our minds were made up that a bad remote is infinitely more damaging than no broadcast at all.

Which brings me to the point in my article. If you, young, up-and-coming band leaders will try to realize that a bad broadcast is worse than not going on the air at all and will treat each airing with as much devotion as they treat any of the other vital activities of their bands, they will get results. There are bum engineers, true. But there are a lot of good ones, and that is probably more good engineers willing to co-operate, than there are young band leaders willing to spend a few hours before going on the air in making sure that everything is the way it should be.

There are tour tunes important. Too often the younger band leader is anxious to please friends in the business and will disturb the program balance by inserting a number that simply does not belong in that particular set. Remember, you are trying to interest as many listeners as possible. For that reason it is as foolhardy to play three straight jump numbers as it would be to play three straight waltzes or three straight rumbas, unless, of course, you are being sponsored on the air and your program is a waltz or rumba program.

Remember that your sustaining remote is the finest showcase for your talents that you will ever have. Bands have settled into locations for a few months, broadcasting several times weekly, have gone out on tour and have flopped. They have taken this to mean their air time is overrated. That is not true. It simply happens in most cases that the band did not do the proper kind of broadcasts. There is no substitute for air time and there is no reason under the sun why an intelligent band leader should not be able to do a wonderful build-up job for himself by buckling down and making certain that his air time is put to its best use.

Shep Fields

next to the mike on a raised platform, we were able to get much better quality.

Another little device we used is to have various instrumentalists stand up in groups while playing certain passages. They do this on regular broadcasts, to lend more body and volume at appropriate times. Our policy on this is not fixed, so we often get different effects out of the same numbers.

Checks With Engineer

The engineer usually arrives about an hour before the broadcast and I have the band play several numbers while I listen with earphones at the engineer’s controls. In this way I can get an accurate idea of the broadcast and make any changes deemed necessary.

Even after the band is on the air, especially during the first broadcasts from the spot, I hop away from the bandstand and get to a radio set where I can hear the band as it actually sounds over the air.

When we were at the Green Room of the Edison we kept a portable radio in the men’s room, which was easily accessible from the bandstand and yet far enough away so that I could listen to the band on the loudspeaker without hearing it from the stand. The dancers must have thought I was slightly whacky running between the men’s room and the bandstand as I did.

We’ve done a lot of experimenting with microphones, using as many as four at a time, but have found that one mike is the most practical, with an extra mike for the vocalist. I would prefer having more than one mike, but it means having an expert at the controls, who is familiar with the band and can “mix” the tones properly. The engineers are changed too rapidly to make that possible, so we have our technique around one man. Whenever we do, it is amazing how the tones and band balance can be affected by placement of the single microphone. A lot depends on just where it is placed, how high it is and even the angle of the mike.

Tune Up!

One thing we do as a matter of routine before each broadcast is tune up or check instruments. You’ll never hear a snipe on our programs. One of the boys in the band using a tuning fork listens to each instrument until it is perfectly adjusted for pitch.

Each of our programs is recorded. The record is sent to my home and I play it over and over again, listening to it with my “board of directors” which includes several members of my band. No more critical audience was ever assembled. We continually strive for perfection.

You may say that we go to an awful lot of trouble just for a half-hour remote broadcast.

Well, we owe a great deal to radio. It was radio that helped establish the rhythm and it was radio that enabled us to sell our new band, which is radically different from other dance bands. A radio program is not to be taken lightly, even if it is only a five-minute fill-in spot. We take a lot of pride in the quality of our programs and strive to achieve and maintain a high standard. As my mama used to tell me once, “You never know who might be listening.”
Keeping 'Em Spinning in the Homes

The development of the recording industry helped bring “name bands” into prominence and at the same time actually improved music—disk retailers are doing a fine job in supplying home phonograph sales—maintained at high peak despite war difficulties—merchandising changes caused by world conflict

by Hilmer Stark

WHATEVER IT was that brought about the renaissance of the home phonograph, whether it was the return of beer and liquor, or the advent of “spring-back” boots, or the “sampling station” juke boxes, or the greater emphasis on popular bands over radio, it cannot be denied that the home phonograph field has been a terrific one.

By the end of 1941, record production had boomed to the 100 million-a-year mark. Radio merchandising had been radically altered. Instead of units containing only the radio mechanism, the greater emphasis was on combination radio-phone units. Music stores had enlarged their display space, changed their lines—all to install record counters for the mighty growling phonograph field. The greater emphasis on popularity of orchestras was indicated to a great extent by their value as names on records as well as to the men behind these projects. The popularity of records afforded a definite manner in which to judge the value of an orchestra.

Then, too, the record business brought about a more careful and thorough selection and presentation of music by orchestra. Phonograph records were predicated on the premise that they were “music that you want—when you want it.” And unless the music was what the public wanted, they didn’t buy it. Here was the more careful selection and presentation of music. All this aided the music field financially as well as improving the output of music.

At the end of 1941 came war. And with war came problems of keeping the disks spinning on home phonographs. With the advance of the Japanese into sectors lying along the ship lanes from India, home of shellac, the primary ingredient of records, calamity howlers began to foresee the end of the phonograph record business. The developments of the shellac problem are not within the province of this article, being covered by another writer in this Supplement, but it will suffice to say that months later the record business was still very much alive. It is true that Uncle Sam has limited the disk companies to the use of shellac, but other methods have been used to keep the disk business as near to normal as possible.

To say that the war has not affected the business would be incorrect. The number of releases by record companies have been cut, but the releases are better. The not-so-good releases of prewar days have been eliminated. The average buyer cannot so readily obtain records—especially on those popular numbers for which there is a terrific demand. Yet on the standard tunes, a sufficient stock is usually maintained to satisfy the needs of all buyers.

The public is solicitous for its old phonograph records with some retailers demanding that buyers turn in one phonograph record for every three new disks purchased. In some sections the supply of old disks has been such that retailers have been able to purchase old disks in sufficient quantity that they are enabled to avoid the requirement of the trade-in.

Record Sales in Wartime

Naturally, with millions of young men going into military service, a large number of record buyers will be out of the trade. However, these young men continue to purchase records in camp, it is true, but there it is more of a community purchase by a number of soldiers because the soldier cannot afford to buy many disks on his monthly pay. Even the market has been taken from retail record dealers, they are still selling practically all the records in their stores, they obtain from record manufacturers. In fact, they at times have a hard time and not enough to satisfy their customers. War production booms in city and hamlet have provided the funds for a great number of record fans to enlarge their disk libraries and they are doing just that. This in great part has redeemed the purchasing power lost through Selective Service demand on the young men of the country.

Greater taxes on incomes may bite into the record buying potential of the public as it will bite into the purchases of other goods. War Bond buying will also have its effect in the opinion of many. Yet, it seems inevitable, despite all of these possible effects, that the demand will not be lower than in previous years. It is certain that the record companies will have to “nump” themselves in order to meet this demand. It is predicted that with the help of scrap shellac, and perhaps non-shellac formulas, production figures will be kept to a fair high levels. There seems to be no war use which record pressing machinery could be put to—to so it looks if records are with us for the duration.

Used Record Sales

One boon which the shellac situation has given to retailers is the virtual elimination of the sale of used records at the low prices of 10 cents, etc. Those who previously siphoned off their used records to these markets are today holding them in order to turn in as scrap. It seems that some dealers giving the purchase of new disks. The “used record problem,” as it was referred to in normal years, was always a matter of increasing business and, secondly, because there did not seem any way in which to stop it. At any rate, the used record store is not as prevalent today as it was before the war began.

Trends in Music Preference

The trends in music preference of music would in themselves be a subject large enough to write a book. Inevitably war makes itself felt upon the world of music by concentrating upon hundreds of war tunes since the war began. One great change may be recognized, however, the helter-skelter swings which affected a great portion of our population in pre-war days has given way to a more moderate, less freaky type of tune. Some people draw an analogy here, saying that our isolationists days have been ended forever. Although it may be true that we were doing our part in the war was led to an unstable type of music—swinging to wild rhythms. They see the moderate tunes of today as indicating a calm approach to our war problems—and ending of unrest.

Patriotic tunes, of course, are not and should not be the only type. The subject of patriotic tunes is a complex one. Today, even Tin Pan Alley—inviting them to dish up some stirring tunes instead of the sirupy concoctions which have been presented. To date the great tune of World War II has not been written. There has been in a trend of making war tunes which have served their purpose, such as “He’s I-A in the Army, and I-A in my Heart.” Great favorites of World War I haven been revived and are getting a good play by home phonograph purchasers.

Classical music has been somewhat of an enigma to this writer. First of all, it may be stated that the war has not affected the classical music business. The efforts of record companies, directors, and orchestras have been directed at recording war tunes for reissuing those records which have not affected the business.

The shellac shortage has been somewhat of an enigma to this writer. First of all, it may be stated that the war has not affected the classical music business. The efforts of record companies, directors, and orchestras have been directed at recording war tunes for reissuing those records which have not affected the business.

The shellac shortage has been somewhat of an enigma to this writer. First of all, it may be stated that the war has not affected the classical music business. The efforts of record companies, directors, and orchestras have been directed at recording war tunes for reissuing those records which have not affected the business.

The shellac shortage has been somewhat of an enigma to this writer. First of all, it may be stated that the war has not affected the classical music business. The efforts of record companies, directors, and orchestras have been directed at recording war tunes for reissuing those records which have not affected the business.

The shellac shortage has been somewhat of an enigma to this writer. First of all, it may be stated that the war has not affected the classical music business. The efforts of record companies, directors, and orchestras have been directed at recording war tunes for reissuing those records which have not affected the business.
to keep up their own inventories. Some retailers have invited patrons to turn in as many old discs as they can assemble, receiving credit on these toward purchase of new discs. In other words, Joe Doeckes turned in 20 scrap records and is entitled to buy 60 new discs in addition to receiving about 60 cents for the scrap discs. While in numerous cases the retailers have made notations in books covering these transactions, others have issued certificates or little round fiber coins stating that the holder is entitled to purchase one, two or three new discs. This latter angle has found much favor with retailers inasmuch as it tends to tie up the customer to buying his records in the store to which he has turned in his scrap records.

Curtailment and complete stoppage of manufacture of radios and phonographs has encouraged many retailers to center their promotion effort around record departments. In a number of cases, where record counters had been at the rear of stores, the counters were moved forward and more window display space was given to promotion of records. In one case, a radio manufacturer took on the distribution of a line of records. In such cases, advertising in papers and direct mail promotion pieces have also been devoted more largely to records. Many retailers have contracted for advertising which offers cash for scrap records. A summation of the advertising picture would reveal that the dollar amount is about the same but that the scheme of advertising has been changed somewhat.

Maintenance of Inventory

What has bothered record retailers more than anything else is the maintenance of a satisfactory inventory. Unhappily few have been able to do winze of the artifice to discuss the short age of materials to sove have been rationing the records—but, this is nothing new. Even in prewar days there was plenty of hoping that such and such discs could not be obtained and back orders were the rule rather than the exception. Record companies have several times skipped release in order to concentrate on catching up on back orders. This has caused retailers to some extent.

Despite all these troubles, the record manufacturers and dealers are doing a job in keeping phonograph turntables spinning. The situation could be much worse than it is if the record companies had not been on their toes and prepared to cope with the problems as they arose.

Rumor mongers have for the past year stirred up reports of this or that catastrophe affecting the record business. But the manufacturers have shown an aptitude for meeting all troubles. Barring some federal action compelling shutdown of record factories, it is a safe statement that the diskers will be able to keep on doing and keep 'em spinning in the homes.

**Nation's Juke Boxes on Duty**

(Continued from page 11)

on the job until we win the war. The Juke box has become a part of the life of the people and they will keep it there.

Even before our active entry into the war music operators had been able to demonstrate what they can do with their Juke boxes in boosting the sale of U. S. Savings Bonds. They have a greater job than ever now to perform and these operators can be counted on to do it.

Another factor that makes the Juke box business more essential now than ever is the value of these machines to the thousands of small establishments in all parts of the nation. The records of the war in England and other countries shows that war is very hard on small business establishments of many kinds. These small establishments are part of the American way of life and they will need consideration during the war. Many of these establishments can well use the Juke box, not only for the cash returns that it brings, but also for the good cheer and entertainment it brings to their customers. It has been discovered that music can be supplied to factories workers and that such music actually relieves the fatigue and boosts the spirit of workers.

**Future Supply of Records**

Music operators can keep their fine phonograph mechanisms going for the duration. The very conditions brought about by a nation at war increase the public demand and necessity for popular music. Now the operator is faced with the problem of a future supply of records. It is not the sudden disappearance of all types of records, but the increasing of the demand for new music that has caused the operators and his future supply of records that should be kept in mind.

1. Operators of Juke boxes will take all the new records they can get the minute they come on. It is well understood that they have not been able to get all the new records they wanted for some time past. Operators are fully aware of the shortage of materials and fully expect that new or substitute materials may not produce records as good as they would like to have. But one of the great attractions of the Juke box is that it supplies the latest recordings. For that reason music operators will be in the market for all the new records they can get.

2. Operators plan to fill up on standard records, semi-classics, old-timers and the favorites of former days when they cannot get new records. In some respects this will be important commercially to record manufacturers and to orchestras and musicians that have recorded the old standards. It will mean the taking of the stocks of many popular favorites of former years for use in the Juke boxes and thus the public desire for music will be supplied.

These are the reasons why the Juke boxes will be kept on the job until we have won in the struggle for democracy. These are some of the ways in which music operators will be able to keep their machines in good working order and also keep in use as many records as possible. The public and the entire music world can be assured that the nation's Juke boxes will meet their responsibility in helping to maintain national morale.
We Still Want New Talent

Three major recording executives tell why they are constantly on the alert for new recording artists despite shellac shortages, curtailed production and other difficulties — heartening message of interest to all in the music business.

By Dave Kapp

Decca Records, Inc.

A SIDE from Bing Crosby, Count Basie and Frank Sinatra, Guy Lombardo, Glen Gray, Louis Armstrong — those of the "greats" in the Decca catalog, who were solidly established before the first edition of this column ever appeared — there are dozens of great Decca contemporaries, artists who have grown great with us. They were all new talent at one time or another. We feel we are constantly on the watch for something new.

Some of our artists are old-timers, we assume, but the company has yet to celebrate its 10th birthday and some are successful newcomers, One doesn't have to go far back to recall when the Ink Spots elected the name "If I Didn't Care." For example, or what about the Andrews Sisters and their original "Be My Baby Du Schoen"? Then there are great artists like Deanna Durbin, Judy Garland, Jimmy Dorsey, Woody Herman, Ella Fitzgerald, Hildegard, Carmen Cavallaro, Jimmy Lunceford, Frances Langford, the Andrews Sisters, Bing Crosby, Victor Young, Lena Horne, and Decca's most recent recordings, Ella Fitzgerald, Hildegarde, Carmen Cavallaro, Jimmie Lunceford, Frances Langford, Merry Manie Sacks, Decca Records, Inc., in charge of the Decca catalog. Since then he has assumed direction of all Decca recording. A tall, soft-voiced, efficient best-man to the Arts, he mentions wistfully the wood-working he would do if he ever found enough time.

By Leonard Joy

RCA-Victor

THE nation is up to its neck in war work and war; every person in the nation. The record business, from the record producer, to the public, is under utmost pressure, is undergoing a double jolt. Apparently not sufficient that the business be threatened by war conditions, it gets a further shot from within, as all who have been following the James C. Petrillo mix-up know. It is doubtful if we shall see the present situation again and we hope we never shall. But, all is well, the record business continues to take the progressive, far-sighted approach. This attitude is reflected in our dealings with talent. WE STILL WANT NEW TALENT and are constantly on the watch for it.

There are many reasons why we are on the lookout for fresh recording blood. First of all, a lot of band leaders and artists either already have joined the armed forces or will do so shortly. That means depleted rosters and automatic openings for new artists which for various reasons were not able to break the ice before. Secondly, even were our rosters not being emptied, even were they completely full, there always would be openings for bands and artists with a novel approach. The public thirsts for something new and different. If we give it to them, we reap the rewards — that is obvious. Therefore, it can be said that, come what may, any outfit with a fresh ideas and a good chance of getting on records no matter what. 

Now, how long will this war last. Each one of us, however, estimate with some degree of uncertainty which band leader is going to stay on top. We know that a smart, far-sighted leader and an artist who had been thrown in, will still earn for today's new talent the same warm reception that it always has earned for new talent's most successful predecessors.

Our job, of course, is to remain on the alert for evidence of interest in new bands, voices and personnel. Some people have expressed fears that, because of disturbed war conditions and almost chaotic industry conditions, we might abandon our watchfulness in order to concentrate upon solution of immediate problems. Were we to do that, our substitute fears would be tremendously foolish. We must solve the problems of the war, to be sure, and we must devote every possible effort to do so. But, since we wish to solve these problems only to insure future strength and well-being, we must also devote attention to the other obvious aspect, an obviously replaceable part of the industry that is not a part of the industry without which we are lost.

For that reason Decca has not for the past year foregone its constant efforts to seek out bright new bands and vocalists. For the past (Continued on opposite page)

By Manie Sacks

Columbia Recording Corp.

IN TIMES like these it seems impossible to be far from ideal. Every American agrees that nothing short of total victory with our war effort. But every American will also agree that bands provide wholesome entertainment for the soldiers and civilians alike. It doesn't take a Gallup poll to prove that bandleaders and band workers enjoy listening and dancing to recorded music.

Anybody can see what that means. Fans want records and we're going to make them. That takes new talent, and a regular supply of up and coming bands. We know that some guys will insist that the present war will say no more records are going to be made once the war is over. But look at the facts. We agree that the record business is in the midst of some immediate problems right now. But we've had some before and everything has always worked out okay. The business today is solid from every angle and I think it will continue to be. But to get back to the subject of new talent, take Harry James. He's leading a Columbia band that's strictly a war bandleader. He was discovered by accident. As you remember, the James music is new and different, and it is paying off. But don't forget that not too long ago Harry was a neophyte with little standing in the business. When Columbia signed James we had no guarantee that he was going to the top, but we had faith in his ability and we backed it. He was a case of new talent.

Look at Charlie Spivak. His band was signed by us when it was organized. We knew of his rep in the business. We knew of his ability. And we knew of the cure with which he was forming his band. We believed in him. We pushed him on records. Everybody knows the result. Today Charlie has a following that is the envy of many an older leader. New talent. Of course, the kingpin with Columbia Records is probably Claude Thornhill. As any pop fan can tell you, Thorny is doing terrific things for us on Columbia Records. Well, Columbia was the first to hit the top before signing him. It's another example of riding along with new talent. Less Brown's
great band is still another case. Here's an organization that has what it takes to click on a large scale. But Les wasn't always one of the nation's favorites. He's doing okay now, but he wasn't a star when he first inked a contract with Columbia. Figure it out for yourself.

I could go on and on, but it all adds up to this: If a band leader has a good outfit and he has brains, ability and ambition, he will "arrive." You can't stop him. As these new bands come along they're going to be looked over very carefully. And when they have a spark of appeal they're going to be tabbed for better things by the industry and by the listeners...because it's our business and it's the fans' entertainment. Don't ever forget, it's the public that picks the winner. And it's Columbia's job to keep ahead of the public as much as possible. To do that we've got to have new blood. For as you've probably noticed, one of the characteristics of the American people is that they always welcome new talent.

Leonard Joy

artists started to the top via this route. Another source is the music booker. For some reason known only to himself he may want to give a certain band a ride. While the ride may only be of short duration, it may nevertheless start that orchestra rolling of its own accord. Night clubs and shows also do their part in the making of new recording names.

So—everything must be taken into consideration; not merely for the present, which seems in some ways to be taking care of itself, but for all time to come. The bands and artists which every recording company has under contract right now may be making a lot of money both for themselves and the disk firm, but it is the wise man who doesn't spend all his time counting his money. He peers into the future.

Dave Kapp

months our production has been necessarily curtailed, like that of all companies, and on August 1 we had to cease cutting of new records. But we know that we will be back cutting records again in the future and we are going to be ready to do the best possible job. We could hardly do the best possible job if we neglected new talent that could become important talent with proper exploitation on records.
Sold over 1/2 million each of these Columbia records you made me love you: I don't want to walk without you, strictly instrumental, one dozen roses, sleepy lagoon, music makers.

And these hits coming:
I CRIED FOR YOU
HE'S MY GUY
VELVET ROOM
MR. 5 BY 5
JUMPTOWN

I'VE HEARD THAT SONG BEFORE
MANHATTAN SERENADE

and from Harry's forthcoming 20th-Century-Fox picture "Springtime in the Rockies" these two hits:
'I HAD THE CRAZIEST DREAM'
'POEM SET TO MUSIC'.

See next page for the greatest band sensation of the past decade...
on the **SPOTLIGHT BAND PROGRAM**
for **Coca-Cola**
Mondays 9:30-9:55 P.M.
ever BLUE NETWORK
Coast to Coast

also on **JACK BENNY PROGRAM**
for **Jell-O**
Sundays 7-7:30 P.M.
NBC Coast to Coast
Oct. 4-11-18-25

*Seven-time winner of the coveted Saturday Night SPOTLIGHT BAND SHOW for Coca-Cola...winner of the GOLD PLATED AWARD

---

**Opening OCT. 2**
LINCOLN HOTEL
NEW YORK
(13 Weeks)

**Opening JAN. 6**
PARAMOUNT THEATRE
NEW YORK

Beginning September 29
**CHESTERFIELD CIGARETTE PROGRAM**
CBS Coast to Coast
Every Tuesday, Wednesday and Thursday,
7:15 to 7:30 P.M. EWT.

**Harry James**
and his **MUSIC MAKERS**
featuring
HELEN FORREST JOHNNY MCAFEE
CORKY CORCORAN

**Exclusive Management**
**MUSIC CORPORATION OF AMERICA**
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS
now making 'POWERS GIRL'
Charles Rogers Production
released thru
UNITED ARTISTS

COLUMBIA RECORDS

Return Engagement
Oct. 9th
HOTEL NEW YORKER
New York
### LIST OF RECORDING ARTISTS AND THE LABELS FOR WHICH THEY RECORD

| Abbott, Jerry | Standard Popular |
| Acuff, Roy | Okeh Folk Tunes |
| Alley, Shelly Lee & His Alley Cats | Bluebird Folk Tunes |
| Anderson, Judith | Victor Classical |
| Anderson, Marian | Victor Classical |
| Andrews Sisters | Decca Popular |
| Armstrong, Louis | Decca Popular |
| Arrou, Claudio | Victor Classical |
| Arvizu, Juan | Columbia Popular |
| Astaire, Fred | Decca Popular |
| Atcher, Bob | Okeh Folk Tunes |
| Augustana Choir | Victor Classical |
| Autry, Gene | Okeh Folk Tunes |
| Ayres, Mitchell | Bluebird Popular |
| Baccaloni, Salvatore | Columbia Masterworks |
| Bagelman Sisters | Victor International |
| Baker, Kenny | Decca Popular |
| Bampton, Rose | Victor Classical |
| Bannermann, Johnny | Bluebird Folk Tunes |
| Barnett, Charlie | Decca Popular |
| Barry Sisters | Standard Popular |
| Bartlett & Robertson | Columbia Masterworks |
| Bartok, Bela | Columbia Masterworks |
| Bar-X Cowboys | Bluebird Folk Tunes |
| Basie, Count | Popular |
| Bauer, Harold | Victor Classical |
| Basie, Benny | Bluebird Popular |
| Beecham, Sir | Popular |
| Bernard, Barney | Bluebird Popular |
| Bebee, Sam Thomas | Victor Classical |
| Behrend, Jeanne | Victor Classical |
| Big Joe & His Rhythm | Bluebird Folk Tunes |
| Big Maceo (Maceo Biggs) | Decca Popular |
| Biggs, E. Power | Victor Classical |
| Blake, J.R. | Victor Classical |
| Blue Ridge Mountains | Bluebird Folk Tunes |
| Bluebird Folk Tunes | |
| Blue Sky Boys | Bluebird Folk Tunes |
| Bonnet, Joseph | Victor Classical |
| Bonheur, Ella | Bluebird Popular |
| Boyd, Bill & His Cowboy Ramblers | Bluebird Folk Tunes |
| Bradley, Wil | Columbia Popular |
| Brainrowsky, Alexander | Victor Classical |
| Brandenberg, Tragel | Popular |
| Brandwein, Nat | Decca Popular |
| Britten, Eileen | Bluebird Folk Tunes |
| Brown, Les | Columbia Popular |
| Brown, Les | Columbia Popular |
| Bruce, Carol | Columbia Popular |
| Budapest Quartet | Columbia Masterworks |
| Bura Gypsy Orchestra | Victor International |
| Busch, Adolf | Columbia Masterworks |
| Butterfield, Erskine | Decca Popular |
| Calloway, Cab | Columbia Popular |
| Canova, Judy | Okeh Folk Tunes |
| Carlisle Brothers | Bluebird Folk Tunes |
| Carlisle, Una Mae | Bluebird Popular |
| Carroll, Irv | Bluebird Popular |
| Carste, Hans | Victor International |
| Carter Family | Bluebird Folk Tunes |
| Carter, John | Columbia Masterworks |
| Casadesus, Robert | Columbia Masterworks |
| Casey, Claude & His Pine State Playboys | Bluebird Folk Tunes |
| Castagna, Bruno | Columbia Masterworks |
| Castiglione, Frank & the Fiddle | Bluebird Popular |
| The Cat & the Fiddle | Bluebird Folk Tunes |
| Cavell, Jean | Standard Popular |
| Cavaliere, Louis | Decca Popular |
| Cecil & Vi | Bluebird Folk Tunes |
| The Charioteers | Columbia Popular |
| Chester, Bob | Bluebird Popular |
| Chicago Symphony Orchestra | Victor Classical |
| Chor Aris Chorus | Victor International |
| Chuck Wagon Gang | Okeh Folk Tunes |
| Cincinnati Symphony Orchestra | Victor Classical |
| Claire, Marian | Victor Classical |
| Clark, Buddy | Columbia Popular |
| Clayton, Doctor | Bluebird Folk Tunes |

### List of Disc Labels

| Four Clefs | Bluebird Popular |
| Cleveland Orchestra | Columbia Masterworks |
| Colonial Orchestra | Standard Popular |
| Code | Victor Classical |
| Coolidge Quartet | Victor Classical |
| Cordon, Norman | Victor Classical |
| Coro Belmont Chorus | Victor International |
| Courbouin, Charles M. | Victor Classical |
| Crawford, Jesse | Decca Popular |
| Crooks, Richard | Victor Classical |
| Crosby, Bing | Decca Popular |
| Crosby, Bob | Decca Popular |
| Crudup, Arthur (Big Boy) | Bluebird Folk Tunes |

### Folk Tunes

- Cibor & Poupe Duet | Victor International |
- Cugat, Xavier | Columbia Popular |
- Curtis, Eddie & His Victor Classical |
- Davis, Carl & Harry Taylor | Okeh Folk Tunes |
- Davis, Jimmy | Decca Popular |
- Davis, Wally | Victor Folk Tunes |
- Day, Dennis | Capitol Popular |
- DeChova Band | Victor International |
- DeGeesy Orchestra | Victor International |
- Delia Rhythm Boys | Decca Popular |
- Denyes, Darling | Decca Popular |
- Denys, Mareide | Victor Classical |
- DePrince Orchestra | Victor International |
- Detroit Serenade | Victor Classical |
- Dexter, Al | Okeh Folk Tunes |
- DeZurik Sisters | Okeh Folk Tunes |
- Dickerson, Ben | Victor Classical |
- Dinicu, Gregory | Victor International |
- Dixie Ramblers | Bluebird Folk Tunes |
- Dombrowski Orchestra | Victor International |
- Donahue, Al | Columbia Popular |
- Doro, Leon | Victor International |
- Dorsey, Jimmy | Decca Popular |
- Dorsey, Tommy | Victor Popular |
- Downey, Don | Victor Classical |
- Duchen, Eddy | Columbia Popular |
- Detroit Orchestra | Victor International |
- Dunn, Irene | Decca Popular |
- Durpee, Jack | Okeh Folk Tunes |
- Dunbar, Bob | Popular |
- Eastman-Rochester Symphony Orchestra | Victor Classical |
- Edmonds, Victor International |
- Eddy, Nelson | Columbia Masterworks |
- Ellington, Duke | Victor Popular |
- Elman, Mocha | Victor Classical |
- The English Duet | Victor Classical |
- Evans, Maurice | Victor Classical |
- Evans, Merle | Columbia Popular |
- Elmer, Duke | Victor Classical |
- Fields, Shep | Bluebird Popular |
- Fisher, Harry | Decca Popular |
- Fitzgerald, Elsie | Decca Popular |
- Fischer, Darrell | Bluebird Popular |
- His Log-Jammers | Standard Popular |
- Flagstad, Kirsten | Victor Classical |
- Foley, Red | Okeh Folk Tunes |
- Fontaine, Lynn | Victor Classical |
- Fox, Virginia | Victor Classical |
- Francisco Orchestra | Standard Popular |
- Frist, Polly | Victor Classical |
- Froman, Jule | Columbia Popular |
- Gaden, Robert | Victor International |
- Garland, Judy | Decca Popular |
- Gates, Tex, J.M., & His Congregation | Bluebird Folk Tunes |
| Glitter, Joe & His Boys | Bluebird Folk Tunes |
| Glaze, Will | Victor International |
| Golden Gate Quartet | Columbia Popular |
| Golson, George | Victor Classical |
| "Good Fellows" | Standard Popular |
| Goodman, Benny | Popular |
| Goodman, Benny | Columbia Popular |
| Goossens, Eugene | Victor Classical |
| Gerin, Igor | Victor Classical |
| Gould, Morton | Columbia Popular |

### Gospel Tunes

- Grabek, Walter | Victor International |
- Grandjany, Marcel | Victor Classical |
- Grant, Harold | Standard Popular |
- Gray, Glen | Decca Popular |
- Grahn, William | Victor Classical |
- Green, Lil | Bluebird Folk Tunes |
- Grosses Military Band | Victor International |
- Gypsy Wanderers Orchestra | Victor International |

### Jazz Tunes

- Haines, Connie | Capitol Popular |
- Hali Johnson Choir | Victor Classical |
- Hall, Roy, and His Blue Ridge Entertainers | Bluebird Folk Tunes |
- Hampton, Lines | Decca Popular |
- Hanson, Dr. Howard | Victor Classical |
- Happy Fats and Rayne-Bo Ramblers | Bluebird Folk Tunes |
- Harden, Harry | Decca Popular |
- Harold's Instrumental Trio | Standard Popular |
- Harris, Johanna | Victor Classical |
- Harvard Glee Club | Victor Classical |
- Hawkins, Erkines | Bluebird Popular |
- Hayes, Helen | Victor Classical |
- Hayes, Roland | Columbia Masterworks |
- Highland Boys | Bluebird Folk Tunes |
- Heidt, Horace | Columbia Popular |
- Heifetz, Jascha | Victor Classical |
- Helsinki University Choir | Victor International |
- Herman, Woody | Decca Popular |
- Hersh, Myra | Victor Classical |
- Hicks, Curly, and His Tapestry Boys | Bluebird Folk Tunes |
- Hi-Flyers | Okeh Folk Tunes |
- Hildegarde | Decca Popular |
- Hines, Earl | Bluebird Popular |
- Hodges, Johnny | Bluebird Popular |
- Hall, Carl | Columbia Popular |
- Holiday, Bill | Columbia Popular |
- Holland, Charlie | Victor Classical |
- Holts Quintet | Victor International |
- Hooper Hot Shots | Okeh Folk Tunes |
- Hollock, Harry | Decca Popular |
- Honoway, Viriton | Bluebird Popular |
- Houston, Elzie | Victor Classical |
- Howard, Eddy | Columbia Popular |
- Hunsicker, O'Connor | Victor International |

### Indianapolis Symphony Orchestra

- The Indianapolis Symphony Orchestra | Victor Classical |

### Jazz Tunes

- Inkle Spots | Decca Popular |
- Iona, Andy | Victor Popular |
- Iturbi, Jose | Victor Classical |
- Ives, Burt | Columbia Popular |
- James, Harry | Columbia Popular |
- Janssen Symphony of Los Angeles | Victor Classical |
- Janssen, Werner | Victor Classical |
- Jarf-Franzen Quartet | Victor International |
- Jarl Instrumental Quintet | Victor International |
- Jarrett, Art | Victor Popular |
- Jenkins, Gordon | Capitol Popular |
- Jenkins, Heinz | Capitol Classical |
- Jesters-Decca Popular |
- Joe's Merry-Makers | Standard Popular |
- Johnson, Buddy | Decca Popular |
- Johnson, Johnnie | Capitol Popular |
- Johnson, Lennie | Bluebird Folk Tunes |
- Jones, Allan | Victor Classical |
- Jones, Spike, and His City Slickers | Bluebird Popular |
- Jordan, Louis | Decca Popular |
- Jubileeers | Bluebird Folk Tunes |
- Jones, Print | Columbia Popular |
- Karin, Juel | Victor International |
- Kasell, Art | Bluebird Popular |
- Kaye, Danny | Columbia Popular |
- Kaye, Sammy | Victor Popular |
- Kilenyi, Edward | Columbia Masterworks |
- Kindler, Hans | Victor Classical |
Year After Year
---the
CHAMP!

JIMMIE

JIMMIE LUNCEFORD New DECCA HITS
For 1942-1943 and Years To Come

BLUES IN THE NIGHT 4125 (both sides)
(Introduced by JIMMIE LUNCEFORD in
Warner Brothers’ “Blues in the Night”)

LIFE IS FINE backed by
I’M LOSING MY MIND... 4289
TO THE OUTSKIRTS OF
TOWN... 18324 (both sides)

KNOCK ME A KISS backed by
KEEP SMILING, KEEP LAUGHING backed by
EASY STREET

HAROLD F. OXLEY, INC.

Page 28
AMERICA'S coin machine operators know that LUNCEFORD recordings are standards, all-time favorites always earning top money. In these days when repeat performance decides, LUNCEFORD releases are the most profitable investment in the industry.

IN BALLROOMS, theaters and colleges LUNCEFORD grosses, increasing every season, prove again that with the public that knows music best it's LUNCEFORD who counts. No dance band in America has a more consistent record of coast-to-coast success.

LUNCEFORD
On DECCA RECORDS
THE BAND OF THE YEARS
17 GREAT ARTISTS
featuring the
LUNCEFORD GLEE CLUB
DAN GRISSOM, VOCALIST

Now on tour—booked solid
SETTING NEW HIGHS
in Grosses and Popularity

17 EAST 49TH STREET, NEW YORK
ELDORADO 5-3500
CALLOWAY: CONGRATULATIONS TO YOU AND YOUR ORGANIZATION UPON BREAKING EVERY CASA MANANA ATTENDANCE RECORD. I Attribute IT TO YOUR SHOWMANSHIP AND MUSICIANSHIP. I WOULD FINE SHOWMANSHIP AND MUSICIANSHIP. I WOULD FINE SHOWMANSHIP AND MUSICIANSHIP FOR APPRECIATE YOUR GIVING ME A COMMITMENT FOR YOUR SERVICES FOR NEXT SEASON. REGARDS

JOSEPH ZUCCA.
When the "big name" side of the band industry became firmly established, the financial investment on all sides increased heavily, turning the business of buying a band into a project as important as any show business venture, costing the amount of money that the name orks were soon able to demand. Buying a band today requires that the guy on the receiving end be as shrewd and astute as any film magnate. This is especially true of the ballroom operator, since he is selling just one thing—the band. A theater operator, or to a lesser degree a radio sponsor, may be able to make a few mistakes when buying a band because it is usually just one part of his program or bill. But the ballroom operator and also the recording talent exec, have to be sharp and awake when it comes to buying a band.

Any major band-working exec will attest to the fact that the ballroom operator has become just that. When buying a band today, the operator is faced with many things to consider. Price, of course, is one of the initial considerations. A promoter or opera- tor who can handle this situation may be very rare on the market for a Miller or Dorsey or Glenn. It does, however, usually have a very discriminating clientele when it comes to dance music and cannot use just any Joe Doakes. The customers would go elsewhere.

Such an operator has, let's say, a choice of 15 bands which are available to him for a certain date on his calendar. To the unin- structed these 15 outfits might seem to be on

Local Promotion Ups Takes

The smart buyer of bands also watches closely the timing elements which enhance or detract from a band's reputation, particularly when buying by a certain band leader which may be taking the jive boxes by storm in this opera- tor's town is almost in itself to make that band a good bet for a one-nighter or theater engagement. The operator may even exceed his usual budget by several hundred dollars, feeling it is fairly safe to make such a splurge as a sort of bonus treat for his cur-tomers.

A movie or, as more frequently happens, a string of transmissions over a local radio outlet is sometimes the key to the operator's booking. Usually the patrons are quite ready to take their different-ork choices and are not bashful about letting the operator know what these choices are. A disk, movie or radio platter program conveys a lot of information. The smart operator allows himself and his judgment to be conditioned by his customers.

Another vital consideration figuring into the operator's band buying is the booker, who is usually handling the account at any given time. Some operators become so partial to one office that they deal strictly with one particular band office. An operator may have a heavier slice of the "names" than another does not mean that it does more gross business annually than an office having fewer "names". The operator may force two offices to split commissions on a band, or work out a plan where the booker handling the account is made to feel that he has not been handled by the office which the operator deals thru.

Bookers Should "Follow thru"

This partiality is due to the service given by the booking office over and above just sell- ing the band. One office may give an operator a much more solid "follow thru" than its competitor. There are, for example, instances where a booker figures his job is done the minute the sale is made. But a booker who is a good "follow thru" man will make the band buyer realize that to really satisfy and keep the account he (the booker) must be shrewd in every way in making the date a successful one.

With all this in mind is always critical to see that the band's road manager, personal manager and press agent are on the job; that the operator is taken good care of in the matter of press books, window cards, promotion-swap or exploitation of the band in the town in ad-

The average band buyer today is cognizant of all of these things and operates his theater or ballroom as shrewdly as the owner of the big department store in the town. He's completely familiar with the product he is buying for sale thru his box office and understands the merchandising. And on top of this he also realized that his brethren in the business have the same problems and that together they can solve them more easily and effectively. He has joined associations of operators for that reason.

A band buyer may thru wrong judgment or thru being misinformed get stung occasionally, but once in a while, he is becoming rarer and rarer because he is smartened up just a little bit more each time that happens.

BAND BUYERS ARE SMART

Buying bands is a science and a fine art—whether a buyer wants music for a one-nighter, a ballroom, a college, prom, a hotel, a radio show or for pictures, he has to know (and usually does) just what kind of music will click at the box office.

I T WASN'T so very many years ago when a ballroom operator was buying bands on the basis of "availability" bands, and when the only band that a theater operator was worrying about was the pit band. Many ballroom man- agers were their own booking agents. They knew what bands were operating in their territories and contacted the leaders direct for engagement. These were the days before "name" bands existed, and bands were bought by the pound so-to-speak. Quality and name figured very slightly in the sale. As long as the leader could keep his boys on the tempo threw a decent time and the dancets and the ballroom op- were satisfied.

The advent of the traveling name band soon changed all of this. Bands started building their own audiences, and the mediums of records, radio and a demand was soon set up by the music-loving public for their "favorite" bands. Traveling orks spawned personal booking agents. As the business grew into an industry, and were extending their bailiwicks, the ballroom operators had to become educated in the art of booking bands. The advent of the traveling name band was one of the pioneers in the field of booking. Stein signed the old Coon Orks, and the Cherrys, and in most cases one of the first band tours of any distance.

Such bands were soon able to demand more money and, in turn, the ballroom operators were extending the admissions and promotion generally of their dance business, as the bands and the business grew into an industry, the complexities of the business of booking bands increased a hundredfold. Buying a band for a one-nighter was no longer just a matter of getting the band set and putting an advertisement in the local paper. The operators to become real booking agents. The day of the fellow running a single local booking agent who owned the corner taproom was the day of the booking agent. The booking agent was the first link in the chain that makes the ballroom operator in the long run a success.
Most sincere appreciation from

To
Mr. Lucius Boomer
For re-engaging my orchestra for the 11th consecutive season at the
Waldorf-Astoria
To Columbia Pictures
For co-starring my orchestra with Rita Hayworth and Fred Astaire in the forthcoming production "You Were Never Lovelier"
Soon To Be Released....
and thanks again for re-signing me as comedy lead in another COLUMBIA PICTURE starting in January....

To Columbia Records
For the splendid job they have done with my recordings

To Mr. Richard Marvin of The William Esty Agency
For the new one-hour Camel Caravan
Every Friday Night, 10:00 to 11:00 P.M.,
EWT, CBS Coast-to-Coast.

Exclusive Management

MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS
EACH OFFICE A COMPLETE UNIT IN ITSELF

Page 33
QUEEN
OF THE NAME BANDS!

ONE OF THE NATION'S OUTSTANDING BOX-OFFICE ATTRACTIONS

INA RAY HUTTON
AND HER GREAT NEW ORCHESTRA

Arrangements by
GEORGE PAXTON

Personal Management: CHARLES V. YATES
MANAGEMENT: FREDERICK BROS. MUSIC CORP.

THEATRES  RECORDS  HOTELS  RADIO

Page 34
BAND YEAR BOOK, September 26, 1942
Transcriptions Help the Business

It was previously taboo for name bands to have their names associated with taxicab announcements. But because of the industry's need for taxicab use, this practice has become almost invariable in the past year. The most obvious reason for this is the large number of names heard in the taxicab medium. And the fact that this practice has become the norm is due to the fact that it is a win-win situation for all parties involved. The taxicab is a great medium for the promotion of record companies, and it is also a great medium for the promotion of individual artists. And it is a great medium for the promotion of the overall industry as well.

Leading Transcription Companies

ASSOCIATED MUSIC PUBLISHERS, INC., 25 West 45th St., New York, N. Y.
C. M. Fonteyn, president
Ben Selvin, business manager

LANG-WORTH FEATURE PROGRAMS, INC., 420 Madison Ave., New York, N. Y.
R. C. Wentworth, president
C. P. MacGregor, vice-president

NBC RADIO-RECORDING DIVISION, Radio City, New York, N. Y.
(CBS Thesaurus Program Library)
C. Lloyd Egger, vice-president

Gerald King, president

WORLD BROADCASTING SYSTEM, INC., 711 Fifth Ave., New York, N. Y.
P. L. Deutsch, president

John M. Dunn, musical director

By Ben Selvin, Recording Manager of AMPA and Program Director of Musak

Transcriptions are constantly improving, with the result that the relatively new adver- 
sers expend a heavy budget on this medium. Advertising agencies have found that one minute on a transcription, constantly repeated, can blanket a field.

THIS year has seen the field of transcriptions increase in the circumference of its sphere and in the recognized influence of its plugging power for bands.

More transcriptions have been made and used this year than ever before. Spot broadcasting sponsored by the government for recruiting, morale, bond selling, salvage and propaganda purposes accounts partially for the increased use of transcriptions. Commercial spot wax-
casts have also made more use of e. t.'s—and more repeat broadcasts are being made via transcriptions than ever before. Use of wax in industrial plants—Music While You Work, has also spurred these recordings.

Perhaps the most gratifying feature of the current trend in transcriptions is the recognition that the federal government has given the industry in wartime. Brief messages on vital governmental functions are now flooding the air and, what is more, producing results.

Important names of the theater have lent their prestige in making waxings for patriotic purposes. As it is impossible for any one name or show to hit all radio stations in the country, transcriptions have been proven invaluable in propagating important morale work in areas not covered by network stations.

Transcriptions have been instrumental in giving a sugar coating to these messages. An appeal for salvage and bond selling is made more palatable when surrounded by production and name talent. Many local stations could not afford the talent and production that goes into one of the patriotic transcribed shows. Thus, transcriptions have been aligned to the war effort successfully.

Peaceime Values Still Stand

But while the wax industry is important to the prosecution of the war, its peaceime value is appreciated by the trade. It is still one of the important mediums for plugging songs, introducing new talent and bands and firmly establishing recognized performers and musical organizations.

A recording of a new tune on a transcription is even more valuable than a network plug. One waxing of a song can be played in more than 300 stations (more than any single network) every night, and the chance of the song being heard can almost insure the success of a song.

And what can be done with tunes can also be done with bands via wax. This has been more widely recognized in the last few years.
"OUTSTANDING" IS THE WORD FOR Lawrence

OUTSTANDING IN THEATERS!
Repeat engagements played at
CHICAGO, Chicago (4 times)  RIVERSIDE, Milwaukee (3 times)
PALACE, Cleveland  ORPHEUM, Minneapolis (2 times)
STANLEY, Pittsburgh  LYRIC, Indianapolis

OUTSTANDING IN BALLROOMS!
Eight repeat engagements in less than 3 years at Chicago's TRIANON
Other repeats at: ARAGON, Chicago  ELITCH'S GARDENS, Denver
TOTEM POLE, Boston  EASTWOOD GARDENS, Detroit
The Archer Circuit

OUTSTANDING ON DECCA RECORDS!
HEAR THIS LATEST DECCA HIT
LA CHAPARRITA 3726
DEAR HOME IN HOLLAND 4287

OUTSTANDING ON THE AIR!
Five years on WCN-MUTUAL with frequent remotes on NBC
and CBS as well.
Also on NBC Thesaurus transcriptions over more than 200
stations weekly coast to coast.

OUTSTANDING ON ONE NIGHTERS!
Just completed 12,500-mile, 3-month tour of 9 States. Average
attendance up 25% over 1941. Average gross 15% ahead.
The Brilliant! Sparkling! Zesty

CHAMPAGNE MUSIC OF

WELK

AND HIS ORCHESTRA

Featuring

JAYNE WALTON
"The Little Champagne Lady"

BILL KAYLOR
Baritone

currently
8th Repeat Engagement in Less Than 3 Years

TRIANON BALLROOM
Chicago
On the Air 7 Times Weekly
WGN-MUTUAL

"The band that does everything and does it well" is a tag that fits the Welk crew like a glove. Here's the band with the showmanship to delight stage patrons; the musicianship to captivate ballroom habitués; the common touch that charms the heart of the masses on the air and on records. Here's the band whose popularity on jukeboxes, transcriptions and remotes has made it a nation-wide favorite.

Personal Management:

KEITH L. BAIN

Direction
FREDERICK BROS. MUSIC CORPORATION

75 East Wacker Drive, Chicago, Illinois
R.K.O. Building, New York City
A Great New Vocal Group
ELLA FITZGERALD
AND THE KEYS
DECCA RECORDS
THE BLUE NETWORK
MONDAY - WEDNESDAY - 11:15 to 11:35 P. M.

Personal Management GALE, INC. 48 West 48th St., N. Y. C.
BANDS ARE GREAT PARK ATTRACTIONS

The fun zones have long been a good field for orchestras—211 of 403 parks are using bands according to a recent survey—of double value to parks as they pull big paying crowds who not only dance but patronize park attractions as well

By William J. Sachs

The talents of the local high school musical aces, which usually left the patrons cursing the musical instrument dealers for ever selling them the 10 easy lessons and a horn. Then there were those park men who opposed the dance idea on the basis that that form of entertainment and amusement could never pay; that the revenue derived thereby would be more than offset by the loss suffered by ride operators and concessionaires as the result of the dancers being kept from parading the midway. These theories were soon knocked into a cocked hat, however, and with the injection of experienced men into park ballroom operations the other handicaps listed above soon evaporated and park dance business flourished. Of the 211 parks listed as using bands today there's hardly a one that can't claim for its ballroom the distinction of being the biggest grossing attraction on its grounds.

Reasons for Park Ork Use

There are three primary reasons for the operation of a dance place in a park and the resultant booking of solid musical talent. The first reason, quite naturally enough, is to make the ballroom itself an extra source of revenue. The second idea is to attract a certain clientele who ordinarily might not visit the park; chiefly those youngsters who would be forced to go elsewhere for their jitterbugging if the park didn't offer them the opportunity. And, third, there's the added business done by the park's refreshment stands, dining spots, ride operators and concessionaires as a result of the influx of this added dance patronage. To be considered, too, is the prestige and publicity that comes with the booking of an outstanding dance band. And more often than not an average band can attract more free newspaper space than all of the rest of the park's attractions combined. And very often, too, these young patrons attracted by dance bands become amusement park enthusiasts to patronize the park in later years when their dancing days are over. All these items spell money to the park manager who operates with the band and dance policy.

Names on One-Nighters

The larger park ballrooms advantageously located near the centers of population usually operate with name or semi-name attractions throughout the season, sandwiching in an occasional hot name for a one-nighter at regular intervals. This has been found the best policy for such locations. Smaller parks in out-of-the-way locations, unable to handle the major name attractions due to limited ballroom capacity, and very often inaccessible to the better bands playing the usual one-night circuit, are forced to rely upon local or sectional orks to keep their patrons happy. This does not necessarily mean that they are forced to employ inferior music, as many of these sectional crews stack up very favorably with the larger, highly publicized combos, save in name only.

Another beneficial phase that the enterprising park ballroom manager considers when booking his musical attractions is the vast drawing potentiality from among non-dancers of a major name band on a one-night engagement. In many instances, with the booking of such an attraction, the ballroom will pull as many listeners as dancers—patrons who are ardent name band fans but who are content to look upon them as a concert feature rather than something to stimulate the urge to dance. But, as with every other business, quality is still the big item.

Give 'em good music and they'll come in droves; give them a steady diet of turkeys and you kill the Golden Goose.

Entrance to Moonlight Gardens, Cincinnati, on the occasion of Tommy Dorsey's visit there May 11, 1941, when 4,000 dancers paid $1 each, tax included, to listen and dance to the Dorsy melodies. The attendance mark still stands. This season, however, Kay Kyser dancers who paid $1.65 each, including tax.

BAND YEAR BOOK, September 26, 1942
CURRENTLY IN 5TH MONTH!
TOMMY JOY'S ACE OF CLUBS
ON BLANDINA STREET, UTICA, N. Y.
America's No. 1 Sophisticated Song Star

Active Management: FREDERICK BROS. ARTIST CORPORATION

SUITE 309, RKO BLDG., NEW YORK CITY, N. Y.

nan IS BOX OFFICE! nan IS FIRST! nan IS IN DEMAND!

Her amazing record last season, this season and EVERY season proves nan Blakstone is possibly the ONE and ONLY Night Club-Vaudeville Star the Buyer can rely upon year after year to guide him to a new high in his gross for the money involved in the purchase of this brilliant artist. The greatest Night Clubs and the finest theatres everywhere keep nan working constantly—she doesn't know the meaning of the word "layoff". Not just one office but EVERY BOOKING OFFICE IN THE COUNTRY IS ABLE TO HAVE NAN ON ITS BOOKS and most of them do. Ask your Agent for Blakstone—then ADVERTISE her to your public in the RIGHT way and WATCH YOUR RECORDS CRUMBLE!

A number of years ago nan Blakstone introduced the kind of Night Club-Vaudeville entertainment now called "Special Material." Her "Laziest Gal in Town" recorded by Decca and performed by nan all over the world since that time, caught the fancy of Night Club and Theatregoers everywhere and with that number as a foundation nan added others even more attention-getting—and the FIRST Special Material Act in the World was born. nan was FIRST in her field then, and she still is today. First in the smartest, cleverest songs and stories set to rhythm. First always in her stunning method of presentation — her magnificent wardrobe, years ahead of the trend — her musical arrangements—well, nan's just FIRST IN EVERYTHING AND IN EVERY WAY — which leaves nothing more to say!

Called "THE WORLD'S GREATEST DELINEATOR OF SOPHISTICATED SONG," nan Blakstone for twelve consecutive years has been and remains without a single challenge America's most sought after Attraction where Night Clubs and modern Vaudeville are concerned. The reasons WHY she is so popular with the buyer are numerous, but perhaps the outstanding one is the simple fact that nan is commercially sound. SHE POSSESES SOLID AUDIENCE APPEAL FOR EVERY TYPE OF AUDIENCE. nan can work and pack 'em in everywhere and anywhere. Heading the best floorshow with the best band back of her in the best Night Club—nan is solid. Absolutely alone as the only entertainment a room has to offer—nan is just as solid—a whole show by herself. In the largest room or theatre conceivable—nan presents a glamorous, brilliant ability to register just as well as in the smallest Night Club in existence. Add to this the fact that nan is definitely worth TRIPLE her money at the box-office, no wonder every smart, modern operator is in the mood for Blakstone!'

DECCA RECORDING SERIES
Available through Liberty Music Shop, Savoy-Plaza Hotel, New York City, and other leading music stores in key cities.

THE STORY OF MYRTLE
I'VE GOT IT AGAIN
THE WAY OF MY FAMILY
ROMEO AND JULIET

THE ORIGINAL "STARDUST"
ISABELLA AND COLUMBUS
CAN'T FIND A PLACE
LAZIEST GAL IN TOWN

LISTEN TO NAN ON RECORD
YOU'LL WANT HER NEXT WEEK!

NOW AVAILABLE FOR THE FIRST TIME ON EITHER SALARY OR PERCENTAGE OF GROSS

BAND YEAR BOOK, September 26, 1942
“An Eyeful of the BEST Earful!”

BEA WAIN

Singing Star of RADIO

Singing Star on VICTOR RECORDS

Singing Star in THEATRES

(Now Playing the leading Theatres throughout the Country)

currently HIPPODROME THEATRE
Baltimore, Md.
Is Hollywood Doing the Best Possible Job with Name Bands?

No, no, no, declares the author, who says that Hollywood has not grasped the technique of handling name bands in most cases on record—tells how bands, an anathema to Hollywood until five years ago, finally crashed the sacred portals only to encounter hindrances in making of good band pictures.

By Joseph R. Carlton

FROM 1936 until 1941 (prior to "36 bands just "weren't" when it came to feature films) the answer to our title question would be an emphatic NO. Today, or rather this year, with the world going thru so many changes, some of them fearful, Hollywood has once again tried her luck with name bands.

And so, for 1942, the question gets a fresh, original answer—No, No, No.

Hollywood's big trouble in handling name bands on the screen has been Hollywood. The film capital of entertainment, we say, is sorry to say, has frequently differed in the past with that of the public, but never as consistently as when city turns out films using name band talent. Explanation of this phenomenon lies partly in history and partly in current practice. Back some five years, the Hollywood prejudice against using name bands in films was mysterious and confronting to members of the industry, however, tossed off this enigma by pointing out that while name bands went over big in New York or Los Angeles audiences, marqueeing the namers was wasted on the thousands of moviegoers in rural areas. Promoters of these bands, it was pointed out, followed by large and the tastes of exhibitors, who in turn followed the indications of public patronage. But whatever the trend, Hollywood itself admitted that inevitably and unashakingly the single requisite for a smash picture was entertainment. Five years ago, we agree, the name band field few champions for the farmer's daughter and the miner's son regularly dance to the picture boxes or in the ballroom dives.

In '37 the movie moguls started out on a new order, a sort of straight-thru-production-bands program. The bands who got the biggie build-up while there was a Tide to catch, whose crew was the first to ever have an entire picture, "King of Jazz," under the leadership of Paul Whiteman and Fred Waring, whose band formed the basis for the entire picture "Varson Show." The Whiteman pictures were backed by small vehicles, a bit shifty at the b. o. Guilt the film moguls: "Enough, we are cooled off." But the cooling-off process reversed itself when attention was called to the fact that Waring's effort was that of a production band trying to tie up an hour and a half of screen fare, which was too much to ask. So a dip into the ranks of Benny Goodman, Artie Shaw, Cab Calloway and Duke Ellington came about. This forest fair, but Hollywood retained the thrill toward name bands whose appeal they felt to be limited. Limited or not limited, the jitterbug era of '38 forced the studio to try the name bands. The kids delighted in lickerly-split, throw-'em-out-and-eat-'em-on-the-second-bounce, r - h y m and the studios wanted bands to get onto the screen, but still they fared only fair.

Hollywood Wakes Up

The years of '39 and '40 saw name bands at peak prominence in the hotel and theater, but mediocre for screen entertainment. Came '41 and slight improvement until in '42 Hollywood seemed to be waking up, if slowly, to the fact that name bands have great name-enter-tainment potentialities when properly handled. Proper handling means, however, that mistakes must be rectified and, these mistakes we will not consider, nor the order of importance but merely as they come into mind. For one thing, the selection of bands for movie appearances might be improved. Jimmy and Tommy Dorsey are naturals for any studio set, but not so with some of the lesser known and far less show-ly bands that have snuck onto the screen. "Pride of New York," offering Harry James's signing bands for film duty has been of that of the stick-around-Los-Angeles-play-the-Palladium-stick-around-Angelos-some-thing type. A band that gets itself out on the Coast, loses money for a while on an engagement, digs up $7,000,000 at a dance season and grosses and heavy-selling records has more chance to build up a name on the screen.

Stories Must Be Good

Another example of box-office poverty is that absolute and sunder truth a film executive in the marquee place of a big name band, to the point where the maestro is handed the worst stories to play with. The effects of a bad script are immediately felt on this year's crop of musicals. Without benefit of a big screen name, the film producer who remembers when influence and politics have played too important a role, with deserving bands playing sadly out of the picture scheme because their road managers never did get to know the big guy's sixth brother-in-law.

Criticism of Maestri

A major criticism of the name band role in filmusicals has often been levied either at the maestri themselves or at the producers of their bands. Charge is that the directors can't act, and what are they doing in pictures playing a dialogue with the band members, effort must be chiseled toward Hollywood. Ingenious scenarists can dream up fascinating stories without writ-ing in the regularly despatched, ill-at-ease band leader who doesn't "look so hot" under close-ups anyway. For the screen, of course, which the physiognomy of the baton (Continued on page 49)
GOVERNMENTS and POLITICIANS change from year to year, but PEOPLES go on forever. Consequently, real and lasting friendship between nations must be built on friendship between their PEOPLES.

MUSIC is the common language of all mankind and is the one agent that can be depended upon to develop mutual interest between PEOPLES. Believing this, the Latin American Publishing Corporation has come into being, inspired by the critical set-up of the day in which we are living and enthused by the possibility that, through an interchange of the best popular music between the United States and our Good Neighbors to the South, we might, through better understanding, contribute to the building of a powerful and permanent friendship between all these nations.

Among the outstanding writers under exclusive contract to our corporation is Sergio De Karlo. His stirring compositions that have so thrilled the people of South and Central America are now being made available to the music loving people of the United States, for it is our belief that in Sergio De Karlo we truly have the Latin American Ambassador of Melody.

We have a catalog of sensationally good songs that are DIFFERENT and for this reason we believe that you will find pleasure in helping us in our program to make our songs well known throughout the Western Hemisphere. Your cooperation is earnestly invited and our facilities and management are available should there be any way in which we may reciprocate.

Send for Our LATIN AMERICAN

1776 BROADWAY
Another major step in our all-out effort to further Pan-American relations. We have constructed and are operating the smart LATIN AMERICAN CLUB, Havana, Cuba for the express purpose of building outstanding Latin-American attractions who will eventually make appearances in the United States and to enable us to present to Latin-Americans the leading artists from the United States.
MARTIN BLOCK, conductor of WNEW's "Make Believe Ballroom," New York, is one of the first and perhaps the best known "disk jockey" in the business. His 2-times-a-week "Ballroom" radio cast each year, is eagerly awaited by every member of the music industry, as well as by the scores of fans who take part in the brisk balloting. Once the office boy for stationer Owen Y. Martin began his platter-assigning career in Los Angeles, came east, and founded the "Ballroom" on WNEW in 1934. Today the program consumes 21 hours of air time each week, with 23 sponsors and a catalog list of dozens more.

Martin's annual birthday parties—his own and the station's—usually gather a sellout crowd on February 3 are perhaps the biggest get-togethers known to the industry.

Recently Block undertook the enviable task of interviewing the Coast-to-Coast hit Parade and also does the commercials on the Kay Kyser and Pepper Young's Family broadcasts.

YOU push the first switch down, the records go round and round, and what comes out has oftentimes been responsible for a great new band or a No. 1 song. Ten years ago the phonograph record industry was unquestionably in the doldrums, more than at any time in its existence, and the record manufacturers were very busy blaming radio for the great drop-off in sales volume. Ten years ago the number of outstanding bands in the music business could be counted on the fingers of one hand.

But it was also 10 years ago that radio stations, particularly on the Pacific Coast, where the great majority of advertising programs could be built utilizing these same phonograph records. The industry took long for that thought to spread across the entire country; and when more than 500 radio stations began to devote their new found time to the air to publicizing and advertising these phonograph records, there could be but one answer—many------

Records of some 33 1/2 rpm, the number of bands that were built up to top prominence began to increase. With the success of the recorded programs on the majority of independent stations, there came into being a new profession in the musical and radio industry—the man who followed that profession has gained for himself the unenviable title of "disk jockey."

The very fact that so-called disk jockeys usually performed on the air at times of the day where little talent was more or less unavailable resulted in a certain sort of informality creeping into the handling of the program. And this informality was unquestionably responsible for the fact that most recorded broadcasts are characterized as "chatter-broadcasts". It is Davis radio realizing that it owed a debt to the bands that played the songs, the writers of the songs and the recording companies, never stinted its praise of a good record or a good song. All of which we believe is the good judgment of the man who played the records.

Aid All Song Business

And so it is quite easy to see how the conducting of a recorded broadcast, becoming enthused over the performance of any record or song, could wax (no pun) enthusiastic in its praise. That this praise has unquestioningly proved helpful to publishers, orchestras and recording companies is evidenced by the great number of top-notch bands in the country today with annual earnings far in excess of anything dreamed of 10 years ago, by the ever-increasing number of beautiful melodies being written and achieving success and by the tremendous increase in sales of phonograph records in general.

The public has unquestionably changed its mind about listening to records, a fact which can be proved by Crocus and other national surveys which show that in many instances, those disk broadcasters outdo some of the biggest and best live performances on the networks.

The disk jockey realizes more than ever his obligation to his country in those perilous times and because of this is devoting every unsponsored moment on the air toward aiding the various government bureaus in their drives for the sale of War Bonds and Stamps and the collection of patriotic money for domestic and foreign war efforts.

Not only the record industry, but the phonograph industry as well, has enjoyed a remittance in popularity as an outgrowth of the platter-chatter programs. When the public was awakened in the listening pleasure to be derived from the many fine new records, as demonstrated on our type of programs, it began purchasing radio-phonograph combinations to an extent far exceeding the original phonograph boom a couple of decades ago. Because these programs help popularize tunes, they stimulate the sale of sheet music—always a major source of income for music publishers and songwriters as well.

One of the most important services performed by these programs is as a record buying guide for the listening public.

Each week the platter-spinners play the newest releases from all of the leading companies, as well as some disks turned out by the smaller firms. The listener hears a bit about the record before it's played; he hears about its writers, the performing artists; and, finally, he hears the record itself. If the platter is a good one, the most effective type of direct marketing has just taken place. The sales are sure to feel the effect of such personal prompting.

Band Business Benefits

Perhaps the industry which benefits most by co-operation with the record-playing emcees is the band business. The baton wavers themselves are the first to acknowledge the importance of make-believe ballrooms all over the country. As one ace band-promotion man recently told me, "The first person I contact for a plug, when our band hits a new town, is the platter-chatterer." When a new band begins to turn out its first batch of recordings, the importance of newspaper publicity is not only matched but surpassed by the importance of repeated playing on recorded air sessions. We won't claim credit for having made any band—too many factors enter into independent releases—but we have letters telling with sincerity how repeated

(Continued on page 49)

ON STAGE of the Paramount Theater, New York, Martin Block receives many of the compliments of being named "Most Popular Disk Jockey in the New York Area." Poll was conducted by Benny Goodman, who sent ballots to every New York newspaper and magazine man concerned with popular music. Goodman is also a hit among listening to Block's "acceptance" speech.
THE BAND OF TOMORROW IS HERE TODAY!

Tommy Reynolds
AND HIS ORCHESTRA

Featuring the Songs of Ruth McCullough & Freddie Lane

THE BAND OF TOMORROW is no longer a promise... Tommy Reynolds has arrived. His 1942 tour tells the story, a solid record of successful grosses and demand for return engagements. Reynolds' radio time and Okeh best-sellers paved the way. Now he pays off in person with a band that has everything for the ballroom and theater promoter and patron.

Today is the time to book THE BAND OF TOMORROW!

Okeh Records
Currently Located at RAINBOW RANDEVU
Salt Lake City, Utah, Until October 16.

Including Tommy Reynolds' original theme "Pipe Dreams"

Personal Direction HAROLD F. OXLEY, INC.
17 EAST 49TH STREET
NEW YORK — Eldorado 5-3590

BAND YEAR BOOK, September 26, 1942
America's Band of TOMORROW
that's a Tremendous Hit TODAY!

Charlie FISK
AND HIS ORCHESTRA

The Critics Cheer!

"... Band is destined to go places."  
The Billboard  
June 20, 1942

"... Potentially the greatest unknown white band in the country..."  
Down Beat  
May 15, 1942

"... A kick band of great vigor..."  
Jack Gordon  
Ft. Worth Press  
July 7, 1942

A Smash Hit everywhere he's played in 1941-'42

TUNE-TOWN BALLROOM  
St. Louis

PLAMOR BALLROOM  
Kansas City

INDIANA ROOF  
Indianapolis

NU-ELM BALLROOM  
Youngstown

KING'S BALLROOM  
Lincoln

RIVerview Park  
Des Moines

NEW CASINO  
Ft. Worth

PLEASURE PIER  
Port Arthur

Currently  
NU ELm BALLROOM  
YOUNGSTOWN, OHIO

Personal Direction

NICHOLAS POROZOFF

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

Page 48

BAND YEAR BOOK, September 26, 1942
Is Hollywood Doing the Best Possible Job on Name Bands?
(Continued from page 43)

waver necessarily must expose itself to the close-up lens it matters not whether said phiz takes or not. But when it doesn’t, why force Mr. Maestro to go thru contortions on the screen in order to sound natural and “actory.” Let him and his band be seen from a distance if necessary, let the music be his salamander if necessary, but above all, let well enough alone. When an ork leader is a showman in his own right, a performer capable of handling lines and fitting right into studio techniques, so much the better. But it is up to Hollywood to study the art of drawing a line more closely with all lies favoring the public.

It would be ungrateful of any name band, however, to assume an arrogant, treat-me-better-or-else attitude toward the picture powers. Hollywood, with its fantastic salaries and enormous markets, has much with which to win arguments or leave them. It is estimated that more than 80,000,000 people see one movie at least once a week. This, coupled with the exploitation which brings the name of the band and the leader before the public outside the theater by means of lobby displays, marquee billings, newspaper advertising, 24-sheets, etc., means prestige and publicity for the band leader that sometimes neither can be measured in dollars and cents nor obtained thru any combination of other media. It’s up to the band, of course, to seek justice, but in all fairness it must be remembered that with or without justice, the kind of album that comes out of Hollywood can rarely be matched by other entertainment field except possibly on Broadway. And while some maestri may think otherwise, the successful name band can’t spend all its time on Broadway.

The Case for the Disk Jockey
(Continued from page 46)

plugs on this type of program have helped one band after another to climb that golden stair.

Another way in which we are privileged to help the band leader is by bringing him into closer contact with his fans. Whenever he can, the record-spinner invites a popular leader down to the studio for a personal talk to the listeners. The disk jockey, from time to time, talks about the band and encourages the formation of these very important (to the band leader) listener groups. At other times the emcee gives a summary of where the big bands are playing around town and frequently urges attendance at these locations. Every record player we know maintains a secretarial staff whose chief function it is to open the thousands of pieces of mail which pour in weekly and to answer the questions about recording artists which are constantly being asked by correspondents.

Periodic band popularity polls serve as an authentic guide to band buyers—operators of theaters, ballrooms, night clubs and amusement parks. Our last poll drew upward of 270,000 votes for more than 150 bands. Thus the newly arrived band gets a break in that his sudden popularity is immediately demonstrated in a concrete form.

**CHICKEN OR THE EGG?**

In order to answer the question of the importance of the record-playing announcer to the record and music company, however, we will have to revert to the question of which came first—the chicken or the egg... whether the playing of records on the air helped the music business to a greater extent, or whether the music business has helped radio by giving it these records, is a muchly discussed subject. Personally, I prefer to feel that both have benefited greatly, and by continual mutual understanding even greater results can be achieved.
Bob Allen
AND HIS ORCHESTRA

Songs—dedicated to you.

Currently
THIRD ENGAGEMENT
ROSELAND, N.Y.

WJZ
BLUE—COAST TO COAST

Personal Management DICK GEORGE
Direction GENERAL AMUSEMENT CORP
Across the Board—or How To Read The Music and Record "Form Sheets"

SOMEONE, perhaps it was Shakespeare, once said that picking hit songs and records is somewhat like picking the horses. It is probably true that just as many people in the music and record business have lost their shirts attempting to tab the No. 1 hit tune of a not-so-off day as have been separated from their haberdashery by trying to pick off a hidden hot-shot at Hialeah.

But just as there are nothing breaks in the nag tracks who have done quite well by themselves, so are there band leaders, music and record retailers and automatic phonograph operators who have managed to eat regularly, dressrespectably and even lay a little aside for a swimming pool in the back yard. In both cases the top earners are those who have made it a daily habit to consult and study the most authoritative "form sheets" available.

Since our acquaintance with horses and those who make their living handicapping the noble beasts is at best only a passing one, we will have to restrict ourselves to passing on to you tips passed on to us about the various "form sheets" followed by scores of successful band leaders, music and record retailers and automatic phonograph operators.

In the field of record retailing possibly the shrewdest buyers are those in charge of purchasing disks for the big chains whose links are anywhere from 100 to 500 retail stores in towns, large and small, throughout the country. We have had numerous discussions with several of the largest chain buyers. The guide they follow is a feature called "National and Regional Best Selling Retail Records." This is a section of "The Billboard's Music Popularity Chart" and lists the 10 best selling retail records nationally and sectionally, broken down into East, West Coast, South and Midwest. The compilation is based on actual sales reports of more than 70 leading retailers scattered throughout the land. Even a man who has never lost a deuce on a hot tip will recognize that as coming straight from the mouths of a large and smart stable of horses.

These same records retailers and others, purchasing disks for independent stores, swear by this list and many of the more successful supplement the information thus garnered by a careful reading of the many review features carried regularly in the same publication. "On the Records," for instance, is a weekly review of new record releases, written honestly, fearlessly and without bias by experienced reviewers. Each review, in addition to a commercial evaluation of the record's possibilities, carries a short boldface follow-thru review on the record's potentialities for automatic phonograph operators.

The more successful operators, as well as the retailers, also read religiously the other review features in The Billboard as "On the Stand"(reviews of bands on locations) and "On the Air" (reviews of bands' remote broadcasts). By thus following the progress being made by the bands, these operators and retailers often know long before it becomes general knowledge that a Harry James is fast building to the popularity heights and are prepared to stock a hot hit by the band before a less alert competitor.

Of course, the automatic phonograph operators' Kismet is The Billboard's "Record Buying Guide," which not only tells him which recordings are "Going Strong" and "Coming Up" in the phonos, but tips him off on the profit dynamics among the new disks in "Possibilities" and "Week's Best Releases." Many operators watch the "National and Regional Best Selling Retail Records" feature mentioned previously almost as carefully as they watch the "Record Buying Guide" because they realize that more often than not there is a close link between records people purchase for their home phonos and the ones they play in the music box in the local tavern. Similarly, both operators and retailers also study the "Songs With Most Radio Plugs" and the "National and Regional Sheet Music Best Sellers." Since these two segments of the "form sheet" appear on the same page with and as a part of the "Music Popularity Chart," it is quite simple to refer to all in the same sitting.

Many retailers and operators carry their interest in the "form sheets" far beyond the features designed specifically for their use. In The Billboard's music department they follow the rise or fall in popularity of bands and attractiveness by reading the stories of the grosses piled up by the bands at theater, ballroom and other box offices. It goes without saying that such grosses indicate not only the band's in-person popularity but are generally reflected in the ultimate success or lack of success of the band's records.

Tie-ups with theaters, ballrooms and even with the bands themselves have often been effected by smart phonograph operators and record retailers thru tips for such tie-ups picked up from various other features in The Billboard. One such feature, "Picture Tie-Ups for Music Machine Operators," gives complete information about the release dates of Hollywood films featuring tunes which have been recorded and carries suggestions for operators on how they can tie up with their local exhibitors. There is also the equally valuable weekly "Talent and Tunes" column. Many operators and retailers watch "Orchestra Routes" and "Bands on Tour," both Billboard features, to find out when certain recording bands are playing theaters, ballrooms, hotels, etc., in their territories. They then make arrangements for various types of tie-ups either with the location owner or manager or with the band leader himself for personal appearances to autograph records and carry on other promotions beneficial to the leader and the operator or retailer.

Perhaps we ought to end on a note of apology for blooming our own horn by pointing to features exclusively carried by The Billboard as the "form sheet" followed by successful operators and retailers. Or perhaps the note of apology isn't necessary, at that. If Whirlaway's owner told you he thought his horse had a pretty good chance of coping the next race, you would probably take his word for it, wouldn't you?
COUNT BASIE
AND HIS CELEBRATED ALL-AMERICAN BAND
featuring
JAMES RUSHING
EARLE WARREN
JO JONES
SMASHING ALL RECORDS!

On Columbia Records
Watch for these 2 sides
RIDE ON
and
IT'S SAND, MAN

TRIANON, Southgate, Calif.
11,000 attendance for the 1st week —
AN ALL TIME RECORD Current to Sept-
tember 29th.

ORPHEUM THEATRE,
Los Angeles, Calif. 35,000 people paid
$22,000 to break a 10 year high. Return
Engagement in October.

SHRINE AUDITORIUM,
Long Beach, Calif. A RECORD $5000
gross for a One-Nighter.

VOTED 1942 SEPIA
KING OF SWING
in Martin Block WNEW Poll.

Personal Manager: MILTON EBBINS
WILLIAM MORRIS AGENCY, INC.
The following is a selected list of newspapers which carry music news and reviews of records. For the most part the list is restricted to known papers and the main newspapers of each town.

Crosses indicate the type of coverage given music by each paper listed.

<table>
<thead>
<tr>
<th>City, Name of Paper and Population</th>
<th>Misselsonian Music News</th>
<th>Reviewing Music Items</th>
<th>Music Press</th>
<th>Popular</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akron (O. J. Beacon) (725,040)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Albany (N. Y. Times-Union) (113,000)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Amherst (Tex.) Globe &amp; Sunday News Globe</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Atlanta (Ga.) Journal (720,381)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Atlanta (Ga.) Constitution (270,366)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Atlantic City (N. J.) Press Union (66,198)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Augusta (Ga.) Chronicle (60,342)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Austin (Tex.) Tribune (53,120)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Austin (Tex.) Daily Times (53,120)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Austin (Tex.) American Statesman (53,120)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Baltimore (Md.) Sun (804,874)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Baltimore (Md.) Sun—Evening (804,874)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Baltimore (Md.) News Post (304,874)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Boston (Mass.) Daily Record (781,188)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Boston (Mass.) Sunday Advertiser (781,189)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Boston (Mass.) Globe (781,188)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Boston (Mass.) Christian Science Monitor (781,186)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Boston (Mass.) American (781,188)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Boston (Mass.) Herald (781,188)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Bremerton (Wash.) Sun (110,710)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Bridgeport (Conn.) Herald (187,176)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Buffalo (N. Y.) Courier Express (572,076)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Buffalo (N. Y.) Evening News (573,076)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Buffalo (N. Y.) Polish Everybody’s Daily (573,076)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Cedar Rapids (Iowa) Gazette (56,097)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Cincinatti (Ohio) Post (145,111)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Charleston (Ill.) News (8,012)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Charleston (W. Va.) Daily Mail (60,408)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Charleston (W. Va.) Gazette (60,408)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Charleston (W. Va.) Gazette (60,408)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Charleston (W. Va.) Mail (60,407)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Chattanooga (Tenn.) Times (119,798)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Chicago (Ill.) News (3,376,438)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Chicago (Ill.) Tribune (3,376,438)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Cleveland (Ohio) News (1902,471)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Cleveland (Ohio) Press (1902,471)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Columbus (Ohio) Statesman (581,581)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Columbus (Ohio) Citizen (290,564)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Colusa (Cal.) Times (2,121)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Dallas (Texas) Morning News (260,175)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Dallas (Texas) Times-Herald (260,475)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Dayton (Ohio) Journal (190,992)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Denver (Colo.) Rocky Mountain News (287,861)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Denver (Colo.) Post (287,861)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Des Moines (lowa) Sun Register (142,559)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Des Moines (lowa) Register (142,559)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Detroit (Mich.) News (1,568,662)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Detroit (Mich.) Free Press (1,568,662)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Detroit (Mich.) Times (1,568,662)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Duluth (Minn.) Herald &amp; News Tribune (101,463)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Elizabeth City (N. C.) Advance (10,037)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Elmhurst (L. I. N. Y.) Register</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Elwood (Ind.) Call Bulletin (10,605)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Erie (Pa.) Dispatch Herald (115,967)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Fairmount (W. Va. ) Virginia (23,516)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Flint (Mich.) Journal (196,492)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Fort Worth (Texas) Press (163,447)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Fort Worth (Texas) Evening Star (163,447)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Fort Worth (Texas) Star Telegram (163,447)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Fort Worth (Texas) Press (163,447)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Galesburg (Ill.) Register-Mail (228,301)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Green Bay (Wis.) Press-Gazette (27,415)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Hackensack (N. J.) Bergen Record (4,568)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Hartford (Conn.) Journal (178,242)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Harrisburg (Pa.) Telegram (80,339)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Harrisburg (Pa.) Sun Courier (80,339)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Hartford (Conn.) Courant (164,072)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Hartford (Conn.) Times (164,072)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Hartford (Conn.) Chronicle (164,071)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Houston (Texas) Press (30,017)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Houston (Texas) Post (30,017)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Indianapolis (Ind.) News (364,161)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Indianapolis (Ind.) Times (364,161)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Iowa City (lowa) Iowan (15,340)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Jamestown (N. Y.) Register-Observer (45,155)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Kansas City (Mo.) Star (399,746)</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
</tbody>
</table>
WHAT ABOUT THE SEMI-NAME BAND?

Semi-names are the backbone of the band business—golden opportunities are present for these units despite the war and lack of transportation.

By Sam Honigberg

TODAY, more than ever before, the semi-name leader remains the backbone of the band business. The field is actually crowded with a variety of up-and-coming, locally popular bands, even tho the front is taken up by the competitive flood of national names.

Despite present dangers created by the draft and lack of transportation facilities, the semi-name band has golden opportunities to make money and build reputation. While the few top, heavy-budget spots in the country mop up the names, hundreds of profitable band accounts, many newly created, are hunting for the leader who can do a money-making job for them. Ironically, the war, which has created the draft and transportation hazards, has also created a big demand for bands, due to the necessity, to generate business during the shortest possible time.

The average worker has money to spend for amusements, and he is not satisfied with film fare alone. He wants flesh entertainment, and band records show, are supplying these demands.

Boomimg defense industry towns and localities where troops concentrate offer new, wide-open opportunities for the semi-name band. Agencies in the past few months have succeeded in developing many new jobs for leaders in those "gold rush" places. Operators of cafes and road-hog dances have found the semi-name band to be a dependable asset, convinced that patrons buy orchestras and will turn out in profitable numbers to see the group known to them. New spots in Illinois, Iowa, Wisconsin and Indiana, the strongholds of one-nighter business, are proving week after week the value of bands, most of them in the semi-name category, as box-office attractions.

No one can predict, of course, what new war regulations affecting transportation, gas rationing, etc, will do to the business. Up to this writing, however, the semi-name leader is finding that he has been able to cash in on the improved business conditions and will continue to do so. The demand is already greater than the supply, and this situation will certainly hold for some time to come.

Most semi-name leaders have always used cars or privately owned trucks for transportation of their outfit. But the leaders who have followed this plan have been wise. The semi-name leaders were fairly well prepared to carry on. Today the up-and-coming organization plays many a one-nighter in theaters, ballrooms and auditoriums that the name, limited himself to train transportation, cannot reach.

Considering all hazards now confronting the leader, the one in the middle money class must have a spirit of cooperation prevailing among his men, more so today than before the war. Good sidemen working for security are really the backbone of the semi-name band. He must be careful to keep his men in the business, for the draft has been able to cash in on the improved business conditions and will continue to do so. The demand is already greater than the supply, and this situation will certainly hold for some time to come.

Considering all hazards now confronting the leader, the one in the middle money class must have a spirit of cooperation prevailing among his men, more so today than before the war. Good sidemen working for security are really the backbone of the semi-name band. He must be careful to keep his men in the business, for the draft has been able to cash in on the improved business conditions and will continue to do so. The demand is already greater than the supply, and this situation will certainly hold for some time to come.

Most semi-name leaders have always used cars or privately owned trucks for transportation of their outfit. But the leaders who have followed this plan have been wise. The semi-name leaders were fairly well prepared to carry on. Today the up-and-coming organization plays many a one-nighter in theaters, ballrooms and auditoriums that the name, limited himself to train transportation, cannot reach.

Considering all hazards now confronting the leader, the one in the middle money class must have a spirit of cooperation prevailing among his men, more so today than before the war. Good sidemen working for security are really the backbone of the semi-name band. He must be careful to keep his men in the business, for the draft has been able to cash in on the improved business conditions and will continue to do so. The demand is already greater than the supply, and this situation will certainly hold for some time to come.

Most semi-name leaders have always used cars or privately owned trucks for transportation of their outfit. But the leaders who have followed this plan have been wise. The semi-name leaders were fairly well prepared to carry on. Today the up-and-coming organization plays many a one-nighter in theaters, ballrooms and auditoriums that the name, limited himself to train transportation, cannot reach.

Considering all hazards now confronting the leader, the one in the middle money class must have a spirit of cooperation prevailing among his men, more so today than before the war. Good sidemen working for security are really the backbone of the semi-name band. He must be careful to keep his men in the business, for the draft has been able to cash in on the improved business conditions and will continue to do so. The demand is already greater than the supply, and this situation will certainly hold for some time to come.

Most semi-name leaders have always used cars or privately owned trucks for transportation of their outfit. But the leaders who have followed this plan have been wise. The semi-name leaders were fairly well prepared to carry on. Today the up-and-coming organization plays many a one-nighter in theaters, ballrooms and auditoriums that the name, limited himself to train transportation, cannot reach.

Considering all hazards now confronting the leader, the one in the middle money class must have a spirit of cooperation prevailing among his men, more so today than before the war. Good sidemen working for security are really the backbone of the semi-name band. He must be careful to keep his men in the business, for the draft has been able to cash in on the improved business conditions and will continue to do so. The demand is already greater than the supply, and this situation will certainly hold for some time to come.

Most semi-name leaders have always used cars or privately owned trucks for transportation of their outfit. But the leaders who have followed this plan have been wise. The semi-name leaders were fairly well prepared to carry on. Today the up-and-coming organization plays many a one-nighter in theaters, ballrooms and auditoriums that the name, limited himself to train transportation, cannot reach.

Considering all hazards now confronting the leader, the one in the middle money class must have a spirit of cooperation prevailing among his men, more so today than before the war. Good sidemen working for security are really the backbone of the semi-name band. He must be careful to keep his men in the business, for the draft has been able to cash in on the improved business conditions and will continue to do so. The demand is already greater than the supply, and this situation will certainly hold for some time to come.

Most semi-name leaders have always used cars or privately owned trucks for transportation of their outfit. But the leaders who have followed this plan have been wise. The semi-name leaders were fairly well prepared to carry on. Today the up-and-coming organization plays many a one-nighter in theaters, ballrooms and auditoriums that the name, limited himself to train transportation, cannot reach.

Considering all hazards now confronting the leader, the one in the middle money class must have a spirit of cooperation prevailing among his men, more so today than before the war. Good sidemen working for security are really the backbone of the semi-name band. He must be careful to keep his men in the business, for the draft has been able to cash in on the improved business conditions and will continue to do so. The demand is already greater than the supply, and this situation will certainly hold for some time to come.
YES, that’s no gag! The PASTORizing process is your guarantee for pure record profit. In music processed the Tony Pastor way you get the cream of Grade A song hits with all their original golden richness—and nothing added but the instrumental and vocal perfection of the leader himself and his staff of PASTORizing specialists.

Remember that terrific Tony Pastor original “LET’S DO IT”? Well, “let’s do it” again, operators, with these NEW numbers—but see that your records are PASTORized! Write out your order for PASTORized hits from the following up-to-the-minute list:

<table>
<thead>
<tr>
<th>Number</th>
<th>Title 1</th>
<th>Title 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>B-10902</td>
<td>“Let’s Do It”, Backed by “Ready, Get Set, Jump”</td>
<td></td>
</tr>
<tr>
<td>B-11008</td>
<td>“Paradiddle Joe”, Backed by “Adios”</td>
<td></td>
</tr>
<tr>
<td>B-11550</td>
<td>“Brother Bill”, Backed by “Ain’t Misbehavin’”</td>
<td></td>
</tr>
<tr>
<td>B-11585</td>
<td>“I’m Getting Tired So I Can Sleep”</td>
<td>(from “This is the Army”)</td>
</tr>
</tbody>
</table>

Backed by Massachusetts

Arrangers: DICK ROSE — AL AVOLA

JOHNNY (Paradiddle Joe) MORRIS

EUGENIE BAIRD

Personal Mgt. Cy Schribman—Dir. Consolidated Radio Artists

BAND YEAR BOOK, September 26, 1942
HOLLYWOOD'S NEATEST PRODUCTION!
featured with
JANE WITHERS
in
"Small Town Deb"
Al GRAHAM
A PACKAGE SHOW—COMBINING FINE DANCE MUSIC WITH A COMPLETE FLOOR SHOW!
currently
LANTZ'S MERRY-GO-ROUND Dayton, O.
Broadcasting Nightly Over WLW "The Nation's Station"
opening Oct. 5
COMMODORE PERRY HOTEL Toledo, O., 6 Weeks
returning Nov. 17
CLUB RIVERA Columbus, O.

HOLLYWOOD'S MELODY BUDDY FREDERICK
THE 16TH THIRSTY WACKER
currently
GEMS PACKAGE CHICAGO and his GEMS
A FEATURING A SHOW
SULLIVAN
SISTERS
THE GLEE CLUB

General AMUSEMENT CORPORATION
NORTH CHICAGO HOLLYWOOD CINCINNATI LONDON

The RHYTHM MASTER HIMSELF
RAY PEARL
and his MUSICAL GEMS

currently
16TH WEEK
MELODY MILL
Chicago

on the air
5 Times Weekly
WBBM--CBS

Personal Management: KEITH L. BAIN
Exclusive Management
FREDERICK BROS. MUSIC CORPORATION
75 East Wacker Drive, Chicago, Illinois
R.E.O. Building, New York City

List of Winners in The Billboard's Annual College Poll

Each year The Billboard conducts a poll of college editors, in reality an exhausting survey of various factors surrounding the band business. Here are the results from 1938 to 1941. List set in capitals in the vocalist section lists the five highest vocalists in male and female categories as votes were cast.

1941
1. Glenn Miller
2. Tommy Dorsey
3. Kay Kyser
4. Artie Shaw
5. Benny Goodman
6. Jimmy Dorsey
7. Glen Gray
8. Jimmie Lunceford
9. Guy Lombardo
10. Will Bradley

1940
1. Glenn Miller
2. Kay Kyser
3. Tommy Dorsey
4. Benny Goodman
5. Horace Heidt
6. Hal Kemp
7. Guy Lombardo
8. Harry Babbitt
9. Glen Gray
10. Wayne King

MALE VOCALISTS

1942
1. Ray Eberle
2. Frank Sinatra
3. Bob Eberly
4. Harry Babbitt
5. Vaughn Monroe
6. Tommy Ryan
7. Tex Beneke
8. Woody Herman
9. Dick Haymes
10. Art London

1941
1. Glenn Miller
2. Ray Eberle
3. Frank Sinatra
4. Bob Eberly
5. Harry Babbitt
6. Harry Babbit
7. Tommy Ryan
8. Bob Allen
9. Larry Cotton

FEMALE VOCALISTS

1942
1. Helen O'Connell
2. Marion Hutton
3. Ginny Simms
4. Helen Forrest
5. Peggy Lee
6. Anita O'Day
7. Ella Fitzgerald
8. Yvonne King
9. Jo Stafford
10. Connie Haines

1941
1. Ginny Simms
2. Helen O'Connell
3. Helen Forrest
4. Marion Hutton
5. Martha Tilton
6. Ella Fitzgerald
7. Bonnie Baker
8. Connie Haines
9. Dorothy Claire
10. Paula Kelly

1940
1. Artie Shaw
2. Kay Kyser
3. Tommy Dorsey
4. Benny Goodman
5. Larry Clinton
6. Hal Kemp
7. Guy Lombardo
8. Harry Babbitt
9. Glen Gray
10. Wayne King

1939
1. Artie Shaw
2. Kay Kyser
3. Tommy Dorsey
4. Benny Goodman
5. Larry Clinton
6. Hal Kemp
7. Guy Lombardo
8. Harry Babbitt
9. Glen Gray
10. Wayne King

1938
1. Benny Goodman
2. Tommy Dorsey
3. Hal Kemp
4. Guy Lombardo
5. Kay Kyser
6. Glen Gray
7. Horace Heidt
8. Harry Babbitt
9. Glen Gray
10. Wayne King

1937
1. Artie Shaw
2. Kay Kyser
3. Tommy Dorsey
4. Benny Goodman
5. Larry Clinton
6. Hal Kemp
7. Guy Lombardo
8. Harry Babbitt
9. Glen Gray
10. Kay Kyser

1936
1. Artie Shaw
2. Kay Kyser
3. Tommy Dorsey
4. Benny Goodman
5. Larry Clinton
6. Hal Kemp
7. Guy Lombardo
8. Harry Babbitt
9. Glen Gray
10. Kay Kyser

1935
1. Artie Shaw
2. Kay Kyser
3. Tommy Dorsey
4. Benny Goodman
5. Larry Clinton
6. Hal Kemp
7. Guy Lombardo
8. Harry Babbitt
9. Glen Gray
10. Kay Kyser

1934
1. Artie Shaw
2. Kay Kyser
3. Tommy Dorsey
4. Benny Goodman
5. Larry Clinton
6. Hal Kemp
7. Guy Lombardo
8. Harry Babbitt
9. Glen Gray
10. Kay Kyser

1933
1. Artie Shaw
2. Kay Kyser
3. Tommy Dorsey
4. Benny Goodman
5. Larry Clinton
6. Hal Kemp
7. Guy Lombardo
8. Harry Babbitt
9. Glen Gray
10. Kay Kyser

1932
1. Artie Shaw
2. Kay Kyser
3. Tommy Dorsey
4. Benny Goodman
5. Larry Clinton
6. Hal Kemp
7. Guy Lombardo
8. Harry Babbitt
9. Glen Gray
10. Kay Kyser
That's the word to describe the job Griff Williams and his crew have been doing for band buyers everywhere during 1942.

Currently Featured
18 Week Return Engagement
EMPIRE ROOM, PALMER HOUSE
CHICAGO

on the air
Eight Times Weekly
WGN - MUTUAL

Just Completed
14 week tour of theaters and
one-nighters

COLUMBIA RECORDS

"America's Most Danceable Music"

GRIFF WILLIAMS

AND HIS ORCHESTRA

EXCLUSIVE MANAGEMENT
MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • BEVERLY HILLS • SAN FRANCISCO • CLEVELAND • DALLAS
There's no secret as to just why the sweet svelte rhythms of Chuck Foster and his crew have won them a nation-wide following.

It's just because this is a band that can do everything. A band that fits equally well into a swank hotel room or on a theater stage; into a big-time ballroom or a hot night spot—and packs them in everywhere!

*Just look at the record of 1941-12 engagements and judge for yourself:*

<table>
<thead>
<tr>
<th>Location</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTEM POLE</td>
<td>Auburndale, Mass.</td>
</tr>
<tr>
<td>STEVENS' HOTEL</td>
<td>Chicago</td>
</tr>
<tr>
<td>BAKER HOTEL</td>
<td>Dallas</td>
</tr>
<tr>
<td>ORIENTAL THEATER</td>
<td>Chicago</td>
</tr>
<tr>
<td>BILMORE HOTEL</td>
<td>Los Angeles</td>
</tr>
<tr>
<td>ARAGON BALLROOM</td>
<td>Chicago</td>
</tr>
<tr>
<td>NETHERLAND PLAZA</td>
<td>Cincinnati</td>
</tr>
<tr>
<td>HOTEL CLARIDGE</td>
<td>Memphis</td>
</tr>
</tbody>
</table>

*Currently on COLUMBIA RECORDS*

- Hotel Muehlebach, Kansas City
- America's Fastest Piano Stylist: Hal Prudin
- Delightful: Dottie Dotson

*General AMUSEMENT CORPORATION*

**THOMAS G. ROCKWELL, President**

NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON
To THEATRE MANAGERS
BALLROOM OPERATORS
ONE-NITER PROMOTERS
... and the many others for
whom we've had the pleasure
of playing on our recent tours.

Our thanks for giving us the chance to set new records for you.

JIMMY DORSEY
AND HIS ORCHESTRA

featuring BOB EBERLY and HELEN O'CONNELL

Personal Management
BILL BURTON

DIRECTION
THOMAS G. ROCKWELL President
NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON
To AUTOMATIC PHONOGRAPH OPERATORS and RECORD RETAILERS everywhere...

Our thanks for the consistently big play you've given our DECCA RECORDS.

JIMMY DORSEY AND HIS ORCHESTRA

featuring BOB EBERLY and HELEN O'CONNELL

Personal Management
BILL BURTON

General AMUSEMENT CORPORATION
THOMAS & ROCKWELL PROPS.
NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON

DIRECTION
To the management and staffs of...
HOTEL PENNSYLVANIA, New York,
FRANK DAILEY'S MEADOWBROOK,
Cedar Grove, N. J., HOTEL SHERMAN,
Chicago, THE PALLADIUM, Hollywood,
and the many other locations we've played.

Our thanks for the long and pleasant engagements in your spots.

JIMMY DORSEY
AND HIS ORCHESTRA

featuring BOB EBERLY and HELEN O'CONNELL

Personal Management
BILL BURTON

DIRECTION
AMUSEMENT CORPORATION
THOMAS C. ROCHWELL PRESIDENT
NEW YORK, CHICAGO, HOLLYWOOD, CINCINNATI, LONDON
To everyone at PARAMOUNT PICTURES with whom we've worked in "THE FLEET'S IN"  

Our thanks for the Hollywood hospitality  

We'll be back in November to work on "I DOOD IT" for METRO GOLDWYN MAYER, and we'll see you all then.

JIMMY DORSEY AND HIS ORCHESTRA  

featuring BOB EBERLY and HELEN O'CONNELL  

DIRECTION  

AMUSEMENT CORPORATION  

THOMAS G. ROCKWELL, President  
NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON  

Personal Management  

BILL BURTON
TO

TOMMY DORSEY

a great guy with
a great band..
and really great
box-office
attraction..Our
best always!

JIMMY DORSEY

BILL BURTON
1 PLUS 4 EQUALS 2 GREAT
ON VICTOR

ALVINO REY and
AND HIS ORCHESTRA featuring "SKEETS" HERFURT
DICK MORGAN and BUDDY COLE

"America's Outstanding Guitarist"
presenting the top attraction of the music world today!

At all the country's top spots Alvino Rey with his guitar and his orchestra, starring the King Sisters, are jammmin' in the crowds and bringing record grosses. They've won new thousands of fans at HOTEL ASTOR ROOF, New York; PARAMOUNT THEATRE, New York; Frank Dailey's MEADOWBROOK; THE PALLADIUM, Hollywood; HOTEL SHERMAN, Chicago, and all the locations they've played—theatres, hotels and one-nighters from Coast to Coast!

FIRST WITH THE HITS!

It was Alvino Rey who introduced these smash hit tunes of the season: DEEP IN THE HEART OF TEXAS, I SAID NO, ARMY AIR CORPS and IDAHO. Now with the release of the new Columbia Picture, "You Were Never Lovelier," come two more smash hits recorded by Alvino Rey—DEARLY BELOVED, backed by I'M OLD FASHIONED... B11579. For sure-fire profits from records, over the retail counter and in the music machines, be sure to feature Alvino Rey!

Personal Management

Hear these latest Victor-Bluebird Hits by Alvino Rey today!

SINGING SANDS OF ALAMOSA, backed by KEEP SMILIN' .......... V8792a
THE MAJOR AND THE MINOR, backed by STRIP POLKA .................. B11572
WHEN IT'S MOONLIGHT ON THE BLUE PACIFIC, backed by I NEVER KNEW ........ V87948
BLUEBIRD RECORDS

the KING SISTERS
* Alyce * Donna * Louise * Yvonne *

RECORD MAKERS!
RECORD BREAKERS!
They're the leading girl quartette in the business!

The lovely King Sisters, singing with Alvino Rey and his orchestra, have been turning out some terrific hits on records—their Victor-Bluebird waxings of JERSEY BOUNCE, ROSE O'DAY and DON'T SIT UNDER THE APPLE TREE are records that smashed records for repeat play in every phono in the country!

Now hear these new Victor-Bluebird releases by the King Sisters—

but hear 'em today!

KALAMAZOO, backed by OVER THE RAINBOW B11566
GOBS OF LOVE, backed by I CAME HERE TO TALK FOR JOE B11576
DAYBREAK, backed by KILLE KILLE B11582

JACK EGAN
Exclusive Management
MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS
EACH OFFICE A COMPLETE UNIT IN ITSELF
THE "LITTLE" THREE
with the BIG HITS

JEWEL MUSIC PUBLISHING COMPANY
ENCORE MUSIC PUBLICATIONS, INC.
WORDS AND MUSIC PUBLISHERS, INC.

ENCORE MUSIC PUBLICATIONS, INC.
JEWEL MUSIC PUB...
A Hall of Fame of Popular Recording Artists

Their outstanding recordings have played a very important part in the tremendous popularity of this catalog of hits.
Martin Block was right with "I Guess I'll Have to Dream the Rest" and "This is No Laughing Matter." You can bet your bottom dollar on "One Red Rose Forever."

MARTIN BLOCK PUBLISHING CO., Inc.
Jerry Keit — Professional Manager
501 MADISON AVE., NEW YORK
LEADING each and every one of us, throughout the peaceful years and through the years of war, the Torch of Liberty is truly symbolic of our way of life.

And leading us with music ... bringing us the latest popular hits of the day as well as the stirring songs of our spirit of Freedom ... the glorious voice of a living figure symbolizes, too, something deeply, truly American ...
First Lady of Music

KATE SMITH

First Lady of Radio—
First Lady of Records—
Musical Leader to an entire nation!

BUT Kate Smith is more than an entertainer. To her have come more honors, more tributes, than perhaps to any other private citizen of our time.

Similarly, in Kate Smith's characteristic treatment of American popular and patriotic music, in her recordings for the Columbia label, there is a stateliness, an honest dignity, that has yet to be matched.
ON THE AIR
ON RECORDS
BANDS WILL BE PLAYING

"WINGS OF AMERICA"
Written by Lieutenant Jess C. Hicks
of the U.S. Army Air Corps.
The Theme Song of
March Field, Calif.

BAND LEADERS
AND VOCALISTS!
These are the hits of today and to-
morrow. Be prepared. Write for your
professional copies today. Or see
our representative in your territory.

RECORD RETAILERS
and
AUTOMATIC PHONOGRAPH OPERATORS!
These great records of Cherio hit tunes are now available:

"STRICTLY INSTRUMENTAL"
HARRY JAMES................. Columbia
JIMMY LUNCEFORD........... Decca
JERRY WALD.................. Decca
ROB CHESTER................. Bluebird

"CANCEL THE FLOWERS"
TOMMY TUCKER................. Okeh
CHARIOTERS................ Okeh
GUY LOMBARDO............... Decca
TONY MARTIN............... Decca
MITCHELL AYRES.............. Bluebird

CHERIO MUSIC PUBLISHERS, INC.
1585 BROADWAY, N. Y. C.

NEW YORK
IRVING ROOM, Prof. Mgr.
Harry Hoth

CHICAGO
CHICK CASTLE
Winds Theatre Bldg.

HOLLYWOOD
IRVING MASTIT
5824 Le Miracle Ave.

CINCINNATI
GEORGE DIOK
1216 Stroebert Ave.

MAURIE HARTMANN, President

DEANNA RABBITT, Treasurer
in every type of location
this PARADE OF HITS!!!

Here is the nation's own great, new hymn
"MY KIND OF PEOPLE"
Watch for this! It's a song that will become a part of America itself.

You can't do that to me
A Boy and His Guitar
Here comes that moon again
Send me some roses
Poor Man's Symphony
O'Geeche River Lullaby
No Love Blues

BAND LEADERS
AND VOCALISTS!

These are the hits of today and tomorrow. Be prepared. Write for your professional copies today. Or see our representative in your territory.

RECORD RETAILERS
and
AUTOMATIC PHONOGRAPH OPERATORS!

These great records of Rytvoc hit tunes are now available:

"BROTHER BILL" CHARLIE SPIVAK ........... Columbia
TONY PASTOR ........... Bluebird
"LET'S GO, JOE" CAB CALLOWAY ........... Columbia
"O'GEECHEE RIVER LULLABY" CAB CALLOWAY ........... Columbia
"HEY, POP! I DON'T WANNA GO TO WORK" KAY KYSER ........... Columbia
"IN SUNNY SAN DOMINGO" XAVIER CUCAT ........... Victor
"NO LOVE BLUES" BEA WAIN ........... Victor

RYTVOC INC.

Sole Selling Agents:
CHERIO MUSIC PUBLISHERS, INC., 1585 BROADWAY, N.Y.C.
LET'S LOOK AT THE RECORD

WOODY HERMAN

BOX OFFICE SUCCESSES

ON LOCATION
From Coast to Coast

NEW YORKER HOTEL
New York

HOTEL SHERMAN
Chicago

Opening—Return Engagement
PANTHER ROOM,
HOTEL SHERMAN
Chicago—October 9, 1942

IN THEATRES
PARAMOUNT
New York

CHICAGO
Chicago

PALACE
Cleveland

STRAND
New York

RKO
Boston

HIPPODROME
Baltimore

and scores of others

ON THE AIR
CBS, NBC and
MUTUAL NETWORKS

WINNER, COCA-COLA
SATURDAY NIGHT
SPOTLIGHT BANDS

KRAFT MUSIC HALL

ON THE AIR
WINNER, COCA-COLA
SATURDAY NIGHT
SPOTLIGHT BANDS

KRAFT MUSIC HALL

IN THEATRES
PARAMOUNT
New York

CHICAGO
Chicago

PALACE
Cleveland

STRAND
New York

RKO
Boston

HIPPODROME
Baltimore

and scores of others

IN THEATRES
PARAMOUNT
New York

CHICAGO
Chicago

PALACE
Cleveland

STRAND
New York

RKO
Boston

HIPPODROME
Baltimore

and scores of others

ONE-NIGHTERS
— College Proms
BIG GROSSES ALL OVER
THE COUNTRY

IN PICTURES
for Universal
“WHAT'S COOKIN’”

IN BALLROOMS
PALLADIUM

Hollywood

Record breaking 160,000
attendance set for six-week
engagement — and big
grosses in practically every
other leading ballroom in
America.

... AND THE RECORDS

CURRENT HITS
AMEN

CHIAPENCAS

THREE LITTLE SISTERS

DON'T LIE ABOUT ME, DEAR

JUST PLAIN LONERSONE

STANDARDS
WOOCHELLERS BALL

GOLDEN WEDDING

BLUE FLAME

BLUES IN THE NIGHT

BISHOP'S BLUES

WATCH FOR
GOTTA GET TO ST. JO • BE NOT DIS-ENCOURAGED • FOUR
OR FIVE TIMES • DOWN UNDER • I DOOD IT • Dearly
BELOVED • YOU WERE NEVER LOVELIER • LET ME LOVE
YOU TONIGHT • IF YOU

ONLY KNEW • THERE'LL

NEVER BE ANOTHER YOU

TODAY AS
ALWAYS

WOODY HERMAN
AND HIS ORCHESTRA
featuring “THE WOODCHOPPERS and the FOUR CHIPS.” FRANKIE CARLSON

mean money at
the “box office”

... profits for re-
cord retailers
and operators

General AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON

Copyright 1942 by Decca Records Inc.
They SING! They SWING They CLOWN!

LOUIS JORDAN
AND HIS TYMPANY FIVE

RECORDS
No. 1 Band on Decca Sepia Series
300,000 copies sold
Outskirts of Town
Knock Me a Kiss
250,000 copies sold
Mama Mama Blues
Small Town Boy
Just Released
LEAVE YOU OUTSKIRTS OF TOWN
FIVE GUYS NAMED MOE

THEATERS
Currently
REGAL, CHICAGO, week of Sept. 25
Opening
ROYALE, BALTIMORE, week of Nov. 6
HOWARD, WASHINGTON, week of Nov. 13
STATE, HARTFORD, Nov. 20, 21, 22
LOEW'S STATE, NEW YORK, week of Nov. 26
APOLLO, NEW YORK, week of Nov. 4

ONE NIGHTERS
Chicago $2,500
Youngstown, O., $1,580
New Orleans $1,202
Beaumont $1,149
Houston $1,030

LOCATIONS
CAPITOL, CHICAGO (42 weeks)
FOXHEAD, CEDAR RAPIDS (2 return engagements)
LAKOTA'S REST, MILWAUKEE (35 weeks--2 returns)
BEACHCOMBER, OMAHA
Opening Oct. 2
CLUB RIVIERA, COLUMBUS
Opening Dec. 11
DOWNBEAT ROOM, CHICAGO

General AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON
A PRESS AGENT TALKS BACK

The band business is big business, says this well known press agent—he gives the lowdown on what band leaders should and should not do to draw the big crowds—Whitney believes in all-out assaults in order to get the most publicity—here are some of his ideas for getting it

By Douglas Whitney

THE band business is big business! As big business, it should be conducted as such. It is not unreasonable to conceive that any business which if aggregated would total an investment of $5,000,000 annually and which grosses approximately $50,000,000, should require the same attention which goes into, for example, the management of the United States Steel Corporation.

Yet, despite the enormity of the band business, there are phases of it which are treated haphazardly and often ignored. I am referring particularly to the publicity and promotion departments of the industry.

When a contract for an engagement is signed, regardless of whether it be for a one-night stand, a dance season or a national tour, the band leader and his manager are required to find suitable accommodation and transportation. Furthermore, the promoter, theater manager or hotel director every possible assistance in promoting the engagement. The mere signing of the contract, plus showing up at the theater, does not ensure a plethora of people for whom he is laboring.

The record situation being what it is at the moment, we can tempo- rarily disregard having Joe Cleff show up at some store, shop or appliance store.

The situation, however, will eventually be adjusted and records will again be pressed. A surefire way of obtaining newspaper publicity and radio talk is to schedule a date at a store as near the time of arrival. Don't confine your appearances to just the store nearest the theater. Every large city has a number of shops selling records. Make as many record store stops as possible. In exchange for the free appearances, the store must take ads in the local papers announcing the leader's appearance and the fact that he is playing at the Joo Theater. There is no need here to list the advantages of such deeds.

Theater and location jobs offer a wealth of exploitation possibilities, too, permitting both radio and newspaper publicity.

RADIO: Interview with conductor of recorded music program. Leader conducting own program of own recordings, introducing each platter and giving some inside information on ordering the orchestration, etc.

DOUGLAS WHITNEY is one of the best known of the free lance publicists. His list of clients includes such diversified personalities as Cab Calloway, Rome Vincent, Bonnie Baker, Milton Berlin, John Carroll, Ruby Foo's Chan of Chinese restaurants, Bernite Parks, Jack Heale, the Ritz Brothers, the Di Gabanos and a score of others. His knowledge of band publicity is extensive, having served as publicity director of the American Federation of Musicians, Also, the Beethoven Record Company. One of the few publicists with a solid newspaper background, Whitney spent 10 years on metropolitan newspapers as a feature writer, six with The Chicago Daily News. He later engaged in editorial promotions. He published the publicity book in 1939 in Hollywood. He has published the Republic of Argentina, Walt Disney, Columbia, and Michael Todd's Foolish Wives. He is president of the Lester, Pan-American Coffee Bureau and was director of publicity for the Federal Arts Projects. He's 33, and that reticent, a native New Yorker.
IT'S "THE MIRACLE BAND" OF THIS YEAR TOO...

LAST YEAR Johnny Long earned the label "Miracle Band of the Year" thru a series of successful engagements at some of the country's top band locations. Johnny Long and his orchestra set a record with their very first booking — New York's Roseland Ballroom; they broke another at Hotel New Yorker, followed with sojourns at Paramount Theatre, New York, and Frank Dailey's Meadowbrook, Cedar Grove, N. J.

THIS YEAR Johnny Long continues to draw phenomenal crowds. A spectacular return to Hotel New Yorker, followed by a second smash engagement at the Paramount Theatre, N. Y., have proved again this band's popularity. And thru Johnny Long's air time via CBS, and his DECCA recordings of the song hits of the day, new waves of fans are acclaiming this "Miracle Band of the Year."

Remember "SHANTYTOWN"? Those new Johnny Long-Decca releases are on their way to claim the title of "TODAY'S PROFIT-MAKERS!" Are you ready?

"THE WHITE STAR OF SIGMA NU" (the Johnny Long theme song; backed by "JUST LIKE THAT"...DECCA 4350
"ROMANCE A LA MODE" backed by "MASSACHUSETTS"...DECCA 4358
And watch for Johnny Long's recordings of "MOONLIGHT BECOMES YOU" and "CONTINUALLY"...two new hits coming soon with the release of Bing Crosby's new film, "Road to Morocco."

Personal Management JACK PHILBIN

JOHNNY LONG
AND HIS ORCHESTRA
featuring
HELEN YOUNG
THE FOUR TEENS
GENE WILLIAMS

Exclusively DECCA

General AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK · CHICAGO · HOLLYWOOD · CINCINNATI · LONDON
That's Eddy Howard, who in his first year as a band leader has rolled up terrific grosses at such stand-out spots as Chicago's famed Aragon, the Chicago Theater, Riverside, Milwaukee and Oriental Chicago.

His is the band that's performed the miracle of rising to the top in 9 short months.

Whose fans are legion as the result of seven air shots a week on WGN-Mutual, and his Columbia releases heard on juke boxes all over the nation.
Bands Are Box-Office in Theaters

Theater attendance and gross records are being broken left and right by bands—the present day band policy is here to stay, believes Kalcheim, declaring that the present day band can continue to broadcast, recording, and the strength of music machines—speak bands command greatest audiences

By Harry Kalcheim

W I T H THEATER ATTENDANCE and gross records being broken left and right by bands, the manager’s dream is becoming a reality, for not only are bands playing in more theaters at one time, but they are appearing in theaters five and six days a week. A recent study of the band business shows that a day or two in an unheard-of salary shows in Chicago, when Balaban and Katz started a modest edition of the present band popularity. And I have been in on the birth of the band policy at the Paramour Theater, New York, and it is my humble opinion that the present-day band policy in theaters is here to stay—providing, of course, that the broadcasting of bands and movies remain and also the strength of music machines remain as is.

Name bands have received great stimulus during the past few years. The music machines, the cheap coast-to-coast radio, and the endless number of platter-scanning programs on radio, the vast amount of time given to the broadcasting of local theater bands to remote pick-ups throughout the nation, and, last but not least, the great number of men in service who need live music make it due to their recent raise in salary, have all contributed to making the current year one that will long be remembered in the band business.

No other form of entertainment in the nation commands a greater audience. A few weeks ago, one band was the last and only one of the day, and you will hear recorded band music. Drop in at a saloon, a candy store, a hotel lobby or a café and there will be a music machine loading out music for the entertainment of the customers. In a vaudeville-film theater and a band will be the headliner. Drop in on your favorite movie house, and the chances are greater now than ever before that a band will be featured in one of the movies. Visit an important hotel, café, or a night club, or a private banquet and you will probably come across a traveling band. Name bands are everywhere in show business.

I remember when I first saw my first music machine up in Massachusetts several years ago and viewed a crowd of 20 people dancing to the leading bands of the country in an outdoor pavilion alongside an inland lake. I realized then and there that there was one of the greatest innovations that the music business ever conceived and one of the greatest stimulants to popularity that any dance band could hope for. For a nickel each, those 20 kids could dance for an hour to the finest dance music in the country. Multiply this by thousands of resorts, cafés, restaurants, dance halls and you will realize that the bands suddenly began to skyrocket in public popularity.

One Hit Makes a Band

One hit record and a band could become a box-office attraction and the band leader could plan to retire a rich man. If a band had a new style that could be discerned and liked by the dance-mad kids and if the band could follow this up with a couple of more strong recordings, then a new name band was born.

Of course, we know that it is not easy to dig up a great band and then a hit record. We know the angles on picking good musicians, arrangers, selection, etc., and we know a name band, hits the record companies will push it along by giving it the right selections to play. This, roughly, has been the evolution of a name band. Without exception the top name bands today all worked their way up the hard way. They had to struggle to round out bands that could get up there and stay there. This applies to the Dorsey boys, Miller, Goodman, James and Monahan.

In analyzing the amazing strength of bands at the box office, we have angles to consider that did not exist a couple of years ago. Defense factory workers now are making more money than ever before. These are the type of people that usually like on music but, until this year, did not have money to patronize vaudeville often. Films are plug-}

Bands have a put a lot of theaters on the map. For example, the New York Paramount used to gross between $15,000 and $25,000 a week with straight pictures. When the new pit band show policy was introduced, the grosses kept building up phenomenal heights, as high as $90,000. Of course, better pictures helped the theater, but the band policy was always there to give the theater that extra stimulant each week. The Adams, Newark, which has been getting only fair film product, has been doing well, due mainly to its name band policy. Bands have kept out of the theaters that couldn’t get first-run films, or that had to rely entirely on film shorts. This applies particularly to the Flatbush, Brooklyn, the Windsor, Bronx, and the Central, Passaic, N. J. The big theaters in Baltimore, Akron and Youngstown, Indiana, Minneapolis, Omaha and Pittsburgh, all full-week stands, have found bands completely satisfactory. Most of the theaters in the Midwest, such as in Fort Wayne, Ind., and Kansas City, Mo. and also in New England, such as Hartford, Providence, Waterbury, Bridgeport and Fall River, just can’t get enough bands to book. On the West Coast such houses as the Orpheum, Los Angeles, and Golden Gate, San Francisco, are rolling up grosses that they never dreamed of a couple of years ago. Harry James—probably an all-time high for that house, and, of course, it took a band to do it. There’s a new gold rush, it seems, and theaters are hurrying to get on the bandwagon.

Harry Kalcheim joined the William Morris Agency January, 1942, taking his place in its New York office as developer of new talent and handling other duties connected with acts and bands. Still a young man, he is nevertheless a veteran of the vaudeville business and is recognized everywhere as an authority on talent. During the nine years he was with the Paramount Theater Circuit as a booking executive he developed an extensive knowledge of talent values and continually made trips throughout the nation to look over new talent and line up bookings months in advance. He has worked with some of the greatest names in the business, having known them for years. He has had a special place in the band business, having sky-rocketed big bands to big money and new style of music quiz and then following that up by establishing himself in film. Recently he was surprised the show business by rolling grosses in Detroit and Boston that everyone thought had been impossible. When other bands reached his grosses, Kyser went out and promptly established new ones.

Bands have a put a lot of theaters on the map. For example, the New York Paramount used to gross between $15,000 and $25,000 a week with straight pictures. When the new pit band show policy was introduced, the grosses kept building up phenomenal heights, as high as $90,000. Of course, better pictures helped the theater, but the band policy was always there to give the theater that extra stimulant each week. The Adams, Newark, which has been getting only fair film product, has been doing well, due mainly to its name band policy. Bands have kept out of the theaters that couldn’t get first-run films, or that had to rely entirely on film shorts. This applies particularly to the Flatbush, Brooklyn, the Windsor, Bronx, and the Central, Passaic, N. J. The big theaters in Baltimore, Akron and Youngstown, Indiana, Minneapolis, Omaha and Pittsburgh, all full-week stands, have found bands completely satisfactory. Most of the theaters in the Midwest, such as in Fort Wayne, Ind., and Kansas City, Mo. and also in New England, such as Hartford, Providence, Waterbury, Bridgeport and Fall River, just can’t get enough bands to book. On the West Coast such houses as the Orpheum, Los Angeles, and Golden Gate, San Francisco, are rolling up grosses that they never dreamed of a couple of years ago. Harry James—probably an all-time high for that house, and, of course, it took a band to do it. There’s a new gold rush, it seems, and theaters are hurrying to get on the bandwagon.

Harry Kalcheim joined the William Morris Agency January, 1942, taking his place in its New York office as developer of new talent and handling other duties connected with acts and bands. Still a young man, he is nevertheless a veteran of the vaudeville business and is recognized everywhere as an authority on talent. During the nine years he was with the Paramount Theater Circuit as a booking executive he developed an extensive knowledge of talent values and continually made trips throughout the nation to look over new talent and line up bookings months in advance. He has worked with some of the greatest names in the business, having known them for years. He has had a special place in the band business, having sky-rocketed big bands to big money and new style of music quiz and then following that up by establishing himself in film. Recently he was surprised the show business by rolling grosses in Detroit and Boston that everyone thought had been impossible. When other bands reached his grosses, Kyser went out and promptly established new ones.
Here's the orchestra which rose to the heights on the strength of its sensational hold-over engagement at Chicago's famous night club, the Chez Paree. On the air over NBC RED four nights a week, it built up a nationwide following.

Band has played successful engagements at such outstanding spots as Congress Hotel, Chicago; Roosevelt Hotel, New Orleans; Nicollet Hotel, Minneapolis; St. Anthony, San Antonio, and Hotel Peabody, Memphis.

currently

**TOTEM POLE**
Auburndale, Mass.

*on the air over Mutual and CBS networks*

**EXCLUSIVE MANAGEMENT**

**WILLIAM MORRIS AGENCY, Inc.**

NEW YORK  CHICAGO  HOLLYWOOD  LONDON
BANDS' VALUE TO FAIRS

The success or failure of fairs rests primarily on entertainment—the use of bands as fair attractions draws the crowds, both young and old—some of the biggest name bands have played successfully to fair dates—the management of fairs should use every method to promote the band in order to assure the biggest benefit from their appearance.

By Robert R. Doepker

Upon a fair's entertainment program rests the success or failure of the fair. However, fair men in general have been overlooking the potency and drawing power of dance orchestras. Bands may mean extra investment, but they also mean top-notch entertainment and added box-office strength.

Their strongest selling point lies in their ability to draw an essentially younger crowd to the fair, and if handled properly the dance band can rate with the most important attractions on the grounds. For example, reputations owned by the Dorsey brothers, Benny Goodman, Paul Whiteman, Alvino Rey, Xavier Cugat, Gene Krupa, Glenn Miller, Kay Kyser, Lawrence Welk, Harry James, Woody Herman, Horace Heidt, Guy Lombardo and their like are inestimable in their value as crowd pullers where a fair is concerned. And a dance band will pull a certain type of attendance to the grounds where other attractions will not. Certain fair men have been presenting them regularly for years and have found that the bands not only brought extra revenue from dancing but also acted as a shot in the arm for business throughout the grounds. Why more thinking fair men have not followed thru on this successful experiment has never been made quite clear.

It is possible that not all fair managements are equipped to take full advantage of a band. Improper lighting facilities and public-address systems, faulty dance floors and similar hindrances work against the potential draw of a band and are likely to result in poor business. If the dance pavilion is indoors proper ventilation is not always provided. These conditions are routine affairs at theaters and should be so at fairs.

Name bands are probably one of the most potent publicity getters for fairs. Fair men can depend upon them for a tremendous amount of free publicity for their annuals, especially via the radio. Many of the leading orchestras have regular radio spots and often it is possible to broadcast direct from the grounds. Radio broadcasts provide added interest for the fair audiences, and the program, incidentally, can prove still another source of income for the fair. We can recall where bands have played fairs where the price of admission to the broadcast was $1 and the public was jammed to capacity. In another instance a band played a Sunday matinee performance to an estimated 5,000. Both were straight concerts, sans dancing, and both were terrific successes.

Fair boards that have tried presenting bands as a feature have learned that they attract younger crowds. After all it's the young crowd that sets the fashion. Wherever they go their elders will follow, and it is to these youngsters that bands prove an almost irresistible magnet at State and county fairs. Bands have proved strong sellers of War Bonds and Stamps and in furthering the war effort at fairs. This was exemplified at Muncie (Ind.) Fair, August 2-7, when, thru a tie-up arranged by Darwin Andrews, public relations director, over $300 in bonds and stamps were sold at a booth erected in downtown Muncie during a 45-minute concert presented by Barney Rapp's New Englanders. Bands at other fairs have had similar successes in aiding the war effort and helping the fair managements in doing their share toward victory.

Proving the potency of the drawing power held by bands were the crowds which turned out to hear the Jan Garber, Bob Chester and Ted Weems combos, featured at Missouri State Fair, Sedalia, August 28-30. Fair successfully presented Garber for three nights, while Chester held the podium for two nights, and Weems the last two nights. All proved big hits. They played the new Victory Club on the grounds after providing music at the fair's noted Society Horse Show. Fair at Du Quoin, III., had Bob Chester and Nick Stuart to play its grandstand and night club shows, while Bernie Cummins was the attraction at the annual Superior (Wis.) Fair. Sammy Kaye was a feature at Reading (Pa.) Fair. These are just a few of the fairs that are cognizant of the drawing power owned by bands.

Fairs desiring to feature bands as stellar attractions, however, must also be prepared to bolster what in many cases is an inadequate public relations department. In some instances the fair's publicity machinery may fail to understand the workings of a band and as a result fail to make sufficiently strong campaigns in local papers. If the public isn't informed that the band's in town, there's little likelihood of its coming out to hear it. Hence the fair cannot take full advantage of the band's popularity and drawing possibilities. It's a matter easily rectified, however.

Throughout the nation... Low-down rhythm in a top hat!

Al Donahue and his orchestra

Donahue and his band are on a nation wide tour, playing to capacity attendance at leading Theatres, Hotels, Night-Clubs, Colleges and Ballrooms.

Band Year Book, September 26, 1942
Proper presentation of publicity can make or break a hotel room—"cheap" publicity shunned—press openings gala affairs—careful "science" brings big results

By Shepard Henkin

Publicity Director Hotel New Yorker, New York

The proper publicity and exploitation of a band playing for hotel guests is somewhat of a moot point and very likely to make or break the room in which the band leader is playing. At the New Yorker, where the Ice Terrace is faced with all the varieties of competition that this town has to offer, to compete that ranges from name bands to huge "girlie" shows. The lobby is the most publicized space in the hotel, and it serves the intended purpose—that of "selling" the hotel's rooms and its bands to the people and not just getting the band leader's name in the paper "with a publicity angle.

Publicity for a hotel band is a full-time job occupying the attention of a complete department, including a secretary, assistant, writer, newspaper manager, editor, staff writers and radio commentators whose province falls the coverage of entertainment news. This coverage is 100 per cent and without omissions. Prior to this gala opening, many releases have been sent out to these people notifying them: first, of the fact of the band's engagement; second, of the date of the opening; third, of the activities scheduled on the night of the band's opening. Our policy will continue to send theiegles and radio appear. Where possible, they are introduced from the floor by the emcee and invited to say a few words. The picture magazines, such as Life, Look, Click and Pick, to name but a few, all the past covered our openings throng, taking pictures of celebrities and of the going on. These pictures have subsequently appeared in three or four page layouts in those publications.

On the night of the opening, pre-written reviews from this department are presented to each newspaperman attending, and mailed out to the entire press for the benefit of those who write their stories in advance and also for the benefit of those radio commentators who do not have sufficient time to get back from the opening.

Full sets of pictures of the band leader are planted with every newspaperman, magazine and picture syndicate in the country. Arrangements are made with various guest radio programs and the schedules of regional advertising, department stores, large clubs and restaurants where these and leaders perform, one can readily see the importance of this promotion.

And very important, too, is the effective in-house exploitation which we do here at the New Yorker. With our complete control and high turnover of guests, there alone we have a sufficient quantity of people to whom promotion for the band leader is a "must." Some of the various ways we do our in-house promotion are the preparation of unusual fliers on our menus, such as the ones we had for Benny Goodman, where we used a license stick to represent his clarinet; extensive use of posters and displays with at least one opposite the elevator on each of our 40 floors and large easels with photographs in the lobby; large lights playing the band leader's name out of our outside marquises (of which we have two); consistent plugging on the house radio of the band leader. Again we have heard in every one of the 2,500 rooms anywhere from three to five times daily; and regular advertisements, similar to those which appear in the daily press and magazines used in our own house publications.

This, to some extent, is a resume of the nature and scope of the publicity and exploitation we employ at the Hotel New Yorker to publicize the band leader. Of course, our sole purpose is to give really complete details of every promotion. There are many other little things which we do which add all up in the long run to make our band leaders well in the public eye. All the above is the last condition of the band leader and I want to stress this point, is the need for complete cooperation between the band leader's manager and the hotel's publicity department.

ATTENTION, COIN OPERATORS!!!

"BEACON"

PRESENTS A NEW 50c RECORD!

A DISTINCTIVE "BEACON RECORD" HIT!

IT'S HOT . . . . . . IT'S SWEET . . . . . . IT'S TENDER

FAT MEAT IS GOOD MEAT

SUNG BY SAVANAH CHURCHILL • PLAYED BY JIMMY LYTTEL AND HIS ALL STAR SEVEN

SEND FOR THE NEW "BEACON" CIRCULAR

JOE DAVIS

1619 BROADWAY, N. Y.
RONNIE KEMPER came into the spotlight as vocalist with Dick Jurgens' band. Then followed spotlight engagements with Horace Heidt and his Musical Knights at leading theaters and hotels, on the air with the famous Pot O' Gold programs, and on the screen thru United Artists.

on COLUMBIA records
And RONNIE KEMPER is featured on some terrific recordings...hits like CECILIA; KNOT ONE, PURE TWO; I'M A LITTLE TEA-POT; and GOODBYE NOW. They're all consistent moneymakers that have held the spotlight in music machines and record stores.

Now RONNIE KEMPER is heading his own band; last March he introduced a new 12 piece combo that became a sensation overnight. At the spots he's played, and thru his time on the air over NBC and CBS he's proved a top attraction. It's a band that's going places fast because RONNIE KEMPER has always been in the spotlight as an attraction that millions like to pay to listen to...and see in person!

Currently O'HENRY BALLROOM, Willow Springs, Ill.
Before the production of automatic commercial phonographs was stopped by government order, the following firms were actively engaged in the manufacture of machines, parts, and supplies for the industry. Employment in the manufacturing industry was reported (1941) to be 2,500.

Phonograph production in 1940 reached the total of 49,000 machines. Government reports in 1939 placed the annual pay roll of the manufacturing firms at $4,300,000 and the capital investment of these firms at $9,500,000. The official report placed the annual volume of sales in 1939 at $15,500,000.

The production of coin-operated phonographs was stopped on May 1, 1942, by order of the War Production Board. By that time all of the manufacturers in the industry were already started on war work.

MILLS NOVELTY COMPANY

MILLS NOVELTY COMPANY, 4100 Fullerton Avenue, Chicago, Ill. Fred L. Mills, president; Ralph J. Mills, vice-president and general manager; Herbert S. Mills, treasurer and general factory manager; Joseph A. Mills, secretary and general purchasing agent; Dennis Donohue, assistant to the president; James Mangen, director of advertising and promotions; Vinnie Shay, assistant general manager; Art Cooley, president sales manager.

Mills Novelty Company was founded in 1889 by Herbert S. Mills, father of the present owners, Fred, Ralph, Herb and Hayden. In addition to his then small factory, he numbered a string of Penny Arcades. In the field of coin-operated amusement, Mills Novelty Company was the first to contribute to the large-scale development of the industry and is now considered one of the largest of its kind in the entire world.

In 1927 Mills moved to its famous Fullerton Avenue home, on the northwest side of Chicago. By 1935 a brand-new addition was being built, modern in every respect. Last year a fourth plant was constructed on the former Mills Stadium site, at Lake and Kilpatrick streets. Mills is now engaged in war production work.

ROCK-OLA MANUFACTURING COMPANY

ROCK-OLA MANUFACTURING CORPORATION, 800 North Kedala Avenue, Chicago, Ill. David C. Rockola, president; B. M. Sayre, comptroller and treasurer; T. L. Maurada, vice-president and assistant to the president; Jack Nelson, vice-president and general sales manager; J. F. Webb, vice-president in charge of phonograph division; Ed Spooner, vice-president in charge of furniture division; J. A. Weinand, assistant sales manager phonograph division.

The phenomenal growth and success of Rock-Ola Manufacturing Corporation reads like a Horatio Alger story. It was back in 1929 that David C. Rockola started the Rock-Ola Scale Company at 546 East 67th Street, Chicago. Having very little capital, Rockola had a very small place of business, equivalent in size to an ordinary delicatessen store. Manufacturing Loboy penny weighing scales at this address, the business gradually grew in size until space was cramped and Rock-Ola took over the other half of the building, which doubled the size of the floor space.

In January of 1933 the firm name was changed to Rock-Ola Manufacturing Corporation and it moved to 625 West Jackson Boulevard, Chicago, in order to secure larger quarters. At first Rock-Ola occupied only a portion of the eighth floor in this downtown office building, but gradually with the growing prestige of Rock-Ola products consisting of games and scales at this time, the corporation took over more and more floor space until over one-half of this eight-story building was Rock-Ola. Outstanding successes were scored on such coin-operated game hits as World Series and Jigsaw. At one point in these outstanding successes production reached a greater total per day than ever recorded in the coin machine industry. The World Series games reached a production high of 1,400 per day.

Again the corporation sought larger quarters and in 1935 it moved to its present large modern daylight factory at Kedzie and Chicago avenues, comprising over 1,000,000 square feet of floor space.

In 1938 Rock-Ola entered the furniture field and today occupies a permanent position nationally in the furniture trade. Last but most important of all, in 1935 Rock-Ola entered the coin-operated phonograph field which ultimately dominated the production of the entire plant.

J. P. SEEGBURG CORPORATION

J. P. SEEGBURG CORPORATION, 1110 Dayton Street, Chicago, Ill. J. P. See- burg, chairman of the board; H. N. Marshall Seeburg, president; Carl F. McKeevy, vice-president in charge of sales; James L. Baron, vice-president in charge of production; B. B. Jager, secretary and comptroller; E. B. Oucht, treasurer.

J. P. Seeburg, founder of the J. P. Seeburg Corporation, cheerfully recounts the story of his 40 years in the music industry, as his firm today is busily engaged in the production of war products for our government.

Seeburg started in the employ of the Marquette Piano Company, Chicago, and was soon superintendent of the plant. He also entered the field of operating the original electric pianos. In 1902, he relates, he left the operating field to found the J. P. Seeburg Piano Company, which within five years became a stock corporation.

He says that his experience in operating the old pianos has been a great asset in building machines for operators thru all the years. The firm produced an eight-record phonograph in 1908 after working on ideas for some time. The phonographs then would make money for operators, but pianos continued to be the big thing for many years, declared Seeburg.

He says that the jazz era started to boost coin-operated music in 1911 and that good instruments have been the need of operators since that time.
When coin-operated phonographs reached a boom period in the late '20s, Seeburg machines achieved a reputation that has been the envy of the industry since, he says.

With its long experience in the music field, the Seeburg organization was in a strong position to capitalize on all the developments in sound reproduction when phonographs were revived. Then came radio, and for a number of years phonographs had to take a back seat. But it is one of the interesting facts in Seeburg history that many operators continued to use Seeburg phonographs and to make money with them thru all this so-called dull period.

When repeal of prohibition brought new hope and life to phonograph operators the Seeburg firm had long experience and many basic ideas for building quality phonographs. The instruments also had a long reputation with operators all over the country. Immediately the firm began adapting all the modern developments for sound reproduction to automatic phonographs so that operators could have the best that science and invention provide.

RUDOLPH WURLITZER COMPANY

RUDOLPH WURLITZER COMPANY, North Tonawanda, N. Y. R. C. Boiling, president; Farny Wurlitzer, chairman of executive committee; Rudolph Wurlitzer, chairman of board; C. E. Johnson, vice-president; R. F. Waltemade, assistant secretary (N. T. Division); M. G. Hambough, general sales manager; Spencer Beets, assistant general sales manager; R. S. Conner, advertising manager; Roy Hambough, director of engineering; Walter Bond, service manager; Jim Bright, president of Automatic Phonograph Manufacturers' Association; Ed Wagner, credit manager.

As the only company in the automatic phonograph business with a rich heritage in the manufacture of musical instruments, the Rudolph Wurlitzer Company has embodied into Wurlitzer phonographs high standards of cabinet art, workmanship and musical perfection, handed down from generation to generation and which have given Wurlitzer phonographs and other musical instruments world-wide recognition.

Here is a brief outline of seven generations of musical experience behind Wurlitzer automatic phonographs.

Born in Saxony in 1659, Nicholas Wurlitzer made kites, popular instruments of the day, shaped like a large mandolin and played like a modern guitar. His descendants continued the manufacture of musical instruments. In 1732 Hans Adam Wurlitzer was awarded the title of Master Violin Maker by the Saxony Guild. In 1823 Frederick Wurlitzer toured Europe as a child prodigy, became a court pianist at 15.

In 1853 at the age of 22, Rudolph Wurlitzer came to the United States. In 1856 he founded the Rudolph Wurlitzer Company, wholesalers and retailers of musical instruments, some of which are today worth from $20,000 to $100,000 each. The value of Wurlitzer's world-famed collection of rare violins is conservatively estimated at $300,000.

Soon after the company made bugles and drums, selling them to the government during the Civil and Spanish-American wars.

In 1869 piano manufacturing started. In 1885 Wurlitzer began the manufacture of the Regina music box and followed soon after with a coin-operated harp and coin-operated pianos.

Wurlitzer acquired another factory at Chicago, and in the succeeding years other stores were established. There are now 10 of these stores in prominent cities. These stores do not sell Wurlitzer automatic phonographs, they are sold only to music merchants by a separate selling organization.

In 1908 Wurlitzer acquired its plant at North Tonawanda, has since enlarged it many times, today boasts one of the finest factories in any industry.

In 1910—the "Mighty Wurlitzer Organ" appeared on the scene. Since then over 4,000 have been installed in theaters, throughout the world, some selling for more than $100,000 each.

In 1919 Wurlitzer acquired another factory at DeKalb, Ill., for the manufacture of pianos and accordions. As accordion manufacturer, Wurlitzer is America's largest.

In 1933—the first Wurlitzer automatic phonograph was manufactured at the North Tonawanda (N. Y.) plant—immediately attaining the same recognition accorded other Wurlitzer musical instruments.
There’s a definite place for American folk music and musicians—find the place and the particular type of music and you’ll find you’ve found a gold mine—here are some tips on how to go about it

Few people in the larger centers of music in the United States realize the tremendous popularity and huge sales records achieved by a variety of recorded music that never—or, at best, seldom—shows up in the popular hit parade. It is the folk record, including all the many types of indigenous American music. Its artists are more popular, in many sections of the country, than the top name bands. East, West, North and South, music patrons in the smaller cities, in country locations—and many even in large cities—create a huge demand for folk records, over the counters and in music machines.

The popularity of a Gene Autry, of course, is generally known, but Autry, while an acknowledged leader in the field, is by no means the only folk-tune artist whose record sales rival those of the top-flight popular bands. The sales volume and music machine play of many others reach staggering totals—artists like Ernest Tubb, Bob Wills, Jimmie Davis, Jimmy Wakely, Carson Robison, Bob Atcher, Roy Acuff, Montana Slim, Patsy Montana, Denver Darling, Roy Rogers, Texas Jim Lewis, the Light Crust Doughboys, Al Dexter, Elton Britt and many, many more.

Traditional and New Folk Music

Modern recorded folk music includes both old-time traditional ballads and new numbers—and these new tunes often make themselves felt on the hit parade lists. Frequently a best selling and highly popular country or folk tune is heard over by the name bands, and the hit parade lists, besides being a powerful musical force in their own field, make important contributions to other musical fields as well. The most obvious recent example is, of course, “Deep in the Heart of Texas”; more recently still, “I’m Thinking Tonight of My Blue Eyes,” for some time high on the folk-tune popularity lists, was taken over by name maestri and carried in high niche for itself in the pop field.

Recorded folk tunes, generally speaking, divide themselves into the two sharply differentiated classes mentioned above—traditional folk ballads and new numbers. For the most part, the traditional tunes specialize in over-the-counter sales and boast many top-notch artists who search out old songs and record them. Obvious examples are Burl Ives, who probably knows more traditional American music than anyone else, and Tony Kraber, a legitimate stage actor who interested himself in traditional American music and has made a number of outstanding recordings. Heaviest sales, however, are scored by those who specialize in the more generally popular brands and who combine home sales with machine play.

Both categories, however, subdivide themselves into many groups; the richness and variety of American folk music is astounding. Negro spirituals, of course, are obvious examples; so are songs inspired by the various types of Western ballads—those from Texas, for example, often differing sharply from those from the Northwest. Beyond this, there are tunes with railroad settings, a whole library of trainroading ditties and that huge collection based on disasters, murders and other startling, or imagination-stirring events. All have their practitioners and all contribute notably to the store of native American music.

 Patriotic Folk Records

The extent of the folk record field can be seen in the fact that, before the priorities situation became acute, the major recording companies put out an average of three releases a week—and often the demand exceeded the supply. Now, with rigid shellac rationing, the output is down to an average of one a week—but the fact that the release of folk tunes is continuing uninterrupted, even in the face of an emergency situation and even the reduced to a minimum, proves the importance attached to the field by the recording companies.

An interesting current angle on folk tunes is the fact that they, far more than the pop field, have come thru with successful inspirational patriotic material calculated to aid the war effort. Whereas the output of pops dealing with the war has been, generally speaking, mediocre, the number of excellent and successful folk or country tunes dealing with the war effort has been large. Most notable in that respect has been Carson Robison’s recording of “1042 Turkey in the Straw,” which takes the always popular old tune and fits it out with rousing new words. Not only did the disk become a top seller in the folk-tune field but it actually broke thru on many best seller lists of pops. Nor is it the least bit unusual for folk tunes to be slapped with the patriotic label. Putting no restraints on their flag waving, achieving sometimes unusual and sometimes legitimately sentimental effects, the patriotic folk tunes have done a terrific job of keeping up the morale of their patrons and aiding in the war effort.

Incidentally, it is interesting to note that the war is tending to aid the folk music field. Placing greater and greater importance upon all things that are indigenous American, it is attracting more and more attention to the great field of folk records, which is entirely composed of distinctive and down-to-earth American music—strictly American music.
THE HOTTEST NOVELTY BAND IN SHOW BIZ

THE FREE

Celebrating 10 Years as the nation's favorite comedians...presenting an inexhaustible repertoire of show-stopping routines.

HOTTEST ON THE AIR

10th Year in Radio
9th Year for ALKA-SELTZER
NBC Coast to Coast
20,000,000 Listeners Every Saturday Night!

HOTTEST IN PERSON

Aug. 15—Memphis
24,000 people—2 performances
26,000 people—2 performances

Aug. 22—Memphis

June 15—Baltimore
16,000 people—New Record

HOTTEST ON RECORDS

OVER 3,000,000 DISKS SOLD TO DATE
Get Our Latest Hit

WASHOUT IN A BLACKOUT
SHE'S GOT A BIG ARMY OF FRIENDS
Okeh 06613

HOTTEST IN PICTURES

Begin Working in October on Our Third Picture for REPUBLIC STUDIOS

JUST COMPLETED 3 SOUNDIES FOR RCM PRODUCTIONS, INC.

YOUR BEST BOX-OFFICE BET

For Personal Appearances
KENNETH H. TRETSC
6633 North La Mil Ave.
Chicago

For Radio
Wade Agency
205 W. Washington St.
Chicago
MUSIC CORPORATION OF AMERICA
New York: 745 Fifth Ave.
William R. Coundheart Jr., vice-president
Charles Miller, vice-president
David Werblin, vice-president
Harry Moss
Phil Bloom
John Dugan
Jack Whittenmore
Chicago: 430 N. Michigan Ave.
Maurie B. Lipsey
Beverly Hills, Calif.: MCA Bldg.
Jules C. Stein, president
Larry Barnett
Cleveland: Union Commerce Bldg.
D. G. Barton
Dallas: Tower Petroleum Bldg.
Norman Steepe

Milton W. Krasny, vice-president
Harry Romm
Leonard Romm
Dick Gabbe
Harry Kilby
Frank Cooper
Daniel Hollywood
Chicago: 360 North Michigan Ave.
Art Weems, vice-president
Berle Adams
Eddie Sligh
Anthony Garra
Cincinnati: 1533 Carew Tower
Art Frew
Howard Sinnott
Hollywood: 9028 Sunset Blvd.
Ralph Wonders, vice-president
Larry Kent

WILLIAM MORRIS AGENCY, INC.
New York: RKO Bldg.
William Morris Jr.
Abe Lastfogel
Johnny Hyde
Nat Levkovitz
Willard Alexander
Nat Kalcheim
Harry Kalcheim
Jack Flynn
Frank Sands

GENERAL AMUSEMENT CORPORATION
New York: RKO Bldg.
Thomas G. Rockwell, president
Michael Nidorf, vice-president
Thomas J. Martin, vice-president

FREDERICK BROS. MUSIC CORPORATION
Chicago: Mather Tower, 75 E. Wacker Drive
L. A. Frederick, president
W. Carl Snyder, vice-president
Morgan C. Ames, vice-president
Joe Kayser
Ex Keough
Ev W. Brabec
Jack W. Kurtze
Bill Parent
Don McGregor

New York: 309 RKO Bldg.
B. W. Frederick, secretary-treasurer
Herbert Gordon
Joe Mansolalis
Charles V. Yates
Matty Rosen
Jack Edwards
Fred Williamson

JOE GLASER, INC.
New York: RCA Bldg.
Joe Glaser, president
Bob Sanders
Stewart Seymour

CONSOLIDATED RADIO ARTISTS, INC.
New York: 30 Rockefeller Plaza
Charles E. Green, president
William A. Burnham Jr., vice-president
Robert M. Bundy
Charles Busch
William Peterson
Mrs. Hughie Barrett
Larry Myers
Sam Berk
Hattie Althoff
Chicago: 333 North Michigan Ave.
Ann Richardson
Danny Graham
Bert Gervis
Alpha Devere
Low Diamond
Bob Perry
George Konchar

THE STANFORD ZUCKER AGENCY
New York: 501 Madison Ave.
Stan Zucker, president
Merrill Davidson
Jimmy Leeper
Jay Mills
Chicago: 64 East Lake St.
Cole Kayes
Gene Detgen
Cleveland: 815 Hanna Bldg.
Hal Ziger

GALE AGENCY, INC.
New York: 48 West 48 St.
J. T. Gale, president
Harry Lenetska, secretary
Ben Bart, treasurer
Art Franklin, publicity and advertising director

Major Band Booking Offices and Executives

TEDDY POWELL AND HIS ORCHESTRA

featuring PEGGY MANN

and TOMMY TAYLOR-JIMMY FAZOLA-DICK MAINS

Opening October 2d
MEADOWBROOK
Cedar Grove, N. J.

Personal Dir.: HARRY ROMM

Personal Management
JOE GLASER, INC., 30 ROCHEFELLER PLAZA, N. Y.

TAKE A TIP FROM THE REVIEWERS . . .
Watch This Great New Band
Ride Its Way to the TOP!

DICK ROGERS
and his ORCHESTRA

Currently

ON NATIONWIDE THEATRE TOUR
Writer of Many Smash Hits Including—
POMPTON TURNPIKE
between 18th and 19th on CHESTNUT ST.
W O U L D ' S T I B U S T I K I S S T H Y H A N D , O H B A B E
on OKEH RECORDS

Transcriptions for MUSEAK

Hear these latest

BLUEBIRD HITS
by Teddy Powell

LOVE IS A SONG backed by TAPESTRY IN BLUE backed by . . . B11556
and a GI R L I N L A C E backed by... THERE'LL NEVER BE ANOTHER YOU ... B11556
BE CAREFUL IT'S MY HEART backed by MIDSUMMER MAXINE ... B11554
WHY DON'T YOU FALL IN LOVE WITH ME ... backed by HELPLESS . . . . . . . . . . . . . B11575

MUSIC CORPORATION OF AMERICA

New York: 745 Fifth Ave.
William R. Coundheart Jr., vice-president
Charles Miller, vice-president
David Werblin, vice-president
Harry Moss
Phil Bloom
John Dugan
Jack Whittenmore
Chicago: 430 N. Michigan Ave.
Maurie B. Lipsey
Beverly Hills, Calif.: MCA Bldg.
Jules C. Stein, president
Larry Barnett
Cleveland: Union Commerce Bldg.
D. G. Barton
Dallas: Tower Petroleum Bldg.
Norman Steepe

Milton W. Krasny, vice-president
Harry Romm
Leonard Romm
Dick Gabbe
Harry Kilby
Frank Cooper
Daniel Hollywood
Chicago: 360 North Michigan Ave.
Art Weems, vice-president
Berle Adams
Eddie Sligh
Anthony Garra
Cincinnati: 1533 Carew Tower
Art Frew
Howard Sinnott
Hollywood: 9028 Sunset Blvd.
Ralph Wonders, vice-president
Larry Kent

WILLIAM MORRIS AGENCY, INC.
New York: RKO Bldg.
William Morris Jr.
Abe Lastfogel
Johnny Hyde
Nat Levkovitz
Willard Alexander
Nat Kalcheim
Harry Kalcheim
Jack Flynn
Frank Sands

GENERAL AMUSEMENT CORPORATION
New York: RKO Bldg.
Thomas G. Rockwell, president
Michael Nidorf, vice-president
Thomas J. Martin, vice-president

FREDERICK BROS. MUSIC CORPORATION
Chicago: Mather Tower, 75 E. Wacker Drive
L. A. Frederick, president
W. Carl Snyder, vice-president
Morgan C. Ames, vice-president
Joe Kayser
Ex Keough
Ev W. Brabec
Jack W. Kurtze
Bill Parent
Don McGregor

New York: 309 RKO Bldg.
B. W. Frederick, secretary-treasurer
Herbert Gordon
Joe Mansolalis
Charles V. Yates
Matty Rosen
Jack Edwards
Fred Williamson

JOE GLASER, INC.
New York: RCA Bldg.
Joe Glaser, president
Bob Sanders
Stewart Seymour

CONSOLIDATED RADIO ARTISTS, INC.
New York: 30 Rockefeller Plaza
Charles E. Green, president
William A. Burnham Jr., vice-president
Robert M. Bundy
Charles Busch
William Peterson
Mrs. Hughie Barrett
Larry Myers
Sam Berk
Hattie Althoff
Chicago: 333 North Michigan Ave.
Ann Richardson
Danny Graham
Bert Gervis
Alpha Devere
Low Diamond
Bob Perry
George Konchar

THE STANFORD ZUCKER AGENCY
New York: 501 Madison Ave.
Stan Zucker, president
Merrill Davidson
Jimmy Leeper
Jay Mills
Chicago: 64 East Lake St.
Cole Kayes
Gene Detgen
Cleveland: 815 Hanna Bldg.
Hal Ziger

GALE AGENCY, INC.
New York: 48 West 48 St.
J. T. Gale, president
Harry Lenetska, secretary
Ben Bart, treasurer
Art Franklin, publicity and advertising director
TOPS in HILLBILLY RECORDS

BOB \* ATCHER
and
BONNIE BLUE EYES

Favorites on the Air
over
WBBM-CBS-WJJD-WIND
Chicago
Favorites in Pictures
Currently Making
"HAIL TO THE RANGERS"
Columbia Pictures

FAVORITES ON OKeh RECORDS

Here's a Complete Listing of Our Outstanding Hits on
OKeh RECORDS

5134 I'm Thinking Tonight of My Blue Eyes
   You Love Me or You Don't
6090 Answer To You Are My Sunshine
   You'll Always Have My Heart
6041 Don't Say Goodbye, Little Darling
   I'm Lending You to Uncle Sammy
5402 The Last Letter
   You're My Darling
5866 You Waited Too Long
   A Face I See at Evening

6495 I'm Reading Your Letter Again, Dear
   Let's Start Life All Over
6395 Poor Little Rose
   Doesn't Matter Anymore
5993 I Wish It Wasn't So
   Are You Sure?
5697 She's Not My Curly Headed Baby
   I Dream of Your Bonnie Blue Eyes

6689 Pins and Needles
   Time Alone
6686 Sorrow on My Mind
   Why Should I Cry Over You?

5370 You Are My Sunshine
   Crying Myself To Sleep
5808 Cool Water
   Pennsylvania Pal
6496 Walking the Floor Over You
   Sweethearts or Strangers
5652 Seven Beers With the Wrong Woman
   I'm Not Coming Home Tonight

Latest Releases
6602 In the Echo of My Heart
   Let's Tell Our Dream to the Moon
6453 There'll Be a Day
   Will You Be True?
6263 Take Me Back Again
   I Wonder Where You Are Tonight

6263 You Never Dream the Same Dream Twice
   No One To Kiss Me Goodnight

5323 Broken Vows
   Whisper Goodbye

Our sincere thanks to all the operators who've been using our records for so many years. And here's an invitation to all the rest of you to see for yourself how well our disks will do for you in your machines.

Bob Atcher and Bonnie Blue Eyes
On the One-Nighter Trail

Nightly dates promise to remain lucrative despite problems brought about by war—demand for bands by field greater than ever

By Sam Honigberg

Despite increasing war problems affecting transportation and band personnel, the one-nighter field for the next year at least promises to remain a lucrative branch of the band business. So far, promotional in the East and the national curtailing of dances and the use of cars and rental of busses have not hit the field as hard as had originally been anticipated.

At the same time, the demand for bands strong enough to draw on one-nighter dates has never been heavier. Generally improved business conditions through the country and the concentration of thousands of uniformed men in army camps, naval bases and military schools have opened many new spots for band promotions and have introduced periodic band shows in many theaters.

One-nighters, to a great extent, are still concentrated in the Mid-west and, therefore, still free from the hazards of gas rationing. While spots in the East (particularly those located some distance from city street and bus lines) have to worry whether or not they will have sufficient gas on hand and the inclination to use it to drive out to see a band, the Midwest fans can buy all the gas they need and, as after Pearl Harbor, has indicated, they have used their cars on an almost normal scale.

The reports from the gas-rationed areas themselves so far have not been too discouraging. The location spots, of course, have not been affected as much as the one-nighter operators, the latter taking their chances on one specific night, when any number of reasons can come up for not ending on the profit side of the ledger: some patrons might have used up their week's supply of gas, finding it impossible to get to the spot; or, among other reasons, the promotion might have been killed due to competitive war benefits in the neighboring vicinity. Locations like the Meadowbrook, in Cedar Grove, N. J., or the Glen Island Casino, in New Rochelle, N. Y., on the other hand, have been doing business on an almost peacetime scale.

The greatest problem in the field, and one that will reach more locations and have customers for the duration of the war, is transport. In the gas-rationed East, leaders and patrons find it increasingly difficult to get to the spot of entertainment, while in the other sections of the country that condition so far has been primarily troublesome to the leader.

Many business-minded leaders who could foresee the transportation hazards during wartime (call them lucky, if you wish) prepared for them as much as possible, buying new cars and trucks (in a few cases even busses) and all the necessary tires. This group has had no transportation problems as yet.

A number of other orchestras have been buying used stationary cars, etc., mostly for the tires that go with them. Together, semi-name bands who have completed one-nighter tours within the past six months are still in good enough shape to carry on for the next year.

As for the road bands, comparatively speaking, are not as fortunate. They, as a rule, depend on rented buses and trains (some using private cars). Busses and private cars, of course, are no longer available. Train transportation has, for the most part, is still in the picture but hardly practical or convenient on one-nighter tours. While names demand and get high enough guarantees to pay them to use train transportation, railway companies are not able to carry them into key spots only. Train-traveling bands can do about two or three one-nighters a week, and no railroad line will guarantee adver-

From the press release

The problem for the one-nighter boys, official since September 15 of this year, is the 300-mile limit set down by the American Federation of Musicians during its last national convention. Local union bookers can dig up a sufficient number of new accounts to break long

HIT NEW BOX-OFFICE HIGHS with—

Lionel Hampton
AND HIS ORCHESTRA

Here's the greatest band to come along in years. Watch it soar to the heights.

Just concluded smash engagement

CASA MANANA
Hollywood

Now on Successful Tour of One-Nighters and Theatres on the West Coast

Hear These Record Hits by Hampton:

Someday My Wish Comes True
Now That You're Gone
Victor 27529
DECCA 18265

In the Bag
Flying Home
DECCA 18394

Exclusive Management
JOE GLASER, INC.
30 Rockefeller Plaza, New York, N. Y.

BAND YEAR BOOK, September 26, 1942

EXCLUSIVE MANAGEMENT

JOE GLASER, INC.
30 Rockefeller Plaza, New York, N. Y.
Les Hite and his Cotton Club Orchestra

SOLID in

- Theaters
  Apollo Theater, New York
  Lincoln Theater, Los Angeles
  Howard Theater, Washington
  Strand Theater, Brooklyn
  Buesto Theater, Vancouver, B. C.

- Ballrooms
  Resland Ballroom, New York
  Yankee Lake, Brookfield, O.
  Archer Ballrooms, Iowa, Nebraska
  Brookfield, South Dakota
  Shribman Ballrooms, New England

- Night Clubs
  Chatterbox, Mountainlode, N. J.
  Lake Lawn, Delran, Ws.

- Music Machines
  Bluebird Records
  Elite's Hit Records

CURRENTLY FEATURED

THE LOUISIANA
in the Miracle Mile of Wilshire Boulevard
Los Angeles, Calif.

Management:
CHUCK EVANS
Suite 900, 333 West Second St.,
Los Angeles, Calif.

necessary to accept less profitable jobs, located within the 300-mile limit, in order to keep the booking schedule filled.

Recent reports from leaders who have completed their first “war” tours indicate a general increase in both business and attendance figures over similar tours made in 1941. The average band fan, they say, has more money in his pocket, taking in more dates and even paying higher admissions.

Lawrence Welk covered 125,000 miles during his last tour ending early in August and reports a 25 per cent tilt in attendance and a 15 per cent improvement in grosses in the same places made by the band last year. Tiny Hill, a Midwest favorite, is still on tour and doing big. Art Kassel has been on the road for six months and dates generally were highly profitable. Where grosses failed to hold up, peace-time reasons, such as adverse weather conditions, etc., are given rather than putting the blame on wartime conditions.

Boom towns have been offering top money for one-nighter favorites. Jimmy Dorsey averaged over $1,500 per night for his dates in Iowa, Minnesota and Kansas. He had to turn down a $3,000 guarantee and a privilege of 60 per cent of the gross for a night at Meadow Acres, Topeka, Kan., because he was unable to make train connections. Band was on its way to the West Coast on the Santa Fe Super Chief. The Meadow Acres operator, Vernon Sperry, offered to transport the band by car from Kansas City to Topeka and take it to Emporia, Kan., to make the train. Santa Fe officials, however, refused to make a stop in Emporia, claiming it would set the schedule back by 30 minutes.

Theaters are becoming an important factor in one-nighter bookings. More and more straight film houses, particularly in boom defense industry towns, are switching to one-nighter combination policies, picking up important bands playing the territory. They are profitable engagements and help bands reach many a patron who does not visit ballrooms. Both independent and chain house operators are in favor of band units and more of them will be used from now on.

Les Hite and his Cotton Club Orchestra

SOLID in

- Theaters
  Apollo Theater, New York
  Lincoln Theater, Los Angeles
  Howard Theater, Washington
  Strand Theater, Brooklyn
  Buesto Theater, Vancouver, B. C.

- Ballrooms
  Resland Ballroom, New York
  Yankee Lake, Brookfield, O.
  Archer Ballrooms, Iowa, Nebraska
  Brookfield, South Dakota
  Shribman Ballrooms, New England

- Night Clubs
  Chatterbox, Mountainlode, N. J.
  Lake Lawn, Delran, Ws.

- Music Machines
  Bluebird Records
  Elite's Hit Records

CURRENTLY FEATURED

THE LOUISIANA
in the Miracle Mile of Wilshire Boulevard
Los Angeles, Calif.

Management:
CHUCK EVANS
Suite 900, 333 West Second St.,
Los Angeles, Calif.

Ted Weems and his Orchestra

We're Happy And No Wonder!

After a smash three months at Chicago's famed BLACK-HAWK, we're now in the 10th week of our most successful tour.

Ted Weems and his Orchestra

Featuring

Perry Como
Elmo Tanner
Bill Blair
Orm Downes

Currently

CHASE HOTEL
ST. LOUIS

Opening October 22
ROOSEVELT HOTEL
NEW ORLEANS

On Decca Records

Music Corporation of America

Band Year Book, September 26, 1942
Pertinent Facts about Artists Represented in This Year Book

Complete With Latest Record Releases

Andrews Sisters

In the past four years, since their jump to fame with the Decca recording of "Sandy," the Andrews Sisters have sold 10,000,000 records, made seven motion pictures for Universal, and have hired their theater salary from $5,000 to a high of $8,000 per week. Girls are currently playing their 12th engagement at the Paramount Theater, New York, after completing their latest film, Give Out, Sisters. They have broken theater records all over the country with their seven screen appearances, while they starred on three radio commercials for Wrigley's Chewing Gum, Dole Pineapple and Chocolat Chocolat. Between their record-breaking theater tours, estabished themselves as important film stars and peddling records by the millions, they have had very little touring space. In August, they opened manager with General Amusement Corporation on the booking end.

Latest Releases on Decca Records

Mamas and the Papas
Here Comes the Navy
Strip Polka
Mister Fox by Fox
The Humming Bird
You've Got a Call Keelohomo
You're Just a Flower From an Old Bouquet
Dixieland Polka
Three Little Sisters
(Tiny Balloons) Boouflage Boomez
Don't Just Sit Around Apple Tree (With Anyone Else But Me)
At Songy's Cafe

Ray Alderson

Ray Alderson's band, featuring shuffle-rhythm with a modish swing style, is known from Minnesota to Texas. In the past year, the band has played in three broad areas and three rhythms, with Alderson fronting with sax. Clive Weber handles the vocals. Band is booked to witness Frankie Biscoe, of North English, 1A, and among outstanding dates played are: Meadow Acres, Latrobe, Pa.; Rock Island, Ill.; Vicenza, Tex.; Triston Ballroom, Pittsburg, Kan.; Fish-Mo Ballroom, Lincoln, Neb.; Keegan Oasis and Tucker Ballrooms.

Bob Allen

The handsome dancing album of the Hal Kemp band has been going places on his own, getting a shrewd build-up from General Amusement Corporation. Most of his time during 1942 has been spent on location, with plenty of coast-to-coast air time. Currently at Holland Ballroom, New York, Allen recently wound up a lengthy stay at New Pelham Heath Inn, New York, which has been making use of the band's house records. Altho best known for his soft singing of ballads, Allen has surreptitiously created the rhythm of a real swing band, creating a fine all-round blend, calculated to please all types of music fans. In the few theater dates Allen has played with the band, the office receipts have been most satisfactory, leading to the suspicion in the trade that if Allen were younger he is destined to reap plenty of heavy money during the year to come. Records for Beacon.

Latest Releases on Beacon Records

I Was a Fool To Let You Go
Air Raid Wooden Song
Walking At a Slow Sweetheart Serenade

Louis Armstrong

Louis Armstrong, after 20 years of success in every phase of the band field, continues to ride high. Old Satchmo has kept his place among trumpet immortals and, in addition, has established himself as an excellent bandleader. Joe Glaser keeps lining up strings of theater and balcony dates and Armstrong keeps filling the houses to capacity. Having made a niche for himself in Hollywood films such as Pennies from Heaven, Redhead, and Models, Every Day a Holiday and Goon Place, Louis recently checked in at the MGN box for a featured part in Cabin in the Sky. Decca is still waxing the King's band, and having released dates at the Regal Theater, Chicago, and had a triumphant stay at the Grand Terrace in the Windy City during 1942 in addition to a swell sojourn at Caa Manana, Culver City, Calif.

Latest Releases on Decca Records

Armstrong, His Sonorense Coquetille
Coquette Your Inner Truth
I Never Knew

Bob and Bonnie Blue Eyes

In the field of hitbility entertainment, Bob and Bonnie Blue Ryes are standard names. The still young group, in the prime of age, they are well known for their record, radios shows and pictures. Their radio shows have chiefly originated in Chicago, including stations WIND, WJAD and WBBM, CBS outlets. They have worked for a number of sponsors, among them Wrigley, who used them in their famous advertising project. They have made pictures for Columbia in Hollywood and are currently engaged in shooting Hall To The Rangers. Their engaging appearance and youthful personal qualities have also enabled them to play many personal-appearance dates, profit- ing accordingly. Some of their big records are: "Sweetheart Serenade," "Bears With the Wrong Lament, Round-Up, You Are My Sunshine and "My Little Brown Shack on the Side of the Road." They are the girls with the soft feminine voice and are the most sought-after dance music of the major publishing houses. They have been in demand for every type of entertainment in the country. Armstrong, who has had experience in musicals, is now presenting an authentic artist to the trade and attraction buyer.

Betty Black

Sweet and pretty Betty Black has a wide range voice of unusual quality, and her interpretations in English, Spanish and Greek have won her extended engagements at many of the country's finest supper rooms and night clubs. A new album comes out of the treatment she has had experience in musicals, and this unique album with astounding engagements include 27 weeks at The Korner in New York; the Humba Cabana, Chicago; the Fortune Club, Reno, and the Hotel Muehlebach in Kansas City. Miss Black has just completed recording for the 363 Club, San Francisco, and currently in Hollywood on a picture commitment.

Martin Block

Unquestionably the outstanding radio personality in the country in Martin Block's "Believe Ballroom" over WNEW, New York, is a ter- rific showcase for new records and bands and boasts perhaps the most expensive, devoted audience in radio. In the last few blocks, heat of Martin Block and Embee Music publishing houses which have been responsible for such interesting radio programs as "You Can't Have It, Missus, Satchmo I '1I Have To Dream the Best, Last Night I Said a Prayer and One Red Rose Forever". Besides operating his Make Believe Ballroom and publishing firm, Block appears Coast-to-Coast on Lucky Strike radio programs and transcriptions.

Bob and the Twins

One of the most unusual and cer- tainly one of the most sought-after cocktail combinations is Bob and the Twins. Bob Ryan, arranger, handles vibes, marimba and singing in the trio. The band, which plays solos and sings swing solos, and Daphne Stuaffer plays piano and handles the ballad vocals. Formerly known as "Those Three Rascals" and later "The Yardbirds," the trio has played every State in the Union, in hotels, clubs and theaters. Among their other booking dates have been Carlton Terrace, Forest Hills, N.Y.; Roger's Corner, New York; Chanterelle, Chicago; Paulus Terrace, N.Y.; Jimmy Dwyer's, New York; Herb Spatola's, Philadelphia, and Radio Stations WPIL and WPIL, Philadelphia, and WNN, New York. Tommy Dispensho, who gives the band its light and tuneful sound, is a master of melody, verse, rhythm, with any band. Their latest album is "The Great Eight," which is a complete change of style, and features such numbers as "Take the Day Off," " далеко," "If Love's a Game," "I'm Gonna Move to the Outskirts of Blue," "Basie Blues," "More Than You Know," "Giant Sandwich," "Blue Shadows and White Gardenias, "Ay Yo.""}

Nan Blakstone

Nan Blakstone, the night club-vadescue "song stylist," recorded by Decca, is well known for her special arrangements which give her a style dynamically her own. She became a star in her own right in the latest edition of the Theater Guild's Garrick Guitars on Broadway. Extended en- gagements in London and Paris before this present war and her continual successes in Europe has enabled her to be a popular voice in Canada and place Nan Blakstone in one of the most enviable positions in show business.

She is one of the few top-rankings stars who have achieved success in freedom booking, which she has been under the careful guidance of her business manager, Ronald Gerard, for the past two and one-half years. She recently agreed an exclusive contract with Frederick Bron, Artist Corpora- tion. Her recent successes in St. Louis, Cleveland, Montreal, Monar City and her latest at Tommy Joy's, Utica, N.Y., are indicative of her ability to hold her own in any of the best spots. The Billboard is used exclusively for the promotion of the "Milt Ebbins Blakstone and Betty Black" as the most congenial, reliable and versatile group of performers presenting an authentic artist to the trade and attraction buyer.

Betty Black

Sweet and pretty Betty Black has wide range voice of unusual quality, and her interpretations in English, Spanish and Greek have won her extended engagements at many of the country's finest supper rooms and night clubs. A new album comes out of the treatment she has had experience in musicals, and this unique album with astounding engagements include 27 weeks at The Korner in New York; the Humba Cabana, Chicago; the Fortune Club, Reno, and the Hotel Muehlebach in Kansas City. Miss Black has just completed recording for the 363 Club, San Francisco, and currently in Hollywood on a picture commitment.

Martin Block

Unquestionably the outstanding radio personality in the country in Martin Block's "Believe Ballroom" over WNEW, New York, is a terrific showcase for new records and bands and boasts perhaps the most expensive, devoted audience in radio. In the last few blocks, heat of Martin Block and Embee Music publishing houses which have been responsible for such interesting radio programs as "You Can't Have It, Missus, Satchmo I '1I Have To Dream the Best, Last Night I Said a Prayer and One Red Rose Forever". Besides operating his Make Believe Ballroom and publishing firm, Block appears Coast-to-Coast on Lucky Strike radio programs and transcriptions.

Bob and the Twins

One of the most unusual and cer- tainly one of the most sought-after cocktail combinations is Bob and the Twins. Bob Ryan, arranger, handles vibes, marimba and singing in the trio. The band, which plays solos and sings swing solos, and Daphne Stuaffer plays piano and handles the ballad vocals. Formerly known as "Those Three Rascals" and later "The Yardbirds," the trio has played every State in the Union, in hotels, clubs and theaters. Among their other booking dates have been Carlton Terrace, Forest Hills, N.Y.; Roger's Corner, New York; Chanterelle, Chicago; Paulus Terrace, N.Y.; Jimmy Dwyer's, New York; Herb Spatola's, Philadelphia, and Radio Stations WPIL and WPIL, Philadelphia, and WNN, New York. Tommy Dispensho, who gives the band its light and tuneful sound, is a master of melody, verse, rhythm, with any band. Their latest album is "The Great Eight," which is a complete change of style, and features such numbers as "Take the Day Off," " далеко," "If Love's a Game," "I'm Gonna Move to the Outskirts of Blue," "Basie Blues," "More Than You Know," "Giant Sandwich," "Blue Shadows and White Gardenias, "Ay Yo.""
"HERE'S THAT BAND AGAIN"

DICK JURGENS
AND HIS ORCHESTRA

HERE'S THAT BAND that gave you those two smash tune-hits of the year—ELMER'S TUNE and ONE DOZEN ROSES. This is the band that's in demand in every branch of the business... just look at the letters from the spots Dick Jurgens has played:

WARNER BROS
ARTISTS BUREAU, INC.

"Congratulations, your first Broadway appearance will by no means be your last. I am looking forward to seeing you and your gang back at the Strand Theatre during the year 1943."

P.S. Your option has already been exercised.

MEADOWBROOK

"I want to take this opportunity to express our appreciation of your splendid work while at Meadowbrook. You and your band established a record for summer business. We are looking forward to your return..."

TOTEM POLE

"I want to pay tribute to the fine record breaking entertainment you provided Dick, and as I told you before you left, you can name your own date for returning to the Totem Pole."

THE BILLBOARD

"Dick Jurgens, unveiling his band for the first time in the Strand Theatre, is going to find the same enthusiastic reception the last time he wanted to return. The music is clean and pleasant to hear and the singing, comedy and rough-house make the band strictly top-drawer."

VARIETY

"...the most commercial band in the business..."

Personal Direction MICHAUD & CHRISTENSEN • Personal Manager WILL JURGENS

MUSIC CORPORATION OF AMERICA

BAND YEAR BOOK, September 26, 1942
HENRY BUSSE

Henry Busse's theme, Hot Lips, his own tune, is the signal for both sweet and swing. Busse, now on a tour of one-nighters before opening at the Palace Hotel, San Francisco, uses an instrumentation of six reed, six brass and four rhythm with two saxes, guitar and a trombonist double on violins. Vocals are handled by Fuzzy Combes, sax, and Lee Edwards with the sidemen contributing a choice effect when needed. Band is managed by the William Morris Agency with Wally Brady serving as personal manager. Busse is a known money-maker and holds the record in this field at the Helena Ballroom in South Gate, Calif., where he has been booked for a return engagement early next year. A Decca recording artist, Busse has played Edgewater Beach Hotel, Chicago; Cher Paree, Chicago; Lakeside Ballroom, Denver; Roosevelt Hotel, New Orleans; New Yorker, New York, and theaters and ballrooms from Coast to Coast. Maestro Busse treats and paces the orchestra with his trumpet.

Latest Releases on Decca Records
Man's Gonna, Goodbye
Futonings Blues
Stomping Room Only
The Lady In Red

CAB CALLOWAY

CAB Calloway has cut down on his "ill-de-bi" shouting, mixing it with quieter work on solos, duets with Tyree Glenn and ensembles with his vocal quartet, the Callaways, but his position among the top names in the ork world remains secure. Adding name hot men has made his dance music more solid, and his all-going-strong "Quin'-tangle" air show makes Calloway a mighty draw at the box office. The band had network airing during its recent stay at the Hotel Sherman, Chicago. Calloway had the turnstile clicking merrily at the Strand Theater, New York, as well as at many other top theater dates in the country. Caba

BOOKERS OF BANDS IN EVERY BRANCH OF THE BUSINESS HAVE LEARNED TO "BE HAPPY" WITH THIS NEW

Box-Office Bombshell!

LOUIS PRIMA

AND HIS "BE HAPPY" ORCHESTRA

"Louis Prima, in an eight-week run at the Syracuse Hotel, has brought the spot the biggest business of the season. Prima, fronting with his torrid trumpet, now has a commercial band that does both hot and sweet numbers and Prima is still the showman of old."—Bennett, THE BILLBOARD

Grossed $34,000
RKO, Boston

"Working as one who has been able to take a hot romanticist, place him in the center of the stage, and let him go—just let him go—once and for all, and he will be all right," is a description of Louis Prima. A famous rumba personality, Prima has a charm and an imagination that runs around like "oh, and I'll tell you a story in quite times. I'll tell you stories in quite times."

—March, THE CLEVELAND PLAIN DEALER.

Grossed $33,000
LOEW'S STATE, N. Y.
Week March 19, 1942

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

EACH OFFICE A COMPLETE UNIT IN ITSELF

Page 94
Mark this maestro a must...

franki
MASTERS
AND HIS ORCHESTRA

featuring

PHYLLIS MYLES
The SWING MASTERS
and BILLY LOWE

it's a master band...

with a truly masterful way with the crowds.
frankie and his music masters have been
drawing phenomenal attendance on a trans-
continental in-person tour and set records
with tremendous grosses at:

Casa Loma Ballroom, St. Louis, Mo.
Cedar Point Ballroom, Cedar Pt., O.
Lakeside Park, Denver, Colo.
and at theaters, hotels and one-nighters from
cost to coast.

Currently playing... until October 21

ROOSEVELT HOTEL, New Orleans

Columbia on

Records

Personal Direction ARTHUR T. MICHAUD

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

Each Office A COMPLETE UNIT IN ITSELF

BAND YEAR BOOK, September 26, 1942
JIMMY DORSEY

Heard on Decca records, Jimmy Dorsey is being heard of more than ever for the records he set this year. Not content with scoring a box-office success in Paramount's film musical, "The Fleet's In," he went on to shatter all records in a four-week stand on the stage of New York's Strand Theater. Helen O'Connell and Bob Eberly share vocal honors and are generally conceded two of the best songsters in the business. Miss O'Connell indeed won the Billboard's 1942 College Poll for the best vocalist of all. The band has cut a huge number of top-selling Decca disks, which among other things has earned Jimmy title of King of the Coon Phoons. Some of his outstanding engagements include Pennsylvania Hotel, New York; Earle Theater, Philadelphia; College Inn, Hotel Sheridan, Chicago; Meadowbrook, Cedar Grove, N. J., and a host of others. At the top, Jimmy plays all the top spots and never fails to pack 'em in. Is set for a couple of films at MOM, a return to Hotel Pennsylvania, New York, and his usual sain of theater stops next season.

FREDDY FISHER

Freddy Fisher is one band leader who doesn't resent the term "corn," for he's Colonial Corn himself and his comedy band has become famous the country over. This six-piece combo, which specializes in corn, also is geared to give out plenty on legit material that pleases the younger terpers and with goofy instrumentation and clever crowning, Freddy Fisher pulls huge crowds continually. On Decca records Fisher's outfit has gained wide publicity. First recording was Fisher's theme Colonial Corn, and he followed it up with "Frog Rag," "Beer Barrel Polka" and many others. The boys have appeared in such spots as the Palomar Ballroom in Los Angeles; the Trocadero, Coconut Grove and other Hollywood interiors; Golden Gate Theater, San Francisco; Congress Hotel, Chicago; Steel Pier, Atlantic City, and numerous others. They were featured in Warner's "Goldie Goldgogers in Paris" and other pictures, and recently completed three sounds for RCA Productions, Inc., Direction General Amusement Corporation.

CHARLIE FISK

Unquestionably one of the outstanding young band discoveries of 1942 has been the sensational Midwestern aggregation led by trumpet-playing Charlie Fisk. A product of the University of Missouri, Fisk and his wonderful James-like trumpeters attracted attention early this year; since then, under the management of Nick Porcozoff, he has been making rapid strides. His wife, Ginny Fisk, besides sharing vocal role with the band and singing under the name of a star in her own right, Altho the band has yet to appear either in the East or Far West, its reputation is beginning to spread and it can be said safely that by the time the band is ready to tour the coast the public will know what to expect and will pay to hear it. Definitely a band to watch. Music Corporation of America does the booking.

ELLAl FIGHTZER

Since the day the late Chick Webb disclosed that Fitzgerald was an amateur contest and placed her with his band, the dusky chanteuse has climbed steadily until she is in the front rank of all female swing singers. For a long time she was an important cog in the Webb organization, and when the great drummer passed on Ella picked up the baton to front the band. After a solo appearance in Ride 'Em Cowboy, Manager Moe Gale decided to give Ella more elbow room by withdrawing the band and backing her with the Four Keys. Decca has already recorded her with the small group, and the Blue Network has been featuring her on her own 15-minute show. A string of first-line theater dates is being lined up and Ella should achieve even greater prominence in this new phase of her career.

Latest Releases on Decca Records

"Blue Skies" ELLA FIGHTZER

"Sweetheart" ELLA FIGHTZER

"I've Got My Love" ELLA FIGHTZER

"This Is How I Dream" ELLA FIGHTZER

Latest Releases on Columbia Records

"Dream Anymore" CHARLIE FISK

"My Heart's On Fire" CHARLIE FISK

"The Waltz of the Flowers" CHARLIE FISK

"Isn't This Teensie Weensie" CHARLIE FISK
BUDDY FRANKLIN

One of the most promising bands in the Midwest is now being fronted by Buddy Franklin, who has been appearing at the well-known Chez Paree, Chicago, for 25 consecutive weeks and will remain there thru December. Blistering with "Lasting Flavor," the band is made to order for smart cafes and hotels catering to good music lovers. They play danceable and listenable music, all specially arranged in keeping with the outfit's smart, solid style. Orchestra is heard over the Blue Network nightly.

Franklin is a talented violinist and boasts of an extensive musical background, including jobs as pit leader in a Cincinnati house, musical director of a Rio Rita Road Company and leader of an all-girl band. Featured in the group are Barry Hall, piano, Leo Kostan and Leo Gordon at the twin pianos. Band is managed by Norman Resnick.

BENNY GOODMAN

Benny Goodman, "The King of Swing" and clarinet virtuoso par excellence, has rounded out a year of sock business with the hotel and theater trade as well as with the buyers of Columbia records. Goodman's Jersey Bounce helped strengthen his position this year as one of swingdom's immortals, and his very successful stand at the Hotel New Yorker, New York, proved an added if unnecessary touch. Managed by Music Corporation of America, Goodman has played the top entertainment spots in the nation and is generally recognized not only as a supreme figure in the jazz world but as the man who played solo clarinet at symphony concert dates in Carnegie Hall, New York, and Symphony Hall, Boston. With his licorice-stick leading out he effectively staged a comeback in Jive disk field not only with the Jersey tune but with waxings of My Little Cousin, String of Pearls and others. Featured vocalist Peggy Lee and stellar trombonist Leo McGarty are also deserving of mention. Goodman's recent leading engagements include Paramount Theater, New York; Hotel New Yorker, New York; Earle Theater, Philadelphia; Stanley Theater, Pittsburgh.

Latest Releases on Columbia Records

Era Fatus Unfurled
Why Don't You Do Right
Dearly Beloved
I'm Old Fashioned
I've Got a Gal in Kalamazoo
Serenade in Blue
All I Need Is You
On the Sunny Side of the Street
Idaho
Take Me
I Throw a Kiss in the Ocean
Full Moon

LIONEL HAMPTON

Hampton, the Benny Goodman alumnus, has clinched his name firmly as a front man. A recognized master on the vibraslap. Hampton has also been show-casing his whirlwind drumming and an exciting two-fingered piano style. With Joe Glaser masterminding it, the band has become the outstanding colored outfit to be developed in the last couple of years. Hampton has collected a bunch of kids who bring their youthful vogue to the bandstand, and some punchy dance music is the result. His Flying Home recorded for Decca has become a trademark. The Apollo Theater and the Savoy Ballroom, New York, have been the scene of recent Hampton triumphs, as have the Casa Manana, Culver City, Calif., and other top spots throughout the country. Big things are expected of this outfit which, young as it is, has already achieved much.

Latest Releases on Decca Records

Flying Home
On the Drag
Bola
Southern Echoes
My Wish
Just for You

THE TOAST OF THE MIDWEST
AT CHICAGO'S FAMED CHEZ PAREE

BUDDY FRANKLIN
AND HIS ORCHESTRA
MUSIC WITH "LASTING FLAVOR"

featuring
BARRY WARREN
MEL HENKE
LEO GORDON

at the twin pianos

On The Air
7 Times Weekly
Blue Network

NOW in 25th Consecutive Week
at CHEZ PAREE, Chicago.

Thanks to
Mike Fritzel
Joe Jacobson

Personal Management: NORMAN RESNICK

ART JARRETT
AND HIS ORCHESTRA

Currently 13th Week
BLACKHAWK, Chicago
SECOND HOLDOVER ENGAGEMENT

• SMASHED!
EVERY BLACKHAWK RECORD FOR AUGUST!

BROADCASTING NIGHTLY WGN-MBS

Management: MUSIC CORPORATION OF AMERICA

BAND YEAR BOOK, September 26, 1942
RAY HERBECK

Ray Herbeck came up fast in the band business. He organized his outfit at the University of Southern California only five years ago and has played top hotels and night clubs from Coast to Coast. In addition, the band has filled a number of successful theater dates in key cities. Still holds on to the "Music With Romance" billing which describes his style of playing. Has been under the banner of Frederick Brothers Music Corporation since his graduation from college. His current vocal features are Judy Marshall and Hal Mumbard.

WOODY HERMAN

While Woody Herman has been an established name for several years, 1942 has been his biggest year. His Decca recording of "Blues in the Night" sold almost a half million; he played to 165,000 people at the Palladium Ballroom, California, last month, and appeared in Ward's Cooking for Universal Pictures with the Andrews Sisters. Featured in the Herman herd are Billie Rogers, female trumpet player, Caroline Gray, vocalist; the Woodchoppers, the Poor Chips and Chuck Petersen on novelty songs and trumpet. Sandwiched between Herman's clarinet chores are his own solid vocal renditions of blues songs and ballads. Herman has appeared in the top location spots of the country, including the Hotel New Yorker, New York, Paramount and Strand theaters, New York, and the Hotel Sherman, Chicago. He is currently on tour of Midwest theaters. He is managed by General Amusement Corporation.

GREETINGS FROM

HARRY HILLIARD

Harriet Hilliard (Mrs. Ozzie Nelson) comes naturally by her theatrical talents. Her mother, Harriet Hilliard, was a dramatic star and her father, Roy B. Hilliard, is still a well-known dramatic stock director. As a small girl she played child parts under her father's direction and later went to New York City to study ballet with Chester Hale. Her first Broadway show was The Blonde Singer at the Amsterdam Roof. She then turned to vaude, appeared in dramatic sketches with Danny Duncan, then as straight for Bert Lahr and Kim Murray. While appearing in a Warner Bros. musical short she attracted the attention of Ozzie Nelson, who was looking for a partner for his boy meets girl duals. Her first picture was for RKO with Ginger Rogers and Fred Astaire in Follow the Fleet, in which she gave the unforgettable rendition of Get Thse Behind Me Satan. Since then, she has appeared in many other pictures. Her characterizations of Junior's mother, Daisy June and Calamity Jane on the Red Skelton radio show, along with her vocal duets with Ozzie have stamped her as one of the most versatile and talented performers in radio. In real life she is the mother of David Ozzie Nelson, age five, and Eric Hilliard Nelson, age two.

LES HITE

Les Hite and His Cotton Club Orchestra is known from Coast to Coast for its top gnomes. Hite started at Cotton Club, now Casa Manana, in Culver City, Calif., some years ago. Since then, he has played Apollo Theater, New York; Lincoln, Los An-

henry busse

and his boys

William Morris

Agency

Palace Hotel

San Francisco

Management Frederick Bros. Music Corp.

New York - Chicago - Hollywood
Hoosier Hot Shots

The Hoosier Hot Shots, four-piece combo, have established themselves as one of the hottest novelty bands in show business and have hung up some terrific records. They are now in their ninth year for Alka-Seltzer on a Coast-to-Coast NBC hook-up and start their own show on WGN, Chicago, next month for Morris B. Schu. Their in-person appearances have resulted in huge attendance records, biggest of which was 20,000 people at two performances at Memphis on August 15. More than 3,000,000 of their Okeh records have been sold. Their latest platter, which is going big, carries Washout in a Blackout and She's Got a Big Army of Friends. The boys begin working on their third picture for Republic Studios in October, and they recently completed three soundies for RCM Productions, Inc. Wade Agency handles the group for radio. For personal appearances Kenneth H. Trietisch, Chicago, is the contact man.

Modern Music with Romance

Ray Herbeck

and his scintillating rhythms in the modern manner

FEATURING

Judy Marshall — Hal Munbarr

currently

HOTEL CLARIDGE

MEMPHIS

* beginning Oct. 23

* THEATER TOUR

Exclusive Management

FREDERICK BROS. MUSIC CORPORATION

75 East Warmer Drive. Chicago, Illinois

R.R.O. Building. New York City
Strictly Instrumental
One Decca Record
You're Too Good for Me—Nothing Else

ART JARRETT

Art Jarrett took over Hal Kemp’s band two years ago when Kemp died. There were misgivings among the Kemp fans, but they were soon dispelled. Jarrett, personable and hard-working, quickly demonstrated his ability as a front man and the band has gone on to well-deserved success. Many of the familiar Kemp arrangements have been retained, but there is also an improved dance beat, livelier tempos and a greater variety of vocal numbers. Jarrett, accompanying himself on the gurah, sings popular ballads in a stunning high tenor voice, and a harmony quartet composed of Jarrett, Betty Barrett, Bruce Milligan and Brad Henry get together on entertaining novelties. Band is under management of Music Corporation of America.

Latest Releases on Victor Records
Three Little Sisters
Serenade
You Can’t Hold a Memory in Your Arms
Down the Under the Apple Tree
We’ve Got To Do a Job on the Jap,
Baby
I Wouldn’t
Would It Make Any Difference to You Good-bye Mamie (I’m Off to Yokohama)
How Long Did I Dream?
Makin’ Do With What I Got
When You’re Gone
What Do You Think I Am?
The Magic of Magnolias
Rose O’Day

LOUIS JORDAN

A little band doing big things is Louis Jordan and his small colored band. Group is one of the most popular small groups in the business today and known for its swing, singing and clowning. Reason for Jordan’s success is the versatility of his own musical talents and that of his men, for they play as well as they entertain. As the outstanding seller on Decca’s apex series, Jordan is also well known to jube fanatics, some of his discs having sold more than 500,000 copies. Band boasts a formidable record at some of the nation’s outstanding ballrooms, theaters, clubs and one-night stands. They have played the Capitol Lounge, Chicago, where it stayed 42 weeks. Other engagements include the American Legion Lounge in Foxhead, Cedar Rapids, and one-nighters in Chicago, Youngstown, New Orleans, Beaumont, Houston and many other cities. Managed by General Amusement Corporation, office has an outstanding tour line up for the group opening at the Regal, Chicago, on September 26, where the group goes into Lew’s State, New York, on November 26 after playing Royal, Baltimore; Howard, Washington, and State, Hartford. Also will do a date at the Apollo, New York, after the Lew’s State engagement.

Latest Releases on Decca Records
I’m in Love with You; You’re Out on the outskirts of Town
It’s a Long, Don’t Slippy Shame
Makin’ Do With What I Got
Small Town Boy
The Day the Giraffe Grew All Around
Now’s Your Time
Knock Me a Kiss
I Don’t Want to be on the outskirts of Town

DICK JURGENS

Dick Jurgen, well known in the West and Midwest, has familiarized the East, and with the proportions of a cyclone. Broken house records at the Totem Pole, Auburnale, Maine, and the Meadowbrook, Cedar Grove, K. J., marked his appearance, with two big dates at the Stanley Theater, Pittsburgh, and the Strand Theater, New York, following. Band is extremely strong on comedy and a powerhouse with vocals, Buddy Moreno and Harry Cool being outstanding in voice, looks and personality. Jurgena returns to his regular stand at the Argon Ballroom, Chicago, this fall, with a picture commitment at the MGM lot lined up for later this year. The coming figure years to be the biggest Jurgena has yet enjoyed. Managed by Mischak-Hamburg and booked by Music Corporation of America, Jurgena records for Columbia, where he has the opportunity to put on wax some of his tune discoveries.

Latest Releases on Columbia and Okeh Records
Hip, Hip, Hooray
Why Don’t You Fall in Love With Me?
Do You Miss Your Sweetheart?
Everything I’ve Got
I’ll Keep the Lovelights Burning
I’m Not Good Enough For You
Happy in Love
On Echo Hill
The Insured Song
Poor You
One December Roses
Always In My Heart

RONNIE KEMPER

Ronnie Kemper, whose sly vocal of Cecilia brought his band attention, is planning a tour of member Dick Jurgena’s band, has come a long way since then. After serving a spell in the army, Helen, with whom he recorded a flock of novelty successes for Columbia, Kemper formed his own band last spring. Under the direction of William Morris Agency, he has been playing a string of theater, ballroom and hotel dates in the Far West, whirling the new band into shape and at the same time knocking off a lot of very healthy box-office figures. Kemper, in addition to having some highly unusual and highly original ideas on how a novelty song should be sung, has some equally interesting notions about band mounting. They look like a big bat for some fat bookings during the year to come.

Latest Releases on Columbia Records
I Wish I Had a Sweetheart
Goodbye Now

LYN KERNs

Lyn Kerns and the Rhythm Club Orchestra, in a unique set-up. It is an eleven-piece band owned and operated by four of its personnel and its president, E. P. Volrath. It is booked by F. W. Krumholz, of Fairmont, Minn. Headquarters are at Fairmont and band operates from Duluth to Omaha. Instrumentation is three reeds, three brass and three rhythm, with Lyn Kerns front man handling vocals and electric guitar. Billied as "Music Styled for Dancing," the outfit has become popular with dancers during the last eight years.

KING SISTERS

Probably the outstanding singing quartet in the band business is the four lovely ladies who answer to the names of Louisa, Alyce, Donna and Yvonne King. In private life Louisa is married to Alvin Ray, who is the employer of all four of them. That they have become one of the most valuable assets in banddom is exemplified by the success they have shared with Ray in skyrocketing to a No. 1 position in the field. They have been with Ray for three years, holding his records at the Meadowbrook, Cedar Grove, N. J., and Hotel Astor, New York City. Although the band is considered Ray’s, they are billed under the Ray hit record. I Said No (Bluebird), in which Yvonne did the solo. The sensation of the phonograph success of that ditty did much to establish them nationally. Their recent motion picture is Sing Your Worries Away for RKO. In the past, sisters have also appeared with Bing Crosby, the Andrews Sisters, Second Fiddle. Before the formation of the Ray band, girls formerly sang with Howard Janett, Gene Shaw and appeared on Al Pearce’s radio program. Music Corporation of America manages.

Latest Releases on Bluebird Records
Daybreak
Kille Kille
I Come Here To Talk For Joe
Gobs of Love
Rhythm
Over the Rainbow
My Deesn
Copacabana, Lolita, Peggy, Rossita, Juanita Lopes
Jersey Bounce
Heavenly Hideaway
Oh, How I Miss You Tonight
Don’t Sit Under the Apple Tree

ANDY KIRK

Andy Kirk and His Clouds of Joy are known wherever dance music has held sway. Band is known for its rhythm and joy. Equally at home in a theater or a dance hall, Kirk proves people that highlights some of his exceptional soloists. Kenneth Kersey has taken Mary Lou Williams’ place on the boogie woogie piano and the arrangements still jump. Joe Gloria manages and records for Columbia. Latest wagers, Hip, Hip, Hooray, looms as a clock on the colossus machines. Among records for Kirk is a song to the Apollo Theater, ace colored vaudeville date in the East, and the Famous Door, no doubt recorded on New York’s 42nd Street. June Richmond, one of the greatest entertainers in her sphere, continues as the Kirk singer.

Latest Releases on Decca Records
Hip, Hip, Hooray
Take It and Give It

KAY KYSER

During 1942 Kay Kyser has added to his stature in the show world, even tho’ a few of his records that he had gone as far up the ladder as it is possible for one human to get. This year Kay has mixed his movie, radio and theater work with extensive tours on behalf of the Navy’s war effort, adding to his time knocking at the door of capacity houses wherever he goes. Kyser has sold a fantasticly huge volume of War Bonds for the War Department. In addition, he has played numberless army camps and navy stations, touring extensively. Band is more than ever morale he finds time to continue as the "Perennials" on Lucky Strike’s College of Musical Knowledge, to star in money-making films for RKO, to break records at the Dorsey Brothers, for Decca, the John Brown, and to top The Billboard’s Record Buying Guide with as many as four Coliers. Engagements at the Apollo Theatre as Kyser is simply undisputed tops when it comes to versatility, mass appeal and rating in the fields of vocal and piano as a good band owner, motion picture company, record company, cigarette manufacturer and—Uncle Sam.

Latest Releases on Columbia Records
Moonlight Mood
You’re So Good to Me
Put Your Life and Pass the Ammunition
I Came Here To Talk for Joe
Stray Fool
Every Night About This Time
Wonder What Baby’s Coming Home
Egg-A-Bread
Jingle, Jingle, Jingle
He Weary of Silver Wings
Here You Are

Bands on Network Programs

<table>
<thead>
<tr>
<th>Network</th>
<th>Band</th>
<th>Name of Show</th>
<th>Sponsor</th>
</tr>
</thead>
<tbody>
<tr>
<td>BLUE NETWORK</td>
<td>Blue Barron</td>
<td>The Show of Yesterday and Today</td>
<td>Sustaining Department</td>
</tr>
<tr>
<td>COLUMBIA BROAD-Casting SYSTEM</td>
<td>Ben Bernie, Lonnie Donegan</td>
<td>Ben Bernie &amp; His Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Guy Lombardo</td>
<td>Guy Lombardo &amp; His Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Freddy Martin</td>
<td>Martin’s Serenade Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Glenn Miller</td>
<td>Miller’s Serenade Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Raymond Scott</td>
<td>Raymond Scott &amp; His Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Jimmy Dorsey</td>
<td>Jimmy Dorsey and His Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Harry James</td>
<td>Harry James and His Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Paul Baron</td>
<td>Paul Baron and His Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Horace Heidt</td>
<td>Heidt’s Treasure Chest Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Sammy Kaye</td>
<td>Sammy Kaye and His Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Ray Kay</td>
<td>Kay Kay and His Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Abe Lyman</td>
<td>Lyman’s Rainbow Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Ozzie Nelson</td>
<td>Red Skelton &amp; Company Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Ray Noble</td>
<td>Noble and His Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Phil Spitalny</td>
<td>Spitalny’s Hour of Charm Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
<tr>
<td></td>
<td>Fred Waring</td>
<td>Waring’s Pennypenny Orchestra</td>
<td>Wrigley’s Candy</td>
</tr>
</tbody>
</table>

BAND YEAR BOOK, September 36, 1943 Page 100
HERE IS A CATALOG OF MUSIC YOU CAN'T AFFORD TO OVERLOOK!... these numbers come from the house that gave you "INTERMEZZO"

- **LOVE, YOU HAVE WON MY HEART**
- **DID YOU DID IT?**
- **DARLING, I LOVE YOU** from Tschaikowsky's Concerto, Part 2
- **GOOD-FOR-NOTHING**
- **LOVE'S RHAPSODY**
- **SONG OF THE NIGHT**
- **DON'T FORGET YOUR BUDDY**
- **A SOLDIER'S PRAYER**
- **GOOD LUCK TO YOU**
- **IN MY BOUQUET OF DREAMS**

EDWARD SCHUBERTH & CO., INC., 11 E. 22ND ST., NEW YORK, N. Y.
Hitch Your Band Wagon To This Star Tune

"It's in My book" says VAUGHN MONROE

"BYE FOR NOW"

by TIM GAYLE

Wedded to a Satin-Smooth Lyric.
And it's also in the books of these name bands:

* Sam Donahue  * Glenn Garr  * Harry James
* Baron Elliott  * Lionel Hampton  * Vincent Lopez
* Shep Fields  * Les Hite  * Bill McCune
* Buddy Franklin  * Everett Hoagland  * Beasley Smith
* Tommy Tucker  * Lawrence Welk

Stock dance and vocal orchestrations (3 keys) by Archie Bleyer available to the profession

BELL MUSIC COMPANY CHICAGO
20 E. JACKSON  * LICENSED

We are sole agents for Tim Gayle's "Rio" Foxtrot-Rumba

"ZAGALA"
(Published by Metropolitan Music)
which is also being aired by some great bands
Stock Dance Orchestration by Bleyer

Page 102
JACK LEMAIRE

Jack Lemaire, personable comedian, is the fast growing leader of a top notch small comedy band. He is the former guitarist, and a young, tie-seller singer with the late Hal Kemp band who for years has been recognized as a fine band entertainer. Now in business for himself, his office has trouble satisfying all the accounts that want him. And the reason is a simple one—the band builds business for any room it plays in. Lemaire fronts a group of six men, playing five nights a week, full of busy hotels every minute they are on the stand. Among his features are Peggy Newton, beautiful blonde who boasts of a smooth setup of pipes, and Jules Melson, comedienne, another character singer. Managed by Consolidated Radio Artists.

TINY LITTLE

Tiny Little's band has been in business for 15 years and is the second oldest band in the territory he plays. Billied, he is a member of the Red and Blue Terrors, the organization headquarters at Worthington, Minn., and Little himself handles the sax. Johnny Norsking, drummer, is part owner and handles all business on the road. Instrumentation is three horns, four reeds, three rhythm. Vern Hall is the new front man and also handles vocals.

JOHNNY LONG

Johnny Long first caught attention as a left-handed fiddle player and went on from there to win approval for his crew of young, personable, spirited musicians. In addition to his sprightly rhythm, he has built up a repertoire of Ole Club arrangements that have become a feature of his music. Helen Young is an attractive singer who scores heavily working solo or with the boys with a charming background and has helped make Johnny's band an ace theatre attraction. He has been doing exceptional business on locations, now winding up his second consecutive summer engagement at the Hotel New Yorker. Other recent bookings include the Meadowbrook, Cedar Grove, N. J., and a number of regular seasonal dates at New York's Paramount Theater and Roseland Ballroom. The band, in constant carry, the Long waitings, and General Ambush Corporation books the band.

LATEST RELEASES ON DECCA RECORDS

Knock Me a Kiss—Strictly Instrumental
I'm Gonna Move to the Outskirts of Town—Part 2
Life Is Fine
I'm Losing My Mind (Because of You)

Jack McLean and his orchestra are well known on the West Coast where they are playing at the New Parle Inn Cafe in San Diego, Calif. In addition to supplying danceable and listenable music to many dancers, McLean's group is heard six times over MBS-Don Lee Coast-to-Coast. McLean is an able sax man and holds down a berth in the band while Wayne Greggs fronts and serves as vocalist along with Don Gilbert and Ted Tubbs. McLean's instrumentation is basically three brass, three sax and four rhythm. Music is on the sweet side, greedy Howard, trombone, and Walt Smith, pianist, supply the arrangements that have won the reputation for their hitting bounce. Orchestra is managed by Charlie Adams and is heard exclusively on Capitol records.

LATEST RELEASES ON CAPITOL RECORDS

Jingle, Jangle, Jingle
Today Is My Lucky Day
Take Me Stroll

FREDDY MARTIN

A consistent money-maker for years, Freddy Martin crashed the upper brackets with a tremendous success with his sensational recording of "Tschalkowsky's Piano Concerto No. 1. Since then Martin has grabbed off the creamiest dates, gone over big on Victor records, and won himself the "Lady Father Gendarme" spots on CBS network's Monday program. Booked by the Ambush Corporation of America, Martin has appeared at the smartest locations in the country, including Waldorf-Astoria, St. Regis and Savoy-Plaza hotels, New York; Palmer House, Edgewater Beach Hotel and Aragon Ballroom, Chicago; Ambassador Hotel, Los Angeles, and St. Francis Hotel, San Francisco. In addition, the maestro has been featured in RKO's movie of "44th Street" and makes a return RKO appearance in a forthcoming film.

BAND YEAR BOOK, September 26, 1942
JOHNNY MERCER

Johnny Mercer is no newcomer to the music field for his compositions are known the world over. However, Mercer is today heard more generally associated with the Capitol recording, Strip Polls, that is going like a house afire on music machines over the country. Not only is Mercer the composer of this tune, but his recording of it on the Capitol label was the first and only one on the market, for some time. Mercer is also a top vocalist and his work on Strip Polls has been exceptionally received.

Latest Releases on Capitol Records

Strip Polls

Joe McLean

I Wanna Go Back to West Virginia

I See It in Your Eyes

The Air-Minded Executive

FREDDY NAGEL

Since his graduation from Stanford University six years ago Nagel has been fronting a professional band. He has limited his travels for some four years to the West Coast, leading a society band, but for the last two years has come out with a popular group which is good enough to play top West Coast and Midwest spots. He recently filled a date for William Karas at the Trianon Ballroom, Chicago, and it was successful enough to earn him a run in Kamada's Aragon Ballroom, also in Chicago. Nagel goes in for a Kjelland type, and he works like a dynamo through the dance sets. He recently added Lorraine Benson to his vocal corps (she was with the Orrin Tucker band before it broke up). Other featured warblers include Bob Locken, Ken Jackson, and Allen Overend. Managed by Music Corporation of America.

OZZIE NELSON

Ozzie Nelson has an interesting background. At the age of 13 he became an Eagle Scout, youngest on record, and was sent to England in the first Boy Scout Jamboree. Entertained the late King Albert of Belgium, Lady Astor and Cardinal Mercer. He was graduated from Rutgers U., with a degree of Bachelor of Letters. As an undergraduate he excelled in football, boxing, lacrosse, and swimming, was captain of the debating team, won two scholastic prizes and was elected to the Cap and Skull Honor Society. He attended New Jersey Law School and graduated with a Bachelor of Law degree. His orchestra, formed while he was in school, became so popular at the Glen Island Casino that Nelson decided to turn to music more seriously. Engagements at the Bar-

HAYFOOT-STRAWFOOT

AL MENKE

Billed as "The band with a million friends," Al Menke's band is one of the oldest territory bands in the business, having been doing one-nighters since 1914. It also is claimed to be the largest territorial band in the Midwest, having 18 pieces. Instrumentation is four trumpets, one trombone, five saxes and three rhythm, with Johnny Glazer director and handling trumpet and vocals. Two members, Paul Hostetler and Karl Orser, have been with the band since 1925 and 1926, respectively. Headquarters are at Fairmont, Minn., with Al Menke as leader and Tony Kardam as manager. The band has a 62-day contract for Rainbow Ballroom, Denver, in 1948 for its fourth appearance.

Latest Releases on Victor and Bluebird

Central Avenue Shuffle

Sir Walter's Serenade

The Little Guppy

I'm Breaking My Back Pulling Up a Tree

Swingin' On the Golden Gate

Jersey Joe

Where

Best It Out
I'VE BEEN WORKIN'  
ON THE RAILROAD

• As long as man has worked he has chanted or sung to the rhythm of his effort. Unconsciously, he has put into practice a principle now well understood by the psychologist—that the emotional effect of music permits muscles to work faster and longer.

• So important has this fact become in our war effort that the Industrial Communication Division of the Radio Corporation of America has actually set up a department for prescribing and placing music in our factories. Already definite production increases can be credited to music.

• A song written by George M. Cohan became the very spirit of the first World War. This war is not just “Over There”—it's over there, and over there, and over there. This war must be fought in factories and homes as well as on battlefields.

• The sixteen hundred members of the American Society of Composers, Authors and Publishers have dedicated their time, talent and resources to the end that music shall play its utmost in the completion of the task on all fronts—music written by Americans and interpreted by Americans.

American Society  
of Composers,  
Authors and Publishers  
30 Rockefeller Plaza, New York City
TONY PASTOR
Tony Pastor, the Let's Do It maestro, has been really doing it this year—"11" meaning 1941. Since leaving Artie Shaw to go it on his own, Pastor has been building steadily, and '43 may easily equal his peak year. Pastor's bouncy chanting and smiling personality have won a lot of new friends and his present band, set-up, with Eugene Baird and Johnny (Paradiddle Joe) Morris featured, is primed for great results. Tony is currently in residence at the Paramount Theater, New York, and is already booked at the big house for his third engagement, August, '43. A tour just completed broke records at the Genesee, Rochester, N. Y., and other notable spots on the one-night circuit, with lengthy stays at Log Cabin, Armon, New York; and the Roosevelt Hotel, Washington, D. C. Pastor, a Bluebird recording artist, under personal direction of Sy Shushman and is booked by Consolidated Radio Artists.

RAY PEARL
"The rhythm master himself!" is the tag-line of Ray Pearl and His Musical Gems. Originating in Pennsylvania in 1932, Pearl still has four of the original members. Unusual instrumentation includes four saxes, two trumpet, two bass, trombone, piano and guitar with Pearl fronting and responsible for most of the arrangements. Water Bloom and Buddy Madison handle the vocals in capable fashion; while personable Pearl's sales personality charms patrons and wins them for the fast friends. Group is currently in 16th week at Melody Mill, popular Chicago ballroom, where it is stringing five weeks over WWBIM. Other outstanding engagements include Trison, Cleveland; the Blackhawk, Chicago; Rainbow Gardens, Denver; Casino Gardens, Ocean Park; Bill Green's Amazed, Pittsburgh; and Jantzen Beach, Portland. Group is managed by L. B. Alt and under the direction of the Frederick Brothers Music Corporation.

TEDDY POWELL
Teddy Powell's smooth and hot-damnateding is blazoning a trail that reaches the fringe of the clicks of '42. Former songwriting star has added hot jazz men in the persons of Irving Fano, Nick Cainsen, and Johnny Austin, and they have given his band a new punch. Not to overlook the sensational 17-year-old trumpeter, Dick Mink, Powell has recently played a lengthy repeat engagement at Log Cabin Park, Armonk, N. Y., and has become a favorite at the Steel Pier, Atlantic City, and the Roxy Theater, Philadelphia. Records on the Bluebird label. Peggy Mann is featured on many of the vocals and she is regarded by many as one of the foremost female singers-with-a-band. Tommy Taylor handles the other vocals and is winning a following with his engaging personality. Consolidated Radio Artists is booking the band, while the personal management rests in the hands of Joe Hallett, Atlantic City, and the Roxy Theater. Philadelphia. Records on the Bluebird label. TEDDY POWELL

Latest Releases on Bluebird Records
Don't You Tell Me How To Love Me
Heartbreak Can Happen
My Heart Told Me That

MAESTRO MUSIC COMPANY

HELLO, MOM
Bing Crosby—Decca Records
Freddy Martin—RCA Records

FROM TWILIGHT 'TIL DAWN
Freddy Martin—RCA Records
Cecil Burke's Orchestra—Exclusive Records

FUN TO BE FREE
Freddy Martin—RCA Records

UNTIL THE STARS FALL DOWN
Freddy Martin—RCA Records
Wayne King—Decca Records
Glen Gray—Decca Records

WHERE IN THE WORLD
Mal Halleff—Decca Records
Tony Martin—RCA Records
CARMEN CARMELA
Freddy Martin—RCA Records

MAESTRO MUSIC COMPANY

WHEN THE RECORD SPEAKS
Tony Martin—RCA Records

TONIGHT WE LOVE
Ed Vite (in album)—Decca Records
Freddy Martin—RCA Records
Joe Reichman—RCA Records
Xavier Cugat—Decca Records
Jane Froman—RCA Records

WHO WOULDN'T LOVE YOU?
Ink Spots—Decca Records
Guy Lombardo—Decca Records
Kay Kyser—Columbia Records
Freddy Martin—RCA Records

OUR FIRST YEAR
Toni Martin—Decca Records
Ed Vite (in album)—Decca Records
Freddy Martin—RCA Records
Joe Reichman—RCA Records
Xavier Cugat—Decca Records
Jane Froman—RCA Records

OUR FIRST YEAR
The Record Speaks

Freddy Martin

OUR FIRST YEAR
The Record Speaks

１０６年年版

SAUNDERS PUBLICATIONS

6425 Hollywood Blvd.
Hollywood, Calif.

BAND YEAR BOOK, September 26, 1942

Page 106
who accompanied the band to Holly-
wood recently to film "Bag Your
Worries Away for RKO. Vocal team-
mates of the King Sisters with Ray are
Shirley Hart, Dick Morgan and Bill
Schallen.

Latest Releases on Victor and Bluebird
Dearly Beloved
I'm Old Fashioned
Strip Polka
The Major and the Minor
When My Moonlight on the Blue
Pia-cio
I Never Knew
Keep Smiling, Keep Laughin', Be
Happy
The Swingin' Sands of Alameda
He Wears a Pair of Silver Wings
The Ferris Wheel
Music 'Til Dawn
My Buddy
I'm Glad There Is You
Picnic in Purgatory

Tommy Reynolds

From the time not so long ago when he
first organized his band in New
England, Tommy Reynolds and his
"Music of Today in the Style of To-
morrow" has extended his popularity to
all parts of the nation. His 15-piece
outfit is handled by Harold F. Osley
and has been heard primarily on Colum-
bia records. He has appeared at the
Paramount Theater, New York, and
scored many other outstanding en-
gagements. Currently is playing the
Rainbow Room of New York, Salt Lake
City, Utah. Other spots recently played are
The Blue Moon Club, Wichita, Kan.; Rainbow
Gardens, Denver, and the Centennial
Terrace, Sylvania, O. Reynolds lately
acquired a new girl vocalist in the Mid-
est who is considered a gem
found by both the leader and his fan.

DICK ROGERS

On October 2 Dick Rogers will come
do his own as a top name leader when
he opens with his band at Frank Dalley's
Meadowbrook, Cedar Grove, N. J. Alto
Rogers has not been leading a band very
long he is considered slightly overdue at
the top, having been labeled "natural" from
the time he first picked up a baton.
As featured vocalist and entertainer with
Will Osborne, Rogers was an out-
and-out wonder. In addition to becoming
recognized as one of the outstanding personal-
ities working with a band, he
composes such smash records as Pomptom
Turnpike, Between 12th and 13th on
Cherry Street and Wouldn't I Could
But Kiss Thy Hand, O Babe. Since
taking on his own band he has played
places as Madison Ballroom, New York,
and Valley Dale, Columbus, O. Has rec-
dered hot stuff, and done transcrip-
tions for Musak. Bears bears of watch-
ing, as he looks like the next big per-
sonality in the band game.

Latest Releases on Vocal Records
221 a Day, Once a Month
Dixie Girl
If It's Only Play a Concertina
My Foolish Heart and I

Frank Sinatra

One of the very top band vocalists in
the game—his high standing in The
Billboard College Poll was ample proof—
Frank Sinatra left Tommy Dorsey re-
cently to work as a single. As soon as
he had signed with General Amusement
Corporation and had engaged Frank
Cooper as his personal manager, the
offers began pouring in. To date, Sin-
atra has accepted only a few of them. His
first Columbia records are expected
on the market shortly, he is lined up for
his own series of spots over the Colum-
bia network, and is set to start work on
 Revista With Beverly, forthcoming Co-
 lumbia pic. In the meantime, he can be
heard on Victor records with Tommy
Dorsey and on the solo disks he did for
Bluebird.

Latest Releases on Bluebird Records
The Song Is You
Lamplighter's Serenade
Night and Day
The Night We Called It a Day
On Victor Records With
Tommy Dorsey
In the Blue of Evening
Light a Candle in the Chapel
Be Careful It's My Heart
Take Me

Kate Smith

One of the strongest personalities on
the air and on Columbia records, the
First Lady of Radio rolls along in her
17th year as one of the most popular and
widely known performers of the day. Recipient of many honors, she has
won a place in the heart of the na-	ion for the honest dignity and
steadily delivery of the tunes that are
weekly featured on her sponsored radio
program. Some of the tributes paid her include: doing a command per-
fomance for King George and Queen
Elizabeth in the White House . . .
honorary member of the Red Cross, for
which she has raised more than 84-
000,000 . . . only radio artist ever
to be listed among the 10 leading Ameri-
can women by the publication Ameri-
can Women . . . won at least four
Scopus-Howard and Hearst newspaper
popularity polls and has never been
lower second in the past 10 years . . .
received Drake University metal-
lation for "outstanding contributions
to radio and the people." Currently her
recording of Be Careful, It's My Heart
is among the top-selling disks. Under
the personal management of Ted Col-
lina, Miss Smith has been developed
into one of our nation's foremost citi-
en.

Latest Releases on Columbia Records
I'm Goin' Out for a Girl in Keokuk
A Boy in Khaki
Be Careful, It's My Heart
He Wears a Pair of Silver Wings
Wonder When My Baby's Coming Home
Old Sad Eyes
This Is Worth Fighting For
My Great Great Grandfather
Here You Are
After Taps
One Decent Rose
4 Soldier Dreams

Charlie Spivak

A few short years ago Charlie Spivak
gave up being the finest lead trumpeter
in the band business to become leader
of his own outfit. He is now one of the
biggest names of all and his popularity
is increasing by leaps and bounds. Such
hotels as Hotel Pennsylvania, New York,
and Hotel Sherman, Chicago, and such
theaters as Strand, New York, are ac-
customed to packed houses when Spivak
and his brilliant crew are on hand.
Spivak still plays his beautiful straight
trumpet, backing it with solid arrange-
ments featuring such solo stars as Willie
Smith and Dave Tough. June Hutton,
Harrigan and the Lancers may be a
formidable vocal contingent. 1943 is
expected to see the trade as a big
Spivak year—even bigger than 1942 has
been. He is managed by Don Hayes
and booked by General Amusement Cor-
poration.

Latest Releases on Columbia Records
At Last
People Like You and Me
My Devotion
I Left My Heart at the Stage Door
Cheesecake
White Christmas
Yesterday's Gardener
Brother Bill
Elegy

Miguelito Valdez

Most spectacular personality in the
Latin-American song-and-dance field is
Miguelito Valdez, shortly to be seen in
the Fred Astaire-Rita Hayworth film
"You Were Never Lovelier," Valdez's rise
in the show business has been an astound-
ing one. After a spell as Cuba's
foremost dance leader, he came to this
country as star vocalist with Xavier
Cugat's band. In practically no time at

RADIO AND RECORDING ARTISTS
5-POTENTIAL HITS 5
Carmelita
(Spanish fox trot)
Let's Pretend
(Fox trot)
Until that Rising Sun is Down
The Campaign Song for a Nation at War
Just Another Night of Dreams
(Fox trot)
Waltzing in Heaven
(Waltz)

Professional Material Available
Neale Wrightman Publishers
245 W. 34th St.
San Francisco
Chicago
New York
Licensed by Broadcast Music, Inc.
"MUSIC IN THE MORGAN MANNER"

I ONLY KNOW INTRODUCED BY JAMES MELTON

ANDRE KOSTELANETZ

CHARLIE HATHAWAY'S THE LIGHTS WERE LOW

A NEW POLKA HIT LIKE VINO

MOON AT SEA INTRODUCED BY KAY KYSER

I'M GONNA TAKE YOU DANCIN' (On Saturday Night)

DECCA 18348

DON'T CRY, SWEETHEART

YORK VINO

TEDDY WILSON

GRIFF WILLIAMS

GRiff Williams and his orchestra have been a strong favorite of music fans at hotels, theaters, and ballrooms all over the country for several years and Griff is now reaping popularity as a recording artist. His latest releases on the Okeh label have become favorites in jukeboxes everywhere. The orchestra has just returned for its second engagement at the swank Palmer House after a successful tour during which they entertained thousands of servicemen at USO centers, army camps and naval training stations. A few of the outstanding engagements of the past year were at Trianon and Aragon ballrooms, Chil-{

GLENMORE MUSIC, INC.

SOLE SELLING AGENTS MUSIC DEALERS SERVICE NEW YORK

540 N. MICHIGAN AVE.

CHICAGO, ILL.
Disk Companies

Firm Executives
Branch Offices
Recording Studios

CAPITOL RECORDS, INC.
HOME OFFICE:
Capitol Records, Inc.
1483 Vine Street
Hollywood, California

HOME OFFICE EXECUTIVES:
Buddy De Sylva, President
Johnny Mercer, Vice-President
Glenn Wallick, Secretary-Treasurer
David Shelley, Talent & Tunes Manager
Robert Dolen, Musical Director
Floyd Bittaker, Pacific Coast Sales Manager

BRANCH OFFICES AND STUDIOS:
Capital Records, Inc.
629 Tenth Avenue
New York, New York
Capital Records, Inc.
c/o Muzak
151 West 46th Street
New York, New York
C. P. MacGregor
Capitol Records, Inc.
729 South Western Avenue
Hollywood, California

CLASSIC RECORD COMPANY
HOME OFFICE:
Classic Record Company
2 West 46th Street
New York, New York

HOME OFFICE EXECUTIVES:
Albert E. Middiman, President and General Manager
Walter V. Valerius, Vice-President and Sales Manager
Eli E. Obrecht, Secretary and Recording Manager

BRANCH OFFICES AND STUDIOS:
Classic Record Company
524 Penn Avenue
Pittsburgh, Pennsylvania
Classic Record Company
300 Brook Street
Scranton, Pennsylvania
Classic Record Company
c/o World Broadcasting Studios
New York, New York
or
Chicago, Illinois
or
Hollywood, California

COLUMBIA RECORDING CORPORATION
HOME OFFICE:
Columbia Recording Corporation
1473 Barnum Avenue
Bridgeport, Connecticut

HOME OFFICE EXECUTIVES:
Edward Wallerstein, President
James H. Hunter, Vice-President
Paul Southard, Sales Manager
Patrick Dolan, Advertising Manager

BRANCH OFFICES:
Columbia Recording Corporation
197 South Avenue
New York, New York
Columbia Recording Corporation
6624 Romaine Street
Hollywood, California
Andrew J. Schrade, Manager of Hollywood Plant

NEW YORK OFFICE EXECUTIVES:
Marie Sacks, Manager of Popular Artists and Repertoire
Goddard Lieberson, Classical Music Director
Art Satherley, Manager of Country Dance, Folk Song and Race Artists and Repertoire
Vincent Liebler, Director of Recording

DECCA RECORDS, INC.
HOME OFFICE:
Decca Records, Inc.
50 West 57th Street
New York, New York

HOME OFFICE EXECUTIVES:
Jack Kapp, President
E. F. Stevens, Executive Vice-President
Milton Diamond, Secretary
Milton Rockmill, Treasurer
H. C. Kruse, Sales Manager, Eastern Division

Sellman C. Schulz, Sales Manager, Mid-Western Division
R. N. McCormick, Sales Manager, Southern Division
L. C. Gilman, Sales Manager, Western Division
David Kapp, Director of Recording Studios
Leonard Schneider, Director of Advertising and Sales Promotion
For a list of Decca branch offices, see under Decca Distributing Corporation in List of Record Distributors.

RCA MANUFACTURING COMPANY, INC. (VICTOR-BLUEBIRD)
HOME OFFICE:
RCA Manufacturing Company, Inc.
Camden, New Jersey

HOME OFFICE EXECUTIVES:
F. B. Walker, Vice-President in Charge of Records
W. W. Early, Manager of Recording and Record Sales
J. L. Hallstrom, Asst. Manager of Recording and Record Sales
J. M. Williams, Manager Record Advertising and Sales Promotion
John Smith, Manager Manufacturing

BRANCH OFFICES AND STUDIOS:
RCA Manufacturing Company, Inc.
155 East 24th Street
New York, New York
Leonard Joy, Popular Recording Director
George Keane, Studio Manager
RCA Manufacturing Company, Inc.
1016 N. Sycamore Boulevard
Hollywood, California
J. E. Francis, Manager
Harry Meyerson, Studio Manager
RCA Manufacturing Company, Inc.
Michigan and LaSalle Streets
Indianapolis, Indiana
Harry LeRoy, Manager
RCA Manufacturing Company, Inc.
445 North Lake Shore Drive
Chicago, Illinois
A. E. Hindle, Studio Manager

STANDARD PHONOGRAPH COMPANY
HOME OFFICE:
Standard Phonograph Company
168 West 23rd Street
New York, New York

HOME OFFICE EXECUTIVES:
Tetos Demetriades, Proprietor
Joseph Scovell, General Manager
Alexander Bard, Sales Manager
Wladimir Timm, Repertoire Director
James Panoulas, Advertising Manager

RECORDING STUDIOS:
RCA Victor Recording Studios
155 East 24th Street
New York, New York

Songs with that "Something New"
Direct from Hollywood
I'M THE GUY
(That Wakes 'Em Up in the Army)
By Nick Cochrane—Howard Davis
Dance Arrangement by Ted Duncan
A Catchy Tune With Topical Lyrics on Reville

HARLEM SOLDIER BOYS
By May Weyer McKague—Arranged by Buddy Baker
A Terrific Tune With Plenty of Swing

ADAM TAKES A WIFE
By Braheen Urban
Dance Arrangement by Hal Kramer
A Number That Sends Jaws on the Wing

FEELING ZERO
By Howard Davis—Phil Grogan
A Howard Davis Arrangement
An Up-to-the-Minute and Down-to-the-Torch Tune

NORMAN EDWARDS
Music Publisher
8452 Harold Way
Hollywood, Calif.

Distributed by PACIFIC MUSIC SALES
Warner Theater Bldg.
Hollywood, Calif.
SOUTH
Territory
Other
For
Pogo
EAST
418 St.
The
1601
1310
Jos.
New York,
Times Appliance
Albany,
1078 Broadway
Onondaga
600
Columbus,
Hollywood, Calif.

CAPITOL RECORDS, INC.
For New York, New Jersey and Connecticut
Modern Music Sales Co.
45th Street & 10th Avenue
New York, N. Y.

Other Eastern Territories
Capitol Records, Inc.
629 10th Avenue
New York, N. Y.

 Territory West of the Rockies
Capitol Records, Inc.
1483 Vine Street
Hollywood, Calif.

CLASSIC RECORD CO.
NOTE: No list of CLASSIC distributors is available.

COLUMBIA RECORDING CORP.

EAST
DeBrett Radio Co.
211 North Fourth Street
Columbus, O.

Columbia Wheelakers, Inc.
584 Commonwealth Avenue
Boston, Mass.

Farr-Brown Co.
492-198 Forest Avenue
Portland, Me.

Hommel, Ludwig & Co.
600 Second Avenue
Pittsburgh, Pa.

E. B. Latham & Co.
1010 Broad Street
Newark, N. J.

Motor Parts Co.
17th Street & Indiana Avenue

Ondegago Auto Supply Co.
351 East Ondegago Street
Syracuse, N. Y.

Philip Distributors
17 Lyman Street
Providence, R. I.

Roskin Bros., Inc.
1078 Broadway
Albany, N. Y.

Stem & Co.
210 Chapel Street
Hartford, Conn.

Times Appliance Co.
355 Fourth Avenue
New York, N. Y.

Washinghouse Merchandise Distributors
196 Franklin Street
Buffalo, N. Y.

Jo, M. Zamorski Co.
110 South Mission Street
Baltimore, Md.

SOUTH
The Aurophone Corp.
4200 Forest Park Boulevard
St. Louis, Mo.

Cain & Bullman, Inc.
505 West Adams Street
Jacksonville, Fla.

Charleston Electrical Supply Co.
916 Karawha Street
Charleston, W. Va.

Benjamin T. Crump Co.
3130 East Franklin Street
Richmond, Va.

Hopkins Equipment Co.
418 West Peachtree Street, N. W.
Atlanta, Ga.

Albat Mathias & Co.
113 South Mesa
El Paso, Tex.

Philip Sales & Service, Inc.
1601 South First Street
Louisville, Ky.

Southern Bearings & Parts Co.
315 North College Street
Charlotte, N. C.

Southern Equipment Co.
419 South St. Mary's Street
San Antonio, Tex.

Southwestern Music Corp.
1107 Young Street
Dallas, Tex.

Crumpacker Music Corp.
Hamilton & Canal Street
Houston, Tex.

Walter Bros. Co.
714 Howard Avenue
New Orleans, La.

Watts-Newcombe Co.
1705 First Avenue North
Birmingham, Ala.

Woodson & Zosman, Inc.
482 Union Avenue
Memphis, Tenn.

MIDWEST
Federal Distributing Co.
1717 Walnut Street
Kansas City, Mo.

Omaha Appliance Co.
18th at St. Mary's Avenue
Omaha, Neb.

Philip Distributors, Inc.
1-27 West Fort Street
Detroit, Mich.

Philip Distributors, Inc.
311 Morris Street
Toledo, O.

Radio Specialty Co.
829 North Broadway
Milwaukee, Wis.

Rodefeld Co.
128 Kentucky Avenue
Indianapolis, Ind.

The Roycraft Co.
1625 Hennepin Avenue
Minneapolis, Minn.

The Roycraft-Iowa Co.
1320 Walnut Street
Des Moines, Ia.

Sampson Electric Co.
3201 South Michigan Avenue
Chicago, Ill.

Strong, Carlisle & Hammond Co.
1392 West Third Street
Cleveland, O.

The Tri-State Distributing Co.
617 Main Street
Cincinnati, O.

WEST
H. N. Basford Co.
425 Second Street
San Francisco, Calif.

Flint Distributing Co.
316 West Second Street
Salt Lake City, Utah

Albert Mathias & Co.
305 South Second Avenue
Phoenix, Ariz.

Sunset Electric Co.
Northwest 10th & Ciskan Streets
Portland, Ore.

Sunset Electric Co.
300 W. Interstate North
Seattle, Wash.

B. K. Sweeney Electrical Co.
1601 21st Street
Denver, Colo.

Ray Thomas Co.
1601 South How Street
Los Angeles, Calif.

Southern Distributing Corp.
52 "O" Street
Northwest Washington, D. C.

Decca Distributing Corp.
103 East Kinney Street
Newark, N. J.

Decca Distributing Corp.
730 Erie Boulevard East
Syracuse, N. Y.

Decca Distributing Corp.
123 Main Street
Buffalo, N. Y.

Decca Distributing Corp.
50 Winthrop Street
Hartford, Conn.

Decca Distributing Corp.
36 Bankbridge Street
Brooklyn, N. Y.

SOUTH
Decca Distributing Corp.
213 West Palmer Street
Charlotte, N. C.

Decca Distributing Corp.
1916 Washington Avenue
St. Louis, Mo.

Decca Distributing Corp.
217 Canal Street
New Orleans, La.

Decca Distributing Corp.
72 Central Avenue, Southwest
Atlanta, Ga.

Decca Distributing Corp.
632 Madison Avenue
Memphis, Tenn.

Decca Distributing Corp.
508 Park Avenue
Dallas, Tex.

Decca Distributing Corp.
1212 Franklin Street
Houston, Tex.

Decca Distributing Corp.
5th & Carey Streets
Richmond, Va.

Decca Distributing Corp.
223 East Bay Street
Jacksonville, Fla.

Decca Distributing Corp.
21-25 West Main Street
Oklahoma City, Okla.

Decca Distributing Corp.
1616 Third Avenue North
Birmingham, Ala.

Decca Distributing Corp.
512 Fifth Avenue
San Antonio, Tex.

MIDWEST
Decca Distributing Corp.
22 West Hubbard Street
Chicago, Ill.

Decca Distributing Corp.
1059 South Michigan Avenue
Chicago, Ill.

Decca Distributing Corp.
3614 Main Street
Kansas City, Mo.

Decca Distributing Corp.
23 Erskine Street
Detroit, Mich.

Decca Distributing Corp.
911 North Market Street
Milwaukee, Wis.

Decca Distributing Corp.
105 East 3d Street
Cincinnati, O.

Decca Distributing Corp.
745 West Superior Avenue
Cleveland, O.

Decca Distributing Corp.
17-19 East Hennepin Avenue
Minneapolis, Minn.

WEST
Decca Distributing Corp.
1708 16th Street
Denver, Colo.

Decca Distributing Corp.
1865 Cordova Street
Los Angeles, Calif.

Decca Distributing Corp.
525 6th Street
San Francisco, Calif.

Decca Distributing Corp.
3131 Western Avenue
Seattle, Wash.

CANADA
The Compo Co., Ltd.
Lachine, Montreal
Quebec, Canada

RCA-VICTOR MANUFACTURING CO., INC.
EAST
Creese & Allen
403 Four Street
Portland, Me.

Vermont Hardware Co.
Burlington, Vt.

The Eastern Co.
620 Memorial Drive
Cambridge, Mass.

Western Mass. Dist. Co.
1 Belmont Avenue
Springfield, Mass.

Post & Lasker
10 Chestnut Street
Hartford, Conn.

Edby & Co.
21 Broadway
Providence, R. I.

Bickford Bros., Inc.
208 Mill Street
Rochester, N. Y.

Franco-New York, Inc.
460 West 34th Street
New York City

Buffalo Electric Co., Inc.
73-81 West Mohawk Street
Buffalo, N. Y.

Morris Distributing
407 South Clinton Street
Syracuse, N. Y.

Shapiro Sporting Goods
60 Broadway
Newburgh, N. Y.

Tri-State Distributors
402 North Pearl Street
Albany, N. Y.

Krich Radio Co.
422 Elizabeth Avenue
Newark, N. J.

D. & H. Distributing Co.
311 South Camden Street
Harrisburg, Pa.

Hamburg Bros.
305 Penn Avenue
Pittsburgh, Pa.

Raymond Ream & Co.
315 & Walnut Streets

Southern Wholesalers
202 South Pulaski Street
Baltimore, Md.

Southern Wholesalers
1519 L. St., Northwest
Washington, D. C.

Wyatt-Cornick, Inc.
Grace at 14th Street
Richmond, Va.

Parris-Huffman Dist. Co.
700 Breeze Street
Charleston, W. Va.

SOUTH
Southern Radio Co.
208 South Town Street
Charlottesville, N. C.

Interstate Electric Co.
Shreveport, La.

C. M. McClung & Co.
301 West Tennessee Avenue
Knoxville, Tenn.

McGregor's, Inc.
1071 Union Avenue
Memphis, Tenn.

The Yancey Co.
303 Peachtree Street
Atlanta, Ga.
MIDWEST

Smith Distributing Co. 831 East Broadway
Louisville, Ky.
Hughes Peters Electric Co. 111 Long Street
Columbus, O.
Mooch Electric Co. 2905 Chester Avenue
Cleveland, O.
Schuster Electric Co. 321 Sycamore Street
Cincinnati, O.
York Supply Co. 257 East Third Street
Dayton, O.
Bliss-Shaw Co. 1749 West Lafayette Street
Detroit, Mich.
Kifer-Stewart Co.
Indianapolis, Ind.
Klaus Radio & Electric Co. 707 Main Street
Peoria, Ill.
RCA-Victor Distributing Co. 441 North Lake Shore Drive
Chicago, Ill.
Taylor Electric Co. 112 North Broadway
Milwaukee, Wis.
Interstate Supply Co. 10th & Walnut Streets
St. Louis, Mo.
RCA-Victor Distrib. Corp. 708 East 18th Street
Kanata City, Mo.
D. K. Baxter Co. 856 Pierce Street
Sioux City, Ia.
Midwest-Timmermann Co. 114 Western Avenue
Davenport, la.
F. C. Hayer Co. 300 Washington, North
Minneapolis, Minn.

WEST

Fargo Glass & Paint Co. 614 North Pacific Avenue
Fargo, N. D.
Sidles Co. 502 South 19th Street
Omaha, Neb.
Dulany Distributing Co. 834 Northwest Second Street
Okahoma City, Okla.
Hendre & Boltz Mfg. & Sup. Co. 1635 17th Street
Denver, Colo.
Northwest Auto Supply Billings, Mont.
Salt Lake Hardware Co. 105 North 3d Street, West
Salt Lake City, Utah.

SOUTH

Southern Radio Co. 208 South Tryon Street
Charlotte, N. C.
Interstate Electric Co. Shreveport, La.
C. M. McClung & Co. 501 West Jackson Avenue
Knoxville, Tenn.
McGregor's, Inc. 1071 Union Avenue
Memphis, Tenn.
The Yancey Co. 303 Peachtree Street
Atlanta, Ga.
R. P. McDowell Co., Inc. 2104 First Avenue
Birmingham, Ala.

EAST

Creasy & Allen 405 Fore Street
Portland, Me.
Vermont Hardware Co. Burlington, Vt.
The Eastern Co. 620 Memorial Drive
Cambridge, Mass.
Western Mass. Dist. Co. 1 Belmont Avenue
Springfield, Mass.
Post & Lester 10 Chestnut Street
Hartford, Conn.
Eddy & Co. 215 Broad Street
Providence, R. I.
Bickford Bros., Inc. 206 Mill Street
Rochester, N. Y.
Bruno-New York, Inc. 460 West 34th Street
New York, N. Y.
Buffalo Electric Co., Inc. 75-81 West Mohawk Street
Buffalo, N. Y.
Morrison Distributing Co. 407 South Clinton Street
Syracuse, N. Y.
Shapiro Sporting Goods
90 Broadway NewBrunv., N. J.
Tri-State Distributors 402 North Pearl Street
Albany, N. Y.
Kirch Radio Co. 421 Elizabeth Avenue
Newark, N. J.
D. H. & Distributing Co. 311 South Cameron Street
Harrisburg, Pa.
Hamburg Bros. 305 Avenue
Pittsburgh, Pa.
Raymond Rosen & Co. 31st & Walnut Streets
Southern Wholesalers 202 South Pulaski Street
Baltimore, Md.
Southern Wholesalers 1519 L. Street, Northwest
Washington, D. C.
Wyatt-Camick, Inc. 14th Street
Richmond, Va.
Paris-Huffman Dist. Co. 100 Bruce Street
Charleston, W. Va.

Major Appliances, Inc. 222 East Bay Street
Jacksonville, Fla.
Russ Distributors 310 East Third Street
Little Rock, Ark.
Electrical Supply Co. 201 Magazine Street
New Orleans, La.
Pealeau-Gault, 2700 Canton Street
Dallas, Tex.
Strauss Co. 301 South Flants Street
San Antonio, Tex.
W. G. Walls Co. 500 San Francisco Street
El Paso, Tex.

MIDWEST

Smith Distributing Co. 831 East Broadway
Louisville, Ky.
Hughes Peters Electric Co. 111 Long Street
Columbus, O.
Moock Electric Co. 2905 Chester Avenue
Cleveland, O.
Schuster Electric Co. 321 Sycamore Street
Cincinnati, O.
York Supply Co. 257 East Third Street
Dayton, O.
Bliss-Shaw Co. 1749 West Lafayette Street
Detroit, Mich.
Kifer-Stewart Co.
Indianapolis, Ind.
Klaus Radio & Electric Co. 707 Main Street
Peoria, Ill.
RCA-Victor Distributors 441 North Lake Shore Drive
Chicago, Ill.
Taylor Electric Co. 112 North Broadway
Milwaukee, Wis.
Interstate Supply Co. 10th & Walnut Streets
St. Louis, Mo.
RCA-Victor Distrib. Corp. 708 East 18th Street
Kanata City, Mo.
D. K. Baxter Co. 800 Pierce Street
Sioux City, Ia.
Midwest-Timmermann Co. 114 Western Avenue
Davenport, la.
F. C. Hayer Co. 300 Washington, North
Minneapolis, Minn.

WEST

Fargo Glass & Paint Co. 614 North Pacific Avenue
Fargo, N. D.
Sidles Co. 502 South 19th Street
Omaha, Neb.
Dulany Distributing Co. 834 Northwest Second Street
Okahoma City, Okla.
Hendre & Boltz Mfg. & Sup. Co. 1635 17th Street
Denver, Colo.
Northwest Auto Supply Billings, Mont.
Salt Lake Hardware Co. 105 North 3d Street, West
Salt Lake City, Utah.

SOUTH

Southern Radio Co. 208 South Tryon Street
Charlotte, N. C.
Interstate Electric Co. Shreveport, La.
C. M. McClung & Co. 501 West Jackson Avenue
Knoxville, Tenn.
McGregor's, Inc. 1071 Union Avenue
Memphis, Tenn.
The Yancey Co. 303 Peachtree Street
Atlanta, Ga.
R. P. McDowell Co., Inc. 2104 First Avenue
Birmingham, Ala.
<table>
<thead>
<tr>
<th>State</th>
<th>Amusement Parks</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALABAMA</td>
<td>Mobile—Grand View Park, Arthur Pond, mgr.</td>
</tr>
<tr>
<td>ARIZONA</td>
<td>Phoenix—Riverside Park, John P. Hutchens, mgr.</td>
</tr>
<tr>
<td>ARKANSAS</td>
<td>Hot Springs—Fountain Lake Park, Dr. H. D. Ferguson, mgr.</td>
</tr>
<tr>
<td>CALIFORNIA</td>
<td>Little Rock—Willow Springs Park, J. A. Jacobs, mgr.</td>
</tr>
<tr>
<td></td>
<td>Denver—Lake Park, Benjamin Kramer, mgr.</td>
</tr>
<tr>
<td>CONNECTICUT</td>
<td>Bridgeport—Plasure Beach Park, John C. Motlow, mgr.</td>
</tr>
<tr>
<td></td>
<td>Bristol—Lake Conimicut Park, I. E. Pierce, mgr.</td>
</tr>
<tr>
<td></td>
<td>Killingly—Wildwood Park, P. J. Sheridan, mgr.</td>
</tr>
<tr>
<td></td>
<td>Milford—Walnut Beach Amusement Park, John Laspino, mgr.</td>
</tr>
<tr>
<td></td>
<td>New Haven—Savin Rock Park, Frederick E. Levine, mgr.</td>
</tr>
<tr>
<td></td>
<td>Rockville—Sandys Beach Park, Crystal Lake, William C. Boks, mgr.</td>
</tr>
<tr>
<td></td>
<td>South Norwalk—Roton Point Park, Harry Von Dwingelo, mgr.</td>
</tr>
<tr>
<td></td>
<td>Winsted—Highland Lake Park, Dr. A. Connell, mgr.</td>
</tr>
<tr>
<td>DELAWARE</td>
<td>New Castle—Lincoln Park, Joseph Formus, mgr.</td>
</tr>
<tr>
<td></td>
<td>Wilmington—Cousin Lee’s Radio Park, Arley B. Ellison, mgr.</td>
</tr>
<tr>
<td>FLORIDA</td>
<td>Pensacola—Bayview Park, F. C. Wilson, mgr.</td>
</tr>
<tr>
<td></td>
<td>Pensacola—Pensacola Beach, H. S. Davis, mgr.</td>
</tr>
<tr>
<td>GEORGIA</td>
<td>Atlanta—Sunset Amusement Park, S. B. Speirs, mgr.</td>
</tr>
<tr>
<td></td>
<td>Macon—Lakeside Park, Irving Scott, mgr.</td>
</tr>
<tr>
<td></td>
<td>Savannah—Duffy Park, Joe Gottlieb, mgr.</td>
</tr>
<tr>
<td></td>
<td>Savannah—Barbee’s Pavilion and Park, Isle of Hope, Will M. Barbee, mgr.</td>
</tr>
<tr>
<td></td>
<td>Savannah—Coconut Grove Casino and Park</td>
</tr>
<tr>
<td></td>
<td>Waycross—Sweet Gum Springs Park, F. McManus, mgr.</td>
</tr>
<tr>
<td>INDIANA</td>
<td>Gary—Point Amusement Park, Roy A. Maypole, mgr.</td>
</tr>
<tr>
<td></td>
<td>Indianapolis—Riverside Amusement Park, H. E. Parker, mgr.</td>
</tr>
<tr>
<td></td>
<td>Knox—Brodo’s Bas Beach Lake, Ray Marsh Druyon, mgr.</td>
</tr>
<tr>
<td></td>
<td>Monticello—Ideal Beach Resort, T. E. Spokcman, mgr.</td>
</tr>
<tr>
<td></td>
<td>South Bend—Playland Park, Earl J. Redden, owner.</td>
</tr>
<tr>
<td></td>
<td>Vincennes—Lake Lawrence Park, Mrs. Minta McKindlen, mgr.</td>
</tr>
<tr>
<td>IOWA</td>
<td>Boone—Spring Lake Park, between Jefferson-Grand Junction, Robert McInnis, mgr.</td>
</tr>
<tr>
<td></td>
<td>Des Moines—Riversview Park, Robert A. Reichard, mgr.</td>
</tr>
<tr>
<td></td>
<td>Guthrie—Grand View Park, Ross Hancock, mgr.</td>
</tr>
<tr>
<td></td>
<td>Sioux City—Riversview Park, Roy M. Warfield, mgr.</td>
</tr>
<tr>
<td></td>
<td>Storm Lake—Lakeside Park, Walter Lawrence, mgr.</td>
</tr>
<tr>
<td></td>
<td>Waterloo—Electric Park, C. E. Petron, mgr.</td>
</tr>
<tr>
<td>KANSAS</td>
<td>Bonner Springs—Lakewood Park, L. D. Ward, mgr.</td>
</tr>
<tr>
<td>KENTUCKY</td>
<td>Bowling Green—Beach Bend Park, W. B. (Mac) McGinnis, mgr.</td>
</tr>
<tr>
<td></td>
<td>Louisville—Fontaine Ferry Park, J. F. Singhiser, mgr.</td>
</tr>
<tr>
<td>LOUISIANA</td>
<td>New Orleans—Lincoln Beach (colored), Henry Mills, mgr.</td>
</tr>
<tr>
<td>MAINE</td>
<td>Carmel—Auto Rest Park, Leo M. Wise, mgr.</td>
</tr>
<tr>
<td></td>
<td>Old Orchard Beach—Uson Amusement, Inc., Charles W. Uson, mgr.</td>
</tr>
<tr>
<td></td>
<td>Old Orchard Beach—Old Orchard Pier, Howard A. Duffy, mgr.</td>
</tr>
<tr>
<td>MARYLAND</td>
<td>Baltimore—Gwynn Oak Park, Jack L. Whittle, mgr.</td>
</tr>
<tr>
<td></td>
<td>Braddock Heights—Braddock Heights Park, E. W. Poole, mgr.</td>
</tr>
<tr>
<td></td>
<td>Cumberland—Crystal Park, Thomas C. Gibson, mgr.</td>
</tr>
<tr>
<td></td>
<td>Middle River—Cape May Beach, E. V. Shivers, mgr.</td>
</tr>
</tbody>
</table>

**MASSACHUSETTS**
- Auburndale—Norumbega Park, Roy Gill, mgr.
- Fitchburg—Whalom Park, H. D. Gimnez, mgr.
- Mendon—Lake Nipmuc Park, Mrs. Florence J. Pyne, mgr.
- Newburyport—Plum Island Beach, J. M. Kelleher, mgr.
- North Dartmouth—Lincoln Park, between Fall River-New Bedford, Charles Collins (Box 138, New Bedford), mgr.
- Springfield—Riverside Park at Agawam, Edward J. Carroll, mgr.
- Winthrop—Lake Pearl Park, E. R. Engeen, mgr.

**MICHIGAN**
- Bay City—Menona Beach, O. D. Colbort, mgr.
- Detroit (St. Claire Shores)—Jefferson Beach Park, Louis P. Wagner, mgr.
- East Detroit—Eastwood Park, Harry Wagner, gen. mgr.
- Lake Orion—Park Island Amusement Park, Carl Ruebelman, mgr.
- Pontiac—Palmer Park, J. D. Palmer, mgr.
- St. Joseph—Silver Beach, L. J. Drake, mgr.

**MINNESOTA**
- Excelsior, near Minneapolis—Excelsior Park, Fred W. Clapp, mgr.
- Fairmont—Hand’s Park, E. R. Hand, mgr.
- Farmington—Interlaken Park, R. A. Erickson, mgr.
- Sherburn—Fox Lake Park, K. A. Nelson, mgr.

**MISSOURI**
- Excelsior Springs—Lake Maurer Park, Maurer Bros., mgrs.
- Kansas City—Fairland Amusement Park, Harry Duncan, mgr.
- St. Louis—Forest Park Highlands, A. W. Ketchum, mgr.

**NEBRASKA**
- Alma—Alma Park, Blair S. Page, mgr.
- Beatrice—Riverside Park, owned by city.
- Beaver City—Forty’s Park, D. C. Oxford, mgr.
- Crette—Tuxedo Park, Frank J. Kobes, mgr.
- Lincoln—Capitol Beach Park, Heyt R. Hawke, mgr.
- Omaha—Krug Park, Louis Slusky, mgr.
- Omaha—Lakeview Park, H. F. Munchhoff, mgr.

**NEW HAMPSHIRE**
- Dover—Central Park, L. E. Lynde, mgr.
- Manchester—Pine Island Park, Barney J. Williams, mgr.
- Spofford—Ware’s Grove Recreation Park, William R. Manch, mgr.

**NEW JERSEY**
- Atlantic City—Hamid’s Million-Dollar Pier, S. W. Gumpertz, gen. mgr.
- Atlantic City—Ocean Amusement Pier, F. P. Gravatt, mgr.
- Burlington—Sylvan Lake Park, Ed Ruth, mgr.
- Palisades—Palisades Amusement Park, Jack L. Irving Rosenhal, mgr.
- Pennington—Riverview Beach Park, L. K. Chrisman, mgr.
- Seaside Heights—Freeman’s Amusement Park, J. Stanley Tunney, mgr.
- Wildwood—Hunt’s Ocean Pier, Guy B. Hunt, mgr.

**NEW YORK**
- Auburn—Enna Jettick Park, W. B. Hafner, mgr.
- Canandaigua—Rossland Park, William W. Muns, mgr.
- Cohocton—Loon Lake Park, Palme Amusement Park, M. G. Wall, mgr.
- Coney Island—Luna Park, Edward J. and Harry L. Danzer, lessors.
- Cuba—Olivecrest Park, J. F. Olive, mgr.
- Geneva—Long Point Park, Harry W. Berry, mgr.
- Farneston—Celoron Park, J. C. Campbell, mgr.
- Niagara Falls—Coconut Grove Beach, Joseph F. Paness, mgr.
- Perry, near Batavia—Silver Lake Park, John Skironski, mgr.
- Richfield Springs—Canadago Park, Joe Magee, mgr.
- Sea Cliff, L. I.—Stevenson’s Pavilion, R. C. Stevenson, mgr.
- Williamsville—Cien Park, Harry Altman, mgr.

**NORTH CAROLINA**
- Morehead City—Atlantic Beach, Atlantic Beach & Bridge Co., owner.
- Wilmington—Carolina Beach, A. L. Mansfield, mgr.
- Winston-Salem—Reynolds Park, Wallace Dunham, mgr.
Ohio

Akron—Summit Beach Park, W. L. Gumm, mgr.
Arcadia—Midway Park on Route 12, Henry Mareches, mgr.
Bucyrus—Seccauum Park, R. A. Jolly, mgr.
Buckeye Lake—Buckeye Lake Park, A. M. Brown, mgr.
Canton—Meyers Lake Park, Carl M. Sinclair, mgr.
Cincinnati—Coney Island, Edward L. Scott, mgr.
Cincinnati—Zoological Garden, Joseph A. Stephan, mgr.
Cleveland—Burton Lake Park, George Hanrahan, mgr.
Coshocton—Lake Park, F. D. Johns, mgr.

Here it is!
The big novelty hit of the year!

The Original Strip Polka

Composed and Sung by
JOHNNY MERCER
on
CAPITOL RECORDS

No. 103
The all new method of recording

ORDER NOW! IMMEDIATE DELIVERY!

NEW YORK AREA (N. Y., New Jersey, Conn.)
MODERN MUSIC SALES CO., 10th Ave., at 45th
New York City, N. Y., Phone Circle 6-4100

EAST OF ROCKIES (Excepting New York Area)
CAPITOL RECORDS, Inc., 629 Tenth Ave.,
New York City, Phone Longacre 3-6144

WEST OF ROCKIES
CAPITOL RECORDS, Inc., 1483 N. Vine Street,
Hollywood, Calif., Phone HImpstead 3148

OR WRITE DIRECT TO CAPITOL RECORDS
1483 N. Vine Street, Hollywood, Calif.

Billboard's Record Review Says:
"Merger's is by far the best interpretation."

Hear "P. W.'s" Latest Releases
No. 116 "Train's Light"
"You Were Never Lovelier"
No. 101 "I Found a New Baby"
"In the General Jumped"
No. 108 "Kalamazoo"
"Serenade in Blue"

Broadcasting CBS Coast to Coast BURNS & ALLEN Swap Soap Show, Tuesday nights, from Hollywood.

Exclusive Mgr.
WILLIAM MORRIS AGENCY, INC.

For More Profits in
Theaters
Ballrooms
Night Clubs
Hotels
Music Machines

GO DOWN MELODY LANE

with

JACK MCLEAN
AND HIS ORCHESTRA

featuring
WAYNE GREGG
DON GILBERT
TED TUBB

Now New PARIS INN CAFE, SAN DIEGO, CALIF.
6 Times Weekly MBS-Don Lee-Coast-to-Coast and
Exclusively on Capitol Records

Soon to be released
I wanna go back to West Virginia
You can't take away my dreams
A full moon and an empty heart
I see it in your eyes

PER. REP.
CHARLIE ADAMS, 1509 N. Vine St., Hollywood, Calif.
OREGON
Dayton—Lake Beach Park, Gerald Niemann, mgr.
Diamond—Crane Beach Park, Art E. Mallory, mgr.
Geauga Lake—Geauga Lake Park.
Genco—Forest Park, C. J. Uthoff.
Lakeville—Lakeview Park, H. J. Thoma (Mansfield, O.), nr.
Middletown—LeSourdville Lake, Don Daze, mgr.
Mentor-on-the-Lake—Mentor Beach Park.
Russells Point—Sand Beach Park, Milt H. Tarloff, mgr.
Ushersville—Riverside Park, Eddie Francis, mgr.
Vermilion—Crystal Beach Park, Mrs. J. L. Blanchat, mgr.
Venice, Cincinnati—Meadowbrook Amusement Park on Route 27, M. J. Gauthman, mgr.
Youngstown—Idora Park, Charles Deibel, mgr.

OKLAHOMA
Enid—Lake Hollums Park.
Oklahoma City—Springlake Amusement Park, Roy & Marvin Staton, mgrs.
Tulsa—Crystal City Park, John C. Mullins, mgr.

OREGON
Portland—Jantzen Beach Park, Paul H. Hudepohl, mgr.

PENNSYLVANIA
Allentown—Dorney Park, R. L. Pfarr, mgr.
Allentown—Central Park, A. C. Nathan, mgr.
Barnesville—Lake Park, J. Tomat, mgr.

RHODE ISLAND
East Providence—Crescent Park, John T. Clare, mgr.

SOUTH CAROLINA
Charleston—Riverside Beach Park for Negroes, E. A. Hamilton, mgr.
Charleston—Folly Pier, 12 miles from city, Ted Schiadarressi, mgr.
Isle of Palms—Isle of Palms, K. J. Klump, mgr.

TENNESSEE
Columbia—101 Tavern on Route 3, George L. Buchnau, mgr.
Memphis—Rainbow Lake, E. Bellanti, mgr.

TEXAS
Cisco—Lake Cisco Park, P. G. Derry, mgr.
Dallas—Fair Park, Roy Rupand, secy.
Houston—Sylvan Beach Park, H. W. Dahse, mgr.

UTAH
Salt Lake City—Saltair Beach, Thomas M. Wheeler, mgr.

VIRGINIA
Buckroe Beach—Buckroe Beach Park, T. M. McComb, mgr.
Danville—Luna Lake Park, W. H. Vidal, mgr.
Norfolk—Ocean View Park, Cecil T. Duffee, mgr.
Roanoke—Lakeside Park, H. L. Roberts, mgr.
Virginia Beach—Playland, A. W. Szalakay, mgr.
Virginia Beach—Seaside Park, Thomas P. Thompson, pres.; Frank D. Shean, consultant mgr.

WASHINGTON
Spokane—Nataatorium Park, Lloyd Vogel, mgr.

WEST VIRGINIA
Chester—Rock Springs Park, R. L. Hand, mgr.
Huntington—Camen Park, E. G. Via, mgr.

WISCONSIN
Appleton—Waverly Beach, Howard Campbell, mgr.
Beloit—Waverly Beach, W. H. Mungen, mgr.
Chippewa Falls—Lake Hallie Park on Route 4, B. F. Setzler, mgr.
Chippewa Falls—Wissota Beach, E. C. Cote, mgr.
Lake Delton—Lake Delton Beach, R. M. Hines, mgr.
Milwaukee—State Fair Park, C. S. Rose, mgr.
Muskego—Muskego Beach, William J. Rozbhardt, mgr.
Oshkosh—Evele Park, Charles R. Maloney, mgr.
Race—Beachland Park, Reg. Freeman, mgr.

CANADA
Crystal Beach, Ont.—Crystal Beach Park, J. H. Nagel, mgr.
Port Stanley, Ont.—Port Stanley Amusement Park, Mr. Broderick, mgr.

A MUSIC MACHINE FACT
It is estimated that $80,000,000 is invested in the operating, distributing, and manufacturing of music machines. But the real value of the machines is the aid they give to small business establishments or locations in which they are placed. Without any investment on the part of the owners of these establishments, music machines provide them with the best of music for their customers and may give them a profit while doing it. Without music machines, thousands of locations could not stay in business because their ability to attract and hold customers would be jeopardized. At the same time the direct return or profit from their music machine would be cut off entirely.

The Publishers of the CURRENT "SING-SATIONAL" HITS!...
"I'VE GOT A GAL IN KALAMAZOO"...
"SERENADE IN BLUE"
"PEOPLE LIKE YOU & ME"
From GLENN MILLER'S
LATEST 20TH CENTURY-Fox Picture
"ORCHESTRA WIVES"
PROUDLY PRESENT THE HIT SONGS
from "SPRINGTIME IN THE ROCKIES"
A 20TH CENTURY-Fox Picture featuring
HARRY JAMES
AND HIS MUSIC MAKERS

"I HAD THE CRAZIEST DREAM"
"A POEM SET TO MUSIC"
"PAN AMERICANA JUBILEE"

Words and music by MACK GORDON
and HARRY WARREN

BREGMAN, VOCCO & CONN, INC.
1619 BROADWAY • NEW YORK, N. Y.
**NOW** smashing box-office records on a nationwide theatre tour.

Just Concluded
Five Capacity Weeks
Panther Room
HOTEL SHERMAN
Chicago

Opening Return Engagement
HOTEL PENNSYLVANIA
New York

**RECORD RETAILERS**
**AUTOMATIC PHONO OPERATORS**

You’re making money with these hit COLUMBIA Records
by CHARLIE SPIVAK and his Orchestra

**MY DEVOTION**
**I LEFT MY HEART AT THE STAGE DOOR CANTEEN**

**PEOPLE LIKE YOU AND ME**
**AT LAST**

**BROTHER BILL**
**ELEGY**

Watch for Charlie Spivak’s Newest Columbia Releases: “White Christmas,” other side “Yesterday’s Gardenias” Due in October. Other Hits to Follow.

**Personal Management: DON W. HAYNES, 1270 Sixth Avenue, New York, N. Y.**

BAND YEAR BOOK, September 26, 1942
The song "Where the Mountains Meet the Sky" is a Western ballad with a strong melodic and lyrical appeal, and it is a cinch to grow in popularity. It's been a long time between hits like "Wagon Wheel," and it looks as if Sammy Kaye has struck it rich for the operators with "Where the Mountains Meet the Sky." Locations where Western songs are always strong will undoubtedly reap an instant harvest, and it's a cinch to grow on all others in a hurry.

**Watch for these dynamite disks of this hot hit!**

On VICTOR No. 27944

SAMMY KAYE and His Orchestra

SOON TO BE RELEASED!

On COLUMBIA RECORDS

By HORACE HEIDT

and His Orchestra

* On BLUEBIRD RECORDS

By ART KASSEL

and His Orchestra

**REPUBLIC MUSIC CORP.**

* IRVING BROWN—Professional Manager

607 5th Avenue, New York City

---

**MAJOR COLLEGES**

**THAT HAVE USED**

**NAME BANDS**

**Name of College**

ALABAMA

- Alabama Polytechnic Institute
- Birmingham Southern College
- Howard College
- State Teachers' College
- Alabama College (Women)
- University of Alabama

ARIZONA

- Tempe State Teachers' College
- University of Arizona

ARKANSAS

- Henderson State Teachers College
- Ouachita College
- Arkansas State Teachers' College
- University of Arkansas
- Arkansas A. & M. College
- Arkansas Polytechnic College
- Arkansas State College

CALIFORNIA

- University of California
- Chico State College
- Pomona
- College of Agriculture (University of California)
- Fresno State College
- Glendalp Junior College
- California Institute of Technology
- University of Redlands
- Riverside Junior College
- San Bernardino Junior College
- San Diego State College
- San Francisco State College
- University of San Francisco
- San Jose State College
- California State Polytechnic University
- Santa Anna Junior College
- Santa Barbara State College
- University of Santa Clara
- Stanford University
- College of the Pacific
- Whittier College

COLORADO

- University of Colorado
- Colorado College
- University of Denver
- Colorado State College of A. & M.
- Colorado School of Mines
- Colorado State College of Education
- Trinity College
- Wesleyan University
- Yale University
- Connecticut College (Women)
- Connecticutt State College

CONNECTICUT

- Hartford
- New Haven
- New London

DELAWARE

- University of Delaware

DISTRICT OF COLUMBIA

- American University
- Catholic University of America
- George Washington University
- Georgetown University

FLORIDA

- University of Miami
- John B. Stetson University
- University of Florida
- Florida State College for Women

GEORGIA

- University of Georgia
- Georgia School of Technology
- Emory University
- Georgia State College for Women
- South Georgia Teachers' College

IDAHO

- University of Idaho
- University of Idaho (State College)

ILLINOIS

- Illinois Wesleyan University
- Southern Illinois State Normal University
- University of Illinois

—-

Page 116

Band Year Book, September 26, 1942
### List of Universities and Colleges

**East Illinois State Teachers' College**
**Charleston**

**Armour Institute of Technology**
**Chicago**

**DePaul University**
**Chicago**

**Loyola University**
**Chicago**

**University of Chicago**
**Chicago**

**Wright City Junior College**
**De Kalb**

**North Illinois State Teachers' College**
**Evansville**

**Knox College**
**Galesburg**

**MacMurray College for Women**
**Jacksonville**

**Western Illinois State Teachers' College**
**Macomb**

**Monmouth College**
**Monmouth**

**North Central College**
**Napervile**

**Illinois State Normal University**
**Normal**

**Bradley Poly. Institute**
**Peoria**

**Rosemary College**
**River Forest**

**Augustana College**
**Rock Island**

**Wheaton College**
**Wheaton**

**Tri-State College**
**Carroll**

**Indiana University**
**Bloomington**

**DePauw University**
**Greencastle**

**Butler University**
**Indianapolis**

**Purdue University**
**La Fayette**

**Ball State Teachers' College**
**Muncie**

**University of Notre Dame**
**South Bend**

**Indiana State Teachers' College**
**Terre Haute**

**Valparaiso University**
**Valparaiso**

**Iowa State College**
**Ames**

**Iowa State Teachers' College**
**Cedar Falls**

**Coe College**
**Cedar Rapids**

**Drake University**
**Des Moines**

**Loras College**
**Dubuque**

**Grinnell College**
**Grinnell**

**State University of Iowa**
**Iowa City**

**Cornell College**
**Mount Vernon**

**Morning Side College**
**Sioux City**

**Kansas State Teachers' College**
**Emporia**

**Fort Hayes Kansas State College**
**Hays**

**University of Kansas**
**Lawrence**

**Kansas State College**
**Manhattan**

**Kansas State Teachers' College**
**Pittsburg**

**Washburn College**
**Topeka**

**Municipal University of Kansas**
**Wichita**

**Southwestern College**
**Wintfield**

**Union College**
**Barbourville**

**Transylvania College**
**Lexington**

**University of Kentucky**
**Lexington**

**University of Louisville**
**Louisville**

**Morehead State Teachers' College**
**Morehead**

**Murray State Teachers' College**
**Murray**

**Southeastern Louisiana College**
**Hammond**

**Southwestern Louisiana College**
**Lafayette**

**Louisiana State Normal College**
**Natchitoches**

**Louisiana Polytech. Institute**
**Baton Rouge**

**Centenary College**
**Shreveport**

**Louisiana State University**
**Wichita**

**Bowdoin College**
**Brunswick**

**Bates College**
**Waterville**

**University of Maine**
**Orono**

**Colby College**
**Waterville**

**U. S. Naval Academy**
**Annapolis**

**Towson College**
**Baltimore**

**John Hopkins University**
**Baltimore**

**University of Baltimore**
**Baltimore**

**University of Maryland**
**College Park**

**Western Maryland College**
**Huntingdon**

**Amherst College**
**Amherst**

**Massachusetts State College**
**Amherst**

**Boston University**
**Boston**

**Northeastern University**
**Boston**

**Simmons College**
**Boston**

**Harvard University**
**Cambridge**

**Massachusetts Institute of Technology**
**Cambridge**

**Radcliffe College**
**Cambridge**

**Boston College**
**Chestnut Hill (Newton)**

**Tufts College**
**Medford**

**Smith College**
**Northampton**

**Mount Holyoke College**
**South Hadley**

**American International College**
**Springfield**

**Springfield College**
**Springfield**

**Wellesley College**
**Wellesley**

**Williams College**
**Williamstown**

**Becker College**
**Worcester**

**College of the Holy Cross**
**Worcester**

**Worcester Academy**
**Worcester**

**Worcester Polytech. Institute**
**Worcester**

**Albion College**
**Albion**

**University of Michigan**
**Ann Arbor**

**University of Detroit**
**Detroit**

**Wayne University**
**Detroit**

**Michigan State College**
**East Lansing**

**Lawrence Institute of Technology**
**Highland Park (Detroit)**

**Hope College**
**Houghton**

**Michigan College Mining and Technology**
**Houghton**

**West State Teachers' College**
**Kalamazoo**

---

**THE NATION'S FASTEST-RIsing SINGING STAR!**

Frank SINATRA

---

**NOW MAKING**

"REVEILLE WITH BEVERLY" A COLUMBIA PICTURE

Beginning Week of October 4

CBS COAST TO COAST Twice Weekly

Watch for Frank Sinatra's Great New COLUMBIA RECORDS

---

**General AMUSEMENT CORPORATION**

THOMAS S. BRESCHLICH PRESIDENT

NEW YORK CHICAGO HOLLYWOOD DALLAS ASHEVILLE

---

BAND YEAR BOOK, September 26, 1942
NOW IS A GOOD TIME TO BUY

Good Clothes

Simpson Tailored - to - Measure

In times like this Quality is the one certain guarantee of Economy. We offer a selection of woolens, unrivaled in quality, color and variety...at prices that give no hint of wartime scarcity.

They Flatter Because They Fit!

Thousands of Enquiree shoppers know and respect Simpson Clothes...like the modest prices and enjoy the service they get from the Simpson representative who calls at home or office with Fashions and Fabrics.

FREE! Full color illustrated brochure of Spring and Summer Styles. Write Dept. E5. J. B. SIMPSON, INC. Simpson Bldg., Chicago. See your local classified display rooms in your city.

* SIMPSON CLOTHES
<table>
<thead>
<tr>
<th>University</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wittenberg College</td>
<td>Springfield</td>
<td></td>
</tr>
<tr>
<td>University of Toledo</td>
<td>Toledo</td>
<td></td>
</tr>
<tr>
<td>College of Wooster</td>
<td>Wooster</td>
<td></td>
</tr>
<tr>
<td>Antioch College</td>
<td>Yellow Springs</td>
<td></td>
</tr>
<tr>
<td>Youngstown College</td>
<td>Youngstown</td>
<td></td>
</tr>
<tr>
<td>Eastern Central States Teachers' College</td>
<td>Ada</td>
<td></td>
</tr>
<tr>
<td>Northwestern State Teachers' College</td>
<td>Alva</td>
<td></td>
</tr>
<tr>
<td>Southeastern Teachers' College</td>
<td>Durand</td>
<td></td>
</tr>
<tr>
<td>Cameron State Agricultural College</td>
<td>Ofallon</td>
<td></td>
</tr>
<tr>
<td>Phillips University</td>
<td>Eufaula</td>
<td></td>
</tr>
<tr>
<td>Parhonde College</td>
<td>Goodwell</td>
<td></td>
</tr>
<tr>
<td>Cameron State Agricultural College</td>
<td>Lawton</td>
<td></td>
</tr>
<tr>
<td>University of Oklahoma</td>
<td>Norman</td>
<td></td>
</tr>
<tr>
<td>Oklahoma Central University</td>
<td>Norman</td>
<td></td>
</tr>
<tr>
<td>Oklahoma Baptist University</td>
<td>Shawnee</td>
<td></td>
</tr>
<tr>
<td>Oklahoma Agricultural &amp; Mechanical College</td>
<td>Stillwater</td>
<td></td>
</tr>
<tr>
<td>Murray State University</td>
<td>Tahlequah</td>
<td></td>
</tr>
<tr>
<td>University of Tulsa</td>
<td>Tulsa</td>
<td></td>
</tr>
<tr>
<td>S. W. State Teachers College</td>
<td>Weatherford</td>
<td></td>
</tr>
<tr>
<td>Oregon State Agricultural College</td>
<td>Corvallis</td>
<td></td>
</tr>
<tr>
<td>University of Oregon</td>
<td>Eugene</td>
<td></td>
</tr>
<tr>
<td>Oregon Normal College</td>
<td>Monmouth</td>
<td></td>
</tr>
<tr>
<td>Reed College</td>
<td>Portland</td>
<td></td>
</tr>
<tr>
<td>University of Portland</td>
<td>Portland</td>
<td></td>
</tr>
<tr>
<td>Williamette University</td>
<td>Salem</td>
<td></td>
</tr>
<tr>
<td>Pennsylvania</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Muhlenberg College</td>
<td>Allentown</td>
<td></td>
</tr>
<tr>
<td>Lehigh University</td>
<td>Bethlehem</td>
<td></td>
</tr>
<tr>
<td>Bryn Maw College</td>
<td>Bryn Maw</td>
<td></td>
</tr>
<tr>
<td>Dickinson College</td>
<td>Carlisle</td>
<td></td>
</tr>
<tr>
<td>Ursinus College</td>
<td>Collegeville</td>
<td></td>
</tr>
<tr>
<td>Lafayette College</td>
<td>Easton</td>
<td></td>
</tr>
<tr>
<td>Gettysburg College</td>
<td>Gettysburg</td>
<td></td>
</tr>
<tr>
<td>Grove City College</td>
<td>Grove City</td>
<td></td>
</tr>
<tr>
<td>Beaver College</td>
<td>Jenkintown</td>
<td></td>
</tr>
<tr>
<td>State Teachers' College</td>
<td>Kutztown</td>
<td></td>
</tr>
<tr>
<td>Franklin &amp; Marshall College</td>
<td>Lancaster</td>
<td></td>
</tr>
<tr>
<td>Bucknell University</td>
<td>Lewisburg</td>
<td></td>
</tr>
<tr>
<td>Allegheny College</td>
<td>Meadville</td>
<td></td>
</tr>
<tr>
<td>Westminster College</td>
<td>New Wilmington</td>
<td></td>
</tr>
<tr>
<td>Drexel Institute of Technology</td>
<td>Philadelphia</td>
<td></td>
</tr>
<tr>
<td>St. Joseph College</td>
<td>Philadelphia</td>
<td></td>
</tr>
<tr>
<td>Temple University</td>
<td>Philadelphia</td>
<td></td>
</tr>
<tr>
<td>University of Pennsylvania</td>
<td>Philadelphia</td>
<td></td>
</tr>
<tr>
<td>University of Pennsylvania (Women)</td>
<td>Philadelphia</td>
<td></td>
</tr>
<tr>
<td>Carnegie Institute of Technology</td>
<td>Pittsburgh</td>
<td></td>
</tr>
<tr>
<td>Duquesne University</td>
<td>Pittsburgh</td>
<td></td>
</tr>
<tr>
<td>University of Pittsburgh</td>
<td>Pittsburgh</td>
<td></td>
</tr>
<tr>
<td>University of Scranton</td>
<td>Scranton</td>
<td></td>
</tr>
<tr>
<td>Pennsylvania State College</td>
<td>State College</td>
<td></td>
</tr>
<tr>
<td>Swarthmore College</td>
<td>Swarthmore</td>
<td></td>
</tr>
<tr>
<td>Villanova College</td>
<td>Villanova</td>
<td></td>
</tr>
<tr>
<td>Washington &amp; Jefferson College</td>
<td>Washington</td>
<td></td>
</tr>
<tr>
<td>West Chester State Teachers' College</td>
<td>West Chester</td>
<td></td>
</tr>
<tr>
<td>Rhode Island State College</td>
<td>Kingston</td>
<td></td>
</tr>
<tr>
<td>Brown University</td>
<td>Providence</td>
<td></td>
</tr>
<tr>
<td>Providence College</td>
<td>Providence</td>
<td></td>
</tr>
<tr>
<td>South Carolina</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Citadel</td>
<td>Charleston</td>
<td></td>
</tr>
<tr>
<td>Clemson Agricultural College</td>
<td>Clemson</td>
<td></td>
</tr>
<tr>
<td>University of South Carolina</td>
<td>Columbia</td>
<td></td>
</tr>
<tr>
<td>Furman University</td>
<td>Greenville</td>
<td></td>
</tr>
<tr>
<td>Winthrop College</td>
<td>Rock Hill</td>
<td></td>
</tr>
<tr>
<td>St. John's College</td>
<td>Spartanburg</td>
<td></td>
</tr>
<tr>
<td>Tech Normal &amp; Industrial School</td>
<td>Aberdeen</td>
<td></td>
</tr>
<tr>
<td>South Dakota State College A &amp; M</td>
<td>Brookings</td>
<td></td>
</tr>
<tr>
<td>A&amp;M University</td>
<td>Houston</td>
<td></td>
</tr>
<tr>
<td>Augusta College</td>
<td>St. Louis</td>
<td></td>
</tr>
<tr>
<td>University of South Dakota</td>
<td>Vomillion</td>
<td></td>
</tr>
<tr>
<td>University of Chattanooga</td>
<td>Chattanooga</td>
<td></td>
</tr>
<tr>
<td>Tennessee Polytechnic Institute</td>
<td>Cookeville</td>
<td></td>
</tr>
<tr>
<td>Union University</td>
<td>Jackson</td>
<td></td>
</tr>
<tr>
<td>Eastern Tennessee State Teachers' College</td>
<td>Johnson City</td>
<td></td>
</tr>
<tr>
<td>University of Tennessee</td>
<td>Knoxville</td>
<td></td>
</tr>
<tr>
<td>Cumberland University</td>
<td>Lebanon</td>
<td></td>
</tr>
<tr>
<td>Fairview College</td>
<td>Maryville</td>
<td></td>
</tr>
<tr>
<td>Western Tennessee State Teachers' College</td>
<td>Memphis</td>
<td></td>
</tr>
<tr>
<td>State Teachers' College</td>
<td>Muscle Shoals</td>
<td></td>
</tr>
<tr>
<td>George Peabody College</td>
<td>Nashville</td>
<td></td>
</tr>
<tr>
<td>Vanderbilt University</td>
<td>Nashville</td>
<td></td>
</tr>
<tr>
<td>Texas State Teachers' College</td>
<td>Abilene</td>
<td></td>
</tr>
<tr>
<td>Abilene Christian College</td>
<td>Abilene</td>
<td></td>
</tr>
<tr>
<td>Hardin-Simmons University</td>
<td>Abilene</td>
<td></td>
</tr>
<tr>
<td>Northern Texas Agricultural College</td>
<td>Arlington</td>
<td></td>
</tr>
<tr>
<td>University of Texas</td>
<td>Austin</td>
<td></td>
</tr>
<tr>
<td>Western Texas State Teachers' College</td>
<td>Bryan</td>
<td></td>
</tr>
<tr>
<td>Agricultural &amp; Mechanical College of Texas</td>
<td>Commerce</td>
<td></td>
</tr>
<tr>
<td>Eastern Texas State Teachers' College</td>
<td>Dallas</td>
<td></td>
</tr>
<tr>
<td>Southern Methodist University</td>
<td>Denton</td>
<td></td>
</tr>
<tr>
<td>Northern Texas State Teachers' College</td>
<td>Denton</td>
<td></td>
</tr>
<tr>
<td>Texas State College for Women</td>
<td>Denton</td>
<td></td>
</tr>
<tr>
<td>Texas Christian University</td>
<td>Fort Worth</td>
<td></td>
</tr>
<tr>
<td>Texas Wesleyan College</td>
<td>Houston</td>
<td></td>
</tr>
<tr>
<td>Rice College</td>
<td>Houston</td>
<td></td>
</tr>
<tr>
<td>Houston University</td>
<td>Houston</td>
<td></td>
</tr>
<tr>
<td>Sam Houston State Teachers' College</td>
<td>Huntsville</td>
<td></td>
</tr>
<tr>
<td>Texas College Arts &amp; Industrial</td>
<td>Kingsville</td>
<td></td>
</tr>
<tr>
<td>Texas Technical College</td>
<td>Lubbock</td>
<td></td>
</tr>
<tr>
<td>S. F. Austin State Teachers' College</td>
<td>Nacogdoches</td>
<td></td>
</tr>
<tr>
<td>S. W. Texas State Teachers' College</td>
<td>San Marcos</td>
<td></td>
</tr>
<tr>
<td>J. Tarleton Agricultural College</td>
<td>Tarleton Sta.</td>
<td></td>
</tr>
<tr>
<td>Baylor University</td>
<td>Waco</td>
<td></td>
</tr>
<tr>
<td>Hardin Junior College</td>
<td>Wichita Falls</td>
<td></td>
</tr>
<tr>
<td>Utah State Agricultural College</td>
<td>Logan</td>
<td></td>
</tr>
<tr>
<td>Brigham Young University</td>
<td>Provo</td>
<td></td>
</tr>
<tr>
<td>University of Utah</td>
<td>Salt Lake City</td>
<td></td>
</tr>
<tr>
<td>University of Vermont</td>
<td>Burlington</td>
<td></td>
</tr>
<tr>
<td>Middlebury College</td>
<td>Middlebury</td>
<td></td>
</tr>
<tr>
<td>Virginia Polytechnical Institute</td>
<td>Blacksburg</td>
<td></td>
</tr>
<tr>
<td>State Teachers' College</td>
<td>E. Radford</td>
<td></td>
</tr>
<tr>
<td>State Teachers' College</td>
<td>Farmville</td>
<td></td>
</tr>
<tr>
<td>Mary Washington College</td>
<td>Fredericksburg</td>
<td></td>
</tr>
<tr>
<td>Madison College</td>
<td>Lexington</td>
<td></td>
</tr>
<tr>
<td>Virginia Military Institute</td>
<td>Lexington</td>
<td></td>
</tr>
<tr>
<td>Washington &amp; Lee University</td>
<td>Lynchburg</td>
<td></td>
</tr>
<tr>
<td>Randolph Macon Women's College</td>
<td>Northfield</td>
<td></td>
</tr>
<tr>
<td>College of William &amp; Mary</td>
<td>Richmond</td>
<td></td>
</tr>
<tr>
<td>University of Richmond</td>
<td>Richmond</td>
<td></td>
</tr>
<tr>
<td>William &amp; Mary (Richmond Division)</td>
<td>Richmond</td>
<td></td>
</tr>
<tr>
<td>University of Virginia</td>
<td>Richmond</td>
<td></td>
</tr>
<tr>
<td>College of William &amp; Mary</td>
<td>Williamsburg</td>
<td></td>
</tr>
<tr>
<td>Washington</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walla Walla College</td>
<td>Walla Walla</td>
<td></td>
</tr>
<tr>
<td>Con, Washington College of Education</td>
<td>Ellensburg</td>
<td></td>
</tr>
<tr>
<td>State College of Washington</td>
<td>Pullman</td>
<td></td>
</tr>
<tr>
<td>Seattle College</td>
<td>Seattle</td>
<td></td>
</tr>
<tr>
<td>University of Washington</td>
<td>Seattle</td>
<td></td>
</tr>
<tr>
<td>Gonzaga University</td>
<td>Spokane</td>
<td></td>
</tr>
<tr>
<td>College of Puget Sound</td>
<td>Tacoma</td>
<td></td>
</tr>
<tr>
<td>Whitman College</td>
<td>Walla Walla</td>
<td></td>
</tr>
<tr>
<td>West Virginia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concord State Teacher College</td>
<td>Athens</td>
<td></td>
</tr>
<tr>
<td>West Virginia Wesleyan College</td>
<td>Buckhannon</td>
<td></td>
</tr>
<tr>
<td>Fairmont State Teachers' College</td>
<td>Fairmont</td>
<td></td>
</tr>
<tr>
<td>Clenonville State Teachers' College</td>
<td>Clenonville</td>
<td></td>
</tr>
<tr>
<td>Marshall College</td>
<td>Morgantown</td>
<td></td>
</tr>
<tr>
<td>West Virginia University</td>
<td>Morgantown</td>
<td></td>
</tr>
<tr>
<td>University of Wisconsin</td>
<td>Madison</td>
<td></td>
</tr>
<tr>
<td>Stout Institute</td>
<td>Menomonie</td>
<td></td>
</tr>
<tr>
<td>Marquette University</td>
<td>Milwaukee</td>
<td></td>
</tr>
<tr>
<td>University of Wisconsin (Ex.)</td>
<td>Milwaukee</td>
<td></td>
</tr>
<tr>
<td>State Normal College</td>
<td>River Falls</td>
<td></td>
</tr>
<tr>
<td>Central State Teachers' College</td>
<td>Stevens Point</td>
<td></td>
</tr>
<tr>
<td>State Teachers' College</td>
<td>Morgantown</td>
<td></td>
</tr>
<tr>
<td>Carroll College</td>
<td>Waukesha</td>
<td></td>
</tr>
<tr>
<td>State Teachers' College</td>
<td>Whitewater</td>
<td></td>
</tr>
<tr>
<td>University of Wyoming</td>
<td></td>
<td></td>
</tr>
<tr>
<td>University of Wyoming</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Waukesha</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whitewater</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laramie</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wyoming</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**IT'S time to order Passantino!**

**WHO PRODUCES THOSE ATTENTION-COMPELLING PROMOTION PIECES USED BY EVERY BAND AND EVERY BUSINESS HOUSE IN THE MUSIC TRADE!**

Passantino has established a reputation for first-class lithographing and advertising art. If you're in show business as Orchestra, Booking Agent, Dance Team or Music Publisher,—see or write Passantino!

**Brochures**

**Photo-Offsets**

**Window Cards**

**One Sheets**

**Flyers**

**Flyers**

**Photo Mailers**

**Table Cards**

**Stationery**

**Circulars**

**Folders**

**PASSANTINO PRINTING COMPANY**

250 W. 49th St., New York • Circle 6-5757, 5758, 5759

**BAND YEAR BOOK, September 26, 1942**

**Page 119**
The Boom in the Cocktail Unit Field

Most promising offspring of the music business are the small bands and cocktail units—the war industry boom has brought these groups into greater demand than ever before—rise in prominence began only two years ago

By Sam Honigberg

THE cocktail unit field, baby of the amusement family, is now musician's most promising offspring. The field comprises playing and singing performers, taking the name of cocktail unit where the musicians are assigned to, from one to four, and the small band term if the group has five to seven members. The field is not more than nine or ten years old and started its high-time climb only two years ago. Today it is conservatively estimated that there are over 10,000 cocktail units and small bands in the country, and almost as many places employing such attractions. While the field originally blossomed out in the Midwest, primarily because most bookers and

DON JUAN RODRIGO
His Piano, Accordion, Solovox
AND HIS ORCHESTRA

PRESENTING
Music of America and Latin America at its best.

Outstanding Favorites
at
NETHERLAND PLAZA — Patio — Cincinnati
PRESIDENT HOTEL, Kansas City
CLUB LIDO, Mexico City

THE THREE TEMPOS
Featuring
CAROLYN ★ Guitar and Vocals
VIOLET ★ Accordion and Vocals
AARON ★ Bass and Steel Guitar
STROLLING ENTERTAINING TRIO

GEORGIA and JERRY
Girls—and—Boy
Piano—Vocal Team

★Western Hotel Favorites—Credited with many hold-over engagements

DYNAMIC
MYRNA MANSFIELD
Piano — Vocal Entertainer

Exclusive Management
FREDERICK BROS. MUSIC CORPORATION
75 E. Wacker Drive, Chicago
RKO Building, New York

cocktail lounge operators there were first to recognize the possibility of entertainment by means of small dispensing spots, it is now catching on like wildfire throughout the country, and the small industry has brought new and added prosperity to the old

The field takes in anything from a swept garage, furnished with a second-hand bar and stools, stocked with a case of liquor and using a girl accordionist, to the super cocktail unit, a brand new variety of bars specially designed by architects and spending up to $2,000 a week for talent.

Most bookers agree that hotels started the idea, using small combinations as intermission outfits. The smaller units also worked in tuvs as strollers. Customers would get tired of their own entertainment or no attention would be paid to them until vocals were introduced. And bookers generally agreed that if there was no story attached, the customers would waste time between drinks to look up and listen. They kept coming back and brought their friends with them. Business increased, and crowded rooms made车站 impossible. Hence, the small platform, to keep the entertainment on place.

The operation of cocktail lounges is successful primarily because the customers come in for something but drink. There is profit in liquor, much more so than in food, and the possibilities of a volume business are greater than in night clubs where the average patron comes in to spend a good part of the evening for the minimum. The cocktail bar patronizes cocktail lounges because of their informal atmosphere. They don't have to dress up, and they can bring obstacles to face them, and they don't have to spend much money to have a good time. Many impossible bills are worked out, and don't care for looking, preferring to remain at the bar, in the lounge, and to take the small platform entertainment of the type that fits the room and draws business and entertainment.

Of late many well-known restaur-

theorists have turned to this business, employing hundreds of standard musical combinations. In Chicago, where more units work than in any other key city, the Isbell-Helsing chain of real-irons operates great modern cocktail lounges, using both cocktail and small units and acts suitable for small rooms. The operators (Bill Helsing and Marion Isbell) have spent money near $500,000 and have a new spot, the Helsing's Vocvoll Lounge, has a seating capacity of 100 to 120, and was built at a cost of $125,000. Room spends between $1,200 and $1,600 a week on talent, presented on a small semi-circular stage facing the street-floor bar. It caters to a good class of people and has been grossing over $5,000 a week. Several stages have played each night, to permit a number of "take-offs." At Martin is another line lounge operator in Chicago, now running the Bar-Club combination, and booking all others (extensive building projects have to wait until after the war). His most expensive to date is the Town Casino, which opened in August. The Garrick Stage Bar in Chicago's Loop spends between $1,400 and $1,800 a week and a full set of entertainment, using musical combinations on its street floor stage and in its downstairs combination. Milton Schwartz and Al Greenfield were two of the first Chicago cocktail bar operators, having brought the Brass Rail and Capitol Lounge several years ago. They operators to use entertainment and as well as the Hollywood Show Lounges, due to the entertainment commission involving their night club (Blum's Empire). They were the first to employ swing units.

Operators from smaller towns, in the meantime, the big-city boys and bring up to-date designs to do the same for them. They believe that the trend that is in a modern cocktail lounge using entertainment belongs in Ripley's cartoon.

Band bookers, at the same time, have been keeping a close eye on the fact and those who could immediately convince their "front office" that there is money to be made in a small unit field were the first to help organize groups and book them. Among those bookers are Dick Stevens, originally an independent 10 per cent man in the Cleveland area, and now head of the cocktail unit department for Music Corporation of America in Chicago. He, among others, has educated cocktail lounge operators to use and has watched pet ideas develop. It was not an easy job at first, doing business with men who had no experience in show business, but when they bookings started to double and triple growth, the syndicates began. Among the bookers those bookers is Milton Schwartz and other than which included was Dick Stevens, originally a dependent 10 per cent man in the Cleveland area, and now head of the cocktail unit department for Music Corporation of America in Chicago. He, among others, has educated cocktail lounge operators to use and has watched pet ideas develop. It was not an easy job at first, doing business with men who had no experience in show business, but when they bookings started to double and triple growth, the syndicates began. Among the bookers those bookers is Dick Stevens, originally an independent 10 per cent man in the Cleveland area, and now head of the cocktail unit department for Music Corporation of America in Chicago. He, among others, has educated cocktail lounge operators to use and has watched pet ideas develop. It was not an easy job at first, doing business with men who had no experience in show business, but when they bookings started to double and triple growth, the syndicates began. Among the bookers those bookers is Dick Stevens, originally an independent 10 per cent man in the Cleveland area, and now head of the cocktail unit department for Music Corporation of America in Chicago. He, among others, has educated cocktail lounge operators to use and has watched pet ideas develop. It was not an easy job at first, doing business with men who had no experience in show business, but when they bookings started to double and triple growth, the syndicates began. Among the bookers those bookers is Dick Stevens, originally an independent 10 per cent man in the Cleveland area, and now head of the cocktail unit department for Music Corporation of America in Chicago. He, among others, has educated cocktail lounge operators to use and has watched pet ideas develop. It was not an easy job at first, doing business with men who had no experience in show business, but when they bookings started to double and triple growth, the syndicates began. Among the bookers those bookers is Dick Stevens, originally an independent 10 per cent man in the Cleveland area, and now head of the cocktail unit department for Music Corporation of America in Chicago. He, among others, has educated cocktail lounge operators to use and has watched pet ideas develop. It was not an easy job at first, doing business with men who had no experience in show business, but when they bookings started to double and triple growth, the syndicates began. Among the bookers those bookers is Dick Stevens, originally an independent 10 per cent man in the Cleveland area, and now head of the cocktail unit department for Music Corporation of America in Chicago. He, among others, has educated cocktail lounge operators to use and has watched pet ideas develop. It was not an easy job at first, doing business with men who had no experience in show business, but when they bookings started to double and triple growth, the syndicates began. Among the bookers those bookers is Dick Stevens, originally an independent 10 per cent man in the Cleveland area, and now head of the cocktail unit department for Music Corporation of America in Chicago. He, among others, has educated cocktail lounge operators to use and has watched pet ideas develop. It was not an easy job at first, doing business with men who had no experience in show business, but when they bookings started to double and triple growth, the syndicates began. Among the bookers those bookers is Dick Stevens, originally an independent 10 per cent man in the Cleveland area, and now head of the cocktail unit department for Music Corporation of America in Chicago. He, among others, has educated cocktail lounge operators to use and has watched pet ideas develop. It was not an easy job at first, doing business with men who had no experience in show business, but when they bookings started to double and triple growth, the syndicates began. Among the bookers

Milton Herth has been selling a name trio for a long time and works other Midwesterners, Kuhn, the Three Suns, Adriano Rolini Trio, Freddie Fisher, Korn Koske, Marion Isbell's combos, to name a few. Others, which is a large territory and command names because of it.

The unit musician likes his work because he can stay in one place a long time (some spots keep a unit a year or two), live a normal family life and make friends. By having direct contact with the patrons he can make himself more valuable to the spot as well as to the combination. For this reason most small units are popular among their patrons, with each member sharing in the profits.

The unit is attracting new personalities because of its possibilities. Little Jack Little, superb comic, working with two men and a girl. Consolidated Radio bought the office (Continued on page 129).
PICA MUSIC CORPORATION OF AMERICA
PRESENTING THE WORLD'S FINEST

HARMONY • COMEDY • MUSIC
GRACE AND SCOTTY
NBC RADIO ARTISTS
PIANO, GUITAR, SOLOVOX, ORGAN
ACCORDION, VIBRAPHONE, CELESTE
An outstanding major attraction

JEAN MARSHALL
Charming Accordionist and Vocalist Presenting Songs
Old and New in the Sophisticated, Modern Manner.

There's Only One
AL DUKE
OUTSTANDING COMEDIAN AND PIANIST

ISOBEL
DE MARCO
Currently
TEDDY'S L'AIGLON, CHICAGO, ILL.
Third Year

Mack and Shannon
Neale Terry
Piano—Comedy—Novelty Songstylists

BOB MEYER'S
RHYTHM HEIRS
"SMART MUSIC STYLED for TOMORROW"
A New and Decidedly Different Entertainment Dance Unit

THE BARBOSAS
AND THEIR ORCHESTRA
Featuring South American and Popular Music
With Full Size Floor Show
Currently — Hotel Sherman, Chicago

AL DAVIS
THREE BITS of RHYTHM
Diversified Musical Entertainment

JOHNNY KAAIHUE
and his
SONGSTRUMENTALISTS
From Swing to Light Opera
Dance Music, Floor Show and Novelties Galore.

SCOTT SISTERS
HELENLU ADELE
Featuring
KITTEN-ON-THE-KEYS-RHYTHMS
on Piano, Solovox and Accordion

Lei Aloha
AND HER SONGS OF OLD HAWAII
Now on tour of Midwestern Engagements following smash
5 Months at HOTEL VICTORIA, New York. Currently
playing Cleveland, Ohio.

Page 122 BAND YEAR BOOK, September 26, 1942
FOR YOUR BAR, COCKTAIL LOUNGE, CAFE OR GRILL

SELECTION OF "COCKTAIL" COMBINATIONS

**CREATIONS**

**Rovving Rhythm**

**Harding and Moss**

*Organ-Piano-Vocalists - Revolving Stage*

"Everywhere they go - They Steal the Show!"

Syracuse Hotel, Syracuse, N. Y. . . . "HARDING-MOSS-JOYCE Trio providing all the entertainment needed for a well-spent evening . . . one of the most sensational engagements this burg has seen . . . a record for a cocktail unit here . . . Boys are masters of their respective instrument boards . . . Mos's piano being something to hold even a liquor mob spellbound . . . Billie joyed . . . easy to look at and has both high and low range that smacks of big time . . . Easily the best trio seen in these parts in many a day."

—From THE BILLBOARD.

**Maria Karson's Musicales**

*Featuring Amelia Tacka and Ruth Comer*

"A Veritable Fashion Show of Musical Entertainment"

Currently Exclusive Management

**Hotel Roosevelt, Pittsburgh.**

**Music Corporation of America**

**Jack Mayo and the Boys**

*Featuring Lou Winters*

Now Playing DE WITT CLINTON HOTEL, Albany, N. Y.

**Cyril Mansfield and His Orchestra**

Presenting a versatile and entertaining musical show, including both concert and barbecue dance arrangements, with Latin American and American numbers.

Just completed summer engagement at Milton Chapman's MATHEW MANOR, North Carolina.

Currently opening

**De Soto Hotel, Savannah.**

**Art Barker Trio**

*Accordion — Bass — Violin — Voices*

Held over again and again at WARWICK HOTEL, New York, for stay at 43 weeks! Also played at the PENNSYLVANIA, COMMODORIE AND LINCOLN HOTELS, N. Y., and other hotels and clubs from Maine to Florida.

Currently COLEY PLAZA HOTEL, Boston

**The Hellmans**

*Bob and Bertie Duo Piano Artists*

Presenting a charming musical program of classics, old favorites, and swing, featuring The Hellman's own arrangements, limitless impromptu, and original duo-piano team work.

Currently NEPTUNE ROOM

Washington, D. C.

**Julie Huth's Musical Styllettes**

Talent - Beauty - Personality

Tou-Tingling Music

Novelty Floor Show

**Guy Landis and his Jolly Friars**

Offering Dinner and Dance Music and Novelties. Classics to Swing.

**The Estrolitos**

Presenting

Popular and Spanish tunes in the modern entertaining manner

**Toby Brown and His Little Brown Jugs**

Music Comedy Novelties

**Alice Rawleigh and the Diplomettes of Rhythm**

Outstanding Girl Orchestra

Novelties—Voices—Swing and Sweet

Now Appearing—Town Casino, Chicago, Ill.

**Four Silhouettes in Rhythm**

Singing—Playing—Presenting

A floor show that's TOPS in entertainment

---

Page 123
BAND YEAR BOOK, September 26, 1942
IASOBE DÉ MARCO

Isobel De Marco, charming pianist, accordionist and vocalist, boasts culture and talent. Plays classical and popular music. Honorable graduate of the American Conservatory of Music. Outstanding artist for hotels, supper clubs and cocktail lounges. Currently the Alto Rago, Chicago, in her third year. Booked by MCA.

MORT DENNIS

Mort Dennis began his musical career on the silent picture lots of Hollywood, providing "inspiration music" for some of the most important film names of the silent era. When the "talkies" came Dennis hied his talents to Detroit and found himself doubling in the stage production of Broadway; musician offstage, gangster onstage. Mort has left both films and stage behind, but has been applying himself to his fiddle and small combo, specializing in jazz, Continental and popular dance music. Consisting of violin, accordion, bass, piano, sax and trumpet (played all last season) at the 5 O'Clock Club, Miami, and for this season he has the stater homes and the Lake Edensor Hotel, New Hampshire, on its itinerary.

DOROTHY DENNY

Miss Denny has the fortune of being both good looking and a capable entertainer on vocals and piano playing. That is quite an order to fill these days but the fact that she does fill it keeps her steadily and profitably busy. Booked by Frederick Brothers Music Corporation.

DOROTHY DONEGAN

Dorothy Donegan, 18-year-old "Piano High Priestess," is the new object of swing-fans' enthusiasm. She plays the classics in authentic style and then swings them. Among her favorites are Chopin's Minute Waltz, Rachmaninoff's "Prelude in E-Flat Minor," and Brahms' Lullaby. Her fans yell for Pea for hours with the right hand, while Nola is played with the left, changing key after every bar. Part of the enchantment of Miss Donegan's performance is watching her expressions change. Rapt drunkenness changes to a look of savage joy as the rhythm of her music change, and the little nervous tension that sits helplessly on her face offers superb material for a candid photographer. Managed by The Phil Shelley Agency.

PHIL DOOLEY

Phil Dooley, formerly with the Mike Riley comedy musical aggregation, is now leading his own four-piece combo, a group of highly-talking comedy-musicians. Billed as a "revue in itself." The antics of Phil Dooley as emcee, plus his ability as a drummer and trumpeter, stand out as highlights of every show. A great attention-getter, Dooley's personality and mocky shams earn extended engagements. He headed his own combo three weeks at the Palmer House in Chicago and stayed one week at Chicago's Brass Bal, managed by The Phil Shelley Agency.

DOTT AND DASH

Dot and Dash, just as their name implies, are two girl entertainers with plenty of dash to their performance. A piano and voice team, the girls have collected friends easily wherever they have played and have steadily increased in popularity. They have a large repertoire and change it according to the newest trends. Booked by TyMurick Brothers Music Corporation.

AL DUKE

At Duke is one of the most entertaining singles in the country, with an individual style of his own. By way of his forte, with plenty of singing, piano playing and dialect songs interwoven. Among his outstanding engagements has been Detroit Athletic Club, Detroit; Blue Mirror, Baltimore; Club Maurice, Montreal; World's Fair (1939) Haymarket; World's Fair (1960) Wisconsin, as well as many other well-known locations. Booked by MCA.

THE ESTROLITOS

The Estrolitos, Latin American trio, has charm and youth that not only attracts the audience but sits them in their tracks. They play sax, double clarinet, accordion and guitars, and sing Spanish and popular tunes with plenty of sock. Large and beautiful wardrobe. Outstanding engagements include Fort Meigs Hotel, Toledo; the Miners Club, Chicago. Currently at Carter Hotel, Cleveland. Booked by MCA.

BOB AND SUE FORSYTHE

Bob and Sue Forsythe are a strong boy and girl team with plenty of experience handling people. Bob plays fine piano and Sue sings a terrific song. These two really entertain and can fill any request. Booked by Frederick Brothers Music Corporation.

THE FOUR BLAZES

The Four Blazes, billed as "hottest than harem"—are just what the name implies. Four boys have a single thought—to get as much harmony, music and jive possible, so that they sound more like a big band than a small combo. They work in solid live with their combinations of instruments, with their rhythm centered around the drummer, Louis (Happy) Holt, who also does the high trombone vocals. Best of the personnel is Floyd on the guitar, "Shorty" on the guitar and Prentice on the bass. Managed by The Phil Shelley Agency.

THE FOUR CLEFS

This famous quartet has more than 18 recordings by Victor Bluebird to its credit. Instrumentation includes piano, vibes, bass and guitar with doubles on the organ, Hawaiian guitar and drums. Three solo voices and group vocals. Has been together eight years and played repeat engagements at some of the most prominent spots in the Midwest. Booked by Frederick Brothers Music Corporation.

THE FOUR SHARPS

The Four Sharps, headed by Lyric Daniels, are currently featured at the Boudoir Hotel, Colorado Springs, Colo., where they have been for six weeks. The Sharps include guitar, violin, bass, accordion, with the vibes coming in to assist the fun action of this outstanding cocktail unit. Under the exclusive management of William Morris Agency, this unit has played the Zebra Room of the Town House in Los Angeles in addition to having been featured on Standard Transcriptions. Library features rhythmical dance arrangements of classics and popular melodies in addition to authentic Hawaiian songs, rumba, samba, congas and tangos.

HOWARD McCREARY

HIS VIOLIN AND HIS ORCHESTRA

Society's Favorite Band
Playing Top Hotels and Clubs Throuout the Country.

Currently
CLUB PLANTATION
Moline, Ill.

Booked by General Amusement Corporation

"The Ace in Trio"

THE ROYAL JESTERS

Smart, Sophisticated Singers of Songs, Delineators of Comedy.

Currently
Lord Baltimore Hotel, Baltimore
Booked by General Amusement Corporation

"Parade Avenue Goes Swingin" DORAINA LEWIS Piano and Songs Charming, Youthful, Talented

Currently
JIMMY BRINK'S LOOKOUT HOUSE COVINGTON, KY.

Booked by General Amusement Corp.
Unit has an unusually fine repertoire of harmony vocals and novelty material that makes them tops in the field.

**THE FOUR SIHOUETTES IN RHYTHM**

The Four Silhouettes in Rhythm organized in New York in 1939. Each member has served with prominent name bands throughout the country. The boys sing as well as play and put on a floor show of the type that is tops in entertainment. Line-up includes Hoe De Jon, violinist, vocalist; Dick Dunn, guitarist, pianist, vocalist and arranger; Jack Yades, pianist, accordionist, vocalist, and Chuck Steinhagen, bass violinist, vocalist, guitarist and arranger. Songs arranged for trio and quartet, in addition to solo voices. Pianist also doubles on celeste and Solovox. Outstanding engagements include Onondaga Hotel, Syracuse; DeWitt-Clinton Hotel, Albany; Mount Royal Hotel, Montreal; Essex House, New York; Statler Hotel, St. Louis, Cassidy playing at the St. Charles Hotel, New Orleans. MCA books the group.

**GEORGIA AND JERRY**

Georgia and Jerry are a boy and girl team who are favorites in Hastings hotels. Credited with many holdover engagements, duo does excellent work. In the vocal department and on the piano. Booked by Frederick Brothers Music Corporation.

**GRACE AND SCOTTY**

Grace and Scotty, boy and girl duo, are vets of the air waves, with six years of broadcast experience. They are doing their doing over the Red and the Blue in their record book. Grace plays piano, organ and Solovox; Scotty works the accordion, guitar, vibraphone, celeste and Solovox. Both sing solo and in harmony, with special comedy material in their repertoire. Have played many important private parties, and among their Cocktail Lounge bookings are Hotels Astor and Victoria, New York; Bellevue Stratford, Benjamin Franklin and Adelphi hotels, Philadelphia; Andrew Jackson, Nashville and Stratford Hotel, Bridgewood Music Corporation of America books.

**PAULINE GRAHAM**

Miss Graham is a vocalist and pianist, mixing up her sets nicely. Has a striking personality and real musical training. One of the more popular cafe entertainers. Booked by Frederick Brothers Music Corporation.

**DOROTHY HACKER**

Dorothy Hacker, organ-piano stylist, is a versatile artist who carries her organ around with her. Plays an excellent piano and then plays piano and organ simultaneously. Good entertainment. Booked by Frederick Brothers Music Corporation.

**HARDING AND MOSS WITH BILLIE JOYCE**

Bob Harding and Billy Moss do a double turn as Hammond organ and piano respectively, playing everything from pops thru semi-classics. Billie Joyce takes care of the vocals and covers blues, ballad and classical air with equal ease. Unit can work with a revolving stand and use special lighting effects to great advantage. They set a record for cocktail units at the Lounge of the Hotel Syracuse, Syracuse, N.Y. Followed with a stay at the Neptune Room, Washington, and at present at the Roosevelt Hotel, Pittsburgh. Trio causes considerable favorable comment over the area that goes into the planning of their routines. Bookings are in the hands of Music Corporation of America.

**COLEMAN HAWKINS**

Coleman Hawkins, in keeping with the times, has disbanded his larger orchestra and developed a six-piece combo, which is being heralded as the smoothest musical sextette on the horizon. This is the same Hawk- ins, famed as a saxophonist, who has made successful engagements in all the European capitals as well as the best hotels in America. His recording of Body and Soul on RCA has two years ago, is still a best seller. He has made recordings for Columbia, Victor, and Olen, also. Hawkins was chosen as All-American tenor sax player by national poll. Managed by The Phil Shelley Agency.

**THE HELLMANS (BOB AND BERTIE)**

Bob and Bertie Hellman enjoy an International reputation as duo piano performers, with concerts in Europe, British India and Dutch East Indies to their record, besides operating two night clubs in Shanghai. Duo has evolved many special arrangements on standard compositions, and especially noteworthy are their two renditions of Gershwin's Rhapsody in Blue, Lincoln's famous Rhapsody in Blue, Wolters, but their range extends to the latest swing music. The Hellmans have to their credit engagements at many outstanding locations in New York like the Rainbow Room, Roosevelt Hotel, One Fifth Ave and many others. They also have appeared at the Casa Manana and the C. At present they are fulfilling an engagement at the Neptune Room, Washington.

**EVERETT HULL**

Everett Hull and His Three Victory Boys are worthy successors to the famous Four Toppers, now of the navy, who helped tutor the boys. Their arrangements are slick and smooth, with variations both instrumentally and vocally, that are considered out of this world. Now playing the Martin's Hawaiian Room in Chicago. The combination consists of trumpet, doubling on valve-trumpeter, guitarist, doubling on bass, and bass doubling on piano, and one of the latest accordionists in the world, blind Leon St. Managed by The Phil Shelley Agency.

**FLOYD HUNT**

The Floyd Hunt Trio—sax and trumpet. Hunt is the composer of the hits I Guess I'll Be On My Way and Honey Bear. Group is booked by Frederick Brothers Music Corporation.

**JULIE HUTH'S "MUSICAL STYLETTES"**


**DON JACKS**

Don Jacks and the Musical Waves bill themselves as a dance orchestra and floorshow in one. Besides playing regular instruments, they also play washboards, harmonicas, jugs and all the rest of the novelty instruments common to such groups. Plenty of music, vocals and comedy. Outstanding.
KENNY JAGGER
Kenny Jagger, an original stylist on the organ and piano, carries his own organ with him and also plays the organ and piano simultaneously. He is noted for his conscientious work. Repertoire is large and kept in tune with the times, gives the customers what they want. Booked by Frederick Brothers Music Corporation.

GRAYCE JAMES
An entertainer who can sing and play the piano. Because of her experience in the field, she can turn a two-week engagement into a job running for months. She wins friends with her talents. Booked by Frederick Brothers Music Corporation.

JOHNNY KAAHIKE & HIS STRINGUMENTALISTS
Versatility plus is the by-word of this group, which includes papa Johnny, daughter Malia, son Norman, and Sal Reccht. Everything from swing to light opera. Novelties galore. Vocal solo, duets, trios and quartettes in seven different languages. Instrumentation, steel guitar, guitar, accordion, violin, bass, vibraharp, ukulele, mandolin, tom-tom and maracas. Outstanding dance music and a four-star floorshow. Outstanding engagements, some with as many as three returns, include Hotel Gibson, Cincinnati; Hotel Adolphus, Dallas; Dohler-Wallick Hotel, Columbus, Ohio; Hotel Jefferson, St. Louis; Hotel Syracuse, Syracuse; Dayton; Baltimore Hotel, Dayton; Hotel Roosevelt, Pittsburgh, and the Edorado Club, Cleveland. Featured on MBS and NBC. Currently appearing at the Roosevelt Hotel, Pittsburgh, on their third engagement. Broadcasting via short wave to South America. Booked by MCA.

MARIA KARSON'S MUSICALS
Maria Karson's Musicals, a four charming, good-looking girls playing dance music with their own Hammond organ, piano, violin, bass. Excellent appearance, with their beautiful wardrobe a standout. Many novelties, good vocals. Please any audience. Booked by MCA.

GLADYS KEYES
An unusually fine pianist and accordionist, Gladys Keyes plays the classics and pops of the day with equal dexterity. Sweet personality and extensive wardrobe have clicked solidly with patrons wherever she's played. Booked by Frederick Brothers Music Corporation.

KINGT AND DAYE
This is a two-box piano team, dishing out fancy rhythms as well as striking personalities. Use two pianos and their work displays training. One of the boys originally studied for the concert stage and can dish out a classic at a moment's notice. Together they also furnish the customers with boogie-woogie, if it is wanted. One boy sings. Booked by Frederick Brothers Music Corporation.

GUY LANDIS AND HIS JOLLY FRIARS
Guy Landis and His Jolly Friars are a well-rounded group. Play excellent dinner and dance music and novelties. Always please. Carry own props, including bamboo ball shell—a perfect setting for this group of talented young musicians. Noted for manner in which they swing the classics. Booked by MCA.

JACK LYON
This chap plays both organ and piano, and plays them simultaneously. Can produce unusual effects, consequently, which gives him a distinctive trade-mark in the business. Booked by Frederick Brothers Music Corporation.

BOB KNIGHT
Currently at the swank Monte Carlo, New York, Bob Knight leads one of the most sought-after small bands in the country, specializing in high-priced, upper-crust locations. Among the other places he has played with his combo are Hotel Pierre, New York; Stork Club, New York, and Hotel Drake, Chicago. He has appeared on many coast-to-coast network shows, both with his band, as an electric guitar soloist and as a member of Horace Heidt's band, which he left to form his current crew. Band is a favorite among the social set.

DORAIN LEWIS
A beautiful singer, with a repertoire ranging from torchy numbers to low-down boogie-woogie. She has youth
and charm and has the ability to sell. A harmonious mixture of vocalists and theaters. She is currently doing well at Jimmy Brinn's Lookout Heights Inn, East Orange, N.J. Booked by General Amusement Corporation.

HOWARD McCREERY

McCreery, his violin and his orchestra have been standard fare in the smaller hotels and intimate night clubs for a long time. He has the personality and natural musical ability to rate him a place in these distinguished locations. McCreery features, as he always has, his popular numbers, including many show tunes, in danceable tempo. Among the many spots that have used him are Stevens Hotel, Blackstone Hotel and Ambassador East Hotel, all in Chicago, and the Hilton Hotel, Long Beach, Calif. He is currently at the Club Pavilion in Moline, Ill. Booked by General Amusement Corporation.

MIKE MCKENDRICK

Mike McKendrick and his International Trio are three colored boys playing guitar and doubling violin, bass and accordion. McKendrick does well with Mike himself singing in five important engagements in Paris prior to the war and are registering solidly on this side since their return. Booked by Frederick Brothers Music Corporation.

NEALE MACK AND TERRY SHANNON

Neale Mack and Terry Shannon, organized as the Three Mack and Terry Shannon, and were featured at the hotel, Sherman, Chicago, for one and a half years. At the end of that period the act expanded and featured the three in the St. Valentine's Day Massacre in Chicago in their own personal capacity. The act is currently featured in New York hotels. Booked by MCA.

DICK MAGUINESS

A real expert on piano with doubles on the accordion, his partner is Dick Maguiness. Known as a famous tango player, in addition to his above-mentioned pianistic artistry he has a large following wherever he has played. Booked by Frederick Brothers Music Corporation.

MYRNA MANSFIELD

Pianist and vocalist featured in a number of Midwest spots. Because of her refreshing personality and talent, she is destined to climb in this field. Now featured at the Fairview Inn, Rock Island, III. Booked by Frederick Brothers Music Corporation.

CYRIL MANSFIELD

Cyril Mansfield, formerly featured with Johnny Johnson's orch, and vibraphone, has experienced outstanding success since forming his own small combo. The five pieces play a dozen engagements a week, are booked for the rest of the five song as well, which gives them the opportunity for solos, trios and ensemble vocal effects. Orchestra, which plays concert music and all types of dance music. In the Western region, Latin American, has just completed summer engagements at Maynag Avenue, Boise, Idaho, and a tour of Alaska with De Sota Hotel, Savannah, Ga., on a Bill Sharkey booking. The entertain- ing agency is bound to rack up a string of successful engagements that will offer them a name and possibly, as they do, into any type of location.

MARCOS AND JUANITA

Marcos and Juanita, interpreters of typical Latin dances, rhumbas, sones, Mexican and Spanish castanet dances, this team in Florida was called the Hollywood Heat Waves. A large and beautiful wardrobe is featured by the duo. Outstanding engagements include at Shubert's, Chicago, for three months, Sands Hotel, Evengates Hotel, Club Balle, all in Florida, and Cuban Villas Hotel, currently at Hotel Sherman, Chicago.

JEAN MARSHALL

Jean Marshall, charming accordion-ist and vocalist. Entertains in an ultra modern and sophisticated manner with mellow melodies, unusual rhythms, and considerable vocal ability. Recent engagements include at 15% Babcock Hotel, Cincinnati, for three months at Netherland Plaza, Cincinnati; three months at Holen- brook's singing in addition to being present at the Hillcrest, Toledo, MCA books.

JACK MAYO

Jack Mayo attracted attention as a show conductor during a two-year engagement at Club Richman, New York. Following that stay, he became interested in small bands and has had successful engagements at many spots like the Hollywood Hotel, Montreal, and Cavallier, Virginia Beach. Mayo and his boys are currently playing at the Continental Lounge (44 W. Wab), Clinton Hotel, Albany, N. Y. Instrumentation consists of violin, sax, guitar, bass and piano, and boys play everything from concert music to swing music. Mayo handles the Solovox. Lou Winters sings solos with the outfit and mixes straight and comedy numbers.

THE MELODY MAIDS

The Melody Maids, Julie, Doris and Irene, are three encore girls, accordionists and vocalists. They are currently featured at many spots like the Hollywood Hotel, Palm Springs, Calif.; El Rancho Hotel, Gallup, N. M., also Mike Lyman's, Calif.; Show Boat, San Diego, and Broadmoor Hotel, Colorado. Booked by MCA.

BOB MEYER'S RHYTHM HEIRS

Bob Meyer's Rhythm Heirs furnish "smart music styled for tomorrow." A now and decidedly different entertainment group, Bob Meyer's Rhythm Heirs includes electric guitar, guitar, bass, violin, drums, piano. Double on bass, drums, accordion. Group is tops in vocal work and instrumental playing. The outfit has 200 vocals in four-part harmony, singing everything from classics to torch and legato in Spanish, and including a large library of original tunes that are both tricky and entertaining. Outfit jumps on rhythm tunes, as well as plays Latin American songs and soft, sweet dinner music. Engagements include, in addition to dates at the Aladdin Inn, Los Angeles, as well as engagements at the Hollywood Hotel, Palm Springs, Calif.; El Rancho Hotel, Gallup, N. M., also Mike Lyman's, Calif.; Show Boat, San Diego, and Broadmoor Hotel, Colorado. Booked by MCA.

THE MILION-AIRS

The Million-Airs, instrumental-vocal trio consisting of two boys and a girl, are winners in the vaudeville ranks. The outfit features trombone, clarinet- sax. The girl plays a fine piano and sings all kinds of material. The third member of the group plays piano and vib. Each sings and they have made a name for themselves. Group is booked by Frederick Brothers Music Corporation.

THE MODULATORS

The Modulators, a musical group famous in Chicago for its long stay at the Silver Bar there. Group also enjoys considerable success in the Hollywood Show Lounge. This is a personality outfit, musically and vocally. They have the ability to adapt themselves to any type of crowd. Sax, bass, and accordion, are their features. They play all the top hits of the day. Playing a specially altered numbers, including a few novelties. Asked to join: Jack Torricelli, sax and clarinet, and Kay Havice, accordion. Managed by The Phil Shelley Agency.

LOUMLLE MORGAN

Loumlle Morgan Trio has received rare notices from international critics. Trio, a William Morris Agency attraction, is currently at the Troubador Club, Hollywood. This outstanding vocal and instrumental group is one of the best bets for recordings. The Hollywood section has ever produced and is known for its renditions of swing classics. Outfit, directed and paced by its piano-playing leader, Loumlle Morgan, is noted for the close harmony of its vocal arrangements which are soft yet rhythmic. Trio has played Kelly's Diamond Crown at the Rendezvous, Philadelphia, and appeared on the Al Pinsonsy of his Arts show for 10 weeks in addition to the Camel cigarette show and the Lower East Side. Morgan, well known as a composer of such tunes as "Back To The Jim, Will I Ever Let It Go" and "Who's Been Fooling Miss Whitney, Christina and It's A Small World."

JIMMY NOONE

Well known as a clarinetist, Jimmy Noone and his band has long been a hit on Deco porte ensemble orchestra. They are a favorite in spots wherever it has been featured. Currently playing in Chicago, the outfit is managed by General Amusement Corporation.

SYLVESTER NUNEZ

Los Angeles is known for its Latin American rhythms for the reason that it is located so near the Mexican border and has become developing a large number of Latin American bands in that section is the combo led by Sylvester Nunez, who has been playing concert, club and hotel engagements. At the Bamba Club in Old Los Angeles for several years he has worked as a formerly violinist with Carlos Mollos before having his own group in California. After a tour like the one there, he brought his group to the Bamba, a Spanish-Mexican play- ing group for those who want the best in rumba music. Nunez uses three trumpets, drums, piano. Recently his trumpet men double on bass and accordion, he turns out a brand of music that is listenable as well as danceable. Playing for dinner at this quaint spot, Nunez gives the customers a round of American music that is going into the Latin American library and has made him outstanding in his field.

JOHNNY PINEAPPLE

Johnny (Keahau) Pineapple and His Native Islanders have been regulars at Roger's Corner, New York, almost a year. Featured at the new Morris and Friends Club in New York, recently signed by Anita Oddie, the outfit has laid off a grand total of three weeks in the Hiawatha Club. They are in the outstanding spots of Pineapple has dished out his top-grade Hawaiian rhythms are the Hawaiian-Claypool Club, the Royal Hawaiian Hotel, Miami Beach, where he played three consecutive seasons; Stork Club, New York, and Beachcomber, Miami Beach. Unit is composed of five men and three girls. Girls sing and play. Pineapple himself plays guitar and sings. Has recorded for Victor, played on the Phil Baker radio show, and has appeared on many important network. One of the outstanding Hawaiian groups and has national recognition to prove it.

PHIL AND PHYLLIS PAGE

Phil and Phyllis Page make a really plastic young and vocal team. Both show off plenty of punch and personality, Phil plays piano and sings as a solo singer and entertainers. The team has numerous bookings, which include playing toy piano and other such stunts. Booked by Frederick Brothers Music Corporation.

JOY PAIGE

Joy Paige is truthfully the "joyous" young woman who is the most well-known and colorful bands and is currently leading a small band of his own. Miss Paige has been called "the flashiest dancer" and lives up to it. In the trade he is rated as a logical successor to the late Freddy Martin. Her forte on vocals is Ross Lee. He is currently manager of the Pee-Wee dogs, Milwaukee, Wis., and opens October 12 at the Beach- comb, Omaha. Booked by Music Corporation of America.

BUDDY REVES TRIO

The Buddy Reeves Trio, instrumental and vocal group, is composed of three boys with accordion, vib, guitars and double bass and piano. This is a most unique group and has many interchanging instruments. It is booked by Frederick Brothers Music Corporation.

THE SCOTT SISTERS

The Scott Sisters (Helen and Adele) are lovely honey-blonde and tiny brunettes who feature Kitten on their program, plus duets and accordion. Clever arrangements give the duo the versatility and scope of a unit with more than twice its personnel. Beauty queens while coasting on the West Coast, the musical Scotts can play anything from Bertheau to boogie-woogie. They sing duets and solos, and they have the kind of personal charming quality that makes you realize they put their hearts into every number they play. They have a string of successful engagements in the Schroeder chain and Pick chain. Booked by MCA.

THE THREE SWINGSTERS

The Three Swingsters, instrumental-vocal group, consists of three boys with accordion, bass fiddle and guitar. Each man sings solo and also together as vocalist. Booked by Frederick Brothers Music Corporation.

THE TEMPOS

A versatile trio playing smart rooms. Includes two girls (Carolyn and Vivian) who feature rhythm, and various other instruments, uses accordion, bass fiddle and guitar. Now working in the Midwest, booked by Frederick Brothers Music Corporation.

THE THREE BITS OF RHYTHM

The Three Bits of Rhythm is considered one of the flashiest segues out-
In the country. They sing, they y and double on five instru- ment playing in one group. The music which the main are in the realm of comedy, revue, with a Wild West, cabaret, is of a picnicky and his flare for comedy had earned him a movie test, but he says he's no ventriloquist. and is the特色 together, or none at all! These boys made come to night spots from radio. Have played the Capitol Lounge, the Hollywood Lounge, all in Chicago, as well as some of the top spots in the Middle West. The rest of the personnel consists of Bob on the guitar and Rube on vocals. Managed by The Phil Shelley Agency.

THREE BITES OF RHYTHM
Al Davis and His Three Bites of Rhythm feature Linda, girl guitarist and vocalist. Personality, wardrobe. Features many doubles—two accordions, vibes, violin, and guitar. Outstanding wardrobe. Have played leading spots. Booked by MCA.

THE THREE OF US
The Three of Us is an entertaining group that features three ladies in singing and swing music dating from 1910 to the current popular music. Featuring Miss Beverley, Miss Drinkwine and piano and sings the classics and modern songs. The group has been featured at some of the outstanding spots in the Midwest and is booked by the General Amusement Corporation.

THE FOUR OF US
The Four of Us is an exceptionally Instrumental-vocal quartet, featuring Paula Boone. Unusual arrangements on accordion and vocals, with a great deal of variety in harmony and as soloists. Booked by Frederick Brothers Music Corporation.

ALICE RAILEIGH AND THE DIPLOMETTES OF RHYTHM
Four talented and attractive girls who swing, swing and put on a show of show-ability to the fullest. Girls play clarinet, bass, accordion and trumpet, with leading girls on drums and piano. Also vocals in three and four-part harmony, in addition to solos. Produced by Frederick Brothers Music Corporation. Instrumental dances; dance and dinner engagements include Schroeder Hotel, Milwaukee; Show Room, San Diego; Hoffman Hotel, Stockton, Calif.; and many others. They have been engaging for months and presently have slated appearances at all well-known music centers. Booked by General Amusement Corporation.

Lynn Sargent
Rated a solid piano and song single, so was Lynn Sargent’s ability to do. Entertainers thwart their sets, aware of the fact that customers come in to be entertained. Very hard and professional. Booked by Frederick Brothers Music Corporation.

Betty Sharp
Widened of the accords. Betty Sharp’s musical ability has voice for her engagements at choice spots throughout the country. Her attractive personality augmented by a dazzling wardrobe win her friends everywhere. Booked by Frederick Brothers Music Corporation.

Sharp and Flats
Sharp and Flats, three colored boys who have to find and try every vocalizing. These boys were organized nine years ago in Chicago and hold a record of many long and successful engagements in smart spots. Now are holding forth at the Garrick Bar in Chicago, still breaking records after nine consecutive months. They were recently engaged with Duke Ellington and have appeared in a number of NBC radio test transmissions. They do clever, many novelty songs and are among the hotest instrumental ensembles. The group consists of “Red” Cooper, vibes and drums; Arnett Garrett, guitar, and LeRos Moorin, bass. Managed by The Phil Shelley Agency.

Arthur Lee Simpkins
Arthur Lee Simpkins, outstanding negro tenor, has a repertoire of more than 750 songs. Sings in both blues and classics, all the ballads and does a sweet job of swing. Has successfully appeared at New York’s Cotton Club, the Astor Bar and the Essex Hotel. In Chicago, appeared at the Hollywood Lounge for nine consecutive months and at this writing at Lindsay’s Bay Bar in Cleveland. Nationally known as “Georgia Boy.” Simpkins hails from Augusta, Ga. Has scored with Painé Andrews; is a major in voice, music and harmony, and sings in six languages. His superb voice and personality have been acclaimed by critics and the press univers- ally. He is superbly assisted at the piano by Barrington Perry. Managed by The Phil Shelley Agency.

Eugene Smith
Colored pianist who concentrates on boogie-woogie and blues music. He is a native of all, and an individual stylist whose work draws business. Recently signed by Frederick Brothers Music Corporation.

Louise Stone
A double-barreled attraction, consisting of intimate shows and playing a concert violin. Miss Stone can fill spots in both categories. She includes well-known symphony orch- estras. Booked by Frederick Brothers Music Corporation.

The Three Personalities
The Three Personalities, instrumental and vocal trio, have become immensely popular with Chicago night-clubts and have appeared at every major spot. They are well known among the top spots in the country. They have an extensive library of modern and old-time tunes. Eddie Rice, formerly of musical com-panies. They do a solid singing of oldies as well as some waltzes. .Estelle Rett plays viola, and Hazel Zalan, accom- panist. Management, Doris Hurst, of the David P. O’Malley office.

Two Beaus and a Belle
Featuring organ, piano and vocals, Two Beaus and a Belle have built up a wide following among hotel habitues wherever they have played. Featuring songs only in the newest of engagements, plus their ingratiating personality, they are established in the business. Managed by Frederick Brothers Music Corporation.

The Variety Boys and Etheline
This colored quartet, made up of three boys and a girl, has a wide following on Decca records. The girl plays tenor sax, while the boys are on soprano, baritone, and tenor sax. They have been appearing at hotels and clubs throughout the country. Trees by Frederick Brothers Music Corporation.

Vic Vincent
Vic Vincent and his orchestra are well known on the West Coast where Vic has played on some of the outstanding and dining spots. Managed by the William Morris Agency, Vic and his group have played Ciro’s in Los Angeles, the Persian Hotel in San Francisco, and are now appearing at a favorite spot on their 17th week at the Hotel Californian in Fresno. From Fresno, the group is heard over NBC nightly. Vic is an accomplished violinist and in addition to this role he also does vocalizing on the electric steel guitar, giving the quartet a roundness that places this aggregation in the top brackets of the cocktail unit field.

Maxine Weeks
Maxine Weeks, pianist-vaudeville, is an exception to many girls who are interested in their musical ability on the piano. She has the usual trick of whistling and humming harmony at the same time, for which quality she is known. She is in great demand by Frederick Brothers Music Corporation.
13 YEARS OF UNQUESTIONED AND UNINTERRUPTED LEADERSHIP

PERMO POINT

THE NEEDLE THAT SERVES YOU BEST
THE FAVORITE OF COIN PHONOGRAPH OPERATORS EVERYWHERE

PERMOMETAL TIP

Always the same. There is never any change in the quality or quantity of the Permometal in the tip. Each needle is precision ground to satin smoothness to fit the record grooves perfectly. The polishing effect of the tip prolongs record life and maintains high fidelity reproduction.

THE NEEDLE THAT IS KIND TO YOUR RECORDS

THE NATIONALLY ADVERTISED FIDELITONE LINE FOR HOME USE

Fidelitone De Luxe Floating Point
Up to 5000 Plays—$1.00
The finest home phonograph needle available today. Out sells at $1.00 and higher priced needles combined! Has the famous Floating Point construction—Elfers record scratch—and exclusive Permometal tip. A year's average home use with complete satisfaction.

Fidelitone Floating Point
Up to 2000 Plays—30 Cents
This phonograph needle has won universal acclaim for brilliant performance. An unusual value for only 30c retail. This needle has all the fine qualities of Fidelitone De Luxe Floating Point with the exception that it uses a less costly precious metals tip.

Permo Point Recording Stylus
Professional Type—$1.30
A professional type recording stylus of superior quality. More than 400 6-inch recordings from one stylus—over 10 hours' service. A precision ground precious metal tip—scientifically designed to make better recordings.

PERMO PRODUCTS CORPORATION
6415 RAVENSWOOD AVENUE - - - CHICAGO, ILLINOIS
LARGEST AND OLDEST MANUFACTURER OF LONG LIFE PHONOGRAPH NEEDLES

Page 130
BAND YEAR BOOK, September 26, 1942
WAR BONDS ARE A GOOD BUY TOO!

THE ANDREWS SISTERS

KEEP 'EM SPINNING! ON DECCA RECORDS

- PENNSYLVANIA POLKA
- THAT'S THE MOON, MY SON
- KALAMAZOO
- HUMMING BIRD
- STRIP POLKA
- MR. FIVE BY FIVE
- MASSACHUSETTS
- HERE COMES THE NAVY

Just Released
UNIVERSAL PICTURES
"GIVE OUT SISTERS"

Personal Management LOU LEVY

General AMUSEMENT CORPORATION
THOMAS C. ROCKWELL PRESIDENT
NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON