Season's Greetings

from

KAY KYSER

and his entire organization

Our Sincere Thanks

To:

- THE AMERICAN TOBACCO
- THE NBC
- LUCKY STRIKE CIGS
- MUTUAL NETWORKS
- Columbia
- (where we are now appearing)
- 'RIGHT ABOUT FACE'... and
- the MUSIC CORPORATION OF

America
A Year of War

WE HAVE come to the end of a hard, proud year—a year filled with peril and glory, a year that abounded in sudden and startling changes, in heroism, self-denial and danger. During 1942 our nation took its first steps along the dark and perilous path of total, world-wide war; toward the end of the year the first dim glimmer of light appeared at the end of that path, tho many more years of war may still lie ahead.

Many things and many people, during the year, found their true places in times of stress, thru their wholehearted efforts to do their part in achieving the only goal that matters, the winning of the war. Among these was the show business. Considered during peacetime as a luxury for leisure moments, it faced its war tasks so wholeheartedly and so successfully that, in the course of the year, it became an important aid in winning the war.

The year was one not only of danger, but of tremendous changes as well. The show business was vitally affected by those changes; it met them and overcame them. It achieved a proud record—and one that will become even better in the months or years that still lie between us and victory.

A Major Morale Factor

IT IS needless to point to the countless number of men and women from the show business who are now serving in the armed forces, or to the countless number who will join them in the year to come. All fields have contributed mightily, tho the show business has probably a greater proportional record than most.

But the real contribution of the show business has been as a major factor in the great morale offensive that has turned the nation into a single, vast working-machine with but one end in view. It is impossible, of course, to over-emphasize the importance of radio in this respect; it has become the primary channel for government messages and orders; it has devoted more than a fifth of its total time and programs to war messages and morale angles; it has sent countless shows to army camps; it has established liaison between the boys in uniform and the workers at home; it has brought a touch of home to the forces overseas; it has done a tremendous job in educating listeners in neutral countries and occupied countries as to our war aims and ultimate goal; it has helped powerfully to break down morale in enemy countries; it has raised the morale of the home forces and brought proper relaxation to the workers who provide the sinews of war.

But the tremendous contribution of radio, great as it is, is only a small part of the contribution of the show business as a whole. The morale contribution of films has been huge and will continue to grow. The morale of men in the armed forces has been aided by the countless USO units of live entertainment now touring the country and entertaining our forces overseas. Almost every name band in the business has made lengthy tours of army camps. Shows have been built to raise the morale of factory workers, so important on the home front, and afford them enough relaxation to maintain and increase their efficiency. The number of War Bonds sold thru the direct efforts of the show business has reached a staggering total. Morale angles and government messages are solidly packed in entertainments of every kind. The record is far too long to be suggested in its entirety here. Every branch of the business helped to build it.

Tremendous Changes

DURING the year, too, tremendous changes took place, as was inevitable during war. The show business was proud to adapt itself eagerly and readily to the demands placed upon it and to continue its steadily increasing aid in the victory drive.

Many changes were, of course, caused by the disappearance from the business of individuals, many of them of primary importance, who are now in the armed forces or working in war plants. But more fundamental problems arose—problems of routing and transport, of rationing and priorities, of increasing taxes, of limitation on salaries. The show business took all of these in its stride, intent upon its major problems as a vital cog in the morale offensive. Even the $25,000 limit on salaries, which staggered the financial set-up of the industry, failed to stop its forward-driving morale work. Name players, who saw themselves soon reaching the limit and thereafter unable to work for salary, were quick to volunteer to work gratis in order to continue their morale work and, at the same time, contribute salaries in excess of the limit to their country.

A Good Record

ALL in all, the industry, during a crucial year, has achieved a good record. It will increase its contributions to the victory drive during the coming year; it will cheerfully meet the additional great changes in economic structure that will be made. It will do these things proudly and eagerly and with gratitude that it is permitted to aid in the winning of the war. During the past year it showed thru actions, not words, that it has pledged itself utterly to the task of gaining the victory. It will intensify its efforts in the days that lie ahead.
More Stringent Gas Rationing in East Ends Touring Acts, Road Biz

NEW YORK, Dec. 25.—O.P.A.'s announcement that each week of a new and tougher policy in reserving gasoline for essential traffic supplemented by the allocation of C gasoline ration books to motorists in New York is expected to hit hard at show biz. The chief effect will be a curtailment.

Action of O.P.A. cutting the value last week of B and C coupons, issued for supplemental driving, from four to three gallons, as was done several weeks ago with basic A coupon, is followed by instruction to local boards to hold rations to a minimum.

Additional curtailment of gas is expected to cause further difficulties for performers, who have already had to cut back on the distance between dates because of what is expected to be the frequent closure of theaters when the present plan is enforced. Performers on tour have been able to secure additional gas from their local boards in most cases, if they could prove they were on tour and had contracts, or in the case of vaudeville, managed to plug their pictures. Band leaders and headliners have not been able to obtain more than a B book, except when additional gas was needed for perform- ing at many camps. There is no set regulation for traveling performers; the amount of gas they can receive has been at the discretion of the local boards.

With the chopping down on additional B and C coupons, it is thought that travel- ing show people may have a harder time getting gas in addition to the 24 gallon allowance for B and C coupons, and may be forced to cut road dates. Some performers have already been told to remain in the area until after New Year's.

A number of performers are able to obtain sufficient gas, the present critical gas shortages in the East will have dissipated by the blowout of the season. A great many of the road engagements which were being canceled have been postponed until a more favorable time, and those that are playing are holding up well. The usual pressions rush and the cold wave that swept this part of the country held down the grosses a deal.

With the new O.P.A. regulations, it was well known that it was definitely a policy of the association to cut down on the new O.P.A. regulations, it was well known that it was definitely a policy of the association to cut down on the gas used by the theater companies, and it was expected that this would be the case.

Skating Shows Hit by Gas

PORT WORTH, Dec. 25.—Hard hit by gasoline rationing, the Skating Vendors, who own the only rink in this section of the country, have been forced to cancel an engagement at the Schuerman Building in San Antonio for the holidays.

Want Receiver for Cocnut Grove; Cities Press for Safety Rules

BOSTON, Dec. 26.—Latest angle in the aftermath of the Coconut Grove fire is the demand for a receiver for the entire operation, which now would be known as the Miami City Grove, and a companion to the Miami Beach Coconut Grove, to be headed by the Boston Globe, United Press, Associated Press, and others.

Judge Walter L. Collins has issued an order of receivership December 21, when the courts will have both sides of the case.

Hollywood, Dec. 29.—Repercussions of the Coconut Grove Fire In the mushrooming of city fire officials and concern over the safety of the city's hotels, the Los Angeles County Board of Supervisors is scheduled to meet Monday in the Calyx and the Ginger's Hawaiian Village to prevent a "repetition of the disaster in East Angles."

Judges appointed on orders by City Attorney Carl E. Hymanson, who has been a constant in the county that fire and safety conditions in both cases were "very hazardous." Judge Blyden is shortly expected to name an agent to handle the estate of the estate of the late Grace E. Brown, who died in a fire in the fire. Then a bit of equity, Brown seeks to recover damages for the loss of her husband.

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"I PLEDGE

to serve my country
in 1943 by bringing
your patrons the
finest of entertain-
ments for their
hours of
relaxation!"
Labor Draft Proposed; May Take Women, Older Men for Factories

NEW YORK, Dec. 26—A proposed bill making the civilian population subject to compulsory war work would, if passed, have tremendous repercussions in the show business. Bill provides, first, for the continuance of the present voluntary system of man-power mobilization, and, in addition, compulsory assignments to war work of all additional manpower needed.

The proposed act, drawn up by Green- ville Clarke, New York lawyer, and now in the hands of Paul McEwen, chairman of the War Man Power Commission for study, would make liable to draft for war work all women between 18 and 65, and men, not in the armed service, between 18 and 65. The plan will have to go to the President for changes and revision. It has been reported that Representative James W. Wadsworth, who piloted the bill, wrote the Congress, will introduce a proposed labor draft during the 79th Congress, opening next month. Congressional action is problematical.

If and when the proposed war work bill goes into effect a condition in show business as well as in every other civilian business now suffering from man-power shortages due to the draft, will be greatly alleviated. The present draft of men between 18 and 34 for hands, vaudeville, radio, movie, and theater work may seem valid compared to situation which might exist when all women and all men not eligible for military service may be called out of their regular activities for war work. Men over 34, who were recently excluded from selective service, would, under the bill, again be in a vulnerable position.

According to the present draft of the plan, the President is empowered directly or through the director of national service to prescribe the necessary regulations of the act and may assign persons liable to service under the act to such non-military service in aid of the war effort as the President deems necessary to the successful prosecution of the war, including the production of war materials of every sort, transportation, agriculture, and training for the performance of all such work.

Wins Commission
Tiff Vs. Raye-Naldi

NEW YORK, Dec. 19—Competition mix-up between Music Corporation of America and Raye and Naldi was settled Tuesday (17) after a claim was filed against the dance team by MCA with the American Guild of Variety Artists. MCA put in a claim against the dancers for $300 in unpaid commissions for their La Martiniere booking last spring. Arbitration hearing before an AGVA committee whittled the claim down to $150, with the decision going to MCA.

Raye and Naldi immediately paid $75 and will pay the other part next week.

FORT WORTH, Dec. 26—Billy Rose's Mrs. Astor's Florentine has been booked by Interstate Circuit. Opening date will be January 3 at Worth Theater here.

SAMUEL BLUESTEIN
CERTIFIED PUBLIC ACCOUNTANT
110 E. 42nd Street, New York
Office Hours: 10:00 a.m.-4:00 p.m.

MAKE 'EM & YOU SMOKE 'EM
Not of the Oasis of Quality Always a Wonderful Smoke
When You're Prosperous 1943
IZZY YARASHEFSKY
The Mayfair 8th Floor

Season's Greetings from

LENA HORNE
Savoy Plaza

H O T E L
N E W Y O R K

Are You CONSCIOUS of what SPIKE JONES and His CITY SLICKERS are doing?

HERE IT IS . . .

- "Arkansas Traveler" with Bob Burns. CBS Coast-to-Coast, Wednesday, for Life Buoy Soap.
- Fox Movietone News-Short of the Slickers doing "Dar Fawser's Face.
  Shown before 40,000,000 people.
- "Furlough Fun," NBC Coast-Midnight-for Gilmore Oil.
- Bluebird Records. Over 750,000 records of Dar Fawser's Face sold to date.

Management:
MELVILLE A. SHAUER AGENCY
9120 Sunset Blvd. Hollywood, California

Thank you, Willie Spicer

"CABIN IN THE SKY"

featured in the forthcoming MGM Musical
* Cary and Ginger ... topping all their brilliant individual performances ... in a peril-packed story of all-out love against a flaming background of all-out war!

GINGER ROGERS and CARY GRANT in LEO McCAREY'S

"Once Upon A Honeymoon"

with Walter SLEZAK • Albert DEKKER • Albert BASSERMAN

Produced and Directed by LEO McCAREY
Screen Play by Sheridan Gibney
Miami Winter Season Better Than Expected as Visitors Fill City

MIAMI, Dec. 26.—The winter season is much better than anticipated earlier in the year. There is a steady nature of visits, and hotels and apartment-homes are filling up. Packed houses are the rule daily in the theaters. With the opening of home and dog racing, Playhouses may feel a little reaction. Night spots are also doing well.

A new ordinance will prevent smoking in theaters unless certain conditions are complied with.

Three more beach hotels have come over to the army (Panoswast, Tower and Golf Resort) for hospital purposes.

Night spots finally got a break with the announcement that the midnight curfew will be extended one hour for New Year’s Eve.

Lew Moreur has advertised his New Club for sale. He has operated it for the past two years.

Danny Yates and Society Orchestra is new at Ira’s at the beach.

Wilt Orchon took his orchestra to Miami Beach Hotel Tuesday for the soldiers. A line of girls was noted at the Kitay Doris Showroom Wednesday. The line, from New York, is the most exclusive. Dancing Christmas, Kitty will try out a unique show, giving matinee Sundays and holidays. The girls, in costume, will be present at the midnight show every night.

“Harry” for High Schools

NEW YORK, Dec. 26.—Ninth Broadway show to be seen by New York high school pupils in Uncle Harry, which will give a special 10-cent matinee Friday afternoon, January 7. The special performance of the Thomas Jefferson, co-starring B. H. Lufthans and Joseph Sheldon, will be given under the New York City School Theatrical Program, which operates with the cooperation of all the theatrical unions and the League of New York Theatres.

Again emphasizing the greatest value in Hotel accommodations offered solely to the profession $9 single, $10 double, without bath $11.50 single, $14.00 double, with bath SHOWER—BATH—and RADIO Impossible to beat these prices for the largest and most newly and comfortably remodeled rooms in Greater New York.

HOTEL CLARIDGE BROADWAY AND 44TH STREET IN THE HEART OF TIMES SQUARE NEW YORK CITY

SLC Cracks Down On Clubs, Theaters

SALT LAKE CITY, Dec. 25.—Between the Ira, has been a complete list of all the clubs, theaters chain, and the closing of the 68 Club, operation night spot. Immediate technical changes were ordered for the Studio, downtown top-flight holder house for the Intermountain Theatres chain, but did not require closing. The Studio has had two recent minor fires.

In Collier’s, Richard English, in an article entitled “The Mormons Have Grown,” traced the night spots and depicted the Mormons’ reaction to the invasion of the law and members of the armed forces.

The night clubs found restrictions tighter. Poplum’s Cafe, famous of the younger crowd, was fined for a technical violation of the State liquor act. It girls were burned in the beer tavern. Collier’s, too, referred to the Mormon State (Mormons are so dry) their ban on tea and coffee as well as liquor and beer, as probably the greatest individual bastions in the nation, since liquor is under the State store system. That one hurt. Possibly under pressure, the Utah Liquor Control Commission reduced its ruling hours of 8 A.M. to 11 P.M., to a new low of from 12 noon to 8 P.M., restricted unlawful sale purchase from 3 to 12 A.M., and then topped it all with a State rationing system, the first in the nation, allowing each permit holder one quart per week, and in January will issue 68 ration books, giving a quart of beer or five of Scotch or gin. All this just before the holidays.

“Scandals” for Interstate

PORT WRIGHT, Dec. 26.—Interstate Circuit has booked the controversial version of George White’s Scandals, opening here March 12, and playing Dallas beginning March 18.
Closes

"Priorities"

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CHICAGO, FOR EVERY PURPOSE

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Ice Shows Go to War

By Art Victor

Ice shows have been hit by the war at a time when their popularity was about to take an upswing. This the first year of the war has passed by without hurting the business of most shows and even with increased profits here and there cannot conceal the fact that ice shows have been hit and will be hit ever more in the future.

This goes above all for the big ice shows touring arenas. The technical problems which those shows are facing will mount each day, especially difficult.

Art Victor, one of America’s out-standing ice show producers, came to this country from Europe five years ago. His first job was the production of the College Ice Ice Revue at the Sherman Hotel, Chicago, which was scheduled for five weeks but was held over for 21 weeks. The success of this show brought him to Hollywood to take over production of the opening show for the new Westwood Ice Gardens. With talent gathered from all parts of the country and augmented by Europe’s leading specialty acts, he put on a show that astounded showgoers and that filled the huge outdoor arena nightly by night in the middle of the ratings season.

"Ice Monte Express" and "Hollywood Ice Parade" were some of his larger ice productions which toured the West Coast.

For the third year in succession he produced the ice show for the Century Rink at the Hotel Adolphus, Dallas. When the hotel installed its ring, many assumed the manager, R. Fuller Stermer, that he would have to close after eight weeks. They are still amazed at the business the hotel is doing with its all-year ice policy.

Victor knows skating and how to get the best out of the available talent. When his skaters tell him that the steps they want them to do are impossible, he puts up his hands and shows them. Many skating stars have been discovered and developed by him.

There is little doubt that those spots will benefit considerably from the still-growing popularity of ice shows as a "different" amusement, particularly if the big arena shows are unable to tour again. There are technical problems, too. I admit, but if the crew does not draft their engineers and if their compressors, cables and other machinery hold out, these downtown hotel and theater spots

will not have to worry about business if they offer the right type of show.

The cost situation will probably not cause them any trouble. With a line of four to six girls and two to three principal figures, a fast-moving and concentrated 30-minute entertainment can be presented. The draft is no problem for this type of show, as an all-girl cast gives the producer more control. Without the assurance which has been scarce anyhow on tanks can be provided by costumes and presenta-

season ideas. Scarcity of ice girls, in these there should be any, will hardly affect such shows as long as there as enough pretty girls to make skating scenes. I pre-

for a weak skating girl, if she is pretty to a good skater with no looks.

Some hotel spots and night clubs adopted the idea of producing their own shows. This policy proved a success in normal times, and the war situation makes it even more ideal. Using a per-

manent house bait not only eliminates costly productions as well as transportation and rental expenses, but also secures a well-tuned and smooth-working ensemble that allows individual or flexible production ideas suitable for local audiences. The Adolphus in Dallas, having to consider small repeat business changes the production each week, thus providing the utmost variety.

As fascinating as the ice surface is and as much as the gliding on it seems to attract the audience, it is a mistake to believe that even perfect skating has enough entertaining power to carry a show. It is the technical side of skating which so many shows suffer from and which causes some good skaters to be discarded, especially when they appear on a tank. We take it for granted that the members of the Ballet Russe can dance, and we would be bored if they did nothing else but dance. Not that they dance, but what they dance, makes the show. Everyone expects to see good skating in any ice show and are not satisfied to see them display nothing but technical skating.

(See ICE SHOWS TO WAR on page 13)
Ice Shows and Stars

Draft, Equipment a Problem, But More Clubs Booking Ice Revues: Lone Experiment With Muck Floor

NEW YORK, Dec. 29.—Albeit more hotels and night clubs are using ice shows this year than previously, growth of this field has been hampered by difficulty in getting talent and equipment. Last year's talent situation was solved by putting skates on performers from other fields, but this year's talent scarcity, accentuated by the draft, is not as easily solved, as most monstars can easily get jobs in other fields.

The equipment problem is even more serious, having had the effect of freezing the number of tanks available and making replacement parts difficult to get. Many hotels and clubs wanting to install an ice show have been held up by difficulty in getting equipment. All plants manufacturing the freezing elements and refrigeration machinery are now in war production, and those still manufacturing this equipment are selling their entire output for vital war purposes.

Despite these difficulties, the ice field made considerable progress in hotels and cafes during the past year. The shows are gaining in popularity and are showing in spots that never had ice displays previously.

Among the new places to hit with teams are the Ben Franklin Hotel, Philadelphia, which opened the Lomb-Yemen ice show successfully Thanksgiving Day, the Kentucky Hotel, Louisville, and the Pullman Eastside Inn, New York, which did well with a Thirty Concerts Plastic Ice Revue.

Two of the most remarkable instances of the drawing power of ice in hotels and cafes are the Hotel New Yorker, New York, now housing an ice show for the eighth consecutive year, and the Boulevard Tavern, Echualus, 11, which has a frozen floor for the third year. In the case of the New Yorker, the management has been more than gratified with the business. Dinner and supper shows close capacity. The New Yorker uses name bands, and for some time it was difficult to determine just which polled the most business. To determine the effect of the ice, the show was pulled out for a short time. According to the hotel spokesman, the room died and a quick restoration was made. The revue has been instrumental in selling the entire hotel for conventions and also large parties for the Terrace Room itself. The show goes on at lunch time also and gets a similar giveaway.

At the Boulevard Tavern the ice shows have been instrumental in putting the spot across to the extent that they are now a permanent policy. After opening with a traveling ice show, which transported its own equipment, the spot (See More Clubs Use Ice On page 12)

GREETINGS and BEST WISHES...

To Arena Managers and Their Staffs;
To Members of the Newspaper Fraternity;
To All Skaters and Ice Show Fans:

AND A SALUTE


From

All the Stars, Ice-Capets and Ice-Cadets and Executives of . . . .

"ICE-CAPADES of 1943"

BUY U. S. WAR BONDS AND STAMPS

Since September, Ice-Capades (thru Special War Bond Shows) has sold over Two Million Dollars in War Bonds . . . and every member of Ice Capades is a TEN PER CENTER!

SCHEDULE FOR BALANCE OF SEASON:

Jan. 7-Jan. 17 . . . . Auditorium, Providence, R. I.
Jan. 19-Feb. 3 . . . . Uline Arena, Washington, D. C.
March 14-April 4 . . . . Arena, Chicago, Ill.
April 5-April 7 . . . . Ullman Colliseum, Chicago, Ill.
April 8-April 15 . . . . Pin-Mor Ice Palace, Kansas City, Mo.
April 17-April 21 . . . . Will Rogers Coliseum, Fort Worth, Tex.
April 27-May 31 . . . . Pan-Pacific Auditorium, Los Angeles, Calif.

ICE-CAPADES, Inc.—1815 RKO Building, Rockefeller Center, New York City
Center Theater Ice Shows Have Drawn $2,000,000 in Two Seasons
As Pop Prices Pull Movie Fans

NEW YORK, Dec. 26.—America's only permanent ice theater has found its policy extremely profitable. The Center Theater, prior to the adoption of its policy, was one of the shadier white elephants. It had used only sporadic attractions, with many of them not even justifying the rental. However, since installing the equipment the house has been dark only one month.

Since October, 1943, the Center Theater has had only two shows. The first, if Happens on Ice, opened October 10, 1943, and ran 80 performances, grossing $1,700,000.

The second edition, Zora on Ice, which opened July 4, 1944, has been grossing $25,000 to $30,000 weekly and so far has played to about $300,000 people. Prices have been designed to compete with the Broadway picture houses. At 50 cents to $1.50, plus taxes, the Center has been getting a fair proportion of its trade from customers ordinarily addicted to film.

A curious feature of the attendance is the scarcity of advance reservations.

MORE CLUBS USE ICERS

(Continued from page 11)

has installed its own refrigeration plant and is now producing its own shows. The talent situation has hampered the development of more ice reviews. Last year a small pipe line,_Philab, was developed, on which skaters could attain a speed of 50 per cent of the speed of real ice. The Pennsylvania Inn used this type of review a couple of months ago.

The Adolphus Hotel's Century Room, Dallas, has had Art. Victor producing ice reviews for three successive seasons. His last show ended a 37-week run recently. Dorothy Lewis's ice review, which played the St. Regis, New York; the Copely Plaza Hotel, Boston, and the Nicollet Hotel, Minneapolis, in past seasons, is current at the Adolphus.

The Lamb-Writer show is the first ice review for the Ben Franklin Hotel, Philadelphia. The Doo Prance show is the first ice show being tried by the Kentucky Hotel, Louisville, The Netherland Plaza, Cincinnati, has been using ice reviews for quite some time and now has the Ice Revue of 42. The Billmore Hotel, New York, in its third season of ice reviews, boosted and produced by the William Morris Agency, Billie Davis staged the dance routines for the current season. The Billmore went into ice shows when the St. Regis dropped them.

Most of the trade comes a few hours before certain times and, by the time the initial rush is over, there is a good slack home. The price factor has been found to be a tremendous asset to the box office, especially with the younger element. On Saturday nights especially, when the film houses are charging maximum, the risk from the Broadway sector is evident. The most pressing management problem since the war has been the draft. Male members are being drafted constantly.

Plenty Ice for Philadelphia

PHILADELPHIA, Dec. 26.—A steady diet of ice shows is assured Philadelphians. Following the current run of the Ice Revue of 42, Philadelphia Arena is bringing in Ice Capades of 44, opening February 22 for at least two weeks. Lamb and Yankee show at the Garden Terrace of the Benjamin Franklin hotel, which opened in November for eight weeks, set to stay for eight more.

ICE SHOWS TO WAR

(Continued from page 10)

still, it is the idea that counts—here as everywhere in show life.

To build new tanks will be rather difficult, as most of the material needed is subject to priorities. It is still possible, particularly for hotels with their own refrigeration plants. Mobile ice has not proven necessary for the skating soldier to skate on nor in dance on. With war conditions, however, favoring the development of simplifications in all fields, ice skating shows on an improved music stage could well be a result of war necessity. Didn't someone say: Necessity is the mother of invention?

How Times Change

NEW YORK, Dec. 26.—Units touring for Camp Shows, Inc., are accustomed to the secret of whiteface at girl performers—but now that the 21 WW A Radio, and WAVE audiences there's a new Billie Davis.

If the female audiences whistle at the male performers.
Ice Shows and Stars

Ice Shows Still Ahead 25 Pct.; But Gas Problem Is a Big Threat

NEW YORK, Dec. 26.—Despite travel difficulties and destination of man power, the arena ice show field has enjoyed prosperity, grosses having been increased approximately 25 per cent over last year. Nearly every date played so far has seen increased grosses and greater attendance figures.

However, recent developments in the East because of gas rationing give ice show operators some uneasy moments. A look into the future was offered during the past week when the Ice Follies played the Hershey (Pa.) Arena. The date came at a time when the gas situation was critical and many selling stations could not honor A cards. Greatest during that date dropped 20 per cent under last year for the same show. The over-all drop was somewhat greater, but this year's stand was a week in contrast to nine days last year.

The Hershey Arena is situated out of town, and the lack of fuel was felt heavily by the box office; but as most shows depend on out-of-towners for a great percentage of trade, the Hershey gross decreased somewhat as an indication of what the future may be like.

Despite this one night's drop, the ice show industry has had a profitable year. Arenas played by the Ice Follies, Ice Capades and the Zephyr Nells show have drawn terrific talons.

Industry spokesmen give two reasons for the increase. First, general prosperity throughout the country because of the war program and, second, the increasing popularity of ice shows.

The year, however, has not been without headaches. The transportation and the man power-allocations are major problems. The former has been solved partially by maintaining a schedule calling for one-day layoffs between stops and -drilling back.

The male changes in most shows have been bit hard. In Ice Follies, this has been cut down to a sextet clown mutes, and most of those in the ensemble numbers are also featured skaters. Ice-Capades still has a hefty allotment of mutes, but as they are going into the armed forces, females are taking their place. This show has already bought duplicate costumes to fill gaps. They anticipate an all-female chorus by next year.

Season's Greetings

for 1943

TO ALL OUR FRIENDS EVERYWHERE—we extend our heartiest wishes for a MERRY CHRISTMAS and a VICTORIOUS 1943!

Shipstads & Johnson

presenting

ICE FOLLIES

of 1943

ON TOUR FROM COAST TO COAST—49 WEEKS OUT OF 52

www.americanradiohistory.com
First Year’s Record Proves Field Huge Aid in Victory Drive; Fears Of Revenue Loss Found Ground

By MARION RADCLIFF

NEW YORK, Dec. 29.—America’s first year of war found radio today addicting, enlisting, pleasing the American public, and bringing to them every aspect of war and its ramifications. The medium has its own set of challenges, the radio age is here to stay.

Radio was a huge aid in the Victory Drive. Fears of revenue loss found ground.

More News

On Philly Stations

PHILADELPHIA, Dec. 29.—Continuing its policy of sponsoring all Victory Drive programs, WCAU, Philadelphia’s NBC station, is offering a Six-Minute Victory Rally each Monday night with Vilma Bánky in the chair. WCAU has also announced the appointment of a station manager, who will be in charge of all station operations.

KFBG Men in Service

BAR FRANCISCO, Dec. 29.—William D. McCall, manager of KFBG, announced today that he has been called to active duty in the Navy. McCall has been with KFBG for the past five years, and has been instrumental in the development of the station. He is expected to return to his post after his service in the Navy.

Radio Talent

NEW YORK—By JERRY LESKER

TRODS I’d like to see happen in radio today are: first, for the present great success of the war, even though the problems of war-time radio are not easy to solve. Second, for the cooperation of radio stations and production companies, which are working together to meet the needs of the public.

Radio in the 90s

Huge news potential pruned and emanate various with Voluntary A hours for information.

1.1. as material, and enemy forces all expected to participate in the war effort.

Forecasts have been proved and successful membership.

Bond enforcement steps would be taken.

Radio will be used for news as well as entertainment.

In the future, radio will continue to play a crucial role in the war effort.

Meet Set on New OWI Plan

NEW YORK, Dec. 29.—To discuss OWI plans for allocation of government radio, music, radio, and records, the OWI Domestic Radio Bureau will hold a meeting in Washington next Monday (19).

Members of the OWI Domestic Radio Bureau will include Harry M. Glickman, William B. Robinson, and John L. Wehrmeyer, OWI Radio advisor, and Willard B. Hay, OWI general counsel.

Expected to attend the meeting are representatives of the major radio stations.

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So that the true Spirit of Christmas may never die

★ In this wartime holiday season, it is a little hard for us to be completely happy—hard to forget the state of the world and the work to be done. The job's too big, too important.

★ During the past year, NBC has reflected this new spirit of a wartime America—reflected it day after day, the best way we knew how. From Pearl Harbor to the end of October, 706 hours of NBC broadcasting time—more than a full month—were devoted solely to the war effort. From War Bonds to salvage, from fuel conservation to recruiting, from anti-rumor to pro-scrap, NBC gave its time and support to the cause of Victory.

★ We hope our efforts have contributed, in some measure, to the assuring of a Christmas soon to come, that will be filled with happiness and blessed with peace for all mankind.

This is the NATIONAL BROADCASTING COMPANY

A Radio Corporation of America Service
Merry Christmas

FRED ALLEN
and
PORTLAND HOFFA

Season’s Greetings

Joan EDWARDS
Singing Star
Your Lucky Strike Hit Parade
Per. Mgt. Jack Bartell
MUSIC CORPORATION OF AMERICA

Fly Sees Relief
On Man Power, Aid
For Small Stations

NEW YORK, Dec. 26.—With an
announcement that preliminary analysis of
financial data for 1942 operations will be
released soon (in fact, next month) by FCC,
Chairman James Lawrence, Fly also ex-
pected possibility of early announcements
on the man power situation. Fly also
mentioned this week that conferences
with advertisers would be held in the
near future to try to eliminate the buy-
ing of time from small stations running
up against financial difficulties.

Fly said that, due to the shortening of
the questionnaires, it is hoped that
the stations will send in immediately the
returns for the year of 1942. While go-
ing ahead with their plans for adding the
stations, all the information that the
stations can give now is needed by
the FCC.

Optimistic about getting a favorable
solution to the man power problem, Fly
said that at recent conferences the
Man Power Committee had been giving
intensive study to the problems of the
radio industry, and gaining a better un-
derstanding of the essential character of
the radio business.

He urged that stations continue to
bring in new labor material, such as
young boys for training positions, older
men and women.

“Parade of Stars” Promotion
To Be Continued by NBC

NEW YORK, Dec. 26.—Success of NBC’s
Fall Parade of Stars will bring a con-
clusion of the promotional series in
1942, to be titled New Year’s Parade of
Stars.

New campaign will follow plan of Fall
Parade, which consisted of elaborate
portfolios of recordings, card cards,
window displays, newspaper advertise-
ments, photos, scripts, spot announce-
ments, etc., representing 21 of NBC’s net-
work shows.

New Year’s Parade will emphasize the
important role of radio programs as a
means of morale-building and relaxation
in wartime.

From Mouths of Babes —

FORT WORTH, Dec. 27.—The city’s
youngest regular radio announcer is
on the air—an answer to the an-
nouncer shortage brought on by the
war. He is Tom Vandergriff, 16, who
besides his regular announcing gives
two daily newscasts over KFWX. He
is keeping up his high school studies,
too.

Mutual 11-Month
Billings Up 38%

NEW YORK, Dec. 26.—Mutual Net-
work billings for the first 11 months
of 1942 totaled $8,775,305, an increase
of 38.1 per cent over a corresponding period
in 1941. This also marks the highest 11-
month cumulative figure attained by
Mutual in its eight-year history.

Billings for November, 1942, were
$910,387, a dip of 9.1 per cent from the
November, 1941, record of $957,085.

TED COTT
EMCEE
“The Sounding Board”
for RCA-Victor
“The Kostelanetz
Program”
for COCA-COLA
SEASON'S BEST

PARAMOUNT PICTURES

On the Air for PEPSODENT
Every Tuesday
10 to 10:30 P.M.
Eastern War Time Via the Complete NBC Network
RADIO TALENT

(Continued from page 10)

special request that all "easy money" be put back into circulation. So, instead of asking children to become "earnest savers," UNCLE DON—at the special request of the miss—used his most persuasive manner to have his listeners become "earnest changeers," and exchange those pennies and nickels for War Stamps or coins of higher denominations.

MERRY CHRISTMAS
and a
VICTORIOUS
New Year

BOB ATCHER
and
BONNIE BLUE EYES

Currently Featured
"HAIL TO THE RANGERS"
COLUMBIA PICTURES

Thanks to all the music machine operators for using so many of our records during 1942.

on OKEH Records

Contact

For Personal Appearances:

BOB ATCHER
Juliet WISP
230 N. Michigan
CHICAGO, ILL.

For Pictures

MITCHELL HAMILBURG
6305 Yucca St. HOLLYWOOD, CAL.

Jack Benny

Chicago

By NAT GREEN

Hollywood

By SAM ABBOTT

LABOR BLUFFET, free-lance announcer, came off second best in an air battle of wits with LARRY BLOTT JR., age 6, when latter made an appearance on January 2, the last day of the Air, which is a father announces. Junior LARRY tried to get Junior to admit that he had searched the house and knew what he was getting for Christmas. Junior not only declined to dodged the question, but somehow succeeded in getting Junior to reveal what some of the hidden-away presents were.

MAREK WEINER, Yiddish orchestra leader who is well known on the air waves, becomes a citizen of the United States Monday, December 21, in naturalization proceedings before Federal District Judge John P. Barnes. The Ceremonies Conducted program on WMAQ NBC will begin its 15th year January 1 under the direction of Conductor PERRY FAITH. MARTIN JACOBSON, announcer or the Music Lover's Hour on WQXR, has been inducted into the army. NORMAN FERSON has succeeded him on the program. Radio close-ups from two centers of war activity in the Middle West will be a part of CBS's New Year's Eve show, The American Scene. Interviews with typical American war workers will be picked up from the Inland Steel Plant, Indiana Harbor, Ill.; over WRBM, and there will be a special broadcast from the Chicago Servicemen's Center, where 50,000 servicemen will be in attendance as a New Year's Eve dinner. Music will be furnished by the U.S. Naval Reserve Artillery Band of Glenview, Ill. NIKKI KAYE TATE, commentator, writer and producer in collaboration with her husband, HAI TATE, of the Tahoe's Variety Show on W噼, has a radio story. New Year's Greetings, in the January issue of the magazine she... EMM BARBER has joined, member of the army air force, performing in Chicago during the holidays. LAC KNOT, who recently completed a Sunday night series of CBS is preparing plans to take his Priorities of 1942 to servicemen in Alaska and later in Panama. The BOONEY BROTHERS and SCOTTY will start production on a new film for Republic Pictures early in January. BARBARA LUDWIG of First Nighter spent Christmas week in Balti more with her husband, Ned LeFouvre, of the coast guard.
This New Year
make every second
count to win the war
...to hold the peace...
forevermore.

WHN
New York

Season's Greetings
on behalf of the artists I manage
DIANE COURTNEY
BOB HANNON
THE DELTA RHYTHM BOYS
THE JESTERS
PAUL KAPP

With the addition of United Press on December 1st, WLW now offers what is perhaps the most comprehensive news coverage in radio. We know of no other independent radio station anywhere that is served by every major American news service—Associated Press and Wide World, United Press, and International News Service—as well as the dispatches of Reuters, famous European agency.

Coupled with this unparalleled news service is the finest staff of news experts and commentators world resources can provide. To a man, they are dedicated to the task of making every news report clear, concise, authoritative, complete to the moment of broadcast.

Thus, The Nation's Station takes another step in the fulfillment of the pledge we made just a year ago—a pledge that still stands: All of our resources are committed to the end that daily listeners to WLW may be members of the best informed radio audience in the world.
“Thanks to Russia” Reviewed Sunday, 3:45-4:15 p.m. Style—Drama. Sustaining over WOR (New York) and the Mutual Net, in the interests of Russian War Relief. In honor of “Thanks to Russia” month, three stars of the legitimate theater appeared over Mutual last Saturday (20) in a special dramatic program, The Story of Captain Castello.Russia deserves greater thanks than this. The stars were Lynn Fontanne, Alfred Lunt and Talullah Bankhead, and they provided interpretations that were, at any rate, interesting. The play, by Norman Boston and Alfred Kriemhild, was the story of a Russian tire—from childhood on, up to the time he finally met his death by flying his planes into a German oil tank in order to destroy it. The writing was pretentious (some of the lines were practically unintelligible), and the construction was so bad that the entire story could be told by even an average listener in about 60 minutes after it begins. This may have been inherent in the story itself, but it wholly destroyed any possibility of suspense or dramatic excitement. Except for the names involved it was hard to see why anyone should have continued listening.

Miss Fontanne, as the boy's mother, roused in her usual odd style, which violates every rule of English—said it did an altogether splendid job. She created a fully rounded and affecting characterization, and in some respects she came over the air even more effectively than she does across the footlights. Mr. Lunt, as the father, was a good deal less successful, but his performance was interesting, in its wide variance from usual radio technique, but rather believable and effectively so. As Miss Bankhead, as the boy's wife, she must have come from the South of Russia. The Alabama accent crystalled up alarmingly on occasion, and also played the young girl as if she were doing Lady Macbeth. Frank Morgan, as the young captain himself, offered an easy, satisfied interpretation. In competition with this trio of top names, she made out admirably well.

Gospel work from the People’s Philharmonic, led by Max Behrman, accompanied the acting as the music. Miss Fontanne, Mr. Lunt and Mrs. Morgan sing a portion of the program, Eugene M. "Isaac" Reid.

“Sweet Land of Liberty” Reviewed Sunday, 1:20-2 p.m. Style—Patrician-Sponsor—Lumber and Trust Company, Philadelphia. Station—WFL (Philadelphia). Station—WFL (Philadelphia). Directed to victory and designed to provide an inspirational half hour for each listener, this show is a patriotic contribution on part of the sponsoring banking institution. It is done with the spirit of the show, every commercial copy is a flag-waver. There are many moving pictures in the show, and spots during show are an invitation to visit the bank. To view pictures of warships, on display in exchange with War Bond drive, and a second spot telling of bank employees who are blood donors. Show shapes up as a patriotic-all-well builder for the bank.

Porell sees four features in the show, woven together neatly by the master, apparently handled by John Johnson of the Millard Garrison. "The Lion's Roar." Reviewed Friday, 7:30-8 p.m. Style—Comedy Sponsor—MGM America, Donahue & Co., Station—WJZ (New York) and Blue Network.

Stokowski, on his fifth and sixth week of the season with the NBC Symphony and his own Bandwagon Orchestra over the nation to Snow-cam! for a few weeks, devoted the entire program, 4:30-6 p.m., to Blumberg’s “Scotch Lullaby.”

Stokowski’s output, much of which appeared as the conductor’s symphonic concerts given over to the public as a whole under the auspices of the Broadcasting Corporation of America. Meanwhile the orchestra was rehearsing under his direction, and in the past few weeks the conductor has been working with his orchestra on the exacting task of preparing for the great national broadcast in this series. The results of his work were evident in the splendid musical presentation of the program, which included a selection of American music, including a new work by Stokowski, “The Scarlet Flower,” and a selection from the opera “The Ballad of Baby Doe.”

In previous audition series, Stokowski has shown that his orchestra is capable of producing music of the highest quality, and the results of this broadcast were no exception. The orchestra was well rehearsed, and the conductor’s direction was precise and effective. The music was played with great feeling and expression, and the audience was completely captivated by the performance. Stokowski’s ability to inspire his musicians and bring out the best in them was evident throughout the broadcast.

The program was well-received by the audience, who were moved by the beauty and power of the music. Stokowski’s skill as a conductor was on full display, and the audience was left in awe of his ability to bring music to life on the airwaves.

In conclusion, this broadcast was a triumph for both Stokowski and his orchestra. The conductor’s vision and leadership were on full display, and the audience was left with a sense of reverence and gratitude for the beautiful music that was shared. Stokowski’s dedication to his craft, and his commitment to bringing music to the nation through the airwaves, were evident throughout the broadcast. This was a memorable occasion, and one that will be remembered for years to come.
New Year's Greetings:
from
Roy Acuff
and his
Smokey Mountain Boys and Girls—

Appearing Currently

WSM Grand Ole Opry

NBC Network for Prince Albert Tobacco

* Announcing!
Acuff-Rose Publishing Co.

WATCH FOR "FOLK TUNES" AND POPULAR HITS

---

the great man went his sleep that peace a moment's like ever, despite the changes that the draft has made in the line-up. The Goodman started making magnesium and breath-taking.

'Heart (Jack, not Goodman) is one of the most awful and most amusing conditions on the air and much of his terriole effect can be traced to his constant sayings toward his old vaudeville back ground. His gift of assistance continues to measure up to his own high standard, led of course by Mary Livingstone. Don't Ray does well en masse, too, and his heading the comedy, misguidedly alluded to being, are probably no worse than those perpetrated by his competitors.

Cooper, in his guest appearance, turned out to be a little straight man.

André Kostelanetz and his wife, Lily Pons, on his grand stand on Coca-Cola's "Paisa That Refreshes on the Air last Friday (12). Miss Pons was announced by Ted Cott, the program's emcee, as the world's best soprano, and immediately proceeded to prove it—if she still has to—by singing " Arrival of the Peacocks in the Pretty Week Style, and almost causing a clench in the air. Later she took B above E beautifully, as the finale to Variations on a Theme by Mozart, but up to that point her coloratura passage had been skillfully handled, with forced and clouded tones and a frightful lack of balance between upper and middle ranges. Also, a couple of notes were noted, and the strangled tones were tilted and shifting.

Kostelanetz himself leads his splendid crew in his usual style, doing a terrible job on tigers classics and concert-type pieces, but getting involved in unfortunate over-arrangements of straight pops. A little passage in a pop number, when played as tho it were part of a concerto, adding melody without losing the dulcet-bird sound.

Ted Cott oozes pleasantly, enough, but is constantly bogged down by the script he is forced to read. It is a long, involved and dumbed-up, pretentious, and it's surprising that Cott goes thru it all so well as does his crew.

The second guest on the show was William Marlow in his regular, and it was revealed to be or perhaps more accurate, a more fitting choice of number might have been made, the

Secured by the insistently over-written quality, the program is stiff but it should be—\textit{or} need be. At that, too, it's probably just pompous enough to satisfy ribbon claps in intent on getting their money's worth. The Cott Stevens' episodes over WNEW, New York, Tuesdays at 11 o'clock with a quarter-hour of sports news in the interest of Penetro Nose Drops. The connection between sponsor and program was probably all right during the fall season, but in a bit vague now that sports have been driven into heated (please reason and look) halls.

With football over and done with and the usual winter sports hardly in full swing, Mr. Stevens had a tough time of it for himself when caught, rushing easily out to left field to corral items of staggering importance. He made quite something of the modified situation of the lightweight boxing championships (things seem to have come to a quiet place since the days of Benny Leonard), but reached his high point when he described a bloody wrestling promotion, complete with perforated pins that it was going to be a real fight. Even Mr. Stevens himself seemed to see the humor of this last statement, since he added the suggestion that the big Muhammad占地-and-and man could be laughed at in the midst of pain that he still sustained was real.

He also interviewed Dick Garrett, of The New York Rangers hockey team, Mr. Garrett improving with a perfect impersonation of an athlete scared stiff of a mile. An added gimmick is a question asked by Mr. Stevens at the beginning of the program, with the answer given at the end. The purpose of this is obscure, since anyone really wanted to know the answer he could quite easily phone the sports department of his favorite newspaper. I don't quite see what anyone would.

At 11:15 Tuesdays, WEMP, New York, has a classical recorded program sponsored by Victor Recording Company in an effort to get you to buy the records played. That is, the program is classical in the selection offered, but hardly in their rendition. If the shot caught was any criteria, the records played included a fair one by Dorothy Kirsten, but followed with Grace Moore's butiful butchering of Addie, "Men Petite..."
Season's Greetings

FIBBER Mcgee AND Molly
(Marian and Jim Jordan)

Table from Manna, adding a sample of Felix Knight's strained, forced, ineffectual tenor. The selections on this particular shot seemed almost as tho they'd been chosen by one of Victor's competitors. The chances is likely Music You Want. I've seldom encountered a more flagrant mis-statement. Among the many morale programs to be heard over the week-end, two—one on a national hook-up and the other confined to the New York-New Jersey area—offer a remarkable contrast. They're at opposite ends of the pole in almost every respect—in resources, talent reservoir, potential audience, entertainment value and effective morale building. Over Here, inspired by the Treasury Department, is heard Saturday nights from 8:30 to 9:30 over the Blue Net; it has limitless resources, tremendous talent to draw from and potential audiences reaching into the millions. Made From Monmouth, an all-army show presented by the Signal Corps at Fort Monmouth, is heard Sunday afternoons from 1:30 to 2 over a number of New Jersey stations; it has a huge entertainment quotient and tremendous, splendid morale-building effect.

Eugene Burr.

Split in Philly ACA Local

PHILADELPHIA, Dec. 26.—Split in the ranks of the announcers and engineers' union last week has Edgar T. Darlington resigning as vice-president of the Broadcast District Local No. 1 of the American Communications Association. The v.-p. is under done under the union's set-up, and Darlington quit in a huff because of "the non-militant appeasement and attitude of local colleagues." Darlington felt the local was too pro-management in dealing with local stations. Union leaders countered that "the union is bigger than one man's animosity." Until the executive board elects a new leader, Secretary-Treasurer Carroll C. Roden will act as head.

AL JOLSON

GREETINGS
Mary Small
ON THE AIR
CBS

Rugged MICHAEL ROY
Protecting Arm and Guiding Light of the Working Girl
Announcer on the
"Spotlight Bands" Coca Cola show — BLUE NETWORK, Chicago
Local Station Wartime Programming

By Leon Goldstein

Director, Public Relations Station WMCA

The war has brought a decisive change in special event programming which is reflected through radio activities today. It is a change which has been sudden, but which developed in accordance with community and national needs to direct relations to the increasing tempo of public opinion.

Not so very long ago radio stations were one with another in the planning of stunt programs to attract attention. There were such features as singing radio общеда, caterpillar tissue and other things. One national network aired when it was described as the "pivot of the war" at Atlantic City, another fired an egg on a sidewalk in Times Square to show how hot it was, while a third station broadcast the sound of a moth eating the wool.

While this kind of stuntting has been seen in the decrease since the start of the war in Europe, it has become distinctly since the attack on Pearl Harbor. The requirements of government and civilian agencies and the obvious role of radio as a morale building influence have led special events men with nothing more now the inclination to book programs other than those dedicated to this war. However, the stuntter need not feel that his days of triva have been without compensation. Such type of programing in the halycon era of radio has developed among special events man a flair for showmanship which, until recently, was more fully expressed in the days of courts-martial, showmanship creates attention, and excitement is what is needed for the serious messages radio now gives its public. An example of this showmanship was the recent broadcast from the divers' trench for a test problem on the submerged Normandie.

A Challenge

The urgency of war programming has presented a challenge in the independent station. With neither the resources nor the capital of networks available to him, the local operator is one the last three face to face with issues which are national in scope. It was therefore natural that early operations should have been somewhat confined. For that matter, the publicity of the confusion was the confusion was not confined to larger stations. Today, however, there is a clarity of purpose in average local station planning.

The implications of local values as the communication medium is recognized by the government. The Office of War Information has taken the step of giving increased attention to the problems of independent stations, and recently appointed a consultant to work out methods to improve the same operation, which in the past has been largely available to networks.

GOLDSTEIN

Through the Office of War Information has come voluminous material which is imaginative special event director can make use of to advantage of the general public. This is the exclusive of the Progress and Resource programs which government agencies and civilian defense groups, have also made available to local radio stations. In summary, an available to networks, and is the same type of programing, which in the past was largely available to networks.

OUI Mardi

Thus the Office of War Information has comes voluminous material which is imaginative special event director can make use of to advantage of the general public. This is the exclusive of the Progress and Resource programs which government agencies and civilian defense groups, have also made available to local radio stations. In summary, an available to networks, and is the same type of programing, which in the past was largely available to networks.

It's swell to be a member of these two great radio shows

THE KATE SMITH HOUR

and

THE ALDRICH FAMILY

Season's Greetings

Jack Miller

MUSICAL DIRECTOR

HOLIDAY GREETINGS

THE AFLAMPIER

Los Angeles

DON LEE

NEW YORK'S PROBLEM

New York City, with its complex population and mass areas, was faced with just such a situation at the start of the war. Altho the request made were reasonable, radio could not possibly continue to them all and exist. To co-operation with the mayor of New York, radio stations formed a co-ordinating committee for the selection and handling of events. This group which is considered fully organized to a large extent, and to which the community has turned to the extent of its ability.

It's Important to Radio

Co-operation with the larger units is more necessary today than ever before the history of local station operation. The general themes which have been so clearly expressed in terms of time, air, so as to a co-operating organization to keep all aspects of local radio change rapidly today and they require sacrifice on the home front. This particularly is the case with the large stations and the local radio stations. There is a community that adequate programing of information and instruction broadcasts. This in turn can only be achieved through organized and intelligent planning in co-operation with all elements of the community.

Two Categories

At WMCA we have defined our responsibility in two general categories. These categories were the evolution of community needs based on basic issues as a result of the attack on Pearl Harbor. It was realized that the problem was due to lack of organization, and that the station had to be organized and intelligent in planning in co-operation with all elements of the community.

These basic themes were interpreted to the program in such a way that the program was presented. The themes were presented in different ways, and the results were satisfactory.

New York's problem

New York City, with its complex population and mass areas, was faced with just such a situation at the start of the war. Altho the request made were reasonable, radio could not possibly continue to them all and exist. To co-operation

LEON GOLDSTEIN, PUBLISHER

Director of Station WMCA, New York, has been in the local station operation for almost 16 years. Now in charge of public relations for WMCA, he joined WMCA in 1939. Prior to that time he handled public relations and advertising for New York stations.

A radio writer who started his career in news with the old New York Tribune before joining WMCA, he served several years as a radio writer with the New York Herald, served as an assistant editor for The Brown Home News and editor of Brown Home Business Trade Paper. Leaving active newspaper work in 1927, he represented two large New York radio companies in the industrial radio publicity field. He was also involved with a group of Long Island banks in this capacity, and has served as vice-president with a number of part-time groups in New York.

For many years Leon has been involved with many important public affairs programs and pioneered in the use of documentary radio.
WHY BUILD
A PROGRAM FOR NEW YORK?
Here are ready-built profits to share

ONE after another, hundreds of famous national advertisers have come to WNEW in New York, come to stay, and come to profit from established programs with proved sales results.

No risk with new programs ... no shows that might go over—might not. WNEW's unique program successes have been making quick sales for their many co-sponsors year after year. Each WNEW program stands on its own—gives New York what New York wants ... And all WNEW programs have one thing in common—they sell ... or off the air they go!

Audience? WNEW covers the New York-New Jersey metropolitan area—one tenth of American families—24 hours a day.

CHOOSE FROM THESE WNEW SUCCESSES — AND MANY OTHERS!

"Start the Day Right" .......................... Hal Monte
7:00-9:00 A.M.—Monday through Saturday
On WNEW 3 Years

"Zeke Manners' Gang" .......................... Zeke Manners
9:00-10:00 A.M.—Monday through Saturday
12:00-1:00 P.M.—Sunday
On WNEW 2 Years

"The Make-Believe Ballroom" ................... Martin Block
10:00-11:30 A.M.—Monday through Saturday
5:00 - 7:00 P.M.—Monday through Saturday
On WNEW 8 Years

J. B. Kennedy, News
7:35-7:50 P.M.—Monday thru Friday
6:00-6:30 P.M.—Sunday
On WNEW 2 Years

"News Through a Woman's Eyes" .......... Kathryn Cravens
4:45-5:00 P.M.—Monday through Friday
On WNEW 1½ Years

"The Face of the War" .......................... Samuel H. Cuff
12:15-12:30 P.M.—Monday thru Friday
1:00-1:15 P.M.—Sunday
Newcomer to WNEW

Plus other outstanding WNEW programs: News every hour on the half hour, Milkman's Matinee, Music Hall, Danced Parade, Bob Considine, Jack Stevens.

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY, — — — — 501 MADISON AVENUE, NEW YORK
"The Merriment is Mutual!"

For Christmas, 1942,
The season's best we send to you!
From MUTUAL to all who found
The practice profitably sound
To use this network in the past,
And all of you who, we forecast,
Will find in 1943
An even stronger web are we!

this is MUTUAL

Season's Greetings
EASY ACES
Coast to Coast - CBS - Networks

of the pulse of New York; a report on the
President's press conference weekly; spe-
cially prepared news bulletins for chil-
dren of school age, and official reports
by the State on war activities.

Democratic Issue

Similarly, the need for certain demo-
cratic lessons and stimulating public
thinking towards active participation in
government was met by another group
of programs. Among these was the
widely known Voice of Freedom series
inaugurated by CBS in May and manned
locating from America's discussion center
at Town Hall. Particularly significant
are The Business Forum series discussing
the problems of industry in the New
York area and the forces on social is-
ues presented in co-operation with the
leading organizations in America, includ-
ing The World Association, Council for
Democracy and others. This series was
intended to widen the scope of discus-
sion of authoritative groups in meeting
the need for intelligent evaluation of
war aims.

Thus its committees, WNBC recog-
nized early in the year the growing need
for women as replacements for men in
industry. To publicize this need and to
educate its audience on the subject, sev-
eral series of dramatic programs were
erected. One of the most graphic in the
currently scheduled series inaugurated
a few months after Pearl Harbor entitled
Women Can Take It, in which women
industrial workers and leading famili-
aves of the community appear together.

In the armed services WNBC found
that one of the major problems con-
fronting its community was the lack of
knowledge concerning the navy. Accord-
ingly, a series of programs was features
which attempted to humanize the war
in its relation to the citizen. This was
supplemented by a similar dramatic
series in behalf of the army, to draw
volunteers for the various units of the
Ground Observer Corp. Today these
programs are transcribed from the
WBMA show and used as models on other
stations throughout the country.

Bond Sales

In stimulating the purchase of bonds, WNBC found that numerous announce-
ments were being used on "canned" pro-
gams. Seeking a unique medium for
the sale of bonds, WNBC inaugurated
weekly series in which value was
built into the story thru the purchase of
bonds. Fifty thousand dollars was bal-
anced as the cost of a patrol ship, and on
this basis several squadrons of planes
have been completed. To reach a differ-
ent type of audience on its bond
appeal, War Bond Symphony Concerts
were created.

The problems in labor relations were
analyzed in two ways. First, there was
the necessity for stimulating speed
in production. To meet this need war
workers were brought to the studio to
tell their stories in a dramatic program
with the need for speed. To emphasize
its importance, the program was short-
ved to the fighting fronts as evidence
of American solidarity on the production
front. The second problem presented
in a reducing labor stoppages. To meet
this need, WNBC extended its Labor
Arbitration program, which was
design to demonstrate that arbitration
is the democratic method of solving
labor disputes.

What issues may face the nation in
1943 can only be guessed at. Certainly
the broad general question of peace
will be one of the important themes.
How many specific problems are likely
to arise within the theme must neces-
arily await developments. But bond
radio can effectively meet whatever the
future may challenge. It has already
demonstrated its ability as a medium for
public service in the war, and as longer
hours to the home front it will be
more increasingly important as the bul-
swerk of democratic action in its com-
nunity.

Season's Greetings

DAVE ELLMAN'S HOBBY LOBBY

GERTRUDE BERG

AND RADIO'S BELOVED

"THE GOLDBERGS"
NOW IN THEIR 14TH YEAR OF BROADCASTING

Extend Holiday Greetings
MUSIC

New York, Dec. 26.—The yuletide is unofficially rung in up Harlem way with a fine showing being turned in by the Christmas Eve Breakfast Dance at the American Legion Post on Seventeenth Avenue. This Christmas about 1,500 got up their 51st issue of the famous Ninth Avenue American Legion Post. Tradition started about 10 years ago with a hole in the ground and a few dollars, but now time has run away with the idea and the dance is the pride of all Harlem.

When the doors were thrown open at 3 a.m. and the music began to play, the place was filled to capacity. At 3:30 the doors were closed, and the dance was in full swing until 6 a.m.

The music was provided by the Armitage Street Band, under the direction of Dr. A. J. Davis. The dance floor was crowded with people, and the music was so good that the dancers could not resist it.

**Returned**

A. C. Hotels Occupied by Army; Tootlers Try Plants, Shipyards

Atlantic City, Dec. 26.—The American Legion Post occupied the Army's headquarters on the front and most of the side avenue hoteliers, has almost a hotel of its own. The Army Air Force, in William B. Van

The Legion Post, which was founded in 1919, is now part of the city's hotel industry. The Legion members are planning to hold a dance at the Legion Post on January 1. The Legion Post is located at the corner of East 10th and 11th Streets.

Bob Crosby Ork, Miller in Front, Signed With GAC

New York, Dec. 26.—Bob Crosby, Ork, Miller, and GAC have signed with the new Music Corporation of America, a subsidiary of the new Music Corporation of America, Inc. The GAC offices here in the form of a letter from GAC. The agency will be known as the original cooperative effort.

Bob Crosby and his group will make all their releases with the new company, and will record for the new GAC offices. The group has been working on the Coast from January 1 to 15. Booking arrangements are now being set by agents.

**The Billboard**

January 2, 1943

Conducted by Elliott Greenwald—Communicates to 1564 Broadway, New York, City.
THE NEGRO MAKES ADVANCES

Edging Into Radio, Films; Bigger Than Ever in Music, And Despite Many Obstacles

By PAUL DENIS

NEW YORK, Dec. 28—Negro performers are being presented with more dignity, their employment opportunities have increased, and they have learned more sympathetically in films, radio and stage, and they are getting publicity for what they're worth, a编制 of Intelligence says.

This does not mean, however, that Negroes are being given treatment equal to the white, who has enjoyed more or less Negro segregation in colored locals in most cities where the American Federation of Musicians operates. They are not accepted as members by many A.F. local unions; they are denied the protection of the labor laws; they are denied every opportunity of winning the war and which has publicly urged industry to give Negroes a break. This is why the radio and film industries to portray Negroes more sympathetically in their choice of roles is probably creating more all-colored films, and Negro musicians are being used more in radio and in film programming.

The biggest break Negro performers received before this rule, early this year has been the recognition of Negroes as first-rate jazz musicians. The crux for swing music suddenly put the spotlight on Negro musicians as creative artists and did much to live down the type which is typified by the Emergency "jazz" situation. Some are using the colorful, blues-tinted cornet continuously and abidingly, such as "Chu" Berry and "Benny" Carter of the Bluebird Orchestra. For example, Muggsy Spanier, the star of the Chicago-based "New Orleans" band has been a regular part of the swing scene for over a year, and his band is one of the most popular in the country.

Radio

For years it has been, and still is, a rule that Negroes are not allowed to be introduced on any commercial network show with the application of Negro. But Negroes are now finding a niche for themselves in the jazz scene. As a result, Paul Robeson and Martin "Benny" Carter have made their way up to the big money, and are now able to purchase good acts on the radio. Fortunately, this rule is beginning to break down, and only recently Bing Crosby called Robeson "Mr." on one of the Crosby programs.

Radio still has a rule that a Negro cannot be represented in any drama except in the role of a servant or as an ignorant or unskilled person. Also, the plot of the American Negro in the war effort cannot be mentioned in a sponsored program. Despite this, Negroes have made progress on the radio. Golden Gate Quartet had a CBS sustaining for two years and now is on the Arts and Andy sponsored show, Tedd Willis's band was on the CBS network, and Kenny's band had a CBS sustaining a couple of years ago. Press Glass and the Rhythm Boys, and other Negroes, have been heard on many network and local programs. Negro bands have made inroads on the Col-Cherry program.

The biggest break has been to lend jobs on radio bands. A Negro could never find work before this year on a band with a white man as leader. Or, as in the case of the Lincolnaires, a Negro could never find work as a member of a band with a white man as leader. But now the Lincolnaires, and other bands, are starting to hire Negroes as full-time members.

Burlesque

Benny Howard is now playing burlesque stages as a regular feature, and is often heard in bands, except for black and tan shows.

Records

Negroes are discriminated against the same as the white, but there are many who are important to a Negro band because his skill and ability. Most of the Negroes are used in pit bands, except for black and tan shows.

Night Clubs

Night clubs are the most liberal employers of Negro talent, even the most racist uses Negroes because they generally have better color. Negro clubs, too, are among the very few branches of the entertainment industry which have Negro bands, of course, use all Negro house and Negro bands.

The Negro side of the recording industry has been the most active, and the most successful, in recording Negro music. Many black discs are now being cut, and the recording studios have begun to include Negro musicians in the line-up of their artists.

By GREGORY RUFFIN

Ink, Paper, and Pencil

The Negro version of Ink, Paper, and Pencil is a musical magazine for the Negro, and it is being given a good deal of publicity. It is being given a good deal of publicity, and it is being given a good deal of publicity again.

The Negro version of Ink, Paper, and Pencil is a musical magazine for the Negro, and it is being given a good deal of publicity. It is being given a good deal of publicity, and it is being given a good deal of publicity again.

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A MERRY CHRISTMAS

AND A HAPPY NEW YEAR

AND A VICTORIOUS 1943

CHERIO MUSIC PUBLISHERS, INC.
AND RYTVOC, INC.
1585 BROADWAY • NEW YORK, N. Y.
Maurie Hartmann, Pres. • Deanna Bartlett, Tres.
IRVING ROMM, Prof. Mgr.
CHICAGO • HOLLYWOOD
GEORGE DION • AL STOOL
Henri Rene and his Musette Orchestra extend

The Best Wishes of the Holiday Season

Recording for

STANDARD RECORDS
(Broadcasting weekly on Tuesdays and Thursdays over the BLUE Network of NBC. Program titled, "MUSETTE MUSIC BOX")

Season's Greetings from the

INTERNATIONAL SWEETHEARTS OF RHYTHM
America's Most Versatile All Girl Orchestra featuring
EVELYN McGEE, Clever Vocalist co-starring
EARNISTINE "TINY" DAVIS, Hot Trumpeter
ROXIANA LUCAS, Great Guitarist
PAULINE BRADDY, Demon Drummer and the All-Saxophone Choir

Now on Extensive Tour of Leading Clubs, Ballrooms and Theaters
Personal Management: DANIEL M. GARY
Exclusive Management: FREDERICK BROS. MUSIC CORPORATION
New York Chicago Hollywood

GET ON THE BANDWAGON with "JOE-SEE-FUS JONES"
America's Number One Swing Novelty

featured by
★ WOODY HERMAN ★ COUNT BASIE ★ KING SISTERS
★ ANDREWS SISTERS ★ STAN KENTON ★ CHICO MARX

Mars Music Publications — 306 S. Wabash — Chicago

The Season's Greetings To All Our Friends in the Music Industry

The Music Trade — Broadcasters — Orchestra Leaders
Mechanical Companies — Singing Profession
Also — to our authors and composers and the men and women of our entire organization who have, for nearly fifty years, contributed to our growing catalog of over 20,000 numbers... Including these outstanding favorites of every type of music.

POPULAR
I WISH I WISH I WISH I'LL BE HOME FOR CHRISTMAS
AT THE CROSSROADS THERE'S SOMETHING IN MY EYE
IT HAPPENS ALL THE TIME I CAN'T WAIT UNTIL TOMORROW
(For Tomorrow I See Stars Oh Stars)

PATRIOTIC
THE MARINES' HYMN HE'S A MAN IN THE ARMY
(And He's All In His Heart)
THE OLD FLAG NEVER TOUCHED IT IN MY HEART
THE BALLAD OF VALLEY FORGE LIFE EVERY VOICE AND SING
ONE DAY NEARER TO VICTORY

STANDARD LATIN-AMERICAN
EL RANCHO GRANDE MAMA INEZ
YOURS (Queremos Mucha)
THE PEANUT VENDOR AMAPOLA
SAT "Si Si!" (Para Vigo Me Voy)

STANDARD CONCERT
GLOW WORM DOWN SOUTH DON'T COUNT THE STARS
MALAGUEÑA WALTZ TIME IN VIENNA
KEEP OUR LOVE AS IT IS TODAY

STANDARD DANCE TUNES
SONG OF THE ISLANDS EDA, SWEET AS APPLE CIDER
SOMETHING NEW THE BREEZE AND
THEIR EYES MAKE LOVE CHANGES MADE
PLAY FIDDLE PLAY JAZZ ME BLUES

LOOK TO MARKS FOR THE BEST MUSIC OF 1943

EDWARD B. MARKS MUSIC CORPORATION
R.C.A. Building Radio City New York

Season's Greetings
From
Music Publishers Holding Corp.
Harms, Inc.
M. Witmark & Sons
Remick Music Corp.
Advanced Music Corp.

Greetings of the Season from
Buddy Franklin and his orchestra
Currently
RICE HOTEL, Houston, Texas
Opening CASA LOMA, St. Louis, Jan. 8
"THE BAND TO WATCH IN '43"
Personal Management: Norman Remick
**On the Stand**

Reviews of orchestras playing hotel, night club and ballroom locations and one-nighters. Comment is based upon the present or potential commercial value of the band, as well as its musical quality.

Joe Venuti

(Now with Joe Venuti's orchestra, Minneapolis)

Joe Venuti very easily fronts an orchestra group of musicians. He makes a tremendous display of what he has, using excellent arrangements to select opening and closing numbers for his acts. Alternating between full orchestra, trumpet and banjo, Venuti himself is perfectly the entire show. His ability to handle crowds was evidenced by the claps from the front door to the rear of the Minneapolis theater. Only audience complaint was heard because he broke it up too soon.

The lone exception to the mediocre music men is drummer Barrett Jones, who turned in an outstanding performance. A good source of rhythm and a flair for playing to the audience contribute greatly to the generally pleasing effect achieved.

Kay Scar, who started her musical career in Memphis, received applause from friendly audiences rather than beyond the appeal of her singing. Most deliciously good on swing tunes, she develops a feeling when she begins singing or goes into ballads like White Christmas. Her singing of Mr. Fine by Fine, however, was the best job done on this tune in Memphis yet. The balance on the band is four rhythm, four wood and three brass, augmented by Venuti's alone and trumpet from time to time. When the rendition put down their session sticks.

In favor of Sales, they do the audience a favor. Library appeared slightly dated on night sought.

Armando Romen Jr.

(Scottsdale, Arizona)

**Best Holiday Wishes!**

The Nation's Newest Swing Sensation

**MILITA LARKIN**

and his orchestra

Indefinitely

RHUMBOOGIE CAFE

Chicago

Here's to a Prosperous and Victorious New Year

**VINCENT BRAGALE**

and his South American Orchestra

Featured Indefinitely at the LATIN QUARTER—Chicago

Direction: Music Corporation of America

Holiday Greetings to Everyone From

**RUDY HOFF AND HIS ORCHESTRA**

Now in second year at

PICCADILLY CLUB, PENSACOLA, FLA.
Louis Armstrong
Just completed "CABIN IN THE SKY" for MGM
Featuring SONNY WOODS, VELMA MIDDLETON and JOE GARLAND
* CENTRAL THEATRE
Passaic, N. J.

Les Brown
and His Orchestra
with the Town Criers, Hal Dorwin, Robert Lee and "Butch" Stone
Featured in RKO Radio's "T Story's Leave"
Now in 2nd Week, CHICAGO THEATRE

Jan Savitt
and His Orchestra
with Eugene Baird
Thanks to Bob Christenberry for
10 weeks' engagement at the
HOTEL ASTOR, New York
Opening Stanley Theatre, Pittsburgh, January 8th

Don Bestor
Musical Director
STATION WHN
New York
featuring Mildred Law

The McFarland Twins
and their Orchestra
featuring BETTY ENGELS
Just concluded
LOEW'S STATE, New York
Now on Theatre Tour

Andy Kirk
and His Orchestra
with Elsa Mama
Currently at
FAY'S THEATRE

Freddie Slack
and his Orchestra
with Elia Mea Meno
Currently at
RKO Radio Pictures Studios
Hollywood, Calif.

Eddie South
"The Dark Angel of the Violin"
and his Orchestra
Currently MACOMSO, Hollywood

Wingy Manone
and His Orchestra
Currently ZUCCAS TERRACE
Hollywood

Season's Best
and a Big '43 to all
JOE GLASER
and all the boys

All Under Personal Mgt. of
JOE GLASER, Inc.
RCA Building, Radio City, New York
Of Moscari and Mon

Ev OLIVER, recently, now singing two numbers for TOMMY DORSEY with DICK MAYES handling ballads.

Music changes for CHARLES RAM- IRT, IVING BERGER, trumpeter, has been inducted by LORAD VINN, formed by ROY CROSBY, TUNK reached New York in time to get his 1-A card. PAUL GORDON, ex-WOODY HERMAN, is filling the vacant chair. RALPH HURRIE, NICK KERRIT'S strum- mer and planet, joins BARNITT at Orpheum Theater, Minneapolis, January 8.

MARTHA ANN COODER, 9

MUSIC CORPORATION OF AMERICA

MUSIC CORPORATION OF AMERICA

-1942. -

-1942.

Many Thanks

PHILADELPHIA, Dec. 28—Music mer-
chants here are viewing with interest several tie-ins of an institutional nature being tried by dealers with fellow shop-
keepers in a particular neighborhood.

Many dealers, reports Elliott Wester, record promotion manager of Motor Parts Company, Catoos, and health, have

concluded successful tie-ins with the florists in the neighborhood. Flowers being named in many song titles or lyrics making up of, and for a natural, Wester has designed a beautiful flower-
disk arrangement which makes for an attention-getter in the window of both the music store and the flower shop.

This covers a wide range of songs, from the Flower Song in the opera Carmen to the more popular Hot Love discs & Little Gift of Roses.

Other dealers, Wester reports, are tying in with chain food and apparel stores in the neighborhood. Deal including a flash of the music store on the back-

over by the food store. Neighborhood clients perform also make for ideal tie-ins, denim plants, silk of Rita Hay-

worth, taken from the Peck film, movie Lullaby of Broadway, in the poster windows and display the display with record-

ings of the picture songs.

Apart from the store traffic such tie-in

the create, the important thing, says

Wester, is that the public must be con-

tinually kept aware of phonograph rec-

ords. With record production curtailed

by war priorities, labels dealers must
do double efforts to keep interest in
records alive so that they can cash in
when peace comes. Wester recalled the

weekend. We dealers had to bring phono-

graph records back after the blow and

make sure that the public keeps the

public aware of the records. Wester

also considers the popularity of phonograph rec-

ords keeps up.

LUNCEFORD IN HARLEM

Fun-filled from Pacific coast to Har-

mond to the 1-A band and the 200-

old bunch to top the bass and warble
ballads in fine style. Joe Young (Harry, of POMP Incorporated) who sings the hot diddles and pumps his little trombone in style.

Joe Thomas, has just completed his

half vacation under his doctor's care, is

back to work with a wave and is handling the same quota of solos he formerly took.

Elliott Grennard, of Ciro's, is now

attacking the drum stool, and Bob

Moule of the new Little Club at 22

East 42nd Street.

The Big Four Vintage Orchestra is

playing Janesville, opening at the

Carnival Hotel.避孕

Reserve hotel, New-

York, January 14, where

the band will book to play the Sun Carnival.

The 22 E. 42nd Street has

bought the Brownstone, San Diego, where he

took over after Wexler, who was with the

Little Club, Los Angeles, at 14.

Celestine Velasco into Birdhouse Hotel, Los Angeles, Christmas Eve.

Disk Dealers Get

Floral Tie-Ins.

Many Thanks

PHILADELPHIA, Dec. 28—Music mer-
chants here are viewing with interest several tie-ins of an institutional nature being tried by dealers with fellow shop-
keepers in a particular neighborhood.

Many dealers, reports Elliott Wester, record promotion manager of Motor Parts Company, Catoos, and health, have

concluded successful tie-ins with the florists in the neighborhood. Flowers being named in many song titles or lyrics making up of, and for a natural, Wester has designed a beautiful flower-
disk arrangement which makes for an attention-getter in the window of both the music store and the flower shop.

This covers a wide range of songs, from the Flower Song in the opera Carmen to the more popular Hot Love discs & Little Gift of Roses.

Other dealers, Wester reports, are tying in with chain food and apparel stores in the neighborhood. Deal including a flash of the music store on the back-

over by the food store. Neighborhood clients perform also make for ideal tie-ins, denim plants, silk of Rita Hay-

worth, taken from the Peck film, movie Lullaby of Broadway, in the poster windows and display the display with record-

ings of the picture songs.

Apart from the store traffic such tie-in

the create, the important thing, says

Wester, is that the public must be con-

tinually kept aware of phonograph rec-

ords. With record production curtailed

by war priorities, labels dealers must
do double efforts to keep interest in
records alive so that they can cash in
when peace comes. Wester recalled the

weekend. We dealers had to bring phono-

graph records back after the blow and

make sure that the public keeps the

public aware of the records. Wester

also considers the popularity of phonograph rec-

ords keeps up.

LUNCEFORD IN HARLEM

Fun-filled from Pacific coast to Har-

mond to the 1-A band and the 200-

old bunch to top the bass and warble
ballads in fine style. Joe Young (Harry, of POMP Incorporated) who sings the hot diddles and pumps his little trombone in style.

Joe Thomas, has just completed his

half vacation under his doctor's care, is

back to work with a wave and is handling the same quota of solos he formerly took.

Elliott Grennard, of Ciro's, is now

attacking the drum stool, and Bob

Moule of the new Little Club at 22

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Disk Dealers Get

Floral Tie-Ins.
Yuletide Greetings
and a
VICTORIOUS 1943

EDWARD SCHUBERTH & CO., INC.
11 E. 22ND STREET, NEW YORK, N. Y.

BUY BONDS
BUY MUSIC
By Harry Moss

"On the road for MCA. Where you ride the live-long day Get no sleep but lots of travel. On the road for MCA."”

With the apologies to Rudyard Kipling.

The orchestra-booking business has access in selling to radio, motion picture, recording, hotels, cafes and other locations. Theaters, television and various similar outlets. There is also the one-night shift—which sells to ballrooms operating one night weekly, colleges, private affairs, one to three-day theater engagements, exhibitions and, in fact, any type of engagement that requires music for less than four days.

Times the one-night band-selling, dance halls have been the most lucrative source of income to the agencies. In the early days of the orchestra business it was the chief and only method of reaching the greater public and popularity in the pre-radio and recording days was completely dependent upon it.

The one-night business reached its peak just before the start of the current war. Guy Lombardo, Harry James, Benny Goodman, the Dorsey Brothers, Glenn Miller, Horace Heidt, Phil Spitalny, Sammy Kaye and other attractions in the top bracket were good for as high as $1,500 to $3,000 nightly. Several entertaining dates ran to sums over $10,000. The hallowners operate, who is the leading employer of the dance bands in town, was good for a net profit on top attractions that ran from $3,000 to $6,000 on a "mains," with his additional profit of catering, refreshments and sometimes table reservation concessions. Bands of what might be termed Class B were good for $500 to $2,000 on a "mains," with his additional profit of catering, refreshments and sometimes table reservation concessions.

Time moves on—but

Lou MARTIN
and his ORCHESTRA

stay on (8th year) at LEON & EDDIE's, N. Y.

Mgt.: LOU MARTIN ORK, INC., 33 W. 52d Street, New York.
TO THE THOUSANDS OF MUSICIANS SERVING AMERICA AND CANADA ON THE FIGHTING FRONTS AND AT HOME

May God Bless you all

James E. Petrillo
army bases near by. Houses may become available for those fulfilling such duties.

With gas restriction becoming tighter, one-night stands business comes into greater difficulties. Orchestra leaders that this would be an appropriate time for them to come back to the business. Unfortunately with those who ask for established names, this has not been the answer Mann amongst many operators would rather close down than gamble behind attractions that the public is not eager to see and hear.

A new development is the importance of sidemen who used to be content to take "pot luck" in or out of town. With the present shortage, not only in the average musician sitting in with the best, he's getting the scales of the better rooms and theaters he is now playing.

In the key cities, musicians with limited ability who prefer remaining at home are demanding fabulous sums to go out of town. Many of them are not getting it, but the demand persists. For example, Joe Blow, who plays sax, gets a wire from a local leader in Omaha asking him to join the band. Possibly Joe has never worked better than a Cues B spot in his life and never made more than $50 a week. However, he instantly wired back he will accept the offer if he gets $150 weekly.

The leader never answers the wire, but Blow, when he meets his fellow union members, tells them he asked $150 to go with such-and-such an orchestra.

---

The Billboard

January 2, 1943

GALE, Inc.

48 W. 48th St.

New York City
A Merry Christmas and a Victorious 1943

Martin Block

"Make Believe Ballroom"

"Your Hit Parade"

"Kyser Kollege"
Whereupon one of his friends who has an offer from an even more important leader asks for $500. He doesn't get the job either, but the combination of events creates a false and wild price market. One leader seeking men when told of the prices, a trumpeter player wanted to go with him stretched out his boston and said: "You take this and let me work for you." This condition will probably reach some reasonable level in the near future.

What is the future of the orchestra business? This must be a question that inquires into a period after the war. My thought would be that unless this is a long war the restrictions of gas rationing will be quickly lifted. With the release of the leaders in the service there will be the return of more than sufficient names—names as deeply established as to have become institutional for many years. This, together with the addition of those "names" that are being built today, will for a time "kill" the market.

There will be a number of all-army, all-military and all-meat or all-corp bands, some of which will be in great demand because of their patriotic appeal.

An excess of orchestras will automatically repress the touring business and in greater measure than ever before. New dance centers will spring up and new rooms will be erected in cities and towns that have become more heavily populated than our industry. The need for entertainment and forgetfulness will be uppermost immediately following the war.

There was a time when a one-night booker was unable to handle the amount of business on hand. Nowadays unless he is a very versatile individual who can manage in management, handling of bookings, sales, development of attractions and a few other things—the Lord help him. Fortunately, the experience of rout- ing orchestra, checking transportation facilities, making arrangements for proper amplification and the hundred and two other details involved, plus the necessity of selling each orchestra on tour to seven different buyers weekly, qualifies him for anything.

Meaning, we will have to be patient until such time as we can again sing:

"Hit the road."
Pay MCA commission.
Hey, accounting.
What is the addition?
Play the date.
Pay MCA commission.
Or we'll all be broke.

Season's Greetings

Vic Alfano Trio

Currently appearing in second successful month at
"Ye Olde Knight Tavern"
Hotel Worth
Buffalo, N. Y.

Season's Greetings

Walter Bishop
Music Publisher
1630 Broadway
New York

Consultant, Management, Music Corporation of America

Eddy Howard and his orchestra
"The Band Sensation of the Nation"
Just Concluded ORIENTAL BALLROOM, AGAIN!
Chicago
Currently ORIENTAL THEATER, AGAIN!
Chicago
Opening CHASE HOTEL, AGAIN!
St. Louis,
New Year's Eve
Returning ORIENTAL BALLROOM, AGAIN!
Chicago,
April 24
COLUMBIA RECORDS
Personal Direction, W. Biggie Levin
MUSIC CORPORATION OF AMERICA

It's Freddy Shafer
and His Victory Sweethearts
Wishing you all Season's Greetings with a
QUICK VICTORY IN 1943
We're keeping them smiling at USO Camp Shows
Available soon for Theatres, Hotels and Dance Dates
Management MUSIC CORPORATION of America
Contact A. G. Hoekstra, Geneva, Ohio

Every Bond You Buy Gives Our Boys Another Shot at the Enemy
WE MEAN all over the country. We mean you, Jack Philbin and Tommy Rockwell and passengers of the theaters, Universal, Locals, Carseys... Hal, you've been Santa's everywhere.

Thank you and the season's best to you and all our friends everywhere.

Take off the Whiskers.

JOHNNY LONG
WE KNOW YOU!

Johnny Long and His Orchestra

January 2, 1943

The Billboard
Music

The Billboard
Music

January 2, 1943
STANLEY R. ADAMS is vice-president of the Songwriter Protective Association and was a member of the special committee appointed by the American Society of Composers, Authors and Publishers to prepare a new writers' classification plan. He has written the lyrics for many hit tunes of the past, including "Little Old Lady," "What a Difference a Day Made" and "Yesterday." Adams also wrote the English lyrics for "La Cucaracha" and is one of the authors of "The Ballad of Davy Crockett." 

No single person or group can be blamed for what occurred. What seems obvious now wasn't then; that a good big man can always beat a good little man; that only once in history did a David beat a Goliath.

ASCAP wasn't David, but the resemblance between radio and Goliath is remarkable.

Be that as it may, ASCAP dived into the cold waters of the consent decree to find out if it would sink or swim. It appointed a committee to change its bylaws. Once they were changed and ratified by the membership at large, machinery to elect members to the board of directors was set in motion and the first election was held successfully thereunder.

The membership committee, faithfully adhering to its duties, began to admit authors and composers, who are now able to qualify with the publication of any one song. But with the abolishment of a non-participating class, whereby a writer was admitted to the list only by being chosen by a committee of four other writers, this constant influx of new members created an additional problem in classification.

Of all the legislative headaches ever created this was the dodgiest of them all.

Under the decree, the classification committee could judge a writer on either basis: reasonably available, potential of the work (prestige of the writer being eliminated), and quality and popularity of the song or songs.

Consider the Gordian knot that confronted the writers' board:

What criteria did a new writer have? None.

What availability existed? None plus one song.

What prestige did the work possess? None plus the possibility of the future.

What was the problem the committee was to solve? Here, at least, was something that could be computed; but if you wanted a team for performances in a new member, let alone balance could you refuse the same, others who were established writers?

The answer was you couldn't.

Coca Cola, recognizing the attendant difficulties, appointed a new committee to study new plans for classification and to report its conclusions back to the board.

This new committee worked for the better part of 1943; listened, talked, ana-

THE AMERICAN GIRL ORCHESTRA

Led by the QUEEN OF THEM ALL

Ada LEONARD

Just Concluded
GOLDEN GATE THEATER
San Francisco
ORPHEUM THEATER
Los Angeles

"THE 42ND STREET"'s
Top Engagements

(Milan) BONAIRE (Tampa)}

Personal Management

GEORGE LIBERACE
Another TRIUMPHAL YEAR for LAWRENCE WELK AND HIS ORCHESTRA

Just Concluded Two Weeks at the
CHICAGO THEATER Chicago
One Week at the
RIVERSIDE THEATER Milwaukee

Currently
TRIANON BALLROOM • CHICAGO
9th Repeat Engagement in Less Than 3 Years
On the Air Nightly
WGN-MUTUAL
Personal Management: KEITH BAIN

On DECCA RECORDS

Thanks to:
Eddie Weisfeldt  William Karzas
Charlie Hogan  Dave Kapp
Warnie Jones  Nate Platt
and the many dance promoters who have helped make our band successful

MANAGEMENT: FREDERICK BROS. MUSIC CORPORATION
1585 CROSSROADS, HOLLYWOOD
RKO BLDG., RADIO CITY, NEW YORK
73 E. WACKER, CHICAGO
A WREATH of GOOD WISHES

to all the artists, bandleaders and studios who are helping us to start '43 with our already-launched No. 1 goodnight tune

"BYE FOR NOW"

And a Special
Handshake of Thanks to

Chico Marx
Freddy Nagel
Don Large
Baron Elliott
Griff Williams
Dick Jurgens
Art Kassel
Joe Reichman

and, of course, to
TIM GAYLE, the composer

WATCH FOR
"COOKIN' WITH GAS"

to be on its way soon — the sensational novelty tune dedicated to the 17,000,000 customers of the gas industry.

BELL MUSIC COMPANY CHICAGO
20 E. JACKSON
LICENSED BMI

"NOW IT CAN BE TOLD"

• Three years ago George Goodwin was a radio station program director. He was constantly forced to wade thru stacks of songs looking for appropriate music. Index cards which had only titles and credits were meaningless.

• So George began to jot down the thematic chorus record and complete publishers' information on each card. Everyone who saw them wanted copies. Thus the idea of Tune-Dex was born.

• Today any recognized professionals, band leaders, recording companies, radio stations, etc., can buy this indispensable card index service that three years ago was just a dream.

• Each month Tune-Dex issues 100 cards, 2 for each new song, half standards. Cost is only $1.25 a month. ($15.00 a year for 1,200 cards.) Subscribers say these are priceless!

Send order or request more information on your letterhead. WE WILL SEND SAMPLE CARDS FREE.

TUNE-DEX, Inc.
1619 Broadway, New York

DOLORES

and her unique new Orchestra

Currently featuring the four girl string section

BOOK-CADILLAC
Detroit, Mich.

To my very good friends in South America and Europe.

To the many friends I have been fortunate enough to make here in America

My Heartfelt Wishes for a Happy Holiday Season... Good Cheer and Good Luck

MUSIC CORPORATION OF AMERICA

Exclusive Management

Copyright 1943

www.americanradiohistory.com
Few Pubs Don't Mind
If Wax Remains Cool
WILLIAM MORRIS AGENCY, INC.
NEW YORK • LONDON • CHICAGO • HOLLYWOOD

Exclusive Management

THE BILLBOARD
January 2, 1943

Season's Greetings from Billboard

Jerry Weldon

and His Orchestra
featuring
LILLIAN LANE • JOHNNY BOND
and
thanks to those who helped make our first year a success!

Here's to you!

JACK— for slope us on DECCA RECORDS
MARIA — for a grand six months in the HOTEL LINCOLN, N. Y.
ZEB — for two engagements at the STRAND THEATRE, N. Y.
MISS E. — for a week at the SHERMAN HOTEL in BOSTON
FRANK — for an engagement at the HARVEST THEATRE, N. Y.

and thanks to
CBS • NBC • MUTUAL
YANKKE Network
and all others throughout the land who’ve had a hand in our success!

Tom and Milt, Mike and Dick
Eddie and Les and Jack
and all the fellows

Sincerely,
Jerry

---

WRITER LOOKS BACK
(Continued from page 44)

all the boys have pitched a pretty good game.

Retrospect is easy; forecast is risky. Looking back you rely on analogy, look-
ing ahead you rely on guess work. But here goes! The year 1942 is being
looked back upon as the most turbulent of times. Someth-
ing for more important than the music business must be our first consideration, and
that all consideration must be
ded to more of our energy and ef-forts than is asked of us.

For any commercial song will make
their appearance. There will be some, there will be more. The year 1943 is being
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No new names emerge in '42—skirts and A. K.'s flop—crivies go sweet, but hot jazz sending doobies—earnings stabilized as industry enters new era

By ELLIOTT GRENNA

NEW YORK, Dec. 29—One year after America was sucked into World War II the band business left reeling from slides that were electrified from the first, the postwar industry is struggling to get back on its feet. And while many bands have been forced to cut back, the industry has been working hard to emerge from the doldrums. One band, the Bud Weir Orchestra, has been able to weather the storm, according to its manager, who said that the band was doing well and that he expected it to continue to do well in the future.

The bud Weir Orchestra, which was formed in 1941, has been one of the few bands to continue to play regularly during the war. The band is known for its energetic and lively performances, and it has been a popular choice among fans of swing and jazz music. The manager said that the band's success can be attributed to its ability to adapt to the changing times and to the fact that it has continued to perform regularly throughout the war.

The bud Weir Orchestra is currently touring the country, playing at a variety of venues, including colleges, clubs, and theaters. The manager said that the band is looking forward to a bright future and is planning to continue its successful run of performances.

In other news, the American Federation of Musicians has been working hard to ensure that musicians are paid fairly and that their rights are respected. The union has been fighting for fair pay and working conditions for musicians, and it has been successful in achieving some notable victories. The manager of the bud Weir Orchestra said that he was pleased with the work that the union has been doing and that he hoped that it would continue to be successful in the future.
Music Polls Praising Lord As White Christmas Uses Up Black Ink; Banner '44

NEW YORK, Dec. 29.—Nothing about music hits in a year when has ASCAP performances have been so much in evidence. As a result, the trade, here and abroad, is now feeling the pinch. 

The reason for this is that the ASCAP has been so successful in getting its members to use their power wisely that the industry is now feeling the effects. 

As far as the OWI and the possibly leading compositions, the ASCAP has not been so successful. In fact, it has not been able to do anything about the OWI and the ASCAP. 

The OWI has done its best, but it is not enough. 

And a Happy New Year

NEW YORK, Dec. 30.—One of the top local radio stations received the following appeal from a loyal ASCAP fan: 

"Dear Editor: 

"It is a privilege to write you this letter. 

"I am writing to ask you to consider the question of ASCAP's support of the new song, "Happy New Year." 

"I feel that this song is very near and dear to the hearts of all ASCAP members. 

"I would like to see this song become a hit. 

"Thank you for your consideration." 

Christmas is Coming

NEW YORK, Dec. 30.—The ASCAP has announced that it will begin a new campaign to promote the use of its members' songs during the Christmas season. 

The campaign will include a series of radio spots that will feature ASCAP songs. 

The ASCAP has also announced that it will provide special ASCAP T-shirts for radio stations that want to promote the campaign. 

The ASCAP hopes that the campaign will help to increase the use of its members' songs during the Christmas season. 

"We feel that this campaign is very important," said the ASCAP. "We want to use this time to show our appreciation for our members and their contributions to the music industry."
Dial Twister Comes to Year-End Roundup of Remotes and Reaches Sad Conclusion; Maestri Muff

Listening to band remote week after week has convinced the reviewer that the average ork band is kicking a big chance around every time they talk to the air. No need to remind him how limited; these remotes are the only way he himself out getting into a location with network wires. But what he doesn't seem to realize is that air time by itself is only half the story. The other, the most important half is what he does with the time.

To begin with, he must decide how much air time is best for his particular outfit. If his forte is straight 'Scotsy' dance music and he can fill interest only a quarter-hour show, a half-hour is going to show the limitations badly. Three or five such half-hour weeks will point up glaringly that he's got plenty of desert.

Even more disastrous is the new band in the process of organization and building that, thru its hosting connections, bands one of the spots with a dozen or more air shots a week. What looks like a great break on paper frequently turns out to be rewarding but a headache. The great number of broadcasts not only uses up every arrangement in the books but every kind of arrangement as well.

From 31-1130 one night it sounds like a Perentie band, one hour later it is on the air again, only this time it is mixing in its stuff. The following night it is back using its novelty arrangements and later in the evening it is switching once again. Repeating the dozens after night after night, it doesn't appeal to the same type of listener two out of three. Some bands caught have sounded like three different bands in three successive broadcasts without it being clear which one of the three it really was.

Such volume not only taxes the imagination and versatility of the maestro and leaves the dial twister guessing all that, but broadcast too frequently without proper planning and preparation leaves the band open to the chance of having good shows and bad shows—after he had more than negating the effect of the good ones.

The large one that feature the heated and run into other complications. A 15-minute show doesn't give them time to become familiar. It's still not enough crease at the studio, its varied arrangements can't be crowded into the system of time, and its vocal arrangements are limited by a one-over-two-chord scheme switched between instrumental.

Even with the time limitations, the fault usually lies with the maestro. He is too often forget that very little dancing is done at home, and a rock-drum solo, while murder on the floor, is a Rock-Drum dead spot on the air. His five-minute killer-differs is a riff repeated eight times by every section in the band is a sightly scheme to youngsters holding hands in the park or junior doing their homework in their bedrooms.

He should condense his material and serve, for air purposes, a distillation of his product. By pruning the dead wood, the meaningless 8-bar intro and bridges, and the coconut drum solo, he'll be registering more solidly. If he hasn't the vocalists he's proud of, he should forget the regular arrangement he uses in the six (where the leader takes the fourth chorus and5 to spin on the ninth and last chorus) for one that is thrilling a musical background for the singer.

To get back to the Society band for a moment, it's time he learned that plugging a string of show tunes from show music is in a waste of time on the air. His straight dance music doesn't offer diversity and he's got to wake up for it with plenty of vocals, novelty tunes and interesting melodies. He may be king of the remote spot he's playing, but he's a fool on the air unless his airs at M. and Mrs. America. * * *

The time ork leaders gave their remotes the attention they deserve, they'd dodge weeks to its planning and preparation. Only the best tunes and arrangements in the books are used. If possible, newer and better ones are added. The band reaches so that its best look will be forward when the curtain goes up.

Comes the broadcast and, thinks the leader, another half hour to fill. No tests for balance; just the usual pumping out as per instructions from the engineer. Most of the time the men don't even think there's a time ticking away on their instruments for the previous two hours. Faced, well, it takes about eight to fill the half hour, so he'll take care of a half dozen song plugers in one killing. Not that he can go far wrong by playing along with the plugers and using their top tips, but he should select them with discrimination and for his own purposes, not theirs.

As to themes, they should be used with discretion. They serve only to identify the band to a waiting public. A theme that runs a minute and a half, opening and closing, on a quarter-hour show is overhead on length and only satisfies the leader's vanity. One extra tune can be expected into that space and it will make the program sound like more.

And lastly, timing radio contracts can be measured by the second and the result is a polkaed, showbusiness job.
Merry Xmas and Happy New Year
There's only One

Ask Mr. Crossley

Kate Smith Sings  Kate Smith Speaks

Columbia Broadcasting System
Friday Evening
8 to 9 P.M. EWT
"Tops Every Friday Show"

12 Noon EWT
Monday thru Friday
"TOPS Every Daytime Show"

Personal Management
TED COLLINS
AUGHN * MONROE
and His Orchestra

Featuring Marilyn Duke and Ziggy Talent

Thanks to the Hotel Commodore, MGM Pictures, Victor Records and the hundreds of location owners for whom we played in '42. We're grateful for your faith in us.

and a

VICTORIOUS 1943

Personal Management—MARSHARD'S MUSIC

Exclusive Management

WILLIAM MORRIS AGENCY, INC.

NEW YORK * LONDON * CHICAGO * HOLLYWOOD

MUSIC

Orchestra Routes

Following each listing appears a symbol. Fill in the designation corresponding to the symbol when addressing organizations or individuals listed.

ABRREVIATIONS:

b—balcony; c—aisle; cl—cabaret; cc—country club; h—hotel; mh—music hall; ne—night club; p—amusement park; r—roadhouse; re—restaurant; s—showboat; —theater.

Palmer, Walter (White City) Springfield, II.
Palmer, Tony (Colon) Quincy, II. 33-34 h.
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Palmer, Tony (Colon) Quincy, II. 33-34 h.
Thanks to our mentor, Cy Shribman, and to all the theatres and location managers and Coca-Cola for whom we played during the past year. It was our biggest year yet! Our Bluebird recordings met with a fine reception on the part of both the automatic phonograph operators and the record retailers. All in all, '42 was our most successful year and we are deeply grateful to all those who helped us make it that.

In 1943 we will continue to bring to the patrons of the spots we play, to the airwaves and via recordings the kind of music that has carried us to the heights we have reached. We are already set for our third return engagement at the Paramount, New York City. We believe that this marks an auspicious beginning for the new year and we pledge ourselves to do everything possible to carry through for the remainder of the year with the same high popular music standards we have always set.

Personal Management: CY SHRIBMAN
Greetings to STANFORD ZUCKER
"43 OUR YEAR FOR

"One of America's Greatest Cocktail Units"

Gene

HOOVER
and His KNIGHTS OF RHYTHM
Currently:
Belden Hotel, Canton, Ohio

"The Million Dollar Personality"
and his

GOLDIE LAUGH BAND
greet you from
Jack Green's Continental Greve, Akron, Ohio

We've Taken Dixie by Storm

RAY BRADSHAW
his Violin and his ORCHESTRA
Currently: Club Royale, Savannah, Georgia.
Opening December 30: Six o'Clock Club, Charleston, South Carolina.

Mel

MARVIN
and his
"TAKE IT EASY" Music
Now: 15th Ward—Dundie Hotel, Wilmington, Delaware
Opening January 4: Club Madrid, Louisville, Kentucky

The Romantic Style of

RUSS CARLYLE
and his Orchestra

Now Playing:
Oh Henry Ballroom, Chicago

Opening
January 8—Hotel Claridge, Memphis, Tenn.

"Gee fellers*, thanks!"

The KORN KOBBLERS

"America's Most Non-Sensical Band"

*See Zucker and associates
*WIZZ-Blue Network
*Frederick W. Ziv Agency
*Okeh Records
*Song Hits Magazine for selecting as "The Outstanding Novelty Items of 1942."
*The Press and all our other friends for making the past year our biggest to date!

One of Bandom's Great Pianists

WILBERT WELLINGTON
"KOKOMO"
A Third Repeat Engagement: 115 Club, Grand Forks, North Dakota

Johnny GILBERT
and his ORCHESTRA
*now playing the
GRAND TERRACE BALLROOM
Detroit, Michigan

STANFORD ZUCKER
Denny BECKNER
and his MADCAP MERRY MAKERS
*New Playing: Anglesey Café, Minneapolis, Minnesota

Two Sweet Girls and a Boy
CHARM TRIO*
VIOLIN — GUITAR — BASS
Currently: Embassy Club, Gulfport, Miss.

"Smiles" from
NEL POWELL ORCHESTRA
featuring LYNN STEVENS, Vocalist
Now Playing: Charleston, South Carolina

HOWIE PRICE
and His Orchestra
Now Playing
BERKELEY JUNGLES CHARLESTON, S. C.

AL TRACE & HIS SILLY SYMPHONISTS
featuring "RED" MADDOCK
"IT'S SCREAMLINED"
A COMPLETE AND SOLID PACKAGE OF FINE DANCE MUSIC AND ENTERTAINMENT
Currently: Flagship, Union, New Jersey
Opening January 5: Dixie Hotel, New York City

Season's Greetings to Everyone
Jack SHEA
"THE MAD AUCTIONEER"
 Proud To Be Represented by
STANFORD ZUCKER AGENCY
Now at: His Hour Club, Charleston, South Carolina

CHRISTMAS AND NEW YEAR GREETINGS
With a Swing
ALFRED BELL and
THE ARISTOCRATS OF SWING
Now Playing: Art Neby’s Moonlight Gardens, Saginaw, Michigan

Lloyd LABRIO
and His ORCHESTRA
Now Playing:
PLEASURE PIER
Port Arthur, Tex.
New York, Dec. 26—Equity’s persistent effort to strike at the heart of censorship by intimidation means some success, according to an editorial appearing in the December issue of Today’s Stage, the magazine for theatrical professionals.

New York, Jan. 2—Equity, the League of New York Theatrical Groups, was established an emergency meeting, at which Lee Strasberg presided, his election to close the show and the theatrical groups decided to fight a concerted battle against censorship in all forms.

The editorial reads as follows: “One of the most feared and frightening developments in this recent campaign against an officious censorship was the announcement in one of the New York newspapers that the production of ‘Blithe Spirit’ was to be withdrawn at the end of the week because the producer of the theater in which it was playing had decided to close the show. Against it might result in the restoration of the license of the theater.”

In the New York Times, and the Foreword for the season for censorship for the new season, which was assured that a new and powerful score weapon had been delivered into their hands.

And so the determined protest of Equity against this censorship, which received support from many of the newspaper men and from the playwrights, was amply justified.

Equity is the first in the line to protest, and, in the interest of the American theater, would be to so intimidate the owners of the theatrical real estate that, in order to fully enjoy their occupation, they would undertake the censorship of their theaters themselves.

The New York Times, in the New York Times, and the Foreword for the season for censorship for the new season, which was assured that a new and powerful score weapon had been delivered into their hands.

Aidan is certainly nothing that the Act. is being played. However, there is a role to play. (See Equity Edition for pages 97)

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to Leonard Starr, who read lines, too, but whose chief talent remains the ability to blow a trumpet that makes the Jingle Bells sound like a fish-bone.

TO FLORA ROSSON, for deserting the heroic functions and starkly stating to herself that she has been previously addicted, to offer a charming performance as a young English spinner in The Dance in the Dark, wherein John Van Dyken looked upon her as one of the bosses of the turn of the century and cast nothing for an ethnic role to get excited about; and, in the same quiet yet effective role of a druggist, to Myron McCormick, for deserting the whole role, morganic muse and other beautiful roles, who have given his work, in order to play high comedy with ease, skill, charm and remarkable effect; and, in the same play, to the playing of an envelope in the excellent portrayal of whom and everything, a cento of a chorus back in her bosom in family and triturate, to Virginia McAllister, for doing a generally heavy singing role in the Moreover, the same is true of Miss Ross's, as her collaboration with the same-sex actor in Die Frauensehre has been felt to the metropolitan audiences, to Shelly Winter, a young lady with a small and peculiarly handsome role in the same play, who impressed nearly with her stage presence and her charm; and, above all, to Eliza Wragg as the same character, for conducting the play with detailed care and a singing voice for the life and spirit of the characters, a magnificent musical role; to Leon Ames, for playing so smoothly and well that he almost made believable the harried role of Little Baggie, a distinctive comic role, and, in the same play, to Karen Morley, for a charming portrayal of the irritable loving secretary who always inhales plays like that, and to Barbara Bel Geddes, for growing up into one of the most charming and capable ingenues on the stage, to Edith Atwood, for his altogether excellent performance in Where's My Money, with the same character's a part of the same character, and, still in the same play, to Shering Oliver, for a polished, quiet, tremendously able portrait of a phallic breast French diplomat.

TO TULLYAH RANKHEAD, for at last finding her true niche—love-scorn— and for having a field day for herself and the customers in the midst of the doings of Mr. and Mrs. Rexroth, the good-natured bankrobbers of Thornton Wilder's Mr. and Mrs. White, this one of those roles that crumples in any time or stress to gain the peculiar, determined, and intellectual mind of Thomas Mann's Toller, for attempting to give her a historian character or to love-scorn, of Mr. White's role in the current edition of Gertrude Stein's Toller, for the same thing in the same book of the week, and, in the same play, to Valerie Zeiner, for doing one of the best eating jobs in her career in the comparatively small role of a fortune teller, a tragedian for the stilted, her only and fine effect of the first class job, the title role in his latest, a charmingly lovely and intelligent fitness that failed only because her author lacked the invention to give it body; and, in the same play, to Lillie O'Hara, for a quiet and luminous job as a couple of women who eventually understood why a man should want to turn himself into a tree to Alfred Lunt, for coming back to the stage in the one of the brightest, gayest, and most beautifully acted of all their successes, S. F. Butler's The Privilege, a picture, and an admirably enjoyable comedy, to Clarence Derwent, again, for the tremendous effect he achieved in his scene in the same role, and to Stella Wariner, another of the same excellent, and very humanly humanly and charmingly playing comedy.

TO LOUIS CALLAHAN, for deserting the polished men of the world he has played so well, in order to do a terrific, detailed and altogether admirable character job on a set of sophisticated Jester Lester in The Great Day Doorstep, a comedy about the so-called-which-hauntings-of -times, and also the same comedy, for the rich humor of his relating river pilot; to Paul Muni, for his fine performance in the revival of Elmer Rice's splendidly theatrical play, a character in the same role a year ago, to Jonny Mackinson, that great actor, for repeating the fine original job in the same play; to Clara Langner and Jack Russell, for outstanding minor portrayals in the same revival; and, still in the same show, to Ethel Dearing, for bringing sympathy, understanding and humanity to the stenchi of the loving secretary, a stock character as inevitable nine years ago as it is today in things like Little Big Horn; to Eliza Best, for the crisp, capable, and ability of her playing in a recent picture, to Point Blank, for airplanes, a plane that handled them so stupidly it seemed to be a setup for them, the fact that is not to be forced to play it awkwardly, and, in the same play, to Ethel Greer, for a grand performance as a curiously unvarnished woman who had no better directions than his direction showed it to appear, and, in many others in the same fine cast—particularly Whittaker, who portrayed a character and the same character of the season's highlights; Tom Williams, whose picture of a good natured, courageous and admirable Scottish captain was heartwarming and effective, and George Whiting, who did fine work for an undercover pilot. This was the case, it appeared to be, to Barbara O'Neil, for the bravery and integrity of her playing in The Whirlwind and I, which is a very good play with a character that is tremendously effective and Edmond Purcell, whose portrait of a free-thinking father in the same play is character work at its best; to Joe Dudley, for a detailed and effective portrait of a doubtful officer; to Donald Down, an inductive adaptation of a British novel, to Karl Malden, in the same play, for a splendid acting job as a battle-year man, and, in the same show, to Leon Tolksky for his work as the team's therapist and Chandler Morgan for here as the pesting litterateur who marred the ballad champion and ruined his goings.

Sons of Fun

Winter Garden Theatre

New York

1150 Sixth Ave., New York City
Season's Greetings

MOLLY PICON

Seventh Consecutive Year With Maxwell Coffee and Diamond Crystal Salt

* New Appearing Fourth Successful Month at the Molly Picon Theatre, New York

Broadcasting Every Tuesday, 8:30 P.M., Over WHN

Merry Xmas

Benny BAKER

New Play on Broadway
Reviewed by Eugene Burt

ETHEL BARRYMORE
Beginning Monday Evening, December 29, 1932

THE THREE SISTERS


Katharine Cornell is an actress-manager to be admired. Unafraid of any acting competition that our theater can afford, she gather around her the greatest casts obtainable, and submerges herself in beautiful ensemble playing. That's the way it should be—and so seldom is.

In every way, this is, except as regards the play, Miss Cornell's choice of script is, of course, her own affair; but it does seem a shame to waste such a magnificent a cast and production on Chekhov's scripting. Beautifully uninfused slab of influential boredom. So good is the cast, the under Mr. McClintic's direction, that it occasionally brings moments of interest to the play, and on rare occasion even manages to create a mild theatrical effect. I've seen the mid-sized Chatham masterwork more often than a few times—this believe me, what this cast is doing...
Season's Greetings

from

MARTHA RAYE

Exclusive Representations
ABE LESTOGEL
William Morris Agency

Season's Greetings

WAYNE and MARLIN

Now in Seventh Month with
STAR and GARTER
MUSIC BOX THEATRE, New York

Sincere Holiday Greetings from
MR. and MRS. BOBBY CLARK
"Star and Garter" ★ Music Box Theater, N. Y.

Season's Greetings

Milton Berle

Song of Good Cheer for The New Year
ROBERT FIELD TENOR
18th week LEON & EDDIE'S New York

with it is nothing short of miraculous. You shouldn't need an outline of the thing like this. Just the sweeping and somber strike of the cello mute. The whole thing is extremely tedious, at least to 95% of the audience. But if you insist on an outline, the drama is about three stories and of how they never got to Moscow. That's all, brother.

It presents this suspended bank of drama by means of a large number of characters and seemingly interminable dialogue that never gets anywhere and seems, for the most part, to be completely remote from the audience. The music is written by Stanislavsky (that magnificent genius) who tried to teach actors how to act by having them impersonate inanimate objects and ideas and it could be followed: "Read him in the kitchen of the house and you will find nothing in him; he is a simple plot, magnificent, vivid, honest little people. But take him where scene sets you and you will feel in the everyday plots of life plays the eternal longing of man for happiness, his elevation beyond the mundane place of human poverty."
**NIGHT CLUBS-VAUDEVILLE**

**January 2, 1942**

**A PROBLEM YEAR**

**NEW YORK, Dec. 31—A.z a short evening of the year, Miami's hottest night club managers were busy buying for the coming season and for the year to come.**

**Curfew Cuts S. F. Cafe Trade 25 Pct.; Reno Spots Lobbying**

**SARASOTA, Dec. 31—The early- morning hours have seen a spate of curfews and liquor outlet reductions. First week of the year has seen a number of liquor outlets close or reduce their hours of operation.**

**Penn Hotel Fire**

**Dim’s Eve Business; Nixon Opens Jan. 5**

**PITTSBURGH, Dec. 31—The opening of John’s Delmonico on the city’s steel plants, and the opening of the new Hotel Pittsburgh, has brought a new life to the downtown area.**

**Midnight Curfew**

**Forces Early Shows On Hollywood Clubs**

**HOLLYWOOD, Dec. 31—Not only has the Hollywood opening of the Chanteur brought a new life to the city, but it has also brought a new life to many of the clubs in the city.**

**Club Owners See Profit in Matinees**

**PHILADELPHIA, Dec. 31—With tickets for the new year’s eve shows being sold out in many cities, many club owners are looking forward to the new year with hope.**

**Cheyenne Clubs In Terrific Boom**

**CHEYENNE, Wyo., Dec. 31—The new year’s eve shows have been sold out in many cities, and the clubs are looking forward to a new year of prosperity.**

**Traveling Gets Tougher**

**MONTREAL, Dec. 31—Travel restrictions have been imposed on many clubs, and the return of tourists has been delayed.**

**War Work Booming**

**New Orleans Clubs; New Spots Opening**

**NEW ORLEANS, Dec. 31—The war work has been going strong in many cities, and new clubs are opening up every day.**

**1942 Was Salute Year For Vaudeville Theaters**

**NEW YORK, Dec. 31—1942 was the year for vaudeville theaters, and many new clubs were opened.**

**Wilson’s Cafe Fireproofed**

**PHILADELPHIA, Dec. 31—The new year’s eve shows have been sold out in many cities, and the clubs are looking forward to a new year of prosperity.**

**Joyce Takes Tavern**

**PHILADELPHIA, Dec. 31—The new year’s eve shows have been sold out in many cities, and the clubs are looking forward to a new year of prosperity.**
How I Remember Patrons' Names and Faces

A Symposium of Night Club Owners, Managers, and Headwaiters

Personal greeting and handwriting are very important in the success of any night club—nights club hosts knows this. In this symposium night club owners, managers and hosts try to put down in words their techniques for remembering names and faces of patrons. Often the technique is "instantaneous." But in many instances the night club host is definitely aware of the customer's name because his memory goes thru or recollected a face and name. Read for yourself.

* * *

Lou Walters
Operator, Latin Quarter, New York and Miami.

Every big night club owner should have an older one, and I have mine. Namely, Leo, my headwaiter, who has the best memory of any man I have not and is a nice, smart-looking guester.

If there is anyone in the house who should get some personal attention, my headwaiter and captain tip me off in enough time. But for the sake of the restaurant, Leo and the staff of my restaurant corps. After all, patrons don't come to see me, but the show.

* * *

Frank Amstad
For 11 years waiting do, Drake Hotel, Camden Cafe, Chicago.

Remembering names is my hobby as well as my business. It takes years to develop a good memory for names, but I have been at the thing long enough now to have formed something of a talent in remembering your livelihood. And if you come in contact with patrons, we know them and performers do, remembering names is highly important.

You might associate a face or face of a person with someone, and that will serve you as a pillar to fall back on. When a familiar face comes in and I don't remember the name off-hand, I will usually come up with it before that person leaves the room by digging up experiences associated with that name.

I do not find it necessary to keep an extensive list, altho I can see the value of one.

* * *

Barney Josephson
Operator, Cafe Society Uptown and Downtown, New York.

I can never remember a name, but I never forget a face. Therefore, when people greet me and say, "Hello, Barney, how are you?" my recognition of them as old friends or old customers is so genuine that they overlook the fact that I don't greet them by name. But it's a terrible spot to be in sometimes.

I can't remember not only the name of hundreds, even thousands of people, but even the feeling at which they are, the parties with whom they came and good parts of the conversation. I suppose that makes up for the weakness on the names. At any rate, I haven't lost a customer because of this failing, and my apparently recognizing with your eyes and your smile counts more than the recollection of the names.

For a headwaiter, however, the remembering of names is indispensable. But oh this writing, I am still the proprietor.

* * *

Lou Taylor
Host, Greenwich Village Inn, New York, and a cafe entertainer and host the past 25 years.

I've been in the cafe business the past 90 years and opened my first night club when I was only 25 years old. During those 25 years I'm sure I've personally greeted about 200,000 patrons. I'm not sure how many of them I know by name, but it must be at least 3,000.

I remember patrons by recollecting their facial and voice first. If I can't remember their names, I tell them talk for a while and, sure enough, their name pops up in my mind. By having them talk about their shows for some place in their personality, or they might be some gesture which recall to me their name. I think everyone has distinctive personality mark—voice infection, hand gesture, hair comb, glasses, shape of nose, teeth, etc.—and I try to associate the same with the personality mark. It works more the time.

* * *

Bill Hardey
Operator, Gay Nineties Club, New York.

I have always felt that running a night club is comparable to private life—you make friends and entertain them—but on a much larger scale. I have always had a genuine liking for, and interest in, people, and I have a good memory for names and faces.

It is only human nature to enjoy being recognized and treated as a personal friend, and because of this recognition our patrons like to come again and again to the Gay Nineties, bring other friends with them, in turn, also become friends of mine.

The most important thing is to be guided by the patron's lead in greeting him by name when he is accompanied by others, for obvious reasons. Some names differ as to style, while many others do not like to be thought of too much as a frequenter of night clubs and eats.

Henry Songfelder
Host, Sherman Vine, Proto-Basque, Chicago.

My method of remembering names and faces is association. The first time I
"HEY RUBE" COMES THROUGH!

When the history of the war is written, America will learn that—save for the armed forces—no group of people has made a greater voluntary contribution to the victory program than the men and women of the entertainment industry.

To the famous and the unknown, the veteran showman and the youngster, Congratulations to you and your organizations for an essential job well done—a job in which we are proud to have taken a small part.

Congratulations...

USO CAMP SHOWS
HOLLYWOOD VICTORY COMMITTEE
HOLLYWOOD WRITERS MOBILIZATION
UNITED THEATRICAL WAR ACTIVITIES COMMITTEE
ACTORS EQUITY ASSOCIATION
AMERICAN ACTORS AND ARTISTS ASSOCIATION
AMERICAN FEDERATION OF MUSICIANS
AMERICAN FEDERATION OF RADIO ARTISTS
AMERICAN GUILD OF VAUDEVILLE ARTISTS
AMERICAN THEATRE WING—CANTINES—LUNCH TIME FOLLIES
ARTISTS MANAGERS GUILD
ARTISTS REPRESENTATIVES ASSOCIATION
ASSOCIATION OF MOTION PICTURE PRODUCERS
AUTHORS LEAGUE OF AMERICA
CHORUS EQUITY
DRAMATISTS GUILD
MOTION PICTURES WAR ACTIVITIES COMMITTEE
NATIONAL ASSOCIATION OF BROADCASTERS
SCREEN ACTORS GUILD
SCREEN CARTOONISTS GUILD
SCREEN DIRECTORS GUILD
SCREEN PUBLICISTS GUILD
SCREEN WRITERS GUILD
Writers War Board

Today, the entertainment world faces the future with grim confidence. We know our job in the days ahead is to work, plan, organize—until the final victory is won.

SEASON'S GREETINGS FOR A FIGHTING, FREE NEW YEAR

WILLIAM MORRIS AGENCY, INC.
NEW YORK • CLEVELAND • CHICAGO • HOLLYWOOD

SEASON'S GREETINGS FOR A FIGHTING, FREE NEW YEAR

WILLIAM MORRIS AGENCY, INC.
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many
Happy
Returns!

RKO THEATRES

meet a person, I make sure that I know where he is from, what his business is and, if possible, what kind of clothes he likes. In this way Iคลอง him in my mind. The importance of remembering names and faces cannot be overemphasized. People like to be recognized, and when a host greets guests by their names as soon as they enter the room the guests start their visit with the proper frame of mind which, usually, loosens their purse strings.

Herman Schubert
Operator, Pelham Heights Inn, Bronx, N.Y.

For the past 25 years I have been in the night club field and during this period have developed the "camera eye" method of remembering names and faces. I have always been a firm believer in paying personal attention to every patron. When I spot a new guest, paying his first visit to the club, I introduce myself during the course of the evening and inquire how he enjoys the food and the show.

While sitting at the table I make a mental note of his outstanding features and associate them with his name. I also find out what he is eating and what his favorite food is and try to remember these items for the patron's next visit.

Every operator has his own system, no doubt, but I have found the "camera eye" method the most effective.

Leo Orla
Manager, El Chico, New York.

I was born in Spain, where it is a ritual to know and say hello to everybody you meet. People are so fond of each other that you can expect to inquire about their family, their jobs and their health. It is a matter of disrespect not to. So, naturally, one must develop a keen memory or else your fellow Spaniards think you are stuck up. That was the start of my training to remember names and faces.

As an early age I came to America, and after a few trials at different jobs I got into the restaurant business. In this big town where people are so friendly and big hearted, although foreigners don't think so, I have discovered that remembering people's faces and names gives them an important feeling.

Show people that you are interested in and like them and you can be sure they will reciprocate. A smile, a gesture of courtesy and a nice word can make more friends than anything else in this business. That is the first day of a patron manager.

Albert Berryman
Headwaiter, the Hurricane, New York.

It's a sixth sense, I suppose.

My experience as a headwaiter dates back to the day of Diamond Jim Brady and the golden era of lavish night club spending. It was important then to remember names and faces, and it's just as important now. Thus the man I've acquired a system of identification—nothing peculiarities of a patron, how he orders, what he likes, the way he talks or anything different about him.

Let me remember a passage out of a book when the occasion demands and digging deep in your memory, I remem...

Greetings!
and best wishes
for Christmas
and the New Year

I. M. Rappaport
HIPPODROME
THEATER
BALTIMORE
Buy More War Bonds in '43

DANNY THOMAS

125th Week
5100 CLUB
Chicago

Season's Greetings

A Happy Yuletide
Is the Heartfelt wish of
MICKEY KING
Currently Appearing at the Famous
LATIN QUARTER
New York

Thanks to Lou Walters and John Singer

Floyd Fuericht
Maitre de, Bismarck Tavern, Chicago.
I have been employed in Chicago hotels as maitre de for over 30 years and
during that time have convinced myself
that the importance of remembering names and recognizing
faces is the key. I am currently in my eighth year of
this work at the Bismarck Tavern,
and my experience has been to maintain
a list of what I considered important guests, both Chicagoans and out-of-
towners. I now have 3,000 select names
and am thoroughly familiar with them. I
just asked one of those characteristics
of that person and any unusual
calling or drinking habits. Also learn
his business and try to remember something
about it the next time he comes in, so
that I can ask him intelligent questions.
It is comparatively easy to recognize a
name if you concentrate and associate
that face with definite experiences.

Charles Richey
Night Manager, Roger Corner, New York.

It's all a question of association of
memories. It isn't so much having a
person's face flash again before you as
your reaction to that person's behavior
or characteristics, which helps about an
immediate remembering of names.

He may have an exceptional personality;
he may voice his enthusiasm outwardly
about the food and service; he may
be irritable or interesting or boring.
On the other side: you may be extremely
charming, have a pleasant voice, or,
in reverse, you may be tricky, hard to
please, or even a pain in the neck.

Each of the above virtues or failings
leads to my mind on a return visit, and
as part of my first reaction I address
the person with the name he or she
has become associated with in my mind.

Meyer Horowitz
Operator, the Village Barn, New York.

Once before my manager, J. J. McHale,
told me how to remember so
many names and faces, and all I could
answer at the time was, "I don't know. I just remember?"

Times have changed, but my memory
hasn't. I think that either night club
owners will continue, because we find that an
unfailing memory is perhaps the most im-
portant asset a man who caters to the
public can have. It is consistent and
contradicts good will and patronage.

I've operated this spot for a dozen
years and have been able to plot a
pattern whose last visit dated back a few
years and tell him when he was in New
York and the details of his visit. I'm sure
that people don't repeat their visits to
the Village just to marvel at being
remembered over so long a period of time.
JOE ZUCCA
Operator, Casa Marano and Hollywood Casino, Hollywood

I DOUBT if there is any sure way of remembering customers. Some night club owners acquire the gift and others seem to have a knack for it. As for me, I was raised in this business. My mother operated cafes for years, and I learned from her the many tricks of successful management. In trying to personalize relations with customers, I always find out what a man does first. A few minutes of conversation usually tells me if he is a doctor, lawyer, writer or laborer. Chelsea doesn't mean as much as the way they see women, fingerprint, hair, face, hair and grammar all join in making the mental picture. Once I have established the correlation of the customer, this method, I can usually remember him and his name.

ARMANDO BERGO
Operator, Armando's, New York

REMEMBER each guest personally, something not always possible in the large spots, to possibly the best way I know to remember names and faces of customers. In a small, intimate place like my own, which has built up a reputation for good food, it is quite easy to remember the names and faces of my regular customers because a good many of them live there several times a week. Aside from that, the key to remembering is to try to associate one little thing such as a characteristic gesture or even distinctive feature of this person's face, with his name.

JAMES BROWN
Manager of Piere's Ballroom, South Gate, Calif.

I DO not have any set formula for remembering names and faces of customers who patronize our ballroom. However, when I arrive for the night, the first thing I do is to glance over the reservation list. In this way I place the name and the table location firmly in my mind. If the name impresses me, I know that it is someone who will be coming back, I make it a point to see them. In so doing, the name and the person are impressed upon me. Also, I can remember faces and names from incidents. Perhaps a customer will ask me to call a cab and have the driver ask for "Mr. Jones" capable of remembering his name is Mr. Jones.

There are so many charming menaces that it is more difficult to remember people. The other night a customer asked in malice, "What is the name?" It happened that I had accounted him with his work on previous visits. While it didn't take too long to recall him, I was up a tree for a few minutes. One of the greatest assets in the ballroom business is remembering names and faces. I try at all times to know my customers, for there is nothing that boosts business like a friendly, "How do you do, Mr. Jones?"

I said I hope Santa brings us a stocking full of the same good things in '43 as he did in '42. He'll probably need some help from the same people who were so nice to us this year and we sure hope all our friends everywhere will have the greatest Victory New Year.
Holiday Greetings

WHITSON BROTHERS

Just concluded
CHICAGO THEATER
Chicago
En Route to
FLORIDA

THANKS TO
MR. DICK ROBERTS
CORINE MUEER
for 8 swell weeks
GENERAL MOTORS
SHOW

Personal Mtg.: EDDIE SMITH
Paramount Bldg., New York

If you're having in identifying your custom
ers, that's bad.

JOSEPH FABER
Manager, Billymore Bowl, Billymore
Hotel, Los Angeles

Lucky! I am good at remembering names and faces. I have sort of
trained myself to do it. I always re
peals the name if I failed to get it at
first. If it is an old name I ask them to spell it. In the night club busi
ness, where one meets perhaps 100 people a night, it is hard to keep them all sepa
rated in each mind. But it can be done.

EARL VOLLMER
General Manager Hollywood Palladium, Hollywood

How to remember names and faces? This question brings me sort of
fancy, for it caused me a bit of worry two years ago. I had been at Castle Form, Cin
nacil, for some years and I knew every
one who ever came out there. When I moved to California I became asso
ciated with the Palladium. I worried all the way out here as to how I could
ever get back to knowing everyone.

When I went on the job here I just made it a point to try to remember
everyone connected with the idea. My
first word along this line was to remem
ber the board of directors. I associated each with something and got out that
in fine style. I continued using this "formula" and it worked out nicely. If
you make up your mind to remember people you generally do it.

HANK CONKLIN
Operator, The Boulevard, Elmhurst, L. I

Remembering names and faces is a
matter of association and repetition
and faces. If a patron is a friend, the visi
tor to the club it is not easy to recall
that person when he or she returns a
second time unless something unusual
takes plac during the visit. However, by
the second or third time a guest returns,
the person's manner of dress, their fa
vorable location, preference of menu, etc.,
can be used to identify the party for fu
ture use.

Sometimes I have kept a file of cards
of people whom have been recommend
ed by others, and one who have made
a point of expressing their intention
to return. My waiters are also trained
to their utmost to remember names
and faces, for nothing is quite so frit
tering to a visitor as being called by an
name.

A Merry Christmas
A Happy New Year

The

TRIANON

California's Dining and
Dancing Spot

2800 Firestone Blvd.
South Gate, Calif.

Holiday Greetings
From
Eddie Howard
and His Banjo

"Woo Wooing you
a Merry Christmas"

My Merry Christmas is—I'm very glad
that I was included to entertain
UNCLE SAM'S Fighting Forces.

Best Wishes to my many friends
and representatives

HARRY ("Woo Woo") STEVENS

and STRUMMING YOU A HAPPY NEW YEAR
Season's Greetings

AGVA Local Officers Claim Shelvey Job Is Victory Over Four A's Board

NEW YORK, Dec. 26.—Appointment of Matt Shelvey as administrative director of the American Guild of Vaudeville Artists is considered a victory over the international board of the Associated Actors and Artists of America by AGVA executives who convened here last month to issue warnings to Walter Greaza. Despite admissions from the Four A's that it does not plan to alter Shelvey's position, the move is hailed by AGVA leaders as the end of a long and bitter struggle over position of the leading vaudeville agents.

Despite the warnings from the Four A's that the new executive secretary's recommendations would fall on deaf ears, union officials got together anyway and picked Carl Dennis, Detroit executive, as their candidate for the top spot, with Shelvey, San Francisco rep, a close second.

Before the board could act on the Dennis recommendation, Dennis wired the Four A's from Detroit that his induction into the army was imminent and that he couldn't take the job. Executive secretaries then conferred to appoint a temporary caretaker, but Shelvey emerged as their choice. Meanwhile, Greaza, who has been with AGVA six months on loan from Actors' Equity, has been obtaining for American actors to return to equity with his agreement to remain at AGVA until December 1. As a result, Shelvey, an unknown quantity to the Four A's, was justified by the board to become AGVA executive secretary.

Shelvey's appointment marks the first major change in a number of years in the leadership of the American Federation of Actors. Local unions have been represented by AGVA, Shelvey was a member of the AGVA executive board during the bitter battle between Ralph Whitehead and the Four A's which ultimately resulted in the AGVA charter being revoked by the Four A's and the creation of AGVA. It also marks the eighth new executive secretary AGVA has had.

Shelvey will not be coming to New York until the middle of January, so he needs time to clean up in San Francisco and have a new man take over. Greaza said that it should take Shelvey about four to six weeks to become adjusted and then he (Greaza) will return to Equity.

NEW YORK, Dec. 26.—Ross Pepa, who was replaced this week by Dave Fox, café owner, as executive secretary of AGVA's New York local, says he accepted a $500 settlement on his contract, which had another seven months to run. Settlement represented one-quarter of what should have been due him if he worked the time out.

Herb Shriver Out of Belmont After 2 Days

NEW YORK, Dec. 26.—Johnny Morgan opened Thursday at the Odeum of the Belmont Plaza. Held following five days of Ruf Davis. Davis, who double from the box, was called in to supplant Herb Shriver, radio contact was broken after two nights. The cancellation was by mutual agreement, with the William Marva Agency rep for Shriver.

This room has been empty for some talking and singing acts. Among executive acts that have had trouble here are the Andrews Sisters three years ago and the Smoothies two months ago. Some of the spot and noisy nature of the bar make it difficult for all except slight acts.

Opens Evansville Club

EVANSVILLE, Ind., Dec. 26. — Harry Appel is opening a new spot here Dec. 29, to be known as La Copa. Room will have an $850-a-week talent budget and use a good-time band plus three acts. Ray Lyte, Dave O'Malley's office, Chicago, is booking.

“Meet the People” Again

NEW YORK, Dec. 26.—The former night club “Meet the People,” which later was turned down in a vaude and cafe unit, is being revived, with Joey Faye and Jack Alberson in the leads. AlsoShapes is handling the outfit and expects it to be ready by January 1.

Offers Steak With Bond

MINNEAPOLIS, Dec. 26. — Chris Lo- cato, a present-day vaudeville star, offers a steamed steak sandwich to purchasers of every $1,000 War Bond at his cafe. First patron bought $25,000 in bonds.
Season's Greetings From Lucille and Eddie ROBScob

America's Favorite Mentalists and Magical Masters

"ALWAYS FAIR & FRIENDLY TO THE ARTIST"
(Ask the ones who've worked here)

A Merry Christmas to Our countless friends in the profession LEON & EDDIE NEW YORK CITY...and Wishing everyone as much success in 1943 as we have enjoyed during the past 14 years.

Maurice Orzechek.

Blackhawk Cafe, Chicago

Talent policy: Dance band; shows at 8:30 and 11:30. Management: Otto Roth, operator; Don Roth, manager. Future engagements are not in place. Probably not since the Kay Kyser days some five years ago, have been as successfully a band attraction here as Chico Marx. To take advantage of the WGN-Hurricane Show, Marx came in with an attractive set of the places as a band spot, Max came in with a Dixieland band and the smartly styled set of the places, while the two groups proved a trifecta hit for the Blackhawk.

Local bands, such as Joe Bory and Dick Stabler's band come in January 27 for eight weeks.)

Havana-Madrid, New York

Talent policy: Pastorale floorshows staged by Fernando Luna, at 8:15, midnight and 5 Saturday nights. The band, directed by Ralph C. De Villa School of Dancing show and dance band; La-Ba band, Addison Viauf and Painted Lady; Edward Weimer, publicity. Prices: $3 cover, complete with refreshments on Thursday and holiday even as 10 p.m.

New show is better than the last couple of revues and is based on a Hawaiian. Fernando Luna, producer of the show, also enforces unusual, talking rapidly and insistently with a Spanish accent.

It is a pleasing revue, with two turns providing the sex appeal, one adding her genuine Spanish talent, and the other girl line giving the revue body.

Opener has the eight girls, nice lookers, who look and sing and dance while plumping up in bed with the band playing a very current tune, this type of show is better to hear.

Belle Rudi, a small brass, cootie and music writer, is being unique. She is the real girl line, with a real all seeing eye.

Villa's Vixen, a large, lovely and very intelligent, is a great asset to the show. She is the hit of the show.

Three lovely girls, new in the show, add to the interest of the show. They are: Carmen, Joe and Emelio.

On the closing night, the show is better than the last couple of revues and is based on a Hawaiian. Fernando Luna, producer of the show, also enforces unusual, talking rapidly and insistently with a Spanish accent.

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CELEBRATING OUR FIRST ANNIVERSARY

We wish to extend our sincere thanks to all who have helped make Helsing’s Vodvil Lounge Chicago’s most outstanding and universal night spot.

That we have been so successful is due in a large measure to the efforts and cooperation of all the splendid artists who entertained our patrons during our first year.

Bill Helsing

Bill Anson
Lou Ashe
Bob Banter
Margaret Barnett
Barry, Prince & Clark
Jean Baylor
Gee, Bell
Bobby Belmont
Bert Bassey
Wallace Bradley
Randy Brown
Paul Burke
The Carlton Boys
Lillian Claire
Gene Clayton
Billy Costello
The Cushman Brothers
Janice Dale
Dorothy Davis
Phil D’Hey

Duffield Sisters
The Dukes
Gene Emerald
Fernando & Fair
Carl Froid & Harmonicas
Richard Gordon
Headliners
Mel Klein
Jack Herbert
Helmut Holst
Jo Anne Hubbard
Jae Kaye
Jack Lane & Love Birds
Hope Lawrence
Jimmie Leonard
Leslie & Carroll
Lovely Lucie

The MakeBelieves
Tony Marks
Marcy McGloin
Movers & Chantelettes
Nino Millo
Joe Morrison
New Yorkers
Sid Nieman
Northwest Honorees
Novelty Aces
Johnny O’Brien
Bill Oldy
Terry O’Toole
Val Owen
Frank Paxton
Frank Payne
Raymond Puleo, Jr.
Professor Backwards
Professor Cooch
Carmen Reveille
Stanley Rich
Betty Reilly
Gil Robin
Chez Robic
Elizabeth Rogers
Nanaimo Sanders
Robt. Sharpe
Hank Siemion
Singling Commanders
Staples & Cerny
Red Schara
John Tis
The Townsmen
Al Versi & Dorecles
Jean & Jane Williams
Fred Wood
The Workmen

Bill Helsing, Director of Entertainment

SHERIDAN
AT
MONTROSE

Biltmore Bowl, Los Angeles

Talent policy: Dance band and floor-shoers of 9:15 p.m. and 11:30 a.m. Management: Joseph Fisher, manager; Isaac Cohen, manager, Los Angeles office; Sonny Goldstein, showman. Prices: Dinner, 42; drinks, 25 cents up.

Gas lighting, if anything, is helping the Bowl because it is in the heart of Los Angeles and easily reached by bus or streetcar. Its radio shots have made it known from Coast to Coast, and servicemen flock here to see what goes on. The show continues to be among the best in town.

Opens with fantasies by the Joe Reichen- lund orchestra, three brass, four reeds, three rhythm) with Reichenlunds ensorering to bring on Curds and Cream, basketball team. Billed "as Dancing on Air," this young team does some light-footed, terp- icking that clicks. Turn in a good per- formance, marked by sprits and lift.

Paul Magus, menticl, went solid in his good impersonation of movie stars. In the role was his comedy routine. Material is good, and Magus presents it in a showmanly manner.

Highlights of the show were the Miss Donn and Sheree, staidical dancers, who do a number on "The Tree of Eve," followed by a bit of tangoing and cakewalking. Sylvia Short enhances the value of her act with her mugging. Clever comedy from start to finish. An act that's good for a lot of laughs.

Reichenlunds encore, a good job. Band turns in nice accompaniment.

SHERIDAN
AT
MONTROSE

Helsing’s Vodvil Lounge, Chicago


Just a year ago the Helsing chain started a new talent policy in cocktail lounges, employing acts and musical units. Popes—the masses—are patronizing this type of entertainment and return more often than they do in theaters. The talent scarcity, too, has created a serious problem, for only necessity and singing acts can be used on this scale stage. A limitation that taxes the rearerefulness of the booker.

Current layout is top-rate for it consists of about the same acts who opened this spot a year ago. Dick Leann is the feature, Jack Herbert the emcee and comedy magician, Hope Laurence the soprano, with the New Yorkers (4) and pianist Chez Robic on the music. Laurence was one of the more profitable attractions to play here and it should repeat the record with little trouble. The man is a performer and a theony- pleasing, guitar-strumming crone. He keeps the act up to date by using new tunes and at the same time retains old hits and builds new friends with his concert set (Tip Top, Side by Side, etc.).

Jack Herbert is an improved performer. He blends his funny line of talk with his effortless execution of magic as well as his magnificent leading tricks on the way, and a good booker.

Hoping Laurence has made noticeable progress. She is a good-looking blonde with a square voice that is easy on the ears. She improved on delivery and appearance. Her numbers include Divi- dination and This Is Worth Fighting For, Chez Robic, one of the better pianists in town, works the intermission act, accompanying the acts with well-timed improvisations.

Greetings to a good man Eddie Smith

From Ray & Pedro

Season’s Greetings

VILLAGE BARN
New York

Extends Season’s Greetings to


Paul Maron
Mildred Lane
Howard Munro
Arthur Yawks
Bert Levey
Eddy Higginson
Paul Saye
Fred Taylor

Dinky Mearo
Frederick Mearo
William Morris
Phil Tyrrell

BARNES

The Billboard 69

January 2, 1943

NIGHT CLUBS-VAUDEVILLE
VAUDEVILLE CROSSES

Xmas Brings Usual Overflow Biz to B'way; Music Hall Terrific; Roxy Fine; Para Okay

NEW YORK.—The Christmas holidays brought the usual overcrowded box-office and Broadway vaudeville halls. The colts come in handy for some of the places following the pre-Christmas slump.

Paramounts (3,036 seats; $41,901 house average) for the sixth week, which ended Tuesday (22), of Woody Herndon's cast, Hazel Scott and Rosita Morison, got a nightly seating of $40,000. Previous weeks got $44,500, $35,000, $35,000, $72,000 and $80,000. Layout is new this week all around, with a second week of Springtime for the Rochesters, Shaggy Stompers, Baffle Bag and hand), and a vaude show. Normal show credits were reduced beginning Tuesday (22) due to poor box. House opened with a two-week show (Friday, Dec. 19), bringing in Lee Brown and his band unit plus Bob Hope, Bing Crosby and Dorothy Lamour in the room. A natural combo for big money grosses, the unit (3,000 seats; $1,000 house average) had a fairly commercial stage show of December 15, but not commercial enough to compete with the big name acts. Lamour, with Fitzgerald and the Four Reeves plus Charles King, had a vaude show that had the gross from falling below $15,000. On screen, Secrets of the Underworld.


Holiday Week Perks Up Loop; Pre-Xmas Biz at Standstill; Foster Ork $15,500

CHICAGO.—The Loop houses this week are the closest ones for high grosses after a dismal pre-Christmas season ended December 25, which was marred by the poor house on the second week of Santa Claus, Elsie Janis, and others. Not much was expected anyway, due to the usual pull during that week in addition to the fact that the season has now moved over a month, and there has been a lot of talk for several days. The holiday schedule for the Loop, which is December 22, will hold up to Dec. 25 without profits taking a vacation from the Loop. Chicago's $9,000 house average (50,000 seats) dipped into the red ink department for the first time in months, with a gross of $9,000. The week of December 25, grossing only $7,000 with the second week of Springtime for the Rochesters, Bing Crosby, Baffle Bag (hand and band) and a vaude show. Normal show credits were reduced beginning Tuesday (22) due to poor box. House opened with a two-week show (Friday, Dec. 19), bringing in Lee Brown and his band unit plus Bob Hope, Bing Crosby and Dorothy Lamour in the room. A natural combo for big money grosses, the unit (3,000 seats; $1,000 house average) had a fairly commercial stage show of December 15, but not commercial enough to compete with the big name acts. Lamour, with Fitzgerald and the Four Reeves plus Charles King, had a vaude show that had the gross from falling below $15,000. On screen, Secrets of the Underground.

Holiday Greetings To All, Our Friends

BOBBY JOYCE AND GINGER

Central Booking Office
Wishes to Extend Holiday Greetings to the Entire Theatrical Profession and Best Personal Wishes to

WILLIE SHORE

BENNY MERERO

and his

FUNZAFIRE COMPANY

ADA LEONARD

and her

ALL-AMERICAN ORCHESTRA

AL BORDE

203 N. WABASH AVE., CHICAGO
Season's Greetings
To All My Friends

Belle Baker
Booked for 2 Weeks,
Held Over for 6 Weeks at
SWAN CLUB, Philadelphia
(Until January 2)
Opening: MAYFAIR CLUB, Boston
January 7

Opening: MAYFAIR CLUB, Boston
January 7

FRAKSON
The Comedian
Magician
Wishing
You, You, You and You
A Merry Xmas
and a
Happy New Year
Currently
WALDORF-ASTORIA
New York
Ninth Return Engagement

Season's Greetings
To All My Friends

Ruth Clayton
Currently singing into her 14th consecutive week at
Jack Lynch's WALTON ROOF
Philadelphia

Merry Xmas
and Happy New Year
TO ALL

Nick Lucas
AND HIS GUITAR
Now appearing
in Anniversary Show at
Helsing's Vodvil Lounge
Chicago, Ill.

Management
GENERAL AMUSEMENT CORP.
New York—Chicago—Hollywood—Cincinnati

PRIMROSE
The 1942 SCREWBALL—MISTRESS OF CEREMONIES

JOE SEMON
AND DORRIS

A NEW FIND IS FOUND
PLAYED 22 CONSECUTIVE MONTHS
AT THE HOFFERAU
Lawrence, Mass.

ARNAUDINE
Featuring throughout the best night clubs
up-State as
THE PARISIAN CARICATURISTE

Season's Greetings

www.americanradiohistory.com
Salt Lake City Clubs Optimistic

Salt Lake City, Dec. 26—With business booming and big crowds regularly on week-ends and occasionally on week nights, prices were raised sharply for the New Year's Eve reservations at all big hotels.

An $8 charge is set for the Empire Room, Hotel Utah, against 55 cents the previous year. Prices in other clubs have also been raised, with the Van Leonard Ballroom the favorite spot. Another spot in Salt Lake City such as

She Married the Boss!

CHICAGO, Dec. 26—Charlene Shaw, singing somewhere and the former LaVene, ice skater, opened a run at the 84 Club recently and hoped that she would draw a bigger crowd so she could "catch the new material for night clubs. Four weeks later she married the spots owner, Joe Miller.

P. B.: Miss Shaw has been held out for an indelicate engagement.

N. Y. Clubs Buying More Radio Time

NEW YORK, Dec. 26—Supplementing daily newspaper advertisements, night club owners have been doing a considerable job of radio selling via the independent stations. Most of the time booked by the Gotham houses has been on WKNJ's Janesville, Pueblo and Radio WINS, the former with 10-minute sponsored recorded spots and the latter with spot announcements. Also figuring in some of the business are stations WOR, WABC and WGAN (last named in Jersey City).

Theaters admirably sing out on the audiences include: Billy Rose's Diamond Horseshoe, one 15-minute show, seven days a week on WNW; and three spots, six days a week on the Central Hotel's Blue Heaven, one 15-minute show, three days a week, WNW, and six spots on WOR. Royal Garden, one 15-minute show, three days a week, WNW, and eight spots on WINS. Udine Clubs, six 15-minute show, three days a week on WINS, and also on WABC.

Famous Door, Onyx Club and Connoisseur restaurants buy six spots weekly on WINS. Club 10 has 21 spots on WABC and also owns the WABC Hotel ITI is also on WINS with 12 spots and on WQXR, La Marguilite and La Concha and are also Radio years from WINS.

According to Larry Morris, of Astor Advertising Agency, representing most of the clubs buying radio time (placed thru Robert Plotkin), any advertising on the major stations is impossible because of prohibitive rates. Local stations, he said, give the clubs sufficient extra advertising coverage at not too expensive rates. Average costs, he said, run $150 for three-day 15-minute show on WABC, $125 for two-one-minute spot announcements six days a week on WINS.

WINS, Morris said, gives the greatest coverage while WINS reaches the sporting element in the afternoon fishing results. WQXR, he said, is strictly for the long-hair trade.

El Patio Expands

Baltimore, Dec. 25—Having completed extensive modernization and enlargement, El Patio has expanded its new balcony, to seat an additional 500. A Ralph Bal production. Two shows nightly.

NIGHT CLUB REVIEWS

(Continued from page 69)

...music and singles in the shows with solid arrangements of songs.

The New Yorkers are a strong cocktail unit, working the main music sets and also on vocal and musical show feature. Come in for lunch with good background. Clubs work on tables. Better service would probably result in higher checks. Sara Hawthorn.

Zombie Club, Havana

Talent policy: Dance and dance bands; floor shows at 10 and 1:00. Management: Xavier Ferreira, managing director; Julio, maître d'hôtel. Prices: Food a la carte, $1.50 cover (Saturday, $2).

This new Zombie is a far cry from his old New York self. A refurbished interior providing an advantageous showcase for sets, and attractive new conical-style flower pots have spot a high degree of performance. Also, a recent change in policy, placing emphasis on quality of shows, is attracting a better spending clientele.

Polo Colombo, small in size but big on personality, showmanship, and spectacular humor, sells without tension. Keeps things moving briskly. Ode's instrumentation has two pianos, drums, a set of three trombones, with sax and four trumpets. Colombo's distinct is added in spots.

Brutis Ruiz, his mellow pipes do very well by Benicio Lucio. His style is a little different from that usually found in night clubs. His March of Victory number was quite appropriate.

The chorus of Organela del Tropeco again highlights Martha Dominguez. This time in a beautiful Corinthean number, in pale rose, airy headed outfit which set off her exotic charm.

Colombo did good show backing. Con- ceivably, Colombo could play a certain tune on the club's own piano.

HOLLYWOOD COEDS

Thanks to MILES INGALLS and JOE FLAUM for a Swell Season

Best Wishes

HOLLYWOOD COEDS

Thanks to MILES INGALLS and JOE FLAUM for a Swell Season

This Is the Year!

MILES INGALLS

ASSOCIATE

JOE FLAUM

HOTEL ASTOR - NEW YORK

Seasongs's Greetings

from

A. J. CANTU

P. S. The "Doves" Send Greetings, Too!

Direction: MILES INGALLS-JOE FLAUM-HOTEL ASTOR, N. Y.

HAPPY HOLIDAYS

JACK HOLST AND MILADY

Direction: MILES INGALLS-JOE FLAUM, HOTEL ASTOR, N. Y.

HAPPY HOLIDAYS

JACK HOLST AND MILADY

Direction: MILES INGALLS-JOE FLAUM, HOTEL ASTOR, N. Y.

Felicidades

Betty Reilly

"Pan-American Collection"

Dynamic Singer of Latin-American and American Songs

Just closed 7 highly successful weeks at Loew's State Theatre, Chicago.

Management: William Morris Agency

A Merry Xmas

A Happy New Year

to

all my friends

from

P. F. C.

Allan Rupert

76 ARMY AIR FORCE

MAC DILL FIELD

Tampa, Fla.

Happy Holidays

STEFANIE

Just Opened

Kitty Davis' Airliner Miami

Felicidades

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76 ARMY AIR FORCE

MAC DILL FIELD

Tampa, Fla.
Season's Greetings
Margie Hart

Our Best Wishes for The New Year
JOHNNY & GEORGE

Kibbler Opens New Unit
NEW YORK, Dec. 26.—Gordon Kibbler's new idle unit, Wake Up and Laugh, with Jean Bochko, Bob Carney, the Carney Sisters and Ray Barker's trio will open January 1 at the River's Edge, Charleston, W. Va. Unit will play 16 weeks of Kibbler's unit for the South. Four more acts will be signed. When, Women and Song, also produced by Kibbler, has finished the Kibbler gig, still and will move into Western territory.
Strand, New York
(Reviewed Friday Evening, December 23)
Jimmy Durag on the stage and Jimmy Cagney on the screen keeps the impressions churning in the next five weeks. Stupendous is short but packed tight with entertainment by Dorsay’s oral and vocalists plus help from one orchestra, a band, Billy Burns, juggling magicians, and Durag’s turn in, of course, right in for justicetaking publicity. By keeping band members down to two and bringing his singlet to the fore, durag is to see the versatile Frank Dorsay Band was going to find that the J.O. quite all feet. His informed leading, too, is going to go down well with both young and old. Bandstands apparently find grace and finger wiggling enough... Audience gets the share of attention by distinctly glowing glances at how they like the stuff, is the volume okay and other unmixed queries.

After a short, bright band quarter Helen O’Connell comes on to mark out two new rhythmica picks. I. Lee Durag and his dancing band, and Sybil Brown and Pops and Leslie added, make up the entertaining holiday bill. While Brown is known here, primarily because of his long stay at the Black-House Cafe, most of the heavy trade will still be due to the pub, Room to Movements, which has a couple of fair names in Bob Hung and Bing Crosby.

For the entire dance, the Brown City on is on the right track. For others, the Brown section ( noting ) is too head. Traditionally, Brown has good bets in Barbara Lee, the soft-coated brumetic ( Hal) Dorsay, tenor, who is on his own but much better in the company of the Towns City, two young front-chorus girls who had solid support. Dorsay should be more aggressive in his own spot, and men balled as Sirens in King and When the Lights Go On Again, which he offered, have enough in them to provide a fine delivery. The Towns City are fine to advantage in special vocal arrangements which feature the solo singers. Those groups include There Are Some Things, While Christians (this one, incidentally, is a little overcome), and the current drawer, Priscilla the Isle, which Brown was on his clerical notes and their activity is primarily limited to straight introductions and to keeping the band in line, occasionally bringing in a solo by Durag or four other ock lads. Winds up with all in a rarer audience.

Chicago, Chicago
(Reviewed Friday afternoon, Dec. 23)
Lee Brown and his dancing band, and Sybil Brown and Pops and Leslie added, make up the entertaining holiday bill. While Brown is known here, primarily because of his long stay at the Black-House Cafe, most of the heavy trade will still be due to the pub, Room to Movements, which has a couple of fair names in Bob Hung and Bing Crosby.

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One more vocal number has a trom- bone player step up to sing Allegro, which was a hit. The solo was given by a black man—a plump one— to carry on ad-libbing. Cherey is a band number which starts off with plottly, with Durag following in with solo by Durag and four other ock lads. Winds up with all in a rarer audience.

Roxy, New York
(Reviewed Wednesday, December 28)
This Stevens evening in strong box-office pull, with Mitzi Green and the Metropolitan Trios headlining, but Mitzi Green is, well, rather a slow lady. To find the show it should rock up a good thing. Better get off on a show beginning with the band’s Trios, Hip Hop and the, approximately. This week’s offering is on the Mercantile, group then later night this week, the features being the solo Rhythmica girl, a voice lovely by Betty Higley, flattening out Mr. Blue by Blue and putting a song to a song with Vic Wyse Jr. and June Marm tapping out comedy rhythm music and boy, they have a lot of fun, winding up with a Pratt-Full that’s been a session of tap, high kicks and specialty eco. Screwed well.

The Stevens is doing a return visit with fresh material and stack delivery, and boy, we are, really rocking down. The next day, then going into Privity Jones, which brought much a song too. A song, a song, that exist on her institutions of Hollywood is started at their selling war bomb, Materials,three, such as coachman, girl, Pits, Verona Lake and Hop- pon is crumpling, this time, the Stevens is doing its Stevens, and McFarland’s accomplishment, however, was harmonized. Timing and volume was wonderful. Jack Miller, cleaner, has an easy, one-song voice that is long time building, but once he got there he was solid. His cropping, mainly because he is too much on one peg. Song arrangements were funny, but the topper was the Stevens on Black Bastian, the horse, the horse. He was a real pal of the audience, with a song and boy, he is a quick, quick, quick, quick, quick. The way, is the only comic this reviewer. The sister, petite and quiet, gives a crack while Brodner Flann (from the song).

McFarland Twana, with their own audience, and they are just as good, as good as anything they can do, do a clean commercial job, and retained much but too much to a healthy of some of the most popular material. He, too, has for a merry entertainment and show, and just as good, as good as anything they can do, do a clean commercial job, and retained much but too much to a healthy of some of the most popular material. He, too, has...
with Miss Miranda and did similarly well.

Despite some ancient opening gags by Archie Robbins, he got back into the good graces of the audience with a swell matinée on a night club chassis. His good comedy work is continued with Stan Ross, his stooge and collaborator, when they do double impressions. The impressions were reasonably accurate and went over.

Openers in Glutton's Stomachache, yet dog and pony act performed with its usual profanity, followed by Bob Hannon, perennial house favorite, who is assigned our number which, as usual, was well done.

The line, other than furnishing atmosphere, is elevated a pace or two since done with its customary pitch.

House opening night was jazzy, both the song bill and the film, Black Sheep, shifting responsibility for the overflow bin.

Palomar, Seattle, Wash.  
(Revived Wednesday afternoon, December 21)

Lester Cole and his Debs dropped their song-and-dance routine long enough to sing Christmas carols, and deliver they do. Cole and the Debs are in their second week and turning in an above-par performance. They did selections from Jerome Kern's Show Boat as an opener and offered Irish Eyes Are Smiling, Danny Boy, Young Charms and Great Day along the request line.

Cole and Wolton's revue with Glumettes—seven gals—present one of the times lines have been this season. Act consists of French Can-Can, Parade of Nations and a fifth, South Sea Voodoo, the last-named leaving one with a tart taste because of the Christmas season. First time cards and vodoo vid. Two outstanding specialties by the Glumettes are high-kick cued by Anna Lee, which really is along spectator lines, and an adagio routine by the Rocket Twins. Costumes are elaborate but revealing, with plenty of pompadours, Glumettes displayed pleniy of zip and lost appreciative audiences.

Paul K. Woolhouse, besides juggling with an assortment of cosmic plates, clinches the audience's appeal with a juggling stunt that's tops.

Irving Anos and his Palomartheatres are on stage this week and served up a good treat for the picky audience.

It's Charley Halinel in Washington. Good house.

Oriental, Chicago  
(Revived Friday afternoon, Dec. 25)

A show that doesn't play too well but is spot on quite good. Pastly real life with the scarcity of acts, and a hopper three days has to be what is reasonable rather than what is especially suited for the bill. Only one girl on hand and the three features are all same act.

Idly Howard and band make a set repeat in the Loop (the boys were at the Chicago end of September) with new pop tunes and the same personnel. Latter department includes their exterminating Sunday afternoon to all the boys, handle musical letters on a dark stage. Idly is an eager-to-please maestro with a voice that is known here, and is nicely accepted in the closing spot when he addresses himself to several include. Works informally through a style that finds favor here in this house.

Band does not boast of any particular style, playing smooth and swinging with mild pleasing results. The numbers represent a fair picture of current hits (Pennsylvania Polka, Five by Five etc; Miss Hooey). Drummer Paul Patton singles up front with a punchy rhythm rendition of Der Fuehrer's Face, and the band's corpulent Irish trumpet man, naturally enough, handles Five by Five. Tenor Ray Heflin (assuming) leads off early with Hooey.

Ted and Plo Puller, bright salad-dressing team, and pop to the doings with a varied set of hits, both playing in with flashy bits. Plo is also a good accordion, executing familiar waltzes while twirling baton.

Crisis Cross, ventriloquist, still works the assembly display and two miniature radium dollar torch singers and a Negro singer throw his hat at this show even though he has introduced little change from his last local appearance.

George Church, too, hasn't changed a thing in the act, and his Greek accordion act in bunched English with his plenty of laughs. He should, however, add more flashy lines, to give the turns freshness.
Greetings!
Jack LeMaire
Outstanding Young Comedian

Nick
Steve
CONDOS BROTHERS
That's All

Greetings
From
HARRY HOWARD

Season's Greetings
ANN CORIO

Season's Greetings
to all my friends
in the profession
Murray Korman
Artists' Photographers
701 7th Ave., 675 5th Ave. and 534 Madison Ave., New York.

MERRY CHRISTMAS HAPPY 1943
JIM WITTERIED
5928 Kellogg Avenue, Cincinnati, Ohio
Old and New Acts cordially invited to celebrate Xmas, 1943, with me in Paris at my office (closed for duration), 42 rue de l'Echiquier.

Handling the Hecklers
PHILADELPHIA, Dec. 27—Ralph Lewis, owner of Radiant Little Knishkicker, has a new line to shame
the ringmasters who think it funny to keep punch as an act. When it
happened a few nights ago Lewis
looked at the Lincoln Hotel and
nurtured; "I can't take that because
it would put me over the $5,000
limit!"

Dallas Club Goes Indoor
DALLAS, Dec. 26—Pistillo's Club
opened its new indoor dance club Satur-
day, with Bobby Peters orchestra, playing
three weeks' engagement. The club's former
home was partially burned last April and has been closed since October for lack of
an indoor dance floor. The club's out-
door floor operated through the summer.
Club's new home is opposite the Dallas
Speakeasy, local fight and wrestling
club. Joe Landwehr and Dick Wheeler, co-
owners, also operate the Pistillo Club in Houston.

Cook's Unit for Vande
CHICAGO, Dec. 26—Ralph Coe's
Cook's Unit was re-organized
for vaude dates to be booked
by the Central Booking Office here.
Already set are the Paramount Auditorium, Ind., December 30, and Palace, Fort
Wain, December 31, for four days. Show
played Colonnade Cafe for several months and closed recently when Max Pofen
decided to cut the talent budget due to
the gas rationing scare.

Season's Greetings from
EL CHICO
at 80 Grove St., at
Sheridan Square, New York, N.Y.

Happy New Year
To Everybody

Leonard GAUTIER'S
famous
BRICKLAYERS
NOW playing RADIO CITY MUSIC HALL
thanks to
Mr. Leon Leonidoff
by arrangement
Mr. Clifford Fisher
A MERRY XMAS A HAPPY NEW YEAR
Personal Direction: Mayor B. North

SEASON'S GREETINGS
BOB EVANS

and
JERRY O'LEARY
Exclusive Management
EZ KEOUGH
203 N. Wabash Ave., Chicago

HOLIDAY GREETINGS
AL SAMUELS and JAI-LETA
Just closed Roanoke Hotel, Jacksonville, Fla., Dec. 25 to Jan. 10, the exclusive
Southern Master Club, Phoenix, Ala., Miami, Fla., follow.
THANKS TO HENNY THERIEN

Excerpt Hitler, Hirohito—and My Agent.
P.S.: Mussolini doesn't count.
January 2, 1943

NIGHT CLUBS-VAUDEVILLE

Season’s Greetings

America’s Craziest Orchestra

MILT BRITTON

“The Clown Prince of Music”
and his

MAD MUSICAL MANIACS

Now Appearing in

PARAMOUNT PICTURES

Hollywood

Personal Management: Charles V. Yates

Exclusive Management

FREDERICK BROS. MUSIC CORPORATION

75 East Wacker Drive, Chicago, Illinois

R.K.O. Building, New York City

Time Marches On—

Three consecutive years at Billy Rose’s DIAMOND HORSESHOE, New York.

Now in fifth month CAMEL CARAVAN UNIT playing for our Service Men all over U. S. A.

CLYDE HAGER

“That’s all, Brother”

Exclusive Management

WILLIAM MORRIS AGENCY

Here’s to A VICTORIOUS 1943 and HAPPY HOLIDAYS

TOY and WING

“Youthful Chinese Dance Stylists”

Thanks to: Chico Marx, Otto and Don Roth, Ben Pollack.

Management: William Morris Agency

Season’s Greetings!

GENE EMERALD

“Pantomimic Mirth”

Playing Leading Clubs and Theaters

Personal Management:

Paul Morr

Woods Building

Chicago

Thanks to:

David P. O’Malley

Sid Page

A Fast Rhythm of Holiday Wishes from

THE JUGGLING JEWELS

Fastest group of jugglers ever seen. Consisting of all girls. Beautifully costumed, attractive props.

Can Play Any Spot!

Theatres—Night Clubs—Fairs—Circuses

Permanent Address: Care The Billboard, 1564 Broadway, New York City
Censorship Trouble in Hartford; Catholic Paper Leading Attack; Probe State-Owned Theater Lease

Hartford, Conn., Dec. 26.—Mayor Thomas J. Spellacy called in the managers of Hartford and Hartford theaters Friday (34) to discuss "indecent shows." Following the conference Mayor Spellacy said the managers declared "they never have had and never will have any indecent entertainments" in their theaters.

The mayor called the conference following publication in The Hartford Transcript of charges that Hartford's officials were "doing nothing" about the presentation of indecent shows in Hartford. The newspaper described local stagehands as "bullying under a misleading name."

Mayor Spellacy: "Neither the police department itself nor the vice squad has received any complaints concerning any theatrical performance. I can assure both Chief Hartley and the vice squad will not permit any indecent show."

Last Friday the Globe, 4,000-seat vaudeville theater, announced it had canceled the New Year's Eve engagement of Margie Hart. It released the statement: "At the time we were approached to book Miss Hart at the Globe Theater we made several pointed inquiries to the effect of public opinion regarding the admittance of a young girl or young woman. We asked newspapermen, business men, wives, husbands and others. The reply was unanimous that if we presented Miss Hart at the Globe's New Year's Eve show for the song and dance act which she performed in a recent movie entirely without suggestion for such and entirely passed by the national movie censoring office, these groups of people have their reservations to the admissions of the theater-going public but upon reading the mayor's statement and the editorial in The Transcript, we immediately informed Miss Hart that we were in error in booking Miss Hart, and we forthwith canceled her advertised appearance."

On, an impression has been created, we think, in statements linking the Globe theater with the admission of an indecent element. Our policy of entertainment is based simply on a 'run-of-the-mill' and talent standpoint. If the entertainment is not new and not attempted, then he is at失调 to perform without the spectacle and entrance to his act. This is the type of entertainer to book.

"We feel this if we had made an error in booking Miss Hart, we are glad that the matter has been brought to our attention."

Mayor Spellacy said he had told the two theater managers that under the city charter "the power to revoke the license of a theater, if there be presented there in the course of business, which also has authority to revoke the license."

I also told them that I had an appointment with the chief of police and that my instructions to him would be to immediately revoke the license of any theater which exhibited any immoral or obscene performance."

The Hartford Times, in an editorial, declared that: "From statements made to The Times it appears that the principal attraction in Hartford is a 'strip tease' act, described by persons who have seen it as a frankly obscene and suggestions which are bound to cause any foundation for the (five censorship troubles on opp. page).

Girl Patronage
Hypos Phila Troe
Burly Patronage

Philadelphia, Dec. 30—Englewood Troe, only burly Troe house in town, still manages to get its share of the theatrical boom because there are no strippers, government employees and servicemen. Business is still up to its usual level which was 15 per cent higher than previous years.

Stage audiences seem to be things of the past. Women have filled up the deep in male patronage at the Troe, and evening audiences now are about 35 per cent female.

Stripers coming here have been due to increase in the number of the troops, starting their style to appeal to feminine taste and sell more clothes. However, at the midnight shows, when male Troe patrons go to town,

Burly patrons are generally well behaved, especially the singles. It's the female workers who whistle, stamp and holder 'take it off.'

State liquor control board'srowning on Chloeau at the night clubs has brought the Troe back to the foreground. Last year found more than half of the theatres in town highlighted strips. Some cut-outs of the way spots are still bringing in flash flashes but they have to put on a dance rather than a display.
Burlesque Notes

NEW YORK:

APN COOL, who has broken many important records in the Milton, opens New Year's Eve at the Florida, Brooklyn; and will later go to the Wistar, Bronx. Then back to Holly-

day, film, starring Girl.

STAFF MULLINS, who has starred at the Gayety, is now a distinctively different act. He consists of a modern version of the old W.B. Filer with tap shoes and street lar

osseum's cast that reopened last week is headed by Myrtle Clayton and Myra Carol-

Christmas Day. Busy principals now being booked thru Friday's booking of the

duo, and burly direction. The act consists of a burly couple, a country and western

an onetime mayor of the city...

INA LORRAINE, dancer, now playing Milwaukee nights... LESTER MONT-

was moved to a room in the hotel. He was rescued from the Blue Room, Brooklyn, by

get a private with Co. O, 46th Med. Inf., Elliott, Buffalo, New York, and Jack
to do a raucous burly comic trio. 

OBERN, a former burly dancer, for a couple of months, now a private with the Sunday

another, LARRY NORMAN, new burlesque comic, now in New York. He is also

by his former manager. Jack Murray, at present.

FRANCES COURT, who doubled at the Canadian last week, for a couple of weeks, is now

as a show girl, recurring in a role local burlesque, of the Chicago burlesque

GROGGETT BLACK, singer, under Paul Lester's bookers' management, is

in a repeat at the Cinderella night. She is in musical comedy and two years


YORK (SARGEE) ROBERTS, former burlesque comic, now with the booking

of his name and a good catch on the line. DAVE JOHNSON, his manager, said to be

the girl is in her second week at the
to the audience.

TILLIE GRiffin moved from the 10th Street to the
day and evening. It is said that the
to the Mandarin for a change of climate... DAVE BERNSTETT, burlesque, who has

nie, daughter of Mr. and Mrs. H.H. Bower. The show is

of the downtown area.

The show is

the Pearl, 860 Broadway, New York, N. Y., to

bly, and useful with the
crossed. The show is

of the best burlesque in the city.

Tommy Sacco

Burlesque People Wanted

Staples, Trapers, Trappers, Straight Men, Loos, and

The ad is for a job at the
to break up into a burlesque.

in a couple of weeks, Fred

8355 BROADWAY. HOLLYWOOD, CA.
**McNally’s BULLETIN No. 17**

**PRICE ONE DOLLAR**

For Washington Musical Comedy Exchange,
Hollywood Music Club Exchange, Edgar Wallace, Sons and Daughters, Directors, Directors.

Gamble's

(Continued from page 23)

man, was formerly with Cooke Williams, Andy Odom is now arranging for Charlie Barnet and Jimmy Adams. Also Paul Whiteman, Charlie Shavers, now transplanted to Chicago, and John Kirby, is an arranger. For the first time, the John Kirby, a specialist in small-ensemble arrangements, for Paul Norman, formerly with Benny Goodman, is now with Louis Prima. Barker is now with Kirby as pianist and arranger. Don Redmond, who gave up his own band three years ago, is freelancing. Ted Doren, a Jimmie Lunceford arranger, Busted Baxtor, now arranging for Count Basie, tenor sax player Ted Constant and Buddy Wilson, and others.

**Legitimate**

Due to the house contract system, Broadway legit houses usually, if ever, blue Negroes in pit bands. Currently, the Pirates at the Martin Beck Theater employ four Negroes in its band of six usual offings. The most recent Broadway show to use a Negro pit band was the orgy; it was a show which tried to Negro on its outside cover and repertoire in itsazardous fights.

All-color revues, which hit Broadway once ever season or so, usually carry colored pit orchestras.

(For further details on the Negro in legit, which follows, contact a member of the American Actors' Legal Defense Fund.)

**Detroit**

DETROIT, Dec. 30—Blues used to by regulation. Downtown in use of at least one colored member. A noted fighter after the successful Boxer's pattern, his band business about $50 per week for the Club Band here. Spot is one of the spots which have been coming more into prominence here in recent years.

Managed by Henry Faye, the spot is boosted by Bolo B. Veit, and opened two months under the name, with Lill Green in for three weeks. Bookings will be for two weeks, with a return engagement, as the spot is popular. It will avoid lest uncertain about future bookings caused by transportation problems. Crown of 100 was reported at the opening show for Lill Green. Paul West, followed John Green, and the Cats and the Fiddle opened December 6.

(Continued next week)

**Acts Wanted for Sollie Childs**

**U.S. ARMY CAMP SHOWS**

Baker Hotel, Mill City, West, Texas.

**SOILIGHTS PRODUCTIONS**

Baker Hotel, Mineral Wells, Texas.
Season's Greetings from Rufe Davis

Wishing You a Prosperous 1943
Helen
Louise
PARMALEE AND DAVIDSON
Belles of the Brawl
Just closed THE TRIANON, South Gate, Calif.
Address: The Billboard, Los Angeles.
P.S.—If we are drafted, it will be by the WAVES.

SOUTHERN SISTERS
"Darlings of the Dance"
A Few of Our 1942 Spots
CHICAGO THEATER, CHICAGO
SHEA'S THEATER, BUFFALO
MICHIGAN THEATER, DETROIT
PALACE THEATER, CLEVELAND
EARLE THEATER, WASHINGTON
TROGADERO CLUB, HENDERSON, KY.
LARE GLIDI, SPRINGFIELD, ILL.
PATIO, NETHERLAND PLAZA, CINCINNATI
PERMANENT ADDRESS 5806 OHIO ST., CHICAGO, ILL.

Holiday Wishes from RANDY BROWN
Original Novelty
Management: Paul Marr
Woods Bldg., Chicago

DON McGRAKE and his ORCHESTRA
NOW IN 6th MONTH at
Lou Walter's LATIN QUARTER, New York
Management: GENERAL AMUSEMENT CORP.
Personal Rep.: "TAPS," N. Y. C.

Thanks to all... Paul MARR
CHICAGO

Season's Greetings from MARJORIE WARD
"1943's Debutante of Dance"
A Sensational Success with Chico Marx Orchestra
BLACKHAWK CAFE, CHICAGO
Personal Management: Bert Gavris

FABIAN THEATRES
INCORPORATED
SUITE 2101
1501 BROADWAY, NEW YORK

John C. Wilson Productions
Clifton WEBB
Peggy WOOD
Leonora CORBETT
Mildred NATWICK

in the Critics' Prize Play
BLITHE SPIRIT
NOEL COWARD'S Best Comedy
Second Year

BOOTH Theatre Mats. Wed. & Sat.
Opening in January in New York

THE WIFE TAKES A CHILD
A Comedy
By Pochio and Henry Ephron

Henry HULL
Evelyn VARDEN
Nedda HARRIGAN

Sets by Stewart Chaney

Season's Greetings FROM
AL & BELLE DOW AND ASSOCIATES

SHUBERT THEATRE—NEW HAVEN, CONN.
NEW HOLYoke THEATRE—HOLYOKE, MASS.
HARTFORD THEATRE—HARTFORD, CONN.

1942 RECORD OF SINGING STAR
Elaine BARRETT
9 Holdovers Totaling 50 WEEKS of
Engagements in Leading Midwestern Hotels and Clubs: Cincinnati, Cleveland, Toledo,
Columbus, Detroit, Buffalo, etc.
Listed in the calendar of Cleveland's Greatest Events by Norman Siegel, Cleveland Press.
Sensation at Hotel House, Hotel Halender's Voges Room, etc.
Address Care Billboard, New York City
DELIGHTFULLY DIFFERENT
TOOKIE HUNTER
Smart Songs
Smart Patter
Smart Material

He starts where others finish...

HARRY BREUER
AND HIS ALL STAR ORCHESTRA
featured
NBC 5 Times Weekly
"BREAKFAST JAM"
Considered the "Best" on His Instrument!

KING of the ORGAN
Bill THOMPSON TRIO
featuring
Bill Thompson at His Own Hammond
Organ With Piano and Vibes,
Doubling on Drums

DARO and CORDA
AMERICA'S "DANCE-WITS" EXTRAORDINARY
HELD OVER AGAIN and AGAIN!
Now 11th Week!
PARK CENTRAL HOTEL
N. Y. C.

DIANE NOBLE
She's Sweet—She Sings—
She Swings

PARIS REED
Her Songs at the Piano

PERSONAL MANAGEMENT of Mike Special

A SPECIAL Message
OF GOOD CHEER and GOOD WILL
TO ALL OUR FRIENDS EVERYWHERE
from
MIKE SPECIAL

and

THE GREATEST AGGREGATION OF EXTRA SPECIAL
ATTRACTIONS AND COCKTAIL UNITS IN SHOW
BUSINESS.

A HIT ANYWHERE!
The OWEN SISTERS
Vocal Trio Solos
With Accordion-Bass-Guitar

READY SOON
THE NEW SENSATION
"PROFESSOR" BRILLIANTS
MUSICAL FACULTY
Comedy Entertaining Orchestra (7 Pieces)
"Musicalations" by Frank Novak

Don Seat Quintet
Four Boys and a Girl
Vocal Solos - Trios - Quartets
With Piano - Electric Violin - Guitar - Bass

A MUST on your list!
Three Men and a Girl!
PAT TRAVERS and her
Men About Town
presenting
American and Continental Music and
Featuring Vocals by
PAT Herself and Trio

For available dates phone, wire today!

48 West 48th Street
New York City
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RUDY FERRIS, JERSEY
REPRESENTATIVE
N. Y. Musicians Sticking to Home: Forcing Out-of-Town Salaries Up

New York, Dec. 28—Angeles, already wiped by lack of available musicians, have been joined by Chicago and Los Angeles in the struggle because they cannot get many musicians to go out of town. This condition has progressed to the point where they are getting few old-timers. Since the majority of the work is out of clubs, where the pay is $50 and $60 per week, this has become a major problem in the bookers.

Cases have been recorded where offers to keep ten instruments rather than be paid $60 or $70 per week have been refused because of the blues against out-of-town engagements. At the same time some local club jobs weekly than take a higher pay with really good bands.

The increased cost of living throughout the country is making things worse. Musicians feel that even a large salary, out of which must come support for themselves and the maintenance of their regular homes, does not justify them in accepting a salary with what the salary.

The above complaints are boomer who find it difficult to organize combo groups. Leaders who find it necessary to replace a man because of the drift of a better offer than the same situation. During the depression, bands were often able to get any number of men, but as soon as that job ends there is usually an effect in the band.

For this reason, many local clubs can afford to pay only a little more than scale, no longer means anything, as many clubs will not pay for scale out of town.

Another complicating factor is the return of so many of the former bands with a booking deal. This was when they were under contract but are not true only in rare instances now and find that if they do not get rooms to get rooms included in the cost.

In defense towns or where the local rooms are quite a problem. Musicians have often had to park their instruments and get a local club job. This is especially true in the city.

The draft situation, too, has complicated the lives of bookers. Often a club will offer to extent of town, and some bands have refused without fear that he might not be able to handle his vocal duties in a stop.

Go Out-of-Town

Five One-Nighters

Gross Cross Over 4G

for Louis Jordan Unit

Youngtown, O., Dec. 28—Louis Jordan's five-piece combo, which wound up a tour on January 2nd having grossed a big $4,390 in five stands. It was felt that this raising kept down the figure.

Jordan played the Jam Room, Millersville, Pa., on December 12th, where they paid $50. On Sunday at Stuyvesant, New York, December 1st, the band paid $270 out of a total of $1,000. This was the only date, incidentally, where another trumpeter, the late E. O. Campbell, local outfit, was added for the tour.

On Monday (the) the quintet attracted 750 people and $60 at the Distalion Room, Chicago, Ill., where they were paid $275, but merely $50. The same day at the Chicago House, Cincinnati, Ohio, where 359 people showed up, paying $40, the band played the New Elms Ballroom, grossing $540 paid by 30 customers.

Al Borde Expands In Cocktail Field

CHICAGO, Dec. 28—Al Borde, head of the Al Borde Enterprises, Inc., made an announcement that he is going into the cocktail business in a big way starting January 5, when he will open a new $100,000 establishment in the Pioneer Square district of the city. The new establishment will be called the Al Borde, located at 1010 S. Dearborn St., and will be operated by Pat Kelly, who has been a successful nightclub operator in Chicago for many years.

The Al Borde will be owned and operated by Pat Kelly, who has been a successful nightclub operator in Chicago for many years.

Also open for business will be a new cocktail lounge, the Al Borde, located at 1010 S. Dearborn St., and operated by Pat Kelly, who has been a successful nightclub operator in Chicago for many years.

Two new Cocktail Lounges

In Clearfield, PA.

Clearfield, Pa., Dec. 28—Al Borde, head of the Al Borde Enterprises, Inc., announced that he is going into the cocktail business in a big way starting January 5, when he will open a new $100,000 establishment in the Pioneer Square district of the city. The new establishment will be called the Al Borde, located at 1010 S. Dearborn St., and will be operated by Pat Kelly, who has been a successful nightclub operator in Chicago for many years.

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Two new Cocktail Lounges

In Clearfield, PA.
**BUYERS TELL**

**Pick Buyer Reveals Policies and Types of Cocktail Units Used in Chain's 15 Hotels**

By J. Edgar Moss

Talent Buyer, Pick Hotels Corporation

IN BUYING units we look for the un- ordinary, the distinctive in every- thing, ability in performance and style in presentation, with emphasis on vocals, due to the fact that none of our rooms offer dancing and it is our desire to have our guests in a well-balanced evening's amusement entertainment. Because our units work exclusively in hotels, they face, on the average, a class of people that rank above the run-of-the-mill night club or bar. We try at all times to maintain an air of sophistication in our cocktail lis ting and logically enough, look for units that will help us create that atmosphere.

A good, amateur unit, from a diary up to a quartet (if we so name them), can work all of our hotel jobs for a comparatively short period of six to eight months. We keep one unit, however, too great to be to six weeks. In one spot, for it is the management's policy to keep units circulating in order to give the room a more cosmopolitan atmosphere. And, also, while we found that a unit staying in one room too long becomes too attached, a group to our room. As Mr. Saunderson, and spots the occasional departure business affairs. However, the more popular groups are repeated time and again if return engagements are worthwhile.

A talent of value to us must have had previous hotel experience or experience in good cocktail lounges, and in performances at the well-rounded and accomplished. We know that the better unit today combined a better act and we are willing to pay the right rate for the right talent. Our talent budget permits the paying of sting restrictions. It will get our business in proportion.

We prefer girls in their 'teens. Male units with a girl or voice are favored above all male outfits if both compare equally as in performance. However, the hotels, existing as they do to transport, find that a girl in a unit not only adds to the general appearance of the group but gives the touch of color. That appeal, incidentally, is insisted on to the hilt for the performance, for making a hit, in the American School of Units are instructed that their real periods must be spent outside of the work they work in and that they cannot stay in the establishment. For this reason, too, we no longer use striding units. We prefer them on the handballed away from the customers, limiting their service to the service.

As a rule in prohibited if a customer happens to send up a request with a gratuity, there is no tipping at tables, however, now that we no longer use striding accommodations. Tipping is a practice, as we know it, expensive for the both and the room, and for the revenue has put an end to the striding policy, as we have units no longer work for the customers, but for the individual tipper.

As a buyer for the hotel chain, I look at the point to see everything better before 1 buy. While I have confidence in many booking offices, I found out that not everything submitted has been seen by the respective booking business. If the general comments submitted upon last contract as well, if the manager is not satisfied. It is possible that a manager may not be unfair to us but also to the unit. There is no tipping at tables, however, now that we no longer use striding accommodations. Tipping is a practice, as we know it, expensive for the both and the room, and for the revenue has put an end to the striding policy, as we have units no longer work for the customers, but for the individual tipper.

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Looks to Hinterlands
For New Combo Names
By Joe Rogers
Owner of Rogers' Corner, New York.

This is a mighty big place containing plenty of talent. Just waiting to be discovered. Many of them are top-notch entertainers and I'm sure they will be found here eventually. I'm told that Rogers has a busy schedule in several nightclubs and there is a good chance that they will give us some interesting new material. I think it will be a matter of time before we see some of their acts here.

Top musical novelties, singers, and entertainers have been highly successful here. Just look at the amount of talent that Rogers is bringing to the club. He has a good idea to look for. Besides getting new acts in, he is trying to catch every performor or combo that he can.

Lyons Says Corn Bands
Do Best in His Lounge
By Arthur Lyons

The success of entertainment in this lounge is reflected in the success of the corn bands. They have been very successful and have won many of the people's favor. The corn bands are a novelty and have added interest to the lounge.

Profitable Room for
Acts in Cocktail Bars
By Frank J. (Tweet) Hogan
Talent Buyer for Holing and Isbell Lounges, Chicago.

The musicians and singers who are booking employees in this new and growing talent outlet—the cocktail lounge—will have to realize that it is an essential part of the planning in the advertising of these lounges. The patrons of the lounge-cocktail lounges expect more from these lounges than other lounges. They expect to find performers who possess talent and planning personalities.

Laurel Maxine does the vocals here while Ed does the vibing from the piano and up. The act is balanced, and a balanced act always lends to a successful engagement.

Christmas Greetings to all our friends from that fine combination.

KAY ARDE
10 Fingers of Melody
Songs and Music You Want at the Hammermill.
Opening: Jan. 15 at the BRIDGeway HOTEL, Springfield, Mass.

New York Buyer Wants
Originality and Class
By Spencor Sawyer
Managing Director, Hotel Stratford, New York.

The prerequisites of every unit of entertainment I buy are audience appeal, a certain amount of novelty, and a good measure of originality in presentation. These are the essentials, and all else is secondary importance. However, there is a need for a certain amount of novelty in presentation. For example, too much play may lead to a boredom for some; too much precision and hand to own an otherwise pleasant enough feature. By the right proportion the act is balanced, and a balanced act always lends to a successful engagement.

Lyons Says Corn Bands
Do Best in His Lounge
By Arthur Lyons

THE success of entertainment in this lounge is reflected in the success of the corn bands. They have been very successful and have won many of the people's favor. The corn bands are a novelty and have added interest to the lounge. In succession, we have seen a number of acts in each lounge. Each has its own special talent and is well worth seeing.

That Man and His Drum
Jesse PRICE and his Orchestra
Presenting an outstanding program of HARMONY VOCALS AND COMEDY
TO YOU AND YOU AND YOU ... THE BEST FOR '43

The No. 1 Band Office
presents
The No. 1 Cocktail Units

The SMASH Hit of the Year
RITA Coughlin
Songs and Impressions at the Piano
America's Number One Intimate Entertainer

Best Wishes of the Season
Bob and Sue Forsythe
(Envisioned at the Green Room, Chicago)

Sung and piano team, competitive veterans in the cocktail lounge field as an act, have been together four years, who will fit in neat of the intimate rooms catering to patrons with a liking for both new and old tunes. Bob is pleasant, furnishing strong accompaniment and playing attractive versions on piano and banjo. Sue has a likable delivery and con- centrates on the sweeter tunes, alludes to requests for such a song as Your Date. Banjo and other arrangements of this school are readily granted.

Improvising is their extensive literary. At this writing, Sue reached 'way back and revised titles that few will remember, all of which are more than likely to please never. Some of the classics will be to the melody (As in to the Stars in the Chats in the Parlor, etc., etc.)

Bob has had piano experience as a member of his high school band and is a grinner on his own. He has worked alone for years. Both can double on music duties.

Dorothy Donegan
(Reviewed at Elmer's, Chicago)

Colored and dynamic pianist who specializes in the picturesque branches of contemporary music and producing boogie-woogie rhythms. As a left-handed player, she is responsible for the current, standard and show tunes. Outstanding about her is her original, mad style of playing, to her own accompaniment of domino-stamping and odd facial musculatures.

The girl can really play the piano and since her opening here (seven months ago) has been extremely successful in the piano and dress-cloth trade, which envies the narrow circle of artists who command such a price. She knows her work, and has had sufficient experience here, better dress and makeup, together with a knock-in-the-head sensation, and proves her a top-notch attraction in the musical lounge.

Victory Four
(Reviewed at Crown Propeller, Chicago)

These boys are, primarily, good musicians and play strong ensemble stuff. They are a big attraction. When they first appeared, they played waltzes, polkas and Fasolinas. Because of the nature of the spots, comedy numbers were

Barbary Coast Boys
(Reviewed at Rogers Corner, New York)

This two-man piano-singing team of Mr. Fisher and Mr. Boll, who has been totally stuck in this fancy school. Their talents are perfectly attuned to the rowdy, boisterous, singing and dancing of this big crowd.

The men work on the stage behind the bar and here to make a lot of noise to catch and hold attention here. The backgrounds of the two men in the songs of their own making and in the Manchester style, with the Do You Think You're Going To Addict? which is easily memorized. They make a good combo for this room and are one of the best surprises in the lounge. Their presence has been seen and attention. They are also good to enliven a program to come in on the sheet.

Jian Makula
(Reviewed at Rogers Corner, New York)

Makula has been around New York for a while with a gypsy and Spanish band. He is an expert violinist and can make the Hallelujah, and he has shown up as a joker in spots in New York and more recently at the Ambassadress. Rogers Corner is obvious of choice.

This band is not bad and flashy enough to be a big, sprawling drinking spot. It attempts to assist audience demands by dropping its more delicate arrangements and going in for pop and familiar selections. The musicians do a lot of entertaining, and their numbers are both flashy and simple, for they play nothing flashy and written arrangements. Makula's violin is backed by the men at the piano, clarinet, accordion and trumpet.

Makula's numbers are largely small seeds for the drum, and their voice in plucking, chorus, vocals, and one number, who has a good soprano voice but doesn't use it to advantage. The whimsical numbers to the dance can be seen on some random.

The mighty mute of the keyboard.

The mighty mute of the keyboard.

The mighty mute of the keyboard.

The mighty mute of the keyboard.

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Reta Ray
And Her Piano

Presenting

"Stories in Song That Are NAUGHTY BUT NICE"

Mike McKendrick's
INTERNATIONAL TRIO
FAVORITES OF '42

Mike McKendrick  Guitarist-Vocalist ❗ Wiley Rogers  Piano Wizard ❗ Sylvester Hickman  Singing-Bass Player


Currently Playing SPORTSMEN'S CLUB, Peoria, Ill.

Bob Kern
"Music As You Like It"

Currently

Held Over—Hotel Severin, Indianapolis

Thanks to Jack Karte

Kenny
America's Foremost Organ-Piano Stylist

Jagger
Currently

LELAND HOTEL

Richmond, Ind.

Dick Maguiness
Pianist and Accordionist

Currently

Johnny Perkins' PLAYDUM

East St. Louis

You're My Rhapsody in Spring"

Variety Boys
And Ethelene
Decca Record Artists

George Oldham
Sax, Clarinet & Trombone

William Sanford
Electric Steel Guitar

Frank Rue
Arranger & String Bass

Ethelene Dinsmore
Piano & Featured Vocalist

Currently

Blue Mill Inn
Decatur, Illinois

The 4 Californians
Featuring

Walt Sears and His Golden Violin

Babs Kemp—Vocalist

Myrna Mansfield
"Pianist and Song Stylist Extraordinary"

Currently

Marietta Canteen

Walter Fuller
"America's Most Thrilling Trumpeter"

Composer of

the Jazz Classic

"ROSETTA"

The lovely
Dale Sisters
Dorothy — Ruth — Esther

A top instrumental and vocal trio famed for their musicianship, charm and dazzling wardrobe.

Currently

MANHATTAN LOUNGE

Sarasota, Fla.

Four Boys That Sound Like A Million
THE FOUR NOTES

Presenting

Vocal Solos — Duets — Quartette
Arrangements of Pop Tunes With a KICK!

Currently

BUVETTE CLUB

Rock Island, Ill.

Season's Wishes from
VICKIE ZIMMER

"Ten Little Fingers of Dynamics"

3rd Month KELLY'S STABLES, N.Y.

Mutual Network

Direction

FREDERICK BROS. MUSIC CORP.

New York — Chicago — Hollywood

Eddie McCants
and his orchestra

featuring

GLADYS ANGELLE

Music and vocals with that authentic Basin Street flavor

Currently

GIG-GALLEAUX CLUB

Peoria, Ill.

Held Over Indefinitely

Season's Best
MARSHAL MARTZ

and his

Three-Manual Electronic Organ

combining the Hammond Newhard and Organ for sensationally different musical effects.

Mgl.: FREDERICK BROS. MUSIC CORP.

New York—Hollywood—Chicago

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Don Davis's
"3 DONs AND BEA"
Sensational Instrumental and Vocal Quartette who do everything and do it well!

Just Concluded
Seven Terrific Months

TROCADERO
St. Paul

MELODY MAIDS

Julie Doris Irene
Sensational All-Girl vocal and instrumental trio
The toast of the nation's finest cocktail lounges.

The World Famous
FOUR CLEFS
Victor Recording Artists
currently
CLUB LIDO
South Bend, Ind.

MISS LEE CONRAD
her piano and soloforx
Singing and Playing
Popular and Classical Songs of Today and Yesterday

The Jumpin' Live
KING of Boogie-Woogie
EUGENE SMITH
currently
SPORTSMAN'S CLUB
Peoria, Ill.

PAULINE GRAHAM
piano and vocal stylist
currently
CASINO ROYALE
New Orleans

Lounges Hopeful
Despite Blow From
Gas Rule, Weather

NEW YORK, Dec. 26—Although the first week-end of the current gas shortage and the inability to get more than one cot-
port to the hotel a hard-core Eastern cocktail lounge one of the worst week-
ends of the season, operators are inclined to blame the business downturn to the
extreme cold.

Operators believe that their presence
in metropolitan centers will afford any
more that may be done by the gas
situation. In fact, several operators
think that the situation will work out
to their eventual benefit, as all amuse-
ment seekers will be confined to en-
town spots.

The combination of cold and gas
shortage hit the spots adjacent to broad-
way hard. Theater business was off
over the week-end when the news ex-
perienced the coldest day of the year.

After-dinner business was hurt

Pre-Christmas shopping, which heavily
visited the customers' pocketsbooks, also

North Jersey spots presented a mixed
picture, while Long Island was generally
off, as were Philadelphia and Boston.

Lounge operators generally are opti-
mistic over the winter prospects even if
the gas shortage in the East should con-
inue. There is little slackening in buy-
ing activity in the booking offices.

WISHING ALL
OUR FRIENDS
A
WHITE
XMAS

The

FORSYTHES

"Presenting Music for Your Moods"
Featuring
An Inexhaustible Repertoire of over
1500 Songs
CURRENTLY
ROSE BOWL
CHICAGO

Mary Wood's
YANKEE RHYTHM GIRLS
featuring
MAXINE HORTON

Five girls who give out with toe-tingling melodies and
clears that sell BIG CROSSES everywhere

currently
PLAINS HOTEL
Cheyenne, Wyo.

BOB and
SUE
Thanks to
JACK KURTZE
MAYNARD REUTER
and
to all who helped make this such a big year.

MAYNARD REUTER

PHIL AND PHYLLIS PAGE
Hollywood's Congenial
COMEDY SINGING TEAM
Featuring plenty of
"PIANO-ANTICS"
BOOKERS DISCUSS
TALENT, SPOTS
Cocktail Combo Booker Must Use Foresight, Consideration and Common Sense to Succeed

By Joe Marsolais
William Morris Agency, New York

In the operation of a small band and cocktail unit department in a major booking office, there are three simple but important points that must be paramount: Consideration, good combinations and the continual use of imagination and foresight.

The word consideration has a great many meanings. We realize that the client whose entertainment budget is limited is to be treated in the same manner as the one who spends $5,000 weekly, and we must work on that basis. His entertainment is equally as important as the large spender, sometimes, more so.

It is important in booking small bands and units that someone from the agency knows the client's business in order to recommend talent intelligently. An agency must know the client, their clientele, their preferences, and the reaction to previous units played there. With this information, we can then suggest the units and bands we feel would be most successful in that spot.

Consequently, the natural step is to place the most suitable attraction there. Invariably a successful engagement is the result.

Imaginative and foresight have always been used by agencies, but today, because of the increased demand for smaller units, a new field has been opened and an agent must exercise great vision in order to get into this phase of business. There is always the possibility that out of a mediocre combination, a first-class cocktail trio can be assembled. Again, a weak attraction in one field might be a tremendous success in the small-units business. In this way new attractions and new money-makers are constantly being created for our clients.

Although the field is booming, we have not yet reached the peak. With consideration, common sense and ideas we in the agency can build not only our own cocktail combo department, but we can also build the businesses of our clients. I have great confidence that the cocktail and small-band field will become an important and permanent phase of the music industry.

Units Add to Revenue
Of Booking Agencies

By Milt Deutsch and Frances Foster
Frederick Bros., Music Corporation, New York

In the past cocktail units have been felt they were not sufficiently recognized underlings, as a source of revenue by all agencies, today they must feel more than gratified at the modern complete recognition, attention and energies now devoted by all the offices to their problems.

For years cocktail units have been the "leftovers" in the industry. Today cocktail units are important and needed for new and important sources of income. While the cocktail unit cannot possibly compete for larger units of income from band, small-general, they have proved they are fitting for his "sit-and-better" deals that increase the overall agency take.

The only problem in the cocktail unit field today is not where to get a good unit, but where to get more of them. The small unit can be profit of its second place, placements in the band industry and they can be sure that now that they have finally arrived they are here to stay.
The SCOTT SISTERS
HELEN
Adele
Presenting
"Kitten-On-the-Keys-Rhythms"
by Mr. Barrett.
Best Wishes
HUGHIE BARRETT
and His Orchestra
America's Smallest 5-Piece Orchestra
Currently: Hayward Hotel, Rochester, N. Y.

TWO SHARPS
and a NATURAL
Presenting MUSIC and VOCALS
Youth-Personality-Pep!
One of America's Smallest Society-Style Orchestra
HERB HAGENOR
His Violin and His Orchestra
Best Wishes
The WADE * Philadelphia

Greetings To Our Friends
THE TOWNSMEN
A Versatile Musicians
Piano doubling Baritone, Accordion and Vibes
Bass doubling Violin
Guitar doubling Electric Guitar
Key doubling Duet of The Towner.
An amazing program of musical entertainment.
Currently: Hotel Montgomery, M. Y.

Happy Holidays
HARMONY • COMEDY • MUSIC
GRACE • SCOTTY
NBC Radio Artists
PIANO, GUITAR, ACCORDION, ORGAN, VIBRAPHONE, CELESTE
An Outstanding Major Attraction

Noble and Gentleman of Song
Currently
SPIKY'S ROOF
On the Air
W. J. Z. The Blue

Cyril Mansfield
and His SOCIETY ORCHESTRA
Featuring
VICTORY TRIO
Currently appearing
HOTEL DE SOTO
Savannah, Ga.
Opening Jan. 10—EMERSON HOTEL, Baltimore

Freddie Reed
his piano and his Sophisticated Songs
now in 2nd year
LAWRENCE BOWL
Chicago

Johnny Gibbs and his NIBBS
Featuring
DOLORES
AL
JANIS
SPINELLY
THEO
CURRY
Currently Playing
THE DOME
SHERMAN HOTEL
Chicago

Terrific Different! Charm! Youth!
The ESTROLITOS
Presenting
Popular and Spanish Tunes in the modern entertaining manner.

Greetings From
and his
Johnny Kaaihue
First Family of the Islands
(The Sentimentalists)
Johnny Kaaihue
Director
Malie Kaaihue, M. C. A.
Norman Kaaihue
Baron
Johnny Masters
Just concluded record-breaking engagement at the Roosevelt Hotel, Pittsburgh, Penn.
Season's Greetings from the ART RYERSON QUARTETTE
One of America's Greatest Instrumental Groups
CURRENTLY: MIAMI HOTEL, DAYTON, OHIO
An Albert Pick Hotel

"Xmas Greetings from the Land of the Sun"
MURIEL BYRD
Currently: ROYAL WORTH HOTEL, W. Palm Beach, Fl.

Xmas Greetings from MYRON HANLEY
and his orchestra
Currently: GREENWICH VILLAGE INN, New York City

"Songs at the Piano"
VALERIE DION
Currently: TAMPA TERRACE HOTEL, Tampa, Fla.

Accordian
BASS
SAXOPHONE
3 VOICES
THE WE THREE TRIO
Currently: ROOSEVELT HOTEL, Pittsburgh
"The Best in Comedy and Musical Entertainment"

Gay and Lively Music
Sensationally Different
DON GOMEZ
AND HIS ORGAN, PIANO AND SOLOXOF

Greetings To All
Appearing Nightly for Dancing and Dining
THE FLAME
In Duluth, Minn.
Thanks to Bill Snyder and Jimmy Oreck
Exclusively Managed: WILLIAM MORRIS AGENCY

Discussion of Two Cocktail Lounge Types And Respective Talent Used With Success
By Berle Adams
General Amusement Corporation, Chicago

A BEFORE intelligently determining what performers or talents are necessary to build a successful cocktail entertainment, we must realize that there are two distinct and different types of cocktail lounges today. One is a dance lounge, which we'll call "the lounge," and the other the "bar lounge," which has no dancing.

Entertainment is a major selling point in the cocktail lounge; the band must play good commercial tunes, featuring occasional vocals by a pretty girl singer and make a clean-cut, pedestrian appearance. This Isn't a dull scene, but it is a dull lounge usually in a circle, and when the tables are at an angle with one another and dance to- gether, the band has no entertaining problem whatsoever; the customers prom- ptly entertain themselves by dancing.

However, an entirely different condition exists in the bar lounge type. Here, much of the action comes from the bar, formally, and from entertainments. They might better name it the "cocktail lounge," by which they mean a combination of a bar and lounge, and subliminally say to themselves, "Come over; I'll buy you a drink and entertain you." What a large order this is! It is not only an order, it's practically a mandate. Any one who wants to succeed must have a show-bar, a lounge entertainment. They expect to see everything but keep the floor!" This statement may sound exaggerated, but it's really plain. An all night lounge is expected to do in to play good music, feature two or three different vocal olds, play special trio and quartet arrangements, know all the old songs, not stick to one song and do all, present novelty acts and clown around. Nearly all of the material of the bar lounge seems to be the order of the day. An in- formed mind can work almost anything and as good money is provided it is able to do anything the public wants to laugh, it wants to be entertained—it can hear a mute at home by listening to the radio. When they go out they want to see live performers, and they expect these performances to make them happy and make them laugh. In other words, in order to make their money in the cocktail lounge today, you must develop and create entertaining talent.

The Cinderella hand of the cocktail lounge, the entertainment is in the hands of the management. Even a small cocktail lounge attracts as much as its major brand name will make it.

The Band
The Cinderella hand of the cocktail lounge is in the hands of the band. The Bar Band or party band is the one responsible for the show. They can hire a professional soloist, or they can make one. This band is dressed as its customers and is not in the public eye as much as the lounge entertainment. The lounge entertainment is expected to be in the lounge area and be the center of attraction. The bar band is expected to be on the dance floor or in some other place that is away from the lounge area. The bar band is expected to be a part of the entertainment and be a part of the service. The bar band is expected to be a part of the atmosphere and be a part of the experience. The bar band is expected to be a part of the show and be a part of the entertainment.
COCKTAIL COMBOS

The Booker's Still Has His Problems, But Today They Are Different From Yesterday

By Dick Stevens
Manager, Cocktail Unit Department, MCA, Chicago

The booking of cocktail units today is a different as it is from days of yore. During the past season, little in the way of competition in the cocktail business was noticed. It is now a different story. Today quite a few booking agents are in competition for the same amount of business that used to be divided among a few of us.

Today, the promoter has a little more work and has to go about his job with more care than in the past. The booking of cocktail units is no longer a simple matter of just getting in touch with the right people. It is a matter of being well-prepared and having a good understanding of the business.

Loose a Profitable Hotel, Cafe Sideline

By Harry Kibby
Head of Cafe Department, General Amusement Corporation

Hotel and entertainment units are a valuable addition to the cocktail business. In some of the cities, hotel units have been booked as quickly as they were available. The demand for hotel units is always high, and they are a good source of profit for the cocktail business.

Seas Radio, Theater, Pic Offers for Units

By Charlie Busch
Consolidated Radio Artists, New York

Some of the radio stations have been very particular in their choice of entertainment units. They want units that are suitable for their audience and that will attract the right type of patron. The units that are chosen are usually those that are well-prepared and have a good understanding of the business.

Sternig in Performance as well as in name

THE STERLINGS
(George & Terry)
The deluxe piano and voice team of the world

Season's Greetings from
JOHNNY ANDREWS
Currently: GLASS HAT, Belmont Plaza Hotel, N. Y. C.
Also acting as M. C.
Held Over an Additional 4 Weeks!

Greetings to all my friends
HAL LANSBERRY
HIS SAX AND HIS ORCHESTRA
Currently: TRIANGLE RESTAURANT, Richmond Hill, N. Y.

Holiday Happiness To All from
BILLIE MARTIN and PHYLISS TAFF
presenting the VOCAL AND PIANO ENTERTAINMENT

Opening LaSALLE HOTEL, Chicago, January 4

“The Pan-American Song Stylist”

With her Guitar

JULIE ANDRE


America's Finest Cocktail Combinations, Entertainers, and Small Bands

HOTELS

COCKTAIL LOUNGES

CAFES

For Your Musical Preference

GEORGIA and JERRY

“SONGS AND PIANOLOGUES”

Currently Appearing at
PARK HOTEL
Lockport, N. Y.

Exclusive Mgt.: Wm. Morris Agency

Greetings from

“The Man with the Funny Little Horn”
SNUB MOSLEY
Currently: Beachcomber, Omaha

Opening: Club Trouville, Los Angeles, Jan. 14, for 12 Weeks.

Held on hand available at prices that meet with the individual accounts department. It is reasonable to assume that he can consistently build his business and keep both unit and buyer happy.

Today, with the shortage of talent a growing danger in our business, buyers are making all the more to find a unit that is suitible for the market. The good units are the ones that are in demand and are well-prepared for the business.

Naturally, or another factor to be considered is the service. The good units are the ones that have a good understanding of the business and are able to give the patrons a good time.

Visitors always are a pet-

Directory continues, always a per-

Cocktail lounges are an offshoot to the major

Sterling in Performance as well as in name

The Sterlings

(George & Terry)
The deluxe piano and voice team of the world

Greetings to all my friends

Hal Lansberry
His Sax and His Orchestra
Currently: Triangle Restaurant, Richmond Hill, N. Y.

“The Pan-American Song Stylist”

With her guitar

Julie Andre

Opening LaSalle Hotel, Chicago, January 4

Holiday Happiness To All from
Billie Martin and Phyllis Taff
Presenting the Vocal and Piano Entertainment

Currently Carmen Cocktail Lounge, Paterson, New Jersey

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www.americanradiohistory.com
Cocktail Combinations • Small Bands for Every Type of Intimate Spot
CONSOLIDATED RADIO ARTISTS, INC.
Char. Emsh Bill Peterson
30 Rockefeller Plaza • NEW YORK • Tel. Columbus 3-3580
Also offices in Chicago, Hollywood and San Francisco to serve you.

LITTLE JACK LITTLE

- Radio's Most Intimate Personality
- and hisPalette Ensemble
- featuring Kathleen Quinn.
- Broadcasting 5 times weekly:
  Monday thru Friday, 11:45 to
  12 noon via the Blue Network.

Currently: Successful return engagement
EL PATIO, Washington, D. C.

LEE NORMAN
AND HIS ORCHESTRA

One of America's Greatest Small Bands
Now on Our Second Time Out for USO

Best wishes to all our friends everywhere

THANKS AND BEST WISHES FOR '43
TO ALL MY FRIENDS

CRAIGE COYLE

Presenting a Pianosong Program of Solid Entertainment
Currently 6th Successful Month
at the
HOTEL BOSSERT
New York

Happy Holidays
FRIDIE MASTERS
and his Musical Masters

A Complete Floor Show featuring
6 Boys and a Girl.
Currently: PAT & DON'S
Newark, N. J.

Happy New Year to All Our Friends

DOROTHY DELANO & HELEN BRENT

Top Entertainment
Accordian—Violin—Vocals
Currently pleasing patrons at the
Buffalo Hotel, Buffalo, N. Y.

Cocktails that draw the heavier salaries generally have at least one girl in the unit, since many spots in the higher brackets call for bluebirds and demand the added sparkle of the feminine touch. On the other hand, some lounge managers ask for all-male groups, as in some sections of the country, a large part of the trade now consists of the elderly, the armless forces, actively seeking percentages of future inheritors of the strong old girls.

LITTLE COCKTAIL BAR 94 ROCKEFELLER CHASE.
Best BUSH the wish to...

Wishes are currently

One BILLBOARD in every combination.

Radio's to JACK his Type

NEW Most Petite of the year:

Petite CHAIEE Ensemble to Presenting

TO of ALL HOTEL

Weekly: OUT of the USO

Network.

What were the Tremendous possibilities of this field, the encouragement given by hotel men in the Midwest has been the most effective stimulus ever encountered on by building both units and accounts.

However, I started in this game, and a most interesting game it is. I have tried to play it fair, and it has paid off proportionately well. Don't over sell a

Booker's Golden Rule:

"Don't Oversell Unit"

By J. J. (Boonie) Levin

Chicago Booker

STARTED in the cocktail unit field some 15 years ago when I realized that it was better to book three good musicians than a band with its weak link eliminated. While few of us realized in those days the tremendous possibilities in this field, the encouragement given by hotel men in the Midwest has been the most effective stimulus ever encountered on by building both units and accounts.

However, I started in this game, and a most interesting game it is. I have tried to play it fair, and it has paid off proportionately well. Don't over sell a

Holiday Greetings
BOBBY MARTIN

"The Master" and his Orchestra
The hottest small band in show business.

Currently 6th Month, Third Return Engagement
CANARY CAGE, L. I.

Happy Holidays
ROY STEVENS
and his Orchestra

Currently at the FAMOUS DOOR

New York's Latest Sensation

New York

Happy New Year to All Our Friends

Currently pleasing patrons at the
Buffalo Hotel, Buffalo, N. Y.

Happy New Year to All Our Friends

Dorothy DELANO & Helen BRENT

Top Entertainment
Accordian—Violin—Vocals
Currently pleasing patrons at the
Buffalo Hotel, Buffalo, N. Y.

Copyrighted Material
Liquor Shortage
In Some States a Worry to Hotelmen

CLEVELAND, Dec. 28.—One of the more pressing problems discussed at the recent Ohio State Convention of Hotelmen here was the liquor shortage, which may eventually cause the shuttering of many spots. It was pointed out that many barkeepers are unable to get their full needs.

A situation is acute in a number of States, particularly Ohio and Pennsylvania, which have a State monopoly on alcoholic sales. Instances were cited where, in some Pennsylvania cities, only operators who normally deal in liquor are able to get only two cases weekly.

In Ohio an operator whose weekly order amounts to 20 cases is able to get only five. In both cases cancellation of talents resulted.

Speakers at the convention stated that in the affected States the barkeepers for the State stores systems, who failed to stock up sufficiently to take care of all the needs, it was pointed out that there is enough liquor in storage to take care of normal supply for five years, but the liquor concerns are trying to conserve their stocks and provide equitable distribution among their customers.

Should the situation become more acute, cocktail lounges in State-operated monopolies are expected to be hit first.


SEASON’S GREETINGS FROM
LEONARD WARE TRIO

Barzoek, Cleveland, Ohio

RHYTHM IN KITS

MUSICAL TRIO

Barzoek, Cleveland, Ohio

Happy Holidays from

ANCIL SWEET
at the Organ

HICKORY HOUSE, N. Y.

Happy Holidays from

DOROTHY DONEGAN

Classical Swing-Queen of the Ivories

Currently

ELMER’S—CHICAGO

Personal Management: Phil Shelley Agency
Roadshow Biz Bigger in '42: Many Problems for 1943

NEW YORK, Dec. 28—This is the final week of the year when roadshowmen and all others interested in the 16mm film industry sit back and ponder events that took place during the past year. This is also the time when these same people wonder for a minute just what will happen to the industry and their business during the coming year. It would take more than a fortune teller with the proverbial crystal ball to decide what will and what won't happen in 1943.

Let's turn back the clock a year and see just what's been happening in the industry. Of course, almost everything that has happened can be tied up with America's entry into the war. This war has affected the industry and will undoubtedly continue to do so for the duration.

Before the war the roadshowmen's only task was to entertain the public. Life in those days was comparatively easy because roadshowmen had plenty of gas to get around. At that time, railroads was just another word in the dictionary.

War Affects Industry

Since the beginning of the war roadshowmen's job has been to give morale as well as entertainment to the audience. Roadshows have been given in war plants, at defense organizations and before other groups to raise morale and to en- sure that the public continued to support the war effort. During July the Office of War Information allocated 16mm. prints to the roadshowmen. The industry granted these prints to various 16mm. theaters throughout the United States.

As a result, roadshowmen are obtaining training that should enable them to do their job from a practical standpoint. Many roadshowmen have been able to get extra allotments of gasoline from their rail lines because their work is important. The war has also caused roadshowmen to use the telephone, interurban and rural service more frequently rather than making long jumps in their cars to take care of advance bookings. Many roadshowmen also have played entire towns for one week, changing their showings from week to week and moving on to the next town a few nights later.

Now that the war also roadshowmen have found audiences showed a decided preference for the showing of other local entertainment pictures rather than the usual film presentations. These pictures have been popular. In addition, the quality of the actors and the language spoken by the stars of the films have been better.

Many roadshowmen and other con- nected with the Hulton-Hoyt companies joined the armed forces. Several road- showmen have sold their equipment back to the dealers so that other roadshowmen could carry on their work. Many of the money made from these sales were turned into War Stamps and Bonds.

In 1942 the government froze 16mm. rentals, but there was a great increase in commercial advertising use. This has led to a great increase in the use of 16mm. advertising by dealers. These rentals cut out a potential source of revenue for roadshowmen, but had the result of helping them meet the demands so that other roadshowmen could continue in the business.

Many roadshowmen have had to increase their sales to 16mm. advertising to carry on their work. Many of the money made from sales of 16mm. film were turned into War Stamps and Bonds.

As early as December the Billboard re- ported from Washington that no freeances of the 16mm. film stock was controlled at the time.

Presentations for 1943

Looking ahead into the future is a

New and Recent Releases

(When Times Are Appropriate)

OF MICE AND MEN (available Jan. 1943)

Distributed by Associated Artists Distributions, Inc., this film is an adaptation of the John Steinbeck novel. A tense dramatization of the struggle between a war-weary farmer and his sons, who are never-ending search for work. Features Borgnine, Baker, Field and Chaney Jr. Running time: 108 minutes.

THE RETURN OF THE BULLEAU, distributed by Associated Artists Distributions, Inc., is another movie of the ridiculous guns of the white man brought terror and death to the black. Grand scenes were dis- tressed until the monarch of the film got on the right path and went back to his people the rise to the smiles on the faces of his following crowds. In all the West there was no room for him. Then a temporary idea was given to the church and the herd came behind.

A dramatic, self-moving story of the love between a woman and the teen, running time, one reel.

KILLERS OF THE SEA, distributed by Allied Artists Distributions, Inc., is a realistic film documentary of real U.S. Navy battles and other incidents of the war with the Japanese. The action is fast and furious.

For the first time the story of the Japanese submarine drivers is told. The story is based on the experiences of a real submarine commander and his crew. The film is a must for all who like action and excitement.

REVEREZ (The Inspector General), distributed by 16mm. Films, Inc. The world-famous story of the Italian general who brought to completion the campaign for the liberation of the country.

Directed by Orlando Calliari, the best known of Italian directors, the film is a thundering performance in the role of the fake inspector-general. Carl Falk plays the role of the inspector-general and this picture, which has Czech dialog, running time, 72 minutes.

Philadale Org Uses 16mm. at Meets

PHILADELPHIA, Dec. 26—The speakers bureau of the Philadelphia Defense Council has been incorporated and is making available 12 packs of 16mm. sound film for use at patriotic meetings. The films are offered free for use at church, club, civic, war room, school, library, labor organization or any accredited civic organization.

The program varies from 30 to 45 minutes and has been arranged by the Office of War Information. New sets of this will be sent to the Philadelphia Defense Council each month, and a special appeal was made to the public for 16mm. projectors to be loaded with the films. Each reel contains music and words on the scenes of the present war and shows a song suitable to the purpose. The subject includes civil relief, home front, soldier, sailor, engineer, production, and the stories of America in war and victory.

The films will be distributed by the Film Motion Picture Service, local distribu- tor of 8 and 16mm. films. In ad- dition, the 16mm. firm is making available some 16mm. sound films prepared by the Office of War Information. A small audiovisual aid is made per reel only to cover cost of shipment.

Reading School Buys 16mm. Equipment

R E A D I N G, Pa., Dec. 26—A 16mm. pro- gram for imparting basic social techniques to students has been purchased by the West Wyoming School District with money saved from the combined efforts of the teachers' union and Parent-Teacher Association. The plan provides for the purchase of educational films to both elementary and junior high schools pupils. A selection of films to be shown during the coming year is now being prepared.

SPECIALS

CASH

For Your 16mm. Sound Projector

FREE

SOUTHERN VISION

16 mm. Subjects

FOR YOUR 16MM. SOUND PROJECTOR

FREE

Religious

16 mm. 35 MM.

OTTO MARKEL, 530 Ninth Ave., N.Y. City

Clip this ad and send it to day for your free copy of HOW TO MAKE MONEY IN THE ROADSHOW BUSINESS

It has many important tips for both beginners and veterans of the industry. By John E. Kenyon, Editor, The Billboard, 27 Opera Place, Cincinnati, Ohio.
Leon Harvey Under Knife After Fall

COLUMBUS, O., Dec. 26.—Leon Harvey, well known in tap and his circle, who gave his life in an automobile accident near here last Thursday, Harvey suffered a bad fall on an icy pavement here several weeks ago, and was injured in the face and body and was operated on last week, making an operation necessary.

Harvey was one of the best known Bally's bookings office in the Grand Theatre here.

Roller Derby for Fort Worth

FORT WORTH, Dec. 26 — Irving Wayne, Roller Derby representative, has arrived for the derby to come here in January, on an indefinite stand at Will Rogers Memorial Coliseum in Hurst, exact date to be announced later.

Rep Ripples

HAZEL PERRIN, of King and Hazel Fallin', who the past summer performed with the Allen Bros. Show, is following the news from Togop, Kansas, and says that the company is putting in the winter presenting their last show and may remain in the district. GRAYDON and MARY BEAVIN, who had been operating a picture show and moving pictures in this area, lost their new picture equipment and contents in a fire recently. The building was a store building in Brownsville, Ky., recently.

MAE DONALD, known professionally as Ma Goodwin, has a new picture theatre in Clivert, Tex., a new and beautiful downtown theatre. In addition, she is conducting projection for Ma Perkins (Malory) Clark, who says the theatre is very fine and good for a woman. MAE PEROCK, is handling the new picture theatre in Farley, Mo., recently.

TRAVEL NEWS

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MIAMI SEASON

(Continued from page 4)

HARRY (SLEEPY) CLIFTON, eminent vaudeville, rep and musical personality, who has been operating a picture show here and at the Florida Palace, was returned here from Canada. The Canadian government has been operating here and at the Florida Palace, was returned here from Canada.

HARRY LAWSON, veteran tap and rep is spending his winter with his brother, H. H. Lawson, in Hollywood. The latter is appearing on the vaudeville stage in California and vaudeville shows.

CHUCK KIMBALL, veteran tap and rep is doing a fine job of making people laugh with his new material. The material is aimed at townies and includes such burlesque acts as "The Three Bears," "The Three Little Pigs," and "The Three Stooges." The material is designed to be funny and entertaining, and is aimed at an audience of older children and adults.

NEW PLAY

(Continued from page 59)

only emotional explosion in his third (now the second) act, wherein he is required to give a stirring, passionate, and quite unforgettable performance as the playwright. This is a role that requires a great deal of energy, and the actor must be able to deliver his lines with conviction.

Judith Anderson, the well-known actress, is currently touring in the play. She is known for her quiet dignity and restrained performance style, which is in keeping with the themes of the play. Anderson's portrayal is centered on a woman who is forced to confront her own inner demons and come to terms with her past.

The play is set in a small town during the depression, and follows the lives of several characters as they deal with the challenges of poverty and the loss of hope. The play is a powerful exploration of the human condition and the struggles that we face in the face of adversity.

DISCOGRAPHY

The album features a mix of contemporary and classic music, with a focus on love songs and ballads. The lead single, "My Heart," is a slow, emotional ballad that features a powerful vocal performance by the singer. The album also includes a duet version of "My Heart," featuring another renowned artist.

The album was released to critical acclaim, and has become a commercial success. It has charted in several countries, and has sold millions of copies worldwide. The album has received several awards and nominations, including several for Best Album and Best Song.

The music on the album is characterized by its emotional depth and its ability to connect with listeners on a personal level. The themes of love, loss, and redemption are explored through the lyrics and the performances, creating a powerful and moving listening experience.
In Memory

Our Dearest and Beloved Brother

Abe Julius

Who Passed Away Nov. 7, 1943

Uliss & Clark

P. 638, 14th St., N. Y. C.
ACA Counsel Okays Further Contacts in DC

ROCHESTER, N. Y., Dec. 26.—An agreement was reached here today by the National Showmen’s Association, Inc., office here, and the Council of General Agents which will be sent to all of the association’s member shows for the 1943 season. Several days in Washington con- cluded the 1943 season, with the purpose of determining the future financial status of the industry, the future activity, and the conditions under which it could be developed further.

The agreement provides that the association shall continue to operate in the same manner as it has in the past, with the understanding that the future financial status of the industry shall be determined in a manner that will be satisfactory to all of the members.

This group of outdoor shows represents the interests of the league’s auxiliary, and the executive committee, who met here recently, voted to continue the association’s work in the future.

In the meantime, the association will continue to operate as it has in the past, with the understanding that the future financial status of the industry shall be determined in a manner that will be satisfactory to all of the members.

Baron Rouge Stand Good
For Coleman’s Music

Baton Rouge, La., Dec. 26.—Frank Coleman learned of the weather in front of the members that were held at this date in New Orleans. He has been asked to attend the meeting of officers, which will be held at the hotel on December 23.

Officers Meeting Later

This is the second annual meeting of the officers, and it is expected to be held in the same manner as it has in the past, with the understanding that the future financial status of the industry shall be determined in a manner that will be satisfactory to all of the members.

Ballyhoo Bros. Circulating Expo.
A Century of Profit Show

Bay Bov at St. Louis Location

St. Louis, Mo.—(AP) The Ballyhoo Bros. at their location at 677 First Street, have opened their 1943 season. The first show, which was held on December 23, was very well attended. The second show, which was held on December 24, was successful. The third show, which was held on December 25, was a big success.

Ballyhoo opened its season for the second year in a row, and this year it is expected to be even more successful than last year. The shows are held in the evenings, and the audience is very large. The shows are very well received, and the audience is highly satisfied with the entertainment.

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SUNSET GETS FAIRS
In Iowa, Illinois

SPRINGFIELD, Mo., Dec. 25.—(AP) The following is a list of the fairs that were held in Iowa and Illinois during the past year:

1. Iowa State Fair, Des Moines, Iowa, August 1-10.
3. Great Western Fair, Kansas City, Missouri, August 28-September 5.
6. Iowa State Fair, Des Moines, Iowa, October 6-11.

Coast Club Aux. President’s Post
To Edith Bullock

LOS ANGELES, Dec. 25.—With one of the largest and best known organizations on the continent, the Coast Club Auxiliary, which has a large membership in Los Angeles, has named Edith Bullock as its president.

The club has a large membership, and it is expected that it will continue to grow in the future. The club is very active, and it is expected to continue to be successful in the future.
and would like to read letters from friends.

If one general agent doesn’t know all there is to know about another’s agency it probably isn’t the result of not trying—Colan Firth.

JACK RUBACK, owner, Alamo Exposition Shows, is on a tour of California and other west coast points where he was stationed during the war.

January 2, 1943 CARNIVALS The Billboard 101

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