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DUKE ELLINGTON



DICK HAYMES



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BENNY GOODMAN

The Billboard

MUSIC YEAR BOOK



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1943



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Mills Bros.



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The biggest
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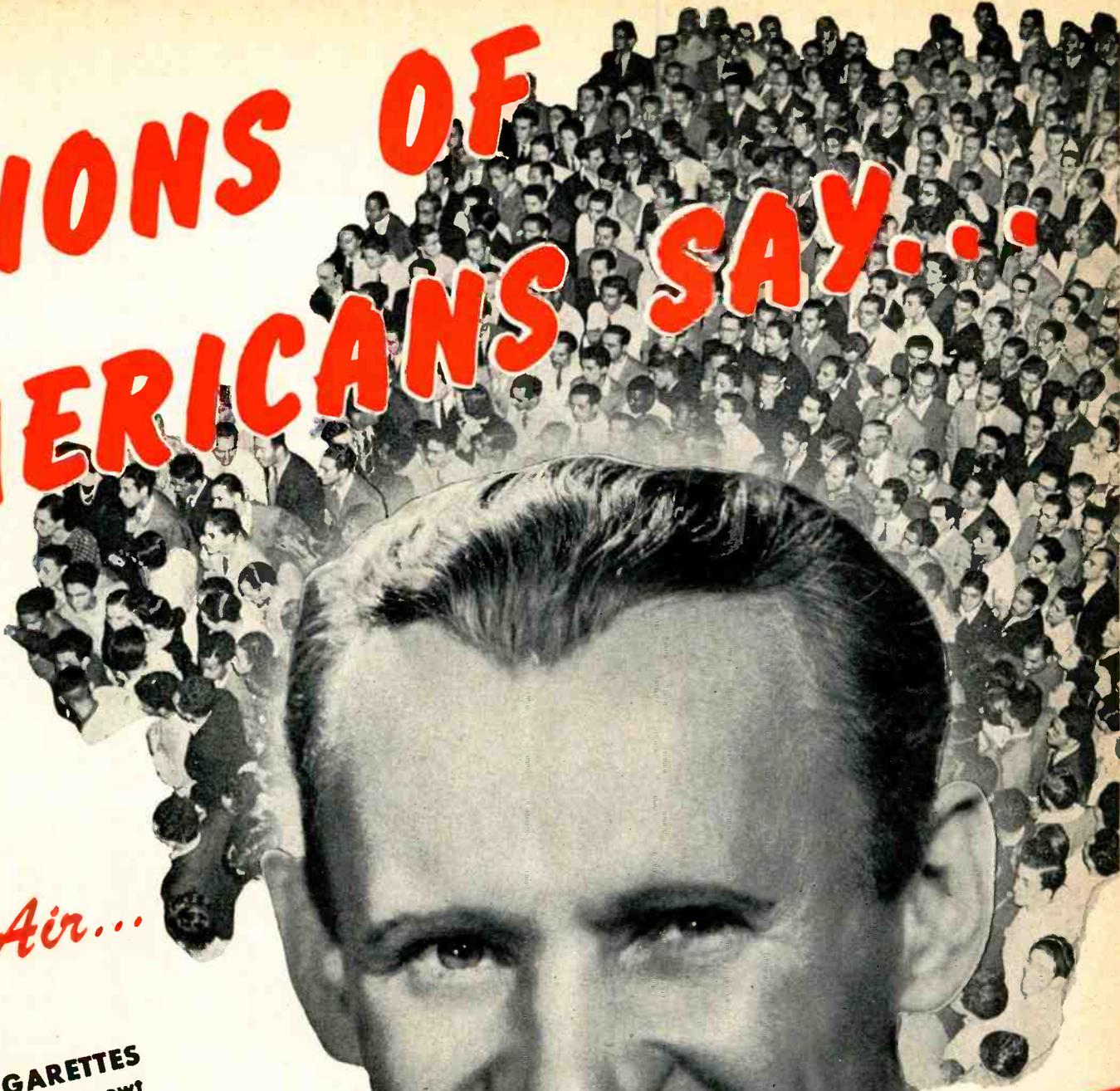
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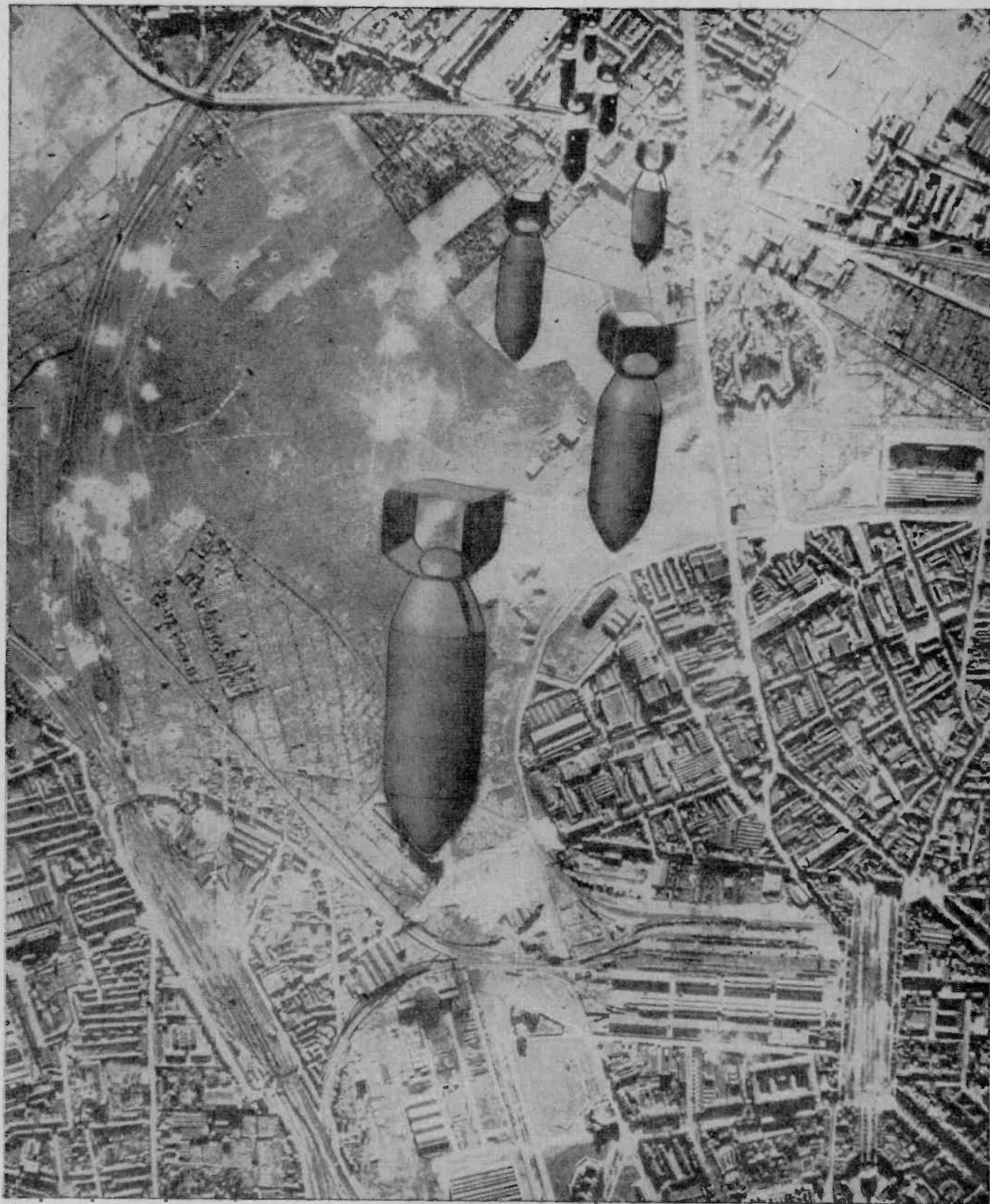


Thanks, boys!

Bing

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EVERETT N. CROSBY**

BACK THE ATTACK



Your Wartime Responsibilities Have DOUBLED!

MANY a soldier owes his life to a commander who drove him to the utmost in battle—*never let him slacken for a single fatal instant.* And after the war many an American citizen will owe his security and safety to someone who inspired and drove him to work harder, save and sacrifice more and spend less.

Right here is where everyone in the music industry can and must assume more wartime responsibilities.

Winning the Victory is a tremendous job. Music is already helping to keep all America working—and the value of its role cannot be over-estimated. It must therefore be made available by one means or another to every possible listener at any possible moment.

Now is the time for music to aid every wartime effort!

GIVE MORE OF YOUR TIME, TALENT AND MONEY!

No. 1
On the Music
World's
Hit Parade!

ELLA MAE MORSE

THE "COW-COW BOOGIE" GIRL

Song Salesgirl

FOR

JOHNNY MERCER'S

Music Shop

NBC Coast to Coast



These CAPITOL Records

by

FREDDIE SLACK and His Orchestra

Featuring

ELLA MAE MORSE

are clicking big everywhere

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- CAPITOL NO. 113 — HE'S MY GUY
DOLL DANCE
- CAPITOL NO. 115 — THE THRILL IS GONE
MISTER FIVE BY FIVE
- CAPITOL NO. 133 — GET ON BOARD, LITTLE CHILLUN
OLD ROB ROY



THANKS TO
JOHNNY
MERCER
And all my friends
who Made Everything
Possible!

The Billboard 1943 Music Year Book

5th ANNUAL EDITION*

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*In 1942 The Billboard Band Year Book, and for three years previous The Billboard Talent and Tunes on Music Machines Supplement.

FREDDY MARTIN



Just completed 10 weeks...

Fitch Summer Bandwagon

CURRENTLY

Fitch Composers Bandwagon

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6 P.M. P.W.T. — 9 P.M. E.W.T.

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*Starting Nationwide Theatre Tour
Early in 1944*

LOOKING FORWARD TO SEEING YOU

PICTURES

- ★ SEVEN DAYS LEAVE
- ★ STAGE DOOR CANTEN
- ★ HIT PARADE OF 1943
- ★ WHAT'S BUZZIN' COUSIN

VICTOR RECORDS

- ★ WARSAW CONCERTO
No. 20-1535
- ★ FROM TWILIGHT 'TIL DAWN
No. 20-1535
- ★ ALL OR NOTHING AT ALL
No. 20-1537

MANAGEMENT MUSIC CORPORATION OF AMERICA

BEETHOVEN'S and The Billboard's Fifth...

THE complaint that the great song of this war is yet to be written will not stand close scrutiny. The great song of the greatest of all conflicts has no lyrics; it is not a song; but it's known wherever men fight. Ludwig von Beethoven wrote it 135 years ago as the Fifth Symphony. Out of it came the compelling and dramatic three dots and a dash, V for Victory, and the rest is history . . . history that is still being made.

The point is that it was music that sparked a symbol, and it is this symbol, with its inspiration to the subjugated peoples of the world, that will have as much to do with the winning of the war as the fighters on the battlefronts and on the home ramparts.

There was a piece in a magazine recently which noted, quite cleverly and pointedly, that when inductees arrive at the depot of their training camp they are greeted by a band . . . and made to feel that they are part of a four-pronged job rather than just a motley collection of WPA workers. The four prongs are, of course, the Four Freedoms enunciated by Franklin D. Roosevelt.

The government of the United States, thru Special Services of the army, thru a like wing of the navy, thru the Office of War Information and other agencies, makes sure of the effectiveness of its appeal by sending literally tons of musical menus over the air to the boys in the armed forces of the U. S. and the United Nations.

Radio's spiders maintain special departments devoted to the exclusive purpose of entertaining troops overseas as well as domestically . . . entertaining them music-wise, of course.

There isn't a pop tune worth the name that the stalwarts in khaki, blue and marine green don't know, intimately. And whether they be in ground battle, in the Flying Fortresses, in their battle-wagons, in mosquito boats, on invasion barges, in commando action, in submarines or wherever else — they know there, as we know here, that when they hear those songs or chirp them individually or in groups, it's like a letter from home . . . like a faint and wonderful scent of perfume secreted not so subtly by That Girl to That Boy.

All of this idea, and something more, is embodied in The Billboard's Fifth Annual Music Year Book. Yes, music has gone to war, as these 232 pages devoted wholly to music in all its facets reveal, and music will stay with it until Beethoven's deathless V-song, long a symbol of hope, takes the role for which it stands . . . until the knockout blow is delivered and all people in all countries may once again settle down to the peace, pleasures and occupations for which God and nature intended them.

When that day comes, music, too, will go back to work . . . back to the show business from whence it sprung . . . back to the business of entertaining the world's millions . . . back to the great gamut of performances from tents to talkies.

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HITTING THE BOX-OFFICE BULL'S

ONE OF THE MOST TALKED ABOUT

THEATRES *and ONE NIGHTERS*

Hitting Top Grosses in Leading
Theaters and on One-Night
Appearances from
Coast to Coast.

PICTURES

Appearing in
"MEET THE PEOPLE"
for

METRO-GOLDWYN-MAYER
to be released soon

RADIO

Featured For 52 Weeks On The
Camel Cigarette Show

Over CBS
Starred on the
"Fitch Bandwagon"—NBC
Coca Cola's
"Spotlight Bands"—BLUE

RECORDS

VICTOR-BLUEBIRD BEST SELLERS

Over 600,000 of Each Sold and Still Selling!

"Shrine of St. Cecilia"

"Tangerine"

"My Devotion"

"When The Lights Go On Again"

"Let's Get Lost"

Personal Management

MARSHARD MUSIC

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EYE ON EVERY ENGAGEMENT!

BANDS

IN AMERICA



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Four Week Engagement

PARAMOUNT THEATER

New York City

Opening September 30

For the Third Year at the

COMMODORE HOTEL

New York City

AND HIS ORCHESTRA

Featuring

ZIGGY TALENT

and

THE MURPHY SISTERS

EXCLUSIVE MANAGEMENT

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MUSIC

THERE are four mediums thru which music can be transmitted: records, radio, printed forms and the in-person appearance. Let us start with the last first.

Aside from the kind of tour mentioned above in connection with Artie Shaw, entirely in the

energy to maintain military and civilian morale.

Camp Shows, Inc., is the reference for figures that testify that the number of camps visited by bands approximate 500, while the number of camp dates played runs into the thousands. The number of all dates played is countless.

The Special Service Division of the Army has delivered records and players to the farthest and most impenetrable corners of the world. To Africa, Egypt, New Guinea and other outposts of our armed forces have gone these packages of good cheer. When the spots are

GOES TO

hands of military authorities, the musician at home has thrown himself wholeheartedly into the business of entertaining the uniformed men based in this country.

It is unlikely that there is a single dance orchestra playing today that has not appeared, without remuneration, at a training camp, canteen or hospital. The canteen may have been of the "Stage Door" variety or those run by the USO, YMCA or similar organizations. Besides appearing directly for servicemen, bands have not neglected the "home front"—industrial war plants and bond drive rallies.

Kay Kyser is said by the OWI to have spent \$104,000 of his own money transporting his group to camps where he put on his programs. Others have spent considerable, is somewhat lesser, amounts performing like services. They have taken their travel-weary bands to out-of-the-way cantonments on their days off to play their hearts out for the men learning to bear arms. They have filled after-theater engagements to help some local town fulfill its bond quota. They have given tirelessly of their

WAR

By **ELLIOTT GRENNARD**

otherwise inaccessible planes have been flown over the sites, dropping by parachutes the precious turntables and waxed disks.

The Joint Army and Navy Committee on Welfare and Recreation distributed 300,000 new records to the fighting forces as a result of the last scrap record collection instituted by Records for Our Fighting Men, Inc. In May of this year a second scrap drive was gotten under way by the same organization and many more than 300,000 new disks are expected to be shipped out this time.

How desirable records are to fighting men was forcefully summed up in an editorial written by The Philadelphia Inquirer, based on the findings of foreign correspondents. Said the editorial: "They (the servicemen abroad) play records until they crack and then some more. They use needles until worn out and then some more. . . . The boys need a lot of things in addition to weapons, food, etc. They need

The U. S. Maritime School breaks training for Kate Smith's broadcast direct from the base to the nation.

ON DECEMBER 8, 1941, the United States of America declared war on the Axis nations and simultaneously, in one concerted action, the musicmakers of this country trained their sights on the common enemy. Within 24 hours hundreds of songs were composed, all of them with the same theme, "Remember Pearl Harbor." Whether they were great songs or not is of no consequence; the thought was magnificent—it was a dedication of our time, efforts and abilities toward aiding in the successful prosecution of the war.

Thousands upon thousands of men whose business is the production of music have entered the armed services. Some like Duke Daly, reported missing after an air raid on Berlin; others like Artie Shaw, who led a band of uniformed musical aces on a tour of army bases in the South Pacific area; still others like Glenn Miller, who was utilized by army authorities to organize and train many groups of service bands.

Many, thru no particular desire of their own, have remained in civilian life to carry on the fight by means of the weapon they know best—music.

How important is that weapon in the war to exterminate fascism? Listen to Lieut. Gen. Henry H. Arnold, chief of the army air force, who, after a 35,000-mile tour of the fighting fronts, reported that the only request made by our fighting men was for "some new phonograph records." Correspondent after correspondent reported the same thing from every post, both here and abroad, where servicemen are stationed. "Send us music," these men have asked, and music they have received in every form and thru every medium conceivable.



letters and books—and music. Don't forget the records—and throw in some needles."

RADIO has become an increasingly important medium for transmitting the music so desperately wanted. The Radio Section of the Special Service Division of the Army and the Overseas Division of the Office of War Information have undertaken tremendous programs toward filling this need.

The cream of the network shows are recorded by Special Service, minus commercial plugs, and are beamed by short wave or sent abroad to be spotted on broadcasting stations all over the world. Where no stations are available transmitters are set up in isolated camps and the programs are aired in this manner. Among these premium shows are the Hit Parade, Spotlight Bands, Fitch Bandwagon, Harry James, Fred Waring, Kay Kyser, Tommy Dorsey, Phil Spitalny and Andre Kostelanetz. Besides these are Bing Crosby's, Kate Smith's and Dinah Shore's programs.

Name Comics and Martin Block OK With Boys

AMONG the shows selected for doughboy consumption are those featuring name comics, and Bob Hope's and Jack Benny's invariably include first-rate music dispensers.

In addition, special shows highlighting music have been cooked up and canned for fighting diets. Typical of these are Yank Swing Session, using Martin Block to provide another Make Believe Ballroom, and Downbeat, spotlighting a name band each week in the Fitch Bandwagon manner.

The OWI has been providing musical fare from the earliest days of troop transports. It was this office that originated G. I. Jive, a program featuring gems of jazz, sent out six times a week in 15-minute takes. After the first 100 programs were completed the job of continuing it was taken over by Special Service. Also from this office came the first musical show designed for men in camps abroad, "Jazz in America," which is still being readied three times weekly.

Ramona and "Calling the Navy" Specials for Sea Fighters

SPECIAL attention is given sailors and marines thru "Liberty Party" a program presided over by Ramona, who sings, plays the piano and provides chatter for the records she selects. Another program named "Calling the Navy" is self-explanatory. This is pressed on vinolite and placed on ships at sea.

Countless other programs are prepared on disks, using the current song hits and recorded for OWI by name civilian leaders, with the American Federation of Musicians' blessings, as well as those done by service bands under the direction of Rudy Vallee, Ted Weems, Eddie Dunstater and others.

Perhaps the greatest undertaking yet by army authorities, with the creation of a "singing army" as its aim, is the formation of the Hit Kit.

It was Harry Fox, an official of the Music Publishers' Protective Association, who, as a member of the Music Advisory Council of the Joint Army and Navy Committee on Welfare and Recreation, helped secure the original permissions needed for the publication of the Hit Kits. Music publishers have waived their normal royalty fees, and from the nominal fees received, contributed dance orchestrations to various service bands.

From the man who writes to the man who publishes, from the man who plays to the man who records, music has gone to war.



↑ It's handcranked and mechanical reproduction, but it's Music from Home—on a South Pacific Isle and they forget the Japs while the disk spins.



↑ Artie sends them, abroad ship in the Navy, as he did jitterbugs on shore.

Lt. Andre Baruch (ex-radio announcer), center, is a record jockey in Africa for the boys. They love it—and so does he.



MUSIC IN WARTIME



Botany's Worsteds Weave Merrily Along to the Music Requested by Those Who Man the Looms at Clifton, New Jersey.

MUSIC--TODAY'S OIL FOR INDUSTRY'S WHEELS

By JOE KOEHLER

WHEN music was first discussed as an aid to plant management and employee morale, most industrial engineers looked upon it as something they could very well do without. A few, because they were in industries where the work was of a repetitive nature, where the worker was doing the same thing hour after hour and day after day, saw at once that music could relieve the tedium and they added music to these plants. Cigarmakers, letter shops, paper flower hands, and even stevedores on a Brooklyn pier found music increased production and cut down accidents. From this limited field industrial music has spread so that today every war plant that wants to keep down absenteeism, that wants the extra hours that labor is putting in put to productive advantage, is using what is called "Industrial Music," "Industrial Broadcasting," "Plant Music" or simply "Music To Work By."

Priorities Granted Music for Industry

ONLY in this field is it possible to obtain the priority necessary to purchase reproducing equipment. In many plants installations are still being made and priorities as high as AAA1 have been granted where war production hasn't made the grade despite the best will of both the management and labor.

Industrial Music Takes 3 Forms

INDUSTRIAL MUSIC takes three forms. Muzak, a pioneer in the field of "wired music" sends its industrial music to plants by the way of leased telephone wires. Its sphere is therefore naturally limited to plants within the areas it or its subsidiaries serve, actually nine metropolitan areas including New York, Boston, Los Angeles, Detroit and Philadelphia.

The second form of industrial music is the studio set-up within each plant. This has been, up to now, exclusively the field of Radio Corporation of America, which not only has these studios "packaged" but which is also in a position to deliver the music on records that are an essential to running any plant studio set-up. One other firm is said to be entering this field in Chicago but reports do not reveal the progress made—as yet.

The third form of industrial music, plant bands and "Lunchtime Follies," very often incorporates the second. It incorporates the second because they use the plant-studio set-up to broadcast to the men and women at work over the same amplifying system on which they receive their recorded music. "Lunchtime Follies" go beyond this with live entertainment at lunch time—including dancing.

No Longer Reserved for Playtime

ALL three, however, add up to one thing for the music industry. Music is no longer reserved for the nation's playtime. It's now part and parcel of millions of workers workday lives and it's going to stay there.

Just as the production line is more and more part and parcel of the manufacture of every product, just so will music have to cut down the boredom which production lines produce.

Precision and Non-Precision Music

GENERALLY speaking, production music can be divided into two types—music for precision workers and music for mass production. For precision workers the music must be mood music, background in character so that the workers feel it's there and yet do not have it disturb their work, which might very well not be in time with the rhythm of a swing number.

Music being played for mass production, production where the worker puts on a nut while another tightens it, etc., must be just the opposite, it must have distinct rhythm, a rhythm that the worker can carry in his mind. Of course even here there is an exception, numbers like "Deep In the Heart of Texas" always brings an uncontrollable desire to clap hands and naturally this is not an aid to production.



↑ Curtiss-Wright Plane Parts Come Off the Assembly Lines to Music From Its Own Little Studio (RCA Equipt).

cult to ease. As a final musical touch it's usually sure-fire to send them home with a march. There's something to a march that just makes 'em pick up their dogs and move along with a smile. However, in these days it's also wise not to lay too heavy on a military march—too many of the women have men folk in the war and it's not productive to remind them, when going home, about the war.

Industrial Programing a Fine Art

THE programing of industrial music is a fine art—about which few know anything, at the moment. That's because there are only general rules. Each factory has its own problems and there must be adaptations of the general formula in every case. Into this field of industrial music programing have come musicians who have passed their peak as playing members of the profession. They know music and they adjust themselves to their new audiences. Planned programs, of course, are sent out by RCA regularly, and these are the basis

Muzak and RCA recording numbers with choral effects for industrial music that they're not releasing generally. While vocals are out generally—they stop production lines dead—choral groups with voices used as musical instruments are okay.

Music is not an industrial cure-all. It does, however, make production line workers feel less like robots. It will develop a music all its own (already two composers have been commissioned to write industrial music). When it becomes an established part of the music industry, which day isn't too far away, it's going to present not only a source of profit for the recording industry, a builder of record and sheet music sales, but also presents a licensing problem for ASCAP, BMI, SESAC and AMP. Music must pay when it earns its way. Five per cent increased production, 2 per cent less absent workers and 3 per cent less plant illnesses is worth something.



Only 3 Hours a Day

THE music industry must not get the idea that the factories will be playing music all day long. That didn't work out even in dress factories in New York, where they had music for the models who were sitting around waiting for buyers to look at new numbers. Music is most effective when played for about three and a half hours out of each working eight. It puts the workers in an excellent frame of mind when it's played the 15 minutes before the gong sounds to start work. It's wise to play music at about 9:45 or an hour and three-quarters after work starts. That breaks the morning monotony. Then it's good business to play it the half hour before the lunch gong sounds. It sends 'em off to lunch in a mood to enjoy their food. If, however, the commissary has music it's wise NOT to play music in the plant just before the workers go to lunch. Never give 'em too much.

The same schedule is effective in the afternoon altho it may be necessary and frequently is, to play a slightly longer session at 4 p.m. than at 9:45 a.m. That's because they're more tired at that time. The tedium is more diffi-

of the music played at the plant studios engineered by them. Muzak plans the programs and has two different types of music going out to plants in the area it serves. There are other plants served by juke boxes connected with sound systems. The records are changed in the juke box for the a.m. and p.m. plant music. The girl in charge just presses the buttons and away goes the schedule. Request programs are the rule in places using this type industrial music set-up. Personnel managers operating the juke box systems are faced with the problem of selecting records. Records of songs in which the tempo changes in the middle are out. Records of songs with elaborate musical openings and conclusions are out. The best of the records for juke boxes in plants are those that play the songs as they are written—without special orchestrations. What goes on the cafe dance floor doesn't go on the production line—musically or otherwise.

Mix New and Old

THE average program must use the new and the old. You can't give them too much of the new and you can't pipe a program to a plant without the top 10 on the Hit Parade. The worker in a factory or on a production line is pop music wise. This has resulted in both

The Associated Shipbuilders Band Lay Down Their Riveting Guns and Pick Up Their Horns at Lunch Hour.

Even If Their Entertainment Is Mixed With a Little Bond Appeal—War Workers Eat It Up When It's Linda Darnell and Rudy Vallee.



BROADWAY MUSICALS PAY OFF



By SHIRLEY FROHLICH

AS ANYONE who's tried to promote a fast pair to "Oklahoma!" can tell you, the lid is off Broadway musicals. Legit managers, who not long ago proceeded with caution before throwing 100 grand of their backers' hard-earned dividends into a song-and-dance opus, now post their Equity bond as soon as a Porter, Rodgers or Hammerstein gives them a tentative nod.

Events of the past eight months have canceled out whatever doubts would-be producers of musicals had entertained about getting the customers over box-office hurdles. The boys, in short, have found out what makes the wartime cash register ring. They've seen a "Ziegfeld Follies" and an "Early to Bed," which drew only lukewarm plaudits from the critics, swell the swag of their respective houses to capacity and near-capacity. They've watched top-notchers like "Something for the Boys" and "Oklahoma" make Mike Todd and the Theater Guild healthy, wealthy and wealthier. And they've done a slow double-take on the most violent epidemic in years of featherweight operettas whose librettos never should have been permitted to be exhumed from the Theater Collection of the Public Library.

"Oklahoma" is paying off the mortgage for the Theater Guild with Joan Roberts & The Singing Girls assisting.

Public's Taste Clear To Producers Now

WHAT has happened since the start of 1943—to the genuine relief of legit impresarios who had been stabbing blindly at the theatergoer's pulse since December 7, 1941—is that the public's taste has crystalized. A number of factors have contributed to this clarification of the entertainment-buying market. For one thing the exclusive theater-going public has widened considerably at the base to let in visiting servicemen on furlough, their families, defense workers, youngsters spending their first independent income and, in general, everybody whose improved economic status permits the price of a legit ducat. Wartime inroads on travel and resort facilities have kept thousands home this year to seek local outlets for their recreational energies. The full impact of global war, with the draft machinery reaching out to touch more and more families, has sharply upped the demand for escapist musical entertainment.

Musical Comedy Takes Reached Peak in Heat

ALL of these factors have combined to bring tune-and-terp travesties into their own this past season. Musical comedies and revues reached a record peak this summer, occupying about half of the total operating legit houses, numbering almost a dozen. Three or four in previous years would be considered par. And the stampede is still on. There hasn't been a season in years when backers have been so anxious to sink coin into a play—especially a "good" musical. A producer could hardly swing a cat in the Stork Club without hitting four would-be angels in the face.

Musical Comedy B. O.'s Quickly Without Tears

IT WAS not ever thus. Last winter, besides those few hardy perennials which were hold-overs from the previous season—"Sons o' Fun," "By Jupiter," "Star and Garter" and a revival of "Porgy and Bess"—musicals were folding up their turkey feathers. These were not the Miles White-outfitted, Watson Barratt-designed eye-and-ear fests that deck the boards today, but the streamlined, priorities-ridden, make-shifts which characterized a war-wary theater.



Cole Porter score has a better than 50-50 chance to win a good press for any production on Broadway.

There were Georges Gersene's "The Time, the Place and the Girl," which gave up after 13 performances; Dave Kramer's "You'll See Stars," a musical comedy biography of Gus Edwards, upon which the curtain rose but four times; the Youth Theater's ill-fated experiment, "Let Freedom Sing"; the slightly higher-budgeted Shubert-Olson & Johnson-Krakaur & Schmidlapp clambake, "Count Me In"; Leonard Sillman's "New Faces of 1943," and George Abbott's "Beat the Band," latter two faring a bit better than the rest. The only newie that clicked during that dark period was the New Opera Company's "Rosalinda."

Along Came Todd With His Bag of Hits

THEN along about the first week in January Mike Todd, the Peck's Bad Boy of Broadway, already the proud proprietor of one musical hit, "Star and Garter," set the pace for the current bonanza with "Something for the Boys"—and it was just that. Cole Porter score, book and lyrics by Dorothy and Herbert Fields, lavish and colorful settings by Howard Bay, gorgeous costumes by Billy Livingston—all added up to the winning combination. There was even some unpleasant whispering that Todd had defied WPB regulations on materials and costumes—but the public flooded the Alvin box office to hear Merman sing those Porter tunes and watch the boys and girls go thru Jack Cole routines, plus all the other agenda of a large-scale musical.

Guild Finds Dough In Musical Oklahoma

THE Theater Guild came out from behind its Shakespearean trappings to do its first musical in years. Despite the fact that it had practically no book, the superb Richard Rodgers score and rich mise-en-scene contributed by Lemuel Ayres and Miles White put "Oklahoma" in the solid click over night. The Shuberts followed up with another edition of the "Ziegfeld Follies" and altho one reviewer said Florenz Ziegfeld would never recognize it, business warranted a \$5.50 week-end top. Richard Kollmar put lots of blue and white frosting on what is essentially a pretty dull biscuit and served up a mighty swell dish called "Early to Bed." "Rosalinda," which survived the early deluge because it had precisely the romance, glitter and freshness the show-shoppers were looking for, was followed by "The Student Prince," "The Vagabond King" and "The Merry



Muriel Angelus' "Early To Bed"-ing has helped sell Broadway that music is back in the dough. A musical failure on the Main Stem is news this season.

Widow." This month sees five additions to the field: Alex Cohen's "Bright Lights," the Shuberts' "Blossom Time," Irving Caesar's "My Dear Public" and Cheryl Crawford's revival of "Porgy and Bess," as well as her Mary Martin-John Boles opus, "One Touch of Venus," with score by Kurt Weill.

But this is no go signal for every tunesmith and his lyric writer to dash off a 100-character, 17-scene musical comedy. That tight little circle of composers who write most of our musical comedy scores is still pretty much tied up in a neat Gordian knot which outsiders, even tho they've doubled between Tin Pan Alley and Hollywood for years, find hard to cut. This year several alumni who'd been inactive for a time have turned up in the Playbills. Johnny Green did the score for "Beat the Band" ("The Steam Is on the Beam" led the pack). Thomas (Fats) Waller deserted his piano to do the job for "Early to Bed" and Ray Henderson and Jack Yellen filled in the little black notes for the "Follies." Irving Caesar set his own "My Dear Public" to music.

Maybe More Hit Writers In 1943-'44 New Crop

BY AND large, of course, it's the Porters, Hammersteins, Vincent Youmans' and Rodgers' that deliver the bulk of the scores. Here and there a few Tin Pan Alleyites are getting their first crack at the much-coveted legit credits this fall. For example, Alex Cohen has put Jerry Livingston and Mack David, two strictly Brill-billies, to work on the songs for



Robert Stolz has made a career out of "The Merry Widow" ever since he introduced it in 1905.

"Bright Lights." Others may find the open-sesame this winter, for the demand is high and the prestige that goes with legit credits is something no song-penner would ignore.

Despite the fact that only a few show tunes make the grade for the publishers each season, there's hardly a tunesmith in Lindy's who wouldn't trade a string of Hit Paraders for the soprano's solo number in any Broadway click. For most of them are smart enough to take the long view. They know that a featured spot in the show in many cases means a longer life for their song, with ASCAP dividends piling up over the years. "Tea for Two," "Make Believe," "Begin the Beguine," "My Heart Stood Still" and "Night and Day" are still paying off. "People Will Say" ("Oklahoma") looks like this season's bet. Then there's always the chance of a double-play when the movie version of the show comes out. This season "Taking a Chance on Love" became one of the top plug tunes all over again as a result of MGM's picturization of "Cabin In the Sky."

For a more complete picture of last season's musicals, see the credit list below.

Broadway Musical Score Board

(Holdovers)

LET'S FACE IT (Opened October 29, 1941)
Music and lyrics by Cole Porter. Book by Herbert and Dorothy Fields. Additional music and lyrics by Sylvia Fine and Max Liebman. Arrangements by Hans Spialek, Donald J. Walker, Ted Royal, Lyn Murray, Carley Mills and Edna Fox. Musical direction by Max Meth.

SONS O' FUN (Opened December 1, 1941)
Music and lyrics by Jack Yellen and Sam E. Fain. Additional music by Will Irwin, Jay Levison and Ray Evans. Vocal arrangements by Pembroke Davenport. Orchestration by D. Savino and Charles C. Cooke. Orchestra directed by John McManus.

PORGY AND BESS (Revival; opened January 22, 1942)
Music by George Gershwin. Lyrics by DuBose Heyward and Ira Gershwin. Choral director, Eva Jessye. Conductor, Alexander Smallens.

BY JUPITER (Opened June 3, 1942)
Music by Richard Rodgers. Lyrics by Lorenz Hart. Book by Rodgers and Hart, based on Julian F. Thompson's *The Warrior's Husband*. Orchestral arrangements by Don Walker. Vocal arrangements by Johnny Green and Buck Warnick. Orchestra directed by Johnny Green.

STAR AND GARTER (Opened June 24, 1942)
Music and lyrics by Jerry Seelan, Lester Lee, Irving Gordon, Alan Roberts, Jerome Brainin, Will Irwin, Harold J. Rome, Johnny Mercer, Harold Arlen, Frank McCune, Al Dublin, Irving Berlin, Doris Tauber, Sis Wilner, Al Stillman and Dorival Caymmi (not all numbers written especially for this production).
(Continued on page 165)

NO JUNKING OF JUKES

Men in service boost juke box music to greater heights . . . record changers may be known as home juke boxes . . . operators prosper despite handicaps while manufacturers excel in war work

← **BOOSTING RECORD SALES.** Juke boxes have thru the years made the public conscious of recorded music.—They have also created a desire for home phonographs with record changers. In the picture, Kresge's main store in Detroit used a modern juke box as the center of a big window display of the latest record releases. Just a bit of concrete evidence of how juke boxes sell records.

In the letter the soldier mentioned several things that he missed when he began to think of home. Among them were such common everyday things as movies, hillbilly music, Coca-Cola—and juke boxes. This letter, so widely published thru the generosity of a former employer, was typical of a number of letters that soldiers are writing to their hometown newspapers and which are being published to let the homefolks know what the men in the fighting services miss when so far away from the native land. Many of these letters mentioned juke boxes, and some newspapers featured this in their editorials.

But the soldiers in the camps and military posts in the United States have also given abundant testimony as to how they like juke boxes. A very recent example of this was shown in *The Saturday Evening Post* on June

By **WALTER HURD**

ters for home readers.

It soon became apparent that a lot of men were writing home how much they missed the juke boxes, along with other things the American public has become accustomed to. The Pepperell Manufacturing Company, Inc., used big advertising space in newspapers in May to publish "A Letter From a Soldier." This letter had been received from a former employee of the company now a soldier somewhere overseas. He signed himself simply "Jack."



IT WAS the men in the services who gave the juke box the greatest wave of popularity in the past 12 months the music machines have ever seen. Newspapers and magazines vied with each other in letting the nation know about it. Perhaps men had to get away from home to appreciate fully how much juke boxes mean in everyday life. When men in the overseas forces began to write home, they frequently mentioned what they missed most while away, and newspapers published the let-



TEEN AGE CLUBS. When reports began to accumulate about the problems of juvenile delinquency, friends of youth began to think of ways to help young people. The teen-agers said they needed amusement centers of their own, so teen age clubs were organized in many cities. Prominent in all these clubs is the familiar juke box, so popular with the teen age group. Above, on the left, students gather about a juke box in the teen age club for the University of Texas. The picture on the right shows a group around a juke box in a teen age club in Des Moines, organized by Kiwanis clubs and other civic groups.

26 when a feature article on post exchanges carried a half-page illustration at the beginning of the story showing a group of servicemen around a juke box. The caption stated simply, "The juke box is always a focal point of interest in any PX."

These indications of how men in the services still think of the juke box are only half the story. When it is considered that public patronage of juke boxes has maintained a high level in spite of the record shortages during these many months, it will be seen that people in all walks of life have come to accept the juke box as a very popular form of entertainment.

Trends in Juke Trade Show Impact of War

SINCE THE WAR emergency has produced so many changes in all types of business, it is natural to inquire what is happening in the juke box trade at the present time and also what are the most important trends in this industry. Altho the manufacture of machines was brought to an end by government order on April 30, 1942, the industry has been able to keep practically all of the machines in working order and in operation in the many thousands of establishments in all parts of the country. This is a remarkable fact about the industry and is based upon the superior quality of the machines which had been built by the manufacturing firms formerly engaged in that work. The industry has also made use of every possible means of keeping its machines in good working order, and in many cases, the owners themselves have gone back to work as mechanics.

Reports from the coin machine industry indicate that juke boxes have had far less depreciation and have a much larger percentage of machines in operation than any other branch of this big industry. When a machine does become too old for further use or is damaged in some way, its parts are immediately salvaged and so help to keep other machines in operation for the duration. In a check of the industry in 1941 it was estimated that there were 400,000 or more juke boxes in small establishments in



HONORS FOR WAR PRODUCTION. All of the factories formerly making juke boxes have long since been turning out war goods. And they have been doing a creditable job of it, too. Picture shows first juke box firm to receive the Army-Navy E Award, the J. P. Seeburg Corporation of Chicago. The Seeburg firm has four plants turning out war goods.

all parts of the United States. Practically all of these machines have been kept in operation, or the mechanisms have been installed in re-conditioned cabinets so that they go right on entertaining the public as efficiently as ever. The reduction in the total number of machines in operation if any, has been so small as hardly to permit any estimate of such decrease.

Jukes Get Welcome Into Better Spots

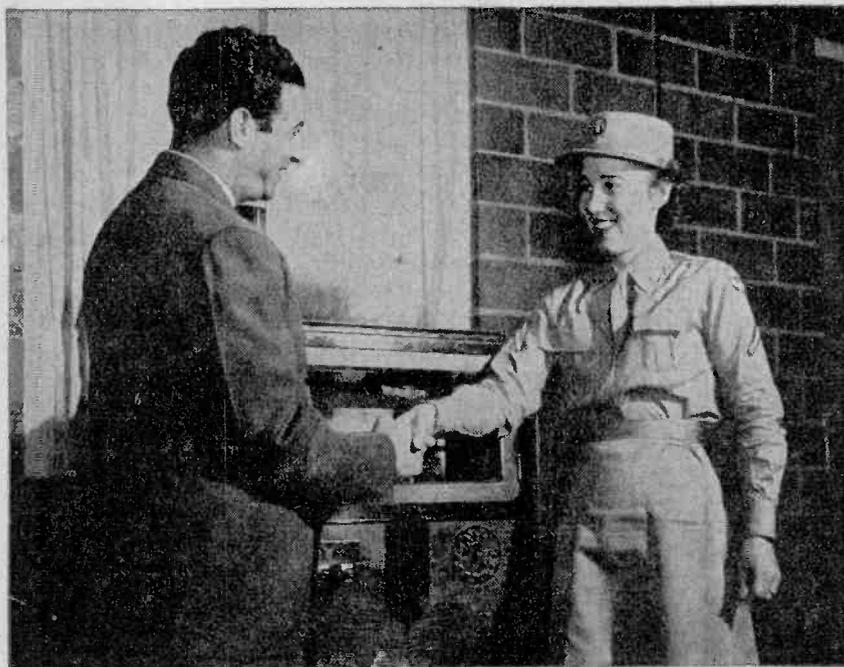
DUE TO CONDITIONS brought about by the war emergency there has been a strong tendency for juke boxes to be placed in elite establishments which formerly did not accept them. The war will come to an end, showing juke boxes welcomed into the most elite establishments of the country and giving good service

to patrons who have been accustomed to the best in music. For some years during the development of the juke box trade, there was a tendency to keep them out of the best places, but that is no longer true.

High-grade establishments have accepted the juke boxes because they are now recognized for their quality and because the public has demanded such music at times when orchestras cannot perform.

Proof Grows That Jukes Boost Disks

THE MUSIC WORLD will be greatly interested in the continuous performance of the juke box trade in keeping the American public informed of recorded music. The total supply of
(Continued on page 166)



FOR SERVICE CENTERS. The services have made it clear they like juke box music. The juke box industry has responded by donating machines. Here, Auxiliary Marjorie Maxwell, of Borger, Tex., thanks a juke box distributor for a machine at the First WAC Training Center, Fort Des Moines, Iowa. (Official WAC Photo.)



MEMORIES OF HOME. The greatest testimony ever given to juke box music is that of men in the services overseas, many of whom write home that they miss the juke boxes. But juke boxes have followed them. In the Yankee Doodle restaurant, London, Corporals Robert E. Dell and Eli Thomas listen to their favorite records.

MUSIC IN WARTIME

"SALUDOS AMIGOS"

It's Musicalty
Good Business



Wartime American hemisphere solidarity has been aided by the exchange of North and South American tunes—it's a happy set-up when you consider the number of Latin tunes that have hit the No. 1 slot—and that South American market!

Coast Guard band led by Rudy Vallee, now a lieutenant, plays for soldiers under command of Gen. Juan Felipe Rico Islas, commander of Mexico's Second Military Zone.

THE POPULARITY of Latin-American music has gone a long way in giving the same affectionate meaning to "Saludos Amigos" as is signified by our own "Hiya Pal." It was mainly thru the expression of the Latin lullabies, many approximating the Tin Pan Alley hits in popularity, that the average American was made south-of-the-border minded.

Thru these same persuasive qualities the magic spell of music has also given the Latin a fresh meaning and special significance to the American idiom. American jazz music is increasingly becoming the common denominator in gaining recognition and acceptance among the South Americans. And in a not-too-distant day, all the boundary lines will be entirely erased as the "hit parade" will be wafted out as a buoyant force to throw a melodic stream over all of North and South America.

Until a recent day, it was primarily thru the medium of motion pictures and phonograph records that the Latin first became aware of America's popular music. Our screen songs fast became their favorite songs, particularly because of the availability of the melodies on records that afforded repetitious plays counting so much in the development of a song hit.

While the Latin lullabies in recent years have reached "big business" status on our shores, the South Americas still represent a virtually fresh and new market for the Broadway music publishers. While a "Brazil" leads our best-selling lists in sheet music and records for weeks on end, and a Jimmy Dorsey recording of "Green Eyes"—"Maria Elena" sells more than a million waxed copies, the Latin market is still only rich in potentialities—to be fully realized in the post-war period.

In view of the farsighted efforts expended by various governmental agencies, particularly by Nelson Rockefeller's Office of Co-Ordinator of Inter-American Affairs, American music and musicians are being readied a tremendous new market with new audiences of many millions in the South Americas.

Making effective use of phonograph recordings, electrical transcriptions and short-wave radio broadcasts, the name and fame of American dance bands, popular singers and the popular songs are all brought to even South American jungle outposts. The American embassies and commercial business organizations, appreciating the tremendous influence music and musicians can have in strengthening the good-will ties of both Americas, have co-operated with the CIAA in getting its melodic messages to some 300 broadcasting stations blanketing all of South America.

THE best of American radio shows of a musical nature are transcribed each week for shipment to all the South American stations. Since there is a language difference to be considered, the programs singled out by Inter-American for recording are those containing a minimum of talk and a maximum of music. Other all-musical programs, such as the Lucky Strike "Hit Parade," are sent out via short-wave. In addition, a countless number of recordings, running the gamut from spirituals to swing, are distributed to the South American broadcasting stations. All have proved to be popular features, placing American jazz on the popularity level of the native Latin rhythms.

As a result of this groundwork, and similar efforts of other agencies in the same direction, there is every indication that the signal success of Eddie Duchin's precedent-setting ramble to Rio before the war, will be duplicated on a major scale by virtually all of the other attractive musical names after the war. And with air travel the dominant note to be sounded in the post-war period, even the one-night bookers are certain to carry the band's barnstorming tours down below the border.

The market created and ready for full development, fast lines of communication and transport will make both continents easily accessible and equally attractive to the band going out on tour. Even among the music machine manufacturers, whose exports before the war laid the foundation for a vast phono network south of the border, the potentially rich South American market figures prominently in their post-war planning.

As yet, the South American market, in spite of the increasing popularity and demand for American music, has provided no appreciable revenue for the American music industry. And this is primarily due to the fact that under their present economic pattern there is no vast "in-between" class of the public—the buying "middle" class of people as is known in our country and represents the core of commercial enterprise.

In South America today there is only a small segment of the population representing the bulk of the buying public. And the vast majority of the population, while anxious and ready to buy, do not as yet possess the wherewithal. However, it is that middle—in-between—class, with their quarters and half-dollars, which is able to create the necessary bulk sales for sheet music and records.

If such economic readjustment is made—and post-war planning for world security provides for that—it is agreed by all that South America will surely represent a big and rich market of untold possibilities and resources for America's music industry.

B

Singing Star and
Master of
Ceremonies of

A

Palmolive's
Million Dollar
Band

R

NBC -Red
Saturday
10 P.M.
E.W.T.

R



The Official

Y

*"Treasury
Troubadour"*

Just Recorded

*"Back the
Attack"*

W

the Theme Song of
the 3rd War Bond
Drive. To be dis-
tributed to Movie
Theatres and Radio
Stations throughout
the Country.

O



O

VICTOR
BLUEBIRD
RECORDS

D



Where Are the War-Songs?

PEOPLE who say this war isn't producing good music don't know what they are talking about. There have been more songs written in six months of this war than in ALL of World War Number One.

"But they're not as good . . .," they say.

How do they know? What yardstick do they use? There are many of them and . . . as with all songs . . . some will be good and a few will be great. It isn't time yet for us to know.

But this we DO know. American music and American musicians are having a profound effect on the war effort . . . both on the military front and at home.

The songs the soldiers sing are not the only war-songs. The music that rings through our factories . . . that enlivens the tired workers . . . increases production so vigorously as to become beautiful, even to unmusical efficiency experts.

Those are war-songs, too.

Company after company today buys music as routinely as coal . . . and expects to continue the policy after the war. Music is, more than ever, a part of the American scene . . . and more than ever stabilizing the lives, markets, and, of course, the incomes of the men and women who produce it.

The future of American music is bright. In 1917 ASCAP had 168 writer-members. Today we have 1,542. Motion pictures, radio and other outlets have provided incentive and opportunity. Co-operative methods of licensing have provided the reward.

It's no time to worry about war-songs . . . or American music. The people of this country want music today more than ever before in our history and, as always, American writers will produce it, and American musicians play it.



THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

30 ROCKEFELLER PLAZA ★ NEW YORK CITY

"Buy American War Bonds—Play American Music"

THE BOOM IN BINGS

It was crooners once, it's swooners now, but the pitch is still directed at the eternal femme. . . . Records, radio, theaters, movies—the ex-band boys are mopping up everything in sight . . . and Ol' Man Crosby, he just keeps rollin' along



THE year 1943 will be remembered in show business as the year the Bings multiplied—without resulting in additional little Crosbys.

It was on December 30, 1942, that the Paramount Theater unfolded a bill that coupled "Star-Spangled Rhythm" on the screen and Benny Goodman's band and new singing single, Frank Sinatra, on the stage. The singer was booked for 10 weeks (the longest run in Paramount history) and the first week's gross added up to a record-breaking \$112,000, but it only took the opening morning show to announce the news that a new industry was born—making swooners.

Frank Sinatra, who had come to the Paramount's stage via tenure with the Harry James and Tommy Dorsey bands, pointed a trend and other band vocalists were quick to follow. Ray Eberle, who took Sinatra's place with the Dorsey organization, cut out for himself scant weeks after his predecessor's theater debut as a single. And Dick Haymes, who took Sinatra's place in James's band and Eberle's place with Tommy's band, also swung out on his own not three months later. Pacing Haymes by a month was Perry Como, another ex-band singer in the same groove, who had already landed a CBS sustainer, five times weekly at 4:30 in the afternoon; just the right time to impress young girls thru with the day's school work and young wives starting the evening's dinner.

There is more than a slight resemblance between the singing styles of all four mentioned and a certain Bing Crosby. Another similarity is the fact that he, too, sprang from a place with a band and therein lies the story.

When Mother Was a Girl

WHEN CROSBY registered on the national consciousness, he was singing sentimental ditties like "Just One More Chance" and "I Surrender, Dear" with Gus Arnheim's band at the Cocoanut Grove in Los Angeles. He had already made somewhat of a name for himself

with the swing cognoscenti as part of Paul Whiteman's Rhythm Boys, but that didn't count with Mrs. Public.

She didn't give a gross of last year's hatpins for the young man's bub-bub-boos, but when he ladled out "Just . . . one . . . more . . . chance . . ." that really sent mother. Still, that sort of thing coming from a band singer wasn't considered quite respectable and she made believe she was listening just to make fun of his bub-bub-boos. Russ Colombo dished out the romance with all the sex thrown in and he may have called it love, but the lady of the house still called it madness—if anyone was looking.

But that was another day . . . long, long ago. Mrs. Public's daughter grew up less inhibited. The middle '30s introduced her to sophisticated swing and she cut high school classes singing "There's an oh such a hungry yearning burning inside of me . . ." When the young man with the wavy hair and broad-shouldered suits sang the love ballads of the day from the bandstands, she didn't whimper: "Oooh, you mustn't . . ." She swooned: "Ah, send me!"

When mother was a girl, she had her matinee idols and daughter, too, went looking for a matinee idol. Only she found hers at the local movie theater that had brought in bands to hypo slumping grosses. At first it was the band leader who made her tingle—and everybody wanted to be a band leader so he could give out autographs and collect heavy salaries.

Of course, one was supposed to be able to play an instrument so he wouldn't look foolish up there waving a baton but when it was discovered that an arranger was acceptable, or

even someone who looked handsome when he smiled, singers started building bands behind them.

Rudy Vallee had proven way back that there was gold in them there trills, and many took the plunge. Vaughn Monroe did all right with it and others like Bob Allen, Ray Heatterton, Art Jarrett, Del Casino, Leighton Noble and Dick Rogers decided they were going to go down trying.

The Sinatras and Eberles, et al, were building up for the day when they, too, would make with the downbeat—but something called the war got in the way. Uncle Sam had to have millions of soldiers and many of them had to come from the ranks of bands. It was plenty tough for an established leader to gather and hold on to enough men to make up a full band complement, so what chance had a newcomer?

Band angels trimmed their wings and put their money into War Bonds. No experienced band manager would assume the headaches attached to wet-nursing an ork leader into a success. Handsome young vocalists got about as far as they could when they pulled down \$250 a week as part of a band. Then Sinatra showed the out.

Sinatra Paces Swooners

ALMOST simultaneously with his opening Paramount date, Sinatra began his Lucky Strike "Hit Parade" broadcasts. After that phenomenal theater run he opened at La Martinique, a cafe in New York, a new field for band swooners, his \$750 salary about what he

(Continued on page 165)



Spike JONES

and His **CITY SLICKERS**

featuring

**DEL
PORTER**

★

**THE
NILSON TWINS**

★

**ERNEST
"RED" INGLE**

★

**COUNTRY
WASHBURN**

★

**CARL
GRAYSON**

★

**BEAUREGARD
LEE**



THE BOX-OFFICE SURPRISE OF 1943!



PERSONAL APPEARANCES:

SPIKE JONES and his CITY SLICKERS hit top grosses in every theatre played on a coast-to-coast tour.

← READ 'EM AND LEAP!

RADIO:

SPIKE JONES and his CITY SLICKERS start second year for Lifebuoy with Bob Burns over NBC October 7th and begin second year for Gilmore Oil on NBC October 8th.

PICTURES:

SPIKE JONES and his "CITY SLICKERS" featured in "MEET THE PEOPLE" soon to be released by Metro-Goldwyn-Mayer and "THANK YOUR LUCKY STARS" soon to be released by Warner Bros.

RECORDS:

SPIKE JONES and his CITY SLICKERS give you VICTOR BLUEBIRD hits including: CLINK, CLINK, ANOTHER DRINK · PASS THE BISCUITS, MIRANDY SIAM · BEHIND THE SWINGING DOORS · DER FUEHRER'S FACE · SHIEK OF ARABY · HOTCHA CORNYA:

BOND SELLING:

SPIKE JONES and his CITY SLICKERS sold over \$3,500,000 in War Bonds and Stamps in nine appearances in Southern California high schools.

Management:

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9120 SUNSET BOULEVARD, HOLLYWOOD

Personal Management:

NATIONAL ARTISTS' SERVICE

IRVING GREENWALD · JUNE BUNDY · CARL HOEFFLE



BACK THE ATTACK!

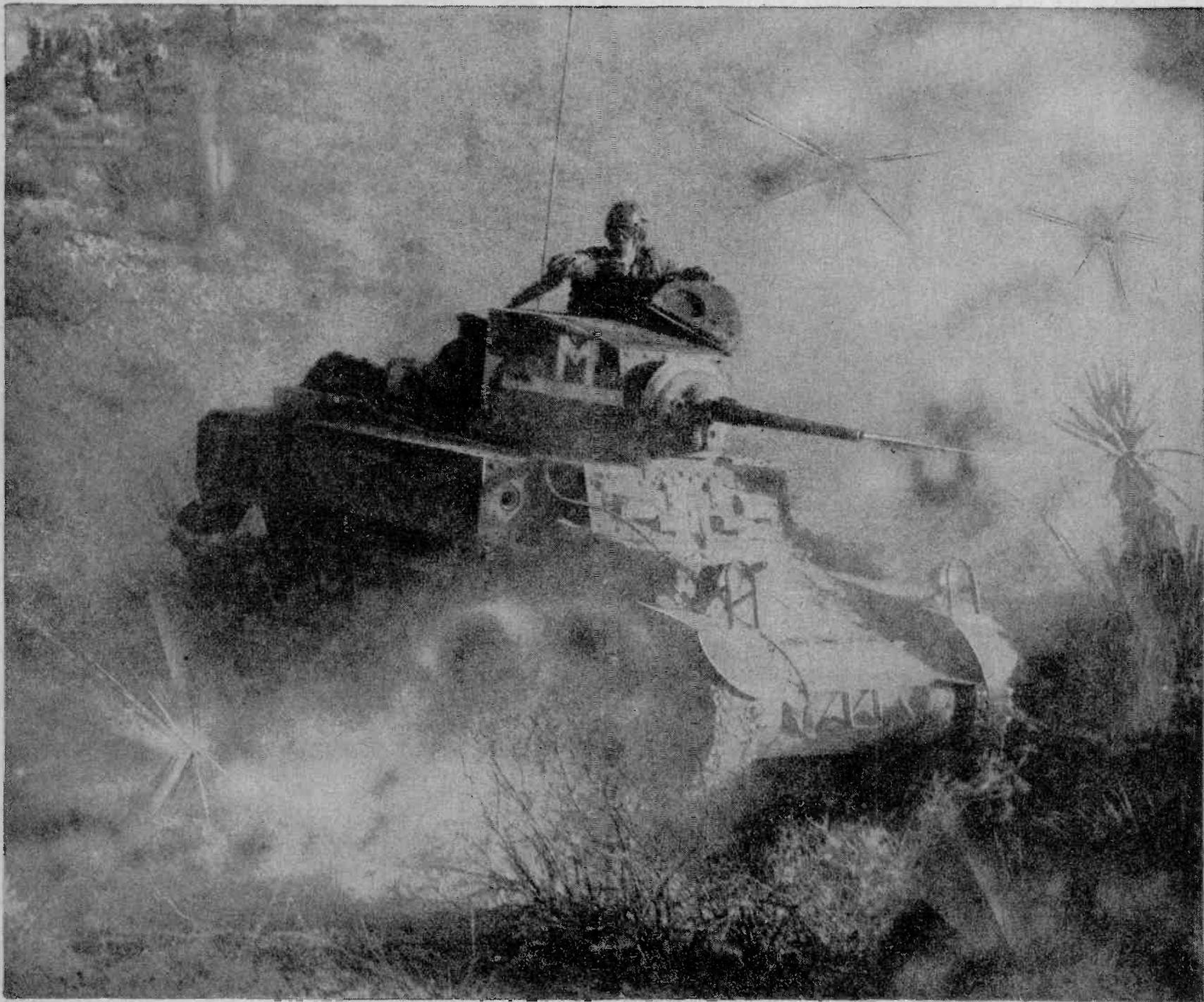


PHOTO BY U. S. ARMY SIGNAL CORPS

FOR VICTORY-
BUY U. S. WAR BONDS AND STAMPS

GENERAL AMUSEMENT CORPORATION

Thomas G. Rockwell, President

NEW YORK • CHICAGO • CINCINNATI • HOLLYWOOD • LONDON

The Billboard 1943 Music Year Book

RADIO-TELEVISION

RADIO, in the past year, has done its job well . . . despite some criticism to the contrary. And it has done a good part of that job thru music. The OWI and the Radio Branch of the U. S. Army Special Services Division have brought to many an American fighting man serving overseas a breath of home, thru the musical programs they have piped abroad. On the home front, too, paced by such shows as Coca-Cola Spotlight Bands, radio has brought music for relaxation, music for inspiration and just plain music to war workers and war-strained Americans in every walk of life.

Radio had its problems in the past year, just as did every other industry. It had its problems specifically in connection with its presentation of music. There was, for instance, and still is, the recording ban, the effects of which on music on the air are taken up elsewhere in this round-up of the musical year. There was, and still is, the curtailment of air time for band remotes. There was the loss of some of radio's and music's most brilliant purveyors of high notes and low to Uncle Sam's fighting forces. There were, and still are, many other problems facing radio and music today. But radio will continue to do its job . . . musically and otherwise.

Section 2

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Here is the tale of the shotgun marriage that's bound to outlast all other unions, no matter how many churches solemnized them.
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- Network Musical Directors** 54
The men behind the network musical picture. Their influence on all the nets' activities is immeasurable.

...JDBEKK...DH...HOC...

THIS IS NOT A MILITARY SECRET!!
YOUR CLUE: The solution for this puzzle will be found among the names of the industry's outstanding musical talent!
(SEE PAGES 59 THROUGH 63)

YOUR HIT PARADE

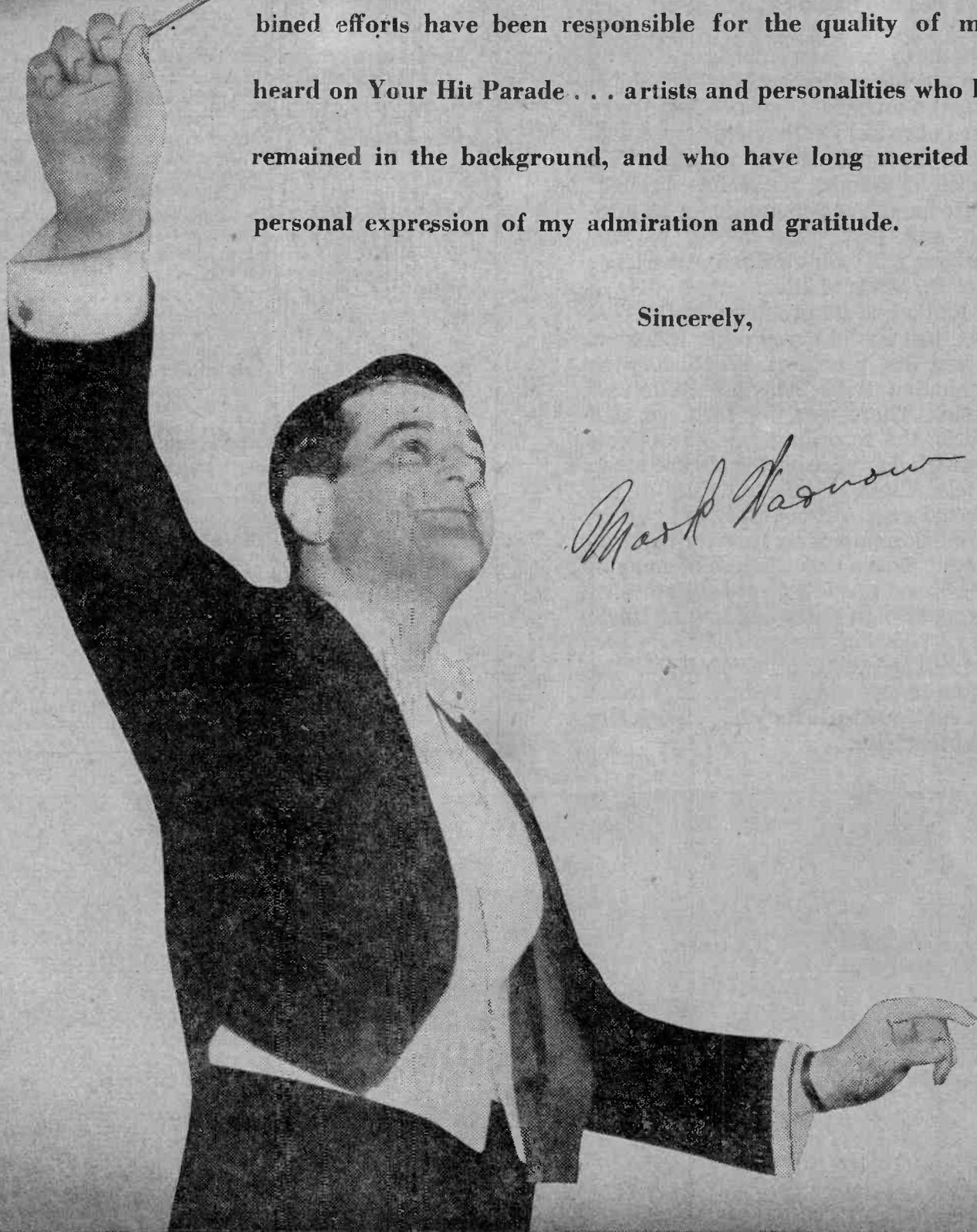
Under the
Musical Direction
of

MARK WARNOW

For quite some time, I have been hoping for an opportunity which would enable me to pay tribute to the talented, hard-working people whose individual and combined efforts have been responsible for the quality of music heard on Your Hit Parade . . . artists and personalities who have remained in the background, and who have long merited this personal expression of my admiration and gratitude.

Sincerely,

Mark Warnow



ACKNOWLEDGMENT

COMPOSERS

Frederick Block
David Diamond
Maurice Gardner
Ben Machan
Walter Mourant
Herbert Paulson
Ralph Wilkinson

ARRANGERS

Wilbur Beittel
Irving Brodsky
Samuel Grossman
Clare Grundman
Frank Guilfoyle
Theodore Raph
Fred Van Eps

COPYISTS

Arnold Arnstein
John Caper
Morris Gluckman
Myra Machan
Stanley Mourant
A. Nussbaum
Joseph Tommasi

ORCHESTRA

Kal Kirby — Contractor

STRINGS

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Sam Kates
Sam Katz
Waldo Mayo
Bernard Oeko
Max Pollikoff
V. Selinsky
Max Silverman
Jack Zayde

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Pete Pumiglio
Buddy Rice
Floyd Tottle
Ezelle Watson

HARP

Verlye Mills

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Vocal Supervision — Lyn Murray
Eugene Loewenthal — Ass't to Mr. Murray

Mary Margaret Mullen
Imelda Rose Mullen
Kathleen Mullen
Betty Mulliner

Marshall Hall
Hubert Hendrie
Andy Love
Phillip Reep

Claude Reese
Floyd Sherman
Robert Wacker
Darrell Woodyard

Production — Jack Meakin and Larry Harding
Publicity Director — David O. Alber

Engineer — Frank Proetzman
Office Manager — Robert F. Briody

MARK WARNOW
Managed Exclusively by
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RADIO'S MUSICAL ROMANCE

By
LOU FRANKEL

First they took a soprano, gave her a mike and a music stand and told her to sing.

AND as an old sinner, Radio, even tho it won't admit it, leans heavily on Music. So much so that Music is definitely the backbone of Radio.

Consider: Radio started with opera singers and concert instrumentalists, ran thru various shades of swing and jive, made something new with the crooners and has even used some of the blue music that is around. True Radio's ma and pa clamped down on the blue music; they're just taking no chances of an accident.

WHEN a girl gets married there is an old superstition which says she must wear something old, something new, something borrowed and something blue. That's the situation insofar as radio and music are concerned. Radio and Music have been keeping company ever since Airwave Arthur came on the scene and the bride has been wearing the required accouterments so long that the sidestepping groom has borrowed quite a few of the items.

WHEN they first met, Radio, then a young man, grabbed off one of the oldest things in Music's kitbag, namely longhair music. Since then Radio has used so much of Music's products that despite stormy scenes and quarrels, during which time Radio ran around with everything from sidewalk interviews to quizzes and amateurs, they are now common-law man and wife.

Later they took the soprano, gave her an orchestra in the pic below, directed by Erno Rapee, put a few seats in the studio—and it was a production.



Anything at all questionable, even in interpretation if not the actual lyric, is taboo.

Where Music is quite tolerant and lets people provide whatever lyrics they want, Radio will not permit the use of any tune, even if the published lyric is snow white, so long as anyone has given the words a double entendre implication. Thus Eddy Duchin made a recording of "Old Man Mose" but because the boys on the corner persisted in leering as they pronounced one phrase of the lyric, Radio refused to have anything to do with the song.

Music and Radio Have Fought But Made Up Regardless

THERE were other times when Radio, that footloose swain, gave Music the business. But no matter how often and how far it wandered Radio always came back to its first love. Of course many a time it brought the then favorite into the love nest. Thus Radio had a hot romance with a spavined gal named Soap Opera but in the long run this competitor was affiliated with Music, by accordions, organs, mouth organ and even crooners, and peace and quiet of a sort reigned for awhile.

For a long time Radio was romancing Comedy but even in that affair Radio realized that it needed Music. Nowadays there isn't a topflight comedy show that doesn't include a crack musical combination, namely a good singer and ork.

And like any good combination, even sans the benefit of clergy, Radio has given Music just about as much as it has taken. The jazz bands were batting around for years, but it wasn't until Radio started making eyes at these outfits, and so brought them to the public ear, that they hit big time as money-makers. And the same goes for sidemen, singers, lyric writers, composers, publishers, agents and managers and even the itinerant sidewalk peddler of song sheets.

Radio brought Music into the big, big money class that it now occupies. (Music made dough, of course, before Radio came around, but nothing like it does today.)

There will probably never be a wedding but these two lovers have remained lovers thru 20-odd years of strife are odds on favorites to remain lovers. And like many another romance in history it's a cinch that if Radio ever becomes senile, Music will carry on the romance with Radio's offspring, television and frequency modulation.

Music and Television as Well as FM Carrying on Flirtation

In fact the old witch, Music, has already had more than a few flirtations with the two infants. Frequency Modulation, FM to its followers, first scored with the Muse by its almost perfect reproduction of Classical Music. In fact the New York City operated FM station created quite a stir locally by broadcasting the performances of the Ballet from the Metropolitan Opera House. And even Television, the other youngster in question, has followed in the footsteps of its old man, namely Radio, via a close affiliation with Music.

Any telecast worth its salt and a lot that are not, uses Music. Uses it for theme, for talent, for background, for intervals. Mostly Television has used pop and still uses stuff, altho one of the video highlights of a few years back was the televising of a performance of Gilbert & Sullivan's "Pirates of Penzance." Right now this newest media is playing the field, just as did its father, of novelties. Thus telecasts are loaded with everything from wrestling bouts to book reviews. But the backbone of the set-up is Music, either in the form of a hot pianist or a sweet vocalist, or a 16-inch platter of "Tales From the Vienna Woods"; the latter used for stage waits.



It's 1943. Broadcasting has moved into countless theaters. The Old Vanderbilt has become a CBS playhouse with Fred Waring broadcasting from it, twice a night. No makeshift holes in the walls—no studio atmosphere, just a theater PLUS a microphone. The boys and girls dress the part (compare the way they looked at radio's musical infancy on the opposite page). Music is something to look at as well as hear. Thousands of dollars are being paid for bands that deliver listening audiences. Radio has Fred Waring and its Sinatras, its Philharmonic and its NBC Symphony. Music has come of financial age on Radio.

Then George Washington Hill, Mr. Lucky Strike, decided to spend money and the big-time hour NBC broadcasts came into being. Look carefully at the above pic and many a time beater of today will be found among the boys in the orchestra. Radio was coming into its own musically when Lucky Strike went on the air with name bands—and name comedians. Over in the left hand corner, if you look hard, you'll find Jack Pearl and Cliff Hall. The coin was getting good. ↓





TINY'S BACK AGAIN

TINY'S BACK AGAIN on tour in the mid-west with his old friends—ballrooms, theatres, etc. Joe Kayser of Frederick Bros. is doing the bookin'

LAST 4 MONTHS IN NEW YORK WAS DURN GOOD TO ME

Thanks to Maria (Mom) Kramer for the use of the Green Room in her Hotel Edison with WOR-MUTUAL wires

"I always call Maria Mom—she's such a swell gal—"

—TINY

IT WAS A GREAT TREAT TO PRESENT OUR "DOUBLE-SHUFFLE" BEAT as we played the BEST TUNES OF ALL FROM CARNEGIE HALL on the ALL TIME HIT PARADE, WEAF-NBC Coast to Coast.

Thanks to American Tobacco Company and George Washington Hill (no relation).

"It was a pleasure to work with you guys at Foote, Cone and Belding."

—TINY

STILL BEING HEARD on the "SOLDIERS OF PRODUCTION" show every Sunday morning

BLUE NETWORK ALTON ALEXANDER, producer (Nice Guy).

"The Music Publisher's contact men in New York were durn nice to me. The party at the Hickory House left me speechless—for once!"

—TINY

Sho 'Nuff, its **TINY HILL** America's Biggest Band Leader!

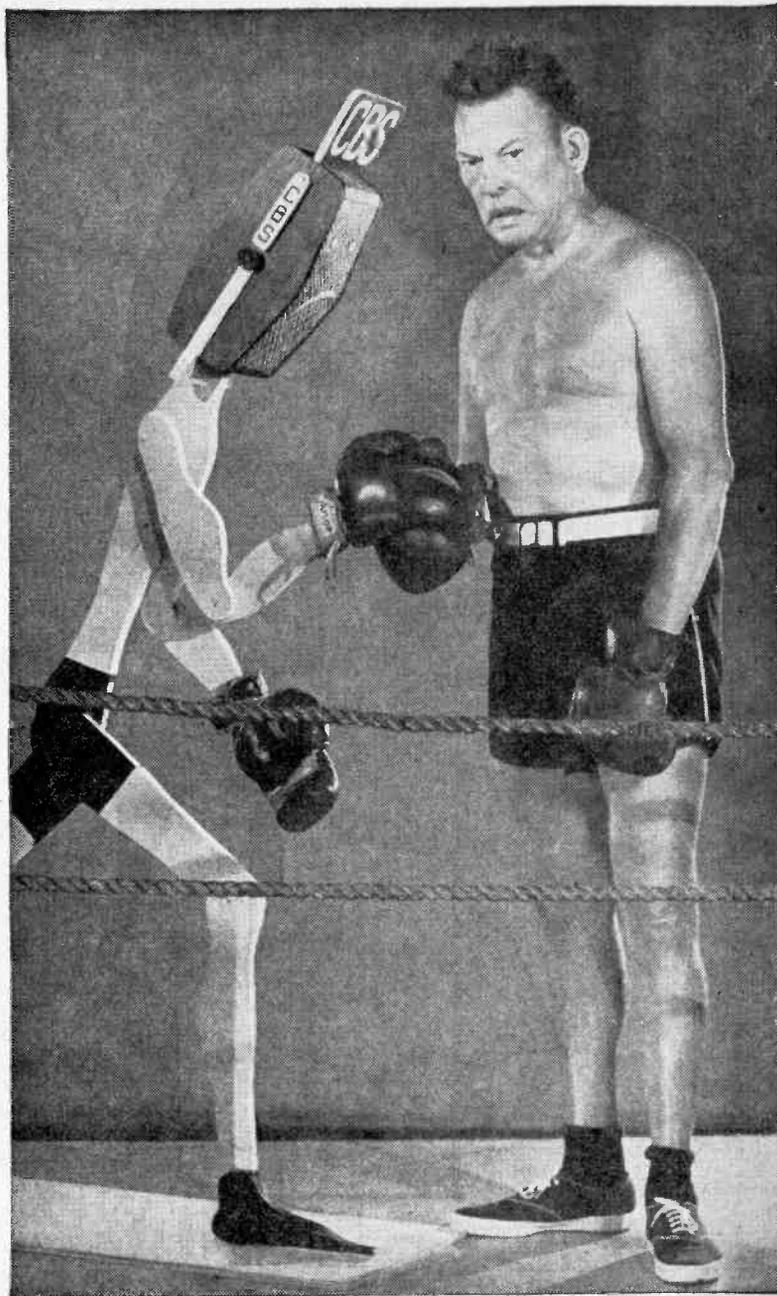
i use to kid our leader

by fred allen

i haven't been using our band leader in the script for some time. in the past we had peter van steeden working with us for five or six years. peter, i think, is the most conscientious of the band leader stooges. i used to tell gags about his hair, and to make sure his hair would look good and ratty, peter would wash it the night before the broadcast. if peter had stayed with us he would have finally lost all his hair and no doubt been the first radio martyr. going thru life bald, peter would have been a shining example of loyalty and devotion, and i would have been to blame for the whole thing.

for one season we used al goodman in the comedy bits and he, too, was very happy about it. he had new bi-focal lenses put in his glasses to make sure he could see the dialog clearly.

from my experience i would say that most leaders enjoy the ribbing they take at the hands of the comedian. after working for months with a comedian, a band leader assumes a definite character in the minds of the listeners. the kidding certainly makes them more popular and, having a chance to be themselves, removes the stilted conception many people have of leaders. most band leaders, away from comedians, sound as tho rigor mortis had set in and their words have been starched before being uttered.



They call him stooge maker. Fred Allen has made more stooges than any other comedian on the air. Not the least of the stooges have been his music masters—Van Steeden first and more recently, Al Goodman. He's not alone in making baton wavers first rate stooges for every other comedian from Benny to Hope has made band leaders stooge into strong b. o. names.

Band Leaders Get LAUGHED AT... for FAT salary checks

EIGHT or nine years ago when Jack Benny was groping for a successful radio comedy formula, his writer, Harry Conn, inserted lines kidding Don Bestor, band leader for the show. Audiences liked the idea and today most network comedy programs razz the band leader or the singer.

The band leaders and the singers don't mind being kidded, because this gives them a definite character in the radio shows. The razzing serves to impress their names doubly strong on listeners. It makes personalities out of them and it increases their popularity for personal-appearance tours.

When Skinnay Ennis landed the Bob Hope program he was working for little over scale. He had just come out of the Hal Kemp band and was not well established as a band leader. Now his is a high-priced name, and Hope's razzing him about his skinniness had a lot to do with it. (Ennis is now in the army.)

Most variety program scripts try to humanize the regular cast of the show. The band

leader used to be the toughest one to project over the radio because the music and not the leader came over the best. The leader's personality (usually entirely visual) was made to order for personal appearances but not for broadcasting studios. The tendency in recent years has been to give the radio band leader a personality by having other performers describe him and kid him. This formula does not even require that the band leader utter a single word. Eddie Cantor got a lot of comedy out of kidding Rubinoff's accent and even had other performers impersonate Rubinoff in occasional "answers" to Cantor.

Making a stooge out of a band leader also serves as a sort of easy-to-identify label for the convenience of the listeners-in. Ennis, for example, is linked to skinniness; Ray Noble to the Englishman type; Cookie Fairchild, on the Cantor show, to the timid soul character; John Scott Trotter, on the Bing Crosby program, to a big girth; Phil Harris, on the Jack Benny show, to illiteracy and dopiness; Al Goodman, with Fred

Allen, to general incompetence; Peter Van Steeden, to thinning hair, when he was on the Allen show.

Paul Whiteman takes a bit of kidding on the Dinah Shore program. So does Ozzie Nelson, on the Red Skelton show; Guy Lombardo, on his program with Ogden Nash, and Xavier Cugat, on the Durante-Gary Moore Camel show. Rudy Vallee always took razzing on his programs. Ben Bernie used to kid himself. Benny used to razz Abe Lyman. Meredith Wilson stooged a bit (he's now an army captain).

Making a butt of a character is not restricted to band leaders, of course. Singers are often used in the same manner. Examples are Dennis Day and Kenny Baker. Often the program's star is the butt of gags; example: Jack Benny. It's a sure-fire comedy device and creates a lot of audience sympathy for the character being boffed around.

From the band leaders' and singers' viewpoint—kidding is good for box office and the salary check.

The Entire Nation Is Saying:

"HERE'S THE GREATEST
NEW NAME BAND
IN THE LAND"



STAN

KENTON

AND HIS
ORCHESTRA

Presenting **ARTISTRY IN RHYTHM**
Featuring **RED DORRIS** and **DOLLY MITCHELL**



Hear

STAN
KENTON

on

DECCA
RECORDS

and

Mac GREGOR
TRANSCRIPTIONS

SOON TO
START

Feature

FILMUSICAL

at

PARAMOUNT

Just Concluded

SMASH
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GOLDEN GATE, San Francisco
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THOMAS G. ROCKWELL, President

NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON

Ork Remotes Are Local; Nets Use Few

WHILE NETWORKS have been doing their best to pull away from remotes, individual stations and regional chains still find that their best builder of late evening audiences, in competition with the national nets, is a name band remote. And the names don't have to be national either. There are many local names who pull regionally as strong as the Dorseys, James and the Goodmans.

While no network official will be quoted on the matter, their "thumbs down" approach to remotes is based upon the ever current possibility that these lines may be pulled by the AFM at any time when there is a dispute between a station and its local musicians' unit. Net officials also figure that remotes build names over which they have no control and who often show up later on an opposition chain.

However, the network picture is not all anti-remotes. Mutual alone picks up as high as 70 sessions a week reflecting MBS's individual station co-op policy, and the Blue picks up an average of three sessions a night. CBS is presently down to 12 a week (six months ago they had 30) and NBC picks up just one band, Ted Straeter from the Hotel Statler in D. C.

Since any nitery or dance spot is local the location owner isn't radio network minded. He wanted a net line because that's the way he was able to buy band names. Regional nets and local stations bring in the coin—if there's a name to broadcast. Bob Crosby brings them in—with even pick-up bands. He's seen with his ex-outfit at a NBC remote, where they turned 'em away.



It isn't the spot that rates the net lines these days—it's the band. Locally this isn't so—but nationally a name like James, above in a CBS remote counts.

BAND remotes are almost as old as the broadcasting industry. Called "Nemos" back in the earphone days, for years they were the answer to why bands took hotel and nitery scale dates. More recently records and the juke boxes took over the position of No. 1 band builders from the broadcasting chains and leaders began to look a contract in the dough instead of the network. The band-building picture is still changing and remotes are once again an important part of exploitation in the musical field.

MORE THAN HALF the stations thruout the nation have lines to key USO clubhouses, and as many as five musical sessions a week are frequently aired from these spots. The programs coming from the USO are of three different kinds. There are bands from the nearest posts, broadcasting station house bands and guest name bands that happen to be in the territory at the time. These spots are building local names who don't figure nationally now because they're seldom fed to more than a three-station net. They're also breaking in new bands about which the nation will hear a lot more when it's all over, over there.

Actually there are over 2,000 remote band pick-ups every day in the year. Each of these is building a name band. True because most of these are local it will take a new band longer to arrive, but when it does it will be solid because hundreds of towns and hamlets will think of it as "their band."

MBS Best Band-Building Network

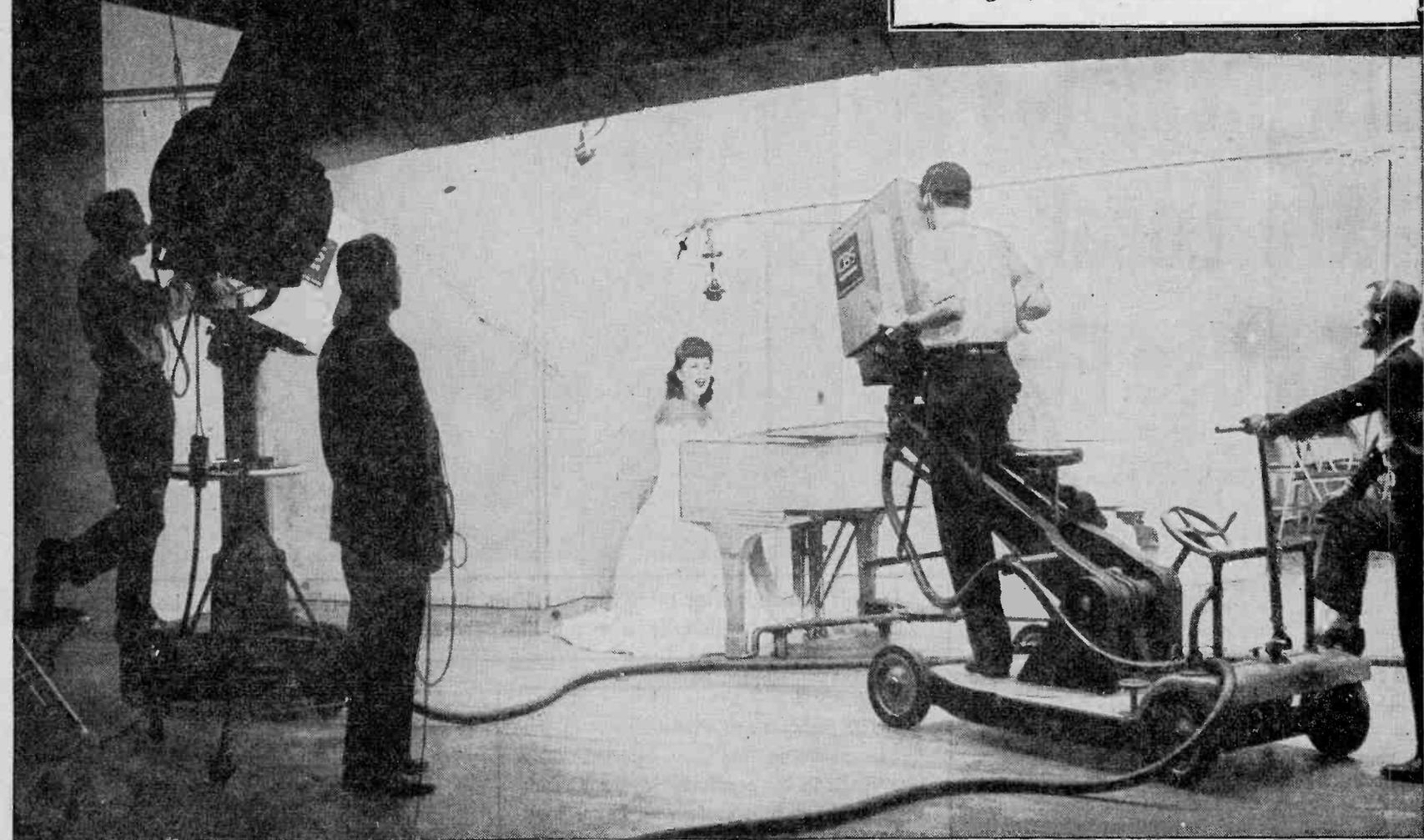
THE MUTUAL NETWORK is today the best band-building network, and it will continue to be this unless union regulations make it too difficult to pick up bands at remote locations. MBS is going to continue to do this "if only because the other nets aren't." They have another reason also. With the recording ban restricting the dishing of new numbers, they'll have the name bands playing the hit tunes for dancing which the record jockeys can't deliver.

Actually Mutual may not be alone too long as a band remote oasis. The all-night network stations are running out of new records and may have to return to remotes for their hot after 1 a.m. sessions. The all-night audience, and there is a very great one these days, wants live music and there's only one real way to give it to 'em, live music-remotes.

The swing shift is going to bring 'em back alive.



Backgrounds are important—even in selling a song, and so CBS puts Joan Edwards in white at a white piano and turns on the lights, cameras and sound.



MUSIC'S PLACE IN TELEVISION

Video programing differs from the formula which has been developed for sound broadcasting, as far as music is concerned. It can't be even likened to the screen—for what the television camera will scan will be so different from any form of entertainment which preceded it as to require a new amusement concept. Television is studying music, but as yet music is not giving the medium attention. Television's program birth pains will reach the delivery point during wartime. It can't be ignored.

DURING the early days of sound broadcasting music represented 90 per cent of the entertainment transmitted. Every station manager—well, nearly every station manager—was a baritone first and a station manager second. The percentage of music on the air has gone down a long way from that 90 per cent, in fact NBC today from 6 in the morning to 1 a.m. transmits only 41.3 per cent of music.

The video airwaves are starting out in reverse. Everyone is first a cameraman and second a television station manager. They worry now that music will make them listen, not look. They are, however, conscious that they can't make them look for any length of time without backing scenes with mood music, following the best screen tradition. Music is also the attention-caller of the home screen. Television's chimes will be a fanfare. At the outset every video program will concentrate on the visual appeal and then to avoid mental eyestrain, music will sneak in and relax the tension that looking-in builds up.

Without music there isn't a chance in the world that a television viewer will focus his attention for longer than five minutes at a time.

MUCH of television's worry about music per-
mitting viewer to wander away from the screen is only a matter of the interim period during which the owners of television equipment are still primarily radio fans. Both Gilbert Seldes (CBS) and Noran E. Kersta, now of the U. S. Marines, but for some time NBC television manager, agree upon this. In fact, all video authorities are working out two television formulas, the immediate post-war formula and the formula that a "conditioned" looker-in will want. Video is going thru the stage that moving pictures lived thru—the stage when trick stuff, little men who walked out of the pockets of normal size men, pieces of paper which when cut up suddenly took on life, etc. There'll naturally be an earphone period, when what television can do will be more important than the sheer entertainment that flashes across the home screen.

This earphone period will be naturally important but only as a build-up, not as a sample of what television will really be. There is a segment of the public who like to experiment. They buy everything new—and they're television's first audience.

SOME general facts about music and television, however, have already been decided upon by many station execs. First it's going to be, for a few months after the war, a long-hair medium. The cost of sets, which will start at \$200 and go up to near infinity, will keep it away from the hepsters in the opinion of GE television authorities. GE's Station WRGB didn't present one swing program in the '42-'43 season. It won't take long for the television programers to get away from that notion. Musical tastes have nothing to do with the pocket-book.

Certain instruments will be stressed in panning from one artist to another. These are the piano, the violin and the other stringed instruments. They'll include drums and the percussion instruments. The conductor, if he's colorful, will be part of the picture. The blowers (woodwinds and brass) will be given the once over lightly. Once in a while the camera may follow the fast fingering of a sax or a licorice stick but they'll be the exceptions. Even a close-up of a Benny Goodman puffing away is nothing to inspire dancing in the aisles.

Music Coming to Life Video Notion

IN THE BOOKS of things to come is listed by most of television planners—"Fantasia." They don't mean that they want every musical television picture to be a "Fantasia," but they see in this Disney an interesting notion of what may be done to bring music to visual life. Musical notes that swell in size as the instruments playing them increase in volume and musical notes that jump around the screen as the music becomes "jumpy." They see song sessions in the home with the "little ball" jumping from word to word as the musical phrase comes to that word, in other words home community singing coming into its own.

One television looker-ahead talked of the "color organ" of some years ago and the possibilities, once a few problems are licked, of its television-musical possibilities. This device plays with light upon a screen just as an organ plays with wind within the pipes.

Television has been tried as a song plugger also. On another page in The Billboard Music Year Book the visual medium's possibilities are discussed at some length. All that need be said here is that it can and will sell sheet music and records.

Video Won't Cut Music on Air

THERE is still another problem that song publishers and the musical world generally are disturbed about. Will eye and ear entertainment, when it comes of age, cut down the amount of music on the air? To answer that question with certainty is impossible. One thing however seems sure: Radio broadcasting as it is known today will continue long after television is a part of everyone's daily living. No one expects that Mr. and Mrs. Universe will look-in all the time. A great part of the day that is spent in pure listening will go right on being spent that way. No one goes to the movies eight hours a day. The ear can still stand a great deal more than the eye can take.

Just as the phonograph has come back to the home and will stay there from now on in, just so will sound broadcasting remain a vital part of living. Television is going to add something to living at home, not take it away.

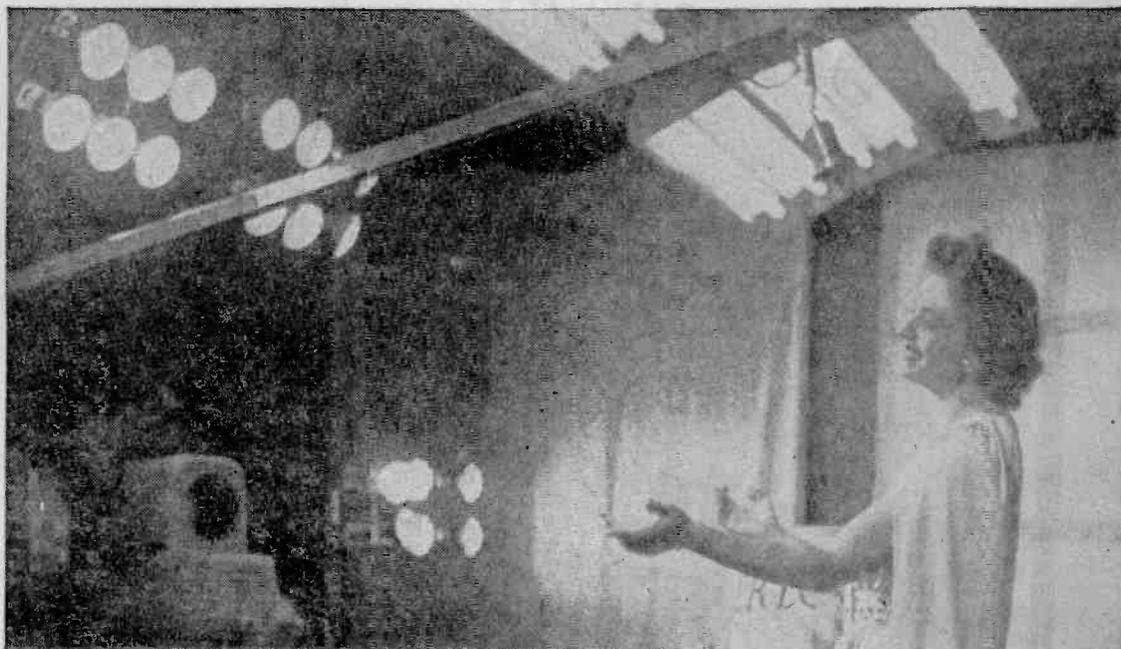
Music is the other dimension in television.

ONE thing is certain about television. It's going to be a post-war baby. No matter what the conditions were that held it back in the past, they won't hold good when peace arrives. Factory space and well-trained man power will be ready for use to produce television equipment. Millions will be ready to buy a new radio—and will be ready to be sold a radio—with television—and, of course, FM. Once the sets represent a looking audience that can be sold—television will let go with all barrels. Dumont, General Electric and Radio Corporation of America (NBC) will be the first on board, as matters appear now. Zenith and Philco are watching what the other three are doing and won't be very far behind in both set merchandising and programing. However, D, GE and RCA will have a real background in the entertainment part of video and should be months ahead of competition.

The color in hillbillies is something that Television won't forget. General Electric knows this and has its moments when King Korn takes over the video entertainment. Such a moment is caught backstage in Schenectady with the "Sage Brush Four" on "Hoe Down Night," a square dancing session. ➡



↑ Typical of the longhair type of programs which NBC has televised is the "Mikado." NBC feels that during the "experimental days" of video, the more familiar the show the better the audience reactions.



↑ There is plenty that has to be learned on how to handle a beautiful singer and so one-person moments have their place in television. DuMont uses visual credits often when scanning an artist and tries to have plenty of white on and in the picture. The lady in white being "shot" above is Vera Zarnov.





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*Romantic
Singing Star*



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RADIO-TELEVISION

"SONG PLUGGER"



Television is basically a visual medium. The mind retains an ocular impact long after it has forgotten an audible one. Couple a pop song with a visual presentation and there is an unbeatable combination—one that will increase music's impacts—one that will increase the speed at which a song can be sold to the public—one that will prove very quickly if it's worth while to spend a fortune plugging a number. Television can be a song pluggers heaven—or it can be a publisher's despair. It all depends upon the industry's understanding of what the video medium can do for music.

A STANDARD formula for a radio station in search of a new program idea is to do "The Story in a Song," "Words Behind the Music" or a "Words and Music." There are hundreds of title variations but they all boil down to one thing, dreaming up drama behind the words in a song. Television in search of ideas has also, naturally, hit upon visually presenting the pictures behind the words behind the music. They haven't done a great number of these presentations but every one done has earned real response. Gilbert Selces (CBS) recalls how they did a selling job for "My Sister and I" with a little Dutch boy and girl in costume going thru the drama of the song. They used an adult singer to musically sell the song as the camera picked up the video routine. It was an effective program number and Selces commented upon the fact that: "No one who saw that program ever forgot the title or the song 'My Sister and I'."

The program wasn't televised for the purpose of selling the song—but it did that job and did it well.

Sheet Music Covers Trade-Marks

THE natural approach to selling a song via television is to first scan its cover. This means that song covers will become trade-marks. Then the camera can pan to the singer herself as she vamps into the number. A moment of the visual singer and then a lap dissolve into a visual presentation of the song—with the number being sung continuously from the moment the singer is first televised until the final chorus.

One television director, Sam Cuff, of Dumont, sees numbers like these as part of every evening's video vaudeville. He points out that they'll be interesting, simple to do and will keep down the cost of musicians since the program will be primarily vocal.

More sheet music is sold by vocals than any other way. Records, of course, are sold by bands, at least they were sold that way before the ban. For a long time big bands or the visual medium will not be feasible. The first television-made bands will be great stuff for the record makers—when records are made—they won't have a lot of fiddlers to pay.

A New Song-Pluggers' Paradise

TELEVISION should prove song-pluggers' paradise. The small cafes and restaurants that experimented with a television set found that their customers enjoyed the few programs transmitted. They will be the first to go for post-war television and they'll deliver a sizable audience every night—an audience waiting to be sold a song. The song plugger—pardon, contact man—will get as many plugs as he can suggest interesting ways of presenting his firm's No. 1 titles. Since there will be a fairly long period during which television must remain sustaining he'll be welcome at the video studios. Overnight a publisher will discover if a song will take—or not. Television will sample his public. If the song sells the sample, it will sell the nation.

Watch television's effect upon the covers of songs. They're going to have to be photogenic—or else.

Don't be surprised also to find that platters will be pressed so as to have a visual appeal—television may have its own disk jockeys, who do an act of magic while they record spin.

**30,000,000 LISTENERS
MAKE THEM TERRIFIC!**



OZZIE NELSON

AND HIS ORCHESTRA

FEATURING

HARRIET HILLIARD

Back for Third Year
with Red Skelton
for
RALEIGH CIGARETTES ★
Tues.—NBC—10:30 P.M.
EWT

Just Concluded
RECORD BREAKING THEATER TOUR ★

★
Personal Representative
WILLIAM KENT

Currently Starring
for **UNIVERSAL**
GALS, Inc.—
Harriet Hilliard
HONEYMOON LODGE—
Ozzie Nelson and His
Orchestra with
Harriet Hilliard

SPOTS WITH RADIO WIRES

Figures in parentheses indicate approximate number of broadcasts weekly

ALABAMA

Birmingham
Municipal Auditorium (Occasional)WAPI-CBS
Thomas Jefferson Hotel (Occasional)WAPI-CBS
Tutwiler Hotel (Occasional) ..WAPI-CBS

ARIZONA

Phoenix
Riverside Park (1).....KOY
Hotel Westward Ho (Occasional)KTAR-KOY
Hotel Adams (occasional).....KTAR

Tucson
Santa Rita Hotel (6).....KTUC-Arizona
Pioneer Hotel (4)KTUC

ARKANSAS

Hot Springs
Arlington Hotel (6)KTHS

CALIFORNIA

Berkeley
Claremont Hotel (2)KQW

Culver City
Casa Manana (6)KHJ
(2)KHJ-Mutual
(1)KHJ-Don Lee

Old Plantation (6)KPAS

El Centro
Rice Bowl Cafe (1).....KXO

Hollywood
Earl Carroll's (1)KNX-CPN
Gene Austin's Blue Heaven Cafe (6)KMTR

Florentine Gardens (2)KNX-CPN
Florentine Gardens (Zanzibar Room) (3).....KNX-CBS
Hofbrau Gardens (6)KMTR

Hollywood Casino (3)KHJ
(1)KHJ-Mutual
Palladium Ballroom (6) ..KNX-CPN
(3)KNX-CBS

Sevens Seas (7)KMTR
Sugar Hill (7)KMTR

Los Angeles
Ambassador Hotel (3)KECA-Blue
Biltmore Bowl (6)KFI-NBC
Biltmore Rendezvous (1)KFI-NBC
Figueroa Ballroom (6)KMTR
Paris Inn (6)KMTR

Oakland
Claremont Hotel (4).....KGO-Blue

Ocean Park
Aragon Ballroom (7)KMTR
(1)KNX-CBS
(4)KNX
(6)KFWB

Casino Gardens (7)KHJ

Pasadena
Civic Auditorium (B) (1)KFI-NBC
(2)KPAS

Redding
El Capitan Night Club (5).....KVCV
Golden Eagle Hotel (2)KVCV
Redding Hotel (2)KVCV

Sacramento
Auditorium (1)KROY
Donovan's Night Club (1)KROY
El Fancho (1)KROY

Hotel Senator (1)KROY
Trianon Ballroom (1)KROY

San Diego
Paris Inn (2)KGB

San Francisco
Bal Tabarin (3)KGO-Blue
(4)Coast Blue

El Patio (4).....KFRC
Mark Hopkins Hotel (2) .KFRC
(2) KFRC-Mutual
(3) KFRC-Don Lee

Music Box (1)KYA
Palace Hotel (4)KQW-CBS Coast
Seven Seas (2)KYA

Showboat (1)KYA
Sir Francis Drake Hotel (1)KFRC
St. Francis Hotel (6) ..KPO-NBC t.c.

South Gate
Trianon Ballroom (8)KHJ
(2)....KHJ-Mutual
(1)....KHJ-Don Lee

COLORADO

Denver
Aeroplane Ballroom (6)KMYR
Antlers Hotel (Occasional)KVOR
Brown Derby (6)KMYR
Club Algerian (6)KMYR
Cosmopolitan Hotel (4).....KOA
Elitch's Trocadero (6)KOA
El Patio Ballroom (6)KLZ
Lakeside Park (7).....KLZ
Rainbow Ballroom (7)KLZ

DISTRICT OF COLUMBIA

Washington
Balalaika (2)WINX
Club 400 (2)WMAL
Copacabana (2)WINX
Del Rio (1)WMAL-Blue
(2)WOL-Mutual
El Patio (2)WMAL
Hotel Roosevelt (2)WMAL-Blue
(4)WOL-Mutual
Statler Hotel (4).....WRC-NBC
Treasure Island (1)WOL
Turner's Arena (1)WOL
Uline's Arena (2)WINX

FLORIDA

Fort Myers
Elks' Club (3)WAAC

Jacksonville
Geo. Washington Hotel (1)WMBR
Roosevelt Hotel (1)WMBR
(Patio) (1)WPDQ
Showboat (6)WPDQ

Miami
Flagler Garden (5)WIOD
Frolic Club (6)WQAM
Frolics Danceland (5)WKAT
Royal Center (2)WQAM

Panama City
Dixie Sherman Hotel (3)WDLF

Sarasota
Casa Madrid (7)WSPB
D. C.'s Manhattan (7).....WSPB

West Palm Beach
Flagler Park Shell (1)WJNO

GEORGIA

Savannah
Hotel DeSoto-Tavern (2).....WSAV
(5).....WTOC

Hotel Savannah (Drum Room) (3)WSAV

ILLINOIS

Chicago
Ambassador East Hotel (7) WMAQ
Aragon Ballroom (10).....WGN
Band Box (5)WBBM-CBS
Bismarck Hotel (Tavern) (2)WGN
Bismarck Hotel (Walnut Room) (7)WGN

Blackhawk (11)WGN-Mutual
Blackstone Hotel (5).....WBBM-CBS
Chez Paree (5).....WENR
(3).....WENR-Blue

Drake Hotel (5).....WBBM-CBS
Edgewater Beach Hotel (6) .WENR
Eitel's Restaurant (7)WJJD
Melody Mill Ballroom (2) .WBBM-CBS
Palmer House (7).....WGN-Mutual

Paradise Ballroom (4)WIND
Sherman Hotel (Panther Room) (6)WENR
(4)WENR-Blue

Trianon Ballroom (8).....WGN

Decatur
Pleasure Inn (5).....WSOY

East St. Louis
Johnny Perkin's Pladium (1)WTMV

Joliet
Rudy Deitchmans (1)WCLS

Quincy
Casino-Quincy (2)WTAD

INDIANA

Indianapolis
Indiana Roof (3).....WISH
Sports Arena Gardens (3).....WISH
Sportsmen's Club (5)WISH
Tomlinson Hall (1)WIBC
Washington Hotel (6)WIBC

IOWA

Burlington
Memorial Auditorium (1)KBUR

Des Moines
Johnnie's Place (1)KRNT
The 100 Club (1)KRNT
The Riviera (3)KRNT
Riverview (3)KSO
Yunker Tea Room (1)KSO

Spencer
Arnold's Park Roof Garden (6)....KICD

KENTUCKY

Lexington
Joyland Park (7)WLAP-Mutual

LOUISIANA

Baton Rouge
Harding Field Theater (1)WJBO
Heidelberg Hotel (3)WJBO

New Orleans
Casino Royale (7)WNOE
June Hotel (1)WNOE
Monteleone Hotel (14)WDSU
Roosevelt Hotel (1)WNOE

(14)WWL
St. Charles Hotel (14)WNOE

MARYLAND

Baltimore
Band Box (2)WITH
Belvedere Hotel (2)WPBR
Emerson Hotel (5)WCAO
Lord Baltimore Hotel (1)WPBR
Stage Door Casino (4)WPBR
(7)WITH

21 Club (2)WITH
Lord Baltimore Hotel (2).....WPBR
Belvedere Hotel (2).....WPBR
Emerson Hotel (2).....WCAO
Band Box (2)WITH
Stage Door Casino (7).....WITH

MASSACHUSETTS

Boston
Hotel Statler (1)WEEI
(5)WBZ

Hotel Bradford (1)WBZ
Hotel Copley Plaza (Oval Room) (6)WCOP
(4)WNAC-Yankee

Mayfair (6)WHDH
Latin Quarter (6)WHDH
Tic Toc (6)WHDH
Hotel Copley Square (Music Box) (6)WHDH

Hotel Avery (6)WMEX

MICHIGAN

Detroit
Book-Cadillac Hotel (3)WWJ
Club Alicia (6)WJBK
Statler Hotel (6)WXYZ-Blue

MINNESOTA

Duluth
Hotel Duluth (4)KDAL-CBS

Minneapolis
Anglesey Cafe (4).....WDGY
Casablanca Bar (5)WMIN
Curly's Cafe (6)WMIN
Covered Wagon (6)WMIN

Curtis Hotel (Occasionally).....KSTP
Dome Night Club (2).....WTCN
Freddie King's BarWMIN
Friendship Club (4)WLOL
(3)WMIN

Happy Hour (3)WTCN
Harriet Island Pavilion (6).....WMIN
Lowry Hotel (6).....WCCO
Magic Bar (5).....WTCN

Minneapolis Athletic Club (1).....WCCO
Nicollet Hotel (Occasionally)KSTP
(1)WCCO
(1)WDGY
(3)WTCN

Orpheum Theater (Occasionally) .WTCN
Park Night Club (7).....WMIN
Prom Ballroom (3)WLLO
Radisson Hotel (Occasionally) ...KSTP
(6)WDGY
(6)WMIN

St. Paul Hotel (Occasionally).....KSTP

MISSISSIPPI

Columbus
20th Century Club (1)WCBI
Victory Cafe (1)WCBI

Jackson
Heidelberg Roof (6)WJDX

.....JDBEKK...DH...HOC...
THIS IS NOT A MILITARY SECRET!!
YOUR CLUE: The solution for this puzzle will be found among
the names of the industry's outstanding musical talent!
(SEE PAGES 59 THROUGH 63)



Lawrence WELK and His CHAMPAGNE MUSIC

ON THE AIR!

250 AIR SHOTS FOR WELK SINCE JAN. 1, 1943

Transcription and Platter Shots Not Counted
 Seldom do you find a maestro who can match the record of Lawrence Welk and his Champagne Music for consistent air time. Since Jan. 1, 1943, he had more than 250 separate air shots—that's more than one a day!—and airings on NBC Thesaurus transcriptions or on platter jockey shows are not included in this amazing total. In fact, Welk has had an average of nine shots a week over MBS-WGN for the 29 weeks he's been at the Trianon, The World's Most Beautiful Ballroom, Chicago, since Jan. 1. Other shots have been over NBC-Blue and CBS, on Coca-Cola Shows and Bond Rallies. No wonder Welk is such a good box-office bet! Wherever he plays he has legions of loyal air and juke box fans eager to turn out to hear him and his featured performers: Jayne Walton, Jack Nolan and Wayne Marsh.

Personal Management **KEITH BAIN**

MANAGEMENT: FREDERICK BROS. MUSIC CORPORATION
 1585 CROSSROADS, HOLLYWOOD RKO BLDG., RADIO CITY, NEW YORK 75 E. WACKER, CHICAGO

- Natchez**
 Famous Door (6) WMIS
 Windmill Club (1) WMIS
- MISSOURI**
- Hannibal**
 Mark Twain Hotel (1) KHMO
- Kansas City**
 Hotel Muehlback (7) WDAF-NBC
 Drum Room (6) KCMO-Blue
 Southern Mansion (6) WHB-Mutual
 Hotel Continental (6) WHB-Mutual
- St. Louis**
 Hotel Chase (Chase Club) (6) ... KWK
 (Zodiac Club) (2) KWK
 Hotel Jefferson (6) KMOX
 Hotel Statler (1) KSD
 Tunetown Ballroom (6) KWK
- NEBRASKA**
- Omaha**
 Blackstone Hotel (1) KOWH-Blue
 Music Box (2) KBON-Mutual
 Peony Park (2) KBON-Mutual
- NEVADA**
- Reno**
 El Patio Ballroom (1) KOH
- NEW JERSEY**
- Atlantic City**
 Hamid's Pier (6) WBAB
 Steel Pier (3) WFPG
- Newark**
 Frank Dailey's Terrace Room (5) .. WAAT
 (1) WNEW
 (2) WOR-Mutual
- Trenton**
 Murphy's (7) WTM
- NEW MEXICO**
- Albuquerque**
 Hilton Hotel (2) KOB
- NEW YORK**
- Buffalo**
 Dutch Tavern (1) WEBR
 Statler Hotel (2) WBEN
 (2) WGR-Mutual
 (1) WKBW
- New York City**
 Arcadia Ballroom (2) WOR-Mutual
 Hotel Astor (2) WOR-Mutual
 Capitol Lounge (1) WINS
 Hotel Dixie (4) WNEW
 (2) WOR-Mutual
 Hotel Edison (2) WOR-Mutual
 Folles Bergere (2) WOR-Mutual
 Hurricane (2) WHN
 Jack Dempsey's (2) WOR-Mutual
 Latin Quarter (2) WOR-Mutual
 Hotel Lexington (2) WOR-Mutual
 Hotel Lincoln (2) WOR-Mutual
 Hotel McAlpin (2) WOR-Mutual
 Hotel Park Central (2) WOR-Mutual
 Pelham Heath Inn (2) WOR-Mutual
 Hotel Pennsylvania (1) WOR-Mutual
 Hotel Roosevelt (2) WOR-Mutual
 Hotel Taft (2) WOR-Mutual
 Town Hall (1) WQXR
 Village Barn (2) WOR-Mutual
 Hotel Warwick (2) WOR-Mutual
 Zanzibar (2) WHN
 (2) WHN
- Niagara Falls**
 Hotel Clifton (Jade Room) (1) ... WHLD
- Syracuse**
 Hotel Onondoga (Travel Room)
 (2) WFBL
- Watertown**
 Hotel Woodruff (2) WWNY
- NORTH CAROLINA**
- Durham**
 Washington Duke Hotel (1) WDNC
- OHIO**
- Cincinnati**
 Ault Park (2) WLW-WSAI
 Beverly Hills Country Club
 (6) WLW-WSAI
 Castle Farm (1) WLW-WSAI
 Coney Island (5) WLW-WSAI
 Glenn Rendezvous (6) WLW-WSAI
 Netherland Plaza Hotel (6) .. WLW-WSAI
 (Patio) (6) WLW-WSAI
- Cleveland**
 Alpine Village (3) WTAM
 Cabin Club (2) WTAM
 Cedar Point (3) WHK-Mutual
 Chin's Golden Dragon (5) WHK
 Cleveland Hotel (3) WHK
 (Bronze Room) (8) WHK-Mutual
 Hollenden Hotel (3) WTAM
 Statler Hotel (2) WGAR
- Columbus**
 Buckeye Lake Amusement Resort
 (6) WHKC
 Deshler-Wallick (Ionian Room)
 (1) WHKC
 Nell House (Century Room) (1) .. WHKC
- Dayton**
 Biltmore Hotel (Kitty Hawk
 Room) (6) WHIO
- Lantz's Merry-Go-Round** (6)
 WLW-WSAI
- Van Cleve Hotel (Mayfair
 Room)** (6) WHIO
- Springfield**
 Stone's Grill (5) WIZE
- Toledo**
 Commadore Perry Hotel (El Dorado
 Room) (1) WSPD
- Youngstown**
 Idora Park (3) WFMJ
 (4) WKBN
 (4) WRN
- OKLAHOMA**
- Oklahoma City**
 Skirvin Tower Hotel (not oper-
 ating) WKY
 Black Hotel (not operating) KOCY
- Tulsa**
 Casa Loma Terrace (2) KTUL
 Coliseum (1) KVOO
- OREGON**
- Portland**
 Jantzen Beach (2) KOIN
 (3) KOIN-CBS
- PENNSYLVANIA**
- Brookville**
 American Hotel (3) WCED
- Philipsburg**
 Majestic Theater (1) WCED
- Philadelphia**
 Earle Theater (1) WIBG
 Fay's Theater (1) WIP
 The Met Ballroom (1) WIP
- Pittsburgh**
 Kennywood Park (5) WCAE-Mutual
 Seventh Avenue Hotel (3) .. KDKA
 William Penn Hotel (1) ... WCAE-Mutual
- Strafford**
 Covered Wagon (1) WFIL
- Washington**
 Green Tree Tavern (6) WJPA
- RHODE ISLAND**
- Pawtucket**
 Strand Theater (1) WFCI
 Warsaw Cafe (1) WFCI
- Providence**
 Hotel Biltmore (4) WFCI-Blue
- SOUTH CAROLINA**
- Columbia**
 Columbia Hotel (3) WCOS
 Jefferson Hotel (3) WCOS
 (2) WIS
 Wade Hampton Hotel (3) WCOS
- SOUTH DAKOTA**
- Sioux Falls**
 Arkota Ballroom (2) KELO
- TENNESSEE**
- Memphis**
 Claridge Hotel (7) WMC
 Gayoso Hotel (1) WMC
 Peabody Hotel (13) WREG
- TEXAS**
- Dallas**
 Adolphus Hotel (Century Room)
 (2) KRLD
 (5) WRR-Texas State
 Baker Hotel (3) WFAA-Texas Quality
- Fort Worth**
 Blackstone Hotel (12) KFJZ
- Houston**
 Aragon Ballroom (1) KXYZ
 Lamar Hotel (Occasional) .. KPFC
 Rice Hotel (1) KTRH-KXYZ
- San Antonio**
 St. Anthony Hotel (4) WOAI
- UTAH**
- Ogden**
 White City Ballroom
 (1) KLO-Intermountain
- Salt Lake City**
 Jerry Jones's Randevu (5) ... KUTA-Blue
 Newhouse Hotel (3) KLO
 Utah Hotel (2) KSL
- VIRGINIA**
- Roanoke**
 Hotel Patrick Henry
 (1) WSLS-Mutual & Blue
 Hotel Roanoke (1) .. WSLS-Mutual & Blue
- WASHINGTON**
- Seattle**
 John Q Night Club (3) KXA
- Spokane**
 Natatorium Park (9) KFPY
- WISCONSIN**
- Eau Claire**
 Hotel Eau Claire (1) WEAU

BUILDING BOSTON'S MOST SUCCESSFUL RECORD SHOW

By ROBERT SANFORD

Production Manager, Station WORL, Boston

THERE are many ways of building a successful record radio show, but the one which showed instantaneous results for WORL, Boston, and is still gaining added popularity, is oddly enough concerned with this publication. It is called "The Billboard Parade of Hits."

For years I have watched The Billboard Music Popularity Chart and marveled at its accurate polling of the country's outstanding hit tunes. It is not strange, therefore, that I thought of utilizing The Billboard's compilation. I prepared a 30-minute script using the seven leading song hits from The Billboard's record listing, tied them together with some narration describing the idea, and topped it off with timely introductions leading into each number. We then phoned The Billboard in New York, explained the show's purpose and finally read the entire text of the script to the editor. We asked if permission would be granted for the use of The Billboard's name. Two days later we received a telegram giving us the "go-ahead" signal. Permission having been granted, we set about clearing a half hour for Sundays (WORL's preferred time) and finally fixed it at 2:30 p.m.



Our next step was a tie-up with the producers of shows coming into Boston for their "break-in periods" prior to the New York openings. This had to do with a ticket contest in connection with guessing the top tune in The Billboard survey. Final arrangements came with the securing of Bob Perry to handle the announcing chores.

During rehearsals of the show (just three days prior to its premiere) J. M. Stern, general advertising director for Summerfield's, New England's largest furniture dealer, dropped in. The show's idea and Bob Perry's handling of the script material intrigued him. Negotiations for the purchase of the time were started and completed right on the spot and Stern bought the first four weeks for a "trial"—Stern now holds a 52-week contract with options for renewals.

Here is an actual sample of the script's introductory:

PERRY: SUMMERFIELD PRESENTS . . .
"YOUR BILLBOARD PARADE OF HITS"

Music: THEME—"STRIKE UP THE BAND" fade for . . .

Perry: Good afternoon, everyone, this is Bob Perry in with another program combining the melodies and rhythms of your favorite hit tunes as compiled and tabulated by The Billboard, the world's foremost theatrical and radio weekly. . . . And right here, we take this moment to shout congratulations to the winners of the contest to pick the top song hit in this week's survey in The Billboard. . . . Your tickets are already in the mail and a happy good time to all of you, which I'm sure you'll have, when you see the great Broadway hit play, "Jane Eyre," starring glamorous Sylvia Sidney and the very talented Luther Adler. . . . We'll tell you about next week's surprise, but first we'd like to remind you that these shows are made possible and come to you thru the courtesy of Summerfield's, the giant furniture center occupying an entire city block at Washington Street, corner of Stuart Street, in Boston.

Do you all love the song hits of the day? Why sure you do. . . . And everyone is anxious to know how those song hits are judged and how they gain their standing in the country's popularity. . . . Well, we've arranged with The Billboard, the world's foremost theatrical and radio publication, to bring you an exclusive tabulation of the top-ranking song hits of the nation. . . . The Billboard's experts are stationed in all big cities thruout the country and contact everybody and everything connected with the distribution of music. . . . Their compilation is based upon actual reports received from national networks, from the sale of records and sheet music, and yet, even from the wear and tear on the country's thousands of juke boxes! . . . All this is boiled down, tabulated and finally, thru much effort, listed by The Billboard's skillful statisticians in New York. . . . We therefore come up with what now can be referred to as the original, most authoritative popular song survey known as The Billboard Parade of Hits. . . . So folks, if you're not doing much of anything for the next 30 minutes, just tilt your head this-a-way and lend an ear to your favorite song hits as played and sung by the best in bands and vocalists on this, our musical merry-go-round. . . . All right, and now with the descriptive business of the day taken care of, we're off to races with the first of this week's favorites. . . . Tommy Dorsey, Frank Sinatra and all the boys come front and center with a neatly phrased arrangement of the tune placed in 7th position. . . . Yes, only 7 places from the top in America's preference, we hear "All or Nothing at All," etc.

The script continues until the balance of the tunes are absorbed and then announcement is made about the following week's ticket contest, etc.

The program's success is indicated by the latest report issued by the Hooper Survey. In it, The Billboard Parade of Hits received the rating of 4.2, topped only by NBC's Red Network in New England with a rating of 4.5. This is most remarkable when you stop to consider that the station carrying NBC's basic Red Network lines is a 50,000-watt plant with a Coast-to-Coast pick-up, and WORL is an independent 1,000-watt outlet.

To date the show has received over 27,000 pieces of mail and each week it grows in proportion. Much of the mail carrying honest opinions of the listeners insist that this survey of hit tunes is the most accurate on the air.

HERE COMES MR. JORDAN!

A FULL HOUSE
IN THEATRES!



LOUIS JORDAN

AMERICA'S
MOST AMAZING
MUSICAL PERSONALITY

and his

TYMPANY FIVE

It's no gamble when you play Louis Jordan—you can stand "pat" and bet your last dollar you'll have a "Full House."

Why?

Because you draw from record fans, draw from radio fans, draw from juke box and movie fans by the thousands. No wonder he's a winner!

Just check some of the top theaters Jordan has played this year:

- LOEW'S STATE — New York (twice)
- APOLLO — New York (three times)
- ADAM'S THEATER — Newark
- ORIENTAL THEATER — Chicago
- RIVERSIDE THEATER — Milwaukee
- ROYAL THEATER — Baltimore
- PARADISE THEATER — Detroit
- HOWARD THEATER — Washington
- STATE THEATER — Hartford
- REGAL THEATER — Chicago

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

These are some of the WLW personalities who became nationally known as music staff members of The Nation's Station

Eddie Albert	The King's Jesters	Gene Perazzo
Anita	Little Jack Little	Ramona
Jack Berch	Barry McKinley	Casper Reardon
Phil Brito	Smilin' Ed McConnell	Singin' Sam
The Charioteers	Ronnie Mansfield	Lloyd Schaffer
Vicki Chase	Steve Merrill	The Smoothies
Josef Cherniavsky	The Merry Men	The Southern Singers
Jerry Cooper	Mills Brothers	Michael Stewart
Norman Cordon	The Modernaires	Thrasher Sisters
Joe Emerson	Morin Sisters	The Threesome
Jane Froman	Lucille Norman	Robert Trendler
Ink Spots	The Norsemen	Fats Waller
Bradley Kincaid	Ralph Nyland	Williams Brothers

★ It is significant that WLW has become known as the "Star-Maker Station". For we spend nearly a million dollars every year—a goodly portion of which is for music—to provide programs for one of the largest audiences in radio. These and many others still on our staff, have made and are making a lasting contribution to truly fine music for radio.

WLW

DIVISION OF THE CROSLEY CORPORATION

"THIS IS THE NATION'S STATION"

LIST OF RADIO STATION MUSICAL DIRECTORS

ALABAMA
Anniston
 WHMA—Dr. Frank McLean
Birmingham
 WAPI—Cjo McAlpin
 WBRC—Herbert C. Grick
Decatur
 WMSL—John L. Slatton
Montgomery
 WSFA—E. Caldwell Stewart
Muscle Shoals City
 WLAY—Sara B. Smith
Opelika
 WJHO—Robert Conander

ALASKA
Anchorage
 KFQD—Kenneth Laughlin
Juneau
 KING—Virginia Graham

ARIZONA
Phoenix
 KOY—Roberta Bragdon
 AI Becker
 KPHO—Edna L. Brown
 KTAR—Howard Pyle
Tucson
 KTUC—Wayne Sanders
Yuma
 KYUM—Harper M. Phillips

ARKANSAS
El Dorado
 KELD—Rodney P. Smith
Helena
 KFFA—Juanita Anderson
Hot Springs
 KTHS—Bill Lowery
Little Rock
 KARK—Jack Norman
 KLRA—Harris Owen
Pine Bluff
 KOTN—Ayleene Somervell

CALIFORNIA
Berkley
 KRE—Harold S. Hawley
Beverly Hills
 KMPC—Marie Hodkins
Chico
 KHSL—Thomas Nelson
Fresno
 KFRF—Mr. Gene Chenault
 KMJ—Andrew D. Patterson
Glendale
 KIEV—Clyde Cadwell
Hollywood
 KFWB—Leon Leonardi
 KMTR—Salvatore Sanaella
 KNX—Wilbur Hatch
Long Beach
 KGER—Miss Helene Smith
Los Angeles
 KECA—Claude Sweeten
 KFAC—Don Otis
 KFI—Claude Sweeten
 KFSC—Jack Carmain
 KGFJ—Carolyn Caro
 KHJ—Frank Du Val
 KNX—Lud Gluskin
 Wilbur Hatch
 KRKD—Venne-Taylor
Modesto
 KTRB—Cecil Lynch
Oakland
 KLS—Catherine de Costa
 KLX—Mardelle Petersen
 KROW—Miss Mercedes Prosser
Pasadena
 KPAS—J. Newton Yates
Redding
 KVCV—F. M. (Bud) Martin
Sacramento
 KFBK—Emil Martin
San Diego
 KGB—George Bacon
San Francisco
 KFRC—Cyrus Trobbe
 KGO—Albert White
 Phil Bovero
 KJBS—Marcella Jacobson
 KPO—Carl Kalash
 KSFO—Louise Winter
San Jose
 KQW—Ernest Gill
San Luis Obispo
 KVEC—Al Carmona
Santa Ana
 KVOE—Wallace S. Wiggins
Santa Rosa
 KSRO—Wilt Gonzendorfer

Watsonville
 KHUB—Don De Wald

COLORADO
Alamosa
 KGIW—Kay Allen
Denver
 KLZ—Lester D. Weelans
 KMYR—Lvey Rusletvedt
 KOA—Milton Shrednik
 KVOB—Margaret Mellor

CONNECTICUT
Bridgeport
 WICC—Mrs. Florence Ballou Robinson
Hartford
 WNBC—Ralph Kanna
 WTHT—Miss Charlotte Gregory
 WTIC—Moshe Paranou
New London
 WNLC—Ray Edwards
Stamford
 WSRR—Dorothy Hay
Waterbury
 WATR—Edith Sacco
 WBRY—Waldo S. Newbury

DELAWARE

DISTRICT OF COLUMBIA
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 WINX—Thomas Johnson
 WMAL—Edith Balzer
 WOL—Helen Yort
 WRC—Fritz Balzer
 WTOP—Paul Kain
 WWDC—Leonard Friendly

FLORIDA
Fort Lauderdale
 WFTL—Jane Butler
Gainesville
 WRUF—Helen S. Edwards
Jacksonville
 WJAX—Frank Morris
 WMBR—Charlie Stone
Lakeland
 WLAK—Powell Adams
Miami
 WIOD—Earle Barr Hanson
 WQAM—Alaine Powell
Miami Beach
 WKAT—Betty Lee Taylor
Ocala
 WTMC—Joe Pierce
Panama City
 WDLF—Dorothy Story
Pensacola
 WCOA—Robert E. Larrabure
St. Augustine
 WFOY—Miss Frankie Collyer
St. Petersburg
 WTSP—Merwin D. Houk
Tampa
 WFAL—Paul M. Jones
West Palm Beach
 WJNO—Ruth Shockley

GEORGIA
Atlanta
 WAGA—Evenlyn Ambrose
 WATL—Jimmie Gregory

WGST—Lola Allen Wallace
 WSB—Earl Landis

Augusta
 WGAC—Laurens Moore
 WRDW—Gil Evans

Columbus
 WRBL—Gertrude Handley

La Grange
 WLAG—E. T. Poythress

Macon
 WBML—Miss Mary Hester Richardson
 WMAZ—Lew Kent

Savannah
 WSAV—Miss Ruth Christiansen
 WTOG—Dwight James Bruce

Toccoa
 WLRC—Virgle E. Craig

Waycross
 WAYX—Frank Mitchell

IDAHO
Boise
 KIDO—William Phillips
Nampa
 KFXD—Floyd Bryant
Wallace
 KWAL—G. T. Dreher

ILLINOIS
Auroa
 WMRO—Mary Louise Brown
Bloomington
 WJBC—Stanley Lantz
Cairo
 WKRO—Bernice Currier
Carthage
 WCAZ—Antoinette C. Palmer
Chicago
 WAAF—Harry Albright
 WAIT—Joe Rudolph
 WBBM—Caesar Petrillo
 WCFL—Jack Kelly
 WCRW—Josephine A. White
 WEDC—William P. Brady
 WENR—Rex Maupin
 WGES—Erma Gareri
 WGN—Henry Weber
 WIND—Kennedy Nelson
 WJJD—Kennedy Nelson
 WLS—Phil Kalar
 WMAQ—Roy Shield
 WSBC—Dean Remick
 WHFC—Frank Linhart
East St. Louis
 WTMV—William Hart
Harrisburg
 WEBQ—Virginia Crane
Herrin
 WJPF—Fred Reinhardt
Joliet
 WCLS—Jack W. Swart
Peoria
 WMBD—Harold "Ozzie" Osborne
Rock Island
 WHBF—John C. Gilbert
Springfield
 WCBS—John C. Geil
Tuscola
 WDZ—Herbert L. Johnson
Urbana
 WILL—Lanson F. Demming

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Fort Wayne
 WGL—Guy Fitzsimmons
 WOWO—Guy Fitzsimmons
Indianapolis
 WFBM—Walter Reuleaux
 WIBC—Les Huff
 WIRE—Harry Bason
 WISH—Margaret Pryce
New Albany
 WGRC—Lucille Seese
South Bend
 WSBT—Harlan Hogan
Terre Haute
 WBOW—Leo Baxter
Vincennes
 WAOV—Emmett M. Jackson

IOWA
Burlington
 KBUR—Miss Mary Mangold
Cedar Rapids
 WMT—Maureen L. Canavan
Davenport
 WOC—Mark Russell
Des Moines
 KRNT—Edward Truman
 KSO—Edward Truman
 WHO—Don Hovey
Dubuque
 KDTH—Sylvia Johnson
 WKBB—Ethel M. Carpenter
Iowa City
 WSUI—Richard Fuson
Mason City
 KGLO—Merritt Milligan
Ottumwa
 KBIZ—Richard J. Wlora
Shenandoah
 KMA—Mabel McFarland
Sioux City
 KSCJ—Miriam Corkhill
 KTRI—Bernie Marr
Spencer
 KICD—L. W. Andrews
Waterloo
 KXEL—George Timm

KANSAS
Coffeyville
 KCGF—Ozzie Osborne
Great Bend
 KVGB—Ray Beals
Kansas City
 KCKN—Milan Mahale
Pittsburg
 KOAM—Mrs. Leota Taylor
Topeka
 WIBW—Maude Shreffler
Wichita
 KANS—Grenville Darling
 KFBI—Lee Nydegger
 KFH—Guy Snyder

KENTUCKY
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 WCMJ—Mary Hammond
Bowling Green
 WLBJ—Hamilton Ann
Henderson
 WSON—Stanley Mayer
Louisville
 WAVE—Earle Keller
Paducah
 WPAD—Gene Peak

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Baton Rouge
 WJBO—Joe Keown
Lake Charles
 KPLC—Margaret Campbell
New Orleans
 WDSU—Stanley Holiday
 WJBW—Mrs. Elsie Carlson
 WNOE—Beverly Brown
 WSMB—Gordon Kirst
 WWL—I. L. "Pinky" Vivacovich

MAINE
Lewiston
 WCOU—Bert Cote
Portland
 WCSH—Wally Harwood
 WGAN—Richard E. Bates

MARYLAND
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 WCAO—Bob Iula
 WCBM—Jack V. Rohr
 WFBR—Joseph Imbroglio
Salisbury
 WBOC—Charles Russell Yohe

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 NBC-West Coast Thomas Peluso

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WMEX—John Kiley
WNAC—Robert W. Norris
WORL—Bob Perry

Fall River
WSAR—Josephine Y. Welch

Fitchburg
WEIM—Earle Clement

Holyoke
WHYN—Jay Heitin

Lawrence
WLAW—Joseph Oakes

New Bedford
WNBH—William E. Pendergrast

Salem
WESX—Marion Holt

Springfield
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Worcester
WTAG—Dol Brissette

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WBCM—L. H. De Remer

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Detroit
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WJBK—Sybil Krieghoff
WJLB—Herbert Mertz
WJR—Samuel Benavie
WWJ—Mischa Kottler
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WKBZ—L. A. Haney

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WHLS—Lyle Patterson

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WEXL—Kirk Knight

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MINNEAPOLIS

KSTP—Leonard Leigh
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WDGY—Walter Rudd
WLB—Burton Paulu
WLOL—Verne Rooney
WMIN—Lillian Jones Jackson
WTCN—Michael Coscio

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KVOX—Arv Johnson

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WCAL—Oscar R. Overby

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KWNO—Mary J. Leu

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WCOC—Mrs. D. W. Gavin

Natchez
WMIS—Harry King Barth

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Cape Girardeau
KFVS—Virginia Bahn

Columbus
KFRU—Harold Douglas

Hannibal
KHMO—Betty Lou Jasper

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KCMO—Jack Wendover
KMBC—P. Hans Flath
WDAF—Harry J. Kaufmann
WHB—John Wahlstedt

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KFEQ—Dward A. Moore

St. Louis
KMOX—Ben Feld
KXOK—Allister Willie
WEW—Ralph Spein

Springfield

KTTS—Frank Shipe

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WQOW—Morton Wells

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Reno
KOH—Mariellen Nenzel

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WKNE—Robert M. Peebles
Laconia
WLNH—Sherwin Greenlaw
Manchester
WFEA—Roger Barrett
WMUR—Bert Colter
Portsmouth
WHEB—Bob Athearn

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WFPG—Edgar A. Sweet
Bridgeton
WSNJ—Lowell Ayars
Camden
WCAM—Jack Morris
Bob Fulton
Jersey City
WHOM—West W. Willcox
Trenton
WTTM—Eddie Hatrack
Zarephath
WAWZ—Orland Wolfram

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Albuquerque
KGGM—Jerome Paul Oppel
Carlsbad
KAWE—Alfonso Quehano

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Batavia
WBTA—Richard V. Driscoll
Binghamton
WNBE—Don Grey
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WBEN—Dan Brittain
WBNY—Art Crosson
WEBR—Pete Krug
WGR—David Cheskin
WKBW—David Cheskin
Elmira
WENY—Harry Springer
Ithaca
WHCU—Joseph A. Short

Jamestown
WJTN—Philip Harlow
Newburgh
WGNV—Dick Crans
New York
WABC—George W. Allen
WEAF—Frank Black
WEVD—Nicholas Saslavsky
WHN—Don Albert and Don Bestor
WINS—Henry Sylvern
WJZ—Paul Whiteman
WLIB—Waldo Mayo
WMCA—Jerry Sears
WNEW—Merle Pitt
WNYC—Herman Neuman
WOR—Alfred Wallenstein
WOV—Paul Romeo
WQXR—Eddy Brown

Niagara Falls
WHLI—Ernie Whisler
Plattsburg
WMFF—Betty Swift
Poughkeepsie
WKIP—Mary Hart
Rochester
WHAM—Charles Siverson
Gene Zacher
WHEC—Ken Sparnon
WSAY—Patricia E. Fallon
Schenectady
WSNY—Edward F. Flynn
Syracuse
WAGE—Thelma MacNeil Curren
Utica
WIBX—Walter Griswold
Watertown
WATN—G. H. Righter
WWNY—Rosemary Wolfe
White Plains
WFAS—Ran Kaler

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Burlington
WBBB—William Sandlifer
Charlotte
WAYS—Haskell Porcher
WSOC—Fletcher Austin
Durham
WDNC—Mert Alexander
Elizabeth City
WCNC—Don Bell
Fayetteville
WFNC—Ray Woodard
Goldsboro
WGBR—John Gay Britt
WBIC—Margaret Banks
Greenville
WGTC—Carl McKinney
Kinston
WFTC—Emmy Lee Lambeth

New Bern
WHIT—Edward W. Burwell
Raleigh
WPTF—Lea de Sola
WRAL—Roy Reeve
Rocky Mountain
WEED—Tommy Snowden
Washington
WRRF—N. L. Royster
Winston-Salem
WAIR—Charles Keaton
WSJS—Isabel Shaffer

NORTH DAKOTA
Bismarck
KFYR—Robert MacLeod
 Fargo
WDAY—Monty Williams
Grand Forks
KFJM—Prof. Hywel C. Rowland
Jamestown
KJSB—Verna B. Newell

OHIO
Ashtabula
WICA—Mary Pavolino
Canton
WHBC—Marin Alexander
Cincinnati
WCKY—Rex Davis
WCPO—Madaline Uhl
WKRC—Helen Nugent
WLW-WSAI—Milton Weiner
Cleveland
WCLE—William Pott
WGAR—Walberg L. Brown
WHK—William Pitt
WTAM—Leo Gordon
Columbus
WBNS—Lowell Riley
WCOL—Janice Hagerty
WHCK—Abram Ruvinsky
WOSU—Mrs. Ann Charles
Dayton
WHIO—Henry Lange
WING—Charles Reeder
Findlay
WFIN—Barbara J. Tyner
Marion
WMRN—Anne Mae Spane
Portsmouth
WPAY—Dorothy Page
Springfield
WIZE—Martha Fox
Stuebenville
WSTV—John L. Meridan
Toledo
WSPD—Gene Williams
Warren
WRRN—David Hale
Youngstown
WFMJ—Col. L. R. Boals
WKBN—Dwight Merriam

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Bartlesville
KWON—Martha Boucher
Lawton
KSWO—Winifred Ross
Muskogee
KBIX—Sally Miller
Norman
WNAD—Roger J. Goeb
Oklahoma City
KOCY—Louise Maystrik
KOMA—Mickey Reynolds
KTOK—Russell Miller
WKY—Allan Clark
Ponca City
WBBZ—Adelaide L. Carrell
Shawnee
KGFF—Jean Quillin
Tulsa
KOME—Alene Shepard-Campbell
KTUL—Lillian Smithline
KNOO—Joe O'Neill

OREGON
Albany
KWIL—Betty Lou Wilbanks
Astoria
KAST—Mary Juhlin
Bend
KBND—K. R. Cannon
Eugene
KORE—Marjorie Jackson
Grants Pass
KUIN—E. A. Malone
La Grande
KLBM—Jayne Moss
Marshfield
KOOS—Sara L. Spaug
Pendleton
KWRC—Paul E. Walde
Portland
KALE—Joseph Sampietro
KEX—Abe Bercovitz
KGW—Abe Bercovitz
KOIN—Joseph Samietro
Roseburg
KRNR—Gilbert E. Walters
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WLEU—Anthony L. Conti

Harrisburg
WHP—David Shoop
WKBO—Clyde Moser

Lancaster
WGAL—Ernest Stanzola

New Kensington
WKPA—Philip C. Smith

Philadelphia
KYW—Clarence Fuhrman
WCAU—Johnny Warrington
WDAS—Louis Shribman
WFIL—Norman Black
WIBC—Eric Wilkinson
WIP—Joe Frassetto
WPEN—Joseph Franzosa

Pittsburgh
KDKA—Bernie Armstrong, Aneurin Bodycombe, Assistant
KQV—Max Tarshis
WCAE—Babe Rhodes

Reading
WEEU—E. Lester Hoffmaster
WRAW—E. Lester Hoffmaster

Scranton
WARM—Ken Beghold

Sharon
WPIC—Paul Gamble

Uniontown
WMBS—Sullivan Sages

Washington
WJPA—Robert Scott

Wilkes-Barre
WBRE—Louis A. Savitt

Williamsport
WRAK—Wright Mackey

York
WSBA—Hal Schutz

RHODE ISLAND
Pawtucket
WFCI—Arthur H. Paquette

Providence
WEAN—Carl Tatz
WPRO—Ed Drew

SOUTH CAROLINA
Charleston
WCSC—Betty Sturcken

Columbia
WIS—Warren Hites

Spartanburg
WORD—Miss Lea Perrin
WSPA—Corinne B. Kearse

Sumter
WFIC—Carrol Hood

SOUTH DAKOTA
Pierre
KGFX—Ida A. McNeil

Rapid City
KOBH—Jack Thayer

Yankton
WNAX—Rex Hays

TENNESSEE
Bristol
WOPI—Fey Rogers

Chattanooga
WAPO—Helen H. Patterson
WDEF—Vann Campbell

Knoxville
WNOX—Gerald Collins
WROL—Harry Nides

Memphis
WHBQ—John Orr

Nashville
WLAC—Charles Nagy
WSM—Beasley Smith
Peter Brescia
Francis Craig

TEXAS
Amarillo
KCNC—Eddie Baumel

Beaumont
KFDM—Miss H. Caldwell
KRIC—Bond Campbell

Brady
KNEL—F. W. Tipton

Brownsville
KEEW—W. Wade Wilson

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KSKY—Joe C. Burger
WRR—Ted Parrino

El Paso
KR0D—H. Arthur Brown
KTSM—V. C. Hicks

Fort Worth
KFJZ—Miss Frances Kay
KCKO—Gene Baugh
WBAP—Gene Baugh

Harlingen
KGBS—Steele McClanahan

Huntsville
KSAM—Ruth Rothwell

Kilgore
KOCA—Miss Dorothy Baker

Laredo
KPAB—Virginia Burnside

Longview
KFRO—James R. Curtis

Lubbock
KFYO—Ollie D. Cook

Midland
KRLH—Connie Wendell

Pampa
KPDN—H. W. Blymiller

Paris
KPLT—Harvey Rees Boyd

San Antonio
WOAI—Johnny Anderson

Sweetwater
KXOX—Lee S. Belding

Vernon
KVWC—Bill Parady Jr

Victoria
KVIC—Alonzo Herron

Waco
WACO—Charles Craig

UTAH

Cedar City
KSUB—Arthur Higbee

Logan
KVNU—Reed Bullen

Ogden
KLO—Earl Donaldson

Provo
KOVO—Shirl Black

Salt Lake City
KDYL—Rob Reese
KSL—Foster Cope
KUTA—Jessie Seamons Taylor

VERMONT

Burlington
WCAX—Harriet Rose

Waterbury
WDEV—John Woods

VIRGINIA

Charlottesville
WCHV—Randolph Bean

Danville
WBTM—Robert Ray

Fredericksburg
WFVA—Archie Smith

Harrisonburg
WSVA—Dick Johnson

Norfolk
WTAR—Henry Cowles Whitehead

Portsmouth
WSAP—Frank Facenda

Richmond
WMBG—J. F. Skinnell
WRNL—G. Mallory Freeman
WRVA—E. D. Naff

Roanoke
WSIS—Mavis Taylor Overstreet
WDBJ—Eve Nininger

Suffolk
WLPM—Sam Cozad

WASHINGTON

Aberdeen
KXRO—Bette Boyer

Everett
KEVE—Margit Smout
KRKO—Roy C. Towne

Pullman
KWSC—Eldon C. Barr

Seattle
KEVR—E. J. Hamilton
KIRO—Max Dolin
KJR—Lloyd Solberg
KOMO—Lloyd Solberg
KXA—Miss Helen Marie Brennan

Spokane
KFIO—G. Longmeier
KFPY—Arthur Zepp
KGA—Earl Shinkoskey
KHQ—Earl Shinkoskey

Tacoma
KMO—Marion Kay
KTBI—Mildred Victor
KVI—Miss Deborah Webb

Vancouver
KVAN—Sylvia L. Chandler

Walla Walla
KUJ—Vernon Emmerson

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Beckley
WJLS—Fred Schultze

Bluefield
WHIS—Stuart Odell

Charleston
WCBS—Leah Sloman

Clarksburg
WBLK—Don McWhorter

Huntington
WSAZ—Irene Bruce

Wheeling
WKWK—Al Albinger
WWVA—Bob Nesbit

WISCONSIN

Appleton
WHBY—Rodger Mueller

Eau Claire
WEAU—James J. Hulw

Madison
WHA—Frederick Fuller
WIBA—Leon Persson

Milwaukee
WEMP—Elmer Thrke
WISN—Elmer Kregs
WSSM—Maurice Kipen
WTMJ—Maurice Kipen

Sheboygan
WHBL—William Glen James

Wausau
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WFHR—M. Leverton

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KDFN—Marcus R. Nichols

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KFBE—Margaret O'Brien

Powell
KPOW—Rosemary C. Meyer

Sheridan
KWYO—Mel Hallock

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Grande Prairie
CFGP—Gordon Cummings

BRITISH COLUMBIA

Kamloops
CFJC—Jack Carbutt

Trail
CJAT—Ruth Harrod

Vancouver
CKMO—W. R. Gardner

Victoria
CJVI—A. R. Smith

MANITOBA

Winnipeg
CJRC—J. D. Kemp

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CKNB—Joyce Nelson

Moncton
CKCW—Earl McCarron

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CJCB—Lloyd McInnis

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Chatham
CFCO—John Beardall

Hamilton
CHML—Philip W. Tahany

Kingston
CKWS—Bruce Tremere

Kirkland Lake
CJKL—Phil Stewart

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CFOS—Marie C. Keenan

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CHPS—Helen Graham

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CKTB—Ronald Congdon

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CKGB—H. Harrison Flint

Toronto
CBL—Jean Beaudet
CBY—Jean Beaudet
CFRB—Roy Locksley
CKCL—James Namaro

Wingham
CKNX—Harold Victor Pym

QUEBEC

Hull
CKCH—Aurele Grouix

Montreal
CBF—J. M. Beaudet
CBM—J. M. Beaudet
CKAC—Paul-Emil Corbell

Quebec
CBV—Maurice Valiquette
CHRC—Gaston Voyer

Val D' Or
CKVD—Lucien Godin

SASKATCHEWAN

Regina
CKCK—Ross Macrao

Saskatoon
CFQC—Cy Cairns



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To: FILM, RECORD, RADIO,
THEATRE, HOTEL AND
OTHER BUYERS OF
MUSICAL TALENT.

JDBEKK...

...DH

...HOC...

STILL PUZZLED???
SEE NEXT FOUR PAGES

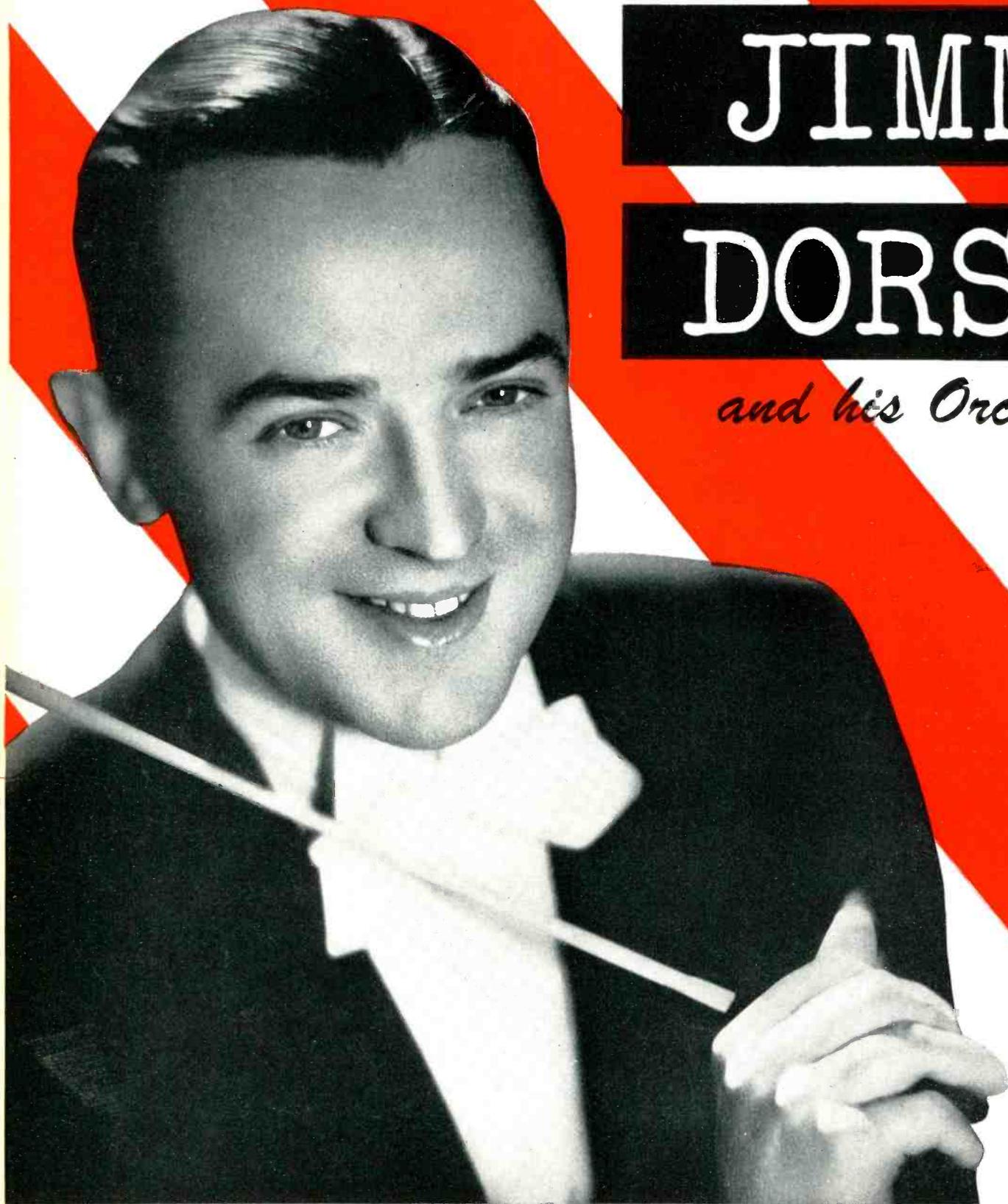
...JD...

- That's Code for -

JIMMY

DORSEY

and his Orchestra



Personal Management
BILL BURTON

...BEKK...

- That's Code for -

BOB EBERLY

and

KITTY KALLEN

*featured with
Jimmy's Orchestra*

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THE ANSWER LONG AGO!**

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Tommy Dorsey



Duke Ellington



Shep Fields



The Four Vagabonds



Sammy Kaye



King Sisters



Wayne King



Freddy Martin



Alvino Rey



David Rose



Artie Shaw



Dinah Shore



Bea Wain



Fats Waller



Barry Wood



Johnny Barfield



Bill Boyd



Elton Britt



Texas Jim Robertson



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ZEKE MANNERS
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WALTER DAVIS
THE FOUR CLEFS
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ST. LOUIS JIMMY
THE SOUTHERN SONS
TAMPA RED
WASHBOARD SAM
BIG JOE AND HIS RHYTHM BAND



Erskine Hawkins



Earl Hines



Lena Horne



Spike Jones



Art Kassel



Hal McIntyre



Glenn Miller



Vaughn Monroe



Tony Pastor



Teddy Powell

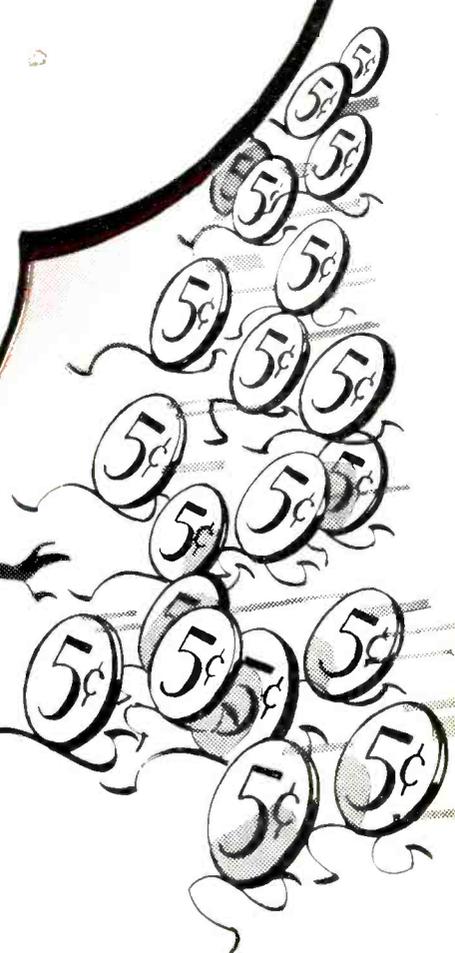
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Wedgewood Room, Waldorf-Astoria,
N. Y. C.

Earle Theatre, Philadelphia, Pa.

Stanley Theatre, Pittsburgh, Pa.

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The Billboard 1943 Music Year Book

MOTION PICTURES

MUSIC and motion pictures are as much a part of each other as coffee and cake, as a fact more so, since coffee can be enjoyed without cake, but pictures are dry without a score to put you in the mood.

From the days of the nickelodeon to the Radio City Music Hall, music has enabled audiences to stomach much that would have been unpalatable otherwise. First there was the piano and sound effects man with the hives, then came the Rothafel days and then the "talkies."

Music framed the screen and then became part of it. Longhair music even became an entire evening's entertainment as witness "Fantasia." The screen has used music, yet music has been unable to use the screen. From the days of the first Vallee flop until 1943 pop music has been screened only because it had name box-office power. It has been used to bring 'em in and it's done just that. Just as the "Big Broadcast" annuals endeavored to cash in on every money name on the air just so have pictures of late endeavored to cash in on every band leader's popularity. Most of the films have been just as bad as the "Big Broadcast." Some day the great band picture will really be produced. Some day pictures will realize that a parade of bands such as appeared in "Stage Door Canteen" is an opportunity lost. Some day.

It's a future to look forward to.

Section 3

Band Pix Parade70

Name bands were handed a lot of coin in '42-'43 and there's a great deal more coming to them next season; that they're used now only for their drawing power doesn't disturb them. If they can't get dollars from disks they'll get it from pix.

Movie Juke Boxes—What About 'Em?73

The war stopped what was fast becoming a great new industry. It still figures to be a solid post-war market; that will make bands and represent another profitable field for music.

Pix Songs Riding High75

Songwriters and motion picture producers have both come to the realization that song hits from and for pix are no longer freaks. With clefters becoming producers and musicals bringing top grosses the shotgun wedding will last.

Singers in Motion Pictures76

Hollywood beckoned more of the nation's top songbirds and swoonmen to sing on celluloid during 1942-'43 than ever before. Here's the complete list together with the studios for whom the singers worked.

Music Directors of Motion Picture Companies76

Musical background is of the utmost importance to practically every type of film production. More and more musicals and pix featuring bands, singers and songs are being turned out by the studios. These men, the studio musical directors, are in a large measure responsible for what happens, good or bad!

Bands in Motion Pictures77

The band rage in pictures is still on. Practically every name band, many semi-names, and will-be-names are now under contract to the movie makers. Here's the complete line-up.



Just Completed

Now Shooting

Followed by

Starting Sept. 4

COLUMBIA RECORDINGS

XAVIER CUGAT

TROPICANA

GREGORY RATOFF • MAE WEST (Columbia)

MR. CO-ED

JACK CUMMINGS (M.G.M.)

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BAND PIX PARADE

AMERICA'S dance bands enjoyed their greatest success in motion pictures in 1943. Every studio, from the major companies to the smallest independents, has utilized at least one dance band in its 1943 shooting schedule, and, in some instances, as many as a half dozen bands. Metro-Goldwyn-Mayer tops the list, with 15 prominent orchestras signed to screen contracts. Second is 20th Century-Fox. Metro's Culver City sets are the home grounds for bands led by Jimmy Dorsey, Harry James, Tommy Dorsey, Xavier Cugat, Vaughn Monroe, Duke Ellington, Benny Carter, Louis Armstrong, Bob Crosby, Spike Jones, Phil Spitalny and still others pacted for films but not yet facing the cameras. Even Kay Kyser, who has appeared in several RKO-Radio flickers and who recently completed work in "Around the World," hopped over to Metro for a fling in "As Thousands Cheer," which also features the orks of Benny Carter and Bob Crosby. Harry James started his 1943 celluloid schedule in Metro's "Best Foot Forward." His second, at the same studio, will be with Red Skelton in "Mister Co-Ed." A third will be completed before Christmas.

JIMMY DORSEY'S 1942 success, "The Fleet's In," at Paramount brought him prominent part in Metro's "I Dood It." The band's second MGM film starts this month. Brother Tommy and his musicians knocked off "Du Barry Was a Lady" in early '43 and in July reported back for a second feature. By the close of the year the T. D. aggregation will have completed three MGM Class A musicals, not counting their "Presenting Lily Mars," made last year but re-released this summer.

Vaughn Monroe, Spike Jones and the King Sisters are spotted in "Meet the People." Louis Armstrong and Duke Ellington were clicks in "Cabin in the Sky." Benny Carter and Bob Crosby will be seen in "As Thousands Cheer," with the Kyser band. Xavier Cugat has one at Metro and two at Columbia under way. He doesn't remain in Hollywood as long as some of the other leaders, but he works hard and gets much accomplished.

Columbia has completed its most ambitious band musical, "Jam Session," a follow-up to its successful "Reveille With Beverly." The bands of Charlie Barnet, Jan Savitt, Teddy Powell, Alvino Rey, Glen Gray, Louis Armstrong and Jan Garber will all be seen, each performing a number closely identified with the leader. Producer Sam White had to film and record three of the bands in New York and the others in Hollywood. Columbia also is doing the life story of the veteran Ted Lewis. Along about October Tim Whelan will start "Higher and Higher," based on the Broadway musical (without the original Rodgers and Hart score, however) and featuring Michele Morgan and Frank Sinatra, who will get \$25,000 for his three songs in the picture.

Cugat, in addition to his stint at Metro, is featured with his band in "Tropicana" at Columbia, the film which brings Mae West back to the screen.

Twentieth Century-Fox in 1942 had Glenn Miller's music and produced one of the year's biggest money earners in "Orchestra Wives." This year, with Miller in the army, the studio has turned to the orchestras of Benny Goodman, Charlie Spivak, Woody Herman, Cab Calloway and Fats Waller. Herman's band is teamed with Sonja Henie in "Wintertime." Goodman

Band leaders don't really think pix are sour. They like the big dough that comes in thru the cameras . . . but since the screen hasn't found any way to make 'em stars without their batons, they grouse — and grouse about Hollywood producers. The shot above with Harry James and Tommy Dorsey giving Kay Kyser the brass was a gag shot of course taken when the three music makers were shooting at the same time on the MGM lot, but pix still give 'em headaches.

and troupe are heavily featured in "The Girls He Left Behind." Spivak's assignment is in "Pin-Up Girl," starring Betty Grable. Calloway and Waller both clicked in "Stormy Weather," in which Benny Carter also had a hand as scorer and part-time conductor. Bob Allen's combo also is signed by 20th.

RKO-Radio has used Freddy Martin's orchestra in "What's Buzzin', Cousin," and Freddie Slack's outfit, with Ella Mae Morse, was chosen to appear with Fred Astaire in "The Sky's the Limit." Kay Kyser is now a veteran on the RKO lot and his latest, "Around the World," is set for release in the late fall.

Monogram, more noted for its Westerns, went for orchestras in a big way this year. The bands of Johnnie (Scat) Davis, Henry King, Ted Fio Rito, Anson Weeks and Herbie Miller all were utilized in B productions. One of Monogram's musicals was completed in less than two weeks' shooting time. The others were made with great care, with as much as 21 days spent in production.

Milt Britton's comic band is in Judy Canova's "Sleepy Lagoon" at Republic. At Universal, the studio which was first to see the tremendous possibilities of name bands as box-office attractions, Leighton Noble's musickers are in the latest Olsen and Johnson effort, "Crazy House." Glen Gray and Casa Loma

band appeared in "Girls, Inc.," and in a Universal featurette, "Smoke Rings," with the Pied Pipers, vocal group. Alvino Rey did a quickie at Universal, and like Casa Loma, moved from Universal to Columbia temporarily for scenes in "Jam Session." Eddie Miller's orchestra was featured in "Mister Big" at U. Miller this year took over Bob Crosby's old band, Crosby later rounding up a pick-up crew for his Metro work and his cigarette-sponsored radio program which was launched in July over NBC.

Paramount and Warner, of all the film factories, used dance bands the least in 1943, but Paramount's B. G. DeSylva has set Stan Kenton for films, and it appears likely that Les Brown also will grab a Paramount binder. Warner concentrated on war themes this year, their biggest musical, "This Is the Army," employing no dance bands.

Vocalists Collect More Pix Dough in '43-'44

AS FOR singers Kate Smith probably has acquired the most cinema publicity for her appearance in "This Is the Army." Dinah Shore has made two films at Warner, "Thank Your Lucky Stars" and "Shine On, Harvest Moon," and is to be heavily featured in Sam Goldwyn's "Up in Arms." Bing Crosby, as always, is again rated as top man with a single pic at Paramount, "Dixie." Gertrude Niesen is under contract at Warner and Republic. Frances Langford has been alternating between Warner and Universal. Two former band vocalists, Ray Eberle and Bob Haymes, are making headway at Universal and Columbia respectively. Baritone Larry Stewart, formerly with Ray Noble, is getting an actor build-up at Republic. Lena Horne and Hazel Scott turned in triumphal bits in their first screen assignments and are seen together in Metro's "I Dood It." Ella Mae Morse, who has split with Freddie Slack, appears headed for film success. So does Ginny Simms, who now is making "Along Broadway" at Metro, her first starring vehicle. Paramount is building Olga San Juan and Art Kassel's former guitarist, Johnnie Johnston. The list of singers getting their chance is long. Studios keep a watchful ear on bands.

'43 Band Coin Down '44 Dough Climbing

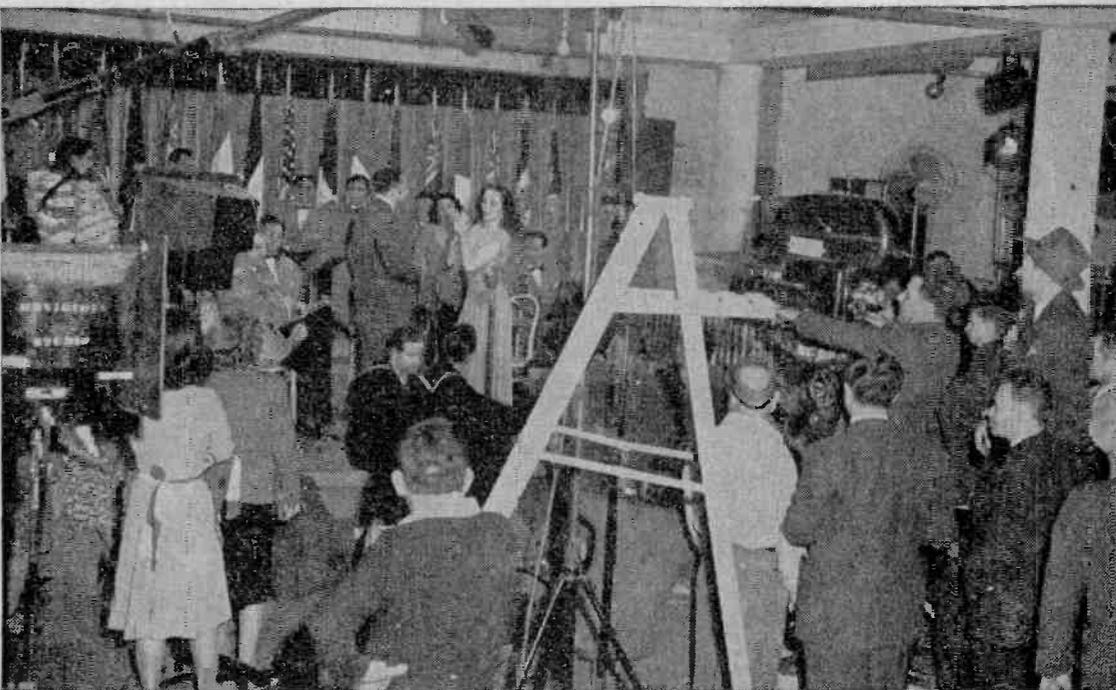
SOL LESSER was aware of the importance of name bands to film audiences and used Benny Goodman, Count Basie, Freddy Martin and Guy Lombardo in his "Stage Door Canteen." But like most of the others this year, his was the same technique. Each crew performed a number and was off—never to be seen again.

The future of bands and vocalists in pictures? Like everything else today, everything depends upon the war. There are fewer artists available now, compared to a year ago, and a year from now there undoubtedly will be an even smaller supply. Salaries paid the bands dropped this year. The current rate of remuneration varies from flat musicians' union scale (about \$90 per man; double for the band leader) to as much as \$75,000 per picture paid the Dorseys, James and possibly a couple of other dance kings.

The year 1943 has been a big one for music and musicians in pictures. But 1944 may be even bigger. Exhibitors are unanimous in their plea for more musicals. Heavy drama is slipping as a b. o. attraction. Every studio is aware of the change in the public's entertainment tastes and each is trying to do something about it. And altho this year set an all-time high mark for the use of name bands and singers in films, 1944 may be even more profitable. The nation's success in its all-out prosecution of the war will reveal the answer.



Bands start first in music shorts, with routine settings and no build-up. Typical set and still shot is that of Jack Teagarden and ork above.



First step up for bands is being spotted in an all-star release. Top in this class for '43 was "Stage Door Canteen" with its multiple star bands. Featured in a studio shot is Xavier Cugat and his men—not to forget a rumba dancer.

When a band arrives it receives the Hollywood works. Here's Benny Goodman's men receiving a typical screen rah-rah trip from airport to studio. A build-up like this means the star's on high and the dough is hot.



Mitch AYRES Arrives!



←
Tops in '43!

IN PICTURES!

Soon to be released—
"MOONLIGHT AND CACTUS"
Universal

Just starting—
"SEND ME A MAN"
Universal

And then—
"LADY, LET'S DANCE"
Monogram

ON THE COAST!

Breaking All-Time
Attendance Records
at ARAGON, Ocean Park

★
Starts Three Months'
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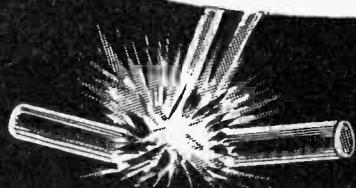
IN THEATRES!

Just Completed
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at Nation's Leading
Showplaces!
(Six at the New York
Paramount)

ON RECORDS!

Bluebird Hits
Selling Big
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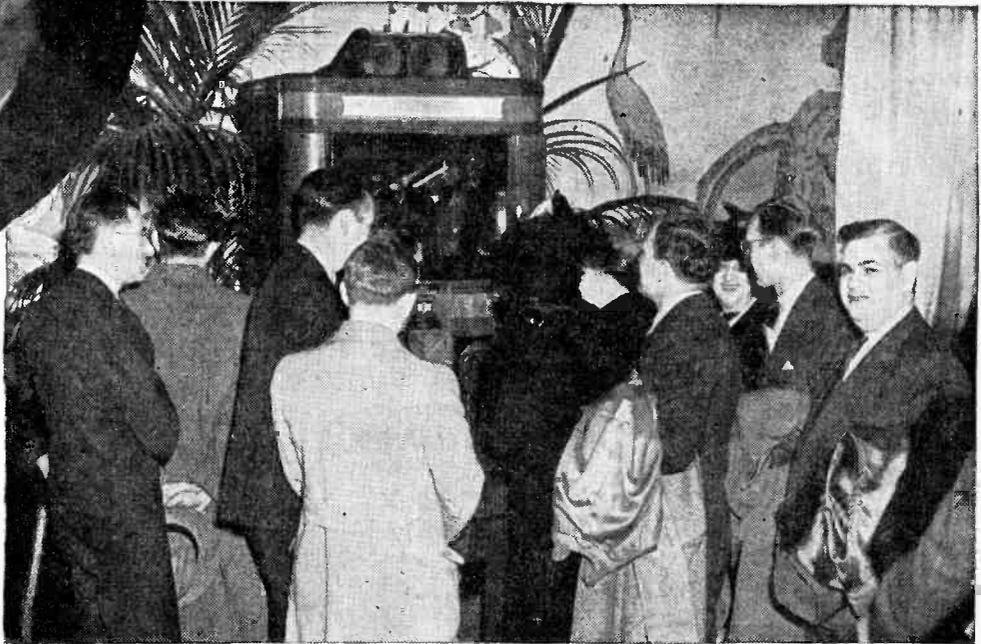
← *Hotter Than a Firecracker in '42... ★*

MOVIE JUKE BOXES...

What About Them?



GORDON MILLS, vice-president of Mills Industries, Inc., and president of the Soundies Distributing Corporation of America, Inc. To Mr. Mills and his organization must go much of the credit for pioneering and developing not only the automatic movie machine, Panoram, but also the producing of Soundies, three-minute screen fare shown in the Panoram.



How does it work? That's what this crowd is finding out by viewing the special cut-out model of the Panoram to see what makes the machine work.

FOR THE DURATION the progress of the juke box movie industry must remain at a standstill. Ambitious plans started and worked on during the past three to four years have been laid aside, with the manufacture of machines stopped completely (as of April, 1942) until Uncle Sam settles his account with Hitler and Hirohito.

Today, out of 28 companies which were to produce films for machines and/or manufacture movie machines, only one, the Soundies Distributing Corporation of America (an affiliate of the Mills Novelty Company) remains in business. The experience of this company will prove beneficial to the business in general after the war. Soundies has 4,500 machines (Panoram) on the market, of which 1,500 are operated by its own organization—Soundies Operating Company. An additional 1,500 machines are currently located in schools and war plants for educational purposes.

Soundies produces its own pictures and buys all it can from independent producers. Original talent budgets have been trimmed to the bone to conform with the small income from the limited number of machines. Of late, most of its product has been furnished by William F. Crouch, Soundies publicity director, who has been placed in charge of production; Jack Barry, president of Minoco, who has an independent contract with Soundies; a large New York 16mm. film distrib, and a couple of small West Coast producers. Crouch contributes the majority of shorts, using unknown talent, and playing up, primarily, current song hits. In addition, he shops around for movie machine shorts which have never been shown, as well as musical sequences from old movie features which are adaptable for movie machine use.

The average operator does not feel that the movie machine will supplant the juke box. He looks at it as a specific type of music service, suitable in locations where the movie can be seen and enjoyed. So far the movie machine has proved most successful in the smaller night club and in the high-grade restaurant. Locations catering to transients have also proven popular and profitable.

THE censorship problem has been bothersome only in Ohio, Pennsylvania and New York. But since Soundies permits the operator to make his own selection of product, operators of those States are careful not to offend their censors.

The record ban imposed by the American Federation of Musicians has taxed the producers' ingenuity to the limit. Unable to use musicians, they are forced to buy old musical tracks and devise suitable action, or concentrate on vocals only. Hit songs during the past months have been presented in vocal form only. This condition has made the use of old musical shorts very popular. According to Soundies, the operator does not complain about the age of the short so long as it furnishes entertainment. Many musical sequences from British-made films, never released here, have been sliced out and presented on the machines under suitable titles.

Soundies plans to carry on with its current sales schedule for the duration—it will continue to release a reel of eight three-minute shorts a week, among them six new subjects and two reissues. Reissues are based on the popularity achieved by them during their initial run on the machine circuit.

While originally Soundies went overboard on the use of well-known performers, the reception given them on locations did not warrant the high salaries paid them. The company will, henceforth, concentrate primarily on good, unknown talent.

Movie machines have introduced many newcomers to films who have since been picked up by major film producers and given lucrative contracts. Among them are Dorothy Dandridge, colored singer and dancer; Jean Porter, signed by Metro for one of the leads in "The Youngest Profession"; Marvel Maxwell, under contract to Metro; Grace McDonald, under contract to Universal; Alan Ladd, the new heart throb (now in the army), and the King Sisters.

SEE A SOUNDIE

A WONDERFUL TIME FOR ONLY A DIME!



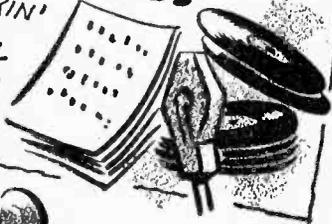
LANNY ROSS
BUDDY CLARK

SOUNDIES BRING YOU
RADIO STARS

BING CROSBY... BOB HOPE... BARRY WOOD...
KING SISTERS... DONALD NOVIS... MORTON
DOWNEY... GEORGIA CARROLL
MARILYN MAXWELL,
ETC.

SOUNDIES LEAD WITH
HIT PARADE TUNES

PISTOL-PACKIN'
MAMA
PAPER DOLL
GERTIE FROM
BIZERTE,
AND OTHERS



SOUNDIES GIVE YOU
COMEDY
RUFÉ DAVIS
WILLIE HOWARD
WILLIAM FRAWLEY
JERRY BERGEN
MABEL TODD
MURTAH SISTERS
JACKIE GREEN
HENNY
YOUNGMAN,
ETC.....



SOUNDIES PRESENTS—
TOP NAME BANDS

JIMMY DORSEY... CHARLIE
SPIVAK... SHEP FIELDS
OZZIE NELSON... DUKE
ELLINGTON... RAY NOBLE...
JOHNNY LONG...
LANI MCINTIRE...
COUNT BASIE, ETC.

SOUNDIES PRESENTS
GREAT DANCE STARS!



SALLY RAND... FAITH BACON
SUNNIE O'DEA... WINNIE
HOVELER... RUTH GODFREY
DANNY HOCTOR, ETC.

SOUNDIES OPERATORS CAN CHOOSE
OWN PROGRAMS FROM **1200** MUSICAL
MOVIE SUBJECTS



ALL NEW
PROGRAM
EVERY
WEEK!



SOUNDIES GIVE YOU

AMERICA'S MOST BEAUTIFUL SHOW GIRLS!

"STUTTERING SAMMY" DOWELL
JUNE SITARR
KAY PAIGE
DORTHEA PINTO
ANNE MACE
ANITA ARDEN,
ETC.

SOUNDIES PRESENTS
NATIONALLY KNOWN VAUDEVILLE ACTS

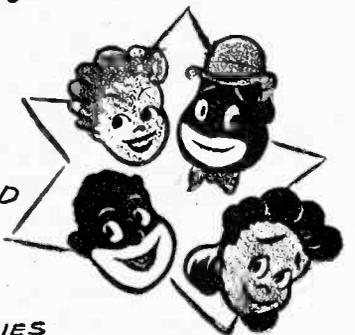


SPIKE JONES AND HIS CITY SLICKERS
THE SKATING CONTINENTALS

EDDIE PEABODY
...AND MANY OTHERS!

SOUNDIES BRING YOU
NEGRO ARTISTS

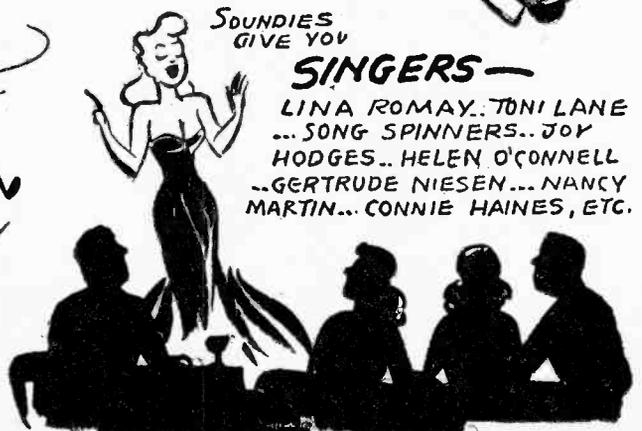
CHARIOTEERS
FATS WALLER
ELLA FITZGERALD
MILLS BROTHERS
BILL ROBINSON,
ETC...



SOUNDIES GIVE YOU

SINGERS—

LINA ROMAY... TONI LANE
... SONG SPINNERS... JOY
HODGES... HELEN O'CONNELL
... GERTRUDE NIESEN... NANCY
MARTIN... CONNIE HAINES, ETC.





PIX SONGS RIDING HIGH

SONGWRITERS have discovered gold in California for the second time since "talkies" hit celluloid. The other one wasn't so bad while it lasted, and \$1,000 weekly was a mark that plenty of tunesmiths hit, but the mother lode petered out and the boys headed back for Broadway, sad and weary.

This time it looks like a bonanza that is going to plate the boys' grand pianos with the yellow stuff and keep coming until the grands have little spinets.

Mr. and Mrs. America, and especially all the little ones, want music in every shape, form and size. They want it on the radio, they want it on the dance hall, on the juke boxes, the phonographs, in the theaters—they're even ready to take it from the movie people.

IT WAS probably the old theme song that soured the public the first time. In the first gold rush days producers didn't think the tunes counted unless at least one of them carried the title of the film. When they got around to "Woman Disputed, I Love You," the customers ran, not walked to the nearest exit.

These days the movie moguls have hired themselves bands and singers who know what to do with a verse and two choruses and everybody is happy, especially the songwriters.

And the tunes aren't going to be brushed off with a once-over-lightly when the services of the guys who are performing them cost so much. Besides, a few music men are themselves among the producers, and Buddy DeSylva, Arthur Schwartz, Yip Harburg or Lou

Levy are not going to kick a potential Hit Parader around.

AS FOR the boys who write them, not many of the old '29ers are around swinging their pickaxes and tuning forks. Harry Warren is a veteran and he's still turning out many of the biggest songs as are Irving Berlin and Cole Porter, tho they were more prominent as show writers than filmers a score of years back. The same applies to Jerome Kern and Ira Gershwin and a few others. Al Dubin, who was one of the giants of old, occasionally turns up with a tune, as does Lew Brown.

For the most part the scores have been handed over to the younger set, with Mack Gordon and Jimmy McHugh serving as a bridge. It's Johnny Mercer, Harold Arlen, Johnny Burke, Jimmy Van Heusen, Jules Styne and Kim Gannon who now are the kids with the drums. Frank Loesser, in his teens back in the theme song era, was just about the hottest thing in Hollywood until he entered the army mere months ago. Don Raye and Gene Paul were virtually unknown until the boogie-woogie beat a tattoo on the national consciousness.

THERE is no reason to doubt that the coming year will give the world a goodly quota of filmusical song hits and when they're good they're terrific. A film combines the virtues of a stagershow, providing the ideal situation and setting for a good tune and the directness of radio for socking it across.

The caricature by Cugat of Cugat shows the difficulties under which musickers work in trying to do their stuff for the films.

↑ Film tunesters can be grateful that this four-piece combo doesn't do their numbers. Murdering a melody from left to right (they do it equally well in any direction) are Jack Benny on fiddle, Dick Powell on trumpet, Ken Murray on clarinet and Bing Crosby on drums.

A song from a legit show is heard by a minority of the country's population, even if the show is a smash, and some of the best tunes of our time have been stored with the scenery in Cain's.

Not so with a good tune in a film. Millions hear it and see it as well. "Moonlight Becomes You" may have been just a song without Bing Crosby seen vis-a-vising Dorothy Lamour, and "Old Black Magic" might have been considered just too long and monotonous without Zorina legging it across the screen.



SINGERS FEATURED IN FILMS

(Released from September, 1942, to September, 1943)

ANDREWS SISTERS

How's About It (Universal)
Always a Bridesmaid (Universal)

AUTRY, GENE

Boots and Saddles (Republic)
South of the Border (Republic)
Gaucht Serenade (Republic)
Ride, Tenderfoot, Ride (Republic)
Mexicali Rose (Republic)

BABBITT, HARRY

Playmates (RKO Radio)
My Favorite Spy (RKO Radio)
Around the World (RKO Radio)

BAKER, KENNY

Silver Skates (Monogram)
Doughboys in Ireland (Columbia)
Stage Door Canteen (United Artists)

BOSWELL, CONNIE

Syncopation (RKO Radio)

BREEN, BOBBY

Johnny Doughboy (Republic)

CARROLL, JOHN

Hit Parade of 1943 (Republic)

CONWAY, JULIE

Around the World (RKO Radio)

CROSBY, BING

Road to Morocco (Paramount)
Star-Spangled Rhythm (Paramount)
Dixie (Paramount)
Going My Way (Paramount)
Down Melody Lane (RKO Radio)

COOPER, JERRY

Melody Parade (Monogram)

DALY, CASS

Star-Spangled Rhythm (Paramount)
Ridin' High (Paramount)

DANDRIDGE, DOROTHY

Hit Parade of 1943 (Republic)

DELTA RHYTHM BOYS

Crazy House (Universal)

DRAKE, DONNA

Star-Spangled Rhythm (Paramount)
Salute for Three (Paramount)
Let's Face It (Paramount)

DUNN, DOROTHY

My Favorite Spy (RKO Radio)

DURBIN, DEANNA

Her's to Hold (Universal)

EBERLE, RAY

Trombone From Heaven (Universal)
Mister Big (Universal)
Oh Say, Can You Swing (Universal)

EBERLY, BOB

I Dood It (MGM)

FAYE, ALICE

Hello, Frisco, Hello (20th Century-Fox)
The Gang's All Here (20th Century-Fox)

FORREST, HELEN

Best Foot Forward (MGM)

GARLAND, JUDY

For Me and My Gal (MGM)
Presenting Lily Mars (MGM)
Girl Crazy (MGM)
As Thousands Cheer (MGM)

GOLDEN GATE QUARTET

Star-Spangled Rhythm (Paramount)
Rainbow Islands (Paramount)
Hit Parade of 1943 (Republic)

CRABLE, BETTY

Footlight Serenade (20th Century-Fox)
Springtime in the Rockies (20th Century-Fox)

Coney Island (20th Century-Fox)
Ptn Up Girl (20th Century-Fox)
Something For the Boys (20th Century-Fox)

HALL JOHNSON CHOIR

Syncopation (RKO Radio)

HAYMES, BOB

Two Senioritas From Chicago (Columbia)

HILLIARD, HARRIET

Honeymoon Lodge (Universal)
Gals, Incorporated (Universal)
Hi, Buddy (Universal)

HORNE, LENA

Stormy Weather (20th Century-Fox)
Cabin in the Sky (MGM)
Right About Face (MGM)
As Thousands Cheer (MGM)
Broadway Rhythm (MGM)

HUTTON, BETTY

Star-Spangled Rhythm (Paramount)
Let's Face It (Paramount)
Four Angels (Paramount)
Incendiary Blonde (Paramount)

IRWIN, TRUDY

My Favorite Spy (RKO Radio)

JOHNSTON, JOHNNIE

Priorities on Parade (Paramount)
Star-Spangled Rhythm (Paramount)
National Barn Dance (Paramount)

JONES, ALLAN

Set to Music (Universal)

KELLY, GENE

For Me and My Gal (MGM)
Du Barry Was a Lady (MGM)
As Thousands Cheer (MGM)

KING SISTERS

Sing Your Worries Away (RKO Radio)
Mee the People (MGM)
Larceny With Music (Universal)

KING'S MEN

Call Out the Marines (RKO Radio)

LAMOUR, DOROTHY

Road to Morocco (Paramount)
Star-Spangled Rhythm (Paramount)
Dixie (Paramount)
Four Angels (Paramount)
Ridin' High (Paramount)

LANE, ROSEMARY

Chatterbox (Republic)
I Want to Sing (Universal)

LANGFORD, FRANCES

Cowboy From Manhattan (Universal)
Trombone From Heaven (Universal)
Never a Dull Moment (Universal)

LEE, MARY

Shantytown (Republic)
South of the Border (Republic)
Gaucht Serenade (Republic)
Ride, Tenderfoot, Ride (Republic)

MARTIN, MARY

True to Life (Paramount)
Happy Go Lucky (Paramount)
Star-Spangled Rhythm (Paramount)

MERMAN, ETHEL

Stage Door Canteen (United Artists)

MERRILL, JOAN

The Mayor of 44th Street (RKO Radio)

MILLS BROTHERS

Rhythm Parade (Monogram)
Reveille With Beverly (Columbia)
Barnyard Canteen (Columbia)
Chatterbox (Republic)
He's My Guy (Universal)

MIRANDA, CARMEN

Springtime in the Rockies (20th Century-Fox)
The Gang's All Here (20th Century-Fox)

MORISON, PATRICIA

Silver Skates (Monogram)

MORSE, ELLA MAE

The Sky's the Limit (RKO Radio)
Reveille With Beverly (Columbia)

MUSIC MAIDS

Hit Parade of 1943 (Republic)

O'CONNELL, HELEN

I Dood It (MGM)

PIED PIPERS

Jam Session (Columbia)

POWELL, DICK

Star-Spangled Rhythm (Paramount)
Happy Go Lucky (Paramount)
True to Life (Paramount)
Ridin' High (Paramount)
Meet the People (MGM)

REGAN, PHIL

Sweet Rosie O'Grady (20th Century-Fox)

RHODES, BETTY

Priorities On Parade (Paramount)
Salute for Three (Paramount)
National Barn Dance (Paramount)
Let's Face It (Paramount)
Rainbow Island (Paramount)

ROGERS, ROY

Song of Texas (Republic)
Idaho (Republic)
King of the Cowboys (Republic)
Silver Spurs (Republic)
Ridin' Down the Canyon (Republic)
Heart of the Golden West (Republic)

SCOTT, HAZEL

Something to Shout About (Columbia)
Tropicana (Columbia)
Broadway Rhythm (MGM)
I Dood It (MGM)

SHORE, DINAH

Up in Arms (RKO Radio)
Thank Your Lucky Stars (Warner Bros.)

SIMMS, GINNY

Here We Go Again (RKO Radio)
Playmates (RKO Radio)
Seven Days' Leave (RKO Radio)
Broadway Rhythm (MGM)
Hit the Ice (Universal)

SINATRA, FRANK

Reveille With Beverly (Columbia)
Higher and Higher (RKO Radio)
Show Business (RKO Radio)

SIX HITS AND A MISS

Call Out the Marines (RKO Radio)

STORM, GALE

Rhythm Parade (Monogram)

THREE CHEERS

Hit Parade of 1943 (Republic)

VALLEE, RUDY

Happy Go Lucky (Paramount)
Palm Beach Story (Paramount)

WATERS, ETHEL

Cabin in the Sky (MGM)
Stage Door Canteen (United Artists)

WELLS, BETTY

The Petty Girl (RKO Radio)

WILSON, DOOLEY

Casablanca (Warner Bros.)
Show Business (RKO Radio)
Seven Days' Ashore (RKO Radio)

WYNN, NAN

Rhapsody in A Flat (Columbia)
Jam Session (Columbia)
When My Baby Smiles at Me (Columbia)

MOTION PICTURE MUSIC DIRECTORS

Warner Brothers

Leo Forbstein

Olive Avenue
Burbank, Calif.
321 W. 44th St.
New York

Universal

Charles Previn

Universal City, Calif.
Rockefeller Center
1250 Sixth Ave.
New York

Columbia

Morris W. Stoloff

Columbia Square
Hollywood
729 Seventh Ave.
New York

Monogram

Edward Kay

4376 Sunset Dr.
Hollywood
1270 Sixth Ave.
New York

RKO Radio

C. Bakaleinikoff

780 Gower St.
Hollywood
1270 Sixth Ave.
New York

Metro-Goldwyn-Mayer

Nathaniel Finston

Washington Blvd.
Culver City, Calif.
1540 Broadway
New York

Republic

Walter Scharf

4024 Radford Ave.
North Hollywood, Calif.
1790 Broadway
New York

Paramount

Louis Lipstone

5451 Marathon St.
Hollywood
Paramount Bldg.,
1501 Broadway
New York

20th Century-Fox

Alfred Newman

Beverly Hills, Calif.
444 W. 56th St.
New York

BANDS FEATURED IN FILMS

(Released from September, 1942, to September, 1943)

ARMSTRONG, LOUIS
Cabin in the Sky (MGM)
Jam Session (Columbia)

BARNET, CHARLIE
Syncopation (RKO Radio)
Jam Session (Columbia)

BASIE, COUNT
Stage Door Canteen (United Artists)
Hit Parade of 1943 (Republic)
Reveille With Beverly (Columbia)
Crazy House (Universal)

BRITTON, MILT
Ridin' High (Paramount)

BROWN, LES
Seven Days' Leave (RKO Radio)

CALLOWAY, CAB
Stormy Weather (20th Century-Fox)

CARTER, BEN
As Thousands Cheer (MGM)

CROSBY, BOB
Reveille With Beverly (Columbia)
Presenting Lily Mars (MGM)
As Thousands Cheer (MGM)

CUSAT, XAVIER
Stage Door Canteen (United Artists)
Tropicana (Columbia)
You Were Never Lovelier (Columbia)
Tale of Two Sisters (MGM)

DAVIS, JOHNNY (SCAT)
Sarong Girl (Monogram)

DORSEY, JIMMY
I Dood It (MGM)

DORSEY, TOMMY
Girl Crazy (MGM)
Du Barry Was a Lady (MGM)

Presenting Lily Mars (MGM)
Broadway Rhythm (MGM)

DUNHAM, SONNY
Behind the Eight Ball (Universal)

ELLINGTON, DUKE
Cabin in the Sky (MGM)
Reveille With Beverly (Columbia)

ENNIS, SKINNAY
Trombone From Heaven (Universal)

ESLAVA, JOSE
Gaucho Serenade (Republic)

FIO RITO, TED
Rhythm Parade (Monogram)
Silver Skates (Monogram)
Melody Parade (Monogram)

GARBER, JAN
Jam Session (Columbia)

GOODMAN, BENNY
Powers Girl (United Artists)
Stage Door Canteen (United Artists)
Syncopation (RKO Radio)
The Gang's All Here
(20th Century-Fox)

GRAY, GLEN
Gals, Incorporated (Universal)
Jam Session (Columbia)

HERMAN, WOODY
Wintertime (20th Century-Fox)

JAMES, HARRY
Syncopation (RKO Radio)
Best Foot Forward (MGM)
Springtime in the Rockies
(20th Century-Fox)

JENNEY, JACK
Syncopation (RKO Radio)

JONES, SPIKE
Thank Your Lucky Stars
(Warner Bros.)
Meet the People (MGM)

KAYE, SAMMY
Iceland (20th Century-Fox)

KRUPA, GENE
Ball of Fire (RKO Radio)
Syncopation (RKO Radio)

KYSER, KAY
My Favorite Spy (RKO Radio)
Playmates (RKO Radio)
Stage Door Canteen (United Artists)
Right About Face (MGM)
Around the World (RKO Radio)
As Thousands Cheer (MGM)

LEWIS, TED
When My Baby Smiles At Me
(Columbia)

LOMBARDO, GUY
Stage Door Canteen (United Artists)

LONG, JOHNNY
Hit the Ice (Universal)

MALNECK, MATTY
Shantytown (Republic)

MARTIN, FREDDY
Seven Days' Leave (RKO Radio)
Stage Door Canteen (United Artists)
What's Buzzin' Cousin (Columbia)
Mayor of 44th Street (RKO Radio)
Hit Parade of 1943 (Republic)

McKINLEY, RAY
Hit Parade of 1943 (Republic)

MILLER, EDDIE
Oh, Say Can You Swing (Universal)

MILLER, GLENN
Orchestra Wives (20th Century-Fox)

MONROE, VAUGHN
Meet the People (MGM)

NELSON, OZZIE
The Big Street (RKO Radio)
Honeymoon Lodge (Universal)

NOBLE, LEIGHTON
Crazy House (Universal)

NOBLE, RAY
Here We Go Again (RKO Radio)
The Pride of the Yankees (RKO Radio)

POWELL, TEDDY
Jam Session (Columbia)

REY, ALVINO
Sing Your Worries Away (RKO Radio)
Syncopation (RKO Radio)
Jam Session (Columbia)
Larceny With Music (Universal)

SAVITT, JAN
Jam Session (Columbia)

SLACK, FREDDIE
The Sky's the Limit (RKO Radio)
Reveille With Beverly (Columbia)

SPITALNY, PHIL
Mr. Co-Ed (MGM)

SPIVAK, CHARLIE
Pin-Up Girl (20th Century-Fox)

VENUTI, JOE
Syncopation (RKO Radio)

WALLER, FATS
Stormy Weather (20th Century Fox)

WEEKS, ANSON
Melody Parade (Monogram)

WILSON, TEDDY
Something to Shout About (Columbia)

WATCH!
"Keep Your
Eyes On



TOMMY SEIDEL"

Credits

Moonlight and Cactus, with the Andrews Sisters—UNIVERSAL
SOMEONE TO REMEMBER.....REPUBLIC
SALUTE FOR THREE.....PARAMOUNT
TAHITI HONEY.....REPUBLIC
FALSE COLORS.....UNITED ARTISTS

Agents: William Morris Office

MAXENE ISN'T PATTY AND VICE VERSA

or

WHEN LAYOUT MEN AIN'T HEP

Hep readers will probably notice that in the Andrews Sisters' sock double page color spread, labeled "Ev'rything Sewed Up!" on pages 172 and 173, Maxene's name appears under Patty's photo and Patty's name under the picture of Maxene. This error was made by the layout man and artist who drew the advertisement, and since the spread ran in two colors and the color spreads had already come off the presses (deadline for colors is two full weeks before black and white pages) there was no way the change could be made. If layout men and artists weren't so hard to get these days we would have fired the square who made the error. As it is, all we can do is run the girls' photos and names properly here, apologize to the girls for getting them mixed up and feel that it's fortunate so many readers will know them anyway.



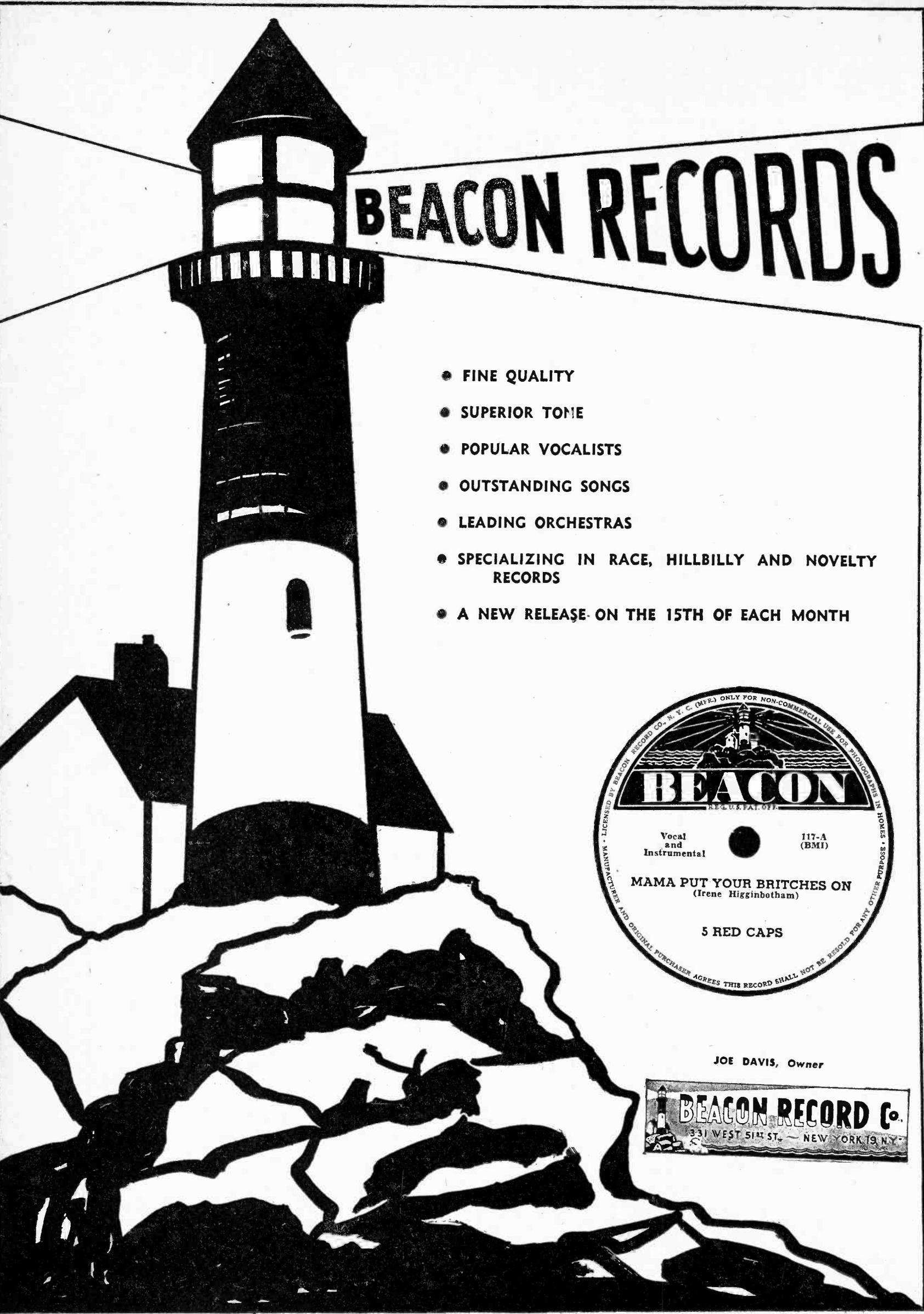
PATTY



MAXENE



LA VERNE



BEACON RECORDS

- FINE QUALITY
- SUPERIOR TONE
- POPULAR VOCALISTS
- OUTSTANDING SONGS
- LEADING ORCHESTRAS
- SPECIALIZING IN RACE, HILLBILLY AND NOVELTY RECORDS
- A NEW RELEASE ON THE 15TH OF EACH MONTH



JOE DAVIS, Owner



The Billboard 1943 Music Year Book

RECORDINGS

THE past year has been both a milestone and a millstone to the recording industry. The millstones were no shellac, man-power shortage and a record ban. The milestone was the largest profit in a decade, rung up in spite of seemingly insurmountable obstacles.

The 12 months ran a peculiar course. Records were "bootlegged," band vocalists recorded minus bands, forgotten records of another year became hits and obscure folk artists crowded important names off the best seller lists.

The besieged recorders demonstrated their resourcefulness and discarded old bugaboos and stultifying traditions without a moment's hesitation when the occasion demanded. And they satisfied the public's insatiable yen for recorded music to a degree beyond what anyone had dreamed possible.

The recording business is in a glowing state of health and is expected to continue thriving in the days to come, with plenty for the recorder and performer alike. Each needs the other for a mutual success. It is time they recognized that and put an end to their internecine warfare. Recording musicians have suffered and, if the feud were to continue for any great length of time, the recording business would suffer even more. The war raging abroad must be fought thru to victory before all can enjoy the fruits of peace. But peace at home will make possible a linking of arms for the final pull.

Section 4

- One Year of the Record Ban**81
What the record ban, in the first year of its existence, meant to the music industry.
- Scrap Fights Two Ways**83
The record companies could not have existed without reclaiming the materials from old records. How the armed forces and the industry profited from scrap campaigns is an object lesson of what can be done.
- Record Releases**86
This list in itself tells many a story . . . about the recording ban and recording activity in a trying war year for the record industry.
- Hillbillies Heat With Helium**99
The longhairs (and The Billboard) like to call mountain music folk tunes, but no matter what it's called—there's dough in them there billies.
- Best Selling Records**104
The records that sold best over the retail counters, according to authentic information furnished The Billboard thruout 1943 by the retailers themselves.
- Newspapers Using Record News and Reviews**105
These papers have already acknowledged the tremendous and growing rebirth of interest in recordings. All of them carry record reviews or/and news.
- Popular Recording Artists**107
Artists of every label manufactured today. A list which should prove of great help to those who want to find out who records for which label . . . in a hurry.
- Record Manufacturers and Distributors**.....111-113
These are the companies which came thru as grueling a year as ever faced any industry, and continued to supply America with the music it wants when it wants it.
- Juke Box Manufacturers**119
All now engaged in war work, these are the firms and the men who created the more than 400,000 juke boxes which still form one of the nation's most efficient musical networks.
- Transcription Companies**120
Cutting much of the wax used by the nation's radio stations, these companies are at present awaiting the outcome of the recording ban. When and if, the battle is over, they'll be back making recordings for radio.
- Most Popular Juke Box Records**122
Here's a full-year compilation of 1942-'43's juke b x smash hits. Compiled from The Billboard's Record Buying Guide.

FOR OVER FOURTEEN YEARS

Unquestioned Leadership



THE CHOICE OF COIN
PHONOGRAPH OPERATORS
EVERYWHERE

PERMO POINT

COIN PHONOGRAPH NEEDLES

Available through Decca, R. C. A. Victor and Columbia Distributors. If your distributor is temporarily out of Permo Points please be patient. New supplies are being shipped constantly.

- ★ Precision Made
- ★ Long Life
- ★ Kind to Records
- ★ Economical

PERMO, Incorporated
6415 Ravenswood Avenue
Chicago 26, Illinois

The world's oldest and largest manufacturer of long-life phonograph needles... the only needle manufacturer owning and operating its own metallurgical laboratory.

Another Leader!

FOR HOME AND
PROFESSIONAL USE
FIDELITONE DE LUXE
FLOATING POINT
PHONOGRAPH NEEDLE

Ask for it at your favorite
record or music shop

\$1



ONE YEAR



James C. Petrillo

OF THE RECORD BAN

ON JUNE 25, 1942, officers of all recording and transcription companies received notice from the American Federation of Musicians that all its recording licenses would be null and void on August 1 the same year, and that from that day on there would be no recording by union musicians. If anyone had dared predict that the ban would still be in effect, not 14 months beyond that date, but 14 weeks, that prognosticator would have been considered a case for the booby hatch. If the same seer had further opined that the ensuing 12 months would prove the most prosperous enjoyed by disk companies in more than a decade, he would have been hustled into a strait-jacket before he could say "Harry James!"

Yet, that is what happened. The ban lasted and the diskers prospered. The musicians? In the words of their own president, James C. Petrillo, the lay-off cost them "in the neighborhood of \$7,000,000."

A number of things militated against the success of the ban. Or if one wishes to be academic about it, the ban was a success in that it prevented the major diskers from grinding out new recordings in normal fashion. But it has proven a ghastly failure because it has failed to bring the diskers to their knees, eager to meet the AFM's terms of victory.

Here again we can quote Petrillo, at a War Labor Board panel meeting in New York, slightly more than 14 months after the creation of the ban. "Have we got them on the floor?" asked the dazed union prexy. "They've got us on the floor. They've got us punch drunk!"

Wartime Proved Wrong Time

AS WE said a moment ago, a number of things interfered with the union's plans. In the first place, the ban was decreed in the face of wartime conditions and that counted heavily. Recording companies were unable to operate

under peacetime conditions and their requirements were less exacting. Shellac was first frozen, then released in quantity reduced by 80 per cent. Machinery had to be nursed because new equipment could not be secured, and manning the machines, in the face of draft demands and higher paying war industries, became a real problem.

Under these exigencies only about 50 per cent of previous record quotas could be turned out, and with an entertainment-hungry public ready to buy anything that faintly resembled a record, it was no problem scraping the shelves to feed the gaping maw.

Between the time of the warning, June 25, and the time the ban went into effect, August 1, diskers kept their studios busy on an around-the-clock schedule. Bands were rushed in, and kept there, until they had waxed every likely looking song culled from the music publishers' advance files.

The supply laid in during that hectic July permitted the diskers to pour it back at the public the following August, September and October, and if anyone doubts that the recorders thought of the ban in terms of weeks, or at most months, they need only recall how profligate the companies were with their releases in those early days. Even in late October Columbia, Victor and Decca were still issuing from 6 to 10 records apiece, twice a month.

Fewer But Bigger Disk Hits

THEY slowed up in November and December but by that time "Praise the Lord and Pass the Ammunition" and "White Christmas" came along to remind them they could start saving the ammunition, Praise the Lord. It was just about then they realized that the public would lap up everything in sight, and the diskers started doling out the remaining fare, mopping up on each item on the bill of fare.

There were still some beauts to come. "There Are Such Things," "Mr. Five by Five," "When the Lights Go On Again," "I Had the Craziest Dream," "Can't Get Out of This Mood," "You'd Be So Nice To Come Home To," "Why Don't You Fall in Love With Me?," "I've Heard That Song Before," "Moonlight Becomes You," "That Old Black Magic," "Why Don't You Do Right?," "Brazil," "Don't Get Around Much Anymore," "For Me and My Gal," "Velvet Moon," "Murder, He Says" and "Let's Get Lost" were issued one at a time, to maximum cash returns.

As if those weren't enough, a film called "Casablanca" had to come along with a guy in it named Dooley Wilson singing a tune titled "As Time Goes By" and before he finished the second reprise the 10-year-old song was spinning merrily on the turntables with music furnished by Rudy Vallee and Jacques Renard, two band leaders who flourished in an earlier day.

Reissues, Vocals and Hillbillies

IT DIDN'T take recorders long to take a hint and send them scurrying to the back files. "It's Always You" and "In the Blue of the Evening" were dusted off, especially since the recordings by Bing Crosby and Tommy Dorsey with a Frank Sinatra vocal were still fresh. "Cabin in the Sky" was filmed by MGM and the tunes, amply recorded by name bands, were promptly dragged out for a new hearing, but it remained for "All or Nothing at All" to show what an old tune could do in the present boom market. Back in '39 the recording made by Frank Sinatra when he was a member of the Harry James band sold a paltry 16,000 copies. Within two months of the reissue orders totaling a million platters were in the hands of Columbia, with more pouring in daily.

The AFM got another hotfoot when every company came out with all-vocal waxings, the

(Continued on page 166)



Iceland England Ireland India



Guadalcanal Bataan Attu China Australia

\$25 AFTER-THE-WAR PURCHASE BOND

Free!

TO EVERY MAN NOW PLAYING A MARTIN BAND INSTRUMENT IN THE ARMED FORCES



No strings attached. All you have to do is send us your name, home and service address, serial number of the instrument you're playing whether it's your own or one issued to you, and tell us where to mail the Bond (probably to your home). Then, when our part in winning the Victory is over and we can turn from war to civilian production, you can use this \$25 Bond as part payment for a new Martin, and you can take our word, it will be the finest, most highly perfected instrument ever made.

This is our way of sending sincere greetings and best wishes to musicians in the service of their country and to show our appreciation for the loyalty and enthusiasm of the thousands of men playing Martins in

various service units all over the world. It will be interesting, too, to know where these Martins are being played . . . under what conditions . . . and who is playing them.

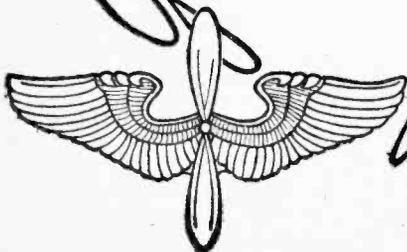
When you write, tell us what you can about yourself, and, if possible, send a picture in uniform. We plan to publish a wartime Martin Bandwagon featuring pictures and news of musicians who have gone to war. You no doubt have many admirers of your playing, and friends, who are anxious to know where you are, what you're doing, etc., and in turn, you unquestionably are interested in finding out where some of your friends are, too.

Don't delay—Write today. Serial number of the Martin you're now playing, name, address, some facts about yourself, and a picture in uniform. We'll send the Bond!

MARTIN BAND INSTRUMENT COMPANY

Elkhart

Indiana



United States and territories



America Midway Wake Dakar Greenland Sicily



SCRAP FIGHTS Two Ways

By GLADYS CHASINS

WHEN the war shut off supplies of virgin shellac coming into the United States from India, the War Production Board froze recording companies' shellac stocks with the possibility that they might be tapped for vital war needs. Altho record firms had substantial amounts of shellac in their storerooms they could not draw upon it and turned to scrap records for the bulk of shellac used in recent record production. For over a year now, diskers have made a concerted effort to impress upon juke box operators, dealers and the public the urgent need for salvage.

In their attempts to help dealers round up salvage, the three major diskers, Decca, Victor and Columbia, spent out posters, mailing inserts and quantities of display material for use in retail stores, altho at first, the recording companies tossed the entire problem of scrap collection at the dealers, threatening to stop shipments of new records if scrap quotas were not met.

Dealers tried to meet the quotas, fearing the consequences if they didn't, but maintained that the main task of all those involved in the production and distribution of records was to make the public scrap-conscious; that altho more and more people were becoming record buyers, few of them were aware of the need for old records in the production of new ones.

WITH that in mind, diskers launched a scrap program with an entirely new approach. In addition to the display material sent to dealers, record firms and dealers ran co-operative advertisements keyed toward convincing the customer it was up to him whether production of new records continued. Record firms also suggested many means of collecting old rec-

ords; scrap barrels outside stores, scrap appeals over p.-a. systems, scrap reminders enclosed with bills and other mailings and radio broadcasting of scrap drives.

Altho all diskers have been striving to stimulate dealers in scrap drives, the method of collection has differed. Columbia has inaugurated many drives on its own, crediting the scrap records returned to its dealers to help them fill their quotas. Victor joined with Columbia on one collection campaign, but it has left most of the actual collection to the dealer and has been the firmest of the record companies in refusing to make shipments unless quotas are met. Decca, which concentrated on supplying dealers with material and conducted practically no collection campaigns, called off its scrap drive on Monday, August 16, claiming it had enough old records for at least six months.

Victor feels that the scrap problem rests logically with the dealer as the latter has direct contact with the record buyer. Firm tried offering a \$1 phonograph needle free to every customer turning in ten scrap records, but believes that the bulk of scrap comes from personal appeals made by the dealer.

Like all band leaders, Charlie Spivak gets out the record scrap.

LATTER campaign is one of the largest scale scrap drives conducted by the record firms. Working with the Teachers' Service org, diskers conducted a drive in New York schools and collected close to 400 tons of scrap records. Money from the salvage records went toward a Servicemen's Canteen run by the teachers' org and the campaign received publicity in all the metropolitan dailies. Diskers sent prominent recording artists to entertain school children, urging them to dig up old records. When classes reached their quotas, they were presented with special "diplomas" from the record firms.

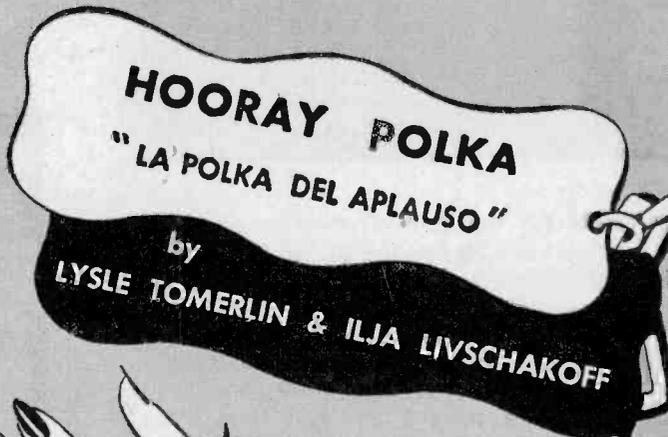
Decca and Columbia have both worked out campaigns with theater operators, where theater patrons pay admission in scrap records. Diskers, in turn, paying the theater ops for the amount of records turned in. Columbia expects to conduct a major drive with two theater circuits in the fall.

It has also enlisted the aid of janitors, air raid wardens and superintendents in combing houses for old records and has sent recording artists to war plants to plug its drives.

Unlike the major companies, smaller diskers have been faced with the problem of meeting scrap quotas themselves, as most of them have pressings made by the Scranton Record Company. Scranton has not been too severe, however, and none of the small record firms have been cut off for not keeping strictly to their quotas, not being equipped to conduct large-scale campaigns.



by HARRY KURTZ & BILL MARINO
A "SOFT SWING"
ARRG.
by VIC SCHOEN



LA POLKA DEL APLAUSO



MUSIC CORPORATION

REPRESENTED IN SOUTH AMERICA

562 FIFTH AVE. • NEW YORK



Acme
Salutes Fermata
PUBLISHERS OF
MARUSCHKA

THE **NO. 1** SONG-HIT OF SOUTH AMERICA

MARUSCHKA "VOS ZOKT EER"
by
SAMMY & DIXIE SHAYER
&
ALBERTO NOVARRO

ODEON
RAY VENTURA
MARUSCHKA

ODEON
ENRIQUE RODRIGUEZ
MARUSCHKA

VICTOR
FELICIANO BRUNEN
MARUSCHKA

OUR NEXT
BIG HITS
COMING UP!
RIO DE JANEIRO
SAMBA
MARACAS CHIQUI CHIC
NOVELTY
A LITTLE CHURCH ON MAIN STREET
BALLAD

ediciones internacionales
.FERMATA

BY FERMATA

Buenos Aires

RECORD RELEASES

— A —

Abbott, Jerry (Standard)
Two Hearts Across the Sea

Acuff, Roy (Okeh)
Night Train To Memphis
Low and Lonely
Don't Make Me Go to Bed and I'll Be Good
I'll Reap My Harvest In Heaven

Alexander, Van (Beacon)
This Will Be a Lonesome Summer
Indiana Blues
Sweetheart Serenade
The Watchman Fell Asleep

Allen, Bob (Beacon)
I Was a Fool to Let You Go
Sweetheart Serenade
Keepin' Out of Trouble
The Air Raid Warden Song

Andrews Sisters (Decca)
East of the Rockies
Here Comes the Navy
Massachusetts
When Johnny Comes Marching Home

Arvizu, Juan (Columbia)
Rancho Alegre
Duerme

Viva Sevilla!
Noche De Amor
Mi Sarape
Que Paso?
El Bigote De Tomas
De Donde?

Arvizu, Juan (Victor)
El Cura De Mi Pueblo
Mantelito Blanco
Ay, Ay, Ay

Autry, Gene (Okeh)
I Hang My Head and Cry
You'll Be Sorry

Ayres, Mitchell (Bluebird)
The Wolf Song
Don't Forget To Say "No" Baby
Rock-a-Bye Bay
Kille Kille
Under a Strawberry Moon
Can't Get Out of This Mood

— B —

Baker, Don (Columbia)
The Continental
My Darling
Dancing Tambourine
Lover, Come Back To Me
Play Gypsies, Dance Gypsies
When Yuba Plays the Tuba

One Alone
Charmaine
Diane
Deep Purple
Softly As in the Morning Sunrise
Night and Day
Sleepy Time Gal
Chloe

Bar-X Cowboys (Bluebird)
Why Do I Dream Such Dreams?
Jammin' on a Steel Guitar

Barbosa, Castro (Victor)
Lig, Lig, Lig, Le

Barnet, Charlie (Decca)
Washington Whirligig
Old Miss Jaxson
Things Ain't What They Used to Be
The Victory Walk
That Old Black Magic
I Don't Want Anybody At All

Basie, Count (Columbia)
Ride On
It's Sand, Man!
All of Me
Rusty Dusty Blues

Beacon Brass Band (Beacon)
Stars and Stripes Forever
Dixie Medley (Songs of the South)

Bechet, Sidney (Victor)
The Mooche
Blues in the Air

Berlin, Irving (Decca)
Oh, How I Hate to Get Up in the Morning

Bigard, Barney (Bluebird)
"C" Blues
Brown Suedo

Big Bill (Okeh)
Night Watchman Blues
What's Wrong With Me

Bohemians, The (Victor)
Jolly Inn

Bond, Johnny (Okeh)
I'm a Pris'ner of War
Der Fuehrer's Face

Boone, Chester (Decca)
Please Be Careful (If You Can't Be Good)
Messy

Boswell, Connee (Decca)
Moonlight Mood
Savin' All I Can for Uncle Sam, Yes Mam
(But I'm Savin' My Love for You)
Why Don't You Fall in Love With Me?
Just a Letter From Home

Standard Phono Co.
134 West 23rd Street - New York 11, N.Y.

*To the Trade —
All Record Dealers
and Coin Machine Operators*

Standard Phono Co.
Records in Various Languages

Distributors RCA Victor
134 West 23rd Street - New York 11, N.Y.
Hollywood, Cal. Branch
1344 Vine Street, Phone 1, HUdson 3716

Gentlemen:

We are justly proud and boast of our accomplishments in the International and Foreign record field. Here, only the users of VICTOR label have consistently enjoyed steady, though curtailed, shipments. The same is true of New Releases.

Record Dealers and Coin Machine Operators throughout the country have expressed their appreciation verbally and in writing, and it is gratifying indeed to know that our efforts are recognized.

We take this opportunity to reassure you that every effort will be made to continue, and if possible, improve the service on Victor International and Foreign records in the future.

Sincerely,

Tetos Demetriades
Tetos Demetriades, Prop.

STANDARD PHONO COMPANY
Sole Distributors of
RCA Victor International Records

VICTOR
INTERNATIONAL RECORDS

The Boswell Sisters (Brunswick)

When I Take My Sugar to Tea
Wha'd Ja Do To Me
Roll On, Mississippi, Roll On
Shout, Sister, Shout!
Shine on Harvest Moon
Heebie Jeebies
River, Stay 'Way From My Door
It's the Girl!

Boyd, Bill (Bluebird)

Put Your Troubles Down the Hatch
Jennie Lou

Brown, Dolores (Beacon)

20-99 Blues
Cold Winter Papa

Brown, Lcs (Okeh)

When the Lights Go On Again
Mexican Hat Dance

Bryer, Dick (Musicraft)

You'd Be So Nice to Come Home To
Over There

Brown, Gabriel (Beacon)

I Get Evil
You Ain't Good
Going My Way
Black Jack Blues

Bruce, Carol (Decca)

Misirlou
Red Moon of the "Caribbees"
The Lamp of Memory
Adios
Carloca
Rain in Spain
My Shawl
A Rendezvous in Rio

Buckeye Orchestra (Victor)

Dancing Shoes

Burke, Ccelle (Capitol)

From Twilight 'Til Dawn
Lovely Hannah

Butterfield, Billy (Capitol)

My Ideal
Without Love

Butterfield, Erskine (Decca)

Birmingham Special
Jumpin' in a Julep Joint

Brugnoli, John (Columbia International)

Keep 'Em Dancing
Buck Private

— C —

Calloway, Cab (Brunswick)

I Get the Neck of the Chicken
Ogeechee River Lullaby

Calloway, Cab (Decca)

Minnie the Moocher
Kickin' the Gong Around
St. Louis Blues
Bugle Call Rag
(I'll Be Glad When You're Dead) You
Rascal You
Some of These Days
St. James Infirmary
Nobody's Sweetheart

Canaro, Francisco (Decca)

Ay! Jalisco No Te Rajes
Dejalo Correr
Rancho Alegre

The Candle Lighters (Standard)

Annie Laurie
I'll Take You Home Again, Kathleen
Old Folks at Home
Auld Land Syne
Silver Threads Among the Gold
Believe Me, If All Those Endearing
Young Charms

Capo, Bobby (Decca)

En Que Quedamos
Ya Me Voy

Carlisle Brothers (Decca)

I Wonder Who's Sorry Now
I'd Like To Be Your Shadow in the
Moonlight

Carroll, Bob (Capitol)

Daybreak
There Will Never Be Another You
White Christmas
Heaven for Two

Carter Family (Bluebird)

Why Do You Cry Little Darling?
Lonesome Homesick Blues

Cassell, Pete (Decca)

One Step More
I Can't Feel at Home in This World
Anymore

Cavallaro, Carmen (Decca)

Blue Danube Waltz
Tales From the Vienna Woods
Vienna Life
Artist's Life
Emperor Waltz
Southern Roses
Voices of Spring
You and You

Chester, Bob (Bluebird)

He's My Guy
By the Light of the Silvery Moon
Yesterday's Gardenias
Isabella Kissed a Fella

Christine and the Rangers (Decca)

Peaceful Valley
Red Rose

Churchill, Savannah (Beacon)

Two Faced Man
Tell Me Your Blues
Fat Meat Is Good Meat
He's Commander-In-Chief of My Heart

Churchill, Private Stuart (Decca)

I'm Getting Tired So I Can Sleep
Silent Night, Holy Night

Clarke, Buddy (Beacon)

Sweet Dreams
Why Is My Little Redhead Blue?
Laugh and the World Laughs
Far Apart

Clayton, Doc (Bluebird)

Honey Stealin' Blues
On the Killin' Floor

Cloister Bells (Decca)

Adeste Fideles
Silent, Night, Holy Night

Colling, Joe; dir., Decca Band

The Band Played On
Ta-Ra-Ra-Boom-Der-E
Blue Danube Waltz
Missouri Waltz
Pan-Americana
El Relicario
The Black Horse Troop
New York Hippodrome

Colonial Orchestra (Standard)

Fun For All

Colque, Pedro (Bluebird)

La Vicunita

Colque, Pedro (and His Bolivian Group) (Victor)

La Vicunita

Como, Perry (Victor)

Goodbye Sue
There'll Soon Be a Rainbow

(Continued on page 88)

After three days return to:
STANDARD PHONO CO.
163 WEST 23rd STREET
NEW YORK 11, N. Y.

Attention:
All Record Dealers
and Coin Machine Operators

STANDARD PHONO COMPANY • "STANDARD RECORDS"
163 WEST 23rd STREET
NEW YORK 11, N. Y.
Chelsea 2-0880, 1, 2, 3, 4
GABLE "STANPHO"

Gentlemen:
"STANDARD" Records, nationally famous as
"TUNES THAT NEVER GROW OLD", today occupy a unique
position in the record industry.
Although comparatively new in the field,
and although it has been impossible to completely
meet the demand, "STANDARD" Records have maintained
a higher level of distribution than other records
of similar type.
The excellence of quality enjoyed by
"STANDARD" Records will continue to prevail in the
future.

Sincerely,
STANDARD PHONO COMPANY
TETOS DEMETRIADES,
Proprietor

STANDARD RECORDS
"TUNES THAT NEVER
GROW OLD"



HEADLINING THE BAND NEWS OF THE NATION



Lawrence **WELK** and His CHAMPAGNE MUSIC

ON RECORDS

WELK DECCA DISKS TOPS WITH JUKE OPS, RECORD FANS—"SOUTH" LATEST HIT

Ask any juke box operator, he'll tell you for consistent, top play in his phonos it's hard to beat a Lawrence Welk disk. Why? Because Welk records, featuring the voice of Jayne Walton, appeal to all age-groups, all musical tastes.

Ask any record retailer, he'll tell you Welk's Decca disks are consistently fast sellers because his radio and juke fans are constantly demanding his disks.

Latest Welk Decca hit is "South," an all instrumental novelty that's already climbing fast in sales both to juke box operators and to retail customers. Hear it yourself—it's Decca 4420.

Personal Management **KEITH BAIN**

MANAGEMENT: FREDERICK BROS MUSIC CORPORATION
 1383 CROSSROADS, HOLLYWOOD RKO BLDG., RADIO CITY, NEW YORK 75 E. WACKER, CHICAGO

Complete List of Popular Records Released

(Continued from page 87)

- Crosby, Bing (Decca)**
 Sunday, Monday or Always
 If You Please
 Darling, Je Vous Aime Beaucoup
 I Wonder What's Become of Sally?
 Hello, Mom
 A Boy in Khaki—A Girl in Lace
 Moonlight Becomes You
 Constantly
 Ain't Got a Dime to My Name
 The Road to Morocco
- Crosby, Bob (Decca)**
 Big Tom
 Black Zephyr
 Blue Surreal
 Sugar Foot Stomp
 King Porter Stomp
 Russian Sailors' Dance
 Vultee Special
 The Army Air Corps
 Semper Paratus
 The Caissons Go Rolling Along
 Anchors Aweigh
 The Marines' Hymn
 Where Do We Go From Here?
 Over There
 Pack Up Your Troubles in Your Old
 Kit Bag and Smile, Smile, Smile
 I Told You So
 A Precious Memory
 Those Things I Can't Forget
 'Way Down Yonder in New Orleans
 You Broke My Heart, Little Darlin'
- Cross, Corporal James (Decca)**
 (See U. S. Army)
- Crudup, Arthur "Big Boy" (Bluebird)**
 Gonna Follow My Baby
 Mean Old 'Frisco Blues
- Cugat, Xavier (Victor)**
 Adversidad
 En La Plantacion
- Cugat, Xavier (Columbia)**
 Brazil
 Chiu-Chiu
 Bim Bam Bum
 Thanks for the Dream
- D —
- Daniels, Joe (Decca)**
 Arkansas Blues
 The Darktown Strutters' Ball
- Darling, Denver (Decca)**
 Modern Cannon Ball
 Care of Uncle Sam
- Darnell, Bill (Standard)**
 The Rain Comes Down on My Window
- Davenport, Cow Cow (Brunswick)**
 Cow Cow Blues
 State Street Jive
- Davis, Jimmie (Decca)**
 Walkin' My Blues Away
 Columbus Stockade Blues
 A Sinner's Prayer
 I Dreamed of an Old Love Affair
 Plant Some Flowers by My Grave
 Where Is My Boy Tonight
- Dawson, Peter (Bluebird)**
 Waltzing Matilda
 Waiata Poi
- Day, Dennis (Capitol)**
 I'm Glad There Is You
- Day, Lady (Capitol)**
 Travelin' Light
- Daffan, Ted (Okeh)**
 Born to Lose
 No Letter Today
- Dean, Eddie (Decca)**
 How Can You Say You Love Me?
 I'm Comin' Home Darlin'
- Delgado, Fausto (Decca)**
 Amargura
 Celos Criollos
 Mi Primera Elegia
 Sol de Madrid
- Delmore Brothers (Decca)**
 I'll Never Fall in Love Again
 New False Hearted Girl
- Delta Rhythm Boys (Decca)**
 Dry Bones
 Praise the Lord and Pass the Ammunition
- Dexter, Al (Okeh)**
 Pistol Packin' Mama
 Rosalita
- Dickson, Art (Beacon)**
 She Gave Her Heart to a Soldier Boy
 General Eisenhower, The Man of the Hour
- Dorsey, Jimmy (Decca)**
 I'll Find You
 Only a Rose
 Brazil
 Daybreak
 Let's Get Lost
 At the Crossroads
 Manhattan Serenade
 Murder! He Says
- Dorsey, Tommy (Victor)**
 Manhattan Serenade
 Blue Blazes
 There are Such Things
 Daybreak
 It Started All Over Again
 Mandy, Make Up Your Mind
 It's Always You
 In the Blue of Evening
 You Took My Love
 Dig Down Deep
- Ducey, Phil (Decca)**
 October (Birthday Song)
- E —
- Eastern Slope Inn Orchestra (Decca)**
 The Song of the Ski
 Memories of Skiland
 Ski Romance
 Skimobile Polka
 Winter is Fun
 Skiing Echoes
 Down the Rattlesnake Trail
 Goat Shepherd's Song
- Eberly, Bob (Decca)**
 (See Jimmy Dorsey)
- Elena and Lucia (Bluebird)**
 Las Mirlos
- Ellington, Duke (Victor)**
 Hayfoot, Strawfoot
 Sherman Shuffle
 East St. Louis Toodle-oo
 The Mooche
 Ring Dem Bells
 Mood Indigo
 Stompy Jones
 Delta Serenade
 Dusk
 Warm Valley
 A Slip of the Lip
 Sentimental Lady
- Ellington, Duke (Brunswick)**
 East St. Louis Toodle-oo
 Birmingham Breakdown
 Rockin' in Rhythm
 Twelfth Street Rag
 Black and Tan Fantasy
 The Mooche
 Mood Indigo
 Wall Street Wall
 Double Check Stomp
 Jolly Wog
- Elliott, Baron (Musicraft)**
 Vos Zokt Eer
 Stardust
- F —
- Fields, Shep (Bluebird)**
 I Came Here to Talk For Joe
 At the Crossroads
 Better Not Roll Those Blue, Blue Eyes
 When the Lights Go on Again
 Please Think of Me
 Take It Slow

Fingerle, Marlene, and Arthur Schutt
(Decca)

Bolero
"By Jupiter" Medley
"You Were Never Lovelier" Medley

Fischer, Darrei (Standard)

Little Brown Jug
Main Street

Fisher, Freddie "Schnickelfritz"
(Decca)

I'm a Wild and Woolly Son of the West
The Aha Daba Honeymoon
San
My Home Town Is a One-Horse Town
(But It's Big Enough for Me)

Fitzgerald, Ella (Decca)

My Heart and I Decided
I Must Have That Man
He's My Guy
A Four Leaf Clover in Your Pocket
All I Need Is You

Five Red Caps (Beacon)

I'm the One
Tuscaloosa
I Made a Great Mistake
There's a Light on the Hill

Foley, Red (Decca)

Someday, Somewhere Sweetheart
Pals of the Saddle

Fon-Fon and His Orchestra (Victor)

Abre a Janella

The Four Clefs (Bluebird)

When the Clouds Roll By
The Four Clefs Woogie

**The Four King Sisters with The Rhythm
"Reys" (Bluebird)**

Kalamazoo
Over the Rainbow
I Came Here To Talk for Joe
Gobs of Love
Daybreak
Kille Kille

The Four Vagabonds (Bluebird)

Rosie the Riveter
I Had the Craziest Dream
Rose Ann of Charing Cross
Ten Little Soldiers
Comin' In on a Wing and a Prayer
It Can't Be Wrong

Fuller, Blind Boy (Decca)

Put You Back In Jail
Where My Woman Usta Lay

Fulton, Jack (Decca)

November (Birthday Song)

— G —

Galhardo, Carlos (Victor)

Samba Lele
Oh! Senora Viuva
Ola, Seu Nicolau

Galmore, Frederick (Musicraft)

Blue Danube Waltz
Wine, Women and Song
Skater's Waltz
Viennese Waltz

Gardel, Carlos (Victor)

Amarglira

Garland, Judy (Decca)

For Me and My Gal
When You Wore a Tulip and I Wore
a Big, Red Rose
That Old Black Magic
Poor Little Rich Girl
I Never Knew (I Could Love Anybody
Like I'm Loving You)
On the Sunny Side of the Street
Zing! Went the Strings of My Heart
Fascinating Rhythm
The Birthday of a King
The Star of the East

de Geczy, Barnabas (Victor)

Destiny

Gillum, Jazz (Bluebird)

No Friend Blues
From Now On
I'm Gonna Leave You on the Outskirts
of Town
Wcke Up Cold in Hand

Tell Me, Mama
My Big Money

Golden Gate Quartet (Okeh)

Stalin' Wasn't Stallin'
Dip Your Fingers in the Water
Comin' In on a Wing and a Prayer
Run On

Gomez, Eddie (Decca)

Yo Quiero Decirte Adios
Quiereme Siempre

Goodman, Benny (Columbia)

Dearly Beloved
I'm Old Fashioned
Six Flats Unfurnished
Why Don't You Do Right?
Taking a Chance On Love
Cabin in the Sky
Mission to Moscow
It's Always You

Goodman, Benny (Brunswick)

Wolverine Blues
A Jazz Holiday
Muskrat Ramble
After Awhile
Room 1411
Jungle Blues
Shirt Tail Stomp
Blue

Gould, Morton (Columbia)

Pavanne
The Donkey Serenade
Ay, Ay, Ay
España Cani
Dark Eyes
Where or When

Gray, Glen (Decca)

Don't Get Around Much Any More
Don't Do It, Darling
Sleepy Time Gal
Drifting Apart
Tall Grows the Timber
Carry Me Back to the Lone Prairie
Moonlight Mood
Purple Moonlight
I'm Old Fashioned
Rock-a-Bye Baby
I'm Thru With Love
Just Friends

Guizar, Tito (Victor)

Tangerine
Recuerdos De San Antonio
To Ye Di Mi Corazon
Te Lo Dire Cantando

— H —

Hamfats, Harlem (Decca)

Why Don't You Do Now?
Sales Tax on It (But It's the Same
Thing)

Hampton, Lionel (Decca)

Half a Love Is Better Than None
Now I Know

Harden, Harry (Decca)

I Was Leaning on Lena
My Marietta
It's the Lover's Knot
I'd Rather Stay Home and Be Lonely
It Takes a Kiss to Catch a Kiss
Tic-Tac-Toe

Harding, Harvey (Victor)

This Is the Army, Mr. Jones
I Left My Heart at the Stage Door
Canteen
How About a Cheer for the Navy?
Oh! How I Hate To Get Up

Hawkins, Erskine (Bluebird)

'Taint No Good
Knock Me a Kiss
Don't Cry Baby
Bear-Mash Blues

Hayes, Billie (Beacon)

Man Shortage Blues
I Can't Get Enough
Black Out Blues
You Ain't Had No Blues

Haymes, Dick (Decca)

You'll Never Know
Wait for Me Mary

(Continued on page 91)

No Matter How You Turn It



RECORDS

CAN'T FALL FROM PROTECTO-FLAP

WE TOOK a Peerless Album from stock, turned it upside down . . . even opened it . . . and tried desperately to shake the records out of it. Of course, we were not able to budge ONE RECORD! And that is the feature that has made Protecto-Flap the one album that is different . . . that has given the consumer an extra reason for buying Protecto-Flaps.

THE exclusive crash-proof flap is the perfect method for protection and preservation of more-than-ever precious records. Protecto-Flap Albums are designed for sales . . . get your share.

REMEMBER, Protecto-Flap gives the dealer the "breaks"!

Peerless Album Co., Inc.

38-44 West 21st Street, New York, N. Y.

"Look to PACKARD for Progress"



WHEN the threat of war made it apparent that America must arm itself as never before, Packard Manufacturing Corp. put aside plans for new and advanced music systems. Within six weeks after Pearl Harbor, Packard had turned completely from instruments of music to instruments of war.

Today, wherever you find American Armed Forces, you will find the war products of Packard doing an effective job, in tanks, in planes, and in guns. Till final Victory is achieved, this is Packard's one and only job. But when Victory is won—

LOOK TO PACKARD

FOR PROGRESS! Packard will again take the lead in the development and manufacture of automatic music systems—with players, speakers and control boxes of advanced design which will carry Packard leadership to greater heights, and more than justify the confidence and expectations of our thousands of friends in the industry.

PRESIDENT

P. S. Buy More War Bonds and Stamps!

PACKARD MANUFACTURING CORP.

INDIANAPOLIS, INDIANA



★ Manufacturers now of vital parts for guns, planes and tanks. ★ Manufacturers after the war of Automatic Music Systems, Radio and Television Sets, and Radio-Phonograph Combinations.

Complete List of Popular Records Released

(Continued from page 89)

- In My Arms**
It Can't Be Wrong
I Heard You Cried Last Night (And So Did I)
I Never Mention Your Name (Oh, No!)
- Heidt, Horace (Columbia)**
This Is the Army, Mister Jones
Where the Mountains Meet the Sky
That Old Black Magic
If I Cared a Little Bit Less
Pennsylvania Polka
When Your Lips Met Mine
- Hendrie, Hubert (Victor)**
This Is the Army, Mr. Jones
- Herman, Woody (Decca)**
Down Under
Ten Day Furlough
Yardbird Shuffle
Four or Five Times
Hot Chestnuts
Santa Claus Is Comin' to Town
Jingle Bells
The Singing Sands of Alamosa
Be Not Discouraged
I Hood It
Gotta Get to St. Joe
Singing Sands of Alamosa
- Henderson, Fletcher (Brunswick)**
Just Blues
Radio Rhythm
- Herrera, Lorenzo (Bluebird)**
Alma Llanera
- Herrera, Lorenzo (Victor)**
Alma Llanera
- Herth, Milt (Trio) (Decca)**
Sleepy Town Train
I Wanna Go Back to West Virginia
- Hildegard (Decca)**
The Last Time I Saw Paris
Why Do I Love You?
Darling, Je Vous Aime Beaucoup
I Worship You
You Will Remember Vienna
A Little Cafe Down the Street
- Hill, Alex (Brunswick)**
Stompin' 'Em Down
Tack Head Blues
- Hines, Earl (Bluebird)**
Stormy Monday Blues
Second Balcony Jump
- Hodes, Art (Decca)**
Georgia Cake Walk
Liberty Inn Drag
Get Happy
Indiana
- I —
- The Ink Spots (Decca)**
I'll Never Make the Same Mistake Again
I Can't Stand Losing You
Don't Get Around Much Any More
Street of Dreams
If I Cared a Little Bit Less
Mine All Mine, My My
- J —
- James, Harry (Columbia)**
Manhattan Serenade
Daybreak
Mister Five by Five
That Soldier of Mine
I Had the Craziest Dream
A Poem Set to Music
Moonlight Becomes You
I've Heard That Song Before
Velvet Moon
Prince Charming
I Heard You Cried Last Night
James Session
All or Nothing at All
Flash
- Jenkins, Gordon (Capitol)**
The Singing Sands of Alamosa
Light a Candle in the Chapel

- Daybreak
There Will Never Be Another You
Dearly Beloved
Easy to Love
White Christmas
Heaven for Two
I'm Glad There Is You
Always
You'd Be So Nice To Come Home To
Would You Rather Be a Colonel With an Eagle on Your Shoulder or a Private With a Chicken on Your Knee?
That Old Black Magic
Can't You Hear Me Calling, Caroline?
Two on a Bike
Bye Bye Blackbird

- The Jesters (Decca)**
Kille Kille
Huckleberry Finnegan

- Jimmy, St. Louis (Bluebird)**
St. Louis Woman Blues
Poor Boy Blues

- Joe's Merry Makers (Standard)**
Wa-Wa Polka
Innkeeper's Polka

- Johnson, Bud (Decca)**
I Done Found Out
Let's Beat Out Some Love

- Johnson, James P. (Brunswick)**
Jingles
You've Got To Be Modernistic

- Johnston, Johnnie (Capitol)**
The Singing Sands of Alamosa
Light a Candle in the Chapel
That Old Black Magic
Can't You Hear Me Calling, Caroline?
Dearly Beloved
Easy to Love

- Johnson, Lonnie (Bluebird)**
Fly Right, Baby
Rambler's Blues

- Jones, Spike (Bluebird)**
Come, Josephine, in My Flying Machine
Slam
Der Fuehrer's Face
I Wanna Go Back to West Virginia
Oh! By Jingo!
The Sheik of Araby

- Jordan, Louis (Decca)**
The Chicks I Pick Are Slender and Tender and Tall
What's the Use of Getting Sober
Somebody Done Changed the Lock on My Door
That'll Just 'Bout Knock Me Out

- The Jubileers (Beacon)**
Give Me That Old Time Religion
Keep Out the Sinners' Way
Daniel Was a Witness for My Lord
Jesus Gonna Make Up Your Dyin' Bed

- Jurgens, Dick (Columbia)**
Hip Hip Hooray
Why Don't You Fall in Love With Me?
You'd Be So Nice To Come Home To
I'm So-So-So-So-So in Love

- Juanita Hall Choir (Decca)**
Run Li'l Chillun!
We Men Are Free Men

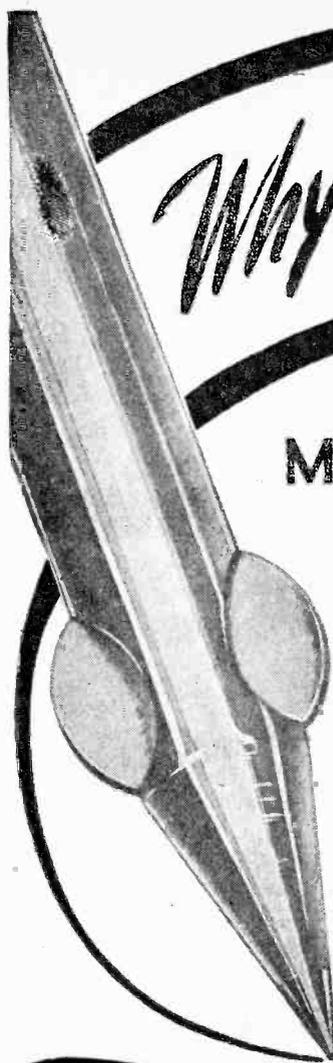
- Kallen, Kitty (Capitol)**
Moonlight Becomes You

- Kama, Charles (Bluebird)**
My Hopi Hoole Hula Girl
Hawaiian Hotel March

- Kassel, Art (Bluebird)**
Light a Candle in the Chapel
Ev'ry Night About This Time
Pennsylvania Polka
Where the Mountains Meet the Sky

- Kaye, Sammy (Victor)**
You Can't Say No To a Soldier
Miss Americana
If I Cared a Little Bit Less
Taboo
Taking a Chance on Love
(Continued on page 92)

Why the big swing



... to MIRACLE POINT PHONOGRAPH NEEDLES!

Brings Out the Fine Tones

Accuracy of Miracle Point design perfectly reproduces the finest tones in every record.

You profit more using Miracle Points. Order from your record jobber or buy direct.

M. A. GERETT CORPORATION

722-724 WEST WINNEBAGO ST. • MILWAUKEE 5, WISCONSIN

We're Spreading it Thin, Pal
...BUT IT'S STILL PURE BUTTER!

Despite the fact that there is no new equipment to be had, we are helping music machine operators throughout the nation in the maintenance of their routes by . . .

★ *Remodeling their phonographs with available materials.*

★ *Selling our own remodeled phonographs.*

★ *Manufacturing unbreakable plastic replacement parts for most phonographs.*

Most of the material necessary for these undertakings is scarce. However, Acme prides itself on its reputation for using only the finest. Therefore, although "We're Spreading it Thin, Pal—IT'S STILL PURE BUTTER!"

ACME SALES CO. 414 W. 45th STREET, NEW YORK 19, N. Y.

Packing 'em in... EVERYWHERE!



The
SUGAR HILL QUARTETTE

SWEET AND SOLID MUSICAL* ENTERTAINMENT**

*SOLOS • THREE PART HARMONY
FOUR PART HARMONY • DANCE
MUSIC • INSTRUMENTAL SPECIALTIES
**COMEDY • IMPERSONATIONS
ORIGINAL SPECIAL NOVELTIES

Packed 'em in at...
THEATRES including Apollo, New York (4 sock engagements), Howard, Washington, 2 sock engagements.
CLUBS including Sam Maceo's Turf Club, Galveston, Texas (12 weeks), Famous Door, New York (8 weeks)
HOTELS including Biltmore, Wildwood, (14 weeks)
Featured on
STATIONS WMCA and WINS, N. Y.

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

MAXIMILLIAN
Berger
AND HIS ORCHESTRA



LA MARTINIQUE, N. Y.

2nd YEAR

VERSAILLES, N. Y.

5 SEASONS

MIAMI BILTMORE HOTEL

MIAMI, FLORIDA
6 SEASONS

COPACABANA

RIO DE JANEIRO, S.A.
2 SEASONS

Complete List of Popular Records Released

(Continued from page 91)

- Kelly, Gene (Decca)**
For Me and My Gal
When You Wore a Tulip
- King, John "Dusty" (Bluebird)**
I Hung My Head and Cried
Someday You'll Know You Did Wrong
- King's Men (Decca)**
The Star of Bethlehem
The Holy Child
Joy to the World
The First Nowell
Shepherd's Christmas Song
We Three Kings
- Kinney, Ray (Victor)**
Honolulu Harbor
Leimana
- Kirk, Andy (Decca)**
Boogie Woogie Cocktail
Worried Life Blues (Someday, Baby)
Hey Lawdy Mama
McGhee Special
Hip! Hip! Hooray!
Take It and Git
- Krupa, Gene (Okeh)**
Massachusetts
"Murder," He Says
- Kyser, Kay (Columbia)**
Praise the Lord and Pass the Ammunition
I Came Here to Talk for Joe
Can't Get Out of This Mood
Moonlight Mood
A Touch of Texas
Soft Hearted
Let's Get Lost
The Fuddy Duddy Watchmaker
You're So Good To Me
Pushin' Sand
- Krolikowski, Ed (Columbia)**
Falconette Polka
Rock and Rye Polka
- L —
- Langford, Frances (Decca)**
Lovely Hula Hands
South Sea Sadie
Why Do I Love You?
I'll Be Seeing You
- Layman, Zora (Decca)**
All Night Long
Hurray, I'm Single Again
- Landt, Carl (Beacon)**
When We're All Back Together Again
I Just Didn't Understand
Pleasant Dreams
Whenever I Think of You
- Lee, Mary (Decca)**
I Don't Care Anymore
The End of the World
I'll Never Cry Over You
It Makes No Never Mind
I Told You So
You Broke My Heart, Little Darlin'
- Lewis, Texas Jim (Decca)**
Hitch Old Dobbin to the Shay Again
You Gotta Go
Midnight Flyer
My Little Prairie Flower
Midnight Flyer
My Little Prairie Flower
Tweedle O'Twill
Dusty Skies
- Leonard, Jack (Okeh)**
I Never Mention Your Name
We'll Meet Again
- Little Son Joe (Okeh)**
Black Rat Swing
- Lombardo, Guy (Decca)**
Where or When
There's a Boat Dat's Leavin' Soon for New York
- Beale Street Blues**
For Me and My Gal
Ev'rybody Ev'ry New Day
March for the New Infantry
- Long, Johnny (Decca)**
Moonlight Becomes You
Constantly
Why Don't You Fall In Love With Me?
Then You'll Know You're in the Carolines
Can't Get Out of This Mood
Softhearted
- Lopez, Vincent (Bluebird)**
Cachita
Los Hijos de Buda
- Lorraine, Kay (Standard)**
Then I'll Forget You
Take a Look at My Heart
- Lunceford, Jimmie (Decca)**
Easy Street
You're Always in My Dreams
Keep Smilin', Keep Laughin', Be Happy
It Had to Be You
- Luther, Frank (Beacon)**
She'll Be Comin' 'Round the Mountain
Hand Me Down My Walking Cane
- Lynn, Imogene (Capitol)**
Manhattan Serenade
Rock-a-Bye Bay
Big Boy
- Mc —
- McClennan, Tommy (Bluebird)**
Blues Trip Me This Morning
Bluebird Blues
Roll Me Baby
Blue As I Can Be
- McGhee, Brownie (Okeh)**
Workingman's Blues
Step It Up and Go No. 2
- McIntyre, Hal (Victor)**
I'm Getting Tired So I Can Sleep
This Is the Army, Mr. Jones
Why Don't You Fall in Love With Me
Kille Kille
- McKinley, Ray (Capitol)**
Manhattan Serenade
Without a Song
That Russian Winter
Rock-a-Bye Bay
Hard-Hearted Hannah
Big Boy
- McLean, Jack (Capitol)**
I Wanna Go Back to West Virginia
I See It in Your Eyes
- The McNulty Family (Decca)**
Susie O'Malley
Far Away in Australia
Molly Baun
Mickey Hickey's Band
Garryowen—Three Little Drummers
Rattigan Fancy—Blackberry Blossom
- McPartland, Jimmy (Decca)**
Original Dixieland One Step
I'm All Bound 'Round With the Mason-Dixon Line
- McShann, Jay (Decca)**
Get Me On Your Mind
The Jumpin' Blues
Lonely Boy Blues
Sepian Bounce
- M —
- Machito (Decca)**
Paella
Nague
- Maldonado-Infante Orch (Victor)**
Lejos de Mi Bien
- Manners, Zeke (Bluebird)**
I Betcha My Heart I Love You
That's Why I Waited So Long
- Manone, Wingie (Bluebird)**
My Honey's Lovin' Arms
When My Sugar Walks Down the Street
- Martin, Freddy (Victor)**
I Wanna Go Back To West Virginia
Hello, Mom

Soft-Hearted
A Touch of Texas
I Get the Neck of the Chicken
Can't Get Out of This Mood
Warsaw Concerto
From Twilight 'Til Dawn
All or Nothing at All

Martin, Tony (Decca)
Under Your Window
I Don't Stand a Ghost of a Chance
With You
I Had the Craziest Dream
Don't Ask Me Why
Christmas Candle
Nazareth
Why Do I Love You?
Lullaby of the Rain
Yesterday's Gardenias

Mellicwaires (Capitol)
Hit the Road to Dreamland

Melrose, Frank (Brunswick)
Pass the Jug
Jelly Roll Stomp

Mercer, Johnny (Capitol)
They Didn't Believe Me
I Lost My Sugar in Salt Lake City
The Wreck of the Old "97"

Merman, Ethel (Victor)
Marching Thru Berlin
Move It Over

Merrill, Joan (Bluebird)
There Will Never Be Another You
You Can't Say No To a Soldier

Merrweather, Maceo (Bluebird)
Anytime for You
Since You Been Gone

The Merry Macs (Decca)
Praise the Lord and Pass the Ammu-
nition
Tweedle O'Twill
I Wanna Go Back to West Virginia
Sunday
Jingle, Jangle, Jingle
Under a Strawberry Moon
Pass the Biscuits, Mirandy

Miller, Glenn (Victor)
Dearly Beloved
I'm Old Fashioned
Juke Box Saturday Night
Sleepy Town Train
Moonlight Becomes You
Moonlight Mood
That Old Black Magic
A Pink Cocktail for a Blue Lady
Blue Rain
Caribbean Clipper
Rhapsody in Blue
Along the Santa Fe Trail

Millinder, Lucky (Decca)
When the Lights Go On Again
That's All
Are You Ready?
Apollo Jump

Mills Brothers (Decca)
I Met Her on Monday
In Old Champlain

Minnie, Memphis (Okeh)
Looking the World Over

Miranda, Carmen (Decca)
Chattanooga Choo Choo
Boneca de Pixe
Tie Tac Do Meu Coracao
O Passo Do Kanguru

Molina, Carlos (Brunswick)
La Cumparsita
Farolito de Mi Barrio

Monroe, Vaughn (Victor)
You Were Never Loveller
After It's Over
Cabin in the Sky
Let's Get Lost
Happy-Go-Lucky

Morgan, Russ (Decca)
Please Think of Me
From the Coast of Maine to the
Rockies

Morse, Ella Mae (Capitol)
Mr. Five by Five
The Thrill Is Gone
Get on Board Little Chillun'
Old Rob Roy

Murray, Billy (Beacon)
Casey and Cohen in the Army

The Lyn Murray Singers (Columbia)
Adeste Fideles
The First Nowell
Silent Night, Holy Night
Hark! The Herald Angels Sing
Joy to the World
It Came Upon the Midnight Clear
Oh, Little Town of Bethlehem
God Rest Ye Merry Gentlemen

Musette, Andre (Victor)
From Soup to Nuts
Shoot the Chutes
Down the Hatch
See-Saw Rhythm
Over the Hilltops
Crackerjack
Ohio Polka (She Knows What's What)
Boy Chases Girl

— N —

Nash, Ogden (Decca)
Two and One Are a Problem—The In-
dividualist
I Have It on Good Authority—Seaside
Serenade
Bankers Are Just Like Anybody Else,
Except Richer—Seven Miles to Joe's
Place
The Drop of a Hat—Just Keep Quiet
and Nobody Will Notice—One Third
of a Calendar
The Common Cold—Isn't Nature Won-
derful—Traveler's Rest—The Hus-
band's Lament

Nelson, Romeo (Brunswick)
Head Rag Hop

Nettles Brothers (Bluebird)
When I Go a Courtin' My Best Gal
Beautiful Hawaiian Shores

Nichols, Red (Brunswick)
China Boy
Peg o' My Heart
The Sheik of Araby
Shim-Me-Sha-Wabble
Indiana
Dinah
Tea for Two
I Want to be Happy

Niel, Larry (Capitol)
You Were Never Loveller

Noone, Jiumie (Brunswick)
Sweet Lorraine
Apex Blues
I Know That You Know
Sweet Sue—Just You
Four or Five Times
Every Evening (I Miss You)
Monday Date
Blues (My Naughty Sweetie Gives to
Me)

Noone, Jimmie (Decca)
The Blues Jumped a Rabbit
He's the Different Type of Guy
Way Down Yonder in New Orleans
Sweet Georgia Brown

— O —

Oshins, Private Julie (Decca)
The Army's Made a Man Out of Me

Oxford, Corporal Earl (Decca)
I Left My Heart at the Stage Door
Canteen

— P —

Pablo, Don (Decca)
Estrellita
The Mercury Waltz

Pan-Pacific Tempo Orchestra (Decca)
Rockin' Chair
The Kiss Waltz
The Desert Song
Song of Love

(Continued on page 94)

HERE COMES MR. JORDAN!

BINGO!
ON RECORDS



LOUIS JORDAN

AMERICA'S
MOST AMAZING
MUSICAL PERSONALITY

and his

TYMPANY FIVE

Ask any juke box operator—he knows that humorous records
always pay off. That's why Jordan disks win top play in every
location. What's more, his records are timeless—the nickels
never stop rolling in!

Ask any record dealer—he can't keep Jordan disks on his shelves.
Ask Decca—he's their top colored recording artist—OVER TWO
AND ONE-HALF MILLION RECORDS SOLD IN THE LAST
YEAR.

Just look at the parade of best sellers:

WHAT'S THE USE OF GETTIN' SOBER
CHICKS THAT I PICK

KNOCK ME A KISS
OUTSKIRTS OF TOWN

MAMA BLUES
SMALL TOWN BOY

LOW DOWN DIRTY SHAME
LEAVE YOU OUTSKIRTS OF TOWN

JUST RELEASED!

Already No. 1 on the
HARLEM HIT PARADE

FIVE GUYS NAMED MOE
THIS WILL KNOCK YOU OUT
on Decca 8653

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

Complete List of Popular Records Released

(Continued from page 93)

- Pastor, Tony (Bluebird)**
I'm Getting Tired So I Can Sleep
Massachusetts
Soft-Hearted
Hey, Mabel
- Peach, Georgia (Decca)**
Jesus Knows Just How Much We Can Bear
Do Lord Send Me
- Petway, Robert (Bluebird)**
My Baby Left Me
Cotton Pickin' Blues
- Pineapple, Johnny Kaonohi (Bluebird)**
Ginger Flower
Hula

- Plehal Brothers (Decca)**
Night Off Polka
Black Hawk Waltz
In the Green Grove Polka
Finska Waltz
- Polka Four (Decca)**
The Mad Polka
Judy Polka
- Powell, Teddy (Bluebird)**
A Boy in Khaki—A Girl in Lace
There Will Never Be Another You
Why Don't You Fall in Love With Me?
Helpless
"Murder," He Says
Let's Get Lost
- Price, Sam (Decca)**
Teed-Up
Frantic
It's All Right, Jack
Lead Me Daddy Straight to the Bar

- Puckett, Riley (Bluebird)**
In a Little Garden
Old Fashioned Locket
- Q —
- Quintet of the Hot Club of France (Decca)**
Direct Appeal
My Melancholy Baby
Them There Eyes
Swing 39
The Japanese Sandman
Love Letters
Twelfth Year
Three Little Words
- R —
- Rachell, Yank (Bluebird)**
Peach Tree Blues
She Loves Who She Pleases
- Red, Tampa (Bluebird)**
Let Me Play With Your Poodle?
My First Love Blues

- Dixie Ramblers (Bluebird)**
I'm Putting You Out of My Mind
I Hope You're Happy Now
- Reichman, Joe (Victor)**
Kashmiri Song
- Redman, Don (Brunswick)**
Chant of the Weed
Shakin' the African
Little Thoughts
- Renard, Jacques (Brunswick)**
As Time Goes By
I'm Sorry Dear
- Rene, Henri, and His Musette Orch. (Standard)**
Horse and Buggy Serenade
Dance of the Wooden Indian
Oscar From Madagascar
Snappy Soldier
- Rene Musette Orch. (Standard)**
Tick-Tock Serenade
Singsong Sam

FAVORITE

BRINGS IN THE
NICKELS WITH
THESE FAVORITES!

Here are records that will make money for you! Sung in the inimitable manner of these old time favorites. The best buy in the market!

ALBUM SETS
\$2.75
PLUS TAX

Records By

WILLIE HOWARD

BELLE BAKER

- WH-1000** French Taught in a Hurry
Continued
- WH-1001** Tyrone Shapiro
Moscow Art Players
- WH-1002** Comes the Revolution
Jessel, Jolson, Cantor
Imitations

- No. 432A** McCarthy & McGinnis
I Had But Fifty Cents
- No. 201-B** Hootshe Kootshe
Sweet Violets

AT

75^c

EACH PLUS TAX

- BB-1006** Mad About the Boy
Atlas
- BB-1007** "Yiddishe Momma"
"Eli Eli"
- BB-1008** Ginsberg From Scotland
Yard
Flying Tony
- B-112** War Marriage Polka

Russian Folk Dances

- | | |
|------------------------------------|--|
| A101 Kohanochka
Two Step | A108 Broken Strings
Tsiganka |
| A104 Troika
Koketka | A109 Pa-De Spain |
| A105 Victory
Krakowiak | B110 Ball Lezginka |
| A106 Hopak
Korobuchka | A111 Spit Fire Polka |
| A107 Vengerka
Grechaniki | |

Vocal

- TURKISH**
A102 Gazel
Gurbet

- GYPSY**
A103 Moonlight
Serenade
Korsetka



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Good Music
 Down
 Melody
 Lane



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Rey, Alvino (Bluebird)

Strip Polka
 The Major and the Minor
 Dearly Beloved
 I'm Old Fashioned

Reynolds, Brad (Victor)

This Is the Army, Mr. Jones
 That Russian Winter
 I'm Getting Tired So I Can Sleep
 American Eagles—With My Head in
 the Clouds
 Mandy

Rice Brothers' Gang (Decca)

I'll Always Love You
 Please Don't Stay Away

Ritter, Tex (Capitol)

I've Done the Best I Could
 Someone

Robel, Jolly Jack (Decca)

Philadelphia Polka
 The Farmer Took Another Load Away!
 Hay! Hay!
 Phoenixville Polka
 Now All Together

Robertson, Dick (Decca)

Under a Strawberry Moon
 Oh! Pardon Me

Robertson, Texas Jim (Bluebird)

Sweet Baby
 Miz O'Reilly's Daughter

Robison, Carson (Bluebird)

Old Gray Mare Is Back Where She
 Used to Be
 I'm Goin' Back To Whur I Come From

Robison, Carson (Beacon)

She'll Be Comin' Round the Mountain
 Hand Me Down My Walking Cane

Rodik Twins (Decca)

The Unopened Letter
 Way Do I Care?

Rogers, Roy (Decca)

It's Just the Same
 You Were Right and I Was Wrong

Rosario and Antonio (Decca)

Canasteros de Triana
 Pitos Y Taconeos
 El Tran Tran
 Alegrias
 Vamo Pa Cal
 La Nina De Plata

Rose, David (Victor)

The Continental
 Thanks for the Memory
 Lullaby of Broadway
 Over the Rainbow
 The Way You Look Tonight
 When You Wish Upon a Star
 Sweet Lellani
 Last Time I Saw Paris

Rosenstock, Corporal Milton (Decca)

(See U. S. Army)

Russell, Luis (Brunswick)

Case on Dawn
 Saratoga Drag

— S —

Sampson, Deryck (Beacon)

Boogie Express
 Blues Boogie
 Hen House Boogie
 Boogie in "C"
 Canal Street Boogie Woogie
 Chinese Boogie Woogie
 Kansas City Boogie Woogie
 Homeless on the Range

"San Diego" Tango Orchestra

(Standard)
 Paquita
 Sad Eyes

Rivadavia
 Tango D'Amour
 Midnight
 Corcovado

Sargent, Kenny (Decca)
 (See U. S. Army)

Savitt, Jan (Bluebird)

Manhattan Serenade
 If You Ever, Ever Loved Me
 If I Cared a Little Bit Less
 Romance a la Mode

Scandinavian Ambassadors (Standard)

Dance While You're Young
 Sailor Boy

Schutt, Arthur (Decca)

(See Lingerle, Marlene)

Selah Jubilee Singers (Decca)

He Knows Just How Much We Can
 Bear
 Motherless Child When Mother Is Gone
 In the Army of the Lord
 Somebody's Knockin' at Your Door

Shanley, Private Robert (Decca)

(See U. S. Army)

Shaw, Artie (Victor)

Two in One Blues
 Now We Know

Shelton Brothers (Joe and Bob) (Decca)

Beautiful Brown Eyes
 Sittin' On Top o' the World
 I Just Dropped in to Say Goodbye
 Choo-Choo Blues

Sherwood, Bobby (Capitol)

Moonlight Becomes You
 Harlem Butterfly

Shields, Jimmy (Standard)

You Can't Win a War Without the
 Irish

Shore, Dinah (Victor)

He's My Guy
 A Boy in Khaki—A Girl in Lace
 Dearly Beloved
 Why Don't You Fall in Love With Me?
 You'd Be So Nice To Come Home To
 Manhattan Serenade
 "Murder," He Says
 Something To Remember You By

Silva, Myrta (Victor)

Lo Espero
 Ay, Que Sera

Silver, Monroe (Beacon)

Casey and Cohen in the Army

Sinatra, Frank (Columbia)

You'll Never Know
 Close To You
 Sunday, Monday or Always
 If You Please
 People Will Say We're In Love
 Oh, What a Beautiful Morning
 All or Nothing at All

Slim, Montana (Bluebird)

I'm Thinking Tonight of My Blue Eyes
 Put My Little Shoes Away
 The Prisoner's Song
 We'll Meet Again in Peaceful Valley

Six Hits and a Miss (Capitol)

You'd Be So Nice To Come Home To
 Would You Rather be a Colonel with
 an Eagle On Your Shoulder or a
 Private With a Chicken On Your
 Knee?
 Two on a Bike
 Bye Bye Blackbird

Skyles, Bob (Decca)

Lovely Veil of White
 The Love That Used To Be

Slack, Freddie (Capitol)

Mr. Five by Five
 The Thrill Is Gone

(Continued on page 96)

The Joyous

JOY PAIGE



Her Piano

and

**Her Delightful Song Stories
 For Grownups**

A Sure-Fire Attraction for Smart Intimate Rooms

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TOMMY JOYS', Utica, New York

Personal Management

PHIL SHELLEY

64 E. LAKE ST. • CHICAGO

Complete List of Popular Records Released

(Continued from page 95)

— T —

Taylor, Montana (Brunswick)

Detroit Rocks
Indiana Avenue Stomp

Teagarden, Jack (Decca)

Prelude to the Blues
The Blues Have Got Me

Templeton, Alec (Decca)

Warsaw Concerto

Teixeira, Patricio (Victor)

Nao Tenho Lagrimas

Tharpe, Sister Rosetta (Decca)

All Over This World
What He Done For Me
I Want a Tall Skinny Papa
Shout, Sister, Shout!

Thornhill, Claude (Columbia)

I'm Getting Tired So I Can Sleep
Rock-a-Bye Bay

The Three Shades and Four Dreamers (Capitol)

From Twilight 'Til Dawn
Lovely Hannah

Todd, Dick (Bluebird)

When the Lights Go On Again
I'm Old Fashioned

Tolbert, Skeets (Decca)

Hey, Man! Hey, Man!
C. O. D.

Truex, Corporal Philip (Decca)

(See U. S. Army)

Tubb, Ernest (Decca)

I Hate to See You Go
That Same Old Story
There's Nothing More to Say
I've Really Learned a Lot
You Nearly Lose Your Mind
I'm Wondering How

Tucker, Tommy (Okeh)

Conchita, Marquita, Lolita, Pepita, Rosita, Juanita Lopez
Kille Kille

Ev'rybody Ev'ry Payday
March for the New Infantry

There Will Never Be Another You
Just As Tho You Were Here

— U —

U. S. Army (Decca)

American Eagles
Army's Made a Man Out of Me
How About a Cheer for the Navy
I Left My Heart at the Stage Door
Canteen

I'm Getting Tired So I Can Sleep
Oh, How I Hate to Get Up in the
Morning

Overture to "This Is the Army"
What the Well Dressed Man in Harlem
Will Wear

Uquillas, Ruben and Plutarco (Victor)

Ay! Dame tu Corazon

Uryga, Peter (Decca)

Sunnyside Polka
Summer Nights

— V —

Valdes, Miguelito (Decca)

Bim Bam Boom (Bim Bam Bum)
Carambu-Afro Cuban

Rica Pulpa

Zarabanda

Nague

Drume Negrita

Oye Negra

Sensemaya

Valente, Caceres and Frances (Victor)

Gato Libre
Margarita

Vallee, Rudy (Victor)

As Time Goes By
Deep Night
My Time Is Your Time
Stein Song
Vieni . . . Vieni

Whiffenpoof Song
Life Is Just a Bowl of Cherries

Kitty From Kansas City
I'm Just a Vagabond Lover

Vargas, Pedro (Victor)

Guabina Chiquinquirena

Victor "First Nighter" Orchestra (Victor)

Ah! Sweet Mystery of Life
Will You Remember

Thine Alone
Wanting You

One Alone
Sweethearts

My Hero
Serenade

Viking Accordion Band (Decca)

I Love To Dance a Polka
Oslo Waltz

— W —

Wain, Bea (Bluebird)

Blue Rain
Hello, My Lover, Goodbye

Wakely, Jimmy (Decca)

It's Too Late To Say You're Sorry
Alone and Lonely

Walker, Cindy (Decca)

It Never Can Be
It's All Your Fault

Waller, "Fats" (Bluebird)

By the Light of the Silvery Moon
Swing Out To Victory

Your Socks Don't Match
Up Jumped You With Love

Waller, "Fats" (Victor)

That's What the Well-Dressed Man in
Harlem Will Wear

Waring, Fred (Decca)

'Twas the Night Before Christmas
Silent Night, Holy Night
Oh, Gathering Clouds

Adeste Fideles
Cantique de Noel

The First Nowell; O, Little Town of
Bethlehem: Carol of the Bells
Beautiful Saviour

Stars and Stripes Forever
America Calling

Anchors Aweigh
Song for the Unsung

Roll Tanks, Roll
Look Out Below!

The Fighting Quartermaster Corps
We've Got a Job To Do

Washboard Sam (Bluebird)

River Hip Mamma
How Can You Love Me?
Good Old Cabbage Greens
Stop and Fix It

Waters, Ethel (Decca)

Miss Otis Regrets
Moonglow
Give Me a Heart to Sing To
I Ain't Gonna Sin No More

Dinah
You're Going to Leave the Old Home,
Jim

You're a Sweetheart
I'll Get Along Somehow

When It's Sleepy Time Down South
How Can I Face This Wearied World
Alone

Wayne, Jerry (Beaton)

This Will Be a Lonesome Summer
Indiana Blues

The Watchman Fell Asleep
Sweetheart Serenade

Weaver, Curly (Decca)

Sometime Mama
Two-Faced Woman

Weber, Marek (Victor)

(Victor)

My Treasure

Weems, Ted (Decca)

Piccolo Pete

Welk, Lawrence (Decca)

South

Wheatstraw, Peetie (Decca)

Southern Girl Blues
Separation Day Blues
Old Organ Blues

Wheeler, "Doc" (Bluebird)

Who Threw the Whiskey in the Well
Keep Jumpin'

White, Beverly (Beacon)

Hot Bread
If Things Don't Get Better (I'm Gonna
Make a Change)

Don't Stop Now!
My Baby Comes First With Me

Whiteman, Paul (Capitol)

Trav'ling Light
You Were Never Lovelier

Whiting, Margaret (Capitol)

That Old Black Magic

My Ideal
Without Love

Wilfahrt, John "Whoopee" (Decca)

Unita Polka
Twin City Schottische

Williams, Mary Lou (Brunswick)

Drag 'Em
Night Life

Williams, Sonny Boy (Bluebird)

She Don't Love Me That Way
Black Panther Blues

Williams, Sonny Boy (Brunswick)

Rubber Bounce
Reverse the Charges
Savoy Is Jumpin'
Honey, It Must Be Love

Wills, Bob (Okeh)

Let's Ride With Bob
Ten Years

My Confession
Whose Heart Are You Breaking Now?

Miss Molly
Home in San Antone

Wood, Barry (Bluebird)

I'm Getting Tired So I Can Sleep
Why Don't You Fall in Love With Me?

Ev'rybody Ev'ry Payday
March for the New Infantry

Woods, Oscar (Decca)

Evil Hearted Woman Blues

Wyte, Bernie (Standard)

Hole in Your Sock
Rag Man

— Y —

Young, Victor (Decca)

Ravel's Bolero

— Z —

Zumstein, Charles (Decca)

(See U. S. Army)

MUSICRAFT...

... the

fastest growing record company in the nation

High quality, low cost, and quick, easy salability have made the Musicraft label a "must" on all dealers' shelves... in every coin machine location. The success story of the Musicraft line is simple: our records are carefully designed to meet the current needs of dealers and operators. The tremendous amount of re-orders greeting each new Musicraft release is proof that this record-making formula is tops for profit building.



**A COMPLETE
LINE FOR EVERY
RETAIL DEALER
AND COIN MACHINE!**

MUSICRAFT...

ONE OF THE FINEST CATALOGS!

No matter what your record needs are—you are sure to find what you want in the complete Musicraft catalog. You can't miss with the Musicraft line—variety is the keynote! Every record is tops in its field.

DISTRIBUTORS FROM COAST TO COAST

Report the biggest record buying season at Musicraft! Don't miss out on this unusual profit line... Write for complete catalog today.

**MUSICRAFT RECORDS ARE AVAILABLE
FOR IMMEDIATE DELIVERY!!!**

**Distributors: There are still a few open
territories!**

- **POPULAR** Top tunes recorded by name artists and bands.
- **AUTHENTIC RHUMBAS** Latin American rhythms, made by Latin Americans.
- **NOVELTY RECORDS** Smart, sophisticated, "different" recordings—truly a must!
- **SEMI-CLASSICAL** High quality recordings of best loved semi-classical music by artists who know how to play it.
- **CLASSICAL** The finest of rarely recorded music by world famous artists—for which Musicraft has become famous.
- **CHILDREN'S RECORDS** The newest successful item in the Musicraft line—the finest children's records on the market.

**MUSICRAFT CORPORATION • 40 WEST 46th STREET
NEW YORK, 19, N.Y.**

THE HOTTEST

NOVELTY BAND IN SHOW BIZ



THE HOOSIER

HOT SHOTS

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

HOTTEST ON THE AIR

11TH YEAR IN RADIO
10th Year for ALKA-SELTZER
NBC Coast to Coast
20,000,000 LISTENERS EVERY SATURDAY NIGHT!

HOTTEST IN PERSON

Aug. 15—Memphis 24,000 people...2 performances
June 15—Baltimore 10,000 people...New Record
Aug. 22—Memphis 26,000 people...2 performances



HOTTEST ON RECORDS

OVER 3,000,000 DISKS SOLD TO DATE
ON OKEH RECORDS
The ORIGINAL Hoosier Hot Shots
OFTEN IMITATED—NEVER EQUALED

HOTTEST IN PICTURES

CURRENTLY STARRING
REPUBLIC'S HOOSIER HOLIDAY
Back to Hollywood Again This Fall
For Two More Pictures

YOUR BEST BOX-OFFICE BET

Personal Appearances Contact
KENNETH H. TRIETSCH
6633 North Le Moine Ave.
Chicago

Radio Contact
WADE AGENCY
208 W. Washington St., Chicago

Pictures Contact
MITCHELL HAMILBURG
Hollywood

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By NAT GREEN

Successful Korn Strummers give—that's why they pull like Lulu Belle and Scotty.

"I LIKE rural rhythm" runs the refrain of a popular ditty satirizing hillbilly music. Poking fun at the hillbillies is a favorite pastime of the intelligentsia and even some of society's sub-stratas, but the rural rhythmites go blithely along with satisfied smiles on their kissers and coins that jingle, jangle, jingle in their kicks. And why not! Their public numbers well into the millions and is not stingy in giving out moola for mountain music, mak-

ing many of the "git" strummers and tonsil titillators preferred customers of Uncle Sam along about March 15.

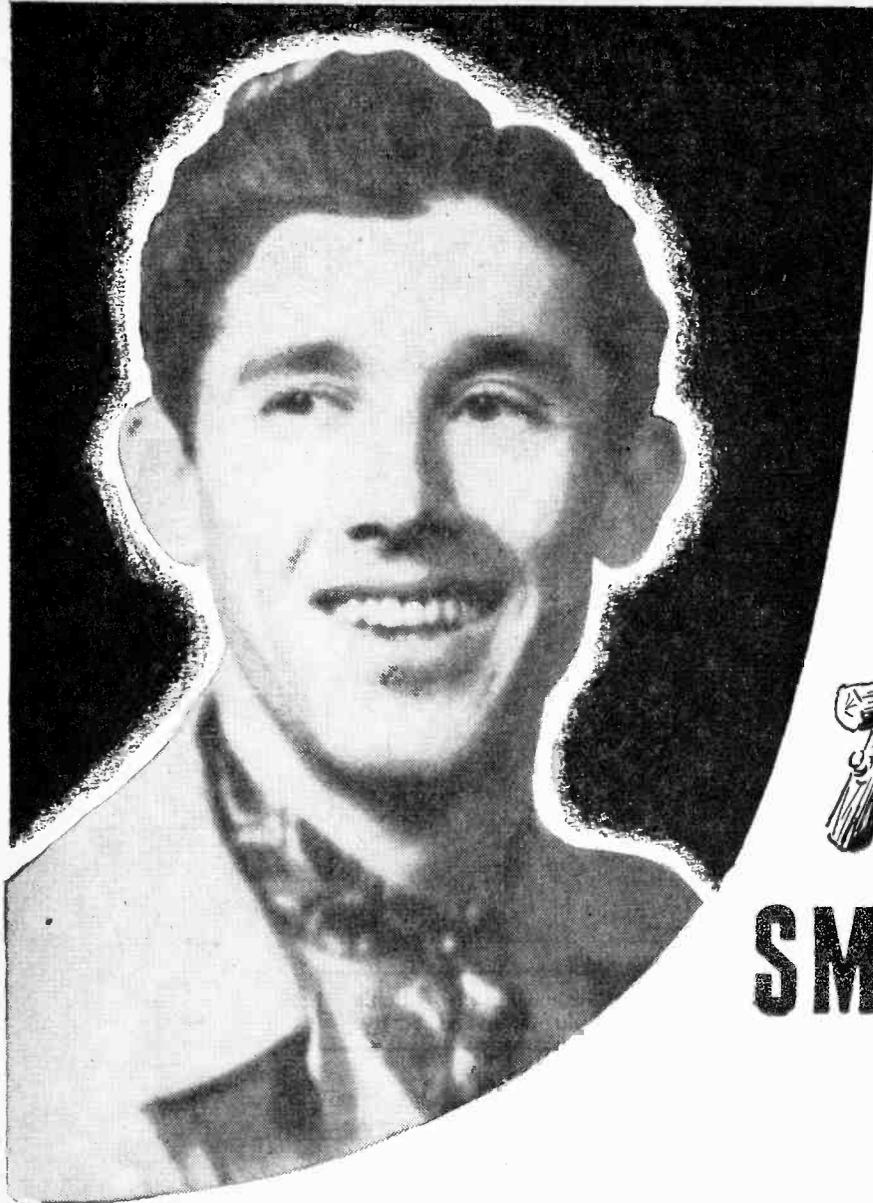
The public hears its hillbilly favorites "for free" on the air, but it doesn't hesitate to shell out the nickels to hear 'em on the juke boxes, and when the faves make personal appearances the public turns out in droves and willingly pays a nice chunk of coin to see and hear them. They're the hottest thing in the entertainment world today! They say James and his jivesters cook with gas. Well, the hillbillies heat with helium, and when the box-office count is in King J'oru can top anything the exponents of jumpin' jive have done.

Hillbillies are in uniform, too. They are No. One—whenever they play. The boys are in Alaska playing over their own station—WVCQ.

(Continued on page 102)



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KROY
ACUFF
and his
SMOKEY MOUNTAIN
Boy's and Girls

On the Air Every **SATURDAY** Night

WSM
GRAND
OLE OPRY

TOP FOLK PROGRAM ON THE AIR
for
PRINCE ALBERT TOBACCO
NBC-COAST TO COAST-FULL NETWORK

ON *Okeh* RECORDS

CURRENT TOP HITS

- | | |
|---|-------------|
| Don't Make Me Go to Bed
and I'll Be Good | } Okeh 6704 |
| I'll Reap My Harvest in
Heaven | |
| Fire Ball Mail | } Okeh 6685 |
| Night Train to Memphis
Low and Lonely | } Okeh 6693 |

NOW IN HOLLYWOOD
Making Picture for REPUBLIC STUDIOS



ACUFF-ROSE

PUBLICATIONS

Publishing the outstanding folk songs and popular hits of America

WITH TEARS IN MY EYES

The folk ballad that's sweeping the nation

WHOSE HEART ARE YOU BREAKIN' NOW?

By Floyd Jenkins

PINS AND NEEDLES

(In My Heart)

By Floyd Jenkins

THE PRECIOUS JEWEL

By Roy Acuff

I'LL REAP MY HARVEST IN HEAVEN

By Floyd Jenkins

LOW AND LONELY

By Floyd Jenkins

ACUFF ROSE PUBLICATIONS

2403 Kirkman Ave.

Nashville, Tenn.

Sole Selling Agents

ADAMS, VEE & ABBOTT, INC. 216 S. Wabash, Chicago, Ill.



HILLBILLIES

(Continued from page 99)

FAR from being a passing fancy, hillbilly music is deep-rooted in the life and traditions of America, stemming from the folk music of the earlier days. It is no Johnny-come-lately, but, like other music, its phenomenal growth to present colossal proportions has come about thru the medium of radio and the juke boxes during the last two decades. Even with these two powerful mediums it could not have developed its full potentialities had it not been for the smart showmanship of farsighted men who saw the possibilities of presenting the hillbilly artists in the flesh before the hundreds of thousands to whom they were familiar on the air and on records.

THE personal-appearance field, highly developed only in the last few years, has proved a gold mine to many artists, as well as to the promoters handling the shows. While there have been many new entrants into the field, the more important shows still are handled by a few men who have made a specialty of hillbilly personal appearances. Earl Kurtze, George Ferguson and Dick Bergen, of WLS Artists' Bureau, probably provide more talent than any others. With the stars of the National Barn Dance to draw upon, they are in an advantageous position and have been very successful. In the South the leaders have been Oscar Davis and Hal Burns, whose units, built with two or three widely known radio artists surrounded by lesser known people, often from stations in the territory played, have played to phenomenal business. Usually a large auditorium is necessary to handle the crowds who clamor to see their favorites. One of the Davis-Burns shows in Dallas grossed \$2,970 the first day and \$3,780 the second. At Nashville the unit drew 20,000 people to four shows in one day. A Davis jamboree in the Auditorium at Little Rock, Ark., last fall played to \$8,200 in one day, giving three shows. Foreman Phillips has been highly successful on the West Coast. His Los Angeles County Barn Dance at Venice Pier ballroom gained such popularity that Phillips has extended his activities to other California cities. WLW Promotions, Cincinnati, has had many amazing one-day stands, biggest of which was at the Lyric Theater, Indianapolis, with a gross of \$16,768.40.

Promotional policy of all of these shows is very similar. Little billing is used. A fair amount of newspaper advertising is carried, but main dependence is upon radio announcements, as radio listeners are the chief audience potential.

Capacity Crowds and Astonishing Grosses

THE daily "take" of some radio hillbilly artists is astonishing. The Hoosier Hot Shots, five-person combo using homemade musical instruments, frequently gross from \$3,000 to \$5,000 on one-day stands. On a repeat date at a Baltimore park last year they played to \$4,200, and at the small town of Reedbury, N. H., their one-day gross was \$5,600. Lulu Belle and Scotty, who for years have gravitated between WLS, Chicago, and WLW, Cincinnati, are in constant demand for p. a.'s, for which they command \$500 a day and transportation. Roy Acuff, featured on the "Grand Ole Opry" on WSM, Nashville, has a tremendous following, and last year had a gross income of close to \$200,000. Louise Massey and the Westerners, Patsy Montana, Girls of the Golden West, Roy Rogers, Sons of Pioneers and John Lair's picture for Columbia and are to make several more this year. Weaver Brothers and Elvir,



They Stand in Block-Long Lines for the Boone County Jamboree

Renfro Valley Boys are among the top money-getters who draw capacity crowds wherever they appear. The list could be extended to include several score of other artists all of whose available time away from radio is taken up with personal appearances.

NEW favorites are constantly developing on the air, and their sources of revenue are by no means confined to radio and personal appearances. Bob Atcher, heard on WJJD, Chicago, and WIND, Gary, Ind., has been recording since 1937. He has made more than 150 sides, and more than 3,000,000 of his platters have been sold.

The Hoosier Hot Shots have many records to their credit and sales are well over the million mark. The boys have just completed a one of the few hillbilly groups whose fame

was made in vaude rather than radio, are favorites on records and in pictures.

An idea of the popularity of hillbillies on records may be gained from a perusal of the list of 608 recording artists and groups of artists listed in *The Billboard* in 1941. Of the total, 198 were listed as hillbilly, 171 classical, 158 popular, 77 international and 4 foreign. Many of the artists listed are well known on the air only sectionally, but their platters enjoy popularity thruout the country.

That the audience for folk music is increasing is evident in the popularity of folk singers with name bands. Judy Canova is an outstanding example, and there are many others. Far from showing any sign of waning, hillbilly popularity continues to grow, and it bids fair to remain one of the stand-bys of show business.

The Hoosier Hot Shots Have Plenty Devotees



America's Favorite Folk Artists

Lulu Belle and Scotty



FAVORITES

★ ★ ★
ON THE AIR
NOW IN 11th YEAR
"National Barn Dance"
for
ALKA SELTZER
NBC—Saturday Nights

★ ★
ON THE JUKE BOXES
On Okeh Records
"Mountain Dew"
"Remember Me"
"Be Careful, Girls"
"Prisoner's Dream"

★ ★ ★
ON PERSONAL APPEARANCES
This team probably holds more records
for attendance in theatres, fairs and
auditoriums than any other team in
radio.

★ ★
ON THE SCREEN
CURRENTLY FEATURED
"Swing Your Partner"
for
REPUBLIC
See you soon in
"National Barn Dance"
for
PARAMOUNT STUDIOS

No.

Singing Cowgirl
of
Western
Songs

PATSY MONTANA

AMERICA'S
FAVORITE
"HI, PARDNER!"



PERSONAL APPEARANCES

Houston, Texas—April, 1943
Baltimore, Maryland—June, 1943
Detroit, Michigan—March, 1943
Toledo, Ohio—February, 1943

ON THE AIR "Hi, Pardner!"
WLS National Barn Dance

IN PICTURES
REPUBLIC

"Colorado Sun Set"
See you soon in another outstanding picture

ON RECORDS
DECCA RECORDS

"I Want To Be a Cowboy Sweetheart"
"Sunny San Antone"
"Deep in the Heart of Texas"
"I'll Wait for You"

CONTACT—WLS Artists Bureau

BEST SELLING RECORDS

Compiled from The Billboard's Music Popularity Chart—
September 5, 1942, through September 11, 1943.

Name of Song	Artist
ALL OR NOTHING AT ALL	Frank Sinatra Harry James
AMEN	Abe Lyman Woody Herman
AS TIME GOES BY	Jacques Renard Rudy Vallee
BRAZIL	Xavier Cugat
COMIN' IN ON A WING AND A PRAYER	Song Spinners
DAYBREAK	Tommy Dorsey
DEARLY BELOVED	Glenn Miller Dinah Shore
DER FUEHRER'S FACE	Spike Jones
DON'T GET AROUND MUCH ANYMORE	Ink Spots Glen Gray Duke Ellington
FOR ME AND MY GAL	Judy Garland Gene Kelly
HE'S MY GUY	Harry James
HE WEARS A PAIR OF SILVER WINGS	Kay Kyser
IDAHO	Benny Goodman
I HAD THE CRAZIEST DREAM	Harry James
I HEARD YOU CRIED LAST NIGHT	Harry James Dick Haymes
I LEFT MY HEART AT THE STAGE DOOR CANTEEN	Sammy Kaye Charlie Spivak
IN MY ARMS	Haymes-Song Spinners
IN THE BLUE OF THE EVENING	Tommy Dorsey
IT CAN'T BE WRONG	Haymes Song Spinners
IT'S ALWAYS YOU	Tommy Dorsey
IT STARTED ALL OVER AGAIN	Tommy Dorsey
I'VE HEARD THAT SONG BEFORE	Harry James
JINGLE, JANGLE, JINGLE	Kay Kyser
JOHNNY ZERO	Song Spinners
JUKE BOX SATURDAY NIGHT	Glenn Miller
JUST AS THO YOU WERE HERE	Tommy Dorsey
KALAMAZOO	Glenn Miller
LET'S GET LOST	Vaughn Monroe Kay Kyser
MANHATTAN SERENADE	Harry James
MR. FIVE BY FIVE	Harry James Freddie Slack
MOONLIGHT BECOMES YOU	Glenn Miller Bing Crosby
MURDER! HE SAYS	Dinah Shore
MY DEVOTION	Vaughn Monroe Charlie Spivak
PAPER DOLL	Mills Bros.
PISTOL PACKIN' MAMA	Al Dexter
PRAISE THE LORD AND PASS THE AMMUNITION	Kay Kyser Merry Macs
SERENADE IN BLUE	Glenn Miller
SUNDAY, MONDAY OR ALWAYS	Bing Crosby
STRICTLY INSTRUMENTAL	Harry James
STRIP POLKA	Johnny Mercer Alvino Rey Kay Kyser Andrews Sisters
TAKE ME	Tommy Dorsey
TAKING A CHANCE ON LOVE	Benny Goodman
THAT OLD BLACK MAGIC	Glenn Miller Freddie Slack
THERE ARE SUCH THINGS	Tommy Dorsey
VELVET MOON	Harry James
WHEN THE LIGHTS GO ON AGAIN	Vaughn Monroe
WHITE CHRISTMAS	Bing Crosby
WHO WOULDN'T LOVE YOU?	Kay Kyser
WHY DON'T YOU DO RIGHT?	Benny Goodman
WHY DON'T YOU FALL IN LOVE WITH ME?	Dinah Shore Johnny Long
YOU'D BE SO NICE TO COME HOME TO	Dinah Shore
YOU'LL NEVER KNOW	Willie Kelly Haymes Song Spinners
YOU'LL NEVER KNOW	Frank Sinatra
VELVET MOON	Harry James

Newspapers Using Record Reviews and News —

(Continued from page 105)

Peru
Peru News-Herald: Popular reviews.

Streator
Streator Times-Press: Record news.

INDIANA

Attica
Attica Ledger-Tribune: Record news.

Anderson
Anderson Herald: Record news; popular and classical reviews.

Fort Wayne
Fort Wayne News-Sentinel: Record news; popular and classical reviews.

Goshen
Goshen News-Democrat: Record news.

Hammond
Hammond Times: Record news; popular and classical reviews.

Huntington
Huntington News: Record news.

Indianapolis
Indianapolis Star: Classical reviews.
Indianapolis Time: Record news; popular reviews.

La Porte
La Porte Herald-Argus: Record news; popular and classical reviews.

Linton
Linton Citizen: Record news (occasionally).

Logansport
Logansport Press: Record news.

Marion
Marion Leader-Tribune: Record news.

Portland
Portland Commercial-Review: Record news; popular reviews.

Princeton
Princeton Clarion-News: Record news.
Princeton Democrat: Record news.

Terre Haute
Terre Haute Tribune: Record news; popular and classical reviews.

Tipton
Tipton Tribune: Record news.

Union City
Union City Gazette: Record news; popular and classical reviews.
Union City Times: Record news; popular and classical reviews.

IOWA

Davenport
Davenport Democrat & Leader: Record news; popular and classical reviews.

Mason City
Mason City Globe-Gazette: Record news; popular and classical reviews.

KANSAS

Liberal
Southwest Times: Popular reviews.

Wichita
Wichita Beacon: Popular and classical reviews.

MAINE

Augusta
Augusta Kennebec Journal: Record news; popular and classical reviews.

MARYLAND

Baltimore
Baltimore American: Record news.
Baltimore Evening Sun: Classical reviews.
Baltimore Morning Sun: Popular and classical reviews.
Baltimore Sunday Sun: Record news; popular reviews.
Baltimore News-Post: Record news.

MASSACHUSETTS

Boston
Boston American: Record news.
Boston Evening Globe: Popular and classical reviews.
Boston Herald: Record news; classical reviews.
Boston Record: Record news.
Christian Science Monitor: Popular and classical reviews.

Northampton
Northampton Hampshire Gazette: Record news.

Springfield
Springfield Evening Union: Record news; popular and classical reviews.

Worcester
Worcester Telegram & Gazette: Record news; popular and classical reviews.

MICHIGAN

Calumet
Calumet News-Journal: Record news.

Detroit
Detroit Free Press: Record news; popular and classical reviews.
Detroit News: Popular and classical reviews.
Detroit Times: Popular and classical reviews.

Grand Rapids
Grand Rapids Herald: Record news (occasionally); popular and classical reviews.

Greenville
Greenville News: Record news; popular and classical reviews.

Lansing
Lansing State Journal: Record news; popular and classical reviews.

Port Huron
Port Huron Times Herald: Popular and classical reviews.

South Haven
South Haven Tribune: Record news.

MINNESOTA

Duluth
Duluth Herald & News-Tribune: Record news; popular and classical reviews.

Minneapolis
Minneapolis Sunday Tribune: Popular and classical reviews.

MISSOURI

Kansas City
Kansas City Star: Record news; popular and classical reviews.

St. Louis
St. Louis Globe-Democrat: Record news; popular and classical reviews.
St. Louis Post-Dispatch: Classical reviews.

NEW HAMPSHIRE

Laconia
Laconia Citizen: Record news.

NEW JERSEY

Atlantic City
Atlantic City Press Union: Record news; popular and classical reviews.

Camden
Courier-Post: Record news; popular and classical reviews.

Lakewood
Lakewood Times: Record news; popular reviews.

Long Branch
E. D. De Witt: Record news.

Newark
Newark News: Record news; popular and classical reviews.

NEW YORK

Buffalo
Courier-Express: Record news; popular and classical reviews.

Buffalo Evening News: Record news; popular and classical reviews.
Polish Everybody's Daily: Record news.

Herkimer
Herkimer Telegram: Record news.

Maspeth
Queens Ledger: Record news; popular reviews.

New York
New York Daily News: Record news; popular and classical reviews.
New York Herald Tribune: Record news; popular and classical reviews.
New York Sun: Record news; popular and classical reviews.
P.M. record news; popular and classical reviews.

Ridgewood, L. I.
Long Island Advocate: Record news; popular and classical reviews.

Rochester
Rochester Democrat & Chronicle: Record news; popular and classical reviews.

Syracuse
Syracuse Journal American: Record news; popular and classical reviews.
Syracuse Post-Standard: Record news; popular and classical reviews.

Yonkers
Yonkers Times: Record news.

NORTH CAROLINA

Asheville
Asheville Citizen Times: Record news (occasionally).

Greensboro
Greensboro News: Record news; popular and classical reviews.

High Point
High Point Enterprise: Record news; popular and classical reviews.

Raleigh
Raleigh News: Classical reviews.
Raleigh Observer: Classical reviews.

Salisbury
Salisbury Post: Record news.

Shelby
Shelby Star: Record news.

Winston-Salem
Journal & Sentinel: Record news; popular and classical reviews.

OHIO

Akron
Akron Beacon Journal: Record news; popular and classical reviews.

Cincinnati
Cincinnati Post: Record news; popular and classical reviews.
Cincinnati Times Star: Popular and classical reviews.

Cleveland
Cleveland Plain Dealer: Record news; popular and classical reviews.
Cleveland News: Record news; popular and classical reviews.
Cleveland Press: Record news; popular and classical reviews.

Columbus
Columbus Citizen: Popular and classical reviews.
Columbus Dispatch: Popular and classical reviews.
Columbus Sunday Star: Record news; popular and classical reviews.
Ohio State Journal: Popular reviews.

Covington
Stillwater Valley News: Record news.

Dayton
Dayton Herald: Record news; popular reviews.

Martins Ferry
Martins Ferry Times: Record news; popular and classical reviews.

Newark
Newark Advocate & American Tribune: Record news; popular and classical reviews.

Niles
Niles Times: Record news; popular and classical reviews.

Toledo
Toledo Times: Record news; popular and classical reviews.

Youngstown
Youngstown Vindicator Telegram: Popular and classical reviews.

Zanesville
Zanesville Times Recorder: Record news.

OKLAHOMA

Oklahoma City
Oklahoman and Times: Record news; popular and classical reviews.

Tulsa
Tulsa World: Record news; popular and classical reviews.

OREGON

Portland
The Oregonian: Popular and classical reviews.

PENNSYLVANIA

Altoona
Altoona Tribune: Record news; classical reviews.

Butler
Butler Eagle: Record news.

Donora
Donora Herald-American: Record news; popular and classical reviews.

Easton
Easton Free Press: Record news.

Erie
Erie Dispatch-Herald: Record news; popular and classical reviews.

Latrobe
Latrobe Bulletin: Record news.

Nanticoke
Nanticoke Press: Record news; popular and classical reviews.

Philadelphia
Philadelphia Record: Record news; popular and classical reviews.

Pittsburgh
Pittsburgh Press: Record news; popular and classical reviews.
Pittsburgh Sun Telegraph: Popular and classical reviews.

Pottstown
Pottstown Mercury: Record news.

RHODE ISLAND

Providence
Providence Bulletin: Record news.

SOUTH CAROLINA

Columbia
The State: Record news; popular and classical reviews.

TENNESSEE

Knoxville
Knoxville Journal: Record news; popular and classical reviews.
Knoxville News: Record news; popular and classical reviews.

Memphis
Memphis Commercial Appeal: Record news; popular and classical reviews.
The Press Scimitar: Record news (occasionally).

TEXAS

Amarillo
Amarillo Globe and Sunday News Globe: Record news; popular reviews.
Amarillo Times: Record news.

Austin
Austin American-Statesman: Popular and classical reviews.

Commerce
Commerce-Journal: Record news.

Dallas
Dallas News: Record news; popular and classical reviews.
Dallas Times-Herald: Record news; popular and classical reviews.

Fort Worth
Fort Worth Press: Record news; popular and classical reviews.
Fort Worth Star-Telegraph: Record news; popular and classical reviews.

San Antonio
San Antonio Express: Popular and classical reviews.
San Antonio Light: Record news; popular and classical reviews.

UTAH

Ogden
Ogden Standard Examiner: Record news; popular reviews.

Salt Lake City
Salt Lake City Deseret News: Record news; popular and classical reviews.
The Telegram: Record news (occasionally).
The Tribune: Record news; popular and classical reviews (occasionally).

VIRGINIA

Norfolk
Virginian Pilot News: Record news; popular and classified reviews.

Portsmouth
Portsmouth Star: Record news; popular and classical reviews.

Richmond
Richmond Times Dispatch: Record news; popular and classical reviews.

WASHINGTON

Anacortes
Anacortes Mercury: Record news.

Seattle
Post Intelligence: Record news; classical reviews.

Tacoma
Tacoma News-Tribune: Record news; classical reviews.

Walla Walla
Walla Walla Bulletin: Record news; classical reviews.

WEST VIRGINIA

Charleston
Charleston Gazette: Record news; popular reviews.
Charleston Mail: Record news; popular and classical reviews.

Clarksburg
Clarksburg Telegram: Record news; popular and classical reviews.

Grafton
Grafton Sentinel: Record news.

Huntington
The Music Box, Huntington Publishing Company: Record news; popular and classical reviews.

Parkersburg
Parkersburg News: Record news; popular and classical reviews.

WISCONSIN

Madison
Madison Capital Times: Record news; popular and classical reviews.
Wisconsin State Journal: Record news; popular and classical reviews.

Milwaukee
Milwaukee Journal: Record news; classical reviews.
The Milwaukee Sentinel: Classical reviews.

Superior
Superior Telegram: Record news; popular and classical reviews.

PHILLIPINE ISLANDS

Honolulu
Honolulu Advertiser: Record news; popular reviews.

POPULAR RECORDING ARTISTS AND THE LABELS FOR WHICH THEY RECORD

- Abbott, Jerry—Standard Popular
 Acuff, Roy—Okeh Folk Tunes
 Alexander, Van—Beacon Popular
 Allen, Bob—Beacon Popular
 Alphabetical Four—Decca Race
 Amaya, Carmen—Decca Personality
 Ambrose, Bert—Decca Popular
 American Square Dance Group—Decca Popular
 Anderson, Judith—Victor Classical
 Anderson, Marian—Victor Classical
 Andrews Sisters—Decca Popular
 Apollon, Dave—Decca Popular
 Armstrong, Lil—Decca Popular & Race
 Armstrong, Louis—Decca Popular
 Arno's Gypsy Caravan—Continental
 Arrau, Claudio—Victor Classical
 Arvizu, Juan—Columbia Popular and Victor International
 Astaire, Fred—Decca Popular
 Atcher, Bob, and Bonnie Blue Eyes—Okeh Folk Tunes
 Autry, Gene—Okeh Folk Tunes
 Aviles, Hernando—Victor International
 Ayres, Mitchell—Bluebird Popular
 Baccaloni, Salvatore—Columbia Masterworks
 Bach Choir—Victor Classical
 Bagelmen Sisters—Victor International
 Baker, Don—Columbia Popular
 Baker, Kenny—Decca Popular
 Bampton, Rose—Victor Classical
 Barbosa, Castro—Victor International
 Barfield, Johnny—Bluebird Folk Tunes
 Barnett, Charlie—Decca Popular
 Barry Sisters—Standard Popular
 Bartlett & Robertson—Columbia Masterworks
 Bartok, Bela—Columbia Masterworks
 Bar-X Cowboys—Bluebird Folk Tunes
 Basie, Count—Columbia Popular
 Bauer, Harold—Victor Classical
 Baum, Kurt—Columbia Masterworks
 Beacon Brass Band—Beacon Popular
 Bechet, Sidney—Bluebird and Victor Popular
 Beecham, Sir Thomas—Victor Classical and Columbia Masterworks
 Belarsky, Sidor—Musicraft Classical
 Bigard, Barney—Bluebird Popular
 Biggs, E. Power—Victor Classical
 Big Bill—Okeh Race
 Big Joe & His Rhythm Band—Bluebird Race Tunes
 Big Maceo (Maceo Merriweather)—Bluebird Race Tunes
 Blair, Jimmy—Standard Popular
 The Bohemians—Victor International
 Bond, Johnny—Okeh Folk Tunes
 Bonnet, Joseph—Victor Classical
 Boone, Chester—Decca Sepia
 Booze, Bea—Decca Sepia
 Boswell, Connee—Decca Popular
 The Boswell Sisters—Brunswick Popular
 Boston "Pops" Orchestra—Victor Classical
 Boston Symphony Orchestra—Victor Classical
 Boyd, Bill, & His Cowboy Ramblers—Bluebird Folk Tunes
 Bradley, Will—Columbia Popular
 Brailowsky, Alexander—Victor Classical
 Brandelius, Harry—Victor International
 Brandwynne, Nat—Decca Popular
 Brenner, Englebert—Musicraft Classical
 Britt, Elton—Bluebird Folk Tunes
 Brooks, Joan—Beacon Popular
 Broonzy, Willie (Big Bill)—Okeh Race Tunes
 Brown, Anne—Decca Personality
 Brown, Dolores—Beacon Popular
 Brown, Gabriel—Beacon Popular
 Brown, Les—Okeh Popular
 Brownlee, John—Decca Popular
 Bruce, Carol—Decca Popular
 Bruner, Cliff—Decca Folk Tunes
 Bryer, Dick—Musicraft Popular
 Buckeye Orchestra—Victor International
 Budapest Quartet—Columbia Masterworks
 Buddy Clarke—Beacon Popular
 Bura Gypsy Orchestra—Victor International
 Burke, Ceelle—Capitol Race Tunes
 Busch, Adolf—Columbia Masterworks
 Butterfield, Billy—Capitol Popular
 Butterfield, Erskine—Decca Popular and Sepia
 Calder, Crane—Musicraft Popular
 Calloway, Cab—Okeh Popular
 Campbell, William—Beacon Popular
 Canaro, Francisco—Decca Hispana
 Candle Lighters—Standard Popular
 Canova, Judy—Okeh Folk Tunes
 Capo, Bobby—Decca Hispana
 Carle, Frankie—Columbia Popular
 Carlisle Brothers—Decca Folk Tune
 Carlisle, Una Mae—Bluebird Popular
 Carroll, Bob—Capitol Popular
 Carroll, Irv—Bluebird Popular
 Carste, Hans—Victor International
 Carter Family—Bluebird Folk Tunes
 Carter, John—Columbia Masterworks
 Caruso, Enrico—Victor Classical
 Casadesus, Robert—Columbia Masterworks
 Cassell, Pete—Decca Folk Tune
 Castagna, Bruna—Columbia Masterworks
 Castagnetta, Grace—Musicraft Classical
 Cats and the Fiddle—Bluebird Race Tunes
 Cavall, Jean—Standard Popular
 Cavallaro, Carmen—Decca Popular
 The Charioteers—Columbia Popular
 Chester, Bob—Bluebird Popular
 Chicago Symphony Orchestra—Victor Classical and Columbia Masterworks
 Chor Arfa Chorus—Victor International
 Christine and the Rangers—Decca Folk Tunes
 Chuck Wagon Gang—Okeh Folk Tunes
 Churchill, Savannah—Beacon Popular
 Cincinnati Symphony Orchestra—Victor Classical
 Clark, Buddy—Okeh Popular
 Clarke, Buddy—Beacon Popular
 Clayton, Doc—Bluebird Race
 Four Clefs—Bluebird Race Tunes
 Cleveland Orchestra—Columbia Masterworks
 Cloister Bells—Decca Popular
 Colling, Joe—Decca Popular
 Colman, Ronald—Decca Personality
 Colonial Orchestra—Standard Popular
 Colgue, Pedro—Victor International
 Como, Perry—Victor Popular
 Connecticut Polish Orchestra—Continental
 Connor, Nadine—Victor Classical
 Continental Polka Orchestra—Continental
 Coolidge String Quartet—Victor Classical
 Cooper, Al—Decca Sepia and Popular
 Cordon, Norman—Victor Classical
 Coro Belmont Chorus—Victor International
 Courboin, Charles M.—Victor Classical
 Crawford, Jesse—Decca Popular
 Crooks, Richard—Victor Classical
 Crosby, Bing—Decca Popular
 Crosby, Bob—Decca Popular
 Crudup, Arthur (Big Boy)—Bluebird Race Tunes
 Ctibor & Poupe Duet—Victor International
 Cugat, Xavier—Columbia Popular
 Curtis String Quartet—Victor Classical
 Daffan, Ted—Okeh Folk Tunes
 Daniels, Joe—Decca Popular
 Darling, Denver—Decca Folk Tune
 Darnell, Bill—Standard Popular
 Davenport, Cow Cow—Brunswick Race
 Davis, Carl, & Harty Taylor—Okeh Folk Tunes
 Davis, Jimmie—Decca Popular
 Davis, Walter—Bluebird Race Tunes
 Dawson, Peter—Victor International
 Day, Dennis—Capitol Popular
 Dean, Eddie—Decca Folk Tunes
 Dechova Band—Victor International
 De Geczy Orchestra—Victor International
 Delgado, Fausto—Decca Hispana
 Delmore Brothers—Decca Folk Tunes
 DeLoache, Benjamin—Musicraft Classical
 Delta Rhythm Boys—Decca Popular
 Denver Darling—Decca Folk Tunes
 Denya, Marcelle—Victor Classical
 De Prince Orchestra—Victor International
 Detroit Symphony Orchestra—Decca Personality
 Dexter, Al—Okeh Folk Tunes
 Dickson, Art—Beacon Popular
 Dietrich, Marlene—Decca Personality
 Dinicu, Gregore—Victor International
 Dixie Ramblers—Bluebird Folk Tunes
 Dombkowski Orchestra—Victor International
 Don Cossack Chorus, Serge Jaroff (Cond.)—Columbia Masterworks
 Donahue, Al—Okeh Popular
 Donald's Museite Orchestra—Continental
 Doro, Lecn—Victor International
 Dorsey, Jimmy—Decca Popular
 Dorsey, Tommy—Victor Popular
 Dragonette, Jessica—Victor Classical
 Duchin, Eddy—Columbia Popular
 Duchow Orchestra—Victor International
 Duey, Phil—Decca Popular
 Duncan, Todd—Decca Personality
 Dunne, Irene—Decca Popular
 Dupree, Jack—Okeh Folk Tunes
 Durbin, Deanna—Decca Popular
 Eastern Slope Inn Orchestra—Decca Popular
 Eastman-Rochester Symphony Orchestra—Victor Classical
 Eberle, Bob—Decca Popular
 Eddy, Nelson—Victor Classical and Columbia Masterworks
 Ellington, Duke—Victor Popular
 Elliott, Baron, and His Stardust Melodies Orchestra—Musicraft Popular
 Ellstein, Abe—Victor International
 Elman, Mischa—Victor Classical
 Evans, Maurice—Victor Classical and Columbia Masterworks
 Evans, Merle—Columbia Popular
 Feuermann, Emanuel—Victor Classical and Columbia Masterworks
 Fiedler, Arthur—Victor Classical
 Fields and Fingerle—Decca Popular
 Fields, Gracie—Decca Popular
 Fields, Shep—Bluebird Popular
 Fingerle and Schutt—Decca Personality
 Fischer, Darrell, and His "Log-Jammers"—Standard Popular
 Fisher, Freddie—Decca Popular
 Fitzgerald, Ella—Decca Popular
 Five Red Caps—Beacon Popular
 Flagstad, Kirsten—Victor Classical
 Foley, Red—Decca Folk Tunes
 Fon-Fon and His Orchestra—Victor International
 Fox, Virgil—Victor Classical
 Francescatti, Zino—Columbia Masterworks
 Francisco Orchestra—Standard Popular
 Freeman, Hilda and Harold—Victor International
 Froman, Jane—Columbia Popular
 Fuller, Blind Boy—Decca Race
 Fulton, Jack—Decca Popular
 Gaden, Robert—Victor International
 Galder, Crane—Musicraft Classical
 Gallardo, Carlos—Victor International
 Galmor, Frederick—Musicraft Popular
 Garland, Judy—Decca Popular
 Garbousova, Raya—Victor Classical
 Gardel, Carlos—Victor International
 Gardiner, Reginald—Decca Personality
 Gene's Museite Orchestra—Continental
 Georgia Peach and Her Gospel Singers—Decca Sepia Series
 Gillum, Jazz—Bluebird Race Tunes
 Glahe, Will—Victor International
 Goldberg and Krauss—Decca Personality
 Golden Gate Quartet—Okeh Popular
 Goldsand, Robert—Decca Personality
 Golschmann, Vladimir—Victor Classical
 Gomez, Eddie—Decca Hispana
 Gomez, Vicente—Decca Personality
 "Good Fellows"—Standard Popular
 Goodman, Al—Columbia Popular
 Goodman, Benny—Columbia Popular
 Goossens, Eugene—Victor Classical
 Gordon String Quartet—Decca Personality
 Gorin, Igor—Victor Classical
 Gould, Morton—Columbia Popular
 Gould, Morton—Decca Personality
 Grabek, Walter—Victor International
 Grandjany, Marcel—Victor Classical
 Grant, Harold—Standard Popular
 Gray, Glen—Decca Popular
 Green, Lil—Bluebird Race Tunes
 Griffin, Rex—Decca Folk Tunes
 Grosses Military Band—Victor International
 Guizar, Tito—Victor Popular and Victor International
 Gypsy Wanderers' Orchestra—Victor International
 Hain, William—Musicraft Classical
 Haines, Connie—Capitol Popular
 Hall, Roy, and His Blue Ridge Entertainers—Bluebird Folk Tunes
 Hamfats Harlem—Decca Race

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Recording Artists and Labels

(Continued from page 107)

- Hampton Institute—Musicraft Classical
- Hampton, Lionel—Decca Popular
- Hanson, Dr. Howard—Victor
- Harden, Harry—Decca Popular
- Harding, Harvey—Victor
- Harold's Instrumental Trio—Standard Popular
- Harris, Johanna—Victor Classical
- Harry Accordionists, The—Continental
- Hawkins, Erskine—Bluebird Popular
- Hayden, Ethyl—Musicraft Classical
- Hayes, Billie—Beacon Popular
- Hayes, Helen—Victor Classical
- Hayes, Roland—Columbia
- Haymes, Dick—Decca Popular
- Heavenly Gospel Singers—Bluebird
- Heidt, Horace—Columbia Popular
- Heifetz, Jascha—Victor Classical
- Helsinki University Choir—Victor
- Henderson, Fletcher—Brunswick
- Hendrie, Hubert—Victor
- Herman, Woody—Decca Popular
- Herrera, Lorenzo—Victor International
- Hersholt, Jean—Decca Popular
- Herth, Milt—Decca Popular
- Hicks, Curly, and His Taproom Boys—Bluebird Folk Tunes
- Hi-Flyers—Okeh Folk Tunes
- Hildegard—Decca Popular
- Hill, Alex—Brunswick Jazz
- Hines, Earl—Bluebird Popular
- Hodes, Art—Decca Popular
- Hodges, Johnny—Bluebird Popular
- Hoff, Carl—Okeh Popular
- Holiday, Billie—Okeh Popular
- Holloway, Sterling—Decca Popular
- Holman, Libby—Decca Popular
- Hotel Nacional Orchestra—Musicraft
- Holts Quintet—Victor International
- Hoosier Hot Shots—Okeh Folk Tunes
- Hovlick, Harry—Decca Popular
- Horne, Lena—Victor Popular
- Horowitz, Vladimir—Victor Classical
- Houston, Elsie—Victor Classical
- Howard, Eddy—Columbia Popular
- Hoysradt, John—Musicraft Classical
- Huey, Richard—Beacon Popular
- Hungarian Gypsy Orchestra—Victor
- Indianapolis Symphony Orchestra—Victor Classical
- Ink Spots—Decca Popular
- Iona, Andy—Columbia Popular
- Iturbi, Jose—Victor Classical
- Ives, Burl—Okeh Popular
- James, Harry—Columbia Popular
- Janssen, Herbert—Columbia
- Janssen Symphony of Los Angeles—Victor Classical
- Janssen, Werner—Victor Classical
- Jarl-Franzen Quartet—Victor
- Jarl Instrumental Quintet—Victor
- Jenkins, Gordon—Capitol Popular
- Jepson, Helen—Victor Classical
- The Jesters—Decca Popular
- Joe's Merry-Makers—Standard Popular
- Johnson, Buddy—Decca Popular
- Johnson, James P.—Brunswick Jazz
- Johnson, Pete—Decca Sepia
- Johnston, Johnnie—Capitol Popular
- Johnson, Lonnie—Bluebird Race
- Jones, Allan—Victor Classical
- Jones, Buddy—Decca Folk Tunes
- Jones, Spike, and His City Slickers—Bluebird Popular
- Jordan, Louis—Decca Popular
- Jordan and Kent—Decca Popular
- Juanita Hall Choir—Decca Sepia
- Jurgens, Dick—Columbia Popular
- Kallen, Kitty—Capitol Popular
- Kama, Charles—Bluebird Hawaiian
- Kardos, Gene—Continental
- Karin, Juel—Victor International
- Kassel, Art—Bluebird Popular
- Kaye, Danny—Columbia Popular
- Kaye, Milton—Musicraft Classical
- Kaye, Sammy—Victor Popular
- Kelly, Gene—Decca Popular
- Kenny, Mart—Bluebird Popular
- Kilenyi, Edward—Columbia
- Kindler, Hans—Victor Classical
- King Cole Trio—Decca Sepia
- King, John (Dusty)—Bluebird Folk
- Four King Sisters—Bluebird Popular
- Kipnis, Alexander—Victor Classical
- Kirby, John—Victor Popular
- Kirk, Andy—Decca Popular
- Kirkpatrick, Ralph—Musicraft
- Kirsten, Dorothy—Victor Classical
- Korjus, Miliza—Victor Classical
- The Korn Kobbler—Okeh Popular
- Kostelanetz, Andre—Columbia
- Koussevitzky, Serge—Victor Classical
- Kreisler, Fritz—Victor Classical
- Krogh, Erling—Victor International
- Krolkowski, Ed—Columbia Foreign
- Krupa, Gene—Okeh Popular
- Kryger, Bruno—Victor International
- Kullman, Charles—Columbia Masterworks
- Kyser, Kay—Columbia Popular
- La Gitanilla—Musicraft Classical
- Landt, Carl—Beacon Popular
- Landowska, Wanda—Victor Classical
- Langford, Frances—Decca Popular
- Laszlo, Semsey—Victor International
- Lawrence, Marjorie—Victor
- Layman, Zora—Decca Popular and Folk Tunes
- Lazarz, Joe—Victor International
- Leadbelly—Musicraft Classical
- Lee, Mary—Decca Popular
- Lehmann, Lotte—Victor Classical and Columbia Masterworks
- Leinsdorf, Erich—Columbia Masterworks
- Leonard, Jack—Okeh Popular
- Leopold, Walt—Standard Popular
- Levant, Oscar—Columbia Masterworks
- Lewis, Texas Jim—Decca Folk Tunes
- Light Crust Doughboys—Okeh Folk
- Liebert, Dick—Victor Popular
- Livi, Emilio—Victor International
- Ljubic, Edo—Victor International
- Loh, Wei Chung—Musicraft Classical
- Lombardo, Guy—Decca Popular
- London Symphony Orchestra—Decca
- Long, Johnny—Decca Popular
- Lorraine, Kay—Standard Popular
- Luboshultz and Nemenoff—Victor
- Lulu Belle & Scotty—Okeh Folk
- Lunceford, Jimmie—Decca Popular
- Luther, Frank—Decca Popular
- Lyman, Abe—Bluebird Popular
- Lynn, Imogene—Capitol Popular
- Lytell, Jimmy—Beacon Popular
- Mach, Pepik—Victor International
- MacDonald, Jeanette—Victor Classical
- MacGregor, Evelyn—Musicraft Classical
- MacMillan, Sir Ernest—Victor Classical
- McClennan, Tommy—Bluebird Race
- McIntyre, Hal—Victor Popular
- McKinley, Ray—Capitol Popular
- McLean, Jack—Capitol Popular
- McMichen, Clayton—Beacon Popular
- McMichen, Clayton—Decca Popular and Folk Tunes
- McNulty Family—Decca Irish
- McPartland, Jimmy—Decca Popular
- McShann, Jay—Decca Popular
- Machito—Decca Hispana
- Magyary, Irme—Victor International
- "The Main-Streeters"—Standard
- Maison, Rene—Columbia Masterworks
- Maldonado-Infante Orchestra—Victor International
- Manners, Zeke—Bluebird Folk
- Manone, Wingie—Bluebird Popular
- Marais, Josef—Decca Popular
- Marino, Julia and Her Ensemble (Slumber Music)—Standard International
- Marshall, Herbert—Decca Personality
- Martin, Freddy—Victor Popular
- Martin, Mary—Decca Personality
- Martin, Tony—Decca Popular
- Marvin, Buddy—Continental
- Masters, Frankie—Columbia Popular
- Mauve, Paulette—Victor International
- Maynor, Dorothy—Victor Classical
- Meade, Sammy—Standard Popular
- Melchior, Lauritz—Victor Classical and Columbia Masterworks
- Mellowaires—Capitol Popular
- Melrose, Frank—Brunswick Jazz
- Melton, James—Victor Classical
- Mendez, Alfredo—Standard Popular
- Menuhin, Yehudi—Victor Classical
- Mercer, Johnny—Capitol Popular
- Merman, Ethel—Victor Popular
- Merrill, Joan—Bluebird Popular
- Merry Macs—Decca Popular
- Miller, Glenn—Victor Popular
- Millinder, Lucky—Decca Popular
- Mills Bros.—Decca Popular
- Milstein, Nathan—Columbia Masterworks

Milstein, Nathan—Columbia Masterworks
 Minevitch, Borrah—Decca Popular
 Minneapolis Symphony Orchestra—Columbia Masterworks
 Minnie, Memphis—Okeh Race
 Miranda, Carmen—Decca Popular
 Mitchell, Charles—Bluebird Folk
 Mitchell's Christian Singers—Okeh
 Mitropoulos, Dimitri—Columbia
 Molina, Carlos—Brunswick Popular and Mexican
 Monroe, Lucy—Victor Classical
 Monroe, Vaughn—Victor Popular
 Montana, Patsy—Decca Folk Tunes
 Montana Slim (Wilf Carter)—Bluebird Folk Tunes
 Monteux, Pierre—Victor Classical
 Montreal Festival Orchestra—Victor
 Moore, Grace—Victor Classical
 Morgan, Russ—Decca Popular
 Morgens-Brock Quartet—Victor International
 Morini, Erica—Victor Classical
 Morino, Julia, and Her Ensemble—Standard Popular
 Morse, Ella Mae—Capitol Popular
 Mounce, Bill, and His Sons of the South—Bluebird Folk Tunes
 Mueller, Fred—Victor International
 Murray, Billy—Beacon Popular
 Lyn Murray Singers—Columbia
 Musette, Andre—Standard Popular & Victor International
 N. B. C. Symphony Orchestra—Victor Classical
 Nash, Ogden—Decca Personality
 National Symphony Orchestra—Victor Classical
 Nettles Brothers—Bluebird Folk
 Nelson, Romeo—Brunswick Jazz
 New Friends of Music—Victor Classical
 Newman, Roy—Okeh Folk Tunes
 Nichols, Red—Brunswick Jazz
 Noble, Ray—Columbia Popular
 Noone, Jimmy—Brunswick & Decca
 Nordic Instrumental Quartet—Standard Popular
 Norvo, Red—Columbia Popular
 Novaes, Guimar—Columbia Masterworks
 Novotna, Jarmila—Victor Classical
 O'Malley, Pat—Decca Popular
 Olivieri, Dino—Victor International
 Original Cast of "This Is the Army"—Decca Popular
 Ormandy, Eugene—Victor Classical and Columbia Masterworks
 Osman-Stein—Victor International
 Oyanguren, Julio Martinez—Victor
 Pablo, Don, Orchestra—Decca Popular
 Paderewski, Ignace—Victor Classical
 Palau, Hermanos—Victor International
 Pan-Pacific Tempo Orchestra—Decca Popular
 Pan, Peter—Beacon Popular
 Pancho—Decca Popular
 Parsons, "Happy" Jim—Standard
 Parsons, Happy Jim—Beacon Popular
 Pastor, Tony—Bluebird Popular
 Peach, Georgia—Decca Sepia
 Pearce, Jan—Victor Classical
 Pellerier, Wilfred—Victor Classical
 Perry and Harry—Continental
 Petina, Irra—Columbia Masterworks
 Petri, Egon—Columbia Masterworks
 Peyton, Doc—Bluebird Race Tunes
 Peyway, Robert—Bluebird Popular
 Philadelphia Chamber String Simphonietta—Victory Classical
 Philadelphia Symphony Orchestra—Victor Classical and Columbia
 Philharmonic-Symphony Orchestra of New York—Columbia Masterworks
 Piatigorsky, Gregor—Columbia Masterworks
 Picon, Molly—Victor International
 Pietro—Victor International
 Pineapple, Johnnie Kaonohi—Bluebird Hawaiian
 Pine Ridge Boys—Bluebird Folk
 Pinza, Ezio—Victor Classical
 Pittsburgh Symphony—Columbia
 Platoff Don Cossack Chorus—Victor Classical
 Plehal Brothers—Decca Popular
 Podgorski—Victor International
 The Polka Dots—Beacon Popular
 Polka Four—Decca Popular
 Polka Kings Orchestra—Continental
 Pons, Lily—Victor Classical
 Poupe-Pauch Duet—Victor International

Powell, Dick—Decca Popular
 Powell, Teddy—Bluebird Popular
 Prairie Ramblers—Okeh Folk Tunes
 Price, Sam—Decca Sepia
 Primrose Quartet—Victor Classical
 Primrose, William—Victor Classical
 Prior, Ferdinand—Musicraft Classical
 Puckett, Riley—Bluebird Folk Tunes
 Queen's Hall Orchestra—Decca Personality
 Quintette of the Hot Club of France—Beacon Popular and Decca Popular
 Rachmaninoff, Sergei—Victor Classical
 Ramirez, Carlos—Victor Classical
 Ranch Boys—Decca Popular and Folk Tunes
 Rangers Quartet—Decca Folk Tunes
 Rathbone, Basil—Columbia Masterworks
 Ray, Madelyn—Beacon Popular
 Raye, Mariha—Decca Popular
 Raymond, Buddy—Continental
 Rechzeit, Seymour—Victor International
 Red River Dave—Decca Folk Tunes
 Redman, Don—Brunswick Jazz
 Regan, Phil—Decca Popular
 Reiner, Fritz—Columbia Masterworks
 Reinhardt and Grappelly—Decca
 Reinhart, Dick—Okeh Folk Tunes
 Reichman, Joe—Victor Popular
 Reisman, Leo—Decca Popular
 Renard, Jacques—Brunswick Jazz
 Rene, Henri, Musette Orchestra—Victor International and Standard Popular
 Reithberg, Elizabeth—Victor Classical
 Revuers, The—Musicraft Popular
 Rey, Alvino—Victor Popular
 Reynolds, Brad—Standard Popular
 Ricci's Musette Orchestra—Continental
 Rice Brothers Gang—Decca Folk Tunes
 Ritter, Tex, and His Texans—Capitol
 Robel, Jack—Decca Popular
 Robeson, Paul—Victor Classical and Columbia Masterworks
 Robertson, Dick—Decca Popular
 Robertson, Texas Jim—Bluebird
 Robinson, Carson—Bluebird and Beacon Folk Tune
 Rocco, Maurice—Decca Sepia
 Rochester Philharmonic Orchestra—Victor Classical
 Rodik Twins—Decca Folk Tunes
 Rodzinski, Artur—Columbia Masterworks
 Rogers, Earl—Musicraft Red Robbit
 Rogers, Roy—Decca Popular
 Rosario and Antonio—Decca Personality
 Rose, David—Victor Popular
 Rubinstein, Artur—Victor Classical
 Rubinstein & Loesser—Columbia
 Russel, Luis—Brunswick Jazz
 Russian Gypsy Orchestra—Continental
 Sablon, Jean—Decca Popular
 Sampson, Deryck—Beacon Popular
 San Diego Tango Orchestra—Standard Popular
 Sandauer Orchestra—Victor International
 Sandburg, Carl—Decca Personality
 Sandburg, Carl—Musicraft Classical
 San Francisco Symphony Orchestra—Victor Classical
 Sanroma, Jesus Maria—Victor Classical
 Santos, Daniel—Victor International
 Sargent, Kenny—Decca Popular
 Savitt, Jan—Bluebird Popular
 Sayao, Bidu—Columbia Masterworks
 Scandinavian Ambassadors—Standard Popular
 Schmitz, E. Robert—Victor Classical
 Schnabel, Artur—Victor Classical
 Scott, Hazel—Decca Popular
 Scott, Raymond—Decca Popular
 Seidel, Toscha—Victor Classical
 Selah Jubilee Singers—Decca Race
 Semsey Gypsy Orchestra—Continental
 Serkin, Rudolf—Columbia Masterworks
 Sevitzy, Fabien—Victor Classical
 Shaw, Artie—Victor Popular
 Shelton Brothers—Decca Folk Tunes
 Sherwood, Bobby—Capitol Popular
 Shields, Jimmy—Standard Popular
 Shore, Dinah—Victor Popular
 (Continued on page 110)

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Recording Artists and Labels

(Continued from page 109)

Siberian Singers—Victor Classical
 Silva, Myrta—Victor International
 Silver, Monroe—Beacon Popular
 Simms, Ginny—Okeh Popular
 Sinatra, Frank—Columbia Popular
 Six Hits and a Miss—Capitol Popular
 Skyles, Bob—Decca Folk Tune
 Slack, Freddie—Capitol Popular
 Smith, Kate—Columbia Popular
 Smith, Pinetop—Brunswick Jazz
 Song Spinners—Decca Popular
 Song Spinners—Musicraft Popular
 Sons of Dixie—Bluebird Folk Tunes
 Sons of the Pioneers—Decca Folk Tunes
 Sons of the South—Decca Sepia
 Sosnik, Harry—Decca Popular
 Southern Sons—Bluebird Race Tunes
 Spalding, Albert—Victor Classical
 Speckled Red (Rufus Perryman)—Brunswick Jazz
 Spitalny, Phil—Columbia Popular
 Spivak, Charles—Columbia Popular
 Stabile, Dick—Decca Popular
 St. Louis Jimmy—Bluebird Race Tunes
 St. Louis Symphony Orchestra—Victor Classical
 Standard Salon Orchestra—Standard Popular
 Steber, Eleanor—Victor Classical
 Sten, Suzanne—Columbia Masterworks
 Stevens, Rise—Columbia Masterworks
 Stewart, Rex—Bluebird Popular
 Stock, Dr. Frederick—Victor Classical and Columbia Masterworks
 Stokowski, Leopold—Victor Classical and Columbia Masterworks
 Sula's Musette Orchestra—Continental
 Sullivan, Maxine—Decca Popular
 Svec, Ada—Victor International
 Swarhout, Gladys—Victor Classical
 Sykes, Roosevelt—Okeh Race
 Szanto, Gyula—Victor International
 Szigeti, Joseph—Columbia Masterworks
 Tamburasi, Novi—Victor International
 Tampa Red—Bluebird Race Tunes
 Taro, Val, Musette Orchestra—Continental
 Tatum, Art—Decca Popular
 Tauber, Richard—Decca Personality
 Taylor, Montana—Brunswick Jazz
 Teagarden, Jack—Decca Popular

Teixeria, Patricio—Victor International
 Templeton, Alec—Decca Popular and Columbia Masterworks
 Texas Rangers—Okeh Folk Tunes
 Texas Wanderers—Decca Folk Tunes
 Tharpe, Sister Rosetta—Decca Popular & Sepia
 The Jitterettes—Continental
 The Jubileers—Beacon—Spiritual Singers
 Thibault, Conrad—Victor Classical
 Thomas, John Charles—Victor Classical
 Thomas, Thomas L.—Victor Classical
 Thorborg, Kerstin—Victor Classical
 Thornhill, Claude—Columbia Popular
 Tibbett, Lawrence—Victor Classical
 Tilton, Martha—Capitol Popular
 Tichy—Victor International
 Tobacco Tags—Bluebird Folk Tunes
 Todd, Dick—Bluebird Popular
 Tolbert, Skeets—Decca Sepia
 Toronto Symphony Orchestra—Victor Classical
 Toscanini, Arturo—Victor Classical
 Traubel, Helen—Victor Classical
 Trotter, John Scott—Decca Popular
 Tubb, Ernest—Decca Folk Tunes
 Tucker, Orrin—Columbia Popular
 Tucker, Tommy—Okeh Popular
 Tuminia, Josephine—Victor Classical
 United States Army—Decca Popular
 Uquillas, Ruben and Plutarco—Victor International
 Uryga, Peter—Decca Popular
 Valente, Caceres and Frances—Victor International
 Vagabonds, Four—Bluebird Popular
 Vaissade, Jean—Victor International
 Valdez, Miguelito—Decca Popular
 Vallee, Rudy—Victor Popular
 Vargas, Pedro—Victor International
 Varnay, Astrid—Columbia Masterworks
 Veldez, Emilia—Victor International
 Verni, Milan—Victor International
 Vickland, Florence—Musicraft Classical
 Victor Bohemian Band—Victor International
 Vienna Orchestra—Victor International
 Viking Accordion Band—Decca Popular
 Village Boys—Bluebird Folk Tunes
 Villarino, Jeronimo—Musicraft Classical
 Vronsky & Babin—Victor Classical
 Waters, Ethel—Decca Popular
 Wain, Bea—Bluebird Popular
 Wakely, Jimmy—Decca Folk Tunes

Waldmirs Orchestra—Victor International
 Walker, Cindy—Decca Folk Tunes
 Walker, Wiley, & Gene Sullivan—Okeh Folk Tunes
 Waller, "Fats"—Bluebird Popular
 Walter, Bruno—Columbia Masterworks
 Wanaf, Jan—Victor International
 Wann, Lois—Musicraft Classical
 Waring, Fred—Decca Popular
 Warren, Leonard—Victor Classical
 Washboard Sam & His Washboard Band—Bluebird Race Tunes
 Waters, Ethel—Decca Popular
 Wayne, Jerry—Beacon Popular
 Weaver, Curly—Decca Race
 Weber, Marek—Columbia Popular
 Weber, Marek—Victor International
 Weede, Robert—Columbia Masterworks
 Weems, Ted—Decca Popular
 Wegiel, Julia and Henry—Victor International
 Weinrich, Carl—Musicraft Classical
 Weiss, Karl—Victor International
 Welk, Lawrence—Decca Popular
 The Westeners—Okeh Folk Tunes
 Westminster Choir—Columbia Masterworks
 Wheatstraw, Peetie—Decca Race
 Wheeler, "Doc," and His Sunset Orchestra—Bluebird Popular
 White, Beverly—Beacon Popular
 White, Lew—Bluebird Popular
 Whiteman, Paul—Capitol Popular
 Whiteman, Paul—Decca Personality
 Whiting, Margaret—Capitol Popular
 Wilfahrt, John "Whoopee"—Decca Popular
 Williams, Joe—Bluebird Race Tunes
 Williams—Mary Lou—Brunswick Popular
 Williams, Sonny Boy—Decca Sepia
 Williamson, "Sonny Boy"—Bluebird Race Tunes
 Wills, Bob—Okeh Folk Tunes
 Wills, Johnny Lee—Decca Folk Tunes
 Willson, Meredith—Decca Popular
 Wilson, Teddy—Columbia Popular
 Wittrisch, Marcel—Victor International
 Wood, Barry—Bluebird Popular
 Woods, Oscar—Decca Race
 Wyte, Bernie—Standard Popular
 Young, Victor—Decca Popular
 Zarkevich, Theodor—Victor International
 Zetterstrom, Kristoffersen—Victor International
 Zimbalist, Effrem—Victor Classical
 Zumstein, Charles—Decca Popular

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David Kapp, Director of Recording Studios

Leonard Schneider, Director of Advertising and Sales Promotion

For a list of Decca branch offices, see under Decca Distributing Corporation in List of Record Distributors.

MUSICRAFT CORPORATION

HOME OFFICE:

Musicraft Corporation
40 West 46th Street
New York, N. Y.

HOME OFFICE EXECUTIVES:

Paul Puner, President
Oliver Sabin, Vice-President
I. R. Gwartz, Treasurer
Horace G. Bloom, Sales Manager
N. F. Klein, Production Manager

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

HOME OFFICE:

RCA Victor Division of Radio Corporation of America
Camden, N. J.

HOME OFFICE EXECUTIVES:

J. W. Murray, General Manager, Record Department

F. B. Walker, Consultant

W. W. Early, Sales Manager, Record Department

J. L. Hallstrom, Assistant Sales Manager, Record Department

J. M. Williams, Advertising Manager, Record Department

John Smith, Manager, Manufacturing

BRANCH OFFICES AND STUDIOS:

RCA Victor Division of Radio Corporation of America
155 East 24th Street
New York, N. Y.

Leonard Joy, Popular Recording Director

RCA Victor Division of Radio Corporation of America
1016 North Sycamore Boulevard
Hollywood, Calif.

J. E. Francis, Manager
Harry Meyerson, Studio Manager

RCA Victor Division of Radio Corporation of America
Michigan and LaSalle Streets
Indianapolis, Ind.

Carl Reifsteck, Manager

RCA Victor Division of Radio Corporation of America
445 North Lake Shore Drive
Chicago, Ill.

A. E. Hindle, Studio Manager

SAVOY RECORD COMPANY

HOME OFFICE:

Savoy Record Company
58 Market Street
Newark, N. J.

HOME OFFICE EXECUTIVES:

Herman Lubinsky, President and Treasurer

Charles Manz, Vice-President and Secretary

Henry Allen, Sales Manager

STANDARD PHONO COMPANY

HOME OFFICE:

Standard Phono Company
168 West 23d Street
New York, N. Y.

HOME OFFICE EXECUTIVES:

Tetos Demetriades, Proprietor
Joseph Scovell, General Manager

Alexander Bard, Sales Manager
Harold M. Kirchstein, Repertoire Director

Doris Deller, Advertising Manager

RECORDING STUDIOS:

RCA Victor Recording Studios
155 East 24th Street
New York, N. Y.

CONNIE HAINES



Recognized everywhere as a singer whose talents have registered a new high.

Starting October on the ABBOTT-COSTELLO RADIO PROGRAM FOR CAMEL CIGARETTES Coast to Coast Recording Artist

Many thanks to all my friends who have made my personal appearance tour successful, also those who helped me in the past.

Exclusive Management
MUSIC CORPORATION OF AMERICA

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

Jive Versus Longhair--- Baltimore's Campaign

THE NEED for more satisfying musical fare than just dance orks and jive sessions was expressed recently by many thousands of the 80,000 to 100,000 servicemen and women who visit Baltimore's five USO centers each month.

To meet this need, the nucleus of the city-wide organization to promote a more comprehensive program of musical activities was formed at a meeting of 50 leaders in musical circles and representatives of the five USO centers.

Robert P. Iula, Baltimore ork leader, municipal musical director and music head of Station WCAO, was elected chairman of the general USO music committee. Other officials elected were: Mrs. C. Albert Kuper as chairman of the talent committee; Oscar Appel, president of the Baltimore Music Union, as chairman for equipping club music rooms, with Negro Musicians' Union head, Emerson Simpson, as his assistant.

THE GOLDEN VOICED MAESTRO OF BANDOM



The voice and the band that thrills millions nightly over WGN-MUTUAL, plus "half dozen Coca-Colas." ... The voice and the band that's been setting new attendance records at Chicago's famed Aragon Ballroom. ... The voice and the band that's a top box-office bet in such standout theaters as the CHICAGO, Chicago; ORIENTAL, Chicago, and RIVERSIDE, Milwaukee, etc. ... The voice and the band that's destined to become show business' stand-out....

That's

Eddy HOWARD

HIS ORCHESTRA and the SWING SIRs

Returning
ARAGON BALLROOM
CHICAGO
December 26
It's the 7th Time

COLUMBIA
RECORDS

CURRENTLY
THEATERS

Personal Direction: W. BIGGIE LEVIN

MCA

MUSIC CORPORATION OF AMERICA

LONDON NEW YORK CHICAGO BEVERLY HILLS SAN FRANCISCO CLEVELAND DALLAS

RECORDING DISTRIBUTORS

BEACON

BEACON RECORD CO.
1619 Broadway
New York, N. Y.

CAPITOL

CAPITOL RECORDS, INC.
For Eastern Coastal States
Capitol Records, Inc.
619 Tenth Avenue
New York, N. Y.
For Mid-Central States
Capitol Records, Inc.
322 North Michigan Blvd.
Chicago, Ill.
Pacific Coast States
Capitol Records, Inc.
1483 Vine Street
Hollywood, Calif.
Southwest States
Capitol Records, Inc.
1500 Young Street
Dallas, Tex.
CLASSIC RECORD CO.
NOTE: No list of CLASSIC distributors is available.

COLUMBIA-OKEH

COLUMBIA RECORDING CORP.
EAST
Bennett Radio Co., Inc.
211 North Fourth Street
Columbus, O.
Columbia Wholesalers, Inc.
584 Commonwealth Avenue
Boston, Mass.
Farrar-Brown Co.
49 Dartmouth St.
Portland, Me.
Ludwig Hommel & Co.
500 Second Avenue
Pittsburgh, Pa.
E. B. Latham & Co.
1010 Broad Street
Newark, N. J.
Motor Parts Co.
1229 No. Broad Street
Philadelphia, Pa.
Onondaga Auto Supply Co.
351 East Onondaga Street
Syracuse, N. Y.
Roskin Bros., Inc.
1078 Broadway
Albany, N. Y.
Simons Dist. Co.
17 Lyman Street
Providence, R. I.
Stern & Co.
210 Chapel Street
Hartford, Conn.
Times Appliance Co.
353 Fourth Avenue
New York, N. Y.
Western Merch. Dist., Inc.
196 Franklin Street
Buffalo, N. Y.
Jos. M. Zamoiski Co.
110 South Paca Street
Baltimore, Md.

SOUTH
The Artophone Corp.
4200 Forest Park Boulevard
St. Louis, Mo.
Cain & Bultman, Inc.
P. O. Box 4429
Jacksonville, Fla.
Charleston Electrical Supply Co.
914 Kanawha Street
Charleston, W. Va.
Benjamin T. Crump Co.
1314 East Franklin Street
Richmond, Va.
Electric Appliance Dist. of Ky.
1501 South First Street
Louisville, Ky.
Hopkins Equipment Co.
418 West Peachtree St., N.W.
Atlanta, Ga.
Albert Mathias & Co.
113 South Mesa
El Paso, Tex.

Southern Bearings & Parts Co.
315 North College Street
Charlotte, N. C.
Southern Equipment Co.
Box 1300
San Antonio, Tex.
Southwestern Music Corp.
1707 Young Street
Dallas, Tex.
Crumpacker Dist. Corp.
Hamilton & Canal Street
Houston, Tex.
Walther Bros. Co.
714-20 Howard Avenue
New Orleans, La.
Watts-Newsome Co.
1711 First Avenue No.
Birmingham, Ala.
Woodson & Bozeman
482 Union St.
Memphis, Tenn.

MIDWEST
Federal Distributing Co.
1717 Walnut Street
Kansas City, Mo.
Omaha Appliance Co.
18th at St. Mary's Avenue
Omaha, Neb.
Philco Distributors, Inc.
561 Tenth Street
Detroit, Mich.
Philco Distributors, Inc.
333 West Woodruff Avenue
Toledo, Ohio
Radio Specialty Co.
829 North Broadway
Milwaukee, Wis.
Rodefelf Co.
128 Kentucky Avenue
Indianapolis, Ind.
The Roycraft Co.
1625 Hennepin Avenue
Minneapolis, Minn.
The Roycraft-Iowa Co.
1326 Walnut Street
Des Moines, Iowa
Sampson Electric Co.
3201 South Michigan Avenue
Chicago, Ill.
Strong, Carlisle & Hammond Co.
1394 W. Third Street
Cleveland, Ohio
Tri-State Dist. Corp.
328 E. 8th Street
Cincinnati, Ohio

WEST
H. R. Basford Co.
425 Second Street
San Francisco, Calif.
Flint Distributing Co.
316 West Second Street
Salt Lake City, Utah
Albert Mathias & Co.
305 South Second Avenue
Phoenix, Ariz.
Miller Jackson Co.
113 E. California Avenue
Oklahoma City, Okla.
Sunset Electric Co.
N. W. 10th & Glisan Streets
Portland, Ore.
Sunset Electric Co.
P. O. Box 3148
Seattle, Wash.
B. K. Sweeney Electrical Co.
1601 23d Street
Denver, Colo.
Ray Thomas Co.
1601 South Hope Street
Los Angeles, Calif.

CONTINENTAL

CONTINENTAL RECORD CO., INC.
EAST
Seaboard Distributors, Inc.
6 East 46th Street
New York City
Continental Record Distributing Co.
265 W. 54th Street
New York City
Nelson & Company
30 Light Street
Baltimore, Md.
MIDWEST
Buhl Sons Company
Foot of Adair Street
Detroit, Mich.
Buhl Sons Company
1001 Monroe Street
Toledo, Ohio
Buhl Sons Company
246 Grandville Avenue, S. W.
Grand Rapids, Mich.

J. F. Bard
43 East Ohio Street
Chicago, Ill.
Continental Record Distributing Co.
1426 West 3d Street
Cleveland, Ohio
S. A. Ross
50 East 4th South Street
Salt Lake City, Utah
DECCA DISTRIBUTING CORP.
(Branches & Sub-Branches)

DECCA

EAST
Decca Distributing Corp.
619 West 54th Street
New York, N. Y.
Decca Distributing Corp.
110 Cunnington Street
Boston, Mass.
Decca Distributing Corp.
1926 Arch Street
Philadelphia
Decca Distributing Corp.
925 Penn Avenue
Pittsburgh, Pa.
Decca Distributing Corp.
52 "O" Street, Northwest
Washington, D. C.
Decca Distributing Corp.
103 East Kinney Street
Newark, N. J.
Decca Distributing Corp.
730 Erie Boulevard East
Syracuse, N. Y.
Decca Distributing Corp.
1233 Main Street
Buffalo, N. Y.
Decca Distributing Corp.
50 Winthrop Street
Hartford, Conn.
Decca Distributing Corp.
36 Bainbridge Street
Brooklyn, N. Y.
SOUTH
Decca Distributing Corp.
213 West Palmer Street
Charlotte, N. C.
Decca Distributing Corp.
1916 Washington Avenue
St. Louis, Mo.
Decca Distributing Corp.
517 Canal Street
New Orleans, La.
Decca Distributing Corp.
72 Central Avenue, Southwest
Atlanta, Ga.
Decca Distributing Corp.
632 Madison Avenue
Memphis, Tenn.
Decca Distributing Corp.
508 Park Avenue
Dallas, Texas
Decca Distributing Corp.
1212 Franklin Street
Houston, Texas
Decca Distributing Corp.
5th & Carey Streets
Richmond, Va.
Decca Distributing Corp.
323 East Bay Street
Jacksonville, Fla.
Decca Distributing Corp.
21-25 West Main Street
Oklahoma City, Okla.
Decca Distributing Corp.
1616 Third Avenue North
Birmingham, Ala.
Decca Distributing Corp.
512 Fifth Avenue
San Antonio, Texas

MIDWEST
Decca Distributing Corp.
22 West Hubbard Street
Chicago, Ill.
Decca Distributing Corp.
1509 South Michigan Avenue
Chicago, Ill.
Decca Distributing Corp.
3614 Main Street
Kansas City, Mo.
Decca Distributing Corp.
23 Erskine Street
Detroit, Mich.
Decca Distributing Corp.
911 North Market Street
Milwaukee, Wis.
Decca Distributing Corp.
105 East 3d Street
Cincinnati, Ohio
Decca Distributing Corp.
745 West Superior Avenue
Cleveland, Ohio
Decca Distributing Corp.
17-19 East Hennepin Avenue
Minneapolis, Minn.
WEST
Decca Distributing Corp.
1708 16th Street
Denver, Colo.
Decca Distributing Corp.
1865 Cordova Street
Los Angeles, Calif.
Decca Distributing Corp.
525 6th Street
San Francisco, Calif.
Decca Distributing Corp.
3131 Western Avenue
Seattle, Wash.

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

HARMONIA

Harmonia Records Corp.
1328 Broadway
New York City

HIT

Classic Record Co., Inc.
2 West 46th Street
New York City

MUSICRAFT

Musicraft Corp.
40 West 46th Street
New York City

SAVOY

Savoy Record Co.
58 Market Street
Newark, N. J.

STANDARD

EAST
Cressey & Allen
403 Fore Street
Portland, Me.
Vermont Hardware Co.
Burlington, Vt.
The Eastern Co.
620 Memorial Drive
Cambridge, Mass.
Western Mass. Dist. Co.
1 Belmont Avenue
Springfield, Mass.
Post & Lester
10 Chestnut Street
Hartford, Conn.
Eddy & Co.
23 Broad Street
Providence, R. I.
Bickford Bros., Inc.
208 Mill St.
Rochester, N. Y.
Bruno-New York, Inc.
460 West 34th Street
New York City
Bickford Bros., Inc.
727 Main Street
Buffalo, N. Y.
Morris Distributing
407 South Clinton Street
Syracuse, N. Y.
Shapiro Sporting Goods
90 Broadway
Newburgh, N. Y.
Tri-State Distributors
402 North Pearl Street
Albany, N. Y.
Krich Radio Co.
422 Elizabeth Avenue
Newark, N. J.
D. & H. Distributing Co.
311 South Cameron Street
Harrisburg, Pa.
Hamburg Bros.
305 Penn Avenue
Pittsburgh, Pa.
Raymond Rosen & Co.
31st & Walnut Streets
Philadelphia, Pa.
D. & H. Distributing Co.
202 South Pulaski Street
Baltimore, Md.
Southern Wholesalers
1519 L Street, Northwest
Washington, D. C.
Wyatt-Cornick, Inc.
Grace at 14th Street
Richmond, Va.
SOUTH
Southern Radio Co.
1201 W. Morehead Street
Charlotte, N. C.
Interstate Electric Co.
616 Spring Street
Shreveport, La.
C. M. McClung & Co.
501 West Jackson Avenue
Knoxville, Tenn.
McGregor's, Inc.
1071 Union Avenue
Memphis, Tenn.
The Yancey Co.
303 Peachtree Street, N. E.
Atlanta, Ga.
R. P. McDavid Co., Inc.
2104 First Avenue
Birmingham, Ala.
Major Appliances, Inc.
474 Riverside Avenue
Jacksonville, Fla.

BENNY CARTER'S
MUSICAL * THRILLS
ROCKIN' THE COAST!
 *WITH APOLOGIES TO CARTER'S LITTLE LIVER PILLS

**"THAT AMAZING
 MAN OF MUSIC"**

BENNY CARTER

AND HIS ORCHESTRA

**Featuring SAVANNAH CHURCHILL
 and FREDDIE WEBSTER**



Currently
ORPHEUM THEATRE
 Los Angeles, Calif.

Soon to be featured in
UNIVERSAL FILMUSICAL

And starting tour of
Pacific Coast Theatres
and Ballrooms.

Personal Manager: CARLOS GASTEL Direction: GENERAL AMUSEMENT CORP.

- Holcomb Gunn, Inc.
310 East Third Street
Little Rock, Ark.
- Electrical Supply Co.
201 Magazine Street
New Orleans, La.
- Peaslee-Gaulbert
2700 Canton Street
Dallas, Texas
- Straus-Frank Co.
1618 Fannin Street
Houston, Texas
- Straus-Frank Co.
301 South Flores Street
San Antonio, Texas
- W. G. Walz Co.
500 San Francisco Street
El Paso, Texas
- Kirch-Radis Co., Inc.
422 Elizabeth Avenue
Newark, N. J.
- D. & H. Distributing Co.
311 South Cameron Street
Harrisburg, Pa.
- Hamburg Bros.
305 Penn Avenue
Pittsburgh, Pa.
- Raymond Rosen & Co.
31st & Walnut Streets
Philadelphia, Pa.
- D. & H. Distributing Co.
202 South Pulaski Street
Baltimore, Md.
- Southern Wholesalers
1519 L. Street, Northwest
Washington, D. C.
- Wyatt-Cornick, Inc.
Grace at 14th Street
Richmond, Va.

MIDWEST

- Smith Distributing Co.
831 East Broadway
Louisville, Ky.
- Hughes Peters Electric Co.
111 Long Street
Columbus, Ohio
- Mooch Electric Co.
2905 Chester Avenue
Cleveland, Ohio
- Schuster Electric Co.
321 Sycamore Street
Cincinnati, Ohio
- Kiefer-Stewart Co.
141 W. Georgia St.
Indianapolis, Ind.
- Klaus Radio & Electric Co.
707 Main Street
Peoria, Ill.
- RCA-Victor Distributing Co.
441 North Lake Shore Drive
Chicago, Ill.
- Taylor Electric Co.
112 North Broadway
Milwaukee, Wis.
- Interstate Supply Co.
10th & Walnut Streets
St. Louis, Mo.
- RCA-Victor Distrib. Co.
708 East 18th Street
Kansas City, Mo.
- D. K. Baxter Co.
806 Pierce Street
Sioux City, Iowa
- Midwest-Timmermann Co.
114 Western Avenue
Davenport, Iowa
- F. C. Hayer Co.
300 Washington, North
Minneapolis, Minn.

WEST

- Dulaney Distributing Co.
834 Northwest Second Street
Oklahoma City, Okla.
- Hendrie & Bolthoff Mfg. & Sup. Co.
1635 17th Street
Denver, Colo.
- Northwest Auto Supply
420 N. Broadway
Billings, Mont.
- Salt Lake Hardware Co.
105 North 3d Street, West
Salt Lake City, Utah
- Harper Meggee, Inc.
Republican & Terry Streets
Seattle, Wash.
- Harper Meggee, Inc.
Northwest 15th & Irving
Portland, Ore.
- Leo J. Meyberg
70 Tenth Street
San Francisco, Calif.
- Leo J. Meyberg
2027 South Figueroa Street
Los Angeles, Calif.

VICTOR-BLUEBIRD

EAST

- Cressey & Allen
403 Fore Street
Portland, Me.
- Vermont Hardware Co.
Burlington, Vt.
- The Eastern Co.
620 Memorial Drive
Cambridge, Mass.
- Western Mass. Dist. Co.
1 Belmont Avenue
Springfield, Mass.
- Post & Lester
10 Chestnut Street
Hartford, Conn.
- Eddy & Co.
23 Broad Street
Providence, R. I.
- Bickford Bros., Inc.
208 Mill Street
Rochester, N. Y.
- Bruno-New York, Inc.
460 West 34th Street
New York, N. Y.
- Morris Distributing Co.
407 South Clinton Street
Syracuse, N. Y.
- Shapiro Sporting Goods
90 Broadway
Newburgh, N. Y.
- Tri-State Distributors
402 North Pearl Street
Albany, N. Y.

SOUTH

- Southern Radio Co.
208 South Tryon Street
Charlotte, N. C.
- Interstate Electric Co.
Shreveport, La.
- C. M. McClung & Co.
501 West Jackson Avenue
Knoxville, Tenn.
- McGregor's, Inc.
1071 Union Avenue
Memphis, Tenn.
- The Yancey Co.
303 Peachtree Street
Atlanta, Ga.
- R. P. McDavid Co., Inc.
2104 First Avenue
Birmingham, Ala.
- Major Appliances, Inc.
474 Riverside Ave.
Jacksonville, Fla.
- Cunn Distributors
310 East Third Street
Little Rock, Ark.
- Electrical Supply Co.
201 Magazine Street
New Orleans, La.
- Peaslee-Gaulbert
2700 Canton Street
Dallas, Texas
- Straus-Frank Co.
301 South Flores Street
San Antonio, Texas
- W. G. Walz Co.
500 San Francisco Street
El Paso, Texas

MIDWEST

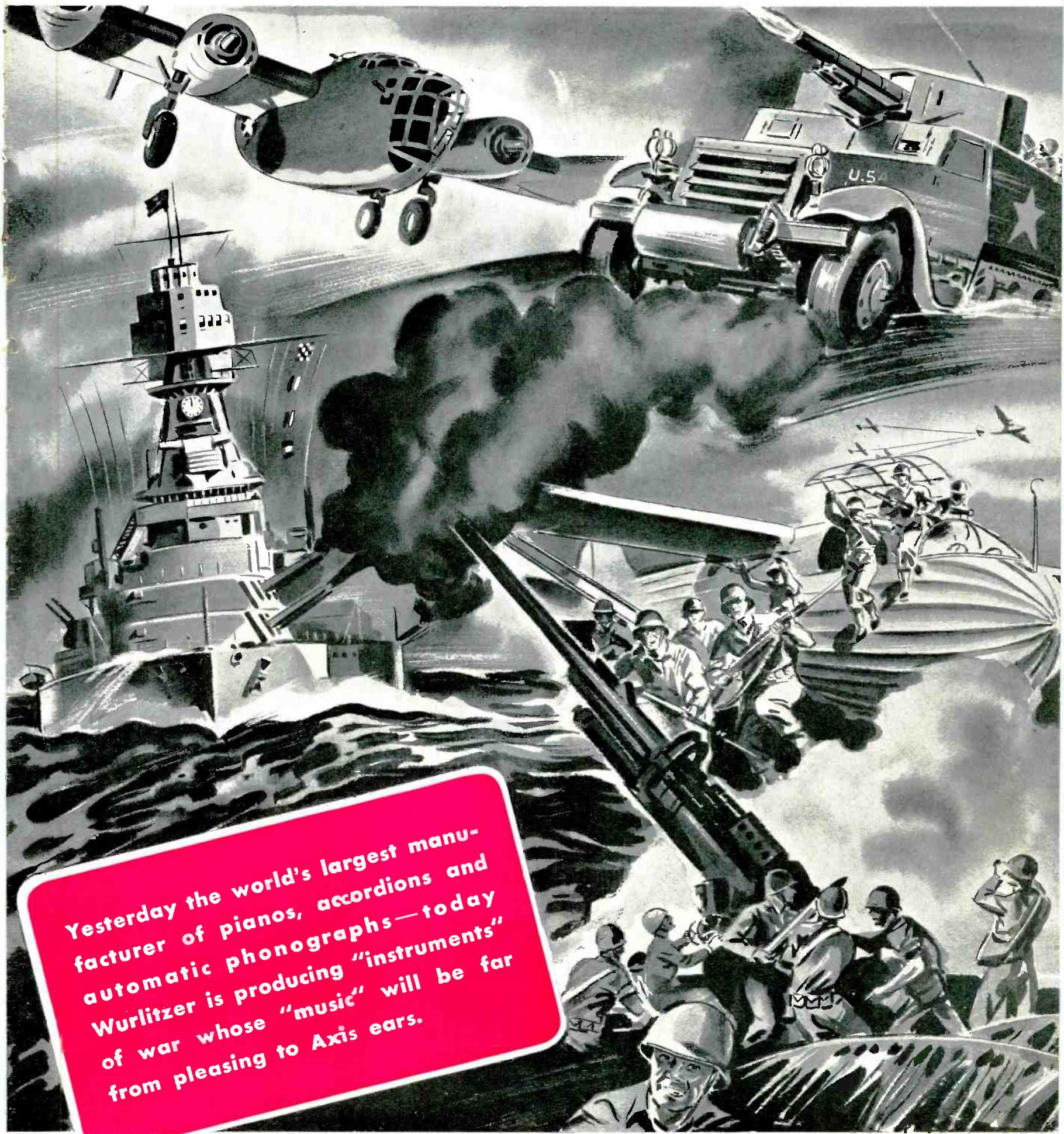
- Smith Distributing Co.
831 East Broadway
Louisville, Ky.
- Hughes Peters Electric Co.
111 Long Street
Columbus, Ohio
- Mooch Electric Co.
2905 Chester Avenue
Cleveland, Ohio
- Schuster Electric Co.
321 Sycamore Street
Cincinnati, Ohio
- Klaus Radio & Electric Co.
707 Main Street
Peoria, Ill.
- RCA-Victor Distributors
441 North Lake Shore Drive
Chicago, Ill.
- Taylor Electric Co.
112 North Broadway
Milwaukee, Wis.
- Interstate Supply Co.
10th & Walnut Streets
St. Louis, Mo.
- RCA-Victor Distrib. Corp.
708 East 18th Street
Kansas City, Mo.
- D. K. Baxter Co.
806 Pierce Street
Sioux City, Iowa
- Midwest-Timmermann Co.
114 Western Avenue
Davenport, Iowa
- F. C. Hayer Co.
300 Washington, North
Minneapolis, Minn.

WEST

- Sidles Co.
502 South 19th Street
Omaha, Neb.
- Dulaney Distributing Co.
834 Northwest Second Street
Oklahoma City, Okla.
- Henrie & Bolthoff Mfg. & Sup. Co.
1635 17th Street
Denver, Colo.
- Northwestern Auto Supply
Billings, Mont.
- Salt Lake Hardware Co.
105 North 3d Street, West
Salt Lake City, Utah
- Harper Meggee, Inc.
Republican & Terry Streets
Seattle, Wash.
- Harper Meggee, Inc.
Northwest 15th & Irving
Portland, Ore.
- Leo J. Meyberg
70 10th Street
San Francisco, Calif.
- Leo J. Meyberg
2027 South Figueroa Street
Los Angeles, Calif.



from *Music* to munitions of War . . .



Yesterday the world's largest manufacturer of pianos, accordions and automatic phonographs—today Wurlitzer is producing "instruments" of war whose "music" will be far from pleasing to Axis ears.

The war story of **WURLITZER**

THE NAME THAT MEANS MUSIC TO MILLIONS



PROMOTING THE VICTORY SPIRIT AT HOME

The tension of war, its demands for hard, long hours of work on the civilian front, its restrictions on recreational travel — all point the need for a morale building force close to the homes and hearts of the people.

Wurlitzer Phonographs meet this need by bringing the recorded music of America's greatest dance bands to every community in the land.

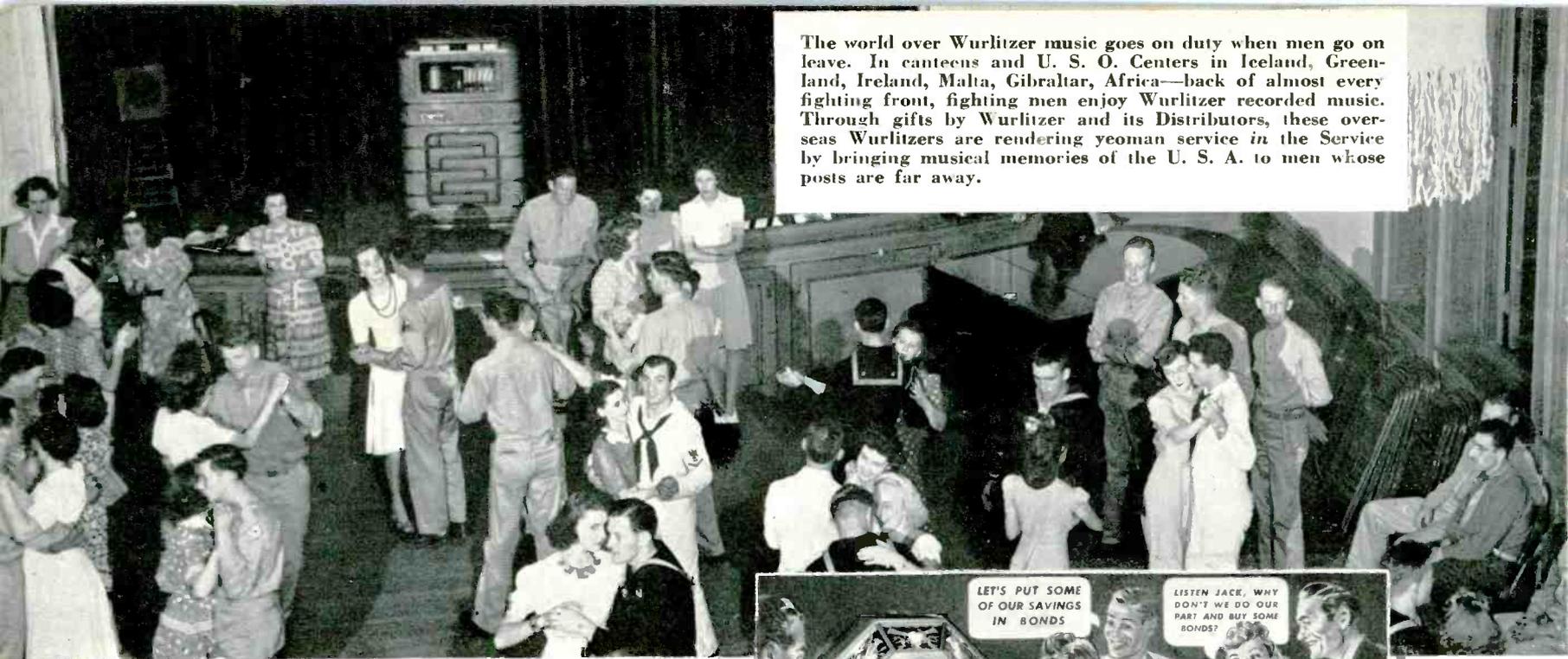
Look in whenever people gather for food, fun and refreshment. Be it the big city tavern or the whistle stop corner store, you'll see the soldier "on leave", the farmer "in town", the war worker "between shifts" cocking his ear, tapping his toe, lifting his voice, replenishing his spirit for the job ahead.

That is music's work at home. It's work well done by the most tuneful morale booster of them all — the Wurlitzer Automatic Phonograph!





The world over Wurlitzer music goes on duty when men go on leave. In canteens and U. S. O. Centers in Iceland, Greenland, Ireland, Malta, Gibraltar, Africa—back of almost every fighting front, fighting men enjoy Wurlitzer recorded music. Through gifts by Wurlitzer and its Distributors, these overseas Wurlitzers are rendering yeoman service in the Service by bringing musical memories of the U. S. A. to men whose posts are far away.



Tuneful salesman for Uncle Sam. Wurlitzer Phonographs through such records as "Any Bonds Today" and "Everybody Every Pay Day" have sold millions of dollars worth of War Bonds and Stamps.

When Victory is Won *Watch Wurlitzer*

Under the pressure of war necessity, Wurlitzer research in the field of sound reproduction is progressing at a highly accelerated pace. Peace will remove the cloak of secrecy that surrounds this progress.

All that may be said now is this—watch Wurlitzer when Victory is won. What you will see and what you will hear will convince you that Wurlitzer's pre-war leadership will be far and away exceeded by its post-war position.

The "name that means music to millions" will enthrall new millions of music lovers with developments that dwarf the imagination today.

The Rudolph Wurlitzer Company. North Tonawanda, N. Y.

WURLITZER

THE NAME THAT MEANS MUSIC TO MILLIONS

PRINTED IN U.S.A.



JUKE BOX MANUFACTURERS

PACKARD MANUFACTURING CO.
2900 Columbia Avenue
Indianapolis

Homer E. Capehart, president
E. E. Collison, vice-president and chief engineer
W. F. Struby, secretary and general manager
O. C. Roberts, treasurer
D. V. Kennedy, advertising manager

MILLS INDUSTRIES, INC.
4100 Fullerton Ave.
Chicago

Fred L. Mills, president
Ralph J. Mills, executive vice-president
Herbert S. Mills, treasurer and general factory manager
Haycen R. Mills, secretary and general purchasing agent

Dennis Donohue, vice-president
Gordon Mills, vice-president
Vince Shay, assistant general manager
James Mangan, director of advertising and war promotions
Bert Mills, chief co-ordinator of war production
A. E. Wilson, Panoram sales manager

ROCK-OLA MANUFACTURING CO.
800 N. Kedzie Ave.
Chicago

David C. Rockola, president
B. M. Sayre, vice-president and comptroller
T. L. Maurada, vice-president and assistant to the president
Jack Nelson, vice-president and general sales manager

I. F. Webb, vice-president in charge of phonograph division
Ed Spooner, vice-president in charge of furniture division
J. A. Weinand, assistant sales manager, phonograph division

THE RUDOLPH WURLITZER CO.
North Tonawanda, N. Y.

Fanny R. Wurlitzer, chairman of the board
R. C. Roling, president
C. E. Johnson, vice-president and general manager
R. F. Waltemade, assistant secretary (N. T. Division)
M. G. Hambergren, general sales manager
Spence Reese, assistant general sales manager
R. C. Haimbaugh, director of engineering

C. M. Sell, service manager
J. E. Broyles, special representative (president of Associated Phonograph Manufacturers Association)
E. R. Wurgler, credit manager
QUERY ON FOLLOWING:
R. S. Conner, advertising manager

J. P. SEEBURG CORPORATION
1510 Dayton St.
Chicago

J. P. Seeburg, chairman of the board of directors
N. Marshall Seeburg, president
Carl T. McKelvy, vice-president in charge of sales
James L. Barron, vice-president in charge of production
B. R. Jagor, secretary and comptroller
K. R. Craft, treasurer

THE SONGS OF THE GOLDEN GATE QUARTET

PICTURES

Under Contract
PARAMOUNT PICTURES
- 1943 -
"STAR SPANGLED RHYTHM"
a Paramount Picture
"HIT PARADE OF 1943"
a Republic Picture

THEATRES

ROXY, N. Y.
Starring in
"CAFE SOCIETY REVUE"
PARAMOUNT, N. Y.
LOEW'S STATE, N. Y.

RADIO

NOW — CBS
(Coast to Coast)
NOW — 52 Weeks for GROVE LABORATORIES
a Transcription

RECORDS
COLUMBIA-OKEH RECORDINGS

CLUBS
CAFE SOCIETY
(Uptown) N. Y.
3 Years



Personal Management
RICHARD J. DORSO • HERMAN N. LEVIN

38 E. 57 STREET
NEW YORK, N. Y.

MCA Artists Ltd.

745 FIFTH AVENUE
NEW YORK, NEW YORK

TRANSCRIPTION COMPANIES

Advertisers Recording Service, Inc.
113 West 57th Street
New York

All Canada Radio Facilities, Ltd.

Southam Building
Calgary, Alta.
Dominion Square Building
Montreal, Que.
Victory Building
Toronto, Ont.
Electric Ry. Chambers
Winnipeg, Man.
543 Seymour Street
Vancouver, B. C.

Asch Recording Studios
117 West 46th Street
New York

Associated Broadcasting Co.
817 East 92d Street
Chicago, Ill.

Associated Broadcasting Co., Ltd.
Dominion Square Building
Montreal, Que.

Associated Music Publishers, Inc.
25 West 45th Street
New York

Audio Recording Studio
850 Hastings Street
Vancouver, B. C.

Audio Scriptions, Inc.
1619 Broadway
New York

Basch Radio Productions
17 East 45th Street
New York

223 North La Salle Street
Chicago, Ill.
Bulkley Building
Cleveland, Ohio
Statler Building
Boston, Mass.

Beck Recording Studios
1722 Hennepin Ave.
Minneapolis, Minn.

Bennett-Downie Associates, Inc.
6677 Maryland Drive
Los Angeles, Calif.

Walter Biddick Co. (Radio Pro. Div.)
Chamber of Commerce Building
Los Angeles, Calif.

G. C. Bird & Assoc.
1745 North Gramercy Place
Hollywood, Calif.

Broadcasters Mutual Transcription
818 South Kingshighway
St. Louis, Mo.

Broadcasting Program Service
45 West 45th Street
New York 19

Arthur B. Church Productions

Pickwick Hotel
Kansas City, Mo.
745 Fifth Avenue
New York
721 North Croft Avenue
Los Angeles, Calif.

Columbia Recording Corp. (Subsidiary of CBS)

799 Seventh Avenue
New York
6624 Romaine Street
Hollywood, Calif.
410 North Michigan Avenue
Chicago, Ill.

Commercial Broadcasting Services, Ltd.
Concourse Building
Toronto, Ont.

Decca Records, Inc.
50 West 57th Street
New York

Walter P. Downs, Ltd.
Dominion Square Building
Montreal, Que.

123 Braemar Avenue
Toronto, Ont.
426 Brandon Avenue
Winnipeg, Man.
6421 Yew Street
Vancouver, B. C.

Draesemer Radio Productions
5205 Hollywood Boulevard
Hollywood, Calif.

Exclusive Radio Features Co., Ltd.
14 McCall Street
Toronto, Ont.

Carl Fischer, Inc.
119 West 57th Street
New York

Frankay & Harry Jackson
48 West 48th Street
New York

General Sound Corp.
29 West 57th Street
New York
1124 Vermont Avenue
Washington, D. C.

221 La Salle Street
Chicago, Ill.
Sunset and Vine
Hollywood
Richmond, Ind.

Harry S. Goodman
19 East 53rd Street
New York

International Artists, Inc., Recording Studios
1512 North Gordon Street
Hollywood, Calif.



KEN VIDETO

KEN VIDETO

HIS PIANO AND HIS

ORCHESTRA

Now in its 10th consecutive month in Southern territory. This band is rapidly becoming one of the Nation's Biggest Little Bands.

Without question—a MUST on your Date Book

Composed of Six Men and a Girl, some of this band's outstanding successful engagements have included 14 weeks San Carlos Hotel, Pensacola, Florida; 6 weeks Casino Royale, New Orleans, Louisiana. At present in its 23rd consecutive week at the 'Bama Club, Phenix City, Alabama.

Featuring the lovely voice of Petite CECELIA KIRSCH

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WASHINGTON, D. C.

Kasper-Gordon, Inc.
140 Boylston Street
Boston, Mass.

Kent-Johnson, Inc.
34 West 53d Street
New York

Lang-Worth Features Programs, Inc.
420 Madison Avenue
New York

C. P. Mac Gregor
8949 Sunset Boulevard
Hollywood, Calif.

R. U. McIntosh & Associates, Inc.
10558 Camarillo Street
North Hollywood, Calif.

Miller Broadcasting System, Inc.
113 West 57th Street
New York

Muzak Transcription, Inc.
151 West 46th Street
New York

NBC Radio-Recording Division
30 Rockefeller Plaza
New York 20

Eugene P. O'Fallon, Inc. (KFEL)
Albany Hotel
Denver, Colo.

Pearl-Tone Recording Studios
Plymouth Building
Des Moines 9, Ia.

George Logan Price, Inc.
946 South Normandie Avenue
Los Angeles, Calif.

Radio Transcription Co. of America, Ltd.
Hollywood Boulevard and Cosmo Street
Hollywood, Calif.

Reeves Sound Studios
1600 Broadway
New York

Rodeheaver-Bennett Radio Production
Daily News Building
Chicago, Ill.

Saltimieras Radio Advertisers
6912 South Western Avenue
Chicago, Ill.

Edward Sloman Productions
8782 Sunset Boulevard
Hollywood, Calif.

J. Hall Smith Recording Studios
Madison Theater Building
Detroit, Mich.

Harry Smith Recordings
2 West 46th Street
New York

Sound Workshop
445 South La Cienega Boulevard
Los Angeles, Calif.

Standard Radio, Inc.
6404 Hollywood Boulevard
Hollywood 28, Calif.

United Sound Systems
5840 Second Boulevard
Detroit, Mich.

United States Recording Co.
1121 Vermont Ave., N. W.
Washington 5, D. C.

United Transcribed System
14 McCall Street
Toronto, Ont.

Universal Recording Co., Inc.
1270 Sixth Avenue
New York

Urab Recording Studio
245 West 34th Street
New York

World Broadcasting System, Inc.
711 Fifth Avenue
New York 22

World High Fidelity Recording, Inc.
1159 St. Laurence Boulevard
Montreal, Que.

Frederic W. Ziv, Inc.
2436 Reading Road
Cincinnati, O.

WOR Recording Studios
1440 Broadway
New York 18

BUD WAPLES



and his
MEN OF MELODY
featuring



★ **CHAREE MOYSE**
Vocalist

★ **RICO & MURPHY . . . Humor & Comedy**

**A VERSATILE BAND STYLED EXCLUSIVELY FOR HOTELS
AND SMART SUPPER CLUBS**

CURRENTLY SETTING NEW RECORDS

ANSLEY HOTEL
ATLANTA, GEORGIA

★ ★ ★ ★ FOR M. C. A. ★ ★ ★ ★

The
**STAUFFER
TWINNS**

DORIS and DAPHNE

Featuring
**TWIN PIANOS
SOLO and DUO VOCALS
SOLOVOX**

MOST POPULAR JUKE BOX RECORDS

Compiled from The Billboard's Record Buying Guide—September 5, 1942, through September 11, 1943.

Name of Song	Artist
ALL OR NOTHING AT ALL	Harry James Jimmy Dorsey Freddy Martin
AS TIME GOES BY	Rudy Vallee Jacques Renard Ross Leonard
BE CAREFUL, IT'S MY HEART	Bing Crosby Kate Smith Tommy Dorsey
BRAZIL	Xavier Cugat Jimmy Dorsey Fred Waring Enric Madriguera
CAN'T GET OUT OF THIS MOOD	Kay Kyser Freddy Martin
COMIN' IN ON A WING AND A PRAYER	Willie Kelly Song Spinners Golden Gate Quartet
DEARLY BELOVED	Glenn Miller Benny Goodman Alvino Rey
DER FUEHRER'S FACE	Spike Jones
DON'T GET AROUND MUCH ANYMORE	Ink Spots Glen Gray Duke Ellington
FOR ME AND MY GAL	Judy Garland & Gene Kelly Guy Lombardo Abe Lyman

HE WEARS A PAIR OF SILVER WINGS	Kay Kyser Dinah Shore Abe Lyman Alvino Rey
IDAHO	Alvino Rey Guy Lombardo Benny Goodman
I HAD THE CRAZIEST DREAM	Harry James
I HEARD YOU CRIED LAST NIGHT	Harry James Dick Haymes
I LEFT MY HEART AT THE STAGE DOOR CANTEEN	Sammy Kaye Charlie Spivak Russ Morgan
IN MY ARMS	Dick Haymes
IN THE BLUE OF THE EVENING	Tommy Dorsey Frank Sinatra
IT CAN'T BE WRONG	Allen Miller Four Vagabonds Ross Leonard Dick Haymes
IT'S ALWAYS YOU	Tommy Dorsey Bing Crosby Benny Goodman
I'VE HEARD THAT SONG BEFORE	Harry James
JINGLE, JANGLE, JINGLE	Kay Kyser Merry Macs Freddy Martin
JOHNNY ZERO	Song Spinners Johnny Jones
KALAMAZOO	Glenn Miller Jimmy Dorsey
LET'S GET LOST	Vaughn Monroe Kay Kyser Jimmy Dorsey
MANHATTAN SERENADE	Tommy Dorsey Jimmy Dorsey Harry James
MR. FIVE BY FIVE	Harry James Andrews Sisters Freddie Slack
MOONLIGHT BECOMES YOU	Bing Crosby Glenn Miller Harry James
MURDER! HE SAYS	Dinah Shore Jimmy Dorsey Teddy Powell
MY DEVOTION	Jimmy Dorsey Vaughn Monroe King Sisters Charlie Spivak
PAPER DOLL	Mills Bros.
PISTOL PACKIN' MAMA	Al Dexter
PRAISE THE LORD AND PASS THE AMMUNITION	Merry Macs Kay Kyser
STRIP POLKA	Alvino Rey Kay Kyser Andrews Sisters Johnny Mercer
TAKING A CHANCE ON LOVE	Benny Goodman Sammy Kaye Ella Fitzgerald
THAT OLD BLACK MAGIC	Glenn Miller Judy Garland Freddie Slack Charlie Barnet Horace Heidt Gordon Jenkins
THERE ARE SUCH THINGS	Tommy Dorsey
THERE'S A STAR-SPANGLED BANNER WAVING SOMEWHERE	Elton Britt
VELVET MOON	Harry James
WHEN THE LIGHTS GO ON AGAIN	Vaughn Monroe Lucky Millinder Dick Todd
WHITE CHRISTMAS	Bing Crosby Freddy Martin Charlie Spivak
WHO WOULDN'T LOVE YOU?	Kay Kyser Ink Spots Freddy Martin
WHY DON'T YOU DO RIGHT?	Benny Goodman Lil Green
WHY DON'T YOU FALL IN LOVE WITH ME?	Dick Jurgens Johnny Long Dinah Shore Connee Boswell
YOU'D BE SO NICE TO COME HOME TO	Dinah Shore
YOU'LL NEVER KNOW	Dick Haymes Frank Sinatra Willie Kelly



Strong
On Music and
Box-Office Appeal

Bob Strong
And His
ORCHESTRA

Featuring

- Betty Martin
- Johnny Kennedy
- Joe Moseley

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November 30 for a Six Week Run at
ROSELAND BALLROOM
New York City
Broadcasting Over The
BLUE NETWORK

Currently
CASA LOMA BALLROOM
St. Louis

Exclusive Management

MUSIC CORPORATION OF AMERICA

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The Billboard 1943 Music Year Book

PERSONAL APPEARANCES

TWO fundamental features in the "Personal Appearance" segment of operations stand out with compelling clarity. For the purposes of music they are (1) the band leader's desire to meet his public and (2) the public's desire to meet the batonist. Between these two "love-interests" is achieved the sum total of an entertainment result—soaring returns at the pay windows.

The name orker who confines his activities to radio, that is, who functions exclusively within that orbit, mighty as it is, tends to approach starvation on this sort of absentee relationship diet. Radio's great unseen audience, thru the sponsor set-up, pays the maestro well, but exclusive devotion to the airplanes not only makes the stick-wielder static and even inert, but robs him of income in other directions which is available merely for the asking. Moreover, if the orker is a performer at heart to begin with, the personal appearance is a must. He can't live without it on the spiritual side. (If you think this is fancy-pants theorizing, just ask one of them.)

It is true that radio and films create names, but it's the live appearance that solidifies that reputation, enhances it, enriches it and, in general, cements talent-customer relationship. As to Old John Public, he demands his favorites in the flesh, beefs to high heaven when overlords of entertainment in a given community don't give those favorites to him, shouts hosannas (but loud) when he gets his choice. For that choice he pays his money. Today that money is big, sparked by war earnings

As long as the greenback talks and as long as the public is the monologist, so long will the band leader, and those responsible for his future and opportunities, fortify the schedules with heavy doses of in-person bookings in every branch of the entertainment firmament.

The band leader who doesn't regard the p. a. as a must, will wake up some morning to find himself a bust.

Section 5

Promoting the Personal Appearance 126

No band or act is more important than the promotion which is given its personal appearances. The past and present season is full of interesting examples of how p. a.'s have been sold, a few of which are highlighted in the Music Year Book round-up.

Don't Get Around Much Anymore 129

The dough that used to be in one-night stands for the big name bands—is there, but not for the big names. Where the big names find their 1943-'44 money and who collects the one-night dough is the tale that's spun in this Music Year Book yarn.

Fair's Post-War Plans for Music 133

Fair men, aware of the heavy drawing power of dance orchestras as entertainment features, slant post-war planning activities to new methods of promoting name bands. They're setting framework to permit fairs to take full advantage of the bands' popularity and drawing possibilities.

War Is Hell—But Not for Park Dance Biz . . . 135

Fewer parks used bands during 1943—but those that did revealed smart business tactics. They weathered what might have been a disastrous season in view of transportation curtailment and manpower shortages.

Major Booking Offices 137

A comprehensive and complete list of all booking offices, their branch offices and the executives who handle the acts and bands.

College Poll Winners 139

Since 1938, The Billboard has conducted a poll among the country's leading colleges to determine what bands and what vocalists are the campus favorites. Here is a complete record of the poll winners from 1938 thru 1943.

Amusement Parks Using Name Bands 150

Each spring The Billboard takes an inventory of Amusement Parks thruout the nation. The survey reveals which use name bands, boosting the grosses thruout the park as well as in the ballroom.

Unique... Distinctive... Picturesque AMERICA'S OWN WORK-and-PLAY PARADISE

AT LAS VEGAS, NEVADA • America's Last Frontier Town

EASY TO GET TO

Six mainline Union Pacific trains daily plus four Streamliners weekly. Bus connections with mainline Santa Fe at Needles, Calif., and Kingman, Ariz. Ten trans-continental airline schedules daily. The natural stopover from New York and Chicago to Los Angeles or from Salt Lake City, Denver, Kansas City to and from Los Angeles.

• RELAX, WORK and PLAY

You work only two shows nightly in Nevada's famous Ramona Room. Relax in the spacious Pioneer lobby. Enjoy massive twin fire places. Bask in the desert sun or on numerous sun decks adjoining shady ranch house porches. Swim winter and summer in our hotel or dude ranch pools, at Lake Mead Beach, or in the icy Colorado River. Come as you are, relax as you will, for this is truly America's own.



The Early West in

Modern Splendor

Tells Our Story!

Pride of Nevada
LAS VEGAS, NEVADA

• DIVERSIFIED ENTERTAINMENT FOR YOU

In our own corral arena (3,000 seats) rodeos every Sunday through fall and winter season. Prize fights at intervals. Best bass and crappie fishing in Lake Mead above Boulder Dam, best trout fishing in Colorado River below Boulder Dam. Boating and all water sports, skiing, tobogganing, sleighing at Mt. Charleston. Numerous night clubs, your favorite game of chance in our Club 21 Casino or historical downtown casinos.

• NEVADA'S FAMOUS RAMONA ROOM

Father Flannagan's Wishing Well, Maxine Lewis and the entertainers listed elsewhere on this page have made this entertainment spot second only to the old Coconut Grove, the Trocadero, Radio City's famous Rainbow Room, Giro's, and other such internationally known entertainment rooms.

• VACATION WHILE WORKING

Golf by day, tennis by night. Swim at leisure. Ride horseback under desert moon or mountain trails by day. See 700 varieties of wild flowers at picturesque Mt. Charleston, one mile above, one hour away from the hotel.

HERE ARE SOME OF THE NAMES WHO HAVE HELPED MAKE THE RAMONA ROOM THE MOST FAMOUS ROOM OF ITS KIND IN A SHORT EIGHT MONTHS:

ORCHESTRA LEADERS

Emil Coleman
Gus Martel
Ronnie Kemper
Charlie Kaley

ENTERTAINERS

Radio Rogues
Ethel Shutta
Murtaugh Sisters
Cross and Dunn
Donald Novis
Buster Shaver
with Olive and George
Pinky Tomlin
Johnny "Scat" Davis
Mati & Hari
Lester Cole and His Debutantes



MISS MAXINE LEWIS
 ★ *Entertainer Extraordinary*

MISS MAXINE LEWIS

*PRODUCER and STAFF ARTIST
 NEVADA'S famous RAMONA ROOM
 HOTEL LAST FRONTIER, LAS VEGAS, NEVADA*

A Producer Is Born!

The story of Maxine Lewis is the story of a girl who was born to show business. Starting at the tender age of six, Miss Lewis has worked in every phase of show business. She has been in vaudeville, has played the smartest night clubs from coast to coast and has been a featured radio star with such great names as Bing Crosby, Al Jolson and worked on the Ford Hour. In between she was a prize-fight promoter, War Bond salesman and is now playing a circus for a hotel for the first time in show business. Her rich and varied background in show business makes her one of the youngest and most talented producers in the West today, and she has played a most important part in building the famous Ramona Room.

ENTERTAINERS

- | | |
|--|--|
| John Sebastian | Ray Whitley |
| Major Bowes' 1943 Revue | Lasses White |
| The Mangan Four
(from Billy Rose's Diamond Horseshoe) | Dick Thomas |
| Ruloff, Follett & Lunard | Dave Apollon |
| Diane Del Rio | Irene Vermillion and Her
Four Harpists
and many others |
| York & King | |
| Lida Sue | |
| Bill and Gladys Ahearn | |
| Armida | |
| Elizabeth Talbot-Martin | |

COMING ATTRACTIONS

- | |
|---------------|
| Sophie Tucker |
| Tommy Lyman |

PROMOTING the Personal Appearance



... they come to see—and stay to dance

The secret of “plus sales” is constant devotion to promotion, promotion and still more promotion—It represents the difference between just a good engagement and an over-the-top stand — Enterprise, ingenuity and initiative as reflected in the stunts and schemes of foremost maestri.

By MORRIS ORODENKER

SINCE the band business stepped up into the big business class, there has been a greater appreciation on the part of both band leaders and band buyers as to the importance of promoting an appearance—whether it be a one-night stand in a ballroom, a full-week stand at a theater or a long run at a location.

It used to be that a ballroom promoter or a theater manager would buy a band, throw an ad or two in the home-town newspaper, and then expect the throngs to storm the box office. Sure enough, the bands would attract crowds, but there was always the feeling that perhaps a few hundred more or so should have or could have turned out for the appearance. And many times, those few extra hundred cash customers might have been translated in terms of making a profit on the particular promotion or just about breaking even—and perhaps lightening the load of a loss.

In like manner, the extra take at the box office might have given the band leader a chance to run into his percentage on the engagement instead of having his pay frozen at the minimum guarantee.

The enterprising merchant, handling any type of commodity, is always looking for those “plus sales” that can be gained at little or no extra cost. Very often the “plus sales” spell the difference between a profit and a loss.

Accordingly, the band business started thinking in terms of “plus sales.” Publicity, in keeping the leader’s name ever before the public, was the first step in that direction. It served its particular purpose well enough. But that isn’t enough. Department stores and business houses promote special sales and stunts to

create more store traffic for particular days. By the very same token, the bands and buyers soon found out that special stunts and ideas could create “plus sales” at the box office for any engagement.

As a result, bands became interested in merchandising their music as well as merely making it. A good showmanship idea, well planned and executed, attracted people to the box office in added numbers. Moreover, exploitation in one field of endeavor enabled all the allied fields to reap rich dividends.

Exploitation and promotion of bands’ recordings not only brought increased record sales, but brought greater crowds to the ballroom, theater or location stand. A stunt promoted in connection with a theater appearance would continue to pay off in “plus sales” when the band returned a month later for a one-nighter.

A top-drawer ocean spot, a No. 1 performing animal and a leading orker furnish the ammunition to lure big coin at an in-person date. Under the exploitation set-up, “Swing and Sway” Sammy Kaye auditions Mark Huling’s educated seal, Sharkey, at Atlantic City’s Steel Pier. Sharkey was then in the news as the wonder seal of the Abbott-Costello film, “Pardon My Sarong.” Five S’s—Steel, Sammy, Sharkey and Sarong, the final S is for Shekels

↑ New York’s hepcats jump from their seats and take to the aisles during Harry James’ frenzy-full engagement at the Paramount.

INGENUITY and enterprise count most with the result that many bands have been able to gain the front pages of newspapers with stories and pictures—free space at no appreciable cost to either the band leader or the band buyer. Sometimes these promotional stunts border on the “screwy” side. And sometimes they are overly serious. But at all times, they mean a bigger and better box office.

Unfortunately, the music industry has no “Academy” to hand out “Oscars” each year for those leaders who have been most engaging and enterprising in furthering their own interests—and that of the box office, too—in the



use of promotion, exploitation and showmanship ideas to "sell" the band.

Nonetheless, there have been a number of outstanding stunts that are deserving of recognition and the conferring of such accolades as these pages convey.

Earlier this year, when Stan Kenton arrived in Passaic, N. J., to play an engagement at the Central Theater, he found the city in the midst of a heated election campaign for city commissioners. Immediately, the idea was born to slate Maestro Kenton for the post of "Commissioner of Swing."

Bobbie Smith, handling the publicity for the theater, became his campaign manager. She got up sample ballots, distributing 15,000 at all the political headquarters in the city. She saw to it that these throwaways reached every business house in the city as well.

A motor car caravan with a police escort met Candidate Kenton at the city line and paraded the band—with all the political trimmings—to the theater. After the first show, the maestro was taken to the town's radio station, where he was interviewed in regard to what he would do if elected "Commissioner of Swing." His platform of promises was geared to the swing pattern, the maestro taking the stump to make the city "Jump," put every citizen in the "Groove," to get everybody on the "Beam."

In the lobby of the theater was placed a number of ballot boxes along with display signs calling attention to Kenton's candidacy and his campaign pledges. And every one turning in a vote for Kenton at the theater headquarters received an autographed picture of the maestro.

The enthusiasm whipped up by the election campaign left a marked impression at the box office. Moreover, it sustained a public interest in the Stan Kenton band that continued long after the maestro left the city.

Miss Charm Contest as "Plus Sales" Promotion

WHILE this particular promotion was limited to the one city for the one engagement, Phil Spitalny has developed a showmanship idea that travels right along with the all-girl orchestra. In each city visited by the Spitalny aggregation, a "Miss Charm" contest is promoted.

Open only to the girls in a community, those who can play an instrument expertly or sing are given the opportunity to appear on the stage with Spitalny's "Hour of Charm" orchestra. Usually, a tie-in is made with a local newspaper to provide War Bonds as prizes with the grand winner coveting the crown of "Miss Charm" for that particular city.

A switch on the old amateur contest idea, the audience selects the most talented contestants at each performance. The finalists are all presented at the band's final performance and three auditionists are chosen the grand winners by popular acclaim of the audience.

There are no geographical limitations in arranging for any promotion. Big city or small town, showmanship will out in either place. When Harry James opened his history-making engagement at the Paramount Theater in New York City, a city salute was promoted for the maestro. Tying in with the disk jockeys at all the radio stations in the city, it made for "Home James Day" as each station devoted an entire program to the maestro and his recorded music.



Every service camp appearance is a P. A. in that it will pay off when it's all over, over there. Each appearance requires the same build up as tho it were a big coin feature. When a star like Eddie Cantor takes out Dinah Shore to a camp, it's good news for the boys and the stars.

Institutional Build-Ups To Merchandise Ballrooms

SOMETIMES the promotions are entirely of an institutional nature, designed to further the interests of a particular ballroom, theater or location rather than the band itself. Along these lines, wide attention was attracted by the Wagner Dancing Academy in Philadelphia, reputed to be the first public dance hall in the East.

Marking its 50th anniversary earlier this year, Mrs. Earl Smith, daughter of the founder of the ballroom, conducted a public search for the oldest piece of promotional literature from that institution. A \$50 War Bond was presented to the patron turning in the oldest piece. All the entries were placed on display in the ballroom lobby, adding a mighty nostalgic note to the anniversary celebration as well as bringing a bounty of free space in stories and pictures for the ballroom.

During the past year, all exploitation stunts and promotions were rightly slanted, for the most part, to aid in the war effort. Bond-selling stunts were countless, and others served to aid the recruiting offices in the various cities. Such efforts not only showered extra-added attention on the band or recording artist making a personal appearance in a city, but went far as well in creating added good will for the entire music industry as a whole.

One of the most attractive stunts in this connection was promoted by the Andrews Sisters in connection with a recent engagement at the RKO-Palace Theater in Cleveland. The Sisters "adopted" three WAVES for a day. The three "adopted" WAVES visited the singing trio backstage, were guests of the sisters at dinner, and were entertained after the last performance at the theater. And as a result, the local dailies came thru with columns of art and story on the stunt.

Calloway's "Minnie the Moocher Birthday Party"

ANOTHER example of resourceful exploitation was the Cab Calloway "Minnie the Moocher Birthday Party" which attracted much newspaper, magazine and radio publicity. Held backstage at the New York Strand Theater, and engineered by Douglas Whitney, Calloway's publicist, the party centered around Father's Day—with Calloway as Daddy to Minnie. The idea began as a tribute to the gal that made Cab famous and vice versa. During the last stagemusical, the party started backstage. Presented on the stage to the audience were such personalities as Duke Ellington, Dooley Wilson, Alan Courtney, Kick Kenny, Romo Vincent and Ruth Lowe. Two ushers, dressed as bakers, brought a huge birthday cake up to the stage. Meanwhile, in London, UP correspondent Bob Musel was treating the members of the Flying Fortress "Minnie the Moocher." The latter stunt itself was worth reams of publicity. The party got a big advance publicity play, was covered by best known columnists and by AP, UP and INS.

So it goes every day and every week of the year, with the golden harvest being reaped by those in the business who are taking time out to promote their personal appearances. There is no bound or limit to the extent to which "plus sales" promotions can be cultivated.

The success of any promotion is reflected in the thoroughness with which it is planned and put over. And in each case, the results have demonstrated the value of promotion, exploitation and showmanship ideas. In such "selling," all the old favorites are continually finding new popularity and favor with the fans, ever widening the gulf of their followers. In a strict business sense, it means participation in the increased share of the profits resulting from the personal appearance.

Woman of the Year



NAN BLACKSTONE

SMARTEST NIGHTCLUB—CABARET—CAFE STAR IN THE WORLD

CURRENTLY HEADING NEW FALL REVUE AT

Jack Harris'

LAVISHLY REDONE, FAMOUS NIGHT CLUB

LA CONGA

ON WEST 51ST, JUST OFF BROADWAY
NEW YORK CITY

A RONALD AARON GERARD Attraction

Current Address: THE GORHAM, N. Y. C.

PERSONAL APPEARANCES

NO GASOLINE and no tires for the band boys to get along with their barnstorming. The drastic curb on pleasure driving has resulted in the wholesale shuttering of the dance spots. Train schedules are as uncertain as the proverbial weather. And for those few lads lucky enough to flag a train, there is hardly enough standing room for the body, let alone for the instruments and the cases. So many of the sure-fire band attractions are calling a halt to their musical careers in favor of a military apprenticeship. And then there are the ever-so-many just as sure-fire kicking over their musical sharps and flats to don the overalls for a job making guns, ammunition or ships.

All this, and more, too. Certainly not a bright prospect for any business to face. To the casual observer, there is every indication that the bottom has dropped out of everything. Maybe a surface observation does seem to indicate that the bands don't get around much . . . but—don't you believe it!

Biz Bigger Than Ever

IN FACE of all the obstacles and difficulties confronting the bands and the band bookers in these days of stress, and the uncertainty brought about by a world that is off the beam, the fact remains that the band business is still going great guns—even bigger and better than ever, once you start to give critical and analytical examination to the circumstance.

First, let us look at the "one-night" business, which has always been the mainstay of the band business. At least 75 per cent of the ballrooms and dance spots in operation before the war are located outside of a central city circle. Faced with a ban on pleasure driving, gasoline and tire rationing, and lacking in public conveyance facilities for both patrons and bands alike, at least 50 per cent of the operations have folded for the duration.

However, instead of a "slack" setting in, it was taken up by many other avenues of employment for the musicians—the opening of ever-so-many new location stands and the decided increase in the use of bands on the part of theaters.

Semi-Name Band Coin

THAT has been the experience with the semi-name bands which depended largely on on the one-night revenue. And now, with fewer and shorter barnstorming tours available to the semi-names, such bands now find themselves in the comfortable position where they are reaping a better financial harvest than ever before.

Before the war the semi-names had an asking price in the one-night field that ranged from \$350 to \$600. Now such bands are getting between \$600 and \$1,000 for the one night. And with business conditions generally better for those ballrooms still able to operate, experience has been that a band playing a \$600 date usually goes into the percentage.

Ballroom operators and dance promoters fully realize now that it is no longer a question of price in buying a band. Availability is the all-important factor and they are only too anxious to arrange their dances on the nights that suit the purposes of the band best. And while paying top prices for bands that only a few years ago found it a hard sale at \$350, the operators and promoters have to pay increased traveling expenses for the band that includes railroad accommodations. However, attendance at all ballrooms and dances has been continually on the increase, thanks in particular to the entertainment-hungry war workers



Sammy Kaye's Smile Typifies the Way All Baton Wavers Feel—at Not Having To Travel for Dough. That Bus, Sammy's Leaving, Is Every Band's Ache.

Don't Get Around Much Anymore

and servicemen. In addition, admission prices have correspondingly increased. As a result band bookers experience no trouble in getting dates and top prices for the available bands. And the bands, getting the first money on the one-nighters, enjoy the fullest of the benefits.

Since most of the big bands not on location are devoting their time almost exclusively to theater work, they are passing up virtually all of the lucrative one-night stands, allowing the

semi-names to take over the field almost entirely. Usually the only time a big name will take a one-night stand is when there are open days between theater stands. Then again the band will take only two or three dates during the open week. The vagaries of travel are such today for the bands that they will not accept a date on the day before a theater opening in order to make certain that they will arrive in time for the opening curtain.

Theater Jackpot

THE most lucrative work today for the bands, apart from hitting a jackpot when they get a call to check in at a Hollywood movie lot, are the theaters. With more theaters over the country lighting up the stage, and with fewer bands available, again the situation finds the bands enjoying fatter pay checks for such services.

Only a few short years ago, with the bands still the top favorites to head a stage bill, theaters were paying on an average between \$3,000 and \$3,500 a week for the musicmakers. Today that average has been increased from \$4,000 to \$5,000 a week. Moreover, many of the semi-names, heretofore passed up entirely by the theaters, are now enjoying that kind of money since there are not enough names to go around for all the theaters.

Up and Up To Go

THE increase in prices at theaters has been even more pronounced for the big top names. For instance, Vaughn Monroe, who was only a few years ago in the \$3,500-\$4,500 class, is now asking \$9,000 for a theater week. And there are more theater weeks at that price than he can hope to handle. Another, Duke Ellington, has jumped from the \$5,000-\$6,000 class to a fancy \$8,000 figure.

Even the location field has boomed for the bands with a corresponding increase in price. No longer are the bands content to accept location stands for prestige value alone where the money is short. Today, the band can have the pick of locations, what with so many new locations opening up for the bands for the very first time.

City hotels and ballrooms, quick to realize that the townfolk must seek out their entertainment close to transportation lines, are buying bands for the very first time today. Notably are the Roosevelt Hotel, Washington, and the Bradford and Touraine hotels, Boston, as well as the Met Ballroom in Philadelphia, which had the old Metropolitan Opera House in that city converted into a giant dance hall.

MOREOVER, many of those operating dance spots outside the city limits have moved into town, opening up new locations for ballroom sites. Frank Dailey, forced to close his Meadowbrook Country Club near New York, created the Mosque in Newark, N. J. Andy J. Perry, prominent dance promoter in Eastern Pennsylvania, moved his promotions to a mid-city hotel ballroom.

And so it is all over the entire country, in every section of the country. That a band may not get around much is solely due to the fact that it can't get around and not that the demand does not exist. At the present time the Southland is literally starving for bands—but the transportation problem is the one thing that neither band nor booker can overcome as long as the present emergency exists. The job is always there, and the money today is beyond fondest dreams of most of the band boys. Today it is only a question of being able to get there.

BILLBOARD SAYS:

The SCAT MAN (Sherman Crothers) is a click . . . skillful arranging . . . band has style and appeal . . . adeptly swings from tunes of another era to today's jive. The outfit is neat and with a genuine punch to please the customers.



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The **SCAT MAN**

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and his entertaining band

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"king of the alto sax"

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"and his torrid trumpet"

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- RAYMOR BALLROOM.....BOSTON, MASS.
- VOGUE TERRACE.....MCKEESPORT, PA.
- CASTLE FARM.....CINCINNATI, OHIO
- HOFBRAU.....LAWRENCE, MASS.
- SHANGRI-LA.....PHILADELPHIA, PA.
- HOTEL ST. GEORGE.....BROOKLYN, N. Y.
- MANHATTAN CENTRE.....NEW YORK CITY
- EL RANCHO.....CHESTER, PA.
- PLEASURE BEACH.....BRIDGEPORT, CONN.
- PALISADES AMUSEMENT PARK.....PALISADES, N. J.
- OCEAN PIER BALLROOM.....OLD ORCHARD BEACH, ME.
- POLI THEATRE.....WATERBURY, CONN.

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FAIRS' POST-WAR PLANS FOR MUSIC



ALTHO dance orchestras as features of entertainment programs at fairs have been in the minority this year because of general wartime handicaps and cancellation of some of the larger fairs, where the government absorbed the grounds for use as storage depots, fair men for the most part are fully aware of the potency and drawing power of this type of entertainment. Many boards now active in post-war planning are slanting their activities toward the use of every available method to promote the various music masters so as to assure the biggest benefit from their appearances. Experience of other years' operations have taught directing heads of fairs throught the country that bands of "name" caliber and even those of lesser prominence mean an extra investment, but they also mean top-notch box-office strength.

Since the stress placed on 4-H Club, Future Farmers of America and other youth activities at the annuals during wartime will likely retain its prominence after final victory has been won, the presentation of dance bands at fairs is a natural as a crowd puller. The band's strongest selling point lies not only in its ability to draw an essentially younger crowd to the grounds, but it also carries heavy appeal for oldsters who in many instances go out to the grounds for the prime purpose of witnessing a session of musical presentations provided for them by their favorite bandsmen in person.

Attesting the fact that the bandsmen are outstanding personalities on the fairgrounds are the huge successes chalked up by such organizations as Benny Goodman, the Dorseys, Sammy Kaye, Kay Kyser and their like at fairs they have played. Certain fair managements have been presenting bands regularly for years and they have found that the bands not only brought an extra revenue from dancing but have acted as a hypo for business throught the grounds.

This pre-war grandstand crowd turned out to witness a Sunday matinee performance of its favorite band.

By **ROBERT R. DOEPKER**

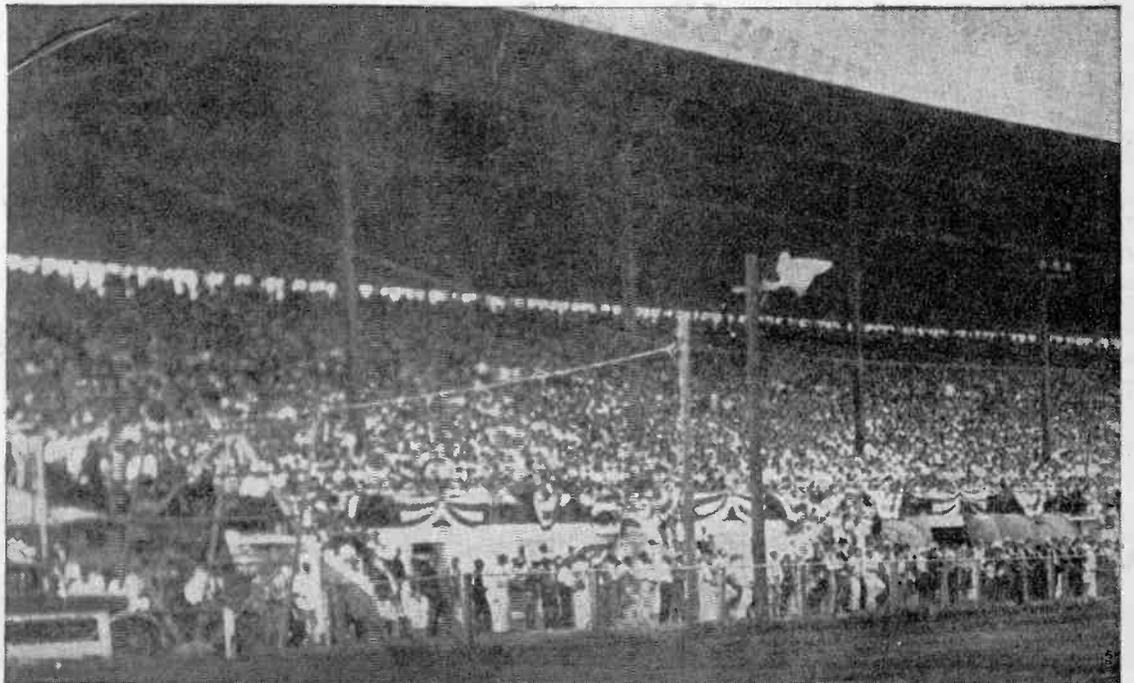
Success or failure of any band as an ace fair attraction, however, lies in the manner in which the band is handled and promoted. Offsetting of these presentation evils of other years is being given much attention and thought by show-minded fair men making post-war plans. Preparations to permit fair managements to take full advantage of a band are being worked out, as are plans to junk improper lighting facilities, defective public address systems, faulty dance floors and similar hindrances which work against the potential draw of a band.

Under the new planning set-up, fairs desiring to feature bands as stellar attractions are preparing to bolster what in other years proved inadequate public relations departments. The fair's publicity machinery is striving to learn to understand the workings of a band with the result that it will be in a position to make sufficiently strong campaigns in local papers. Probably one of the most potent publicity getters for fairs, managements of the annuals can

Night scene of a fair's midway, which includes an outdoor dance pavilion from which point bands broadcast nightly.

depend upon bands for a tremendous amount of free publicity for their fairs, especially via the radio. Because many of the leading bands have regular radio spots, it is often possible to have them broadcast direct from the grounds. These broadcasts provide added interest for fair patrons, while the program, incidentally, proves still another source of income for the fair.

Experience has shown fair men that bands have been among the strongest sellers of War Bonds and Stamps in furthering the war effort. Space will not permit the setting up of charts, explaining the bands' attributes as an almost irresistible magnet at State and county annuals, but it's a safe bet to predict that full facilities of the various fair managements will be set to work to permit the fair to take full advantage of the bands' popularity and drawing possibilities in post-war days.



The Amazing Man of Music Land



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- ★ SWEETHEARTS OF THE STRINGS

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Personal Management: **NORMAN RESNICK**
Direction: Music Corp. of America

PERSONAL APPEARANCES



America wants its dancing, war or no war. Here a park dance crowd rests its tootsies while the band's canary sells her wares.

WAR IS HELL...

But Not For Park Dance Biz

By WILLIAM J. SACHS

WAR MAY BE HELL, as Sherman once said, but war, with its long string of accompanying ills, failed to put an appreciable dent in the ballroom business at the nation's amusement parks for the season ended Labor Day. "Surprising," is the way park operators speak of the summer's dance business, with the park ballroom, in most instances, still stacking up as the biggest grossing attraction on the grounds, a mighty healthy picture in these times of stress and strain.

Gross volume of dance business in the nation's amusement parks for the season just concluded is estimated by leaders in the in-

dustry to have dropped approximately 12 per cent from last year's figures. This is far from a depressing note when it is considered that last season 211 of America's privately operated amusement parks were regular users of dance-band attractions, while this season, due to wartime restrictions and handicaps, many ops deemed it wise to shut down their plants for the duration, thus cutting the number of parks using bands to near the 180 mark.

Those amusement resorts that operated ran fairly close to normal and, favored by good transportation facilities, enjoyed their usual lush dance season, possibly not as fat as that of the last several years but still plenty fancy in the face of the wartime headaches. Several spots hung up bonanza business with their terpsichore palaces this season, due largely to their favorable locations (in war plant areas with good transportation), ability to obtain an assortment of name and semi-name attractions and a strong newspaper and radio ad campaign.

Notable in this category was Jantzen Beach

Park, Portland, Ore., where Managing Director Paul H. Huedepohl hung up the biggest dance business in years, running some 20 per cent better than 1942. But the hustling Huedepohl was not content to let his park dance business take care of itself. On the contrary, he sold the war workers in his territory on the idea of "dancing for recreation," he boosted his newspaper and radio ad budget to plug his wares, and gave his patrons the best traveling bands available to the territory. His initiative paid him huge dividends.

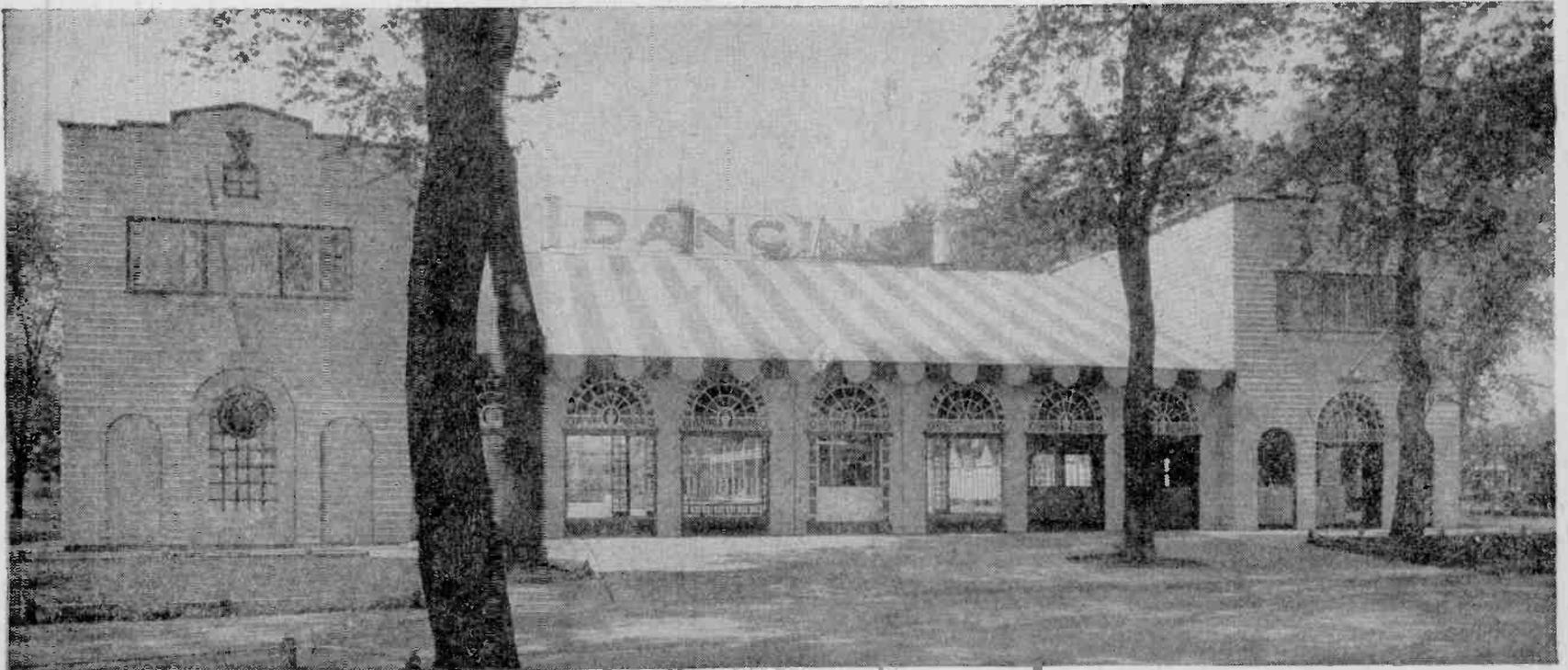
On the other hand, at Coney Island, Cincinnati, one of the country's prime park band locations, also situated in a bustling war-work area and operating along much the same lines as Jantzen Beach, both in point of money spent for publicity and type of attractions used, attendance at Moonlite Gardens slid some 15 per cent under that of a year ago. The management attributed most of the drop to the dearth of male patronage. This condition was pretty general thruout the nation.

Another factor that hit grosses generally was the lack of big names, what with many of the top-notchers in the army and those still in the business stymied by lack of transportation. Hefty grosses created on one-nighters by these ace names hit park dance box offices hard. As to the lack of male patronage, many parks strived to solve the problem by inviting servicemen to dance at a reduced admission price. It met with only partial success.

Quite a number of the nation's parks located in busy industrial centers and on established bus and streetcar lines are planning to operate the year round for the first time in their history, which should recoup at least part of the 12 per cent loss in revenue which the nation's amusement parks experienced during the 1943 summer run.

Even with the war, with all its handicaps, restrictions and frustrations, the park dance business continues to thrive. The hitches that have developed during the past season are only temporary. They will eradicate themselves with the ending of the war. The park field has long been a happy hunting ground for band bookers, one that promises to be even more fertile as the years progress. War is hell—but not to the park dance business.

Front of Moonlite Gardens, Coney Island, Cincinnati, one of the most spacious and attractive park dance halls in the country.



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★ *Now Playing* ★

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Vocalist
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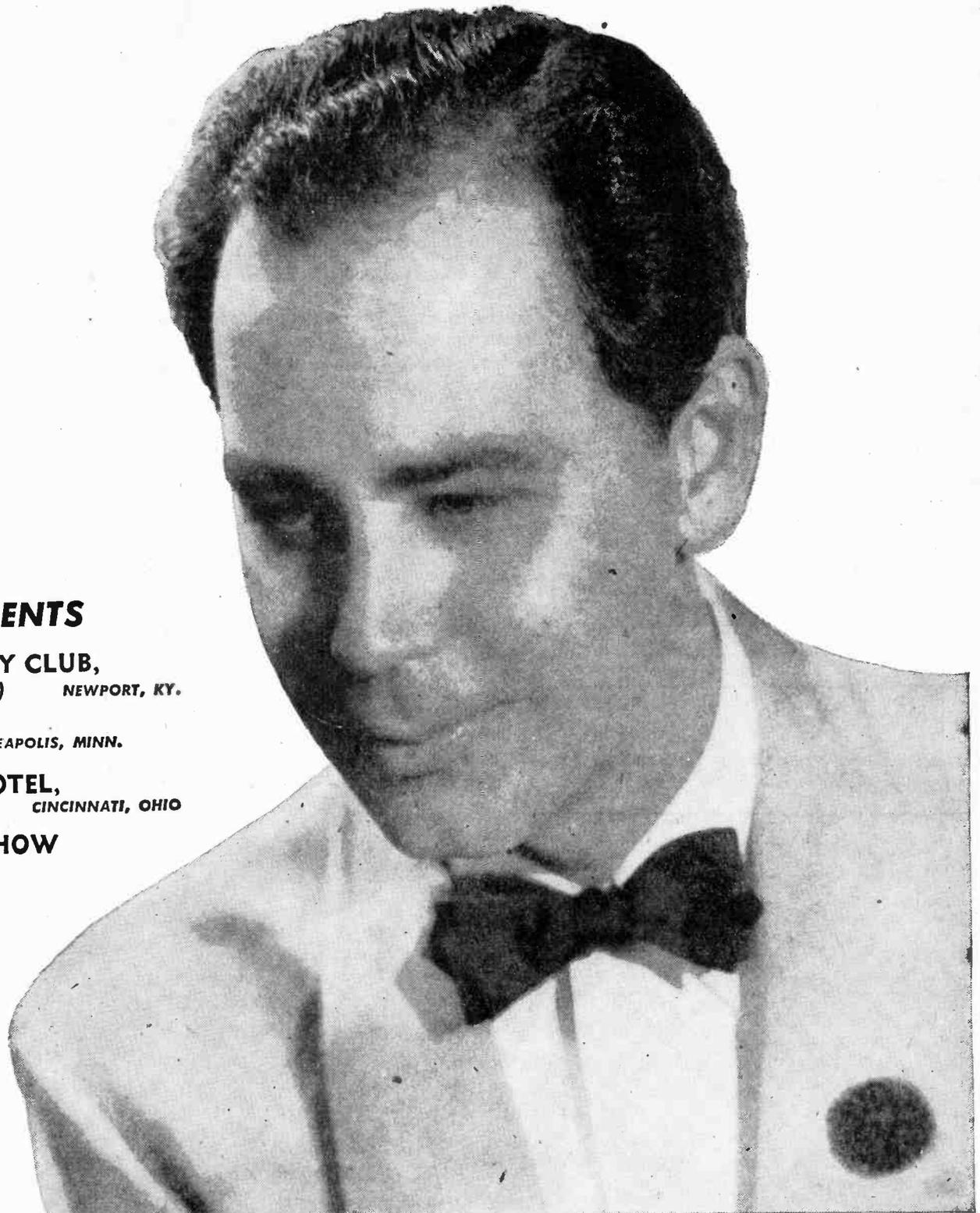
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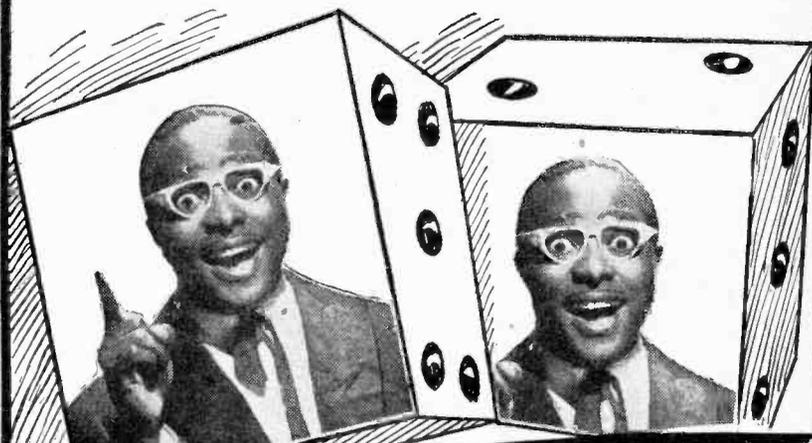
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A NATURAL SHOWMAN!



LOUIS JORDAN

AMERICA'S
MOST AMAZING
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Yes! Louis Jordan is a natural showman. Nine years ago it was "Wonder Boy Jordan" . . . the boy who danced and played clarinet at the same time. Today it's the "Amazing Mr. Jordan"—the most talked of entertainer of the day. Tops as a composer, musician, vocalist and comedian. The modern "Bert Williams."

And now—it's Louis Jordan, movie star! Starred in Universal's forthcoming musical extravaganza, "HAPPY DAYS." Not just as a band leader—but in a leading role as comedian and actor!

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SPIRALS
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Held over to
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Highly
Successful Weeks
LE RUBAN BLEU
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A HIT
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BLACKHAWK
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**Maurice
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and his
**ROCKIN'
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LIST OF WINNERS

The Billboard's Annual College Poll

Each year The Billboard conducts a poll of college editors, in reality an exhausting survey of various factors surrounding the band business. Here are the results from 1938 to 1943. List set in capitals in the vocalist section lists the five highest vocalists in male and female categories as votes were cast.

COLLEGIATE CHOICE OF ORCHESTRAS

1942	1943	1941
Glenn Miller	HARRY JAMES	Glenn Miller
Tommy Dorsey	TOMMY DORSEY	Tommy Dorsey
Harry James	GLENN MILLER	Kay Kyser
Benny Goodman	BENNY GOODMAN	Artie Shaw
Jimmy Dorsey	JIMMY DORSEY	Benny Goodman
Vaughn Monroe	KAY KYSER	Jimmy Dorsey
Sammy Kaye	CHARLIE SPIVAK	Glen Gray
Kay Kyser	FRED WARING	Jimmie Lunceford
Charlie Spivak	SAMMY KAYE	Guy Lombardo
Woody Herman	VAUGHN MONROE	Will Bradley

1940	1939	1938
Glenn Miller	Artie Shaw	Benny Goodman
Kay Kyser	Kay Kyser	Tommy Dorsey
Tommy Dorsey	Tommy Dorsey	Hal Kemp
Benny Goodman	Benny Goodman	Guy Lombardo
Orrin Tucker	Larry Clinton	Kay Kyser
Jan Savitt	Hal Kemp	Glen Gray
Guy Lombardo	Guy Lombardo	Horace Heidt
Sammy Kaye	Horace Heidt	Sammy Kaye
Hal Kemp	Glen Gray	Jimmie Lunceford
Jimmy Dorsey	Jimmy Dorsey	Wayne King

COLLEGIATE CHOICE OF VOCALISTS

1943 Male	1942 Male	1942 Female	1943 Female
FRANK SINATRA	Ray Eberle	Helen O'Connell	HELEN FORREST
BOB EBERLY	Frank Sinatra	Marion Hutton	HELEN O'CONNELL
RAY EBERLE	Bob Eberly	Ginny Simms	PEGGY LEE
HARRY BABBITT	Harry Babbitt	Helen Forrest	MARION HUTTON
VAUGHN MONROE	Vaughn Monroe	Peggy Lee	ANITA O'DAY
TOMMY RYAN	Tommy Ryan	Anita O'Day	DONNA DAE
DICK HAYMES	Tex Beneke	Ella Fitzgerald	PEGGY MANN
SKIP NELSON	Woody Herman	Yvonne King	GRACIE BARRIE
JOHNNY McAFEE	Dick Haymes	Jo Stafford	BETTY BRADLEY
GARRY STEVENS	Art London	Connie Haines	HARRIET HILLIARD

1941 Male	1941 Female	1940 Male	1940 Female
Frank Sinatra	Ginny Simms	Ray Eberle	Bonnie Baker
Ray Eberle	Helen O'Connell	Jack Leonard	Ginny Simms
Bob Eberly	Helen Forrest	Bob Eberly	Ella Fitzgerald
Harry Babbitt	Marion Hutton	Harry Babbitt	Helen O'Connell
Kenny Sargent	Martha Tilton	Bon Bon	Mildred Bailey
Bon Bon	Ella Fitzgerald	Eddy Howard	Bea Wain
Tommy Ryan	Bonnie Baker	Kenny Sargent	Marion Hutton
Bob Allen	Connie Haines	Sully Mason	Helen Forrest
Larry Cotton	Dorothy Claire	Perry Como	Nan Wynn
Sully Mason	Paula Kelly	Tommy Ryan	Martha Tilton

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DEFINITELY DESIGNED FOR DANCING

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SONNY KENDIS
at the Piano
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STORK CLUB, NEW YORK Just concluded 6th
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FEFE'S MONTE CARLO, NEW YORK . . . 46 weeks
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THE SHOW WORLD'S NEWEST AND MOST SENSATIONAL HARMONY TRIO!

Acclaimed
Heralded
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Most Beautiful Girls
in Show Business!"

STAGE-SCREEN & RADIO



The
DAZZLING

Clawson Triplets

They're **DYNAMITE!**

And Their Voices Match
Their **MATCHLESS BEAUTY**

Personal Manager:
FREDRICK A. CLAWSON

Just completed 14 weeks Folies Bergere. Leaving to join cast of the Broadway Musical Farce. "HAIRPIN HARMONY" in leading singing and acting roles.

General Agent: International Theatrical Corp. Paramount Building, New York

MAJOR COLLEGES

A Complete List of Colleges That Have Used Name Bands the Last Four Years

ALABAMA

Name of College	City
Alabama Polytechnic Institute	Auburn
Birmingham Southern College	Birmingham
Howard College	Birmingham
State Teachers' College	Florence
State Teachers' College	Jacksonville
Alabama College (Women)	Montevallo
University of Alabama	Tuscaloosa

ARIZONA

Arizona State Teachers' College	Flagstaff
Tempe State Teachers' College	Tempe
University of Arizona	Tucson

ARKANSAS

Henderson State Technical College	Arkadelphia
Ouachita College	Arkadelphia
Arkansas State Teachers' College	Conway
University of Arkansas	Fayetteville
Arkansas A. & M. College	Monticello
Arkansas Polytechnic College	Russellville
Arkansas State College	Jonesboro

CALIFORNIA

University of California	Berkeley
Chico State College	Chico
Pomona	Claremont
College of Agriculture (University of California)	Davis
Fresno State College	Fresno
Glendale Junior College	Glendale
Los Angeles City College	Los Angeles
Loyola University of Los Angeles	Los Angeles
Occidental College	Los Angeles
University of California at Los Angeles	Los Angeles
University of Southern California	Los Angeles
Woodbury College	Los Angeles
Mills College	Oakland
California Institute of Technology	Pasadena
University of Redlands	Redlands
Riverside Junior College	Riverside
Sacramento Junior College	Sacramento
San Bernardino Junior College	San Bernardino
San Diego State College	San Diego
San Francisco State College	San Francisco
University of San Francisco	San Francisco
San Jose State College	San Jose
California State Polytechnic	San Luis Obispo
Santa Ana Junior College	Santa Ana
Santa Barbara State College	Santa Barbara
University of Santa Clara	Santa Clara
Stanford University	Palo Alto
College of the Pacific	Stockton
Ventura Junior College	Ventura
Whittier College	Whittier

COLORADO

University of Colorado	Boulder
Colorado College	Colorado Springs
Colorado Woman's College	Denver
Regis College	Denver
University of Denver	Denver
Colorado State College of A. & M.	Fort Collins
Colorado School of Mines	Golden
Colorado State College of Education	Greeley
Western State College of Colorado	Gunnison

CONNECTICUT

Trinity College	Hartford
Wesleyan University	Middletown
Yale University	New Haven
Connecticut College (Women)	New London
Pomfret School	Pomfret
Connecticut State College	Storrs
Taft School	Watertown

DELAWARE

University of Delaware	Newark
------------------------	--------

DISTRICT OF COLUMBIA

American University	Washington
Catholic University of America	Washington
George Washington University	Washington
Georgetown University	Washington
Wilson Teachers' College	Washington

FLORIDA

University of Miami	Coral Gables
John B. Stetson University	De Land
University of Florida	Gainesville
Florida State College for Women	Tallahassee

(Continued on page 142)

HEADLINING THE BAND NEWS OF THE NATION

Lawrence WELK and His CHAMPAGNE MUSIC

PERSONAL APPEARANCES

WELK ENDS 11TH REPEAT IN FOUR YEARS AT TRIANON; ONE-NIGHTER GROSSES UP 20%

It's no mystery as to why Lawrence Welk is such a terrific draw on location or one-nighters—It's just that consistent air time plus top popularity on the nation's juke box network assures talent buyers of a healthy gross wherever he plays.

Since the first of the year Welk has played 45 one-nighters thru the Midwest and has paid off at the box office to the tune of an average of 20% above the "average gross" despite gas rationing.

On October 31 Welk winds up a 16-week engagement for Wm. Karzas at Chicago's Trianon—long regarded as the nation's top dancing palace. This is Welk's 11th return in less than four years, during which he's played a total of 105 weeks with daily air shots over WGN-MBS. Band returns for another 16 weeks on December 25. No wonder he's universally regarded as "KING OF BALLROOM BANDS."

Personal Management **KEITH BAIN**

MANAGEMENT: FREDERICK BROS. MUSIC CORPORATION
 1585 CROSSROADS, HOLLYWOOD RKO BLDG., RADIO CITY, N. YORK J. E. WACKER

MAJOR COLLEGES

(Continued from page 141)

GEORGIA

Georgia Southwest College	Americus
University of Georgia	Athens
Emory University	Atlanta
Georgia School of Technology	Atlanta
North Georgia College	Dahlonega
Mercer University	Macon
Georgia State College for Women	Milledgeville
South Georgia Teachers' College	Statesboro

IDAHO

University of Idaho	Moscow
University of Idaho (So. Br.)	Pocatello

ILLINOIS

Illinois Wesleyan University	Bloomington
South Illinois State Normal University	Carbondale
University of Illinois	Champaign
East Illinois State Teachers' College	Charleston
Armour Institute of Technology	Chicago
DePaul University	Chicago
Loyola University	Chicago
University of Chicago	Chicago
Wright City Junior College	Chicago
James Milliken University	Decatur
North Illinois State Teachers' College	De Kalb
Northwestern University	Evanston
Knox College	Galesburg
MacMurray College for Women	Jacksonville
Western Illinois State Teachers' College	Macomb
Monmouth College	Monmouth
North Central College	Naperville
Illinois State Normal University	Normal
Bradley Poly. Institute	Peoria

Rosary College	River Forest
Augustana College	Rock Island
Wheaton College	Wheaton

INDIANA

Tri-State College	Angola
Indiana University	Bloomington
Wabash College	Crawfordsville
Indiana Technical College	Fort Wayne
DePauw University	Greencastle
Butler University	Indianapolis
Purdue University	La Fayette
Ball State Teachers' College	Muncie
University of Notre Dame	South Bend
Indiana State Teachers' College	Terre Haute
Valparaiso University	Valparaiso

IOWA

Iowa State College	Ames
Iowa State Teachers' College	Cedar Falls
Coe College	Cedar Rapids
St. Ambrose College	Davenport
Drake University	Des Moines
Loras College	Dubuque
University of Dubuque	Dubuque
Grinnell College	Grinnell
State University of Iowa	Iowa City
Cornell College	Mount Vernon
Morningside College	Sioux City

KANSAS

St. Benedict's College	Atchison
Kansas State Teachers' College	Emporia
Fort Hayes Kansas State College	Hays
University of Kansas	Lawrence
Kansas State College	Manhattan
Kansas State Teachers' College	Pittsburg

(Continued on page 144)

BARRY SISTERS

★ AMERICA'S
No. 1
SINGING DUO
CURRENTLY
COPACABANA



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For America's Finest Audiences

GRIFF
WILLIAMS
AND HIS ORCHESTRA
featuring
BILLY BLAIR • HARVEY CRAWFORD
JULES HERMAN

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**EMPIRE ROOM,
PALMER HOUSE**

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Columbia-Okeh
Records

Broadcasting
Coast To Coast
Over
WGN-MUTUAL

Exclusive Management

MUSIC CORPORATION OF AMERICA

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the Gang's
All Here!



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GALE, Inc.'s gala gang of outstanding musical attractions

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ELLA FITZGERALD

ERSKINE HAWKINS and his Orchestra

LUCKY MILLINDER and his Orchestra

COOTIE WILLIAMS and his Orchestra

TINY BRADSHAW and his Orchestra

LIL GREEN

BUDDY JOHNSON and his Orchestra

EDDIE DURHAM

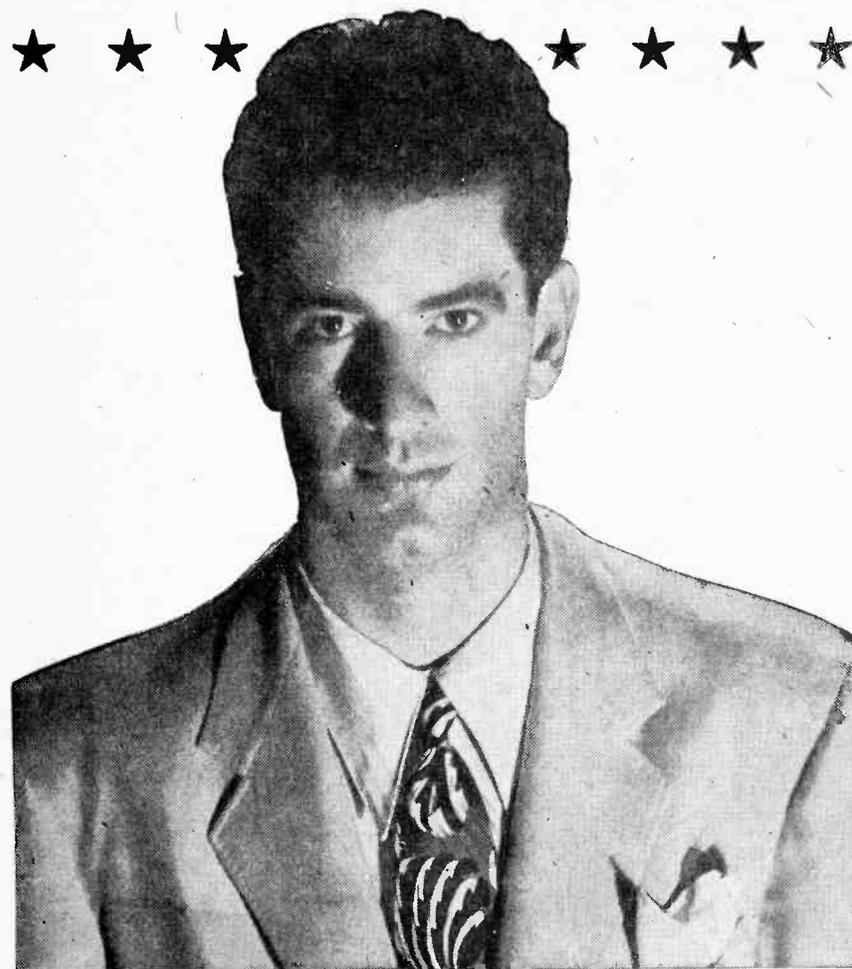
and his ALL-GIRL Orchestra

GALE, Inc. • 48 WEST 48 STREET • NEW YORK



HARRY COOL

The
Voice You'll Remember



Rapidly Becoming One of the Nation's Top
Singing Stars

HEARD ON

COLUMBIA-OKEH RECORDS

AND

TWICE WEEKLY ON

NBC

TUESDAYS, 12:05-12:55 A.M. EWT

SATURDAYS, 2-2:45 P.M. EWT

CURRENTLY

CAFES AND THEATERS

Management

MUSIC CORP. OF AMERICA

MAJOR COLLEGES

(Continued from page 142)

Washburn College	.....	Topeka
Municipal University of Wichita	.....	Wichita
Southwestern College	.....	Winfield

KENTUCKY

Union College	.....	Barbourville
West Kentucky State Teachers' College	.....	Bowling Green
Centre College of Kentucky	.....	Danville
Georgetown College	.....	Georgetown
Transylvania College	.....	Lexington
University of Kentucky	.....	Lexington
University of Louisville	.....	Louisville
Morehead State Teachers' College	.....	Morehead
Murray State Teachers' College	.....	Murray

LOUISIANA

Louisiana State University	.....	Baton Rouge
Southeastern Louisiana College	.....	Hammond
Southwestern Louisiana College	.....	Lafayette
Louisiana State Normal College	.....	Natchitoches
Loyola University of the South	.....	New Orleans
Tulane University	.....	New Orleans
Louisiana Polytech. Institute	.....	Ruston
Centenary College	.....	Shreveport

MAINE

Bowdoin College	.....	Brunswick
Bates College	.....	Lewiston
University of Maine	.....	Orono
Colby College	.....	Waterville

MARYLAND

U. S. Naval Academy	.....	Annapolis
Baltimore City College	.....	Baltimore
Baltimore Polytechnic Institute	.....	Baltimore
Gilman Country School (prep)	.....	Baltimore
Goucher College	.....	Baltimore
Johns Hopkins University	.....	Baltimore
University of Baltimore	.....	Baltimore
University of Maryland	.....	College Park
Hood College	.....	Frederick
Western Maryland College	.....	Westminster

MASSACHUSETTS

Amherst College	.....	Amherst
Massachusetts State College	.....	Amherst
Boston University	.....	Boston
Northeastern University	.....	Boston
Simmons College	.....	Boston
Harvard University	.....	Cambridge
Massachusetts Institute of Technology	.....	Cambridge
Radcliffe College	.....	Cambridge
Boston College	.....	Chestnut Hill (Newton)
Tufts College	.....	Medford
Smith College	.....	Northampton
Wheaton College	.....	Norton
Mount Holyoke College	.....	South Hadley
American International College	.....	Springfield
Springfield College	.....	Springfield
Wellesley College	.....	Wellesley
Williams College	.....	Williamstown
Becker College	.....	Worcester
Clark University	.....	Worcester
College of the Holy Cross	.....	Worcester
Worcester Academy	.....	Worcester
Worcester Polytech. Institute	.....	Worcester

MICHIGAN

Albion College	.....	Albion
University of Michigan	.....	Ann Arbor
Ferris Institute	.....	Big Rapids
University of Detroit	.....	Detroit
Wayne University	.....	Detroit
Michigan State College	.....	East Lansing
Lawrence Institute Technology	.....	Highland Park (Detroit)
Hope College	.....	Holland
Michigan College Mining and Technology	.....	Houghton
West State Teachers' College	.....	Kalamazoo
Central State Teachers' College	.....	Mount Pleasant
Olivet College	.....	Olivet
Michigan State Normal	.....	Ypsilanti

MINNESOTA

State Teachers' College	.....	Mankato
University of Minnesota	.....	Minneapolis
Concordia College	.....	Moorhead
State Teachers' College	.....	Moorhead
Carleton College	.....	Northfield
St. Olaf College	.....	Northfield
College of St. Thomas	.....	St. Paul
Hamline University	.....	St. Paul
Macalester College	.....	St. Paul
Gustavus Adolphus	.....	St. Peter
State Teachers' College	.....	Winona

MISSISSIPPI

Mississippi State College for Women	.....	Columbus
Mississippi State Teachers' College	.....	Hattiesburg
Millsaps College	.....	Jackson
Mississippi State College	.....	Starkville
University of Mississippi	.....	Oxford

MISSOURI

Kemper Military Academy (prep)	.....	Boonville
Southeastern Missouri State Teachers' College	.....	Cape Girardeau

Stephens College	Columbia
University of Missouri	Columbia
Central College	Fayette
Westminster College	Fulton
University of Kansas City	Kansas City
College of Osteopath and Surgery	Kirksville
Northwest Missouri State Teachers' College	Maryville
Park College	Parkville
School of Mines and Metals (University of Missouri)	Rolla
St. Louis University	St. Louis
Washington University	St. Louis
Drury College	Springfield
Southwest Missouri State Teachers' College	Springfield
Central Missouri State Teachers' College	Warrensburg

MONTANA

Billings Polytechnic Institute	Billings
Montana State College	Bozeman
Montana State University	Missoula

NEBRASKA

Hastings College	Hastings
Nebraska State Teachers' College	Kearney
Nebraska Wesleyan University	Lincoln
University of Nebraska	Lincoln
Creighton University	Omaha
Municipal University of Omaha	Omaha
Peru State Teachers' College	Peru

NEVADA

University of Nevada	Reno
----------------------------	------

NEW HAMPSHIRE

University of New Hampshire	Durham
Dartmouth College	Hanover
St. Anselm's College	Manchester

NEW JERSEY

Upsala College	East Orange
Pingry School (prep)	Elizabeth
Stevens Institute of Technology	Hoboken
Newark College of Engineering	Newark
State Teachers' College	Newark
University of Newark	Newark
New Jersey College for Women	New Brunswick
Rutgers University	New Brunswick
Princeton University	Princeton
Seton Hall College	South Orange
Bergen Junior College	Teaneck
Rider College	Trenton
Montclair State Teachers' College	Upper Montclair

NEW MEXICO

University of New Mexico	Albuquerque
New Mexico Normal University	Las Vegas
Eastern New Mexico Junior College	Portales
New Mexico College of A. & M.	Las Cruces

NEW YORK

New York State College for Teachers	Albany
Alfred University	Alfred
Brooklyn College (Day)	Brooklyn
Brooklyn College (Evening)	Brooklyn
Brooklyn Preparatory School	Brooklyn
Long Island University	Brooklyn
Polytechnic Institute of Brooklyn	Brooklyn
St. John's University	Brooklyn
Buffalo State Teachers	Buffalo
Canisius College	Buffalo
University of Buffalo	Buffalo
St. Lawrence University	Canton
Cortland St. Normal School	Cortland
Queens College	Flushing
Fredonia St. Normal College	Fredonia
Hobart College	Geneva
Colgate University	Hamilton
Hofstra College	Hempstead
Cornell University	Ithaca
Ithaca College	Ithaca
Manlius School	Manlius
State Normal College	New Paltz
College of New Rochelle	New Rochelle
Barnard College	New York City
City College of New York	New York City
Columbia University	New York City
Cooper Union	New York City
Fordham University	New York City
Hunter College	New York City
Manhattan College	New York City
New York University	New York City
Yeshiva College	New York City
Niagara University	Niagara
Hartwick College	Oneonta
State Normal School	Oswego
Clarkson College of Technology	Potsdam
State Normal School	Potsdam
Vassar College	Poughkeepsie
Rochester Business Institute	Rochester
University of Rochester	Rochester
University of Rochester (Women)	Rochester
Skidmore College	Saratoga Springs
Union College	Schenectady
Syracuse College	Syracuse

(Continued on page 146)

Celebrating . . .

**THE MOST SENSATIONALLY
SUCCESSFUL 1st BIRTHDAY IN
THE HISTORY OF THE
MUSIC BUSINESS . . .**

In one short year Bobby Sherwood and his orchestra have run up the most amazingly successful record of any band in the history of the music business for a similar period of time. Smash engagements at such spots as the Roxy Theatre, Paramount Theatre, Lincoln Hotel, Roseland Ballroom, Glen Island Casino and

Opening at the
PARK CENTRAL HOTEL
OCT. 21st



BOBBY SHERWOOD'S

**"Something New in
Syncopation"**

**ACCLAIMED
"YOUNG AMERICA'S
FAVORITE DANCE
MUSIC"**

Young America has taken Bobby Sherwood's "Something New in Syncopation" to its heart. They proved it when they voted BOBBY SHERWOOD 4th among all their favorite bands in The Billboard's Annual College Poll and 9th in Martin Block's nationwide All America band poll (HIGHEST POSITIONS EVER WON IN THESE TWO FAMOUS POLLS BY A YOUNG BAND). They proved it again by buying over 150,000 copies of Bobby's original "Eik's Parade" on Capitol No. 107.

Here's the fastest rising band in the business . . .

Personal Management: **EDDIE GREENE**

MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

Many thanks to the following band leaders and personalities who made Frank Dailey's Meadowbrook, Cedar Grove N. J. and Terrace Room, Newark N. J. possible!

LISTED ALPHABETICALLY

- | | |
|----------------|----------------|
| VAN ALEXANDER | DICK JURGENS |
| CHARLIE BARNET | SAMMY KAYE |
| GRACIE BARRIE | STAN KENTON |
| BEN BERNIE | GENE KRUPA |
| LOU BREESE | KAY KYSER |
| LES BROWN | JOHNNY LONG |
| BOBBY BYRNE | ABE LYMAN |
| CAB CALLOWAY | GLEN MILLER |
| BOB CHESTER | VAUGHN MONROE |
| LARRY CLINTON | OZZIE NELSON |
| DEL COURTNEY | RED NORVO |
| AL DONAHUE | WILL OSBORNE |
| JIMMY DORSEY | TEDDY POWELL |
| TOMMY DORSEY | ALVINO REY |
| SONNY DUNHAM | DICK ROGERS |
| SHEP FIELDS | JAN SAVITT |
| JAN GARBER | RAYMOND SCOTT |
| BENNY GOODMAN | ARTIE SHAW |
| GLEN GRAY | CHARLIE SPIVAK |
| MAL HALLETT | JACK TEAGARDEN |
| HORACE HEIDT | TOMMY TUCKER |
| WOODY HERMAN | JERRY WALD |
| HARRY JAMES | and |
| | FRANK SINATRA |

Gratefully,

Frank Dailey
FRANK DAILEY

MAJOR COLLEGES

(Continued from page 145)

Rensselaer Polytechnic Institute Troy
 Russell Sage Troy
 United States Military Academy West Point

NORTH CAROLINA

Appalachian State Teachers Boone
 University of North Carolina Chapel Hill
 Western Carolina Teachers' College Cullowhee
 Davidson College Davidson
 Duke University Durham
 Elon College Elon
 Woman's College (University of North Carolina) Greensboro
 Eastern Carolina Teachers' College Greenville
 Lenoir-Rhyne College Hickory
 Mars Hill College Mars Hill
 Meredith College Raleigh
 State College, University of North Carolina Raleigh
 Catawba College Salisbury
 Wake Forest College Wake Forest

NORTH DAKOTA

State Teachers' College Dickinson
 University of North Dakota Grand Forks
 State Teachers' College Minot
 North Dakota State College Fargo
 State Teachers' College Valley City
 North Dakota State School of Science Wahpeton

OHIO

Ohio Northern University Ada
 University of Akron Akron
 Ohio University Athens
 Baldwin-Wallace College Berea
 Bowling Green State University Bowling Green
 University of Cincinnati Cincinnati
 Xavier University Cincinnati
 Case School Applied Science Cleveland
 Cleveland College, W. R. U. Cleveland
 Fenn College Cleveland
 John Carroll University Cleveland
 Western Reserve University Cleveland
 Capital University Columbus
 Ohio State University Columbus
 University of Dayton Dayton
 Ohio Wesleyan University Delaware
 Kenyon College Gambier
 Denison University Granville
 Hiram College Hiram
 Kent State University Kent
 Muskingum College New Concord
 Oberlin College Oberlin
 Miami University Oxford
 Wittenberg College Springfield
 University of Toledo Toledo
 Otterbein College Westerville
 College of Wooster Wooster
 Antioch College Yellow Springs
 Youngstown College Youngstown

OKLAHOMA

Eastern Central State Teachers' College Ada
 Northwestern State Teachers' College Alva
 Southeastern Teachers' College Durant
 Cameron State Agricultural College Edmond
 Phillips University Enid
 Panhandle College Goodwell
 Cameron State Agriculture College Lawton
 University of Oklahoma Norman
 Oklahoma City University Oklahoma City
 Oklahoma Baptist University Shawnee
 Oklahoma Agricultural & Mechanical College Stillwater
 Murray State School of Agriculture Tishomingo
 University of Tulsa Tulsa
 S. W. State Teachers' College Weatherford

OREGON

Oregon State Agricultural College Corvallis
 University of Oregon Eugene
 Oregon Normal School Monmouth
 Reed College Portland
 University of Portland Portland
 Willamette University Salem

PENNSYLVANIA

Lebanon Valley College Annville
 Muhlenberg College Allentown
 Lehigh University Bethlehem
 Bryn Mawr College Bryn Mawr
 Dickinson College Carlisle
 Ursinus College Collegeville
 Lafayette College Easton
 Gettysburg College Gettysburg
 Grove City College Grove City
 Beaver College Jenkintown
 State Teachers' College Kutztown
 Franklin & Marshall College Lancaster
 Bucknell University Lewisburg
 Allegheny College Meadville
 Westminster College New Wilmington
 Drexel Institute of Technology Philadelphia
 St. Joseph College Philadelphia

(Continued on page 148)

FERGUSON BROS.

**THE STAR-STUDED AGENCY OF
SEPIA ATTRACTIONS**



**The International
SWEETHEARTS
OF RHYTHM**

*America's Greatest Musical
Novelty... A Stupendous
Drawing Card Everywhere*



ROY HARDISON'S
Famous Original
Carolina Cotton Pickers

*featuring
Dwight "Gatemouth" Moore,
"King of the Blues"
and Wesley Jones,
Outstanding Vocalist*



CHRISTINE CHATMAN
Boogie Woogie
Piano-Accordion Sensation
And Her Orchestra

*featuring Artis Paul
and his Soothing Trumpet*



KING KOLAX
And His Orchestra
"The Trumpet Sensation
Of The Nation"
Hotter Than Hot



MILTON LARKIN
And His Orchestra

*A Big Hit At
Chicago's Rhumboogie Cafe and
the Apollo Theater, New York.
Now Available!*



SNOOKUM RUSSELL
And His Orchestra
Greatest Entertaining Band
In The Land



CONNY CONNELL
And His Orchestra
A Jump Band Deluxe
None Better



ROOSEVELT SYKES
"The Honey Dripper"
His Songs—His Piano Are
a Decca and Bluebird
Recording Feature.
Available as a single
or with 4-piece band.



GENE POPE
And His Orchestra
Ace Night Club Show
and Dance Band



RUPERT HARRIS
And His Orchestra
Tops In Piano-logy
Unsurpassed Band Arrangements



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DAVENPORT**
Sensational
Piano-Solovox Artist
and Vocalist

DERBY HALL
M.C.—Vocalist-
Tap Dancer
An All-Round Entertainer

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presents

the greatest
name-band
parade in the world

les brown
jerry wald
charlie spivak
johnny long
cab calloway
teddy powell

in the panther room and bamboo room



MAJOR COLLEGES

(Continued from page 146)

Temple University	Philadelphia
University of Pennsylvania	Philadelphia
University of Pennsylvania (Women)	Philadelphia
Carnegie Institute of Technology	Pittsburgh
Duquesne University	Pittsburgh
University of Pittsburgh	Pittsburgh
Hill School (prep)	Pottstown
University of Scranton	Scranton
Pennsylvania State College	State College
Swarthmore College	Swarthmore
Villanova College	Villanova
Washington & Jefferson College	Washington
West Chester State Teachers' College	West Chester

RHODE ISLAND

Rhode Island State College	Kingston
Brown University	Providence
Providence College	Providence

SOUTH CAROLINA

College of Charleston	Charleston
The Citadel	Charleston
Clemson Agricultural College	Clemson
University of South Carolina	Columbia
Furman University	Greenville
Winthrop College	Rock Hill
Wofford College	Spartanburg

SOUTH DAKOTA

Northern Normal & Industrial School	Aberdeen
South Dakota State College A. & M.	Brookings
Huron College	Huron
Augustana College	Sioux Falls
University of South Dakota	Vermillion

TENNESSEE

King College	Bristol
University of Chattanooga	Chattanooga
Tennessee Polytechnic Institute	Cookeville
Union University	Jackson
Eastern Tennessee State Teachers' College	Johnson City
University of Tennessee	Knoxville
Cumberland University	Lebanon
Maryville College	Maryville
Memphis State College	Memphis
Western Tennessee State Teachers' College	Memphis
State Teachers' College	Murfreesboro
George Peabody College	Nashville
Vanderbilt University	Nashville

TEXAS

Abilene Christian College	Abilene
Hardin-Simmons University	Abilene
Northern Texas Agricultural College	Arlington
University of Texas	Austin
Agricultural & Mechanical College of Texas	Bryan
Western Texas State Teachers' College	Canyon
Eastern Texas State Teachers' College	Commerce
Southern Methodist University	Dallas
Northern Texas State Teachers' College	Denton
Texas State College for Women	Denton
Texas Christian University	Fort Worth
Texas Wesleyan College	Fort Worth
Rice Institute	Houston
University of Houston	Houston
Sam Houston State Teachers' College	Huntsville
Texas College Arts & Industrial	Kingsville
Texas Technological College	Lubbock
S. F. Austin State Teachers' College	Nacogdoches
University of San Antonio	San Antonio
S. W. Texas State Teachers' College	San Marcos
I. Tarleton Agricultural College	Tarleton Sta.
Baylor University	Waco
Hardin Junior College	Wichita Falls

UTAH

Utah State Agricultural College	Logan
Brigham Young University	Provo
University of Utah	Salt Lake City

VERMONT

University of Vermont & State Agricultural College	Burlington
Middlebury College	Middlebury
Norwich University	Northfield

VIRGINIA

Virginia Polytechnic Institute	Blacksburg
State Teachers' College	E. Radford
State Teachers' College	Farmsville
Mary Washington College	Fredericksburg
Madison College	Harrisonburg
Virginia Military Institute	Lexington
Washington & Lee University	Lexington
Randolph Macon Women's College	Lynchburg
College of William & Mary (Norfolk Division)	Norfolk
Medical College of Virginia	Richmond

University of Richmond	Richmond
William & Mary (Richmond Division)	Richmond
University of Virginia	Richmond
Roanoke College	Salem
Mary Baldwin College	Staunton

WASHINGTON

Gen. Washington College of Education	Ellensburg
State College of Washington	Pullman
Seattle College	Seattle
University of Washington	Seattle
Gonzaga University	Spokane
College of Puget Sound	Tacoma
Walla Walla College	Walla Walla
Whitman College	Walla Walla

WEST VIRGINIA

Concord State Teacher College	Athens
Bethany College	Bethany
West Virginia Wesleyan College	Buckhannon
Fairmont State Teachers' College	Fairmont
Glenville State Teachers' College	Glenville
Marshall College	Huntington
West Virginia University	Morgantown

WISCONSIN

Lawrence College	Appleton
Beloit College	Beloit
State Normal College	La Crosse
University of Wisconsin	Madison
Stout Institute	Menomonie
Marquette University	Milwaukee
Milwaukee State Teachers' College	Milwaukee
University of Wisconsin (Ext.)	Milwaukee
State Normal College	River Falls
Central State Technology College	Stevens Point
State Teachers' College	Superior
Carroll College	Waukesha
State Teachers' College	Whitewater

WYOMING

University of Wyoming	Laramie
-----------------------------	---------

CANADA

Queen's University	Kingston, Ont.
University of W. Ontario	London, Ont.
University of Toronto	Toronto, Ont.

**RADIO'S
FAVORITE
BLUE YODLER**

Jesse Rogers



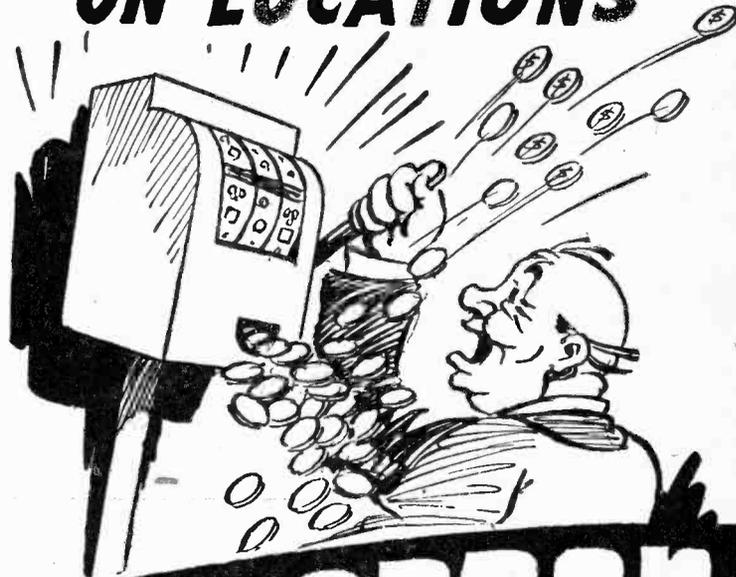
Radio Station
KMOX
Columbia Network
every other day

On Records
VICTOR BLUEBIRD
"Humming To My Honey"
"San Antone Blues"
"O' Pinto, My Pony Pal"

MANAGEMENT — WLS ARTISTS BUREAU

HERE COMES MR. JORDAN!

**HITS THE JACKPOT
ON LOCATIONS**



LOUIS JORDAN



**AMERICA'S
MOST AMAZING
MUSICAL PERSONALITY**
and his
TYMPANY FIVE

When Jordan gets in the groove on any location, he hits the jackpot—HARD—and previous gross records tumble. Only five pieces you say? Yes—but look at the Top Locations this crew has played where large bands always hold forth!

Tic Toc Club—Boston
(following Cab Calloway)

Swing Club—Los Angeles
(following Benny Carter)

Garrick—Chicago
(following Fats Waller)

Top Hat Club—Toronto

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

THE BAND THAT JUMPS THE BLUES

Jay McShann

LOOK:

This gifted Kansas City band led by Jay McShann displays great jazz spirit in this best dance record released in recent months. ("Jumpin' Blues.")

BILLBOARD:

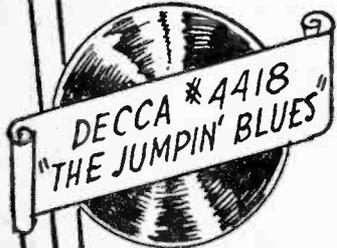
Jay McShann's 4-Weeker at Happy Hour, Minneapolis, brings record biz. The "Jumpin' Blues" on Decca is a natural to keep the buffalo heads hopping into the music machines.

DOWN BEAT:

Here is jazz piano with an original style. McShann excels Basie.

METRONOME:

"Jumpin' Blues" is easily the top side of the month . . . McShann is a wonderfully facile pianist.



JUMPIN
on
LOCATIONS
ONE-NIGHTERS
and in
THEATRES

Featuring
WALTER BROWN
America's Greatest Blues Singer
and the
"JUMPIN' JAYBIRDS"
Sensational Hot Instrumental Group

Personal Management
JOHN TUMINO

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

Amusement Parks

A Complete List of Amusement Parks That Have Been Using Name Bands.

ALABAMA

Grand View Park, Inc.
Arthur Pond, mgr.
Mobile, Ala.

ARIZONA

Riverside Park
H. L. Nace, owner
Phoenix, Ariz.

ARKANSAS

Fountain Lake Resort
Dr. H. D. Ferguson, owner-mgr.
Hot Springs, Ark.

CALIFORNIA

Mission Beach Amusement Park
E. A. Wakelin, mgr.
San Diego, Calif.

Santa Cruz Seaside Co.
James R. Williamson, mgr.
Santa Cruz, Calif.

Venice Pier & Plunge
Abbot Kinney Co., owners
Edw. A. Gerty, mgr.
Venice, Calif.

COLORADO

Elitch's Gardens
Arnold B. Gurtler, mgr.
Denver, Colo.

Lakeside Park
Lakeside Park Co., owners
Benj. Krasner, mgr.
Denver, Colo.

Riverside Am. Park
T. C. Jelsema, owner-mgr.
Estes Park
Colo.

CONNECTICUT

Pleasure Beach Park
John C. Molloy, mgr.
Bridgeport, Conn.

Lake Compounce Amusement Park
I. E. Pierce, mgr.
Bristol, Conn.

Walnut Beach Amusement Park
Margaret Laspino, owner
John Laspino, mgr.
Milford, Conn.

Savin Rock Park
Savin Rock Park Co., Inc., owners
Frederick E. Levere, mgr.
New Haven, Conn.

Sandy Beach Park
Crystal Lake
Wm. G. Bokis, mgr.
Rockville, Conn.

Highland Lake Park
L. O. Connell, owner
Dr. A. Connell, mgr.
Winsted, Conn.

Wildwood Park
P. J. Sheridan, owner-mgr.
Killingly, Conn.

DELAWARE

Cousin Lee's Radio Park
Arley B. Ellsworth, owner-mgr.
Wilmington, Del.

FLORIDA

Bayview Park
F. G. Wilson, mgr.
Pensacola, Fla.

Pensacola Beach
Pensacola Bridge Corp., owners
H. S. Davis, mgr.
Pensacola, Fla.

GEORGIA

Sunset Amusement Park
Sunset Corp., owners
S. R. Speede, mgr.
Atlanta, Ga.

Sweet Gum Springs Park
F. McMasters, mgr.
Waycross, Ga.

Recreation Park
W. C. Ragan, mgr.
Macon, Ga.

Lakeside Park
Irving Scott, mgr.
Macon, Ga.

Daffin Park
John Forsythe, mgr.
Savannah, Ga.

Barbee's Pavilion and Park
Isle of Hope
Will M. Barbee, owner-mgr.
Savannah, Ga.

ILLINOIS

Twin Lakes Park
I. P. Crose, mgr.
Paris, Ill.

INDIANA

Point Amusement Park
Point Amusement Corp., owners
Roy A. Maypole, mgr.
Gary, Ind.

Riverside Amusement Park
H. E. Parker, mgr.
Indianapolis, Ind.

Washington Park
Lake View Am. Co., owners
H. K. Barr, mgr.
Michigan City, Ind.

Ideal Beach Resort
T. E. Spackman, mgr.
Monticello, Ind.

Playland Park
Earl J. Redden, owner-mgr.
South Bend, Ind.

Lake Lawrence Beach
Mrs. Minta Meskimen, owner-mgr.
Vincennes, Ind.

IOWA

Spring Lake Park
Robert McBirnie, owner-mgr.
Boone, Ia.

Riverview Park
Robert A. Reichardt, mgr.
Des Moines, Ia.

Grand View Park
Ross Hancock, owner-mgr.
Ruthven, Ia.

Riverview Park
Milton Follis, mgr.
Sioux City, Ia.

Lakeside Park
J. L. Figl, owner
Storm Lake, Ia.

Electric Park
C. E. and R. E. Peterson, owners
Waterloo, Ia.

Exposition Park
Armstrong Realty Co., owners
Jay Longstaff, mgr.
Fort Dodge, Ia.

Electric Park
J. K. Maple, owner-mgr.
Ruthven, Ia.

KANSAS

Lakewood Park
L. D. Wiard, owner-mgr.
Bonner Springs, Kan.

KENTUCKY

Joyland Park
Joyland Am. Co., owners
J. W. Sauer, mgr.
Lexington, Ky.

Fontaine Ferry Park
J. F. Singhiser, mgr.
Louisville, Ky.

Beech Bend Park,
W. H. Brashear, owner
W. B. (Mack) McGinnis, mgr.
Bowling Green, Ky.

MAINE

Auto Rest Park
Leo M. Wise, owner-mgr.
Carmel, Me.
Usen Amusements, Inc.
Chas. W. Usen, mgr.
Old Orchard Beach, Me.
Old Orchard Pier
Howard A. Duffy, mgr.
Old Orchard Beach, Me.

MARYLAND

Bay Shore Amusement Park
Chas. F. Keller Jr., mgr.
Baltimore, Md.
Gwynn Oak Park
Arthur B. Price, owner
E. R. Price, mgr.
Baltimore, Md.
Braddock Heights Park
E. W. Poole, mgr.
Braddock Heights, Md.
Crystal Park
Thos. G. Gibson, owner-mgr.
Cumberland, Md.
Cape May Beach
Cape May Beach Corp., owners
E. V. Shivers, mgr.
Middle River, Md.

MASSACHUSETTS

Riverside Park
Edw. J. Carroll, owner-mgr.
Agawam, near Springfield, Mass.
Norumbega Park
Norumbega Park Co., owners
Roy Gill, mgr.
Auburndale, Mass.
Paragon Park
David Stone, owner
Jos. Stone, mgr.
Boston-Nantasket Beach, Mass.
Whalom Park
Harold D. Gilmore, mgr.
Fitchburg, Mass.
Mountain Park
Holyoke Street Railway Co., owners
Louis D. Pellisier, pres.
Holyoke, Mass.
Lincoln Park
John Collins, mgr.
North Dartmouth, Mass.
White City Park
Hamid Am. Co., owners
Sam Hamid, mgr.
Worcester, Mass.
Lake Pearl Park
E. R. Enegren, owner-mgr.
Wrentham, Mass.
Plum Island Beach
J. M. Kelleher, mgr.
Newburyport, Mass.

MICHIGAN

Wenona Beach
O. D. Colbert, mgr.
Bay City, Mich.
Jefferson Beach Park
Louis P. Wagner, mgr.
Detroit (St. Clair Shores), Mich.
Eastwood Park
Henry Wagner, gen. mgr.
East Detroit, Mich.
Ramona Park
Reed's Lake, Motor Coach Co., owners
L. J. DeLamater, gen. mgr.
Grand Rapids, Mich.
Lanke Lansing Am. Park
W. A. & R. E. Sprague, owners-mgrs.
Haslett, Mich.
Park Island Am. Park
Carl Ruebelman, owner-mgr.
Lake Orion, Mich.
Palmer Park
J. D. Palmer, owner-mgr.
Pontiac, Mich.
Silver Beach Am. Park
Logan J. Drake, mgr.
St. Joseph, Mich.
House of David Park
Chic Bell, mgr.
Benton Harbor, Mich.

MINNESOTA

Excelsior Park
Fred W. Pearce & Co., owners

F. W. Clapp, J. P. Colihan, mgrs.
Excelsior, Minn.
Harriet Island Park
Paul Feist, mgr.
St. Paul, Minn.
Hand's Park
E. R. Hand, owner-mgr.
Fairmont, Minn.
Fox Lake Park
Kenneth A. Nelson, mgr.
Sherburn, Minn.

MISSOURI

Lake Maurer Park
Maurer Bros., owners-mgrs.
Excelsior Springs, Mo.
Fairlyland Amusement Park
Mario Brancato, owner
Harry Duncan, mgr.
Kansas City, Mo.
Lake Contrary Amusement Park
L. F. Ingersoll, owner-mgr.
St. Joseph, Mo.
Forest Park Highlands
A. W. Ketchum, mgr.
St. Louis, Mo.
Downs Amusement Park
Chas. DeLargy, mgr.
St. Louis, Mo.

NEBRASKA

Tuxedo Park
Frank J. Kobes, mgr.
Crete, Neb.
Lib's Park
L. Phillips, owner-mgr.
Hastings, Neb.
Capital Beach Park
Central Realty & Investment Co.,
owners
R. L. Ferguson, mgr.
Lincoln, Neb.
Alma Park
C. G. Battin, owner
Blair S. Page, mgr.
Alma, Neb.
Riverside Municipal Park
Ed Higginbotham, mgr.
Beatrice, Neb.
Horton's Park
D. G. Oxford, owner-mgr.
Beaver City, Neb.

NEW HAMPSHIRE

Gardner's Grove, Silver Lake
Mollie C. Lambert, owner-mgr.
Lochmere, N. H.
Lynd Park
Dave Lamphere, owner-mgr.
Lynd, N. H.
Pine Island Park
Public Service Co., owners
Manchester, N. H.
Central Park
L. E. Lynde, owner-mgr.
Dover, N. H.
Ware's Grove Recreation Park
William R. Manch, owner-mgr.
Spofford, N. H.

NEW JERSEY

Hamid's Million-Dollar Pier
Geo. A. Hamid, lessee and pres.
S. W. Gumpertz, gen. mgr.
Atlantic City, N. J.
Steel Pier
A. C. Steel Pier Co., owners
Direction of F. P. Gravatt
Atlantic City, N. J.
Palisades Amusement Park
Jack and Irving Rosenthal, mgrs.
Palisade, N. J.
Riverview Beach Park
L. K. Chrisman, mgr.
Pennsville, N. J.
Hunt's Ocean Pier
Guy B. Hunt, mgr.
Wildwood, N. J.
Sylvan Lake Park
Ed Ruth, owner-mgr.
Burlington, N. J.

NEW YORK

Enna Jettick Park
Cayuga Am. Co., Inc., owners
W. B. Haefner, mgr.
Auburn, N. Y.
Brady Lake Park
Edw. C. Kleinman, mgr.
Brady Lake, N. Y.

(Continued on page 152)

HEADLINING THE BAND NEWS OF THE NATION



Lawrence WELK and His CHAMPAGNE MUSIC

IN THEATERS

WELK HOLDS MORE MIDWEST THEATER RECORDS THAN ANY OTHER NAME BAND LEADER

Eastern Tour Starts Nov. 1

It's no longer news that this informal band has long held all records for ballroom grosses in Midwestern cities.

But few realize that during the past two years Welk and his crew have hung up duplicate records in top Midwest theaters. Check for yourself, you'll find out that Welk has topped the biggest names in the business.

That's why leading theater operators and picture magnets are watching Welk's forthcoming Eastern tour so closely. The ability to "show folks a good time" plus the outstanding talent of Jayne Walton, Jack Nolan, Holly Swanson and Wayne Marsh, who Welk features in his informal show, are the big reasons why seasoned vaude-film experts are predicting Welk will captivate the East just like the Midwest.

Top spot in Welk's Eastern swing is a three-weeker scheduled for THE CAPITOL THEATER, New York City.

Personal Management **KEITH BAIN**

MANAGEMENT: FREDERICK BROS MUSIC CORPORATION

1885 CROSSROADS, HOLLYWOOD RKO BLDG., RADIO CITY, NEW YORK 75 E. WACKER, CHICAGO

AMUSEMENT PARKS

(Continued from page 151)

Roseland Park
Wm. W. Muar, owner-mgr.
Canandaigua, N. Y.

Palace Amusement Park
M. G. Wall, owner-mgr.
Cohocton (Loon Lake), N. Y.

Luna Park
Edw. J. and Harry L. Danziger, lessees
Bill Miller, mgr.
Coney Island, N. Y.

Celoron Park
Harry A. Illions, owner-mgr.
Jamestown, N. Y.

Midway Park
Thomas Carr, owner-mgr.
Niagara Falls, N. Y.

Silver Lake Park
Silver Lake Am. Co., owners
John Skironski, mgr.
Perry, near Batavia, N. Y.

Glen Park
Harry Atzman, owner-mgr.
Williamsville, N. Y.

Long Point Park
Harry W. Berry, owner-mgr.
Geneseo, N. Y.

Starlight Park
Tex O'Rourke, mgr.
Bronx, N. Y.

Canadarago Park
Joe Magee, owner-mgr.
Richfield Springs, N. Y.

Stevenson's Pavilion
R. C. Stevenson, owner-mgr.
Sea Cliff, L. I.

Jones Beach State Park
S. J. Polek, gen. supt.
Wantagh, L. I.

NORTH CAROLINA

Carolina Beach
A. L. Mansfield, mgr.
Wilmington, N. C.

Reynolds Park
Wallace Dunham, mgr.
Winston-Salem, N. C.

Atlantic Beach
Atlantic Beach & Bridge Co., owners
Morehead City, N. C.

OHIO

Summit Beach Park
Summit Beach, Inc., owners
Frank Rafal, mgr.
Akron, O.

Meadowbrook Park
H. L. Walter, mgr.
Bascom, O.

Buckeye Lake Park
John J. Carlin, owner
A. M. Brown, mgr.
Buckeye Lake, O.

Seccalum Park
R. A. Jolly, mgr.
Bucyrus, O.

Meyers Lake Park
Carl M. Sinclair, mgr.
Canton, O.

Edgewater Park
C. M. Myers, owner
Theo. V. Temple, mgr.
Celina, O.

Chippewa Lake Park
Parker Beach, owner-mgr.
Chippewa Lake, O.

Coney Island
Edw. L. Schott, mgr.
Cincinnati, O.

Zoological Garden
Jos. A. Stephan
Cincinnati, O.

Puritas Springs Park
Geo. Hanrahan, mgr.
Cleveland, O.

Lake Park
F. D. Johns, mgr.
Coshocton, O.

Lakeside Park
Lakeside Park Co., owners
Gerald Niermann, mgr.
Dayton, O.

Craig Beach Park
Art E. Mallory, mgr.
Diamond, O.

Geauga Lake Park
Geauga Lake Investment Co., owners
W. J. Kuhlman, mgr.
Geauga Lake, O.

Forest Park
C. J. Uthoff, owner-mgr.
Genoa, O.

Vollmar's Park
Mrs. Ella Vollmar, owner
G. C. Rodibusch, mgr.
Haskins, O.

Le Sourdsville Lake
Don Dazey, mgr.
Middletown, O.

Sandy Beach Park
Lou W. Greiner, owner
Louis Bruno, mgr.
Russells Point, O.

Russells Point Boardwalk
French L. Wilgus, owner
Jack Stone, mgr.
Russells Point, O.

Crystal Beach Park
J. L. Blanchat, owner-mgr.
Vermilion, O.

Idora Park
M. A. Rindin, mgr.
Youngstown, O.

Moxahala Park
Tim Nolan, owner
Fred Nolan, mgr.
Zanesville, O.

Lakeview Park
Natl. Ice Co., owners
H. J. Thoma (Mansfield, O.) mgr.
Lakeville, O.

Mentor Beach Park
Mentor-on-the-Lake, O.

OKLAHOMA

Lake Hellums Park
Enid, Okla.

Springlake Amusement Park
Roy and Marvin Staton, mgrs.
Oklahoma City, Okla.

Crystal City Park
J. C. Mullins, owner
C. E. Meeker, mgr.
Tulsa, Okla.

OREGON

Oaks Amusement Park
United Amusement Co., owners
E. H. Bollinger, mgr.
Portland, Ore.

Jantzen Beach Park
Hayden Island Am. Co., owners
Paul H. Huedepohl, mgr.
Portland, Ore.

PENNSYLVANIA

Central Park
A. G. Nabhan, owner-mgr.
Allentown, Bethlehem, Pa.

Dorney Park
R. L. Piarr, mgr.
Allentown, Pa.

Lakeside Park
J. Tomat, mgr.
Barnesville, Pa.

Hecia Park
A. F. Hockman, owner-mgr.
Bellefonte, Pa.

Newton Lake Park
F. B. Wagner, owner-mgr.
Carbondale, Pa.

Conneaut Lake Park
Hotel Conneaut, Inc., owners
T. C. Foley, mgr.
Conneaut Lake Park, Pa.

Fernbrook Park
Leo Insalaco (Pittston, Pa.),
owner-mgr.

Dallas, Pa.

Waldameer Beach Park
F. W. A. Moeller, owner-mgr.
Erie, Pa.

Forest Park
A. Karst, mgr.
Hanover, Pa.

Hershey Park
J. B. Sollenberger, mgr.
Hershey, Pa.

Ideal Park
Milkan Diklich, owner-mgr.
Johnstown, Pa.

Maple Grove Park
Ralph W. Coho, mgr.
Lancaster, Pa.



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DIRECTION

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Rocky Springs Park
Jos. Figari, owner
James Figari, mgr.
Lancaster, Pa.

Shady Grove Park
Tony Renzi, mgr.
Lemont Furnace, Pa.
(near Uniontown)

Kishacoquillas Park
J. E. Moren, mgr.
Lewistown, Pa.

Olympia Park
B. E. Atkinson, owner
H. E. Hampe, mgr.
McKeesport, Pa.

Lakewood Park
Howard Hobbs, mgr.
Mahanoy City, Pa.

Williams Grove Park
R. E. Richwine, owner-mgr.
Mechanicsburg, Pa.

Rocky Glen Park
Benj. Sterling Jr., owner-mgr.
Moosic, near Scranton, Pa.

Mount Gretna Park
Gene P. Otto, mgr.
Mount Gretna, Pa.

Cascade Park
C. C. Coulthard, mgr.
New Castle, Pa.

West View Park
C. L. Beares Jr., mgr.
Pittsburgh, Pa.

Kennywood Park
A. B. McSwigan, pres.
Frank L. Danahey, mgr.
Pittsburgh, Pa.

Carsonia Park
Jos. Sigg, mgr.
Reading, Pa.

Rolling Green Park
R. M. Spangler, owner-mgr.
Sunbury, Pa.

Sans Souci Park
Mrs. L. S. Barr, mgr.
Wilkes-Barre, Pa.

Willow Beach Park
Dominick Falconi, owner
Cannonsburg, Pa.

Rocky Point Park
Nauncy Nastas, mgr.
Ellwood City, Pa.
Dreamland Park
J. J. Cicero, owner-mgr.
Indiana, Pa.
Elk Casino Park
Cyril Van Lander, mgr.
Saint Marys, Pa.

RHODE ISLAND

Crescent Park
John T. Clare, mgr.
East Providence, R. I.

SOUTH CAROLINA

Isle of Palms
Seaboard Realty Co., owners
K. J. Klump, mgr.
Isle of Palms, S. C.
Riverside Beach Park for Negroes
E. A. Hamilton, mgr.
Charleston, S. C.
Folly Pier (Ted Schiadaressi, mgr.)
Charleston, S. C.

TENNESSEE

Mid-State Fairgrounds
Geo. L. Buchnau, mgr.
Columbia, Tenn.

TEXAS

Sylvan Beach Park
E. L. Crain, owner
H. W. Dahse, mgr.
Houston, Tex.
Pleasure Pier
F. M. McFalls, mgr.
Port Arthur, Tex.
Lake Cisco Park
Cisco, Tex.
Lake Worth Beach
Fort Worth, Tex.
Vickery Park
Dr. H. T. Huguley, owner
W. H. Anderson, mgr.
Vickery, Tex.

UTAH

Lagoon Resort
Between Salt Lake City and Ogden
S. L. and Ogden R. R. Co., owners
Julian M. Bamberger, mgr.
Farmington, Utah
Saltair Beach
Thos. M. Wheeler, mgr.
Salt Lake City, Utah

VIRGINIA

Buckroe Beach Park
J. M. Dozier, mgr.
Buckroe Beach, Va.
Ocean View Park
Cecil T. Duffee, mgr.
Norfolk, Va.
Lakeside Park
H. L. Roberts, owner-mgr.
Roanoke, Va.
Seaside Park
Sea Pines Imp. Corp., owners
Frank D. Shean, mgr.
Virginia Beach, Va.
Playland
A. W. Szalkay, mgr.
Virginia Beach, Va.

WASHINGTON

Natorium Park
Lloyd Vogel, mgr.
Spokane, Wash.

WEST VIRGINIA

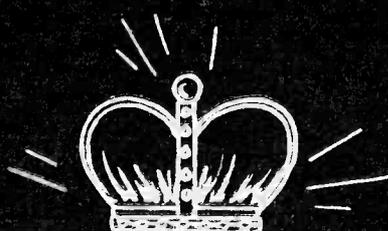
Rock Springs Park
C. C. Macdonald, owner
R. L. Hand, mgr.
Chester, W. Va.
Camden Park
E. G. Via, owner-mgr.
Huntington, W. Va.
Lake Shawnee Park
C. T. Snidow, owner-mgr.
Princeton, W. Va.
Riverside Park
S. C. Reynolds, owner-mgr.
Maldsville, W. Va.

WISCONSIN

Wavelly Beach
Howard Campbell, owner-mgr.
Appleton, Wis.
Wissota Beach
Wissota Beach Co., owners
E. C. Cote, mgr.
Chippewa Falls, Wis.
State Fair Park
State Fair Park, Inc., owners
C. S. Rose, mgr.
Milwaukee, Wis.
Muskego Beach
Muskego Beach, Inc., owners
Wm. J. Boszhardt, mgr.
Muskego, Wis.
Waverly Beach
W. H. Munger, owner-mgr.
Beloit, Wis.
Pines Park
Bloomer, Wis.
Lake Hallie Park
B. F. Stetzer, mgr.
Chippewa Falls, Wis.
Lake Delton Beach
R. M. Hines, mgr.
Lake Delton, Wis.
Eweco Park
Chas. R. Maloney, owner-mgr.
Oshkosh, Wis.
Beachland Park
Reg. Freeman, owner-mgr.
Racine, Wis.

CANADA

Crystal Beach Park
Crystal Beach Co., Ltd., owners
J. H. Nagel, mgr.
Crystal Beach, Ont.
Port Stanley Park
Albert A. Marck, mgr.
Port Stanley, Ont.
Exhibition Park
Vancouver Exhn. Assn., owners
S. C. McLennan, mgr.
Vancouver, B. C.
Wonderland Park
Chas. Jones, mgr.
London, Ont., Canada
Riverside Park
W. P. Wilson, mgr.
Timmins, Ont., Canada



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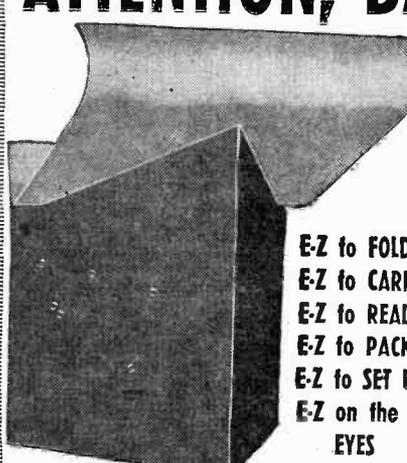
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PERTINENT FACTS ABOUT ARTISTS REPRESENTED IN THIS SECTION

Roy Acuff

Roy Acuff is 33 years old and hails from the Smoky Mountains of Tennessee. He joined the *Grand Ole Opry* cast in 1938. He calls his singing and instrumental group the Smoky Mountain Boys. Spent most of his life traveling thru the rural areas of the South. He's a student of folk music and has brought to life many tunes never before recorded and almost lost. Such songs of the mountain country were *Maple On the Hill*, *The Great Speckled Bird* and *The Wabash Cannon Ball*. More recently he discovered and played on the Opry program the old ballad *The Broken Heart*.

The Andrews Sisters

The Andrews Sisters, Maxene, Patty and LaVerne, got their start in a Kiddie Revue in their native Minneapolis. Their first professional work was done with the bands of Larry Rich and Leon Belasco. In 1937 they quit Belasco to go out on their own and started hitting their stride with their recording of *Bei Mir Bist Du Schoen*. Since then they have had a long string of big recordings to their credit and have appeared over some of the major radio commercials, including the Chesterfield program with Glenn Miller, Edgar Bergen's Chase & Sanborn show, Fitch Bandwagon and Holland Furnace program with Benny Goodman. They have also starred in a number of pictures for Universal. The girls are managed by Lou Levy and are Decca recording artists.

Bob Astor

Bob Astor was born in New Orleans, the jazz city, and got his first important band job with Louis Prima, eventually leaving to organize his own band, winding up in California minus his crew, he got a job as emcee on the *Make Believe Ballroom* program over KMTR, Los Angeles. Since organizing his own outfit he has played at the Onyx Club, Los Angeles; Aragon Ballroom, Cleveland, and William Penn Hotel, Pittsburgh. On the Atlantic Coast he has appeared at the Palomar Ballroom, Norfolk, and other spots. He is also known as an instrumentalist, composer, arranger and scat singer. Astor is booked by Music Corporation of America.

Mitch Ayres

Mitch Ayres is a graduate of the Physical Education School at Columbia University, where he divided his time between football, tennis and swimming teams and concerts at the Brooklyn Academy of Music. Music won out and after leaving school Mitch got a job as violinist in the Roxy Theater ork. Soon afterward he moved on to the St. Louis Symphony. His interest, however, turned to dance music and he returned to New York to join Jimmie Carr's band at Ben Marden's Riviera. Later he switched to Little Jack Little and then organized his own outfit, which played its first date at the Hollywood Restaurant, New York—a four-week booking that ran seven months. He recently completed a country-wide theater tour, ending up with a six-week stint at the Paramount Theater, New York. He is now working on *Hearts and Cauliflowers* for Universal Pictures. Managed by Lou Levy, booked by General Amusement Corporation and a Victor recording artist.

The Barry Sisters

The Barry Sisters, female singing duo, have been playing radio commercials for the past eight years, altho Claire and Merna are only 21 and 19 years old respectively. Claire started out at the age of 13 on a children's program and shortly afterward introduced Merna to radio. Together they appeared in *Crazy With the Heat* on Broadway and in theaters

thruout the country. The girls are now appearing daily on the WHN *Gloom Dodgers* program and at the same time are starring at the Copacabana, New York, where they opened September 9. The singing sisters are booked by the William Morris Agency.

Count Basie

In the past year Count Basie has continued to break records at such spots as the Orpheum Theater, Los Angeles; Golden Gate, San Francisco; Orpheum, Oakland, Calif.; Oriental, Chicago; Earle, Philadelphia, and the Apollo, New York. He has played three *Command Performance* and three *Jubilee* shortwave shows for the boys overseas.

Basie has appeared on the screen this year in *Reveille With Beverly* for Columbia, *Hit Parade of 1943* for Republic and *Stage Door Canteen* for United Artists and will be seen in three Universal films, *Choo Choo Swing*, *Crazy House* and *Top Man*. In January Basie will move into the Roxy Theater, New York, for the first time. Basie is heard on NBC, CBS, MBS and the Blue and on the Coca-Cola and Fitch shows. Booked by William Morris Agency, managed by Milt Ebbins and records for the Columbia label.

Lulu Belle and Scotty

One of the most successful singing teams of hillbilly tunes on the air today. Most of their time in the last seven or eight years has been spent on radio, making personal appearances and movies for Republic Studios. They are heard every Saturday night on Alka-Seltzer's National Barn Dance, Coast to Coast over NBC. They have made six feature pictures for Republic, the latest one being *Swing Your Partners*. On personal appearances they probably hold more records in theaters, fairs and auditoriums than any team in radio. Altho best known for singing the old mountain ballads, of which Skyland Scotty has written quite a few himself, the team creates a great deal of comedy on their personal appearances and on radio programs. They have also had a great deal of success in making recordings released thru Columbia. Much of their success has been made possible thru the build-up from the WLS Artists Bureau.

Maximillian Bergere

Maximillian Bergere's orchestra has been supplying both dance and show music for some of the top night clubs and hotels in New York, Miami Beach and Rio de Janeiro for more than a decade. For the past year Bergere's music has been a fixture of La Martinique, New York, following a five-year stand at another popular Gotham night spot, the Versailles. Starting out in school bands, Bergere has also served as studio pianist at WBAX, Wilkes-Barre; sideman with Paul Whiteman's Arcadians, and society maestro for eight seasons at the Park Lane Hotel, New York. Spent two seasons at the Copacabana in Rio and played winter engagements at the Miami Biltmore in Miami Beach during his Versailles sojourn. Booked by Music Corporation of America.

Nan BlaKstone

Nan BlaKstone, who has established herself by her special song arrangements in the top swank spots in London, Paris and thruout the United States and Canada, started on her musical career with a diploma from one of the most highbrow conservatories of music in Chicago. After trying out on Broadway, Miss BlaKstone moved over to London for a season at the Cafe de Paris and came back to play such spots as the Cafe Lamaze, Hollywood; Colony Club, Chicago; Club Moderne, San Francisco; Tic-Toc, Montreal, and the Ruban Bleu, New York. This year she has played the

Shangri-la, Boston; the Savoy, St. Louis; the Esquire, Montreal, and the Casa Blanca, Minneapolis, and is currently at La Conga, New York. Under the management of her husband, Ronald Aaron Gerard, and records for Decca.

Henry Busse

Henry Busse has two theme songs that have become traditional in the music business, *Hot Lips* and *When Day Is Done*. Busse is identified with these two numbers to the extent that they are as much a part of the maestro as his trumpet. Busse uses six reed, six brass, four rhythm and two saxes, guitar and a trombonist double on violins. He has broken the all-time record at the Palace Hotel where he is now in his fourth engagement in as many years. Busse threatened to become a permanent fixture at the Chez Paree in Chicago, because of his extended engagement. A Decca recording artist, Busse has played the Hotel New Yorker, New York; Coconut Grove, Los Angeles; Adolphus Hotel, Dallas; Netherland Plaza, Cincinnati, and the Lakeside Ballroom, Denver. Busse and his famous band have come to moviegoers via several recently completed Warner Brothers short features. Band is managed by the William Morris Agency with Wally Brady serving as personal manager.

Joe Cappel

Joe Cappel features his own excellent style of accordion playing with his band which was organized in Detroit after he graduated from the Chicago Conservatory of Music in 1927. The band is hotel-styled using four sax, two trumpets, accordion and three rhythm, the vocals being done by pretty Betty McLernon. This aggregation of tunsters, one of MCA's first bands and one of the first to make a Coast-to-Coast tour, has appeared at the Hotel Peabody, Memphis; Kenmore Hotel, Albany, N. Y.; Eastwood Park, Detroit, and the Henry Grady Hotel, Atlanta, where they have just finished a four-month engagement. The band is now appearing at The Grove, Orange, Tex., and will open at the Adolphus Hotel, Dallas, October 7.

Frankie Carle

Frankie Carle, pianist-composer, started out to be a boxer and ended up punching the ivories. He hit the spotlight with the pop tune *Sunrise Serenade*. Then came *Shadows*, *Lover's Lullaby*, *Blue Fantasy*, *Falling Leaves* and *This Day*. Carle was tops on Columbia artist list '42-'43. At 14 he decided to become a pugilist. But "the other guy" was a little faster with his dukes. When he was knocked out of the ring at a tournament he gave up the idea. Carle played for McEnelly's recording band for 11 years. Then he went with Mal Hallett; decided to take a try at his own band, but gave it up because of illness. In 1939 he accepted an offer from Horace Heidt. He's been with him ever since. His record sales have passed the 3,000,000 mark. And he thanks his early longhaul training for his dexterity in handling jazz.

Benny Carter

After holding a string of odd jobs, Benny Carter got his first chance at his chosen profession, music, with a small dance band at a Harlem nitery. From there he moved to Small's Paradise but dropped that job to study to be a divinity student. However, music was too strong a lure and Carter quit college to join Horace Henderson's "Wilberforce Collegians". He later played with Fletcher Henderson and Chick Webb, where he gained a reputation as an arranger and songwriter. He went abroad after organizing his first band, playing the name spots of Europe and conducting over BBC. Back in America three

years later, Carter turned back to arranging, then organized another crew. In the past year he played the Hollywood Cafe from April 7 to June 29 and followed with a run at Zucca's until September 14. He is currently on the screen in MGM's *As Thousands Cheer*.

Carmen Cavallaro

Carmen Cavallaro's orchestra records for Decca and is managed by MCA. During the past year the band played at the Waldorf-Astoria, New York, and the Statler, Detroit. Theaters: Hippodrome, Baltimore; Palace, Cleveland; Earle, Philadelphia; RKO Keith's, Boston, and the Strand, New York. Outstanding engagements in the past include the Rainbow Room, Hotel Carleton, Washington; Ritz Carleton, Atlantic City, and Ben Marden's Riviera. Cavallaro started longhair at three, broke away when he was 14 for a dance date and stayed in the business. He played for Abe Lyman, Eric Madriguera, Rudy Vallee and Al Kavelin. Formed his own band less than four years ago. Five piano albums for Decca gave him a lift to the top.

Chan Chandler and His Orchestra

They call Chan America's most handsome orchestra leader. He heads an outstanding dance band of 11 men and a girl—Marjorie King. Chandler recently turned down two movie contracts because he wishes to be identified solely as a successful band director. Chandler, outstanding on the saxophone, has been increasing his popularity by leaps and bounds and because of consistent contract extensions finds difficulty in meeting the nationwide demand for his orchestra. The unit has just concluded nine months at the Coronado Club, Shreveport, La., and currently is playing at the Million-Dollar Pier, Port Arthur, Tex. Other engagements include Virginia Beach, Va.; Lake Worth, Fort Worth, Tex., and the Tantilla Gardens, Richmond, Va. Managed and booked by McConkey Orchestra Company.

Christine Chatman

Christine, boogie-woogie pianist and accordionist, leads a dance orchestra which has played some prominent engagements in Indiana, Louisiana, Texas and South Carolina. Christine started her career with Alar Green's band as pianist and later was featured as vocalist and pianist with Snookum Russell's band. She organized her present outfit early this year and is rated as an unusual find. Her recent jobs include Rose Room, Dallas; Gypsy Tea Room, New Orleans; Sunset Terrace, Indianapolis, and the Jam Room, Milwaukee. At the Riverside Beach Park, Charleston, S. C., the band broke all records by grossing \$3,000. Managed and booked by Ferguson Brothers Agency, Inc.

Dick Cisne and His Orchestra

With 10 men and a full instrumentation, the Dick Cisne band has much to recommend it and has enjoyed many long engagements in bright spots during the last 12 months. Cisne not only is an excellent director but also is featured at the piano which brings him plenty of appreciation from exacting dancers. The orchestra currently is playing at the Pleasure Pier, Port Arthur, Tex. Managed and booked by McConkey Orchestra Company.

The Clawson Triplets

The Clawson Triplets, Barbara, Doris and Dorothy, started their professional career as child stars on Madge Tucker's
(Continued on page 156)

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(Sammy Kaye) | PEGGY MANN
(Teddy Powell) |
| AMY ARNELL
(Tommy Tucker) | MARIAN FRANCIS
(Frankie Masters) | FRANKIE MASTERS
(Orchestra Leader) |
| DON BROWN
(Tommy Tucker) | MARY LOU HOWARD
(Radio & New Yorker) | DICK MERRICK
(Jerry Wald) |
| BETTY CARR
(Van Alexander) | DICK JUDGE
(Teddy Powell) | PHYLLIS MYLES
(Frankie Masters) |
| DOROTHY CLAIRE
(Sonny Dunham) | CAROL KAY
(Benny Goodman) | HELEN O'CONNELL
(Jimmy Dorsey) |
| WARREN COVINGTON
(Horace Heidt) | MARJORIE LEE
(Richard Himber) | ANITA O'DAY
(Gene Krupa) |
| DONNA DAE
(Fred Waring) | PEGGY LEE
(Benny Goodman) | DEL PARKER
(Gray Gordon) |
| LARRY DOUGLAS
(Carmen Cavallaro) | ROSS LEONARD
(Recording Artist) | JERRY PERKINS
(Jan Savitt) |
| PATTY DUGAN
(Johnny Long) | RUTH McCULLOUGH
(Mitchell Ayres) | TERRY RUSSELL
(Mal Hallert) |
| DICK DYER
(Mitchell Ayres) | | DONNA WOOD
(Horace Heidt) |
| JACK EDWARDS
(Orchestra Leader) | | GLORIA WOOD
(Horace Heidt) |

Apologies to those omitted due to lack of space.

- SONG SELLING
- DICTION
- INTONATION
- VOICE CONTROL
- TECHNIQUE

MIRIAM SPIER

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PERTINENT FACTS

(Continued from page 154)

Coast-to-Coast on a Bus program over NBC. This was followed by work in the Children's Opera Company of New York. Moved on to New York hotels, with Ray Heatherton's Orchestra. They also provided the musical background with Johnnie Long's orchestra in Paramount's *Beauty and the Beach*. Following this, they made an eight-month transcontinental tour in vaudeville, after which they were a top feature in leading niteries in New York, Philadelphia and Montreal. Then played 16 weeks in the cast of the Follies Bergere international review, moving on to the cast of the new Broadway musical, *Hairpin Harmony*, in leading roles. Girls also have their own radio program over Station WBYN three nights a week.

Harry Cool

Youthful, handsome, romantic baritone—is one of the most promising singing names in the field today. With the trend toward the use of male singers more popular than ever before, Cool is on his way to join the Sinatra-Como-Haymes brigade. He boasts such background as featured singing spots on KMOX, St. Louis, for two and a half years, a brief spell with Ted Weems and orchestra, and almost three years with Dick Jurgens and his band, staying on until Dick broke up the outfit to go into the service. While in St. Louis he was heard over the CBS network many times. He is currently on the Roy Shield NBC show in Chicago and is filling cafe and theater dates. Cool was originally a drummer, starting in Minneapolis at the age of six. Booked by Music Corporation of America.

Del Courtney

A product of Oakland, Calif., Courtney awaited his entrance into St. Mary College before he formed his first band. A pianist since a kid in short pants, he turned to the teaching of music following his graduation and a year later mobilized his school band for a job at the Oakland Athens Club. This started off the group on the right path which has since included such prominent spots as the Mark Hopkins Hotel, San Francisco; Seattle's Trianon Club; Honolulu's Alexander Young Hotel; Bal Tabarin, San Francisco; Netherland Plaza Hotel, Cincinnati; Stevens Hotel, Chicago; Book-Cadillac Hotel, Detroit; Nicolet Hotel, Minneapolis; Chase Hotel, St. Louis; Adolphus Hotel, Dallas; Schroeder Hotel, Milwaukee, and the New Kenmore Hotel in Albany, N. Y., where he was held over for a record-breaking run of six months. From there he moved into the Bear Mountain Inn, Bear Mountain, N. Y., where he inaugurated his first series of remotes over CBS. For the past three years Del has played many prominent theater jobs and rolled up impressive grosses. Features with the band include Mary Jane Dodd, Jack Milton, and Guy Dick. Off the bandstand, Courtney is an outstanding athlete. He once played sandlot baseball with the New York Yankee's Joe DiMaggio and Lefty Gomez. Managed by Sam Lutz. Booked by the William Morris Agency.

Bing Crosby

The story of Bing Crosby's early wild-oats days, his seven-piece band (organized in co-operation with Al Rinker), his work with Paul Whiteman as one of the Rhythm Boys is too well known to bear lengthy repetition here. Today, as he has been for many years, Crosby is in a class by himself in the entertainment world. His Decca Records have sold well into the millions, his Kraft Music Hall airshow has become a radio standard, his Paramount Pictures, in which he co-starred with Bob Hope, Dorothy Lamour and many other pic names are eagerly awaited by the nation's moviegoers as ever. Possibly the most pertinent point in connection with the one and only Crosby in the past year has been his undoubted influence on the budding careers of the many swooners who have appeared on the scene and are struggling for gold and glory. While they struggle, Bing goes on, simply being Bing . . . a great singer, a great showman and a great guy.

The Skat Man (Sherman Crothers)

Up-and-coming drummer man, who is leading a five-piece novelty band which includes, in addition to his drums, piano,

bass, trumpet and sax. All sing, all clown and all entertain. Sherman's nickname is due to his scattling around in his act while working on various radio stations as well as in night clubs with larger bands. He has had a five-piece unit since 1936 and has played, among other spots, the Ubangi Club, New York, where he aired over the Mutual Network for six months. For the past several weeks he has been playing the Schwartz-Greenfield spots in Chicago's Loop. Managed by Bert Gervis, Chicago.

Xavier Cugat

Xavier Cugat, born in Barcelona; 42 years old. He came to America as violin accompanist for Enrico Caruso in 1915. Has become one of the biggest draws on records, radio, hotels and movies. His waxing of *Brazil* was among the country's best sellers for months. Cugat featured in the pic *Stage Door Canteen* and other films, has just completed his 13th engagement at the Waldorf-Astoria and appears on the *Camel Caravan* for the third consecutive year. He is a Columbia recording artist and is booked by MCA. He spent 13 years "selling" rumbas, congas and tangos in America. His orchestra is composed of musicians from Cuba, Puerto Rico, Brazil, Mexico, Spain . . . and Ireland.

Dolly Dawn

Dolly Dawn is a fast rising singer who has been identified for several years with George Hall's orchestra. When Hall retired from the band field he turned over his band to Dolly, who conducted it for a couple of seasons. She has developed quite a reputation thru her engagements in hotels and theaters and the air time over CBS and NBC as well as the Mutual network, in addition to her recordings. Branching out as a singing single less than two years ago, she already has to her credit runs in some of the leading theaters, hotels and night clubs. Among them are the Oriental Theater, Chicago, where she repeated within five months, the Bowery, Detroit; Book Cadillac Hotel, Detroit; Beverly Hills Country Club, Newport, Ky.; Loew's State Theater, New York; Capitol Theater, Washington, D. C., as well as the smart Troika Restaurant, Washington. Dolly is managed by George Hall.

Dorothy Donegan

It has taken only a year for Dorothy Donegan to become one of the best-known boogie-woogie piano players in this business. She had started out originally in the cocktail lounge field but in the past few months has graduated into night club and theater work. Her stock in trade is to swing the classics in her own original manner, marked with commercial tricks. The girl plays a lot of piano and with plenty of vitality. She has yet to invade the East, but has already reached the four figure mark in her weekly salary. Since leaving cocktail work she has appeared at the Oriental Theater, Chicago; the Regal Theater, Chicago, and the Latin Quarter, Chicago, where she has filled a run of four months. She has also appeared in a concert at Orchestra Hall, Chicago, where she attracted a capacity house. She is under the management of Bert Gervis, Chicago.

Jimmy Dorsey

Jimmy Dorsey started out to be a miner, playing the saxophone and clarinet as a hobby, but an accident put an abrupt end to his mining career. Jimmy then started his own band but junked it to take a job as sideman with the Scranton Sirens. For the next 12 years Jimmy played with such outfits as the California Ramblers, Paul Whiteman, Jacques Renard, Red Nichols, Rudy Vallee and Nat Shilkret and became known as a radio specialist. His next venture was to start a band with his brother, Tommy, but after three years together they each formed their own crews. Since then Jimmy has played some of the leading theaters and hotels in the country and has a string of films to his credit. He is booked by General Amusement Corporation, records for Decca and is managed by Bill Burton.

Bob Eberly

Bob Eberly has been singing with Jimmy Dorsey since 1934. At that time the band was under the leadership of both the Dorsey brothers, and when Tommy and Jimmy parted ways Eberly stayed on to do the vocal chores with the new Jimmy Dorsey outfit. Bob's

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father was a singer and he did his first singing right in his own home. He then moved on to the church choir and local talent shows in up-State New York. After holding down a series of odd jobs trying to save enough money to get to Broadway, Bob won a Fred Allen amateur elimination. That landed him a week at New York's Roxy Theater but that was all, so Bob returned to his home town. There he continued to work on his voice and it was at a police ball in Troy, N. Y., that he met the Dorsey brothers and started his career as a band vocalist.

Ray Eberle

Ray Eberle has for the past several seasons been one of the country's best band vocalists, being a great favorite with the college set. Since coming to Hollywood, Eberle has had leading roles in six Universal Productions and recently completed two Featurettes for the same company. Eberle proved a capacity draw during a six-week stand at the Aragon, Ocean Park. Between pictures, Eberle has been visiting the desert army camps, devoting his spare time in entertaining the troops. Eberle's voice on many top band recordings has helped boost the disk sales beyond previous expectations. He has a pleasing personality and has that faculty of being able to make his personality felt in the songs he sings. Under the direction of Leo Morrison, Inc., Eberle is slated for more picture work during the coming year.

Duke Ellington

"The Duke," alias Edward Kennedy Ellington, has spent 22 years as a leading jazz figure in New York's musical circles. He was born in the nation's capitol. He first came into prominence as a jazz composer-arranger at the old Kentucky Club, where he played from '23 to '27. Ellington made European tours in '33 and '39. His outstanding hits as composer are *Solitude*, *Mood Indigo*, *Sophisticated Lady*, *In a Sentimental Mood* and *I Got It Bad*. Ellington has recorded for virtually every recording label in existence the past two decades but is now Victor's exclusively. Emerged as a concert name this past winter and will repeat this year. Just completed 25 weeks at the Hurricane, New York, and goes into the Capitol Theater in the same city October 7. Booked by William Morris Agency.

Val Ernie

Val Ernie was born into a family of musicians and as a youngster played second trumpet in the 45-piece orchestra conducted by his father. However, his parents decided he should have a thoro background in music and sent him back to his native Italy to study. At the age of 21 he was concertmaster at the Conservatory of Music in New York. Ernie was assistant musical director at the Rivoli, Rialto and Criterion theaters in New York and later became general musical director of the Brandt Theaters until talkies came in. Since then his orchestra has played such leading spots as the Ritz-Carlton Hotel, Boston; the Benjamin Franklin, Philadelphia; El Morocco, New York; Coq Rouge, New York, and the Drake Hotel, Chicago. He records for Baldwin and is booked by the William Morris Agency.

Percy Faith

Percy Faith is conductor of the "Carnation Contented" orchestra over the NBC network Monday nights. He is one of the best-known musicians on the air despite his youthful age (35 years). Born in Toronto, Ont., he started as a musician at the early age of six when he used the family chinaware for instruments. He started originally playing a fiddle but turned to the piano at the age of 11 and at 15 made his debut on the stage of Massey Hall of the Toronto Conservatory of Music. At 18 he started writing musical arrangements for well-known band leaders and organized his own small concert group. In 1928, with Joe Allabough, now a Chicago radio station manager, he formed the radio team of "Faith and Hope," featuring music and comedy. The comedy end, however, was entirely in Mr. Allabough's department. Faith

was signed as guest conductor, arranger and pianist by the Canadian Broadcasting Corporation in 1933. During his seven years with CBS he wrote and arranged music for many important shows. His first program for Carnation Contented as conductor was on December 2, 1940, and he's still at it.

Ted Fio Rito

Fio Rito and his "Sky-Lined Music" are adjudged as one of the most progressive musical organizations on tour today. Currently featured with the band are "Candy" Candido, the frog-voiced bass comic, and Lynne Stephens, femme vocalist. A standard name in the band field for years, Fio Rito enjoys a fine reputation both as maestro and composer. He started writing songs while still in high school in Newark, N. J., and at one time was the youngest member of ASCAP. To list a few of his songs: *Laugh, Clown, Laugh*; *King for a Day*, *Sometime*, *Alone at a Table for Two* and *Now I Lay Me Down to Dream*. After organizing his band in New York, Ted and his boys worked their way to California, stopping at the St. Francis Hotel, San Francisco, where they were featured for a number of years. Later he became a favorite of the movie colony while playing at the Coconut Grove, Hollywood. In the following years he has played the top jobs from Coast-to-Coast, among them the Palmer House, Chicago; Hotel New Yorker, New York; Beverly-Wilshire Hotel, Beverly Hills, Calif., and the Peabody, Memphis. Still a highlight in the band is Ted's scintillating piano work. Booked by Music Corporation of America.

Buddy Franklin

Buddy is now fronting an up-and-coming hotel and ballroom band and probably the best outfit he has ever had. Buddy has had impressive training in the music field, being a graduate from the Cincinnati Conservatory of Music. He has had such jobs as musical director of Station WLW and the RKO theaters in Cincinnati. He plays violin and viola with equal skill, arranges, has written several songs of his own, and is the author of a book on the theory of music. When he received his physical discharge from the army he organized a band adapted for top jobs. His present instrumentation lists an all-girl violin section. Some of his recent locations include the Chez Paree, Chicago; Aragon Ballroom, Chicago (where he is currently playing a return engagement); Peabody Hotel, Memphis, and the Muehlebach Hotel, Kansas City, among others. He was also featured on recent Coca-Cola broadcasts. Managed by Norman Resnick and booked by Music Corporation of America.

Golden Gate Quartet

The boys who make up the Golden Gate Quartet, Willie Johnson, Orlandus Wilson, Clyde Riddick and Henry Owens, came to New York from Charlotte, N. C., in complete obscurity. Since then the boys have been heard six times a week over CBS and are currently on a five-week commercial transcription for Groves Laboratories. They have starred in the show at Cafe Society, New York, and at the Paramount Theater, New York, and are soon to appear on the stage of the Roxy Theater in the *Cafe Society Revue*. They have also guested over the airwaves on such programs as the Camel show and the Treasury Hour. Plus that, they have been seen on the nation's screens in Paramount's *Star-Spangled Rhythm* and Republic's *Hit Parade of 1943*. Boys record for the Columbia label and are booked by Music Corporation of America. Managed by Richard J. Dorso and Herman N. Levin.

Benny Goodman

Benny Goodman's career is by now a fable to the entire entertainment loving world. Both his full orchestra and his sextet are known and acclaimed by all, and all that remains is to review his latest achievements. Goodman has recently appeared in *The Powers Girl* and *Stage Door Canteen* for United Artists. He is now under exclusive contract to 20th Century-Fox studios and his first production under that contract will be *The Gang's All Here*. Goodman just com-

pleted a six-week run at the Paramount Theater, New York, on his umpteenth return engagement and will soon return to the Coast to fill other picture commitments at the Fox lot. Goodman is booked by Music Corporation of America, records for Columbia and is managed by his brother, Freddy Goodman.

Connie Haines

Connie Haines, who abandoned her terpsichorean ambitions to become a vocalist, placed her money on a winning horse. Seven years ago she won a Fred Allen Amateur Show and played a week at the Roxy Theater in New York. She returned to Florida to finish her schooling. When she returned to the Stem Miss Haines tied up with Harry James, then the Tommy Dorsey orchestras. At present she is under contract to the Abbott and Costello radio show, which becomes effective after her current personal-appearance tour. Her original monicker was Yvonne Marie Ja Mais; Savannah, Ga., was her birth place. She discovered her voice while convalescing from an illness and decided to sing for a living or starve. And she looks well fed. Booked by MCA.

George Hamilton

Hamilton has been in the public spotlight as band leader for years, and always up front. His current smartly-styled, sweet band registers a new note in musical entertainment, designed for rhythmic dancing. Hamilton now features on vocals June Howard, lovely model turned singer, and Buddy Madison. Since his four-year run at the old Opera Club, Chicago, Hamilton has filled some of the biggest jobs in the country, among them the Waldorf-Astoria, New York; Edgewater Beach, Palmer House and Drake hotels, Chicago; Gibson Hotel, Cincinnati; Cocoonac Grove, Los Angeles, and Book-Cadillac Hotel, Detroit. For a baton, Hamilton still uses a violin and bow. His music has been heard on the air from Coast-to-Coast, and he and his band also have been seen in several pictures. Hamilton is also the composer of *Betty Co-Ed*, which sold over 1,200,000 copies. Booked by Music Corporation of America.

Rupert Harris and His Orchestra

Rupert Harris leads a colored band which was organized in Kokomo, Ind., in 1929 when it was known as the Patent Leather Kids. Harris plays piano, organ, and Solovox and has toured with the band all over the country playing leading ballrooms. He has also played many night clubs, among them the Club Plantation, Nashville, Tenn., where he is now in his 10th month. Booked and managed by Ferguson Brothers' Agency, Inc.

Dick Haymes

Dick Haymes, who is now hitting his stride as a single, sang with such top bands as Bunny Berigan, Benny Goodman, Harry James and Tommy Dorsey before he set out on his own. His first professional job was with Johnny Johnson's band, which he left to return to school. While completing his scholastic career Dick fronted the school band and sang in local taverns and amusement halls after hours to gain experience. From there he went to Hollywood, where he appeared in Western films. Haymes made two attempts to organize his own outfit, but the first dissolved because of financial difficulties and the second had to be junked when the draft drained his key men. Since he set out on his own six months ago, Haymes was signed to a seven-year contract by 20th Century-Fox, to a recording contract by Decca Records and for a Coast-to-Coast radio program over the Blue Network. He is managed by Bill Burton.

Woody Herman

Since taking over the Isham Jones band in 1937, Woody Herman has become known as one of the top showmen among baton wielders. In addition to fronting his crew, he is also in there pitching as vocalist and clarinetist. His version of *Amen*, *Woodchoppers' Ball* and others have distinguished him as a stylist

(Continued on page 158)

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 RKO BUILDING, N. Y. C.

PERTINENT FACTS

Continued from page 157

of blues and jive. Hollywood Palladium; Sherman Hotel, Chicago; Hotel New Yorker, and Paramount Theater, New York, and RKO-Boston, are a few of Herman's alma maters. A Decca recording artist, he is also active in radio on the War Man-Power Commission's *What's Your War Job?* Recently signed to a five-year contract with 20th Century-Fox, Herman will be seen in the new Sonya Henie film, *Wintertime*. Managed by Mike Vallon; booked by General Amusement Corporation.

Milt Herth Trio

Milt Herth Trio records for Decca, is managed by MCA and is considered by many America's No. 1 small band. During the past year it played at Jack Dempsey's, Copley Plaza-Colonial Room, Detroit Athletic Club and Chanticleer, Baltimore. The trio's outstanding engagements played during previous years include Fibber McGee and Molly radio show, Al Pearce, Bing Crosby Kraft Music Hall, shorts for Universal Pictures and Warner's. Herth was born in Kenosha, Wis. He got his first orchestra job at 16 and debuted into radio in 1933. For the past year the trio has been playing dance spots. Herth very emphatically states that "we are not a cocktail unit." The band features Betty Westmore, vocalist.

Tiny Hill

Editor's Note: Biographical questionnaires for the "Pertinent Facts" section of the Year Book were sent to band leaders. Hill returned his filled in as follows: Born? Why, of course. Where? Too young to remember. Education? A little —was supposed to be a school teacher. Musical education? Played and sang so bad, had to get my own band. How did you become an ork leader? Picked up the baton and I was too big for 'em to take it away from me. Are you happy in the music business? I'm always happy—even in the music business. Do you eat much? No, it's glandular. Do you

drink? Anything that pours—except hot iron.

After much prodding, these pertinent facts were unearthed: Tiny Hill started in the band business in 1935 and played his earliest dates over WGN, Mutual outlet in Chicago and at the Melody Mill Ballroom that city. From there Tiny toured the country for a while and landed on the Coast to play four months at the Casino Gardens, Ocean Park, Calif. He returned to Chicago in 1942 to move into the Trianon Ballroom and the Oriental Theater. Tiny plays commercial music slightly on the hillbilly side, but using saxes and brass instead of fiddles and guitars. He recently concluded 13 weeks on the air for Lucky Strike. He also just ended three and a half months at the Hotel Edison, New York. Featured on vocals with Tiny is Todd Howard, who also plays sax. Also featured are the Double Shuffle Beaters, created by Lyle Todd, one of the older men in the band, and Bobby Anderson on trumpet and short cornet. Hill is now set to play the Oriental Theater, Chi; the Riverside, Milwaukee, and then moves in for an indefinite run at the Trianon, Chi. Records for Okeh and is booked by Frederick Brothers.

Hoosier Hot Shots

The Hoosier Hot Shots are four boys doing an instrumental and vocal novelty act. They have been featured for 10 seasons on the Alka-Seltzer program from Coast-to-Coast over NBC and have also had their own show on WGN, Chicago. The boys have made a number of pictures as well as records on the Okeh label. Their record sales already total over three million. In addition, they have made several Soundies which have been widely distributed on movie coin machines. Their theater and special one or two-day promotion dates have been highly successful. Kenneth H. Trietsch, Chicago, handles their personal appearances.

Eddy Howard

Eddy has been a band leader for only two years, yet has already accomplished as much in this business as many of the veteran maestri. He started out, of

course, with quite a reputation as a featured singer in addition to his reputation as songwriter of such hits as *My Last Goodbye, If I Knew Then and Careless*. Howard is as popular at the Aragon Ballroom, Chicago, today as any band that has played there in the past decade, and his contracts with that ballroom call for many repeat engagements. Between Aragon jobs, Howard has also played engagements at the Chase Hotel, St. Louis, and Elitch's Gardens, Denver. In addition to his own tenor voice Howard features the Swing-Sirs, vocal quartet. The band is currently playing leading theaters. Howard is managed by W. Biggie Levin, Chicago, and is booked by Music Corporation of America. He has a recording contract with Columbia.

Harry James

Not so many years ago Harry James was playing as a sideman in the Benny Goodman outfit. Since the time he set out to organize his own band James's career has made history. He has broken records at hotels, theaters and ballrooms; his waxings, from the time he made *You Made Me Love You*, have held sway in coin machines all over the country. He has also appeared in a string of films, with *Best Foot Forward*, his latest, now making the rounds of theaters thruout the nation. He is heard over CBS on the Chesterfield commercial and is now working on two more films at the MGM lot, *Mr. Co-Ed* and *Two Sisters and a Sailor*. James records for Columbia, is booked by Music Corporation of America, and is managed by Dave Hyltone.

Jimmy James

Jimmy James has worked hard and has now arrived at the point where he and his aggregation are definitely classed as big-time bandom. Jimmy attributes much of his success to the late Hal Kemp with whom he toured Europe. It was during this tour that he learned many of the tricks of the pros and determined to front his own band and climb to fame. Born in Chillicothe, O., he was a drummer at seven, a saxophonist at 14, a well-known clarinetist at 20 with Henry Busse, Bernie Cummins and others. Conscious of the present and

giving his best in showmanship, Jimmy is now utilizing the slogan: "Your Musical Ratlon in Jimmy James Fashion." He offers a versatile styling of his music in a solid, well-rounded manner, adaptable to any room. Jimmy fronts his smooth combination with his clarinet. Recent dates have been at outstanding spots such as the Rainbow Ballroom, Denver; Beverly Hills Country Club, Newport, Ky.; Happy Hour Cafe, Minneapolis, and the Netherland Plaza Hotel, Cincinnati. The James organization recently played the *Fitch Bandwagon* radio date. Vocalists with the band are Betty Benson and Jimmy Connell. Personal management is handled by Jimmy Leeper with Frederick Brothers' Music Corporation handling the booking.

Spike Jones

Before September, 1942, when the waxing of *Der Fuehrer's Face* was released, Spike Jones was comparatively obscure. That waxing gave Spike and His City Slickers a national reputation as it spun its way around juke boxes thruout the country. Spike organized his first orchestra while he was still in high school and they played over a local station until he graduated. In college, he still continued playing, working with Ray West at the Lake Narconian Club until he left school. He then worked with Everett Hoagland at Balboa Beach, with Kearney Walton at the Hotel Biltmore, Los Angeles, and at the Paramount with Ruby Wolf. He was also heard over the air on some of the leading commercials, but it took *Der Fuehrer's Face* to make him known. Since then, he has been signed for two films, Warner's *Thank Your Lucky Stars* and MGM's *Meet the People*. Spike records for Victor.

Louis Jordan

"America's Most Amazing Musical Personality" is the tagline of Louis Jordan, and among colored attractions few have skyrocketed to the upper brackets so quickly in the past few years. Jordan and his Tympany Five started in the cocktail lounges, but his ability as a showman, composer and musician soon had more lucrative offers pouring in.

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DALLAS OFFICE

Within the past two years he has played many of the leading white and colored theaters in the land and is now set to go to work on the Universal lot for his first picture this month. In night spots and on one-nighters he's a consistent top grosser, and his popularity on records, especially in the juke boxes, is attested by the fact that he's Decca's No. 1 colored artist. Booked by General Amusement Corporation.

Kitty Kallen

Kitty Kallen started singing commercially at the age of 8 when she appeared as a regular over the Horn & Hardart hour. Four years later she landed a radio commercial as featured vocalist for Tasty Yeast. From there she started singing with Jan Savitt, then musical director for Station WCAU, Philadelphia, and moved on to a spot in the floorshow at the Blackhawk Cafe, that city. There she joined Jack Teagarden's outfit with whom she remained until she was offered a regular spot with the National Broadcasting Company. Jimmy Dorsey, who was looking for a replacement for Helen O'Connell, heard her voice over the air, called her in for an audition and signed her up. Kitty has been with the Dorsey outfit since the early part of this year, making her debut with the band when Dorsey opened at the Hotel Pennsylvania, New York.

Sammy Kaye

Sammy Kaye's "Swing and Sway" music has become well known in almost every entertainment medium extant. One of the top radio bands, his crew is currently featured on the Old Gold show Wednesday nights. In October he will headline the New York Strand Theater show for six weeks, following his present theater tour of the Eastern Seaboard. Has played for the dancers at the Astor Hotel Roof and other important hotel spots, and this summer was featured at Atlantic City's Steel Pier. Kaye has also been seen on the screen for 20th Century-Fox and has turned out several best sellers for Victor. His *So You Want To Lead a Band* stunt is a popular innovation. James V. Peppe is his personal

manager, and he is booked by Music Corporation of America.

Judy Kayne

Judy Kayne and all-male orchestra have come along within the past two years. Followed Sammy Kaye into the Marine Ballroom, Atlantic City, and Charlie Barnet into the Bradford, Boston. Was featured at the Kentucky Hotel, Louisville, following Bernie Cummins and succeeded Charlie Spivak in the Palomar Ballroom, Norfolk. Also opened the Vogue Terrace, McKeesport, Pa. Other successful engagements include the Raymore Ballroom, Boston; Poli Theater, Waterbury; Castle Farm, Cincinnati; the Hofbrau, Lawrence, Mass.; the Shangri-La, Philadelphia; Hotel St. George, Brooklyn; El Rancho, Chester, Pa. Judy Kane, a dancer, has hit many high spots in South America and the British Isles. She carries the moniker of "The Glamour Girl of Swing." Booked by MCA.

Sonny Kendis

Sonny Kendis, currently leading from the piano at the Copley Plaza, Boston, has been on deck for several commercial radio shows and movie shorts and also recorded for Columbia. Before fronting his own crew Kendis was a recognized composer and arranger, in the latter capacity serving several name leaders as well as all the major recording firms. He was for a time conductor of the studio band at the Yankee Network, doubling at the exclusive Barclay Club, Boston. Was a favorite ork leader for many of Newport's swanky society parties. Booked by Music Corporation of America, he's also appeared at the Monte Carlo, Stork Club and Beachcomber, New York; Hotel Raleigh, Washington, and Hotel Book-Cadillac, Detroit.

Stan Kenton

Stan Kenton was a featured piano player with many of the biggest names in the music business before he set out to organize his own crew. Kenton's first engagement was at the Rendezvous in Balboa Beach, Calif., where he had a Mutual wire for 12 weeks. From there he moved on to play such spots at Frank Dalley's Meadowbrook, Cedar Grove, N.

J.; Hotel Sherman, Chicago; Strand Theater, New York, and Tune Town Ballroom, St. Louis. In addition to hitting some of the top hotels, theaters and ballrooms in the country, Kenton has a 52-week contract with the Bob Hope show, has made a short for Universal Pictures and is scheduled to make a full-length feature for Paramount in October. Kenton played at the Hollywood Palladium from June 29 to July 26. He is booked by General Amusement Corporation, managed by Carlos Gastel and records for Decca.

King Kolax

King Kolax and his orchestra organized in 1939 when they were just a group of youngsters out of the Wendell Phillips High School, Chicago. His first job was as house band at the Savoy Ballroom, Chicago, where they developed a tremendous following. Kolax is considered one of the best trumpet men in the business. A few of the band's jobs include Grand Terrace Cafe, Chicago, from where they were heard over NBC; the Graystone Ballroom and Paradise Theater, Detroit; Sunset Terrace, Indianapolis; Cotton Club, Cincinnati; Palace Theater, Memphis, and the Regal Theater, Chicago. Managed and booked by Ferguson Brothers' Agency, Inc.

Kay Kyser

During the past year Kay Kyser continued to add to his stature as one of the hardest-working and most successful bands in show business. His sales of War Bonds in special performances for the Treasury Department run well up into the millions and he has entertained hundreds of thousands of America's fighting men and war workers in camps and war plants all over the country. What many people, even in the show business, do not know, is that Kyser more often than not spends heavily of his own money to make long, expensive jumps with his entire company to isolated war locations. Kyser's Kollege of Musical Knowledge broadcasts for Lucky Strike still rate one of the highest Crossleys in radio and he has two new films scheduled for early release. Kay records for Columbia and is handled by Lyle Thayer and the Music Corporation of America.

Milton Larkin

Milton organized his colored band in Houston, Tex., in 1937 and has been judged as the greatest band to play Harlem circles since Count Basie came out of Kansas City. The band has been swinging on with great success from Texas to Chicago and New York. Some of the Larkin engagements include Club Rumboogie, Chicago, where the band stayed for nine months; Gypsy Tea Room, New Orleans; Rhythm Club, Houston, Tex.; Cotton Club, Cincinnati; Rose Room, Dallas; Beal Street Auditorium, Memphis, Tenn., and the Auditorium, Houston, Tex., where they broke all attendance records. Booked by Ferguson Brothers' Agency, Inc.

Harlan Leonard

Booked by Frederick Brothers' Music Corporation and under the personal management of Reg D. Marshall, Harlan Leonard and his orchestra have proven a top draw wherever they have appeared. Leonard has a style that goes well in either a night spot or ballroom. Using five brass, four sax and three rhythm, Leonard has built an outfit that appeals to the type of patron who wants to dance. Leonard makes a nice front for the band, parking his baton now and then for a sax solo, which he really knows how to sell. Leonard and his outfit have appeared at Hollywood Casino and Zucca's Terrace, Hermosa Beach, Calif.; Rainbow Ballroom, Denver, and are currently at the Club Alabam, Los Angeles. Vocals are handled effectively by Ernie Williams and Myra Taylor.

Nick Lucas

Nick Lucas made his first appearance on the big-time at New York's Palace Theater in 1926 and from there he played at the Strand, Roxy, Capitol and Loew's State theaters in New York and other outstanding spots thruout America, England and Australia. He is still remembered as one of the highlights of the Warner Bros.' flicker, *Gold Diggers of Broadway* and played in the Broadway production, *Show of Shows*. He was also spotlighted in the Ziegfeld production of *Show Girl* and in Rufus Le Maire's *Sweet*. (Continued on page 160)

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PERTINENT FACTS

(Continued from page 159)

heart Time. Lucas is currently touring the country's foremost nighteries. The guitar-playing songster is booked by General Amusement Corporation.

Jack McLean

Jack McLean, orchestra leader, came to the fore during the past year with recordings under the Capitol label. The McLean act, monickered "Down Melody Lane" and managed by Charles Adams, played Jimmy Kennedy's Paris Inn Theater Cafe in San Diego during the past year. Included in his outstanding engagements during previous years were Bill Green's Casino, Pittsburgh; Trianon-Aragon Ballroom, Chicago; Chase Hotel, St. Louis; Topsy's, Los Angeles, and Fitch Band Wagon. McLean has played many one-nighters thruout the States and has been featured on Mutual Network since 1938.

Jay McShann

Fast rising colored band leader started on his road to musical fame in Kansas City, Mo., the hotbed of jazz. Band originally met with success when, under the guidance of John Tumino, it filled a successful engagement in the Savoy Ballroom, New York. The band established itself on records with its very first Decca recording *The Blues*, with blues singing by Walter Brown, a big seller in jazz and Harlem circles. For the last couple of seasons the band has been playing leading white locations as well as universities—featuring McShann's piano work in addition to Brown's vocals. In addition to his 16-month run in the Savoy Ballroom, the band has played many theaters from Coast to Coast.

Frank Marti

Frank Marti came to this country three and a half years ago from Brazil, where he conducted the Ballet Russe ork. Before that he made two good-will music tours of Europe and of Brazil. Was at the Copacabana in New York for three years and has played the Ritz-Carlton in Boston and two seasons at the Piping Rock Club, Saratoga, N. Y. Marti is married to Juanita Juarez, singer and dancer. He studied at the Conservatorio of Music in J. Paulo, Brazil, where he was born.

Freddy Martin

Freddy Martin has always been a consistent money-maker. Since his arrangement of Tschalkowsky's *Piano Concerto* made music history, he has been in the top brackets. Martin's instrumentation features three saxes, four strings, four brass and four rhythm. When playing radio dates, Martin uses an extra sax, cello and another brass. For 10 weeks Martin and his orchestra were featured on the Fitch Bandwagon, and have done a number of shows on the Coca Cola Spotlight Band show. Martin has played the cream of dance dates. He has been featured at the St. Regis, Waldorf-Astoria and Savoy Plaza, New York; Palmer House, Edgewater Beach Hotel and Aragon, Chicago; The St. Francis Hotel, San Francisco, and the Ambassador, Los Angeles. For the past several months, Martin has done turn-away business at the Coconut Grove of the Ambassador Hotel in Los Angeles.

Lou Martin

Having a reputation for versatility, Lou Martin is now in his eighth consecutive year at one of New York's most prominent night spots, Leon & Eddie's. Martin's reputation is based on the fact that he is equipped to play every instrument usable in a dance band. Plus that, he is not only the leader of both bands in the New York nightery but he also books bands on the side.

Don Maya

A distinguished Mexican baritone, Don Maya has toured the United States, Canada, Mexico and South America and has been a member of the staffs of WGN, of Roxy and his Gang and Radio City Music Hall. He has made many recordings of American melodies in Spanish for Victor, Brunswick and Decca recording companies. Not only is Maya a singer of distinction but also a composer. Two of his latest being *She Gave Me A Rose* and *Together Again*.

Dick Mills and His Orchestra

This clever orchestra is a compromise

between a large dance band and the small unit found in intimate dinner-supper rooms. It boasts of nine men and a smart girl vocalist—Peggy Steeie. The instrumentation is full enough to permit engagements in large spots yet small enough for swank hotel dining rooms. Currently playing at Shaeffer's Lake, Monticello, Ind.

Vaughn Monroe

Vaughn Monroe started in the professional field as a trumpeter at the age of 15, playing and singing with bands until 1937. He took a society band into Ten Acres night club in Boston for a full season and then switched to Florida for the winter, returning to the Ten Acres for the summer of 1939. After another Florida season he organized a larger band with the help of Jack Marshard, Boston society band leader. This was the start of Monroe's now nationally known orchestra, which has been recording for Victor Bluebird and playing theaters with great success. The band has recently completed work in Metro-Goldwyn-Mayer's musical *Meet the People*. He returns to the Hotel Commodore, New York, for a fourth time September 29.

Patsy Montana

An attractive young singer of cowboy songs, who by her friendly appealing voice has endeared herself to thousands of people thruout this country and in those countries wherever her records have been played. Her opening remark is usually: "Hi, Pardner." Patsy is known everywhere as America's No. 1 Cowgirl. Patsy has been heard on KFI, Los Angeles; WOR, New York, and now on WLS National Barn Dance. Patsy has had many successful records and her latest picture with Republic, *Colorado Sun Set*, made her many new friends. Patsy has played to capacity crowds wherever she has made personal appearances.

Ella Mae Morse

After a career as a featured vocalist with many bands, including Jimmy Dorsey, Texas-born Ella Mae Morse made a recording with Freddie Slack called *Cow Cow Boogie*. That waxing set the nation Morse-conscious and Ella Mae is now working as a single, hitting her stride in pictures and over the air. She appeared in Columbia's *Reveille With Beverly* and has other picture deals pending. She is also featured on Johnny Mercer's *Music Shop* program. Miss Morse records for the Capitol label.

Dave Munro and His Orchestra

Seven musicians, plus a girl vocalist, headed by an excellent musician who has found something new in small-band arrangements. Band has made rapid strides in the society band type field the last six months. Munro calls the unusual harmony effects, secured by his special arrangements, "tone-coloring" and many musicians have found a mystery in trying to decipher his arranging pattern. Munro plays the violin, trumpet and valve trombone. Instrumentation is violin, guitar, string bass, trumpet, saxophone, doubling clarinet, piano and drums. Carron Lee is the vocalist. The band recently closed a thrice-extended engagement in the Drum Room, Hotel President, Kansas City, Mo., and currently is featured at the Hotel Utah, Salt Lake City.

Ozzie Nelson and Harriet Hilliard

The famed Mr. and Mrs. of Musicdom are tops at the box office in theaters, in pictures and on the air. Ozzie formed his first band while still in law school and zoomed to fame while at the Glen Island Casino in New York. It was this success that made up his mind to scrap a legal career and concentrate on music. It was while at Glen Island that Harriet joined Ozzie, and the famed Nelson-Hilliard duo was born. They have had some of the best network commercials to their credit and are now in their third season with Red Skelton for Raleigh Cigarettes in one of the top programs on the air. Between radio contracts they divide their work between theater tours and making pictures. Harriet is currently featured in *Gals, Inc.*, and appears with Ozzie and his orchestra in *Honeymoon Lodge*, both for Universal.

Helen O'Connell

Helen O'Connell, who left the Jimmy Dorsey outfit about eight months ago to

work as a single, started out to be a dancer. Her first professional engagement was in a chorus, doing a Japanese umbrella dance. Two years later she started to study voice and on her 16th birthday she landed her first job as band vocalist with Jimmy Richards. After two years with Richards she worked four months on a commercial program over Station KSD, St. Louis. Her next job was with Larry Funk, who brought her to New York, where Jimmy Dorsey heard her sing at the Village Barn. Dorsey took her on immediately to share vocal honors with Bob Eberly at the New Yorker Hotel and she remained with the Dorsey aggregation until the early part of this year. She is managed by Bill Burton and records for the Decca label.

Joy Paige

Joy Paige, the vivacious singer and delineator of "song stories for grown-ups," started originally as a member of a girl trio in Texas. When she broke out on her own she came to Chicago and filled a two-year engagement at Flo and Walt, smart supper club in Chicago. She later played for six months at the Mark Twain Hotel in Chicago, with three engagements at the Bar o' Music, Chicago, and for six months at the Skyride, Chicago. She recently opened her first big date in the East at Tommy Joy's, Utica, N. Y. She will remain there indefinitely. Managed by Phil Shelley, Chicago.

Tony Pastor

Tony Pastor, ex-carpenter, florist, weaver and tobacco grower, started his musical life at the age of 12. By time he was 16 he played his first commercial job. He jumped on and off the band wagon during other occupational excursions. He has been featured with Irving Aaronson's Commanders, Artie Shaw, Vincent Lopez and Joe Venuti. His Bluebird recording of *Let's Do It* is a classic. Pastor has played the majority of the country's leading spots.

The Pied Pipers

The Pied Pipers, vocal quartet which formerly was a special feature of Tommy Dorsey's orchestra, is now on its own doubling on the Coast between radio shows and picture commitments. Quartet, which is composed of Clark Yocum, Chuck Lowry, Joe Stafford and John Huddleston, are featured on the Old Gold show with Bob Crosby and his orchestra and on the Pepsodent program, both aired over NBC. The Pied Pipers have made several pictures for Universal and are now being featured in two films stemming from the Columbia lot, *Tropicana* and *Jam Session*.

Vincent Pirro

Ork leader Vincent Pirro started his musical career at 13 when he played piano in silent movie theaters. At 17 he had his own band and started studying accordion. Gave up his leadership to join Vincent Lopez ork and from there went into radio, where he was a staff artist. Then after two years with Freddy Martin's orchestra and seven with Paul Whiteman, he again developed his own musical organization in 1938 and made appearances at Ben Marden's Riviera, the Savoy Plaza, the Rainbow Room, the Governor Clinton Hotel and the Hurricane.

Gene Pope and His Orchestra

Gene organized his colored band at West Kentucky College in 1938. He specializes in dance music for clubs and ballrooms. His first job was at Bud Shepard's night club in Vincennes, Ind., and next moved into the Cotton Club, Indianapolis, where he stayed for three years. Some of his other jobs include Stein's Buffette Bar, Indianapolis; the Memorial Auditorium, Buffalo, N. Y.; Sunset Terrace, Indianapolis; 65 Club, Chicago, and the Club Reo, Springfield, Ill. Managed and booked by Ferguson Brothers' Agency, Inc.

Louis Prima

Of hot trumpet and scat vocal fame, Louis Prima has a highly listenable and danceable outfit—a good, commercial band. The Prima personality is very much present, and thereby the box-office benefits from the name of Prima might well be another name for top-showman. Booked by Music Corporation of America, he has played many outstanding engagements, including Trianon Ballroom, Southgate, Calif.; Roosevelt

Hotel, Washington, and Syracuse Hotel, Syracuse, N. Y. Theater engagements for Prima have been very successful at many West Coast theaters, including the Orpheum, Los Angeles. Prima has made pictures for Universal. He records for the Okeh label.

Herman Reber

An organist with years of background and training in all forms of music ranging from Bach to boogie-woogie is Herman Reber. Young in years but with plenty of experience that belies his age, his training has included playing of both pipe and Hammond organs in cocktail lounges, night clubs, churches and on the concert stage. At present he's concentrating on the radio field.

Maurice Rocco

Maurice Rocco is rated as one of the outstanding sepiia personalities, featuring a unique piano playing act, and boasts of an original vocal delivery as well as a keyboard style which sets him apart from the average piano act. He has been featured on Decca records and has appeared in such films as *Vogues of 1938* and *Fifty-Second Street*. After a 212 consecutive week engagement in the Capitol Lounge, Chicago, he has filled an additional five months at the Club Silhouette, Chicago, and an equal run at the Rhumba Casino, Loop spot. Earlier this year he worked for two months at the Blackhawk Cafe, Chicago, before leaving for the East, where he has appeared successfully at the Le Ruban Bleu, smart East Side night club, as well as the Club Zanzibar on Broadway, where he has been held over for eight months. In addition, he has filled an engagement at the Roxy Theater, New York, and a number of important radio engagements. He is managed by Phil Shelley, Chicago.

Jesse Rogers

One of the youngest singing cowboys of the famous Rogers generation. Now making new friends everywhere. Has been heard from WJB, Mutual Network, North Central Network out of radio station KMA and many other stations in Texas. Has had successful personal appearances at theaters, fairs and rodeos. His records are becoming more popular every day, some of his recent releases are: *Humming To My Honey*, *San Antone Blues* and *Oh Pinto My Pony Pal*, all released on the Bluebird label.

Snookum Russell

Snookum Russell leads a colored dance and theater orchestra with a library of music suitable for all types of jobs. Snookum started out playing bass and singing with the late Hartley Toots, staying with that band for four years. When Toots died in 1939 he took over the band and has kept it in the field ever since. Has worked leading theaters, ballrooms and clubs.

Bobby Sherwood

Bobby Sherwood started his band career singing with the outfit headed by his parents, Gayle and Bob. At an early age he was playing the leading vaudeville houses of the country. Before forming his band a year ago, Sherwood was guitarist and arranger for movie studios and later played one of the leading radio commercials emanating from the Coast. In its first year the band has played some of the nation's foremost spots, including Hotel Lincoln, Paramount Theater, Roseland Ballroom and Roxy Theater, New York.

Dinah Shore

Riding high as one of the most popular and beauteous vocalists in the country, Dinah Shore has been devoting herself exclusively in the past year to three types of work. First and foremost she has been entertaining America's soldiers, sailors, marines and other servicemen in camps, naval and marine bases thruout the country. Secondly she has been making appearances at war plants and lending the enchantment of her personality to the building of home-front morale. Thirdly she has been making forward strides commercially in films and radio, on which two fields she has been more or less concentrating in the past year. Featured in *Thank Your Lucky Stars*, she is currently working in a new production on the Goldwyn lot. Her *Dinah Shore Presents* radio show has been gaining popularity ever since its inception. Dinah records (when recordings are being made) for Victor on the Bluebird label, and is han-

dled by Buster Collier, of the Coast office of the William Morris Agency.

Charlie Spivak

Charlie Spivak, who has been moving up to the front ranks of band leaders in the past three years via best selling records and lush ballroom, theater and hotel dates, is a graduate of such organizations as the Ben Pollack, Dorsey brothers and Ray Noble orks. Just concluded blowing that "Sweetest Trumpet in the World" for the dancers at Hollywood's Palladium, following completion of a stint in 20th Century-Fox's *Pin-Up Girl*.

Bob Strong

Bob Strong was originally on the staff of the National Broadcasting Company in Chicago as musician and arranger. He has arranged such radio programs as *Avalon Time* and *Uncle Walter's Dog House* when they originated in Cincinnati. When the programs moved to Chicago he took over their musical direction. Strong formed his own orchestra in the summer of 1939. From radio work he branched out in the dance field playing college proms and special events, as much as his radio programs would permit. He went on the road as a full-fledged dance band leader only last year and has already played some of the nation's best spots.

Sugar Hill Quartet

This instrumental and singing quartet began as the Four Bon Bons and played jam sessions at house parties before hitting upon the present set-up—two guitars, bass and comedian—and landing a booking at the Apollo Theater, New York, on the same bill with the Jimmy Lunceford ork. After that they appeared at the Famous Door, New York; Biltmore Hotel, Wildwood, N. J., and returned four times to the Apollo. Also did work in radio on stations WMCA and WINS.

The International Sweethearts of Rhythm

The Sweethearts of Rhythm are an all-girl dance orchestra, organized in 1938 at the Piney Woods School in Piney Woods, Miss. They originally toured the country in behalf of the school and turned professional in 1941. They have since become one of the greatest all-girl attractions and have established many records.

The Original Carolina Cotton Pickers

The Cotton Pickers are a dance organization which started out at the Jenkins Orphans' Home in Charleston, S. C. Ten years ago they switched Sousa's *Victory March* in favor of Handy's *St. Louis Blues* and since then have developed a fine reputation in the dance field. The members of the orchestra received their musical education at the Jenkins Institute of Music, an institution that teaches pupils to read music before teaching them to play an instrument.

The Toppers

The Toppers consist of Steven A. Gibson, leader; James Springs, Dave Patillo, Romaine Brown, Doles Dickens and Emmet Mathews, all of whom sing besides playing piano, bass, drums and soprano sax. The group originated in Hollywood, where they appeared in such films as *Goin' Places*, *A Day at the Races*, *Mystery in Swing* and *Poor Little Rich Girl*. Nat Nazarro, who now manages them, found them at the Orpheum Theater, Los Angeles and brought them East, where they appeared for five months at the Flanders Cafe, Philadelphia.

Stauffer Twins

Stauffer Twins, Doris and Daphane, are chips off the old block, coming from a family of headliners in vaudeville and the big tops. They took a try at Major Bowe's program and were catapulted into an 18-month tour of the United States and Canada. On their way around they met up with Bob Ryan and took him into their team. For seven years they were known as the "Vocalaires" and "Bob and the Twins." They played theaters, radio, clubs and cocktail lounges. After Bob went into the service they went out on their own again.

The Vagabonds

The Vagabonds are a Negro quartet tied up with the National Broadcasting Company and working out of Chicago.

They have been featured for the past seven years on both the NBC and Blue networks and are considered one of the most popular vocal and instrumental quartets heard regularly on the air. The boys are currently heard on NBC Coast-to-Coast on a commercial with Curt Massey. They also have a Chicago beer account of their own which is heard three times a week. Other prominent jobs include frequent appearances on both the *Breakfast Club* and *Blue Frolics* shows. Their vocal instrument-imitating records are current best sellers on the Victor-Bluebird lists. The boys are Norval Taborn, Roy Grant Jr., John Jordan and Robert O'Neal. Roy Grant is the outfit's manager. Booked by National Concert Artists Corporation.

Ken Videto

Ken Videto, his piano and his orchestra, have just completed their twenty-third week at the Bama club, Phenix City, Ala. His piano style is a combined Cavallaro and Duchin. Ken can't remember one-night stands very clearly for most of his engagements in the past five years have lasted for a period of months or years. Once he gets situated in a club, the managers want to keep him. Born in Providence, R. I., he studied music at the age of 12 in Cleveland and Attleboro, Mass. His first band was organized in 1922 and since that time he has been over several nationwide hook-ups, including CBS, Mutual and Yankee.

Bud Waples

With the leader playing and leading from the piano, this 11-piece versatile aggregation, styled exclusively for hotels, has brought predictions of "great things to come" from all who have heard them. Waples insists that his band be versatile with the result that the music is not monotonous—emphasis is placed on variety. This idea has been successful and the band handles Viennese waltzes, rumbas, sambas and guarachas as well as swing and "show" tunes. Waples himself is considered an exponent of the intricacies of boogie-woogie and the band follows right along. Hailing from St. Louis, the band has played all major hotels there. Other engagements include the Texas Hotel, Fort Worth; Paxton, Omaha; Nicollet, Minneapolis, and the Ansley, Atlanta. Booked by Music Corporation of America.

Mark Warnow

Eleven years ago Mark Warnow was concertmaster of the pit orchestra at New York's Paramount Theater. When he asked to be promoted to the conductor's stand Warnow was fired. After that Warnow got a job with the Columbia Broadcasting System as concertmaster of several staff orchestras and from there he moved on to the position of CBS staff conductor. Among the new stars he helped boost to success were Morton Downey, Phil Regan, Connie Boswell and Gertrude Niesen. Since that time he has directed orchestras for some of the biggest commercials on the airlines, including the Chrysler programs: *We, the People*; Helen Hayes, the *Hit Parade* and his latest is the Gertrude Lawrence program which debuts over the Blue Network on September 30. His versatility is demonstrated by the fact that he fronted a swing band on the stage of the Paramount and shortly afterward conducted the New York Philharmonic.

Jerry Wayne

Jerry Wayne, singing star of Lucky Strike's *All-Time Hit Parade* over NBC, quit college one year before he would have graduated as a Doctor of Dentistry. Jerry started out to be an actor, playing bit parts in *Room Service* and *Petticoat Fever*, but switched to vocalizing when acting proved unsuccessful. Wayne also holds membership in ASCAP, with five tunes to his credit. Known best as a radio star, Jerry was recently brought into the Park Central Hotel, New York, when that spot instituted a name-band policy and now Wayne is also an established attraction in hotels. He is now singing his third 13-week renewal for Lucky Strike. Wayne is managed by Dell Peters.

Lawrence Welk

Lawrence Welk, during the past few years, has made his Champagne Music a favorite thruout the nation and his fans have followed his airy tunes from radio, juke boxes, theaters and ballrooms. Instrumentation includes three saxophones, four brass, three violins and

three rhythm, plus the maestro's famed accordion. For added flavor there are distinctive vocals by Jayne Walton and Jack Nolan. Holly Swanson and Wayne Marsh double from the band for added vocal features. Currently at the Trianon, Chicago, Welk is enjoying his 11th repeat engagement where he broadcasts over WGN-Mutual nine times weekly, receiving added air time for Decca records or Thesaurus transcriptions.

Altho the majority of their time has been spent at the Trianon this past year, theater tours have proved this band to be a top-drawing attraction at the Chicago Theater, the Stanley in Pittsburgh and many others including Milwaukee, Minneapolis, Omaha, St. Louis and Kansas City. This fall the band makes its first appearance in New York with three weeks at the Capitol Theater. Most recent release by Decca is *South*, a novelty commercial tune which is already proving to be a hit on the juke box. Band is under the direction of Frederick Brothers' Music Corporation and is managed by Keith Bain.

Griff Williams

Originally known as a hotel style band, Griff Williams for the past couple of seasons has made impressive inroads in the theater field. His recent theater tours, filled between engagements at the Palmer House, Chicago, list some of the best jobs in the country. The boys have been concentrating on novelty tunes, which are proving highly popular with theater audiences. Griff's background includes the second piano job with Anson Weeks, which in the long run boosted his stock as leader of his own band. Some of his jobs include such hotels as the Mark Hopkins, San Francisco; Peabody, Memphis; Chase, St. Louis; Netherland Plaza, Cincinnati; Baker and Adolphus, Dallas; Schroeder, Milwaukee, and the Stevens and Palmer House, Chicago. Booked by Music Corporation of America.

Barry Winton

Barry Winton acquired his musical education in the pre-war capitals of Europe, where he studied violin under some of the outstanding musical masters, including Leopold Auer. At the age of 7 Winton was hailed as a promising violin virtuoso. Starting out as a society leader Winton later turned to the more commercial types of music. Winton opened a four-week engagement at the Rainbow Room and Grill which was extended to two and a half years, conducting the show music and playing dance sets. In the past year he has played a string of leading hotels, including the Essex House, New York; the Roosevelt, New Orleans; the Syracuse Hotel, Syracuse, N. Y., and the Statler, Cleveland. Winton is booked by Music Corporation of America.

Barry Wood

Barry Wood, singer and emcee of *The Million Dollar Band* radio show, was a musician after his graduation from Yale University in 1930. He played saxophone and clarinet with Abe Lyman, Paul Ash and Vincent Lopez orks, embellishing his instrumental work with vocal choruses. Since 1935 he has been on his own as a singer. In his first audition for a commercial radio show he competed with 200 other aspirants and landed the job—replacement for Jerry Cooper. This stint was followed by a CBS sustaining contract which led into his featured role as singing star on *Your Hit Parade* which program was renewed several times. Wood is proud of title Treasury Troubadour given him by Secretary Henry Morgenthal Jr., of the Treasury Department, when he introduced *Any Bonds Today*. He is credited with being an outstanding interpreter of Irving Berlin's compositions.

Michael Zorin

Michael Zorin's hotel band is now in its second year of a fourth return engagement at New York's swank Waldorf-Astoria. Zorin's musical background, acquired in St. Petersburg, Russia, was regarded merely as part of his "cultural education," but the maestro turned it into something more practical both in Europe, as a first violinist and concertmaster, and in this country as house conductor for the Paramount, Rialto, Rivoli and Criterion theaters in New York during the silent picture era. When talkies came he turned to night clubs and hotels. Other important spots played have been the Copley Plaza, Boston, and the Roney Plaza, Miami Beach. Music Corporation of America handles the bookings.



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PERTINENT FACTS ABOUT COCKTAIL COMBOS REPRESENTED IN THIS SECTION

Adams and Dell

Adams and Dell, male song and piano team, have a repertoire said to consist of 3,000 numbers which they present in both solo voices and harmony. They have hit the top New York lounges, with appearances at Rogers' Corner, Jack Dempsey's, Martin's Cafe and the Enduro, Brooklyn. Dell, the pianist of the team, also contributes with solos on that instrument. They are managed by Consolidated Radio Artists.

Air Lane Trio

The Air Lane Trio, consists of Arlo Hultz at the organ; Tony Lane, guitar and voice, and Ralph Pierce, piano and accordion. Despite the fact that it was organized less than a year ago, the unit after six weeks of rehearsal obtained one of the top New York spots, the Hotel Dixie, where they stayed for 24 weeks. Immediately after, they were booked into the Academy Theater, New York, for 16 weeks and doubled at Jack Dempsey's. They also played the Park Lane Hotel, Buffalo, and return to Dempsey's, where they will be given a Mutual wire. Management is by Consolidated Radio Artists.

Bill Akin

Bill Akin and His Continental Four, three men and a girl, feature many instruments, among them viol and violin, accordion, electric guitar and piano. The unit has played such spots as the Club 17, Hollywood; Embassy Club, Denver; Tampa Hotel, Tampa, Fla.; Frolics Theater Bar, Minneapolis, and the Hollywood Bar, Rochester, Minn., the latter the current job. Jeannie Cook is the pianist and vocalist with the group. Managed by Frederick Brothers' Music Corporation.

Al and Margie

Al and Margie have something a bit out of the ordinary in musical acts with their rhythmic music and large repertoire of songs which range all the way from the newest songs to the oldest and including standard, popular and hillbilly numbers, with plenty of each. Margie handles the guitar and vocal solos, while Al swings a mean accordion and harmonizes. Engagements include the Rendezvous Club, Beloit, Wis.; Club Hob Nob, Savanna, Ill., and Kilbourn Hotel, Milwaukee. Managed by General Amusement Corporation.

Lil Allen

Septa pianist who started at the age of six as keyboard pounder for a seven-piece kid orchestra. Vocally, her husky rhythmic voice has brought forth much favorable comment. She has fronted a number of small combinations, but decided that on her own she is much more successful. One of her best single jobs to date is the Garrick Stage Lounge, Chicago, where she entertained for several months. She is also the first colored girl pianist to play in a classy Kenosha night club. Managed by Bert Gervis, Chicago.

Lei Aloha

A trio of two men and a girl featuring Hawaiian and American music. Their instrumentation includes guitar, electric guitar with a Solovox attachment, and bass. The unit is said to feature the only native Hawaiian woman now playing the electric guitar in the United States. Some of their recent jobs include 30 weeks at the Arden Lounge, Chicago; the Jefferson Hotel, Peoria, Ill., and the La Salle Hotel, Milwaukee, where they are now playing. Managed by Music Corporation of America.

Arden and Alexander

Arden and Alexander are two boys who play piano and sing solo and harmony. Their wide repertoire consists of favorites of today and yesterday and come to lounges with a vaudeville background.

Some of their engagements include Jack Dempsey's, New York, and the Crystal Cocktail Lounge, Troy, N. Y. They have done extensive cafe work thruout the country, in addition to vaude and lounges. They are directed by Consolidated Radio Artists.

Lil Armstrong

Keyboard empress who has been recognized as one of the leading septa swing stars for a number of seasons. The girl has style and imagination in her work, and her fans are legion. Her recent job at the Garrick Stage Bar, Chicago, lasted for months. Her present post at the Eastown Bar, Milwaukee, promises to hold good for a long time to come. Managed by Consolidated Radio Artists.

Billy Arnold

Billy Arnold, whose unit is booked as "Five Men Playing 22 Instruments," is himself an accomplished musician on eight instruments. Arnold's combo has played such spots as the Waldorf-Astoria, New York; Henry Grady Hotel, Atlanta, Ga.; Hotel Biltmore, Los Angeles; Kit Kat Club, London; Les Ambassadeurs, Paris; Versailles, New York, and Everglades, Palm Beach, Fla. In the past year they have played at the Wayne Country Club, Pennsylvania; Tampa Terrace, Tampa, Fla.; Windmill, Charleston, S. C. Arnold is booked by the Stan Zucker Agency.

Don Baker

Don Baker's Music Comics consist of piano, drums, electric guitar, trumpet with Don Baker who plays the sax, emsees, sings and participates in skits with members of his orchestra. The band in many instances has replaced full floorshows. They are currently in their sixth month at Jack Dempsey's, New York. Other engagements include the Band Box, Baltimore; Enduro, Brooklyn; Holiday Inn, Long Island, and Pat & Don's, Newark, as well as some leading hotels. Consolidated Radio Artists handles them.

Jerry Barlow Trio

A clever three-piece instrumental trio—two men and a girl—with enough singing to please and enough rhythm and foundation for those who wish to dance. Barlow plays a smart guitar and warbles. A girl on a sweet, muted trumpet and a personable lad at the piano complete this highly successful trio. The unit is now at the Duchess Supper Club, Parkersburg, W. Va. Previous engagements include an extended stay at the Tia Juana Club, Land o' Lakes, Wis. Managed and booked by McConkey Orchestra Company.

The Four Barons

Youthful male quartet displaying versatility on vocals and instruments. Their instrumentation includes accordion, clarinet, tenor-sax, bass fiddle and the electric guitar. One of their features is four-way swing vocals and novelties. The boys have been together for the past two years. They are currently filling a holdover engagement at the Dome Lounge, Minneapolis. Managed by Frederick Brothers' Music Corporation.

George Barr

George Barr heads a versatile trio which has played such spots as the Barbizon Plaza, New York; Manhattan Lounge, Easton, Pa.; Mark Twain, Elmira, N. Y., and the Circlon, Allentown, Pa. Trio is comprised of Barr on his guitar, a bass man who doubles on violin, and an accordion player who also handles the vocal chores. Trio plays all kinds of music, including tango, rumba, swing, sweet and Hawaiian. Before organizing his trio Barr devoted many years to his invention of the Hawaiian guitar, which was to go into mass production until the war cut off supplies of necessary ma-

terials. Trio is booked by General Amusement Corporation.

Three Bits of Rhythm

One of the oldest colored units in the business, featuring comedy, novelty and swing. The boys have done remarkably well in the cocktail field as well as on Decca records. Unit includes Bruce Williams, guitar; Theodore Rudolph, bass and vibes, and Saul Langemour, guitar. They have appeared for two consecutive years at the Capitol Lounge, Chicago, and one of their more recent jobs is the Alpine Musical Village, Philadelphia. Managed by Phil Shelley, Chicago.

Davey Bold

Bold is a comedy pianist with plenty of laughs in each set. Before invading the cocktail field on his own he conducted a dance band for five years and played the vibra harp with small combinations. He also works in floorshows as emcee. Some of his jobs include The Drum, Chicago; The Baritz, Chicago; Baron's, South Haven, Mich.; two years at the Ron-da-vo, Hammond, Ind.; an extended stay at Moco's Theater Bar, Milwaukee, Wis.; The Whip, Chicago, and the Kentucky Lounge, Chicago. Managed by Irwin Rose and booked by Consolidated Radio Artists.

Angie Bond Trio

The Angie Bond Trio, a sister group, consists of Angie, the leader at the guitar and bass; Maria, pianist and guitarist, and Tula, guitarist and accordion. They are solo singers who can combine as a harmony threesome. They have played some of the outstanding lounges in the country, including some of the ace New York spots such as Rogers' Corner, and the Enduro, Brooklyn. Other dates include a round of the Albert Pick hotels; the 500 Club, Atlantic City, and the Cove, Philadelphia. They are managed by Consolidated Radio Artists.

Mary Brant

Mary features a hilarious dead-pan waitress routine which is made to order for both formal and informal spots. A female Frank Libuse, she presents an act to fit each occasion. Her specialty builds repeat trade and the proof is in her current engagement at Ivanhoe's, Chicago, where she is in her 20th week and will remain there indefinitely. Mary has had extensive training on the vaudeville stage having been a partner of the standard vaudeville team of Bolden and Brant. She has been doing her single for five years, playing night clubs and club dates. She has to her credit a long run at the Catacombs, Columbus, O. Managed by Alpha Demaree and booked by Consolidated Radio Artists.

Nick Brodeur

Over a year ago, Nick, nimble-fingered pianist and boogie-woogie player par excellence, left Eddy Duchin's band to organize his own four-piece outfit. He was appearing at the Empire Room of Chicago's Palmer House at that time and the idea of going into business for himself was entirely that of the management. He had been attracting so much attention as a sideman the management figured he ought to be spotted on his own. The idea was a successful one. He has been featured at the Palmer House for the past year as the intermission unit and as soon as he finishes his current eight-week engagement at the Neil House, Columbus, O., he will return to the Palmer House again for another indefinite run. Managed by Music Corporation of America.

Brown Derby Boys

The Brown Derby Boys are Charlie Adams at the piano and Sam Gould, both of whom are solo and harmony singers who obtained their schooling in

the old days before radio, when music publishers would send singers into theaters to present new songs to the public. They helped popularize *Alabama Bound* and *Tulip Time*. They have just completed a 12-week engagement at Jack Dempsey's, New York, and are booked into the Midway Musical Bar, Philadelphia, for an indefinite engagement. Direction is by Consolidated Radio Artists.

Mary Etta Brown

Mary Etta Brown, singer and pianist, comes to cocktail lounges after extensive vocal and instrumental instruction. A native of Altoona, Pa., she has many long-term engagements to her credit. Some of them include the Colonial Inn, Singac, N. J.; Music Bar, New York; Babbette's, Atlantic City, and the Main Central Hotel, Asbury Park. She has a vast repertoire embracing a wide variety of music. Miss Brown is managed by Consolidated Radio Artists.

Pete Brown

Pete Brown, whose unit has played some of the leading cocktail lounges and night clubs in the country, is best known for his performance on the alto sax, but he is also an accomplished trumpeter, violinist, vocalist and harmonica player. Originally considered only as a hot jazz man, Pete has since added more commercial luster to his music and consequently has extended his locations. Pete practices music three hours each day, devoting an hour each to the trumpet, violin and alto sax. He is booked by General Amusement Corporation.

Clarence Browning

Septa stylist on piano and voice. Stays on in one spot for months, due to his ability to furnish many request tunes. He is an institution at the East Town, Milwaukee, where he has been featured for several engagements and is currently holding over for an indefinite run. He has also played many spots in around Chicago, among other Midwest towns. Managed by Bert Gervis, Chicago.

Ceelle Burke

Ceelle (pronounced See-el) Burke rates high as an emcee and guitarist. Burke's showmanship enables him to sense what Joe Public wants to hear. Starting with the Norman Thomas Quintet, Burke then worked with Curtis Mosbey's Blue Blowers. He is rated an authority on tropical music but is just as much at home with swing. For the past five years Burke has been appearing at the Bal Tabarin, Gardena, Calif. He is under the direction of Frederick Brothers' Music Corporation and his personal representative is Reg D. Marshall. Recently Burke collaborated on a tune with Leon Rene, which has just been recorded by Capitol. Title is *Lovely Hannah*.

Erskine Butterfield

A name septa pianist and entertainer who has played top jobs thruout the country and has been widely heard on Decca records as well as transcriptions. He also has to his credit many local and network radio programs. Erskine has recently been held over at the Florentine Gardens, Hollywood. Managed by Frederick Brothers Music Corporation.

Bill Caldwell

Bill Caldwell, Hammond organist and pianist, is easy to book but difficult to pry loose from the engagement. Caldwell plays an unusually good piano and organ and when he plays them together any smart night spot has something interesting to watch. Bill also has a likeable personality and he delights in pleasing hard-to-warm-up customers. Jumping from a highly successful engagement at the Trocadero, La Crosse, Wis., Caldwell currently is playing at Silcott's, smart cocktail lounge in Kansas City,

Mo. He has been there four months and seems destined to be featured there for many more. Managed and booked by McConkey Orchestra Company.

The Captivators

This is one of the top trios now playing night spots and has a proven record of being a money combo wherever booked. The Captivators have an outfit that is out of the ordinary so far as instrumentation goes. Top arrangements by Tony Lombardo bring out the best in the boys. Ralph Wolf handles the electric organ, Bob Pulver the electric guitar and Tony Lombardo the accordion and vibraharp. The Captivators have that knack of being able to do equally well on dinner music or dance. All three members of the trio take an occasional vocal, with Ralph Wolf handling the novelty songs. Outfit has an enviable record of having played 50 weeks out of the year. Some of the spots include 12 weeks at the California Hotel, Fresno, Calif.; Commercial Hotel, Elko, Nev., and the El Rancho, Fresno, Calif., where they are currently appearing. Booked by William Morris Agency.

Carol Sisters

Youthful and good looking singing trio who originally started in Minneapolis, their home town. They feature smooth harmony work as well as live, dished out in a commercial style. They have recently replaced the Dinning Sisters on a commercial program in Chicago during the Dinnings' vacation, and have also been featured on a number of NBC shows out of Chicago. Some of their Minneapolis dates included local radio work and as singing features with Carl Lorch and his band. In Chicago they are still a big hit in Helsing's Vodvil Lounge. Managed by General Amusement Corporation.

Dorothy Carroll

Sepia entertainer, selling boogie-woogie piano music among other tempos and giving out with a fine voice in modern style. She goes all the way down the line pleasing jitterbugs and sentimentalists alike. Her experience in the cocktail field makes her one of the more popular piano singles in the music business. Still at the Three Deuces, Chicago. Managed by Consolidated Radio Artists.

Charm Trio

The trio is composed of two girls and a boy, specializing in cocktail work. A novel feature is "Topey," a finger doll used on the bass to provide highly entertaining effects. The trio has on record a two-year run at the Pantlind Hotel, Grand Rapids, Mich., and left only because Uncle Sam took it over. They moved into Hund's, Detroit, almost a year ago and are still there going strong. Managed by Frederick Brothers Music Corporation.

Kenny Clarke Quartet

Two boys and two girls, featuring two vocalists. The instrumentation is ideal for both dancing and dinner-supper entertainment, with Clarke featured on the violin. The two girls are at the drums and the trumpet, with the trumpeteer handling vocals along with the pianist, who also doubles on trumpet for many novelty harmony effects. Unit is now featured at the Holmes Supper Club, Hattiesburg, Miss. It recently closed a five-months' engagement at the Hotel Evangeline, Alexandria, La. Managed and booked by McConkey Orchestra Company.

King Cole Trio

Under the banner of General Amusement Corporation, the King Cole Trio has proven to be tops in night spots from Coast to Coast. Formed six years ago, the trio has offered a brand of music that brings the customers back for repeats. Word-of-mouth advertising has been a great factor in building this combo. Nate Cole at the piano, offers a fine keyboard style; Oscar Moore on guitar, was rated at the top by *Esquire*; Johnnie Miller backs up the boys on bass. Trio did a Republic Picture, *Here Comes Elmer*, featuring Al Pearce. They have also appeared on the radio show *Holly wood Showcase* on numerous occasions. The trio has appeared at the Sherman Hotel, Chicago, and Senator Hotel, Philadelphia. For the past 15 months, they have been featured at the 331 Club, Los Angeles.

Max Cooper

The showmanship and musical ability of this smart four-piece unit ("Moods in Music") has resulted in extended engagements and placed it in demand for dinner-supper rooms where dancing is featured. The unit offers a finished and brilliant accordionist in Yolanda, former member of the Detroit Symphony. Band presents popular dance music and classical swing, has a large library and is capable of meeting most any request. Max Cooper, director, is capable on the guitar and carries the vocals acceptably. Leigh Havens, organist, and Otto Woolsey, on string bass, complete the unit. Now heard in the Penguin Room of the Hotel Continental, Kansas City, Mo. Recent engagements include the Nevada Biltmore, Las Vegas, Nev.; three months at the Plains Hotel, Cheyenne, Wyo., and the Herring Hotel, Amarillo, Tex. Managed and booked by McConkey Orchestra Company.

Coralli

The beauty of Coralli, plus her ability to sing songs in French, Spanish, Russian and English, have made her a favorite in the more intimate type of cocktail lounges. Small, vivacious and full of charm, she and her guitar have earned extended engagements everywhere she's played. For four years she was held over at the swank YAR Restaurant on Chicago's Gold Coast. Frederick Brothers books Coralli.

Red Coty

Red Coty leads a four-piece hot jazz outfit which pleases musician and average patron alike. Red is recognized as one of the three classiest vibraharpists in the business, standing on an equal footing with Lionel Hampton and Adrian Rollini. On several occasions he has been invited to sit in with name bands, among them Duke Ellington. The unit has been together for one year and has appeared at the Club Detour, Chicago, and the Whirlaway, Chicago, among other spots. Managed by Phil Shelley, Chicago.

The Counts and the Countess

One of America's outstanding sepia trios. Composed of Alma at the piano, Johnny with his guitar and Curtis, who slaps the bass. This sensational new instrumental and vocal combination of stars has ability, showmanship, personality and appearance. Past successful engagements include Chin's, Cleveland; Lou's Bar, Philadelphia; Downbeat Room, Sioux City, Ia., and currently at the Happy Hour, Minneapolis. Held over at every club they have played. All three sing specially arranged harmony numbers, as well as solos and duos. Managed by Delbridge & Gorrell Agency.

Al Cox and His Londonaires

Al Cox was the guitar player with the original Casa Loma Orchestra, and left them to take charge of the Jean Goldkette Booking Office. In recent seasons the Londonaires have played society events for Detroit's smart set. They are currently featured at the Detroit Yacht Club. Managed by Delbridge & Gorrell Agency.

Jack Crawford

Formerly a name leader, Jack is now doing quite well with his Victory Four unit, billed as "America's No. 1 Name Unit." Together for only one year, the unit has been an instantaneous click. Margaret Reed is the featured femme vocalist. The boys recently opened a return engagement at the smart Trocadero Club, St. Paul, Minn. Managed by Frederick Brothers' Music Corporation.

Tommy Cullen

The Tommy Cullen orchestra is a six-piece entertaining corn unit led by Cullen, who has mastered a dozen instruments. The band has a full repertoire of comedy bits in which every member of the outfit participates. Some of the sidemen have been with Cullen as long as six years. Cullen, before entering music as a career, was a Pennsylvania State Trooper. He has just concluded a 26-week engagement at Niel Deigan's, Camden, N. J., and is currently featured at the Twentieth Century Club, Philadelphia. They also played the Enduro, Brooklyn. Management is by Consolidated Radio Artists.

Raby Cummings

Raby, veteran guitarist, leads one of the oldest four-piece outfits in the business. The unit currently consists of three men and a girl, the latter playing piano. The other instruments are bass and trumpet. A commercial feature is jump music which breaks up orthodox sets. Some of their jobs include Schroeder Hotel, Milwaukee; Helsing's Vodvil Lounge and the Town Casino, Chicago. Managed by Consolidated Radio Artists.

Renee Darst and Her Swingettes

The six musically capable girls who comprise the Swingettes are unusual not only for their dance rhythm but because all of them double on trumpet. Renee is a versatile leader, playing sax, clarinet and trumpet. She also sings. Two other canaries in the band and a bundle of clever novelties give the unit a wealth of color and personality. Instrumentation is piano, string bass, three sax and drums. Now playing at the Gay O Club, Junction City, Kan. Other successful engagements include Hollywood Dinner Club, Mobile, Ala., and the Neon Club, Louisville, Ky. Managed and booked by McConkey Orchestra Company.

Lillian Davenport

Lillian is a colored artist playing the piano, Solovox and doubling on voice. She's a specialist on request numbers and seldom fails to comply with requests. She has had considerable experience working theaters and at one time was teamed with her husband in an act known as "Davenport and Davenport." She has also played theaters in Canada. Her jobs as a single include King's Tavern, Cincinnati, and Lyon's Grill, Oklahoma City, Okla. Managed by Ferguson Brothers' Agency, Inc.

Johnny Davis

Johnny Davis leads an outstanding sepia swing novelty quartet playing both dancing and cocktail jobs. Altho blind, Johnny both arranges for the band and directs from his piano. He is also a singer and is frequently featured on popular and standard tunes. The boys are currently appearing at the Plamor Club, Cheyenne, Wyo. Managed by Frederick Brothers' Music Corporation.

Martha Davis

Martha Davis, colored pianist, has developed a Midwest reputation within the past year which has reverberated as far as Philadelphia, where it resulted in a long run at Lou's Moravian Bar. She has been there for seven consecutive months and will remain until Christmas. This Queen of the Ivories originally got her break at Elmer's, Chicago. When Dorothy Donegan, the boogie-woogie pianist, left Elmer's, she replaced her in her evening spot where she remained for several months. Managed by Phil Shelley, Chicago.

Dorothy Daye

Dorothy Daye and Her Hollywood Trio include two girls and a man who recently left the Chicago area for the road. Dorothy has to her credit a seven-year run at Colosimo's, Chicago, where she was featured on the string bass. The unit has recently played the Duluth Hotel, Duluth, Minn., and is currently appearing at the Northland Hotel, Green Bay, Wis. Managed by Alpha Demaree and booked by Consolidated Radio Artists.

Henry Daye Trio

The Henry Daye Trio consists of novachord, drums, with Daye fronting from a wide assortment of instruments, including sax, clarinet, oboe, electric Hawaiian guitar, vibraphone and piano. They have been featured at Ben Marden's Riviera, Fort Lee, N. J.; Kitty Hawk Room at the La Guardia Airport, New York; Helene Curtis Lounge, Charleston, S. C., and are current at the Neptune Room, Washington, D. C. They were holdovers on most of their dates. Management is by Consolidated Radio Artists.

Jack Day's Serenaders

This trio has two boys and a girl whom concentrate primarily on hotel jobs. They all sing and their instrumentation includes accordion, guitar and bass. Some of their recent jobs include the Schroeder Hotel Chain and the Indiana Hotel, Fort Wayne, Ind. Managed by Music Corporation of America.

Derby Hall

Derby is a vocalist, mistress of ceremonies and tap dancer, displaying one or more units of her versatility, depending on the job. She started her career at the age of 8 and worked the Toba Circuit under Clarence Muse, S. H. Dudley and others of the old school. She has played many leading theaters in the country and has appeared as mistress of ceremonies with the Ida Cox Revue as well as a front and vocalist for Gene Pop's band. Booked and managed by Ferguson Brothers' Agency, Inc.

Lucretia Dix

Versatile Continental singer and pianist, who makes an exotic appearance. She plays and sings both popular and semi-classical music and, at the same time, has her own commercial style in rendering boogie-woogie selections. Latter style is a recent development, since her arrival into this country some five years ago. She has appeared all over Europe, including the famed Alhambra and Palladium theaters in London. Among her engagements in this country are the Green Mill Cafe, Chicago, where she stayed for seven months, and the Minnesotan Hotel, Minneapolis. Managed by Phil Shelley, Chicago.

Bunny Doc Trio

An unusual cocktail trio featuring Doc Barker on guitar and songs, Bunny Dillon on piano and Patricia O'Dare on organ. Group plays with plenty of style and keeps the sets varied to maintain interest thruout an evening. Currently appearing in the Duluth Hotel, Duluth, Minn. Managed by Consolidated Radio Artists.

The Dollodions

A trio of two boys and a girl featuring neat work both in comedy and popular tunes. The trio has appeared on various radio programs among them the Alka-Seltzer show. Some of their recent jobs include the Admiral Lounge, Chicago; Indiana Hotel, Fort Wayne, Ind.; Schroeder Hotel, Milwaukee, and the Del-Shore, Chicago. Managed by Consolidated Radio Artists.

Dooley-Harris Funatics

This zany five-piece outfit co-features Phil Dooley, unorthodox drummer and trumpeteer, and Ollie Harris, jovial heavyweight bass man recently with the Jack Le Maire outfit. It also has as a highlight Carol Abbott, comedienne, and Leora Wainright at the piano. They have devised sets full of laugh-getting material which keeps cocktail patrons amused for hours. The unit has worked primarily in Chicago and is currently featured at the Brass Rail in that city. Managed by Consolidated Radio Artists.

Duchess and Her Men of Note

Ellen Claire is the singing duchess and leader of a four-piece male instrument and vocal outfit. The unit boasts of its own Hammond organ and the smallest trumpet in the world. They have been together for 28 weeks at the Statler Hotel, St. Louis; for three months at the Jung Hotel, New Orleans, and are currently appearing in the Balinese Room, Galveston, Tex. Managed by Music Corporation of America.

Al Duke

Pianist, singer, master of ceremonies and comedian rolled into one, Al goes out of his way to build special material which fits his personality as well as the room he happens to be working in. Originally from New York, he has recently invaded the Midwest and has done remarkably well. Recent jobs include a tour of the Albert Pick Chain of Hotels and the Rose Bowl, Chicago. Managed by Music Corporation of America.

Larry Duke

"The Duke of Song and His Piano," Larry is an accomplished pianist, with a style all his own. He has that knack of making friends wherever he goes. He plays all types of music from ballads to boogie. He has a rich singing voice that is the perfect match for his piano style. Some of his recent engagements include Philips Hotel, Kansas City, Mo.; Beachcomber, Omaha; Eastown, Milwaukee; Martin's Lounge, Chicago, and The Dome, Minneapolis. Currently at the New Red Feather Lounge, Milwaukee. His per-
(Continued on page 164)

PERTINENT FACTS

(Continued from page 163)

sonality plus his music make an unbeatable combination. Managed by Delbridge & Gorrell.

Two Dukes of Song

Colored pair featuring neat, classy work on piano and doubling on voice. The boys are Jack Schultz, pianist and singer, and Duke Forte, singer. A list of their engagements includes the Bamboo Room, Kenosha, Wis., and Silver Congo, LaSalle, Ill. Managed by Bert Gervis, Chicago.

The Ebonites

Colored trio featuring Odel Rand, leader, on a hot clarinet. They all sing and all are capable entertainers. Played at Lindsey's Sky Bar, Cleveland, for three months; the Garrick Stage Lounge, Chicago, and are currently working the Blinking Pup, Chicago. Managed by Music Corporation of America.

Jean Eldridge

Jean Eldridge is an up and coming sepiat pianist and singer with a personality that rates her the "Lena Horne of the Midwest" crown. She originally sang with Duke Ellington and his orchestra as well as with Teddy Wilson's band at the Cafe Society, Uptown and Downtown, New York. She is currently appearing at the Clique, Detroit. Managed by Phil Shelley, Chicago.

Lou De Fabbia

Lou De Fabbia's outstanding voice, plus his solid workmanship on his guitar, have rightfully won him the billing of "Society's favorite singing guitarist." Whenever he plays he soon builds a following of fans who come in again and again to hear him sing and play their favorites. No further proof need be cited for this fact than that he's now in his seventh month at the Southern Hotel, Baltimore. Frederick Brothers Music Corporation books.

Sid Fisher's New Yorkers

Sid is a youthful but well known and likable guitarist in the Chicago territory leading one of the best four-piece outfits in that section of the country. Being a capable musician and vocalist himself, he has surrounded himself with talent to match. His instrumentation includes guitar, clarinet, bass and accordion. Vocally, outfit features individual voices as well as four-part harmony. The boys dish out plenty of novelty material, in addition to the standards and pops. Since returning from a long date at the Book-Cadillac Hotel, Detroit, the boys moved back into Helsing's Vodvil Lounge, Chicago, where they can stay as long as they please.

Pat Flowers

Strictly out-of-the-world piano and song stylist, whose range runs from the classics to the low-down boogie-woogie. This fine sepiat artist has chalked up a record of engagements that includes Cafe Society, New York; Coconut Grove, Boston; Apollo Theater, New York; Radio Room, Hollywood, and Orpheum Theater, Los Angeles. He's nearing the end of his second year at Baker's Bar, Detroit. Booking arranged by Delbridge & Gorrell Agency. Managed by William Morris Office.

Charlie Forrest

Known as "The Kansas City Flash," he's the sepiat king of the boogie-woogie pianists with his Rockin' Rhythm Style. Playing many of his original compositions—among them *Patsy Boogie* and *Blitz Boogie*—he's known everywhere as "The Hurricane of the Ivories." Managed by Delbridge & Gorrell Agency.

Bob and Sue Forsythe

This veteran team, featuring Bob on piano and Sue on vocals, boasts one of the largest song repertoires in the business. They have worked some of the best cocktail lounges in the country and are constantly in demand for repeat dates. A full Forsythe season usually consists of two or three dates since their ability to draw new trade and build repeat business earns them one holdover after another. In the past year they have established new long runs at the Kasee Club, Toledo, and Freddie's, Cleveland. They are booked by Frederick Bros. Music Corporation.

Phil Forrest

Pianist and comedian who features novelty songs that have a market in the informal spots. Phil is a good entertainer and one with a long line of gab. He has played for two years at the Airliner, Chicago, and is currently working at the Skyrise, Chicago. Managed by Consolidated Radio Artists.

The Four Blazes

A colored quartet originally from Chicago and together for almost three years. The boys are well known for their rhythmic music and versatility. They have played leading spots in many cities, among them Lindsey's Sky Bar, Cleveland; 115th Club, Glen Forks, N. D., and are currently continuing at the Capitol Lounge in Chicago. The boys concentrate on hot tunes and do a remarkable job playing them in their individual styles. An added feature is Carol Tucker, sepiat song stylist. Managed by Phil Shelley, Chicago.

The Four Blind Mice

The name of this unit rings the bell because in reality the Four Blind Mice are four blind boys, all graduates from the School of the Blind at Janesville, Wis. The boys have been blind since birth and are equally at home on a stand as in their own homes. The unit is comprised of Al Bina on piano; Robert McLain on fiddle, clarinet and tenor sax; Walter Wyss on bass and Raymond Revor on drums. The unit features the baritone singing of Revor as well as trios done in the ultramodern dead-tone singing style. Walter Wyss, the bass man, is known to have absolute pitch. The unit dishes out everything from Viennese waltzes to modern boogie woogie with plenty of riffs as well as top arrangements of the classics in rhythmic style. The outfit has been together for two years and have scored a big success at the Club Detour in Chicago.

The Four Clefs

One of the best known colored cocktail groups which has to its credit 38 Victor records plus prominent cocktail lounge and theater engagements. They hold a top spot in the business because of their strong comedy arrangements and individual four-way vocals. One was featured by the Andrews Sisters in one of their latest recordings *Take It and Git* their recent Universal picture *How's About It?* They are continuing their long date at the Lakeside Club, Decatur, Ill. Managed by Frederick Brothers' Music Corporation.

The Four Senators

The Four Senators, cocktail combo, is composed of Leo Schoenbrun, violin, bass and vocal; Don Finerty, bass, trumpet and voice; Alex Asheychik, accordion and trumpet, and Bob Roberts, manager, who sings and plays guitar and bass. Joanne Ryan, fifth member of the group, furnishes vocals. Combo took its name from one of its first engagements, the Ten Eyck Hotel, Albany, N. Y. Since its formation in 1928 the Four Senators unit has done radio dates and has appeared at the Statler Hotel, Buffalo, N. Y.; Hotel New Yorker, Jack Dempsey's, and Barney Gallant's, New York City; Roosevelt Hotel, Pittsburgh; Book-Cadillac, Detroit, Mich., and the Tampa Terrace Hotel, Tampa, Fla.

Carolyn Francis

Swing piano stylist and one of the most promising in her field. She has been acclaimed a favorite by many name band leaders for her style, personality and showmanship. Vincent Lopez, Little Jack Little and Duke Ellington, among others, have been praising her work. She has numerous radio broadcasts and an engagement at the Radio City Music Hall, New York, to her credit. Currently pounding out rhythms at the Del Shore, Chicago. Managed by Consolidated Radio Artists.

LeRoy Gentry

Colored pianist and singer, who boasts of some of the best jobs in the cocktail field. Ambitious and talented, he looks forward to his first concert in Kimball Hall, Chicago, in October. He was originally a concert pianist and longhair work is still his favorite pastime. Some of his jobs include the Crest Vogue Lounge, Detroit; Fenway Hall, Cleveland, and the Lawrence Bowl, Chicago. Managed by Phil Shelley, Chicago.

The Gentlemen of Note

A male trio composed of top features of former standard units and rated by talent buyers as one of the strongest in the cocktail field. The boys are Harold Blackwelder, bass man, who also sings with a beautiful bass voice (formerly with the Bards); Joe Costa, accordionist and pianist, who has a trained tenor voice (formerly with the Gentlemen of Rhythm), and Paul Fay, handsome guitarist and baritone (formerly with Billy Chandler's Benedicts). They are in heavy demand for hotel jobs. Some of their jobs include the Terre Haute House, Terre Haute, Ind.; Montelone Hotel, New Orleans; a 20-week run at the Ohio Hotel, Youngstown, O., and the Mark Twain Hotel, St. Louis, where they will carry on until November 8. They open on November 8 at the Oliver Hotel, South Bend, Ind., and are contracted to remain there thru January 2, 1944. Managed by Music Corporation of America.

Bill Gooden

Bill is known as the dynamic wizard of the ivories. He plays, he sings and he entertains. This sepiat boogie-woogie artist is one of America's finest. Some of his past engagements include Swank Show Boat, Orlando, Fla.; Coconut Grove Blue Room, Boston; Vogue Cocktail Lounge, Detroit, and Chancellor Bar, Philadelphia. He set a record in all spots he has played as a show-stopper. Managed by Delbridge & Gorrell Agency.

Pauline Graham

A product of California, featuring her piano and voice. A particular favorite on the West Coast, only because she has limited her engagements to that territory, she will soon head East to duplicate her West Coast successes. Pauline features a large repertoire of songs and is particularly adaptable in spots where customers request many "off the beaten path" tunes. Booked by Frederick Brothers Music Corporation.

Grace and Scotty

Grace and Scotty extend their harmony work into private life, being a man and wife team. Between both they play about a dozen instruments, including piano, celeste, accordion, vibraphone, guitar, harmonica and banjo. They also sing solo and in harmony. Grace and Scotty have been featured at some of the leading lounges in the country, including Chin's, Cleveland; Mark Twain Hotel, Elmira, N. Y., and the Crystal Cocktail Lounge, Troy, N. Y. They are directed by Consolidated Radio Artists.

Alice Hall Quartet

Alice Hall fronts a combo which includes two boys and two girls, all musicians and all entertainers. Their instrumentation includes sax, piano, accordion and drums. Originally a trio, Alice has recently augmented her group. She herself plays the accordion and sings; Rae Hall, sister, drums and sings pops and oldies. Arnold Santi is featured on the saxophone. Boogie-woogie work on the accordion is one of the unit's highlights. Outfit is continuing indefinitely in the Town Casino, Chicago. Managed by Consolidated Radio Artists.

Billie Hammond

Miss Hammonnd is known as "The Lovely Lady of the Accordion." She has that knack of entertaining groups that makes her the perfect entertainer for all occasions. She was featured on the road tours for the past three years by General Motors, Norge Refrigerator, Socony-Vacuum Oil Company and International Harvester Company—all repeat bookings. Her strolling with the accordion has never been done with more grace and charm. Managed by Delbridge & Gorrell Agency.

Jonnie Hardimon

Jonnie Hardimon is a versatile singer and pianist featuring boogie-woogie rhythms. He has had extensive experience in the cocktail field and adapts his style of work to the job at hand. He is one of the classiest appearing pianists in the business, which is a definite asset for his act. After working for six consecutive months at Elmer's Cocktail Lounge, Chicago, he moved over to the 1111 Club, in the same city, where he has been booked indefinitely. Managed by Phil Shelley, Chicago.

Harding and Moss With Billie Joyce

Harding and Moss do a double turn at the electric organ and piano respectively, playing everything from pops thru semi-classics. Billie Joyce handles the vocals and covers blues, ballads and classics with a three-octave range. In addition to their musical feats, Moss does portrait sketches in pastels of patrons. Trio has played spots from Coast-to-Coast, including the Beverly Hills Hotel, Hollywood; Neptune Room, Washington; Hotel Roosevelt, Pittsburgh; Hotel Syracuse, Syracuse, N. Y.; Hotel Stuyvesant, Buffalo, N. Y., and El Rancho, Las Vegas, Nev. They are currently working at the Hotel Dixie, New York. Booked by Music Corporation of America.

Mel Henke

Mel Henke, classy pianist, has started out on his own recently after touring with several units which he himself had organized. With wonderful training behind him, he boasts of a strong and individual technique. Mel has tremendous possibilities and is rated to become a name pianist within the next year. He has been working at Elmer's, Chicago, for the past couple of months and will remain there at least until January 1, 1944. Managed by Phil Shelley, Chicago.

The Hickory Nuts

The Hickory Nuts, cocktail combo composed of four instrumentalists, do burlesque hillbilly novelty routine on the radio and in clubs. Under the management of Charles E. Green, Consolidated Radio Artists, they have been signed by Columbia for a series of pictures. Personnel is Pansy Newson, pianist for the modern combo and accordion in hillbilly sequences; "Chubby Chuck" Roe, comic who toured Europe in 1931 with an act, doubles on string bass and banjo; Willie Evans, guitarist and singer, as well as saw and bazoooka artist, and Lou Hamilton, emcee of the act who also yodels and plays fiddle, guitar and bass. Hamilton is a former network announcer and studied violin at Coomb's Conservatory, Philadelphia, and the Royal Academy of Music, London.

Lola Hill

Lola is one of the most respected cocktail unit leaders in the field, taking her job seriously and giving it the best in her. She is a pianist by trade and a highly capable one at that, playing varied tempos with skill and showmanship. Her four-piece outfit also features three men on accordion, bass and guitar. Plenty of vocals and novelties all the way. Almost an institution in Chicago, she has played dozens of jobs in that town and more recently the Drum, Sherman Hotel's Dome, Band Box and currently the Brass Rail. Managed by Consolidated Radio Artists.

Art Hogle's 4 Red Jackets

Art Hogle is a well-known violinist and leader of an equally well-known four-piece unit that has played fine jobs from Coast-to-Coast. Following a year's work on the West Coast, the unit moved into the McCurdy Hotel, Evansville, Ind., where they wind up a 12-week run October 3. The boys feature impressive four-part harmony work. Managed by Music Corporation of America.

Bill Huggins

Bill Huggins is a guitarist-singer who has never played with an orchestra and eschewed all agents until his tie-up with Consolidated Radio Artists, currently managing him. Huggins for a long time was a feature on an early-morning show on the Mutual Network, where he was billed as "Lazy" Bill Huggins. He plans to work smart hotel lounges and eventually go back to an early-morning air spot. He thinks he can combine the two with a short rest in between.

Everett Hull

Everett Hull and His Topnotchers consist of three male musicians and Lee Darren, charming vocalist. The unit is one of the oldest in the cocktail field around Chicago and boasts of real musicianship. Everett is said to play the only electric bass in the field and has gained considerable reputation as the builder of the "human bass," an instrument that does just about everything but talk. He uses the "human bass" on theater jobs. Everett also doubles on
(Continued on page 199)

had received at the Broadway movie house. Before he left the cafe, his pay check had been upped a couple of times and he returned to the Paramount shortly afterward for four weeks at \$2,500 per.

Not bad for a six-month span but only the beginning in the way of earning real money. His brief appearance in a Columbia "B" film brought him a \$1,000 bill. His next at RKO meant 25 grand in the till, with options bringing that much again each time out. His theater price is now pegged in the neighborhood of \$5,000. Plus Columbia record royalties, plus broadcasts, plus all that comes to those that have, the grand total will be breath-taking. And, of course, Swoonatra's four singing engagements with the symphony orchestras of New York, Hollywood, Cleveland and Washington gave him a national prestige dough can't buy.

Haymes, Como Coming Up

BILL BURTON, who in June gave up tracking around the countryside with Jimmy Dorsey's band to set up a talent agency, has Haymes under contract and Burton, who will be forgiven a slight bias in favor of his boy but is, nevertheless, a shrewd cookie, estimates that by January of next year Haymes will have caught up with Sinatra and will match his earnings for '44. A quarter-million, guesses Burton. The two flickers a year that will be made for 20th Century-Fox under a seven-year term contract, should help get the kitty started.

Haymes also got off to a good start with a healthy stretch at a Gotham bistro, and on July 18, began a network commercial, "Here's to Romance," to the tune of an estimated \$1,000 per broadcast. In June, four sides waxed for Decca were released by the disk firm with a fanfare intended to catch the ears of any who might have neglected to appreciate the voice of its new singing star. And in July Burton signed a long-term contract with 20th Century-Fox for Haymes.

THE BOOM IN BINGS

(Continued from page 31)

It is claimed that Como will draw a fee close to Sinatra's \$25,000 for his own whirl before the 20th-Fox cameras. And while General Amusement Corporation, which still technically manages Sinatra as well, is loath to draw comparisons, it is confident that Perry will be right up there with the other boys.

Como spent the past five years of his professional career in the relative obscurity of Ted Weems's band. He, too, checked into a Broadway cafe and he, too, was waxed in June. Victor, together with GAC, has set in motion the proper publicity build-up, and the six-week stay at New York's Strand Theater during July-August helped spread the name of Como.

Whether or not Bob Eberly will join the ranks of singing singles remains in question at the time of writing. The question was considered many months ago by Eberly, Jimmy Dorsey and their manager, Bill Burton. Eberly, whose loyalty to Dorsey is unbounded, felt that a draft call for the army was a real possibility and if it were on its way, he wished to exit still a member of the Dorsey organization. His salary is the highest of all band singers, reported around \$500, besides which he receives considerably more for every film he makes with the band.

Gal vocalists giving up their band chores for bigger things as soloists is an old story. Dorothy Lamour, Alice Faye and Frances Langford are some of the earliest trail blazers. Mildred Bailey and Ramona are former Paul Whiteman thrushes; Ella Fitzgerald was dis-

covered by the late Chick Webb in an amateur contest; Ginny Simms spent many years with Kay Kyser; Lena Horne chirped for Noble Sissle and later, Red Allen; Billie Holiday worked for Artie Shaw; and more recently, many others have stepped out front and center. Leading this parade is Helen O'Connell, whose theater price has been stepped up to \$2,500.

Jewels in Tiffany Settings

ALL THIS is most natural and inevitable, says Burton, who should know. A band provides the "Tiffany setting that gives the jewel a chance to sparkle." Leaders often spend thousands of dollars in the creation of that setting, purchasing the right kind of gowns, providing the most effective band arrangements, and building the singer until he or she is strong enough to mow the customers down. Dorsey had Miss O'Connell's successor, Kitty Kallen, on the pay roll for eight weeks before she sang a note in public. Arrangements had to be changed, the twosomes with Eberly had to be rehearsed, and when everything was in apple pie order, the new band vocalist was unveiled.

This is the "new" show business, claim those who are helping create it. The demand for "matinee idols" is as firm as it ever was, only now the supply is answering the new character of the demands.

The matinee (and the mighty important morning) business is drawn almost exclusively from the younger generation, and it is the teen-age audience that must be satisfied. This audience has made its desires known in no uncertain terms. It is the modern dance band it wants, with singing or comedy acts that are in complete harmony with the seven-brass, five-reed music emanating from the stage.

This audience has expressed its preference for the James, Kayes, Goodmans, Kysers and Dorseys, and the kind of vocalists the most popular bands carry. Can anyone help it if the vocalists are all little Bings?

duction). Orchestrations by Raymond Sinatra and Lionel Rand. Vocal arrangements by Sinatra, Orchestra directed by Sinatra.

(1942-'43 Season)

LET FREEDOM SING (Opened October 5, 1942)

Music and lyrics by Harold Rome. Additional music and lyrics by Earl Robinson, Marc Blitzstein, Lou Cooper, Roslyn Harvey, Walter Kent, Jack Gerald, David Gregory, Lewis Allen, Hy Zaret, Jay Gorney, Herman Myers and Edward Eliscu. Musical direction by Lou Cooper. Musical arrangements by Morton Gould and Phil Lang. Orchestra directed by David Mordecai.

COUNT ME IN (Opened October 8, 1942)

Music and lyrics by Ann Ronnell. Book by Leo Kerr and Walter Brady. Orchestrations by Russell Bennett. Special orchestral arrangements by Hans Spialek and Don Walker. Vocal arrangements by Buck Warnick. Additional choreographic music written by Will Irwin. Orchestra directed by John McManus.

BEAT THE BAND (Opened October 14, 1942)

Music by Johnny Green. Lyrics by George Marion Jr. Book by Marion and George Abbott. Orchestrations by Donald Walker. Orchestra directed by Archie Bleyer

THE TIME, THE PLACE AND THE GIRL

(Opened October 21, 1942)

Music by Joe Howard. Lyrics by William B. Frfelder. Book by Will M. Hough, Frank R. Adams and Joe Howard, revised by Will Morrissey and John Neff. Orchestrations and arrangements by Louis Katzman. Musical director, Katzman.

ROSALINDA (Opened October 28, 1942)

Music by Johann Strauss. Lyrics by Paul Kerby. Musical director, Erich Wolfgang Korngold.

NEW FACES OF 1943 (Opened December 22, 1942)

Music by Lee Wainer. Book and lyrics by John Lund. Additional lyrics and sketches by June Carroll and J. B. Rosenberg. Orchestra conducted by Wainer.

YOU'LL SEE STARS (Opened December 31, 1942)

Music by Leo Edwards. Book and lyrics by Herman Timberg. Musical supervision. Harold Stern. Musical arrangers, Adam Carroll and Bernard Weissman. Musical director, Charles S. Sanford.

BROADWAY MUSICALS PAY OFF

(The Scoreboard)

(Continued from page 25)

SOMETHING FOR THE BOYS (Opened January 7, 1943)

Songs by Cole Porter. Book and lyrics by Herbert and Dorothy Fields. Orchestrations by Hans Spialek, Don Walker, Russell Bennett and Ted Royal. Choral arrangements by William Parson. Orchestra conducted by Parson.

LADY IN THE DARK (Return; opened February 27, 1943)

Music by Kurt Weill. Lyrics by Ira Gershwin. Book by Moss Hart. Orchestrations and vocal arrangements by Weill. Musical sequences staged by Hassard Short. Musical direction by Maurice Abravanel.

OKLAHOMA! (Opened March 31, 1943)

Music by Richard Rodgers. Book and lyrics by Oscar Hammerstein II. Orchestrations by Russell Bennett. Orchestra directed by Jacob Schwartzdorf.

ZIEGFELD FOLLIES (Opened April 1, 1943)

Music by Ray Henderson. Lyrics by Jack Yellen. Orchestrations by Don Walker. Orchestra directed by John McManus.

THE STUDENT PRINCE (Opened June 8, 1943)

Score by Sigmund Romberg. Book and lyrics by Dorothy Donnelly. Orchestra under the direction of Pierre de Reeder and Fred Hoff.

EARLY TO BED (Opened June 17, 1943)

Music by Thomas (Fats) Waller. Book and lyrics by George Marion Jr. Musical orchestrations by

Don Walker. Vocal arrangements by Buck Warnick. Special ballet music composed and arranged by Baldwin Bergersen. Orchestra directed by Archie Bleyer.

THE VAGABOND KING (Opened June 29, 1943)

Music by Rudolf Friml. Book and lyrics by Brian Hooker and Russell Janney, based on Justin Huntly McCarthy's *If I Were King*. Orchestrations and musical direction by Joseph Mafer.

THE MERRY WIDOW (Opened August 4, 1943)

Music by Franz Lehár. New book by Sidney Sheldon and Ben Roberts. Lyrics by Adrian Ross. Special lyrics by Robert Gilbert. Orchestra manager, Morris Stonski. Conductor, Robert Stolz.

CHAUVE-SOURIS OF 1943 (Opened August 12, 1943)

Music compiled and arranged by Gleb Yellin. English lyrics by Irving Florman. Orchestra directed by Yellin.

RUN LITTLE CHILLUN (Opened August 13, 1943)

Music, book and musical direction by Hall Johnson.

(September Openings)

BLOSSOM TIME (September 7)

Book by Dorothy Donnelly and Sigmund Romberg. Based on German original of Willner and Reickert. Music borrowed from melodies of Franz Schubert and H. Berte. Orchestra conducted by Pierre De Reeder.

BRIGHT LIGHTS (Week of September 12)

Music and lyrics by Jerry Livingston, Mack David, Dick Leibert, George Blake, Norman Zeno, Al Scofield, Teddy Hall and Jean Herbert. Orchestrations by Ted Royal, Hans Spialek, Russell Bennett. Vocal arrangements by Buck Warnick. Orchestra directed by Max Meth.

MY DEAR PUBLIC (September 9)

Music by Irving Caesar. Gerald Marks and Sam Lerner. Lyrics and book by Caesar and Charles Gottesfeld. Orchestrations by Hans Spialek, Don Walker and Ted Royal. Vocal arrangements by Buck Warnick. Orchestra directed by Harry Levant.

PORGY AND BESS (Revival; September 13)

Credits same as above.

ONE TOUCH OF VENUS (Week of September 26)

Music by Kurt Weill. Lyrics by Ogden Nash. Conductor, Maurice Abravanel.

records has been cut considerably, and this has affected the whole market as well as the juke box market. But the thousands of juke boxes in public places have been on the job every day in the year continuing to make the public record conscious and phonograph conscious. Many thousands of homes did not purchase a phonograph before the war curtailed so many manufacturing industries, but everybody comes in contact with a juke box and its recorded music in the daily routine of life in practically every town and city in the country. All of these machines, as records are played by patrons, remind groups of people of the high quality of recorded music and continually advertise the fact that recorded music still exists. In that way the juke boxes are bridging a gap that might otherwise affect the recording business adversely. As soon as phonographs and records can be made again in full quantity, the public will already understand the value of such music.

Just how conscious the public will be of phonographs and records is suggested by a trend recently noted in newspapers. Magazines and the press are showing a strong tendency now to speak of all home phonographs having record changers as juke boxes. The prediction can be made that before the war ends it will be common practice in the United States to call all phonographs that have record changers by the name of "juke box." This means that the commercial automatic phonograph so popularly known as a juke box has had permanent effects on music history in the United States, and forever after the term "juke box" will be common in American homes.

the union managed to stamp out that conflagration momentarily with promises from the singing boys that they wouldn't do it anymore. But not until the swooning trio of Frank Sinatra, Dick Haymes and Perry Como knocked out a couple of home runs, with daddy Crosby himself accounting for a couple of more hits.

Then came the deluge, and perhaps the final straw—smash sellers by folk tune artists, or hillbillies as they are known to the trade. A half dozen guys Petrillo probably never heard of began registering with songs Jimmy might not even call music.

Besides being marked by such phenomena as successful reissues, all-vocals and hillbillies, the year of the ban also brought into being "bootleg" recordings. For many weary months the union's amateur gumshoes tried to track down the card-holding musicians who were scabbing, but finally gave up the chase.

Even a Win Is a Draw

ODDLY enough, it wasn't the record successes the AFM chief was referring to

NO JUNKING OF JUKES

(Continued from page 27)

Public Support Is Demonstrated Daily

MANY ENGAGED in the juke box business report that during the past year the patronage of their machines has maintained a higher level than ever before. These reports of increased public patronage of juke boxes have been verified from many sources and can be accepted as true. Even banking firms that have been engaged in financing purchase of juke boxes can furnish authoritative evidence of the success of juke boxes during the war. This is taken as the best of proof that the public likes juke box music and will continue to play it.

Operators Show How To Handle Records

ONE OF THE MOST discussed topics in the juke box trade during the past 12 months has been the shortage of records.

It needs to be repeated, however, that operators of juke boxes have shown original American ingenuity in getting records for their machines when there are any records to be had at all. They have managed to keep their machines fully stocked at all times with records of such quality that the public is willing to play them at a higher rate than ever before. Men in the business know that the public has been patient in many ways, just as the public has been patient with the radio industry and

other branches of the music world. The public has well understood that operators of juke boxes could not always get records and that in many cases the records would be inferior in quality.

Trade Hold Firm All Along the Line

THE GENERAL organization of the juke box trade remains pretty much the same as before the war. The manufacturing firms, about six in number, have been engaged in the production of war goods since May 1, 1942. These firms are making excellent records in war production.

Distributors of juke boxes have remained faithfully at their posts and have been of great assistance to operators in maintaining their machines in good repair.

Operators of juke boxes have had to make many changes in their local business set-ups in order to cope with rapidly changing conditions. Many operators have gone back to servicing and repairing their own machines when help was not available. In some cases they have employed women to service their routes. In other cases, they have combined routes or reduced the mileage in order to conform with government regulations and available transportation. One of the most interesting stories in the juke box industry is found in the many reports of what operators have done to cope with present conditions.

Operators have certainly shown great wisdom and energy in keeping their business alive and furnishing popular music in the thousands of establishments that now depend on juke box music for their customers.

ONE YEAR OF THE RECORD BAN

(Continued from page 81)

when he said: "They've got us punch drunk." It was the bumpy ride the recorders have been giving him and his organization in their effort to win a legal victory as well.

With the electrical transcription firms carrying the ball for the radio interests behind most of the recording industry, they brought the case to the United States Senate and the National War Labor Board, plus an assist from the Department of Justice which brought the Supreme Court into the picture. The union came thru all these juridical entanglements with its ban intact, but oh the suffering and oh the travail.

At the time of this writing, the first week

in September, the rival groups are locked again in legal argument before the fact-finding panel appointed by the WLB, which had ruled the embroglio a labor dispute and accepted jurisdiction. The three-man panel, sitting in New York, is sifting the facts and from the tone of the member's questions is ready to bring the bloody battle to an end.

Petrillo says his side's loss has been heavy, but that it must be expected by any organization that is pioneering. If the union loses and the WLB rules that a strike exists, the musicians will have to pick up their instruments and go back into the studios to await another day when the conditions are more fortuitous. If the AFM wins, it will have succeeded in establishing a principal that musicians have the right to refuse to "play at their own funeral," as they express it, and can dictate the terms under which their funeral music must be played.

But totaling up the year's score, it would appear that even if the union wins, the best it will be getting is a draw.

THE DEVIL SAT DOWN AND CRIED

HARRY JAMES ON COLUMBIA #36466

ERSKINE BUTTERFIELD ON DECCA #8600

QUICK WATSON, THE RHYTHM

Used in March of Time's "SHOW BUSINESS AT WAR"
ALSO FILMED ON SOUNDIES

In Preparation

SNEAKY PETE

By Don Redman, Willie "The Lion" Smith and Walter Bishop

WHAT MORE COULD I ASK 'OF LOVE

By Pat Rossi, Addy Amor and Walter Bishop

Featured by Bob Hamilton, Jack Ward, Leo Rusotto and Marty Dale on WJZ (Blue Network). Also by Don Redman and Sandy Spear on WOR (Mutual Network).

TARGET FOR TO-NIGHT IS YOUR HEART

By Lew Lehr and Walter Bishop

WHISPER A PRAY'R OF LOVE

By Elizabeth Hogue and Walter Bishop
Featured on WJZ by Arthur Fields and his Woodshedders.

PUBLISHED BY

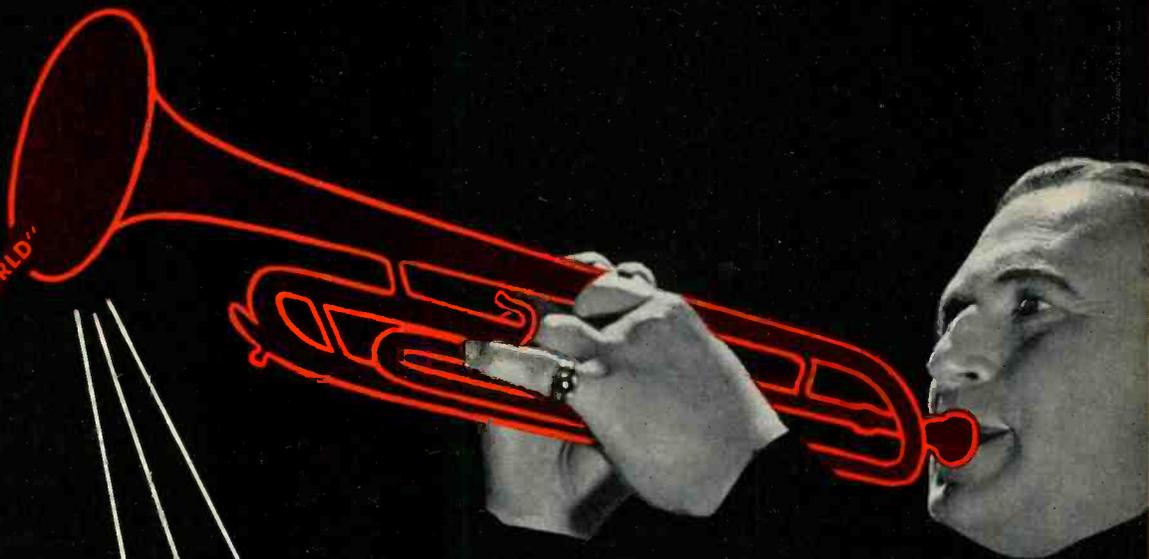
WALTER BISHOP

1650 BROADWAY, N. Y. 19, N. Y.

IN A FEW LINES...



"THE MAN WHO PLAYS THE SWEETEST TRUMPET IN THE WORLD"



Charlie SPIVAK

AND HIS ORCHESTRA

featuring:
the stardusters

Hollywood Palladium
NOW HITTING RECORD
PEAK! SET 26-YEAR B. O.
MARK AT N. Y. PENNSYLVANIA
HOTEL IN APRIL—
TOPPING GREATS!

20th Century Fox
JUST COMPLETED TRE-
MENDOUS MUSICAL ROLE
IN FILM DEBUT,
"PIN UP GIRL"!

Victor Records
RECENTLY SIGNED CON-
TRACT TO JOIN THE FAM-
ILY OF "THE WORLD'S
GREATEST ARTISTS ON
VICTOR RECORDS"!

personal management: max schall
direction: general amusement corp.

THE GREATEST "FLIGHT" IN THE HISTORY

THE MUSIC MAKERS

Piloted by

Harry
JAMES

and a great crew including
HELEN FORREST • BUDDY MORENO
JOHNNY McAFEE • CORKY CORCORAN

SHATTERS
BAND RECORDS

in **FILMS • RADIO**
on **RECORDS** and on
PERSONAL APPEARANCES



ALL AROUND

Declared America's Number One Band in The Billboard's 5th Annual College Poll, Martin Block's Make-Believe Ballroom Poll, and in practically every other national poll held throughout the year.

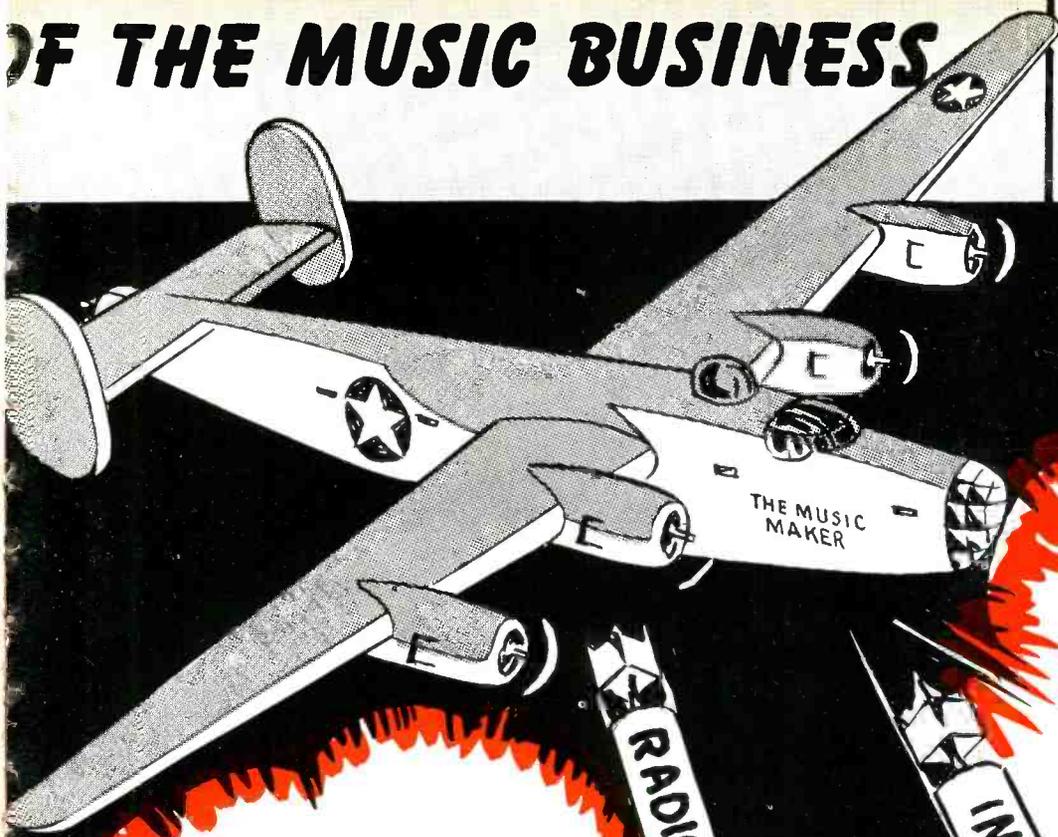
Featured in leading magazines and newspapers from Coast to Coast, including stories in Saturday Evening Post, Life, Collier's, Liberty, New York Times Magazine Section, and hundreds of others, including Who's Who in America, and Who's Who in the Western Hemisphere.

Personal Managers

FRANK MONTE

DAVID HYLTON

OF THE MUSIC BUSINESS



RADIO

IN PERSON

The Top band air show
3 times weekly
via CBS Coast to Coast for

**CHESTERFIELD
CIGARETTES**

Big box-office smash in
engagements at

Frank Dailey's
TERRACE ROOM
Newark, N. J.

PARAMOUNT THEATRE
New York

**HOLLYWOOD
PALLADIUM**

HOTEL ASTOR
New York

and scores of other engage-
ments throughout the country

RECORDS

PICTURES

Sensational Columbia record sellers!

COLUMBIA 36677
"I HEARD YOU CRIED
LAST NIGHT"
backed by "James' Session"

COLUMBIA 35587
"ALL OR NOTHING AT ALL"
backed by "Flash"

COLUMBIA 36672
"VELVET MOON"
backed by "Prince Charming"

COLUMBIA 36668
"I'VE HEARD THAT SONG
BEFORE"
backed by "Moonlight Becomes You"

**"BEST FOOT
FORWARD"**

top grosser featuring a
name band!

IN PRODUCTION

"MISTER CO-ED"

Coming
"TWO SISTERS AND A SAILOR"

All for MGM
All in **TECHNICOLOR**

DIRECTION

MUSIC CORPORATION OF AMERICA



Thanks, Everybody
Hinah Shore

The Billboard 1943 Music Year Book

MUSIC PUBLISHERS

THE music publishers have had a good year. There have been less crying towels used in '42-'43 than have been used in nearly 10 previous seasons. True the publishers haven't liked the distributing problem, but at least they started, during the season, down the road to the realization that the music stores do not supply all the answers to sheet music sales.

That's something folks.

True this "came-the-dawn" realization has happened before, at least a few times during the history of the publishing business, but this time it looks as if it's going to take. One publisher is actually spending money investigating every form of retail outlet in the nation, from stationery store to dress shop—to find out where sheet music can be sold—and where sheet music will find sellers. And what he's finding out is going to be a surprise to everyone . . . when and if he releases the facts.

The record ban had its aches but the all-vocal records paid off and reissues made money for publishers who were wise enough to reissue the sheet music at the same time.

Actually the war has had less effect on music publishers than it has had on many other segments of the business. Paper was a little tighter (it doesn't take a lot of paper for a song), but it wasn't too tight. There were just as many hits, just as many air plugs and just as many contacts to be made.

The balance sheets at the end of the season will be on the black side. It's nice not to have to use red ink for a change.

Section 6

A New Future for Sheet Music 177

The music publishers realize that the public no longer buys—it has to be sold. This should mean that good, sound business will surge to the fore in the publishing field, to the benefit of all.

Hits—The Aspirin of Music Publishers 179

If you see a smile on a music man's face, you spell it H-I-T. The year 1942-'43 has brought many smiles to publishers' faces and it was also a year that wrinkled many a brow.

Association Reports 180

SPA 180

MPPA 180

MPCEU 180

SESAC 180

AMP 181

ASCAP 181

BMI 182

Seven associations do their bit to smooth out, or complicate, the life of the music business. The Billboard 1943 Music Year Book brings to the industry seven reports on what they're doing and expect to do.

Music Publishers 183

ASCAP 183

BMI 184

The publisher-members of the American Society of Composers, Authors and Publishers, Broadcast Music, Inc., and the Society of European Songwriters, Authors and Composers, all in one list comprising by far the greater majority of all the publishing firms in America. Complete with names and addresses.

STEPPED UP — BIG!

A Greater

LEEDS MUSIC

OUTSTANDING
COPYRIGHTS IN
The Greater
LEEDS CATALOGUE

JIM AMEN
UNDECIDED
LITTLE GIRL
HEARTACHES
HE'S MY GUY
SAVOY BLUES
RHUMBOOGIE
PICCOLO PETE
SILVER SHIELD
LOUISE LOUISE
PEACEFUL VALLEY
SLEEPY SERENADE
TROUBLE IN MIND
MY MONDAY DATE
ADORATION WALTZ
FOR DANCERS ONLY
RUSTY DUSTY BLUES
END OF THE WORLD
MISTER FIVE BY FIVE
LET'S HAVE A PARTY
I'LL REMEMBER APRIL
ADDRESS UNKNOWN
HEEBIE JEEBIES BLUES
HAWAIIAN PARADISE
OUTSKIRTS OF TOWN
WOODCHOPPER'S BALL
'TAINT WHAT YOU DO
SHOEMAKER'S HOLIDAY
WALTZING IN A DREAM
WAC IS A SOLDIER TOO
WHISTLING IN THE DARK
MY EXTRAORDINARY GAL
AS LONG AS I HAVE YOU
LITTLE LADY MAKE BELIEVE
I IDOLIZE MY BABY'S EYES
STARS AND GRIPES "SCORE"
BOOGIE WOOGIE BUGLE BOY
I CAN'T LOVE YOU ANYMORE
HOW LONG BABY HOW LONG
NOBODY'S DARLING BUT MINE
I LOVE YOU MUCH TOO MUCH
HEAVE HO MY LADS HEAVE HO
WHISTLING IN THE WILDWOOD
WELL ALL RIGHT (DIG DIG DIG)
WHEN IT'S NIGHT TIME IN NEVADA
BEAT ME DADDY EIGHT TO THE BAR
YOU'RE A LUCKY FELLOW MR. SMITH
THERE WAS A NIGHT ON THE WATER
CAN'T YOU HEAR ME SAY I LOVE YOU
KEEP SMILIN' KEEP LAUGHIN' BE HAPPY
SCRUB ME MAMA WITH A BOOGIE BEAT
BETWEEN 18TH N' 19TH N' CHESTNUT ST.
MAD ABOUT HIM, SAD ABOUT HIM BLUES
I WOULDN'T CHANGE YOU FOR THE WORLD
BUILD IT UP, PAINT IT NICE, TEAR IT DOWN
YOU'RE JUST A FLOWER FROM AN OLD BOUQUET
THE BREEZE (THAT'S BRINGING MY MONEY BACK TO ME)
I FOUND YOU OUT WHEN I FOUND YOU IN SOMEBODY
ELSE'S ARMS

CURRENT HITS

ALL OR NOTHING AT ALL
COW COW BOOGIE
GET ON BOARD, LITTLE CHILDREN
C'MERE BABY

COMBINING THE
CATALOGUES OF

LEEDS MUSIC
CORP.

OLMAN MUSIC
CORP.

CONSOLIDATED MUSIC PUB.
HOUSE

JENKINS MUSIC
CORP.

KAYCEE MUSIC
CORP.

LEEDS MUSIC IN STATISTICS — 1939-43

EMPLOYEES



OFFICES



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— PHONOGRAPH RECORD SALES OF LEEDS TUNES —



LEEDS MUSIC CORP.

LOU LEVY, President

NEW YORK
RKO Building

CHICAGO
54 W. Randolph St.

HOLLYWOOD
1537 No. Vine St.

A NEW FUTURE FOR SHEET MUSIC

SHEET MUSIC, today as yesterday—and on the morrow, too—represents the life stream of the music publishing industry. Yet in face of its vital importance in terms of revenue-producing, the sale of sheet music is notorious for its association with every antiquated method of merchandising.

Certainly a song like "White Christmas," which went way over the million mark in point of sales, can sell for itself even in a shoe store. But not every song is a "White Christmas." And not every publisher can enjoy the prosperity of a "White Christmas."

For too long a time the publisher was concerned only with the number of copies to print. And when to start calling the copies back. Such a sales policy is now merely "looking down your nose." Today the publisher is beginning to look a bit beyond his nose. And he finds that the old and stereotyped outlets are not enough. And therein lies the future of sheet music.

Pre-War Sheet Music Outlets Not Enough

THE music stores and the few chain stores long serving as the only outlets for sheet music are hardly enough today to make for effective distribution. The vital need is for red corpuscles—representing fresh blood for a life stream that has remained too long stagnant by back-woody business methods.

The public's buying habits have been so conditioned today by modern business practices that it will no longer "seek out" its merchandise. Instead distribution must be so arranged that it will always be available to all at the mere turn of the hand. You can't depend on the public any longer to hunt out a side street to find a music store. Instead the public will just do without. And that is exactly what has been happening to the sheet music industry.

What new outlets have been developed in recent years has been due primarily to the foresight and aggressiveness of Walter Douglas, himself a former publisher, as president of the Music Publishers' Protective Association, and Larry Richman, of the Music Dealers' Service. Realizing that there are countless thousands of potential sheet music locations among the general stores, chain stores and newsstands throughout the country, instead of merely the odd 7,000 regular music counters, they set forth an ambitious plan to service such outlets which could never hope to handle all that Tin Pan Alley rolled off the printing presses. Yet these outlets could sell sheet music.



Music stores (7,000 strong) can't do the job of supplying singing America with all the music it wants—Music racks on newsstands in railroad stations are assisting in the job but farsighted merchandise men are aiming at the potential customer in every existing chain store.

AS A result, they developed the revolutionary 21-pocket rack system whereby they not only did all the buying for the stores and stands, but even told them when to make returns. It was an outgrowth of the merchandising experiment conducted by Hearst's International News Service, which set up similar racks at newsstands and railroad stations. About 1,000 racks were placed at such outlets by INS, using 10 different song sheets for each rack. And the success of the Hearst plan was immediate and most pronounced in the small towns where there were no regular music stores.

Similar successes with the rack system are being enjoyed by Jack Robbins, of the Robbins, Feist & Miller music publishing companies. About a year ago the Robbins firms made an exclusive deal with the American News Company which looked to sheet music as an effective sales substitute for the candy and chewing gum no longer available for its stands. As a result the American News Company contracted for 1,000 copies of a special Victory Song Book folio that retails at 25 cents.

Racks Sell Sheet Music Everywhere

STILL another major success with racks was scored by Butler Bros., the big Midwestern merchandising chain, servicing the small general and merchandise stores. Originally opening up 1,000 new locations for the sale of sheet music, the Butler chain now uses more than 4,000 racks.

While the rack system, at this time, is seen as the alpha and omega for the future of sheet music, the more enterprising publisher will go even a step farther in formulating his post-war plans. There is, and there always has been, a definite need for each publisher to create a department within his organization for a merchandising expert.

If the music jobbers themselves had been set up to provide for a merchandising man—a sort of resident buyer—sheet music might not have been in its sorry state for so many years.

Introducing 

"the little guy who looks like you"

Words and Music by
TIM SPENCER

Moderato

I traced his lit-tle hand on your let-ter to-night— And I'm
 send-ing it on— to you, I could write a mil-lion things of the
 hap-pi-ness he brings But to-night this lit-tle note must do:

CHORUS

From his ti-ny turned up nose to his ten-der lit-tle toes He's a
 car-bon cop-y of the sol-dier boy I love, THE LIT-TLE GUY WHO LOOKS LIKE
 YOU, And for Dad-dy ev-'ry night he holds Mom-mie, Oh, so tight, When I
 miss your sweet em-brace an an-gel takes your place, THE LIT-TLE GUY WHO LOOKS LIKE
 YOU; Night and day we will pray and yearn For
 peace on earth and our loved one's safe re-turn To a world that sings a -
 gain of the peace-ful things a - gain, Un-til then I thank you, Dear, for a
 pre-cious sou-ven-ir, THE LIT-TLE GUY WHO LOOKS LIKE YOU. From his YOU.

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*A Song
as Big
as the
Heart
of a
Soldier!*

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ARRANGEMENTS
by
BUDDY BAKER

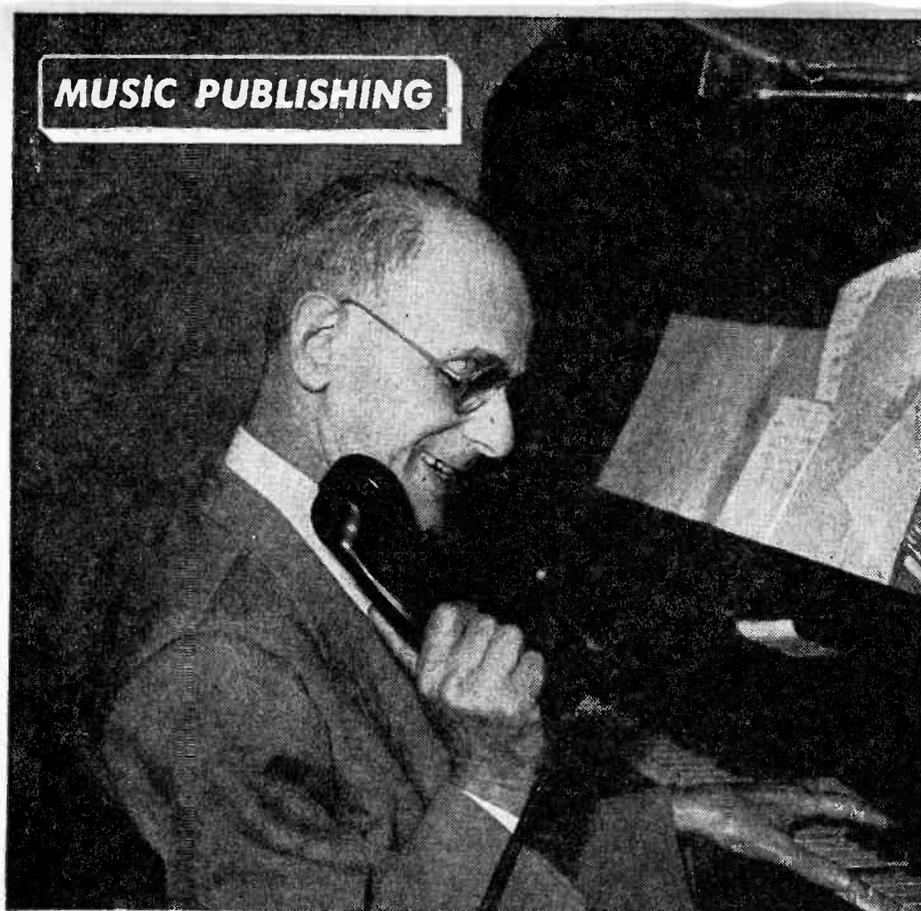
NAT DEBIN

1619 Broadway, New York 19, N. Y.
Telephone: Circle 7-7836



AL STOOL

54 W. Randolph St., Chicago 1, Ill.
Telephone: State 2193



Joe Santley (Banjo) goes to work selling a song to Vincent Lopez —on the telephone—Band leaders can and often DO make HITS!

HITS...

The Aspirin of Music Publishers

THERE IS NOTHING wrong with the music publishing industry today that a hit song cannot cure. After complaining for hours on end about existing conditions and evils in the industry, the music publisher will finally break down and confess that any ills the industry faces can be cured almost immediately by a hit song. And that goes for "payolas" and the recording situation—the two problems that are creating the greatest concern for the music publishing industry in 1943.

Apart from the loss of revenue from recordings, and such royalties represented an important source of income in recent years—in fact, it was the record royalties that enabled many of the smaller publishers to keep their heads above the water—the publishers have realized that song hits cannot be made without records. Unless it happens to be a "natural" such as "It Can't Be Wrong," "You'll Never Know," "Comin' In On a Wing and a Prayer" or "Johnny Zero," the music publisher literally has to "break his neck" to develop a hit song.

No Records Means Real Promotional Headaches

OVER the years, records have been to hit songs what the radio has been to Jack Benny or Bob Hope. Records made the song. It was the greatest advertising and exploitation medium for a song. A hit record became synonymous with a hit song. The records, principally thru the medium of coin-operated music machines, gave a song the repetition that is so essential in creating a hit. An association has been built up in the public's mind between the recording and a hit song. The publisher depended largely on that association and exploited it to the fullest extent. Now, with recordings under ban, it means "going overboard" or worse in developing a hit song.

THE year also saw the most effective method evolved for combating the evil of the payola (payment in cash or kind for song plugs) come with the elimination of the worst features of the "sheet." Thru the co-operation of The Billboard and three other publications that carried weekly tabulations of the songs "most played on the air," John O'Connor and Walter

Douglas, acting for the publishers and their contact men, were placed in a stronger position to police their restrictions against payolas. When the "sheet" began appearing with the most played songs listed in alphabetical, not numerical order, part of the motivation for buying plugs was removed.

Nor has the man-power problem, a major factor in almost every branch of the amusement industry, created much concern for the music publisher. While staffs have been cut down heavily because of the inroads made by the armed forces and the war plants, the music publishers found that they can continue to operate just as efficiently under present circumstances with smaller staffs. There are fewer bands to contact and the out-of-town spots are no more because of the ban on pleasure driving. Whereas a contact man had to spend an entire evening getting to one single spot outside the city, the same contact man can cover three or four spots now located almost together in the center of the city.

THE review of the year cannot be complete without recognizing the important part played by patriotic and educational music for the music publisher. The service songs, coming to the fore because of the war, have created major sources of income with a minimum of effort. And at the same time, more and more publishers of popular music are turning to the educational field.

THANKS to radio, the music of Ferde Grofe, Cole Porter, Sigmund Romberg, Morton Gould and as many others, have been finding their way into the schools. While the lack of musical instruments and curtailed after-school activities has kept down school music to a minimum, a tremendous boom in the educational field is predicted in the post-war period. And more publishers of popular music have indicated their intentions to enter the educational field after the war.

In short, it is fairly safe to assume that there is nothing wrong with the music publishing industry. Any publisher will readily admit that not a single one of his complaints will hold up the minute he finds a hit song on his hands . . . and there hasn't been a week

that passed when a new song wasn't on its way up, just as another was on its way out. Regardless of radio, records, transcriptions or remote bands, there always was and always will be hits.

A hit sometimes happens. More often it's made. For every freak HIT there are hundreds that have been built and other hundreds that could have been built—if the publisher was hit minded, the day he accepted the number.

Some aspirin today, sir?

Vincent Lopez drops his baton as he hopefully listens to the "HIT" that Joe Santley is trying to sell him—Hits make band leaders, TOO.



ASSOCIATION REPORTS

SIGMUND ROMBERG for S. P. A.

THE SONGWRITERS' Protective Association, in the twelfth year of its existence, has made important strides toward the goal set by its founders, "to advance, promote, foster and benefit all those professionally connected with the composition of music, lyrics and songs" and "to procure better conditions in our profession."

It has worked toward expanding services for its members, and in August of this year decided to help songwriters find collaborators within their own organization, altho its rules previously specified that SPA would not "assist in securing a collaborator or someone to make a musical setting for a poem."

In the past year membership in SPA has increased about 25 per cent and now numbers about 1,100 in its ranks. About 150 new members were secured when in May of this year SPA branched out to include film score composers. Because of the rise in membership and in order to broaden representation, in March the council was enlarged to 21 members.

SPA has brought into use by a majority of recognized music publishers the Uniform Popular Songwriters' Contract and has effected a standard basic agreement with such publishers, improving the terms and conditions under which writers place popular songs for publication and requiring the prompt rendition of royalty statements to members who have placed songs under "uniform contracts." The association also handles any just grievances of members arising under their relationships with publishers.

Altho SPA is not an organization with cultural objectives—its purposes and functions have to do with the business aspects of songwriting—it offers an opportunity for songwriters who are not yet established in their profession to enter as associate members, entitled to the same services as the so-called "active" members.

The officers of SPA are Sigmund Romberg, president; Stanley Adams, vice-president; Ira Gershwin, second vice-president; Charles Tobias, secretary; Abel Baer, treasurer, and E. C. Mills, executive director.

SPA's council consists of Paul Cunningham, chairman; Stanley Adams, Fred E. Ahlert, Abel Baer, Ernie Burnett, Irving Caesar, Peter DeRose, Milton Drake, Ira Gershwin, L. Wolfe Gilbert, Jesse Greer, Ferde Grofe, Oscar Hammerstein II, Otto Harbach, Walter Kent, Edgar Leslie, Sam Lewis, George W. Meyer, Sigmund Romberg, Sam H. Stept and Charles Tobias.

M. P. P. A., INC.

There have been five copyright bills introduced in the Congress in the past year. It was necessary in each case to get the reaction of our members to the provisions of the various bills by interpreting their effect on the industry should they become law and make arrangements for appearance at hearings if, as and when they are held.

Sheet music and orchestrations were included under the original price ceiling order issued by the Office of Price Administration. The association succeeded in having sheet music and orchestrations removed from OPA price control last September. Music books, along with other books, were exempt under the original order.

The chairman of the board of the association assists in the selection of compositions that go into these 20-pocket racks operated by the International Circulation Company and syndicate stores. This method of distribution has progressed to the point where a publishers whose song reaches the 20 best sellers is assured of a net sale of at least 50,000 copies thru this source alone.

The so-called illegal song-sheet racket has been completely eliminated thru the activities of the association. This has resulted in additional revenue to its members which is now estimated to be on a basis of approximately \$350,000 per annum, thru the sale of lyric rights to publishers of legal song sheets.

By a recent ruling obtained by the association, men engaged in the publishing, exploiting, distribution and sale of popular music, standard music and music books, are not included in the non-deferrable classes. They are therefore entitled to consideration for dependency deferments as in all other industries except those specifically listed by the War Man-Power Commission as being non-deferrable.

The association co-operated with the president of the Music Publishers' Contact Employees of Greater New York, Local 22102 of A. F. of L., in getting the publishers of music trade papers to change the numerical listings of the most played compositions on the air to an alphabetical listing, thereby eliminating the so-called evil of drive weeks.

THE MUSIC PUBLISHERS' C. E. U.

THE MEMBERSHIP of the Music Publishers' Contact Employees' Union can safely point with pride to the accomplishments of their organization during the past year, specifically in the matter of improved working conditions; collection of severance pay; vacations; total elimination of the bribery evil, and particularly the discontinuance of the numerical method of listing weekly radio presentations. The payment system, commonly known as "The Payola," and the listing of plugs, generally called "The Sheet," traveled hand in hand and provided the most painful headache the industry has ever endured. The eradication of these two synthetic methods of publicizing popular compositions was due to the honest co-operation of the publishing field and the trade press, particularly the latter, and their unselfish sacrifice and willing aid has earned them the everlasting gratitude of the union officials and the general membership. The old method of listing "plugs" necessitated continuous pressure drives, unhealthy competition and inevitably led to many types of unethical practices, the worst of which was the "Payola." The alphabetical listing, presently employed by the trade press, gives the same service to the interpretive artists, program directors and music buyers and allows for wider and more sensible discretion in the selection of songs for program presentation.

During the same period the executive council investigated and acted upon 16 cases concerning violations and infractions of our constitution by members in good standing. Fines amounting to approximately \$1,500 have been collected to date, with additional amounts to be received at stipulated periods.

The union has a fair-trade agreement with practically every publisher in the United States, this agreement expiring next year. The officers and executive council are presently engaged in conferences with the accredited representatives of the publishing industry for a new long-term contract which will be undoubtedly agreed upon by the opening of the fall season.

The union now maintains regional directors in Boston, Chicago and Los Angeles, with regular meetings held in these cities at which the members are fully appraised of the activities of the executive council.

The union is particularly pleased with the friendly relations presently existing between employer and employee and sincerely trusts these relations will continue despite the many handicaps under which the industry is operating.

THE SESAC REPORT

SESAC is the "bread and butter" music of radio—the diversified music necessary for the bulk of the 18-hour broadcast day thruout the year. This music is used by advertising agencies on virtually all commercial transcriptions and provides a permanent part of the library service of all transcription companies. It is also used in many outstanding motion pictures and on phonograph records.

SESAC pioneered in the music copyright field including: Clearance at the source on network programs—a competitive supply of diversified music—no restriction list—reasonable flat rates—negotiation of all licenses by a station relations staff with thoro broadcasting experience—creation of a program service department—monthly service bulletins—and most important—friendly co-operation.

SESAC makes available, without restriction, the catalogs of over 100 leading American music publishers. This storehouse of material, comprising every type of music, from swing to symphony and from hillbilly to opera, provides org's licensees with a complete answer to their music requirements. These licensees include virtually all commercial radio stations in the United States.

The music is also used extensively in hotels, night clubs, theaters and restaurants. Orchestras and artists recognize its lasting quality and are anxious to use songs that are featured in films and on the air thru the Hit Parade and other radio broadcasts.

SESAC music is completely American. Org's publishers continue to dominate their respective fields and include the largest publisher of American standard music—the largest publisher of American cowboy, Western and hillbilly music—the largest publisher of American band, college and patriotic music—the largest publisher of accordion music—and the largest publishers of gospel and religious music of every denomination.

AN AMP REPORT

THE Associated Music Publishers, Inc., came into being on December 22, 1926, because of the need of music for a wired music operation in Lakewood, O., the organization still known as Muzak, which was then part of a public utility corporation. The need was for classical, rather than popular music, and so AMP has become the "standard" music licensing organization in radio and allied fields.

Today AMP licenses most of the stations in the United States, and in one week renewed license agreements with 28 stations and signed new agreements with six more.

Included in AMP's repertoire are 45 U. S. and European catalogs containing over 500,000 entries of which approximately 15,000 are copyrights. Registrations for such copyrights are made in Washington in the name of AMP. The catalogs range from symphonic works to popular dance music, including concert works for ensemble, solo instruments and voice; a rich and flexible source of distinctive music for radio program builders.

AMP licenses cover performing rights "small," i.e. strictly musical, and "grand," i.e. musical-dramatic. This organization's radio license is unique in that it covers both "small" and "grand" rights under a single fee. The license stipulates that the annual fee shall be equal to the sum of the station's 12 highest quarter-hour card rates; that AMP will sell any licensee music, covered by the license, which is for sale and will rent such music as is not for sale. Also AMP will indemnify the licensee against claims arising from use of music covered by the license.

Holders of AMP licenses are national networks, principal regional networks and most of the important independent stations.

JOHN G. PAINE for ASCAP

THE AMERICAN SOCIETY of Composers, Authors and Publishers (ASCAP), now in its thirtieth year, has reached a quarterly royalty distribution of more than \$1,000,000, and thus has become the world's most important performing right society. It licenses thruout the United States total more than 31,000. Its membership is representative of all forms of music, from symphony to swing.

The most notable recent development in ASCAP's operations is a steady improvement in its relations with licensees. Many internal changes in the Society's workings have been made to attain this end. It works along the lines of education rather than legal action. The improvement is reflected in an almost total disappearance of infringement suits, once counted by the hundreds, and also in the waning of the anti-ASCAP legislative movement in the separate States, once country-wide in scope.

Midsummer of 1943 finds ASCAP functioning freely in every State but one—Nebraska. Several States in which the Society had been hampered by hostile laws have amended or rescinded these measures. Only in Nebraska does a stringent anti-ASCAP law continue. This failed of repeal in 1943, with the result that copyright enforcement in Nebraska now becomes the responsibility of the individual copyright owner. Extensive litigation within the State now looms as the result of the Society's turning back the administration of performing rights in Nebraska to its individual members, whose music is being infringed, with ASCAP legally estopped from proceeding against the infringers.

The officers are: Deems Taylor, president; Gustave Schirmer, Oscar Hammerstein II, vice-presidents; George W. Meyer, secretary; J. J. Bregman, assistant secretary; Max Dreyfus, treasurer; Irving Caesar, assistant treasurer.

John G. Paine is general manager; Robert L. Murray, director of public and customer relations; George Hoffman, comptroller.

While ASCAP is interested chiefly in the collection of royalties for the commercial use of its members' music, it is active generally in the promotion of the cause of American music. Its peacetime affiliations embrace more than a score of performing right societies thruout the civilized world, with reciprocal use of repertoires. International activities have been all but halted, however, during the war.

ASCAP IS CONTINUING its annual Nathan Burkan Memorial Competition, awarding prizes of \$100 in each of some 100 participating law schools for the best copyright law essay by a graduating student. It maintains for radio licensees an extensive script service, without charge, of which a large majority of the country's radio stations avail themselves. A recent activity was a Rachmaninoff Memorial Concert at Carnegie Hall, June 1, 1943, from which the Society realized more than \$4,900 for the purchase of records for distribution among the armed forces.

ASCAP expects soon to administer grand rights as well as the small rights of its members. The Society soon will issue licenses to cover performances in the symphonic and concert field, just as it now licenses the small rights of its members in the popular field.

(Continued on page 182)

Performance Rights

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CARL HAVERLIN for BMI

CREATED BY the broadcasting industry in 1940 for the sole purpose of introducing competition into the music licensing field, BMI, now in its fourth year, thinks it has accomplished its objectives, and after two years of the stiffest kind of competition believes itself stronger and healthier than at any time in its history.

Two years ago BMI had 790 licensees. Today it has 934. Some 20 of these have signed with BMI in the past 30 days, and from its present rate of progress BMI anticipates the time in the near future when it will have licensed every broadcasting station in the country.

Two years ago BMI had some 400 affiliated publishers. Today it has in excess of 500 American publishers, and licenses Latin-American music thru exclusive agreements with most of the leading Latin-American performing rights societies. The music in their combined catalogs represents the works of over 7,000 Latin-American composers and authors.

BMI has tried to pattern its operation along industry needs and industry suggestions, and with this in mind it inaugurated in 1942 a series of monthly meetings that have brought together program managers from all parts of the country. Numerous suggestions regarding indexing, continuity, music needs and associated aspects of music licensing that have come out of these meetings have been put into actual practice. Many more suggestions that have been made are currently being studied and some of them will eventually be put into operation.

THE BMI continuity department is servicing licensees with scripts that are patterned along industry suggestions and range from 5 to 30 minutes in length. Some 60 program units per week are involved in the current releases.

Prepared for BMI licensees by the research department is a complete record of all published music as it is possible to compile. This is of particular importance to stations which have per program type performing licenses with other performing rights agencies.

Believing that a performing rights license is only as valuable to a station as its index of the rights allows it to be, BMI issued a general index of some 135,000 titles in January of this year. Its monthly bulletins keep licensees regularly advised of current acquisitions and changes. These monthly bulletins are consolidated quarterly and will be augmented each year with annual supplements to the general index.

ONE OF BMI's principal objectives from the beginning has been the compensation of its affiliated composers, authors and publishers on a fair and equitable basis. Payments are based strictly on per-use, computations figured by International Business Machine count of all music used on networks, supplemented by the results of the analysis of some 50 different station logs each month.

The future accomplishments of BMI, like those of the past, are in the hands of its composers, authors and publishers and of the broadcasting industry. The loyalty of all those concerned to the BMI principle has been so conclusively demonstrated that the perpetuation of the benefits which BMI has secured for all is now assured.

JOHN G. PAINE for ASCAP

(Continued from page 181)

THE SOCIETY has effected general standardization of rates since reorganization of its district offices under Society employees rather than under lawyer-manager—a process now complete. A minimum monthly rate of \$5 is the base. The scale rises in units of \$2.50 per month to make the fee commensurate with the use of music. Radio licenses are priced on the dollar volume of the station. Theater licenses cost from 10 to 20 cents per seat per year, the price varying with the size of the establishment. The writer membership of 1,500 comprises 1,370 men, 130 women. One out of three is active in the standard field. Approximately one quarter of the writer distribution goes to standard writers. As of July 1 there were 214 deceased members (16 of them women) whose estates continue to receive royalties. Every State in the Union is represented in the membership.

ASCAP is a non-incorporated voluntary association. Its government is vested in a board of 24 directors equally divided between writers (composers and authors) and publishers. Publishers elect the publisher-directors, writers their directors, four each being chosen annually for three-year terms. Directors elect annually the officers of the Society. All members are eligible for election directorship. In the 1943 election there were 26 writer candidates in addition to the four elected, and six publisher candidates besides the four elected.

THE BOARD OF DIRECTORS for 1943-'44: Fred E. Ahlert, Louis Bernstein, Saul Bornstein, J. J. Bregman, Gene Buck, Irving Caesar, Max Dreyfus, Walter Fischer, L. Wolfe Gilbert, Donald Gray, Oscar Hammerstein II, Otto A. Harbach, Ray Henderson, A. Walter Kramer, George W. Meyer, Jack Mills, R. F. Murray, John O'Connor, Geoffrey O'Hara, J. J. Robbins, Richard Rodgers, Gustave Schirmer, Herman Starr and Deems Taylor.

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for the 20th CENTURY FOX PICTURE "SWEET ROSIE O'GRADY"

PRODUCED BY—WILLIAM PERLBERG

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(SHOULD I BELIEVE MY HEART?)

THE WISHING WALTZ

GOIN' TO THE COUNTY FAIR

MY SAM

starring

BETTY GRABLE

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grate - ful, for - ev - er grate - ful, For the dream that once we shared, I'm so
grate - ful, for - ev - er grate - ful, Just to know that once you
cared, Though I know it's a - ver, You broke ev - 'ry
now..... THANK YOU FOR THE DREAM, dear, Thank you an - y
how..... Thank you for the how.....

THANK YOU
← FOR THE
DREAM
★
PICKANINNY
LULLABY
★

FOR
ALWAYS
AND
ALWAYS
★
SMILE
FOR
YOUR
SOLDIER
★

FOR AL - WAYS AND AL - WAYS, for - ev - er and aye,
Our love is for al - ways not just for a
day, I'm a - cor - tal, E - ter - nal, Un -
dimmed thru the years, I'll love you in laugh - ter, I'll
love you in tears, FOR AL - WAYS AND AL - WAYS, 'Til
death do us part, You al - ways will be, dear, The
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THE COCKTAIL BUSINESS COMES OF AGE

Post-war plans for cocktail room artists stack up well—outstanding acts have removed lounges from the “saloon” level and the performers are profiting thereby, financially and professionally

By SAM HONIGBERG

THE cocktail business, placed on a sound footing by the wartime boom, has come of age. Cocktail unit talent, more than any other single feature, has played the most prominent part in removing this field from the saloon stage and placing it on a level with other forms of entertainment. There remains little doubt that talent, after the war, will continue to hold its important position in the field.

Cocktail lounge operators, who until a few years ago had no experience in buying entertainment, realize today what talent means to their places of business. If they didn't they would not pay the mounting salaries and make attractive offers in order that they might secure established combinations.

Competing show business branches—theater-cafes, hotels, theaters, radio and movies—have been booking cocktail talent of late to offset the drain of regular acts taking “foreign” dates. The general talent shortage, because of the war, has forced theater and film moguls to comb every nook and corner for talent and they were pleasantly surprised to find that the cocktail field has a wealth of comparatively untapped material.

The cocktail field, as a matter of fact, is the cradle for many of our names of tomorrow. Replacing the neighboring vaudeville theaters and show spots of old, bars and lounges are giving thousands of musicians and performers their first hard test before an imbibing audience (by no means the best) and under the most trying conditions.

Dough Attracts w.k. Performers As Well as Newcomers

THE success of the cocktail field which enables the average operator to pay as much as cafe and theaters for talent is attracting not only newcomers but well-known performers. Leading lounges today are on the route sheet of many a performer who also plays theaters, cafes, etc. It is to the benefit of that act, from the standpoint of income power and reputation, to be versatile enough to switch from one field to another. Nick Lucas can play a theater one week, and a cocktail lounge the other. Same holds true of the Mills Brothers, Louis Jordan (now slated for a build-up in films), Maurice Rocco, Dorothy Donegan, the Three Suns, Korn Kobblers, Schnikelfritzers, Joe Morrison, Stuff Smith, Eddie South, Fats Waller, Ella Fitzgerald and Little Jack Little. Many others do the same.

Never has there been such an unprecedented demand for talent during cocktail hours. Here is shot of Lillian Feitner, daughter of socially prominent Mrs. George Wagstaff, singing at New York's Stork Club. Her husband, Ray Benson, led the orchestra at the same spot before he was inducted into the army. ➡

Cocktail Unit Business New Booking Office Baby—But Big!

ONLY two years ago, few booking offices would give attention to the cocktail field because of the small revenue gained in booking an occasional unit. Today, all of the large booking offices have established cocktail departments, and many smaller offices derive their major income from handling small units. In 1942, major offices averaged around \$100,000 in income from their unit departments. The field has also developed new bookers who specialize on cocktail lounges. Dealing as they do with operators who have comparatively little experience in show business, booking offices discovered a need for men who can cultivate these operators and train them in the buying and presentation of units, step by step. It is the office that has developed such man power that is currently reaping its financial reward.

Demand for entertainment in lounges still leans heavily toward comedy. Civilians as well as soldiers want a good time and want to laugh when they are out for an evening. The unit that can furnish comedy, and is properly spotted, can name its own price today. Tests have shown that the unit with the most versatile sets of comedy acts can draw most business and hold crowds longest.



Informal view of the Crown Lounge, Chicago, showing the comedy unit of Don Jacks and His Musical Waves at work in front of the crowded bar. Comedy goes big in most lounges catering to servicemen and neighboring trade. Jack's unit has been here for months.



One of the most modern and latest cocktail lounges in Chicago is the Preview, operated by Martin's. Note the patriotic note injected in the sign above the lounge. Spot is located in the heart of the Loop's Randolph Street and plays to big crowds nightly.

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PERTINENT FACTS ABOUT COCKTAIL COMBOS

(Continued from page 164)

piano. The unit is currently playing an extended engagement at the Arden Show Lounge, Chicago. Managed by Phil Shelly, Chicago.

Humber and Barrie

Humber and Barrie, a distinctive boy and girl duo, are known for their harmony singing and novelty numbers. Humber plays piano, does patter and harmonizes with Barrie. Known for their smart appearance, team has played such outstanding spots as Continental Hotel, Kansas City, Mo.; Brass Rail, Chicago; Rhumba Casino, Chicago; Log Cabin, Utica, N. Y.; Annapolis Hotel, Washington, and Doc's, Baltimore. Booked by Frederick Brothers Music Corporation.

Julie Huth's Musical Stylettes

Four-piece girl unit and favorites from Coast-to-Coast because of their music, comedy and vocals. Julie is originally from New Orleans where she has developed a reputation as commercial guitar-

ist. They have been a hit at the Show Boat, San Diego, Calif.; the Town Casino, Chicago, and the Woodruff Hotel, Joliet, Ill. Managed by Music Corporation of America.

The Don Jacks

The Don Jacks, four jads emphasizing the zany side of comedy, are among the better known outfits going in for unorthodox arrangements and novelty instruments. Their job is to entertain, and that they fill the assignment admirably is attested by their current run at the Crown Lounge, Chicago (third repeat engagement), which can continue as long as they please. The boys are bringing in new business and building repeat trade. Since leaving WLS, Chicago, they have played hotels, cocktail lounges and recently have added theater dates to their credit: Paramount, Hammond, Ind., and Stratford, Chicago. Booked by General Amusement Corporation.

Kenny Jagger

Well known organ and piano stylist in the cocktail field who has kept up to date on his work. Because he caters to the tastes of the customers at the spot where he is employed, he usually winds up playing long holdover engagements. He is currently at the Sportsmen's Club, Indianapolis, where he is broadcasting over Station WISH. Managed by Frederick Brothers' Music Corporation.

Jean Jamerson

Jean is one of the cutest personalities in the cocktail field. Sings, plays the piano and doubles on accordion. She features plenty of boogie-woogie work where it's needed. Her jobs include such spots as the Mark Twain Hotel Lounge, King of Clubs and Town Casino, in Chicago; Harris Stage Lounge, Detroit, and the Claridge Hotel, St. Louis. She is currently entertaining patrons at the Esquire Club, Sioux City, Ia. Managed by Music Corporation of America.

Johnny Kaahue

Johnny Kaahue's cocktail band has been making Hawaiian music at hotels, cocktail lounges and night spots thru-out the Middle West and as far south as Texas. At present playing a third engagement at the Rainbow Lounge of the Hotel Syracuse, Syracuse, New York, the boys leave a formidable list of play dates behind them. For example: Hotel Jefferson, St. Louis; four engagements at the Hotel Gibson, Cincinnati; Hotel Deshler-Wallick and Neal House, Columbus, O.; McCurdy Hotel, Evansville, Ind.; Hillcrest Hotel, Toledo; four return engagements at the Roosevelt Hotel, Pittsburgh; ditto at the Eldorado Club, Cleveland, and a stint at the Adolphus Hotel, Dallas. Booked by Music Corporation of America.

Herb Kalawaia and His Harbor Islanders

This unit consists of four boys featuring four vocalists and eight instruments. Before the war they were a long-standing feature at the Royal Hawaiian Hotel, Honolulu. In addition to native music they feature novelties and comedy. Currently at the Capitol Cocktail Lounge, Ely, Nev. Managed by Frederick Brothers' Music Corporation.

Allan Kane

Allan Kane's Society Orchestra is composed of five talented musicians specializing in fine cocktail lounges and smart hotel rooms. Kane is a master showman with his violin, featuring comedy and impersonations of the famous. Combination spent the summer season at Jack O'Lantern Lodge, Eagle River, Wis. Managed by Delbridge & Gorrell Agency.

Maria Karson's Musicales

This four-girl novelty unit is one of the best known in the cocktail field and the girls are a regular fashion show to boot. They have over 30 changes in wardrobe and attract many patrons who come in to see their gowns and copy the styles if possible. In the smaller towns society editors turn out to cover the fashion plates. The girls have been at Gene's Lounge, Fargo, N. D., for 16 weeks and are almost an institution at the Plains Hotel, Cheyenne, Wyo., where they will close a six-month run October 9 and return November 9, following a month's vacation. Managed by Music Corporation of America.

Carlos Kent

Carlos is a fine swing organist who has his own Hammond organ featuring both original and popular tunes. He goes in for individual work which marks him as a personality soon after each opening night. For a while he had his own unit known as the "Beverly Hills Trio" at the Blackstone Hotel, Chicago. On his own he has played for 10 weeks at the Foeste Hotel, Sheboygan, Wis. (Continued on page 199)



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ACCORDION ★ ★ RALPH PIERCE
TONY LANE, VOICE

Currently

JACK DEMPSEY'S
and Mutual Network

PERTINENT FACTS

(Continued from page 193)
for three months at the La Salle Hotel, Milwaukee, and has opened an indefinite run at the Raulf Hotel, Oshkosh, Wis. He has also worked theaters between location jobs. Managed by Music Corporation of America.

Don King

Don is an accomplished singing pianist, featured for the past few years at swank Detroit cocktail lounges. He was the accompanist for top-flight stars at the Bowery for three and a half years. He is also arranger for many celebrities. Managed by Delbridge & Gorrell Agency.

Ken Kingsbury's Melody Makers

Instrumental and vocal trio, who do not miss a bet when it comes to commercial salesmanship. They entertain all the way, a feature which builds repeat trade. They are currently playing a hold-over engagement at the Shangri-La Theater Cafe, Minneapolis. Managed by Frederick Brothers Music Corporation.

Irene Kory and Her Sweethearts of Rhythm

This fine musical organization was featured for the summer at the Saugatuck (Mich.) summer resort. The combination consists of Irene Kory, violin; Loraine Koepke, piano; Betty Wine, sax and clarinet, and Esther Beretzky, bass and vocals. A smart harmony and personality group for any hotel or cocktail lounge. Managed by Delbridge & Gorrell Agency.

Bob and Deanne Kress

An unusual organ-piano duo, Bob taking care of the piano keyboard while Deanne handles the Hammond assignment. They carry their own organ equipment on which they have had exceptional training. The team is still on hand at the Hotel Lake, Gary, Ind., where they have been held over for a fifth month. Managed by Frederick Brothers Music Corporation.

Judy Lang

After embarking on a career as a fashion designer Judy Lang, piano-playing songstress, turned professional at the insistence of her brother, a well-known arranger. Judy had been groomed for concert work, but after a few attempts in that direction she switched to the commercial field. Her first job was with Station WMCA, New York, and from there she moved on to the National Broadcasting Company. This led to offers from leading hotels and lounges throughout the country. Judy is now in her third month at the Beacon Hotel, New York. She is booked by General Amusement Corporation.

Jeanie Leitt with Nena Felts

"Boogie-Woogie With a College Education" is the billing for a new star of the cocktail lounge world—lovely Jeanie Leitt, who also might be aptly billed "Darling of the Big Ten," for she hails from Ohio State University where she matriculated after two years at Drake University, Des Moines, Ia. Jeanie plays the piano and sings. Nena Felts sings popular ballads and standards beautifully. Jeanie, a tireless performer who loves her work, drew capacity crowds for four months at Kansas City's (Mo.) New Yorker, and played her way into the smart Omar Room, Hotel Continental, same city, teaming up with Miss Felts. It's a happy as well as tuneful combination, and in the Hotel Continental for an indefinite period. Managed and booked by McConkey Orchestra Company.

Larry Leverenz

Billed as "The One-Man Show," Larry lives up to the title to the nth degree. He is one of the cocktail veterans, having adapted himself to that type of work five years ago. He plays the pipe and Hammond organ, Solovox, Novachord, piano, accordion and sings. Within the past few years he has worked theaters, cafes, hotels and cocktail lounges. This year he filled a 27-week engagement at the Hotel Seelbach, Louisville, Ky., and has a standing order to come back any time he so desires.

Gene Lewis Trio

The boys feature accordion, guitar and bass fiddle as well as individual and group vocals. They sell comedy and novelties in addition to straight music. As soon as the current record ban is lifted, the boys have been assured of a contract for transcriptions for the World Broadcasting System. For the past few weeks they have been playing with much success the Schroeder hotels. They are currently at the Northland Hotel, Green Bay, Wis. Booked by Frederick Brothers' Music Corporation.

Chuck Liphardt

Chuck is the veteran leader of the four-piece combo billed as the Sophisticates of Rhythm. His task is to dish out the type of entertainment that pleases a majority of customers, a feature that clicks with patrons and management alike. Chuck stays close to Chicago and with his men has played, among other jobs, Russell's Silver Bar (15 months), the Drum and the Graemere Hotel, all in the Windy City. Managed by Consolidated Radio Artists.

Little Jack Little

Little Jack Little is now entertaining the armed forces in the South Pacific and is expected back on the mainland some time in November, when he will resume cocktail work. Little at one time was one of the top name band leaders of the country and was known for his song and piano work, but elected to scale down to cocktail size to eliminate some of the headaches that go with big orchestras. He is reputed to have one of the highest paid units in the country. He recently made a vaude tour and prior to that was at the El Patio, Washington, D. C., for a long period. Direction is by Consolidated Radio Artists.

The Three Little Sisters

"The Three Little Sisters"—Hazel, Mimi and Mary—have long been noted for their versatility and smooth brand of showmanship. Combining their knowledge of the classics with their natural pop style, the girls are able to offer a diversified program. Instrumentation includes amplified violin, accordion and bass. Coupled with their arrangements, the girls use plenty of vocals. Voice-blending is a specialty with them and they are able to turn out a good job on solo, duo or trio work. Present engagement at Tops Blackout Room, San Diego, Calif., has lasted nine months. Previous spots played have found the girls always good for a holdover. Booked by Music Corporation of America.

Jack London

Known as "The Personality Prince of the Keyboard," he is one of the finest singing and entertaining pianists in the cocktail lounge field. London has a personality that quickly makes the most casual customer a fast friend. Past engagements include Baker's Bar and O'Leary's Bar, Detroit. He is now in his fifth month at the Crest Lounge, Detroit. Managed by Delbridge & Gorrell Agency.

Al Lopez

Al Lopez and his Swingsters, popular cocktail trio, alternate swing with Latin rhythms and pops, playing with speed and zest. Trio consists of Lopez, guitarist; Jack Nevara, string bass, and John Tamiazzo, piano. The boys are a show in themselves, a feature which keeps them on a job for months. Currently playing an extended run at the Garrick Stage Bar, Chicago. Managed by Consolidated Radio Artists.

Lorelei and Lillian

Less than a year ago two good-looking, talented girls were teamed on an engagement in Kansas City, Mo., and started building a popularity which is carrying them far in the cocktail field. Lorelei does a neat job with the vocals and Lillian furnishes an attractive piano and Solovox background. One of the tremendous pulls of this clever pair is the repertoire of nearly 3,000 songs, an asset which brings a thrill to any manager who delights in pleasing a request patronage. Currently the pair is playing Traum's Theater Bar, Terre Haute, Ind. Other engagements of the last 12 months were the New Yorker, Kansas City, and the Texas Lounge, Alexandria, La. Managed and booked by McConkey Orchestra Company.

Howard McCreery

McCreery continues to be one of the smartest small band leaders in the field. He fronts a unit of six men and a girl vocalist (Madeline Wayne) and displays real ability on a violin as well as a classy personality. Outfit features danceable music suitable for smart cafes and hotels. For the past year he has been a heavy favorite in the South and promises to remain there indefinitely. Following a run at the Buena Vista, Biloxi, Miss., which ended September 20, he moves into the Texas Hotel, Fort Worth, September 30 for an indefinite engagement. Outfit has worked such smart addresses as the Ambassador East Hotel, Blackstone Hotel and Stevens Hotel, all in Chicago. Managed by General Amusement Corporation.

Neal Mack & Terry Shannon

Standard comedy team in the cocktail field. In addition to entertaining patrons they also make friends of them. Friendly people by nature, their hobby is to build friendship which indirectly results in increased business for their accounts. They concentrate on special novelty material. Some of their recent jobs include the Duluth Hotel, Duluth, Minn.; Eugene Hotel, Monroe, Wis.; Foeste Hotel, Sheboygan, Wis.; Valley Inn, Neenah, Wis., and the Woodruff Hotel, Joliet, Ill. Managed by Music Corporation of America.

Mike McKendrick

Mike McKendrick and His International Trio have a background of smart engagements in European night clubs before the war. The boys feature classy work, vocally and instrumentally. Mike is a single highlight on his guitar and vocal specialties, and sings in French, Spanish and English. Instrumentation includes piano, guitar, bass fiddle. They are currently continuing at the Maple's Club, Peru, Ill. Managed by Frederick Brothers' Music Corporation.

Dick Maguiness

Dick, entertaining in the cocktail field, is a well-known interpreter of finger-tip rhythm on the piano. He also sells out on the accordion, a feature which fits him into a large number of spots. His engagement at the Palladium, East St. Louis, Ill., has been extended for the nth time. Managed by Frederick Brothers Music Corporation.

Juan Makula

Makula fronts a five-piece unit featuring Julianne, attractive girl vocalist. Juan, Spanish gypsy, is billed as the "King of the Gypsy Violinists." The boys play both Latin and American music. Their credit sheet lists six months at Monaco's, Cleveland, O.; President Hotel, Kansas City, Mo.; Coronado Hotel, St. Louis, where they stayed for four months; Rogers' Corner, New York, and the Radisson Hotel, Minneapolis, where they opened September 23. Managed by Music Corporation of America.

Marianne and Mayo

Marianne plays piano, vibraphone and (Continued on page 204)

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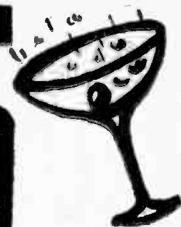
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Here are three boys
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Scintillating Songs by

JEANNE COOK

Held Over
FROLICS THEATER LOUNGE
Minneapolis



PERTINENT FACTS

(Continued from page 199)

accordion, while Mayo is featured on the electric guitar. They have been featured in a number of long hotel engagements, among them the Belden Hotel in Clinton, O., and the Michiana Hotel in South Bend, Ind. They have also filled a long run at the Hotel Martin in Utica, N. Y., one of the Knott management hotels. They operate independently.

Lew Marcus

Singing pianist, featuring classics, boogie-woogie, swing, ballads and rumbas. Lew was featured for four years with Al Handler's orchestra out of Chicago, working such spots as the Via Lago, Chicago, and the Chateau Country Club, Milwaukee. He was also featured on WMAQ and WCFL, Chicago stations. He has been associated with Johnny Glavins, cocktail lounge operator, since 1928, and has worked for him in such spots as the Pleasure Club, Croydon Bar and now Clover Bar, all in Chicago. He has a repertoire of over 2,000 songs.

Bobby Martin

Bobby Martin and his orchestra are a well-known septa combination consisting of piano, drums, bass and guitar, with Martin working the trumpet. The ork has been together for more than five years and has played Europe as well as some of the top spots in this country. All sidemen sing in five languages and do group vocal work. One of their developments is the substitution of a vocal background as figurations for Martin's trumpeting. They have played the Canary Cage, Corona, L. I.; Midway Musical Bar, Philadelphia; Martins', New York, and are current at Murphy's, Trenton. After this date they return to the Midway, Philadelphia. They are directed by Consolidated Radio Artists.

Madonna Martin

Sepia "Sophie Tucker" personality who sings and plays piano in her own individual style. The girl sells all the way in each set and builds friends for her accounts. Some of her jobs include such standard cocktail spots as the East Town, Milwaukee; Beachcomber, Omaha;

Wyoming Stage Bar, Detroit; Club Detroit, Chicago, and the Bamboo Room, Kenosha, Wis. Manager by Bert Gervis, Chicago.

Marshal Martz

Martz has been concentrating on Eastern bookings, primarily in the State of New York, entertaining with his original arrangements on piano and three-manual electric organ. His work embraces popular, standard and novelty numbers, each type played in his own style. A recent job, among many other popular engagements, is the Louis House, Utica, N. Y. Managed by Frederick Brothers' Music Corporation.

Freddie Masters Orchestra

Freddie Masters and orchestra are an entertaining band with an instrumentation consisting of piano, drums, bass, trumpet, saxophone and accordion, with Edith Barry handling the femme vocal assignment. Outfit is designed so that it can furnish an entire evening's entertainment, having material for three complete floorshows. Other features of the

band include a singing trio and quartet; Tex King, sax and vocals, and Jackie Haven, accordionist and singer. Direction is by Consolidated Radio Artists.

Steve & Dorothy Matthews

This duo, formerly known as "Dorothy and Her Esquires," has recently lost three of its men and is currently being held together by Steve and Dorothy Matthews. Until they find their proper men they will continue their piano-accordion and vocal duo at the Laack Hotel, Plymouth, Wis. The Esquires have played such jobs as the Statler Hotel, St. Louis, for three months; Miami Hotel, Dayton, O., for eight weeks, and the President Hotel, Kansas City, Mo., for eight weeks. Managed by Music Corporation of America.

Marvin Miller

Guitarist, who boasts of a trained tenor voice. He is a former member of the Royalists. Since breaking out on his own he has moved into Packer's Playdium, Green Bay, Wis., where he is in his third month. He is so well liked

there that units are built around him to make sure that he remains in the spot. Managed by Consolidated Radio Artists.

Music, Detroit. Now appearing at the Embassy Club, Philadelphia. Managed by Delbridge & Gorrell Agency.

Freddy Miller's Top Hats

Freddy leads a four-piece outfit and in the near future hopes to build it into a larger unit. In the meantime he is doing quite well with his quartet. Freddy is a violinist as well as composer of popular songs. The unit has worked for five months at the Broadmoor Hotel, Colorado Springs, Colo.; three months at the Gibson Hotel, Cincinnati; two engagements at the Schroeder Hotel, Milwaukee; eight weeks at the St. Paul Hotel, St. Paul, Minn., and is now in its 17th week at the St. Nicholas Hotel, Decatur, Ill. Managed by Music Corporation of America.

Sinclair Mills

Boogie-woogie pianist and singer whose versatility keeps him pumping out all types of tempos in an admirably commercial style. This colored lad makes a neat appearance and sells with a pleasing personality. His jobs usually last for months at a time. He was recently featured for a number of months at the Club Silhouette, Chicago, moved into Milwaukee for a run at the Kilbourne Hotel, and is currently set at the Silver Frolics, Chicago, for a long, long spell. Managed by General Amusement Corporation.

Charlotte Morris

Charlotte plays piano and sings. She features vocal blues singing and, instrumentally, classics in swing. She has worked both cocktail lounges and floorshows in the East as well as in the Midwest. Because of her versatility she can stay on one job for months. She has been prominently featured in Philadelphia, New York and Cleveland, among other cities. One of her recent jobs was the Airliner, Chicago. Booked by Phil Shelley, Chicago.

Dick Morton and His Orch.

Smart set seven-piece band boasting of a sax section and an instrumentation which permits plenty of volume and harmony. Three singing saxes, two trumpets, piano and drums work with many clever arrangements to make the unit in demand. Featured are the voices of Morton and Bert Mader. The band had its inception at the University of Kansas in 1939, where Morton was in school, paying his way as a saxophonist and arranger. The orchestra now is playing at the Herring Hotel, Amarillo, Tex., and recently was given a contract extension of five months. Numbered among many successful engagements are three visits to the exclusive Kansas City (Mo.) Club; Dragon Grill, Corpus Christi, Tex.; Grove Club, Orange, Tex., and the Show Boat, St. Louis. Managed and booked by McConkey Orchestra Company.

Montana Kid

Novelty act which includes, in addition to the Montana Kid, the Campbell Sisters and Coley Bay, "the Wonder Horse." Turn has been successful playing fairs, theaters and clubs. It holds appeal for kids from 6 to 60. Currently playing fairs and will resume indoors in the winter. Managed by Consolidated Radio Artists.

J. B. Murray

Colored instrumentalist and master at the keyboard. He plays classics with authority and swings out on modern rhythms to please the tastes of the most ardent hep cat. Once he gets down to work, his task is to please the customers, an assignment he generally fulfills. J. B. put in a long stay at the Garrick Stage Bar, Chicago, and is currently carrying on in the Red Room of the Plankinton Arcade, Milwaukee. Managed by Consolidated Radio Artists.

Music M's

M is for Madeline and M is for Margie, the country's newest piano and song team. Madeline Steiner, the pianist, has rare ability at the keyboard. Her knowledge of music is thoro and she plays every type of number, including some fast boogie-woogie. Margie Faye, the singer, a very beautiful girl, has a clear contralto voice with an original style that clicks. Her repertoire embraces sweet, swing and patriotic numbers. Recent successful engagements include the Latin Quarter, Boston, and Harris's Bar of

Al Nash

Nash leads a favorite trio which is an orchestra in itself. The unit features music, voices — selling pops, standards, novelties and special material. The boys have been around the Chicago area, primarily, and have to their credit such engagements as the Silver Congo, La Salle, Ill.; Town Casino, Chicago, and the Penguin, Chicago. Managed by Consolidated Radio Artists.

The Nov-Elites Trio

The unit bills Lennie, Frankie and Joe, three boys formerly with the Paul Whiteman orchestra. They have been on their own for almost two years. Boasting of invaluable theater and cafe experience, the boys feature an abundance of comedy in addition to straight music and vocal work. They are currently carrying on at the Jai-Lai, Columbus, O. Managed by Frederick Brothers' Music Corporation.

Stan Nelson Duo

Boy and girl team who sing and swing tunes. The pair have personality as well as ability—proven by many extended engagements. Suited to cocktail lounges or as featured entertainers where dance bands are used. Nelson, an outstanding vocalist as well as musician, is at the piano, and Jean Montrose doubles on vibes and drums, also handles vocals. Currently playing at the Michianna Lounge, South Bend, Ind. Recently the duo closed a 16-week engagement at the Casa Manana, Albuquerque, N. M. Managed and booked by McConkey Orchestra Company.

Opalita and Garcia

Latin-American duo who have played from Coast-to-Coast with much success. They feature congos, tangos and rumbas in addition to modern American music. Garcia is featured on guitar while Opalita takes care of the accordion and piano assignments. Their vocals feature both Latin and American tunes. They have worked at the smart 400 Club, Washington, and the La Salle Hotel, Chicago, among other spots. Managed by Bert Gervis, Chicago.

Ozzie Osborne

Ozzie is a well-known trumpet man, having been featured with name bands before invading the cocktail field. He has toured with Deacon Moore and Henry Busse among others, playing theaters, hotels and cafes. He is still known for his musical novelty work employing a finger monkey doll which goes thru a number of cute tricks. Ozzie is currently touring with a four-piece unit and is carrying on at the Crown Stage Lounge, Chicago. Managed by Consolidated Radio Artists.

Jimmy Page

Pianist and vocalist who concentrates on smart society fare. His class work has as a result brought in some of the choice jobs in the cocktail field. He alternates successfully between hotel and lounge jobs. Some of his recent dates include the Trocadero, St. Paul, Minn.; Schroeder Hotel, Milwaukee; Sportman's Club, Peru, Ill., and the Rendezvous, Beloit, Wis. Managed by Frederick Brothers' Music Corporation.

Frankie Paul and His Orch.

Altho less than a year old this seven-piece dance unit is scheduled to make the grade in the small band field with its "Music With a Future." Its personnel might be termed an All-Star band, for six of its seven members have played with several name bands. Heading these musicians is Frankie Paul, who has played with Fisher, Teagarden and other name bands. The unit is under the personal direction of Danny Ferguson, "stylist of the piano." Sonny Payne is trumpet player and arranger, and "Pee-wee" McConnell handles the comedy as well as string bass. Instrumentation: Three saxophones, trumpet, string bass, piano and drums. The band is now appearing in the Drum Room, Hotel President, Kansas City, Mo., after a seven-month engagement at the Silver Moon.

(Continued on page 210)

CEELLE BURKE

(Pronounced "CL")

AND HIS ORCHESTRA



THE NEW STAR of

Capitol RECORDS

Featured on } FROM TWILIGHT TILL DAWN
No. 136 } LOVELY HANNAH

REG D. MARSHALL, Per. Rep.

Direction: Frederick Bros. Music Corp.

New York

Chicago

Hollywood



The Group That Fills the Bill . . .

THE FOUR SPACES

BOB BARBAY	TAFT BAKER	BILL HARDMAN	GAIL GREEN
Piano	Bass	Saxophone	Trumpet

Now in 15th Week
RIVIERA ROOM

Villa Riviera Hotel
Long Beach, Calif.

Direction: WILLIAM MORRIS AGENCY

The Trio They Hold Over . . .

The 3 BROWNIES

BILLY DAVIS	HERB GORDY	JIMMY GOLDEN
Octofone	Bass	Piano

18th Smash Week

RANDINI'S
HOLLYWOOD

Direction: JOLLY JOYCE, Philadelphia

On the Coast: GENERAL AMUSEMENT CORPORATION



TONY LOMBARDO
His Accordion

THE CAPTIVATORS

Featuring
BOB PULVER RALPH WOLF
Electric Guitarist Hammond Organist

NOW
HOTEL EL RANCHO
Fresno, Calif.

Management: WILLIAM MORRIS AGENCY

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Cocktail

PRESENTING THE WORLD'S FINEST

*Everywhere They Go
They Steal the Show!*





HARDING
PRESENTING
"REVOLVING RHYTHM"
Organ — Piano — Vocalists
REVOLVING STAGE
Portrait Sketches by MOSS

& MOSS

With BILLIE JOYCE
Currently
TERRACE ROOM
Hotel Dixie
Times Square, New York City

BILLBOARD—boys are masters of their respective Instruments—big time. Billie Joyce—big time.
WASHINGTON, D. C., NEWS—Thrilling.
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PITTSBURGH PRESS — A Click — BEV. BILLBOARD — EXCELLENT Musical Assignment. Plenty of Personality.

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HAMMOND ORGAN
SOLOVOX



The most glamorous, gorgeously gowned all-girl quartette in show business today.

Featuring
Hammond Organ
Solovox
Violin
Piano
Drums
Marimba
Vocals

Now in **SIXTH MONTH**
PLAINS HOTEL
CHEYENNE, WYO.

Neale MACK AND Terry SHANNON

Favorite Comedy Song Stylists



Currently
WOODRUFF HOTEL
JOLIET, ILL.

Presenting **ALICE RALEIGH**
and
THE DIPLOMETTES OF RHYTHM

ON THEIR SECOND YEAR OF A RETURN ENGAGEMENT AT SAN DIEGO'S TOP SPOT—THE SHOW BOAT



There Is Only One
AL DUKE

The Hit of the New York World's Fair

Outstanding Comedian,
Pianist and Singer of
Laugh - Getting Songs

*A Trio That's a
Symphony of Melody*
JACK DAY
and his
SERENADERS

ACCORDION—GUITAR—BASS—VOCALS



Currently
CROWN PROPELLER
Chicago

CREATIONS

FOR YOUR BAR,
COCKTAIL LOUNGE,
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SELECTION OF "COCKTAIL" COMBINATIONS

From Gay New Orleans Comes

JULIE HUTH'S MUSICAL STYLETTES

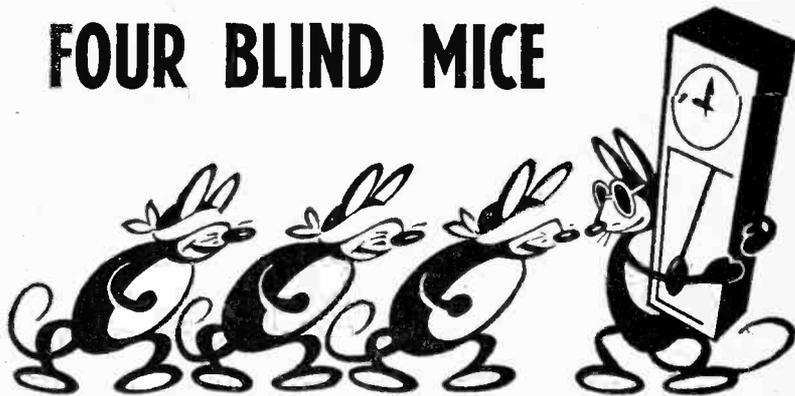


The Talk of the Trade
From Coast to Coast

MUSIC • COMEDY
VOCALS

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HOFFMAN HOTEL
South Bend, Ind.

Albin Bina's FOUR BLIND MICE



from
BACH
to
BOOGIE-
WOOGIE

Currently
CLUB DETOUR
Chicago
7th Week

A Jamboree
of
MELODY
and
SONG



The Duchess and Her MEN OF NOTE

Featuring
ELLEN CLAIRE
Song Stylist
and
HAMMOND ORGAN PLUS
"The Smallest Trumpet in the World"

Currently
BALINESE ROOM
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Known From Coast to Coast AND HIS ART HOGLE FOUR RED JACKETS



Violin String Bass Trios
Piano Solos Quartets
Accordion Duets

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Opening October 4
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LEI ALOHA And Her Authentic Hawaiian Trio

Currently
ORLANDO HOTEL
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Presenting Songs of the Island As
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HARRY POWELL

His Piano and His Orchestra

Currently Featured

ANTLERS HOTEL
Colorado Springs, Colo.

Management: Music Corporation of America

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**A SOLID SENDER
A SOLID SELLER
FREDDIE REED**



**A Sensation at the Piano
And His Sophisticated Songs**

Currently **FT. MEIGS HOTEL, Toledo, Ohio**



**MICHAEL
ZARIN**
AND HIS ORCHESTRA
SECOND YEAR
(4th Return Engagement)
WALDORF-ASTORIA HOTEL
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SUCCESSFUL ENGAGEMENTS AT:
COPLEY PLAZA HOTEL, Boston
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Exclusive Mgt.
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Lovely

JEAN JAMERSON

She Sings, Plays the
Piano and Accordion
Like No One Else
Can



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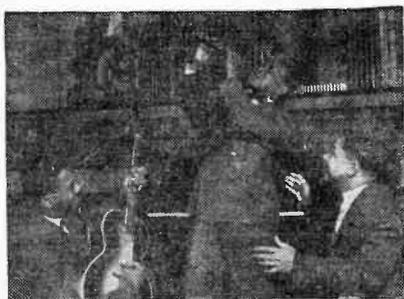
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Sioux City, Ia.

THE EBONITES

Featuring
ODEL RAND
ON A HOT CLARINET

Currently at
**BLINKIN' PUP
LOUNGE**
Chicago



Well known for
their ability to
really entertain

JOHNNY KAAIHUE

AND HIS

Songstrumentalists!

DANCE MUSIC, FLOOR SHOWS
AND NOVELTIES GALORE!



Management: MUSIC CORPORATION OF AMERICA

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FOR YOUR BAR,
COCKTAIL LOUNGE,
CAFE OR GRILL

SELECTION OF "COCKTAIL" COMBINATIONS

Favorites of Smart Society

VI and **JERRY WAGNER** **TRIO**

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VOCALS



Opening Oct. 5th

**SYRACUSE
HOTEL**

Syracuse, N. Y.



"King of the Gypsy Violinists"
JUAN MAKULA

and his
LATIN AMERICAN ORCHESTRA
Currently
RADISSON HOTEL
Minneapolis

A BIG HIT AT

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NOW A TOP DUO

STEVE and DOROTHY MATTHEWS

Formerly
"DOROTHY AND HER ESQUIRES"
Until Uncle Sam Needed
Three of Our Men

Currently
LAACK HOTEL
PLYMOUTH, WIS.

4 Silhouettes in Rhythm

Singing—Playing, Presenting
A Floor Show That's TOPS in Entertainment
74TH WEEK AT THE HOTEL ST. CHARLES, NEW ORLEANS
Management: MUSIC CORPORATION OF AMERICA

**A
Small Band**

That's

DIFFERENT

FREDDY MILLER'S TOP HATS



*Famous for Their Long Runs and
Repeat Engagements at Leading
Hotels Throughout the Country*
Broadmoor Hotel, Colorado Springs, Col.
Gibson Hotel, Cincinnati
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Currently

ST. NICHOLAS HOTEL
Decatur, Ill.

The Nimble-Fingered Ace of the Ivories

NICK BRODEUR AND HIS ORCHESTRA



Featured for One Year
**EMPIRE ROOM
PALMER HOUSE**
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Returning Soon By Demand

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NEIL HOUSE, Columbus, O.

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Cocktail Creations
FOR YOUR BAR, COCKTAIL LOUNGE, CAFE OR GRILL

JOE PORRETTA

His Saxophone

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VARIETY SAYS . . . "Strictly a society dance orchestra, Porretta's band is long on musical quality and turns out tunes that are highly listenable as well as danceable. . . ."



Personal Management

STANLEY MAL

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Original Swing Organist

Currently

RAULF HOTEL, Oshkosh, Wis.

Featuring
Original
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Standard
Tunes



Terrific
Radio
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Background

The GENTLEMEN OF NOTE

JOE COSTA
Accordion, Piano

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Three Part Harmony and Solo Voices

Noted for Their Lengthy Hotel Engagements

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MARK TWAIN HOTEL
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OLIVER HOTEL
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Variety That's TOPS in Entertainment . . .

THE THREE LITTLE SISTERS

Hazel Mimi Mary

Currently—
TOPS
Blackout Room
San Diego, Calif.

Direction: MUSIC CORPORATION OF AMERICA

PERTINENT FACTS

(Continued from page 205)

Alexandria, La. Managed and booked by McConkey Orchestra Company.

King Perry

King Perry fronts a modern five-piece musical outfit and is widely known as the "Pied Piper of Swingdom." He plays a hot clarinet which is one of the highlights of the unit. He was featured with Jimmy Lunceford's band for three years and it has been only one year since he organized the present combination. However, the unit has already played such spots as the Beachcomber, Omaha; Lookout House, Covington, Ky., and the Hollywood Show Lounge, Chicago. Unit features piano, drums, trumpet, bass and sax-clarinet. Vocals include many novelties. Managed by Bert Gervis, Chicago.

Al Piersal

Piersal fronts a colored instrumental and vocal trio billed as the "Three Kings of Rhythm." Their instrumentation includes piano, electric guitar and bass, doubling on fiddle. Their three-way harmony is a strong vocal asset in the unit. Some of their jobs include the Downbeat Show Lounge, Sioux City, Ia.; Happy Hour, Minneapolis; Three Deuces, Chicago, and the Maple's Club, Peru, Ill. Managed by Frederick Brothers' Music Corporation.

Joe Porretta

Porretta, a tenor saxophonist for several years with a number of name bands, is leading an outfit of five men and a girl vocalist. He organized the unit early this year and already has to his credit a four-week run at the Chez Patee, Omaha, and 12 weeks at the Radisson Hotel, Minneapolis. Joe features popular numbers including many show tunes in dance tempos. Instrumentation consists of tenor sax, piano, electric guitar, string bass and drums. Eddy Duchin, Leo Reichman, Freddy Martin and Griff Williams were some of Porretta's former employers. Managed by Stanley Mal and booked by Music Corporation of America.

Eddie Powell

Eddie Powell is a Dwight Fiske type of entertainer playing sophisticated numbers in smart style. His vocal work is equally as strong, and he balances it with his pianistics. Some of his recent jobs include The Dome, Minneapolis; Little Club, Chicago; Playhouse, Freeport, Ill., and the Rendezvous, Beloit, Wis. Managed by Frederick Brothers' Music Corporation.

Harry Powell and Orchestra

Harry Powell, his piano and his orchestra have been featured in many of the top spots in the West. Utilizing the artistic piano of Powell, the combination includes tenor sax, drums and guitar. Outfit is built around Powell and arrangements give him plenty of opportunity to show his work at the keyboard. Powell and his orchestra offer a pleasing style that goes well in the more intimate type of night spot. This organization has been well-received wherever it has been featured with holdovers at most spots. Powell and his orchestra have been featured at Tops in San Diego, Calif., The Pago Pago, Portland, Ore., and Hilton Hotel Albuquerque, N. M. Powell is now at the Antlers Hotel, Colorado Springs, Colo. Booked by Music Corporation of America.

Harvey Prober

Harvey Prober was born in Brooklyn 21 years ago and started out to be a furniture designer. He made out very successfully in that line and is still getting royalties for some of his original creations, which are featured in some of the smartest shops in the country. When the war broke out Prober enlisted in the coast guard, where Dick Stabile took him on to sing with his coast guard band at Manhattan Beach, N. Y. Because of a physical disability Prober was honorably discharged from the service, and with a recommendation from Stabile to General Amusement Corporation the singer was immediately lined up for a string of dates as a single. He is currently at San Maceo's Turf Club, Galveston, Tex.

Tommy Purcell

Tommy Purcell's orchestra, featuring Purcell at the piano, is a society group, which has played some of the leading hotels in the country. Purcell has a

background which includes long terms as pianist for Leo Reisman and Abe Lyman. They are currently playing hotel lounges. The orchestra is geared for entertainment as well as dancing. Purcell's group is under Consolidated Radio Artists management.

Alice Raleigh and Her Diplomettes of Rhythm

A versatile four-girl unit featuring straight dance music and floorshow work as well as cocktail lounge comedy and novelties. The girls are now playing a return engagement at the Show Boat, San Diego, Calif., where the management is unwilling to let them out for other jobs. They have also played for six months at the Town Casino, Chicago. The girls play clarinet, bass, accordion and trumpet, with doubles on saxes, drums and piano. They also feature vocals in three and four-part harmony in addition to solos. Managed by Music Corporation of America.

Larry Ray

Larry is a versatile entertainer, giving out on the ivories as well as with vocals in comedy and ballad styles. He is a real host as well as an entertainer, knowing when to ad lib with the customers to make everyone feel at home. Past engagements include The Chalois, Ted and Len's Show Bar, Crest Lounge, and currently, Sid's Cafe, Detroit. Managed by Delbridge & Gorrell Agency.

Reta Ray

Reta Ray is a sophisticated pianist and singer whose new billing "The Naughty Nightingale" aptly fits her style of work. She is equally at ease in floorshow work as she is in cocktail spots. Some of her recent jobs include the Faust Club, Peoria, Ill.; the Flame Club, Minneapolis, and the Club Alabam, Chicago. Managed by Frederick Brothers' Music Corporation.

Ruth Ray

Ruth Ray, who comes to lounges with a background of night clubs and vaudeville, works the piano, solovox and sings a wide assortment of songs, including sophisticated numbers. She has been featured in some of the leading cocktail spots in the East, including the Crystal Cocktail Lounge, Troy, N. Y.; Ten Eyck Hotel, Albany, and the Bradford Hotel, Boston. Management is by Consolidated Radio Artists.

Freddie Reed

Colored pianist and vocalist who adapts himself with equal facility in both classic and swing. He plays the piano beautifully for he has had extensive training. Freddie features special material as well as sophisticated numbers, a fact which keeps him on a job for a long period of time. He has to his credit a 30-month run at the Lawrence Bowl, Chicago, and has played at Antler's Hotel, Indianapolis; Forest Park Hotel, St. Louis; Custer Hotel, Galesburg, Ill.; Miami Hotel, Dayton, O., and the Ft. Meigs Hotel in Toledo, O., where he is currently appearing. Managed by Music Corporation of America.

Charles Rich

Charles Rich fronts a male trio which also includes Deeda Patrick, a femme personality vocalist. Instrumentation includes sax-clarinet, drum, vibes and piano. Phil Shelley recently signed them to a personal management contract.

Fran Richey

A clever piano stylist and a singer of smart songs, Fran Richey is a busy cocktail lounge entertainer. She gets the most out of both her piano and her voice and has a nice sense of showmanship. She is currently featured at Morton's Bar, Bay St. Louis, Miss. She enjoys the South but also steps up North for engagements now and then. Managed and booked by McConkey Orchestra Company.

Tommy Rigby

Colored singing pianist who for the past eight years has been building a reputation in the cocktail field with his individual, intimate style of playing. He features special material adaptable for cocktail work. He was originally featured with a large band but decided to move out on his own. His many jobs include the Parkside, Detroit; Bamboo Room, Kenosha, Wis., and the Lawrence

(Continued on page 215)

DELBRIDGE AND GORRELL

ORCHESTRAS AND ENTERTAINMENT
FOX THEATRE BLDG., DETROIT, MICH.

These Artists Are Under Our Exclusive Management

ESTABLISHED 1929

Present

FOLLOWING ARRAY OF STAR
ATTRactions FOR YOUR SMART HOTEL
ROOMS, CLUBS AND COCKTAIL LOUNGES
PHONE, WRITE OR WIRE
CHERRY 6990

Musical M's

THE SEASON'S
NEWEST
PIANO & SONG DUO

Beauty . . . Charm . . . Personality



MADLINE
is a clever and
smart pianist.

MARGIE
an eye-ful of
beauty and charm
with a grand voice.

Now Playing
EMBASSY CLUB
Philadelphia

★★ AL WHYTE ★★ THE COMMANDO OF THE PIANO

1943's
PIANO &
SINGING
STAR



From
the Classics
to
Boogie Woogie

★★★ Starred ★★★
CKLW, Thursdays 12:35 A.M.
Current, Eddie Marx Show Bar, Detroit

The COUNTS AND COUNTESS

One of
AMERICA'S FINEST ENTERTAINING
SEPIA TRIOS



ABILITY—
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Now Playing
HAPPY HOUR CLUB, Minneapolis

Larry

LUKE

THE DUKE OF SONG
AND HIS PIANO



Music Lovers Have Gone All Out
for Larry's Piano Styles.
His Songs Range From Scat Tunes
to Ballads.

Now Playing
NEW RED FEATHER LOUNGE
Minneapolis

JACK LONDON

PERSONALITY
PRINCE OF THE KEYBOARD

Jack London's Modern Vocals and Originality Make
Him Tops in His Field

Now Playing
CREST SHOW LOUNGE, Detroit



LARRY RAY

VERSATILE
COCKTAIL LOUNGE PIANIST
and SINGING ENTERTAINER

Style — Showmanship — Personality

Now Playing
SID'S CAFE, Detroit



BILL GOODEN

THE DYNAMIC
WIZARD OF THE IVORIES

HE PLAYS
SINGS
ENTERTAINS

Tops Them All in Showmanship
Now Playing
VOGUE COCKTAIL LOUNGE, Detroit



PAT FLOWERS

ONE OF AMERICA'S GREATEST
BACH-TO-BOOGIE PIANO
AND SONG STYLISTS

Now in 86th Week, Baker's Bar, Detroit
Booking Arranged by Delbridge and Gorrell
Management: Wm. Morris Agency



Billie

HAMMOND

THE LOVELY LADY
OF THE ACCORDION

The Perfect Entertainer for
All Occasions



CHARLES FORREST

THE BOOGIE WOOGIE KING

and His

Original

BOUNCING RHYTHM STYLE

Now Playing
VOGUE COCKTAIL LOUNGE, Detroit

DON KING

PIANO AND SONG STYLIST

Arranger for
Many Singing Stars

The Pianist of
1,000 Tunes

AL COX

AND HIS
LONDONAIRES
SOPHISTICATED SWING

Now Playing
DETROIT YACHT CLUB

Special
Material

ALLAN KANE

Comedy
and Novelties

PRINCE OF ENTERTAINING VIOLINISTS
and His Society Orchestra
for Hotels or Cocktail Lounges

IRENE KORY

and Her

FOUR SWEETHEARTS
OF RHYTHM

Charm — Personality — Ability



Mc CONKEY ORCHESTRA CO. - SMALL BANDS



DON ROTH and his ORCHESTRA

Rated one of the finest small bands in America and with extended engagements as proof. Seven clever musicians.

Now Playing at Washington Hotel of Indianapolis

The Blond Musical Bombshell!

Elinore Sten and her Smoothies

A Smart 6-Girl Unit That Lures the Patrons for Dancing or Just Musical Entertainment.

A Great Band for Dinner-Supper Spots

Currently featured at the Neon Supper Club, Louisville



MOODS IN MUSIC max cooper



featuring YOLANDA and her brilliant accordion

A tuneful 4-piece Musical unit adapted to either the cocktail lounge or the dinner-supper room or club. Fine showmanship and vocals and a dance rhythm with a real appeal.

Currently playing an extended engagement Omar Room, Continental Hotel of Downtown Kansas City

Sensation of the South!

HAL WASSON

and his "MUSIC WITH A DIXIE-LAND ACCENT"

Six musicians well versed in the type of swing music that cheers. And there's an adorable girl vocalist to add the feminine touch.

Now featured at Tommy's Supper Club, Lake Charles, La.



RIENIE DAIRST and her SWINGETTES



An All-Girls' Band for the Book!

Six attractive girls who know dance rhythm and how to play it. Beautiful Renee plays three instruments capably and also is one of three vocalists. A brass choir also is a feature.

Currently playing the Gay O Club, Junction City, Kas., entertaining Ft. Riley and Camp Phillips soldiers

JERRY BARLOW TRIO

An Irresistible 3-Piece Unit—Two Men and a Girl—With Plenty of Dance Rhythm and Pleasing Vocals.

Now appearing at the Tia Juana Club—Land O' Lakes, Wis.

9 Men and Girl Vocalist

DICK MILLS AND HIS ORCHESTRA

Now at Shaeffer's Lake, Monticello, Indiana

Piano Stylist

FRAN RICHEY

Vocalist

Now at Morton's Bar, Bay St. Louis, Miss.

Presents the Finest in Smart
and **COCKTAIL UNITS**



VELMA 'N' JEAN AND THEIR BAND



VELMA
SAXOPHONE

SIX LOVELY GIRLS BRIMMING WITH
FEMININITY YET WITH A MASCULINE
SENSE OF RHYTHM

"Solid Music With the Distinctive
BIG BAND STYLE"

Both Velma and Jean Sing Also

Now featured at the CASINO ROYALE, New Orleans



JEAN
DRUMS



PEGGY WEBER TRIO

A Captivating All-Girls'
COCKTAIL UNIT

Plenty of bewitching rhythm,
vocals and personality.
No Ceiling on Peggy's Popularity!

Currently featured at *Rendezvous*
Restaurant, Alexandria, La.



2 Beautiful Girls with 3 Thousand Beautiful Songs

LORELEI and LILLIAN

- ★ They're Pretty
- ★ They're Talented
- ★ They Have Personality

They're Ideal for Your Cocktail Lounge!

● LORELEI, the Vocals ● LILLIAN, Piano and Solovox

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Continued from Preceding Page



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It's "Music With a Future" as played by America's Sensational New Drummer—



Frankie Paul and his brilliant, Talked-About All-Star Orchestra

Less than a year old but fast playing their way into national recognition. Seven men, with three vocalists within the group
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PERTINENT FACTS

(Continued from page 210)

Bowl, Chicago. Managed by Bert Gervis, Chicago.

Dave Roberts Trio

Dave Roberts plays the Hammond organ and doubles on accordion, while the rest of the instrumentation of his trio is a pianist and a drummer who doubles on marimbas and vibes. Trio is known for its unusual arrangements and ability to play in both cocktail lounges and class hotels. Roberts, before starting his trio, played accordion with the leading bands in the country. Combo broke all existing records in a five-and-a-half-month run at the Neptune Room in Washington, D. C., and have since played Jack Dempsey's Broadway Restaurant. They are currently fulfilling a nine-month engagement at the Copacabana, Newark, N. J. Booked by General Amusement Corporation.

Robinson and Simpson

Robinson is a colored pianist, versatile in all tempos. He plays rumba, novelty or sophisticated tunes in as strong a style as boogie-woogie, or popular rhythms. Robinson is a Chicago boy and has worked many spots in that city. He recently teamed up with Harold Simpson, colored singer, and has worked with him at the Bamboo Room, Kenosha, Wis., and is currently appearing in the Club Detour, Chicago. Managed by Phil Shelley, Chicago.

Jack Rodman Quartet

A clever musician on the clarinet and the tenor saxophone, Jack Rodman has surrounded himself with three other capable musicians—three men and a girl in all—to form a smart unit. Rodman himself is featured and adds his pleasing voice. The drummer also sings. A string bass and a girl pianist complete this unit. Currently the Rodman Quartet is featured at the Cafe La Louisianne, New Orleans. Recent engagements include the Holmes Club, Hattiesburg, Miss.; the Avalon Club, Hot Springs, and the Swing Bar of Dayton, O. This small band features dance rhythm as well as entertaining music and songs for smart places with no dance floor. Managed and booked by McConkey Orchestra Company.

Don Roth and His Orchestra

Headed by a personable chap who knows what the small band business is all about, this orchestra is climbing fast in its field. Seven musicians give an instrumentation of piano, string bass, accordion (played by Roth, who also doubles on voice), trumpet, singing guitar, baritone sax (doubling on clarinet) and drums. Washington Hotel, Indianapolis, where the unit is now featured, has twice extended the present engagement. The Roth band has played the exclusive Kansas City Club, Kansas City, Mo., and was for two years at the Chez Faree, Omaha; the Trianon, Seattle, and the Blackstone Hotel, Fort Worth. Managed and booked by McConkey Orchestra Company.

Count Le Roy

Count Le Roy, currently featured in his first Broadway appearance at the Cafe Zanzibar, started out as a shoe-shine boy in his home town in Dallas, Tex. When he received a big tip Le Roy would go into a dance routine and it was then he developed his technique of dancing on roller skates. He perfected his routine until he could do his roller-skate dance on a three-foot square table. Le Roy has played such spots as the Beverly Hills Country Club, Newport, Ky.; Rice Hotel, Houston, Tex., and Victory Room, Buffalo, N. Y., before opening at the Zanzibar nitery in New York. Booked by Stan Zucker Agency.

Eggs Royer

Edgar H. (Eggs) Royer is a graduate of the University of Oklahoma with a Master of Music and Bachelor of Fine Arts degrees. Prior to 1941, while doing some teaching work at the University of Oklahoma, he took a job in a cocktail lounge just for the fun of it. He's been at it ever since. Originally a piano single, he later teamed up with Maxine Tappan for a few months and now for the past six months is a single again. Eggs dishes out plenty of outstanding comedy material in his routines. Repertoire includes 90 per cent show tunes as well as plenty of comedy stuff from musical comedies.

A liberal sprinkling of current pops and classics are also included. Outstanding engagements include the Santa Rita Hotel, Tucson, Ariz., for four months; the Zephyr Room of the Balerive Hotel, Kansas City, and at Helsing's Lounge, Chicago, where he is now in the 11th week of his holdover engagement.

Duke Schiller and His Airliners

Duke fronts a versatile four-piece outfit in which the basic instrumentation includes bass, guitar, piano and trumpet. All of the boys double, taking a hand at comedy, and sing. Together, for almost a year, the boys have to their credit many Chicago South Side lounges in addition to the Wyoming Stage Bar, Detroit, and the Beachcomber, Omaha. Managed by Bert Gervis, Chicago.

Jimmie Segers

This group of three men and a girl has proven a perfect combination for not only smart cocktail lounges but also for hotels and night spots. Segers is pleasing with both sax and clarinet. In Annette he has a personable young woman who does a selling job at the piano. Jack Davis plays the electric guitar and handles vocals creditably. Tommy Tucker holds an excellent rhythm on drums. The unit has the ability to sell itself for long engagements after making friends quickly. Segers and his musicians are now playing the 24th week of their engagement at the Chickashaw Gardens, Columbus, Ga., and are held over for an indefinite period. Managed and booked by McConkey Orchestra Company.

Bob Sando Swingtet

Originally a sustaining feature on Columbia Broadcasting System, the group has branched out successfully in the cocktail and cafe fields. The feature is Bob Sando on clarinet and tenor sax, with background novelty musical arrangements, vocals and comedy. Managed by Frederick Brothers' Music Corporation.

Bud Scott Troubadours

The Troubadours, a trio of finished musicians, are one of the best known colored groups to play in and around Hollywood. Called upon to please a clientele that sees and hears nearly everything in the entertainment field, this group of artists has scaled these barriers with ease. They recently closed 26 consecutive weeks at the Club Cercle, Beverly Hills, Calif., catering to people of the picture industry.

Bud Scott paces the trio on guitar. Juan Panalle, pianist, has played with some of the best bands. Art Edwards is an expert bass player, known also in the Midwest. Together 18 months, they have played Carlsbad Hotel, Carlsbad-by-the-Sea, Calif.; George's, Glendale, Calif., in addition to the Cercle and doing picture work. They are currently featured at the Desert Room, Glendale, Calif. Booked by Harry Walker.

Eddie Scope

Eddie Scope is one of those rare combinations of vocalist and emcee, who is able to click with night spot audiences in either capacity. Scope has an easy flowing line of chatter that helps make the patrons of any nitery feel right at home. He is a hard worker and one of those rare individuals who is able to take material that might be timeworn to the average emcee and sell it with a bit of new polish to the audience. Scope started via the band vocal route, formerly being featured with Paul Pendarvis and then with Larry Funk. Some of the top spots he has played are Bernie's Carnegie Hall, Hollywood, and the Santa Rita Hotel, Tucson, Ariz. Eddie is now playing a return engagement at the Gay Nineties, San Diego, Calif., where he is booked for an indefinite stay. Handled by General Amusement Corporation.

Four Spaces

The Four Spaces have been taking the bows for over five years in some of the country's top night spots and are continuing to be a better-than-average draw wherever they appear. The boys have that brand of music that makes the night club patron feel that he's gotten more than his money's worth. Booked by William Morris Agency, they have played two seasons at Sun Valley, Idaho. The boys have also been featured at the Club New Yorker, Portland, Ore.; Hotel
(Continued on page 218)



"eggs" royer

at the piano

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Helsing's Show Lounge

Chicago

Held Over Indefinitely

THE "FOUR SENATORS" AND JOANNE RYAN

23rd Week, Hotel Statler, St. Louis, Mo.

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LUELLA TAYLOR

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HOT MUSIC IN A MELLOW VEIN

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Her Songs and Her
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BILLBOARD RAVES!

For sheer piano pleasantries this sepia miss goes a long way in sustaining interest. Her fingers flashing at the ivories, hitting 'em clean with her right hand, and her left hand making the beats pronounced, Miss Davis expounds a commercial style of pianology designed for maximum appeal. With no limitations to her repertoire, and no flaws to mar her technical proficiency at the keyboard, it's a continuous round of Steinwaying that sells big.

Employs an effective style in presenting the refrains, pounding out the first chorus in song style and then whipping it into a rhythmic frame for a second stanza. And has a fine conception of rhythmic qualities that makes the listening all the more inviting. Adds some husky voice to the jive ditties, but it's her piano magic that makes for the selling, with an ingratiating personality that puts her heavy on the plus side.

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Just Closed 26 Weeks **CLUB CERCLE**, Beverly Hills, Calif.
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PERTINENT FACTS

(Continued from page 215)

Utah, Salt Lake City, and the Showboat, San Diego, Calif. At present they are in their 15th week at the Riviera Room of the Villa Riviera, Long Beach, Calif. They are set for an indefinite stay at their current spot and are doing their share in drawing capacity business.

Freddie Spatz

This unit consists of three boys and a girl vocalist (Bunny Roberts), using instrumentation of guitar, piano and bass. Outfit started in Chicago and has recently moved into the Famous Bar, Akron, O., where they have already completed three hold-over engagements. Managed by Consolidated Radio Artists.

Elinore Sten and Her Smoothies

Blond, diminutive Elinore Sten, boasting of a well-played accordion and piano, and a musically palatable singing voice, heads her Smoothies with plenty of poise and confidence. Elinore recently had a difficult time getting out of the Gay O Club of Junction City, Kan., for cavalrmen from near-by Fort Riley and soldiers from Camp Phillips couldn't get enough of her music. She stayed there for seven months and then demanded a change of scenery, and currently is playing the Neon Supper Club, Louisville, Ky. The band also scored heavily at the Wisteria Gardens of Atlanta. Instrumentation: Piano, string bass, drums, trumpet and two sax. Managed and booked by McConkey Orchestra Company.

Jack Stephens

Organ and piano entertainer who plays both instruments simultaneously. He has been traveling with his own Hammond organ and is generally recognized as one of the best in the business. He was originally featured with a number of big bands but decided to branch out on his own not only for economic reasons but also because he can have more freedom in his work. He is currently featured at the Rose Bowl, La Salle, Ill. Managed by Frederick Brothers' Music Corporation.

Roosevelt Sykes

Sykes, "The Honey Dripper," sells a piano and blues singing act. He has been practicing on the keyboard as far back as 1917 when he played in his father's jazz band. Like many of the topmen in the jazz field, Sykes received his inspiration from the singers along the levee of the Mississippi River and was among the first to make records of race blues. He has recorded for Okeh Records (*The '44 Blues*) and for Decca (*47th Street Jive*). Some of his jobs include Barney Ross's Cocktail Lounge, Chicago; Sherman Hotel, Chicago, and the Australian Night Club, St. Louis. Managed and booked by Ferguson Brothers' Agency, Inc.

The Music Masters

One of the outstanding trios in the business is Cleveland Nickerson's Music Masters—three boys who really are masters of the art of jive. With Cleveland on the accordion, Scotty on guitar and Raby on bass, solid swing results that delights their fans. Have played some of the nation's outstanding spots and currently are at the Hillside Club, Hillside, Ill. Bert Gervis books the unit.

The Three Brownies

The Three Brownies originally came from the East, but on their first trip to the West Coast are making many friends at Randini's in Hollywood. They have been on this location for 18 weeks and still have 10 weeks to run with the probability that popular demand will keep them many more weeks. This sepien group specializes in hot music, but the work is by no means confined to the torrid tunes. No matter whether it is Latin-American, sweet or swing, the boys do it well. Billy Davis is featured on guitar with Herb Gordy and Jimmy Golden being starred on bass and piano, respectively. Davis and Gordy do duo vocalizing and Golden takes off alone on snappy lyrics to fine results. In addition to their first Hollywood spot, this group has appeared at the Apollo Theater, New York; Bellevue-Stratford, Philadelphia; Murphy's Bar, Trenton, N. J., from which they aired over WITM, that

city, and the Lord Lansdowne, Dayton. Handled by Jolly Joyce, the group is being booked on the West Coast by General Amusement Corporation.

Hal Thornton

Thornton is a comedy pianist who was formerly featured with B. A. Rolfe and his orchestra on the Lucky Strike radio program. He has worked many spots in New York and New England territory, and the Carter Hotel Chain. Thornton is currently working his way into Midwest prominence at the Sky Ride, Chicago. Managed by Consolidated Radio Artists.

Tucker Sisters

These three Texans have had a lot of experience in theaters, night clubs and on the air. Recently, they've been concentrating on the cocktail field, emphasizing hillbilly as well as novelty tunes. Girls work on the order of the Andrews Sisters and play instruments as well. They recently completed tour of Mexican theaters and night clubs. Instrumentation includes guitar, mandolin and bass. Booked by Frederick Bros.' Music Corp.

Velma 'n' Jean and Their Band

Six personable gal musicians who can give with most any type of dance music and do a thoro job of selling it to hotel, night club or restaurant patrons. Formerly with Ina Ray Hutton, Velma and Jean struck out for themselves and have played many successful engagements. Velma plays saxophone and Jean cuts capers on the drums. Both of them sing. The band recently closed at the Casino Royale, New Orleans, and now is at the El Rio Club, Pocatello, Idaho. Other recent engagements include the Bama Club, Columbus, Ga., and Johnny Perkins' Palladium, East St. Louis. Instrumentation is piano, trumpet, three sax and drums. Managed and booked by McConkey Orchestra Company.

The Variety Boys and Ethelene

A vocal and instrument quartet featuring George Oldham, Frank Rue, William Sanford and Ethelene Dinsmore. The unit has a background of Decca records and National Broadcasting Company broadcasts in addition to a number of prominent cafe engagements. This is one of the few vocal and instrumental quartets, incidentally, which is untouched by the draft. They are currently appearing at Al Simmon's Brown Derby, Washington. Managed by Frederick Brothers' Music Corporation.

Frank Victor Quartet

The Frank Victor Quartet headed by Victor at the guitar is supported by Connie Howell, vibes; Lydia Ehrens, accordion, and Jack Rose, bass, who also contribute with vocal solos. Outfit is geared to provide dance music as well as entertainment. Victor, originally guitarist with the Adrian Rollini Trio, has appeared on many commercial air shows emanating from New York. He has also made guest appearances in London and Paris. They have played the Enduro, Brooklyn; Neptune Room, Washington, D. C.; Rogers' Corner, New York, and the Henry Grady Hotel, Atlanta. Management is by Consolidated Radio Artists.

Vi and Jerry Wagner

Smart society unit featuring the Wagner couple and a girl vocalist. The Wagners play the organ and piano and display unusual talent and showmanship. Have worked for 22 weeks at the La Salle Hotel, Milwaukee; Schroeder Hotel Chain; have stayed for eight weeks at The Flame, Duluth, Minn., and are opening October 5 at the Syracuse Hotel, Syracuse, N. Y. Managed by Music Corporation of America.

Hal Wasson and His Band

Maybe it's because of the Dixie-Land accent and perhaps it's because of just musical ability, but anyway it is difficult for the band to get out of the South. Boasting of six able musicians and a girl singer, they have been giving southern dancers something to talk about. They are now enjoying an extended engagement at Tommy's Supper Club, Lake Charles, La. Other recent jobs have been the La Vista Club, Clovis, N. M.; the Hollywood Dinner Club, Mobile, Ala., and the Southern Grill, Hot Springs, Ark.

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THE STANFORD ZUCKER AGENCY
New York: 501 Madison Avenue
Jay Mills
Chicago: 64 East Lake Street
Phil Shelley Agency

Wasson plays drums and vibraharp. Piano, trumpet, trombone, sax and string bass complete the instrumentation. Managed and booked by McConkey Orchestra Company.

Cholly Wayne

Cholly Wayne is earning his billing as Hollywood's Flame-Haired Ball of Fire. He made an enviable record in a 43-week stand at the Hollywood Swing Club, and is currently at Tommy Joy's Club in Utica, N. Y., after some successful appearances in the Midwest.

Peggy Weber Trio

One of the best cocktail lounge girl units in the business. The instrumentation is trumpet, string bass and accordion, and the trio is exceptionally strong on vocals as two of the three warble. The girls prove a good draw and boast of themselves as business builders. Miss Weber plays a muted trumpet capably and also handles her songs nicely. The unit now is playing the Rendezvous Restaurant, Alexandria, La. Managed and booked by McConkey Orchestra Company.

The Jack Wedell Quartet

The Jack Wedell Quartet features three musical and vocal lads in addition to Bonnie Linnell, pianist and vocalist. The unit is one of the first in the business and has earned the type of reputation that brings repeat date offers for each job. Currently featured at Enduro's Restaurant, Brooklyn, N. Y. Managed by Frederick Brothers Music Corporation.

Step Wharton

Step is a colored pianist and recently of the piano-voice team of Step and Marge. His partner left because of illness and Step is carrying on alone at the Lord Lansdowne's Lounge, Dayton, O., where he will remain indefinitely. Step has had considerable musical training,

displayed in each of his piano sets. Managed by Frederick Bros. Music Corporation.

Al Whyte

"The Commando of the Piano" is the billing he has earned by his amazing keyboard technique. His repertoire includes everything from Bach to the fast boogie-woogie, which he does in a masterful manner. As well as being an entertaining pianist, he does vocals in a way that is pleasing to the public. He is currently featured on CKLW in his own program and is the star attraction at Eddie Marx's Show Bar in downtown Detroit. Managed by Delbridge & Gorrell Agency.

Sonny Boy Williams

Sonny Boy Williams is rightly titled the King of Boogie-Woogie for his keyboard antics put him in a class by himself. A Decca recording artist, Williams has appeared in many of the country's outstanding niteries. He is a performer who can draw in any type night spot for his piano style is slanted for public consumption. Williams, under the management of General Amusement Corporation, has appeared at the Famous Door, New York; The Garrick Stage Lounge, Chicago; Streets of Paris, Hollywood, and the Bingham House, Philadelphia. He was featured at the Log Cabin, Albany, for 13 months.

Chuck Wright

Chuck is a singing pianist and comedian who has been a popular cocktail lounge entertainer in the Chicago area for a number of seasons. His Irish style of singing and jovial novelties have developed a large following for him. He has worked a full year at the Skyrde in Chicago and is currently carrying on at the Town Club in the same city. Managed by Phil Shelley, Chicago.

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CLOVER BAR
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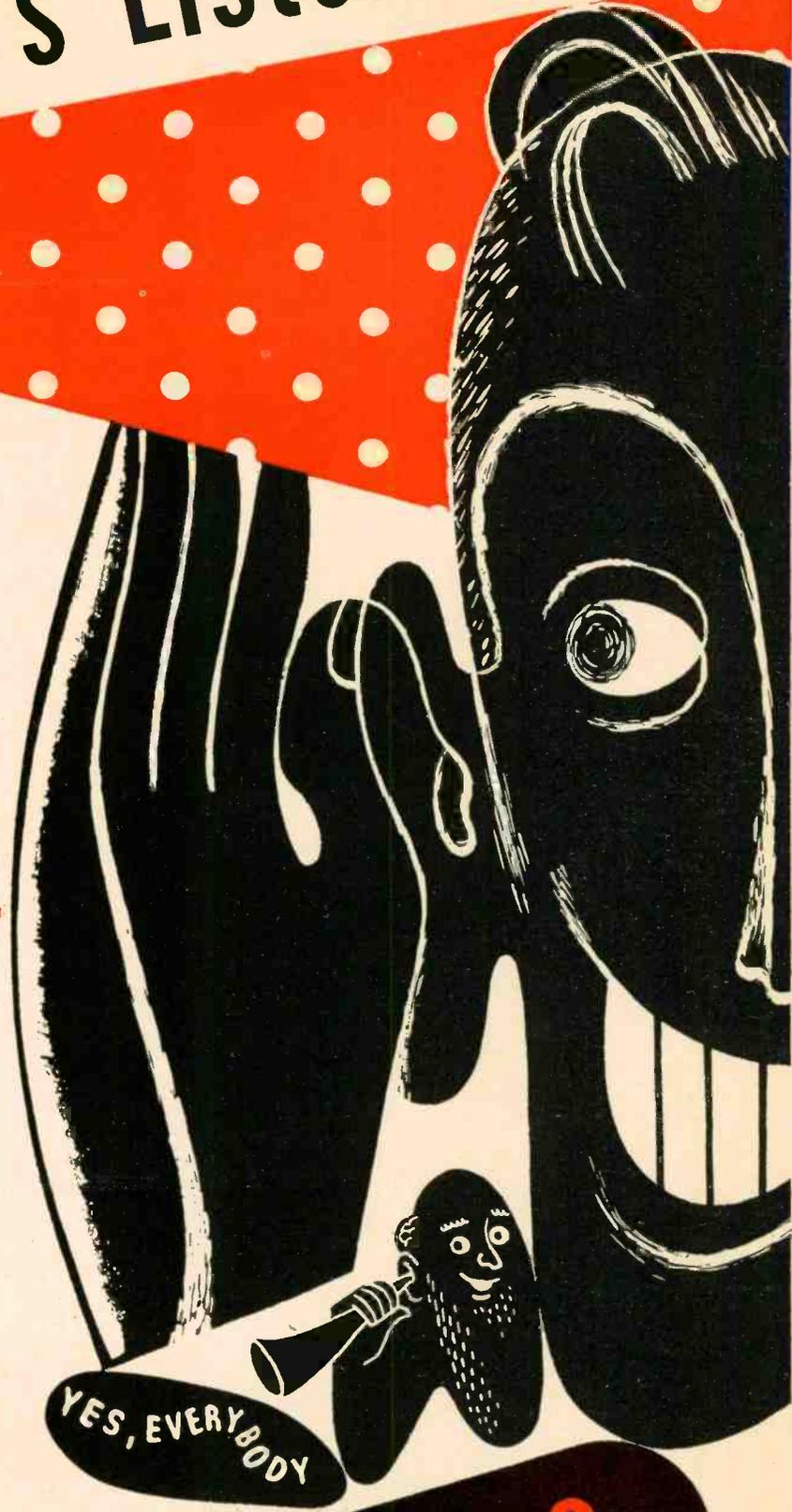
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