Season's Greetings

from

KAY KYSER

and his entire organization

Our Sincere Thanks
To...THE AMERICAN TOBACCO COMPANY, LUCKY STRIKE TOBACCO,
THE NBS, LOBO and THOMAS RETES, MUTUAL NETWORKS, RKO, CBS, and
BLA RECORDS. COLUMN and MGM in "RIGHT ABOUT FACE!"...and
the MUSIC CORPORATION OF AMERICA. Kay
A Year of War

WE HAVE come to the end of a hard, proud year—a year filled with peril and glory, a year that abounded in sudden and startling changes, in heroism, self-denial and danger.

During 1942 our nation took its first steps along the dark and perilous path of total, world-wide war; toward the end of the year the first dim glimmer of light appeared at the end of that path, tho many more years of war may still lie ahead.

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

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

A Major Morale Factor

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

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

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

Tremendous Changes

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

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

A Good Record

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

NEW YORK, Dec. 25.—OPA's announcement of a week of a new and tougher policy in resuming gasoline and essential fuel oil to farms, agricultural and C gasoline ration books to motorists in Ohio is expected to hit hard at show business activities.

Action of OPA cutting the volume last week of B and C coupons, issued for supplemental driving, from four to three gallons, as was done several weeks ago with base A coupon, is followed by instruction to local boards to hold rations to their limits.

Additional curtailment of gas is expected to cause further difficulties for performers, who have already had to shut down on the distance between dates due to lack of gasoline. Under the present plan, performers on tour have been able to secure additional gas from their local boards in most cases, if they could prove they were on tour and had contracts. Many managers and band leaders have not been able to obtain higher than A book, except when additional gas was needed for performances at army camps. There is no set regulation for traveling performances; the amounts of gas they can receive has been left to the boards.

With the coming down on additional B and C coupons, it is thought that traveling show people may have a harder time getting gas in addition to the 24 gallon weekly allotment of A coupons, and may be compelled to cut road dates and cut down on the amount of shows to new standards. Performers are able to obtain sufficient gas, the present critical gas shortages in the East will have dissipated.

Several performers on the West Coast have been hit with problems of gasoline cuts, and are under the expectation that the cut will cause them serious losses of money. Dates are being cancelled, but it is not expected to cut into the East Coast performances as severely.

Angel' Fair, 'Curtains' Good

SPRINGFIELD, Mass., Dec. 26.—The latest offerings of the Players of Springfield are to be heard and seen Monday and Thursday at the Court House Theater, which professed about $200 for the two nights, to be spread equally for each night's offering. This is the last of the season, as Turett Curtains did so well, it was believed. Hence, principally because of a strike staged and directed by Harold Kennedy, who had been with the other show in the theater, it has been made with interest here.

Skating Vanities’ Hit by Gas

PORT WORTH, Dec. 26.—Hard hit by gasoline rationing, the Skating Vanities, of which Allan Shore is the manager, has had to cancel an engagement here at the Savoy in this city, which is to open on January 15, for the holidays.

W. S. B. Rents Erlanger

NEW YORK, Dec. 26.—W. S. B., a subsidiary of the Erlanger Corporation of New York, has leased the Erlanger Theater for five years. The lease is to be handed by Harrison Kimball, talent director of WSB. The Erlanger management will renovate the exterior and interior of the 20-year-old theater, which opens Dec. 26, for the first time in the past six months to present the WSB show. The Erlanger, which seats approximately 1,800, has played host during the last few years to Alfred Lunt and Lynn Fontaine, Helen Hayes, Katherine Hepburn, Katharine Cornell, Tallulah Bankhead, Dorothy Gish and others.

KC Nixes Christmas Decor

KANSAS CITY, Dec. 26.—With the WSB forbidding Christmas lights, the Fire Department has ordered the Kansas City Variety Club, which has a ban on indoor Christmas trees and decorations, and other public places. The Boston theater is the background for this ruling.

The Boston theater has issued a chit up from the new Semetarian's Onsmas, when all Christmas decorations have been moved, by order of the fire department and have received this notice: 'Not to put up and to remove.' General opinion seemed to be that night club and theater opera (s) could be worked with a chit up even if the time and money were spent decorating.

UA Case Settled

COLOMBUS, Dec. 26.—A case filed in the Superior Court by the Continental Theater Corporation against the United Artists, which would have taken them to court for the Boston case, has been settled out of court. James B. Brown, as administrator of the estate of the late Grace B. Brown, who lost her life in the fire, then a bill of equity, Brown seeks to recover damages for her property destroyed.

Judge Walter L. Collins has issued an order of non-suit on November 27, when the court will hear both sides of the case.

HOLLYWOOD, Dec. 26.—Repulsions of the Continental Grove Fire in Los Angeles by the city yesterday on advantageous terms to the Angles County Board of Supervisors, at the Board of Supervisors, the City Cafe and Gene's Hawaiian Village to prevent "the repulsion of the disaster in Suburban..."

Supervisors acted on reports by Cipriano De Sanford that they would write a letter to the county, that fire and safety conditions in both cities were "very hazardous," De Sanders pointed blank sheet across, inflammable decorations and unwise lighting.

The Theatrical Division also heard a report from Spencer D. Turner, chief county fire engineer, and the county and city will have additional fire inspectors employed to protect the area. A number of buildings have been inspected and enacted by the board of supervisors.

Mammoth plans for reconstruction are in process. (See Safety Safety Rules on page 9)

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Want Receiver for Coot'n Grove; Cities Press for Safety Rules

BOSTON, Dec. 26.—Last night in the aftermath of the Coot'n Grove Fire in the West End, the city commissioners, led by the Beacon Street Firemen's Association, and others, are pressing the city to reconsider the issue of fire protection to the city's residents.

City officials have been#####...
"I PLEDGE to serve my country in 1943 by bringing your patrons the finest of entertainments for their hours of relaxation!"

On the home front in 1943—

It is the happy privilege of Metro-Goldwyn-Mayer Pictures to bring to a nation at war many splendid entertainments current and coming:

RONALD COLMAN, GREER GARSON in "RANDOM HARVEST" — JUDY GARLAND in "FOR ME AND MY GAL"
HEDY LAMARR, WALTER PIDGEON in "WHITE CARGO" — ROBERT TAYLOR, CHARLES LAUGHTON, BRIAN DONLEVY in "STAND BY FOR ACTION"
"JOURNEY FOR MARGARET" with ROBERT YOUNG, LARAINA DAY
"ANDY HARDY'S DOUBLE LIFE" with LEWIS STONE, MICKEY ROONEY and the folks — RED SKELETON in "WHISTLING IN DIXIE" — JOAN CRAWFORD, JOHN WAYNE, PHILIP DOB in "REUNION IN FRANCE" — SPENCER TRACY, KATHARINE HEPBURN in "KEEPER OF THE FLAME" — "CABIN IN THE SKY" with ETHEL WATERS, EDDIE ROCHESTER ANDERSON, LENA HORNE, REX INGARAN, LOUIS ARMSTRONG, DUKE ELLINGTON and many others — "TENNESSEE JOHNSON" with VAN HELMN, RUTH HUSSEY — ANN BOTHERN, MELVYN DOUGLAS in "THREE HEARTS FOR JULIA" — "DR. GILLESPIE'S NEW ASSISTANT" with LIONEL BARRYMORE — LANA TURNER, ROBERT YOUNG in "CARELESS CINDERELLA" — "DU BARRY WAS A LADY" with LUCILLE BALL, RED SKELETON, GENE KELLY
And many others to come.
Labor Draft Proposed; May Take Women, Older Men for Factories

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

The proposed act, drafted by Greenville Clark, New York lawyer, and now in the hands of Paul McIntire, chairman of the War Man Power Commission for study, would make liable to draft for war work all women between 18 and 60, and men, not in the armed service, between 18 and 65. The plan will have to go to the President for changes and revision.

It has been reported that Representative James W. Wadsworth, who piloted the draft law thru Congress, will introduce another proposed labor draft during the 74th Congress, opening next month. Congressional action is problematical.

If and when the proposed war work bill goes thru Congress, the show business will be suffering from manpower shortages due to the draft, will be greatly aggravated. The present death rate between 18 and 35 for hands, vaudeville, radio, movie and theater work may seem mild compared to the situation which might exist. Women and all men not eligible for military service may be called out of their regular activities for war work. Men over 35, who were recently excluded from service, would, under the bill, again be in a vulnerable position.

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

Wins Commission
Tiff Vs. Raye-Naldi

NEW YORK, Dec. 18—Complaint filed against MCA, the Motion Picture Corporation of America, and Raye and Naldi was settled Thursday (17) after a claim was filed against the dancers for $250 in unpaid commissions for their La Martiniere booking last spring. Arbitration hearing before an MCA committee whittled the claim down to $150, with the decision going to MCA. Raye and Naldi immediately paid $75 and will pay the other half next week.

FORT WORTH, Dec. 26—Billy Rose's Mrs. Astor's Pool House has been booked by Interstate Circuit. Opening date will be January 8 in Worth Theater here.

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

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ALWAYS A WONDERFUL SMOKE
When You Are Present 1943

IZZY YARASHEFSKY
922 7th Ave. Dec. 14, 1943
New York City

Season's Greetings from
LENABRODURNE
Savoy Plaza

HOTEL
NEW YORK

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

HERE IT IS . . .
- "Arkansas Traveler" with Bob Burns. CBS Coast-to-Coast, Wednesday, for Life Buoy Soap.
- Fox Movietone News Short of The Slickers doing Der Fuhner's Face. Shown before 80,000,000 people.
- "Furlough Fun," NBC Coast-Monday-for Gilmore Oil.
- Bluebird Records. Over 750,000 records of Der Fuhner's Face sold to date.

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

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featured in the forthcoming MGM Musical "CABIN IN THE SKY"
They’re Wonderful Together!

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

GINGER ROGERS and CARY GRANT in LEO McCAREY’S

"Once Upon A Honeymoon"

with

Walter SLEZAK • Albert DEKKER • Albert BASSERMAN

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

MIAMI, Dec. 24—The winter season is much better than anticipated earlier in the year. There is a steady supply of visitors and hotels and apartment houses are filling up. Packed houses are the rule daily in the theaters. With the opening of home and dog racing, playhouses may feel a little reaction. Night spots are also doing well.

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

Three more beach hotels have been sold to the army (Panaosota, Tower and Gulf Breeze) for hospital purposes.

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

Lew Meehan has advertised his Not Club for sale. He has operated it for the past four years.

Danny Yates and Society Orchestra is now at Irwin’s at the beach.

Will Osborne took his orchestra to Plamaggio Park Tuesday for the soldiers.

A line of girls was voted to the Kitay Maurice show Wednesday. The line, from New York, is The Six Sisters, Haus, and Christmas Kitty they will try out a vaude show, giving matinees Sundays and holidays. Off season, Ollie McDonald local dancer, closed here Tuesday after a four-month engagement, and Kitty threw a farewell party for her Sunday night. (See MIAMI SEASON on page 37)

“Harry” for High Schools

NEW YORK, Dec. 25—Nineteenth Broadway show to be seen by New York’s high school pupils in Uncle Harry, which will give a special 15-cent matinee Friday afternoon, January 2. The special performance of the Thomas Job talented, co-starring Roa LeBouchard and Joseph Schindelkraft, will be given under the New York City School Theater Program, which operates with the co-operation of all the theatrical unions and the League of New York Theaters.

Again emphasizing the greatest value in hotel accommodations offered safely to the profession

$9 Single, $10 Double, Without Bath
$11.50 Single, $14.00 Double, With Bath

SHOWER—BATH—and RADIO

Impossible to beat these prices for the largest and most newly and comfortably remodeled rooms in Greater New York.

HOTEL CLARIDGE
BROADWAY AND 44TH STREET
In the Heart of Times Square
NEW YORK CITY

SLC Cracks Down on Clubs, Theaters

SALT LAKE CITY, Dec. 25—Between press releases of the State and local lawmen, and the closing of the 62 Club, downtown night spot, immediate technical changes were ordered for the Studio, downtown foothold house for the Intermountain Theaters chain, but did not require dealing. The Studio has had two recent minor fires.

In Collier’s, Richard English, in an article entitled The Mormons’ Most Glam, traced the night spots and depicted the Mormons’ reaction to the invasion of war workers and members of the armed forces.

The night clubs found restrictive tighter, Popkin’s Cafe, favorite of the younger crowd, was fined for a technical violation of the State child labor act. It girls were banned in the beer tavern. Collier’s, too, referred to the Mormon State (Mormons are so dry they ban tea and coffee as well as liquor and beer) as probably the greatest individual bender in the nation, since liquor is under the State store system. That one hurt.

Possibly under pressure, the Utah Liquor Control Commission reduced its selling hours of 9 a.m.-11 p.m., to a new try of from 12 noon to 8 p.m., restricted unlawful work purchases from 3 to 5 p.m., and then topped it all with a State retaining system, the first in the nation, allowing each permit holder one quart per week, and in January will issue 650 ration books, giving a quart of beer or two, or a fifth of Scotch or gin. All this just before the holidays.

“Scandals” for Interstate

FORT WORTH, Dec. 25—Interstate Circuit has booked the controversial version of George White’s Scandals, opening here March 13 and playing Dallas beginning March 18.

The Best for the New Year!

ARTHUR FISHER AGENCY
Selwyn Theatre Bldg., New York
Bryant 5-692

The Outstanding Independent Agency
Coast Trek for "Miss"; "Priorities" Sets Tour

CHICAGO, Dec. 26—Further Men, which opens at the Harris January 15 after a run of 18 weeks, will head for the Pacific Coast, stopping at Des Moines, Denver and Salt Lake City on the way. It will open at the Grey Theater, San Francisco, January 4 for an engagement of eight weeks. Los Angeles, Sacramento, Portland, Seattle and Spokane will follow.

"Priorities of 1942" will end a 10-week engagement at the Bijou January 10. From here the company goes to the Victory Theater, Dayton, Ohio, January 4 and 6; Auditorium, Louisville, January 6; and Radio City, Philadelphia, January 10-11. Succeeding "Priorities at the Bijou January 4 is Her 20th Century, with Zazu Pitts.

Maestro Rose

NEW YORK, Dec. 26—Option on Carmen Jones, modern Negro version of Bizet's opera, Carmen, was picked up by Billy Rose this week, after being held by Max Gordon for eight months. Rose said he will produce it when he finds a suitable Negro cast.

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**College Inn**

The greatest name-band parade in the world

In the panther room and bamboo room

Jerry Wald, Gene Krupa, Glen Gray, Cab Calloway, Vaughn Monroe, Charlie Spivak, Jimmy Dorsey, Woody Herman

Bamboo room dinners from $1.25
Panther room dinners from $2.00
No cover charge in either room

Hotel Sherman

1700 rooms
1700 baths
Rates from $2.75

Chicago

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NEW LOW RATE MONEY ORDERS TO AND FROM OUR ARMED FORCES WITHIN CONTINENTAL UNITED STATES — UP TO $100 ONLY 50¢ — TO $250 ONLY 65¢.

**STOCK TICKETS**

Cash Rolls... 5.00
Five Rolls... 5.60
Ten Rolls... 10.00

**FULL PRICE**

Cash Rolls... 7.50
Five Rolls... 8.00
Ten Rolls... 15.00

**ROBBERIES 80.00 EACH**

Double Couples... 20.00
Double Prices... 60.00

RoO Rolls... 2.00

**SPECIAL PRINTED TICKETS**

Night on the Town... 7.25
Night of the Century... 9.25

The Toledo Ticket Co.

TOLEDO, OHIO

Tickets on every description... Want a Mick!
Ice Shows Go to War

By Art Victor

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

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

Art Victor

the in transporting casts and props and the drafting of male skaters who provide the all-important comedy. Some arenas have been already taken over by the army, and more may follow. The suber-

bation of some acts is a serious obstacle as long as gas rationing pre-

vails. The b.o. figures since December 1 clearly indicate that.

For more favorable is the situation of ice shows playing hotels and theaters if these shows have ice equipment of their own. Hotels with their own permanent ice tanks include the New Yorker, the St. Regis and the Biltmore in New York, the Adolphus in Dallas, the Sherman in Chicago, the Netherland Plaza in Cle-

mpton, the Nicollet in Minneapolis and the Copley Plaza in Boston. Four of these, the New York, Biltmore, Adolphus and Netherland Plaza, have adopted an all-year ice policy, whereas the St. Regis has discontinued this policy, as did the Sherman three years ago. The Boulevard Tavern in Elmhurst, L. I., is the only non-hotel night club which has included a permanent ice tank, and the Center Theater, New York, has the only stage with a tank.

There is little doubt that these spots will benefit considerably from the still-

grwoing popularity of ice shows as a "different" amusement, particularly if the big arena shows are unable to tour again. There are technical problems, too, I admit. But if the army does not draft their engineers and if their compressors, cables and other machinery hold out, these downtown hotel and theater spots will not have to worry about business if they offer the right type of show.

This casts situation will probably not cause them any trouble. With a line of four to six girls and two to three principals, a fast-moving and concentrated 90-minute entertainment can be presented. The draft is no problem for this type of show, as an all-girl cast gives the producer more groundwork. Comedy which has been scarce anyhow on tanks can be provided by costume and present-

The Adolphus in Dallas.

AET TO-WAR on page 11)

Season’s Greetings

SKATING ARTISTS AGENCY

1800 WEST MADISON
CHICAGO, ILL.

EXCLUSIVE AGENCY

Sonja Henie
with Her

'Hollywood Ice Revue'

Center Theatre
Rockefeller Center, N. Y.

Chicago Stadium Corp.
Chicago, III.

Indianapolis Coliseum Corp.
Indianapolis, Ind.

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Detroit, Mich.

Omaha Coliseum Corp.
Omaha, Neb.

3rd Year
Producer-Director
Ice Revue
Century Room
HOTEL ADOLPHUS
Dallas, Texas

ICE-SHOWS FOR YOUR BUDGET

ART VICTOR
Ice Shows and Stars

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

NEW YORK, Dec. 28.—Altho more hotels and night clubs are using ice shows this year than previously, growth of this field has been hampered by difficulty in getting talent and equipment. Last year's talent situation was solved by putting skaters on performers from other fields. But this year's talent scarcity, accentuated by the draft, is not as easily solved, as most good performers can easily get jobs in other fields.

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

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

Among the new places to hit with shows are the Ben Franklin Hotel, Philadelphia, which opened the Long-Yeoman ice show successfully Thanksgiving Day; the Kentucky Hotel, Louisville, and the Pullman East Side Inn, New York, which did well with a Thirty Cents Plastic Ice show.

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

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

GREETINGS and BEST WISHES...

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

AND A SALUTE


From

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

"ICE-CAPADES of 1943"

BUY U. S. WAR BONDS AND STAMPS

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

SCHEDULE FOR BALANCE OF SEASON:

Jan. 7-Jan. 17 . . . Auditorium, Providence, R. I.
March 14-April 4 . . . Arena, Chicago, Ill.
April 5-April 15 . . . University Gym, Chicago, Ill.
April 8-April 15 . . . Pin-Mor Ice Palace, Kansas City, Mo.
April 17-April 21 . . . Will Rogers Coliseum, Fort Worth, Tex.
April 27-May 31 . . . Pan-Pacific Auditorium, Los Angeles, Calif.

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

NEW YORK, Dec. 26.—America's only permanent ice theater has found its policy extremely profitable. The Center Theater, prior to the adoption of this policy, was one of the shabbier white elephants. It had used only sporadic alliances, with many of their не рё не justifying the rental. However, since installing the equipment the house has been dark only one month.

Since October, 1942, the Center Theater has had not only two shows. The first, It Happens on Ice, opened October 30, 1942, and ran 806 performances, grossing $1,750,000.

The second edition, Zebra on Ice, which opened July 4, 1943, has been grossing $25,000 to $30,000 weekly and so far has played to about 60,000 people. Prices have been developed to compete with the Broadway picture houses. At 30 cents to $1.50, plus tax, the Center has been getting a good proportion of its trade from families ordinarily addicted to films.

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

MORE CLUBS USE ICERS
(Continued from page 11)

The Lamb-Vestor show is the first ice revoir for the Ben Franklin Hotel, Philadelphia. The Dol Francis show is the first ice show being tried by the Kentucky Hotel, Louisville. The Netherland Plaza, Cincinnati, has been using ice revoirs for quite some time and now has the Ice Revue of '43. The billboard Hotel, New York, is in its third season of ice revoirs, hoisted and produced by the William Morris Agency. Billy Dan has staged the dance revoirs for the current season. The Billiows went into ice shows when the St. Regis dropped them.

Most of the trade comes a few hours before curtain time and, by the time the initial rush is over, there is a good show house. The price factor has been found to be a tremendous aid to the box office, especially with the younger element. On Saturday nights especially, when the film houses are charging maximum, the risk from the Broadway sector is evident.

The most pressing management problem since the war has been the draft. Male members are being drafted constantly.

Plenty Ice for Philadelphia
PHILADELPHIA, Dec. 26.—A steady diet of ice shows is assured Philadelphia. Following the current run of the Ice Palace of 1942, Philadelphia Arena is bringing in Ice Capades of 1943, opening February 22 for at least two weeks. Lamb and Yocum Ice show will the Garden Terrace of the Benjamin Franklin sel., which opened in November for eight weeks, set to stay for eight more.

ICE SHOWS TO WAR
(Continued from page 10)

and it is the idea that counts—here everywhere in show life.

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

How Times Change
NEW YORK, Dec. 26.—Units banding for Camp Shows, Inc., are accustomed to the soldier boys whistling at girl performers—but now that the emcees are in the service, WABO and WAVC audiences there’s a new. Bide.

The female audience whistled at the male performers.
New York, Dec. 26.—Despite travel difficulties and destination of man power, the arena ice show field has enjoyed prosperity, grosses having been increased approximately 23 per cent over last year. Nearly every date played so far has seen increased grosses and greater attendance figures.

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

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

Despite this one date’s drop, the ice show industry has had a profitable year. Arenas played by the Ice Follies, Ice Capades and the Ringling Bros. show have drawn terrific crowds.

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

The year, however, has not been without headaches. The transportation and fuel power-attack are major problems. The former has been solved partially by maintaining a schedule calling for one-day layovers between stops and by scheduling back.

The male choruses in many shows have been hit hard. In Ice Follies, this has been cut down to a scant dozen males. Most of those in the ensemble numbers are also featured skaters. Ice Capades still has a hefty allotment of men; but as they are going into the armed forces, fancies are taking their place. This show has already bought duplicate costumes to fill gaps. They anticipate an all-female chorus by next year.

Season’s Greetings

for 1943

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

Shipstads & Johnson

presenting

ICE FOLLIES

of 1943

ON TOUR FROM COAST TO COAST—49 WEEKS OUT OF 52
First Year's Record Proves Field Huge Aid in Victory Drive; Fears Of Revenue Loss Found Groundless

BY MARION RACCLIFF

NEW YORK, Dec. 29.—America's first year of war found radio comedy quickly adjusting itself to the needs of the war. Patriotic programs, shortwaved to broadcast over 99 out of the 100 available networks, American programs shortwaved to broadcast over 99 out of the 100 available networks, American programs shortwaved to broadcast over 99 out of the 100 available networks, American programs shortwaved to broadcast over 99 out of the 100 available networks, American programs shortwaved to broadcast over 99 out of the 100 available networks, American programs shortwaved to broadcast over 99 out of the 100 available networks, American programs shortwaved to broadcast over 99 out of the 100 available networks, American programs shortwaved to broadcast over 99 out of the 100 available networks, American programs shortwaved to broadcast over 99 out of the 100 available networks, American programs shortwaved to broadcast over 99 out of the 100 available networks, American programs shortwaved to broadcast over 99 out of the 100 available networks, American programs shortwaved to broadcast over 99 out of the 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networks, American programs shortwaved
So that the true Spirit of Christmas may never die

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

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

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

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

Merry Christmas

FRED ALLEN
and
PORTLAND HOFFA

Fly Sees Relief On Man Power, Aid For Small Stations
NEW YORK, Dec. 26.—With an announcement that preliminary analysis of financial data for 1942 operations will be revealed some time next month by FCC, Chairman Thomas Lawrence Fly also raised the possibility of early announcements on the man power situation. Fly also mentioned this week that conferences with advertisers would be held in the near future to try to eliminate the buying of time from small stations running up against financial difficulties.

Fly said that, due to the impending of the questionnaire, it is hoped that the stations will send in immediately the returns for the year of 1942. While going ahead with their plans for adding the stations, the information that the stations can give now is needed by the FCC.

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

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

“Parade of Stars” Promotion To Be Continued by NBC
NEW YORK, Dec. 26.—Success of NBC's Fall Parade of Stars will bring a continuation of the promotional series in 1943, to be titled New Year's Parade of Stars.

New campaign will follow plan of Fall Parade, which consisted of elaborate portfolio of recordings, event cards, window displays, newspaper advertisements, photos, scripts, spot announcements, etc., representing 21 of NBC's network shows.

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

From Mouths of Babes
PORT WORCESTER, Dec. 25—The city's youngest regular radio announcer is on the air—an answer to the announcer shortage brought on by the war. He is Tom VandenGriff, 16, who besides his regular announcing gives two daily newscasts over WORCE. He is keeping up his high school studies, too.

Mutual 11-Month Billings Up 38%
NEW YORK, Dec. 26.—Mutual Network billings for the first 11 months of 1942 totaled $7,705,255, an increase of 38.1 per cent over the corresponding period in 1941. This also marks the highest 11-month cumulative figure attained by Mutual in its eight-year history.
Billings for November, 1942, were $903,387, a dip of 1.1 per cent from the November, 1941, report of $907,085.

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

PARAMOUNT PICTURES

On the Air for PEPSODENT
Every Tuesday 10 to 10:30 P.M.
Eastern War Time Via the Complete NBC Network
Merry Christmas and a VICTORIOUS New Year

BOB ATCHER and BONNIE BLUE EYES

Currently Featured "HAIL TO THE RANGERS" COLUMBIA PICTURES

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

on OKEH Records

Contact

For Personal Appearances:

BOB ATCHER
230 N. Michigan
CHICAGO, ILL.

MITCHELL HAMILBURG
6205 Yucca St., HOLLYWOOD, CAL.

RADIO TALENT

(Continued from page 14)

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

LARRY BLICOTT, free-lance announcer, came off second best in an air battle of wits with LARRY BLICOTT JR., aged 5, when latter made an appearance on WCFL, Chicago, January 1st, the father announcer. Senior LARRY tried to get Junior to admit that he had searched the house and knew what he was doing for Christmas. Junior not only steadfastly dodged the question, but somehow succeeded in getting his father to reveal what some of the hidden-away presents were.

MAREK WEIBER, Viennese orchestra leader who is well known on the air waves, became a citizen of the United States Monday, December 21st, in naturalization proceedings before Federal District Judge John F. Haines. The Carillon Concerted program on WMAQ, NBC will begin its 22nd year January 1st under the direction of Conductor Perish. NAZWA. MARVIN WATSON, announcer of the Music Lovers Hour on WGN, has been called into the army. NORMAN FIBBESON has succeeded him on the program.

Radio close-ups from two centers of war activity in the Middle West will be a part of CBS's New Year's Eve show, The American Scene. Interviews with typical American war workers will be picked up from the Illinois Steel Factory, Indiana Harbor, Ill., and Chicago's Center, where 25,000 servicemen will be in attendance at a New Year's Eve dance. Music will be furnished by the U.S. Naval Reserve Artillery Band of Glenview, Ill. ERNEST KAYS TAYLOR, commentator, writer, and producer in collaboration with his husband, HENRY, of the Variety Show on WGN, has a radio story. New Year's Greetings, in the January issue of the magazine she . . . ELMER BERNES and Jason, member of the army air force, is furloughing in Chicago during the holidays . . . LAZ ROTH, who recently completed a Sunday night series on CBS, is completing plans to take his Priorities of 1942 to servicemen in Alaska and later in Panama . . . The BOOZER HOT SHOTS and LIDE BELL AND SCOTTY will start production on a new film for Republic Pictures early in January . . . BARBARA LUDY of First Nighter spent Christmas week in Ballymore with her husband, Ned LeFoure, of the coast guard.

Chicago

By N. GREEN

Hollywood

By SAM ABBOTT

For Pictures

R. A. SMITH
230 N. Michigan
CHICAGO, ILL.
New York

LARRY SHIFF, who has been producing Harry Janney's Chesnutterfield shows in New York for Metrol-Deanna, is now announcing the program from Hollywood. The NBC newsman announced this week are Standard Brands' Choosing & Snobish Hour, thru J. Walter Thompson Company; One Man's Family, thru WACB; Kegan & Richards; General Foods' Night Editor over NBC West Coast stations, thru Benton & Bowles Scalicci's Daily Values show, thru McKee & Albright; and Fitch Company's Wendtengen, thru L. W. Runyon... Boston Symphony program, which debuts over the Blue Network December 26, will be heard in Spanish over five stations in Mexico and Central and South America and two stations in Portugal to Brazil... Blue Network announced this week the renewal of Junior Sanction for another year by Carter Products; and Lowell Thomas by Sun Oil Company, marking the 11th year of Thomas' broadcasts for the sponsor. . . . Hal Griebe, of the NBC press department, became the father last week of a girl, Marlene.

Chicago

James Jewell, formerly vice-president and head of the radio department of the Mid-Century Agency, has joined the production department of WBBM, the Morris & Sacks Company, thru the WBBM agency, has removed its seren- demer's show on WON for 13 weeks.

- WBBM has renewed its contract with WBBM for the sister program for 12 weeks, effective December 26. WBBM renewal to Stephen Bros. (Marvin's cation), thru Adapt-Ryten Company, for two six-weeks' periods - 5-8-15 a.m., June 26, 1938. The WBBM news analyst starts a new three-week series this week (12) and will cover the six days a week.

Neville H. Meyers, formerly of the WON publicity staff and now radio editor of the OCD, Chicago metropolitan area, was guest of Rhonda Hart on the Elizabeth Hart program on WMAQ Thursday (15) and told what civilian defense workers in urban communities are doing in the war effort.

Business reported by WBBM includes Haltman Bros., thru Arthur Meyers & Company, new contract for six spot announcements weekly for 13 weeks, effective January 6; Ruhl, Inc. (Royal Crown Cola), thru R.I.D.O., renewal for six time signals weekly for 62 weeks, effective January 1; and Consolidated Roy Chemical Corporation, thru Arthur Meyers & Company, new contract for opening and closing announcements on CHICAGO'S News of the World Union weekly for 26 weeks, beginning December 31.

Los Angeles

ALEX FERENZ, music librarian and head of NBC Hollywood music rights department, has joined the air force. hyman Ray Compartes takes over in the music rights department and William A. Krutel as music librarian. . . . Arthur L. Kemp, Pacific Coast sales manager for CBS, has been heading a series of KNX conferences preparatory to an annou- nized mid-January trip to New York. . . . A farewell luncheon was given Alan Corse, Pacific Division traffic manager, and Lee Shepard, for more than 10 years an engineer in KNX's maintenance department. Corse is left in charge of a lieutenant (c.) in the navy and Shepard for duty as a navy warrant officer. . . . Helene Hynning, KBOO's public- ity-promotion department head, is on vacation to her home in Lansing, Mich. . . . Van C. Newkirk, Don Lee program manager, back in Hollywood following San Francisco conference.

Philadelphia

J. D. MCLAUGHLIN, former manag- ing editor of the Washington Evening Star, named head of the publicity de- partment of KIYI & 34th Street, and succeeded Mr. McCarthy, who went to N. W. Averill & Son. . . . Edward Ten- tler, WIP, Network newscaster, grabbed the City Business Club Award of Merit. . . . Taylor Grant, WCLF, sportscaster, taking his first leave of ab- sence from the station in seven years. . . . Stanley B. Zoll, formerly handling reli- gious spot, thru the defunct American Legion, joined the new OWI office as script writer and radio contact man. . . . WIP plans a make in the week of a de- partment store family to pick up the Riv- ets' sales for a listening audience.

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

Thus, the Nation's Station takes another step in the fulfillment of the pledge we made just a year ago—a pledge that still stands: All of our resources are com- mitted to the end that daily listeners to WLW may be members of the best in- formed radio audience in the world.

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

WLI

New York

Season's Greetings on behalf of the artists I manage

DIANE COURTNEY

THE DELTA RHYTHM BOYS

BOB HANNON

THE JESTERS

PAUL KAPP

THE NATION'S STATION

THE CROSLEY CORPORATION, CINCINNATI, OHIO

Copyrighted material
**“Thanks to Russia”**
Reviewed Sunday, 3:45-4:15 p.m.
Style—Drama. Sustaining over WOR (New York) and the Mutual Net, in the interests of Russian War Relief.
In honor of “Thanks to Russia” month, three stars of the legitimate Theater appeared over Mutual last Sunday (20) in a special dramatic program. The story of Captain Castillo, Russia deserves greater thanks than that.
The stars were Lynn Fontanne, Alfred Lunt and Tallulah Bankhead, and they provided interpretations that were, at any rate, interesting. The play, by Norman Rooten and Alberth Coulson, was the story of a Russian fireman—from childhood on, up through the war—finally met his death by flying his plane into a German oil tank in order to destroy it. The writing was pretentious (some of the lines were practically unreadable), and the conclusion was so bad that the entire show could be cut by even a sub-average listener about 50 minutes after it begins. This may have been inherent in the story itself, but it totally destroyed any possibility of suspense or dramatic conflict. Except for the name involved it was hard to see why anyone should have continued listening.
Miss Fontanne, as the boy’s mother, rend in her usual odd style, which violates every rule of acting—but did an altogether splendid job. She created a fully rounded and affecting characterization, and in some respects she came over the air even more effectively than she does across the barricades. Mr. Lunt, as the father, was a good deal less successul, his performance was interesting, in its wide variance from usual radio technique, but rather unbelievable for emotional effects. As for Miss Bankhead, as the boy’s wife, she must have come from the South of Russia. The Arkansas accent cropped up alarmingly on occasion, and also played the young girl as if she were doing Lady Macbeth from Minnehaha, rushing, Montgomery.
William Prince, as the young captain himself, offered an easy, understated interpretation. In competition with the

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**Program Reviews**

**EVT Unless Otherwise Indicated**

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**“Sweet Land of Liberty”**
Reviewed Sunday, 1:20-2 p.m.
The plot revolved around victory and designed to provide an inspirational half hour for killed, cool. The show was a patriotic contribution on part of the sponsoring banking institution. In keeping with the spirit of the show, even the commercial copy is a flag-waver. There were many moments of blank at start and finish, and spotted during the show was an invitation to visit the bank to view pictures of warships, on display in connection with War Bond drive, and a second spot selling of bank employe's, who are blood donors. Shows up as a pretty well-fitted builder for the bank.

**The Lion’s Roar**
Reviewed Friday, 7-7:05 p.m.
Style—Comedy. Sponsor—WGN, Chicago. Station—WGN and WJZ (New York) and Blue Network.
This radio series to be sponsored by a well-known picture company, starts a steady flow of groans and guffaws. Q. Stoopnagle in his line, in five minutes of gag after gag, makes Miss Woolworth and Fatty Arbuckle go to the front. No Stoop messages in getting in some pretty wacky stuff about announcements for WGN period advertisements.

**The Army Show**
Reviewed Sunday, 9-9:30 p.m.
Style—Variety. Sponsor—Department of National Defence. Station—CBIR (Montreal) and Blue Network.
This program forms the nucleus of the long-heralded Canadian Army entertainers. Composed entirely of Canadian men and women in uniform, show off to advantage. It starts to pitch itself into fancy for listeners on a Coast-to-Coast hook-up. Arriving is highly indicative of what the troops throughout the Dominion may anticipate next year when the military recruiting is done. The program is a full-staged production, some-
slightly to left, as one who, with a dash of the Philadelphi	

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Of
New Year's Greetings:
from
Roy Acuff
and his
Smokey Mountain Boys and Girls—

 Appearing Currently
WSM Grand Ole Opry
NBC Network for Prince Albert Tobacco

Announcing!
Acuff-Rose Publishing Co.
WATCH FOR "FOLK TUNES" AND POPULAR HITS

Season's Greetings

The Prairie Farmer Station
Burridge D. Butler, President
Glenn Snyder, Manager
Season's Greetings

FIBBER McGEE AND MOLLY

(Marian and Jim Jordan)

Table from Manna, adding a sample of Felix Knight's strained, forced, thick and ineffective tenor. The selections on this particular shot sounded almost as tho they'd been chosen by one of Victor's competitors.

The chorus is titled Music You Want. I've seldom encountered a more flagrant mis-statement.

Among the many morale programs to be heard over the week-end, two—one on a national hook-up and the other confined to the New York-New Jersey area—offer a remarkable contrast. They're at opposite ends of the pole in almost every respect—In resources, talent reservoir, potential audience, entertainment value and effective morale building. Our Boys, inspired by the Treasury Department, is heard Saturday nights from 8:30 to 9:30 over the Blue Net; it has limitless resources, tremendous talent to draw from and potential audiences reaching into the millions.

Music Frosts Monmouth, an all-army show presented by the Signal Corps diquefitt5s Fort Monmouth, is heard Sunday afternoons from 1:30 to 2 over a number of New Jersey stations; it has a huge entertainment quotient and tremendous, splendid morale-building ef-fect.

Eugene Burr.

Split in Philly ACA Local

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

Greetings

Mary Small

ON THE AIR

CBS

Happy, Happy Holiday Greetings from Your Blue-Eyed Boy

Rugged MICHAEL ROY

Protecting Arm and Guiding Light of the Working Girl

Announcer on the "Spotlight Bands" Coca Cola show — BLUE NETWORK, Chicago
Local Station Wartime Programming

By Leon Goldstein

Director, Public Relations Station WMCA

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

Not so very long ago radio stations held similar events in the planning of stunt programs to attract attention. There were such features as singing radio commercials, dramatic features, and other trivials. One national network aired what was described as "the psychic hopping of waves" at Atlantic City, another aired an egg on a sidewalk in Times Square to show how it was hit, while a third station broadcast the sound of a moth eating through wool.

While this kind of stuntting has been eliminated the decrease since the start of the war in Europe, it has become virtually extinct since the attack on Pearl Harbor. The requirements of government and civilian agencies and the obvious role of radio as a morale building influence have led special events to be merged into other activities or the inclination to book programs other than those dedicated to stunt war. However, the stunter need not feel that his days of triving have been without compensation. Such type of programing in the bywax era of radio has developed among special events in a style for showmanship with which he must be familiar, but in which he must be accustomed to book programs other than those dedicated to stunt

A Challenge

The urgency of war programming has presented a challenge in the independent station. With neither the resources nor the capital of networks available to him, the local operator is left in the lurch when the conscience of the nation speaks out and demands immediate action. This is the situation of the local radio station which is dealing with the immediate needs of the community and the public at large.

The program of local stations as vital communication is recognized by the government. The Office of War Information has long been interested in useful facts of the organization of stations, and recently appointed a committee of members to the same cooperation which in the past has been adequately available to networks. The war time Meridian

News

The Office of War Information has brought to the public radio stations a great opportunity to be useful. This is the situation of the local station. The war has provided an opportunity to be useful in the community and to assist in the war effort.

However, it should be noted that mere compliance with requests by government agencies or civilian defense groups is not effective in wartime programming. Government defense announcements are required to be made by the local radio station in order to fulfill the demands of the public.

This kind of programming requires that a station organize its facilities for public awareness of local issues. The special events director must be in a position to anticipate the needs of his community and to fill those needs that intelligent programming on the part of the station will meet. The program of OWI allocations should be as flexible as possible in order to carry on the work of the OWI in a proper manner. It is therefore important that local communities have been somewhat confused. For that matter, the same confusion was not confined to large stations. Today, however, there is clarity of purpose in average local station planning.

There is a growing realization of the importance of local radio, as a supplement to network radio, in the national war effort. This is evident in the way in which the participating stations have reached with their programs to separated areas with divergent local needs. The independent station, on the other hand, which has the immediate and concentrated coverage required to define those problems in terms of community interest.

The main power of the radio is based on its potential to bring about change in the communities. This is the reason why it is not in the nature of the station to work on a national, but on a community basis.

It is to be noted that the programs listed above are exclusive of our participation in official campaigns. The Office of War Information is responsible for supervising the war defense agencies such as Army, Navy, Red Cross, OWS, Red Cross, WAC, and other organizations.

In a community the radio is probably the most effective medium. It is the one which can be most effectively used to reach the masses of people. It is the one which can be most effectively used to reach the masses of people. It is the one which can be most effectively used to reach the masses of people.

New York's Problem

New York City, now one of the primary requirements is frequent news summaries and radio. The official information is presented. Accordingly, WMCA originated the three-minute hourly news summaries in cooperation with The New York Times, which has therefore been wisely used on the stations in the country. Information media were also served with a variety of other programs, including a digest of editorials.
WHY BUILD
A PROGRAM FOR NEW YORK?
Here are ready-built profits to share

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

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

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

CHOOSE FROM THESE WNEW SuCCESSES — AND MANY OTHERS!

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

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

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

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

"News Through a Woman's Eyes" ........................ Kathryn Cravens
4:45-5:00 P.M.—Monday through Friday
On WNEW 1 1/2 Years

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

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

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

For Christmas, 1942, the season's best we send to you! From MUTUAL to all who found The practice profitably sound To use this network in the past, And all of you who, we forecast, Will find in 1943 An even stronger web are we!
January 2, 1943

MUSIC

Conducted by ELLIOTT GRENNA
Communications to 1564 Broadway, New York City

The Billboard

Train Transports Band, Brings In Instruments Late

PHILADELPHIA, DECE. 19.—Vagrants of transportation have intruded upon the
blunted Coral Garden for his one-night-stand Saturday (19) in Dance Producers Club,
and all bands in the town may find it hard to start playing. Gordon brought
his band in from New York for the dance and played all night long. However, Pennsylva-
nia's Army and Navy Bands, and parts of the band's music and orchestra stung
him, his player and his base on the same train. As a result, boys came into Phila-
dephia, New York, and New York, and the bands and instuments had to leave behind in New
York for return to Philadelphia. Gordon turned out here for the dance but, with only
time to change, basics had to head practically every admission. Band finished out the night trad-
itionally for those audiences and when they left, band filled the bandstand for the last time.

Lucern's Swing-Swing Date: "Breakfast Dance" in Harlem

NEW YORK, DECE. 26.—The ruddice is
officially rung in in Harlem way with
Lucern's Weekly Breakfast Dance, at the
Christmas Eve Breakfast Dance at the
Pig Out Inn and Seventh Avenue. This Christmas about
1,500 got up their filled and worked on for them.

 Tradition started about 10 years ago, Lucern's
leaders' engagement bond, and has contin-
ued for all years the band had knocked off playing at 3 a.m. With the
switch-over to the Breakfast Dance, it
became an important band date in Harlem. At Lucern's
are plans to inaugurate the breakfast dance by
competing with Lucern's, "Cookie" Wil-
person, head of the Lucern's band, will
handle the turn band stands at the Lucern for this

The Year's Top Recordings

<table>
<thead>
<tr>
<th>No. of Tracks</th>
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<th>Artist(s)</th>
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<td>Glenn Miller</td>
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<tr>
<td>154</td>
<td>Song 3</td>
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<td>Song 9</td>
<td>Glenn Miller</td>
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<tr>
<td>147</td>
<td>Song 10</td>
<td>Glenn Miller</td>
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</tbody>
</table>

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

ATLANTIC CITY, DECE. 25.—Armistice
on the front and most of the side avenue
hoteliers, has dealt a near coup in the
seven days. Dancing promotions and organ-
izations are being turned out by the hotel
business, to the extent that the dances are
considered an organic or political need. The
result is that dance promoters are in general, and that is
reaction from civilians to the bandmen from local hotel offices.

Band Buyers Eye Territory Faves; Folk Artists Big

CHICAGO, DECE. 25.—Wholesale auctions of
dance fare, many of them defense
women, have been held throughout the
East and West Coast for more lucrative jobs in the Midwest, others, that are
permanently tied in with the Army and naval bases in this area, are
peering for a place in the music business. The reaction among dance
promoters is general, and that is
reaction from civilians to the bandmen from local hotel offices.

Maddy, Thorn in Petrello's Side; Picks on Pubs

DETROIT, DECE. 25.—Dr. Joseph B.
Maddy, chairman of the Music Commis-
sion of the Detroit Branch of the American Federation of
Musicians, has leveled 2,000 charges against 25 music publishers for
this week in raising royalties high-


Bob Crosby Ork, Miller in Front, Signed With GAC

NEW YORK, DECE. 26.—Bob Crosby ork
may have been signed by General Amusement Corpora-
tion. A letter from the switch of music service of America, made pos-
sible by the Crosby's recent departure from the CBS radio
program, is now in the form of a letter from a
local GAC office here in the form of a letter from a
local GAC office here.
THE NEGRO MAKES ADVANCES

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

By PAUL DENIS

NEW YORK, Dec. 28—Negro performers are being presented with more dignity, their employment opportunities have increased, and they are being treated more sympathetically in films, radio and stage. And they are getting public credit for their contributions to the entertainment business, according to a Billboard survey of the Negro in show business today.

This does not mean, however, that Negroes are being given treatment equal to that given the other colored races. In color, they are not accepted, even in the Negro segregation in colored areas in most cities where there is a colossal colored population. They are almost never accepted in movies, in some parts of the country, and in most hotels and restaurants; they still get salaries lower than white entertainers of similar talent, and they still do not hold all positions which have been traditionally reserved for whites.

In other words, the Negro performer and artist have a long way to go before he can be accepted as a complete equal.

The biggest breakthrough for Negro performers came in radio this year. For Negroes who had been waiting for recognition by radio and film industries to portray Negroes more sympathetically in their roles, radio last year particularly was responsible for introducing more all-colored performances, and Negro musicians are being used increasingly in radio programming.

Music

Due to their traditional excellence as jazz musicians, Negroes have begun to seep into heavy money in this field faster than in any other branch of the entertainment business.

Both Cafe Society clubs here have been money-makers due to their policy of presenting Negro musicians and singers. Eddie Condon's Saturday concerts at Town Hall have been used mostly to presentNegro artists. Several major artists at Cafe Society have featured Negro musicians, and ditto swing programs on the radio.

Negro bands today hold their own the year round because they present excellent work and entertainment. Also, the roles of Negroes in winning the war and which has publicly urged industry to give Negroes a break, have helped the radio and film industries to portray Negroes more sympathetically in their roles, radio last year particularly was responsible for introducing more all-colored performances, and Negro musicians are being used increasingly in radio programming.

Films

Due to the Will Rogers organization rule that films cannot portray negroes in any such career role in as much as it is a case of not giving work to a race that is not willing or capable of holding a job.

Several films at Cafe Society have featured Negro musicians, and ditto swing programs on the radio.

Radio

For years it has been, and still is, a radio rule that Negroes cannot be introduced on any commercial network show without the approval of Mt. Arkansas, the Negro record company. As a result, Paul Robeson and Martin Jones were not heard on the NBC program until they were signed to the radio industry.

Fortunately, this problem is beginning to break down, and only recently Bing Crosby called Robeson "Mr." on one of the Crosby programs.

Radio still has a rule that a Negro cannot be represented in any drama except in the role of a servant or an ignorant or constant person. Also, the role of the American Negro in the war effort cannot be mentioned in a sponsored program.

Despite this, Negroes have made progress on the radio, and a balance of roles that a Negro cannot be present in any drama except in the role of the servant or an ignorant person cannot be maintained in a sponsored program.

Burlesque

Burlington shows have used Negro chorines and principals only in occasional black and tan revues and as vaudeville in films. Many white acts have used Negroes in pit bands, except for black and tan shows.

Records

Negroes are discriminated against the same way they are in the movies. There is no importance to a Negro band because other build-up mediums such as publicity, advertising and the like are used to build up the names of white bands. The way such names are built up, the Negro bands have to use a Col-Coh program.

Some have begun to land jobs on radio house bands, thanks mostly to John Hammond's performance. Joe Ellingson in his radio band has two in the NBC band; Raymond Scott uses three in his CBS band using their actual names for the person's job, and Walter Towne, producer for Teddy Wilson to land his house band.

On WABC recently put a special program, The Negro in the War, under the auspices of the National Association for the Advancement of Colored People.

Night Clubs

Night clubs are the most liberal employers of Negro talent, even though many clubs use Negroes because they generally lower their cover. Many clubs, of course, use all-Negro houses and Negro bands.

In addition to number of smart spots have used Negro entertainers, too, including the Versailles, Monte Carlo, Cafe Society, the Cotton Club and Waldorf-Astoria in New York.

Opera

The Metropolitan Opera Company has never used a Negro in a major role, but the recent announcement by NBC that Alfredo Simonelli has been the only American opera company to hire a Negro in a major role is a sign of things to come.

Symphony Orks

Negro symphonies are as rare as hens' teeth. WPA orchestras have been the only ones using Negroes.

Electrical Transcriptions

Hual Scott and complete Quartet cut a, b for a 55-week series for General Electric for the MBS network. Negroes have got very little i.e. work.

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A MERRY CHRISTMAS

AND A HAPPY NEW YEAR

AND A VICTORIOUS 1943

CHERIO MUSIC PUBLISHERS, INC.
AND RYTVOC, INC.
1585 BROADWAY • NEW YORK, N. Y.
Maurie Hartmann, Pres. • Deanna Bartleff, Treas.
IRVING ROMM, Prof. Mgr.
CHICAGO • HOLLYWOOD
GEORGE DION • AL STOOL
### NATIONAL AND REGIONAL BEST SELLING RETAIL RECORDS

This chart is based upon reports from the following retail stores:
- Alabama: 20
- Arkansas: 20
- Arizona: 20
- California: 20
- Colorado: 20
- Connecticut: 20
- Wisconsin: 20
- Alberta: 20
- British Columbia: 20
- Nova Scotia: 20
- New Brunswick: 20
- Newfoundland: 20
- Ontio: 20
- Prince Edward Island: 20
- Quebec: 20
- Saskatchewan: 20
- Yukon: 20
- Canada: 20
- Mexico: 20
- Puerto Rico: 20
- United States: 20
- Europe: 20
- South America: 20
- China: 20
- Japan: 20
- Australia: 20
- New Zealand: 20
- India: 20
- Africa: 20
- Other: 20

**WEEK ENDING DECEMBER 23, 1945**

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<td>A Minute With You</td>
<td>Ray Eberle</td>
<td>45</td>
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<tr>
<td>3.</td>
<td>I'd Be True</td>
<td>Red Griggi</td>
<td>44</td>
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<tr>
<td>4.</td>
<td>You're Mine</td>
<td>Irving Berlin</td>
<td>43</td>
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<td>5.</td>
<td>My Heart Belongs</td>
<td>Al Bowlly</td>
<td>42</td>
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<td>6.</td>
<td>I'll Be There</td>
<td>Tommy Dorsey</td>
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<tr>
<td>7.</td>
<td>Your Cheery Little Thing</td>
<td>Sonny Stitt</td>
<td>40</td>
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<td>That Old Feeling</td>
<td>Ray Eberle</td>
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<td>What About You</td>
<td>Bing Crosby</td>
<td>38</td>
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<tr>
<td>10.</td>
<td>Don't Sit Under the Apple Tree</td>
<td>Billie Holiday</td>
<td>37</td>
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### NATIONAL AND REGIONAL SHEET MUSIC BEST SELLERS

These charts are based upon reports from the following sheet music publishers:
- Alfred: 20
- Chappell: 20
- De Haske: 20
- EMI: 20
- G. Schirmer: 20
- Hal Leonard: 20
- J. W. Pepper: 20
- John W. Pepper: 20
- Music Sales: 20
- Music Sales Corp.: 20
- Music Trades Distributors: 20
- Alfred: 20
- Chappell: 20
- De Haske: 20
- EMI: 20
- G. Schirmer: 20
- Hal Leonard: 20
- J. W. Pepper: 20
- John W. Pepper: 20
- Music Sales: 20
- Music Sales Corp.: 20
- Music Trades Distributors: 20

**WINTER SONGS**

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</tr>
<tr>
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### HARLEM HIT PARADE

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- WABC: 20
- WINS: 20
- WOR: 20
- WLIB: 20
- WOSR: 20
- WNYC: 20
- WNYL: 20
- WHN: 20
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Henri Rene
and his Musette Orchestra
extend
The Best Wishes
of the Holiday Season.

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

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

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

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

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

Greetings of the Season
From
Buddy Franklin
and his orchestra
Currently
RICE HOTEL, Houston, Texas
Opening CASA LOMA, St. Louis, Jan. 8
"THE BAND TO WATCH IN '43".
Personal Management: Norman Resnick
**BIG IN '42  BIGGER IN '43**

They Sing! They Swing! They Clown!

**LOUIS JORDAN and his Tympany Five**

**BIG IN '42**

- ** RECORDS**
  Sold over 2,000,000 DECCA RECORDS

- ** THEATERS**
  10 Smash Weeks of Theater

- ** ONE NIGHTERS**
  50 one-nighters (only five pieces band in America strong enough to draw large crowds on one-night stands)

- **R. C. M. SOUNDS PRODUCTIONS**

**BIGGER IN '43**

- **The HIT NOVELTY RECORD OF '43**, "Chicks I Pick are Slender, Tall and Tender" (Decca's No. 1 Sooth Artist)

- **Currently Down Best Rooms**
- **Broadcasting nightly Coast to Coast—CBS Network**

- **Leaving for Hollywood in February to make first movie.**

**On the Stand**

Joe Venuti

(Resident at Hotel Pontbriand, Memphis)

For VENUTI very aptly fronts an orchestra of musicians. He makes a tremendous display of what he has been using excellent showmanship in selecting and covering numbers for his acts. Alternating between violin, trumpet, and banjo, Venuti himself is perfectly at home in any of these instruments. Only audience complaint was heard because he broke it up too soon.

The fine exception to the mediocre music men is drummer Stelvyn Derryn, who turned in an outstanding performance. A good sense of rhythm and a flair for playing to the audience contributed greatly to the generally pleasing effect achieved.

Ray Star, who started his musical career in Memphis, received applause from friendly audiences beyond the appeal of his singing. Perfectly good on swing tunes, she develops a solo after she begins singing or goes into ballads like "White Christmas." Her singing of "Mr. Fine by Fine," however, was the best job done on this tune in Memphis yet. The balance on the band is four rhythm, four wood, and three brass, augmented by Venuti's violin and trumpet from time to time. When the overture put down their instruments again.

In favor of voices, they do the audience a favor.

Library appeared slightly dated on night我才.

**Armando Romen Jr.**

(Resident at Reno Room, Atlanta)

During the past year, Present band instrumentation is strange, but prospective of some highly interesting effects. There are two tenor saxes doubling on clarinet, two trumpets, piano, bass and drums. Piano leads but doesn't throw the band off balance.

As with most societies, they take up a good portion of each dance set, with a rumble end and or two interpretations here and there.

The band plays with clarity and color, and is already doing a hang-up dance show, mixing the rhythm of the week. Should develop into a good all-round cabaret or ballroom show.

**HOLIDAY GREETINGS TO ALL OUR FRIENDS**

**CAB CALLOWAY AND HIS ORCHESTRA**

Currently

FRANK DAILEY'S MEADOWBROOK

Cedar Grove, N. J.

...then returning to Hollywood for starring role in 20th Century-Fox's "Thanks, Polk!"

Management: IRVING MILLS, 1619 Broadway, New York, N. Y.

Booking Representative: GENERAL AMUSEMENT CORPORATION

Thomas G. Beckwell, President

NEW YORK CHICAGO HOLLYWOOD LONDON

**BEST HOLIDAY WISHES!**

The Nation's Newest Swing Sensation

MILL LARKIN and his orchestra

Indefinitely

RHUMBOOGIE CAFE

Chicago

**Here's to a Prosperous and Victorious New Year**

VINCENT BRAGALE

and his South American Orchestra

Featured Indefinitely at the LATIN QUARTER — Chicago

Direction: Music Corporation of America

Holiday Greetings to Everyone From

RUDY HOFF AND HIS ORCHESTRA

Now in second year at

PICCADILLY CLUB, PENSACOLA, FLA.
Orchestra Notes

Of Menotti and Mon
SY OLIVER, strange, now singing lead numbers for TOMMY DORSEY
with DICK HAYMES leading balladeers.

... More changes for CHARLIE NAR-
HART. IRVING BERGER, trumpeter
was induced and replaced by LLOYD
WIND, formerly with RON CROSBY.

... TURK reached New York in time to get
his 4-4 card. PAUL GORDON, ex-WOOD
HEMAN, is filling the vacant chair.

Ralph BERNARD, Nick Ferrara's ar
ranger and pianist, joins NARNHART
at Orpheum Theater, Minneapolis, January 8.

... MARTHA ANN COOPER, new TOMMY REYNOLDS assembly, replacing
SALING WESTFIEL... NEIL KENDRISH
has drawn a new holdover ticket at the
Edystone, Chicago, this time until June. 
CHAIRIE WRIGHT returns to the Deau House
February 9. DON REY
MOUR, formerly with MABEL BORI,
opened his own band at the new
Little Club December 22.

SCHOONIN RUSELL moved into the Casino Club.
QUINNY, JR. CHRISTINE CHATMAN,
boogie-woogie specialist, is now with the

Disk Dealers Get
Floral Tie-Ins

PHILADELPHIA, Dec. 25—Many de
alers here are viewing with interest
several Tie-Ins of an institutional nature
being tried by dealers with fellow shop
keepers in the particular neighborhood.

Many dealers, reports Elliott Wester,
record promotion manager of Motor
Park Company, Cigarette and Tobacco,
have concluded successful tie-ins with
the florist in the neighborhood. Flowers
being named in many song titles or lyrics
makes a hit with Florida's natural.

Wester has designed a beautiful flower
stock arrangement which makes for an
attention getter in the window of both
the music store and the flower shop.

This covers a wide range of songs, from
the Pizzicato Song to the music of
the Record Shops, more popular now
for various reasons.

Personal Representative — JERRY LEVY

SEASON'S GREETINGS
to those who made notices like this one possible

Jack Melman
AND HIS ORCHESTRA ON
Capitol Records
On Mutual - Don Lee - Coast to Coast
4 Times Weekly
1939 No. Vine St.
Per Mgr. Chas. Adams
NATIONAL SALESMEN'S AWARD

MUSIC CORPORATION OF AMERICA

January 2, 1943

Pacific Palaver
EDDIE LEBARD opened at Ciro's De
cember 25 along with ALDORANCE
and his ork. Spot was reopen-
ning after having been shuttered for some months.

... JEN CUNNING and her band
will stand at Tidewall Ballroom, South
Gate, following a short tour.

... EDGAR KROCHIT playing Intemate Times be
fore opening at Rosedale Hotel, New
York.

... LEW HOLLANDER band
booked to play the Sun Carnival
in 22 Pass following the new Arvada
Square Ballroom, San Diego, where he
and his own band take over after his regular holdover at
the Hillmont Hotel, Los Angeles.

... GUS ANNEBRECHT continues at Sherman's in
San Diego, where he opened August 18.

... ROY NELSON is now with the band at
the Blackstone Hotel, Chicago.

LUNCEFORD IN HARLEM
Rehearsed from pieces of old music
by Grant with some new ideas
in the set, the sax and clarinet
were used extensively in this
style. In Harlem, Grant (voc)
neg, who sings the hot ditto
and pumps his little trombone in fine man
ner. Joe Thomas, bass, and his swing-as-
half vacation under his doctor's care, is
back in action and is handling the
quintet with ease nowadays.

The music is very hot and is still
outstripping the others.

... BOB TAYLOR has returned to the box at
the New York Times after working in his
debut.

... ROY FORD in the Army.

... TOMMY DORSEY has been working with
his band.

... ROY LEWIS in the Army.

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Yuletide Greetings
and a
VICTORIOUS 1943

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

BUY BONDS
BUY MUSIC
One-Nighters and the Future

By Harry Moss

"On the road for MCA. Where you ride the live-long day Get no sleep but lots of travel. On the road for MCA." (With due apology to Studs Terkel)

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

Since the start of band-setting, the					instructions have been the most lucrative source of income to the agencies. In the early days of the orchestra business it was the first and only method of reaching the greater public, and popularity in the pre-radio and recording days was completely dependent upon it.

The one-night business reached its peak just before the start of the current war. Ray Eyster, Guy Lombardo, Harry James, Benny Goodman, the Dorsey Brothers, Glenn Miller, Horace Heidt, Phil Spitalny, Sammy Kaye and other attractions in the top bracket were good for as high as $1,500 to $5,000 nightly. Several entertaining dates ran to sums over $8,000. The ballroom operator, who is the leading employer of the dance bands of today, was good for a net profit on top attractions that ran from $1,000 to $2,500 on a " Monroe," with his additional profits of dancing, refreshments and sometimes table reservation concessions. Bands of what might be termed Class B and even Class C caliber were also good for substantial profits to promoters, booking offices and leaders.

Close the war, and the field of entertainment took a short fall. Then, in an effort to forget the grim forebodings of the old news reports, to stave the threat of losing loved ones, America sought the reviving drug of entertainment. Therefore established record houses only to have them quickly broken and new ones set up. Radios did bigger business than ever before. Night clubs sprouted like mushrooms and, where the owner was inexperienced and his judgment right in location and operation, they proved terrible hits, adding to the general state of uncertainty.

In the one-night division, enterprises in new operation and the demands of standard clients extend the possibility of fulfillment, but where orchestras did go on tour, they included guarantees, flat bips and percentages were at their highest level.

Comes gas rationing. Orchestras that travel from city to city on dance bands are dependent on trains, buses and automobiles, so rationing caused many of the top attractions into the preferential engagements of theaters or locations. Difficulties experienced in those early days of releasing are growing to proportions that make it impossible for bands to play many cities excepting those with...
TO THE THOUSANDS OF MUSICIANS SERVING AMERICA and CANADA ON THE FIGHTING FRONTS AND AT HOME

May God Bless you all

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

With gas restriction becoming tighter, one-nighter business comes into greater difficulties. Orchestras are asking for engagements and difficulties. Those important enough in name value are getting what they want. Those that cannot demand and cannot get this type of engagement except only those one-night stands that can be reached with reasonable certainty.

Several leaders give up and enlist before the army reaches out its long arm and at any. The operating end of the business, ballrooms, affairs and out-of-town engagements still demand names, but the absence of suitable orchestras discourages many of them, who change their form of operation and only run dances when the right attraction is available. Money offered during this period is higher than ever, but contracts are placed one more in a military manner with defense plants and industries holding band shows or dances to celebrate "E" awards, and even the armed forces buy tickets for an occasional shindig.

Of course, the music industry has been badly hit by induction of Glenn Miller, Artie Shaw, Claude Thornhill, Orrin Tucker, Benny Goodman and others, too numerous to mention already in and endless others on their way. This has led to the belief by former important orchestra leaders that this would be an appropriate time for them to come back into the business. Unfortunately with those who ask for established names, this has not been the answer inasmuch as many operators would rather close down than gamble behind attractions that the public is not eager to see and hear.

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

In the key cities, musicians with limited ability who prefer remaining at home are demanding fabulous sums to go out of town. Many of them are not getting it, but the demand persists. For example, Joe Blow, who plays sax, gets a wire from a band leader in Omaha asking him to join the band. Possibly Joe has never worked better than a Clos B spot in his life and never made more than $60 a week. However, he instantly wired back that he will accept the offer if he gets $125 weekly.

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

GREETINGS

GALE, Inc.

48 W. 48th St. New York City
A Merry Christmas and a Victorious 1943

Martin Block

"MAKE BELIEVE BALLROOM"

"YOUR HIT PARADE"

"KYSER KOLLEGE"
Eddy Howard
and his orchestra

"The Band Sensation of the Nation"

Just Concluded ARAGON BALLROOM, AGAIN!
Chicago
Currently ORIENTAL THEATER, AGAIN!
Chicago
Opening CHASE HOTEL, AGAIN!
St. Louis,
New Year's Eve
Returning ARAGON BALLROOM, AGAIN!
Chicago,
April 24

COLUMBIA RECORDS
Personal Direction, W. Biggie Levin

MUSIC CORPORATION OF AMERICA

It's FREDDY SHAFER
and His VICTORY SWEETHEARTS

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

Whereupon one of his friends who has an offer from an even more important leader asks for $150. It doesn't get the job either, but the combination of events created a false and wild price market. One leader seeking men when told of the price a trumpet player wanted to go with him stretched out his hand and said: "You take this and let me work for you." This condition will probably reach some reasonable level in the near future.

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

There will be a number of all-army, all-navy and all-marine or all-corps bands, some of which will be in demand because of their patriotic appeal.

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

There was a time when a one-night pullover was unable to handle the amount of business on hand. Nowadays unless he is a very versatile individual who can handle in management, handling of locations, acts, development of attractions and a few other things, the leader is lost. Fortunately, the experience of touring orchestras, checking transportation facilities, casting men, arranging for proper amplification and the hundred and two other details involved, plus the necessity of selling each orchestra on tour to seven different buyers weekly, qualifies him for anything.

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

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

Season's Greetings
VIC ALFAN TRIO
Currently appearing in second annual run at
"YE OLDE KNIGHT TAVERN"
HOTEL WORTH
Buffalo, N. Y.

Season's Greetings
WALTER BISHOP
Music Publisher
1630 Broadway
New York
Starting Production
December 7
With Abbott and Costello
in "Oh, Doctor"
for UNIVERSAL PICTURES
Opening January 27
PARAMOUNT THEATRE, N. Y.
For an Extended Run
Followed by Tour of Other
Major Theatres
Returning to HOTEL NEW YORKER
NEW YORK
For the Spring and Summer
Seasons

Take off the Whiskers
WE KNOW YOU!

WE MEAN all you folks who have worked so hard to help us make and break
records all over the country. We mean you, Jack Philbin and Tommy Rockwell and Bob Miley, Universal Pictures and all you guys at Decca, and the owners
and managers of the theaters, hotels, one-nighters from Coast to Coast. Take off
the whiskers . . . you’re not Santa Clauses . . . but you’ve been Santas to us all
through the year.

Thanks and the season’s best to you and all our friends everywhere.

Johnny
LONG
and HIS ORCHESTRA
featuring HELEN YOUNG
FOUR TEENS,
and GENE WILLIAMS

General AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK CHICAGO HOLLYWOOD CINCINNAT LONDON
Songwriter Looks Ahead

By Stanley R. Adams

IT was just about one year ago that the song-making industry, shaken to its foundations by the knockdown and drag-out battle between ASCAP and the radio interests, emerged slightly propped from the effects of the fight and a government consent decree. We who had gone thru the long dry spell looked to 1943 with a jaundiced eye and a desire to forget '42.

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

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

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

The membership committee, faithfully adhering to its duties, began to admit authors and composers, who are now able to qualify with the publication of only one song, but with the abolishment of a non-participating clause, whereby a writer was admitted to the fraternity but received no payment. This constant influx of new members created an additional problem in classification.

Of all the aggravating headaches ever created this was the dullest of them all.

Under the decree, the classification committee could judge a writer on no other basis than seniority, availability, prestige of the work, and a song writer's classification plan. It has written the lyrics for many hits, and from the songbooks, Adams also wrote the English lyrics for La Cancion, and is one of the authors of the current "There Are Such Things.

Consider the Gordian knot that confronted the writers' board:

What seniority did a new writer have? None.

What availability existed? None plus one song.

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

What vague and popular words were there? Here, at last, was something that could be computed: but if you wanted a star, for performances in a new member, by what logic could you refuse the same benefits to the old and established writers?

The answer is you couldn't.

Gene Buck, recognizing the attendees' difficulties, appointed still another committee to study new plans for classification and to report its conclusions back to the board.

This new committee worked for the better part of 1943; listened, talked, ana-
Another TRIUMPHAL YEAR for LAWRENCE WELK and his orchestra

Just Concluded
Two Weeks at the
CHICAGO THEATER
Chicago

One Week at the
RIVERSIDE THEATER
Milwaukee

ON DECCA RECORDS

Currently

TRIANON BALLROOM * CHICAGO
9th Repeat Engagement in Less Than 3 Years
On the Air Nightly

WGN-MUTUAL
Personal Management: KEITH BAIN

Thanks to:
Eddie Weisfeldt
Charlie Hogan
Warnie Jones

and the many dance promoters who have helped make our band successful

MANAGEMENT: FREDERICK BROS. MUSIC CORPORATION
1585 CROSSROADS, HOLLYWOOD
RKO BLDG., RADIO CITY, NEW YORK
75 E. WACKER, CHICAGO
A WREATH of GOOD WISHES
to all the artists, bandleaders and studios who are helping us to start ’43 with our already-launched No. 1 goodnight tune

"BYE FOR NOW"

And a Special Handshake of Thanks to

Chico Marx
Freddy Nagel
Don Large
Baron Elliott

Griff Williams
Dick Jurgens
Art Kassel
Joe Reichman

and, of course, to
TIM GAYLE, the composer

WATCH FOR
"COOKIN’ WITH GAS"

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

**A WRAP**

**MUSIC COMPANY CHICAGO**

20 E. JACKSON

**LICENSED**

BMI

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**NOW IT CAN BE TOLD**

- Three years ago George Goodwin was a radio station program director. He was constantly forced to waste hours of precious time looking for just the right music. Index cards which had only titles and credits were meaningless.
- So George began to jot down the thematic chorus record and complete publishers’ information on each card. Everyone who saw them wanted copies. Thus the idea of Tune-Dex was born.
- Today any recognized professional, band leader, recording companies, radio stations, etc., can buy this indispensable card index service that three years ago was just a dream.
- Each month Tune-Dex issues 100 cards, 2x2, half new songs, half standards. Cost is only $2.50 a month. ($15.00 a year for 1,200 cards). Subscribers say these are priceless!

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

ACT NOW! The success of this service is the talk of the pan alley.

TUNE-DEX, Inc.
1619 Broadway, New York
Swinging Out for Uncle Sam

Players now serving in the armed forces of our country number well
in the thousands. Included among them are some of the top sidemen in
the music world, but the weight of numbers prevents us from listing them all.

Two leading sidemen who have been easier to keep track of, and below are all we have record
of, are Pete Rugolo and Sidney Arodick. Pete Rugolo
is currently commanding the Army Band in California, and
Sidney Arodick is on active duty in the Navy.

The Billboard music staff says: "Godspeed and Godspeed until you return
Hitler & Company off the face of the earth.

Exclusive Management: WILLIAM MORRIS AGENCY
Beverly Hills — New York — Chicago — Cleveland

Rehearsal Hall
Productions
MILLARD THOMAS
Composer of "The Girl Behind the Guy Behind the Guy"
144 W. 46th STREET, NEW YORK CITY
Phone Long A6 5-6952

A HAPPY AND PROSPEROUS NEW YEAR TO ALL

DON RICCARDO
and his ORCHESTRA
6626, DEARBORN ST., CHICAGO, ILL.
Seasons' Greetings to Billboard

Jerry WARD and His Orchestra

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

Here's to you!

JACK—for being one of the SECCA RECORDS

MARIA—for a grand six months at the HOTEL LINCOLN, N. Y.

ZEB—for two engagements at the STRAND THEATRE, N. Y.

MISS E—for her wonderful work at the SHERMAN HOTEL in Chicago during Dec. 31.

FRANK—for an engagement at the CAREY HOTEL for the Harvest FESTIVAL, NEWARK.

and thanks to CBS * NBC * MUTUAL * VANKEE NETWORK and all others too whom we've had the pleasure of playing and not forgetting my own management

TOM AND MILT, MIKE AND DICK, EDDIE AND LES AND JACK and all the fellas in the band

Sincerely,

Jerry
New no names emerge in 43—skirts and A. K.'s flop—crowds go sweet, but hot jazz sending downboobs—earnings stabilized as industry enters new era

By ELLIOTT GRENNA

NEW YORK, Dec. 29—One year after American Jazz was fevered into World War II and the band boys shed their richly colored flannel shirts and tucked them in for shirts and ties, the industry connection seems to have been made and the jump into the jazz age is a reality. Yet the trend is not to be underestimated—though it is not as pronounced now. The influx of young blood into the industry is still evident and the jazz age is still in its infancy. But the enthusiasm for jazz is spreading, and the industry is becoming more stable.

One of the most significant events of the past year was the emergence of new bands, and the trend of this year seems to be toward a gradual increase in the number of new bands. The industry is becoming more stable, and the growth of new bands is a reflection of this.

No Names

One of the surprising features of the past year was the emergence of new bands, which have been active in the industry for some time now. The trend of this year seems to be toward a gradual increase in the number of new bands. The industry is becoming more stable, and the growth of new bands is a reflection of this.

Stylistic in Music

Jazz music has lost its swing and has come more into the hands of a middle-aged and elderly crowd. The trend of this year seems to be toward a gradual increase in the number of new bands. The industry is becoming more stable, and the growth of new bands is a reflection of this.

Earnings

The top earners of '43 included Ray Krone, Glen Miller, Tommy and Johnny Dorse, with Ray Krone coming in at the top of the list. The income of the top four was $250,000, while the income of the top two was $225,000. This year, not that there weren't many more bands who were making a profit, but the trend is more towards the middle-aged and elderly crowd. The trend of this year seems to be toward a gradual increase in the number of new bands. The industry is becoming more stable, and the growth of new bands is a reflection of this.

The Spirit of the USO

OFFICIAL MARSHAL OF THE USO

By WOLCOTT D. STREET, PRESCOTT S. BUSH AND ALBERT GODIS

Orcestration by R. E. BARNHART

BOB MILLER, INC.

1619 Broadway, New York, N.Y.
Music Proms Praising Lord
As White Christmas Uses
Up Black Ink; Banner' 42

NEW YORK, Dec. 26.—Nothing sheet music since in a year has ASCAP published a more ambitious production than this. For the first time, a whole gamut of popular music has been included in one volume, and the result is a large, opulent, and lavishly illustrated book. The volume is divided into three sections: The Great Tin Pan, The Great Struggle, and The Great Victory. The Great Tin Pan is devoted to the music of the 1920s and 1930s, and includes such classics as "Take Me Out to the Ball Game," "The Star-Spangled Banner," and "On the Sunny Side of the Street." The Great Struggle section covers the period from 1930 to 1945, and features such songs as "The Battle Hymn of the Republic," "The Battle of Little Bighorn," and "The Battle of Gettysburg." The Great Victory section is devoted to the music of World War II, and includes such songs as "I Want You for the U.S. Army," "We Will Rock You," and "You've Earned It." The volume is illustrated with many photographs and reproductions of sheet music covers, and is a valuable resource for anyone interested in the history of American popular music.

Lana Turner Doesn't Care

NEW YORK, Dec. 26.—Christie's publicity office did not get the publicity expected when it put out The Lana Turner Story, but since Lana Turner has been warned off by a film studio he is now free to appear in this volume. The Lana Turner story is a collection of his own work, written during the time he was under contract to a film studio. It includes poems, essays, and short stories, and is a revealing look at life in Hollywood during the Golden Age of cinema.

Millers Heads Disk List; Kyser 2d;
James 3d; 4 War Songs in Top 20

NEW YORK, Dec. 26.—The Miller disk list is headed by John Wills' "Serenade in Blue," which is in its 11th week on the charts. The disk has sold over 110,000 copies, and is still going strong. It is followed by "A Dream of Paris," which has been out for only 8 weeks and is already in its 11th week. "A Dream of Paris" is a popular song that has been covered by many artists, and is now being recorded by Al Jolson.

How to Tell the Weather

NEW YORK, Dec. 26.—With half the disk industry on strike, and all the music maps in the hands of the rhythm orchestras, The Billboard has come up with a new idea for readers. The Weather Service, as it is called, is a column that will help readers learn how to tell the weather by listening to the radio. The column will be written by Weatherman Fred Miller, and will be updated weekly. The column will also include a weather map, showing the current weather conditions in the United States.

Choice of the WHITE HOUSE During FOUR Administrations

NEW YORK, Dec. 26.—The choice of the White House during the four administrations of the Twenties is a topic of much interest to music lovers. The Four Presidents, as they are called, each had their own particular taste in music, and this has left a lasting mark on the history of American music. The first President, Woodrow Wilson, was a great admirer of classical music, and his favorite composer was Mozart. The second President, Warren Harding, was a fan of Tin Pan Alley music, and his favorite song was "Over There." The third President, Calvin Coolidge, was a fan of jazz, and his favorite band was Led Zeppelin. The fourth President, Franklin D. Roosevelt, was a fan of opera, and his favorite singer was Luciano Pavarotti. The four Presidents were all great music lovers, and their choices have left a lasting mark on the history of American music.
Dial Twister Comes to Year-End Roundup of Remotes and Reaches Sad Conclusion; Maestri Muff

LISTENING to band remote week after week has convinced me that the averageork leads in kicking a big chance around every time he takes to the air. No need to remind him how important these remotes are to himself or getting into a location with network wires. But what he doesn't seem to realize is that air time by itself is only half the story. The other, the most important half is what he does with the time.

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

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

From 11-11:30 one night it sounds like a lot owing band, one hour later it is on the air again, only this time it is mixing in its stuff. The following night it is back using its novelty arrangements and later in the evening it is switching out again. Repeating the doses night after night, it doesn't appeal to the same types of listeners two out of five times. Some bands caught have sounded like three different bands in three successive broadcasts without it being clear which one of the three it was.

Such volume never takes the imagination and versatility of the maestro and leaves the dial twister guessing at that, but besetting so frequently without proper planning and preparation leaves the band open to the possibility of having good shows and bad shows—well, he's done more than negating the effect of the good ones.

Any program that features the heated battle run into other complications. A 10-minute show doesn't give them time to become unison. In its first minutes they don't get enough coals at the milo, its varied arrangements can't be crowded into the sheet span of time, and its vocal arrangements are squashed to fit off-the-over-lay chords sandwiched between instruments.

Even with the time limitations, the fault usually lies with the maestro. He is inclined to forget that very little booking is done at home, and a 3½-bar drum solo, while unusual on the floor, is a X-bar dead spot on the air. His five-minute filler-diffs with a riff repeated eight times by every section in the band is slightly strenuous on youngsters holding hands in the parlor or junior doing their homework in their bedrooms.

He should condense his material and serve, for air purposes, a distillation of his product. By pruning the dead wood, the meaningless 3-bar intros and begging, and the overplaying drum solos, he'd be registering more solidly, he's got himself a vocalist he's proud of, he should forget the regular arrangement he uses in the

(remove that finishes with the sensation of a number not usually shared coinciden- more, the exacts on a stop watch in going to produce the pattern of rounds
out into a tune just started and will have the listener with a feeling of completion, not the sensation of being left suspended in mid-air.

Broadcasts have started more bands on the road to fame than has any other medium in the past decade. But the precious leaders that have failed to get up in spite of others' air time might very well ask themselves if the fault isn't theirs.

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age, to Harris & Sugarman, The Billboard's Material Protection Bureau, 5th Floor, Palace Theater Building, New York City.

Upon receipt, the packet will be dated and filed away under your name. The Billboard bears every reasonable precaution to safeguard packets submitted for registration, but cannot assume any liability in connection with same.
Merry Xmas and Happy New Year

PERSONAL DIRECTION
HAROLD F. OXLEY
17 EAST 49th STREET NEW YORK N. Y.
There's only One

Ask Mr. Crossley

Kate Smith Sings  Kate Smith Speaks

Columbia Broadcasting System;
Friday Evening
8 to 9 P.M. EWT
“Tops Every Friday Show”

12 Noon EWT
Monday thru Friday
“TOPS Every Daytime Show”

Personal Management
TED COLLINS

www.americanradiohistory.com
Orchestra Routes

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

abbreviations: a - residence; b - box-office; b/t - box-office; b/cabaret; cc - country club; h - hotel; m - music hall; n - nightclub; p - restaurant; r - roadhouse; s - showroom; x - theater.

A

b. Ally, Bill (Federal Theater Co., Ltd., Lo. Los Angeles, Calif., 90011) (b/cabaret).

B

b. Billiards, Dan (Borgo's, Inc., 600 West 32nd St., New York, N.Y., 10001) (restaurant).

C

b. Cafe, Bistro (American, 14 West 21st St., New York, N.Y., 10010) (c/o).
Thanks to our mentor, Cy Shribman, and to all the theatres and location managers and Coca-Cola for whom we played during the past year. It was our biggest year yet! Our Bluebird recordings met with a fine reception on the part of both the automatic phonograph operators and the record retailers. All in all '42 was our most successful year and we are deeply grateful to all those who helped us make it that.

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

Personal Management: CY SHRIBMAN

Consolidated Radio Artists, Inc.

CHARLES E. GREEN, PRESIDENT
30 Rockefeller Plaza, New York, N.Y.
Columbus 5-3580
CHICAGO  HOLLYWOOD  SAN FRANCISCO  CLEVELAND
Greetings to STANFORD ZUCKER
'43 OUR YEAR FOR

"One of America's Greatest Cocktail Units"

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

"The Million Dollar Personality"
and his
GOLDIE LAUGH BAND
greet you from
Jack Green's Continental Grove, Akron, Ohio

We've Taken Dixie by Storm
RAY BRADSHAW
his Violin and his ORCHESTRA
Currently: Club Royale, Savannah, Georgia.
Opening December 30: Six o’Clock Club, Charleston, South Carolina.

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

The Romantic Style of

RUSS CARLYLE
and his Orchestra
Now Playing:
Oh Henry Ballroom, Chicago
Opening
January 8—Hotel Claridge, Memphis, Tenn.

"Gee fellers*, thanks!"
The KORN KOBBLERS
"America's Most Non-Sensical Band"

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

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

STANFORD ZUCKER

---

*Song Hits Magazine for selecting us as "The Outstanding Novelty Entertainers of 1942."
*The Press and all our other friends for making the past year our biggest to date!
and HIS STAFF and THE HUNDREDS OF COCKTAIL LOUNGE, RESTAURANT, CAFE and THEATRE OWNERS FOR WHOM WE'VE PLAYED . . .

**Denny BECKNER**

and his MADCAP MERRY MAKERS

New Playing: Angleny Cafe, Minneapolis, Minnesota

Two Sweet Girls and a Boy

CHARM TRIO*

VIOLIN — GUITAR — BASS

Currently: Embassy Club, Gulfport, Miss.

"Smiles" from

NEL POWELL ORCHESTRA

featuring LYNN STEVENS, Vocalist

New Playing: Charleston, South Carolina

HOWIE PRICE

and His Orchestra

New Playing:

BERKELEY JUNGLES CHARLESTON, S. C.

AL TRACE & HIS SILLY SYMPHONISTS

featuring "RED" MADDOCK

"IT'S SCREAMLINED"

A COMPLETE AND SOLID PACKAGE OF FINE DANCE MUSIC AND ENTERTAINMENT

Currently: Flagship, Union, New Jersey

Opening January 5: Dixie Hotel, New York City

Season's Greetings to Everyone

Jack SHEA

"THE MAD AUCTIONEER"

Proud To Be Represented by:

STANFORD ZUCKER AGENCY

New at: His Hour Club, Charleston, South Carolina

CHRISTMAS AND NEW YEAR GREETINGS

With a Swing

ALFRED BELL and

THE ARISTOCRATS OF SWING

Now Playing:

Art Nevy's Moonlight Gardens, Saginaw, Michigan

Lloyd LABRIO

and His ORCHESTRA

New Playing:

PLEASURE PIER

Port Arthur, Tex.
NEW YORK, Dec. 26—Equity's proposal to the theater hopes to do away with censorship by intimidation and to discourage a free critical attitude on the part of the theater management. The council, it was announced, is the first step toward an American entertainment movement to be called "Legitimate." The proposal was made in response to an editorial appearing in the December issue of Equity, the theatrical publication, that called for a change in the current system of censorship. The council is based on the belief that the time has come for a new approach to the problem of censorship.

"Legitimate" is a response to the view that censorship is a necessary evil that must be tolerated in a free society. The council believes that censorship is a threat to the free exchange of ideas and to the democratic process. It argues that censorship is a form of intimidation that discourages critical thinking and creativity.

The council is calling for a new approach to the problem of censorship that is based on the belief that every play should be judged on its own merits. The council is calling for a system of censorship that is based on a fair and objective evaluation of each play, rather than on the subjective judgment of a few individuals.

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TO FLORA ROBINSON, for depositing the heroic traditions and sturdy tastes to play the ageless heroine, have been previously presented, and to offer a charming performance as a young English spinner in The Dancin’ Doll, wherein John Van Druten looked upon her as a self-portrait of the turn of the century and time is nothing for an angel to get excited about; and, in the same quiet yet elegant world of drama, to Myron McCormick, for describing the love-ratio, margin music and other drug-given talents who have given her this part, in order to play high comedy with ease, skill, charm and remarkable effect; and, in the same play, to perform in a fine portrait of who, practically a child of a charming girl with her hands in family and business, to Virginia McWatters, for doing a generally lovely singing job in Moonlight, the same piece as the previous Miss Robinson, and who, has been doing a fine singing job in Moonlight, has been doing a fine singing job in Moonlight, and has been doing a fine singing job in Moonlight.

TO TULLULAH BANKHEAD, for astoundingly finding her true mission—love of comedy—and for having a field day for herself and the customers in the midst of the raving ridiculousness of Thorington Wilson’s A Bit of One’s Tooth, one of those persons who crows at any time of day to gain the patches of domestic Intelligente, to Thomas Ford, for attempting to play the part of the immortal Mr. Wilson’s new and happier editor in Gertrude Stein; to Prexy March, for the same thing in the same hunk of script; and, in the same line, to one of the best-pitching jobs of her career, to one of the best-pitching jobs of her career, to the comparatively small role of a fortune-teller to Stuart Brown, for the simplicity, charm and fine face of his first stage job, the title role in A Bit of One’s Tooth, and the fact that he has not lost his invention to give it body, and, in the same play, to Lillian Gish and Elinor Donahue, to a quiet and luminous job as a couple of women who eventually understand why a man should turn himself into a tree; to Alfred Lunt, for coming back to the stage in one of the brightest, gayest, and most beautifully acted of all their successions; to Edward G. Robinson, for a grand performance as a colorful, multifaceted character who had never seen a single line, and Richard Rodgers, who stood thus his quiet playing in the bit of a character away.

TO A SEXET of players, all of whom did beautifully effective work—Barbara Stanwyck, Robert Gordon, John Haggard, Lionel Barrymore, Elinor Glyn, and Ethel Atwater—despite the fact that they were involved in a revival of RUR, a play that its own history, being as a masterpiece of the Theatre Guild, a thing of immense weight, was turned out upon revival, to be one of the most stupendous of plays, imbued,设施, and earth-bound fantasy ever to imbue an actor’s mantle, a fine performance in Lifeline, a play about the British Merchant Navy which, despite more than its quota of cliches, was a better drama than its direction showed it to appear; and, to May Van Norman, the same piece, to Barbara O’Neil, for the bravery and integrity of her playing in The Whirlwind and J, which is really a couple of good plays combined with a strong structure, for the fact that he has seemed emotionally quite earlier in the season in The Morning Star, and who, for the Whirlwind and J, and contributor to a fine performance in the Booth, for the fact that he is tremendously effective, and to Edward Peck, whose portrait of a free-thinking father in the same play is character work at its best; to Joel Ayer, for a decided and effective portrait of a battling self-fly (too can I add); to Philip Ray, for an added and effective portrait of a battling self-fly (too can I add); to Philip Ray, for a splendid acting job as a galley slave in a play; and, to Cecil Deering, who was one of the bravest stars of the company in The Sun, the last, and to Philip Ray, for a splendid acting job as a galley slave in a play; and, to Cecil Deering, who was one of the bravest stars of the company in The Sun.

Sons ‘O’ Fun

Winter Garden Theatre
New York
New Play on Broadway
Reviewed by Eugene Burr

ETHEL BARRYMORE
Beginning Monday Evening, December 31, 1942

THE THREE SISTERS

Olga: Katharine Cornell
Masha: Edith Evans
Olympia: Helen Menken
M. Mortiz: Thomas Meighan
A Maid: Patricia Collum
Tolstoj: Alexander Knox
Shadrach: McKay Morris
Chetkin: Edmund Gwenn
An Officer: Alice Balfour
Sergeant: Alf Bickell
An Officer: Kirk Douglas
Denison: Dennis King
Nineteen: Eric Drouwen
Colin: Tom Powers
Halina: Ruth Gordon
Fedora: Stanley Bly
Billy: Tom McGovern
Another Lieutenant: Walter Craig
A Maid: Naline Paxton

The Action Takes Place at the Prozorov Home in a Russian Provincial Town.


Katharine Cornell is an actor-manager to be admired. Under her strong leadership, the cast, composed of experienced actors, gives a fine performance. The play, however, is not as engaging as some of Chekhov's other works. The characters are well-developed and the dialogue is natural, but the plot lacks the emotional depth that one expects from a Chekhov play.

In every way, this production is a credit to the company and to Katharine Cornell, who has brought it to the stage with great care and attention to detail. The acting is superb, and the audience is left with a sense of the beauty and complexity of Chekhov's writing.

AMERICAN ACADEMY OF DRAMATIC ARTS
Founded 1884 by Franklin M. Osgood
The foremost institution for Dramatic and Dramatic Training in America. The Grace Church, New York City, 145 Fifth Avenue, New York City

Season's Greetings
From
ROSARIO and ANTONIO
D * A * N * C * I * N * G * S * T * A * R * S
Currently
SONS OF FUN
Winter Garden, N. Y.

Anita Proctor and Antyprozov.

Lynn Fontanne and Alfred Lunt

Season's Greetings
from
Benny Baker
with it is nothing short of miraculous. You shouldn't need an outline of the thing by this time. The sweeping and
entire outline of the culture unit has been
laid out clearly enough over it by now
to give you a rough idea. But if you insist on an outline, the drama falls about three stages and of how they never get to
Moscow. That's all, brothers.

It presents this suspended bank of
clay by means of a large number of
caracters and a seemingly-interminable
drama that never gets anywhere and
seems for the most part, to be concerned
entirely of nonepiphany. This according
to what I can gather from the culture
texts, serves to show how magnificently
Chekhov reproduced the heart of the
cultural unit in the triumph of ordinary
life. It has always seemed to me, how-
ever, that activity of some sort is needed
or to turn the rough materials of life into
an artworld—even granting that Chekhov
didn't deal with life's rough materials. Per-
solutely. I'd hate to think that life is as
crude as that.

Miss Cornell evidently suspected the
boredom that might make uneasy custo-
mers heed the theater by the hints of the culture texts, so she
added a critical codicil on Chekhov:
It was written by Stanislavsky (that mag-
nificent genius who tried so tough an
how to act by forcing them to imperson-
ating the minor characters, great and
insignificant and it could not fail to:
"Read him in the kitchen of the
Cross and you will find nothing
in life, but the simple plot, monos-
tone, context, boredom, gray little
people. But take him when he acts, and you
will feel in the everyday plots of his plays
the eternal blooking of man for hap-
iness, his striving upward, the true
arena of Russian poetry."

Okay, for a scarcity boy.
For it seems to me that Stanislavsky,
in his unbridled defense, has said pre-
cisely what those who dislike Chekhov
maintain. He tells the audience to take
Chekhov where art meets life, but the effect
of art to probably the reverse: in
the kitchen of the Cross, and then the
audiences. Any slice of life—of real
life on Broadway or the steps of Siberia—will give a sense
of eternal longing and a striving upward
if it's raised to the realm of art sense.
But it is the task of the artist, not of the
audience, so to raise it. Stanislavsky thus
admits that the mask work is not art,
that his audiences have to read into the
plays things that are not there, with the
much-talked Messner dependence on effects
upon the artistic power of the audience,
backing all artifice power within himself.
But all that's really beside the point in
view of the current revival. For Miss Cor-
nell and her company act so beautifully
that the mere privilege of watching them
is a treat, no matter what may happen
to be in. As a matter of fact, the
work of the Minor characters in some cases
actually increases your delight as you
watch them, by their great ability,
overcoming such weaknesses as well as any
actor possibly could. It would be a treat
to see then even in June's 1940 Rome or
another play by Chekhov.

Miss Cornell cast herself in the
role of Mirolin, and does magnificently in
it. Never previously a Cornell, whilst
in the past, this reporter is rapidly becoming
one. If Miss Cornell fails down at all, it is
true. NEW PLAYS on page 99.

Season's Greetings
from
MR. and MRS. BOBBY CLARK
"Star and Garter" ★ Music Box Theater, N. Y.
Pay To Get Booked

NEW YORK, Dec. 30.—A former Miami night club manager is trying to promote a two-a-day venue twice by appealing to the public through a "business plan" that promises to return for their paying a piece of the show's business. It's been a month and a half since the vaudeville room waned in favor of new.

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

SARASOTA, Fla. — The early-closing midnight law that has bedeviled the night club business hereabouts. First week of the curfew entered by the Western Defense Command (no liquor sales after midnight). Found a drop of almost 25 per cent in the 100 bars on the uptown area, with reservations. For the New Year's week-end, repeated heavily.

Military policing of all clubs and bars in town has been withdrawn, and the job of spotting violations turned over to the state police. The number of violations decreased, and the percentage of the clubs in town are operating by their own methods and employing policemen and matrons to inquire the age of suspected ju

Penn Hotel Fire
Dims Eve Business;
Nixon Opens Jan. 5

PITTSBURGH, Dec. 30.—A fire which destroyed the Fell's Point hotel, the Penn Hotel, has given a new lease on life to the Fell's Point business. The fire, which started in the basement, did not spread to the rest of the building, and the hotel will be ready for business on January 5.

Des Moines Club
Hit by Gas Rules

DES MOINES, Ia., Dec. 30.—Night clubs in outlying sections are beginning to close down because of a new gas law, and other war restrictions.

The Club 100 and Mainliner, the two largest night clubs here, will stay open at the moment, but it is expected they will also close down.

Nim N' Orelles
NEW ORLEANS, Dec. 30.—Club N'Or has opened, under management of An
ty LaBar and James B. Shannon, main-
ly by house orchestra, with Roscoe Benedick as conductor.

1942 Was a Problem Year

Night Clubs Had
To Make a Lot of

NEW YORK, Dec. 30.—Of all the changes in the night club scene in 1942, nothing has had so much on the night club scene as the new midnight curfew. By the end of the year, night clubs that have been regulated are all over the map.

Since the fire the night clubs field has seen many changes. Most of them have made a move to cut back on smoking, and have concentrated on a campaign to sell to the public the idea of a safe entertainment.

Every week of the year has seen the development of new night clubs, and the number of night clubs has increased. Most of them have moved in on the outskirts of town, or have moved into the center of town.

Midnight Curfew
Forces Early Shows
On Hollyood Clubs

HOLLYWOOD, Dec. 30.—Not only is Hollywood losing its night life, but it is losing its dance life. The curfew has had a big impact on the movie industry, and many nightclubs have been forced to change their schedules.

At the Birches Club, where shows are usually scheduled for 8:30 p.m. and 11 p.m., the first show has moved to 9:00 p.m. and the second show to 12:00 midnight.

Cheyenne Clubs
In Terrible Bomb

CHEYENNE, Wyo., Dec. 30.—Cheyenne has been hit by a terrible bomb which is reported to have exploded in the downtown area. The damage is estimated at $100,000, with 25 people injured.

Vande Theaters
Found Salvation
In Name Bands

NEW YORK, Dec. 30—1942 was viewed by many as a bumper year, but there were indications that the year of the night club was ending.

While names have provided the big bucks, the trend is to make the bigbucks go where the public goes. This is especially true in the case of name bands, which have been the rage in recent years.

Wilson's Cafe Fireproofed

PHILADELPHIA, Dec. 30.—Paul Wilson, owner of the Wilson's Cafe, is to be the first in the nation completely equipped with a fireproofing system. The cafe has been taken over by Tom Joyce, who continues the show and adds new attractions.
How I Remember Patrons' Names and Faces

A Symposium of Night Club Owners, Managers, and Headwaiters

Personal greeting and handshaking are very important in the success of any night club—all night clubs host real-life circuses. In this symposium night club owners, managers and hosts try to put down in words their techniques for remembering names and faces of patrons. Often the technique is 'inanimate,' but in many instances the night club host is definitely aware of the scriptural: his memory goes thus to recall a face and a name. Read for yourself.

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

Every big night club owner should know an older one, and I have mine. Namely, Leo, my headwaiter, who has the best memory of any man I have met and is a nice, smart-looking greeter.

It is often a puzzle to the hosts who should get some personal attention, my headwaiters and captains up me off in enough time. But for the means of execution, Leo and the staff of the systematized corps. After all, patrons don’t come to see me, but the show.

Frank Amstad
For 11 years working at Drake Hotel, Cancun, Havana, Chicago.

Remembering names is my hobby as well as my business. It takes years to develop a good memory for names, but you can do it with the three main in earning your livelihood. And if you come in contact with hosts and performers do, remembering names is highly important.

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

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

Barney Josephson
Operator, Cafe Society Upstairs and Downstairs, New York.

I can never remember a name, but I never forget a face.

Therefore, when people greet me and say, "Hello, Barney, how are you," my recognition of them as old friends or old customers is so genuine that they overlook the fact that I don’t greet them by name. But it’s a terrible spot to be in sometimes.

I can remember not only the name of hundreds, even thousands, of people, but even the table at which they sit, the parties with whom they came and good parts of the conversation. I suppose that makes up for the weakness on names.

At any rate, I haven’t lost a customer because of this failing, and I am constantly recognizing with your eyes and your smile counts more than the recollection of names.

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

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

Two boys in the cafe business the past 28 years and operated my first night club when I was only 19 years old. During those 25 years I’m sure I’ve personally greeted about 200,000 patrons. I am not sure how many of them I know by name, but it must be at least 5,000.

I remember patrons by recalling their faces and voice first. If I can’t remember their names, I let them talk for a while and sure enough, their name pops up in my mind. By letting them talk they may assume some phrases which is part of their personality, or they might use some gesture which recalls to me their name.

I think every human being has distinctive personality mark—voice infection, hand gestures, hair comb, plasma, shape of nose, teeth, etc.—and I try to associate the name with the personality mark. It works most of the time.

Bill Hardy
Operator, Gay Nineties Club, New York.

I have always felt that running a night club is comparable to private life—you make friends and entertain them—but on a much larger scale. I have always had a genuine liking for, and interest
"HEY RUBE" COMES THROUGH!

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

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

Congratulations...

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

SEASON'S GREETINGS FOR A FIGHTING, FREE NEW YEAR

WILLIAM MORRIS AGENCY, INC.
NEW YORK · CLEVELAND · CHICAGO · HOLLYWOOD
Herman Schubert
Operator, Packard Hotel Inn, Bronx, N.Y.

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

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

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

Leo Oriola
Manager, El Chico, New York.

I was born in Spain, where it is a ritual to know and say hello to everybody you meet. People are supposed to know (after meeting them once) expect you to inquire about their family, their jobs and their health. It is a mark of disrespect not to. So naturally, one must develop a keen memory or else your fellow Spaniards think you are stuck up.

That was the start of my training to remember names and faces.

At an early age I came to America, and after a few trials at different jobs I got into the restaurant business. In this big town where people are so friendly and big hearted, almost every foreigner that I’ve met has been kind enough to tell me that his name was James and that he was from New York.

As an operator in New York, and after a few years as a economist, I got into the restaurant business and I’ve noticed that remembering people’s faces and names gives them an important feeling. More people that I can remember, the better I get along with them.

Albert Berryman
Headwaiter, the Hurricane, New York.

It’s a sixth sense, I suppose.

My experience as a headwaiter dates back to the day of Diamond Jim Brady and the golden era of lavish night club spending. It was important then to remember names and faces, and it’s just as important now. Thus the name I’ve acquired a system of identification—making peculiarities of a patron, how he orders, what he likes, the way he talks or anything different about him.

Like remembering a passage out of a book when the occasion demands one digging down in your memory. I remember.

Greetings!
and best wishes
for Christmas
and the New Year

I. M. Rappaport
Hippodrome
Theater
Baltimore
Buy More War Bonds in '43

DANNY THOMAS

125th Week
5100 CLUB
Chicago

Season's Greetings

A Happy Yuletide
Is the Heartfelt wish of

MICKEY KING
Currently Appearing at the Famous
LATIN QUARTER
New York

Thanks to Lou Walters and John Singer

but, along with the best of food, entertainment and atmosphere, it helps in the success of the club.

Floyd Fuerich
Maitre de, Bismarck Tavern, Chicago
I have been employed in Chicago hotels as maitre de for over 20 years and during that time have convinced myself time and again of the importance of remembering names and recognizing faces. I am currently in my eighth year at Bismarck Tavern.

My practice has been to maintain a list of what I considered important names, both Chicagoans and out-of-towners. I now have 3,000 select names and am thoroughly familiar with them. I jot down beside each some characteristics of that person and any unusual eating, drinking habits. Also learn his business and try to know something about it the next time he comes in, so that I can ask him intelligent questions. It is comparatively easy to recognize a face if you concentrate and associate that face with definite experiences.

Meyer Horowitz
Operator, the Village Barn, New York
Once before my manager, J. J. McKenna, asked me how I remember so many names and faces, and all I could answer at the time was, "I don't know; I just remember?" Times have changed, but my memory hasn't. I think that either night club owners will continue with me that an unfailing memory is perhaps the most important asset a man who caters to the public can have. It is consistent and commanded good will and patronage.

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

Charles Altman
Manager, Glen Casino and Glen Barn
"Western New York's Biggest Hitmakers"
JOE ZUCCA
Operator, Casa Marana and Hollywood Casino, Hollywood

I DOUBT if there is any sure way of remembering customers. Some night club owners acquire the gift and others seem to have a knack for it.

As for me, I was raised in this business. My mother operated cafes for years, and I learned from her the many tricks of successful management.

In trying to personalize relations with customers, I always find out what a man does first. A few minutes of conversation usually tells me if he is a doctor, lawyer, writer or laborer. Chances doesn't mean as much as the way they wear their clothes. Fingernails, hair, face, shoes and god relatives all play a part in making the mental picture. Once I have established the reputation of the customer, then this method, I can usually remember him and his name.

ARMANDO BERGO
Operator, Armando's, New York

GREETING each guest personally is something not always possible in the large spots, to possibly the best way I know to remember names and faces of customers.

In a small, intimate place like my own, which has built up a reputation for good food, it is quite easy to remember the names and faces of my regular customers because a good many of them dine there several times a week.

Aside from that, the key to remembering is to try to associate one little thing such as a characteristic gesture or some distinctive feature of this person's face, with his name.

JAMES BROWN
Manager of Trinoro Ballroom, South Gate, Calif.

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

There are so many Chicago nightclubs that it is more difficult to remember people. The other night a customer arrived in uniform, and I happened to have met him with his work on several visits. While it doesn't take too long to recall him, I was up a tree for a few minutes. One of the largest assets in the ballroom business is remembering names and faces. I try at all times to know my customers. In some cases, it is nothing that boosts business like a friendly, "How do you do, Mr. Jones?"

What did you say, Jerry?

BOB EVANS

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

Holiday Greetings

ARNALDINE JERRY OLEARY

Thanks to the exclusive booking man- age of

MR. ARTHUR ARGYRIES
of
the
Consolidated Vaudeville Exchange
Rochester, N. Y.

Perm. Add: 765 Eighth Ave., N. Y. City
Holiday Greetings

WHITSON
BROTHERS

Just concluded
CHICAGO THEATER
Chicago
En Route to FLORIDA
THANKS TO
MR. DICK ROBERTS
CORINE MUIR
for 8 swell weeks
GENERAL MOTORS SHOW
Personal Mgr.: EDDIE SMITH
Paramount Bldg., New York

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

Best Wishes to my many friends and representatives

HARRY ("Woo Woo") STEVENS
AGVA Local Officers Claim Shelvey Job Is Victory Over Four A's Board

NEW YORK, Dec. 26——Appointment of Matt Shelvey as administrative director of the American Guild of Variety Artists is considered a victory over the international board of the Associated Actors and Actresses of America by AGVA executives who convened here last month to discuss Shelvey's defection to Walter Greens. Despite admonitions from the Four A's that it could not be expected leadership existed in AGVA to take over the responsibilities of the top job.

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

Before the board could act on the Dennis recommendation, Dennis wired the Four A's from Detroit that his induction into the army was imminent and that he couldn't take the job. Executive secretaries then conducted a telegraphic round robin and Shelvey emerged as their choice. Meanwhile Greens, who has been with AGVA six months on loan from Actors' Equity, has been obtaining to get back to Equity as per his agreement to remain at AGVA until December 1. As a result, Shelvey, an unknown quantity to the Four A's leaders, was justified by the Four A's board to become AGVA executive secretary.

Shelvey's appointment makes the first major change of the Four A's toward the defunct American Federation of Actors, which was superseded by AGVA. Shelvey was a member of the AGVA executive board during the bitter battle between Ralph Whitehead and the Four A's which ultimately resulted in the AGVA charter being revoked by the Four A's and the creation of AGVA. It also marks the eight new executive secretary AGVA has had.

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

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

Herb Shriner Out of Belmont After 2 Days

NEW YORK, Dec. 26——Johnny Morgan opened Thursday at the Ohio Rust of the Belmont Plaza. Hotel following five days of Rufes Davis. Davis, who doubled from the Rusty, was called in to supplant Herb Shriner, radio comedian, who canceled after two nights. The cancellation was by mutual agreement, with the William Morris Agency rep for Shriner.

This room has been devoted to standing and talking acts. Among expressive acts that have been trouble here are the Andrews Sisters three years ago and the Smooths two months ago. Side of the spot and noisy nature of the bar makes it difficult for all except slight acts.

Opens Evansville Club

EVANSVILLE, Ind., Dec. 26——Harry Appel is opening a new spot here December 29, to be known as La Copa. Room will have a $750-a-week talent budget and use a dance band plus three acts. Ray Lyte, of Dave O'Malley's office, Chicago, is booking.

“Meet the People” Again

NEW YORK, Dec. 26——The former high above “Meet the People,” which later was flown down to a couple and cafe unit, is being revived, with Joey Faye in the lead. Lew Weis is handling the outfit and expects it to be ready by January 1.

Offers Steak With Bond

MINNEAPOLIS, Dec. 26——Chris Loew is offering a steak sandwich to purchasers of every $1,000 War Bond at his cafe. First patron bought $25,000 in bonds.

Eight Executives in Three and a Half Years

NEW YORK, Dec. 26——Because of the frequency with which American Guild of Variety Artists have been getting new executive secretaries, The Billboard has kept a box score.

Matt Shelvey is the newest, having been chosen by the Associated Actors and Actresses of America to succeed Walter Greens. Of the eight executive secretaries in three years, Gerald Griffin holds the record for length of service—one year and three months.

Line-up as follows:

Mack Wente, July 29, 1939, to September 29, 1939.

Dorothy Fox, October 2, 1939, to December 15, 1939.

J. Melton, December 15, 1939, to January 15, 1940.

Joy Hardekopf, February 8, 1940, to February 15, 1941.

Gerald Griffin, February 17, 1941, to April 16, 1942.

Tom Phillips, April 6, 1942, to May 20, 1942.

Walter Greens, May 25, 1942, to December 31, 1942.

Matt Shelvey, December 21, 1942, to 7.
NIGHT CLUBS-VAUDVILLE

NIGHT CLUB Reviews

Blackhawk Cafe, Chicago

Talent policy: Dance band; shows at 8:30 and 11:30.
Management: Otto Beth, operator; Don Beth, manager.
Franklin, Mrs., and S. E. Hare, bookers.

Probably not since the Kay Kyser days have five young girls been as successfully a band attraction here as Chico Marro. To take advantage of the WGN-Midwest Orchestra and the rep of the place as a band spot, Marx came in a week ago with a new band and has proved a terrific hit for the Blackhawk.

Other shows that have been in favor here are Don & Dick Stabler's band come in January 27 for eight weeks.)

Anchoring the show are two 및 the smartly clad girls, Dick Stabler's partner, and Milton Crouse, the band's costume director. Their routines are on the flashy site, tastefully styled for hotels and night clubs.

Chico, in his inimitable style, works the piano in closing spot. His act depends entirely on his mood. When brought on the stage for the first time to watch him play, smart hit. He also kids around with the minstrels, usually to the delight of city comedians, and, judging by the response on this bandstand, he makes everything up as he goes along.

Of the two vocalists, work in the band, Bandstand, and the Squire. The Squire starts with Roselle Turner, and younger vocalists, the bandstand of Marlene. Chico also should do well in the Selma, too, and his voice and who should be limited to dance acts (Selma formerly known for his musical middle.)

Bandleader, in still very much of the same old style. Instrumentation remains the same: six brass, five reeds, five rhythm.

HAVANA-MADRID, New York

Talent policy: Production floorshows staged by Fernando Luso, at 8:15, midnight and in Saturdays, Saturdays and holidays. On Saturdays and 19:30, N.O. C. 5552. By Ralph C. De Ville School of Dancing: show and dance band; Luso band. Management by Edward Wiener, publicities.

Prices: $4.00 regular seating; $10.00 special seating. On Saturdays and holiday even over 19:30. 10 show new is better than the last couple of races and is taking off on this show. Fernando Luso, producer of the show, also enrotes unusual, talking rapidly and insistently with a Spanish accent.

It is in pleasing room, with two turns providing the same appeal, adding showing her genuine voice talent, and sights of live giving the revue hefty.

The show over, Opener has the eight girls, both bobby pin and other parts, show the bandstand of singing and dancing while plumpish piano playing. There have been some minor bleeding in the bandstand of Ballet. Dressed in a smart suit, couched with a belt buckle. Guys call out the name of the congo drum and then an 'happy ending.' Next comes Pabst and Loko, a five-people Cuban musical and

Talent policy: Shows and dance band; shows at 7:30 and 11:30. Management: Nicholas D. Prusin and Arnold G. Rosenfield, owners; Thurston M. Macaulay, publicity. Prices: Dinner from $2.50 except Saturday ($3.00).

After a season of Marjory Fielding revue, this classic East Side spot has switched to George Page as producer, and he draws them with a colorful, bright, gay floorshow that avoids the over-dressing of the kind few shows here. The show, incidentally, boasts the stock of Page, who says he now has backing set for his Broadway musical and that Jimmy Langan will dress the costumes.

Livingston's costumes for this floor-
show are radical. On loan from 20th Century-Fox, he just recently did the Benko Ice show costumes and the new Mr. Page musical. He dresses the Six Sisters, billed as Panama Crossover Cover Girls, smartly. Shirts them off in the opening frame in red silk-reveted costumes and sequin jackets: returns them midway in black crepe and black crepe

eutus with pink gowns, cut-outs, and for the finale, an Oriental idea, and then in crepe, heavy crepe, lush tip-off affair. In all, the costumes give the young chaste plenty of sex appeal—and they'd work counts in a floorshow.

The production numbers are spectacular. The opener into the girls' pantsing, Carl

Kuhnert, Russell Warding, What's Hit, and the shapey sister ones. Girls, and Shored, top-spinning, later in the costumes girls snap off some fancy walking while Russell sings the little Minne-
nesota, Lady, and Elsawah and Faith-
ful, take everything that has gone pasty moments. For the finale, suits and costumes and Shored go on for the score of those Oriental Maharajah affairs. Caro-
and Shored come back for a jumping spinning and topping routine, and the whole cast is on for the big exit. Hair has made good use of the minstrels and female stage band and bandstand.

Start of the show are Elia Maxwell, a youthful, former WGN-Midwest Orchestra, and her Ray Stade, for a dance number. Her dance is to a song that the scores used all are by established writers and they are being used here for the first time anywhere. Henry Caro and Paul and gives Webster wrote Morning Glory, Giovanni, D'Anna and John Lin-
ougle, Twilight Lovers, Maria Gre-
Ray and Raymond Schwegler, Wrap Me up in Your Senses and When the Bells of Britain Ring Again Each Sunday. Emil O'Grady, Will Shively, and Jun-
esses, Minneapole, Lady, Joseph Weg, and Renato Como and Reid De-
Lange, What's Hit.

Caro Maxwell can the show smartly and also dished out excellent dance bands. He carries two bands, two violin, one cello and three tenor.

Fanchino's Rumba Band, here several comedies, the Latin tunes with an instruction of three rhythm and form, and also, with Pancho, shaking the marracas and voicing the Latin melodies. Very danceable and easy for listening.

Cover Girl's are Lynn Besly, Wynne Keats, June Wilson, Betty Apple and Patyl Boboin.

Paul Deke.

Kaliner's Little Rathskegger, Philadelphia

Talent policy: Shows and dance band; floorshows at 11:30 and 1:30, Saturday nights only. Guest, Henry Caro and Kaliner, proprietors; Max Kaliner, manager, manager, manager, manager; Sal Shapiro, press agent; Tony Filipko, M.C.; Harry Israel, booking agent, booking agent, booking agent; $2.50 Saturday and holidays.

This basement bally still continues to pack them in and is growing in size and profit. With Pancho shaking the marracas and voicing the Latin melodies. There are many a night here. Shows, all built around the comedy scene. On this trip it is Ralph Lewis. Not as rough and rambled as the show is much a comedy sequence that includes comic improvisations. 

Show-skipper is Mike Shumano, a good looking, clean-cut, taciturn young man. His merrymaking is even more of a hit. The Shumano is with a young group of dancing. He is in a series of life-singing soloists. For a good comic they are a fine group of the Lids, in the house to jitterbug with them. Harry Stadler, at the piano, getting spirit of champagne for their efforts.

Wind-up spot brings on Brown Stone, a girl who basis, except for the showing of the art of the name of the congo drum and then a flashy ending. Next comes Pabst and Loko, a five-people Cuban musical and

Season's Greetings

From

Lucille and Eddie

R O B E R T

LEON & EDDIE

NEW YORK CITY

and Wishing everyone as much success in 1943 as we have enjoyed during the past 14 years.

Maurie Ordonez.

America's Favorite Mentalists

and

Magical Masters

"ALWAYS FAIR & FRIENDLY TO THE ARTIST"

(Ask the ones who've worked here)

A Merry Christmas
to Our countless friends
in the profession

Copyrighted material
CELEBRATING OUR FIRST ANNIVERSARY

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

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

Bill Helsing

FRANK S. HOGAN, Director of Entertainment

Helsing's VODVIL LOUNGE

CHICAGO

SHERIDAN AT MONTROSE

Helsing's ILLINOIS

Biltmore Bowl, Los Angeles

Talent policy: Dance band and floor shows from 9:30 p.m. and 11:00 p.m. Management: Joseph Fink, manager; Iona Johnson, treasurer; Earl Biltmore, secretary. Prices: Dinner, $3.25; drinks, 50 cents up.

Flashing lights make its American debut here. The mixed beat, in typical Cuban style, pulsates, shakes and dances like mad, while the three male drummers provide background for the fast rumba. Strong light, visual, and reminiscence of Zelda and Iva. A conga gets the act off.

George Lopez, introduced as the new Cuban, singing sensation, is good, but no sensation. He is a virile baritone who has an unusual style for selling Sobolac. Hortensia Ritsa, show's feature and looking alluring and more attractive than before, is on holding a production number by singing into a telephone while the girl with the little pin curls in her hair. Then took the floor for "Begin the Beguine." Spanish, Brazil in Portuguese, and White Christmas in English. She has a delicate SOPRANO, smartly dressed for intimate, patio singing. The first production has the ensemble girls singing and dancing in a tune, "Now Matrons Are Born," and promptly being swayed by Jose Morillo's band. Norway Del Sol highlights the number with a coolly dressed alto on a large drum. Show run 45 minutes and pleased.

Morillo is the bass at the piano and has three trumpets, three reeds and two rhythm. A good band for dancing.

Duffield Sisters

The Dukes

Gene Emerald

Fernandez & Fair

Carl Freed & Harmonics

Richard Gordon

Headliners

Mel Lewis

Jack Herbert

Helen Honan

Jo Anne Hubbard

Jans Kaye

Jack Lane & Love Birds

Hope Lawrence

Jimmy Lewis

Leslie & Carroll

Lovely Ladies

Hill Lucas

The Make Believes

Tony Marks

Mervyn McGuire

Meyers & Carlotta

Nico Milo

Joe Morris

New Yorkers

Sid Nieman

Sidney Rahn

Narvel Pounds

Novelty Aces

Johnny O'Brien

Milt Only

Terry O'Toole

Val Owen

Frank Paxton

Raymond Piets, Jr.

Professor Backwards

Professor Clew

Carmen Revel

Stanley Rich

Betty Reilly

Gil Robinson

Chet Robie

Elizabeth Rogers

Naomi Sanders

Robt. Sharpe

Hank Siemon

Singing Commanders

Staples & Cerny

Judy Starr

Al Sutton

Red Thornton

John Tis

The Townsman

Al Verdi & Doleres

Jean & Jane Williams

Fred Wood

The Workmen

Baltimore, Md.

December 31, 1943

The Billboard

69

GREETINGS FROM

EDDIE SMITH

Helsing's Vodvil Lounge, Chicago


Just a year ago the Helsing lounge started new talent policy in cocktail lounges, employing artists and musical units. People—the masses—are patronizing this type of entertainment and return more often than they do in theaters. The talent novelty, this lounge has created a serious problem, for only novelty and singing acts can be used on this small stage, a limitation that taxes the resourcefulness of the booking.

Current layout is temporary, but it consists of about the same acts who opened this spot a year ago. Nick Lucas is the feature, Jack Herbert the emcee and comedy magician, Hope Laurence the soprano, with the New Yorkers (4) and pianist Chet Robie on the music.

Lucas was one of the most profitable attractions to play here and he should repeat the record with little trouble. He is a man of a performer, a thoroughly-pleasing, guitar-strumming crooner. He keeps the act up to date by using new tunes and at the same time retains old and builds new friends with his melodic set ("Tip Toe, Side by Side," etc.).

Jack Herbert is an improved performer. He blends his funny little line of talk with his effortless execution of magic tricks, and he adds to the act by a good technicist.

Hope Laurence has made noticeable progress. She is a good-looking blonde with a square voice that is easy on the ears. Has improved on delivery and appearance. Her number is called "Victoria Perfecta" and this is Worth Fighting For. Chet Robie, one of the better pianists in town, works the intermission act, accompanying the acts with wild-time piano. (See NIGHT CLUB REVIEWS on page 23)

Greetings to a good man

Sam Abbott

Capitol's Season's Greetings

VILLAGE BARN

New York

Season's Greetings

from Ray & Pedro

Currently

Tic Toc Club

Montreal

Copyrighted material
VAUDEVILLE GROSSES

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

NEW YORK.—The Christmas holidays brought the accustomed big box-office and Broadway vaudeville Grosses. The sales came in handy for some of the places following the pre-Christmas slump.

Paramount (5,048 seats; $63,068 house average) for the sixth week, which ended Tuesday (20), of Woody Herman's own, Hazel Scott and Ross to Moscow, good a nightly pleasing $40,000. Previous weeks got $46,500, $65,000, $55,000, $57,000 and $58,000. Layout was in its seventh and final week, chalking up a record for length of run and grosses, Benny Goodman and Artie Shaw's Shaw Birdland came in December 15.

The Strand (2,708 seats; $39,913 house average), with the single week of Jerry Wald's act and Flying Paniatrus, pulled an unsatisfactory $26,000 week ended Thursday (24), Jimmy Donaghy act, along with Tommy Bond and Daisy, which opened the past week. This past year, God only, but not otherwise, for the past week. The Roxy (5,905 seats; $38,780 house average), with the second week of Rulo Davis, Harry Loder, Hol Leffay and Rape, plus Life Begins at Eight—Teller, show a grand $16,000 after an opener of $47,200. New bill opened December 5, with Carmen Miranda, Nicholas Brothers and The Black Room.

The Music Hall (6,200 seats; $49,000 house average) continues in the apogee of its Christmas run.

Cirk Jubilee 15C
At Orpheum, L. A.

LOS ANGELES.—Cirk Jubilee, including Marie and Karl Var, Madame Chatin, William and Charles, and Betty and Marilyn Rich, with Will Aubrey and the Deke, rolled up next December 8 at Orpheum week ended December 15.

Pix were Harry and Aug. of Southside's House of Sun, house average $3,000, with 65 cents top for the 2,200 seats.

Balto Hipp 14½C
BALTIMORE.—Hipodrome grossed $91,500 week ended December 17 with Glenn Miller's orchestra, including Marion Hutton and the Meditations, and an extra added attraction in person of Mitzi Green. Pix was The Falcon's Brothel.

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

CHICAGO.—The Loop houses this week are the most heavy for high grosses after a dismal pre-Christmas season ended December 25, which was matched by the usual December 5 house average. This week was expected to be no more than average, but not much was expected anyway, due to the heavy volume during that period. In addition to the fact that the houses have had much lower grosses than has been the case in years past, they have made every effort to spend it. The current holiday schedule, which opened December 28, will roll up high with profitable take.

Chicago (6,063 seats; $92,000 house average) dipped into the red ink department for the first time in months, week of December 15, grossing only $7,590, with the second week of Springtime in the Rockies (Herbert, Harry Janku and band) and a vaude show. Normal show schedule was reduced beginning Tuesday (22) due to poor biz. House opened with a two-week show Friday (24), bringing in Lee Brezen and his band unit plus Bob Hope, Bing Crosby and Dorothy Lamour in Reid to Morocco. A natural combo for big money grosses, which are expected (13,000 seats), in addition to the fact that the houses have had much lower grosses than has been the case in years past, they have made every effort to spend it. The current holiday schedule, which opened December 28, will roll up high with profitable take.

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THE LAMARRS
(Formerly Les and Poppy)

Comedy Dance Artists
Send Season's Greetings to their many friends in Show Business

GREETINGS TO ALL

Dayton, O., Dec. 25.—Billie Rose's Rainbow Horns and the Mademoiselles, with the biggest attraction of the season to date as the 900 Colonial week of December 10, turning in a gross of $11,400 despite bad weather.

Holiday Greetings to All Our Friends

BOBBY JOYCE and GINGER
Season’s Greetings
To All My Friends

BELLE BAKER

Booked for 2 Weeks,
Held Over for 6 Weeks at
SWAN CLUB, Philadelphia
(Until January 2)

Opening: MAYFAIR CLUB, Boston
January 7

SEASON’S GREETINGS and all good wishes

"We’re buying BONDS so we can drop BOMBS on the Axis!"

- Raul and Eva Reyes

FRAKSON

The Comedian Magician

Wishing

You, You, You and You
A Merry Xmas
and a
Happy New Year

Currently
WALDORF-ASTORIA
New York
Ninth Return Engagement


SEASON’S GREETINGS TO EVERYBODY

A NEW FIND IS FOUND

PRIMROSE and DORRIS
MISTRESS OF CEREMONIES
THE 1942 SCREWBALL

Played 22 Consecutive Months
at the
HOFFERAU
Lawrence, Mass.

10th Week at
CHARLIE’S
Little Ferry, N. J.

HOLIDAY GREETINGS

ARNALDINE

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

Thanks to the exclusive booking management of
MR. ARTHUR ARCTRIES
of the Consolidated Vaudeville Exchange, Rochester, N. Y.
Perm. Add.: 765 Eighth Avenue, New York City
Salt Lake City Clubs Optimistic

Salt Lake City, Dec. 28.—With business booming and standing crowds regularly on week ends and occasionally on week nights, prices were upped sharply for the New Year's Eve reservations at all night spots.

An $8 charge is set for the Empire Room, Hotel Utah, against $5 the previous year. Prices in Ogden have also upped sharply, with the Ben Leonard Hotel as the favorite spot.

Another spot in Salt Lake City such as

She Married the Boss!

CHICAGO, Dec. 28.—Charlotte Block, singing sometime, and the former LaVerne, ice skating, opened a run at the 603 Club recently and hoped that she would draw a holiday so that she could "set" her new material for night clubs. Four weeks later she married the spots owner, Joe Miller.

P. S.: Miss Shea has been held over for an indefinite engagement.

N. Y. Clubs Buying More Radio Time

NEW YORK, Dec. 28.—Supplementing their nightly newspaper advertisements, night club operators and possibly clubs have been doing a canvassing job of radio selling via the independent stations. Most of the time booked by the column interest has been on WNYC's Popular Parade, and WINS, the former with 15-minute sponsored recorded shows and the latter with spot announcements. Also appearing in some of the business are Stations WIP, WCCN, and WAB (last licensed in Jersey City).

Inches contain buying time on the audience include:

Billy Rose's Diamond Horseshoe, one 15-minute show, seven days a week on WINS, and three spots, six days a week on WNYC's Capital City Show. Last station, he said, give the clubs enough extra advertising coverage at too expensive rates. Average costs, he said, ran $100 for three-day 15-minute show on WINS, $1 for two one-minute spot announcements six days a week on WINS, $21, Morris said, gives the greatest coverage, while WINS reaches the sporting element in the afternoons (fringe results), WQXR, he said, is strictly for the long-hair trade.

El Patio Expands

BALTIMORE, Dec. 28.—Having completed extensive modernization and enlargement, El Patio has opened its new balcony, to seat an additional 100. A Ralph Haas production. Two shows nightly.

Season's Greetings

SANTA BARBARA, Dec. 24.—The Santa Barbara Plaza Hotel, managed by Miss Nina Smith, is the scene of a Christmas party on December 25. The party will be a benefit for the Red Cross. The hotel will be closed for Christmas Day and reopen for business on Christmas Eve.

Los Angeles, Calif., Dec. 24.—As a Christmas gift to the guests of the Century Hotel, a special Christmas dinner is being held. The dinner will be served in the dining room and will be followed by a dance in the ballroom.

A Merry Christmas

To all my friends

P. F. C.

Allan Rupert

76 ARMED FORCES AIR FORCE
MAC DILL FIELD
TAMPA, FLA.
Holiday Greetings from the ANGIE BOND TRIO
ULTRA MUSICAL AND SINGING ACT

Season's Greetings
Margie Hart

Season's Greetings To All Our Friends
LIME TRIO
Direction ● JACK DAVIES

Our Best Wishes for The New Year
JOHNNY & GEORGE

TULA ● MARYA ● ANGIE
For This Revue Many Thanks to PAUL DENIS, in The Billboard, December 12, 1942.

Season's Greetings
Margie Hart

Season's Greetings To All Our Friends
LIME TRIO
Direction ● JACK DAVIES

Our Best Wishes for The New Year
JOHNNY & GEORGE

Holiday Greetings To All!
For GEORGETTE STARR
Nite Life's Most Distinctive Singer
— YOU MUST HEAR HER —
Critic All Agrees—"A Brilliant Performer."
"Pleasing and Most Unusual Voice in Nite Clubs."
Mtg. Paul Lester, 1541 B'way, N. Y., N. Y.

Ray ENGLISH
A stocking full of good wishes to all who made 1942 a 'Sock' year for me.

Greetings!

Kibbler Opens New Unit
NEW YORK, Dec. 26.—Gordon Kibbler's new unit, Wake Up and Laugh, with Jean Rochelle, Bob Conley, the Conley Sisters and Ray Barbee's act there for signed, started November 24 at the Merise, Charleston, W. Va. Unit will play 16 weeks of Kemp Time thru the South. Four more acts will be signed. What! Women and Songs, also produced by Kibbler, has finished the Kemp Cir- cuit and will move into Western ter- ritory.
**Strand, New York**

_(Reprinted Friday Evening, December 23)_

Jimmy Dorsey on the stage and Jimmy Cagney on the screen ahead keep the intonations clicking nearly the next four weeks. Stupendous is short but packed light with entertainment by Dorsey’s oit and vocalists plus help from one old-fashioned, Billy Rose, rugged melodist.

Dorsey’s turn is, of course, right in for those jiftiegh publics. By keeping band members down to two and bringing his singtop trio to the fore, dithers in to the prestigious Yankie Doodle Band no going to that the JDetroite quite all feet. His informal leading, too, is going to do well with both young and old. Bandman apparently find girths and finger wiggling enough excite. Audience gets the share of attention by wordlessly questioning glances as to how they like the stuff, is the volume okay and other unspoken queries.

After a short, bright band opener Helen O’Connell comes on to warm up with two new rhythm pubs. First, It Sees More, Hur, He Says, the key genre that make her in the language of swing. The second taken for a ride those who don’t even talk but get their points across with a whole bandlike to every corner cigar-store nuetwos. And every Jimmy goodness in the house whistled his approval of the ditties.

Bob Klady came out to a welcome of slithers from his fanatical followers and give them There Are Two Things and Briefly Beloved in return. A fair exchange. Then McKinley and Miss O’Connell did their usual become job on Bandstand and join up with Miss O’Connell picking up lumps and rhythm with a side-track-grown number called It’s Time of Wotting for You, which winds up with her crooning his last. Audience snapped up everything, every hit, every solo.

One more word must have a byronic player step up to sing Swing Man,孵化, which had the wholetown-born man—a plump one—to carry on an autobiographically. Clarity is a hard name which start off plott without pizzazz, goes off with clamps, and follows up with solos by Dorsey and four other ork leads. Winds up with all in a nare climax. Billy Rose given out patter and half juggling was, taken by themselves, wasn’t so much. Cleverly co-ordinated to point up and emphasize gaps and tricks, it’s a novel combination. Some of the stuff (how Dorsey would juggle, ditto Gypsy Rose Lee and Kate Smith) does spontaneous appearance, and all of it brought a big hand.

House jam-packed.

_Elliott Greenspan._

**Chicago, Chicago**

_(Reprinted Friday Afternoon, Dec. 25)_

Les Brown and his swinging band, the Swing-Best, has come to Chicago for an appearance at Auditorium Theater, where he did a full length performance of his swing band at last week. Miss O’Connell picking up lumps and rhythm with a side-track-grown number called It’s Time of Wotting for You, which winds up with her crooning his last. Audience snapped up everything, every hit, every solo.

One more word must have a byronic player step up to sing Swing Man,孵化, which had the wholetown-born man—a plump one—to carry on an autobiographically. Clarity is a hard name which start off plott without pizzazz, goes off with clamps, and follows up with solos by Dorsey and four other ork leads. Winds up with all in a nare climax. Billy Rose given out patter and half juggling was, taken by themselves, wasn’t so much. Cleverly co-ordinated to point up and emphasize gaps and tricks, it’s a novel combination. Some of the stuff (how Dorsey would juggle, ditto Gypsy Rose Lee and Kate Smith) does spontaneous appearance, and all of it brought a big hand. House jam-packed.

_Elliott Greenspan._

**State, New York**

_(Reprinted Thursday Afternoon, December 14)_

Find this kick in action in strong box-office pull, with Millie Green and the McFarland Twins’ band headlining, but M. G. has the intimation that the show should rock up a good crowd.

Bill get off to a slow beginning with the band’s big, Big Monday and, also, arrangement, which included There Are Two Things, Whistle. The band’s opening number was highly, highly, highly.

Now the end of first show Christmas Day was capacity downtown. _Sam Hamborg._

---

**Hippodrome, Baltimore**

_(Reprinted Wednesday Evening, December 23)_

Latest in the ponders of new faces in the realm of giant-swing is Milt McFarland, haruspicating and revue here. McNulty’s combo dishes out a couple of pleasant surprises at a well with the audience. He and his orchestra prove a capable, smooth group and this shows his versatility by playing both the big band and the revue.

Featured in the revue are vocalists Terry Allen and the Four Lyrical Sisters. Terry Allen has the feel and edge to an excellent account of themselves with the McNulty’s band. He is thoroughly unpretentious in his style and does not approach the group. This is a success. Terry Allen assist them in the facade acting. On his own, he does a number of pop tunes, the best of which is White Christmas.

_Added attractions are the Glenn Miller singing stars, Marion Hamilton and the hilarious radio comic who operate with their vocal arrangements, including Bob Hope and his Inspirational Boys.加上了书的*_Jubilee Holiday Song*_，_Juke Box Saturday Night, Mr. Fox; Fire and Strike it Free; Mr. Fox For America.*_ Coverage. At least two new scenes.*_ John F. Ignace._

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**Roxy, New York**

_(Reprinted Wednesday Evening, December 14)_

"This show, so far, is the best of the Brann-Branish regime. The budget warned have been forgotten, both in talent outlay and set." The result brought the impression that the stage was fast, colorful and handily Montanaed.

The process of making the stage more intimate appears to have been completed. Tunes have been made more spontaneous, and new production decorations have been added. Brown-sugar, a new feature of the Roxy program, which demonstrates how a band policy will work in the house. The orchestra’s tagger is Johnnie Cinnamone, all smiles and handstands, backed by miles of stage pieces which occasionally give out with some moment to begin stage rhythm.

The orchestra, given out with the personality singing and had to make a go of it. Making a return to the house as Sheekler and Seekler, mix-in, and The Circle of Stars, who are seen in two spots. The first is a negro quartet of fortified by the augmented house band, and the second, which presented Miss Miranda. But are given the benefit of superior in this program. The background to the particular number was somewhat to boisterous and very, very, very.

The Nicholas Brothers, in some amusingly fast tap numbers of the house with ease. Stopped up a hit, and another title that comes to mind is *The Firemen.*

---

**Press Says**

_Dave Barry steps to the show with_ **Bozo**

"His takeoffs are so good, they make the real Milwaukee Sentinel a bit jealous. He's a true performer._**

_**Columbus Dispatch.**_

_Por. Dr. Harry Romm, general amusment (Tap)._
Setting the Pace for 1943 for Outstanding Revues

Here's the proof . . .

THIRD consecutive YEAR
As Producer at
Florentine Gardens
HOLLYWOOD, CALIF.

Following . . .

4 Years, Hollywood Restau-
rant, New York City.

4 Years, Paradise Restaurant, New York City.

Thanks to
Frank R. Bruni
President
Florentine Gardens

* * *

UNITS, REVUES AVAILABLE FOR
HOTELS, THEATERS, AND
NIGHT CLUBS

Write:
Nils Thor Granlund
Florentine Gardens

with Miss Miranda and did similarly well.

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

Opener in Gutierrez’s Grottohouse, yet dog and pony act performed with its usual proficiency, followed by Bob Flann-
non, perpetual house comic, who is as
signed one number which, as usual, was
well done.

The line, other than furnishing atmos-
phere, is nothing particularly amusing done with its customary potsh.

House opening night was jammed, both the stage bill and the film, Rich.

Ross, shifting responsibility for the

Palomar, Seattle, Wash.

(Revised Wednesday afternoon, December 28)

Lester Cole and his Debut dropped the snap-and-dance routine long enough to sing Christmas carols, and de-

liver the goods. Cole and the Debut are
in their second week and turning in an above-par performance. They did selections from Jerome Kern’s Show Boat as an opener and offered Irish Eyes Are Smiling, Danny Boy, Young Charms and Great Boy along the request line.

Cole and Wotton’s revue with Glamour-
tunes—seven gals—present one of the finest shows seen here this season. It consists of French Can-Can, Parade of Nations and a Sleigh Ride, Voodoo, the

last-named leaving one with a burst of laughter because of the Christmas season. First time cards and voodoo vio. Two outstanding specialties by the Glamour-
tuners are high-kick colored by Anna Lee, which really is a spectacular line, and an adaptive routine by the forlorn

Twins. Costumes are elaborate but re-

telling, with plenty of pretty colors. Glamour-tuners displayed plenty of zip and lusty appreciative audiences.

Paul Kirkwood, besides juggling with an assortment of comic paddle, clinches the audience’s palm with a further

balancing stunt that’s tops.

Irving Antes and his Palomarthea are on stage this week and served up a good treat for the tune lovers.

Pete in Gershon Holmes in Washington.

Good house.

Oriental, Chicago

(Revised Friday afternoon, Dec. 25)

A show that doesn’t play too well but

its quota is quite good. Peats really hit

with the severity of acts, and a booklet

this day has to be what they are perform-

able rather than what is especially suited

for the bill. Only one girl on hand and the

three features are single girls.

Eddy Howard and band make a

that rings in the new year (the boys were at the Clague and end of September) with new pop
game, and the same pretensions. Latter

department includes the ever present

Flamingo, in which the boys

handle musical letters on a dark stage.

Eddy is an easy-to-please masterpieces with a voice that is known here, and is quickly

accepted in the clapping spot when he as-

signs himself to several include. Works

instructly through a style that finds

himself in this house.

Band does not boast of any particular style, playing smooth and swung out with mildly

pleasing results. The figures represent a fair picture of current hits (Pennsylvania Polka, Five by Five; Two by Two Howdy). Drummer Paul Patton appears up front with a punchy vocal rendition of Der Fischers Fiedel and the band’s capacitor first trumpet man, actually

enough, handles Five by Five. Tenor Boy Ross, (unassisted) leads off easily with Howdy.

Ted and Roy Valley, bright listen-er

ing band and pop to the doings with a

well mixed set of bands, both playing in with flashy bits. Pete is also a good sextet, es-

cutting familiar hits while twirling batons.

Clay Cross, ventriloquist, still works the magic act and two miniature radium dollars; torch singer and a Negro singer, but his act at this show gave him the introduction little change from his last

local appearance.

George Chester, too, hasn’t changed a

bit in the act, and his Greek accordion

drama has introduced little change from his first

local appearance.

We’re starting our 8th year as America’s greatest Home of

2-for-1 shows with the first big hit of

1943 . . .

"STAR SPANGLED RHYTHM"
The Paramount Musical Comedy of All Time

IN PERSON

BENNY GOODMAN
AND HIS ORCHESTRA

EXTRA ADDED ATTRACTION

FRANK SINATRA
NEW YORK

PARAMOUNT THEATRE

TIMES SQUARE

Robert M. Weinstein
Managing Director

Harry Levin
Booking Manager

Newly opened

On screen, second Loop run of the British-made Lady in Distress. Business good and second show opening day. Current bill is in for only six days, giving way Thursday (31) to Harry Res-66. Bette Davis and Edward Arnold. The list week’s entertainment was provided by Harry Newell and Freddie Steger, song and

comic team.
Handling the Hecklers
PHILADELPHIA, Dec. 26—Ralph Lewis, owner of Kallman's Little Rathskeller, has a new line to silence the ringmasters who think it funny to keep pummeling an act. When it happened a few nights ago Lewis looked at the Lincoln hood and sniffed: "I can't take that because it would put me over the $5,000 limit!"

Cook's Unit for Vande
CHICAGO, Dec. 26—Ralph (Cookie) Cook's Fear-a-Coolies unit is being re-organized for vanda dates to be booked by the Central Booking Office here. Already set are the Paramount Auditorium, Ind., December 30, and Palace, Fort Wayne, December 31, for four days, show played Colosimo Cafe for several months until closed recently when Mr. Peterson decided to cut the talent budget due to the gas rationing scare.

Dallas Club Goes Indoor
DALLAS, Dec. 26—Plantation Club opened its new indoor dance club Saturday, with Bobby Peters orchestra, playing a week's engagement. The club's former home was partially burned last April and has been closed since October for lack of an indoor dance floor. The club's outdoor floor operated thru the summer.

Club's new home is opposite the Dallas Sports Stadium, local fight and wrestling club. Joe Landwehr and Dick Wheeler, co-owners, also operate the Plantation Club in Houston.

Happy New Year
To Everybody

Excerpt: Hitler, Hirohito—and My Agent.

P. S.: Mussolini doesn't count.

Leonard GAUTIER'S
famous
BRICKLAYERS
NOW playing RADIO CITY MUSIC HALL

thanks to
Mr. Leon Leonidoff • by arrangement
Mr. Clifford Fisher
A MERRY XMAS A HAPPY NEW YEAR

Personal Direction: Mayor B. Neath

SEASON'S GREETINGS
BOB EVANS and
JERRY O'LEARY
Exclusive Management
EZ KEOUGH
203 N. Wells Ave., Chicago

HOLIDAY GREETINGS
AL SAMUELS and JAI-LETA

Just closed Ritzwell Hotel, Jacksonville, Fla., Dec. 26 to Jan. 10, the exclusive Southern Master Club, Phoenix, Ariz., Miami, Fla., follows.

THANKS TO HENRY THERREIN
January 2, 1943

THE BOWERY
America's Largest and Most Unique Night Club—Known From Coast to Coast—Extends the Season's Greetings To All Artists

PETER J. IODICE
Execlusive Agent

Frank Barbaro
Manager

12050 Joseph Campau Ave.
Detroit, Mich.

Season's Greetings
America's Craziest Orchestra

MILT BRITTON
"The Clown Prince of Music" and his MAD MUSICAL MANIACS
Now Appearing in PARAMOUNT PICTURES Hollywood
Personal Management: Charles V. Yates

Exclusive Management
FREDERICK BROS. MUSIC CORPORATION
75 East Wacker Drive, Chicago, Illinois
R.K.O. Building, New York City

Singing Out SEASON'S GREETINGS
YOUR FAVORITE IRISH TENOR
The Singing Eens whose repertoire ranges from grand opera to ballads.
Now Featured at COLOSIMO'S, Chicago

HARRY DUNN
Represented by David P. O'Malley, Chicago

HAPPINESS
To Everyone

Mitzi GREEN


Grum: William Morris Agency

Copyrighted material
Censorship Trouble in Hartford; Catholic Paper Leading Attack; Probate State-Owned Theater Lease

HARTFORD, Conn., Dec. 29.—Mayor Thomas J. Spellacy called in the manage-
ners of the State and Hartford theaters Friday (16) to discuss "indecent shows.
"Following the conference Mayor Spellacy
said the managers declared "they have never
have had and never will have any inde-
cent exhibitions" in their theaters.

The mayor called the conference fol-
lowing publication in The Collegiate Pre-
script of charges that Hartford's offi-
cials were "doing nothing" about the presenta-
tion of indecent shows in Hart-
felt. The newspaper described local
shows as "bullying under a mis-
leading name."

Mayor Spellacy said: "Neither the
police department itself nor the vice
squad has received any complaints
concerning any theatrical performance.
I am certain that both Chief Halsey
and the vice squad will not permit any
indirect show."

Last Friday the Globe, 4,000-seat vaude-
ville theater, announced it had canceled
the New Year's Eve engagement of Maria
Hurt. It released the statement: "At
the time we were approached to book
Miss Hurt at the Bay Theater we made
several pointed requisits of a cross sec-
tion of public opinion regarding the ad-
visability of bringing her. We asked
newspapermen, business men, wives, hu-
manists and ushers. The reply was unan-
mous that if we presented Miss Hurt
at our New Year's Eve show in the song
and dance act which she performed in
a recent movie entirely without sug-
gestiveness and entirely passed by the
national movie censoring office, these
censors would consent to the exhibitions
of the theater-going public: but upon
reading the mayor's statement the offi-
cial in The Transcript, we imme-
diately contacted the papers in that we
were in line to book Miss Hurt and we
forthwith canceled our advertised appear-
ance."

An impression has been er-
oded, we think, in statements linking
the shows rather with what might be
turned a "burlesque" element. Our poli-
cy of entertainment is based simply on a
"romantic and talent standpoint. If
the entertainment is good and is balanced,
then he is able to perform without the
sensuous and suggestive in his act. This
is the type of entertainment to look at.

"We feel this to be our duty in booking
Miss Hurt, we are glad that the matter
has been brought to our attention.
"Mayor Spellacy said he had told the
two theater managers that under the
city charter "the power to license those
theaters is vested in the city council, who
also has authority to revoke the license.
"I also told them that I had an appoint-
ment with the chief of police and that
my instructions to him would be to
immediately revoke the license of any
theater which permitted any immoral
or obscene performance."

The Hartford Times, in an editorial,
declared that: "From statements made
in The Times it appears that the prin-
cipal attraction in our leading theatri-
al entertainments in Hartford is a strip
nose act, described by persons who have
seen it as a sensually ambiguous and
suggestive."

"If there is good foundation for the
(four Censorship trouble on opp. page)

Girl Patronage
Hypos Phila Troe
Burlv Patronage

PHILADELPHIA, Dec. 30—The Trof
Trove, only burlesque house in town, still
managed to get its share of the the-
astral boom because of the popular
government employees and servicemen.
The Trove is still up to the level which
was 15 per cent higher than previous
years.

Stage audiences seem to be things of
the past. Women have filled up the
deep in male patronage at the Trove, and
even audience now are about 35 per

Stripper coming home have taken due
cognizance of the changes, altering
their attitude to sing to functions, better
and more clothes. However, at the midnight
shows, when male patrons go to town,

Beauties are generally well behaved,
especially the males. It's the defense
workers who whistle, stamp and hold
"take it off."

State liquor control board'srowning
on strippers as the night clubs have
brought the Trove back to the foreground.
Last year found more than half of the
interiors in town highlighting strips.
Some out-of-the-way spots are still
bringing in flash flashes, but gals have
had to put a dash rather than a display.

EVELYN TAYLOR

Season's Greetings
OLIVE SHARRON

Holiday Greetings from
JESSICA ROGERS

HOLLYWOOD
Revue
SAN DIEGO, CALIF.

RITTS AND STRIPS
TOURING THE HIRST CIRCUIT

Season's Greetings
JUNE ST. CLAIR AND HELEN COLBY

SEASON'S GREETINGS—HOLLYWOOD—San Diego, Calif.
Revue

Bob Johnston, Manager
Frances Johnston, Chorus Producer

Season's Greetings from
MERRY KINDER

HOLIDAY GREETINGS
LEON VAN GELDER

Medical Director, Hollywood Theater,
Union Ave., N. J.
NEW YORK: APRIL 9, 1943—JOHNNY REB, who has been through many a race, will have another on Saturday in a bout with Mickey Kellin at Madison Square Garden. The two will meet in a five-round fight for the light heavyweight title.

PHILADELPHIA: HARRY ROGERS is topping the four ladies in the Billy Walker-Herbert List of $15,000 in the annual Christmas Day races. ROGERS is in the last house, with a list of five minutes in sight.

HARPER, flight Angel of the New England Express, has been named the Outstanding Flight Attendant of the year by the New England Express.

Mrs. LANEY is overseas and has been reported as being in good health.

JEROME, a general manager and treasurer, respectively, of the First Circuit, continuing the best of their efforts to keep the corporation running smoothly.

DELTA, is now taking three shows for the New York Daily News, New York, New York.

PHILADELPHIA: MILOUS, has been appointed as the new manager of the Philadelphia Theater.

SAN DIEGO: The American Legion has opened at the Hollywood Hotel.

HARPER, flight Angel, has been named the Outstanding Flight Attendant of the year by the New England Express.

Leonor, the star of the film "St. Louis Blues," has been named the Outstanding Flight Attendant of the year by the New England Express.

The American Legion has opened at the Hollywood Hotel.

HARPER, flight Angel, has been named the Outstanding Flight Attendant of the year by the New England Express.

CENSORSHIP has been in effect for over a year.

MAC LEAN, formerTabla dancer, is now playing in "The Big Three" at the New York World, New York.

Mr. and Mrs. GEORGE B. HILL have invited friends to join them at the Liberty, Lancaster, Pa.

EVA COLLINS announces new A Feature Department offering individual service in style and design to PRINCIPALS AND SPECIALTIES

COLLINS CREATIVE COSTUMES, INC. • NEW HEADQUARTERS: 625 Broadway, New York Holiday Greetings and Congratulations to Mr. Issy Hirst on the Tenth Anniversary of his Circuit "Happy New Year to everybody"

MIKE SACHS and ALICE KENNEDY

HOLIDAY GREETINGS

DORIS BRATTON

Dance Director Supreme

NEW YORK: Dec. 19—At the Elitch Theater, "Cocoanuts," starring the famous burlesque troupe, is playing to a sell-out audience. The show opens on December 22.

The American Legion has opened at the Hollywood Hotel.

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HOLIDAY GREETINGS IN A TRUE AMERICAN SPIRIT

Thank you all for making 1943 an outstanding year for my office. It looks like the show business will carry on in Western New York in 1944—so see or write me when coming this way.

RAY S. KNEEILAND
Amusement Booking Service
416 Pearl St.
BUFFALO, N. Y.

HOLIDAY GREETINGS TO MY MANY FRIENDS IN THE SHOW BUSINESS!

LOU WEISS
SEASON'S GREETINGS STANDARD AMUSEMENTS
1697 Broadway, New York City
Circle 7-2018

MAY GALLAGHER

In This Issue

Gamble's Comedy Material

Gamble's Home No. 2 Canadian Tourist and Joker's View Acts, 7 TALKING BEARS, 4 White Plume, 2 Green Plume, 1 White Eagle, 2 White Lion, 2 White Tiger, 1 White Bear, 3 White Polar Bear, 2 White Panther, 1 White Elephant, 50,000.00, under contract.

Chalmers Hickey (Chief Patrol Chief), N.Y.C., 3,000,000.00, under contract.

C. S. & A. M. Ingredients

The Australian (Perth, Western Australia), 1,000,000.00, under contract.

Gordon's Monologs

NAME MEDAL WINS, 51,000.00, under contract.

A Guarantee.

Gamble's JOKES.

W. M. McNALLY
81 East 125th Street, New York

A Number of SPECIAL FEATURES scheduled for this issue were crowded out by a last-minute influx of advertising. These feature articles will appear in subsequent issues.

ACTS-UNITS-ATTRACTIONS ROUTES
(For Orchestra Routes, See Music Department)

Explanation of symbols: a-actuator; b-ballroom; c-cabaret; d-club; e-country club; f-hotel; g-music hall; h-night club; i-amusement park; j-madhouse; k-restaurant; l-theater; m-boat.

MEN'S ACTS FOR currents when no dates are given


Baker, Base (BRO-Base) Boston, N.Y.C., 10.

Marsh, George (Old Boulevard) N.Y.C., 7.

Barney Cool Boys (Roger's Corner), N.Y.C., etc.


Buck & Allen (Close Services) N.Y.C., etc.


Dudley, C. (Formerly Phillips) N.Y.C., 2.

Andrews, Johnny (Hendon Plaza) N.Y.C., 5.

THE ANGIE BOND TRIO


Brown, Frank (Palm Beach) Delray, etc.

Browne, Patricia (Close Clubs) N.Y.C., etc.

Browne, Paul, Sandra Geffen (B.), Hollywood, etc.

Brown, Benjamin (Phillips) N.Y.C., etc.

Burton, Tom (Close Clubs) N.Y.C., etc.

Chalmers Hickey (Chief Patrol Chief), N.Y.C., etc.

Chalmers Hickey (Chief Patrol Chief), N.Y.C., etc.

Chalmers Hickey (Chief Patrol Chief), N.Y.C., etc.

Soleil Childs Productions

SOLIE CHILD PRODUCTIONS

Baker Hall

Mineral Wells, Texas

NEGRO MAKES ADVANCES

Detroit

Detroit, Dec. 26—Bluff and perjury have been charged in regulation floorshows in use of at least one colored man-named slightly after the successful Bowery pattern, having business about 60 cents for the Booking Club here. Spot is one of the spots which have been coming more into prominence here in recent years.

Managed by Henry Rame, the spot is bolstered by Bollo R. Veit, and opened last month under Count Kekulé with Lil Green in for three weeks. Beddings will be for two weeks, with a return engagement.

For acts information, contact the Booking Club here. Manager P. Veit will have at his disposal the opening show for Lil Green. Then Tavel followed Attractive's engagement here and the Cats and the Puddle opened December 8.

(Continue next week)

 Acts Wanted for SOLLIE CHILD OWN CAMP SHOWS

SOLLIE CHILD PRODUCTIONS

Baker Hall

Mineral Wells, Texas

F. W. NACK
200 N. Sixth St.
CHICAGO, ILL.

SCENERY

For decorative and scenic effects, please write JOLLY JOYCE

JOLLY JOYCE

MINSTREL SCRIPTS

By Al Bernard, also comedy sketch writer. Services comedy sketch writer. Serviced by Jack J. S. & M. Romantic, Comedy, Comic, Comic, Comic, Comic, Comic, Comic, Comic and Musical. Any number of acts can be made.

AL BERNARD, 1005 Bldg., New York City
Season's Greetings
from RUFE DAVIS
Wishing You a Prosperous 1943
Helen Louise
PARMALEE AND DAVIDSON
Belles of the Brawl
Just closed THE TRIANON, South Gate, Calif.
Address: The Billboard, Los Angeles.
P.S.—If we are drafted, it will be by the WAVES.

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

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

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

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

Season's Greetings
from AL & BELLE DOW
SHUBERT THEATRE—NEW HAVEN, CONN.
NEW HOLYoke THEATRE—HOLYOKE, MASS.
HARTFORD THEATRE—HARTFORD, CONN.

Season's Greetings
from FABIAN THEATRES INCORPORATED
SUITE 2101
1501 BROADWAY, NEW YORK
John C. Wilson Productions
Clifton Peggy Leonora Mildred WOOD CORBETT NATWICK
in the Critics' Prize Play
BLITHE SPIRIT
NOEL COWARD'S Best Comedy Second Year
BOOTH Theatre Opening in January in New York
THE WIFE TAKES A CHILD
A Comedy
By Pheobe and Henry Ephron

PLAYS DIRECTED
by Mr. Wilson

HULL VARDEN

Settings by Stewart Chaney

Holiday Wishes
from PHIL D'REY
The International Ventriloquial Humorist
Management: Paul Marr Woods Bldg., Chicago

1942 RECORD OF SINGING STAR
Elaine BARRETT
9 Holdovers Totaling 50 WEEKS of
Engagements in Leading Mid-Eastern Hotels and Clubs (Cincinnati, Cleveland, Toledo, Columbus, Detroit, Buffalo, etc.
Listed in the calendar of Cleveland's Greatest Events by Norman Siegel, Cleveland Press.
Seasons at Lookout House, Hotel Hellenden's Voges Room, etc.
Address: Care Billboard, New York City
SPECIALGRAM

A SPECIAL Message

OF GOOD CHEER and GOOD WILL
TO ALL OUR FRIENDS EVERYWHERE

from Mike SPECIAL

and

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

DELIGHTFULLY DIFFERENT
TOOKIE HUNTER
Smart Songs
Smart Patter
Smart Material

He starts where others finish...

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

COLE COLEMAN TRIO
Three solo voices—Vocal Trio,
piano doubling accordion—
guitar and violin.

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

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

BILLY "GAUCHO" TRIO
Two Boys and a Girl in
Native Costumes
Enticing Latin American Music
With Vocals,
Playing
Accordions, Double Bass—
Trumpet Doubling Vielles—
Banjo.

1001
Laughs a Minute!
with
DIANE NOBLE
She's Sweet—She Sings—
She Swings

PARIS REED
Her Songs at the Piano

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

PAT TRAVERS and her
Men About Town
presenting
American and Continental Music and
Featuring Vocals by
PAT Herself and TRIO

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

DON SEAT QUINTET
Four Boys and a Girl
Vocal Solos—Trios—Quartets
With Piano—Electric Violin—
Guitar—Bass

A MUST on your list!
Three Men and a Girl!

PERSONAL MANAGEMENT of Mike Special

48 West 48th Street
New York City
BRYant 9-8366

RUDY FERRIS
JERSEY
REPRESENTATIVE
Let's Avoid Auditions

The practice of holding auditions in an empty cocktail lounge for the benefit of a given manager of a group of musicians is not much help to the buyer. Yet it is a growing practice in which both buyer and player partake.

The owner must realize that a unit called for an audition and given an average of 15 minutes to play will not, the two or three listeners know the repertoire enough to make an impression. Does that mean that the unit will hold up for a full evening with versatile, entertaining sets? Does it mean that the unit will fit the show and the physical set-up of the lounge and its space today?

The buyer must realize that it is unfair to ask a unit to audition for a job, along with probably 10 or 20 other units after the same job. The buyer, in the course of an afternoon, will see these units, and go from one to the other, and can't hear the unit that he reserves.

A buyer, if at all possible, should catch a unit on a job, and make an instantaneous decision should not inform the unit of his presence. If not possible and still insist on seeing the outfit before buying, the spot operator or manager should give the buyers a chance to hear the real tone. Another way out: A buyer should develop confidence in a reliable booker who handles an exclusive account, will do his best to find and maintain talent to meet all requirements.

N. Y. Musicians Sticking to Home: Forcing Out-of-Town Salaries Up

The practice of holding auditions in a cocktail lounge for the benefit of a given manager of a group of musicians is not much help to the buyer. Yet it is a growing practice in which both buyer and player partake. The owner must realize that a unit called for an audition and given an average of 15 minutes to play will not, the two or three listeners know the repertoire enough to make an impression. Does that mean that the unit will hold up for a full evening with versatile, entertaining sets? Does it mean that the unit will fit the show and the physical set-up of the lounge and its space today?

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New York, Dec. 29—An opulent, already worshiped by lack of available musicians, hits the lounge in a major way. The shortage, because they cannot get any musicians to go out of town. This condition has persisted for months and has become a major problem in the book- ing section.

As a result of the increased demand for live entertainment, the cost of booking a lounge has increased. The increased cost of living, the availability of trained musicians also contributes to this condition. Musicians feel that even a large salary, out of which must come a cut for the local club costs, is only enough to cover what they need to live on.

The increased cost of living throughout the country is a major factor in this condition. Musicians feel that even a large salary, out of which must come a cut for the local club costs, is only enough to cover what they need to live on.

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

By J. Edgar Moss

Talent Buyer, Pick Hotels Corporation

In BUYING units we look for the unusual, the different. We care less about size, quantity than efficiency in performance and style in presentation, with emphasis on vocals, due to the fact that one of our rooms offers dancing only and can't arouse the guest with a well-balanced, even evening's musical entertainment.

Because our units work exclusively in hotels, they face, on the average, a class of people that rank above those in the man-of-the-night club or bar. We try at all times to maintain an air of sophistication in our cocktail lounges, and logically enough, look for units that will help to create that atmosphere.

A good, average unit, from a dug out to a quiet spot (or in some cases five or six rooms), can work all of our 15 hotel jobs for a period of from six to eight months. We keep one unit, however, go out of hotel, the other stays. In one spot, for it is the management's policy to keep units circulating in order to give the room a more cosmopolitan atmosphere.

And, too, we found that a unit staying in one room too long becomes too attached, to a group, to our clothing pattern, and spoils the occasional departure business altogether. How- ever, the more popular groups are repeated time and again or return engagements are very common.

A trait of value to us must have hotel experience or experience in good cocktail lounges, and its performance must be well-rounded and complete. We know that the better unit today commands a better salary and we are willing to make it as our cost.

Our unit budgets permit the buying of stamp collections, for it is not only good for our business in proportion.

We prefer girl units that are available. Male units with a girl or a vocal are favored above all-male outfits if both compare equally well as performers.

The hotels, existing as they do, in transition, find that a girl in a unit not only adds to the general appearance of the group, but gives the unit a different color. That appeal, incidentally, is handed to the hostler, for making a point, for the purpose of the entertainment.
January 2, 1943

COCKTAIL COMBOS

The Billboard

85

General AMUSEMENT CORPORATION

THOMAS L. KERSEWELL

1505 W. 6TH STREET

NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON

The No. 1 Band Office presents

The No. 1 Cocktail Units

The SMASH Hit of the Year

RITA COULGAIN

Songs and Impressions at the Piano

America's Number One Impromptu Entertainer

Best Wishes of the Season

Entertainment plus

Maxine Ed

TAPPAN ROYER

Something new—Something different!

Lively Maxine does the sensational while Ed does the ribbing from the piano—then takes the floor.

That Man and His Drum . . .

JESSIE PRICE

and His Orchestra

featuring ROSA LEE

Currently The world's flashiest

CLUB RIO drummer heading an

Springfield, Illinois Band that

draws a full house!

George Scotti and Eleanor Bagley

Saxophone and Piano

Americal "Cowboy" Songs

playing an outstanding program of

HARMONY VOCALS AND COMEDY

SINCLAIR MILLS

TO YOU AND YOU AND YOU . . . THE BEST FOR '43

The Boogie-Woogie King of the Piano

SINCLAIR MILLS

Just Concluded

1111 CLUB

2nd Return Engagement

GARRICK STAGE BAR

Chicago

Featured on NBC—CBS—VIBS Networks

Season's Greetings to all our friends from that successful combination

The DAVE ROBERTS TRIO

Currently the NEPTUNE ROOM, Washington, D. C., and HELD OVER, as usual—this time for 16 additional weeks.

In this edition The Billboard presents:

PAUL DUNSTAN

ONE OF THE BEST RHYTHM BANDS

IN THE UNITED STATES

For January 2, 1943

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ONE OF THE BEST RHYTHM BANDS

IN THE UNITED STATES

Looks to Hinterlands For New Combo Names

By Joe Rogers

Owner of Rogers' Corner, New York

The lounge is a mighty big place containing plenty of talent just waiting to be discovered. Many of our top-notch groups have found them on this way. They can be found in many small communities or two-storied banquets as well as the larger. Their good idea to look into the field. 

New York Buyer Wants Originality and Class

By Spencer Sawyer

Managing Director, Hotel Sheraton, New York

The prospective of every unit of entertainment I buy are audience appeals, a certain amount of what the trade calls class and a good measure of originality in presentation. These are the essentials, and all else of secondary importance. However, whatever elements of the central theme in thisattle room, these virtues must be properly combined to make a well-rounded act. For example, too much melodrama may lead to a discomfort for some; too much pretention and not enough humor for some. 

Lyons Says Corn Bands Do Best in His Lounge

By Arthur Lyons

Manager, Radio Room, Hollywood

The success of entertainment in the lounge is reflective of the success of music. Just as they have used a number of ideas in each of their shows, I have found that use of a new lounge is almost a must in the room-tenement place. The trick is to give them just that.

Profitable Room for Acts in Cocktail Bars

By Frank J. (Tweet) Hogan

Talent Buyer for Helsting and Isbell Lounges, Chicago

The musicians and singers who are seeking employment in this new and growing talent outlet—the cocktail lounge—are hard at work trying to get work. I have found that a new lounge is making a great deal of progress in the lounge atmosphere of the Chicago area. 

Christmas Greetings to all my friends in the Entertainment World

KAY ARDE

10 Fingers of Melody

Songs and Music You Want at the Hammered Nevsard—Organ — Pianos — Accordion.

Opening: January 15 at the BRIDGECWAY HOTEL, Springfield, Mass.

www.americanradiohistory.com
The No. 1 Band Office presents The No. 1 Cocktail Units

* * Society's Favorite Band
Howard McCrery
his violin and his Orchestra

JUST BROKE ALL RECORDS

CLUB LIDO
South Bend, Ind.
Currently
DANCE ROOM
HOTEL PRESIDENT
BLACKSTONE HOTEL
Kansas City
Chicago

POST ENGAGEMENT:

General Amusement Corporation
THOMAS C. ROGEMEL, MGR.
NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON

GREETINGS FROM

JENO BARTAL
and his Continentals

Jenny Bartal and his Continentals hold the house at the Hotel Lexington.

FLO ANN TURK
A FAVORITE OF SWING

HAPPY HOLIDAYS TO ALL
That's the tune I'm playing and singing

Sonny Boy
WILLIAMS

DECCA RECORDING ARTIST

Currently
SINCEHAM HOUSE
Philadelphia.

The Nation's Most Versatile Entertainer

JINJA WATIE

VOCALIST IN ENGLISH, SPANISH AND FRENCH; PIANO, SINGING AND ACCOMPLISHED INSTRUMENTALIST.

A RECORD OF SUCCESSFUL ENGAGEMENTS AT THE COUNTRY'S BEST HOTELS AND CASINOS, INCLUDING THE RITZ CARLTON IN NEW YORK.

Open January 1
The Beachcomber, Omaha, Neb.

The War and the Cocktail Hour
BY SAM HONIGBERG

The war has brought on the boom in the country, which has been the greatest factor in making activity in the cocktail field again the repeat of pre-World War II days. With good paying jobs in the pockets of the customers as well as the classes, thousands of neighborhood and business men and women through the country have been provided to meet the needs and budgets of all.

With the war's continuation, saloons have entered the picture to attract and keep business for individual places. And salons--giant--are taking the business out of the saloon and into the smarter, more tasteful cocktail lounge.

The war is introducing thousands of men from the cities to the popular form of entertainment and it will be up to the men in the field--the men, booters and bartenders--to keep them after victory is ours. Countless men in uniform from the four corners of this land have never been in a lounge before entering service. Their opinion of the field will undoubtedly be reflected in the popularity the cocktail business enjoys after the men return to their homes and resume their pre-war pastimes.

Never before has there been such a need for more cocktail units, because of the war's competition, and before the war have good cocktail performers had such an opportunity to groom themselves for the same class of eating public that they do an ever-increasing audience and bring with them attention from the buying and consulting trade.

There are only a handful of names units in the field today, and most of them have come into the business from other amusement branches, attracted by lucrative offers. The more names that can be developed, the better for everyone in the field. Names bring prestige to the business by opening new and better accounts, by spreading good will over local and network radio programs and by bringing the all-important interests closer to the cocktail scene.

Units have not yet even tapped their possibilities in the orchestras, radio, vaudeville, recordings and, of course, to the public. It stands to reason that these branches of entertainment are ready for the personal color and personality of the show field. There must be a close harmony between the talent, the interest and the management interests.

Both the buyer and broker have a big job ahead of them if they want to improve conditions in the field and attract new and colorful personalities of the show field. There must be a close harmony between the talent, the interest and the management interests.

The major fault of this condition is, financially, because of the prosperity in the field. The growth, attracts fortune hunters from both sides of the fence who have no place in the business. The fly-by-night operator and broker are a detriment to the field and, in the long run, to themselves.

Too many of these speculating buying bands emulate the legitimate operator by overrepresenting the fact that they are in the same position of husbanding and by selling units they have never seen into sports they have never played. As is often pointed out, in signed articles in this department, the problems of each cocktail lounge operator are individual and his talents and demands are quite different from his next door competition. The broker who sells blindly seldom has a chance to sell the same account again and loses the confidence of the units. He may also be a broker seeing everything he bounces, but he should be thoroughly familiar with the unit's potentialities and limitations. It is not only his job to keep the net entertainment, but also to secure more profitable jobs in better places, provided, of course, the talent is there to rate such engagements.

The broker, doing business with a legitimate operator, should build trust and confidence in the office to produce suitable service. If chided on at every move, particularly if such chiding is on the part of the buyer is unwise, for the broker cannot be expected to do a comparable job for the accommodation. The honest 10-per-center wants to do right by both the units and buyer, for only successful deals can assure his own future. Many a buyer and/or operator, however, has shown them overnight and taken it for granted that he knows all there is to know about the entertainment field. Even he's been in the restaurant or brokerage of any remotely alluring field all his life, as soon as he starts buying, he acquires an impresario complex (in many cases). Such a man is hard to service and unstable in his every move from a different office.

Then there is the buyer who looks at every accommodation as an en-tertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future. Then there is the buyer who looks at every accommodation as an entertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future. Then there is the buyer who looks at every accommodation as an entertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future. Then there is the buyer who looks at every accommodation as an entertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future. Then there is the buyer who looks at every accommodation as an entertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future. Then there is the buyer who looks at every accommodation as an entertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future. Then there is the buyer who looks at every accommodation as an entertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future. Then there is the buyer who looks at every accommodation as an entertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future. Then there is the buyer who looks at every accommodation as an entertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future. Then there is the buyer who looks at every accommodation as an entertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future. Then there is the buyer who looks at every accommodation as an entertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future. Then there is the buyer who looks at every accommodation as an entertainment and who are brought in primarily to sit with customers and keep them from drinking during their "working." This is the accommodation of the future.
spot, however, welcome uniform trade, but their operations should take great care in placing a firm foot on the gas. The music he was an essential ingredient of the atmosphere, and this, generally, for the amusement's behavior while on the premises.

Because the field is already in the "big business" stakes, units are better off it has already a recognized booking office. Proper representation gives the unit a good "front" and results in better attention being paid to more profitable arrangements than the performer himself can undertake.

The management of the field has also reduced the tip structure to the discretion of the customer. These in the booking and booking positions being looked down at the unit, which organizes the tip. This unit now waits for the genial customer only and ignores the room tips. The platform for the unit to be seen four times, is now, and the average is more profitable to the individual musician than a job with a large bandleader. The unit makes more money for advertising and transposition problems, of course, are not as hard on the unit which has on the average a lot of men to move, Sptish themselves, however, are hard hit. The older style of charges of the trade, as far as our trade now resort to many bandleaders to keep business going. A good fortune is not a rare, in a new unit strong enough to make the customer part with a couple of dollars of premium gas, but such names as indicated before are optimistic.

Though looking ahead and planning programs prove as great possibilities for the unit, now intact, which will have to be worked in on a much smaller scale.

After the war hundreds of new musicians and entertainers will invade the city. The unit, with the background of successful jobs and smart promotion will occupy a top position.

**REVIEWS**

(Continued from page 8)

Victory Four

(Reviewed at Crown Propeller, Chicago)

These boys who are, primarily, good musicians and play strong versatile sets. The unit is so strong that when they played, played well, walked, talked and did it all. Because of the nature of the show, comedy numbers present a hard time. They continued playing up the theme of "On Top of the World."

Juan Makula

(Reviewed at Rogers Corner, New York)

Juan, an old friend of the music world, has been with this group, which has been so successful, and he is an expert violinist. His playing is so good that he has been featured in the violin section of the orchestra. His performance is a treat to watch.

Barbary Coast Boys

(Reviewed at Rogers Corner, New York)

This two-man piano-drumming team of Fish and Bob is a group that has been

Bob and Sue Forsythe

(Reviewed at the Book Room, Chicago)

Sax and piano team, representative veterans in the cocktail lounge field as an act, they have won the intimate room to the patrons with a playing for both the vocally inclined and instrumentalists. Their unit is in the "front," and they are so well known that they are always in demand.

Dorothy Donelan

(Reviewed at Elmer's, Chicago)

Colored and dynamic pianist who specializes in the provocative style of playing of the Chicago and pounding out home-sweet-home Rhythm. As a result, she is received with open arms to the current, standard and show tunes.

Outstanding about her is her original, mod style of playing, so natural and so much of her own accompaniment that she is able to "top" the also in the other top-notch lounge and prove her a top-notch attraction in the music world.

Four Fat Fun Entertainers

**FOUR TONS OF RHYTHM**

Four outstanding instrumentalists. Four Voices-

THAT BIG LITTLE BAND . . .

LONNIE SIMMONS QUARTETTE

Opening Jan. 10-

GARRICK LOUNGE

Chicago

"Al, Your Pal"

The laughing eyes-Velvet Threat-Personality Girl

ALMA CAROLINA

Stage, Radio, Screen and Recording Artist

The Merriest Holiday Season and the Most Successful New Year to all.

BEST WISHES FOR AN OUTSTANDING NEW YEAR TO ALL MY FRIENDS EVERYWHERE

DENNY DAWSON

Held Over Indefinitely

MAYFLOWER HOTEL

New York

SEASON'S GREETINGS

LEON ABBEY and his Boys

Colored Quartette

Melody — Jumpin' Joe — Crude Melody

A Tune for Everyone

Management: General Amusement Corporation

PIANOGUITA, guitar, piano

PITTSBURGH, Dec. 26. — Another down town dance spot may open in the Municipal Lodge. The biggest one to date was taken by Blandt Leibowitz and American Room.)

Bob and Sue Forsythe

(Reviewed at the Book Room, Chicago)

Sax and piano team, representative veterans in the cocktail lounge field as an act, they have won the intimate room to the patrons with a playing for both the vocally inclined and instrumentalists. Their unit is in the "front," and they are so well known that they are always in demand.

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BEST WISHES FOR AN OUTSTANDING NEW YEAR TO ALL MY FRIENDS EVERYWHERE

DENNY DAWSON

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Popular and Classical Songs
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Lounges Hopeful Despite Blow From Gas Rule, Weather

NEW YORK, Dec. 26—Although the first week-end of the current gas shortage and the inability to get more than one cent a foot on a car, gave Eastern cocktail lounges one of the worst week-ends of the season, operators are inclined to believe the business will be unaffected by the extreme cold.

Operators believe that their presence in metropolitan centers will offer some relief to the current situation. In fact, several operators believe that the situation will work out to their advantage, as it will enhance the business of those lounges.

The combination of cold and gas shortage hit the area hardest. Theatres were off over the week-end. The gas shortage was not as severe as in some other areas.

Christmas shopping, which heavily depleted the customers' pocketsbooks, also affected business.

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

Lounge operators generally are optimistic over the winter prospects, even if the gas shortage in the East should continue. There is little attainment in buying activity in the booking offices.
BOOKERS DISCUSS TALENT SPOTS

Cocktail Combo Booker Must Use Foresight, Consideration and Common Sense to Succeed

By Joe Marsolais
William Morris Agency, New York

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

The word consideration has a great many meanings. We realize that the client whose entertainment budget is limited to $75 weekly has as many important problems as one who spends $5,000 weekly, and we must work on that basis. His entertainment is equally as important as the large spender, sometimes, more so.

It is important in booking small bands and units that someone from the agency see the client's source in order to recommend talent intelligently. An agency must know the end-obj, the clientele, their preferences and the reaction to previous units played there. While this information can then suggest the units and bands we feel would be most successful in that room. The next natural step is to place the most suitable situation where. Invariably a successful engagement is the result.

Imaginatively and foresight have always been used by agencies, but today, because of the vast demand for smaller units, a new field has been opened and an agent must exercise great vision in order to get his share of business. There is always the possibility that out of a mediocre estable sees ask a fine cocktail trio can be secured. Again, a weak attraction in one field might be a tremendous success in the small-unit business. In this way new attractions and new money-makers are constantly being created for our clients.

While the field is booming, we have not yet reached the peak. With consideration, common sense and voice we in the agencies can build not only our own cocktail combo departments, but we can also build the businesses of our clients.

Ian great confidence that the cocktail and small-band field will become an important and permanent phase of the music industry.

Units Add to Revenue Of Booking Agencies

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

In the past cocktail units have felt they were not sufficiently recognized as a theme source of revenue by all agencies, today they must feel more than gratifying at the modern complete recognition, admission and energies devoted to all the efforts to their problems.

For years cocktail units have been the "10-cent" article for the industry; today cocktail units are important and necessary for a new and important source of income. While the cocktail unit cannot possibly compete for hours of income from band one-spherales, they have proved they can fill a specialized niche of entertainment.

The only problem in the cocktail unit field today is not where to get a good unit, but where to get more of them. The small unit can be profit of it second placements in the band industry, and they can be sure that now they have finally arrived they are here to stay.

HOLIDAY GREETINGS FROM

JACKIE TAYLOR

Holiday Songs

ARCHIE HUGGINS

INSTRUMENTS

THE EXOTIC JACQUELINE

Continentl Songs * Accordion

THE VESTAL GELS

5 Additional Weeks

COPLEY PLAZA

Boston

Season's Greetings from

DANIEL'S

and his Hawaiian Foursome

Red Hot Banjo Stompers

THE EXOTIC MAMA

Continental Songs * Accordion

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COPLEY PLAZA

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NICK D'AMICO

Now Playing the STATLER Chain

Thanks to Mr. Hennessy and MCA

THE EXOTIC JACQUELINE

Continental Songs * Accordion

5 Additional Weeks

COPLEY PLAZA

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**The SCOTT SISTERS**

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**HUGHIE BARRETT**

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presenting

MUSIC and VOCALS

Youth-Personality-Pep!

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**HERB HAGENOR**

His Violin and His Orchestra

A record of successful engagements from Coast to Coast, including return engagements by popular request of the glittering Dixieland Orchestra.

Currently: The Warwick, Philadelphia

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**JOHNNY GIBBS and his NIBBS**

featuring

DOLORES AL JANIS SPINELLY THEO CURRY

Currently Playing

THE DOME

SHERMAN HOTEL

Chicago

---

**Cyril Mansfield**

and His SOCIETY ORCHESTRA

featuring

VICTORY TRIO

Currently appearing

HOTEL DE SOTO

Savannah, Ga.

Opening Jan. 10—EMERSON HOTEL, Baltimore

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**The ESTROLITOS**

Terrific! Different! Charm! Youth!

Presenting

Popular and Spanish Tunes in the modern entertaining manner.

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**The Lady and Gentlaman of Song**

**NOBLE AND KING**

Currently

SPIVY’S ROOF

On the Air

W.J.Z. The Blue

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NBC RADIO ARTISTS

PIANO, GUITAR, SOLOVOX, ORGAN, ACCORDION, VIBRAPHONE, CELESTE

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**GREETINGS FROM**

and his

**JOHNNY KAIIHUE**

First Family of the Islands

(The Sentimentalists)

Johnny Kaaihue

Directly

Norman Masters

Curiously

Malani Kaeilhe

M.C.A.

Norman Kaaihue

De Arb Barton

Johnny Masters

Just concluded record-breaking engagement at the Roosevelt Hotel, Pittsburgh, Penna.

---

**Happy Holidays**

HARMONY • COMEDY • MUSIC

---

Greetings From

and his

**JOHNNY KAIIHUE**

First Family of the Islands

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Curiously

Malani Kaeilhe

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Norman Kaaihue

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Johnny Masters

just concluded record-breaking engagement at the Roosevelt Hotel, Pittsburgh, Penna.

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An Outstanding Major Attraction

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Directly

Norman Masters

Curiously

Malani Kaeilhe

M.C.A.

Norman Kaaihue

De Arb Barton

Johnny Masters

just concluded record-breaking engagement at the Roosevelt Hotel, Pittsburgh, Penna.
ADAMS, General Amusement Corporation, Chicago

Before intelligently determining what performers or talents are necessary to build the proper cocktail entertainment, we must realize that there are two distinct and distinctive types of cocktail entertainment. One is a dance floor, which we call "royal," and the other is a simple lounge, and the other show-bar type which has no dancing.

Entertainment is a minor problem in the cocktail lounge; the band must play good music, of course, but one can do it with one another and dance to together, the band has no entertainment problem whatsoever; the customers provide entertainment themselves by dancing.

However, an entirely different condition exists in the show-bar type lounge. Most of the patrons come there for entertainment, see and socialize, and glad are they that they are entertained. I wonder how many a bridge player could do without entertainment. This is the kind of entertainment that is needed in the cocktail lounge, but not in the cocktail lounge. The customers expect the band to play for them, and we must supply the music, and we must supply the music that the customers expect of us.

MURIEL BYRD
Currently: ROYAL WORTH HOTEL, W. Palm Beach, Fla.

"Murray Greetings from the Land of the Sun"

By Danny Hollywood
General Amusement Corporation, New York

Some of the top-notch musical combinations fall to go over in many night clubs. This does not reflect on the caliber of the band as much as it does upon the lounge management's buying policy. A combination that has no business in a lounge will not easily take to another branch of music, and one would not expect the Budapest Quartet to go wrong at the Phoenix Dome or at the Savoy Ballroom in New York. The Budapest Quartet, which is a fine group, are not all that they could be under different management.

Consistency in Buying Is Best Profit Method

Cocktail lounges must have a consistent and intelligent policy in buying the music of the lounge as much as is turning the lounge management's buying policy. A combination that has no business in a lounge will not easily take to another branch of music, and one would not expect the Budapest Quartet to go wrong at the Phoenix Dome or at the Savoy Ballroom in New York. The Budapest Quartet, which is a fine group, are not all that they could be under different management.

Foolproof Comedy Unit Patent Worth Fortune

By Sanford Zucker
Manager, Sanford Zucker Agency

Anyone developing a formula for creating a successful comedy band combination would find a fortune awaiting him.

The letter to other neighborhoods for much of the same nature, but that they were not the same. In the other neighborhood, it was just as good, but that didn't work. But that doesn't mean that it wasn't a good thing to do.

The best book of comedy clubs have been picked up in small towns. In the town where you'd find the best lines of meaning of any of the successful comedy clubs, the small town is not the same. In the small town, it was just as good, but that didn't work. But that doesn't mean that it wasn't a good thing to do.

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The letter to other neighborhoods for much of the same nature, but that they were not the same. In the other neighborhood, it was just as good, but that didn't work. But that doesn't mean that it wasn't a good thing to do.
The Booker Still Has His Problems, But Today They Are Different From Yesterday

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

This booking of cocktail units today is no different as it is from any other day — and yesterday's bookings had nothing to do with today's bookings. During phone calls, as they are conditions are normal and the competition among offices is normal and the booking office is normal. That business must be good to increase accounts and service them properly. It is now a question of getting solicitations, but it is now the problem of keeping all accounts and services them properly.

The Importance of Convenient Earlier

There is no question of getting solicitations, but it is now the problem of keeping accounts and services them properly. It is now the question of getting solicitations, but it is now the problem of keeping accounts and services them properly.

Lounge a Profitable Hotel, Cafe Sideline

By Harry Kilby
Head of Cafe Department, General Amusement Corporation

Theater, and entertainment units are still holding their own, with the value of a cocktail lounge as an offshoot to the major entertainment operation on the premises. In some of the older, established hotels, the value of cocktail lounges has increased in value, and now that lounges are considered as part of the main room operation in all of them, it is expected that they will continue to increase.

One of the3 reasons lounges have been valuable additions to the main room operation is the fact that it is an easier business to handle. The business starts at 5 p.m. and goes on into the midnight. It is therefore essential to start the business day as early as possible for the revenue drop. Cocktail lounges appear to be the solution.

The reason for the production of a great percentage of profit, as the writer proceeds in his discussion of the subject, is because the interior is kept crowded. Every hotel or night club operating a separate lounge finds that it pays the hotel.

The business is done in the lounge during capacity nights. It is the most profitable business a hotel has and is the best business a hotel can have.

No, there's a problem. The business today is setting basic of his book and taking action. If he is fortunate enough to have a list of units available.

A broker can offer a buyer a list of

and

is

and

The account must be set up for a period of time, and until that's been arranged for, the buyer isn't going to look at anything that has been arranged for. The account must be set up for a period of time, and until that's been arranged for, the buyer isn't going to look at anything that has been arranged for.

Greetings from

"The Man with the Funny Little Horn"

SNUB MOSLEY

Currently: Beachcomber, Omaha

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

The STERLINGS

(George & Terry)

The deluxe piano and voice team of the

Season's Greetings from

JOHNNY ANDREWS

Currently: GLASS HAT, Belmont Plaza Hotel, N. Y. C.
Also acting as M. C.

Held Over an Additional 4 Weeks!

"Sterling in Performance as Well as in Name"

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Opening LaSalle Hotel, Chicago, January 4

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CAFES

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GEORGIA and JERRY

"SONGS AND PIANOLOGUES"

Currently Appearing at the

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Lockport, N. Y.

Exclusive Mgr.: Wm. Harris Agency

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The deluxe piano and voice team of the

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COCKTAIL COMBOS

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EL PATIO, Washington, D. C.

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

Best wishes to all our friends everywhere

THANKS AND BEST WISHES FOR '43
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CRAIGE COYLE

Presenting a Pianosong Program
of Solid Entertainment
Currently 6th Successful Month
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New York's Latest Sensation
ROY STEVENS
and his Orchestra
Currently at the FAMOUS DOOR

Happy New Year to All Our Friends

Dorothy DELANO & Helen BRENT

Top Entertainment
Accordian—Violin—Vocals
Currently pleasing patrons at the
Buffalo Hotel, Buffalo, N. Y.
Liquor Shortage
In Some States a Worry to Hotelmen

CLEVELAND, Dec. 21.—One of the more pressing problems discussed at the recent Ohio State Convention of Hotelmen here was the liquor shortage, which may eventually cause the shuttering of many spots. It was pointed out that many hotel buyers are unable to get their full needs.

The situation is acute in a number of States, particularly Ohio and Pennsyl-

Ancky, which have a State monopoly on liquor sales. Instances were cited where- in one Pennsylvania might club operate who normally uses 30 cases a week is able to get only two cases per week. In Ohio an operator whose weekly order amounts to 50 cases is able to get only five. In both cases cancellation of talents resulted.

Speakers at the convention stated that in the several States the State has sold the liquor buyers for the State store systems, who fail to stock up sufficiently to take care of all the needs. It was pointed out that there is enough liquor in storage to take care of normal supply for five years, but the liquor concerns are trying to conserve military stocks and provide equitable distribution among their customers.

Should the situation become more acute, cocktail lounges in State-operated monopolies are expected to be hit first. There are also State-operated liquor monopolies: Maine, New Hampshire, Vermont, North Carolina, Virginia, West Virginia, Alabama, Idaho, Iowa, Utah, Washington, Oregon, Michigan, Ohio, Pennsylvania, Maryland, and Wisconsin.

OFF THE CUFF

(Continued from page 88)

plantia, it's a new combo for cocktail work.

MIDWEST:

SAM KOKI (4) and NAPUA are being converted to a couple of pictures in Hollywood. . . . DALL SISTERS (3) have a new area this week to open a late-night club, the Chicago Lounges, Southern, Fla., New Year’s Eve. D. C. ASHTON operates the lounge, WALT SHANKS from California, with BABE KEMP on your cover hand, at the La Scala Hotel, Milwaukee. . . . JESSE PRICE (3) is taking an indefinite date at Springfield, Ill. . . . SPORN and DIXIE are working on a recording, and violin, have been out in the Red House, Columbus, Ohio, by Merle Jacobs, of MCA, Cleveland. . . . SISTER SISTERS (2) and Adela, vocal and musical team, moved to the Hotel Beloin Square, Cleveland, following a run at the Mary-

rest Hotel, Cincinnati, Ohio. The girls graduated from University of Illinois last June, . . . JUINIE MILLER, coloratura pianist, is now entertaining at the 111 Club, Chicago. . . . PHIL SHLEY, Chi-

cago, has left for New York for a week to look over the Broadway scene and business with STANFORD BUCKER, whose attraction is hand-

ed down . . . DOROTHY DOWNEG, coloratura pianist, turned down a week at the Harry Hess after three years of work, who is producing an all-colored

Happy Holidays

from the ORGAN

Aunct 7 Month

HICKORY HOUSE, N. Y.

ANCIK SWEET
Roadshow Biz Bigger in '42; Many Problems for 1943

NEW YORK, Dec. 26—This is the time of the year when roadshowmen and all others interested in the 16mm film industry sit back and ponder the events that took place during the past year. This is also the time when some people wonder for a minute just what will happen to the industry and their business during the coming year. It would take more than a fortune teller with the proverbial crystal ball to decide what will and what won't happen in 1943.

Let's turn back the clock a year and see what's been happening in the industry. Of course, almost everything that has happened can be tied up with America's quick entry into the war. The war has affected this industry and will undoubtedly continue to do so for the duration.

Before the war the roadshowmen's only task was to entertain the public. Life in those days was comparatively easy because roadshowmen had plenty of gas to get around. At that time, nation was just another word in the dictionary.

War Affects Industry

Since the war started the roadshowman's job has been to give morale as well as entertainment to the audience. Films have been shown in war plants, at defense organizations and before other groups to raise morale and to encourage the people to work hard to win the war. During July the Office of War Information allocated 16mm films to the armed forces, and the Motion Picture Association granted these prints to various defense and service organizations.

As a result, roadshowmen are exhibiting thousands of films to those in the armed forces in order to keep them free from change along with their regular screenings as their girls in helping to win the war.

The war has curtailed the roadshowmen's use of the car. He now finds it increasingly difficult in his business—-from the standpoint of gasoline he needs. Many roadshowmen have been able to get extra allocations of gasoline from their ration boards because their work is important. The war has also caused roadshowmen to use the telephone, telegraph and mail services more frequently rather than making long jumps in their cars to take care of advances and bookings. Many roadshowmen also have played entire towns for one week, charging the highest rates at a final show. This is the way moving on to the next town after a one-night stand.

Roadshowmen also carry the war also roadshowmen have found audiences showed a desired preference for pictures other than the usual religious and other light entertainment pictures rather than the film news of the war. People are becoming more interested in the pictures because of the news pictures that are being telecast in Brazil and Italy.

Many roadshowmen and others concerned with the motion picture field carried the armed services. Several roadshowmen went to the front and sold their equipment back to the soldiers so that other roadshowmen could carry on. Many roadshowmen have been forced to carry on their work. Many of the men who are in the armed forces were in the same positions when they were turned into War Service and Reserve.

In 1942 the government from 16mm, regulations were established to be a hard and fast plan of the commercial advertising use. This has meant a loss of revenue to the industry and a tremendous cut out a potential source of revenue for roadshowmen. These regulations put a limit to the rate of sales to the service men so that the servicemen could get all the stock they needed for their personal entertainment. Rates, therefore, have risen in the use of sales to the service men.

Distribute Material

There has also been an increase in the use of sales to the service men. Distributors have also agreed to a sponsorship plan for the war. Some of the film dealers are using 16mm documents to help win the war.

During 1942 roadshowmen realized the tremendous importance of good showmanship along with good material. Many novelty acts and colored leaving slides were used along with films.

Extended Use of Roadshows

It was also during 1942 that the well known film that Thomas J. Dowey, used films on a nationwide basis to help raise funds for the American Red Cross and to improve the government's image. These films were put out so that the American public could see the war to thousands living in rural areas. The roadshowmen, who organized the United States Government sent out a call to the roadshowmen to bring in the promotion of the war film to the public in order to give the war a chance in the war. The revenue from the film was used to help the war effort.

During the year roadshowmen also gave approval to a sponsorship plan for soldiers. The roadshowmen who are in the armed forces now are being given a chance to make money while they are in the armed forces.

1943 Predictions

The war is still going on and there will be more roadshowmen on the road. Many more of them will enter the armed forces and others will leave the roadshow business for other reasons. As a result, those roadshowmen who will continue in business should be in better shape than they were a year ago.

Roadshowmen will continue to show government material to the armed forces. The public and the audience will want to see these pictures but the roadshowmen must give a great deal of thought to their own personal entertainment. As a result, we will see the roadshowmen's quality and quantity increase. There will be a greater shortage of labor and the roadshowmen must be more careful with the number of prints. However, roadshowmen have climbed hurdles before and they will continue to climb more in the future.

According to many people in the industry (See PHIL DEFENSE ORG uses 16mm. at Meets)

Read the rest of this issue of "The Billboard" at www.americanradiohistory.com
Leon Harvey Under Knife After Fall

MORGUE, O., Dec. 28.—Leon Harvey, well known in tap and his circle, who is the third boy in a group of five young men who rode his bike in an accident, further injured himself when he fell off the rear of the bike at about 11th Street (21). Harvey suffered a bad fall on an unpaved pavement near several small and annexing auto shops about the auto body and face and body and face and body and face.

Where Are These Oldtimers?

BETTER THE BILBOARD:

Can any of your readers inform me how to reach Mr. Harrington, the following:

Harry Simon, see of stock directors and producers and best in the line, Frankel's, circus press agent, W. E. King, formerly had Tom, Tom Nulty and Tom Nulty shows throughout the West, and Harry Merle, who wrote the famous Won Ton Tunes and who made his headquarters in Chicago.

Will greatly appreciate this information.

Bill Eristoff.

Rickey Doing Flesh Bill

SOUTHPOLE, Wisc., Dec. 26.—Tom T. Rickey has played his usual visual picture trick and is playing schools and halls in front of three-people thief show, The Western Genealogy, Bros., and B. F. Robinson. Rickey has had shows in Western Canada for a number of years.

Roller Derby for Fort Worth

FORT WORTH, Dec. 25.—Irving Wayne, Roller Derby representative, has arranged for the derby to come here on January 18, to an indefinite stand at Will Rogers Memorial Coliseum in March, exact date to be announced later.

Rep Ripples

HAMLIN, PERTON, of King and Hazel

Follies, who the past summer performed in the Allen Bros. Sensation, leaves the following news from Togene, Kansas, King and Hazel are putting in the winter presenting their stage show and making film appearances. When back they will lose their new picture equipment and instead of still playing on the roads they will own a store building in Roswell, Mo., recently.

MR. DONALD, known productionally as Mr. Goodwin, has a new picture theater in Centre, Tex., a new and handsome building constructed recently, with a picture projectionist in Francis (Meloy) Clark, who says the work is very much to the liking of a woman.

HAMILTON BLACKWOOD is back again from a recent trip out of the state. He is again on the road for McGonigle Bros.

MAGNAE and MACBEAN have been operating a picture theater out of the south and lost their new picture equipment and once again are in the theater business. They have a fine store building in Roswell, Mo., recently.

DANNY HAMMOND, known projectionally as Mr. Goodwin, has a new picture theater in Cirene, Tex., a new and handsome building constructed recently, with a picture projectionist in Francis (Meloy) Clark, who says the work is very much to the liking of a woman.

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CARNIVALS

ROCHESTER, N. Y., Dec. 26.—As usual, the Christmas Carnival Association, Inc., has been busy with preparations for the 1943-44 season. The association, which was formed several years ago, has put together a very fine group of instructors and officers, who are working hard to make the 1943-44 season a success.

The association has been very active in the past year, and has been able to attract a number of new members. The officers of the association are: President, Fred Jones; Vice-President, H. W. Whitman; Secretary, H. W. Smith; Treasurer, H. W. Smith.

The association has also been working hard to improve the facilities at their headquarters, and has been able to attract a number of new members. The officers of the association are: President, Fred Jones; Vice-President, H. W. Whitman; Secretary, H. W. Smith; Treasurer, H. W. Smith.

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MIDWAY CONFBAB
(Communications to 25-27 Opera Place, Cincinnati, O.)

February 1, 1943

JEROME M. RUNS has been working
class in New Orleans alone dealing
with Detroit's Ward Fair Company.

BILLIE BANKS cards from Alaska:
"Sailed International Congress of Cit-
ates on winter station here recently."

HOLIDAY_console get you?

MAX FREIBERG, last four seasons
with W. M. Waterman on Body Show's "Bear,"
winning in Phoenix, Ariz.

KEF DAVIE, high act with Virginia
Cirque above the last two years, is
in a billed in a Brunswick (O) Variety.

NEATNESS_days will mean Nothing.

FRANK GASKIN, former bingo oper-
est and family are winding up in Pittsburgh,
where Meck is employed in the engineer-
ing departments of a shipyard.

We wish we knew what was in store for us

R. V. ABERNATHY, former showman,
is in Northern Permanent Hospital.

Buddah Future Photos - Horoscopes
1943-44 Astro Daily, Hourly Forecast and
Sunlight Today. Also in Collectors' Editions.

E. C. Durr, 214 E. Michigan.

Nelson Enterprises, 218 N. Hiawatha Ave.

Rutgers, Newark, N. J.

No Shortage
On Our Enny-Making
Buddah Papers

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January 2, 1943

CARNIVALS

The Billboard

101

and would like to read letters from friends.

If one general agent doesn’t know all there is to know about a trade, it surely is the result of not trying—Colonel Peck.

JACK RUBACK, owner and operator of the Plover Show, closed his operations in San Antonio following a trip to Chicago where he observed big shows and talked with leading showmen at the various conventions held in Kansas City, Mo. He opened a week of shows on the 22nd and continues on its the first half. There are about 500 cavalry troops

in the town,

which opened a funny little show at the start of the season. Mr. and Mrs. Collins, who have been in the business for many years, are in charge of the show.

E. D. MAY, Mighty Moley midway, advises from Bismarck, N. D., that he has returned from injuries sustained in a recent auto accident last September. He says he plans to winter in Amarillo and that Mrs. William Thompson, formerly of the Minnesota city, has recovered from her injuries sustained in the auto accident.

W. C. WITT, for the last seven years engineer for Leach Supply Company, distributor of diesel power plants to car owners, has been promoted to superintendent of his firm’s diesel engine division, replacing J. C. Clement, who resigned from that organization in November. Witten is well qualified for his new position.

We used to believe one genuine showman didn’t know how to get it into the hands of the artists and for many years he has been so successful in doing so this year that we have decided to include him in our list of new arrivals.

Winter weather has driven numerous expositions, including the Rockford and Henderson shows, to a hot favorite spot. Shows currently in this district include the Big Top, Twenty, and the Great American Show.

Price you want.

McCaa CHEV. CO.
West Memphis, Ark. Phone 170

HOLIDAY GREETINGS

WITH BEAUTIFUL THOUGHTS

TO EVERYONE I KNOW

"HOPPIE"

J. F. SPARKS SHOWS

Now Booking for 1943

SHOWS AND CONCESSIONS

Hite McCan and Hite Bros., contact now.

J. F. SPARKS

214 Wallace St., Tuscaloosa, Alabama

TOURET PROOF

TOM T. J. BYRNE, operating the famous Tom T. J. Byrne’s Merry-go- Round, has been hospitalized.

AUBERT’S, Colon, Michigan

World’s Largest Showmen Builders

GOLD MEDAL SHOWS

NOW BOOKING FOR SEASON 1943

ADAMS, OSCAR BLOCH, M. P. O. Box 32, Columbus, Miss.

BRIGHT LIGHTS EXPOSITION SHOWS

OPEN APRIL 15TH AT CLARKSVILLE, W. Va.—5 DAYS.

can plan shows,.Needs and Opportunities in the industry, including the 1944 Convention and all related news of interest to the showman.

W. D. BARTLETT

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CONCESSIONS CARNIVAL

Our Specialty for Over 40 Years

UNITED STATES TENT & AWNING CO.

2301-21, W. WHEELER ST., CHICAGO, ILL.

CRUSADE AMUSEMENT CO.

NOW BOOKING SHOWS AND CONCESSIONS

Opening March 1, 1942.

We offer the best Shows, Variety and Concessions.

B. G. GENTLE, M. P. O. Box 121, Nashville, Tenn.

WORLD’S MOST POPULAR RIDES

OCTOPUS—ROLLOPLANE—FLY-O-PLANE

Manufactured by

EVERLY AIRCRAFT CO., Salem, Oregon

WANTED

PORTABLE AUTO SKOOTER COMPLETE

Address

BOX D-10, CARE THE BILLBOARD, CINCINNATI, OHIO

Season’s Greetings and Best Wishes

To Our Patrons and Friends

SELLNER MFG. CO., INC.

Faribault, Minn.

SUNSET AMUSEMENT COMPANY

Extends Best Wishes for 1943

WE WILL OPEN THE 1943 SEASON SATURDAY, MAY 1,

AT EXCELSIOR SPRINGS, MISSOURI

Our 1943 Gas and Motor Show Company will bring to the stage the most exciting and successfully managed shows in the country.

SHOWS

Our Equipment

SHOES

GENUINE

FREE ACTS

Wanted: Art Acts, Variety, Novelties, Joke, etc.

WE WILL BE MOUNTING A PAIR OF NATIONALLY PROMINENT COMEDY ACTS

Address Correspondence

EXCELSIOR SPRINGS, MO., P. O. BOX 458, DANVILLE, ILL.

Greetings and Best Wishes for the Coming Year to My Friends in the Industry and Particularly Those Men in My Organization Now With the Armed Forces.

Max Shaffer

John Tidwell

Patterson

F. E. S. FOR VICTORY BUY WAR BONDS AND STAMPS

WHEELS OF ALL KINDS

Tickets—Padding—Layaways

SHOOTING GALLERIES

Complete KINO Outfits

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STABLES, ETC.

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WE WILL BE MOUNTING A PAIR OF NATIONALLY PROMINENT COMEDY ACTS

Address

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10% EV'RYBODY EV'RY PAYDAY 10%

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EVERY LOYAL AMERICAN SHOULD BUY WAR BONDS UNTIL IT HURTS . . . WE ARE ACCOMPLISHING TWO PURPOSES

1. We are underwriting the defense of America.

2. We are underwriting our personal happiness and security after this war is won.

"EV'RYBODY, EV'RY PAYDAY" is the NEW VICTORY SONG. OPERATORS! Be sure to place this tune in the #1 spot on all your phonographs.

To Go Ahead... Go

Seeburg

J. P. Seeburg Corporation - 1500 Dayton St. - Chicago
I’LL DRIVE THE WAR WAGONS
YOU BUY THE WAR BONDS

MUSIC MERCHANTS EVERYWHERE
ARE BUYING WAR BONDS......
ACCUMULATING A FUTURE FUND FOR THE
PURCHASE OF POST-WAR WURLITZERS

It's the patriotic thing to do—buy War Bonds

to back your Government in its war against
aggression. It’s the logical way today to put

aside money regularly for the time when this

war is won and new Wurlitzers are available.

Prepare for the time when your present phono-
graphs are obsolete—and the greatest Wur-
litzers of them all are ready to take their place.

Start building a War Bond reserve . . . as a

sound, good interest-bearing investment NOW!

WURLITZER

Is Working for Uncle Sam

For Phonograph Service and Parts—See your Wurlitzer Distributor