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<th>JAPANESE</th>
<th>HEBREW</th>
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<td>PORTUGESE</td>
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Right here is where everyone in the music industry can and must assume more wartime responsibilities.

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

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THANKS TO
JOHNNY MERCER
And all my friends who Made Everything Possible!
The Billboard 1943 Music Year Book

5th ANNUAL EDITION*

SECTION I MUSIC IN WARTIME

- Beethoven's and The Billboard's 5th (17)
- Music Goes to War (20)
- Music—Today's Oil for Industry's Wheels (22)
- Broadway Musicals Pay Off (24)
- No Junking of Jukes (26)
- Saludos Amigos (28)
- The Boom in Bings (31)

SECTION II RADIO-TELEVISION

- Band Pix Parade (70)
- Movie Juke Boxes—What About Them? (73)
- Pix Songs Riding High (75)
- Singers Featured in Films (76)
- Motion Picture Music Directors (76)

SECTION III MOTION PICTURES

- One Year of the Record Ban (81)
- Scrap Fights Two Ways (83)
- Record Releases (86)
- Hillbillies Heat With Helium (99)

SECTION IV RECORDINGS

- Promoting the Personal Appearance (126)
- Don't Get Around Much Anymore (129)
- Fairs' Post-War Plans for Music (133)
- War Is Hell—But Not for Park Dance Biz (135)
- Major Band Booking Offices (137)
- Winners in Billboard's Annual College Poll ('38 thru '43) (139)
- Major Colleges (141)

SECTION V PERSONAL APPEARANCES

- Pertinent Facts About Artists (154)

SECTION VI MUSIC PUBLISHERS

- A New Future for Sheet Music (177)
- Hits—The Aspirin of Music Publishers (179)
- Association Reports:
  - Songwriters' Protective Association (180)
  - Music Publishers' Contact Employees' Union (180)
  - Music Publishers' Protective Association (180)
  - Society of European Songwriters, Authors and Composers (180)
  - Associated Music Publishers, Inc. (181)
  - American Society of Authors, Composers and Publishers (181)
  - Broadcast Music, Inc. (182)
  - Music Publishers (ASCAP) (183)
  - Music Publishers (BMI) (184)

SECTION VII COCKTAIL COMBOS

- The Cocktail Business Comes of Age (191)

Index to Advertisers ........................................... Page 222

*In 1942 The Billboard Band Year Book, and for three years previous The Billboard Talent and Tunes on Music Machines Supplement.
Just completed 10 weeks...

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CURRENTLY

Fitch Composers Bandwagon

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Early in 1944
LOOKING FORWARD TO SEEING YOU

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* HIT PARADE OF 1943
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VICTOR RECORDS
* WARSAW CONCERTO
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* ALL OR NOTHING AT ALL
  No. 20-1537
MUSIC IN WARTIME

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

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

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

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

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

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

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

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

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

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HITTING THE BOX-OFFICE BULL'S
ONE OF THE MOST TALKED ABOUT

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

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AND HIS ORCHESTRA

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THE MURPHY SISTERS

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

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

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

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

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

Aside from the kind of tour mentioned above in connection with Artie Shaw, entirely in the hands of military authorities, the musician at home has thrown himself wholeheartedly into the business of entertaining the uniformed men based in this country.

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

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

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

The Special Service Division of the Army has delivered records and players to the farthest and most inaccessible corners of the world. To Africa, Egypt, New Guinea and other outposts of our armed forces have gone these packages of good cheer. When the spots are otherwise inaccessible planes have been flown over the sites, dropping by parachutes the precious turntables and waxed disks.

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

How desirable records are to fighting men was forcefully summed up in an editorial written by The Philadelphia Inquirer, based on the findings of foreign correspondents. Said the editorial: "They (the servicemen abroad) play records until they crack and then some more. They use needles until worn out and then some more. . . . The boys need a lot of things in addition to weapons, food, etc. They need
letters and books—and music. Don’t forget the records—and throw in some needles.”

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

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

Name Comics and Martin Block
OK With Boys

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

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

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

Ramona and “Calling the Navy”
Specials for Sea Fighters

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

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

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

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

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

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

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

Lt. Andre Baruch (ex-radio announcer), center, is a record jockey in Africa for the boys. They love it—and so does he.
Botany's Worsted Weave Merrily Along to the Music Requested by Those Who Man the Looms at Clifton, New Jersey.

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

By JOE KOEHLER

**Industrial Music Takes 3 Forms**

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

**Priorities Granted Music for Industry**

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

**No Longer Reserved for Playtime**

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

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

**Precision and Non-Precision Music**

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

Music being played for mass production, production where the worker puts on a nut while another tightens it, etc., must be just the opposite, it must have distinct rhythm, a rhythm that the worker can carry in his mind. Of course even here there is an exception, numbers like "Deep In the Heart of Texas" always brings an uncontrollable desire to clap hands and naturally this is not an aid to production.
Only 3 Hours a Day

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

The same schedule is effective in the afternoon altho it may be necessary and frequently is, to play a slightly longer session at 4 p.m. than at 9:45 a.m. That’s because they’re more tired at that time. The tedium is more difficult to ease. As a final musical touch it’s usually sure-fire to send them home with a march. There’s something to a march that just makes ‘em pick up their dogs and move along with a smile. However, in these days it’s also wise not to lay too heavy on a military march—too many of the women have men folk in the war and it’s not productive to remind them, when going home, about the war.

Industrial Programing a Fine Art

The programing of industrial music is a fine art—about which few know anything, at the moment. That’s because there are only general rules. Each factory has its own problems and there must be adaptations of the general formula in every case. Into this field of industrial music programing have come musicians who have passed their peak as playing members of the profession. They know music and they adjust themselves to their new audiences. Planned programs, of course, are sent out by RCA regularly, and these are the basis of the music played at the plant studios engineered by them. Muzak plans the programs and has two different types of music going out to plants in the area it serves. There are other plants served by juke boxes connected with sound systems. The records are changed in the juke box for the a.m. and p.m. plant music. The girl in charge just presses the buttons and away goes the schedule. Request programs are the rule in places using this type industrial music set-up. Personnel managers operating the juke box systems are faced with the problem of selecting records. Records of songs in which the tempo changes in the middle are out. Records of songs with elaborate musical openings and conclusions are out. The best of the records for juke boxes in plants are those that play the songs as they are written—without special orchestrations. What goes on the cafe dance floor doesn’t go on the production line—musically or otherwise.

Mix New and Old

The average program must use the new and the old. You can’t give them too much of the new and you can’t pipe a program to a plant without the top 10 on the Hit Parade. The worker in a factory or on a production line is pop music wise. This has resulted in both Muzak and RCA recording numbers with choral effects for industrial music that they’re not releasing generally. While vocals are out generally—they stop production lines dead—choral groups with voices used as musical instruments are okay. Music is not an industrial cure-all. It does, however, make production line workers feel less like robots. It will develop a music all its own (already two composers have been commissioned to write industrial music). When it becomes an established part of the music industry, which day isn’t too far away, it’s going to present not only a source of profit for the recording industry, a builder of record and sheet music sales, but also presents a licensing problem for ASCAP, BMI, SESAC and AMP. Music must pay when it earns its way. Five per cent increased production, 2 per cent less absent workers and 3 per cent less plant illnesses is worth something.
By SHIRLEY FROHLICH

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

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

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

Public’s Taste Clear To Producers Now

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

Musical Comedy Takes Reached Peak in Heat

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

Musical Comedy B. O.’s Quickly Without Tears

IT WAS not ever thus. Last winter, besides those few hardy perennials which were holdovers from the previous season—“Sons o’ Fun,” “By Jupiter,” “Star and Garter” and a revival of “Porgy and Bess”—musicals were folding up their turkey feathers. These were not the Miles White-outfitted, Watson Barratt-designed eye-and-ear fests that deck the boards today, but the streamlined, priorities-ridden, make-shifts which characterized a war-wary theater.
Cole Porter score has a better than 50-50 chance to win a good press for any production on Broadway.

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

Along Came Todd With His Bag of Hits

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

Guild Finds Dough In Musical Oklahoma

THE Theater Guild came out behind its Shakespearean trappings to do its first musical in years. Despite the fact that it had practically no book, the superb Richard Rodgers score and rich mise-en-scene contributed by Lemuel Ayres and Miles White put "Oklahoma" in the solid click over night. The Shuberts followed up with another edition of the "Ziegfeld Follies" and also one reviewer said Floren Ziegfeld would never recognize it, business warranted a $5.50 week-end top. Richard Kollmar put lots of blue and white frosting on what is essentially a pretty dull biscuit and served up a mighty swell dish called "Early to Bed" "Rosalinda," which survived the early deluge because it had precisely the romance, gitter and freshness the show-shoppers were looking for, was followed by "The Student Prince," "The Vagabond King" and "The Merry Widow." This month sees five additions to the field: Alex Cohen's "Bright Lights," the Shuberts' "Blossom Time," Irving Caesar's "My Dear Public" and Cheryl Crawford's revival of "Porgy and Bess," as well as her Mary Martin-John Boles opus, "One Touch of Venus," with score by Kurt Weill.

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

Maybe More Hit Writers In 1943-'44 New Crop

BY AND large, of course, it's the Porters, Hammersteins, Vincent Youmans and Rodgers that deliver the bulk of the scores. Here and there a few Tin Pan Alleyites are getting their first crack at the much-coveted legit credits this fall. For example, Alex Cohen has put Jerry Livingston and Mack David, two strictly Brill-billies, to work on the songs for "Bright Lights." Others may find the open sesame this winter, for the demand is high and the prestige that goes with legit credits is something no song-poner would ignore.

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

Broadway Musical Score Board

(Showlows)

LET'S FACE IT (Opened October 29, 1941)


SONS O' FUN (Opened December 1, 1941)


PORGY AND BESS (Revival; opened January 22, 1942)


BY JUPITER (Opened June 3, 1942)


STAR AND CARTER (Opened June 24, 1942)

Music and lyrics by Jerry Steels, Leslie Lee, Irving Gordon, Alan Roberts, Jerome Karulio, Will Irwin, Harold J. Rome, Johnny Mercer, Harold Arlen, Frank Mcclure, Al Dubin, Irving Berlin, Doris Taubman, Six Wilner, Al Stilman and Dorval Caymmi (not all numbers written especially for this pro-}

(Continued on page 136)
NO JUNKING OF JUKES

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

By WALTER HURD

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

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

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

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

TEEN AGE CLUBS. When reports began to accumulate about the problems of juvenile delinquency, friends of youth began to think of ways to help young people. The teen-agers said they needed amusement centers of their own, so teen age clubs were organized in many cities. Prominent in all these clubs is the familiar juke box, so popular with the teen age group. Above, on the left, students gather about a juke box in the teen age club for the University of Texas. The picture on the right shows a group around a juke box in a teen age club in Des Moines, organized by Kiwanis clubs and other civic groups.
HONORS FOR WAR PRODUCTION. All of the factories formerly making juke boxes have long since been turning out war goods. And they have been doing a creditable job of it, too. Picture shows first juke box firm to receive the Army-Navy E Award, the J. P. Seeburg Corporation of Chicago. The Seeburg firm has four plants turning out war goods.

FOR SERVICE CENTERS. The services have made it clear they like juke box music. The juke box industry has responded by donating machines. Here, Auxiliary Marjorie Maxwell, of Borger, Tex., thanks a juke box distributor for a machine at the First WAC Training Center, Fort Des Moines, Iowa. (Official WAC Photo.)
Wartime American hemisphere solidarity has been aided by the exchange of North and South American tunes—it’s a happy set-up when you consider the number of Latin tunes that have hit the No. 1 slot—and that South American market!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Official "Treasury Troubadour" Just Recorded

"Back the Attack"

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

* * *

Victor Bluebird Records
Where Are the War-Songs?

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

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

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

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

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

Those are war-songs, too.

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

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

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

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

30 ROCKEFELLER PLAZA  ★  NEW YORK CITY

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

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

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

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

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

When Mother Was a Girl

When Crosby registered on the national consciousness, he was singing sentimental ditties like "Just One More Chance" and "I Surrender, Dear" with Gus Arnheim's band at the Coconut Grove in Los Angeles. He had already made somewhat of a name for himself with the swing cognoscenti as part of Paul Whiteman's Rhythm Boys, but that didn't count with Mrs. Public.

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

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

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

Of course, one was supposed to be able to play an instrument so he wouldn't look foolish up there waving a baton but when it was discovered that an arranger was acceptable, or even someone who looked handsome when he smiled, singers started building bands behind them.

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

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

Band angels trimmed their wings and put their money into War Bonds. No experienced band manager would assume the headaches attached to wet-nursing an ork leader into a success. Handsome young vocalists got about as far as they could when they pulled down $350 a week as part of a band. Then Sinatra showed the out.

Sinatra Paces Swooners

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

(Continued on page 31)
Spike Jones and His CITY SLICKERS

featuring

DEL PORTER
☆

THE NILSON TWINS
☆

ERNEST "RED" INGLE
☆

COUNTRY WASHBURN
☆

CARL GRAYSON
☆

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

READ 'EM AND LEAP!

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

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

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

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

Management:
MELVILLE A. SHAUER AGENCY
9120 SUNSET BOULEVARD, HOLLYWOOD

Personal Management:
NATIONAL ARTISTS' SERVICE
IRVING GREENWALD - JUNE BUNDY - CARL HOEFFLE
BACK THE ATTACK!

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

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

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

Section 2

Radio’s Musical Romance ........................................... 38
Here is the tale of the shotgun marriage that’s bound to outlast all other unions, no matter how many churches solemnized them.

Band Leaders Get Laughed At ................................. 41
The use of the baton wavers as stooges is a profitable operation for both the straight man (leader) and the comedian. Fred Allen has a word to say about it.

Ork Remotes Are Few ............................................. 43
The story of what’s happened to that part of broadcasting station operation which has for years most concerned bands and music is told here.

Music’s Place in Television ...................................... 44
There's a lot of smoke about music not being a vital part of the visual broadcasting medium. This time there's smoke without fire.

Television—Song Plugger ......................................... 47
Nothing can sell anything like both seeing and hearing it. Songs naturally are listenable (most of them are). Here's what television can and will do to sell songs.

Spots With Radio Wires .......................................... 49
A list of tremendous importance, and one available thru no other source is this line-up of spots broadcasting remote band shows.

Building Boston’s Most Successful Radio Show ........ 51
WORL, a 1000-watt independent in Boston, built a record program around Billboard’s Music Popularity Chart. Result—a Hooper rating of 4.2 as against only 4.5 for the program being simultaneously aired by WORL’s 50,000-watt competitor.

Bands on Network Shows ...................................... 53
The bands who grabbed off sponsored airtime in the past year. Complete with the names of their shows, sponsors and nets over which they broadcast.

Station Musical Directors ......................................... 54
The most exhaustive list of the men who guide the musical destinies of America's stations.

Network Musical Directors ........................................ 54
The men behind the network musical picture. Their influence on all the nets' activities is immeasurable.
For quite some time, I have been hoping for an opportunity which would enable me to pay tribute to the talented, hard-working people whose individual and combined efforts have been responsible for the quality of music heard on Your Hit Parade... artists and personalities who have remained in the background, and who have long merited this personal expression of my admiration and gratitude.

Sincerely,
ACKNOWLEDGMENT

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

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

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

ORCHESTRA
Kal Kirby — Contractor

STRINGS
Sid Brecher
Sam Katz
Sam Katz
Waldo Mayo
Bernard Oeko
Max Pollikoff
V. Selinsky
Max Silverman
Jack Zayde

WOODWINDS
Al Howard
Pete Pumiglio
Buddy Rice
Floyd Tottle
Ezelle Watson

RHYTHM
Irving Brodsky
Ben Mortell
Wm. Paulson
Sam Shoobe
John Williams

HARP
Verlye Mills

ACCORDION
Chas. Magnante

BRASS
Larry Altpeter
Andy Ferretti
Russell Genner
Chris Griffin
Cliff Heather
Ivor Lloyd
Fred Pfaff
Melvin Solomon
Herb Winfield

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

Mary Margaret Mullen
Imelda Rose Mullen
Kathleen Mullen
Betty Mulliner
Marshall Hall
Hubert Hendrie
Andy Love
Phillip Reep

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

Claude Reese
Floyd Sherman
Robert Wacker
Darrell Woodyard

Engineer — Frank Proetzman
Office Manager — Robert F. Briody

MARK WARNOW
Managed Exclusively by
M.C.A. Artists, Ltd.
RADIO'S MUSICAL ROMANCE

BY LOU FRANKEL

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

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

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

Consider: Radio started with opera singers and concert instrumentalists, ran thru various shades of swing and jive, made something new with the crooners and has even used some of the blue music that is around. True Radio's ma and pa clamped down on the blue music; they're just taking a chance at an accident.

Later they took the soprano, gave her an orchestra, n the pic below, directed by Erno Rapee, put a few seats in the studio—and it was a production.
Anything at all questionable, even in interpretation if not the actual lyric, is taboo.

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

Music and Radio Have Fought But Made Up Regardless

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

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

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

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

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

Music and Television as Well as FM Carrying on Flirtation

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

Any telecast worth its salt and a lot that are not, uses Music. Uses it for theme, for talent, for background, for intervals. Mostly Television has used pop and still uses stuff, altho one of the video highlights of a few years back was the televising of a performance of Gilbert & Sullivan's "Pirates of Penzance." Right now this newest media is playing the field, just as did its father, of novelties. Thus telecasts are loaded with everything from wrestling bouts to book reviews. But the backbone of the setup is Music, either in the form of a hot pianist or a sweet vocalist, or a 10-inch platter of "Tales From the Vienna Woods"; the latter used for stage waits.

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

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

The Billboard 1943 Music Year Book
TINY'S BACK AGAIN on tour in the mid-west with his old friends — ballrooms, theatres, etc. Joe Kayser of Frederick Bros. is doing the bookin' LAST 4 MONTHS IN NEW YORK WAS DURN GOOD TO ME Thanks to Maria (Mom) Kramer for the use of the Green Room in her Hotel Edison with WOR-MUTUAL wires. "I always call Maria Mom—she's such a swell gal." — TINY

IT WAS A GREAT TREAT TO PRESENT OUR "DOUBLE-SHUFFLE" DECK at we played the BEST TUNES OF ALL FROM CARNEGIE HALL on the ALL TIME HIT PARADE, WOR-MUTUAL Coast to Coast. Thanks to American Tobacco Company and George Washington Hill (no relation). "It was a pleasure to work with you guys at Foote, Cone and Belding." — TINY

TINY STILL BEING BOASTED ON the "SOLDIERS OF PRODUCTION" show every Sunday morning.
BLUE NETWORK
ALTON ALEXANDER, producer (Nice Guy), "The Music Publisher's contact men in New York were darn nice to me. The party at the Hickory House left me speechless—for once!" — TINY

Sho 'Nuff, its TINY HILL America's Biggest Band Leader!
Band Leaders
Get LAUGHED AT...
for FAT salary checks

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

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

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

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

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

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

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

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

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

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

STAN KENTON

AND HIS ORCHESTRA

Presenting ARTISTRY IN RHYTHM

Featuring RED DORRIS and DOLLY MITCHELL

Hear STAN KENTON on DECCA RECORDS and MacGREGOR TRANSCRIPTIONS

Just Started on BOB HOPE'S PEPSDENT PROGRAM

10 P.M. E.W.T. Tuesdays on NBC

Just Concluded SMASH ENGAGEMENT at Hollywood PALLADIUM

GOLDEN GATE, San Francisco

ORPHEUM, Los Angeles

and other top spots!

Direction CARLOS GASTEL

General AMUSEMENT CORPORATION

Page 42 The Billboard 1943 Music Year Book
Ork Remotes Are Local; Nets Use Few

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

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

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

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

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

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

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

MBS Best Band-Building Network

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

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

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

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

The Billboard 1943 Music Year Book  Page 43
MUSIC'S PLACE IN TELEVISION

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

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

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

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

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

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

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

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

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

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

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

Video Won't Cut Music on Air

There is still another problem that song publishers and the musical world generally are disturbed about. Will eye and ear entertainment, when it comes of age, cut down the amount of music on the air? To answer that question with certainty is impossible. One thing however seems sure: Radio broadcasting as it is known today will continue long after television is a part of everyone's daily living.

No one expects that Mr. and Mrs. Universe will look-in all the time. A great part of the day that is spent in pure listening will go right on being spent that way. No one goes to the movies eight hours a day. The ear can still stand a good deal more than the eye can take.

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

Music is the other dimension in television.

One thing is certain about television. It's going to be a post-war baby. No matter what the conditions were that held it back in the past, they won't hold good when peace arrives. Factory space and well-trained man power will be ready for use to produce television equipment. Millions will be ready to buy a new radio—and will be ready to be sold a radio—with television—and, of course, FM.

Once the sets represent a looking audience that can be sold—television will let go with all barrel. DuMont, General Electric and Radio Corporation of America (NBC) will be the first on board, as matters appear now. Zenith and Philco are watching what the other three are doing and won't be very far behind in both set merchandising and programing. However, D, GE and RCA will have a real background in the entertainment part of video and should be months ahead of competition.

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

★

RADIO • THEATERS • CLUBS
Your All-Time
HIT PARADE
FRIDAYS, 8:30 P.M., E.W.T.

NBC

★

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

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

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

Sheet Music Covers Trade-Marks

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

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

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

A New Song-Pluggers' Paradise

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

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

Don’t be surprised also to find that platters will be pressed so as to have a visual appeal—television may have its own disk jockeys, who do an act of magic while they record spin.
30,000,000 LISTENERS MAKE THEM TERRIFIC!

OZZIE NELSON AND HIS ORCHESTRA FEATURING

HARRIET HILLIARD

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

Just Concluded RECORD BREAKING THEATER TOUR

Personal Representative WILLIAM KENT

Currently Starring for UNIVERSAL

GALS, Inc.—

Harriet Hilliard

HONEYMOON LODGE—

Ozzie Nelson and His Orchestra with Harriet Hilliard
BAND NEWS OF THE NATION

MANAGEMENT: FREDERICK BROS. MUSIC CORPORATION

ON THE AIR!

250 AIR SHOTS FOR WELK SINCE JAN. 1, 1943

Transcription and Platter Shots Not Counted

Seldom do you find a maestro who can match the
record of Lawrence Welk and his Champagne
Music for consistent air time.

Since Jan. 1, 1943, he had more than 250 separate
air shots—that's more than one a day!—and airings
on NBC's Thesaurus transmissions or on platter
ings on WOR-Mutual are not included in this
amazing total. In fact, Welk has had an average of nine
shots a week, over MBS-WCN for the 49 weeks
shouts a week, over MBS-WCN for the 49 weeks
...and his

Champagne House Music

Personal Management KEITH BAIN
Building Boston’s Most Successful Record Show

By ROBERT SANFORD
Production Manager, Station WORL, Boston

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

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

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

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

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

Perry: Summerfield presents: “Your Billboard Parade of Hits.”

Music: Theme — “Strike Up the Band” — fade for . . .

Perry: Good afternoon, everyone, this is Bob Perry in with another program combining the melodies and rhythms of your favorite hit tunes as compiled and tabulated by The Billboard, the world’s foremost theatrical and radio publication, to bring you an exclusive tabulation of the top-ranking song hits of the nation. . . . The Billboard’s experts are stationed in all big cities throughout the country and contact everybody and everything connected with the distribution of music. . . . Their conclusions are based upon actual reports received from national networks, from the sale of records and sheet music, and yet, even from the wear and tear on the country’s thousands of juke boxes! . . . All this is boiled down, tabulated and finally, thru much effort, listed by The Billboard’s skillful statisticians in New York . . . We therefore come up with what now can be referred to as the original, most authoritative popular song survey known as The Billboard Parade of Hits . . . So folks, if you’re not doing much of anything for the next 30 minutes, just tilt your head this-a-way and lend an ear to your favorite song hits as played and sung by the best in bands and vocalists on this, our musical merry-go-round. . . . All right, and now with the descriptive business of the day taken care of, we’re off to races with the first of this week’s favorites. . . . Tommy Dorsey, Frank Sinatra and all the boys come front and center with a nearly superb arrangement of the tune placed in 7th position . . . Yes, only 7 places from the top in America’s preference, we hear “All or Nothing at All” by Tommy Dorsey and his orchestra . . .

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

The program’s success is indicated by the latest report issued by the Hooper Survey. In it, the Billboard Parade of Hits receives the award of 42, topped only by NBC’s Red Network in England with a rating of 43. This is most remarkable when you stop to consider that the station carrying NBC’s basic Red Network lines is a 50,000-watt plant with a Coast-to-Coast pick-up, and WORL is an independent 1,000-watt outlet.

To date the show has received over 37,000 pieces of mail and each week it grows in proportion. Much of the mail carrying honest opinions of the listeners insist that this survey of hit tunes is the most accurate on the air.
These are some of the WLW personalities who became nationally known as music staff members of The Nation's Station

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

★ It is significant that WLW has become known as the "Star-Maker Station". For we spend nearly a million dollars every year—a goodly portion of which is for music—to provide programs for one of the largest audiences in radio. These and many others still on our staff, have made and are making a lasting contribution to truly fine music for radio.
<table>
<thead>
<tr>
<th>Orchestra</th>
<th>Program</th>
<th>Sponsor</th>
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<tr>
<td>Ambrose, Robert</td>
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<td>P. Lorillard Co</td>
<td>CBS</td>
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<td>Blue Ribbon Town</td>
<td>Pastr Sales Co</td>
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<td>R. L. Watkins Co</td>
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<td>Blonde</td>
<td>R. J. Reynolds Tobacco Co</td>
<td>CBS</td>
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<td>Calling America</td>
<td>E. R. Squibb &amp; Sons</td>
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<td>Various Sponsors</td>
<td>BLUE</td>
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<td>Philip Morris Co</td>
<td>CBS</td>
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<td>We, the People</td>
<td>Gulf Oil Corp</td>
<td>CBS</td>
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<td>BLUE</td>
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<td>Owens-Illinois Glass Co</td>
<td>CBS</td>
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<td>Ben Bernie</td>
<td>Campbell Soup Co</td>
<td>CBS</td>
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<td>Double or Nothing</td>
<td>Wm. Wrigley Jr. Co</td>
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<td>MBS</td>
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<td>Camel Caravan</td>
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<td>Stars Over Hollywood</td>
<td>Bowery's, Inc.</td>
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<td>Tommy Dorsey</td>
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<td>Ginny Simms</td>
<td>Philip Morris &amp; Co</td>
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<td>Take it or Leave it</td>
<td>Eversharp, Inc.</td>
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<td>Prudential Family Hour</td>
<td>Prudential Insurance Co of America</td>
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<td>Million Dollar Band</td>
<td>Colgate-Palmolive-Peet</td>
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<td>Beat the Band</td>
<td>Brown &amp; Williamson</td>
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<td>Meet Your Navy</td>
<td>Hall Bros, Inc.</td>
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<td>Saturday Night Serenade</td>
<td>Pet Milk Co.</td>
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<td>Jack Benny</td>
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<td>Lady Esther, Ltd.</td>
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<td>Treasure Chest</td>
<td>Lewis-Howe Co.</td>
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<td>All Time Hit Parade</td>
<td>American Tobacco</td>
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<td>Oracle Fields</td>
<td>American Cigarette &amp; Cigar Co.</td>
<td>MBS</td>
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**Programs and Sponsors:***
- **James, Harry**
  - Harry James
  - Judy Canova Show
  - Blind Date
  - Arkansas Traveler
  - Bob Burns
  - Sammy Kaye
  - Pause That Refreshes on the Air
  - Chamber Music of Lower Barn St.
  - Armstrong's Theater of Today

- **Lavalle, Paul**
  - Three Ring Time
  - Victory Bond Rally
  - Kate Smith Hour
  - Aldrich Family
  - Campana Serenade
  - Freddie Marin
  - Pitch Bandwagon
  - Rubber Mcgee & Molly

- **Levey, Harold**
  - Radio Readers' Digest
  - Raleigh Serenade
  - Edgar Bergan
  - Stage Door Canteen
  - Salute to Youth

- **Lombardo, Guy**
  - Metropolian Auditions
  - Take It or Leave It
  - CAMEL COMEDY
  - Caravan

- **Malneck, Matty**
  - Jack Carson
  - Schaeffer Revue

- **Mills, Billy**
  - Harold A. Palmolive-Peet
  - Colgate-Palmolive-Peet

- **Murray, Lyn**
  - Metropolian Auditions
  - Eddie Bergan

- **Navin, Onix**
  - Take It or Leave It
  - CAMEL COMEDY

- **Nelson, Charlie**
  - Nancy Berger

- **Nelson, Larry**
  - Rudy Vallee

- **Nelson, Oscar**
  - Eddie Bergan

- **Noble, Ray**
  - CAMEL COMEDY

- **Race, Raymond**
  - Jack Carson

- **Rogers, Al**
  - (*)

- **Richards, Johnny**
  - Jack Carson

- **Roth, Al**
  - Schaeffer Revue

- **Salter, Harry**
  - Harry James

- **Sebastian, George**
  - Dorothea Seabury

- **Silver, Louis**
  - Edward Gaitor

- **Spiranly, Phil**
  - Regent Time

- **Stratton, Ted**
  - Kraft Music Hall

- **Trotter, John Scott**
  - Burns & Allen

- **White, Paul**
  - Fred Waring

- **Whitman, Paul**
  - Leonard Whiteman & Co.

- **Whitney, Tommy**
  - Fred Waring

- **Winnem, Alfred**
  - Vocalion Records

- **Waring, Fred**
  - Donald Waring

- **Warnow, Mark**
  - Parody

- **Wolcy, Glen**
  - That Brewer Boy

- **Young, Victor**
  - National Barn Dance

- **Van Steeden, Peter**
  - "Mr. District Attorney"

- **Voorhees, Donald**
  - Telephone Hour

**Networks:***
- CBS
- NBC
- MBS
- Blue
- Red

**Sponsors:***
- Liggett & Myers Tobacco
- Colgate-Palmolive-Peet
- General Foods
- Lever Bros.
- Campbell Soup
- Lipton
- Coca-Cola
- Armstrong Cork Co.
- Ballantine & Sons
- General Aircraft Corp.
- Gulf & Western
- General Foods
- Pepsi-Cola
- Quaker Oats
- American Tobacco
- Westinghouse Electric

**Other Programs:***
- Cavalcade of America
- March of Time

**Note:**
- The image contains a list of bands and their programs along with sponsors and networks.
- It also contains a warning about military secrets and a reference to pages 59 through 63.
Herman F. Reber

Look at the record:

- 27 years of study on both Hammond and Pipe Organ ranging from Bach to boogie-woogie.
- 15 years’ professional experience playing: 
  - Cocktail Lounges
  - Floor Shows
  - Radio Stations
  - Concerts
- 2 years’ professional experience on Radio Stations.
- 5 years’ professional experience directing Choral Groups.

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Recording Artist, Stage, Screen and Radio Luminary Winning New Laurels With His Golden Voice as a Real Troubadour of Song.

NICK LUCAS

AND HIS Guitar

Direction
GENERAL AMUSEMENT CORP.

Radio's Foremost Musical Conductor

PERCY FAITH

160 WEEKS

Carnation "Contented Hour"
Mondays at 10 p.m. EWT
Over NBC

Guest Conductor
Seven Times

Ford Summer Hour
Via CBS

Management
Music Corp. of America

RADIO-TELEVISION

This is Not a Military Secret!!

Your Clue: The solution for this puzzle will be found among the names of the industry’s outstanding musical talent!

(See Pages 59 Through 63)
A SHOWER OF SUCCESS
Pours Upon
THE FOUR
VAGABONDS
Radio's Best Known Quartet.

Old Nick-Bit O' Honey
Candy Commercial
Music Played By
Curt Messay
NBC-Saturdays

“Breakfast Club” NBC Coast-to-Coast

STANDARD RADIO TRANSCRIPTIONS
For

Tavern Pale Beer Commercial
With Curt Messay
WMAQ—NBC, Chicago
Mon., Wed., Fri. at 10:30 p.m.

“Breakfast Club” NBC Coast-to-Coast

VICTOR-BLUEBIRD RECORDS
Consistently listed as Best Sellers in Billboard's "Record Buying Guide"

“Coming in on a Wing and a Prayer”

“It Can't Be Wrong"

“Rose Ann of Charing Cross"

“Ten Little Soldiers"

CAROLINA
KAND—J. Earle Fletcher
Dallas
WFAA—Earle Lambert
KERO—Art Lombert
KRLD—Miss Ruth Clon
KSKY—Joe C. Burger
WRR—Ted Pannino

EL PASO
KRDO—H. Arthur Brown
KTMV—C. H. Hicks

FORT WORTH
KFJZ—Miss Frances Ray
KOKX—Gene Baugh
WABP—Gene Baugh

HARLINGEN
KCBS—Steele McClanahan
Huntsville
KSAM—Russ Rothwell
Kilgore
KQCA—Miss Dorothy Baker
Laredo
KPAR—Virginia Burnside
Longview
KFTO—James C. Curtis
Lubbock
KPKO—Olive D. Cook
Midland
KRLH—Connie Wendell
Pampa
KPDN—H. V. Blythmiller
Paris
KPLT—Hervey Rees Boyd
San Antonio
WQAI—Johnny Anderson
San Antonio
KSWX—Lee S. Belding
Vernon
KVAC—Bill Parady Jr
Victoria
KTVG—Alton Herzon
Waco
WACO—Charles Craig

UTAH
Cedar City
KSUR—Arthur Higbee
Logan
KVNL—Reed Bullen
Ogden
KLO—Earl Donaldson
Provo
KVOD—Shirley Black
Salt Lake City
KDLV—Bob Reece
KSL—Foster Cop
KUTA—Jesse Seaman Taylor

VERMONT
Burlington
WCAX—Harriett Rose
Waitsfield
WDYV—John Woods

VIRGINIA
Charlottesville
WCHV—Ralph Bean
Danville
WSTM—Robert Ray
Fredericksburg
WFXA—Archie Smith
Harrisonburg
WSFA—Dick Johnson
Norfolk
WAVL—Heny Cawles Whitehead
Portsmouth
WSAP—Frank Facenda
Richmond
WMBO—L. F. Skinner
WRNL—G. Maffey Freeman
WRVA—E. D. Naff
Roanoke
WHRF—Marvin Taylor Overstreet
WDB—Eve Ninninger
Suffolk
WLP—Sam Cox

WASHINGTON
Aberdeen
KXBO—Bette Boyer
Everett
KEVE—Margot Smoot
KROK—Roy C. Towne
Pullman
KWSC—Edison C. Burr
Seattle
KEVR—E. J. Hamilton
KIRO—Max Delin
KZ—Lloyd Seaborg
KOMO—Lloyd Seaborg
KOMV—Miss Helen Marie Brennan
Spokane
KCYV—C. Longmeier
KFFY—Arthur Zopp
KCA—Earl Shinsky
KHPK—Earl Shinsky
Tacoma
KMNO—Karen Kay
KTBX—Mildred Victor
KV—Miss Deborah Web
Vancouver
KJTV—Sylvia L. Chandelier
Walla Walla
WJU—Vernon Emmerson

WISCONSIN
Appleton
WHBY—Rodger Muller
Eau Claire
WEAU—James J. Huwal
Madison
WIBA—Frederick Fuller
WIBA—Leon Persin
Milwaukee
WEMP—Emile Thke
WSN—Emile Krape
WSSM—Maurice Kipen
WTMJ—Maurice Kipen
Shorberg
WHP—William Clun James
Wausau
WUSA—Lavene Peterson
Wisconsin Rapids
WHMR—M. Leventon

WYOMING
Casper
KDPN—Marcus R. Nichols
Cheyenne
KFKE—Margaret O'Brien
Powell
KPDW—Rosemary C. Meyer
Sheridan
KWYO—Mel Halfried

CANADA
ALBERTA
Edmonton
CFRN—Gordon Reid
Grande Prairie
CFGP—Gordon Cummings
BRITISH COLUMBIA
Kelowna
CFIC—Jack Cattell
Kamloops
KQFM—Jack Cattell

NOVA SCOTIA
Sydney
CJCB—Lloyd McNilton

ONTARIO
Chatham
CFCO—John Beardall
Hamilton
CFHM—Philip W. Talenting
Kingston
CKWS—Bruce Tremore
Kirkland Lake
CJL—Phil Stewart

NEW BRUNSWICK
Moncton
CKBC—Lee B. McCarron

NOVA SCOTIA
Sydney
CJCB—Lloyd McNilton

ONTARIO
Chatham
CFCO—John Beardall
Hamilton
CFHM—Philip W. Talenting
Kingston
CKWS—Bruce Tremore
Kirkland Lake
CJL—Phil Stewart

QUEBEC
Quebec
CKCO—Aurele Groux
Montreal
CBL—Jean Beaudot
CJO—Jean Beaudot
CBFB—Ray Lockaby
CKCL—James Namara

Winnipeg
CKX—Harold Victor Pym

OCCUPATIONAL
Radio
KCKX—Harry Groux
Montreal
CBB—J. M. Beaudot
CBE—J. M. Beaudot
SKK—Paul Emil Corboll

Quebec
CBB—Maurice Valiquette
CBB—Gaston Voyer
Val d'Ore
CCKV—Lucien Goul

MANCHESTER
Regina
CCKX—Ross MacAulay
Saskatoon
CFCQ—G. Cairns
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To: FILM, RECORD, RADIO, THEATRE, HOTEL AND OTHER BUYERS OF MUSICAL TALENT.

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STILL PUZZLED???

SEE NEXT FOUR PAGES
...JD...

That's Code for

JIMMY DORSEY

and his Orchestra

Personal Management
BILL BURTON
THESE CRYPTOLOGISTS HAD THE ANSWER LONG AGO!

DECCA RECORDS
20th CENTURY-FOX PICTURES
METRO-GOLDWYN-MAYER PICTURES
PARAMOUNT PICTURES
ROXY THEATRE
CHICAGO THEATRE
STRAND THEATRE
HOTEL PENNSYLVANIA
HOTEL SHERMAN
THE PALLADIUM
NATIONAL BROADCASTING COMPANY
COLUMBIA BROADCASTING SYSTEM

Direction
GENERAL AMUSEMENT CORPORATION
Perry Como  Tommy Dorsey  Duke Ellington  Shep Fields  The Four Vagabonds

Sammy Kaye  King Sisters  Wayne King  Freddy Martin

Alvino Rey  David Rose  Artie Shaw  Dinah Shore  Bea Wain

Fats Waller  Barry Wood  Johnny Barfield  Bill Boyd

Elton Britt  Texas Jim Robertson  Carson Robison

Also These Outstanding Hillbilly Stars

The Bar-X Cowboys  The Dixie Ramblers
Zeke Manners  The Pine Ridge Boys
Roy Hall  Bill Mounce
Curly Hicks and His Taproom Boys

Walter Davis  St. Louis Jimmy
The Four Clefs  The Southern Sons
Lil Green  Sonny Boy Williamson
Ionnine Johnson  Tampa Red
Big Maceo  Washboard Sam
Big Joe and His Rhythm Band
Erskine Hawkins  Earle Hines  Lena Horne  Spike Jones  Art Kassel

Hal McIntyre  Glenn Miller  Vaughn Monroe  Tony Pastor  Teddy Powell

THE ARTISTS WHO NAB THE NICKELS ARE ON VICTOR AND BLUEBIRD RECORDS!

TUNE IN!

Hear RCA's great show, "What's New?" A sparkling hour of music, laughs, news, drama, science.

With Don Ameche and a host of others, Saturdays, 7 to 8 P.M., EWT, Blue Network.

BUY WAR BONDS EVERY PAY DAY!

TO HELP US make new Victor and Bluebird Records for you, sell your old ones to your distributor today.
CAVALLARO . . .
Recorded 5 Albums for DECCA!
(To Date)
Over 1,000,000 Cavallaro Albums
have been sold!
A Grand Total of Over 5,000,000
Records!

CARMEN CAVALLARO
AND HIS ORCHESTRA

Sept. 1942-1943

Rainbow Room, N. Y. C.
Hotel Syracuse, Syracuse, N. Y.
Hotel Statler, Detroit, Mich.
Wedgewood Room, Waldorf-Astoria,
N. Y. C.
Earle Theatre, Philadelphia, Pa.
Stanley Theatre, Pittsburgh, Pa.
Palace Theatre, Cleveland, Ohio
Hippodrome Theatre, Baltimore, Md.
Strand Theatre, N. Y. C.
Adams Theatre, Newark, N. J.
Currently Hotel Statler, Wash., D. C.

Exclusive Management
MUSIC CORPORATION OF AMERICA

NEW YORK CHICAGO SAN FRANCISCO
CLEVELAND DALLAS
Music and motion pictures are as much a part of each other as coffee and cake, as a fact more so, since coffee can be enjoyed without cake, but pictures are dry without a score to put you in the mood.

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

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

It's a future to look forward to.
Just Completed

Now Shooting

Followed by

Starting Sept. 4

COLUMBIA RECORDINGS
XAVIER CUGAT

TROPICANA
GREGORY RATOFF · MAE WEST (Columbia)

MR. CO-ED
JACK CUMMINGS (M.G.M.)

TWO SISTERS AND A SAILOR
JOSEPH PASTERNAK (M.G.M.)

DUBONNET
COAST TO COAST N.B.C.

Exclusive Management
MUSIC CORPORATION OF AMERICA
LONDON · NEW YORK · CHICAGO · SAN FRANCISCO · BEVERLY HILLS · CLEVELAND · DALLAS
Every Christmas, in Harry James started and has yet Armstrong, James, Tommy grounds for bands led by screen contracts. Second list, dozen bands. Metro ule, least to in Metro's "Best AMERICA'S "Mister As the Metro's the smallest independents, facing Page 70' studio, from the and dance bands enjoyed their greatest dance bands enjoyed their greatest success in motion pictures in 1943. Every studio, from the major companies to the smallest independents, has utilized at least one dance band in its 1943 shooting schedule, and, in some instances, as many as a half dozen bands. Metro-Goldwyn-Mayer tops the list, with 15 prominent orchestras signed to screen contracts. Second is 20th Century-Fox. Metro's Culver City sets are the home grounds for bands led by Jimmy Dorsey, Harry James, Tommy Dorsey, Xavier Cugat, Vaughn Monroe, Duke Ellington, Benny Carter, Louis Armstrong, Bob Crosby, Spike Jones, Phil Spitalny and others pacted for films but not yet facing the cameras. Even Kay Kyser, who has appeared in several RKO-Radio flickers and who recently completed work in "Around the World," hopped over to Metro for a fling in "As Thousands Cheer," which also features the orbs of Benny Carter and Bob Crosby. Harry James started his 1943 celluloid schedule in Metro's "Best Foot Forward." His second, at the same studio, will be with Red Skelton in "Mister Co-Ed." A third will be completed before Christmas.

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

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

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

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

Tвеннисбът Century-Fox in 1942 had Glenn Miller's music and produced one of the year's biggest money earners in "Orchestra Wives." This year, with Miller in the studio, the studio has turned to the orchestras of Benny Goodman, Charlie Spivak, Woody Herman, Cab Calloway and Fats Waller. Herman's band is teamed with Sonja Henie in "Wintertime." Goodman and troupe are heavily featured in "The Girls He Left Behind." Spivak's assignment is in "Pin-Up Girl," starring Betty Grable. Calloway and Waller both clicked in "Stormy Weather," in which Benny Carter also had a hand as scorer and part-time conductor. Bob Allen's combo also is signed by 20th.

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

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

Milt Britton's comic band is in Judy Canova's "Sleepy Lagoon" at Republic. At Universal, the studio which was first to see the tremendous possibilities of name bands as box-office attractions, Leighton Noble's musicians are in the latest Olsen and Johnson effort, "Crazy House." Glen Gray and Casa Loma Band leaders don't really think pix are sour. They like the big dough that comes in thru the cameras ... but since the screen hasn't found any way to make 'em stars without their batons, they grous and grouse about Hollywood producers. The shot above with Harry James and Tommy Dorsey giving Kay Kyser the brass was a gag shot of course taken when the three music makers were shooting at the same time on the MGM lot, but pix still give 'em headaches.
band appeared in "Girls, Inc.," and in a Universal featurette, "Smoke Rings," with the Pied Pipers, vocal group. Alvino Rey did a quickie at Universal, and like Casa Loma, moved from Universal to Columbia temporarily for scenes in "Jam Session." Eddie Miller's orchestra was featured in "Mister Big" at U. Miller this year took over Bob Crosby's old band, Crosby later rounding up a pick-up crew for his Metro work and his cigarette-sponsored radio program which was launched in July over NBC.

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

**Vocalists Collect More**

**Pix Dough in '43-'44**

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

**43 Band Coin Down**

**'44 Dough Climbing**

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

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

The year 1943 has been a big one for music and musicians in pictures. But 1944 may be even bigger. Exhibitors are unanimous in their plea for more musicals. Heavy drama is slipping as a h.0. attraction. Every studio is aware of the change in the public's entertainment tastes and each is trying to do something about it. And although this year set an all-time high mark for the use of name bands and singers in films, 1944 may be even more profitable. The nation's success in its all-out prosecution of the war will reveal the answer.
Mitch Ayres Arrives!

Soon to be released—
"Moonlight and Cactus"
Universal

Just starting—
"Send Me a Man"
Universal

And then—
"Lady, Let's Dance"
Monogram

Breaking All-Time Attendance Records at Aragon, Ocean Park

Starts Three Months' Tour of North and Southwest—October 28

Just Completed 28 Terrific Weeks at Nation's Leading Showplaces!
(Six at the New York Paramount)

Bluebird Hits Selling Big All Over Again!

Hotter Than a Firecracker in '42...
GORDON MILLS, vice-president of Mills Industries, Inc., and president of the Soundies Distributing Corporation of America, Inc. To Mr. Mills and his organization must go much of the credit for pioneering and developing not only the automatic movie machine, Panoram, but also the producing of Soundies, three-minute screen fare shown in the Panoram.

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

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

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

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

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

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

SOUNDIES GIVE YOU
ROMEDY
RUFÉ DAVIS
WILLIE HOWARD
WILLIAM FRANKLIN
WAX BYRNE
DERRI BERGEN
MARTIN TROTT
MARTIN SISTERS
JACKIE GREEN
KONNY YINGWAN
ETC.

SOUNDIES BRING YOU
RADIO STARS
LANNY ROSS
BUDDY CLARK
JINGZSY (BOB HOPE)
JARRY WOOD
KING SISTERS
DONALD NOIVS
MORTON DOWNS
GEORGIA CARROLL
MARILYN MAXWELL
ETC.

SOUNDIES LEAD WITH
HIT PARADE TUNES
PISTOL-PACKIN'MAMA
PAPER DOLL
GERMAN FROM BIZETTE
AND OTHERS

SOUNDIES OPERATORS CAN CHOOSE
OWN PROGRAMS FROM 1200 MUSICAL
MOVIE SUBJECTS

ALL NEW
PROGRAM
EVERY WEEK!

SOUNDIES PRESENTS
NATIONALLY KNOWN VAUDEVILLE ACTS

SOUNDIES PRESENTS
NEGRO ARTISTS
CHARITOEERS
FATS WALLER
ELLIE FITZGERALD
MILL BROTHERS
BILL ROBINSON
ETC.

SOUNDIES GIVE YOU
AMERICA'S MOST
BEAUTIFUL
SHOW GIRLS!
"STUTTERING"
SAMMY DOWELL
JUNE STARR
KAY PAIGE
DORTHEA PENT
ANNE MACE
ANITA ARDEN
ETC.

SPIKE JONES AND HIS CITY SLICKERS
THE SKATING CONTINENTALS
EDDIE PEABODY
AND MANY OTHERS!

SOUNDIES GIVE YOU
SINGERS
LINA ROYAY...JOHNI LANE
...SONG SPINNER...JOY
HODGES...HELEN O'CONNELL
...GERTRUDE KASEN...NANCY
MARTIN...CONNIE HAINES, ETC.

SOUNDIES PRESENTS
TOP NAME BANDS
JIMMY DORSEY...CHARLIE SIAK...
HEP FIELDS
OZZIE NELSON...DUKE
ELLINGTON...BAY NOBLE
JOHNNY LONG
LANE McINTIRE...COUNT BASIE, ETC.

SOUNDIES PRESENTS
GREAT DANCE STARS!
SALLY RAND...WRIGHT BACON
SUNNY O'DEA...WINNIE
HOLLEH...RUTH GODFREY
DANNY HUNTER, ETC.
PIX SONGS RIDING HIGH

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

This time it looks like a bonanza that is going to plate the boys’ grand pianos with the yellow stuff and keep coming until the giants of old, occasionally turns up with a tune, as does Lew Brown.

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

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

The caricature by Cugat of Cugat shows the difficulties under which musickers work in trying to do their stuff for the films.
SINGERS FEATURED IN FILMS
(Released from September, 1942, to September, 1943)

ANDREWS SISTERS
"Shine a Light (Universal)"
Always a Bridesmaid (Universal)

AUTRY, GENE
"Boots and Saddles (Republic)"
South of the Border (Republic)
Guacho Serenade (Republic)
Ride, Tenderfoot, Ride (Republic)
Mexicali Rose (Republic)

BABBITT, HARRY
"Playboy Radio"
My Favorite Spy (RKO Radio)
Around the World (RKO Radio)

BAKER, KENNY
"Silver Skates (Monogram)"
Doughboys in Ireland (Columbia)
Stage Door Canteen (United Artists)

BOSWELL, CONNIE
"Syncopation (RKO Radio)"

BREEN, BOBBY
"Johnny Doughboy (Republic)"

CARROLL, JOHN
Hit Parade of 1943 (Republic)

CONWAY, JULIE
Around the World (RKO Radio)

CROSBY, BING
Road to Morocco (Paramount)
Star-Spangled Rhythm (Paramount)
Breeze (Paramount)
Going My Way (Paramount)
Down Melody Lane (RKO Radio)

COOPER, JERRY
"Melody Parade (Monogram)"

DALY, CASS
Star-Spangled Rhythm (Paramount)
Ride 'Em High (Paramount)

DANDRIDGE, DOROTHY
Hit Parade of 1943 (Republic)

DELTA RHYTHM BOYS
"Crazy House (Universal)"

DRAKE, DONNA
"Star-Spangled Rhythm (Paramount)"
"Salute for Three (Paramount)"
Let's Face It (Paramount)

DUNN, DOROTHY
"My Favorite Spy (RKO Radio)"

DURBIN, DEANNA
"Here's to Hold (Universal)"

EBERLE, RAY
Trombone from Heaven (Universal)
Mister Big (Universal)
Oh Say, Can You Swing (Universal)

EBERY, BOB
I Dood It (MGM)

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

FORD, MARCELLA
"Buckaroo Blues (Columbia)"

HAYES, BOB
"Two Sensations from Chicago (Columbia)"

HILLIARD, HARRIET
"Honeymoon Lodge (Universal)"
"Girls, Incorporated (Universal)"
"Hi, Buddy (Universal)"

HORNE, LENA
"Stormy Weather (20th Century-Fox)"
Cabin in the Sky (MGM)
"Right About Face (MGM)"
"As Thousands Cheer (MGM)"
BROADWAY RHYTHM (MGM)

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

IRWIN, TRUDY
"My Favorite Spy (RKO Radio)"

JOHSTON, JOHNNIE
Priorities on Parade (Paramount)
Star-Spangled Rhythm (Paramount)
"National Barn Dance (Paramount)"

JONES, ALLAN
Set to Music (Universal)

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

KING SISTERS
"Sing Your Worries Away (RKO Radio)"
"Meet the People (MGM)"
"Lavender With Music (Universal)"

KING'S MEN
"Call Out the Marines (RKO Radio)"

LAMOUR, DOROTHY
"Road to Morocco (Paramount)"
"Star-Spangled Rhythm (Paramount)"
"Dixie (Paramount)"
"Four Angels (Paramount)"
"Ride 'Em High (Paramount)"

LANE, ROSEMARY
"Chattebox (Republic)"
I Want to Sing (Universal)

LANGFORD, FRANCES
"Cowboy From Manhattan (Universal)"
"From Beyond the Horizon (Universal)"
"Never a Dull Moment (Universal)"

LEE, MARY
"Sheshtsoun (Republic)"
"South of the Border (Republic)"
"Guacho Serenade (Republic)"
"Ride, Tenderfoot, Ride (Republic)"

MARTIN, MARY
"True to Life (Paramount)"
"Happy Go Lucky (Paramount)"
"Star-Spangled Rhythm (Paramount)"

MERRILL, ETHEL
Stage Door Canteen (United Artists)

MERRILL, JOAN
"The Major of 46th Street (RKO Radio)"

MILLS BROTHERS
"Rhythm Parade (Monogram)"
"Revelle With Beverly (Columbia)"
"Barnard G. Gum (Columbia)"
"Chattebox (Republic)"
"He's My Guy (Universal)"

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

MORISON, PATRICIA
"Silver Skates (Monogram)"

MURRAY, ELLA MAE
"The Sky's the Limit (RKO Radio)"
"Revelle With Beverly (Columbia)"

MUSIC MAIDS
Hit Parade of 1943 (Republic)

O'CONNELL, HELEN
I Dood It (MGM)

PIED PIPERS
"Jub Session (Columbia)"

POWELL, DICK
"Star-Spangled Rhythm (Paramount)"
"Happy Go Lucky (Paramount)"
"True to Life (Paramount)"
"Ride 'Em High (Paramount)"
Meet the People (MGM)

REGAN, PHIL
"Sing Out Rosie O'Grady (20th Century-Fox)"

ROHDES, BETTY
"Priorities on Parade (Paramount)"
"Salute to Three (Paramount)"
"National Barn Dance (Paramount)"
"Let's Face It (Paramount)"
"Rainbow Island (Paramount)"

ROGERS, ROY
"Song of Texas (Republic)"
"Idaho (Republic)"
"King of the Cowpokes (Republic)"
"Silver Spurs (Republic)"
"Ride 'Em Cimarron (Republic)"
"Heart of the Golden West (Republic)"

SCOTT, HAZEL
"Something to Shout About (Columbia)"
"Tropical Moon (Columbia)"
BROADWAY RHYTHM (MGM)
I Dood It (MGM)

SHORE, DINAH
Up in Arms (RKO Radio)
"Thank Your Lucky Stars (Warner Bros.)"

SIMMS, GINNY
Here We Go Again (RKO Radio)
"Playmates (RKO Radio)"
"Seven Days Leave (RKO Radio)"
"Brown Stock Inlet (MGM)"
Hit the Ice (Universal)

SINATRA, FRANK
"Revelle With Beverly (Columbia)"
"Higher and Higher (RKO Radio)"
"Show Business (RKO Radio)"

SIX HITS AND A MISS
"Hit Parade of 1943 (Republic)"

STORM, GALE
"Rhythm Parade (Monogram)"

THREE CHEERS
Hit Parade of 1943 (Republic)

VALLÉE, RUDY
"Happy Go Lucky (Paramount)"
"Palm Beach Story (Paramount)"

WATERS, ETHEL
"Cabin in the Sky (MGM)"
"Stage Door Canteen (United Artists)"

WELLS, BETTY
"The Pretty Girl (RKO Radio)"

WILSON, DOOLEY
"Cabin In the Sky (MGM)"
"Show Number Two (RKO Radio)"
"Seven Days Ashore (RKO Radio)"

WYNN, NANN
"Rhapsody in a Flat (Columbia)"
"Jini Jensen (Columbia)"
"When My Baby Smiles at Me (Columbia)"

Page 76  The Billboard 1943 Music Year Book

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BANDS FEATURED IN FILMS
(Released from September, 1942, to September, 1943)

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

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

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

BRITTON, MILT
Bizin' High (Paramount)

BROWN, LES
Down Days Leave (RKO Radio)

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

CARTER, BEN
As Thousands Cheer (MGM)

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

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

DAVIS, JOHNNY (SCAT)
Swing Time (Monogram)

DORSEY, JIMMY
I Died It (MGM)

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

DOIRSEY, JOHNNY (SCAT)
Cabin in the Sky (MGM)

DOIRSEY, CUGAT
Syncopation (RKO Radio)

DOIRSEY, CROSBY
Cabin in the Sky (MGM)
Bevelle With Beverly (Columbia)

DUNHAM, SONNY
Behind the Right Ball (Universal)

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

ENNIS, SKINNAY
Trombone From Heaven (Universal)

ESLAVA, JOSE
Gaucho Serenade (Republic)

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

GARBER, JAN
Jam Session (Columbia)

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

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

HERMAN, WOODY
Winterline (20th Century-Fox)

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

JENNEY, JACK
Syncopation (RKO Radio)

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

KAYE, SAMMY
Iceland (20th Century-Fox)

KRUPA, GENE
Ball of Fire (RKO Radio)

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

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

LOMBARDO, GUY
Stage Door Canteen (United Artists)

LONG, JOHNNY
Hit the Ice (Universal)

MALNECK, MATTY
Shantytown (Republic)

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

MCKINLEY, RAY
Hit Parade of 1943 (Republic)

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

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

MONROE, VAUGHN
Meet the People (MGM)

NELSON, OZZIE
The Big Street (RKO Radio)

NORIE, LEIGHTON
Crazy House (Universal)

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

POWELL, TEDDY
Jam Session (Columbia)

REY, ALVINO
Sing Your Worries Away (RKO Radio)

SAVITT, JAN
Pulp Fiction (Republic)

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

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

SPIVICH, PHIL
Mr. Co-Ed (MGM)

WEED, FATS
Stormy Weather (20th Century Fox)

WALLER, ANSON
Syncopation (RKO Radio)

WILLSON, TEDDY
Something to Shout About (Columbia)

WATCH!
"Keep Your Eyes On

Tommy Seidel"

Credits
Moonlight and Cactus, with the Andrews Sisters—UNIVERSAL
Someone to Remember—REPUBLIC
Salute for Three........PARAMOUNT
Tahiti Honey—REPUBLIC
False Colors—UNITED ARTISTS

Agents: William Morris Office

MOTION PICTURES

MAXENE ISN'T PATTY AND VICE VERSA
or
WHEN LAYOUT MEN AIN'T HEH

Hep readers will probably notice that in the Andrews Sisters’ sock double page color spread, labeled "Ev'rything Sewed Up!" on pages 172 and 173, Maxene’s name appears under Patty’s photo and Patty’s name under the picture of Maxene. This error was made by the layout man and artist who drew the advertisement, and since the spread ran in two colors and the color spreads had already come off the presses (deadline for colors is two full weeks before black and white pages) there was no way the change could be made. If layout men and artists weren’t so hard to get these days we would have fired the square who made the error. As it is, all we can do is run the girls’ photos and names properly here, apologize to the girls for getting them mixed up and feel that it’s fortunate so many readers will know them anyway.
FINE QUALITY
SUPERIOR TONE
POPULAR VOCALISTS
OUTSTANDING SONGS
LEADING ORCHESTRAS
SPECIALIZING IN RACE, HILLBILLY AND NOVELTY RECORDS
A NEW RELEASE ON THE 15TH OF EACH MONTH

MAMA PUT YOUR BRITCHES ON
(Irene Higginbotham)
5 RED CAPS

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

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

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

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

PERMO POINT

COIN PHONOGRAPH NEEDLES

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

* Precision Made * Long Life
* Kind to Records * Economical

PERMO, Incorporated
6415 Ravenswood Avenue
Chicago 26, Illinois

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

Another Leader!

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

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

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

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

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

Wartime Proved Wrong Time

As we said a moment ago, a number of things interfered with the union's plans. In the first place, the ban was decreed in the face of wartime conditions and that counted heavily. Recording companies were unable to operate under peacetime conditions and their requirements were less exacting. Shellac was first frozen, then released in quantity reduced by 80 per cent. Machinery had to be new because new equipment could not be secured, and manning the machines, in the face of draft demands and higher paying war industries, became a real problem.

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

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

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

Fewer But Bigger Disk Hits

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

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

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

Reissues, Vocals and Hillbillies

It didn't take recorders long to take a hint and send them scurrying to the back files. "It's Always You" and "In the Blue of the Evening" were dusted off, especially since the recordings by Bing Crosby and Tommy Dorsey with a Frank Sinatra vocal were still fresh. "Cabin in the Sky" was filmed by MGM and the tunes, amply recorded by name bands, were promptly dragged out for a new hearing, but it remained for "All or Nothing at All" to show what an old tune could do in the present boom market. Back in '39 the recording made by Frank Sinatra when he was a member of the Harry James band sold a paltry 15,000 copies. Within two months of the reissue orders totaling a million platters were in the hands of Columbia, with more pouring in daily.

The AFM got another hotfoot when every company came out with all-vocal waxings, tho
$25 AFTER-THE-WAR PURCHASE BOND

Free!

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

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

This is our way of sending sincere greetings and best wishes to musicians in the service of their country and to show our appreciation for the loyalty and enthusiasm of the thousands of men playing Martins in various service units all over the world. It will be interesting, too, to know where these Martins are being played... under what conditions... and who is playing them.

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

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

MARTIN BAND INSTRUMENT COMPANY

Elkhart Indiana

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

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

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

WITII that in mind, diskers launched a scrap program with an entirely new approach. In addition to the display material sent to dealers, record firms and dealers ran co-operative advertisements keyed toward convincing the customer it was up to him whether production of new records continued. Record firms also suggested many means of collecting old records; scrap barrels outside stores, scrap appeals over p-a. systems, scrap reminders enclosed with bills and other mailings and radio broadcasting of scrap drives.

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

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

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

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

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

Unlike the major companies, smaller diskers have been faced with the problem of meeting scrap quotas themselves, as most of them have pressings made by the Scranton Record Company. Scranton has not been too severe, however, and none of the small record firms have been cut off for not keeping strictly to their quotas, not being equipped to conduct large-scale campaigns.
The Billboard 1943 Music Year Book

RECORDINGS

Acme Salutes Fermata
Publishers of Maruschka
The No. 1 Song-Hit of South America

ODEON
RAY VENTURA
MARUSCHKA

ODEON
ENRIQUE RODRIGUEZ
MARUSCHKA

Victor Jett
Feliciano Brunelli
MARUSCHKA

ediciones internacionales
FERMATA

BY FERMATA
Buenos Aires

Our Next Big Hits Coming Up!

Rio de Janiero
Samba

Maracas Chiqui Chic
Novelty

A Little Church on Main Street
Ballad

www.americanradiohistory.com
RECORD RELEASES

AABBOTT, JERRY (Standard)
Two Hearts Across the Sea

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

ALEXANDER, VAN (Beacon)
This Will Be A Lonesome Summer
Indiana Blues
Sweetheart Serenade
The Watchman Fell Asleep

ALLEN, BOB (Beacon)
I Was A Fool to Let You Go
Sweetheart Serenade
Keepin' Out Of Trouble
The Air Raid Warden Song

ANDREWS SISTERS (Decca)
East of the Rockies
Here Comes the Navy
Massachusetts
When Johnny Comes Marching Home

ARVIZU, JUAN (Columbia)
Hasta Alegre
Duanne

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

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

BECHET, SIDNEY (Victor)
The Mooche
Blues In the Air

BERLIN, IRVING (Decca)
Oh, How I Hate to Get Up In the Morn-
ing

BIGARD, BARNEY (Bluebird)
"C" Blues
Brown Suede

BIG BILL (Okeh)
Night Watchman Blues
What's Wrong With Me

BOHEMIANS, THE (Victor)
Jolly Run

BOND, JOHNNY (Okeh)
I'm a Prisoner of War
Der Fuehrer's Face

BOONE, CHESTER (Decca)
Please Be Careful (If You Can't Be Good)
Messy

BOSWELL, CONNIE (Decca)
Moonlight Mood
Save' All I Can for Uncle Sam, Yes Mama
(But I'm Savin' My Love for You)
Why Don't You Fall In Love With Me?
Just a Letter From Home

Beach, Juan (Columbia)
Rancho Alegre
Duerme

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

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

BECHET, SIDNEY (Victor)
The Mooche
Blues In the Air

BERLIN, IRVING (Decca)
Oh, How I Hate to Get Up In the Morn-
ing

BIGARD, BARNEY (Bluebird)
"C" Blues
Brown Suede

BIG BILL (Okeh)
Night Watchman Blues
What's Wrong With Me

BOHEMIANS, THE (Victor)
Jolly Run

BOND, JOHNNY (Okeh)
I'm a Prisoner of War
Der Fuehrer's Face

BOONE, CHESTER (Decca)
Please Be Careful (If You Can't Be Good)
Messy

BOSWELL, CONNIE (Decca)
Moonlight Mood
Save' All I Can for Uncle Sam, Yes Mama
(But I'm Savin' My Love for You)
Why Don't You Fall In Love With Me?
Just a Letter From Home

VICTOR INTERNATIONAL RECORDS
The Boswell Sisters (Brunswick) When I Take My Sugar to Tea What'd Ya Do To Me Roll On, Mississippi, Roll On Shut Out, Sister, Shut Out Shine on Harvest Moon Heebie Jeebies River, Stay "Way From My Door It's the Girl! Boyd, Bill (Bluebird) Put Your Troubles Down the Hatch Jimmie Lee Brown, Dolores (Beech) 20-05 Blues Cold Winter Papa Brown, Lois (Okeh) When the Lights Go On Again Mexican Hat Dance Bryer, Dick (Musicalraft) You'd Be So Nice to Come Home To Over There Brown, Gabriel (Beech) I Get Evil You Ain't Good Going My Way Black Jack Blues Bruce, Carol (Decca) Mistlou Rest Moon of the "Caribbees" The Lamp of Memory Adios Carcaico Rán l Spain Mr Shawl A Bendervous In Rio Buckeye Orchestra (Victor) Dancing shoon Burke, Ceile (Capitol) From Twilight 'Till Dawn Lovely Hannah Butterfield, Billy (Capitol) My Ideal Without Love Butterfield, Erskine (Decca) Birmingham Special Jumpin' in a Julep Joint Brugnoli, John (Columbia International) Keep 'Em Dancing Buck Private — C — Calloway, Cab (Brunswick) I Get the Neck of the Chicken Opeechee River Lullaby Calloway, Cab (Decca) Minnie the Moocher Kickin' the Gong Around St. Louis Blues Bugle Call Rag (I'll Be Glad When You're Dead) You Rascal You Some of These Days St. James Infirmary Nobody's Sweetheart Canaro, Francisco (Decca) Ay! Jalisco No Te Rajeis Dejalo Correr Rancho Alegría The Candlelighters (Standard) Annie Laurie I'll Take You Home Again, Kathleen Old Polka at Home Auld Land Syne Silver Threads Among the Gold Believe Me, If All Those Endearing Young Charms Capo, Bobby (Decca) En Que Quedamos Ya Me Voy Carlisle Brothers (Decca) I Wonder Whose Sorry Now I'd Like To Be Your Shadow in the Moonlight Carroll, Bob (Capitol) Daybreak There Will Never Be Another You White Christmas Heaven for Two Carter Family (Bluebird) Why Do You Cry Little Darling? Lonesome Homespick Blues Cassell, Pete (Decca) One Step More I Can't Feel at Home in This World Anymore Cavallaro, Carmen (Decca) Blue Danube Waltz Tales From the Vienna Woods Vienna Life Artist's Life Emperor Waltz Southern Roses Voices of Spring You and You Chester, Bob (Bluebird) He's My Guy By the Light of the Silvery Moon Yesterday's Gardenias Isabella Kissed a Fella Christine and the Rangers (Decca) Peaceful Valley Red Rose Churchill, Savannah (Beech) Two-faced Man Tell Me Your Blues Fat Meat is Good Meat He's Commander-In-Chief of My Heart Churchill, Private Stuart (Decca) I'm Getting Tired So I Can Sleep Silent Night, Holy Night Clarke, Buddy (Beacon) Sweet Dreams Why Is My Little Redhead Blue? Laugh and the World Laughs Far Apart Clayton, Doc (Bluebird) Honey Stoolin' Blues On the Killin' Floor Cloister Bells (Decca) Adeste Fideles Silent Night, Holy Night Colling, Joe; dir., Decca Band The Band Played On Ta-Na-Ha-Boon-Der-De Blue Danube Waltz Missouri Waltz Pan-Americans El Relicario The Black Horse Troop New York Hippodrome Colonial Orchestra (Standard) Fun For All Colque, Pedro (Bluebird) La Vicunita Colque, Pedro (and His Bolivian Group) (Victor) La Vicunita Como, Perry (Victor) Goodbye Sue There'll Soon Be a Rainbow (Continued on page 88)
Complete List of Popular Records Released

(Continued from page 87)

Crosby, Bing (Decca)
Sunday, Monday or Always
If You Please
Darling, Je Vous Aime Beaucoup
I Wonder What's Become of Sally?
Hello, Mom
A Boy in Khaki—A Girl in Lace
Moonlight Becomes You
Constantly
Ain't Got a Dime to My Name
The Road to Morocco

Crosby, Bob (Decca)
Big Town
Black Zephyr
Blue Surreal
Sugar Foot Stomp
King Porter Stomp
Russian Sailors' Dance
Vultee Special
The Army Air Corps
Semper Paratus
The Caissons Go Rolling Along
Anchors Aweigh
The Marines' Hymn
Where Do We Go From Here?
Over There
Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile
I Told You So
A Precious Memory
Those Things I Can't Forget
'Way Down Yonder in New Orleans
You Broke My Heart, Little Darlin'

Cross, Corporal James (Decca)
(See U. S. Army)

Cradup, Arthur "Big Boy" (Bluebird)
Gonna Follow My Baby
Mean Old Frisco Blues

Cugat, Xavier (Victor)
Adi's Caress
En La Plantacion

Cugat, Xavier (Columbia)
Brazil
Chung-Chung
Bim Bam Bum
Thanks for the Dream

Daniels, Joe (Decca)
Arkansas Blues
The Darktown Strutters' Ball

Darling, Denver (Decca)
Modern Cannon Ball
Care of Uncle Sam

Darnell, Bill (Standard)
The Rain Comes Down on My Window

Davenport, Cow Cow (Brunswick)
Cow Cow Blues
State Street Jive

Davis, Jimmie (Decca)
Waitin' My Blues Away
Columbus Stockade Blues
A Sinner's Prayer
I Dreamed of an Old Love Affair
Plant Some Flowers by My Grave
Where Is My Boy Tonight

Dawson, Peter (Bluebird)
Waiting Matilda
Wataha Pot

Day, Dennis (Capitol)
I'm Glad There Is You

Day, Lady (Capitol)
Travelin' Light

Daffan, Ted (Okeh)
Born to Lose
No Letter Today

Dean, Eddie (Decca)
How Can You Say You Love Me?
I'm Comin' Home Darlin'

Delgado, Fausto (Decca)
Amargura
Cielo Celeste
Mi Primera Elegia
Sol de Madrid

Delmore Brothers (Decca)
I'll Never Fall in Love Again
New False Hearted Girl

Dolts Rhythm Boys (Decca)
Dry Bones
Praise the Lord and Pass the Ammunition

Dexter, Al (Okeh)
Pistol Packin' Mama
Rosalita

Dickson, Art (Beacon)
She Gave Her Heart to a Soldier Boy
General Eisenhower, The Man of the Hour

Dorsey, Jimmy (Decca)
I'll Find You
Only a Rose
Daybreak
Let's Get Lost
At the Crossroads
Manhattan Serenades
Murder! He Says

Dorsey, Tommy (Victor)
Manhattan Serenades
Blue Blazes
There are Such Things
Daybreak
It Started All Over Again
Mandy, Make Up Your Mind
It's Always You
In the Blue of Evening
You Took My Love
Dig Down Deep

Duce, Phil (Decca)
October (Birthday Song)

Eastern Slope Inn Orchestra (Decca)
The Song of the Ski Memories of Skiland
Ski Romance
Skimobile Polka
Winter is Fun
Skiing Echoes
Down the Rattlesnake Trail
Goat Shepherd's Song

Eberly, Bob (Decca)
(See Jimmy Dorsey)

Elena and Lucia (Bluebird)
Las Mirlos

Ellington, Duke (Victor)
Hayfoot, Strawfoot
Shamar Shuffle
East St. Louis Toodle-oo
The Mooche
Ring Dem Bells
Mood Indigo
Stompin' Jones
Delta Serenade
Disk
Waxman Valley
A Rip of the Lip
Sentimental Lady

Ellington, Duke (Brunswick)
East St. Louis Toodle-oo
Birmingham Breakdown
Rockin' in Rhythm
Twelfth Street Rag
Black and Tan Fantasy
The Mooche
Mood Indigo
Wall Street Wall
Double Check Stomp
Jolly Wog

Briott, Baron (Musical)
You Said it Ever

Fields, Shep (Bluebird)
I Came Here to Talk For Joe
At the Crossroads
Better Not Roll Those Blue, Blue Eyes
When the Lights Go Up Again
Please Think of Me
Take it Slow
WHEN the threat of war made it apparent that America must arm itself as never before, Packard Manufacturing Corp. put aside plans for new and advanced music systems. Within six weeks after Pearl Harbor, Packard had turned completely from instruments of music to instruments of war.

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

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

P.S. Buy More War Bonds and Stamps!

PACKARD MANUFACTURING CORP.
INDIANAPOLIS, INDIANA

Complete List of Popular Records Released

(Continued from page 8)

Daybreak
There Will Never Be Another You
Dearly Beloved
Easy to Love
White Christmas
Heaven for Two
I’m Glad There Is You
Always
You Would Be So Nice To Come Home To
Would You Rather Be a Colonel? With an
Eagle on Your Shoulder or a Private
With a Chicken on Your Knee?
That Old Black Magic
Can’t You Hear Me Calling, Caroline?
Two on a Bike
Ripe Fruised Bird
The Jesters (Decca)
Kille Kille
Huckleberry Finnegan
Jimmy, St. Louis (Bluebird)
St. Louis Woman Blues
Poor Boy Blues
Joe’s Merry Makers (Standard)
We’re Polka
Innkeeper’s Polka
Johnson, Bud (Decca)
The Ever Found Out
Let’s Beat Out Some Love
Johnson, James P. (Brunswick)
Jingles
You’ve Got To Be Modernistic
Johnson, Johnnie (Capitol)
The Singing Sands of Alamosa
Light a Candle in the Chapel
That Old Black Magic
Can’t You Hear Me Calling, Caroline?
Dearly Beloved
Easy to Love
Johnson, Lonnie (Bluebird)
Fly Right, Baby
Ramblers’ Blues
Jones, Spike (Bluebird)
Come, Josephine, In My Flying Machine
Siam
Don Pheuer’s Face
I Wanna Go Back to West Virginia
Oh! My Jesus!
The Sheik of Araby
Jordan, Louis (Decca)
The Chicks I Pick Are Tender and
Tender and Tall
What’s the Use of Getting Sober
Somebody Done Changed the Lock on
My Door
That’s Just ‘Bout Knock Me Out
The Jubilees (Beacon)
Give Me That Old Time Religion
Keep Out the Sinners’ Way
Daniel Was a Witness for My Lord
Jesus Gonna Make Up Your Dyin’ Bed
Jurgens, Dick (Columbia)
Hippie Hoppy
Why Don’t You Fall in Love With Me?
You’d Be So Nice To Come Home To
I’m So-So-So-So In Love
Juanita Hall Choir (Decca)
Run Little Chillum!
We Men Are Free Men
Kallen, Kitty (Capitol)
Moonlight Becomes You
Kama, Charles (Bluebird)
My Hog’s Roiled Hula Girl
Hawaiian Hotel March
Kassell, Art (Bluebird)
Light a Candle in the Chapel
Every Night About This Time
Pennsylvania Polka
Where the Mountains Meet the Sky
Kaye, Sammy (Victor)
You Can’t Say So To a Soldier
Miss America
If I Cared a Little Bit Less
Taboo
Taking a Chance on Love
(Continued on page 92)

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

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to

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to be had, we are helping music
machine operators throughout the nation
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★ phonographS with
available materials.

Selling our own
★ remodeled phono-
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breakable plastic re-
placement parts for
most phonographs.

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

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

The Billboard 1943 Music Year Book
Complete List of Popular Records Released

(Continued from page 91)

Kelly, Gene (Decca)
For Me and My Gal
When You Were a Tulip

King, John "Dusty" (Bluebird)
I Hung My Head and Cried
Somebody You'll Know You Did Wrong

King's Men (Decca)
The Star of Bethlehem
The Holy Child
Joy to the World
The First Noel
Shepherd's Christmas Song
We Three Kings

Kinney, Ray (Victor)
Honolulu Harbor
Leimana

Kirk, Andy (Decca)
Boogie Woogie Cocktail
Worried Life Blues (Someday, Baby)
Hey Lawdy Mama
McGhee Special
Hip! Hip! Hooray!
Take It and Git

Krupa, Gene (Okeh)
Massachusetts
"Murder," He Says

Kyser, Kay (Columbia)
Praise the Lord and Pass the Ammunition
I Came Here to Talk for Joe
Can't Get Out of This Mood
Moonlight Mood
A Touch of Texas
Soft Hearted
Let's Get Lost
The Puddy Daddy Watchmaker
You're So Good To Me
Pushin' Band

Krolkowski, Ed (Columbia)
Falconette Polka
Rock and Bye Polka

--- L ---

Langford, Frances (Decca)
Lovely Hula Hands
South Sea Badsie
Why Do I Love You?
I'll Be Seeing You

Layman, Zora (Decca)
All Night Long
Hurray, I'm Single Again

Landt, Carl (Beacon)
When We're All Back Together Again
I Just Didn't Understand
Pleasant Dreams
Whenever I Think of You

Lee, Mary (Decca)
I Don't Care Anymore
The End of the World
I'll Never Cry Over You
It Makes No Never Mind
I Told You So
You Broke My Heart, Little Darlin'

Lewis, Texas Jim (Decca)
Hitch Old Dobbin to the Shy Again
You Gotta Go
Midnight Flyer
My Little Prairie Flower
Midnight Flyer
My Little Prairie Flower
Tweedle O'Neill
Daisy Slats

Leonard, Jack (Okeh)
I Never Mention Your Name
We'll Meet Again

Little Son Joe (Okeh)
Black Rat Swing

Lombardo, Guy (Decca)
Where or When
There's a Boat Day's Leavin' Soon for New York

Leaves Street Blues
For Me and My Gal
Everybody Every Payday
March for the New Infantry

Long, Johnny (Decca)
Moonlight Becomes You
Constantly
Why Don't You Fall In Love With Me?
Then You'll Know You're in the Carolines
Can't Get Out of This Mood
Soft Hearted

Lopez, Vincent (Bluebird)
Cachita
Loa Hijos de Buda

Lorraine, Kay (Standard)
Then I'll Forget You
Take a Look at My Heart

Lunceford, Jimmie (Decca)
Easy Street
You've Always In My Dreams
Keep Smilin', Keep Laughin', Be Happy
It Had to Be You

Luther, Frank (Beacon)
She'll Be Comin' 'Round the Mountain
Hand Me Down My Walking Cane

Lynn, Imogene (Capitol)
Manhattan Serenade
Rock-a-Bye Bay
Big Boy

--- M ---

McClenan, Tommy (Bluebird)
Blues Trip Me This Morning
Blues Blue
Roll Me Baby
Blue As I Can Be

McCrea, Brownie (Okeh)
Workingman's Blues
Step It Up and Go No. 2

McIntyre, Hal (Victor)
I'm Getting Tired So I Can Sleep
This Is the Army, Mr. Jones
Why Don't You Fall In Love With Me
Kille Kille

McKinley, Ray (Capitol)
Manhattan Serenade
Without a Song
That Russian Winter
Rock-a-Bye Bay
Hard-Hearted Hannah
Big Boy

McLean, Jack (Capitol)
I Wanna Go Back to West Virginia
I See It in Your Eyes

The McNulty Family (Decca)
Sine O'Malley
Far Away in Australia
Molly Bann
Mickey Hickey's Band
Garryowen—Three Little Drummers
Rattigan Fancy—Blackberry Blossom

McPartland, Jimmy (Decca)
Original Dixieland One Step
I'm All Bound 'Round With the Mason-Dixon Line

McShann, Jay (Decca)
Get Me On Your Mind
The Jumpin' Blues
Lonely Boy Blues
Sepian Bounce

Machito (Decca)
Paedia
Nague

Maldonado-Infante Orch (Victor)
Lejos de Mi Bien

Manners, Zeko (Bluebird)
I Betcha My Heart I Love You
That's Why I Waited So Long

Manone, Wingle (Bluebird)
My Honey's Lovin' Arms
When My Bows Walks Down the Street

Martin, Teddy (Victor)
I Wanna Go Back To West Virginia
Hello, Mom
Soft-Hearted
A Touch of Texas
I Get the Neck of the Chicken
Can't Get Out of This Mood
Warsaw Concerto
From Twilight Till Dawn
All or Nothing at All

Minnie, Morgan, Monroe, Vaughn

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

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

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

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

Merr/Weather, Maceo (Bluebird)
Anytime for You
Since You Been Gone

The Merry Macs (Decca)
Praise the Lord and Pass the Ammunition
Tweedie O'Tull
I Wanna Go Back to West Virginia Sunday

Jingle, Jingle, Jingle
Under a Strawberry Moon
Pass the Biscuits, Misogyne

Miller, Glenn (Victor)
Dearly Beloved
Fix Old Fashioned
Juke Box Saturday Night
Sleepy Town Train

Moonlight Becomes You
Moonlight Mood
That Old Black Magic
A Pink Cocktail for a Blue Lady
Blue Rain
Caribbean Clipper
Rhapsody in Blue
Along the Santa Fe Trail

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

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

Minnie, Memphis (Ohkeh)
Looking the World Over

Miranda, Carmen (Decca)
Chantallonga Choo Choo
Boneca de Fixe
Tie Tau De Mei Coracao
O Paso Do Kanguru

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

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

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

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

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

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

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

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

Noel, Romeo (Brunswick)
Head Rap Hop

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

Nichols, Red (Brunswick)
China Boy
Pie of My Heart
The Sheet of Araby
Shim-Me-Shu-Wahle
Indiana
Dinah
Tea for Two
I Want to be Happy

Niel, Larry (Capitol)
You Were Never Loverlier

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

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

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

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

Pablo, Don (Decca)
Estrellita
The Mercury Waltz

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

(Continued on page 94)
Complete List of Popular Records Released

(Continued from page 93)

Pastor, Tony (Bluebird)
I'm Getting Tired So I Can Sleep
Massachusetts
Soft-Hearted
Hey, Mabel

Peach, Georgia (Decca)
Jesus Knows Just How Much We Can
Bear
Do Lord Send Me

Petway, Robert (Bluebird)
My Baby Left Me
Cotton Pickin' Blues

Pineapple, Johnny Kaonohi (Bluebird)
Ginger Flower
Hula

Puckett, Riley (Bluebird)
In a Little Garden
Old Fashioned Locket

Puckett, Riley (Bluebird)
I'm Putting You Out of My Mind
I Hope You're Happy Now

Dixie Ramblers (Bluebird)

Reichman, Joe (Victor)
Kashmiri Song

Redman, Don (Brunswick)
Chant of the Weed
Shakin' the African
Little Thoughts

Renard, Jacques (Brunswick)

As Time Goes By
I'm Sorry Dear

Rene, Henri, and His Musette Orch. (Standard)

Rene, Henri, and His Musette Orch. (Standard)

Rene Musette Orch. (Standard)
Tick-Tock Serenade

Singing Sam

Ring In The Nickels!

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

Records By

WILLIE HOWARD

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

No. 432A McCarthy & McGinnis
I Had But Fifty Cents
Nooteke Kooshe
Sweet Violets

No. 201-B

BELLE BAKER

BB-1006 Mad About the Boy
Atlas
BB-1007 “Yiddishe Momma”
“Eli Eli”
Ginsberg From Scotland
Yard
Flying Tony

B-112 War Marriage Polka

Russian Folk Dances

A101 A108 Broken Strings
Kobananka
Tulges
A104 A109 Pas-De Spain
Trocka
Koketka
A105 A1010 Ball Lenginka
Krikawisk
A106 A111 Spit Fire Polka
Korshebka
A107 Gypsy

Vocal

TURKISH

A102 Garof
Corbet

GYPSY

A103 Moonlight
Serenade
Korshebka

GR. 7-6969

www.americanradiohistory.com
Complete List of Popular Records Released

(Continued from page 95)

I Lost My Sugar In Salt Lake City
The Watchman Fell Asleep
Wayne, Jerry (Beacon)
This Will Be a Lonesome Summer
Indiana Blues
The Watchman Fell Asleep
Sweetheart, Serenade

The镍le, Rudy (Victor)
As Time Goes By
Deep Night
My Time Is Your Time
Stein Song
Vieni...Vieni
Whitey's Song
Life Is Just a Bowl of Cherries
Kitty From Kansas City
I'm Just a Vagabond Lover

Vargas, Pedro (Victor)
Guadalupe Chiquinquirena

Victor "First Nighter" Orchestra (Victor)
Ain't Sweet Mystery of Life
Will You Remember
Thine Alone
Wanting You
One Alone
Sweethearts
My Hero
Serenade

Way, Bea (Bluebird)
Blue Rain
Hello, My Lover, Goodbye

Walker, Cindy (Decca)
It Never Can Be
It's All Your Fault!

Walker, "Fats" (Bluebird)
By the Light of the Silvery Moon
Swing Out To Victory
Your Socks Don't Match
Up Jumped You With Love

Walker, "Fats" (Victor)
That's What the Well-Dressed Man
in Harlem Will Wear

Waring, Fred (Decca)
"Twas the Night Before Christmas
Silent Night, Holy Night
Oh, Gathering Clouds
Adesle Fidelis
Canonte de Noel
The First Noel; O, Little Town of Bethlehem:
Carol of the Bells
Beautifully Favored
Stars and Stripes Forever
America Calling
Anchors Aweigh
Song for the Snagging
Roll Tanks, Roll
Look Out Below!

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

Washboard Sam (Bluebird)
River Ship Mamma
How Can I Love You?
Good Old Cabbage Greens
Stop and Fix It

Waters, Ethel (Decca)
Miss Otis Regrets
Moonglow
Give Me a Heart to Sing To
I Ain't Gonna Sin No More
Dinah
You're Leaving to Leave the Old Home,
Jim
You're a Sweetheart
I'll Get Along Somehow
When It's Sleepy Time Down South
How Can I Fix This Weared Out Alone

Weavers, Curly (Decca)
Sometimes Mama
Two-Paced Woman

Weber, Marek (Victor)
My Treasure

Weems, Ted (Decca)
Picollo Pete

Welk, Lawrence (Decca)
South

Wheatstraw, Peetie (Decca)
Southern Girl Blues
Separation Day Blues
Old Organ Blues

Wheeler, "Doc" (Bluebird)
Who Threw the Whiskey in the Well
Keep Jumpin'

White, Beverly (Deacon)
Hot Bread
If Things Don't Get Better (I'm Gonna Make a Change)
Don't Stop Now!
My Baby Comes First
With Me

Whitman, Paul (Capitol)
Trav'lin Light
You Were Never Loveret

Whiting, Margaret (Capitol)
That Old Black Magic
My Ideal
Without Love

Wilfahrt, John "Whooppe" (Decca)
Unita Polka
Twin City Schottische

Williams, Mary Lou (Brunswick)
Drag 'Em
Night Life

Williams, Sonny Boy (Bluebird)
She Don't Love Me That Way
Black Panty Blues

Williams, Sonny Boy (Brunswick)
Rubber Bounce
Reverse the Changes
Savoy Is Jumpin'
Honey, It Must Be Love

Wills, Bob (Okeh)
Let's Ride With Bob
Ten Years
My Confession
Whose Heart Are You Breaking Now?
Miss Molly
Home in San Antonio

Wood, Jerry (Beacon)
I'm Getting Tired
Why Don't You Fall In Love With Me?
Everybody Ev'ry Payday
March for the New Infantry

Woods, Oscar (Decca)
Evil Hearted Woman Blues

Wyble, Bernie (Standard)
Hold in Your Sock
Rag Man

Young, Victor (Decca)
Bavel's Roseto

Zumstein, Charles (Decca)
(See U. S. Army)

--- Y ---

Taylor, Montana (Brunswick)
Detroit Rocks
Indiana Avenue Stomp

Teagarden, Jack (Decca)
Prelude to the Blue Sluts
The Bluto Have Got Me

Templeton, Alex (Decca)
Warsaw Concerto

Teixeira, Patricio (Victor)
Nao Tenho Lagrimas

Tharpe, Sister Rosetta (Decca)
All Over This World
What He Done To Me
I Want a Tall Skinny Papa
Shout, Sister, Shout!

Thornhill, Claude (Columbia)
I'm Getting Tired So I Can Sleep
Rock-a-Bye Bay

The Three Shades and Four Dreamers (Capitol)
From Twilight 'Til Dawn
Lovely Hannah

Todd, Dick (Bluebird)
When the Lights Go On Again
I'm Old Fashioned

Tolbert, Skeets (Decca)
Hey, Man! Hey, Man!
C. O. D.

Trues, Corporal Philip (Decca)
(See U. S. Army)

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

Tucker, Tommy (Okeh)
Conchita, Margarita, Lolita, Pepita, Rosita,
Juanita Lopez
Kille Kille
Everybody Ev'ry Payday
March for the New Infantry
There Will Never Be Another You
Just As Tho You Were Here

--- U ---

U. S. Army (Decca)
American Eagles
Army's Made a Man Out Of Me
How About a Cheer for the Navy
I Left My Heart at the Stage Door Cantina
I'm Getting Tired So I Can Sleep
Oh, How I Hate to Get Up in the Morning
Overture to "This Is the Army"
What the Well-Dressed Man in Harlem Will Wear

Uqullas, Ruben and Plutarco (Victor)
Ay! Dame tu Corazon

Uruga, Peter (Decca)
Bunnyside Polka
Summer Night

Valdes, Miguelito (Decca)
Bim Bam Boom (Bim Bam Bam)
Carmenita-Afro Cuban
Rica Pulpa
Zarabanda
Nague
Drume Negritx
Oye Negra
Semaneka

Valente, Caterina and Frances (Victor)
Gato Libre
Margarita

--- V ---

Vallee, Rudy (Victor)
As Time Goes By
Deep Night
My Time Is Your Time
Stein Song
Vieni...Vieni
Whitenpoof Song
Life Is Just a Bowl of Cherries
Kitty From Kansas City
I'm Just a Vagabond Lover

Vargas, Pedro (Victor)
Guadalupe Chiquinquirena

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Stars and Stripes Forever
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The Fighting Quartermaster Corps
We've Got a Job To Do

Washboard Sam (Bluebird)
River Ship Mamma
How Can I Love You?
Good Old Cabbage Greens
Stop and Fix It

Waters, Ethel (Decca)
Miss Otis Regrets
Moonglow
Give Me a Heart to Sing To
I Ain't Gonna Sin No More
Dinah
You're Leaving to Leave the Old Home,
Jim
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I'll Get Along Somehow
When It's Sleepy Time Down South
How Can I Fix This Weared Out Alone

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Sometimes Mama
Two-Paced Woman

Weber, Marek (Victor)
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Welk, Lawrence (Decca)
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That Old Black Magic
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Wilfahrt, John "Whooppe" (Decca)
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Reverse the Changes
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Ten Years
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Whose Heart Are You Breaking Now?
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Why Don't You Fall In Love With Me?
Everybody Ev'ry Payday
March for the New Infantry

Woods, Oscar (Decca)
Evil Hearted Woman Blues

Wyble, Bernie (Standard)
Hold in Your Sock
Rag Man

--- Y ---

Young, Victor (Decca)
Bavel's Roseto

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

**ONE OF THE FINEST CATALOGS!**

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

**DISTRIBUTORS FROM COAST TO COAST**

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

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

Distributors: There are still a few open territories!

---

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

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

---

**MUSICRAFT CORPORATION**

40 West 46th Street
New York, N.Y.
THE HOTTEST NOVELTY BAND IN SHOW BIZ

THE HOOSIER HOT SHOTS

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

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

HOTTEST IN PERSON
Aug. 15—Memphis
24,000 people—2 performances
June 15—Baltimore
10,000 people—New Record

Aug. 22—Memphis
26,000 people—2 performances

OVER 3,000,000 DISKS SOLD TO DATE
ON OKeh RECORDS

The ORIGINAL Hoosier Hot Shots
OFTEN IMITATED—NEVER EQUALED

HOTTEST IN PICTURES
CURRENTLY STARRED
REPUBLIC'S HOOSIER HOLIDAY
Back to Hollywood Again This Fall For Two More Pictures

YOUR BEST BOX-OFFICE BET

Personal Appearances
KENNETH H. TRIESCH
6633 North Le Mol Ave.
Chicago

Radio
WADE AGENCY
209 W. Washington St., Chicago

Pictures
MORRIS HAMBLING
Hollywood

Contact
Contact
Contact

www.americanradiohistory.com
By NAT GREEN

"LIKE rural rhythm" runs the refrain of a popular ditty satirizing hillbilly music. Poking fun at the hillbillies is a favorite pastime of the intelligentsia and even some of society's sub-stratas, but the rural rhythmites go blissfully along with satisfied smiles on their kisser and coins that jingle, jangle, jingle in their kicks. And why not? Their public numbers well into the millions and is not stingy in giving out moola for mountain music, making many of the "git" strummers and tonsil tittillators preferred customers of Uncle Sam along about March 15.

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

(Continued on page 102)
On Okeh Records

Current Top Hits

Don't Make Me Go to Bed and I'll Be Good  Okeh 6704
I'll Reap My Harvest in Heaven

Fire Ball Mail  Okeh 6685
Night Train to Memphis
Low and Lonely  Okeh 6693

On the Air Every SATURDAY Night

WSM
Grand Ole Opry

Top Folk Program on the Air

for

Prince Albert Tobacco

NBC-Coast to Coast-Full Network

Now in Hollywood
Making Picture for Republic Studios
ACUFF-ROSE PUBLICATIONS
Publishing the outstanding folk songs and popular hits of America

WITH TEARS IN MY EYES
The folk ballad that's sweeping the nation

WHOSE HEART ARE YOU BREAKIN' NOW?
By Floyd Jenkins

PINS AND NEEDLES
(In My Heart)
By Floyd Jenkins

THE PRECIOUS JEWEL
By Roy Acuff

I'LL REAP MY HARVEST IN HEAVEN
By Floyd Jenkins

LOW AND LONELY
By Floyd Jenkins

ACUFF ROSE PUBLICATIONS
2403 Kirkman Ave.
Nashville, Tenn.

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

RECORDINGS
The Billboard 1943 Music Year Book  Page 107

www.americanradiohistory.com
HILLBILLIES

(Continued from page 99)

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

The personal-appearance field, highly developed only in the last few years, has proved a gold mine to many artists, as well as to the promoters handling the shows. While there have been many new entrants into the field, the more important shows still are handled by a few men who have made a specialty of hillbilly personal appearances. Earl Kurtze, George Ferguson and Dick Bergen, of WLS Artists’ Bureau, probably provide more talent than any others. With the stars of the National Barn Dance to draw upon, they are in an advantageous position and have been very successful. In the South the leaders have been Oscar Davis and Hal Burns, whose units, built with two or three widely known radio artists surrounded by lesser known people, often from stations in the territory played, have played to phenomenal success. Usually a large auditorium is necessary to handle the crowds who clamor to see their favorites. One of the Davis-Burns Monts. in Dallas grossed $4,470 the first day and $5,780 the second. At Nashville the unit drew 20,000 people to four shows in one day. A Davis-Jamboree in the Auditorium at Little Rock, Ark., last fall played to $8,200 in one day, giving three shows. Foreman Phillips has been highly successful on the West Coast. His Los Angeles County Barn Dance at Venice Pier ballroom gained such popularity that Phillips has extended his activities to other California cities. WLW Promotions, Cincinnati, has had many amazing one-day stands, biggest of which was at the Lyric Theater, Indianapolis, with a gross of $15,768.40.

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

Capacity Crowds and Astonishing Grosses

The daily “take” of some radio hillbilly artists is astonishing. The Hoosier Hot Shots, five-piece combo using homemade musical instruments, frequently gross from $3,000 to $5,000 on one-day stands. On a recent date at a Baltimore park last year they played to $4,200, and at the small town of Reedbury, III., their one-day gross was $5,000. Lulu Belle and Scotty, who for years have gravitated between WLS, Chicago, and WLW, Cincinnati, are in constant demand for p. a. s, for which they command $800 a day and transportation. Roy Acuff, featured on the “Grand Ole Opry” on WSM, Nashville, has a tremendous following, and last year had a gross income of close to $200,000. Louise Massey and the Westerners, Patsy Montana, Girls of the Golden West, Roy Rogers, Sons of Pioneers and John Lair’s picture for Columbia and are to make several more this year. Weaver Brothers and Elviry,

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

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

The Hoosier Hot Shots have many records to their credit and sales are well over the million mark. The boys have just completed a one of the few hillbilly groups whose fame was made in vaude rather than radio, are favorites on records and in pictures.

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

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

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

The Hoosier Hot Shots Have Plenty Devotees
America's Favorite Folk Artists

Lulu Belle and Scotty

FAVORITES

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

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

ON THE SCREEN
CURRENTLY FEATURED
"Swing Your Partner"
for
REPUBLIC
See you soon in
"National Barn Dance"
for
PARAMOUNT STUDIOS

ON PERSONAL APPEARANCES
This team probably holds more records for attendance in theatres, fairs and auditoriums than any other team in radio.
### BEST SELLING RECORDS

Compiled from The Billboard's Music Popularity Chart—
September 5, 1942, through September 11, 1943.

<table>
<thead>
<tr>
<th>Name of Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALL OR NOTHING AT ALL</td>
<td>Frank Sinatra</td>
</tr>
<tr>
<td>AMEN</td>
<td>Harry James</td>
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<tr>
<td>AS TIME GOES BY</td>
<td>Abe Lyman</td>
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<tr>
<td>BRAZIL</td>
<td>Woody Herman</td>
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<tr>
<td>COMIN' IN ON A WING AND A PRAYER</td>
<td>Xavier Cugat</td>
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<tr>
<td>DAYBREAK</td>
<td>Tommy Dorsey</td>
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<tr>
<td>DEARLY BELOVED</td>
<td>Glenn Miller</td>
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<tr>
<td>DER FUEHRER'S FACE</td>
<td>Spike Jones</td>
</tr>
<tr>
<td>DON'T GET AROUND MUCH ANYMORE</td>
<td>Ink Spots</td>
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<tr>
<td>FOR ME AND MY GAL</td>
<td>Judy Garland</td>
</tr>
<tr>
<td>HE'S MY GUY</td>
<td>Gene Kelly</td>
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<tr>
<td>HE WEARS A PAIR OF SILVER WINGS</td>
<td>Harry James</td>
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<tr>
<td>I HAD THE CRAZIEST DREAM</td>
<td>Harry James</td>
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<tr>
<td>I HEARD YOU CRIED LAST NIGHT</td>
<td>Harry James</td>
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<tr>
<td>I LEFT MY HEART AT THE STAGE DOOR CANTER:</td>
<td>Sammy Kaye</td>
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<td></td>
<td>Charlie Spivak</td>
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<td>I LIVE IN YOUR MIND</td>
<td>Harry James</td>
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<td>IT CAN'T BE WRONG</td>
<td>Haymes</td>
</tr>
<tr>
<td>IT'S ALWAYS YOU</td>
<td>Song Spinners</td>
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<tr>
<td>IT STARTED ALL OVER AGAIN</td>
<td>Tommy Dorsey</td>
</tr>
<tr>
<td>I'VE HEARD THAT SONG BEFORE</td>
<td>Harry James</td>
</tr>
<tr>
<td>JINGLE, JANGLE, JINGLE</td>
<td>Kay Kyser</td>
</tr>
<tr>
<td>JOHNNY ZERO</td>
<td>Song Spinners</td>
</tr>
<tr>
<td>JUKE BOX SATURDAY NIGHT</td>
<td>Glenn Miller</td>
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<tr>
<td>JUST AS THO YOU WERE HERE</td>
<td>Tommy Dorsey</td>
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<tr>
<td>KALAMAZOO</td>
<td>Glenn Miller</td>
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<tr>
<td>LET'S GET LOST</td>
<td>Vaughn Monroe</td>
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<tr>
<td>MANHATTAN SERENADE</td>
<td>Harry James</td>
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<tr>
<td>MR. FIVE BY FIVE</td>
<td>Harry James</td>
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<tr>
<td>MOONLIGHT BECOMES YOU</td>
<td>Glenn Miller</td>
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<tr>
<td>MURDER! HE SAYS</td>
<td>Bing Crosby</td>
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<tr>
<td>MY DEVOTION</td>
<td>Vaughn Monroe</td>
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<tr>
<td>PAPER DOLL</td>
<td>Charlie Spivak</td>
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<tr>
<td>PISTOL PACKIN' MAMA</td>
<td>Al Dexter</td>
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<tr>
<td>PRaise THE LORD AND PASS THE AMMUNITION</td>
<td>Kay Kyser</td>
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<tr>
<td>SERENADE IN BLUE</td>
<td>Glenn Miller</td>
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<tr>
<td>SUNDAY, MONDAY OR ALWAYS</td>
<td>Bing Crosby</td>
</tr>
<tr>
<td>STRICTLY INSTRUMENTAL</td>
<td>Harry James</td>
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<tr>
<td>STRIP POLKA</td>
<td>Johnny Mercer</td>
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<tr>
<td>TAKE ME</td>
<td>Tommy Dorsey</td>
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<tr>
<td>TAKING A CHANCE ON LOVE</td>
<td>Benny Goodman</td>
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<tr>
<td>THAT OLD BLACK MAGIC</td>
<td>Glenn Miller</td>
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<tr>
<td>THERE ARE SUCH THINGS</td>
<td>Freddie Slack</td>
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<tr>
<td>VELVET MOON</td>
<td>Tommy Dorsey</td>
</tr>
<tr>
<td>WHEN THE LIGHTS GO ON AGAIN</td>
<td>Vaughn Monroe</td>
</tr>
<tr>
<td>WHO WOULDN'T LOVE YOU?</td>
<td>Bing Crosby</td>
</tr>
<tr>
<td>WHY DON'T YOU DO RIGHT?</td>
<td>Benny Goodman</td>
</tr>
<tr>
<td>WHY DON'T YOU FALL IN LOVE WITH ME?</td>
<td>Dinah Shore</td>
</tr>
<tr>
<td>YOU'LL BE SO NICE TO COME HOME TO</td>
<td>Johnny Long</td>
</tr>
<tr>
<td>YOU'LL NEVER KNOW</td>
<td>Willie Kelly</td>
</tr>
</tbody>
</table>

**IN PICTURES**

- See you soon in another outstanding picture

**IN PERSONAL APPEARANCES**

- Houston, Texas—April, 1943
- Baltimore, Maryland—June, 1943
- Detroit, Michigan—March, 1943
- Toledo, Ohio—February, 1943

**ON THE AIR “Hi, Pardner!”**

WLS National Barn Dance

**IN RECORdS**

- Republic
- Decca Records

**IN PICTURES**

- "Colorado Sun Set"

**CONTACT**—WLS Artists Bureau

---

**RECORDINGS**

- "I Want To Be a Cowboy Sweetheart"
- "Sunny San Antone"
- "Deep in the Heart of Texas"
- "Hi, Pardner!"
A Program for Peacetime Music of United Nations

A ONE form of celebration of the final smashing of the Axis by the Allies, the State Department has suggested a concert of specially chosen United Nations compositions, and has lined up a tentative program from works by top classic composers of each nation.

The program consists of excerpts from Beethoven's "Fifth" and "Ninth Symphonies"; Smetana's "Bohemia" for Czechoslovakia; Shostakovich's "Song of the United Nations" and a choice between Tchaikovsky's "Marche Slave" and "Pathetique Symphony" as Russia's contribution. The "Marseillaise" heads the French group with excerpts from Berlioz's "Requiem," Cesar Franck's "Pice Heroique" and Bizet's "Agnus Dei." China's lack of known symphonic scores limits this country's inclusion to two war items, "March of the Volunteers" and "Chee Lai (Arie)." England's share is the "Hallelujah Chorus." from Handel's "Messiah." while America is to be represented by the La Touche-Robinson "Ballad for Americans," "America the Beautiful," "Old Hundred" and "Home, Sweet Home."

This program was dissected recently by The New York World-Telegram's music critic, Louis Biancolli, who criticized some of the entries and suggested replacements or additions. He praised the Beethoven entry as "rightly included as the legacy of freedom-loving mankind ... restoring one more free exile to a voice in world democracy."

Other amended choices for the Russian group, according to Biancolli, were the final movements of either Shostakovich's "Fifth" or "Seventh" symphonies and Glazounoff's "Stenka Razin." He had little criticism of the French group, but in the English section thought Elgar's "Pomp and Circumstance" was worth a place, and for America urged the inclusion of Sousa's "Stars and Stripes Forever" and Victor Herbert's "American Rhapsody,"

San Fernando Valley Times: Record news; popular reviews.
Oakland
Oakland Post: Record news; popular reviews.
Ohio Union: Record news; popular and classical reviews.
San Francisco
San Francisco Call-Bulletin: Record news; classical and popular reviews.
San Francisco Examiner: Classical reviews.
San Francisco Chronicle: Record news; popular reviews.
San Francisco News: Record news, popular and classical reviews.

COLORADO
Lamar
Lamar News: Record news; popular and classical reviews.

CONNECTICUT
Bridgeport
Bridgeport Herald: Record news; popular and classical reviews.
Bridgeport Post: Record news; popular and classical reviews.

Bristol
Bristol Press: Record news.

Hartford
Hartford Courant: Popular and classical reviews.

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**RECORDINGS**

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The Billboard 1943 Music Year Book - Page 105
Newspapers Using Record Reviews and News —

(Continued from page 105)

PERU
Linton Linton Tribune: Record news.
Huntington Huntington News: Record news.
FORT WAYNE
Fort Wayne News-Sentinel: Record news; popular and classical reviews.
Greensburg
Columbus Dispatch: Record news; popular and classical reviews.
South Bend Tribune: Record news.

MICHIGAN
Columbus

Detroit News-Journal: Record news.
Detroit Detroit Free Press: Record news; popular and classical reviews.
Detroit News: Popular and classical reviews.
Detroit Times: Popular and classical reviews.

GRAND RAPIDS
Grand Rapids Herald: Record news (occasionally); popular and classical reviews.

GREENVILLE
Greenville News: Record news; popular and classical reviews.

Lansing Lansing State Journal: Record news; popular and classical reviews.

PORT HURON
Port Huron Times Herald: Popular and classical reviews.

SOUTH HAVEN
South Haven Tribune: Record news.

MINNESOTA
Minnapolis

Duluth Duluth Herald & News-Tribune: Record news; popular and classical reviews.

MINNESOTA
Minneapolis Minneapolis Sunday Tribune: Popular and classical reviews.

MISSOURI
Kansas City

Lacoma Lacoma Citizen: Record news.

NEW HAMPSHIRE
Leominster Leominster Citizen: Record news (occasionally).

NEW JERSEY
Atlantic City Atlantic City Press Union: Record news; popular and classical reviews.
Camden Camden Post-Record: Record news; popular and classical reviews.
Lakewood Lakewood Record: Record news; popular and classical reviews.
Long Branch E.D. De Witt: Record news.

NEW YORK
Buffalo Buffalo Courier-Express: Record news; popular and classical reviews.
Buffalo Evening News: Record news; popular and classical reviews.
New York Polish Everybody's Daily Record: Record news.
Herkimer Herkimer Telegram: Record news.

NEW YORK
Queens Queens Ledger: Record news; popular and classical reviews.

NEW YORK
Worcester Worcester Telegram & Gazette: Record news; popular and classical reviews.

NORTH CAROLINA
Asheville Asheville Citizen Times: Record news (occasionally).
Greensboro Greensboro News: Record news; popular and classical reviews.

RUMP HIGH POINT
High Point Enterprise: Record news; popular and classical reviews.

Raleigh News: Classical reviews.
Raleigh Observer: Classical reviews.

Salisbury Salisbury Post: Record news.

SHELB
Shelby Shelby Star: Record news.

WINSTON-SALEM
Journal & Sentinel: Record news; popular and classical reviews.

OHIO

Akron Akron Beacon Journal: Record news; popular and classical reviews.

Cincinnati Cincinnati Post: Record news; popular and classical reviews.
Cincinnati Times Star: Popular and classical reviews.

Cleveland Plain Dealer: Record news; popular and classical reviews.
Cleveland News: Record news; popular and classical reviews.
Cleveland Press: Record news; popular and classical reviews.

COLOMBUS
Columbus Dispatch: Popular and classical reviews.
Columbus Sunday Star: Record news; popular and classical reviews.
Columbus State Journal: Popular reviews.

COVINGTON
Covington Cincinnati Post: Record news; popular and classical reviews.

DAYTON
Dayton Dayton Herald: Record news; popular classical reviews.

Martins Ferry Martins Ferry Times: Record news; popular and classical reviews.

Youngstown Youngstown Vindicator Telegram: Popular news; classical reviews.

ZENESVILLE
Zanesville Evening Times Record: Record news.

OKLAHOMA

Oklahoma City Oklahoman and Times: Record news; popular and classical reviews.

TULSA
Tulsa World: Record news; popular and classical reviews.

OREGON

PORTLAND
Portland The Oregonian: Popular and classical reviews.

PENNSYLVANIA

Altoona Altoona Tribune: Record news; classical reviews.

Butler Butler Eagle: Record news.

Donora Donora Herald-American: Record news; popular and classical reviews.

EASTON
Eston Easton Post Free Press: Record news.

Eric Eric Dispatch-Herald: Record news; popular and classical reviews.

Lakewood Lakewood Telegram: Record news.

NANTICOKE
Nanticoke Press: Record news; popular and classical reviews.

Philadelphia Philadelphia Press: Record news; popular and classical reviews.

PITTSBURGH
Pittsburgh Post: Record news; popular and classical reviews.
Pittsburgh Sun Telegraph: Popular and classical reviews.
Pittsburgh Post-Tribune: Record news.

ROHDE ISLAND

PROVIDENCE,
PROVIDENCE, PROVIDENCE Tribune: Record news.

SOUTH CAROLINA
COLUMBIA

The State: Record news; popular and classical reviews.

TENNESSEE

KNOXVILLE
Knoxville News-Sentinel: Record news; popular and classical reviews.

MEMPHIS
Memphis Commercial Appeal: Record news; popular and classical reviews.

TEXAS

Amarillo Amarillo Globe and Sunday News Globe: Record news; popular classical reviews.

Amarillo Times: Record news.

ATLANTA
Atlanta Atlanta Constitution: Popular and classical reviews.

DALLAS
Dallas Times: Record news; popular and classical reviews.

GALVESTON
Galveston Daily News: Record news; popular and classical reviews.

PERTH AMBOY
Perth Amboy Times: Record news; popular and classical reviews.

SAN ANTONIO
San Antonio Express: Popular and classical reviews.

UTAH

Ogden Ogden Standard Examiner: Record news; popular and classical reviews.

SALT LAKE CITY
Salt Lake City Deseret News: Record news; popular and classical reviews.

The Telegram: Record news (occasionally).

THE TRIBUNE: Record news; popular and classical reviews (occasionally).

VIRGINIA

Virginia Pilot: Record news; popular and classical reviews.

WASHINGTON

Anacortes Anacortes Record: Record news.

Seattle Seattle Intelligencer: Record news; classical reviews.

TACOMA
Tacoma Times-News Tribune: Record news; classical reviews.

WALLA WALLA
Walla Walla Bulletin: Record news; classical reviews.

W. VIRGINIA

Charleston Charleston Gazette: Record news; popular classical reviews.

Charleston Post: Record news; popular and classical reviews.

CLEVELAND
Cleveland News: Record news; popular and classical reviews.
Grafton Grafton Sentinel: Record news.

Huntington The Huntington News: Record news; popular and classical reviews.

PARKERSBURG
Parkersburg News: Record news; popular and classical reviews.

WISCONSIN

Madison Madison Capital Times: Record news; popular and classical reviews.

Wisconsin State Journal: Record news; popular and classical reviews.

MILWAUKEE
Milwaukee Journal: Record news; classical reviews.
The Milwaukee Sentinel: Classical reviews.

SUPERTelegram: Record news; popular and classical reviews.

PHILIPPINE ISLANDS

Honolulu Honolulu Advertiser: Record news; popular and classical reviews.
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Siberian Singers—Victor Classical
Silver, Monroe—Beacon Popular
Silver, Moe—Beacon Popular
Sims, Steve—Victor International
Sims, Ginny—Okeh Popular
Sinta, Frank—Columbia Popular
Six Hits and a Miss—Capitol Popular
Skyles, Bob—Decca Folk Tune
Smith, Freddie—Capitol Popular
Smith, Kate—Columbia Popular
Smith, Pinetop—Brunswick Jazz
Song Spinners—Decca Popular
Speckled Red (Rufus Perryman)—Brunswick Jazz
Spitalny, Paul—Columbia Popular
Spivak, Charles—Columbia Popular
Stabile, Dicky—Decca Popular
St. Louis Jimmy—Bluebird Race Tunes
St. Louis Symphony Orchestra—Victor Classical
Standard Salon Orchestra—Standard Popular
Steber, Eleanor—Victor Classical
Stein, Suzanne—Columbia Masterworks
Stevens, Rise—Columbia Masterworks
Stewart, Rex—Bluebird Popular
Stock, Dr. Frederick—Victor Classical and Columbia Masterworks
Stokowski, Leopold—Victor Classical and Columbia Masterworks
Sula's Musette Orchestra—Continental
Sullivan, Maxine—Decca Popular
Svec, Ada—Victor International
Swarnhout, Gladys—Victor Classical
Syles, Roosevelt—Okeh Race
Santo, Gyula—Victor International
Siéjat, Joseph—Columbia Masterworks
Temboraul, Noell—Victor International
Tampa Red—Bluebird Race Tunes
Taro, Val, Musette Orchestra—Continental
Tatum, Art—Decca Popular
Tauber, Richard—Decca Personality
Taylor, Montana—Brunswick Jazz
Tesgarden, Jack—Decca Popular
Texas Rangers—Okeh Folk Tunes
Texas Wanderers—Decca Folk Tunes
Tharpe, Sister—Decca Popular & Sepia
The Jitterbugs—Continental
The Jubilees—Beacon—Spiritual Singers
Thibault, Conrad—Victor Classical
Thomas, John Charles—Victor Classical
Thomas, Thomas L.—Victor Classical
Thorborg, Kerstin—Victor Classical
Thorhild, Claude—Columbia Popular
Tibbett, Lawrence—Victor Classical
Tilton, Martha—Capitol Popular
Tichy—Victor International
Tobacco Tags—Bluebird Folk Tunes
Todd, Dick—Bluebird Popular
Toiberti, Sketsu—Decca Sepia
Toronto Symphony Orchestra—Victor Classical
Toscanini, Arturo—Victor Classical
Troubly, Helen—Victor Classical
Trotter, John Scott—Decca Popular
Tubb, Ernest—Decca Folk Tunes
Tucker, Orrin—Columbia Popular
Tucker, Tommy—Okeh Popular
Tumina, Josephine—Victor Classical
United States Army—Decca Popular
Uquillas, Ruben and Plutarco—Victor International
Urry's Peter—Decca Popular
Valente, Canceres and Frances—Victor International
Vagabonds, Four—Bluebird Popular
Vaislade, Jean—Victor International
Vales, Rudi—Decca Popular
Yalee, Rudy—Victor Popular
Vargas, Pedro—Victor International
Varnay, Astrid—Columbia Masterworks
Veldes, Emilia—Victor International
Vern, Milan—Victor International
Vielkand, Florence—Munich Masterworks
Vigorini, Enrico—Columbia Masterworks
Vigorini, Emilia—Columbia Popular
Villarino, Jeronimo—Munich Masterworks
Voskany, & Babin—Victor Classical
Waters, Ethel—Decca Popular
Wain, Bea—Bluebird Popular
Waldeins Orchestra—Victor International
Walter, Cindy—Decca Folk Tunes
Walker, Wily & Gene Sullivan—Okeh Folk Tunes
Walker, "Fats"—Bluebird Popular
Walker, Bruno—Columbia Masterworks
Wanat, Jan—Victor International
Wann, Lois—Musicraft Classical
Waring, Fred—Decca Popular
Warran, Leonard—Victor Classical
Washington Sam & His Washboard Band—Bluebird Race Tunes
Waters, Ethel—Decca Popular
Wayne, Jerry—Beacon Popular
Weaver, Curly—Decca Race Tunes
Weber, Marek—Columbia Popular
Weber, Marek—Victor International
Weedwicke, Joseph—Columbia Masterworks
Weems, Ted—Decca Popular
Wegel, Jolla and Henry—Victor International
Weinrich, Carl—Munich Masterworks
Weiss, Karl—Victor International
Wilk, Lawrence—Decca Popular
The Westerners—Okeh Folk Tunes
Westminster Choir—Columbia Masterworks
Wheatstraw, Pooles—Decca Race Tunes
Wheeler, "Doc," and His Sunset Orchestra—Bluebird Popular
White, Beverly—Beacon Popular
White, Lew—Bluebird Popular
Whiteman, Paul—Capitol Popular
Whiteman, Paul—Decca Personality
Whiting, Margaret—Capitol Popular
Wilfahrt, John "Whoopie"—Decca Popular
Williams, Joe—Bluebird Race Tunes
Williams, Mary Lou—Brunswick Popular
Williams, Sonny Boy—Decca Sepia
Winstead, "Sonny Boy"—Bluebird Race Tunes
Wills, Bob—Okeh Folk Tunes
Wills, Johnny Lee—Decca Folk Tunes
Wilson, Meredith—Decca Popular
Wilson, Ted—Columbia Popular
Wittman, Joe—Bluebird Race Tunes
Wood, Barry—Bluebird Popular
Woods, Oscar—Decca Race Tunes
Wylie, Bernie—Standard Popular
Young, Victor—Decca Popular
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"STAR SPANGLED RHYTHM"
a Paramount Picture
"HIT PARADE OF 1943"
a Republic Picture

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The Billboard 1943 Music Year Book Page 119
Ken Videto
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Eugene P. O'Fallon, Inc. (KFEL)
Albany Hotel
Denver, Colo.
Pearl-Tone Recording Studios
Plymouth Building
Des Moines 9, Ia.
George Logan Price, Inc.
946 South Normandie Avenue
Los Angeles, Calif.
Radio Transcription Co. of America, Ltd.
Hollywood Boulevard and Cosmo Street
Hollywood, Calif.
Reeves Sound Studios
1600 Broadway
New York
Rodeheaver-Bennett Radio Production
Daily News Building
Chicago, Ill.
Saltimbanca Radio Advertisers
812 South Western Avenue
Chicago, Ill.
Edward Sloman Productions
8782 Sunset Boulevard
Hollywood, Calif.
J. Hall Smith Recording Studios
Madison Theater Building
Detroit, Mich.
Harry Smith Recordings
2 West 46th Street
New York
Sound Workshop
445 South La Cienega Boulevard
Los Angeles, Calif.
Standard Radio, Inc.
6404 Hollywood Boulevard
Hollywood 28, Calif.
United Sound Systems
5840 Second Boulevard
Detroit, Mich.
United States Recording Co.
1121 Vermont Ave., N. W.
Washington 5, D. C.
United Transcribed System
350 Rockefeller Plaza
Toronto, Ont.
Universal Recording Co., Inc.
1270 Sixth Avenue
New York
Ura Recording Studio
215 West 34th Street
New York
World Broadcasting System, Inc.
711 Fifth Avenue
New York 22
World High Fidelity Recording, Inc.
1159 St. Lawrence Boulevard
Montreal, Que.
Frederic W. Ziv, Inc.
2436 Reading Road
Cincinnati, O.
WOR Recording Studios
1440 Broadway
New York 18

MEN OF MELODY
featuring
CHAREE MOYSE
Vocalist
★ RICO & MURPHY ... Humor & Comedy
A VERSATILE BAND STYLED EXCLUSIVELY FOR HOTELS
AND SMART SUPPER CLUBS
CURRENTLY SETTING NEW RECORDS
ANSLEY HOTEL
ATLANTA, GEORGIA
★ ★ ★ ★ ★
FOR M. C. A. ★ ★ ★ ★ ★

THE STAUFFER TWINS
DORIS and DAPHNE
featuring
TWIN PIANOS
SOLO and DUO VOCALS
SOLOVOX

The Billboard 1943 Music Year Book Page 121
HE WEARS A PAIR OF SILVER WINGS ...................... Kay Kyser

DINAH'S DREAM ........................................ Dinah Shore

ABE LYMAN ............................................ Abe Lyman

ALR ....................................................... Alvin Rey

GUY LOMBARDO ....................................... Guy Lombardo

BENNY GOODMAN ..................................... Benny Goodman

I HAD THE CRAZIEST DREAM ......................... Harry James

I HEARD YOU CRIED LAST NIGHT ............... Harry James

DICK HAYMES ......................................... Dick Haymes

IN MY ARMS ........................................... Tommy Dorsey

IN THE BLUE OF THE EVENING ............... Tommy Dorsey

FRANK SINATRA .................................... Frank Sinatra

IT CAN'T BE WRONG .................................. Allen Miller

FOUR VAGABONDS .................................. Four Vagabonds

ROSE LEONARD ....................................... Rose Leonard

DICK HAYMES ......................................... Dick Haymes

IT'S ALWAYS YOU ..................................... Tommy Dorsey

BING CROSBY ......................................... Bing Crosby

BENNY GOODMAN ................................... Benny Goodman

I'VE HEARD THAT SONG BEFORE ................. Harry James

JOHNNY ZERO .......................................... Johnny Zero

SONG SPINNERS ...................................... Song Spinners

JOHNNY JONES ......................................... Johnny Jones

KALAMAZOO ............................................ Glenn Miller

JIMMY DORESY ........................................... Jimmy Dorsey

LET'S GET LOST ....................................... Vaughn Monroe

KAY KYSER ............................................. Kay Kyser

DICK HAYMES ......................................... Dick Haymes

MANHATTAN SERENADE .................................. Tommy Dorsey

JIMMY DORESY ........................................... Jimmy Dorsey

HARRY JAMES ......................................... Harry James

MR. FIVE BY FIVE ..................................... Harry James

ANDREW BIRDERS .................................... Andrew Birters

FREDIE SLEK .............................................. Freddie Slack

MOONLIGHT BECOMES YOU ......................... Bing Crosby

GLEN MILLER .......................................... Glenn Miller

HARRY JAMES ......................................... Harry James

MURDER! HE SAYS ................................... Dinah Shore

JIMMY DORESY ........................................... Jimmy Dorsey

VAUGHN MONROE ...................................... Vaughn Monroe

KING SISTERS .......................................... King Sistars

CHARLIE SPIVAK ....................................... Charlie Spivak

PAPER DOLL ........................................... Mills Bros.

PISTOL PACKIN' MAMA ..................................... Al Dexter

PASS THE AMMUNITION ................................... Al Dexter

PRAISE THE LORD AND PASS THE AMMUNITION ......... Al Dexter

THAT OLD BLACK MAGIC .............................. Glenn Miller

JUDY GARLAND .......................................... Judy Garland

FREDDIE BLACK ......................................... Freddie Black

CHARLIE BARNET ....................................... Charles Barnet

NORACE HETTI .......................................... Norace Hettid

GORDON JENKINS ....................................... Gordon Jenkins

THERE ARE SUCH THINGS ......................... Tommy Dorsey

THERE'S A STAR-SPIELED BANNER WAVING SOMEPLACE ....... Tommy Dorsey

ELTON BROWN .......................................... Elton Britt

VELVET MOON ......................................... Harry James

VAUGHN MONROE ...................................... Vaughn Monroe

LUCY MILLIOND .......................................... Lucky Miller

DICK TOLL .............................................. Dick Todd

WHITE CHRISTMAS .................................... Bing Crosby

FREDDY MARTIN ....................................... Freddy Martin

CHARLIE SPIVAK ....................................... Charlie Spivak

WHO WOULDN'T LOVE YOU? ......................... Kay Kyser

INK SPOT ................................................ Ink Spots

FREDDY MARTIN ....................................... Freddy Martin

BENNY GOODMAN ................................... Benny Goodman

LIL GREEN ............................................... Lil Green

WHY DON'T YOU DO RIGHT? ......................... Kay Kyser

BENNY GOODMAN ................................... Benny Goodman

DICK JERGENS .......................................... Dick Jergens

JOHNNY LONG .......................................... Johnny Long

DINAH SHORE .......................................... Dinah Shore

CONNEE BOXWELL .................................... Connie Boxwell

YOU'D BE SO NICE TO COME HOME TO ......... Dinah Shore

DICK HAYMES ......................................... Dick Haymes

FRANK SINATRA ................................... Frank Sinatra

WILLIE KELLY .......................................... Willie Kelly

Joe Moseley

Johnny Kennedy

Betty Martin

Joe Moseley

Recordings Compiled from "The Billboard" Record Box Office Chart for the Week Ending September 5, 1942, through September 11, 1943.
TWO fundamental features in the "Personal Appearance" segment of operations stand out with compelling clarity. For the purposes of music they are (1) the band leader's desire to meet his public and (2) the public's desire to meet the batonist. Between these two "love-interests" is achieved the sum total of an entertainment result—soaring returns at the pay windows.

The name orker who confines his activities to radio, that is, who functions exclusively within that orbit, mighty as it is, tends to approach starvation on this sort of absentee relationship diet. Radio's great unseen audience, thru the sponsor set-up, pays the maestro well, but exclusive devotion to the airlines not only makes the stick-wielder static and even inert, but robs him of income in other directions which is available merely for the asking. Moreover, if the orker is a performer at heart to begin with, the personal appearance is a must. He can't live without it on the spiritual side. (If you think this is fancy-pants theorizing, just ask one of them.)

It is true that radio and films create names, but it's the live appearance that solidifies that reputation, enhances it, enriches it and, in general, cements talent-customer relationship. As to Old John Public, he demands his favorites in the flesh, beets to high heaven when overlords of entertainment in a given community don't give those favorites to him, shouts hosannas (but loud) when he gets his choice. For that choice he pays his money. Today that money is big, sparked by war earnings.

As long as the greenback talks and as long as the public is the monologist, so long will the band leader, and those responsible for his future and opportunities, fortify the schedules with heavy doses of in-person bookings in every branch of the entertainment firmament.

The band leader who doesn't regard the p. a. as a must, will wake up some morning to find himself a bust.

Section 5

Promoting the Personal Appearance........... 126

No band or act is more important than the promotion which is given its personal appearances. The past and present season is full of interesting examples of how p. a.'s have been sold, a few of which are highlighted in the Music Year Book round-up.

Don't Get Around Much Anymore.............. 129

The dough that used to be in one-night stands for the big name bands—is there, but not for the big names. Where the big names find their 1943-'44 money and who collects the one-night dough is the tale that's spun in this Music Year Book yarn.

Fair's Post-War Plans for Music.............. 133

Fair men, aware of the heavy drawing power of dance orchestras as entertainment features, slant post-war planning activities to new methods of promoting name bands. They're setting framework to permit fairs to take full advantage of the bands' popularity and drawing possibilities.

War Is Hell—But Not for Park Dance Biz.... 135

Fewer parks used bands during 1943—but those that did revealed smart business tactics. They weathered what might have been a disastrous season in view of transportation curtailment and manpower shortages.

Major Booking Offices...................... 137

A comprehensive and complete list of all booking offices, their branch offices and the executives who handle the acts and bands.

College Poll Winners....................... 139

Since 1938, The Billboard has conducted a poll among the country's leading colleges to determine what bands and what vocalists are the campus favorites. Here is a complete record of the poll winners from 1938 thru 1943.

Amusement Parks Using Name Bands........ 150

Each spring The Billboard takes an inventory of Amusement Parks throughout the nation. The survey reveals which use name bands, boosting the grosses throughout the park as well as in the ballroom.
Unique...Distinctive...Picturesque

AMERICA'S OWN
WORK-and-PLAY PARADISE

AT LAS VEGAS, NEVADA. America's Last Frontier Town

- RELAX, WORK and PLAY
You work only two shows nightly in Nevada's famous Ramona Rooms. Relax in the spacious Pioneer lobby. Enjoy massive twin fire places. Bask in the desert sun or on numerous sun decks adjoining shady ranch house porches. Swim winter and summer in our hotel or dude ranch pools, at Lake Mead Beach, or in the icy Colorado River. Come as you are, relax as you will, for this is truly America's own.

- EASY TO GET TO
His marquise Union Pacific cars daily plus six or seven B&O trains. Bus connections from Washington, D.C., to Las Vegas, Las Vegas to Los Angeles or Reno. Rocky Mountaineer train from Chicago stops in Las Vegas. Regular transcontinental airline schedules daily. The natural stopover from New York and Chicago to Los Angeles or from Salt Lake City, Denver, Kansas City to and from Los Angeles.

- VACATION WHILE WORKING
Golf by day, tennis by night. Swim at leisure. Ride horseback under desert moon or mountain trails by day. See 700 varieties of wild flowers at picturesque Mt. Charleston, one mile above, one hour away from the hotel.

- NEVADA'S FAMOUS RAMONA ROOM
Father Flannagan's Wishing Well, Maxine Lewis and the entertainers listed elsewhere on this page have made this entertainment spot second only to the old Coconut Grove, the Troubadors, Radio City's famous Rainbow Room, Ciro's and other such internationally known entertainment rooms.

- DIVERSIFIED ENTERTAINMENT FOR YOU
In our own corral arena 13,000 seats, horses every Sunday through fall and winter season. Prize fights at intervals. Best bass and crappie fishing in Lake Mead above Boulder Dam, best trout fishing in Colorado River below Boulder Dam. Boating and all water sports, skiing, tobogganing, sleighing at Mt. Charleston. Numerous night clubs, your favorite game of chance in our Club 21 Casino or historical downtown casinos.

Here are some of the names who have helped make the Ramona Room the most famous room of its kind in a short eight months:

ENTERTAINERS
Radio Rogues
Ethel Shatta
Martia Grace Sisters
Cross and Dunn
Donald Novis
Buster Shaver
with Olive and George
Pinky Teppin
Johnny "Scat" Davis
Matt D. Hori
Ester Cole and His Debutantes

ORCHESTRA LEADERS
Emil Coleman
Gus Marfel
Ronnie Kemper
Charlie Kaley

PERSONAL APPEARANCES
The story of Maxine Lewis is the story of a girl who was born to show business. Starting at a tender age of six, Miss Lewis has worked in every phase of show business. She has been in vaudeville, has played the smartest night clubs from coast to coast, and has been a featured radio star with such great names as Bing Crosby, Al Jolson and has been a prize-fight promoter for the Ford Hour. In between she has been a prize-fight promoter for the Ford Hour and is now playing a circus for the Ramona Room. Her rich and varied background makes her one of the youngest and most talented producers in the West. Her love for the Ramona Room has played a most important part in building the famous Nevada's famous Ramona Room.
The secret of "plus sales" is constant devotion to promotion, promotion and still more promotion—It represents the difference between just a good engagement and an over-the-top stand — Enterprise, ingenuity and initiative as reflected in the stunts and schemes of foremost maestri.

By MORRIS ORODENKER

SINCE the band business stepped up into the big business class, there has been a greater appreciation on the part of both band leaders and band buyers as to the importance of promoting an appearance—whether it be a one-night stand in a ballroom, a full-week stand at a theater or a long run at a location.

It used to be that a ballroom promoter or a theater manager would buy a band, throw an ad or two in the home-town newspaper, and then expect the throngs to storm the box office. Sure enough, the bands would attract crowds, but there was always the feeling that perhaps a few hundred more or so should have or could have turned out for the appearance. And many times, those few extra hundred cash customers might have been translated in terms of making a profit on the particular promotion or just about breaking even—and perhaps lightening the load of a loss.

In like manner, the extra take at the box office might have given the band leader a chance to run into his percentage on the engagement instead of having his pay frozen at the minimum guarantee.

The enterprising merchant, handling any type of commodity, is always looking for those "plus sales" that can be gained at little or no extra cost. Very often the "plus sales" spell the difference between a profit and a loss.

Accordingly, the band business started thinking in terms of "plus sales." Publicity, in keeping the leader's name ever before the public, was the first step in that direction. It served its particular purpose well enough. But that isn't enough. Department stores and business houses promote special sales and stunts to create more store traffic for particular days. By the same token, the bands and buyers soon found out that special stunts and ideas could create "plus sales" at the box office for any engagement.

As a result, bands became interested in merchandising their music as well as merely making it. A good showmanship idea, well planned and executed, attracted people to the box office in added numbers. Moreover, exploiting in one field of endeavor enabled all the allied fields to reap rich dividends.

Exploitation and promotion of bands' recordings not only brought increased record sales, but brought greater crowds to the ballroom, theater or location stand. A stunt promoted in connection with a theater appearance would continue to pay off in "plus sales" when the band returned a month later for a one-nighter.

A top-drawer ocean spot, a No. 1 performing animal and a leading orker furnish the ammunition to lure big coin at an in-person date. Under the exploitation set-up, "Swing and Sway," Sammy Kaye auditions Mark Huling's educated seal, Sharkey, at Atlantic City's Steel Pier. Sharkey was then in the news as the wonder seal of the Abbott-Costello film, "Par- don My Sarong." Five S's—Steel, Sammy, Sharkey and Sarong, the final S is for Shekels

New York's hepcats jump from their seats and take to the aisles during Harry James' frenzy-full engagement at the Paramount.

INGENUITY and enterprise count most with the result that many bands have been able to gain the front pages of newspapers with stories and pictures—free space at no appreciable cost to either the band leader or the band buyer. Sometimes those promotional stunts border on the "screwy" side. And sometimes they are overly serious. But at all times, they mean a bigger and better box office.

Unfortunately, the music industry has no "Academy" to hand out "Oscars" each year for those leaders who have been most engaging and enterprising in furthering their own interests—and that of the box office, too—in the
use of promotion, exploitation and showmanship ideas to "sell" the band.

Nonetheless, there have been a number of outstanding stunts that are deserving of recognition and the conferring of such accolades as these pages convey.

Earlier this year, when Stan Kenton arrived in Passaic, N. J., to play an engagement at the Central Theater, he found the city in the midst of a heated election campaign for city commissioners. Immediately, the idea was born to slate Maestro Kenton for the post of "Commissioner of Swing."

Bobbie Smith, handling the publicity for the theater, became his campaign manager. She got up sample ballots, distributing 15,000 at all the political headquarters in the city. She saw to it that these throwaways reached every business house in the city as well.

A motor car caravan with a police escort met Candidate Kenton at the city line and paraded the band—with all the political trimmings—to the theater. After the first show, the maestro was taken to the town's radio station, where he was interviewed in regard to what he would do if elected "Commissioner of Swing." His platform of promises was geared to the swing pattern, the maestro taking the stump to make the city "Jump," put every citizen in the "Groove," to get everybody on the "Beam."

In the lobby of the theater was placed a number of ballot boxes along with display signs calling attention to Kenton's candidacy and his campaign pledges. And every one turning in a vote for Kenton at the theater headquarters received an autographed picture of the maestro.

The enthusiasm whipped up by the election campaign left a marked impression at the box office. Moreover, it sustained a public interest in the Stan Kenton band that continued long after the maestro left the city.

**Miss Charm Contest as "Plus Sales" Promotion**

WHILE this particular promotion was limited to the one city for the one engagement, Phil Spitalny has developed a showmanship idea that travels right along with the all-girl orchestra. In each city visited by the Spitalny aggregation, a "Miss Charm" contest is planned.

Open only to the girls in a community, those who can play an instrument expertly or sing are given the opportunity to appear on the stage with Spitalny's "Hour of Charm" orchestra. Usually, a tie-in is made with a local newspaper to provide War Bonds as prizes with the grand winner coveting the crown of "Miss Charm" for that particular city.

A switch on the old amateur contest idea, the audience selects the most talented contestants at each performance. The finalists are all presented at the band's final performance and three auditionists are chosen the grand winners by popular acclaim of the audience.

There are no geographical limitations in arranging for any promotion. Big city or small town, showmanship will out in either place. When Harry James opened his history-making engagement at the Paramount Theater in New York City, a city salute was promoted for the maestro. Tying in with the disk jockeys at all the radio stations in the city, it made for "Home James Day" as each station devoted an entire program to the maestro and his recorded music.

**Every service camp appearance is a P. A. in that it will pay off when it's all over, over there. Each appearance requires the same build up as the it were a big coin feature. When a star like Eddie Cantor takes out Dinah Shore to a camp, it's good news for the boys and the stars.**

**Institutional Build-Ups To Merchandise Ballrooms**

SOMETIMES the promotions are entirely of an institutional nature, designed to further the interests of a particular ballroom, theater or location rather than the band itself. Along these lines, wide attention was attracted by the Wagner Dancing Academy in Philadelphia, reputed to be the first public dance hall in the East.

Marking its 50th anniversary earlier this year, Mrs. Earl Smith, daughter of the founder of the ballroom, conducted a public search for the oldest piece of promotional literature from that institution. A $50 War Bond was presented to the patron turning in the oldest piece. All the entries were placed on display in the ballroom lobby, adding a mighty nostalgic note to the anniversary celebration as well as bringing a bounty of free space in stories and pictures for the ballroom.

During the past year, all exploitation stunts and promotions were rightly slanted, for the most part, to aid in the war effort. Bond-selling stunts were countless, and others served to aid the recruiting offices in the various cities. Such efforts not only showered extra-added attention on the band or recording artist making a personal appearance in a city, but went far as well in creating added good will for the entire music industry as a whole.

One of the most attractive stunts in this connection was promoted by the Andrews Sisters in connection with a recent engagement at the RKO-Palace Theater in Cleveland. The Sisters "adopted" three WAVES for a day. The three "adopted" WAVES visited the singing trio backstage, were guests of the sisters at dinner, and were entertained after the last performance at the theater. And as a result, the local dailies came thru with columns of art and story on the stunt.

**Calloway's "Minnie the Moocher Birthday Party"**

A NOTHER example of resourceful exploitation was the Cab Calloway "Minnie the Moocher Birthday Party" which attracted much newspaper, magazine and radio publicity. Held backstage at the New York Strand Theater, and engineered by Douglas Whitney, Calloway's publicist, the party centered around Father's Day—with Calloway as Daddy to Minnie. The idea began as a tribute to the gal that made Cab famous and vice versa. During the last stageshow, the party started backstage. Presented on the stage to the audience were such personalities as Duke Ellington, Dooley Wilson, Alan Courtney, Kidney, Romo Vincent and Ruth Lowe. Two ushers, dressed as bakers, brought a huge birthday cake up to the stage. Meanwhile, in London, UP correspondent Bob Musel was treating the members of the Flying Fortress "Minnie the Moocher." The latter stunt itself was worth reams of publicity. The party got a big advance publicity play, was covered by best known columnists and by AP, UP and INS.

So it goes every day and every week of the year, with the golden harvest being reaped by those in the business who are taking time out to promote their personal appearances. There is no bound or limit to the extent to which "plus sales" promotions can be cultivated.

The success of any promotion is reflected in the thoroughness with which it is planned and put over. And in each case, the results have demonstrated the value of promotion, exploitation and showmanship ideas. In such "selling," all the old favorites are continually finding new popularity and favor with the fans, ever widening the gulf of their followers. In a strict business sense, it means participation in the increased share of the profits resulting from the personal appearance.

**PERSONAL APPEARANCES**

The Billboard 1943 Music Year Book Page 127
Woman of the Year

Nan Blakstone

SMARTEST NIGHTCLUB—CABARET—CAFE STAR IN THE WORLD

CURRENTLY HEADING NEW FALL REVUE AT

LAVISHLY REDONE, FAMOUS NIGHT CLUB

LA CONGA

ON WEST 51ST, JUST OFF BROADWAY
NEW YORK CITY

A RONALD AARON GERARD Attraction

Current Address: THE CORHAM, N. Y. C.
PERSONAL APPEARANCES

NO GASOLINE and no tires for the band boys to get along with their barnstorming. The drastic curb on pleasure driving has resulted in the wholesale shuttering of the dance spots. Train schedules are as uncertain as the proverbial weather. And for those few lads lucky enough to flag a train, there is hardly enough standing room for the body, let alone for the instruments and the cases. So many of the sure-fire band attractions are calling a halt to their musical careers in favor of a military apprenticeship. And then there are the ever-so-many just as sure-fire kicking over their musical sharp and flats to don the overalls for a job making guns, ammunition or ships.

All this, and more, too. Certainly not a bright prospect for any business to face. To the casual observer, there is every indication that the bottom has dropped out of everything. Maybe a surface observation does seem to indicate that the bands don't get around much...but—don't you believe it!

Bix Bigger Than Ever

IN FACE of all the obstacles and difficulties confronting the bands and the band bookers in these days of stress, and the uncertainty brought about by a world that is off the beam, the fact remains that the band business is still going great guns—even bigger and better than ever, once you start to give critical and analytical examination to the circumstance.

First, let us look at the "one-night" business, which has always been the mainstay of the band business. At least 75 per cent of the ballrooms and dance spots in operation before the war are located outside of a central city circle. Faced with a ban on pleasure driving, gasoline and tire rationing, and lacking in public conveyance facilities for both patrons and bands alike, at least 50 per cent of the operations have folded for the duration.

However, instead of a "slack" setting in, it was taken up by many other avenues of employment for the musicians—the opening of ever-so-many new location stands and the decided increase in the use of bands on the part of theaters.

Semi-Name Band Coin

THAT has been the experience with the semi-name bands which depended largely on the one-night revenue. And now, with fewer and shorter barnstorming tours available to the semi-names, such bands now find themselves in the comfortable position where they are reaping a better financial harvest than ever before.

Before the war the semi-names had an asking price in the one-night field that ranged from $350 to $600. Now such bands are getting between $600 and $1,000 for the one night. And with business conditions generally better for those ballrooms still able to operate, experience has been that a band playing a $600 date usually goes into the percentage.

Ballroom operators and dance promoters fully realize now that it is no longer a question of price in buying a band. Availability is the all-important factor and they are only too anxious to arrange their dances on the nights that suit the purposes of the band best. And while paying top prices for bands that only a few years ago found it a hard sale at $350, the operators and promoters have to pay increased traveling expenses for the band that includes railroad accommodations. However, attendance at all ballrooms and dances has been continually on the increase, thanks in particular to the entertainment-hungry war workers and servicemen. In addition, admission prices have correspondingly increased. As a result band bookers experience no trouble in getting dates and top prices for the available bands. And the bands, getting the first money on the one-nighters, enjoy the fullest of the benefits.

Since most of the big bands not on location are devoting their time almost exclusively to theater work, they are passing up virtually all of the lucrative one-night stands, allowing the semi-names to take over the field almost entirely. Usually the only time a big name will take a one-night stand is when there are open days between theater stands. Then again the band will take only two or three dates during the open week. The vagaries of travel are such today for the bands that they will not accept a date on the day before a theater opening in order to make certain that they will arrive in time for the opening curtain.

Theater Jackpot

THE most lucrative work today for the bands, apart from hitting a jackpot when they get a call to check in at a Hollywood movie lot, are the theaters. With more theaters over the country lighting up the stage, and with fewer bands available, again the situation finds the bands enjoying fatter pay checks for such services.

Only a few short years ago, with the bands still the top favorites to head a stage bill, theaters were paying on an average between $1,000 and $3,500 a week for the musicmakers. Today that average has been increased from $4,000 to $5,000 a week. Moreover, many of the semi-names, heretofore passed up entirely by the theaters, are now enjoying that kind of money since there are not enough names to go around for all the theaters.

Up and Up To Go

THE increase in prices at theaters has been even more pronounced for the big top names. For instance, Vaughn Monroe, who was only a few years ago in the $3,500-$4,500 class, is now asking $9,000 for a theater week. And there are more theater weeks at that price than he ever dared to hope for. Another, Duke Ellington, has jumped from the $4,500-$5,000 class to a fancy $8,000 figure.

Even the location field has boomed for the bands with a corresponding increase in price. No longer are the bands content to accept location stands for prestige value alone where the money is short. Today, average between $1,500 pick of locations, what with so many new locations opening up for the bands for the very first time.

City hotels and ballrooms, quick to realize that the townfolk must seek out their entertainment close to transportation lines, are buying bands for the very first time today. Notably are the Roosevelt Hotel, Washington, and the Bradford and Touraine hotels, Boston, as well as the Met Ballroom in Philadelphia, which had the old Metropolitan Opera House in that city converted into a giant dance hall.

Moreover, many of those operating dance spots outside the city limits have moved into town, opening up new locations for ballroom sites. Frank Dailey, forced to close his Meadowbrook Country Club near New York, created the Mosque in Newark, N. J. Andy J. Perry, prominent dance promoter in Eastern Pennsylvania, moved his promotions to a mid-city hotel ballroom.

And so it is all over the entire country, in every section of the country. That a band may not get around as much is solely due to the fact that it can't get around and not that the demand does not exist. At the present time the Southland is literally starving for bands—but the transportation problem is the one thing that neither band nor booker can overcome as long as the present emergency exists. The job is always there, and the money today is beyond fondest dreams of most of the band boys.

Today it is only a question of being able to get there.
BILLBOARD SAYS:

The SCAT MAN (Sherman Crothers) is a click ... skillful arranging ... band has style and appeal ... adeptly swings from tunes of another era to today's jive. The outfit is neat and with a genuine punch to please the customers.
The girl who stunned the entertainment trade and public alike with her rapid ascension to fame.

TIME • CHICAGO TRIBUNE
LOOK • DOWN BEAT
CHICAGO HERALD-AMERICAN
and other leading newspapers and magazines from coast to coast have devoted picture spreads and feature stories to Dorothy Donegan, the phenomenal piano personality.

Recording for Victor-Bluebird
•
Broadcasts
NBC-CBS-MBS-BLUE

Dorothy
DONEGAN

A PROVEN GREAT ACT
AT THE
LATIN QUARTER
CHICAGO

First act in history of Latin Quarter shows to be held over three consecutive times.

A Show Stopper!
ORIENTAL THEATER, Chicago

Broke All House Records!
REGAL THEATER, Chicago

A Sell-Out!
ORCHESTRA HALL, Chicago

PERSONAL MANAGEMENT BERT GERVIS 203 N. WABASH AVE., CHICAGO
Judy Kayne and Her Orchestra

Outstanding Engagements

<table>
<thead>
<tr>
<th>Location</th>
<th>City</th>
<th>State</th>
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</thead>
<tbody>
<tr>
<td>Hotel Bradford</td>
<td>Boston</td>
<td>Massachusetts</td>
</tr>
<tr>
<td>Kentucky Hotel</td>
<td>Louisville</td>
<td>Kentucky</td>
</tr>
<tr>
<td>Steel Pier</td>
<td>Atlantic City</td>
<td>New Jersey</td>
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<tr>
<td>Palomar Ballroom</td>
<td>Norfolk</td>
<td>Virginia</td>
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Exclusive Management: HARRY MOSS

Music Corporation of America

London • New York • Chicago • San Francisco • Beverly Hills • Cleveland • Dallas
ALTHO dance orchestras as features of entertainment programs at fairs have been in the minority this year because of general wartime handicaps and cancellation of some of the larger fairs, where the government absorbed the grounds for use as storage depots, fairmen for the most part are fully aware of the potency and drawing power of this type of entertainment. Many boards now active in post-war planning are allying their activities toward the use of every available method to promote the various music masters so as to assure the biggest benefit from their appearances. Experience of other years' operations have taught directing heads of fairs throughout the country that bands of "name" caliber and even those of lesser prominence mean an extra investment, but they also mean top-notch box-office strength.

Since the stress placed on 4-H Club, Future Farmers of America and other youth activities at the annuals during wartime will likely retain its prominence after final victory has been won, the presentation of dance bands at fairs is a natural as a crowd puller. The band's strongest selling point lies not only in its ability to draw an essentially younger crowd to the grounds, but it also carries heavy appeal for oldsters who in many instances go out to the grounds for the prime purpose of witnessing a session of musical presentations provided for them by their favorite bandsmen in person.

Attesting the fact that the bandsmen are outstanding personalities on the fairgrounds are the huge successes chalked up by such organizations as Benny Goodman, the Dorsey Brothers, Sammy Kaye, Kay Kyser and their like at fairs they have played. Certain fair managements have been presenting bands regularly for years and they have found that the bands not only brought an extra revenue from dancing but have acted as a hypo for business through the grounds.

By ROBERT R. DOECKER

Success or failure of any band as an ace fair attraction, however, lies in the manner in which the band is handled and promoted. Offsetting of these presentation evils of other years is being given much attention and thought by show-minded fairmen making post-war plans. Preparations to permit fair managements to take full advantage of a band are being worked out, as are plans to junk improper lighting facilities, defective public address systems, faulty dance floors and similar drawbacks which work against the potential draw of a band.

Under the new planning set-up, fairs desiring to feature bands as stellar attractions are preparing to bolster what in other years proved inadequate public relations department. The fair's publicity machinery is striving to learn to understand the workings of a band with the result that it will be in a position to make sufficiently strong campaigns in local papers. Probably one of the most potent publicity getters for fairs, managements of the annuals can depend upon bands for a tremendous amount of free publicity for their fairs, especially via the radio. Because many of the leading bands have regular radio spots, it is often possible to have them broadcast direct from the grounds. These broadcasts provide added interest for fair patrons, while the program, incidentally, proves still another source of income for the fair.

Experience has shown fair men that bands have been among the strongest sellers of War Bonds and Stamps in furthering the war effort. Space will not permit the setting up of charts, explaining the bands' attributes as an almost irresistible magnet at State and county annuals, but it's a safe bet to predict that full facilities of the various fair managements will be set to work to permit the fair to take full advantage of the bands' popularity and drawing possibilities in post-war days.

Night scene of a fair's midway, which includes an outdoor dance pavilion from which point bands broadcast nightly.

This pre-war grandstand crowd turned out to witness a Sunday matinee performance of its favorite band.
Buddy Franklin

Allan Roger
Harriet Collins
Sweethearts Of The Strings

THANKS
William Karzas
Currently
Aragon Ballroom
Chicago
Return Engagement

Broadcasts
WGN-MBS
Ten Times Weekly

Personal Management: Norman Resnick
Direction: Music Corp. of America
WAR IS HELL... But Not For Park Dance Biz

By WILLIAM J. SACHS

WAR MAY BE HELL, as Sherman once said, but war, with its long string of accompanying ills, failed to put an appreciable dent in the ballroom business at the nation's amusement parks for the season ended Labor Day. "Surprising," is the way park operators speak of the summer's dance business, with the park ballroom, in most instances, still stacking up as the biggest grossing attraction on the grounds, a mighty healthy picture in these times of stress and strain.

Gross volume of dance business in the nation's amusement parks for the season just concluded is estimated by leaders in the industry to have dropped approximately 12 per cent from last year's figures. This is far from a depressing note when it is considered that last season 211 of America's privately operated amusement parks were regular users of dance-band attractions, while this season, due to wartime restrictions and handicaps, many ops deemed it wise to shut down their plants for the duration, thus cutting the number of parks using bands to near the 180 mark.

Those amusement resorts that operated ran fairly close to normal and, favored by good transportation facilities, enjoyed their usual lush dance season, possibly not as fat as that of the last several years but still plenty fancy in the face of the wartime headaches. Several spots hung up bonanza business with their terpsichore palaces this season, due largely to their favorable locations (in war plant areas with good transportation), ability to obtain an assortment of name and semi-name attractions and a strong newspaper and radio ad campaign.

Notable in this category was Jantzen Beach Park, Portland, Ore., where Managing Director Paul H. Hudepohl hung up the biggest dance business in years, running some 20 per cent better than 1942. But the hustling Hudepohl was not content to let his park dance business take care of itself. On the contrary, he sold the war workers in his territory on the idea of "dancing for recreation," he boosted his newspaper and radio ad budget to plug his wares, and gave his patrons the best traveling bands available to the territory. His initiative paid him huge dividends.

On the other hand, at Coney Island, Cincinnati, one of the country's prime park band locations, also situated in a bustling war-work area and operating along much the same lines as Jantzen Beach, both in point of money spent for publicity and type of attractions used, attendance at Moonlite Gardens slid some 15 per cent under that of a year ago. The management attributed most of the drop to the dearth of male patronage. This condition was pretty general throughout the nation.

Another factor that hit grosses generally was the lack of big names, what with many of the top-notchers in the army and those still in the business stymied by lack of transportation. Hefty grosses created on one-nighters by these ace names hit park dansant box offices hard. As to the lack of male patronage, many parks strove to solve the problem by inviting servicemen to dance at a reduced admission price. It met with only partial success.

Quite a number of the nation's parks located in busy industrial centers and on established bus and streetcar lines are planning to operate the year round for the first time in their history, which should recoup at least part of the 12 per cent loss in revenue which the nation's amusement parks experienced during the 1943 summer run.

Even with the war, with all its handicaps, restrictions and frustrations, the park dance business continues to thrive. The hitches that have developed during the past season are only temporary. They will eradicate themselves with the ending of the war. The park field has long been a happy hunting ground for band bookers, one that promises to be even more fertile as the years progress. War is hell—but not to the park dance business.
JIMMY JAMES
Your Musical Ration in Jimmy James' Fashion

★ Now Playing ★

RAINBOW BALLROOM, DENVER, COLORADO

★

BETTY BENSON
Vocalist
Radio and Recording Star

JIMMY CONLEY
Vocalist

★

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NETHERLAND PLAZA HOTEL, CINCINNATI, OHIO
FITCH BAND WAGON SHOW

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Page 138 The Billboard 1943 Music Year Book PERSONAL APPEARANCES

www.americanradiohistory.com
LIST OF WINNERS

The Billboard's Annual College Poll

Each year The Billboard conducts a poll of college editors, in reality an exhausting survey of various factors surrounding the band business. Here are the results from 1938 to 1943. List set in capitals in the vocalist section lists the five highest vocalists in male and female categories as votes were cast.

COLLEGIATE CHOICE OF ORCHESTRAS

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<thead>
<tr>
<th>Year</th>
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<th>Female</th>
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<tr>
<td>1942</td>
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<td>1943</td>
<td>HARRY JAMES</td>
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COLLEGIATE CHOICE OF VOCALISTS

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<td>1942</td>
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<td>1943</td>
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<td>1941</td>
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<td>1938</td>
<td>Charlie Spivak</td>
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<td>1942</td>
<td>Leo Reisman</td>
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<td>1938</td>
<td>Johnny Mercer</td>
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<td>1941</td>
<td>Jimmy Dorsey</td>
<td>Glen Gray</td>
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DEFINITELY DESIGNED FOR DANCING

COLEY PLAZA HOTEL, BOSTON, Indefinite stay
STORK CLUB, NEW YORK - Just concluded 4th
FEFES: MONTE CARLO, NEW YORK - 46 weeks
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General Agent: International Theatrical Corp. Paramount Building, New York
### MAJOR COLLEGES

A Complete List of Colleges That Have Used Name Bands the Last Four Years

#### ALABAMA

<table>
<thead>
<tr>
<th>Name of College</th>
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#### COLORADO

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#### CONNECTICUT

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#### DISTRICT OF COLUMBIA

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#### FLORIDA

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<td>University of Florida</td>
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**MAJOR COLLEGES**

*Continued from page 141*
Presenting

GALE, Inc.'s gala gang of outstanding musical attractions

INK SPOTS
ELLA FITZGERALD
ERSKINE HAWKINS and his Orchestra
LUCKY MILINDER and his Orchestra
COOTIE WILLIAMS and his Orchestra
TINY BRADSHAW and his Orchestra
LIL GREEN
BUDDY JOHNSON and his Orchestra
EDDIE DURHAM
and his ALL-GIRL Orchestra

GALE, Inc. • 48 WEST 48 STREET • NEW YORK
Rapidly Becoming One of the Nation’s Top Singing Stars

HEARD ON

COLUMBIA-OKEH RECORDS

AND

TWICE WEEKLY ON

NBC

TUESDAYS, 12:05-12:55 A.M. EWT

SATURDAYS, 2-2:45 P.M. EWT

CURRENTLY

CAFES AND THEATERS

Management

MUSIC CORP. OF AMERICA

(Continued from page 142)

MAJOR COLLEGES

KENTUCKY

Union College ................................................................. Barbourville

West Kentucky State Teachers' College ....................... Bowling Green

Centre College of Kentucky ........................................ Danville

Georgetown College .................................................. Georgetown

Transylvania College .................................................. Lexington

University of Kentucky ................................................ Lexington

University of Louisville ............................................... Louisville

Morehead State Teachers' College ............................... Morehead

Murray State Teachers' College ................................ Murray

LOUISIANA

Louisiana State University ........................................ Baton Rouge

Southeastern Louisiana College .................................. Hammonds

Southwestern Louisiana College ................................. Lafayette

Louisiana State Normal College .................................. Natchitoches

Loyola University ........................................................ New Orleans

Tulane University ........................................................ New Orleans

Louisiana Polytech. Institute ........................................ Shreveport

MAINE

Bowdoin College ......................................................... Brunswick

Bates College ............................................................... Lewiston

University of Maine ...................................................... Orono

Colby College .............................................................. Waterville

MARYLAND

U. S. Naval Academy ..................................................... Annapolis

Baltimore City College ................................................ Baltimore

Baltimore Polytechnic Institute ..................................... Baltimore

Gilman Country School (prep) .................................... Baltimore

Goucher College ............................................................ Baltimore

Johns Hopkins University ............................................ Baltimore

University of Baltimore ............................................... Baltimore

University of Maryland ................................................ College Park

Mont College ............................................................... Frederick

Western Maryland College ............................................ Westminster

MASSACHUSETTS

Amherst College ............................................................ Amherst

Massachusetts State College ....................................... Amherst

Boston University ....................................................... Boston

Northeastern University ............................................. Boston

Simmons College .......................................................... Boston

Harvard University ....................................................... Cambridge

Massachusetts Institute of Technology ........................ Cambridge

Rutgers College ........................................................... New Brunswick

Boston College ............................................................. Chestnut Hill (Newton)

Tufts College ............................................................... Medford

Smith College .............................................................. Northampton

Wheaton College .......................................................... Norton

Mount Holyoke College .............................................. South Hadley

American International College ................................ Springfield

Springfield College ....................................................... Springfield

Wellesley College .......................................................... Wellesley

Williams College ......................................................... Williamstown

Becker College .............................................................. Worcester

Clark University ............................................................. Worcester

College of the Holy Cross ............................................ Worcester

Worcester Academy ........................................................ Worcester

Worcester Polytech. Institute ......................................... Worcester

MICHIGAN

Albion College ............................................................. Albion

University of Michigan ................................................ Ann Arbor

Ferris Institute ............................................................. Big Rapids

University of Detroit .................................................... Detroit

Wayne University .......................................................... East Lansing

Michigan State College ............................................... East Lansing

Lawrence Institute Technology ...................................... East Lansing

Hope College ............................................................... Holland

Michigan College of Mining and Technology .................. Houghton

West State Teachers' College ....................................... Kalamazoo

Central State Teachers' College ................................... Kalamazoo

 Olivet College ............................................................. Michigan

Michigan State Normal ................................................ Ypsilanti

MINNESOTA

State Teachers' College .............................................. Mankato

University of Minnesota ............................................. Minneapolis

Concordia College ........................................................ Moorhead

State Teachers' College ............................................... Moorhead

Christian College ........................................................ Moorhead

St. Olaf College ........................................................... Northfield

College of St. Thomas ................................................... St. Paul

Hamline University ..................................................... St. Paul

Macalester College ...................................................... St. Paul

Gustavus Adolphus ...................................................... St. Peter

State Teachers' College .............................................. St. Paul

MISSISSIPPI

Mississippi State College for Women ......................... Columbus

Mississippi State Teachers' College .............................. Hattiesburg

Millsaps College ......................................................... Jackson

Mississippi State College ............................................. Jackson

University of Mississippi ............................................. Jackson

MISSOURI

Kemper Military Academy (prep) ................................. Boonville

Southeastern Missouri State Teachers' College ........ Cape Girardeau

Page 144 The Billboard 1943 Music Year Book

PERSONAL APPEARANCES

www.americanradiohistory.com
Celebrating . . .
THE MOST SENSATIONALLY SUCCESSFUL 1st BIRTHDAY IN THE HISTORY OF THE MUSIC BUSINESS . . .

In one short year Bobby Sherwood and his orchestra have run up the most amazingly successful record of any band in the history of the music business for a similar period of time. Smash engagements at such spots as the Roxy Theatre, Paramount Theatre, Lincoln Hotel, Roseland Ballroom, Glen Island Casino and . . .

Opening at the
PARK CENTRAL HOTEL
OCT. 21st

BOBBY SHERWOOD
AND HIS ORCHESTRA
Featuring GWEN DAVIES

BOBBY SHERWOOD'S

"Something New in Syncopation"

ACCLAIMED
"YOUNG AMERICA'S FAVORITE DANCE MUSIC"

Young America has taken Bobby Sherwood's "Something New in Syncopation" to its heart. They proved it when they voted BOBBY SHERWOOD 4th among all their favorite bands in The Billboard's Annual Poll and 9th in Martin Block's nationwide All America band poll (HIGHEST POSITIONS EVER WON IN THESE TWO FAMOUS POLLS BY A YOUNG BAND). They proved it again by buying over 150,000 copies of Bobby's original "Eik's Parade" on Capitol No. 107.

Here's the fastest rising band in the business . . .

Personal Management: EDDIE GREENE

MUSIC CORPORATION OF AMERICA

(Continued on page 146)

PERSONAL APPEARANCES

THE BILLBOARD 1943 MUSIC YEAR BOOK Page 145
www.americanradiohistory.com
MAJOR COLLEGES
(Continued from page 146)

(Continued on page 148)

PERSONAL APPEARANCES
The Star-Studded Agency of Sepia Attractions

The International Sweethearts of Rhythm
America's Greatest Musical Novelty... A Stupendous Drawing Card Everywhere

Roy Hardison's Famous Original Carolina Cotton Pickers
featuring Dwight "Gatemouth" Moore, "King of the Blues" and Wesley Jones, Outstanding Vocalist

Christine Chatman Boogie Woogie Piano-Accordion Sensation And Her Orchestra
Featuring Artis Floyd and His Soothing Trumpet

King Kolax And His Orchestra
"The Trumpet Sensation Of The Nation" Hotter Than Hot

Milton Larkin And His Orchestra
A Big Hit At Chicago's Rhumboogie Cafe and the Apollo Theater, New York. Now Available!

Snookum Russell And His Orchestra
Greatest Entertaining Band In The Land

Rupert Harris And His Orchestra
Tops In Piano-Jogy Unsurpassed Band Arrangements

Connie Connell And His Orchestra
A Jump Band Deluxe None Better

Roosevelt Sykes
"The Honey Dripper!" His Songs--His Piano Are a Decree and Bluesbird Recording--Features Available as a Single or with 4-piece Band.

Lillian Davenport
Sensational Piano-Solovox Artist and Vocalist

Gene Pope
And His Orchestra
Ace Night Club Show and Dance Band

Ferguson Bros. Agency, Inc.
Artists Representatives
328 North Senate Street
Indianapolis, Ind.
Phone: Riley 5767
We Are Able to Furnish You with Topflight Musical Talent on the Shortest Notice. Write, Wire, Phone Us Your Requirements.
### MAJOR COLLEGES

(Continued from page 146)

<table>
<thead>
<tr>
<th>College Name</th>
<th>Location</th>
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<tr>
<td>Hill School (prep)</td>
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University of Virginia
Roanoke College
Mary Baldwin College

WASHINGTON
Gen. Washington College of Education
State College of Washington
Seattle College
University of Washington
Concordia University
College of Puget Sound
Walla Walla College
Whitman College

WEST VIRGINIA
Concord State Teacher College
Bethany College
West Virginia Wesleyan College
Fairmont State Teachers' College
Glenville State Teachers' College
Mansfield College
West Virginia University

WISCONSIN
Lawrence College
Beloit College
State Normal College
University of Wisconsin
Stout Institute
Marquette University
Milwaukee State Teachers' College
University of Wisconsin (Ext.)
Central State Technology College
State Teachers' College
Carroll College
State Teachers' College

WYOMING
University of Wyoming

CANADA
Queen's University
University of Western Ontario
University of Toronto

—WLS ARTISTS BUREAU

PERSONAL APPEARANCES

MANAGEMENT

AMERICA'S
MOST AMAZING
MUSICAL PERSONALITY
and his
TYMPANY FIVE

When Jordan gets in the groove on any location, he hits the jackpot—HARD—and previous gross records tumble.
Only five pieces you say? Yes—but look at the Top Locations this crew has played where large bands always hold forth!

Tic Toc Club—Boston
(Successor to Cab Calloway)
Swing Club—Los Angeles
(Successor to Benny Carter)
Garrick—Chicago
(Successor to Fats Waller)
Top Hat Club—Toronto

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Jesse Rogers

Radio Station
KMOX
Columbia Network
every other day

On Records
VICTOR BLUEBIRD
"Humming To My Honey"
"San Antone Blues"
"O' Pinto, My Pony Pal"

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Amusement Parks
A Complete List of Amusement Parks That Have Been Using Names Bands.

ALABAMA
Grand View Park, Inc.
Arthur Pond, mgr.
Mobile, Ala.

ARIZONA
Riveraide Park
H. L. Nave, owner
Ariz.

ARKANSAS
Fountain Lake Resort
Dr. H. D. Ferguson, owner-mgr.
Hot Springs, Ark.

CALIFORNIA
Mission Beach Amusement Park
E. A. Wakelin, mgr.
San Diego, Calif.
Santa Cruz Sealside Co.
James R. Williamson, mgr.
Santa Cruz, Calif.
Venice Pier & Flingue
Abbot Kinney Co., owners
Eow. A. Grety, mgr.
Venice, Calif.

COLORADO
Elitch’s Gardens
Arnold B. Gurtler, mgr.
Denver, Colo.
Lakeide Park
Lakeide Park Co., owners
Benj. Kramer, mgr.
Denver, Colo.
Riveride Am. Park
T. C. Jelemsa, owner-mgr.
Estes Park
Colo.

CONNECTICUT
Pleasure Beach Park
John C. Molloy, mgr.
Bridgeport, Conn.
Lake Compounce Amusement Park
J. E. Pierre, mgr.
Bristol, Conn.
Walnut Beach Amusement Park
Margaret Lapino, owner
John Lapino, mgr.
Milford, Conn.
Savin Rock Park
Savin Rock Park Co., Inc., owners
Frederick E. Lever, mgr.
New Haven, Conn.
Sandy Beach Park
Crystal Lake
Wm. G. Boks, mgr.
Rockville, Conn.
Highland Lake Park
L. O. Connell, owner
Dr. A. Connell, mgr.
Winneted, Conn.
Wildwood Park
P. J. Sheridan, owner-mgr.
Bridgeport, Conn.

DELAWARE
Courn Lue’s Radio Park
Arley B. Ellsworth, owner-mgr.
Wilmington, Del.

FLORIDA
Bayview Park
F. G. Wilson, mgr.
Pensacola, Fla.
Pensacola Beach
Pensacola Beach Corp., owners
H. S. Davis, mgr.
Pensacola, Fla.

GEORGIA
Sunset Amusement Park
Sunset Corp., owners
B. R. Speeds, mgr.
Atlanta, Ga.

ILLINOIS
Twin Lakes Park
I. P. Crooe, mgr.
Paris, Ill.

INDIANA
Point Amusement Park
Point Amusement Corp., owners
Roy A. Maypole, mgr.
Gary, Ind.
Riveride Amusement Park
H. K. Parker, mgr.
Indianapolis, Ind.
Washington Park
Lake View Am. Co., owners
H. R. Barr, mgr.
Michigan City, Ind.
Ideal Beach Resort
T. E. Speakman, mgr.
Monticello, Ind.
Playland Park
Byl. J. Beeslen, owner-mgr.
South Bend, Ind.
Lake Lawrence Beach
Mrs. Minta Maskinen, owner-mgr.
Vincennes, Ind.

IOWA
Spring Lake Park
Robert McBride, owner-mgr.
Boone, Ia.
Riverview Park
Robert A. Rechard, mgr.
Des Moines, Ia.
Grand View Park
Ross Harmon, owner-mgr.
Ruthven, Ia.
Riverview Park
Mulroy Podlia, mgr.
Sioux City, Ia.
Lakeside Park
J. L. Figi. owner
Storm Lake, Ia.
Electric Park
C. R. and R. E. Peterson, owners
Waterloo, Ia.
Exposition Park
Armstrong Realty Co., owners
Jay Longstaff, mgr.
Fort Dodge, Ia.
Electric Park
J. K. Maple, owner-mgr.
Ruthven, Ia.

KANSAS
Lakewood Park
L. D. Ward, owner-mgr.
Boner Springs, Kan.

KENTUCKY
Joyland Park
Joyland Am. Co., owners
J. W. Shriver, mgr.
Lexington, Ky.
Pontaine Perry Park
P. S. Singheiser, mgr.
Louisville, Ky.

LOOK:
This gifted Kansas City band led by Jay McShann displays great jazz spirit in this best dance record released in recent months. ("Jumpin' Blues.")

BILLBOARD:
Jay McShann’s 4-Weeker at Happy Hour, Minneapolis, brings record buy. The "Jumpin' Blues" on Decca is a natural to keep the buffalo heads hopping into the music machines.

DOWN BEAT:
Here is jazz piano with an original style. McShann excels here.

METRONOME:
"Jumpin' Blues" is easily the top side of the month . . . McShann is a wonderfully facile pianist.

JUMPIN' ONE-NIGHTERS AND IN THEATRES
Featuring WALTER BROWN
America's Greatest Blues Singer
and the "JUMPIN' JAYBIRDS"
Sensational Hot Instrumental Group
Personal Management
JOHN TUMINO
MINNESOTA

House of David
Chic Bell, St.
Silver Beach
Palmer Park
Lake Orion, Mich.
Park Island
Lanke Lansing
Grand L.
Reed's
Henry Wagner, gen.
Eastwood
Louis
Bay City, Mich.
Wenona Beach
J. Enegren, owner -mgr.
North Shore (Continued)

MICHIGAN

Wenas Beach
G. D. Colbert, mgr.
Bay City, Mich.
Jefferson Beach Park
Louis P. Wagner, mgr.
Detroit (St. Clair Shores), Mich.
Eastwood Park
Henry Wagner, gen. mgr.
East Detroit, Mich.
Ramona Park
Reeds Lake, Motor Co., owners
L. J. DeLamater, gen. mgr.
Grand Rapids, Mich.
Lanke Lansing Am. Park
W. A. & R. E. Sprague, owners-mgrs.,
Hastlett, Mich.
Park Island Am. Park
Carl Rusheiman, owner-mgr.
Lake Orion, Mich.
Palmer Park
J. D. Palmer, owner-mgr.
Pontiac, Mich.
Silver Beach Am. Park
Logan J. Drake, mgr.
House of David Park
Chic Bell, mgr.
Benton Harbor, Mich.

MINNESOTA

Excelsior Park
Fred W. Pearce & Co., owners

P. W. Clapp, J. P. Colihan, mgr.
Excelsior, Minn.
Harriet Island Park
Paul Pest, mgr.
St. Paul, Minn.
Hand's Park
E. R. Hand, owner-mgr.
Prairie, Minn.
Fox Lake Park
Kenneth A. Nelson, mgr.
Lone Rock, Wis.

NEW YORK

Kona Jetick Park
Cayuga Am. Co., Inc., owners
W. B. Koffler, mgr.
Auburn, N. Y.
Brady Lake Park
Ew. C. Knuthman, mgr.
Brady Lake, N. Y.

(Continued on page 152)
AMUSEMENT PARKS

(Continued from page 151)

Ohio

Summit Beach Park
Summit Beach, Inc., owners
Frank Rotuli, mgr.
Akron, O.

Meadowbrook Park
H. L. Walter, mgr.
Bexmore, O.

Buckeyes Lake Park
John J. Carlino, owner
A. M. Brown, mgr.
Buckeye Lake, O.

Seccatum Park
R. A. Jolly, mgr.
Bucyrus, O.

Meyers Lake Park
Carl M. Sinclair, mgr.
Canton, O.

Edgewater Park
C. M. Myers, owner
Theo. V. Temple, mgr.
Columbia, O.

Chippewa Lake Park
Park Beach, owner-mgr.
Chippewa Lake, O.

Coney Island
Edw. L. Schott, mgr.
Cincinnati, O.

Zoological Garden
Joe A. stephan
Cincinnati, O.

Puttins Spring Park
Geo. Harshman, mgr.
Cleveland, O.

Lake Park
P. D. Johns, mgr.
Columbus, O.

Lakeside Park
Lakeside Park Co., owners
Gerald Niermann, mgr.
Dayton, O.

Craig Beach Park
Act. E. Moats, mgr.
Diamond, O.

Geauga Lake Park
Geauga Lake Investment Co., owners
W. J. Kohlman, mgr.
Geauga Lake, O.

Forest Park
C. J. Utheff, owner-mgr.
Genoa, O.

Vollmar's Park
Mrs. Ella Vollmar, owner
O. C. Biedebusch, mgr.
Haskins, O.

Le Soursdes Lake
Don Dazez, mgr.
Middletown, O.

Sandy Beach Park
Louis W. Granger, owner
Louis Bruno, mgr.
Russells Point, O.

Russells Point Boardwalk
French L. Wilguys, owner
Jack Stone, mgr.
Russells Point, O.

Crystal Beach Park
J. L. Blanchard, owner-mgr.
Vermilion, O.

Idora Park
M. A. Kindin, mgr.
Youngstown, O.

Moxabla Park
Tim Nolan, owner
Fred Nolan, mgr.
Zanesville, O.

Lakeview Park
Nat'l Ice Co., owners
H. J. Thomas (Mansfield, O.) mgr.
Lakeway, O.

Merton Beach Park
Merton-on-the-Lake, O.

Oklahoma

Lake Hefuna Park
Ekd, Okla.

Springlake Amusement Park
Roy and Marvin Staton, owners
Oklahoma City, Okla.

Crystal City Park
J. C. Mullins, owner
Central Okla., owner

Merton Beach Park
Merton-on-the-Lake, O.

Oreca

Oaks Amusement Park
United Amusement Co., owners
E. H. Bollinger, mgr.
Portland, Ore.

Jantzen Beach Park
Hayden Island Am. Co., owners
Paul H. Husewold, mgr.
Portland, Ore.

Pennsylvania

Central Park
A. G. Nahman, owner-mgr.
Allentown, Bethlehem, Pa.

Dorney Park
R. L. Piarr, mgr.
Allentown, Pa.

Lakeside Park
J. Tomat, mgr.
Barnesville, Pa.

Medina Park
A. F. Hockman, owner-mgr.
Belleville, Pa.

Newton Lake Park
F. B. Wagner, owner-mgr.
Carbondale, Pa.

Connell Lake Park
Hotel Connell, Inc., owners
T. C. Foley, mgr.
Connell Lake Park, Pa.

Fernbrook Park
Leo Insalaco (Pittston, Pa.), owner-mgr.

Dallas, Pa.

Waldenbear Beach Park
F. A. Wolfert, owner-mgr.
Erie, Pa.

Forest Park
A. Kars, mgr.
Havener, Pa.

Hershey Park
J. R. Solenhoffer, mgr.
Hershey, Pa.

Ideal Park
Michael Didlich, owner-mgr.
Johnstown, Pa.

Maple Grove Park
Ralph R. Chalmers, mgr.
Lancaster, Pa.

North Carolina

Carolina Beach
A. L. Mansfield, mgr.
Wilmington, N. C.

Reynolds Park
Wallace Durham, mgr.
Winston-Salem, N. C.

Atlantic Beach
Atlantic Beach & Bridge Co., owners
Morehead City, N. C.

NORTH CAROLINA

Carolina Beach
A. L. Mansfield, mgr.
Wilmington, N. C.

Reynolds Park
Wallace Durham, mgr.
Winston-Salem, N. C.

Atlantic Beach
Atlantic Beach & Bridge Co., owners
Morehead City, N. C.

OREGON

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United Amusement Co., owners
E. H. Bollinger, mgr.
Portland, Ore.

Jantzen Beach Park
Hayden Island Am. Co., owners
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Portland, Ore.

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Allentown, Pa.

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Carbondale, Pa.

Connell Lake Park
Hotel Connell, Inc., owners
T. C. Foley, mgr.
Connell Lake Park, Pa.

Fernbrook Park
Leo Insalaco (Pittston, Pa.), owner-mgr.

Dallas, Pa.

Waldenbear Beach Park
F. A. Wolfert, owner-mgr.
Erie, Pa.

Forest Park
A. Kars, mgr.
Havener, Pa.

Hershey Park
J. R. Solenhoffer, mgr.
Hershey, Pa.

Ideal Park
Michael Didlich, owner-mgr.
Johnstown, Pa.

Maple Grove Park
Ralph R. Chalmers, mgr.
Lancaster, Pa.

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Personal Appearance:
SAM LUTZ

Page 122 The Billboard 1943 Music Year Book

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Rocky Springs Park
Jos. Figari, owner
James Figari, mgr.
Lancaster, Pa.

Shady Grove Park
Toby Renz, mgr.
Mount Penn, Pa.

Twin Farms Park
W. Engle, manager
(Lakeview Park)
(Pennsylvania
City, Pa.)

Kiskaqualla Park
J. E. More, mgr.
Lewistown, Pa.

Olympia Park
B. E. Atkinson, owner
H. E. Hampe, mgr.

Lenni Park
J. C. Cieso, owner-mgr.
Indiana, Pa.

Kiss Casino Park
Cyril Van Lander, mgr.
Saint Marys, Pa.

Rocky Point Park
Nancy Nastas, mgr.
E. W. Wood, City, Pa.

Dreamland Park
J. C. Cieso, owner-mgr.
Indiana, Pa.

Erik Casino Park
Cyril Van Lander, mgr.
Saint Marys, Pa.

RHODE ISLAND
Crescent Park
John T. Clare, mgr.
East Providence, R. I.

SOUTH CAROLINA
Isle of Palms
Sea Island Realty Co., owners
K. J. Clump, mgr.
Isle of Palms, S. C.

Crescent Beach
Park for Negroes
E. A. Hamilton, mgr.
Charleston, S. C.

Polly Pier (Ted Schiadder, mgr.)
Charleston, S. C.

TENNESSEE
Mid-State Fairgrounds
Geo. L. Buchsng, mgr.
Columbia, Tenn.

TEXAS
Sylvan Beach Park
E. L. Crain, owner
M. W. Dahse, mgr.
Houston, Tex.

Pleasure Pier
P. M. McPalls, mgr.
Port Arthur, Tex.

Lake Cisco Park
Cisco, Tex.

Lake Worth Beach
Port Worth, Tex.

Vickery Park,
Dr. H. T. Bingley, owner
W. H. Anderson, mgr.

Vickery, Tex.

UTAH
Lagoon Resort
Beth G. Salt Lake City and Ogden
S. L. and Ogden R. R. Co., owners
Julian M. Bamberger, mgr.
Farmington, Utah

Saltair Beach
Salt Lake City, Utah

WISCONSIN
Waverly Beach
W. R. Muenger, owner-mgr.
Beloit, Wis.

Pine Point
Bloomer, Wis.

Lake Delton
Lake Delton, Wis.

Breezy Point
Chas. B. Maloney, owner-mgr.
Oshkosh, Wis.

Beach Park
Reg. Freeman, owner-mgr.
Racine, Wis.

CANADA
Crystal Beach Park
Crystal Beach Co., Ltd., owners
J. B. Nagel, mgr.

Crystal Beach, Ont.

Port Stanley Park
Albert A. Mack, mgr.
Port Stanley, Ont.

Exhibition Park
Vancouver Exh. Assn., owners
B. C. McLean, mgr.

Vancouver, B. C.

Wonderland Park
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PERSONAL APPEARANCES

The Billboard 1943 Music Year Book Page 153
Roy Acuff

Roy Acuff, 33 years old and half-bred from the Smokey Mountains of Tennessee. He joined the Grand Ole Opry cast in 1928 and with his powerful tenor voice and versatile musical talents, became a major figure in country music. His band, the Smoky Mountain Boys, was known for their lively performances and Acuff's ability to play various instruments.

The Andrews Sisters

The Andrews Sisters, Maxene, Patty and LaVerne, started their career in 1937 with a booking at the New York-Academy. They moved on to the Sanborn furnace program and appeared in the Netherland Canteen for United Artists. In 1939, they moved over to London's Savoy, and in 1943, they were identified with these two mountain girls.

Benny Carter

Benny Carter has been an influential and respected figure in the world of jazz and swing music, known for his precise playing and considerable range. He has also contributed significantly to the fields of big band, small group, and solo jazz as well as film, television, and cabaret music.

The Clanton Twins

The Clanton Twins, Barbara, Doris, and Gilda, are a musical family whose legacy includes contributions to the world of music through their career as child stars on Madison Tucker's 'Amelia Earhart' series.

Lulu Belle and Scotty

One of the most successful singing teams of hillbilly tunes on the air today. Having spent eight years on radio, their records have appeared over a major radio network. Five of their songs have broken records at the Ritz-Carlton, Atlantic, and the Lake Palace Ballroom. Denver Busse and his famous band have come to-night. The last three programs completed Warner Brothers short features. Band is managed by William Morris Agency, and currently booking in the top clubs.

Henry Busse

Henry Busse has two theme songs that have become traditional in the music business. Busse, an old songster, is known for his ballads and fiddle tunes. Busse is identified with these two numbers, and has been seen in many of the top hotels.

Ernie McFarland

Ernie McFarland is a well-known figure in the world of radio and television, known for his work as a commentator, announcer, and host. He has a long and distinguished career in broadcasting, with a particular focus on country and western music.

Frankie Carle

Frankie Carle is a pianist-composer and an important figure in the world of music, known for his contributions to pop music and for his work with major recording artists. He is also recognized for his work in film and television.

Maximillian Bergegine

Maximillian Bergegine's orchestra has been playing both dance and show music in London, San Francisco, San Diego and hotels in New York. Miami Beach and Rio de Janeiro for more than a decade. For the past year his orchestra has been a fixture of the Knickerbocker, New York, following a five-year stand at another popular Gotham night club. In the last year the orchestra has played at the Park Lane Hotel, New York; four weeks at the Copacabana in Rio and played winter engagements at the Miami Beach Hotel. The orchestra is currently booked by Music Corporation of America.

Carmen Cavallaro

Carmen Cavallaro's orchestra has been managed by MCA. During World War II, he played at the Waldorf-Astoria, New York, and the Hotel, Detroit, Theaters: Hippodrome, Baltimore; Palace, Cleveland; Bar, Philadelphia, and the Apollo, New York. He has played three Command Performances and three Public shows for the service men overseas.

Bob Astor

Bob Astor was born in New Orleans, the jazz city, and got his first training in the big bands. He eventually left to organize his own band, winding up in California, and then to Los Angeles, where he organized his own outfit. He has played at the Orca Club, Los Angeles; Armory Ballroom, Cleveland, and William Penn Hotel, Pittsburgh. On the Atlantic Coast he has played the Palm Beach, Norfolk, and other spots. Astor has been active as a conductor, pianist, and arranger, and is the manager of the band. He is also the manager of William Minnow Morris Agency.

The Crazy Cats

The Crazy Cats, a popular dance band, has been performing at various venues across the country, known for their energetic and entertaining performances.

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BLUE NETWORK
Three Times Weekly

PERSONAL APPEARANCES

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Coast-to-Coast on a Bus program over WLS Chicago. This was followed by work in the Children's Opera Company of New York, which moved on to New York hotels, with Ray Heatherton’s Orchestra. They also provided the musical background with Anna-Louise’s Orchestra in Paris, in “Beauty and the Beach.” Following this, they made an eight-month transcontinental tour in vaudeville, after which they were torn into feature in leading nightclubs in New York, Philadelphia and Montreal. Then played 16 weeks in the famous showrooms of Bergey international review, moving on to the cast of the new Broadway success, “Happiness is a Very Leading Girl.” Girls also have their own radio program over Station WTHY three nights a week.

Harry Cool

Cool, an unknown, romantic baritone—is one of the most promising singing names in the field today. With the increasing use of male singers more popular than ever before, Cool is on his way to join the Sinatra-Conniff-Chase brigade. He boasts such background as singing stints on KMOX, St. Louis, for two and a half years, a brief spell with Ted Weems and orchestra, and this with Dick Jurgens and his band, staying on until Dick broke up the outfit and went into the service. While in St. Louis he was heard over the CBS network many times. He is currently on the Boypack and NBC show in Chicago and is filling cafe and theater dates. Cool was an up-and-coming drummer, starting in Minneapolis at the age of six. Booked by Music Corporation of America.

Del Courtney

A product of Oakland, Calif., Del Courtney swallowed his entrance into St. Mary College before he formed his first band. A clarinet student since 10, Del in his freshman year turned to the teaching of music following his graduation and a year later started a band for his high school band, a job elected because of his activities with the Oakland Athletics Club. This started the group on the right path which has since included such prominent spots as the Mark Hopkins Hotel, San Francisco; the Trianon Club; Honolulu’s Alexander Young Hotel, Bali Bar, San Francisco; the New York Plaza Hotel, Cincinnati; Stevens Hotel, Chicago; Book-Cadillac, Detroit; Nicollet Hotel, Minneapolis; Chase Hotel, St. Louis; Adolphus Hotel, Dallas; Schroeder Hotel, Milwaukee, and the New Jersey Hotel. In Atlanta, N. Y., where he was held over for a record-breaking run of six months. From there he moved into the Bear Mountain Inn, Bear Mountain, N. Y., where he inaugurated his first series of remote over CBS. For the past three years Del has played many prominent theater jobs and rolled up impressive progress for his band with the band including Mary Jane Dodd, Jack Milton, and Guy Doerr. Of the bandstand, Courtney is an outstanding athlete. He once played centerfield baseball, with the New York Yankes, Joe DiMaggio and Lefty Gomez, Managed by Sam Lata, Booked by the William Morris Agency.

Bing Crosby

The story of Bing Crosby’s early wild-cat days, his seven-piece band (organized in co-operation with Al Rinker), his work with Paul Whiteman as one of the Rhythm Boys is too well known to bear lengthy repetition here. Today, as he has been for many years, Crosby is in a class by himself in the entertainment world. His Decca Records have sold well into the millions, his Kraft Music Hall shows are a radio standard, his Paramount Pictures, in which he co-starred with Red Skelton, Dorothy Lamour and many other picture names are eagerly awaited by the nation’s moviegoers as ever. Possibly the most pertinent point in connection with the one and only Crosby in the past year has been his unex- pected influence on the budding careers of the many screeners who have appeared on the scene and are struggling for gold and glory. While they struggled, Bing goes on, simply being Bing—a great singer, a great showman and a great guy.

The Skat Man (Sherman Crothers)

Up-and-coming drummer man, who is leading a five-piece novelty band which includes, in addition to his drums, piano, bass, trumpet and sax. All sing, all clown and all entertain. Sherman’s nickname is due to his scatting around in his act while working on various radio stations as well as in night clubs with larger bands. He has a five-piece and has played, among other spots, the Usanghi Club, New York, where he hired out for six months. For the past six weeks he has been playing the Schwartz- Greenfield spots in Chicago’s Loop. Managed by Bert Gervis, Chicago.

Xavier Cugat

Xavier Cugat, born in Barcelona; 42 years old. He came to America as an accompanist for Enrico Caruso in 1915. Has become one of the biggest draws in New York with his “Rumors, Radio, and Rumba” and His Orchestra. His wakening of Brazil was among the country’s best sellers for months. Cugat featured in the pic Stage Door Canteen and other films. His first 18th engagement was at the Waldorf-Astor and appears on the Camel Caravan for the third consecutive year. He is a Columbia recording artist and is booked by MCA. He spent most of the “woring” rumbas, congas and tangos in America. His orchestra is composed of musicians from Cuba, Peru, Bolivia, Brazil, Mexico, Spain...and Ireland.

Dolly Dawn

Dolly Dawn is a fast rising singer who began her career with George Hall’s Orchestra. When Hall retired from the band field he turned over his band to Dolly, who has been under contract for a couple of seasons. She has developed quite a reputation, the present tour is in hotels and theaters and the air time over CBS and NBC as well as the network networks, in addition to her recordings. Branching out as a singing single less than five years ago, she already has to her credit runs in some of the leading theaters, hotels and night clubs. Among them are the Oriental Theater, Chicago, where she repeated within five months, the Chicago, Detroit, Chicago, Detroit; Beverly Hills Country Club, New York, Long’s, the Merchants, New York; Capitol Theater, Washington, D. C., and has had the smartest house. Dolly is managed by George Hall.

Dorothy Donovan

It has taken only a year for Dorothy Donovan to become an established name in the known boogie-woogie piano players in this business. She had started originally in the cocktail lounge field but in the past few months has graduated into night club and theater work. Her stock in trade is to swing the classics in her own original manner with a bit of personal panache. The girl plays a lot of piano and with plenty of style. She has yet to invade the stage, but has already reached the fourth figure mark in her weekly salary. Since her arrival in this work she has appeared at the Oriental Theater, Chicago; Regal, Chicago, and the Latin Quarter, Chicago, where she has filled for three months. She has also appeared in a concert at Orchestra Hall, Chicago, where she attracted a capacity house. She is under the management of Bert Gervis, Chicago.

Jimmy Dorsey

Jimmy Dorsey started out to be a miner, playing the saxophone and clarinet as a hobby, but an accident put an abrupt end to his mining work. Jimmy then started his own band and but jacked it to take a dance-adeen with the Scranton Sirens. For the next 12 weeks Jimmy played with the California Ramblers, Paul White- man, Jacques Herrand, Red Nichols, Rudy Vallee and Nat. Shilkret became known as a radio specialist. His next venture was to start his own band, with brother, Tommy, but after three years together they each formed their own clubs. Since then Jimmy has played some of the leading theaters and hotels in the country and is just now beginning to get his credit. He is booked by General Amusement Corp. for the Crocker and managed by Bill Burton.

Bob Eberly

Bob Eberly has been singing with Jimmy Dorsey since 1940. At that time the band was under the leadership of both Jimmy and Tommy. When Tommy and Jimmy parted ways Eberly stayed on to do the vocal chores with the new Jimmy Dorsey outfit. Bob’s
father was a singer and he did his first singing on a date in 1932 when he moved on to the church choir and local talent shows in up-State New York. After holding down various jobs to try and save enough money to get to Broadway, he was finally able to get an audition that led to elimination. That landed him a week at New York’s RKO Theater but that was all, so Bob returned to his home town. There he continued to work on his music, which eventually landed him a role on the television show "Allanmade" in Troy, N. Y., that he met the Doxy orchestra and started his career as a band vocalist.

Ray Eberle

Ray Eberle has been in the past several seasons one of the country's best band vocalists, being a great favorite with audiences everywhere. He was born in Hollywood, California, has had leading roles in such shows as “The Red Skelton Show,” “The Milton Ber- man Show,” and “The Bob Hope Show.” He has completed two featurettes for the same company, Eberle has proved a capable discovery as an actor, as well as a very fine vocalist. His name, which has made an impression on many fans, is known to both film and stage audiences, and he is sure to become one of the greatest personalities in the country and has that faculty of being able to make his personality fit the songs he sings. Under the direction of Leo Montagne, RKO Theatrical, Eberle will do more picture work during the coming year.

Duke Ellington

The Duke,” alias Edward Kennedy Ellington, has spent 29 years as a leading jazz figure in New York’s musical circles. He was born in the national capital. He first came into prominence as a jazz composer-arranger at the old Kentucky Club, in New York, in 1923 to ’27. Ellington made European tours in ’27 and ’30. His songs as an artist are Solitude, Mood Indigo, In a Sentimental Mood and I Got It Bad. Ellington has recorded for virtually every record company and has been with the same band for 36 decades but is now Victor’s exclusively. Entered the winter and will repeat this year. Just completed 25 weeks at the Hurricane, New York. Appeared at the Ritz Theater in the same city October 7. Booked by William Morris Agency.

Vol Ernie

Vol Ernie was born into a family of musicians and as a youngster played second trumpet in the 46-piece orchestra conducted by his father. However, his parents decided he should have a background in music and sent him back to Europe to study. In the study of age 21 he was concertmaster at the Conservatory of Music in New York. Ernie was assistant musical director at the Ravill, Radio and Criterion theaters in London. When he returned to the U.S., he became a major musical director of the Bandstands until 1940 when he came to New York. Since then, his orchestra has played such leading spots as the Cafe Society, Town Hall and the Alwyn. He has worked under such noted artists as Benjamin Franklin, Philadelphia; El Morocco, New York; Coq Rouge, New York; and Cafe Society, New York. He records for Baldwin and is booked by the William Morris Agency.

Percy Faith

Percy Faith is conductor of the “Carnival of the Animals” over the NBC network Monday nights. He is one of the best-known musicians on the air, which he has been for many years. In 1935, he began his work in Canada, playing with the family chimeawas for instruments. He started originally playing a fiddle but turned to the piano at the age of 11 and at 16 made his debut on the stage of the Famous Players Theatre. His first full orchestra and the family chimeawas for instruments. At 18 he started writing music for some of the major radio bands, and in 1940 he started his own band and organized his own small concert group. In 1940, with John Alabone, of the famous “Rathbone” orchestra, he formed the radio team of “Faith and Rampage.” The team was a success and his band became a household word in Canada. The comedy end, however, was entirely in Mr. Alabone’s department. Faith was signed as guest conductor, arranger and pianist for the Canadian Broadcast- ing Corporation in 1937. During his seven years with CBS he wrote and arranged music for many important shows. His first program for Caravan Contem- porary was written on December 3, 1940, and he is still at it.

Ted Fio Rito

Ted Fio Rito and his "Sky-Lined Musical" are adjudged as one of the most progressive new musical organizations on tour today. Currently featured with the band are "Candy" Candido, the frog-voiced bass; Stephen Stephen, the male fem- me vocal- list. A standard name in the band for years, Fio Rito enjoys a fine reputation both as a vocalist and composer. He started writing songs while still in high school in New York, and when he was 18 was one of the youngest member of ASCAP. To list a few of his hits are: "Swedish Lullaby," "Claus, Laugh, Sing," "For a Day, Sometime," "Alone at a Table for Two and Now I Lay Me Down to Dream." Ted has been in New York, Ted and his band worked their way to the St. Paul’s Hotel, San Francisco, where they were featured for a number of years. Later he became a favorite of the movie colony while playing at the Coconut Grove, Hollywood. In the following years he has played the top jobs from Coast-to- Coast, among them the Palm House, Chicago; Hotel New Yorker, New York; Beverly-Wilshire Hotel, Beverly Hills, Calif., and the Peabody, Memphis as a highlight in the band is Ted’s scintil- lating piano work. Booked by Music Cor- poration of America.

Buddy Franklin

Buddy is now facing an up-and- coming hotel and ballroom band and probably the best outfit he has ever had. Buddy’s music, his progressive training in the music field, being a graduate from the Cincinnati Conservatory of Music. He has had such jobs as musical director of Station WLW and the RKO theaters in Chicago, has played in night clubs, and in the Hurricane, New York, has played piano and viola with equal skill, arranges, has written several songs of his own, and is the author of a book on the theory of music. When he received his physical discharge from the army he organized a band adapted for top jobs. His present instru- mentation lies in an all-girl vocal section. Some of his recent locations include the Chicago; Aragon Ballroom, Chicago (where he is currently playing a return engagement); Peabody Hotel, Memphis; Hollywood, Calif.; the Muthieck Hotel, Kansas City, among others. He was also featured in the picture "South-Cock broadcasts." Booked by Norman Reesack and booked by Music Corporation of America.

Golden Gate Quartet

The boys who make up the Golden Gate Quartet, Willie Johnson, Ondasdus Johnson, Hill and Henry, came to New York from Detroit. As a result of the Boys' first job was with Ken- nedy’s band, which left to return to school. While completing his adolescent career, he did work in a number of jobs and he sang in local taverns and amusement halls from an early age. Experience from there he went to Hollywood, where he worked with the Western films. Haymes made two attempts to organize his own outfit, but the first dissolved because of unfriendliness and the second has been jaded when the draft drained his voice. When he seen his picture six months ago, Haymes was signed to a seven-year contract with the 20th Century-Fox, to a recording contract with the RCA Victor Records and for a Coast-to-Costa radio program over the NBC network. He is managed by Bill Burton.

Benny Goodman

Benny Goodman’s career is by now a failure to the entire entertainment loving public. With his unique orchestra and his skill, he is known and admired by all. His latest arrangements are to review the latest achievements. Goodman has recently appeared in "The Pajama Girl" and "Jackass," both with United Artists. He is now under exclusive contract to 20th Century-Fox studios and his first production under that contract will be "The Gypsy’s All Here. Goodman just com- pletes a six-week run at the Paramount Theater, New York, on his unprecedented re- tour engagement and will soon return to the Coast to fill other engagements at the Fox lot. Goodman is booked by Music Corporation of America, radio tours for Columbia and is managed by his brother, Teddy Goodman.

Connie Haines

Connie Haines, who abandoned her stepdaughter ambitions to become a croon- er, placed money on a winning horse. Seven years ago she was a Fred Waring amateur show star at the Roxy Theater in New York. She was signed to the staff of the N. Y. company for $2,500 a week. When she returned to the Stem Miss Haines tied up with Harry James, then the Tommy Dorsey orchestra. At pres- ent she is under contract to the Abbott and Costello radio show, which becomes effective after her current personal-ap- pearance tour. Her original moniker was Yvonne Marie Jean; Savannah, Ga., was her birth place. She discovered her voice while convalescing and decided to sing for a living or at least keep well fed. Booked by MCA.

George Hamilton

Hamilton has been in the public spot- light as band leader for years, and always a favorite with his current specialty. His current sweet band registers a new note in musical entertainment, designed for rhythm dancing. Hamilton now features on vocals June Howard, lovely model turned singer, and Buddy Madison, her favorite piano. His music has been heard on the air from Coast-to-Coast, and he and his band also have been seen in this city. George Hamilton is also the composer of Betty Co-Ed, which over a year has been booked by Music Corporation of America.

Rupert Harris and His Orchestra

Rupert Harris leads a colored band of five years ago, currently booked by the Peerless Agency, Harry James plays piano, organ, and saxophone for years in the country; has been a favorite at many night clubs, with them the Club Plantation, Nashville, Tenn., where he is now in his 10th month. He is currently managed by Ferguson Brothers Agency, Inc.

Dick Haymes

Dick Haymes, who is now hitting his stride with a six-piece band as Bunny Bergan, Benny Goodman, Harry James and others, before he set out on his own. His first band job was with Benny Go- odsen’s band, which he left to return to school. While completing his adolescent career, he did work in a number of jobs and he sang in local taverns and amusement halls from an early age. Experience from there he went to Hollywood, where he worked with the Western films. Haymes made two attempts to organize his own outfit, but the first dissolved because of unfriendliness and the second has been jaded when the draft drained his voice. When he seen his picture six months ago, Haymes was signed to a seven-year contract with the 20th Century-Fox, to a recording contract with the RCA Victor Records and for a Coast-to-Costa radio program over the NBC network. He is managed by Bill Burton.

Woody Herman

Since taking over the Inhales Jolson Band in 1937, Woody Herman has be- come known as one of the top showmen among bongo winders. In addition to his regular band, he has a crew, who have been pitching as vocalist and clarinetist. The nucleus of a men, Woody Herman’s Roll and others have distinguished him as a stylist (Continued on page 158)
Milt Herth Trio

Milt Herth Trio records for Decca, is managed by MCA and is considered by many America's No. 1 small band. During the past year it played at Jack Dempsey's, Coplay Plaza-Colonial Room, Detroit Athletic Club and Chanticleer, Baltimore. The trio's outstanding engagements played during previous years include Fibber McGee and Molly radio show, Al Pearcy, Ring Crosby Kraft Music Hall, short for Universal Pictures and Warner's. Herth was born in Kenosha, Wis. He got his first orchestra job at 16 and debuted into radio in 1933. For the past year the trio has been playing dance spots. Herth very emphatically states that "we are not a cocktail unit". The band features Betty Westmore, vocalist.

Tiny Hill

Editor's Note:Biographical questionnaires for the "Pertinent Facts" section of the Year Book were sent to band leaders. Hill returned his filled in as follows: "Be it known: Where? Too young to remember. Education? A little - was supposed to be a school teacher. Musical education? Played and sang so bad, had to get my own band. How did you become an orchestra leader? Picked up the horn and I was too big for 'em to take it away from me. Are you happy in the music business? I'm always happy - even in the music business. Do you drink? Anything that pours except hot milk."

Al Dempsey and His Orchestra

A Name Synonymous With the Best in Music!

... a HолDОVER ATТRАСТIoN AT...

PATIO, Palm Beach, Florida
DRAKE ОHіlо, Chicago
DETROIT АTHLETIC CLUB, Detroit
STERLER HOTEL, Cleveland
LA RUE, New York
EL MORROCO, New York
VERSAILLES, New York
RITZ CARLTON, Boston

Spike Jones

Before September, 1942, when the wailing of Der Fuehrer's Face was released, Spike Jones was comparatively obscure. That wailing gave Spike and His City Slickers a national reputation - and put its way around juke boxes throughout the country. Spike organized his first orchestra while he was still in high school and they played over a local station until he graduated. In college, he still continued playing, working with Ray West at the Lake Narcotic Club until he left school. He then worked with Everett Hoagland at Balboa Beach, with Kearney Walton at the Hotel Biltmore, Los Angeles, and at the Paramount with Ruby Wolf. He was also heard over the air on some of the leading commercial stations, but it took Der Fuehrer's Face to make him known. Since then, he has been a hit for two flinches, Warner's Thank Your Lucky Stars and MGM's Meet the People. Spike records for Victor.

JOE APPO

and his orchestra

featuring

BETTY McLERNON

NOW PLAYING AT

THE GROVE

Orange, Texas

Through Arrangements by
THE MUSIC CORP. OF AMERICA
DALLAS OFFICE

PERSONAL APPEARANCES

Page 158 The Billboard 1943 Music Year Book

www.americanradiohistory.com
Within the past two years he has placed many of the leading white and colored theaters in the land and is now set to go work on the Universal lot for his first picture this month. In night spots and on one-nighters he's a consistent top grosser, and his popularity on records, especially in the juke boxes, is attested by the fact that he's Deco's No. 1 colored artist. Booked by General Amusement Corporation.

Kitty Kallen

Kitty Kallen started singing commercially at the age of 8 when she appeared as a regular on the Horn & Hardart hour. Four years later she landed a radio commercial as featured vocalist for Tasty Yeast. From there she started singing with Jimmy Dorsey, then musical director for Station WCAU, Philadelphia, and moved on to a spot in the floorshow at the Blackhawk Club, that city. There she joined Jack Teagarden's outfit with whom she remained until she was offered a regular spot with the National Broadcasting Company. Jimmy Dorsey, who was looking for a replacement for Helen O'Connell, heard her voice over the air, called her in for an audition and signed her up. Kitty has been with the Dorsey outfit since the early part of this year, making her debut with the band when Dorsey opened at the Hotel Pennsylvania, New York.

Sonny Kendis

Sonny Kendis, currently leading from the piano at the Copely Plaza, Boston, has been on deck for several commercial radio shows and movie shorts and also recorded for Columbia. Before fronting his own crew Kendis was a recognized composer and arranger, in the latter capacity serving several name leaders as well as all the major recording firms. He was for a time conductor of the studio orchestra of the Yankee Network, doubling at the exclusive Barclay Club, Boston. Was a favorite orchestra leader in Newport and the many Newport society parties. Booked by Music Corporation of America, Wood's term at the Kentucky Hotel, Cario, Stork Club and Bessemer, New York, Hotel Chateaux, Washington, and the Hotel Book-Cadillac, Detroit.

Stan Kenton

Stan Kenton was a featured piano player with many of the biggest names in the Yankee Network, including the Loew's Roxy, the Mines, and others. Booked by the Music Corporation of America, he's now taking over the management of his own band. Stan Kenton's first engagement was at the Rendezvous in Balboa Park, Calif., where he had a Mutual wire for 13 weeks. From there he moved on to play such spots as Frank Dalley's Meadowbrook, Cedar Grove, N. J.; Hotel Sherman, Chicago; Strand Theater, New York, and Tune Town Ballroom, St. Louis. In addition to hitting some of the top hotels, theaters and ballrooms in the country, Kenton has a 20-week contract with the Bob Hope show, and has made a short for Universal Pictures and is scheduled to make a full-length feature for Paramount in October. Kenton played at the Hollywood Palladium from June 28 to July 26. He is booked by General Amusement Corporation, manages by Carlos Gastel and records for Decca.

King Kolax

King Kolax and his orchestra organized in 1928 when they were just a group of youngsters out of the West End Phillips High School, Chicago. His first job was as house band at the Savoy Ballroom, Chicago, where they developed a tremendous following. Kolax is considered one of the best trumpets in the business. A few of the band's jobs include Grand Terrace Cafe, Chicago, from where they were heard over NBC; the Graystone Ballroom and Paradise Theater, Detroit; Sunset Terrace, Indianapolis; Cotton Club, Cincinnati; Palace Theater, Memphis, and the Regal Theater, Chicago. Managed and booked by Ferguson Brothers' Agency, Inc.

Kay Kysor

During the past year Kay Kysor continued to add to his stature as one of the hardest-working and most successful bands in show business. His sales of War Bonds in special performances for the Treasury Department run well up into the millions, and he has sold hundreds of thousands of America's fighting men and women in camps and war plants all over the country. What many people, even in the show business, do not know is that Kysor more often than not spends heavy of his own money to make long, expensive jumps with his entire company to isolated war locations. Kysor's Music of Musical Knowledge broadcasts for Lucky Strike still rate one of the highest in radio in the nation and his has two new films scheduled for early release. Kay records for Columbia and is managed by the Kay and the Music Corporation of America.

Barry Winton

Still Topping Them All!

Barry Winton and His Orchestra

BIZARRE AND EXTRAVAGANT!

Vocalists and Instrumentalists!

Barry Winton

Barry Winton and His Orchestra

THE TRUE TEST OF A BAND'S POPULARITY IS ITS RECORD OF HOLDOVERS

Held Over Rainbow Room & Grill Radio City, N. Y.

Held Over Congress Hotel, Chicago

Held Over Staller Hotel, Cleveland

Held Over Essex House, New York

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PERSONAL APPEARANCES

The Billboard 1943 Music Year Book

Page 159
Jack McLean
Jack McLean, orchestra leader, came to the West Coast in 1920 to make recordings under the Capitol label. McLean, who has been called "Down Melody Lane" and managed by Charles Adams, played Jimmy Kennedy's Paris Inn Theater for many years. Last year, included in his outstanding engagements was a week at Bill Green's Casino, Pittsburgh, Transom, Atlantic City, Chicago, The Hotel St. Louis, Toppy's, Los Angeles, and Fitch Band Wagon. McLean has played many theaters and has been featured on Mutual Network since 1938.

Jay McShann
Planned featured band leader started on his road to musical fame in Kansas City, Mo., the hotspot of jazz. Band originally met with success when, under the guidance of John Tuminio, it filled night spots at the Savoy Ballroom, New York. The band established itself on records with its first song, "Honeymoon," in 1937, and the next year, blues singing by Walter Brown, a big seller, made the Bluebird label. The last couple of seasons the band has been featured playing leading white locations as well as universities—featuring McShann's piano work in addition to Brown's vocal. In the course of 14 years McShann has played many theaters from Coast to Coast.

Frank Marti
Frank Marti came to this country three years ago from Buenos Aires, where he conducted the Ballete Roque or. Before that he made two concerts in leading music halls of Europe and Brazil. Was at the Savoy Ballroom, New York, in 1936 and has played the Ritz-Carlton in Boston and two seasons at the Piping Rock Hotel in Long Island. Marti is married to Junitta Juara, singer and dancer, who also has a good resume of Music in J. Paulo, Brazil, where he was born.

Freddy Martin
Freddy Martin has always been a cornerstone and leader in his arrangement of Tchaikovsky's Piano Concerto made music history, he has been in the top brackets. Martin's instrumentation featured the usual fortepiano, pianet, strings, brass and four rhythms. When playing radio dates, Martin uses an extra sax, cellos, and pianos. Freddy Martin and his orchestra were featured on many of the CBS radio programs, including a number of shows on the Coca Cola Special and a series called "Piano Ponderies," the cream of dance dates. He has been featured at the St. Regis, Waldorf-Astoria, Ritz-Carlton, Plaza, Statler, Palmer Hotel, Edgewater Beach Hotel and Aragon, Chicago; The St. Frank Hotel, San Francisco, and the Ambassad- ored Hotel, Los Angeles. In the last three months, Martin has done turn-down business at the Cocoanut Grove of the Ambassador Hotel in Los Angeles.

Lou Martin
The 1938 Convention of Entertainment for versatility, Lou Martin is now in his eighth consecutive year as a major player in the up and coming night spots, Leon & Eddie's. Martin's reputation is based on the fact that he can do almost everything in the art of entertainment—be it comedy, dance, or the New York novelty but he also books bands on the side.

Donnington is a distinguished veteran. Donnington has worked with the United States, Canada, Mexico and South America and has been featured at the Atlanta Bulldogs of WGN, of Roxy and his Gang and Radio City Music Hall. Donnington has appeared in recordings of American melodies in Spanish for Victor, Brunswick and Decca records. He is noted not only for his versatile talents but is a singer of distinction but also a com- pany entertainer. He is the "Mr. and Mrs. Ge A Rose and Together Again.

Dick Mills and His Orchestra
This clever orchestra is a compromise between a large dance band and the small unit involved in intimate dinner- dancing, which is composed of a string section and a smart girl vocalist—Peggy Steele. Mollands of the band are permitted engagements in large spots yet small enough for swanky hotel dining rooms. With Peggy Steele's voice, the band is a great dance band. Also, the Orlando Hotel, Chicago; The Beach Hotel, San Diego; The Ston FIG, San Francisco; Hotel Tropicana, Miami Beach; the catering at Chauffeur's Lake, Montereillo, Ind.

Vauhh Monroe
Vauhh Monroe started in the profession at the age of 15, playing and singing with bands until 1937. He took a society band into Ten Times as a feature and then switched to Florida for his famous engagement at the Coral Room for the summer of 1939. After another summer season he organized his own band with the help of Jack Marshall, Boston society band leader. This was the start of a string of engagements with distinguished orchestras, which has been recording for Decca since 1941 and has made a very great success. The band has recently com- peted work in Metro-Goldwyn-Mayer's "Honeymoon." He returns to the Hotel Commodore, New York, for a four time September 29.

Patsy Montana
An attractive young singer of cowboy songs, who by her friendly appealing voice has endeared herself to thousands of people through this colorful little songstress, has been heard in those countries wherever her records have been played. Her opening record is usually: "Hi, Partner." Patsy is the only girl to have been featured on "Cowgirl." Patsy has been heard on KFJR, Los Angeles, WOR, New York, and now has a daily show on KFAB, Omaha. Montana has had many successful records and has appeared on radio. She has done a lot of radio thruout the country, and has filled many new friends. Patsy has been permitted to capacity crowds wherever she has made personal appearances.

Elia Mae Morse
After a career as a featured vocalist with Tommy Dorsey's orchestra in Chicago, Illinois, born Elia Mae Morse made a recording with Fredie Slack called Club Louisiana. Elia Mae Morse-conscious and Elia Mae is now known by that name. She has been featured in pictures and over the air. She appears in Columbia pictures for over $5,000 picture deals pending. She is also featured on Johnny Get Rhythm, and Morse Morse records for the Capitol label.

Dave Munro and His Orchestra
Seven musicians, plus a girl vocalist have been featuring in these pictures in pictures and on the air. Morse has found something new in small-band arrangements. Band has made rapid strides in recent months and is establishing a name for the future. The band is known as a medium band and has its own style of playing with the cream of dance dates. He has been featured at the St. Regis, Waldorf-Astoria, Ritz-Carlton, Plaza, Statler, Palmer Hotel, Edgewater Beach Hotel and Aragon, Chicago; The St. Frank Hotel, San Francisco, and the Ambassad- ored Hotel, Los Angeles. In the last three months, Martin has done turn-down business at the Cocoanut Grove of the Ambassador Hotel in Los Angeles.

Ozzie Nelson and Harriet Hilliard
The famed Mr. and Mrs. of Musicdom are together in these pictures and on the air. Ozzie formed his first band while still in law school when he was a student at the famed Island Casino in New York. It was this band that gave Ozzie his mind to scrape a legal career and concentrate on music, which he did. He then formed a band with Harriet Hilliard and they both joined Ozzie, and the famed Nelson-Hilliard duo was born. They have had many features and have made networks of some of the best shows. Ozzie and Harriet are now at the Hotel Roosevelt, New York and have been on the New York scene for many months. Ozzie and Harriet Hilliard also saw that they were having such a good reception that they decided to extend the band to one full-time professional. They now feature Miss Hilliard in the band, and the band has been heard on the radio. Ozzie and his orchestra in the Honeymoon hotel, New York City, for the present.

Helen O'Connell
Helen O'Connell left the Jimmie Dorsey outfit about eight months ago to work as a single, started out to be a dancer. Her first professional engagement was with Grays featuring India Umbrella dance. Two years later she sang with Jimmie Dorsey and her sister singing at the Village Barn. Dorsey took her on to share vocal with his band in his nightly engagement at the Yankee Hotel and she remained with Dorsey for a consecutive period of five years, during which time she is managed by George Burton and records for the Decca label.

Joy Paige
Joy Paige, the vivacious singer and delineator of "song stories for grown-ups," is a new girl trio in Texas. When she broke out on her own she came to Chicago and has gone over in big time to WGR, smart supper club in Chicago. She has just finished a six-month tour with the Twin Hotel in Chicago, with three en- gagements at the Bar M. Ostrich, Chicago, and six shows at the Skylark, Chicago. She recently opened her first big job in the East at Tommy Joy's, Utica, N. Y. She will remain there indefinitely. Managed by Phil Shelley, Chicago.

Tony Pastor
Tony Pastor, ex-carpenter, florist, and restaurant proprietor, has brought new musical life at the age of 12. By time he was 15 years old he had his first job. He jumped off and on the band wagon during other occupational escurs. This band has featured the Aaronson's Commanders, Artie Shaw, Tony Pastor and Lois. The Bird Bluebird recording of Let's Do It is a classic. Pastor has played the majority of his engagements in the West coast spots.

The Pied Pipers
The Pied Pipers, vocal quartet which formerly was a special feature of Tommy Dorsey's orchestra, is now on its own again. It was a big feature of the Coast shows and picture commitments. Quartet opened with Chick Lowry, Joe Stafford and John Scott with the Pied Pipers at the Gold show with Bob Crosby and his or- chestra and on the Pennodet program, and on the NBC network. The Pipers have made several pictures for Universal and are featured in "Let's Dance," stemming from the Columbia lot, "Tropicana and Jam Session."

Vincent Pirro
Vor leader Vincent Pirro started his career as a solo pianist in 1913 when he played piano in silent movies theaters. At 17 years of age Pirro is a well known feature vocalist, pianist and arranger. He has been heard in a number of dance bands and has filled many new friends. He is a personal favorite with the Big Four. After his show opened in St. Louis, Missouri, he has played at the Chicago, Moundsville, and Ben Woodlawn. He has been heard in many of the leading radio commercials emanating from the Coast. In its first year the Origin Records-St. Louis, Missouri, and its foremost spot, including Hotel Lincoln, Pennsylvania, Civic Ballroom and Roxy Theater, New York.

Dinah Shore
Rising high as one of the most popular and beautiful vocalists in the country, Dinah Shore is an old-timer. She has been seen almost exclusively in the past year to three types of shows—radio, nightclub and television. For the past year, Dinah Shore has been seen on television in France, England, Canada, and on many coast to coast shows. Dinah Shore has been seen on television in France, England, Canada, and on many coast to coast shows. Dinah Shore has been most appealing through her singing ability, and her charm and personality. She is a natural performer and has been heard in many of the leading radio shows. Dinah Shore has been seen on television in France, England, Canada, and on many coast to coast shows. Dinah Shore has been known for her appealing personality, and her charm and personality. She is a natural performer and has been heard in many of the leading radio shows. Dinah Shore has been seen on television in France, England, Canada, and on many coast to coast shows.
Charlie Spivak

Charlie Spivak, who has been moving up to the front ranks of band leaders in the show business, has arranged such radio programs as "Chuck Band," "Roomful," and "Vagabond," as well as having taught at the Manhattan School of Music. For the past few years he has arranged such radio programs as "Charlie Spivak," "Souvenir," and "Vagabond," as well as having taught at the Manhattan School of Music.

Sugar Hill Quartet

This instrumental and singing quartet began as the Four Bon Bons and played jazz in Chicago. They formed a part-time band, taking a break at the Apollo Theater, New York, on the same bill with the Jimmy L/documents.

The International Sweethearts of Rhythm

The Sweethearts of Rhythm are an all-girl band who have been playing since 1920. They are currently under the leadership of the Jimmie Lunceford. They have appeared in vaudeville and dance halls across the United States.

The Original Carolina Cotton Pickers

The Carolina Cotton Pickers are a dance organization which started out at the Jenkins Orphans' Home in Charlotte, N.C. Ten years ago the singers of the Carolina Cotton Pickers started a radio program and became famous. Now they are appearing in vaudeville and dance halls across the country.

The Toppers

The Toppers consist of Steven A. Gibson, Jimmie Lunceford, and Abe. They have been playing together for many years and are currently performing in vaudeville and dance halls across the United States.

Stauffer Twins

The Stauffer Twins, who are pioneers in the field of jazz, are currently appearing in vaudeville and dance halls across the country. They have been playing together for many years and are currently performing in vaudeville and dance halls across the country.

The Vogabonds

The Vogabonds are a swing band that has been playing together for many years and are currently appearing in vaudeville and dance halls across the country. They have been playing together for many years and are currently performing in vaudeville and dance halls across the country.
PERSISTENT FACTS ABOUT COCKTAIL COMBS REPRESENTED IN THIS SECTION

Adams and Dell
Adams and Dell, male song and piano team, were engaged for the job of playing accordion, song and voice, and Ralph Pierce, piano and accordion. Despite the fact that it was considered less than a year ago, the unit has given over 300 performances in 3,000 numbers which they present in an attractive and pleasing manner. They have hit the top New York lounges, with appearances at Radio City Music Hall, Yule’s, New York, the Crystal Cocktail Lounge, Troy, N. Y.; They also were heard at the Blackstone Cafe and the Enduro, Brooklyn. Dell, the pianist of the team, also contributes his share on that instrument. They are managed by Consolidated Radio Artists.

Air Lane Trio
The Air Lane Trio, consists of Arlo Haligian on vocals and guitar, electric accordion, electric guitar and piano. The unit has played throughout the Midwest and with good fortune. They also played the Park Lane Hotel, Buffalo, and return to Dempsy’s, where they will be given a Mutual wire. Management is by Consolidated Radio Artists.

Bill Akin
Bill Akin and His Continental Four, three men and a girl, feature many in-\n\n
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The Captivators

This is one of the top trio now playing night spots and has a proven record of being the toast of audiences wherever booked. The Captivators have an output that, so far as instrumentation goes, tops any other band. Tony Lombardo, the featured pianist, also is well known as the electric organ, Bob Pulver the electric guitar, and Leonard Lombardo the accordion and vibraphone. The Captivators have that knack of being able to do equally well with the lightest or the heaviest music. Members of the trio take an occasional week off to rest up before they go on tour.

Trio did a Republic piano also two boys Septia to the door. Their engagements have included engagements at the Hollywood Restaurant on Sunset Strip, the Art Museum on the Avenue, and the Herring Hotel, Amarillo, Tex. Management by McGovern Company, Chicago.

Carol Sisters

Youthful and good looking singing trio who originally started in Minneapolis. The three girls are still appearing at a number of night spots and have been able to enjoy extended engagements everywhere they have gone. Sisters, Fran, Sandy, and Vel, are still a big hit in Henderson's Yodell Lounge. Managed by General Amusement Company.

Max Cooper

Known as "the man who plays on two pianos at a time," Max Cooper is a showman and musician of the highest order. He has been billed by Tony Lombardo in the Chicago White Sox baseball organization. Cooper is now going on tour with a new show, "The Big Band Show," which features a variety of musical numbers, including vaudeville songs, jazz, and novelty songs. The show is booked by McGovern Company, Chicago.

Coralli

The beauty of this trio is their ability to swing to songs in French, Spanish, Russian, Chinese, and other languages. Their vocal combination is one of the favorite in the more intimate type of cocktail lounges. Their talent also has resulted in their being booked to stage in the West Coast, and the Whirlaway, Chicago, among other spots. Managed by Phil Shelley, Chicago.

Red Cotty

Red Cotty is one of the top hot jazz outfits which pleases patrons alike. Red is recognized as a very fine trumpet player, and is still in the business, standing on a equal footing with Lionel Hampton and Adrian Rollini. On several occasions he has been invited to sit in with name bands, since the hit with the Rhinos, which looked as if it had been together for one year and has An older unit, has left Chicago and the Whirlaway, Chicago, among other spots. Managed by Phil Shelley, Chicago.

The Counts and the Countess

One of America's outstanding singing trios. Composed of Alma at the piano, Joe in the trumpet, and James Bill in the guitar, their harmonies are the closest. This sensational new instrumental and vocal combination of full of charm and personality, and are always in demand. Their repertoire ranges from classical to popular with complete freedom of interpretation. They have appeared in engagements at the Emery's, Lou's Bar, Philadelphia; Downbeat Room, Detroit, and currently at the Happy Hour, Minneapolis. They have played at every club they have played. All three have appeared under both band and vocal unit numbers, as well as solos and duos. Managed by Delbridge & Gorrell Agency.

Al Cox and His Londoines

At Al's Cox was the guitarist with the popular radio show "The Big Band Show." He and his band have also been featured on the "Your Hit Parade" radio show. Al Cox is now appearing at the Sunset Strip with a new show, "The Big Band Show," which features a variety of musical numbers, including vaudeville songs, jazz, and novelty songs. The show is booked by McGovern Company, Chicago.

Jack Crawford

Formerly a singer, Jack is now a member of the Captivators. He has appeared on radio as well as in night spots. He and his band, "The Londoines," have been featured on several radio programs, including "Your Hit Parade." They are currently appearing at the Sunset Strip with a new show, "The Big Band Show," which features a variety of musical numbers, including vaudeville songs, jazz, and novelty songs. The show is booked by McGovern Company, Chicago.

Tommy Cullen

The Tommy Cullen Orchestra is a six-piece entertaining corn unit led by Cullen in a style marked by originality and return engagement at the smart Trocadero Room, Chicago. Originally formed in 1942, the unit is now being billed as "America's No. 1 Name Orchestra." The band has been together for several years and has been featured on many of the country's leading radio programs. Managed by Frederick Brothers' Music Corporation.

Raby Cummings

Raby, veteran guitarist, leads one of the oldest four-piece outfits in the business. He is accompanied by three men and a girl, the latter playing piano. The other instruments include accordion and trumpet. A commercial feature is jump music which breaks up orthodox sets. The unit is currently appearing at the Schroeder Hotel, Milwaukee, Wisconsin, and is currently featured on the "Your Hit Parade" radio show. Managed by Consolidated Radio Artists.

Renee Darst and Her Swingettes

Her direction and leadership are as varied as her musical experiences. As a vocalist she has been featured on various radio programs, including "Your Hit Parade," and has appeared on television in Chicago. Renee is known for her versatility and skill in all areas of music. She currently appears at the Sunset Strip with a new show, "The Big Band Show," which features a variety of musical numbers, including vaudeville songs, jazz, and novelty songs. The show is booked by McGovern Company, Chicago.

Lillian Davenport

Lillian is one of the top female vocalists on the West Coast. She has appeared on radio programs on both NBC and CBS and has been featured in many night club engagements. She is known for her versatility and skill in all areas of music. She currently appears at the Sunset Strip with a new show, "The Big Band Show," which features a variety of musical numbers, including vaudeville songs, jazz, and novelty songs. The show is booked by McGovern Company, Chicago.

Johnny Davis

Johnny Davis leads an outstanding outfit performing straight, swinging, and dancing and cocktail music. Altho blind, Johnny has mastered the art of handling the piano from sight alone. He is a master of the instrument, and plays both popular and standard tunes. He currently appears at the Plaza Club, Los Angeles, and is managed by Frederick Brothers' Music Corporation.

Martha Davis

Martha Davis, colored pianist, has developed a Midwest following with this past year which has proven a tremendous success. She has appeared on various radio programs and has been featured on the "Your Hit Parade." She currently appears at the Sunset Strip with a new show, "The Big Band Show," which features a variety of musical numbers, including vaudeville songs, jazz, and novelty songs. The show is booked by McGovern Company, Chicago.

Dorothy Daye

Dorothy Daye and Her Hollywood Trio include two girls and a violinist who have been together for several years. They have been seen in engagements at the Colosimo's, Chicago, where they were featured for a year. The unit has recently played the Duluth Hotel, Duluth, Minn. and is currently appearing at the Northeaster, Bay, Wn. They are managed by Alpha Demaree Artists.

Henry Daye Trio

The Henry Daye Trio consists of nova- lization and vocal group featuring three vocalists. The group has been known for its creativity, and has appeared at a number of night spots, including the Sunset Strip, Los Angeles, and is managed by Consolidated Radio Artists.

Jack Day's Senoradas

This trio has two boys and a girl, and has been featured on radio stations, including CBS and NBC. The unit is currently appearing at the Schroeder Hotel, Chicago, Illinois and is managed by Music Corporation of America.
The Engagements include the months; boys are sepia addition.

In likeable seventh since have established new fame. Patools are featured individual vocalists. Patools are equally known as the dynamic wizard of the ivories. He plays, he sings and he creates. Pappy is Art America's finest. Some of his boogie-woogie work has been booked by Music Corporation of America.

Jean Eldridge
In 1938, Duke Ellington and his orchestra set sail for Europe. Jean was on board, singing "Take the A Train." Wherever he plays he soon builds a following of people who respect his music and his person.

Lou De Fabbia
Lou De Fabbia's outstanding talent, plus his charm and grace, has won him the billing of "singers with the Duke." He is currently touring the East Coast with the Duke in a co-entertainment featuring the Cleo, Detroit. Managed by Phil Shelley, Chicago.

The Four Blind Mice
The band, which complete their tour, are better known for their avuncular style, than for any other factors from the School of the Blind at Janesville, Wis. The boys have been blind since early childhood and have established a name on a stand as in their own homes. The unit is comprised of Al Bina on pianola, of gal; Mclain on riddle, clarinet and tenor sax, Walter Wyas on bass and Raymond Vernon on drums. SUMMIT radio dates and features a unique feature of the straw-maniac personality of Walter Wyas, the band's music director, who is known toZim Home Town, Illinois. The boys have established in spots where from Philadelphia. They have a record in all spots and have shown success at the Club Delour in Chicago.

The Four Clefs
One of the best-known prominent cocktail lounge and theater engagements. They hold a top spot in the business because of their strong comedy arrangements and the way they are featured by the Andrews Sisters in their recent Universal picture How's About It? They are continuing their long date at the Lakeside Club, Decatur, Ill. Managed by Frederick Brothers Music Corporation.

The Four Senators
The Four Senators, cocktail combo, is composed of vocal, dancing and vocal; Don Finerty, bass, trumpet and vocals, Tom Gooden, trumpet, and Bob Roberts, manager, who have been working together for the past seven years. Managed by Coomb's Agency.

Alice Ha-Quartet
Alice Ha is a music group which includes: two boys and two girls, all musicians and all entertainers. Their instrument is piano, guitar, sax, drums and piano; a typical trio, Alice has a song of her own. She writes her own music. She sells out the accordion and also performs in nine keys. Arnold Sanm is featured on the accordion. Boogie-woogie work on the West Coast, in California, performed by the Outfit is continuing indefinitely in the West Coast. Managed by Consolidated Radio Artists.

Grace and Scotty
Grace and Scotty extend their harmonies to the Chicago area. As well as singing and playing the piano, they are two of the best harmony duos in the business. One of the best vocalists in the business. The Gentlemen of Note

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It is claimed that Como will draw a fee close to Sinatra's $25,000 for his own whirl before the 20th-Fox cameras. And while General Amusement Corporation, which still technically manages Sinatra as well, is loath to draw comparisons, it is confident that Perry will be right up there with the other boys.

Como spent the past five years of his professional career in the relative obscurity of Ted Weems's trio. He, too, checked into a Broadway cafe and he, too, was waxed in June. Victor, together with GAC, has set in motion the proper publicity build-up, and the six-week stay at New York's Strand Theater during July-August spread the name of Como.

Whether or not Bob Eberly will join the ranks of singing singles remains in question at the time of writing. The question was considered many months ago by Eberly, Jimmy Dorsey and their manager, Bill Burton. Eberly, whose loyalty to Dorsey is unbounded, felt that a draft call for the army was a real possibility and if it were on its way, he wished to exit still a member of the Dorsey organization. His salary is the highest of all band singers, reported around $500, besides which he receives considerably more for every film he makes with the band.

Gal vocalists giving up their band chores for bigger things as soloists is an old story. Dorothy Lamour, Alice Faye and Frances Langford are some of the earliest trail blazers. Mildred Bailey and Rumona are former Paul Whiteman thrushes; Ella Fitzgerald was discovered by the late Chick Webb in an amateur contest; Ginny Simms spent many years with Artie Shaw; Lena Horne got her start with Benny Carter; Sisie and later, Red Allen; Billie Holiday worked for Artie Shaw; and more recently, many others have stepped out front and center. Leading this parade is Helen O'Connell, whose theater prize has been stepped up to $2,500.

**Jewels in Tiffany Settings**

ALL THIS is most natural and inevitable, says Burton, who should know. A band provides the "Tiffany setting that gives the jewel a chance to sparkle." Leaders often spend thousands of dollars in the creation of that setting, purchasing the right kind of gowns, providing the most effective band arrangements, building the singer until he or she is strong enough toWow the customers down. Dorsey had Miss O'Connell's successor, Kitty Kallen, on the pay roll for eight weeks before she sang a note in public. Arrangements had to be changed, the band tried to be rehearsed, and when everything was in apple-pie order, the new band vocalist was unveiled.

This is the "new" show business, claim those who are helping create it. The demand for "matinee idols" is as firm as it ever was, now only the supply is answering the new character of the demands.

The matinee (and the mighty important new business) business is growing from the younger generation, and it is the teen-age audience that must be satisfied. This audience has made its desires known in no uncertain terms. It is the modern dance band it wants, with singing or comedy acts that are completely harmonious with the dance, five-ree music emanating from the stage.

This audience has expressed its preference for the James, Kayes, Goodmans, Kysers and Dorseys, and the kind of vocalists the most popular bands carry. Can anyone help it if the vocalists are all little Bugs?

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**THE BOOM IN BINGS**

(Continued from page 31)

**SOMETHING FOR THE BOYS** (Opened January 7, 1943)


**LADY IN THE DARK** (Return; opened February 27, 1943)


**OKLAHOMA!** (Opened March 31, 1943)


**ZIEGFELD FOLLIES** (Opened April 1, 1943)


**THE STUDENT PRINCE** (Opened June 8, 1943)

Music and lyrics by Sigmund Romberg. Book and lyrics by Dorothy Donnelly. Orchestra under the direction of Ted Royal. Arrangements had for Decca.

**EARLY TO BED** (Opened June 17, 1943)

records has been cut considerably, and this has affected the whole market as well as the juke box market. But the thousands of juke boxes in public places have been on the job every day in the year continuing to make the public record conscious and phonograph conscious. Many thousands of homes did not purchase a phonograph before the war curtailed so many manufacturing industries, but everybody comes in contact with a juke box and its recorded music in the daily routine of life in practically every town and city in the country. All of these machines are played by patrons, remind groups of people of the high quality of recorded music and continually advertise the fact that recorded music still exists. In that way the juke boxes are bridging a gap that might otherwise affect the recording business adversely. As soon as phonographs and records can be made again in full quantity, the public will already understand the value of such music.

Just how conscious the public will be of phonographs and records is suggested by a trend recently noted in newspapers. Magazines and the press are showing a strong tendency now to speak of all home phonographs having record changers as juke boxes. The prediction can be made that before the war ends it will be common practice in the United States to call all phonographs that have record changers by the name of "juke box." This means that the commercial automatic phonographs permanently known as a juke box has had permanent effects on music history in the United States, and forever after the term "juke box" will be common in American homes.

the union managed to stamp out that confabulation momentarily with promises from the singing boys that they wouldn't do it anymore, but not until the swooning trio of Frank Sinatra, Dick Haymes and Perry Como knocked out a couple of home runs, with daddy Crosby himself accounting for a couple of more hits.

Then came the deluge, and perhaps the final straw—smash sellers by folk tune artists, or hillbillies as they are known to the trade. A half dozen guys Petillo probably never heard of began registering with songs Jimmy might not recognize as pop music.

Besides being marked by such phenomena as successful reissues, all-vocals and hillbillies, the year of the ban also brought into being "bootleg" recordings. For many weary months the union's amateurish smears did it to keep down the card-holding musicians who were scabbing, but finally gave up the chase.

**Even a Win Is a Draw**

ODDLY enough, it wasn't the record success the AFM chief was referring to when he said: "They've got us punch drunk." It was the bumpy ride the recorders have been giving him and his organization in their effort to win a legal victory as well.

With the electrical transcription firms carrying the ball for the radio interests behind most of the recording industry, they brought the case to the United States Senate and the National War Labor Board plus an assist from the Department of Justice which brought the Supreme Court into the picture. The union came thru all these juridical entanglements with its ban intact, but oh the suffering and oh the travail.

At the time of this writing, the first week in September, the rival groups are locked again in legal argument before the fact-finding panel appointed by the WLB, which had ruled the embroglio a labor dispute and accepted jurisdiction.

The three-man panel, sitting in New York, is sifting the facts and from the tone of the member's questions is ready to bring the bloody battle to a conclusion.

Petillo says his side's loss has been heavy, but that it must be expected by any organization that is pioneering. If the union loses and the WLB rules that a strike exists, the musicians will have to pick up their instruments and go back into the studios to await another day when the conditions are more fortuitous. If the AFM wins, it will have succeeded in establishing a principal that musicians have the right to refuse to "play at their own funeral," as they express it, and leave other circumstances under which their funeral music must be played.

But totaling up the year's score, it would appear that even if the union wins, the best it will be getting is a draw.

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**ONE YEAR OF THE RECORD BAN**

(Continued from page 81)

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**NO JUNKING OF JUKE**

(Continued from page 27)

**Public Support Is Demonstrated Daily**

MANY ENGAGED in the juke box business report that during the past year the patronage of their machines has maintained a higher level than ever before. These reports of increased public patronage of juke boxes have been verified from many sources and can be accepted as true. Even banking firms that have been engaged in financing purchase of juke boxes can furnish authoritative evidence of the success of juke boxes during the war. This is taken as the best of proof that the public likes juke box music and will continue to play it.

**Operators Show How To Handle Records**

ONE OF THE MOST discussed topics in the juke box trade during the past 12 months has been the shortage of records. It needs to be repeated, however, that operators of juke boxes have shown original American ingenuity in getting records for their machines when there are any records to be had at all. They have managed to keep their machines fully stocked at all times with records of such quality that the public is willing to play them at a higher rate than ever before. Men in the business know that the public has been patient in many ways, just as the public has been patient with the radio industry and other branches of the music world. The public has well understood that operators of juke boxes could not always get records and that in many cases the records would be inferior in quality.

**Trade Hold Firm All Along the Line**

THE GENERAL organization of the juke box trade remains pretty much the same as before the war. The factory manufacturing firms, about six in number, have been engaged in the production of war goods since May 1, 1942. These firms are making excellent records in war production.

Distributors of juke boxes have remained faithfully at their posts and have been of great assistance to operators in maintaining their machines in good repair.

Operators of juke boxes have had to make many changes in their local business set-ups in order to cope with rapidly changing conditions. Many operators have gone back to servicing and repairing their own machines when help was not available. In some cases they have employed women to service their routes. In other cases, they have combined routes or reduced the mileage in order to conform with government regulations and available transportation. One of the most interesting stories in the juke box industry is found in the many reports of what operators have done to cope with present conditions.

Operators have certainly shown great wisdom and energy in keeping their business alive and furnishing popular music in the thousands of establishments that now depend on juke box music for their customers.
IN A FEW LINES...

Charlie SPIVAK
AND HIS ORCHESTRA

featuring:
the stardusters

Hollywood Palladium
NOW HITTING RECORD
PEAK-SET '26-TEAR R. O.
MARK AT N. Y. PENNSYLVANIA HOTEL IN APRIL—
TOPPING GREATS!

20th Century Fox
JUST COMPLETED TREMENDOUS MUSICAL ROLE
IN FILM DEBUT,
"PIN UP GIRL!"

Victor Records
RECENTLY SIGNED CONTRACT TO JOIN THE FAMILY OF "THE WORLD'S GREATEST ARTISTS ON VICTOR RECORDS"

personal management: max schall
direction: general amusement corp.
THE GREATEST "FLIGHT" IN THE HISTORY

THE MUSIC MAKERS
Piloted by

Harry
JAMES

and a great crew including
HELEN FORREST • BUDDY MORENO
JOHNNY McAfee • CORKY CORCORAN

SHATTERS
BAND RECORDS
in FILMS • RADIO
on RECORDS and on
PERSONAL APPEARANCES

Declared America's Number One Band in The Billboard's 5th Annual College Poll, Martin Block's Make-Believe Ballroom Poll, and in practically every other national poll held throughout the year.

Featured in leading magazines and newspapers from Coast to Coast, including stories in Saturday Evening Post, Life, Collier's, Liberty, New York Times Magazine Section, and hundreds of others, including Who's Who in America, and Who's Who in the Western Hemisphere.

Personal Managers
FRANK MONTE
DAVID HYLTON
THE MUSIC BUSINESS

The Top band air show
3 times weekly
via CBS Coast to Coast for

CHESTERFIELD
CIGARETTES

Sensational Columbia record sellers!

COLUMBIA 36677
"I HEARD YOU CRIED
LAST NIGHT"
backed by "James' Session"

COLUMBIA 35587
"ALL OR NOTHING AT ALL"
backed by "Flash"

COLUMBIA 3672
"VELVET MOON"
backed by "Prince Charming"

COLUMBIA 36668
"I'VE HEARD THAT SONG
BEFORE"
backed by "Moonlight Becomes You"

Big box-office smash in
engagements at

Frank Dailey's
TERRACE ROOM
Newark, N. J.

PARAMOUNT THEATRE
New York

HOLLYWOOD
PALLADIUM

HOTEL ASTOR
New York

and scores of other engage-
ments throughout the country

"BEST FOOT
FORWARD"
top grosser featuring a
name band!

IN PRODUCTION
"MISTER CO-ED"

Coming
"TWO SISTERS AND A SAILOR"
All for MGM
All in TECHNICOLOR

DIRECTION

MUSIC CORPORATION OF AMERICA
Thanks, Everybody

Hinah Shore
The music publishers have had a good year. There have been less crying towels used in '42-'43 than have been used in nearly 10 previous seasons. True the publishers haven't liked the distributing problem, but at least they started, during the season, down the road to the realization that the music stores do not supply all the answers to sheet music sales.

That's something folks.

True this "came-the-dawn" realization has happened before, at least a few times during the history of the publishing business, but this time it looks as if it's going to take. One publisher is actually spending money investigating every form of retail outlet in the nation, from stationery store to dress shop—to find out where sheet music can be sold—and where sheet music will find sellers. And what he's finding out is going to be a surprise to everyone... when and if he releases the facts.

The record ban had its aches but the all-vocal records paid off and reissues made money for publishers who were wise enough to reissue the sheet music at the same time.

Actually the war has had less effect on music publishers than it has had on many other segments of the business. Paper was a little tighter (it doesn't take a lot of paper for a song), but it wasn't too tight. There were just as many hits, just as many air plugs and just as many contacts to be made.

The balance sheets at the end of the season will be on the black side. It's nice not to have to use red ink for a change.
A Greater

LEEDS MUSIC

OUTSTANDING COPYRIGHTS IN
The Greater
LEEDS CATALOGUE

JIM AMEN
AMEN'S SEVEN
LITTLE GIRL
HEARTACHES
HE'S MY GUY
SAVOY BLUES
RHUMBOOGIE
PICCOLO FIFE
SILVER SHIELD
LOUIS LOUISE
PEACEFUL VALLEY
SLEEPY SERENADE
TRROUBLE IN MIND
MY MONDAY DATE
ADORATION WALTZ
FOR DANCERS ONLY
RUSTY DUSTY BLUES
END OF THE WORLD
MISTER FIVE BY FIVE
LET'S HAVE A PARTY
I'LL REMEMBER APRIL
ADDRESS UNKNOWN
HUEBIE JEEBIES BLUES
HAWAIIAN PARADISE
OUTSKIRTS OF TOWN
WOODBOPPER'S BALL
TAINT WHAT YOU DO
SHOEMAKER'S HOLIDAY
WALTZING IN A DREAM
WAC IS A SOLDIER TOO
WHISTLING IN THE DARK
MY EXTRAORDINARY GAL
AS LONG AS I HAVE YOU
LITTLE LADY MAKE RELIEVE
I IDOLIZE MY BABY'S EYES
STARS AND STRIPES "SCORE"
BOOGIE WOOGIE RUGLE ROY
I CAN'T LOVE YOU ANYMORE
HOW LONG BABY HOW LONG
NOBODY'S DARLING BUT MINE
I LOVE YOU MUCH TOO MUCH
HEAVE HO MY LADS HEAVE HO
WHISTLING IN THE WILDDWOOD
WELL ALL RIGHT (DIG DIG DIG)
WHEN IT'S NIGHT TIME IN NEVADA
YOU'RE A LUCKY FELLOW MR. SMITH
THERE WAS A NIGHT ON THE WATER
CAN'T YOU HEAR ME SAY I LOVE YOU
KEEP SMILIN' KEEP LAUGHIN' BE HAPPY
SCRUB ME MAMA WITH A BOOGIE BEAT
BETWEEN 18TH N' 19TH N' CHESTNUT ST.
MAD ABOUT HIM, SAD ABOUT HIM BLUES
I WOULDN'T CHANGE YOU FOR THE WORLD
BUILD IT UP, PAINT IT NICE, TEAR IT DOWN
YOU'RE JUST A FLOWER FROM AN OLD BOUQUET
THE BREEZE (THAT'S BRINGING MY HONEY BACK TO ME)
I FOUND YOU OUT WHEN I FOUND YOU IN SOMEBODY ELSE'S ARMS
CURRENT HITS
ALL OR NOTHING AT ALL
COW COW BOOGIE
GET ON BOARD, LITTLE CHILDREN
C'MERE BABY

LEEDS MUSIC IN STATISTICS – 1939-43

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<td>1943</td>
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LEEDS MUSIC CORP.

COMBINING THE CATALOGUES OF
LEEDS MUSIC CORP.
OLMAN MUSIC CORP.
CONSOLIDATED JENKINS MUSIC CORP.
KAYCEE MUSIC CORP.

LEEDS MUSIC CORP.
LOU LEVY, President
NEW YORK: RKO Building
CHICAGO: 54 W. Randolph St.
HOLLYWOOD: 1537 N. Vine St.

Page 174 The Billboard 1943 Music Year Book

MUSIC PUBLISHING
A NEW FUTURE FOR SHEET MUSIC

SHEET MUSIC, today as yesterday—and on the morrow, too—represents the life stream of the music publishing industry. Yet in face of its vital importance in terms of revenue-producing, the sale of sheet music is notorious for its association with every antiquated method of merchandising.

Certainly a song like “White Christmas,” which went way over the million mark in point of sales, can sell for itself even in a shoe store. But not every song is a “White Christmas.” And not every publisher can enjoy the prosperity of a “White Christmas.”

For too long a time the publisher was concerned only with the number of copies to print. And when to start calling the copies back. Such a sales policy is now merely “looking down your nose.” Today the publisher is beginning to look a bit beyond his nose. And he finds that the old and stereotyped outlets are not enough. And therein lies the future of sheet music.

Pre-War Sheet Music Outlets Not Enough

THE music stores and the few chain stores long serving as the only outlets for sheet music are hardly enough today to make for effective distribution. The vital need is for red corpuscles—representing fresh blood for a life stream that has remained too stagnant by back-woodsy business methods.

The public’s buying habits have been so conditioned today by modern business practices that it will no longer “seek out” its merchandise. Instead distribution must be so arranged that it will always be available to all at the mere turn of the hand. You can’t depend on the public any longer to hunt out a side street to find a music store. Instead the public will just do without. And that is exactly what has been happening to the sheet music industry.

What new outlets have been developed in recent years has been due primarily to the foresight and aggressiveness of Walter Douglas, himself a former publisher, as president of the Music Publishers’ Protective Association, and Larry Richman, of the Music Dealers’ Service. Realizing that there are countless thousands of potential sheet music locations among the general stores, chain stores and newsstands throughout the country, instead of merely the odd 7,000 regular music counters, they set forth an ambitious plan to service such outlets which could never hope to handle all that Tin Pan Alley rolled off the printing presses. Yet these outlets could sell sheet music.

Music stores (7,000 strong) can’t do the job of supplying singing America with all the music it wants—Music racks on newsstands in railroad stations are assisting in the job but farsighted merchandise men are aiming at the potential customer in every existing chain store. As a result, they developed the revolutionary 21-pocket rack system whereby they not only did all the buying for the stores and stands, but even told them when to make returns. It was an outgrowth of the merchandising experiment conducted by Hearst’s International News Service, which set up similar racks at newstands and railroad stations. About 1,000 racks were placed at such outlets by INS, using 10 different song sheets for each rack. And the success of the Hearst plan was immediate and most pronounced in the small towns where there were no regular music stores.

Similar successes with the rack system are being enjoyed by Jack Robbins, of the Robbins, Feist & Miller music publishing companies. About a year ago the Robbins firms made an exclusive deal with the American News Company which looked to sheet music as an effective sales substitute for the candy and chewing gum no longer available for its stands. As a result the American News Company contracted for 1,000 copies of a special Victory Song Book folio that retails at 25 cents. Racks Sell Sheet Music Everywhere

STILL another major success with racks was scored by Butler Bros., the big Midwestern merchandising chain, servicing the small general and merchandise stores. Originally opening up 1,000 new locations for the sale of sheet music, the Butler chain now uses more than 4,000 racks.

While the rack system, at this time, is seen as the alpha and omega for the future of sheet music, the more enterprising publisher will go even a step farther in formulating his post-war plans. There is, and there always has been, a definite need for each publisher to create a department within his organization for a merchandising expert.

If the music jobbers themselves had been set up to provide for a merchandising man—a sort of resident buyer—sheet music might not have been in its sorry state for so many years.
**Introducing**  
"the little guy who looks like you"

Words and Music by  
TIM SPENCER

**Moderato**

I traced his little hand on your letter tonight. And I'm sending it on to you, I could write a million things of the happiness he brings. But tonight this little note must do:

**CHORUS**

From his tiny turned up nose to his tender little toes He's a carbon copy of the soldier boy I love, THE LITTLE GUY WHO LOOKS LIKE YOU. And for Daddy every night he holds Mommie, Oh, so tight, When I miss your sweet embrace an angel takes your place, THE LITTLE GUY WHO LOOKS LIKE YOU. Night and day we will pray and yearn For peace on earth and our loved one's safe return To a world that sings again of the peaceful things again, Until then I thank you, Dear, for a precious souvenir, THE LITTLE GUY WHO LOOKS LIKE YOU.

Copyright 1943 by CROSS MUSIC COMPANY

A Song as Big as the Heart of a Soldier!

All Material Available — Phone, Write or Wire  
CROSS MUSIC COMPANY  
9153 Sunset Boulevard  Hollywood 46, California  
Telephone: CRestview 1-5254  
BUDDY BERNARD, Prof. Manager

ARRANGEMENTS  
by  
BUDDY BAKER

AL STOOL  
54 W. Randolph St., Chicago 1, Ill.  
Telephone: State 2193

NAT DEBIN  
1619 Broadway, New York 19, N. Y.  
Telephone: Circle 7-7836

www.americanradiohistory.com
HITS

The Aspirin of
Music Publishers

Joe Santley (Banjo) goes to work selling a song to Vincent Lopez
—on the telephone—Band leaders can and often DO make HITS!

THERE IS NOTHING wrong with the music publishing industry today that a hit song cannot cure. After complaining for hours on end about existing conditions and evils in the industry, the music publisher will finally break down and confess that any ill the industry faces can be cured almost immediately by a hit song. And that goes for “payolas” and the recording situation—the two problems that are creating the greatest concern for the music publishing industry in 1943.

Apart from the loss of revenue from recordings, and such royalties represented an important source of income in recent years—in fact, it was the record royalties that enabled many of the smaller publishers to keep their heads above the water—the publishers have realized that song hits cannot be made without records. Unless it happens to be a “natural” such as “It Can’t Be Wrong,” “You’ll Never Know,” “Comin’ In On A Wing and a Prayer” or “Johnny Zero,” the music publisher literally has to “break his neck” to develop a hit song.

No Records Means Real Promotional Headaches

OVER the years, records have been to hit songs what the radio has been to Jack Benny or Bob Hope. Records made the song. It was the greatest advertising and exploitation medium for a song. A hit record became synonymous with a hit song. The records, principally thru the medium of coin-operated music machines, gave a song the repetition that is so essential in creating a hit. An association has been built up in the public’s mind between the recording and a hit song. The publisher depended largely on that association and exploited it to the fullest extent. Now, with recordings under ban, it means “going overboard” or worse in developing a hit song.

THE year also saw the most effective method evolved for combating the evil of the payola (payment in cash or kind for song plugs) come with the elimination of the worst features of the “sheet.” Thru the co-operation of The Billboard and three other publications that carried weekly tabulations of the songs “most played on the air,” John O’Connor and Walter Douglas, acting for the publishers and their contact men, were placed in a stronger position to police their restrictions against payolas. When the “sheet” began appearing with the most played songs listed in alphabetical, not numerical order, part of the motivation for buying plugs was removed.

Nor has the man-power problem, a major factor in almost every branch of the amusement industry, created much concern for the music publisher. While staffs have been cut down heavily because of the inroads made by the armed forces and the war plants, the music publishers found that they can continue to operate just as efficiently under present circumstances with smaller staffs. There are fewer bands to contact and the out-of-town spots are no more because of the ban on pleasure driving. Whereas a contact man had to spend an entire evening getting to one single spot outside the city, the same contact man can cover three or four spots now located almost together in the center of the city.

THE review of the year cannot be complete without recognizing the important part played by patriotic and educational music for the music publisher. The service songs, coming to the fore because of the war, have created major sources of income with a minimum of effort. And at the same time, more and more publishers of popular music are turning to the educational field.

THANKS to radio, the music of Ferde Grofe, Cole Porter, Sigmund Romberg, Morton Gould and as many others, have been finding their way into the schools. While the lack of musical instruments and curtailed after-school activities has kept down school music to a minimum, a tremendous boom in the educational field is predicted in the post-war period. And more publishers of popular music have indicated their intentions to enter the educational field after the war.

In short, it is fairly safe to assume that there is nothing wrong with the music publishing industry. Any publisher will readily admit that not a single one of his complaints will hold up the minute he finds a hit song on his hands . . . and there hasn’t been a week that passed when a new song wasn’t on its way up, just as another was on its way out. Regardless of radio, records, transcriptions or remote bands, there always was and always will be hits.

A hit sometimes happens. More often it’s made. For every freak HIT there are hundreds that have been built and other hundreds that could have been built—if the publisher was hit minded, the day he accepted the number.

Some aspirin today, sir?

Vincent Lopez drops his baton as he hopefully listens to the “HIT” that Joe Santley is trying to sell him—Hits make band leaders, TOO.
THE SONGWRITERS' Protective Association, in the twelfth year of its existence, has made important strides toward the goal set by its founders, "to advance, promote, foster and benefit all those professionally connected with the composition of music, lyrics and songs" and "to procure better conditions in our profession." It has worked toward expanding its services for its members, and in August of this year decided to help songwriters find collaborators within their own organization, altho its rules previously specified that SPA would not "assist in securing a collaborator or someone to make a musical work for a price." 

In the past year membership in SPA has increased about 25 per cent and now numbers about 1,100 in its ranks. About 150 new members were secured when in May of this year SPA branched out to include film score composers. Because of the rise in membership and in order to broaden representation, in March the council was enlarged to 21 members.

SPA has brought into use by a majority of recognized music publishers the Uniform Popular Songwriters' Contract and has effected a standard basic agreement with such publishers, improving the terms and conditions under which writers place popular songs for publication and requiring the prompt rendition of royalty statements to members who have placed songs under "uniform contracts." The association also handles any just grievances of members arising under their relationships with publishers.

Altho SPA is not an organization with cultural objectives—its purposes and functions have to do with the business aspects of songwriting—it offers an opportunity for songwriters who are not yet established in their profession to enter as associate members, entitled to the same services as the so-called "active" members.

The officers of SPA are Sigmund Romberg, president; Stanley Adams, vice-president; Ira Gershwin, second vice-president; Charles Tobias, secretary; Abel Baer, treasurer, and E. C. Mills, executive director.


M. P. P.A., INC.

There have been five copyright bills introduced in the Congress in the past year. It was necessary in each case to get the reaction of our members to the provisions of the various bills by interpreting their effect on the industry should they become law and make arrangements for applications as hearings if, as when they are held.

Sheet music and orchestrations were included under the original price ceiling order issued by the Office of Price Administration. The association succeeded in having sheet music and orchestrations removed from OPA price control last September. Music books, along with other books, were exempt under the original order.

The chairman of the board of the association assists in the selection of compositions that go into these 20-pocket racks operated by the International Circulation Company and syndicate stores. This method of distribution has progressed to the point where a publishers whose song reaches the 20 best sellers is assured of a net sale of at least 50,000 copies thru this route.

The so-called illegal song-sheet racket has been completely eliminated thru the activities of the association. This has resulted in additional revenue to its members which is now estimated to be on a basis of approximately $300,000 per annum, thru the sale of lyric rights to publishers of legal song sheets.

By a recent ruling obtained by the association, men engaged in the publishing, exploiting, distribution and sale of popular music, standard music and music books, are not included in the non-deferrable classes. They are, therefore, entitled to consideration for defense deferments as in all other industries except those specifically listed by the War Manpower Commission as being non-deferrable.

The association co-operated with the president of the Music Publishers' Contact Employees of Greater New York, Local 52102 of A.F. of L., in getting the publishers of music trade papers to change the numerical listings of the most played compositions on the air to an alphabetical listing, thereby eliminating the so-called evil of drive weeks.

THE MUSIC PUBLISHERS' C. E. U.

The Membership of the Music Publishers' Contact Employees’ Union can safely point with pride to the accomplishments of their organization during the past year, specifically in the matter of improved working conditions; collection of severance pay; vacations; total elimination of the bribery evil, and particularly the discontinuance of the numerical method of listing weekly radio presentations. The payment system, commonly known as "The Payola," and the listing of plugs, generally called "The Sheet," traveled hand in hand and provided the most painful headache the industry has ever endured. The eradication of these two synthetic methods of publicizing popular compositions was due to the honest co-operation of the publishing firms and the trade press, particularly the latter, and their unselshf sacrifice and willing aid has earned them the everlasting gratitude of the union officials and the general membership. The old method of listing "plugs" necessitated continuous pressure drives, unhealthy competition and inevitably led to many types of unethical practices, the worst of which was the "Payola."

The alphabetical listing, presently employed by the trade press, gives the same service to the interpretive artists, program directors and music buyers and allows for wider and more sensible discretion in the selection of songs for program presentation.

During the same period the executive council investigated and acted upon 16 cases concerning violations and infractions of our constitution by members in good standing. Fines amounting to approximately $1,500 have been collected to date, with additional amounts to be received at ziptime.

The union has a fair-trade agreement with practically every publisher in the United States, this agreement expiring next year. The officers and executive council are presently engaged in conferences with the accredited representatives of the publishing industry for a new long-term contract which will be undoubtedly agreed upon by the opening of the fall season.

The union now maintains regional directors in Boston, Chicago and Los Angeles, with regular meetings held in these cities at which the members are fully apprised of the activities of the executive council.

The union is particularly pleased with the friendly relations presently existing between employer and employee and sincerely trusts these relations will continue despite the many handicaps under which the industry is operating.

THE SESAC REPORT

SESAC is the "bread and butter" music of radio—the diversified music necessary for the bulk of the 18-hour broadcast day throughout the year. This music is used by advertising agencies on virtually all commercial transcriptions and provides a permanent library service of all transcription companies. It is also used in many outstanding motion pictures and on phonograph records.

SESAC pioneered in the music copyright field including: Clearance at the source on network programs—a competitive supply of diversified music—no restriction list—reasonable flat rates—negotiation of all licenses by a station relations stuff with thoro broadcasting experience—creation of a program service department—monthly service bulletins—and most important—friendly co-operation.

SESAC makes available, without restriction, the catalogs of over 100 leading American music publishers. This storehouse of material, comprising every type of music, from swing to symphony and from hillbilly to opera, provides org’s licensees with a complete answer to their music requirements. These licensees include virtually all commercial radio stations in the United States.

The music is also used extensively in hotels, night clubs, theaters and restaurants. Orchestras and artists recognize its lasting quality and are anxious to use songs that are featured in films and on the air thru the Hit Parade and other radio broadcasts.

SESAC music is completely American. Org’s licensees continue to dominate their respective fields and include the largest publisher of American standard music—the largest publisher of American country, Western and hillbilly music—the largest publisher of American band, college and patriotic music—the largest publisher of acordination music—and the largest publishers of gospel and religious music of every denomination.
AN AMP REPORT

The Associated Music Publishers, Inc., came into being on December 22, 1926, because of the need of music for a wired music operation in Lakewood, O., the organization still known as Muzak, which was then part of a public utility corporation. The need was for classical, rather than popular music, and so AMP has become the "standard" music licensing organization in radio and allied fields.

Today AMP licenses most of the stations in the United States, and in one week renewed license agreements with 28 stations and signed new agreements with six more.

Included in AMP's repertoire are 45 U. S. and European catalogs containing over 500,000 entries of which approximately 15,000 are copyrights. Registrations for such copyrights are made in Washington in the name of AMP. The catalogs range from symphonic works to popular dance music, including concert works for ensemble, solo instruments and voice; a rich and flexible source of distinctive music for radio program builders.

AMP licenses cover performing rights "small," i.e. strictly musical, and "grand," i.e. musical-dramatic. This organization's radio license is unique in that it covers both "small" and "grand" rights under a single fee. The license stipulates that the annual fee shall be equal to the sum of the station's 12 highest quarter-hour card rates; that AMP will sell any licensee music, covered by the license, which is for sale and will rent such music as is not for sale. Also AMP will indemnify the licensee against claims arising from use of music covered by the license.

Holders of AMP licenses are national networks, principal regional networks and most of the important independent stations.

JOHN G. PAINE for ASCAP

The American Society of Composers, Authors and Publishers (ASCAP), now in its thirtieth year, has reached a quarterly royalty distribution of more than $1,000,000, and thus has become the world's most important performing right society. It licenses throughout the United States total more than 31,000. Its membership is representative of all forms of music, from symphony to swing.

The most notable recent development in ASCAP's operations is a steady improvement in its relations with licensees. Many internal changes in the Society's workings have been made to attain this end. It works along the lines of education rather than legal action. The improvement is reflected in an almost total disappearance of infringements; suits are counted by the hundreds, and also in the waning of the anti-ASCAP legislative movement in the separate States, once country-wide in scope.

Midsummer of 1943 finds ASCAP functioning freely in every State but one—Nebraska. Several States in which the Society had been hampered by hostile laws have amended or rescinded these measures. Only in Nebraska does a stringent anti-ASCAP law continue. This failed of repeal in 1943, with the result that copyright enforcement in Nebraska now becomes the responsibility of the individual copyright owner. Extensive litigation within the State now looms as the result of the Society's turning back the administration of performing rights in Nebraska to its individual members, whose music is being infringed, with ASCAP legally estopped from proceeding against the infringers.

The officers are: Deems Taylor, president; Gustave Schirmer, Oscar Hammerstein II, vice-presidents; George W. Meyer, secretary; J. J. Bregman, assistant secretary; Max Dreyfus, treasurer; Irving Caesar, assistant treasurer.

John G. Paine is general manager; Robert L. Murray, director of public and customer relations; George Hoffman, comptroller.

While ASCAP is interested chiefly in the collection of royalties for the commercial use of its members' music, it is active generally in the promotion of the cause of American music. Its peace-time affiliations embrace more than a score of performing right societies throughout the civilized world, with reciprocal use of repertoires. International activities have been all but halted, however, during the war.

ASCAP is continuing its annual Nathan Burkan Memorial Competition, awarding prizes of $100 in each of some 100 participating law schools for the best copyright law essay by a graduating student. It maintains for radio licensees an extensive subscription service, without charge, of which a large majority of the country's radio stations avail themselves. A recent activity was a Rachmaninoff Memorial Concert at Carnegie Hall, June 1, 1943, from which the Society realized more than $4,000 for the purchase of records for distribution among the armed forces.

ASCAP expects soon to administer grand rights as well as the small rights of its members. The Society soon will issue licenses to cover performances in the symphonic and concert field, just as it now licenses the small rights of its members in the popular field.

(Continued on page 183)

Performance Rights
Licensed Through
B. M. I.

"WHEN THIS WAR'S OVER"
A New Tune
by DON MAYA

Singer and Composer of
"She Gave Me A Rose"
"Together Again"
"If I Only Had You Back"
"Perfect"
"You"
"I'll Always Remember"

Published by
DON MAYA, INCORPORATED
3740 Lake Shore Drive
Chicago, Ill.
CREATED BY the broadcasting industry in 1940 for the sole purpose of introducing competition into the music licensing field, BMI, now in its fourth year, thinks it has accomplished its objectives, and after two years of the stiffest kind of competition believes itself stronger and healthier than at any time in its history.

Two years ago BMI had 790 licensees. Today it has 934. Some 20 of these have signed with BMI in the past 30 days, and from its present rate of progress BMI anticipates the time in the near future when it will have licensed every broadcasting station in the country.

Two years ago BMI had some 400 affiliated publishers. Today it has in excess of 500 American publishers, and licenses Latin-American music thru exclusive agreements with most of the leading Latin-American performing rights societies. The music in their combined catalogs represents the works of over 7,000 Latin-American composers and authors.

BMI has tried to pattern its operation along industry needs and industry suggestions, and with this in mind it inaugurated in 1942 a series of monthly meetings that have brought together program managers from all parts of the country. Numerous suggestions regarding indexing, continuity, music needs and associated aspects of music licensing that have come out of these meetings have been put into actual practice. Many more suggestions that have been made are currently being studied and some of them will eventually be put into operation.

THE BMI continuity department is servicing licensees with scripts that are patterned along industry suggestions and range from 5 to 30 minutes in length. Some 60 program units per week are involved in the current releases.

Formed for BMI licensees by the research department is a complete record of all published music as it is possible to compile. This is of particular importance to stations which have per program type performing licenses with other performing rights agencies.

Believing that a performing rights license is only as valuable to a station as its index of the rights allows it to be, BMI issued a general index of some 135,000 titles in January of this year. Its monthly bulletins keep licensees regularly advised of current acquisitions and changes. These monthly bulletins are consolidated quarterly and will be augmented each year with annual supplements to the general index.

ONE OF BMI's principal objectives from the beginning has been the compensation of its affiliated composers, authors and publishers on a fair and equitable basis. Payments are based strictly on per-use, computations figured by International Business Machine count of all music used on networks, supplemented by the results of the analysis of some 50 different station logs each month.

The future accomplishments of BMI, like those of the past, are in the hands of its composers, authors and publishers and of the broadcasting industry. The loyalty of all those concerned to the BMI principle has been so conclusively demonstrated that the perpetuation of the benefits which BMI has secured for all is now assured.

JOHN G. PAINE for ASCAP

(Continued from page 181)

THE SOCIETY has effected general standardization of rates since reorganization of its district offices under Society employees rather than under lawyer-manager—a process now complete. A minimum monthly rate of $5 is the base. The scale rises in units of $2.50 per month to make the fee commensurate with the use of music. Radio licenses are priced on the dollar volume of the station. Theater licenses cost from 10 to 20 cents per seat per year, the price varying with the size of the establishment. The writer membership of 1,500 comprises 1,370 men, 130 women. One out of three is active in the standard field. Approximately one quarter of the writer distribution goes to standard writers. As of July 1 there were 214 deceased members (18 of them women) whose estates continue to receive royalties. Every State in the Union is represented in the membership.

ASCAP is a non-incorporated voluntary association. Its government is vested in a board of 24 directors equally divided between writers (composers and authors) and publishers. Publishers elect the publisher-directors, writers their directors, four each being chosen annually for three-year terms. Directors elect annually the officers and directors. All members are eligible for election directorship. In the 1943 election there were 26 writer candidates in addition to the four elected, and six publisher candidates besides the four elected.

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★ MISSISSIPPI MOMS
★ WHEN MY HEART SINGS AGAIN
★ CARMELITA
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**The Billboard 1943 Music Year Book** Page 186

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**(Continued on page 186)**
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TUNE-DEX...
The Cocktail Business Comes of Age

Post-war plans for cocktail room artists stack up well—outstanding acts have removed lounges from the "saloon" level and the performers are profiting thereby, financially and professionally

By SAM HONIGBERG

The cocktail business, placed on a sound footing by the wartime boom, has come of age. Cocktail unit talent, more than any other single feature, has played the most prominent part in removing this field from the saloon stage and placing it on a level with other forms of entertainment. There remains little doubt that talent, after the war, will continue to hold its important position in the field.

Cocktail lounge operators, who until a few years ago had no experience in buying entertainment, realize today what talent means to their places of business. If they didn't they would not pay the mounting salaries and make attractive offers in order that they might secure established combinations.

Competing show business branches— theater-cuves, hotels, theaters, radio and movies—have been booking cocktail talent of late to offset the drain of regular acts taking "foreign" dates. The general talent shortage, because of the war, has forced theater and film moguls to comb every nook and corner for talent and they were pleasantly surprised to find that the cocktail field has a wealth of comparatively untapped material.

The cocktail field, as a matter of fact, is the cradle for many of our names of tomorrow. Replacing the neighboring vaudeville theaters and show spots of old, bars and lounges are giving thousands of musicians and performers their first hard test before an imbibing audience (by no means the best) and under the most trying conditions.

Dough Attracts w.k. Performers As Well as Newcomers

The success of the cocktail field which enables the average operator to pay as much as cafe and theaters for talent is attracting not only newcomers but well-known performers. Leading lounges today are on the route sheet of many a performer who also plays theaters, cafes, etc. It is to the benefit of that act, from the standpoint of income power and reputation, to be versatile enough to switch from one field to another. Nick Lucas can play a theater one week, and a cocktail lounge the other. Same holds true of the Mills Brothers, Louis Jordan (now slated for a build-up in films), Maurice Rocco, Dorothy Donegan, the Three Suns, Korn Kobbler, Schnikelfritzers, Joe Morrison, Stuff Smith, Eddie South, Fats Waller, Ella Fitzgerald and Little Jack Little. Many others do the same.

Never has there been such an unprecedented demand for talent during cocktail hours. Here is shot of Lilian Feitner, daughter of socially prominent Mrs. George Wagstaff, singing at New York's Stork Club. Her husband, Ray Benson, led the orchestra at the same spot before he was inducted into the army.

Informal view of the Crown Lounge, Chicago, showing the comedy unit of Don Jack and his Musical Waves at work in front of the crowded bar. Comedy goes big in most lounges catering to servicemen and neighboring trade. Jack's unit has been here for months.

Cocktail Unit Business New Booking Office Baby—But Big!

Only two years ago, few booking offices would give attention to the cocktail field because of the small revenue gained in booking an occasional unit. Today, all of the large booking offices have established cocktail departments, and many smaller offices derive their major income from handling small units. In 1942, major offices averaged around $100,000 in income from their unit departments. The field has also developed new bookers who specialize on cocktail lounges. Dealing as they do with operators who have comparatively little experience in show business, booking offices discovered a need for men who can cultivate these operators and train them in the buying and presentation of units, step by step. It is the office that has developed such man power that is currently reaping its financial reward.

Demand for entertainment in lounges still leans heavily toward comedy. Civilians as well as soldiers want a good time and want to laugh when they are out for an evening. The unit that can furnish comedy, and is properly spotted, can name its own price today. Tests have shown that the unit with the most versatile sets of comedy acts can draw most business and hold crowds longest.

One of the most modern and latest cocktail lounges in Chicago is the Preview, operated by Martin's. Note the patriotic note injected in the sign above the lounge. Spot is located in the heart of the Loop's Randolph Street and plays to big crowds nightly.
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Kenny Jagger

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in the cocktail field who has kept up
to date on his work. Because he caters
to the tastes of the customers at
the spot where he is employed, he usually
holds up playing long hour engagements.
He is currently at the Sportsmen's Club,
Indianapolis, where he is broadcasting
over Station WISH. Managed by Frederick Brothers' Music
Corporation.

Jean Jamerson

Jean is one of the cutest personalities
in the cocktail field. She plays the
piano and doubles on accordion. She
features plenty of long, easy work
where its needed. Her jobs include such
spots as the Mark Twain Hotel Lounge,
King of Clubs and Town Casino, in Chi-
cago; Harra's Stage Lounge, Detroit, and
the Claridge Hotel, St. Louis. She is
currently entertaining patrons at the
Empire Club, Sioux City, Iowa, Managed by Music Corporation of America.

Johnny Kaihue

Johnny Kaihue's cocktail band has
been making Hawaiian music at hotels,
cocktail lounges and night spots thru-
out the Middle West and as far south as
Texas. At present playing a third en-
gagement at the Rainbow Lounge of the
Hotel Synxuce, Syracuse, New York, the
boys leave a formidable list of play
dates behind them. For example: Hotel
Jefferson, St. Louis; four engagements
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Debler-Wallace and Neal Home, Colum-
bus, O.; McCreary Hotel, Evansville, Ind.;
Hilcrest Hotel, Toledo; four return en-
gagements at the Roosevelt Hotel, Pitts-
burgh; ditto at the Eiorado Club, Cleve-
land, and a stint at the Adolphus Hotel,
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America.

Herb Kalawaia and His
Harbor Islanders

This unit consists of four boys fea-
turing four saxes and two rhythm
instruments. Before the war they were a long-
standing feature at the Royal Hawaiian
Hotel, Honolulu. In addition to native
music they feature novelty and comedy.
Currently at the Capitol Cocktail
Lounge, Ely, Nev. Managed by Frederick
Brothers' Music Corporation.

Allan Kane

Allan Kane's Society Orchestra is com-
pounded of very talented musicians special-
ing in fine cocktail lounges and smart
hotel lounges. Kane is a master showman
with his violin, featuring comedy and
impressions of the famous. Combi-
nation spent a summer working at the
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Lantern Lodge, Eagle River, Wis. Man-
aged by Delbridge & Correll Agency.

Maria Karson's Musicales

This four-girl novelty unit is one of
the best known in the cocktail field and
the girls are a regular fashion show to
booth. They have over 30 changes in
wardrobe and attract many patrons who
come in to see their gowns and copy the
styles if possible. In the smaller towns
they turn out to cover the fashionable
plates. The girls have been at
Glena's Lounge, Fargo, N. D. for 16 weeks.
and are almost an institution at the
Plains Hotel, Cheyenne, Wyo., where they
will close a six-month run November 9 and
return November 9, following a month's
vacation. Managed by Music Corpora-
tion of America.

Johnny Kaishue's cocktail band has
been making Hawaiian music at hotels,
cocktail lounges and night spots thru-
out the Middle West and as far south as
Texas. At present playing a third en-
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THE BIGGEST LITTLE BAND IN THE WORLD

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NEPTUNE ROOM, WASH., D. C.

FRANK VICTOR AND HIS QUARTET
* FEATURING *
CONNIE HOWELL
VIBRAPHONE
FRANK VICTOR
GUITAR
LYDIA EHRENS
ACCORDION, VOCAL
HERBERT STREIFFEL
BASS, VOCALS
& COMEDY
SMART UNIT FOR SMART LOCATIONS
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22 WIL. NEPTUNE ROOM, WASHINGTON, D. C.
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PEPPY VIVACIOUS SINGER PIANIST SOPHISTICATED SONGS
RUTH RAY
NOW IN 5TH CONSECUTIVE MONTH AT
THE CRYSTAL BAR
TROY, N. Y.

THE "NUTMOST" IN THE "MUSICAL WORLD"
THEY'RE WACKS, THEY'RE CRACKS, BUT THEY'RE WONDERFUL

BILL HUGGINS
AND HIS GUITAR
AND HIS VOICE
Currently
ONYX COCKTAIL LOUNGE
NUTLEY, N. J.
Columbia Broadcasting Co.

MODERN KORN COMEDY

For--
"Piano and Songs in Rhythm"
It's--
MARY ETTA MARTIN
Management
CONSOLIDATED RADIO ARTISTS
Rockefeller Plaza, N. Y. C.

SONGS FROM 1860 TO 1943

The BROWN DERBY

BOYS

PIANO, 2 SOLO AND DUO VOICES
SINGING AND PLAYING THE WAY YOU LIKE IT
Currently JACK DEMPSEY'S, N. Y.
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Air Lane Trio
"ORGAN " ARLO HOLTZ
GUITAR " TONY LANE
ACCORDION " RALPH PIERCE
TONY LANE, VOICE
Currently
JACK DEMPSEY'S
and Mutual Network
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- DON BAKER, they sing, they play, they act
- TEDDY BLACK, dance
- RUDY BUNDY, dance
- HERBIE CINE, dance
- TOMMY CULLENS, comedy, entertainment, dance
- BEN CUTLER, dance
- FUNTAKIS, comedy
- BUD FREEMAN, dance
- WILK BILL, DAVIDSON, entertainment, divadance, dance
- BEE MAYSOR, dance entertainment
- BOB PERRY, dance
- BILL CADMUS (the Skyliners), entertainment and dance
- DELL FORREST, dance
- EDDIE FARLEY, comedy and dance
- KEN HARRIS, dance
- JOE MARSALA, dance
- FREDDIE MASTER, entertainment, dance
- TONY PASTOR, dance
- HARLEY SIEGER, entertainment, dance
- JOE RICANER, dance
- EUGENE SEGROVE, entertainment, dance
- MUGU SPANIER, dance
- ROY STEVENS, dance
- RICHEE KEELEY, dance
- LOUISE DUKE, dance
- BOBBY MARTIN, entertainment
- TOMMY PURCELL, society, dance
- JIMMY VINCENT, dance
- JOHNNY DIXON, dance
- PEDER ROETER, dance
- RAY THORNE, photography
- HAL LANSBURY, photography
- RAY HAGERS, photography
- RAY ORHARA, photography
- ROY MCCLURE, photography
- HAROLD MAUER, dance
- CHRIS MARTIN, dance
- BILL MILLER, dance

**TEAMS**
- ARDEN and ALEXANDER, piano and two voices
- BROWN DEBBY BOYS, piano and two voices
- DAY and KAY, accordion, violin and two voices
- BREN and DILANO, accordion, violin and two voices
- GRACE and SCOTTY, boy and girl, two voices
- STEWART SISTERS, two girls, accordion, and two voices
- CASSIANO and NORTON, boy and girl, piano, guitar, and two voices
- MILLER and VAUGHN, boy and girl, accordion and two voices
- MARTIN and LEWIS, accordion, and two voices
- McCOOTY, piano, boy and girl, accordion, and two voices
- ADAMS and BELL, piano and two voices
- POLK and ARMINSKI, piano and violin

**TRIOS**
- ANGIE BOND, six instruments, three voices
- INTERNATIONAL TRIO, three boys, accordion, violin, and bass
- BUNNY-DOC, organ, and two voices
- DOROTHY DAVY, piano, bass, and two voices
- THE FOOL, accordion, guitar, and two voices
- JIMMY KIRK, accordion and vocals
- ALLAN PERRY, piano and voices
- BILL ARENS, accordion and drums
- BILL HAMMOND, piano, and two voices
- BILL ROBERTSON, accordion, and two voices
- BILL RICKARD, accordion, and two voices
- BILL BLISS, accordion, and two voices

**QUARTETTES**
- CURLEY CLEMENTS, three girls
- LOLA HILL, three boys and girl
- MARTY MARSALA, trumpet, sax, and voices
- MEN of NOTE, four boys, piano, bass, and sax, four voices
- OZZIE OSBURN, trumpet, guitar, and accordion
- DON RICARDO, Irish tenor
- MARTY MARSALA, accordion, and two voices
- ALICE HALL, two girls and two boys, accordion, and two voices
- BILL CHICKEN, piano, and two voices
- BILL MURPHY, accordion and drums
- ALFRED ARMSTRONG, piano, accordion, and two voices
- FLOYD HENSON, violin, accordion, and two voices
- BILL HALL, two girls and two boys, accordion, drums, and two voices
- BILL CHICKEN, piano, accordion, drums, andvoices
- BILL ARENS, accordion and drums
- BILL ROBERTSON, accordion, and two voices
- BILL BLISS, accordion, and two voices
- BILL RICKARD, accordion, and two voices
- BILL CHICKEN, accordion, and two voices

**SINGLES**
- BILL HUGGINS, guitar and voice
- CID HORN, piano and voices
- BILL ARENS, accordion and drum
- BILL RICKARD, accordion and drums
- BILL ROBERTSON, accordion and drums
- BILL CHICKEN, accordion and drums
- BILL ARENS, accordion and drums
- BILL RICKARD, accordion and drums
- BILL CHICKEN, accordion and drums

**ACTS**
- MARK & MARTIN, the pastimes, entertainment, dance
- TONY M. KATON, entertainment, dance
- TODD PETERS, entertainment, dance
- COLETTE & BARTEL, entertainment, dance
- BOB SIMMONS, entertainment, dance

**MUSIC COMICS**

**DON BAKER**

**TOPS IN TOWN**—Dorothy Kilgallen, N. Y. Journal

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**Joes Ricard**

**AND HIS ORCHESTRA**

**Now Playing**
- TAVERN-ON-THE-GREEN, CENTRAL PARK, N. Y. C.
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- BILLY KNOBLAUCH, ROYAL BAND
- BILL DAVIDSON, THE JANSLEYS, THE JANSLEYS
- BILL DAVIDSON, THE JANSLEYS
- BILL DAVIDSON, THE JANSLEYS
- BILL DAVIDSON, THE JANSLEYS

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**JANSELS**

**AL GORDON**

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**Other Acts Working**
- BARBARA BENNETT
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- CINA & CORTEZ
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- MURIEL LINDEN
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- ALL-AMERICAN TRIO
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**America's Outstanding Girl Trio**

**ANGIE BOND TRIO**

**Intrumental and Vocal**

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**TOPS IN TOWN**—Dorothy Kilgallen, N. Y. Journal

**Cocktail Compos**

Page 198 The Billboard 1943 Music Year Book

www.americanradiohistory.com
PERTINENT FACTS

(Continued from page 183)

for three months at the La Salle Hotel, Minneapolis, and
in December he went on an indefinite run at the Rialto Hotel, Oshkosh, Wis. He has also worked theaters be-
tween runs and is managed by Music Corporation of America.

Don King

Don is an accomplished singing pianist, featured for the past few years at
several cocktail lounges. He was the accompanist for top-flight stars at the
La Scala Restaurant, New York, and a half year. He is also arranger for many celebrities. Managed by Debruge & Gorrell Agency.

Ken King's Melody Makers

Instrumental and vocal trio, who do not make a separate appearance from
one another. They are known for their dances and novelties in addition to blues music. They feature major stars and are currently featured at the World Broadcasting System. For the past few weeks they have been playing with much success the Schroeder hotels. They are the current at the Northland Hotel, Green Bay, Wis. Managed by Consolidated Radio Artists.

Chuck Liphardt

Chuck is the veteran leader of the four-piece combo billed as the Sophisti-
cates. His band is proud to enthrall the majority of customers, a feature that
pleases them and makes them smile alike. Chuck stays close to Chicago and
New York, and is managed by the well known band leaders.

Bob and Deanne Kress

An unusual organ-piano duo, Bob taking
the lead on the organ and Deanne handling the Hammond assign-
ment. They have their own organ equipment on which they have had ex-
ceptional training, and team is still on hand at the Hotel Lake, Gary, Ind.,
where they have been held over for a fifth month by Frederick Brothers Music Corporation.

Judy Lang

After embarking on a career as a fashion designer Judy Lang, piano-play-
ing songstress, turned professional at the insistence of her brother, a well-
known recording artist. She now figures prominently in the commercial field. Her first job was with Station WMCA, New York, and from there she signed on the Consolidated Radio Artists. This led to of-
ter engagements in the state and throughout the country. Judy is now in her third month at the Beacon Hotel, New York, N.Y., where she is managed by General Amusement Corporation.

Jeanie Leitt with Nena Felts

"Hobie-Woogie With a College Edu-
cation" is how Jeanie introduces her-
selves at the cocktail lounge-world—lovely Jeanie Leitt, who also might be aptly billed "Tutti's Tiniest Troubadour." She comes from Ohio State University where she made her debut two years ago at Drake University, Des Moines, Ia. Jeanie plays the piano, and is a first-rate interpreter of popular ballads and standards beauti-
fully. Jeanie, a tireless performer who
loves her work, was clustered by crowds for four months at Kansas City's (Mo.) New York. They were also featured at the smart Omar Room, Hotel Continental, same city, taking their act to Mis. Felts. It's a happy as well as tuneful combina-
tion, and in the Hotel Continental for an indefinite period. They are managed and booked by McConkey Orchestra Company.

LARRY LEROVEN

Billed as "The One-Man Show," Larry lives up to the title to the nth degree. His vocal and instrumental versatility has adapted himself to that type of work five years ago. He plays the pipe and Ham-
mond organ, guitar, drums, Novello, accordion and sings. Within the past few weeks he has worked cocktail lounges, cafes, hotels and cocktail lounges. This year he filled a 27-week engagement at the Hotel Southern, Louisville, Ky., and has a standing order to come back any time he so desires.

Gene Lewis Trio

The boys feature accordion, guitar and bas slave as well as individual and group vocals. They sell comedy and novelties in addition to blues music. The boys have been assured of a five month engagement at the World Broadcasting System. For the past few weeks they have been playing with much success the Schroeder hotels. They are currently at the Northland Hotel, Green Bay, Wisc. Managed by Frederick Brothers Music Corporation.

Chuck Liphardt

Chuck is the veteran leader of the four-piece combo billed as the Sophisti-
cates. His band is proud to enthrall the majority of customers, a feature that
pleases them and makes them smile alike. Chuck stays close to Chicago and
New York, and is managed by the well known band leaders.

Little Jack Little

Little Jack Little is now entertaining the armed forces in the South Pacific and
is expected back on the mainland some time in August when he will resume comedy and cocktail work. Little at one time was one of the top name bands in the country and was known for his song writing work, but elected to scale down to cocktail size to eliminate some of the headaches that go with big orches-
tas. Managed by Consolidated Radio Artists.

The Three Little Sisters

"The Three Little Sisters"—Hazel, Mimi and Mary—have long been known
for their versatility and smart brand of music. Combining their knowledge of the classics with their natural pop style, the girls have been a diverse ensemble. Instrumentation includes amplified violin, accordion and piano. Stills and pictu-
res, the girls use plenty of vocals. Vocals including is a specialty with them and they are able to turn out a good job on solo, duo or trio work. Presently engaged at the Blackout Room, San Diego, Calif., has lasted nine months. Previously they spent four and prior to that was at the El Patio, Washington, D. C., for a long period. Is managed by Consolidated Radio Artists.

Jack London

Known as "The Personality Prince of the Keyboard," Jack has become a prominent figure in the cocktail lounge field. London has a per-
sonality, charm and talent which has turned him into an asset to any lounge, be it casual customer a fast friend. Past en-
grgments included Baker O'Leary's, Bar, Detroit. He is now in his fifth months at the Green Lounge. Managed and booked by McConkey Orchestra Company.

Al Lopez

At Lopez and his swingsters, popular cocktail trio, alternate swing with Latin rhythms and pop, playing with a twist and zest. Trio consists of Lopez, gui-
itar, John Nevin, string bass, and Gene Tumino, drums. The boys are a show in themselves, a feature which keeps them on a job for months. They are playing an extended run at the Garrick Stage Bar, Chicago. Managed by Con-
solidated Radio Artists.

Lorelei and Lillian

Lorelei, a well-known swingster, is building a popularity which is carrying her name far in the cocktail field. She does a neat job with the vocals and Lil-
lian furnishes an attractive piano and Banjo background. One of the mendacious pulls of this clever pair is the near 3,000 dans in a single week which brings a threat to any managers who design to keep them in their lounge. Currently the pair is playing Traum's Theater Bar, Terre Haute, Ind. In recent engagements have been the New Yorker, Kansas City, and the Texas Lounge, Los Angeles. Managed and booked by McConkey Orchestra Company.

Howard McCready

McCready continues to be one of the most well-known and entertaining musical personalities going to-night. He fronts a unit of six men and a girl vocalist (Madeline Wayne) and displays the personality on a violin as an added novelty. Outfit features dances which are ideal for small lounges. For the past year he has been a heavy favorite in the South and promises to remain there indefinitely.

Following a run at the Buena Vista, Bloomington, Ill., which ended September 10 for an indefinite amount of engagement. Outfit has worked such avant garde addresses as the Ambassador and Stevens Hotel and Stevens Hotel, all in Chicago. Managed by General Amuse-
ment Corporation.

Neal Mack & Terry Shannon

Standard comedy team in the cocktail field for many years extend their familiar to-
naires they also make friends of them with every group they play. The two good-looking, friendly people enjoy a good rapport. They are a feature which brings good will and is to build friendship which indirectly builds up the business. They are a good-looking team of work.

Mike McKendrick

Mike McKendrick and His Intern-
tional Trio have a background of smart music, which is unusual for any group before the war. The boys feature classy work, vocal and instrumental is danceable, is a highlight in his guitar and vocal specialties, and sings in French. His group consists of Mike McKendrick, Instrumentalist, includes piano, guitar, bass fiddle. They are a smart trio continuing at the Miami Club, Peru, Ill. Managed by Frederick Brothers Music Corporation.

Dick Maguiness

Dick, entertaining in the cocktail field, is a well known interpreter of popular rhythm on the piano. He also sells out on the accordion, a feat seldom heard, piano, him into a large number of spots. His recent engagement at the Palladium Hotel, Louisville, Ky., has been extended for the nth time. Managed by Frederick Brothers Music Corporation.

Makula

Makula features a five-piece unit fea-
turing Julianne, attractive girl vocalist. Juan, Spanish gypsy, is featured as "King of the Gypsy Violinists." The boys play both Latin and American rhythms. Their credit includes engagements at various hotels and cocktail lounges.

Marianne and Mayo

Marianne and Mayo, are managed and booked by McConkey Orchestra Company.

The Midwest's Fastest Growing Agency Presents:

CHOLLY WAYNE

Hollywood's Flairs Hailed
Ball of Fire
Pianist - Vocalist
Sophisticated Song Stories
Cocktail Lounge Star
Currently Tommy Joy's Club, Utica, N. Y.

LES BACKER
AND HIS VARIETY FOUR
Sensational Novelties
Singing Instrumentalists
Currently 35th Week
FAMOUS DOOR, DETROIT

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"The Kate Smith of the Piano"
Personality, Songs and Pianographs
24th Week Debaron Show Bar

CONNIE FORD
Sensational Piano Pianist Vocalist
Currently Palmer Park Cocktail Lounge, Detroit

MIKE LANGLEY AND GIGI
Singing Piano Team De Luxe
24th Week Debaron Show Bar

MONROE WALKER
Sensational Sepia Piano Vocalist
Currently Palmer Park Cocktail Lounge, Detroit

EGGIE JENNIE
WRIGHT AND COLLINS
Sensie Singing Piano Team Classic to Boogie Woogie
EXCLUSIVE MANAGEMENT
JULES KLEIN AGENCY
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BOB and SUE

Featuring a repertoire of more than 1500 SONGS

TALENT BUYERS: The power of the Forsythes to draw new trade and build repeat patronage makes them the outstanding duo in show business today. Whenever they play they are held over again and again! No wonder a "full season" usually is made up of only 3 to 4 engagements!

Held over AGAIN!
Freddie's Cafe, Cleveland

Tops Them All

JACK STEPHENS

Personable and Outstanding ORGANIST-PIANIST

Formerly Featured With Name Bands Coast to Coast
Currently ROSE BOWL LOUNGE, LA SALLE, ILL.

THE WORLD FAMOUS

FOUR CLEFS

VICTOR-BLUEBIRD RECORDING ARTISTS

Latest Bluebird Hit
"TAKE IT AND GIT"
from the Universal Picture
"How's About It"

Held Over
LAKESIDE CLUB
Decatur, Ill.

Beautiful — Thrilling

PAULINE GRAHAM
Piano and Vocal Stylist

Famous for Her Unusually Large Repertoire That Fills Every Request

Heading East
After Thrilling Californic Audiences
ERSKINE BUTTERFIELD

Radio's Singing Swinging Piano Sensation

on DECCA RECORDS
Transcriptions for PHILCO

Held Over Again!
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Hollywood

Broadcasting 3 Times Weekly
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Three Years on WOR-MUTUAL — Coast to Coast

Varieties in Sweet and Swing
JOHNNY DAVIS

HIS FAMOUS PIANO

His Swing Quartet

currently
PLAMOR CLUB
CHEYENNE, WYO.

AL PIERSALL'S
THREE KINGS OF RHYTHM

A Jamboree of Song
Here are three boys whose solid rhythms store wherever they play.

An Unsurpassed Musical Unit
The JACK WEBBELL QUARTET
featuring Bonnie Linnell, pianist and vocalist
currently
HELENE CURTIS LOUNGE
Charleston, S. C.

America's Unusual Organ-Piano Duo

DEANNE and BOB KRESS

Bob at the Piano • Deanne at the Organ
playing their own ultra-modern organ equipment

An Exceptionally Good Musical and Entertaining Team

RADIO AND ARMY CAMP FAVORITES
The TUCKER SISTERS
Ace Instrumental and Vocal Trio

Just Back From Top Engagements in Mexico City and Monterey.

Famous Interpreter of Finger Tip Rhythm
Dick MAGUINESS
PIANIST-ACCORDIONIST

In an Extended Engagement
THE PALLADIUM, East St. Louis, Ill.
The Toast of Two Continents

Mike McKendrick's International Trio

Featuring
Novelty Vocals in French, Spanish and English

“America’s No. 1 Name Unit”

Jack Crawford’s VICTORY FOUR

Featuring
Margaret Reed, Vocalist

36 Consecutive Weeks in the Twin Cities’ Top Spots

Currently
TROCADERO CLUB
St. Paul, Minn.

HERB KALAWAIA
and his PEARL HARBOR ISLANDERS

Four Boys—Eight Instruments—Four Voices

Currently
CAPITOL COCKTAIL LOUNGE
Ely, Nevada

The基因 LEWIS TRIO

Three Boys Who Sound Like A Million

Currently Playing the World Broadcasting Transcriptions

NOW AT THE Hotel Northland
Green Bay, Wis.

THE GENE LEWIS TRIO

JIMMY PAGE

PIANIST – VOCALIST

The smart-styled entertainer who clicks solidly everywhere he plays. Always a holdover!

Currently
TROCADERO—ST. PAUL

LOU DE FABBIA

Society’s Favorite Singing Guitarist

NOW IN SEVENTH MONTH
SOUTHERN HOTEL
BALTIMORE

The CHARM TRIO

Helen Brown Frances Barry Ted Gillmore

featuring
Topay, The Comedy Doll
Among the Best Strolling Trios in the Business

One Year at Hund’s Restaurant
Detroit
Solid But Subtle Swing

The

BOB SANDO SWINGTET

Featuring

Bob Sando's Clarinet and Tenor Sax

Held Over!

THE BOWL
SPRINGFIELD, ILL.

CAFEDOM'S newest sensation

M arshall M ARTZ
PLAYING HIS OWN ORIGINAL ARRANGEMENTS ON HIS VERSATILE THREE-MANUAL ELECTRO ORGAN.
THE ONLY ONE OF ITS KIND

FREDERICK BROS. MUSIC CORP., Representative
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FOUR BARONS

America's Smartest Instrumental and Vocal Quartet

An Established Unit Without a Personnel Change in Over Two Years

NOW IN 16TH WEEK
THE DOME, Minneapolis

KENNY JAGGER

America's Foremost Organ-Piano Stylist

Currently
THE SPORTSMEN'S CLUB
Indianapolis, Ind.

Broadcasting Daily Over WISH

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THE NOV-ELITES
Lenny — Frankie — Joe
Just concluded THIRTEEN WEEKS at the HAPPY HOUR CAFE, Minneapolis, and currently appearing at the smart
JAI-LAI CAFE
Columbus, Ohio
Thanks to Jack Kurtze and Milo Stott

THE ACE SALESMAN of Sophisticated Songs

EDDIE POWELL
at the piano
currently
RENDZEVOUS CLUB
Beloit, Wis.

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A TOP TRIO IN EVERY DETAIL
KEN KINGSBURY'S
MELODY MAKERS
The Unit That's A Standout In The Swank Hotels Of The Nation

HUMBER AND BARRIE
Distinctive Piano - Singing Duo
* New Playing *
CHIN'S VICTORY ROOM
Cleveland

CORALLI
Continental Singing Guitarist
4 Years 4 Months
YAR FENWAY HALL
Chicago Cleveland
Songs in English, French, Spanish, Russian

PERTINENT FACTS
(Continued from page 195)

Bobby Martin
Bobby Martin and his orchestra are a well-known septet combination consisting of piano, drums, bass, and guitar, with Martin working the trumpet. The septet has been together for more than five years and has played Europe as well as some of the top spots in this country. All sidemen sing in five languages and do group vocal work. One of their developments is the substitution of a vocal background as figurations for Martin's trumpeting. They have played the Can- ary Cages, Orlando, L. I.; Midway Musical Bar, Philadelphia; Martin's, New York, and are current at Murphy's, Trenton.

Lew Marcus
Singing pianist, featuring classics, boogie-woogie, swing, ballads and rumpas. Lew was featured for four years with Al Handler's orchestra out of Chi- cago, working such spots as the Via Lago, Chicago, and the Chateau Country Club, Milwaukee. He was also featured on WMJQ and WCPB, Chicago stations. He has been associated with Johnny Cliva's cocktail lounge operator, since 1928, and has worked for him in such spots as the Pleasure Club, Croydon Bar and now Covler Bar, all in Chicago. He has a rep- ertoire of over 2,000 songs.

Madonna Martin
Septa "Sophie Tucker" personality who sings and plays piano in her own individual style. The girl sells all the way in each set and builds friends for her accounts. Some of her jobs include such standard cocktail spots as the East Town, Milwaukee, Beachcomber, Omaha,

Wyoming Stage Bar, Detroit; Club De- tour, Chicago, and the Bamboo Bistro, Kenosha, Wis. Manager by Bert Gervin, Chicago.

Marshall Martz
Martz has been concentrating on Eastern bookings, primarily in the State of New York, entertaining with his original arrangements on piano and three-manual electric organs. His work embraces popular, standard and novelty numbers, each type played in his own style. A recent job, among many other popular engagements, is the Louis House, Utica, N.Y. Manager by Frederick Brothers' Music Corporation.

Steve & Dorothy Matthews
This duo, formerly known as "Dorothy and Her Ukelele," has recently lost three of its men and is currently being held together by Steve and Dorothy Matthews. Until they find their proper men they will continue their piano- accordion and vocal duo at the La Salle Hotel, Plymouth, Wis. The Enquires have played such jobs as the Statler Hotel, St. Louis, for three months; Miami, Hotel, Dayton, O., for eight weeks, and the President Hotel, Kansas City, Mo., for eight weeks. Managed by Music Corporation of America.

Freddie Masters Orchestra
Freddie Masters and orchestra are an entertaining band with an instrumentation consisting of piano, drums, bass, trumpet, saxophone and accordion, with Edith Barry handling the female vocal assignment. Outfit is designed so that it can furnish an entire evening's entertainment, having material for three complete floorshows. Other features of the band include a singing trio and quartet; Tex King, sax and vocals, and Jackie Haven, accordionist and singer. Direction is by Consolidated Radio Artists.

Bill Akin's Continental Four
Featuring Stililanting Songs by JEANNE COOK
Hold Over FROLICS THEATER LOUNGE
Minneapolis

Marvin Miller
Guitarist, who boasts of a trained tenor voice. He is a former member of the Royalists. Since breaking out on his own he has moved into Feller's Playdium, Green Bay, Wis., where he is in his third month. He is so well liked
Freddy Miller's Top Hats

Freddy leads a four-piece outfit and in the near future hopes to build it into a larger unit. Meanwhile he is doing quite well with his quartet. Freddy is a vocalist as well as composer of popular songs. The unit has worked for the officers of The Broadmoor Hotel, Colorado Springs, Colo.; three months at the Gibson Hotel, Cincinnati; two engagements at the Schroeder Hotel, Milwaukee; eight weeks at the St. Paul Hotel, St. Paul, Minn.; and is now in its 17th week at the St. Nicholas Hotel, Decatur, Ill. Managed by Music Corporation of America.

Sinclair Mills

Boogie-woogie pianist and singer whose versatility keeps him pumping out all types of tempos in an admirably com- mercial style. This colored cat has a neat appearance and sells with a pleasing personality. His jobs usually last months at a time. He was recently featured for a number of months at the club booking office, Chicago, moved into Milwaukee for a run at the Kilbourne Hotel, and currently is at the Silver Fleece, Chicago, for a long, long spell. Managed by General Amusement Corporation.

Charlotte Morris

Charlotte plays piano and sings. She features vocal blues singing and, in- strumentation which permits plenty of volume and harmony. Three singing sax, two trumpets, and an organ, Hear this outfit work with many clever arrangements to make the unit in demand. Featured are the voices of Morton and Bert Mad. The band had its inception at the University of Kansas in 1928, when Charlotte was in school, playing his way as a saxophonist and ar- rangement. The orchestra now is playing at the Herring Hotel, Amarillo, Tex., and recently was signed for a contract extension of five months. Numbered among many successful engagements are three weeks at the Kansas City (Mo.) Club; Dragon Grill; Corinth Club; Hemp; Club, Orange, Tex.; and the Shaw Boat, St. Louis. Managed and booked by McGonkey Orchestra Company.

Dick Morton and His Orch.

Smart set seven-piece band boasting of an instrumentation which permits plenty of volume and harmony. Three singing sax, two trumpets and an organ, with many clever arrangements to make the unit in demand. Featured are the voices of Morton and Bert Mad. The band had its inception at the University of Kansas in 1928, when Charlotte was in school, playing his way as a saxophonist and arranger. The orchestra now is playing at the Herring Hotel, Amarillo, Tex., and recently was signed for a contract extension of five months. Numbered among many successful engagements are three weeks at the Kansas City (Mo.) Club; Dragon Grill, Corinth Club, Hemp; Club, Orange, Tex.; and the Shaw Boat, St. Louis. Managed and booked by McGonkey Orchestra Company.

Montana Kid

Novelty act which includes, in addition to his speaking voice, the Campbell Brothers and Coley Boy, "The Wonder Horse." Pops has been successful playing fast theaters and clubs. It holds appeal for kids from 6 to 60. Currently playing fast theaters and winter auditoriums in the winter. Managed by Consolidated Radio Artists.

J. B. Murray

Colored instrumentalist and master at the keyboard. He plays classics with authority and swings out on modern (Rhythm) to fit the taste of the most ardent hip cat. Once he gets down to work, his aim is to please the customer, an assignment he generally fulfills. J. B. put this outfit together at the Garrick Stage Bar, Chicago, and is currently carrying on in the Red Room of the Plantation Arcade, Chicago. Managed by Consolidated Radio Artists.

Music M's

M is for Magleby and M is for Margie, the harmonized piano and song team. Madeleine Stuuner, the pianist, has rare ability at the keyboard. Her knowledge of music, choro and she plays every type of number, including some fast boogie number, Margie Payne, the singer, a very beautiful girl has a clear contralto voice with an original style that excites. Her repertoire embraces swing, singing and patter. Numbers successful engagements include the Latin Quarter, Boston, and Harris's Bar of Music, Detroit. Now appearing at the Embassy Club, Philadelphia. Managed by Delbridge & Gorrell Agency.

Al Nash

Nash leads a favorite trio which is an orchestra in itself. The unit features music, voices—selling pops, standards, numbers and special material. The boys have been around the Chicago area, primarily, and have to their credit such engagements as the Silver Conco, The Sal- fil; Town Casino, Chicago, and the Pen- guin, Chicago. Managed by Consolidated Radio Artists.

The Nov-Elites Trio

The unit bills Lonnie, Frankie and Joe, three boys formerly with the Paul Whiteman orchestra. They have been on their own for almost two years. Boating of invaluable theater and cafe experience, the boys feature an abundance of comedy in addition to straight music and vocal work. They are currently carrying on at the McMillan Lounge, South Bend, Ind. Recently the duo closed a 6 week engagement at the Casa Manana, Albuquerque, N. M., and is booked by McGonkey Orchestra Company.

Stan Nelson Duo

Boy and girl team who sing and swing. The pair have persuaded as well as ability—proven by many extended engagements. Suited to cocktail lounges or as featured entertainers where dance bands are used. Nelson, an outstanding vocalist as well as musician, is at the piano, and Jean Montone doubles on drums and vibraphone, also harmonica. Currently playing at the McMillan Lounge, South Bend, Ind. Recently the duo closed a 6 week engagement at the Casa Manana, Albuquerque, N. M., and is booked by McGonkey Orchestra Company.

Opalita and Garcia

Latin-American duo who have played from Coast-to-Coast with much success. They feature congo, tango and Rumba in addition to modern American music. Garcia is featured on guitar while Opalita takes care of the accordion and piano assignments. Their voices feature both Latin and American tunes. They have worked at the Garden, Chicago, and the La Salle Hotel, Chica- go, among other spots. Managed by Bert Gervis, Chicago.

Ozzi Osborne

Ozzi is a well-known elocutionist, having been featured with name bands before invading the cockpit field. He has toured with Down, and Henry Buise among others, playing theaters, hotels and cafes. The Ozzi has been known for his musical novelty work employing a finger monkey doll which goes thru a number of cute tricks. Ozzi is currently touring with a four-piece unit and is carrying on at the Crown Stage Lounge, Chicago. Managed by Consolidated Radio Artists.

Jimmy Page

Pianist and vocalist who concentrates on smart society fare. His class work has as a result brought in some of the choice jobs in the cockpit field. He alternates successfully between hotel and lounge jobs. Some of his recent dates include the Tower, St. Paul, Minn.; Schroeder Hotel, Milwaukee; Sportman's Club, Peru, Ill.; and the Rendezvous, Bel- lot, Wis. Managed by Frederick Brothers' Music Corporation.

Frankie Paul and His Orch.

ALTHOUGH less than a year old this seven-piece dance unit is scheduled to make the grade in the small band field with its "Music With a Future." Its personnel might well be termed an All-Star band, for six of its seven members have played with several name bands. The piano, on which the most experienced musicians is Frankie Paul, who has played with Puster, Teagarden and other name bands. The unit's personnel is under the personal direction of Danny Ferguson, "sultan of the piano." Styles is trumpet player and vocalist, and "Pee- wee" McGonkey handles the remainder of the ensemble, as well as string bass. Instrumentation: Three saxophones, trumpet, string bass, piano, and drums. The band is now appearing in the Drum Room, Hotel President, Kansas City, Mo., after a seven-month engagement at the Silver Moon.

(Continued on page 210)
Everywhere They Go
They Steal the Show!

Maria Karson's
MUSICALES
and her own
HAMMOND ORGAN
SOLOVOX

The most glamorous, gorgeously gowned all-girl quartette in show business today.

Now in SIXTH MONTH
PLAINS HOTEL
CHEYENNE, WYO.

Neale and Terry
MACK and SHANNON
Favorite Comedy Song Stylists

Currently
WOODRUFF HOTEL
JOLIET, ILL.

A Trio That's a
Symphony of Melody
JACK DAY
and his SERENADERS

ACCORDION—GUITAR—BASS—VOCALS

Currently
CROWN PROPELLER
Chicago

Marie Wakefield's
ROCKABILLY REVUE

Cocktail
MCA
MUSIC CORPORATION OF AMERICA

PRESENTING THE WORLD'S FINEST

AL DUKE
The Hit of the New York World's Fair

Outstanding Comedian,
Pianist and Singer of
Laugh - Getting Songs

ALICE RALEIGH
and THE DIPLOMETTES OF RHYTHM

ON THEIR SECOND YEAR OF A RETURN ENGAGEMENT AT SAN DIEGO'S TOP SPOT—THE SHOW BOAT

There Is Only One

AL DUKE

Woodward & Lothrop
Theatre of the Stars
Washington, D.C.
From Gay New Orleans Comes

JULIE HUTH'S
MUSICAL STYLETTES

The Talk of the Trade
From Coast to Coast

MUSIC • COMEDY
VOCALS

currently
HOFFMAN HOTEL
South Bend, Ind.

The

Duchess
and Her
MEN OF NOTE

Featuring
ELLEN CLAIRE
Song Stylist
and
HAMMOND ORGAN PLUS
"The Smallest Trumpet in the World"

Currently
BALINESE ROOM
Galveston, Texas

LEI ALOHA
And Her Authentic Hawaiian Trio

Presenting Songs of the Island As
Well As Modern American Tunes

Currently
ORLANDO HOTEL
DECATUR, ILL.

Albin Bina's

FOUR BLIND MICE

from
BACH
to
BOOGIE-WOOGIE

Currently
CLUB DETOUR
Chicago
7th Week

A Jamboree of
MELODY
and
SONG

Known From Coast to Coast

ART HOGLE
AND HIS
FOUR RED JACKETS

Violin String Bass Trios
Piano Solos Quartets
Accordion Duets

Currently
McCURDY HOTEL
Evansville, Ind.
Opening October 4
SCHROEDER HOTEL
Milwaukee

HARRY POWELL
His Piano and His Orchestra

Currently Featured
ANTLERS HOTEL
Colorado Springs, Colo.

Management: Music Corporation of America
A SOLID SENDER
A SOLID SELLER
FRIDIE REED

A Sensation at the Piano
And His Sophisticated Songs
Currently FT. MEIGS HOTEL, Toledo, Ohio

MICHAEL ZARIN
AND HIS ORCHESTRA
SECOND YEAR
(4th Return Engagement)
WALDORF-ASTORIA HOTEL
New York
SUCCESSFUL ENGAGEMENTS AT:
COPELEY PLAZA HOTEL, Boston
KODNEY PLAZA, Miami Beach
and many others.

Lovely
JEAN JAMERSON
She Sings, Plays the Piano and Accordion Like No One Else Can
Currently ESQUIRE CLUB
Sioux City, Ia.

THE ETONITES
Featuring
ODEL RAND
ON A HOT CLARINET
Currently at BLINKIN' PUP LOUNGE
Chicago

Well known for their ability to really entertain

JOHNNY KAAILU
AND HIS
SINGUMENTALISTS
DANCE MUSIC, FLOOR SHOWS
AND NOVELTIES GALORE!

Management: MUSIC CORPORATION OF AMERICA
Favorities of Smart Society
VI and JERRY WAGNER TRIO
ORGAN - PIANO - VOCALS
Opening Oct. 5th
SYRACUSE HOTEL
Syracuse, N. Y.

"King of the Gypsy Violinists"
JUAN MAKULA
and his LATIN AMERICAN ORCHESTRA
Currently RADISSON HOTEL
Minneapolis
A BIG HIT AT
Coronado Hotel, St. Louis — Rogers' Corner, New York
Monaco's, Cleveland — President Hotel, Kansas City

NOW A TOP DUO
STEVE and DOROTHY MATTHEWS

Formerly "DOROTHY AND HER ESQUIRES"
Until Uncle Sam Needed
Three of Our Men

Currently LAACK HOTEL
PLYMOUTH, WIS.

4 Silhouettes in Rhythm
Singing-Playing, Presenting
A Floor Show That's TOPS in Entertainment
74TH WEEK AT THE HOTEL ST. CHARLES, NEW ORLEANS
Management: MUSIC CORPORATION OF AMERICA

A Small Band
That's DIFFERENT
FREDDY MILLER'S TOP HATS
Famous for Their Long Runs and Repeat Engagements at Leading Hotels Throughout the Country
Broadmoor Hotel, Colorado Springs, Col.
Gibson Hotel, Cincinnati
Schroeder Hotel, Milwaukee
Currently ST. NICHOLAS HOTEL
Decatur, Ill.

The Nimble-Fingered Ace of the Ivories
NICK BRODEUR
AND HIS ORCHESTRA
Featured for One Year
EMPIRE ROOM PALMER HOUSE
Chicago
Returning Soon By Demand
Currently NEIL HOUSE, Columbus, O.

COCKTAIL COMBOS
JOE PORRETTA
His Saxophone
AND HIS ORCHESTRA

PERTINENT FACTS
(Continued from page 205)
Alexandra Reisman and Abe Reisman. They are currently playing hotel lounges. The orchestra is geared for entertainment as well as dancing. Porrett's group is under Consolidated Radio Artists management.

Alicia Raleigh and Her Dipommetes of Rhythm
Alicia Raleigh, who features straight dance music and floor show work as well as cocktail stage and novelty shows. The girls are now playing a return engagement at the Show Boat, San Diego, Calif., where they have been toad about with the customers to make everyone feel at home. Their engagements include The Chabois, Ted and Lou's, a Bar, Club, and Lounge and currently, Sid's Cafe, Detroit. Managed by Delbridge & Correll Agency.

CARLOS KENT
Original Swing Organist
Currently
RAUFL HOTEL, Oskosha, Wis.

Featuring
Original
and Standard
Tunes

Terrific Radio and Theater Background

The GENTLEMEN OF NOTE

JOE COSTA
Paul FAY
HAROLD BLACKWELDER
Guitar Bass

Three Part Harmony and Solo Voices

Noted for Their Lengthy Hotel Engagements

Currently
MARK TWAIN HOTEL
St. Louis, Mo.
Starting November 8
OLIVER HOTEL
South Bend, Ind.

Variety That's TOPS in Entertainment
•

THE THREE LITTLE SISTERS
Hazel Mimi Mary

Currently—TOPS
Blackout Room
San Diego, Calif.

Direction: MUSIC CORPORATION OF AMERICA
DELBRIDGE AND GORRELL
ORCHESTRAS AND ENTERTAINMENT
FOX THEATRE BLDG., DETROIT, MICH.
These Artists Are Under Our Exclusive Management

PRESENT

FOLLOWING ARRAY OF STAR
ATTRACTIONS FOR YOUR SMART HOTEL
ROOMS, CLUBS AND COCKTAIL LOUNGES
PHONE, WRITE OR WIRE
CHERRY 6990

MUSICAL M'S

THE SEASON'S NEWEST
PIANO & SONG DUO

Beauty - Charm - Personality

MADELINE is a clever and smart pianist.
MARGIE an eyeeful of beauty and charm with a grand voice.

Now Playing
EMBASSY CLUB
Philadelphia

** AL WHYTE **

THE COMMANDO OF THE PIANO

1943's
PIANO & SINGING STAR

From the Classics to Boogie Woogie

** ** Starred ** **
CKLW, Thursdays 12:35 A.M.
Current, Eddie Mars Show Bar, Detroit

The COUNTS AND COUNTESS

One of AMERICA'S FINEST ENTERTAINING
SEPIA TRIOS

ABILITY - SHOWMANSHIP - PERSONALITY

Now Playing
HAPPY HOUR CLUB, Minneapolis

LARRY LUKE

THE DUKE OF SONG AND HIS PIANO

Music Lovers Have Gone All Out
for Larry's Piano Styles.
His Songs Range From Scat Tunes
to Ballads.
Now Playing
NEW RED FEATHER LOUNGE
Minneapolis

LARRY RAY

VERSATILE COCKTAIL LOUNGE PIANIST
and SINGING ENTERTAINER
Style - Showmanship - Personality
Now Playing
SID'S CAFE, Detroit

PAT FLOWERS

ONE OF AMERICA'S GREATEST
BACH-TO-BOOGIE PIANO
AND SONG STYLISTS
Now in 86th Week, Baker's Bar, Detroit
Booking Arranged by Delbridge and Correll
Management: Wm. Morris Agency

HAMMOND

THE LOVELY LADY OF THE ACCORDION
The Perfect Entertainer for All Occasions

DON KING

PIANO AND SONG STYLIST
Arranger for Many Singing Stars
The Pianist of 1,000 Tunes

AL COX

AND HIS LONDONAIRES
SOPHISTICATED SWING
Now Playing
DEtroit YACHT CLUB

IRENE KORY

and Her
FOUR SWEETHEARTS OF RHYTHM
Charm - Personality - Ability

Book Page 211
www.americanradiohistory.com
Don Roth and his Orchestra
Rated one of the finest small bands in America and with extended engagements as proof. Seven clever musicians.
Now Playing at Washington Hotel of Indianapolis

Don Roth and his Orchestra
Rated one of the finest small bands in America and with extended engagements as proof. Seven clever musicians.
Now Playing at Washington Hotel of Indianapolis

Moods In Music Max Cooper
featuring Yolanda and her brilliant accordion
A tuneful 4-piece musical unit adapted to either the cocktail lounge or the dinner-supper room or club. Fine showmanship and vocals and a dance rhythm ‘with a real appeal.
Currently playing an extended engagement Omar Room, Continental Hotel of Downtown Kansas City

Hal Wasson and his "Music With a Dixie-Land Accent"
Six musicians well versed in the type of swing music that cheers. And there’s an adorable girl vocalist to add the feminine touch.
Now featured at Tommy’s Supper Club, Lake Charles, La.

Renee Darst and Her Swingettes
An All-Girls’ Band for the Book!
Six attractive girls who know dance rhythm and how to play it. Beautiful Renee plays three instruments capably and also is one of three vocalists. A brass choir also is a feature.
Currently playing the Gay O’ Club, Junction City, Kas., entertaining Ft. Riley and Camp Phillips soldiers

Jerry Barlow Trio
An Irresistible 3-Piece Unit—Two Men and a Girl—With Plenty of Dance Rhythm and Pleasing Vocals.
Now appearing at the Tia Juana Club—Land O’ Lakes, Wis.

Dick Mills and His Orchestra
Now at Shaeffer’s Lake, Monticello, Indiana

The Blond Musical Bombshell!
Elinore Stern and her Smoothies!
A Smart 6-Girl Unit That Lures the Patrons for Dancing or Just Musical Entertainment.
A Great Band for Dinner-Supper Spots
Currently featured at the Neon Supper Club, Louisville

Sensation of the South!

DICK MILLS AND HIS ORCHESTRA
9 Men and Girl Vocalist
Now at Shaeffer’s Lake, Monticello, Indiana

Piano Stylist FRAN RICHEY Vocalist
Now at Morton’s Bar, Bay St. Louis, Miss.
VELMA 'N' JEAN
AND THEIR BAND
SIX LOVELY GIRLS BRIMMING WITH
FEMININITY YET WITH A MASCULINE
SENSE OF RHYTHM

"Solid Music With the Distinctive
BIG BAND STYLE"

Both Velma and Jean Sing Also

Now featured at the CASINO ROYALE, New Orleans

PEGGY WEBER TRIO
A Captivating All-Girls' COCKTAIL UNIT
Plenty of bewitching rhythm, vocals and personality.
No Ceiling on Peggy's Popularity!

Currently featured at Rendezvous Restaurant, Alexandria, La.

LORELEI and LILLIAN
★ They're Pretty
★ They're Talented
★ They Have Personality

They're Ideal for Your Cocktail Lounge!
★ LORELEI, the Vocals ★ LILLIAN, Piano and Solovox

Now Featured at TRAUM'S THEATER BAR, Terre Haute, Indiana

Bill Caldwell
THE 1-MAN PIANO-ORGAN DUO
When Bill plays the Piano with one hand and the Hammond Organ with the other — something happy happens to your nervous system. He's a real 1-man team!
A hard-working, brilliant artist who always enjoys extended contracts.

Currently featured SILCOTT'S Kansas City, Missouri

Boogie Woogie with a College Accent!
THE DARLING OF THE BIG TEN
JEANIE LEITT
Dynamic Pianist and Blues Vocalist
With the Beautiful Singing Contrast—

Now Filling a Long-Term Contract at the OMAR ROOM — HOTEL CONTINENTAL
Kansas City, Missouri

91 UNITS NOW BOOKED REGULARLY BY THE ~
DAY PHONE VICTOR 3307
McCONKEY ORCHESTRA CO.
CHAMBERS BUILDING • KANSAS CITY, MISSOURI

2 Beautiful Girls with 3 Thousand Beautiful Songs

NO PHONE WESTPORT 4034
McConkey Orchestra Co.

Continued from Preceding Page

America's Applause Band—
CHAN CHANDLER
and his famed ORCHESTRA

11 Men and a Beautiful Girl
CURRENTLY FEATURED—MILLION DOLLAR PIER, PORT ARTHUR, TEX.

A Winning Two Pair—2 Queens and 2 Jacks
KENNY CLARKE QUARTETTE

An ideal unit for both dancing and dinner-supper entertainment. Violin, trumpet, drums and piano and two vocalists.

NOW PLAYING THE HOLMES SUPPER CLUB, HATTIESBURG, MISS.

A LUCKY SEVEN COMBINATION

DICK MORTON AND HIS ORCHESTRA

Featuring the Voices of Morton and Bert Mader
Tops for Smart Hotel Rooms and Nite Spots
FEATURED NOW AT THE HERRING HOTEL, AMARILLO, TEX.

STAN NELSON DUO

STAN AT THE PIANO
JEAN MONTROSE—VIBS AND DRUMS

A Girl and Boy Team of Proven Merit
2 Voices

A Popular Band of 10

DICK CISNE and his ORCHESTRA

NOW PLAYING THE PLEASURE PIER, PORT ARTHUR, TEX.

It's "Music With a Future" as played by America's Sensational New Drummer

Frankie Paul
and his brilliant, Talked-About All-Star Orchestra

Less than a year old but fast playing their way into national recognition. Seven men, with three vocalists, within the group NOW AT KANSAS CITY'S DRUM ROOM, HOTEL PRESIDENT

Creating a New Idea in Dance Music—

DAVE MUNRO
and his TONE-COLORED BAND

7 Skilled Musicians and Carron Lee, Vocalist
As Big a Band as You Want Them To Be
—or as Softly Sweet as Their Number
Recently 10 Weeks—Drum Room
Would Indicate Now at Hotel Utah, Salt Lake City

Jimmie Segers
3 MEN AND A GIRL

Four clever musicians who make friends quickly and hold them.

Instrumentation is Sax (Clarinet), Piano, Guitar and Drums

Now in Their 22nd Week at Chickashaw Gardens, Columbus, Ga.

Giving Dancers a Merry Twirl—These Three Men and a Girl

JACIC RODMAN QUARTETTE

Tenor Sax (Clarinet)—Piano—String Bass—Drums
—2 VOICES—

Currently Featured CAFE LA LOUISIANNE, New Orleans

McConkey Orchestra Co.
CHAMBERS BUILDING • KANSAS CITY, MISSOURI

Page 214 The Billboard 1943 Music Year Book

COCKTAIL COMBOS

www.americanradiohistory.com
Dave Roberts Trio

Dave Roberts plays the Hammond organ and drums, and shares accordion duty with a vocalist who doubles on marimbas and vibes. Trio is known for their arrangements and ability to play in both cocktail lounges and class hotels. Roberts, before starting his trio, played accordion with the leading bands in the country. Combo broke all the rules in a five-and-a-half-month run at the Neptune Room in Washington, D.C., and have since played at Jack Dempsey’s Broadway Restaurant. They are currently fulfilling a nine-month engagement at the Copacabana, M.J. N. J. Booked by General Amusement Corporation.

Robinson and Simpson

Robinson is a colored pianist, versatile in all tempos. He plays rhumba, novelty or sophisticated tunes in a strong style. He also works on accordion and popular rhythms. Robinson is a Chicago boy and has worked many spots in that city. He recently turned up with Harold Carter, a vocalist who also sings in Chicago. A strong bass and a gypsy pianist complete this unit. Currently the Robinson Quartet is featured at the Trianon, Seattle, Wash., and is currently appearing in the Clubs in Detroit, Chicago. Managed by Phil Shirley, Chicago.

Jack Rodman Quartet

A clever musician on the clarinet and the tenor saxophone, Jack Rodman has surrounded himself with three other capable musicians—three men and a girl. While in all—too—smart units, Rodman himself is featured and adds his pleasing vocals. This man also sings as a straight bass and a gypsy pianist complete this unit. Currently the Rodman Quartet is featured at the Trianon, New Orleans. Recent engagements include the Holmes Club, Nashville, Miss.; the Avalon Club, Hot Springs, and the Swing Bar of Dayton, O. This small band features dance rhythm as well as entertaining music and songs for small places with no dance floor. Managed and booked by McConkey Orchestra Company.

Don Roth and His Orchestra

Headed by a personable chap who knows what he’s doing, small band business is all about, this orchestra is climbing fast in its field. Seven musicians give an interestingHTMLElement: 3

Bob Sando Swingtet

Originally a sustaining feature on Columbia Broadcasting System, the group has branched out successfully in cocktail and cafe fields. The feature in Bob Sando on clarinet and tenor sax, with background novelty musical arrangements, vocals and comedy, managed by Frederick Brothers’ Music Corporation.

Bud Scott Troubadours

The Troubadours, a trio of finished musicians, are one of the best known colored groups to play in and around Hollywood. Called upon to please a clientele that sees and hears nearly everything in the entertainment field, this group of artists has scaled these barriers with ease. They recently closed 26 consecutive weeks at the Club Cirkle, Beverly Hills, Cal., catering to people of the picture industry.

Eddie Scope

Eddie Scope is one of those rare combinations of vocalist and emcee, who is able to click with night club audiences in either capacity. Scope has an easy flowing line of chatter that helps make the patrons of any nitey feel right at home. He is a hard worker and one of those rare individuals with an all-round material that might be teamed to the average emcee and sell it with a bit of new polish to the audience. Scope started his band nine years ago, formerly being featured with Paul Pendarris and then with Larry Funk. Some of the top spots Scope has played include Basin Baker Hotel, Chicago, Arizona, where he is now playing a return engagement at the Oy Nineteen, and the San Diego, Cal., where he has been booked for an indefinite stay. Managed by General Amusement Corporation.

Egg’s Royster

Egg’s Royster is a graduate of the University of Oklahoma with a Master of Music and Bachelor of Fine Arts degrees, received in 1941, while doing some teaching work at the University of Oklahoma, he took a job in a cocktail lounge just to pay his way through it. He’s been doing it ever since. Originally a piano soloist, he later worked with Maxine Tippin for a few months and now for the past six months is a single again. Eggs dishes out plenty of outstanding comedy material in his routines. Repertoire includes 80 per cent comedy, as well as plenty of comedy stuff from musical comedies, and classics are also included. Outstanding engagements include the Santa Rita Bole, Tucson, Ariz. for four months; the Zephyr Room of the Balmers Hotel, Kansas City, and at Helsing’s Lounge, Chicago, where he is now in the 11th week of his holdover engagement.

Jimmie Segers

This group of three men and a girl has proven a perfect combination for not only smart cocktail lounges but also for hotels and night spots. Segers is pleasing with both sax and clarinet. In Annette he has a personable young woman who does a selling job at the piano. Jack Davis plays the electric guitar and handles vocals creditably. Tommy Tucker holds an excellent rhythm on drums. The unit has the ability to sell itself for long engagements after making records recently. Segers and his mates are now playing the 24th week of their engagement at the Chicago Gardens, Columbus, Ga. and are held over for an indefinite period. Managed and booked by McConkey Orchestra Company.

Buck Ramsey

Buck Ramsey has been the mainstay of the Top Composers from its first appearance in 1941 until the present. His smooth voice, combined with his fine musicianship makes him a favorite with the audience. Ramsey has appeared at the Copacabana, Palisades, Florida, and many other night spots. He is currently at the Copacabana. Managed and booked by McConkey Orchestra Company.

Count Le Roy

Count Le Roy, currently featured in his first Broadway appearance at the Ode Zanibar, started out as a shoe-shine boy in his home town in Dallas, Texas. He received a big break when he would go into a dance-routine and it was then he developed his technique of dancing on roller skates. He perfected his art to such a degree that he could do his roller-skate dance on a three-foot square table. Le Roy has played such spots as the Beverly Hills Country Club, Newport Towers Hotel, Houston, Tex., and Victory Room, Toledo, O. He booked for four weeks before opening at the Zanibar nitey in New York, Booked by Stan Zucker Agency.

Eggs Royster

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Eddie Scope is one of those rare combinations of vocalist and emcee, who is able to click with night club audiences in either capacity. Scope has an easy flowing line of chatter that helps make the patrons of any nitey feel right at home. He is a hard worker and one of those rare individuals with an all-round material that might be teamed to the average emcee and sell it with a bit of new polish to the audience. Scope started his band nine years ago, formerly being featured with Paul Pendarris and then with Larry Funk. Some of the top spots Scope has played include Basin Baker Hotel, Chicago, Arizona, where he is now playing a return engagement at the Oy Nineteen, and the San Diego, Cal., where he has been booked for an indefinite stay. Managed by General Amusement Corporation.

Four Spaces

The Four Spaces have been taking the country by storm in the past five years in some of the country’s top night spots and are continuing to be a better-than-average draw wherever they appear. The credit for their popularity is due in large part to that brand of music that makes the night club patron feel that he’s gotten more than his money’s worth. Booked by William Morris Agency, they have played two seasons at Sun Valley, Idaho. The boys have also been featured at the Club New Yorker, Portland, Ore., Hotel (Continued on page 218)
Nothing Like 'Em!

EVERETT HULL
and
THE TOPNOTCHERS
AS MODERN AS ELLINGTON
Featuring
Everett Hull's Electric Bass
Eddie Vana's Electric Violin and Guitar
Bud Maggiore's Accordion
and
LEE DARREN
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A GREAT ONE-MAN SHOW

His Piano and Sophisticated Songs for Every Type of Audience
JOVIAL—CLEVER—DIFFERENT

CHARLES "Chuck" WRIGHT
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The Beautious

JEAN ELDREDGE
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Subtle Blues Singer

Formerly with
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The Original . . . . The One and Only
THREE BITS OF RHYTHM
MUSIC WITH A PUNCH
FEATURING SPECIAL AND ORIGINAL NOVELTY NUMBERS

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A Great Entertainer
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AND HIS KNIGHTS OF RHYTHM
Featuring
DEEDA PATRICK
Lovely Red Head of Song
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Presenting a Great Array of Brilliant Attractions

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THE FOUR BLAZES
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LUELLA TAYLOR

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- "Jelly" Does the Ballads

HOT MUSIC IN A MELLOW VEIN

Currently
CAPITOL LOUNGE
Chicago

CHARM -- PERSONALITY -- SHOWMANSHIP

MARTHA DAVIS

Her Songs and Her Piano Rhythms

Currently Fifth Renewal
MORAVIAN BAR, Philadelphia

BILLBOARD RAVES!
"For sheer piano pleasantries this sepia miss goes a long way in sustaining interest. Her fingers flashing at the ivories, hitting, ten clams with her right hand, and her left hand making the beats pronounced, Miss Davis expounds a commercial style of pianology designed for maximum appeal. With no limitations to her repertoire, and no flaws to mar her technical proficiency at the keyboard, it's a continuous round of Steinwaying that sells big. Employing an effective style in presenting the refrains, pounding out the first chorus in song style and then whipping it into a rhythmic frame for a second change. And has a fine conception of rhythmic qualities that makes the listening all the more inviting. Adds some husky voice to the jive ditties, but it's her piano magic that makes for the selling, with an ingratiating personality that puts her heavy on the plus side."

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The RED COTY Quartet

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Electric Guitar and Vocals

Joe Broccollo
Drums

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Bass

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CLEVER -- SOPHISTICATED -- EXCITING
Currently
CLUB DETOUR, Chicago
AND "ROCKING THE JOINT"

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PERSISTENT FACTS

(Continued from page 215)

Utah, Salt Lake City, and the Showboat, San Diego, Calif. At present they are in their 15th week at the Riviera Room of the Villa Rivieras, Long Beach, Calif. They are set for an indestructible stay at their current spot and are doing their share in drawing capacity business.

**Freddie Spatz**
This unit consists of three boys and a girl vocalist (Bunny Bobere), using instrumentation of guitar, piano and bass. Outfit started in Chicago and has recently moved into the Famous Bar, Ken- ron, O., where they have already completed three hold-over engagements. Managed by Consolidated Radio Artists.

**Elinore Sten and Her Smoothies**
Blond, diminutive Elinore Sten, boast- ing of a well-played accordion and piano, and a musically palatable singing voice; her Smoothies with plenty of flair and confidence. Elinore recently had a difficult time getting out of the Gay O Club of Junction City, Kan., for caval- rymen from next-door Fort Riley and soldiers from Camp Phillips couldn't get enough of her music. She stayed there for seven months and then demurred at the change of scenery, and currently is playing the New Yorker Club, Louisville, Ky. The band also scored heavily at the Wisteria Gardens of Atlanta. Instrumentation: Piano, string bass, drums, trumpet and two sax. Managed and booked by McConkey Orchestra Company.

**Jack Stephens**
Organ and piano entertainer who plays both instruments simul-taneously. He has been traveling with his own Ham- mond organ and is generally recognized as one of the best in the business. He was originally featured with a number of big bands, but decided recently to give it out on his own not only for economic rea- sons, but also because he can have more freedom in his work. He is currently featured at the Rose Bowl, La Selie, Ill. Manager is the Frederick Brothers' Music Corporation.

**Roosevelt Sykes**
Sykes, "The Honey Drimmer," sells a piano and blues singing act. He has been including the keyboard on the act back as 1917 when he played in his father's band. Like many in the top soil in the jazz field, Sykes received his instruc-tion from the singers of the Delta near the levee of the Mississippi River and was among the first to make records of race blues. He has recorded for Okeh Records ('The 4 Blues') and for Decca (6th Street Jive). Some of his jobs in- clude Barney Rose's Cocktail Lounge, Chicago; Sherman Hotel, Chicago, and the Australian Night Club, St. Louis. Managed and booked by Ferguson Brothers Agency, Inc.

**The Mexican Masters**
One of the outstanding troupes in the business is Cleveland Nickerson's Music Masters—three boys who really are mas- ters of the art of live. With Cleveland on the accordion, Scotty on guitar and Benny on bass, solid swing music that delights their fans. Have played some of the nation's outstanding spots. Currently are at the Hillside Club, Hills- side, Ill. Bert Gervis books the unit.

**The Brownies**
The Three Brownies originally came from Chicago, on their first trip to the West Coast are making many friends at Bandini's in Hollywood. They have been on their present spot for a month and still have 10 weeks to run with the ability that popular demand will keep them many more weeks. This string group specializes in hot music, but the work is by no means confined to the l0rrid tunes. No matter whether it be a Latin-American or swing, the boys do it well. Billy Davis is featured on guitar while Jack and Jimmy Golden being starred on bass and piano, respectively. Dave and Gordy do duo vocalizing, often taking some time off alone on snappy lyrics to fine results. In addi- tion to their first Hollywood spot, this group has appeared at the Apollo The- atre, New York, Bellevue-Stratford, Phila- delphia, Murphy's Bar, Trenton, N. J., from which they aired over WTTM, that city, and the Lord Lansdowne, Dayton. Handled by Jolly Jone and Mac, the trip is being booked on the West Coast by General Amusement Corporation.

**Hal Thornton**
Thornton is a comedy pianist who was heard at the Casablanca, Atlantic City, and his orchestra on the Lucky Strike radio shows. He is to be found in New York and New England territory, and the Carter Hotel Lounge. Hal is currently working his way from West- mid prominence at the Sky Room, Chi- cago. Managed by Consolidatec Radio Artists.

**Tucker Sisters**
These three Texans have had a lot of experience in theaters, night clubs and radio. Recently, they were concentrating on the cocktail field, emphasizing hillbilly as well as novelty tunes. Girls work on the order of the Andrews Sisters and play instruments as well. They recently completed tour of Mexican theaters and night clubs. Instrumentation includes guitar, mandolin and vocal. Booked by Frederick Bros.' Music Corp.

**Velma 'n' Jean and Their Band**
Six personable gal musicians who can give with most any type of dance music and do so with a polish. They traveled with night club or restaurant patrons. For- merly with the Nevada Club, Austin, Tex., and Jean struck out for themselves and have played many successful engagements. Velma plays saxophone and cuts cut- cappers on the drums. Both of them sing. The band currently closed at the Latino Royale, New Orleans, and now is at the El Rio Club, Peoria, Idaho. Other re- cent engagements include the Buma Club, Columbus, O., and Johnny Per- kins' Palladium, East St. Louis. Instrumentation is piano, trumpet, three sax and drums. Managed and booked by McConkey Orchestra Company.

**The Variety Boys and Ethelene**
A vocal and instrument quartet featuring George Oldham, Frank Ruse, Wil- liam Smith, and Etheline Dennon. The unit has a background of Decca records and National Broadcasting Company broadcasts in addition to a num- ber of prominent cafe engagements. This is one of the few vocal and instru- mental quartets, incidentally, which is untouched by the draft. They are currently appearing at Al Simmons' Brown Derby, Washington, Managed by Frederick Brother's Music Corporation.

**Frank Victor Quartet**
The Frank Victor Quartet headed by Victor at the guitar is supported by Connie Howell, vocalist; Elmer Peck, sax, accordion, and Jack Rose, bass, who also contribute with vocal solos. Outfit is geared to provide dance as well as entertainment. Victor, originally augment with the Adrian Rohr Trio, has appeared on many commercial air shows emanating from New York. He has also made guest appearances in London and Paris. They have played the En- clavers, Brooklyn; Neptune Room, Wash- ington, D. C.; Rogers' Corner, New York, and the Henry Williams Room. Management is by Consolidated Radio Artists.

**Vi and Jerry Wagner**
Smart society unit featuring the Wagner couple and a girl vocalist. The Wagners play the organ and piano and employ unusual sax and showmanship. Have worked for 22 weeks at the La Salle Hotel, Milwaukee; Schroeder Hotel Chain; have played for eight weeks at The Flame, Duluth, Minn, and are opening October 5 at the Hotel, Syracuse, N. Y. Managed by Music Corp-poration of America.

**Hal Wasson and His Band**
Maybe it's because of the Dixie-Land accent and perhaps it's just musical ability, but anyway it is difficult for the band to get a foot hold. Backed by six able musicians and a singer, they have been giving southern dancers something with which to dance. They are now enjoying an extended engage- ment at Bronco Club, Lake Charles, La. Other recent jobs have been the La Vista Club, Clewors, N. M.; the Hol- lwood Dinner Club, Manhattan, N. Y., and the Southern Grill, Hot Springs, Ark.
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Wason plays drums and vibraphone, fourteen brass, trombone, sax and string bass complete the instrumentation. Managed and booked by McKennon Orchestra Company.

Cholly Wayne
Cholly Wayne is earning his billings as Hollywood’s Flame-Haired Ball of Fire. His records, his distinctive record in a 45-vee-at-stand at the Hollywood Swing Club, and the concert he gives in Tommy Jo’s Club in Utica, N. Y., after some successful appearances in the Midwest.

Peggy Weber Trio
One of the best cocktail lounge girl units in the business. The instrumentation is trumpet, string bass and accordion, and the trio is exceptionally strong on vocals as two of the three work. The girls prove a good draw and boast of themselves as business builders. Miss Weber plays a muted trumpet capably and also handles her songs nicely. The unit is now playing the Renowned Restaurant, Alexandria, La. Managed and booked by McKennon Orchestra Company.

The Jack Wedell Quartet
The Jack Wedell Quartet features three musical and vocal lads in addition to Benoni’s resident pianist and vocalist. The unit is one of the first in the business and has earned the type of reputation that brings repeat date offers for each job. Currently featured at Endoro’s Restaurant, Boston, N. Y. Managed by Frederick Brothers Music Corporation.

Step Wharton
Step is a colored pianist and recently of the piano-voice team of Step and Mars. His partner left because of illness and Step is carrying on alone at the Lord Niles (J. Lawton Dayton, O., where he will remain indefinitely. Step has had considerable musical training, displayed in each of his piano ensembles. Managed by Frederick Bros. Music Corporation.

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and many others

Sonny Boy Williams
Sonny Boy Williams is rightly titled the King of Boogie-Woogie for his keyboard antics put him in a class by himself. A Decca recording artist, Williams has appeared in many of the country’s outstanding night clubs. He is a performer who can draw in any type night spot for his piano style is a hit with public consumption. Williams, under the management of General Amusement Corporation, has appeared at the Famous Door, New York. The Canyon Stage Lounge, Chicago: Streets of Paris, Hollywood; the Bingham House, Philadelphia. He was featured at the Log Cabin, Albany, for 13 months.

Chuck Wright
Chuck is a singing pianist and comedian who has been a popular cocktail lounge performer in the Chicago area for a number of seasons. His Irish style of singing and jovial novels have developed a large following for him. He has worked a full year at the Skyline in Chicago before going to New York. Managed by Phil Shelley, Chicago.

WON

Cocktail combos

The Billboard 1943 Music Year Book Page 219
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MUSIC MASTERS

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The Sepia "Sophie Tucker"

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XAVIER CUGAT  TED DAFFAN
MEYER DAVIS  AL DEXTER
EDDY DUCHIN  GOLDEN GATE QUARTET
AL GOODMAN  BENNY GOODMAN
MORTON GOULD  HORACE HEIDT
BILLIE HOLIDAY  HARRY JAMES
DICK JURGENS  DANNY KAYE
KORN KOBBLERS  RAY KYSER
LOUISE MASSEY  FRANKIE MASTERS
BROWNIE MCHEE  RAY NOBLE
MEMPHIS MINNE  FRANK SINATRA
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