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NEW PACE-SETTING
MUSICAL DESIGNS
September, 1944

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The first complete buying guide for both commercial and professional buyers in all branches of the music industry. Includes cross reference index to all bands, singers, folk artists and cocktail attractions whose activities are either listed, reported or advertised in this Year Book. Numbers behind each classification denote page number on which information appears. Key to classifications:

- **Cliff:** Small Bands and Cocktail Units
- **Folk:** Folk Artists
- **Juke Films:** Coin-operated movie machines
- **Leg:** Legitimate Stage
- **PA:** Personal Appearances
- **Pic:** Motion Pictures
- **Profile:** Biographies and Partnerships
- **Pub:** Music Publishing
- **Rad:** Radio
- **Rec:** Records
- **Telev:** Television
- **War:** War Activities

### September, 1943

**MUSIC'S WHOS WHO**

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**September, 1944**

[The content of the document is not fully visible, but it appears to be a listing of various music-related entries, classified under different categories such as Cliff, Folk, Juke Films, etc. Each entry includes various identifiers like Record Numbers, Page Numbers, and descriptions of performances or the nature of the music or entertainment. The document seems to be part of a larger publication, possibly a yearbook or directory focused on music.]
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• V-DISKS HELP HASTEN V-DAY

• MUSIC FIGHTS AGAINST JUVE
  DELINQUENCY

• FACTORY MUSIC—BORN IN WAR—
  SET FOR PEACE

• MUSIC ON THE ITALIAN FRONT

• WAR SONGS—ON WHEEL AND WING

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- Tony Pastor
- Charlie Spivak
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- Martha Stewart
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MICHIGAN W. VIRGINIA LOUISIANA MINNESOTA ARKANSAS NEBRAS
MARYLAND PENNSYLVANIA IOWA MAINE CONNECTICUT
Especially you fellas who voted me your favorite singer in The Billboard's Music Poll of Army Camps and Naval Bases and all you high school boys and girls who honored me in the same way in The Billboard's High School Music Poll.
In the drive toward victory, on the home and battle fronts, music has done a job; here's a picture story of that job.


Tarawa was tough, but Sunday band concerts erased some of the horrors of battle.

They're in the army now, and they'll learn to play the Ocarina if it kills them. These lessons at Camp Lee are all a part of building morale in the armed forces.

The Coast Guard has its orks, too. Here's a group aboard a cutter somewhere in the North Atlantic. Get those beards, and the instrumentation: Trumpet, fiddle, guitar, lute, harmonica and mandolin. Undoubtedly a cross between a hillbilly and a hot jazz combo.

Wherever fighting men go, on land, sea or air, they have their own musical units. Here's a G.I. night club ork in New Guinea at the Officers' Club of a 5th Air Force Base.
MUSIC'S BIG WAR JOB

War men supply their own music for morale

A Coast-to-Coast radio show by the Great Lakes Naval Training Station personnel. The GLNS music-makers entertain a war-tense nation, as well as their own fighting gobs.

... and for recruiting new enlistments

Here's a typical naval group, The Washboarders. Most of them were formerly with name bands or radio networks or stations.

IN EVERY WAY ON EVERY FRONT

Music does a big war job in every way on every front. Building morale on fighting and home fronts, recruiting drives, propaganda to sell American and United Nation ideals to people in countries which have been oppression, ... In all these ways and many more ... in every way music and its people, from big name to obscure sidemen, have done and will continue to do their full measure in the drive toward victory.

... and "sell" the United Nations via music

Putting Tokyo Rose's Jap propaganda job to shame are these music-makers, "selling" the United Nations' story to foreign countries in the language all nations understand. At left, a Scottish bagpiper tells residents of a French town what it's all about; center, a British 8th Army unit plays for natives of an Italian village, and at right, two American GI's do a musical comedy number during a show in Ireland.

Music in the Drive Toward Victory
Music Names do their share... in uniform

Major Glenn Miller, Artie Shaw, Lieutenant Commander Eddie Peabody are all typical of name orchestra leaders and music singles who rushed into service after Pearl Harbor. The full list includes names too numerous to mention. All these names and 30,000 lesser known musicians are doing their share in music's drive toward victory... in uniform.

Frances Langford doing a show from a truck somewhere in the South Pacific (note the GI's taking a backstage look); Alec Templeton, blind pianist, and Cab Calloway are just a few of the hundreds of name band leaders, singers who have given generously of their time to every phase of the war effort. And if the boys can't get to see and hear 'em in person, there are records for them and short-wave broadcasts like the Command Performance, which on this airing had such music stars as Spike Jones (now overseas), Ray Kyser, Nelson Eddy, Dinah Shore, Ginny Simms, Frances Langford, Ed Gardner, Jack Benny, Fred Allen, Jimmy Durante and Bob Hope were also on the short-wave airshow for the boys.

... and in civvies
In person, on disks and via shortwave

Music in the Drive Toward Victory

The Billboard 1944 Music Year Book
MUSIC’S FIGHT AGAINST JUVE DELINQUENCY

Armed by music, thousands of clubs are leading kids from beer and tobacco to cream soda and hot dogs, from idleness on streets to wholesome fun and dancing.

By Walter Hurd

MANY opinions have been given as to why the juvenile problem has increased during the war and the third year of the war finds the nation doing much to meet the problem. No less an authority than J. Edgar Hoover was one of the first to warn the country that war conditions had suddenly increased juvenile crime. The official records were quoted to prove what Hoover said had already reached alarming proportions. He took to the radio and also the press to inform parents about conditions as the FBI knew them. Federal officials were also seconded by many State and city officials who told much the same story.

Civic Leaders Take First Steps

The effect of these official warnings was to stir up civic and educational leaders in all parts of the nation and before a year of the war had gone by conferences were being held in all of the large cities to discuss ways and means of meeting a situation that had already become one of the real problems of a nation at war. The conferences led to the publishing of articles in magazines and newspapers, to radio forums on the air and to the issue of bulletins by such official agencies as the Office of War Information. There was certainly no lack of information and the next step was to do something about it.

Kids Develop Their Own Leaders

With so much agitation about juveniles, it was natural that the juveniles themselves should become interested. Most of the agitation had related to juvenile crime and little was being said or done about the teen-age groups throughout the country that had not become infected with the crime virus, or whatever it is that causes youth to come into conflict with the law. It was not long before young people themselves were holding conferences and their own youthful leaders began to press for something in behalf of the normal young citizens of the land.

Typical of some of the conferences at which young people themselves advanced constructive ideas was a general meeting held in Chicago in May, 1943, at which high school students from various parts of
Illinois explained what high school students were doing to help prevent juvenile delinquency. A plan that had been widely publicized throughout the country was the Moline plan, an idea which had been developed by high-school students in Moline, Ill. The Moline plan in principle consisted of a community center for high school people and the active management in the hands of the young people themselves. While the center was sponsored by civic organizations and had adults for advisors, yet the organization was made up of young people and was run by the young people, with their officers chosen from the group. The fact that the young people had formed an organization similar to social clubs suggested the general idea of a teen-age problem on which youth centers could be built in many cities and towns.

**Juke Box**

**Take Center Stage**

The Moline plan was new, but it did have aggressive young leaders and they saw to it that their work attracted widespread publicity. It was not necessary, as professional magazines were telling the story of the teen-age club in Moline. The center for work among young people was known as the Drive Toward Drugs and they had the idea, and an investigation concluded that teen-age clubs were doing important work in the many parts of the country.

So the club movement began to spread like wildfire. The young people themselves were quick to tell the way the idea appealed to them. They wanted entertainment, they liked music, they wanted to dance and they wanted some popular center where they could meet. In the average city it was usually easy of going to some local tavern in order to have the music they liked. But teenagers found their hair turning gray because of the many problems which the presence of minors created for them. The usual local tavern was the popular juke box where the teen-agers could select their own music as they pleased and the result was not always nominal. They could easily enjoy a track or more, and the music could be heard in these spots. It was a very easy matter for many of them to find their way into forbidden paths, and the music, in the hands of the juvenile twisters, was one of the real sources of trouble. It was easy to visualize a club for entertainment for young people where they could still have popular juke box music and popular music under proper supervision, and it was easy to set up a fountain for selling soft drinks, milk, ice cream and other refreshments which the young people liked. Thus, the teen-age club supply could supply all the young people wanted and under much better conditions than they could find in the local taverns. The young people themselves were the greatest enthusiasts for the idea.

**Night Club Idea**

Appeals to Kids

In most cities, a real club organization was formed, sometimes requiring a small membership fee or in some other way attracting responsibility to membership in the club. The club elected its own officers and also committees to plan and supervise the work. In that way the clubs became real training grounds for young people as well as entertainment centers. The teen-agers demonstrated their showmanship by selecting unusual names in some centers but in general they were known as teen-age clubs, youth centers, youth centers or even teen-age night clubs.

The night club idea appealed to the young people because it suggested a lot of possibilities in providing entertainment. Not only would the juke box be used for popular dance music, but high school orchestras were used, and even dramatic talent from high schools could present local plays. Because of the big prospects in using local talent for entertainment, even the amusement world began to pay attention to the juvenile clubs. Because high school orchestras were used, this drew attention to the fact that live, as well as juke box music, has its place in teen-age clubs.

Recorded music, however, continued to be the real center of all the clubs, whatever plan was used in forming the club. This held because the problem of entertaining young people had really developed into national proportions because they were going to the local taverns in order to find the juke boxes. Since the young people could hear their favorite musicians and orchestras on the juke box, they naturally continued to regard the music machines as the real center of their night clubs.

As soon as the teen-age clubs began to spread, civic and religious organizations, and even business men's clubs, began to take an interest in and find ways to help finance the clubs. In many cases, it meant taking over a warehouse, some empty storeroom or some club building used by a lodge or civic group and installing proper equipment for the teen-agers. It also meant selecting sponsors and supervisors for the clubs although youthful leaders were left to plan much of the work themselves. The teen-age leaders themselves insisted on planning live music programs, recorded programs and special programs of entertainment which they would enjoy. In some cities, a city-wide organization was formed to open and sponsor the clubs. In Chicago, a meeting of parents and civic leaders was called, and a general organization was formed to open clubs in all parts of the city. The plans included as many as 60 of the teen-age clubs as a starter for the next year.

**Will Clubs Last?**

Come the Test!

In many cases, newspapers aided the movement by featuring publicity, and the Hearst papers even sponsored the movement in all cities where their papers are published. They even suggested a national organization to sponsor such clubs. By the third year of the war, it was plainly evident that these teen-age clubs were a definite solution to the juvenile problem. Magazines such as Life and the Saturday Evening Post and many newspapers published featured articles to show the wonderful results being accomplished. The pictures showed the value of the juke box, of local music and dramatic talent and the many other activities in which the young people were to find diversion and useful work.

It became evident that one real problem still remains. That is to find some way to perpetuate these clubs. It had been shown that the clubs were needed for normal young people instead of being organizations to reform those with a criminal bent. It had been also shown that normal teen-agers will need the clubs just as much after war as they do now. For these reasons, the juke box industry began to give careful consideration to some plan for perpetuating the clubs after the war.

The music world also took interest because live musicians would be used in so many of the clubs. While the young people centers were places of entertainment, show people recognized that here was something which all branches of the entertainment field could take an interest in and find ways to sponsor the permanent existence of the teen-age club in some way.

**Music in the Drive Toward Victory**

Whether they jitterbug all the time or stop for dances over what bit of music might be best next, 'teen agers who have their own clubs are healthier and happier. Soft drinks and modern music for modern youth seems to be the answer to many problems of the present day. Juke boxes are center of most clubs and many such boxes have been donated by operators of music machine routes.

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FACTORY MUSIC:

Popular music has come out of the show places and into the factories to stay. There are some production authorities of course, who question the fact that music will stay on the production line after the war is over, but they are in the small minority. They're the die-hards who never did want music in manufacturing and who either have not noticed it or a production and morale tool or else refuse to compare production records before and after the introduction of melody in their shops.

Music will become an increasingly essential tool in the hands of production engineers. This must be so because of the fact that year after year production becomes less a matter of craftsmanship and more and more a matter of the assembly line. And with the assembly line comes fatigue, a fatigue that is seldom offset by the stimulus of the creative urge, the pride of a job well done. Music thereby gives the worker the lift he needs in his job. The less the creative urge the greater the need of the melodic lift of industrial music.

Industrial music is something besides putting a disk on a turntable and letting it spin. It's not only contrasting with a wired-music service or installing a juke box and remote speakers. It's a new art, one that combines a knowledge of rhythm—not only the rhythm of time, fashioning but the rhythm of production. Naturally all the answers that the new art needs are not at hand and won't be for years to come. The basic facts, however, are known and these, of course, mean a great deal to the future of popular music.

Play the Hits, Play and Play

The Most important lesson learned to date is that pop tunes are a must for music to work by. Standards may be used at certain times of the day, notably, marches to get the gang off at a production peak and written to ease a busy pace that's been going along for a maximum stretch, but the real lift, the music that gives the worker's needed stimulus, is the popular music of the day.

That means that the bits of the moment have to be played regularly. That doesn't, of course, mean that the music should only be difficult a job, since disks of practically all the tunes on the "most played" sheet are available to be slipped on the turntable. What makes it difficult is that the commercial platters for a matter part are seasoned for regular jive or home phonograph playing and not for an inspirational lift for workers. Disks with vocals are out.

The workers naturally want to sing with the vocalist and that means the rhythm of the music fights the rhythm of the production line and instead of production running smoothly it runs lurcher and you and gets nowhere quickly.

Picking the correct disks is a matter of knowing what the workers want and knowing as well what rhythm will fit the particular job being sound-served.

Special Scoring Seems Essential

Two things are developing from the increasing recognition of the value of music, rhythm, and production. First, a new field for creative music, i.e., music written especially for and inspired by industry. Second, a new field of arranging or pop tunes so that the melody will not be lost but...

Anton De Young, general foreman of the machine shop; Dave Almroth, foreman of maintenance, and E. Kallenberger, all of Curtiss-Wright in Clifton, N. J., give employee Barbara Beals a course in handling platters on the industrial music turntable in the war plant's music studio.

On disks or in person music does a job of helping workers relax, as well as supplying the "life" necessary for better quantitative and qualitative production. Here's a lunch hour outdoor song and dance session at a war plant.
BORN IN WAR, SET FOR PEACE

Instead ride over the noise of the production line. This letter has a long way to go for the music not only has to ride over the noise level of the factory but has to avoid becoming strident. If it screams it annoys rather than helps the assemblers over their fatigue points. It’s just as bad for music to be almost inaudible as it is for the music to be so blaring as to grate upon the ears of the workers. There are two creative elements that will form a permanent part of the musical world of the near future: the composer who puts his notes on paper with a specific industrial function in mind and the arranger whose major job will be to take the popular music of the day and set it on paper so that it will be heard and enjoyed by men at work.

To these two creative jobs that are growing out of industrial music, add the factory musical director. Naturally, he will function only at the plants that have their own musical installations, plant broadcasting systems or wired juke boxes. In the case of the wired music services, one man will fill the needs of all the plants served by each wired music organization. The plant musical director will likely be part of the personnel office and close to the labor-management committees of the industrial plants. It will be his job to watch over the musical selections, to check each part of the plant to make certain that the music being fed helps counteract fatigue not increase it. He’ll choose one type of music for the work hours and another type for rest and luncheon periods. In the case of the latter it has been found that proper programming at lunch time is just as valuable in giving workers a lift as worktime music.

New Jobs Created

Three new occupations have already arisen from the growth of industrial music, but these three new occupations are only

That big speaker over the heads of these two girls employees may not be particularly pretty to look at, but the music that comes out of it keeps their jobs from becoming boring or monotonous to the point where they can’t perform efficiently.

Here a juke box supplies the music for an employee show at the Pullman-Standard Car Company. Jukes, plant industrial music studios and in-person singers and bands all contribute toward music’s effectiveness in industry.

Johnny Long and his crew do a guest appearance at the Todd Shipyards, where the men who build the ships perch atop the hoists to get a load of that energy-restoring jive dished out by the Long crew.

Music in the Drive Toward Victory
FACTORY MUSIC: --- IN PERSON AND VIA DISKS

(Continued from preceding page)

the beginning. Thousands of musicians will wax hundreds of thousands of disks for fatigue-counteracting purposes. The tunes may be the same as go on normal commercial playlists but they'll sound different, and they'll be records that will have to be auditioned, in factories out in the plant of the house or recording studios. Naturally certain commercial disks will fill industrial needs also but the million of industrial music calls for every tune scored for the work it is to do.

Music will do a great job for production—in fact, it's doing a war job beyond compare right now. What the music industry is interested in however is what the melody of the assembly line will mean to the business. Not all the answers to this can be figured out yet. Limited testing facilities (only one of the big three dealers are using the present) plus the fact that personnel men in the field have been more interested in what could be done for the worker rather than for music, have contributed to a less than complete picture of the men and women who make their living from putting notes on paper and taking notes from finger to make music.

Shorter Line

For Bill Humes

Certain things are clear, however. Hits are bound to spiral higher and the sooner than they have done before. Radio has quickened the life span of a hit, and industrial music will still further speed it on its way up and out. True, after it's hit the peak and starts down the buying demand slide, it can be sold and will be brought back if it has what it takes to join the industrial catalog of "plant music standards." In other words it will become a hit quicker and slide out of the picture sooner than ever before, but it will also come back and earn dough month in and month out in the factory, composer and publisher.

How it will be possible to evaluate the plays a song gets in industrial music so as to give an ASCAP ruling to its publisher and composer is still a good question. However, ASCAP is studying this and some way will be found to credit industrial plays in ratings. The money that ASCAP fondly hopes to collect in the form of license is fantastic but as was the money which it originally set as the goal in radio. The latter turned out to be only a fraction of what broadcasting now pays annually, and what happened thus the agencies may be duplicated in the factories of the nation.

Signs arise for Job Box

The place that juke box systems will play in industrial music is unique. No other system can do the job that the juke is equipped to handle. Thus particular niches in factories where there are hundreds of manufacturing steps rather than a general production line. Experiments have proven that in many factories no over-all music programming job will fill the need of all or even a substantial portion of the personnel. Tests have proven that it's best possible to maintain 20 different programs from the same control room, and reduce the price of running a plant for multiple disciplines is so costly as to bring a hit from the personnel's hands. The only answer is a juke box for every different production rhythm or group of rhythms. Since a minimum of a beef hour of music is to be played in any one time (15 minutes is normal) and since no once more than four musical sessions should be played between any set of meal times, e.g., between breakfast and lunch, lunch and dinner, etc., the 20 selections in the average juke box will supply all music necessary for any continuous work period. The disks are changed usually during the lunch period and the juke is ready for its second work season. Naturally if the plant is on a two or three-shift schedule the disks are replaced for each shift. If it is on a one-shift basis, the disks are continuously changed.

Naturally any industrial music system that employs a great number of juke boxes is a heavy burden on the plant musical director. He will have to do the type of job being done, for instance, by the musical director of Music, who has generally about 10 channels to feed. But in doing so, in individualizing the industrial music to fit each job, he will really use music to its maximum potential.

It's evident that the way of industrial music will consume millions of disks, thousand of more times and require thousands of musical in service. Industrial music will serve the interests 24 hours a day. It will belong to everyone—not the few. None will be willing to help and none will be so poor as to be utilized by its simulacrum.

Industrial music opens every door to the musicians. It's an indication that future production will be set down by assembly line time.

Yes, juke boxes look as the music is in business to stay.
G. I. BANDSMEN SAY

Martins Stand the Gaff!

With band instruments, as with men, character tells when you put them “under fire”. Reproduced here are quotations from just a few of many unsolicited letters from G. I. Bandsmen, serving in all theaters of war.

What these service men say is far more significant of the genuine quality of Martin “Handcraft” Band Instruments than any words from us. Of the many thousands of Martin Instruments supplied to the Armed Forces not a single one has been returned as defective in any way.

Naturally we are happy—and a bit proud, too—that Martins are filling their war-time duty so well. At the same time we are preparing for the time after Victory when we can again supply Martins to all who want a truly superior instrument.

New models are now being designed, tested and perfected. These new Martins, more than ever, will provide discriminating players the instruments on which to do full justice to their abilities. And aspiring young players will find the easy response, the tone quality, intonation and mechanical perfection of the new Martin instruments will afford the quickest realization of their artistic ambitions.

$25.00 AFTER-THE-WAR PURCHASE BOND FREE

To every man now playing a Martin Band Instrument in the Armed Forces here is an offer worth real money. Simply send us your name, home and service address, and serial number of the instrument you’re playing, whether it’s yours or not issued to you. We’ll mail you a bond worth $25 in cash on the purchase of any new Martin instrument after the war. If possible send us your picture and something about your activities. Civilians — we suggest that you tell musicians you know in the Armed Services about this offer. You’ll be doing them a real favor.

MARTIN BAND INSTRUMENT CO. • • • ELKHART, INDIANA

Music in the Drive Toward Victory

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Sgt. Ernest G. Brockman of the 158th Infantry, serving in an Infantry Band in the Southwest Pacific theatre, says:

"This tropical climate and the jungles are the toughest test that any instrument can be given and, believe me, these Martins have stood up all through it. We have often played concerts that have lasted more than an hour in the rain and that’s the worst, especially for wood instruments." (Sgt. Brockman has a G.I. Martin Alto Saxophone and there are many other Martins in the band.)

Col. William Bellis of the 9th Armored Division Band says:

"I’ve played a Martin Trumpet and am more than satisfied with it. It has fine tone quality and ease of blowing. It resonates in high and low registers perfectly. I play it straight in the concert band and second chair in the dance band, take the lead cornet, so I require a first class instrument for all around performance."

Pvt. A. E. Carnes, stationed at Fort McClellan, Ala., says of his Martin Trombone:

"Believe me, that horn has really given service. I bought it about a year ago, second hand, but it is still in perfect condition. I did quite a bit of playing in dance bands, orchestra, scout bands, etc., including a lot of traveling. When I entered the Army and had the instrument mailed to me, the case was demalised in transit but the horn came through with not even a burned joint. The slip section is still a trouble. players could have it. Before me, that’s one tough horn."

Pvt. Alex S. Carver, stationed in the Hawaiian Islands, says:

"I, for one, have been using a Martin Trombone now for ten years and would use none other than a Martin. My Martin has never taken a beating during the last year or two but it is still in the best condition, the key action and tone quality is still as good as ever. I still have my own service dance band, "Al Carver and His Islanders", playing all over the islands about six days in every week."

Sgt. Henry Evans, 6644 Special Service Platoon:

"This is just to inform you that I am with the "Yardbirds" in the head of the "Yardbirds" show. We are touring the European theaters of operations and play for the boys two and three shows every day."

I saw your last menu, playing a Martin Alto Committee No. 161205 and in our six months of shows, have never, my Alto has not missed a note. Many thanks for a fine consistent saxophone."

Sgt. William H. Evans of the 13th Army Band wrote us:

"I am a trumpet player and have played Martins in my time and four months of service and enjoy playing the Martin very much. We have (seventeen) four other standard makes of band instruments in our band and I have played most of them but none to back to my Martin every time. It has held true in any and all conditions and we really give it a horn a band, playing both day and night. To make a long story short, the Martin is tops in my opinion."

www.americanradiohistory.com
AAF MUSIC DIET ON THE ITALIAN FRONT

A former Billboard music reporter, now a sergeant with the 15th AAF in Italy, tells the inside story of the music biz in and out of the Air Force from Bari to Rome

By Sgt. Joseph R. Carlson, AAF

THE music business of the 15th Air Force in Italy is no flatter. One might think of the tin hut homes. Production is on a smaller scale, of course, and there's no profit motive (this is still the Army), but there are record releases, broadcasts, one-night stands, and even a song pluggers showed up the other day with a "take by a pal, for the boys to try."

Twice a month V-disc shipments bring platters. There are small hand-written phonographs in enlisted men's day rooms, officers' clubs and general messing quarters. When a dozen or so new V-discs arrive, captains to privates take turns cranking. Jump and pop hold their line for heaviest demand — for a time it was a two up between Basie's One O'Clock Jump and James's Dreamy Mink. The longhairs aren't forgotten, too, three or four in each piece feature Philharmonic or Boston pops.

Show-world feature missing is the juke box. That in the Red Cross club in Rome is one of the few coin boxes in Italy. V-discs are also used on public-address systems set up in bomb and fighter group headquarters, and at one spot, for the benefit of combat crew members returning from missions, an outdoor speaker slips Disorder and Goodman to them while they're lining up prior to interrogation.

GI and WAC Disk Benders

AP Foggia radio station is young — but definitely big time. Existing only with music out of the can, Foggia music is heard in headquarters, living quarters, clubs, thru the Pirouette. For the better part of the day GI and WAC commentaries take turns jockeying thru the disk library. Toward evening either is filled with O. T. S. of hometown U. S. air bases like His Parole, Spotlight Bands and Fred Waring's Pennsylvanians.

Standard items on the disk jock's schedule are James's The Mole, Elvis's Regina and Miller's Moonlight Serenade. Spirit of shows is reflected in program titles: One Night Stand, Swing Serenade, G. I. Jive.

Big Oke Booking Bit, Too

Band and band booking activity would make a MGIC or GAO exec feel right at home. There are five to eight small- soldier bands in every large city in American-occupied Italy, all available for dates on a planned circuit basis. Commercial contracting is impossible, but since most of the GI orks are strumming on their own time there is a reward of some kind—call it a "tip." Oriffs range from six to 14 pieces. BG bands usually being largest. One outfit has clicked up enough to rate a WAC vocal.

Orks rehearse on their own time, depend largely on outdated stocks, sub-utilizing horn power for finesse, but they turn out sound jump for the khaki throughs. Very few professional musicians are in these groups, they're called for in more important spots in the exploitation, but even tho they're non-prof they are in constant de-mailad.

When demand for live music exceeds the GI supply, Special Service calls on natives. These Eytie swingsters have queer ideas of swing, stripping it down to a Continental all-riddle and dull-worn conception, but you can get the melody. Eytie bands are featured in nearly all native clubs, but their phonetically learned versions of current pop goes the hippos to smile, to put it mildly. But they try, and our boys cheer their efforts.

Eilt Groups

Soldiers Unleashed

Whether or not it is true that all Eyties think Amopola and The Things I Love are still the top-selling ditties in the States, each city from Bari on to Rome has between eight and 10 Italian orks who rarely go without work. Even in the smallest town the Red Cross club is likely to feature some three or four musical spaghetti-eaters who usually sound comme il nous plait.

Musik Speaks Universal Language

The sum fact is that music speaks its universal language throughout the AP in Italy. It can be Bud Hart Jones blowing the sting out of a swiss potato, or it can be a host of EM gathered around some tiny bamba singing Amopola in the village streets. It can be a huge audience thrilling to the Tete 'Fa the Army tunes as played by the original company orchestra; it can be a group of officers fox-trotting it at a formal dance, or a GI mob beating jitterbug time with the unit band down in the day room. But whatever the surroundings, music has a wonderfully vast market among the APO boys in Italy. The way that market is gobbled up is something to tell the folks who feel that music-for-morale is just a trade protecting phrase.

On a beach in Italy American soldiers relax as they listen to an American Army band play the latest tunas from home. Loud-speakers carry the music to every part of this recreational area. When opened this beach was near the battle lines.

Music fans in the Eighth Army Air Force enjoy this bombing mission song for Kay Kyser's famous greeting: "Eveing, Folks; How Y'ALL?" And to make the job complete each individual gun in the aircraft is named for one of Kyser's sidemen.

Tent City Swingsters of the 377th Engineers start to give with good old American music from their truck in front of a Red Cross Theater somewhere in Italy." The Red Cross girl in the center seems to enjoy it as much as do the boys.
As all artist guitarists know, there never has been but one Gibson. And although the war has meant "time out" from guitar manufacture for awhile, we of Gibson have never ceased planning and working to assure you postwar instruments that really keep faith with the lofty ideals and ambitious dreams that characterized the foundation of Gibson over fifty years ago.

GIBSON, INC., KALAMAZOO, MICH.

Only a GIBSON is Good Enough!
Today's wheel and wing war, or mechanized battle methods, have had interesting effects on the popularity of this war's tunes.

The songs of this war are a lot different from those popular in the years of previous conflicts. The reason is quite obvious—it's a different war, and we're a different people. Just as styles in weapons have changed, so have styles in music, and particularly styles of the use of music. In 1917 the troops sang as they marched—and there was a lot of marching. Pals at home sang around the old family piano, there wasn't any radio, the phonograph was just beginning to get started, and the juke was still in a widespread usage.

Today's War

Today we have a mechanized war—and mechanized use of music, too. Instead of songs to cheer the fighting soldier, there's a long line of motor trucks to whisk him from camp to front-line duties, and back home the juke box on the corner, together with the radio in the living room, serves to bring us the music of the moment. It's a mechanized age, and music has accepted the mechanization, taking the change in stride.

"Billy Hill"

Songs like Over There and Tipperary, marching songs, were being on every hand in the days of World War I. Top sellers of this war are in hillbilly tune. That's a Star-Spangled Banner Waving Somewhere, and while publishers Bob Miller Music has sold 1,430,000 sheets—the song got its big build-up from the million and a half Bluebird disks sold of Irving Berlin's recording of the number. (That a million other records of the tune have also been sold.)

This War's Top High on the list of this war's music are Coming In on a Wing and a Prayer, When the Lights Go on Again and Praise the Lord and Pass the Ammunition. These numbers have sold 860,000, 700,000, and 560,000 sheet music copies respectively, not bad totals in these days. Alas far under sales for popular tunes of 25 years ago, such as Rose of No Man's Land; Oh, How I Hate To Get Up In The Morning; K-K-Katy, or Godby's Broadway, Hello France; the comparison is unfavorable in the present day of lower totals for all sheet sales.

No Love—Shoo Shoo

Important in best seller list of this war were two tunes that got their initial starts on the radio, No Love and Shoo Shoo Baby. The Andrews Sisters recorded the latter; while Ella Mae Morse recorded both. Shoo Shoo had the added boost of Andrews Sisters' picture play in Universal's Follow the Boys. These numbers have run up sheet sales of around 250,000 each.

The song pubs started in early to bring out tunes that would fit the flavor, but the Petrol ban, with the subsequent difficulty in getting records of new sheet music, has set them back. With free recording it might have been a different story for

Fred Waring, leading a group of navy men in a session of service songs, has been one of the foremost users of war tunes in his musical programs on the air, in theaters and on records. His recent showing at the Roxy Theater in New York with the "Wilson" film featured several war-song production numbers. On D-Day Waring did a network program of service tunes, and he recently waxed an infantry tune by Oscar Hammerstein II and Richard Rodgers, "We're On Our Way," for Decca.
tunes like "Johnny Got a Zebra" (which sold 300,000 copies in one week) and "Don't Sit Under the Apple Tree." They were moderate successes, but there were plenty of records they might have been bigger by far.

Interesting in the nearly three years of conflict has been the development of songs with a definite patriotic angle. God Bless America was published at the close of the last war, but took its spirit just short of before Pearl Harbor, in a large degree due to Kate Smith's energetic activity.

Service Songs

The war has brought increased use of many of the service songs, but Anchors Aweigh, the Gosports Go Rollin' and the Marines' Hail of Montezuma are still pre-war vintage. The Army Air Corps Song, among the numbers deployed to branches of the armed forces, made the top showing on the best-seller lists.

Only one hit tune stands out in the war crop, G. I. Jive, composed by John Merck's Capitol record. Of songs designed for countless parodies, only Early March from Bizet's opera has any appreciable showing, and that only below the overwhelming popularity of Hinky Dink of the last war. Noise I Over might have become bigger, but for troubles with broadcast censorship rules.

It's a mechanized war—and mechanical music meets close on the heels of the invasion armies. In fact, in some sectors preceding them as behind-the-lines stations broadcasting to American troops have carried good old U.S. tunes to the ears of the enemy—if they were able to tune our waves.

Marlene Faith

Interesting in connection with the constant interchange of musical programs as part of propaganda to enemy troops is the fact that Lil' Marlene has become a favorite of troops on both sides in the present conflict. Set for a heavy buildup this country with a new Perry Como Victor record out, and others sketched to follow, this tune is popular with Germans as well as with English troops. Radio carried it across the battle lines.

Just Well Fed

Feeding the juke boxes of the behind-the-lines rest camps and the transmitters of the radio stations of American Broadcasting Stations in Europe, are a steady stream of recordings covering popular air shows with commercials eliminated, and V-discs of current hit tunes made by leading orchestras. All restrictions as to recording have been lifted for the V-discs and nearly every outstanding band in the country has made a contribution to this effort to bring the music of the moment to the boys overseas.

This a mechanized age—mechanized music for the men of a mechanized war. War tunes are different than they were in 1918.

Current charts in the 20th Century-Fox's picture "Sweet and Low Down." Benny's clarinet virtuosity is internationally acclaimed whether it be in swing, symphony, chamber music or solo.

Proudly we submit—he played his way to fame on a Selmer™, as have the majority of top-money clarinetists.

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Keeping Good Company

Currently seen in 20th Century-Fox's picture "Sweet and Low Down." Benny's clarinet virtuosity is internationally acclaimed whether it be in swing, symphony, chamber music or solo.

Proudly we submit—he played his way to fame on a Selmer™, as have the majority of top-money clarinetists.

If your dealer can't supply you with a Selmer now, ask him to put you on his preference list. H. & A. Selmer, Inc., Elkhart, Ind., New York City (10)
No accurate estimate of musicians' contributions to the war effort can be made. It is impossible to compute the number of hours or the value in dollars of music, broadcasts, and other activities of the American Federation of Musicians since the war began, or to enumerate all the activities of this organization.

Shortly after the war's outbreak, 280,000 musicians went to work for the government and to support the war effort. The government's mobilization of the music industry was unprecedented. In the first six months of the war, 75,000 musicians were employed in shipyards for the construction of ships for the Pacific and Atlantic fleets, and 10,000 were employed in the war's shipyards for the construction of ships for the European battlefront. The American Federation of Musicians was the first labor organization to take on the task of organizing musicians for war work.

The American Federation of Musicians

The official Red Cross March issued by the American Federation of Musicians was the most successful of all the wartime marches. The march was composed by Bessie, and it was published in May, 1944. Originally used as a wartime propaganda song, it was later adapted for use as a wartime memorial to those who had served in the armed forces. The march was also used as a war bond appeal and as a war relief fund.

The American Federation of Musicians was the first labor organization to take on the task of organizing musicians for war work. The organization's leadership was committed to the war effort, and its members were active in every aspect of the war effort. The American Federation of Musicians was a leader in the war's musical mobilization.
Music's War Activities

American Society of Composers, Authors and Publishers

Broadcast Music, Inc.

American Society of Composers, Authors and Publishers has members who are important to cooperate with the war effort. In connection with the Sixth Liberty Loan Drive, ASCAP has issued a dozen 15-minute broadcasts, arranged casting and production, and spent a total of over $53,000. Two of the shows could be sent to all American radio stations, regardless of their ASCAP affiliation. To non-members complete clearance was given for these two.

Scripts Filled To War

Radio program features issued by ASCAP's script department have been completely turned over to war activities throughout the past year. One has featured 500 juvenile shows, which have been furnished to radio stations for some time. Other features are America's past and, giving lives of composers. Currently, ASCAP is furnishing to American, a 10-minute patriotic program which has been used as messages on bond sales, recruiting and other war effort activities. ASCAP is furnishing regular programs for all holidays and special observances. These programs will be fitted into a general assortment of patriotic tunes, with continuity eliminations. Furthermore, ASCAP members can cooperate with the war effort in other ways.

In addition to association plans many leading ASCAP members have participated in special activities, joining in vitals to hospitals, and other personal appearances including a mass visit to Washington, and the lighting of other enterprise lights such as war industry.

In line with ASCAP policy in previous years several bonus radio shows of special color have been given. In collaboration with the War Committee of the American Theater Wing a concert in tribute to Harry Partch was broadcast on NBC and Los Angeles, working with local celebrities, considerable money was raised for the American Service Forces Music report campaign which has placed records of standard tunes with armed forces in all parts of the world.

Library Libraries

Libraries for liberty ships published by ASCAP included the sale of bonds, other music organizations were furnished by ASCAP, as in the case of the S. E. Eldred C. Stuyvesant, sponsored by the American Federation of Musicians. Several thousand were equipped with two record players and a complete set of all recordings of noted artists, as well as other records.

Aiding as a licensing agency collecting royalties from radio stations, ASCAP has been used by others where music is publicly displayed. This has been found impossible to invest funds in bonds or otherwise tie-up collections in the war effort, but thru the association of one member a great deal has been accomplished without the directions of ASCAP affiliates.

European Sales

ASCAP negotiations with publisher groups overseas have been active in progress and the advent of peace in Europe will see renewed contracts with European publishers, so that music by foreign publishers will be available to ASCAP licensees in this country, and royalties for public performances abroad will be paid. Contracts that have been under negotiation but have been put aside as wartime restrictions are removed.

Music in Industry

Close cooperation with production officials in the war effort is shown in ASCAP's ruling that war factories will be given full rights to use ASCAP music for the duration of the conflict, at a payment of only $1 per year.

Continuity department of Broadcast Music, Incorporated, has made every effort to assist member stations in their local programs aimed to assist in the war effort. Programs given are those activities which have activities are several series of programs directly aimed at allaying the public mind about what a job is being done. In this series of programs the five-minute programs titled American Victory Parade, each broadcast giving the story of a member of the armed forces, has been produced and narrated by the Congressional Medal of Honor recipient Harvey Alperson.

Music War Committee

All NATM's of all music programs have been actively in progress and, with special hats of patriotic character for various special war-style musical packages, Dec. 7, Decoration Day etc. According to the national music industry chronology of events includes all war dates that are included in the way of data that tends to help the aims of the government. As such a program has been set up in progress of the war.

Script To Camps

BMF continuity department under the direction of Russell Stave has also supplied a complete set of scripts for ASCAP and BMF continuity scripts where as most songs as possible will be used for the next war years. p.e. systems or otherwise. Camps and units in the South Pacific have been among those receiving this material.

In line with the patriotic theme of many programs BMF released a series of 15-minutes broadcasts on These Are the Days, each broadcast aimed to one of the nations of the America. Accompanying each broadcast is a short special radio broadcast station use carrying a message from one of our sister雅

Purple Heart Tune

DMF publishers have issued by Hap Henry's Songs. The Purple Heart has been adopted as the song to be sung in order of The Purple Heart, now worned vests. Royalties from the song will go to veterans' association.

No Special Wavers

Currently BMF has licensed several music radio Carry on In Europe with, etc. The ASCAP has made no effort to license music to armed services, but licenses have been issued in the past for clubs or public places where there is no threat to our national security. Consequently no special waivers of fees were made for war songs as a class.

Songwriters Protective Association

Since shortly after Pearl Harbor, a group of Songwriters' Protective Association members has put on weekly shows at army camps, naval training centers, merchant marine units, the Stage Door Canteen, entertainments and hospitals.

With little or no fanfare the tunes that have entertained thousands of GIs with their compositions, Writers are chosen for their showmanship and ability to put over a song. They recite or sing their compositions to the accompaniment of a piano only most of the time. In some of the spots, service bands work, making a group doing a variety of arrangements on a given number.

Tuneful Time

From seven to 12 songwriters are rounded up for each show. The group is chosen by one of five members who act as entertainers, namely Bob Donick, Charles Tobias, Abel Ber, Henry Tobias or Paul Cunningham, the last being the nucleus of the group. One of the tunesmiths leads the group in the performance of a song, while each of the other songwriters sings a part of a song in a songfest. Snows last from one to two hours and are not overdone, they love the entertainment.

When the ed was searching for a way to make a definite, personal contribution of its own to the war effort, this idea because the public never before heard a song that was familiar with the performer, mu

Music War Committee

A WHEN the Music War Committee began work in April, 1942, it set out to do something which, at the time, was not at all easy. The project was this: "Buy your way into the War." The objective of the Committee was to encourage the songwriters to write songs that were in the mood of the American people and appropriate to the spirit of the times. To that end, the Committee has issued a series of "War Songs" to the public, and these songs have been widely used in the Armed Forces, as well as in other places where music is enjoyed.

The Committee, composed of leading songwriters, composers and music publishers, has been active in encouraging the writing of songs that are in the spirit of the American people and appropriate to the spirit of the times. The Committee has been successful in its efforts, and many fine songs have been written that are in keeping with the spirit of the times. The Committee has the cooperation of the government, and it is working with Special Services Division of the Army in writing Blue Print Shows for use by the armed services.

As a contribution to civilian war morale, the Music War Committee has been doing a lot of work with Station WRIF with a program entitled "Music for War." The program is aimed at the entertainment in war songs to the public, and the Committee is working with Time, Family Hour and other commercial radio stations.

In its campaign of helping listeners to understand and enjoy the music of the times, the Committee has sponsored a number of other programs, including the "Music War Committee Hour" on radio station WMCA, and it has been successful in its efforts. The Committee is working with the government and the armed forces, and it is working with Special Services Division of the Army in writing Blue Print Shows for use by the armed services.

Music in the Drive Toward Victory

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ON TOUR EXCLUSIVELY FOR THE ARMED FORCES

KAY KYSER and his COLLEGE OF MUSICAL KNOWLEDGE

MUSIC CORPORATION OF AMERICA
Section 2. RADIO-TELEVISION

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- PERSONALITY-AIR ORK MUST
- RADIO IS KIND TO VOICES
- JOCKEYING IS A FINE ART
- E. T. BANDWAGON
- MUSIC IN THE TELE SHOW
- PLUGS VIA AIR PICTURES

lists
- NETWORK MUSICAL DIRECTORS
- STATION MUSICAL DIRECTORS
- BANDS' NETWORK COMMERCIALS
- SINGERS' NETWORK COMMERCIALS
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- STATION HOUSE BANDS WITH COMPLETE INSTRUMENTATION
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HARRY J.
and his music
Featuring KITTY KALLEN
BUD

THAT ROOTIN' SHOOTIN' TOOTIN'

HE SHOT UP TH' STAGE AT THE ASTOR ROOF, AND BUSTED A EXISTING RECORD.

HE TORE TH' JU BOX JOINTS W OPEN WITH HIS COLUMBIA RECORD KEEP YOUR EYE PEELED FOR HIS LATEST.

HE COME OUT WITH LARROPIN' HEAVY FIRST PLACE AS TH NATION'S NO. 1 DANCE BAND THE POLL RUN BY TH' BILLBOARD AMONG ALL HIS SCHOOL CRITTE.

SHERIFF: FRANK MONTE

We shote like - keepin' track of him!
makers
DE VITO CORKY CORCORAN

QUICK ON TH' TRIGGER
BUCKAROO

and Now—

HE ROPED AND HOG-TIED
A FIVE YEAR EXCLUSIVE
FLICKER CONTRACT WITH
Metro Goldwyn Mayer
AND DID HIMSELF RIGHT
PROUD IN—

"TWO GIRLS AND A SAILOR"
"BATHING BEAUTY"
"BEST FOOT FORWARD"

ROAD BOSS:
MUSIC CORP
OF AMERICA
THE MAN WHO PLAYS

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VICTOR RECORDS
THE SWEET(375,259),(614,620)(157,66),(953,721)ET TRUMPET IN THE WORLD

SPIVAK AND HIS ORCHESTRA
TWO OF THE COUNTRY’S OUTSTANDING MUSICAL PROGRAMS!

Make-Believe Ballroom

The nation’s most popular recorded program, the “Make-Believe Ballroom”, is M.C.’d by radio’s outstanding showman, Martin Block, famed from coast to coast as one performer who knows his listeners. Block has developed a sensational audience to whom he has sold most any product you can mention.

Entering its twelfth year, the “Make-Believe Ballroom” has produced a sales record that stands unchallenged in radio!

Milkman’s Matinee

Entertaining New Yorkers without interruption for the past nine years, the “Milkman’s Matinee” is listened to by more people than any other all-night program in the country.

Milkman Art Ford, tops in knowledge and handling of popular music, has contributed much to making the “Matinee” the most commercially successful night-owl show in the Metropolitan area.

FROM THE PROGRAM BOOK OF AMERICA’S FOREMOST STATION FOR POPULAR MUSIC

WNEW

501 Madison Avenue
NEW YORK 22, NEW YORK

TEN THOUSAND WATTS • 1130 ON THE DIAL • ON THE AIR TWENTY-FOUR HOURS A DAY
NATIONALLY REPRESENTED BY JOHN BLAIR & COMPANY
PERSONALITY-

AIR ORK MUST

Musicianship does not deliver an audience, but the proper frame, plus the correct airtime, makes a band an air attraction

A ENTIRE year has passed without broadcasting producing a single "A" band. At least a hundred bands have taken kodak jobs because the location had a "time," only to discover that the line was around midnight, had spotty network station pick-up and didn't have a ring at the box office. Actually name bands have gone on the air from locations with as few as 10 covers in the house at air time. This doesn't mean that the band business hasn't learned a thing from Ken Nye-

ser, Fred Waring or The Hit Parade and Bandwagon programs, and that radio apparently also hasn't learned that a top band is like a top screen star, legit comedian or any other personality, a property that's only as good as the air productions given the attraction.

This doesn't mean, however, that all air time cannot be a major factor in building a band as it has in bygone years but simply that no matter how good the air time (most of the band's air time hasn't been too hot during the past year), it won't mean a thing unless the band, and that means leader and sidemen, is given a personality and an air picture frame.

Top Personalities Languish
If Spotted in the Wrong Air Slot

And even a personality par excellence, like Xavier Cugat, can't get up in the high Hooper brackets if the show isn't planned and if he isn't given opportunity to sell what he has.

There was a time when a juke-box-made name could and did bring a solid audience to an air show—but with only one of the big three discos pitting during the past year and that one not concentrating on band-waxing, shellac and lamp-black plus jive spinning didn't build a band with enough punch to carry a top listening audience to its air seg.

Every top air show had a band on it and couldn't have made the air grade without one. Bob Hope did a lot of traveling and naturally didn't have his name hidden with him all the time but there's no question but that Skinnay Ennis did more than his bit for this No. 1 slot. Edgar Bergen's Sunday evening seg used stars galore but on every program Charlie McCarthy got solid support from Jack Benny's program sagged considerably during the past year but that wasn't because his music makers didn't bank him up. There was a little thing called scriptwriting that went sour. Ted (now G.I.) Skelton, of course, has some superb writing from Austin Nelson and Harriet Hilliard, M. and Mrs. Nelson do- ing a little more than could be expected. What they did was so good that Harriet and Harriet have a show of their own this fall. It will be an accurate test of whether the characters developed by the Nelson family on the Skelton show can carry them into stardom on their own. It's really the only new net program written around a band leader, his wife and his sidemen, to give his band in good broadcasting time for the new season.

Bass Man Must Be Taught To Have That Certain Air Somethin'
The formula for band air success is nothing startling. It's been so well proven down thru the years that it's surprising that it hasn't been set to paper until now. First, the leader must be taught to have a vocal personality. He can't get by on his inustion or horn alone, in broadcasting. If he wants to hit the top-rated shows, he can be an esoce, he can be a stooge, he can be a straight man or he can, like Fred Waring, he just be the master, the guy that builds the show. The only air personality, however, without broadcasting is one that's written around a band leader, his wife and his sidemen, to give his band in good broadcasting time for the new season.

When a "Spotlight Band" (Blue) date hits a G. I. en-

campment the boys turn out by the regiments ... above is a typical turnout. They're even standing at attention.

When a trio like this hits the air it sizzles despite the fact that not one of the three have made the top air band ratings—they haven't found their mike selves. That's Coozie Williams at the left, the James in the center and Benny, the Goodman, at the right—of course.

Eddie Condon has been gathering air personality on his Town Hall madcap sessions. Here are four who helped to make it wild one day. Ed Hall, Jess Stacy, Eddie Condon and Gene Krupa himself are the lineup.
on the air, of which more anon), while even with a Q. I. slant the Spotlight Band pops up with a s A. The Bandwagon rolls out the guest hits, makes them talk about themselves and sells the band's personalities. The Spotlight show, also daily, just trots out the band and sells the Air's appearance at an army or Navy camp and lets the admornerd music on the rest. It can't be done. The band or band show itself must have a formula that has the Air as an integral part of the presentation. The result is an elaborate, steady hit. Hopefully.

Heidt, for example, can't make the grade without a formula, and a band is no different before the microphone.

Next to a "personality" and a "formula," the band can use production. It's that idea Fred Waring carried his 7 P. M. slot for five years with a steady air—"an audience that knew Fred sold Chesterfields. Waring has always, on the stage or microphone delivered a hit. He takes his music, dresses it, gives it a familiar, human, and loves it. Waring has never delivered, even in his college days, a band program that was not music. His music thesis, that any collection of notes is worth staging, he doesn't add, things to his music sessions, in other words, he uses music to sell music. The most consistent comment on his Chesterfield program was that they were the shortest—18 minutes on the air. He left them wanting more—what is true of no one else. He didn't have the following. This fall he has a half-hour time segment once a week but he's giving them still a typical Waring production.

Phil Spitalny is another who makes the Air available to listeners. Every note played has a point from "We Must Be Vigilant" to the aged hymn. Both Spitalny and Waring, of course, use the vocal chances to sell air shows as pointed out in a previous paragraph. The production idea as a key to success is not only seen in top band sessions like Waltz Time (Ace Lyman), Marble Healt, Frankie Carle, Sammy Kaye and Bob Crosby but it's evident in the "middle-brow" and long-hair au-pair pieces. Morton Gould used it in his Crescendo Blues. Joseph Kastelsart had plenty of it in his Jitterbug in the Air and Percy Faith never failed in his Counterclockwise Hour. Production is certain to add lustre to any musical show and while that goes primarily for air shows it also is a solid plus in personal appearances and location dates.

Super Scheduling Somethings
Top Band Scheduling Importance

Even with production, formu-
The Crooner's personality on the air may be flippant but broadcasting's a serious business to Bing Crosby, who knows how many aces a few slips in personality can cause. Bing has Mary Martin concerned here too. She too knows that "you've got to be commercial" to sell on the air.

Frank Sinatra, knowing that it's a personality he must sell, works even longer on his lines before going into notes. He's getting that smile into his voice whether he is singing or talking.

The air is always been kind to voices. Ever since a broadcast made the crooner Jack Smith commercial, Herbert's Blue Light Diamonds turned a sturdy haired alumnus of Maine U. (Vallee) into something to light up the night's air lamps and did turned Kate Smith from an unknown songbird into a queen of disks, who come over the mountain to fame and fortune, there has been magic for vocalists in a microphone. However, it hasn't been kind to all voices even if the voices technically were top drawer. In fact it has frequently wavered the magic wand for choirs that either and that sort were.

Allan Jones pic personality hasn't been miked as yet—it's still a swell voice that comes thru, but the package that has to sell it hasn't come to life.

The secret to making the top 15 is "get that personality miked" but Frankie Sinatra wasn't cutting in on the Bing's popularity on the air or on the disk. Trailing Sinatra there was Dick Haymes and Perry Como of course, but they trailed him a year ago also.

No New Magic Has Transformed The Air into a Fresh Source of $ There is a certain status quo about air popularity at the moment that appears likely to hold the torches for both fan and male soloists. That is to say, in that appeal of the Joan Edwards, Bea Wain, Helen Forrest, Dinah Shore, Phil Silvers, Georgia Gibbs, Kate Smith of others now riding high on the air. It's just a fact that at the moment no new magic has transformed the microphone into a new source of dollars for any thrift.

What then is the secret of air success?

What is that that's required for to this a trio of artists who were to make a mark on a station like WHDH (N. Y.) and then turn them into an act that takes the Paramount in New York for over seven grand?

They don't have to develop a spoken air personality—altho some do—like the boys get by. From Vallee thru Crosby to Sinatra the spoken voice gave vocals a push to fame but it was the voice, the singing voice itself, that lit the fuse that ignited the powder that blew them to success.

Still There Are Some Who Won't and Won't Talk

What's true of the men is doubly true of the girls. . . and some of them still don't and won't talk. What makes a singer into an air personality is a definite personality. Of course it must never be forgotten that the band that backs him is vital, too. And then there are the arrangements. Sinatra might have to do some worrying if he hadn't Axel Stordahl to make certain that every song he sings is made for "The Voice." What is true of Frankie is true of every pair of vocalists.

The phrasing business didn't come to start with . . .

The Crooner's personality on the air may be flippant but broadcasting's a serious business to Bing Crosby, who knows how many aces a few slips in personality can cause. Bing has Mary Martin concerned here too. She too knows that "you've got to be commercial" to sell on the air.

Frank Sinatra, knowing that it's a personality he must sell, works even longer on his lines before going into notes. He's getting that smile into his voice whether he is singing or talking.
THE AIR IS KIND TO VOICES

It was developed. Bing didn't have it when he was one of the Rhythm Boys. Sinatra didn't have what his squealing brought out for, when he first sang with Janies.

The answer to air success for singers is simply that they have to have personality—in their singing voice. Having that, a talking personality is a plus, in fact it's a must if a singer is to get to the grade A. A top voice.

The voice that acts the top design is distinctive, often there are many making money by being reasonable facsimiles of known singers. Having something to labor with the next can that a singer must meet is to sell someone on being properly presented. The build-up of Frank Sinatra thru The Liquid Silver is an excellent example of a program serving as a frame for a suitable case. This Liquid Silver show actually built up number of singing stars along the rapid to air fame. There was Barry Wood Ben Wain and Jack Pollock to mention a few who have used The Hill-Paddock cigarette frame.

Program "Idea" is Still the "Added Attraction" of Air Shows

Having the voice, a formula or idea for a program is the "added attraction" that is dull or important. Oly by Brinn's C. I. show did a great deal to build up her air following. The human interest of the service boys being given the opportunity of hearing their loved one by Brinn was the general pitch. Was a frame that brought plenty of extra listeners to her air show. Grade Prestige courtesy "Our Oracle" was, and in an effective formula for her. She's coming back to the air with a new sponsor following her successful handling of the Edgar Bergen summer replacement slot. Bill Desky's "Golden Voice" is believed to hold "Hildy's" measurement and is building rapidly just as her first Air show never did. Her case in an excellent example of how a singer's frame must be designed for that singer and not just be any frame. "Hildy" just isn't a quick actress and should never have been given the slot. However, for the record she feels that it was her air-nike case and so it was worth the time she spent on the frame.

Kate Smith may watch the birdie on a G. I. broadcast but Ted Collins watches Kate, who double watchfulness is what has carried the Smith right along among the tops of those who sing for their supper... on the air.

A formula helps deliver an audience sometimes it what sells a singer is what comes forth from the hit—in song or patter.

Stars Have Their Own Ideas of the Length of Their Programs

There are other vital factors involved also. Kate Smith, for instance, has always felt with Ted Collins, her mentor, that anything shorter than an hour show was not for her. It cramped her immensely. It is a fact that she has sold better in hour packages than she has in half-hour slots may bear her out. There are other air personalities who have felt the same way. Fred Waring, for instance, has his fingers crossed on his new half-hour program after five years of an hour's inclusive shot. Amos and Andy had to be off the air for nearly a year before they'd accept a half-hour slot in place of their daily 15 minutes. Time, therefore, is a vital factor in many cases for a successful ether-selling engagement. Spouting, of course, is also important, but sales are all over the time map, not only in their own shows but in every variety of band program aired. However, the audience that has been gathered by the preceding show has a vital bearing on the success of the program following and as long as it has been proven time and time again that no program on the air can win if the competition on the competing times and the show before it wasn't right. It goes without saying that spotting is vital.

Get a Slot or Get a Program

Also it goes without saying that a variety show doesn't build a singing star—it's the star who builds the variety show. Only Kate Smith and Rudy Vallee may be said to have dispelled this—and when an audience had both

The trio of stars who smiled for this picture are all air solo personalities. Morton Downey is one of the few vocal daytime stars. He has a bond personality all his own. Kitty Kallen hasn't found an air show for herself, but her guest appearances and the build-up she received with top name bands has made her an ace name ready and willing to move it. Harry James is a band leader by excellence but he's also a personality that can draw diamonds.

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Radio-Television

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RADIO, standing at the threshold of a wonderland world, faces the future with breathless expectation.

Here is a world of such uncharted magnitude that even the most daring dreamer among us dares not dream too far. Through an almost endless succession of new horizons, into an almost unimaginably tiny universe of electrons locked in vacuum, men of vision will explore and chart the way in the years just ahead. They will untie the bonds that limit man's perceptive powers, and open to man's finite senses an infinity of wonders.

In radio, radar, television, and whatever other unborn miracles may lie before us, there is opportunity unbounded; but the opportunity is fraught with problems of compelling perplexity. It calls for the combined thought and vision and effort of all those to whom the future of the industry has been entrusted.

The Nation's Station looks forward to its share in this magnificent responsibility... with awe, with eager enthusiasm, and with humble confidence.
JOCKEYING IS A FINE ART

It takes something more than disks and spot announcements to turn a platter-spinning session into a productive commercial program—for station–sponsor—and the music biz

By Cy Wagner

MORE than 9,000 disk jockeys put on a program every day of the year on more than 100 radio stations throughout the country. The pancake flip pans range from top design boys (and girls) like Martin Block (WNEW), Lois January (WABC), Bill Allison (WIBD), Arthur Godfrey (WABC, plus assorted CBS outlets), Beverly of Revelle (WOR), (EFEL), Alan Courtney (WABC), Al Jarvis (multiple Red Feather stations) to the college boy who volunteers about working on his own flannel shirt.

Talk to The Dials

They use many standard formulas. They talk to the stars on the records. They use a variety of stages, studios and theatres to which they move every 15 minutes. Block and Jarvis are two top jockeys who do this "moving around" business. They all make a play for good appearances on the stage whose records they spin and a guest appearance on a pop disk jockey's program is a standard promotional suggestion in any band press book.

They sing with their records (and later, was the basis of a record picture) about a girl jockey whose name was "Reveille" and which was first heard nine years ago and Dick Gilbert (WNYR) and Anson the two top jockeys (and girls) like Martin Block (WNEW), Lois January (WABC), Bill Allison (WIBD), Arthur Godfrey (WABC, plus assorted CBS outlets), Beverly of Revelle (WOR), (EFEL), Alan Courtney (WABC), Al Jarvis (multiple Red Feather stations) to the college boy who volunteers about working on his own flannel shirt.

Waves Lengths

Furnish Names

Standard practice is to call the platter-jockey sessions after the wave lengths of the stations. There are 150 Clubs, 415 Clubs and practically a club for every wave length from 540 to 1000. There are other names, of course, and the most famous is the Al Jarvis–Martin Block title Meet-Matinee Ballroom. All-night sessions have always been a favorite of the stars and their fans. The Billboard yearbook has the name of the stars whose records they spin and a guest appearance on a pop disk jockey's program is a standard promotional suggestion in any band press book.

The Billboard yearbook.

When WABC's get-am-up girl, "Reveille Sweetheart," Lois January, joined KFEL's "Revelle With Beverly" gal, they naturally beamed their double pancake turning to the boys overseas. (Note the censorship of the names of the transcriptions they're going to put on these turntables.)

Watch the Billboard's 1944 Music Year Book Page 63

Radio-Television

Alan Courtney, whose "1280 Club" is tops with WOV (N. Y.) audiences, pulls out all the promotional stops and then adds something extra with the Billboard Harlem Hit Parade whirling session.
Di Dick Gilbert (WHN, N.Y.), one of those who sings as he spins 'em, also uses the "guest formula" to build his jockeying. Gene Krupa is his visitor in this studio shot. Guests do hyp disk sessions.

Gordon Van Dover (WJJD, Chicago) features his making little ones out of big ones when the pressings get you are sour. Giving into that bust-em-up desire makes every listener enjoy the broadcast vicariously. As Van says, "Breathes there a man with ear so dead that he's never wanted to shout—smooth that record."
CHELSEA CIGARETTES
ON THE AIR COAST-TO-COAST
BLUE NETWORK—SATURDAY
10 TO 10:30 P.M. E.W.T.
HOTEL ROOSEVELT

DECCA RECORDS

Direction: MUSIC CORPORATION OF AMERICA
ON THE AIR

One of the greatest build-ups ever given a singing star over the CBS Network. Como's radio shows have climbed steadily in popularity.

IN PICTURES

Como's first film, "Something for the Boys," will hit your theatres soon. Watch this performance. It's the tip-off on the top COMO-tion of the year.

ON RECORDS

Already such VICTOR Record hits as LONG AGO AND FAR AWAY and LILI MARLENE have tabbed this young, romantic baritone as the singing sensation of the nation. Watch for his newest VICTOR Record releases.

THEATRES

1943 . . . . . . . . . . . . . . . . a newcomer
1944 . . . . . . . . . . . . . . . . HEADLINER at the PARAMOUNT THEATRE, N. Y.
                           and THE CHICAGO THEATRE, Chicago.

Personal Manager: Jack Philbin • Direction: General Amusement Corporation

www.americanradiohistory.com
E.T. BANDWAGON

Until the ban is really over, everyone rides transcriptions, high, wide and handsome

The recording session comes to an end. The tune is on wax. Within 48 hours it’s on the way to station subscribers—another tune is riding the E.T. band wagon.

Radio-Television

TRANSCRIPTIONS are working overtime. Even before the ban was lifted the 10-inch clicking discs have been whirling at least 18 hours a day, waking up spotters (that’s what makes a good waxing a better pressing) and turning ‘em out for the three-cornered battles of the nation—and for Mr. Whiskers, Mr. Wellington, not only to entertain several millions of G.I’s, but he alsoív his the enemy so that the Nazis and the Japs may hear what their warriors have lead them into.

Only two transcription organizations have still to sign with the American Federation of Musicians, NBC and CBS, the former, thru its Thessaly (transcription library) a major factor in the field, and the latter a growing waxer of commercial songs. They are still waiting for a settlement they feel they can afford to sign, disagreeing basically with the royalty payments direct to the union.

Transcriptions are the musical backbone of over two-thirds of the nation’s radio stations, 700 of which, because of their size, location and yearly take, are in no position to use a live broadcast. Whar has happened to the library services they are using is important to the music industry and the broadcasters themselves.

Bands Contractually Free To Make E.T.'s but No Other Division

First, none of the bands have signed e. t. contracts and second and a third name and record under those names for the transcription organization. The remaining fact of this is simply that the orchestra is paid a modest royalty for any broadcast (depending on the size of market and the number of ads they play), and besides bands aren’t being used. As a matter of fact the average band head, realizing that its only opportunity of getting aixed plug for itself, is perfectly happy to do e. t.’s on any basis.

Many bands unable to record for home discs are free to make transcriptions and the roster at Associated, World, Standard, Lang-Worth, and the smaller companies includes virtually every name band, regardless of its contractual affiliations for other discing. Transcriptions at least guarantee them air plays, which are not subject to the lack of standard disk releases (with the exception, of course, of the Indies and Decca).

E. T.’s also guarantee them being heard at their near best whereas late remote pick-ups at location spots do them little credit as often as not due to lack of time to get a balance on mike before they go on the air. Also since on a recording date they can use as many mixes as they need, e. t.’s make them sound something like they really are... when they are aired.

There’s another “something new” that’s been added to most e. t.’s, and that is most of the recording done for airing is put up to 10,000 cycles on the discs. When it’s realized that the average standard radio receiver can reproduces only up to 1,000 cycles it gives some idea of how much beyond this is being put on e. t.’s to make them top musical platters. Reason for the 10,000 is simply that PM (Frequency Modulation) stations, according to their li-}

ences, must broadcast this quality and so every station signing Associated or World (and many other libraries) are getting transcriptions with three times the musical range formerly recorded, and that means more music. Brooding dogs must naturally make library records that will be good now and in 50 years to come, and that’s the reason for the higher quality which is being pushed into e. t.’s these days.

High fidelity unit names are the two outstanding developments of the transcription field for '43-'44. Other things that were important included the fact that every station in the U.S.A. became in this year an e. t. library subscriber. Most of the stations actually buy or rent (depending on the way the service is offered) two libraries and over 200 use four or more collections of musical wax works.

Available Names Run From A to Z and Then Some

Names offered the transcription companies run the musical gamut from the top hot boys to the Rutherlands or the Count, the K and the C turning out plenty of 16-inch pancakes.

With most of the big sponsors being content to ride along with their single network broadcast (having nothing but good will to sell), every one of them have plans to use the transcriptions to supplement their live shows directly after 'AF-' Day. This will be forced upon them because of the lack of radio time available on the nets during the hours desired by the sponsors. Only by transcriptions will it be possible to reach an audience from 8 to 10 at night during air-time—tightly packed. Over 200 such campaigns are in the “pending” form of an agency; to be trotted out, come the day. They mean thousands of man-hours for musicians and hundreds of thousands of song plugs for the promotion.

Music should never sell e. t.’s short. They may not represent those fabulous millions but they will make bands and hits. If only a portion of their potentials are tapped...
Spike Jones is not going to add twenty-three violins, sixteen harps and a glockenspiel to his City Slickers band. Something new will be added. But—not these.

Spike Jones is not going to play Hollywood Bowl or Lewisohn Stadium this season. Maybe that's probably why he's referred to as the "Dandruff in Long Haired Music!"

consider it a pleasure and a privilege to have played for the boys overseas. It was the City Slickers' biggest engagement. Back in this country the Slickers will do their best to better their 43-44 records for civilians. The "date" for the boys overseas can't possibly be beaten.

MANAGEMENT
MELVILLE A. SHAUER AGENCY
9238 Sunset Blvd.
Hollywood 46, Calif.
Spike Jones is not going to add Bing Crosby and Frank Sinatra to the City Slickers' vocal department. Why these guys don't even double washboards.

Spike Jones is going for a straight dance band. He has such an outfit. But it augments the City Slickers, Spike's first love.

ON THE AIR
Two years with Bob Burns on "Arkansas Traveler," NBC.
Two years "Furlough Fun" for Gilmore Oil, NBC.
Listen for him in 1944-45

IN FILMS
"Bring on the Girls" in Technicolor.
A Paramount Picture
"Meet the People," M-G-M

ON RECORDS
50 Standard Radio Transcriptions
30 City Slicker Records
20 less violent records by his dance band.
VICTOR BLUEBIRD Records

AND
For
UNCLE SAM'S BOYS OVERSEAS
MUSIC IN THE TELE SHOW

Television represents a challenge to pop, middlebrow and longhair music men

By Judy DuPuy

Author of "Five Years Through the Iconoscope"

IT'S amazing that music, as embodied by Tin Pan Alley which has built up a singing business with sheet music, disks and dance bands, should give the go-by to television. It's not even an interested spectator in a revolutionary amusement medium which will eventually call upon plenty of singers and bands as well as back-scene music men (arrangers, scorers and copyists).

Music is letting radio and motion pictures do the same work in experimenting with show formats. Oh sure, a few teleshow techniques and tele-stagers, some hot-icy pianists and concert artists have been before the iconoscope cameras but they are there because of the novelty of the experience or because it's an engagement, few try to learn to work in the visual art medium.

Evidently music is still enshrined by its own sounds. It must always re-learn that the paying customer wants to see as well as hear. The band business which figures its yearly take in national treasury totals, didn't get started until the unit was taken out of the orchestra pit and put on the stage. The singer with a band or as a stage, screen or radio star, needs a visual build-up. A radio singer, for instance, as soon as she gets on top is given chaster and night club prominence. And as a further clincher music might look at the motion pictures and note how bands and singers have been getting star billing only within recent years. They used to be background atmosphere. Someone in the movies is giving visual form as well as sound to music.

Television, mark you, is going to be big. The public has been sold on video. Electronic engineers and equipment manufacturers promise an enlarged screen, and improved picture reception in a few cost receiver ($200). Thomas Joyce, vice-president and manager of RCA Phonograph and Television Department, estimates 750,000 sets open at the moment and a marked increase will be seen in coming years. Joyce figures that music will be a visual menace to the paying customer. The showing of music with a visual aura to the waiting audience, waiting to see and hear tele shows. What's music going to do about it?

Imagine Harry James's opening at the New York Astor Roof being telecast. Imagine the thousands of people from Pearl's or Paterson seeing and hearing James's trumpet, fronting his Music Men playing Five Hundred Fifty Songs radio or Tommy Dorsey at the Pennsylvania. Or Toscanini conducting Dvorak's New World Symphony with the NBC Symphony. It will be like giving command performances in the many living rooms of John Q. Public. This is already happening. A Call of the Tack Men is just a step away.

Music for the teleshow falls
naturally into four terms: (a) Mood and scene transition music; (b) Tin Pan Alley tunes; (c) the classics and symphonies; and (d) light opera and serious opera. And giving expression to all this music may be the singer or vocalist, the small combo, dance band or symphony.

Television, as well as radio uses mood music to set the mood scene or to indicate the change in tempo. These musical interludes must convey the story's mood and must be written to at the length of scene. Even though the television cameras do not use film, the teleloupe is actually an instantaneous series of motion pictures. Therefore, mood music backing a scene must neither be too long nor too short. Obviously television is going to have great need for arrangers, composers and copyists.

In the present stage of experimental telecasting, records serve for background mood music. For instance, in setting a love scene, a producer might select Amor; for the clinch, (Continued on next page)

Storrs Hayes, head of the radio department of the Compton agency, looking pretty much like a pro actor himself, chats with Yvette between tunes on an Ivory Soap show via WRGB. Yvette not only did "Coming in on a Wing and a Prayer" and a couple of ballads, but also sang an Ivory commercial.

You don't have to hear a thing, just look at this pie, to know what song cowboy Don Uren is singing to Irma Hamilton. It's "Surrey With the Fringe on Top" from "Oklahoma," of course. It doesn't take much imagination to figure out just how much more effective a tele plug for a tune will be than an air shot, given equal audiences. Whether tele plugging will shorten the life of a hit tune or prolong it is just one of the many questions facing the music biz, one that pop music is neglecting.

This shot shows many interesting tele-music points, creates much food for thought. Note the lighting, the sound man, the production staff. Five-piece unit is from Schenectady night spot, known as Chicken Shack, so see how General Electric sells this idea by simple chicken back drop. Unit is Israel and His Rhythm Kings. Piano, drums, bass and, of course, gal singer are all much in evidence. Trumpet can be seen behind singer's left shoulder. Will tele give the small band, the cocktail combo its big chance, since it's difficult to shoot an 18 or 20-piece outfit effectively? Most units so far have given tele the go-by, very few are taking the trouble to learn the new medium.
And then you watch me, and for the machinery, don’t sweet-heart me.

The singer and the solo instrumentalist, as well as the band, will be so mobile and hungry for the Fain Alley as well as studio artists are today. Television will be another medium for courtship, and songwriter, whether the addition of sight and sound shows will help him build a hit quicker than they do now. It is highly desirable.

Judging by experimental visual programming, it looks like the singer and the solo instrumentalists are sensitive to the become teleshow cushions, filling the program spots. They are easy to put on the eyepicking spot of a Gene Autry circa in the well of a piano, which in front of her and it is microphone over her head. This kind of teleshow, however, will do her no good. On the other hand, the Henry Scott, the Blue's instruments on the keys, may wonder, or the Maurice Ravel who play piano standing up may get a better break. They are good visual stuff of themselves. Imagine being able to watch Art Tatum's flying fingers, or looking over Maurice's shoulder. And imagine the model that will be given to many longhairs when they are able to see the live or Bravosky play at Carnegie Hall thru the magic of television.

Television is an intimate medium. The home audience watching the telecasts on the one stands in the same room as the Andrews Sisters, which is to say, Gene Krupa looks like. They went front seats and profile views. Then they are interested in the music. In the Andrews Sisters singing Strangers Up and Flight Right, or in their single shots on drums, or hands on keys or fiddle bow. The harpist, particularly, makes an effective picture and with staging may become a popular television model. Vincent Lopez and Phil Spitalny use harpists to good advantage.

There is no question of tele-viewers looking in to watch Benny Goodman or Mark War- neau and His Lucky Strike Hi-Parade band and to listen. Tele-viewing the band will probably spotlight some of his more exciting brass, sax, and rhythm as well as conductor. These are the people looking in to see in close-up on the Horace Heitz hand, the really got to know Fred Lowery and his wife bringing Hugh Hugines on sax, Bill Mustard on trombone and Joe's always famous left-handed piano pounding.

Music in the Tele Show

Here's one of the little tricks tele has learned about music. Putting a mirror on the piano gives the television a chance to see the really hot fingerwork, involved in jazz. The Scotts, Blue Network's "money-in-the-keeps" man. Without missing a beat, Scotts goes thru a fun, putting on gloves while he's playing. This shot shows him with the gloe halfway on the left hand. Visual tricks with music will undoubtedly help sell some performers, in that there will be a place for top musical performance sans tricks in tele.

But all that is in the future. Nothing much has been done in trying to combine music and the picture. The technique of staging and putting the band in front of the camera has found that the picture will often take a back seat to the music. Television men have found that it is easier to get back with orchestra and consider the music the concert artist, the operetta and even the opera. The operettas with its music, and its drama, form is ideally suited for the telecasts and tele-streamers. But do enjoy seeing light operas. Gilbert and Sullivan's "Pirates of Penzance." Television producers have found that music television is more than can be said for the pop band field. The Julius Hart Musical Foundation's "Hansel and Gretel" was produced over WXYZ by Robert B. Stone. And that is distinctly Dr. Herbert Graf of the Metropolitan opera and NBC telecast scenes from "La Boheme" and "Barber of Seville." The music of the close-up picture of the orchestra as composed, plays a part of operatic story. That's why Tele-Gilberts, too, with their staging and accomplished to record process add a touch of the artist to the camera, and do make camera material. With guest band leaders and singers, they might have a day of telecasting.

Music should look to its place in the telecast. The music of the new entertainment medium, folk, brass, sax and rhythm as well as conductor. Tele-viewers looking in to see in close-up one the Horace Heitz hand, the really got to know Fred Lowery and his wife bringing Hugh Hugines on sax, BillMustard on trombone and Joe's always famous left-handed piano pounding.

Note the musical background for this girl singer. She's singing into a phone, because the scene is supposed to be a night club. Generally, of course, if the phone wouldn't be in evidence at all in the telecast; would be overhead and out of camera range. Tele will have a place for every type of singer and song, from the pop girl singer shown here to the light opera company shown below.

At NBC a light opera company telecasts Gilbert and Sullivan's "Pirates of Penzance." Television producers have found the combination of music and drama embodied in light opera absolutely ideal for musical tele fare. Longhairs has been started to be given a tele tryout, but top pop singers, bands, writers still have to give any sort of concentrated effort to a study of the new medium.
AND HIS PENNSYLVANIANS
for OWENS-ILLINOIS GLASS CO.
MAUSICAL TALENT ON TELE

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<td>Regan, Phil</td>
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<td>Chuck and Ellie Storey (hillbilly singers)</td>
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<td>Wynn, Liersen/Garland (pianist)</td>
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<tr>
<td>Yvette</td>
<td>WBBD-DuMont</td>
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</tbody>
</table>
"That Sentimental Gentleman of Sweet Swing"

TOMMY DORSEY
AND HIS ORCHESTRA

Featuring
BUDDY RICH · BOB ALLEN
BONNIE LOU WILLIAMS
and THE SENTIMENTALISTS

Personal Representative
ARTHUR T. MICHAUD
1619 BROADWAY, N. Y.

MUSIC CORPORATION OF AMERICA
LONDON · NEW YORK · CHICAGO · SAN FRANCISCO · BEVERLY HILLS · CLEVELAND · DALLAS
EACH OFFICE A COMPLETE UNIT IN ITSELF
WSM takes a prominent part in all musical activities!

WSM listeners always go on their way to top-ranking stars and artists. WSM has a large network of stations all over the country, including local stations and small towns from coast to coast. WSM artists are featured on local as well as national shows, including the Grand Ole Opry, the National Barn Dance, and the National Business League's National Jubilee. WSM has one of the largest networks of stations in the country, with over 80 stations in operation. WSM's constant growth and expansion are due to the loyal support of its listeners. WSM is owned and operated by the National Life and Accident Insurance Company, based in Nashville, Tennessee.
hutton hutton who's got the hutton

any similarity to the word "BUTTON" is definitely intentional.

Marion Hutton
one of America's brightest and busiest singing stars

Radio
STAGE DOOR CANTEEN (CBS)
BROADWAY SHOWTIME (CBS)
BROADWAY MATINEE (CBS)
MUSIC AMERICA LOVES BEST (BLUE)
BOB CROSBY SHOW (NBC)
HERE'S TO ROMANCE (CBS)
... and a busy radio schedule ahead.

Theaters
PARAMOUNT, N. Y.
LOEW'S STATE, N. Y.
ORIENTAL, CHICAGO
E. R. E. PHILADELPHIA
CAPITOL, N. Y. (Coming Soon)
... among many others.

Pictures
SINGING FEMININE LEAD IN THE ABBOTT & COSTELLO UNIVERSAL PICTURE "IN SOCIETY"

Press: GARY STEVENS + IRVING CANN

Personal Manager: JACK PHILBIN • Direction: GENERAL AMUSEMENT CORPORATION
Radio and films have both proved solid plug sources, but television promises to top them both as a hit-tune maker.

Pigx Via Air Pix

Radio-Television

Joan Edwards, hands and all, goes to work to plug a number before CBS's tele cameras. You see everything you have to sell a song via air-pix.

The Billboard 1944 Music Year Book Page 81
PLUGS VIA AIR PIX

(Continued from page 81)

book, (NBC used the same idea in one of the Democratic Convention introductory presentations), that it's logical that a song session open with the cover of the song sheet. That's going to require teleprinter sheet music. The corn will have to go out the window... but there's been no attempt to do anything about that as yet. One day soon, one of the publishers will discover that the video camera transposes in tones of gray (that doesn't mean black and white printed covers of sheet music, but sheet music designed by men who know what the black and white equivalents of the colors they use are) and will have his sheets designed so that they photograph well. Then sheet music will discover the air.

The Public Will Make Sheet Covers

Lives and Deaths

There's so much that could be done, like, for instance, having a sheet music cover come to life and actually have someone change colors in the middle of the stream, etc. Models have already stepped off of covers of magazines but none has come to life from a song sheet. That's because magazine feel that the visual air medium will sell magazines and no one seems to have convinced the ad men that pictorial broadcasting will have something to do with selling words and notes.

Every imaginable product is studying how they're going to sell with vision in the home. Music isn't interested. If men could (and do) teach music via radio, just think what will be done to teach the playing of instruments via the air... and not a musician has made the motion of doing it. Don't which are sold on platter sessions merely having jockeys spin them will be sold so much more effectively by a visual jockey riding the air waves... plus the guest appearances of the stars on the sclerical and hump black. But someone is going here to develop a formula for just that. Just like someone is going here to develop formulas for selling all music visually. There's not a chance in the world of anyone being able to stop the course of the video air's use of music, but there's no sense in retarding its progress by ignoring it.

Besides some smart puf is going to walk into television and walk off with plans. He's going to do it thru knowing that a picture is still worth a thousand words—in selling—even sound.

Phil Regan, who has done radio, film and personal appearance work, makes his first appearance before a telescanner. Note the obvious nervousness often experienced by the most experienced performers on making tele debuts. Note also the complete lack of background in the sitting. Tele will reach full effectiveness as far as tune-sellling goes when back-ground, sets, lights and all other factors are worked into the scheme of things so that the song will get its full sight as well as sound plugging.

Below at left are the Duncan Sisters as Topsey and Eva. Here the trunk on which the girls are sitting might suggest any number of tunes. At right is one of television's first real singing stars, Vera Massey, who has her own regular show over the CBS telestation. Vera might be doing a tune dedicated to a boy friend or husband gone off to the wars. She's sitting in the lady's favorite chair, complete with pipe rack and pipes, and tobacco jar alongside... not to mention the framed photo of the handsome hero. It's production, as simple as this or the more elaborate type, which will make tele the greatest plug medium ever known to music.
Woody Herman
and his Orchestra

Featuring FRANCES WAYNE • CHUBBY JACKSON • FLIP PHILLIPS
MARJORIE HYAMS • DAVE TOUGH • RALPH BURNS • PETE CANDOLI

"SENSATIONS OF 1945" UNITED ARTISTS
PENNSYLVANIA HOTEL NEW YORK
"THE OLD GOLD SHOW" WABC-CBS NETWORK

Just released on DECCA record no. 18619—WHO DAT UP DERE? • LET ME LOVE YOU TONIGHT

Management Counsel—
MICHAEL L. VALLON • HERMAN GOLDFARB

Bookings—
GENERAL AMUSEMENT CORPORATION
Radio fans—the nation over—know the words “Kassels in the Air,” and the music of “Doodle Do Do” means it’s Art Kassel time on the air. Time when millions of listeners and dancers welcome the smooth, familiar rhythms of the nation’s own Art Kassel.

Art Kassel’s music has been identified in radio with such great American products as Shell Oil, ElginWaltch, Plunder’s tablets and Bromo Quinine. Year in and year out—“KASSELS IN THE AIR” has been a radio introduction known throughout the nation and with friends in every American family. On the radio it’s music for the nation by Art Kassel.

Currents
WGN, ARAGORN BALLROOM, CHICAGO
Bismarck Hotel, WGN, Chicago - Sterilizing December 22

Personal Management:
Lt. HOWARD CHRISTENSEN, U. S. ARMY
Direction - MUSIC CORPORATION OF AMERICA
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<tr>
<th>PROGRAM</th>
<th>SPONSOR</th>
<th>NETWORK</th>
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<td>M. Woolley-Old Gold Show</td>
<td>P. Lourillard Co.</td>
<td>CBS</td>
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<tr>
<td>Tangier Serenade</td>
<td>God. W. Lutts Co.</td>
<td>Blue</td>
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<tr>
<td>Bob Hope</td>
<td>Pepinard Co.</td>
<td>NBC</td>
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<tr>
<td>Life of Riley</td>
<td>American Meat Institute</td>
<td>Blue</td>
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<td>Dance That Refreshes On the Air</td>
<td>Coca-Cola</td>
<td>Blue</td>
</tr>
<tr>
<td>Musical College</td>
<td>Armstrong Cork Co.</td>
<td>Blue</td>
</tr>
<tr>
<td>Chamber Music Society of Lower Basin Street</td>
<td>Lusas &amp; Bros. Co., Inc.</td>
<td>Blue</td>
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<tr>
<td>Armstrong's Theater of Today</td>
<td>Stolles Bros., Inc.</td>
<td>Mutual</td>
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<tr>
<td>Musical Autographs</td>
<td>Honolulu Watch Co.</td>
<td>Mutual</td>
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<tr>
<td>Luncheon With Lopes</td>
<td>C. H. Philips Chem, Co.</td>
<td>NBC</td>
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<tr>
<td>Pick and Put Time</td>
<td>Coca-Cola</td>
<td>Blue</td>
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<tr>
<td>Wait Time</td>
<td>Joe E. Brown and Hubie</td>
<td>Blue</td>
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<tr>
<td>Songs by Morton Downey</td>
<td>F. W. Fitch Co.</td>
<td>Blue</td>
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<tr>
<td>Joe E. Brown, Step and Go</td>
<td>Campbell Soup</td>
<td>CBS</td>
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<tr>
<td>Pitch Bandwagon</td>
<td>Curtis Pub. Co.</td>
<td>Blue</td>
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<tr>
<td>Jack Carson Show</td>
<td>Curtis Pub. Co.</td>
<td>Blue</td>
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<tr>
<td>4 Freedoms Show</td>
<td>General Foods Corp.</td>
<td>Mutual</td>
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<tr>
<td>Saturday Evening Post</td>
<td>S. C. Johnson &amp; Son, Inc.</td>
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<td>What's New</td>
<td>Hoele Aircraft Corp.</td>
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<td>Wide Horizons</td>
<td>Lever Bros. Co.</td>
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<td>Kate Smith Hour</td>
<td>Wm. Wrigley Jr. Co.</td>
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<td>Pibber McCge &amp; Molly Burns and Allen Silver Theater</td>
<td>Provident Co.</td>
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<td>E. B. Squibb &amp; Sons</td>
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<td>Dick Brown</td>
<td>Dubuque Zinc Corp.</td>
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<td>Stop That Villain</td>
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<td>Let Yourself Go</td>
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<td>Schaefer Revue</td>
<td>F. M. Schaefer Brewing Co</td>
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<td>Phat Nighter</td>
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<td>Double or Nothing</td>
<td>F. &amp; M. Schaefer Brewing Co</td>
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<td>Great Moments in Music</td>
<td>Celsean Corp. of America</td>
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<td>Schaefer Parade</td>
<td>F. &amp; M. Schaefer Brewing Co</td>
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<td>Correction Please</td>
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<td>Lux Radio Theater</td>
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<td>Metropolitan Opera</td>
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<td>Keppel's</td>
<td>Carter Prod.</td>
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<td>Raleigh Room</td>
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<td>4 Freedoms War Bond Show</td>
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<td>MOM Screen Test</td>
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<td>Frank Sinatra Show</td>
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<td>USNS Band of Hampton Institute</td>
<td>Horsehead Dodge Boat &amp; Plans Corp</td>
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<td>Duffy's Tavern</td>
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<td>Mr. District Attorney</td>
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<td>Thanks To the Yanks</td>
<td>R. J. Reynolds Tobacco</td>
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<td>March of Time</td>
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<td>Telephone Hour</td>
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SINGERS’ NETWORK COMMERCIALS

Listings do not necessarily mean singers are now on commercial programs or that they have had regular weekly or daily broadcasts. Singers appearing on network commercial programs from September, 1943, to September, 1944, are listed.

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|                 | Metropolitan Opera Auditions | Sterling Drug, Inc. | CBS     |
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|                 | McKenna, Gene  | Music America Loves Best | Philadelphia | RCA    |
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Housewives and Mothers! BOWMAN'S MUSICAL MILKWAIRGN...10 to 10:30 a.m.—Monday thru Friday Housewives dessert the soup opera The Carriage Trade! Housewives dessert the soup opera at the swank CAMELLIA HOUSE Second Return Engagement Drake Hotel Chicago DOWNTOWN THEATER Chicago

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RATED RADIO’S CONSISTENT SONG FAVORITES

The Four VAGABONDS

STANDARD TRANSCRIPTIONS

“BREAKFAST CLUB”

BLUE NETWORK

Featuring Blue Network Artists

Management NATIONAL CONCERT AND ARTISTS CORP.

Radio-Television

The Billboard 1944 Music Year Book  Page 91
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**SINGING GROUPS’ NETWORK COMMERCIALS**

Listings do not necessarily mean groups are now on commercial programs or that they have had regular weekly or daily broadcasts. Groups appearing on network commercials from September, 1943, to September, 1944, are listed.
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NEVADA
NEW ENGLAND
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NEW MEXICO
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OKLAHOMA
OREGON
PENNSYLVANIA
"...right combination...
...right combination..."
RADIO
Radio-Television
The Pied Pipers
The Pied Pipers
Johnny Mercer's Chesterfield Music Shop
Radio-Television
The Billboard 1944 Music Year Book
Page 95
www.americanradiohistory.com
WITH THE LUCK OF THE IRISH AND A GREAT TENOR VOICE
A NEW STAR IS BORN

Just Concluded
Holdaway Engagement
BEVERLY HILLS COUNTRY CLUB
Newport, Ky.

THE CINCINNATI POST
This is the week to break your piggy-bank, kiss those dreams of old-age security goodbye and scour over the river to Beverly Hills. Danny O'Neil, the headliner on the new show, makes sounds every bit as pleasant as rain on a tin roof.

Mr. O'Neill, as you may remember, is the truce soliloquy each Sunday on CBS's broadcast of the Great Lakes Bluejackets Choir. This experience has led to a romance between Danny and microphones that is indeed beautiful to behold. Never a bored note, never a bit to spare. Just a sweet, clear Troubadour tenor singing as effortlessly as a sigh.

The songs are things like "An Irish Lass," "Lovely Gal," "I'll Be True to You," 'Til I Meet You." The delivery is so simple that even the oldest soul, no matter how skilled of a singer he may be, will be envious of his talent and accuracy. All is strangely quiet. That's all is strangely quiet. That's all.

...continued from page 95

Easton VRRB: Eugene Bethman.
Excavator WRRW: Milton Mann.
Elwood WELB: Anthony Conti.
Harriman WHPB: David P. Shrop.
La Crosse WSLR: Ernest Hartung.
New Castle WGST: A. W. Graham.
Philadelphia KXW: Clarence Fulliman.
WBCX: Johnny Harrington.
WDAS: Joseph Schrleiberson.
WFPL: Norman Black.
WIPG: Eric Whitman.
WIPD: Joe Pianta.
WPEN: Nick Fazzano.
Pittsburgh WZKA: Bernie Anderson.
WCAC: Babe Rhoson.
WWFS: Johnny Mitchell.
Scranton WJAT: Ken Beeghly.
Sharon WPCG: Paul Gambie.
Wilkes-Barre WJZV: John H. Stenger II.
WBRE: Louis A. Sivitz.
Wilkesport WJAK: J. Wright Mackey.

RHODE ISLAND

Pawtucket WZAP: Arthur Paquette.
Providence WJBN: Carl Tek.
WJAT: Earl Shinn.
WPBO: Edwin F. Drew.

SOUTH CAROLINA

Anderson WAMT: Randy Davidson.
Columbia WCOJ: John Repp.
Florence WOLS: Raymond Cudell.
Sumter WFPG: Dorothy Boney.

SOUTH DAKOTA

Pierre KRPX: Ada A. McCull.
Rapid City RNB: Robert Dean, Dick Loew.
Sioux Falls KSSO-KEL: Verl Thompson.
Yankton WSNX: Rex Hoys.

TENNESSEE

Bristol WOPX: Connie Butterworth.
Chattanooga WAPQ: William G. Krug.
WBBF: Jean Van Arsdale.
WDDO: John J. Teasentry.
Johnson City WJHL: Worth Morgan.
Knoxville WBIR: Alte Pinney.
WNXO: Jerry Collins.
WHRV: Harry Nitze.
Memphis WBIB: Bob Almiry.
WBBQ: Robert Allerton.
WBBF: Harold Krekel.
WBIB: Jeslyn Payne.
Nashville WLAG: Fred Murff, Charles Nagy.
WFBX: Frank Pool.
WSM: Stanley Smith, Harriett Johnson.

TEXAS

Austin KNOW: Harry Harber.
KTXL: Barse H. Nash.
Beaumont KRIG: Bill Laat.
Dallas KRLD: Hyman Charney.
KDFN: Karl Bertloma, Larry Ant.
KFWE: Ted Paring.
Fort Worth KRUG: Frances Kay.
Kulg: Gene Baugh.
WACB: Gene Baugh.
Houston KTXR: Babe Fritch.
Klare WACO: John C. Andrews.
Laredo KAPP: Sunny Penner.
Lubbock KXFO: James B. Curtis.
Muncie KSTP: Joyce Halsey.
Palacios KSNX: Bill Laura.
Pecos KXIN: Beverly Vaughn.
Port Arthur WRAF: Mary E. Haile.
KORS: Jone Arsdale.
Sacramento WACB: Mary E. Haile.
San Antonio KABC: Mrs. Nola Redd.
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San Antonio KABC: Mary E. Haile.
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San Antonio KABC: Mrs. Nela Redd.
San Antonio KORS: Jone Arsdale.
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San Antonio KORS: Jone Arsdale.
Sacramento WACB: Mrs. Nola Redd.
San Antonio KORS: Jone Arsdale.
Sacramento WACB: Mary E. Haile.
**ALABAMA**
- Muscle Sho' - WLYG 7 (Bass, 2 guitars, 1 mandolin, 1 violin, piano, organ, electric)
- Opelika - WJHO 8 (Violin, guitar and bass, electric guitar, vocal)

**ARIZONA**
- Phoenix - KOLN 7 (Trumpet, guitar, clarinet, bass, piano, violin, organ, trombone)

**CALIFORNIA**
- Fresno - KFRT 13 (Music)
- Phoenix - KPHI 4 (Music)
- Opelika - WDBM 4 (Music)
- Bridgeport - WJMD 9 (Music)
- Des Moines - KSTA 7 (Music)
- Sacramento - KMCO 8 (Music)
- Kalamazoo - WJRF 7 (Music)
- Stockton - WLRV 7 (Music)

**CONNECTICUT**
- Bridgeport - WJMT 9 (Music)
- Hartford - WDBA 4 (Music)
- WDBB 3 (Music)
- WNCO 4 (Music)

**DELAWARE**
- Wilmington - WDEL 1
- WBC 9 (Music)
- WOL 2 (Music)

**FLORIDA**
- Gainesville - WRUF 6 (Music)
- WACHE 5 (Music)
- Orlando - WDDB 4 (Music)
- Tampa - WFLA 4 (Music)

**GEORGIA**
- Atlanta - WAGA 3 (Music)
- Columbus - WWAS 4 (Music)
- Savannah - WXDA 3 (Music)
- Illinois - Chicago - WCPT 12 (Music)
- WGN 40 (Music)
- WIND 6 (Music)
- WJJD 11 (Music)
- WLS 20 (Music)
- PEARL 20 (Music)
- WKML 12 (Music)
- WDAS 4 (Music)
- VOX 12 (Music)
- WIBA 7 (Music)
- WBY 3 (Music)
- WGRD 11 (Music)

**ILLINOIS**
- Chicago - WCPT 12 (Music)
- WGN 40 (Music)
- WIND 6 (Music)
- WJJD 11 (Music)
- PEARL 20 (Music)
- WKML 12 (Music)
- WDAS 4 (Music)
- VOX 12 (Music)
- WIBA 7 (Music)
- WBY 3 (Music)
- WGRD 11 (Music)

**INDIANA**
- Ft. Wayne - WFWO 7 (Music)
- Indianapolis - WFBM 6 (Music)
- WIBO 6 (Music)
- WIRE 6 (Music)
- WISH 4 (Music)

**KANSAS**
- Lawrence - KPEU 8 (Music)
- Wichita - WPRA 12 (Music)

**LOUISIANA**
- New Orleans - WSMB 6 (Music)
- WWL 2 (Music)

**MARYLAND**
- Baltimore - WJAD 7 (Music)
- WPDR 3 (Music)
- Salisbury - WBOC 1 (Music)

**MASSACHUSETTS**
- Boston - WRZ - (Music)
- WBEZ 4 (Music)
- WOR 3 (Music)
- WBZ 3 (Music)
- WBUR 3 (Music)
- WBAA 5 (Music)
- WORH 5 (Music)
- WFGA 15 (Music)

**MICHIGAN**
- Detroit - WJDP 9 (Music)
- WWJ 17 (Music)
- WXYZ 2 (Music)

**MINNESOTA**
- Duluth - KDAL 8 (Music)
- Hibbing - WMPS 1 (Music)
- Minneapolis - KSTP 4 (Music)

**MISSOURI**
- Kansas City - KMBS 9 (Music)
- WTVB 15 (Music)

**NEW YORK**
- New York - WABC 1 (Music)
- WOR 3 (Music)
- WCBS 3 (Music)
- WTMA 6 (Music)

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**Numbers at station call letters indicate number of musicians regularly employed**

**Radio-Television**

**Musical Conductor of Note**

**ON THE CAMEL SHOW**

**JIMMY DURANTE**

**GARRY MOORE**

**CBS**

**Fridays**

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**The Billboard 1944 Music Year Book**

Page 97
"The Quintessence of Quintets"

The Delta Rhythm Boys

Boys

The Personal Mgr:...
NORTH DAKOTA
Bismarck  KFYR 10  Clarinet, saxophone, piano, violin, accordion.
Fargo  WDAY 10  Clarinets, bass, guitar, violin, organ, 2 pianists, accordion.

OHIO
Akron  WAKR 14  3 violins, 4 reeds, 4 brass, bass, piano, drums.
Cincinnati  WCKY 13  3 rhythm, 6 violins, 1 tenor (non-playing).
Cleveland  WKJH 13  5 saxophones, 5 brass, piano, bass, drums, 5 alto, 2 tenors, 3 trumpets and 3 trombones.

OKLAHOMA
Oklahoma City  KOMA 9  Piano, celeste and organ, vibraphone, viola, cello, clarinet, accordeon, guitar.
Tulsa  KOME 10  Piano, guitar, bass, 1st, 2nd, 3rd and 4th saxophone, trombone, trumpet.
WVCO 6  Piano, double bass, violin, clarinet, saxophone.

OREGON
Portland  KGW 9  Piano, harp, accordion, guitar.
KOIN 13  Piano, bass, 2 violins, cello, clarinet, sax-guitar.

PENNSYLVANIA
Euston  WHEY 11  Organ.
Harrisburg  WHLW 11  Piano.
Lancaster  WQDL 1  Percussion, woodwinds (dubbing in saxophones), trombones, trumpets, bass violin, cello, violins, piano.
Philadelphia  WCYW 1  Piano, harp, guitar, piano, 3 saxophones, accordion, bass, accordion.

Pittsburgh  KDKA 5  Piano, harmonica, viola, cello, violin.

WILKES-BARRE  WBBW 14  Piano, 2 violins, 4 saxophones, drum, bass, 3 brass, guitar, bass, 2 trumpets and trombones.

RHODE ISLAND
Providence  WPRO 10  3 brass, 6 reed, 2 strings, 3 rhythm.

SOUTH DAKOTA
Sioux Falls  KGCO 8  2 pianos, accordion, string bass, violin, guitar (double both stations).
KSOO 2  3 pianos, accordion, piano, marimba, double, guitar (violin double).
(Continued on page 150)
BIGGEST SINGING SURPRISE OF 1944

featured on the FRANK SINATRA SHOW
for Vinnie

Every Wednesday 9-9:30 PM est
over CBB Coast to Coast

The Dazzling Clawson Triplets

Radio's Singing Beauties

* Feature Vocal Trio

with PHIL SPITALNY'S ALL- GIRL ORCHESTRA

" HOUR OF CHARM" WEA F

CAPITOL THEATER, N.Y., 6 Weeks
CHICAGO THEATER, 2 Weeks
EMPIRE THEATER, ALBANY
RKO THEATER, BOSTON

DETROIT, MONTREAL, TORONTO, PITTSBURGH, BUFFALO, CLEVELAND

Thanks to Phil Spitalny and Taps Agency

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STATION HOUSE BANDS' AND UNITS' INSTRUMENTATION

Continued from page 99

Tankton

WRAX 10  Violin, bass, accordion, guitar,
        piano, Hammond organ, drums,
        clarinet and saxophone.

TENNESSEE

Chattanooga

WAPO 5  First and second violin, piano,
        Hammond organ, viola.

WDEF 3  Violin, guitar, piano.

WDOO 7  3 saxophones, violin, drums,
        piano and bass violin.

Knoxville

WNOX 6  Piano, guitar, trumpet, accord.
        ban, bass, sax.

WDOB 11  Piano, 3 violins, bass fiddle,
        drums, saxophone, trombone,
        trumpet, accordion.

Nashville

WLAC 5  Pipe organ, novellophone,
        piano, accordion, clarinet and guitar.

WSM 20  Full orchestra.

TEXAS

Austin

KNOW 7  Small combinations.

Brownsville

KESW 4  Saxophones, 3 trumpets,
        trombones, 1 bass, 1 piano,
        drums, guitar, 2 vocalists and trio.

Dallas

KOLO 13  3 saxophones, 2 trumpets,
        trombones, accordion, bass,
        guitar, drums, piano.

KOLD 10  3 fiddles, 4 saxophones,
        1 trumpet, 1 trombone.

WPAA 13  4 saxophones, 1 trumpet,
        1 trombone, accordion, bass,
        guitar, drums, piano.

WWE 10  3 reed, 3 bass, drums and
        piano with director and vocalist.

St. Pans

KROD 2  Organ, pianist.

Houston

KTRY 7  Piano, accordion, violin, guitar,
        drums, bass, clarinet, saxophone.

Mt. Worth

KOLO 18  3 violins, 4 saxophones,
        3 trumpets, 1 trombone, 4 rhythm,
        extra pianist, extra organist.

UBAB 3  Violin, 4 saxophones,
        3 trumpets, 2 trombones, 4 rhythm,
        extra pianist, extra organist.

U TAH

Salt Lake City

KSL 12  2 pianos.

VIRGINIA

Covington

WEKY 1  Piano.

Norfolk

WCHR 8  Piano, organ, brownstone.

Richmond

WRNL 3  Piano, organ, saxophone.

WIRL 11  Dance variety.

WRVA 9  4 saxophones, 1 trumpet,
        piano, bass, violin, guitar.

Roanoke

WDJS 9  Dixieland dance combination.

WASHINGTON

Spokane

KFFY 5  Organ, piano, violin, oboe,
        piano, accordion and violin.

KHQ- KXQ 3  Piano.

WEST VIRGINIA

Clarksburg

WCKS 2  Organist and pianist.

Clarksburg

WKLC 3  Piano, saxophone - clarinet
        drum.

Purcell

WMHT 8  Piano, violin, electric steel
        guitar, bass and mandolin.

Logan

WLOG 1  Piano, 2 fiddles, guitar,
        bass, drums, trumpet, organ.

Wheeling

WWVA 8  4 saxophones, 1 string bass,
        1 guitar, piano-bass and trom-
        phone.

WISCONSIN

Green Bay

WYQA 7  Saxophone, trumpet, drums,
        piano doubling on violin,
        accordion, clarinet and electric
        organ.

La Crosse

WKBW 4  Southern melodies, 2 guitarists.

Madison

WIBA 4  Piano and saxophone, guitar,
        bass, saxophone and clarinet.

WIFA 4  Fingers, 3 saxophones,
        violin, guitar, 2 vocalists.

Milwaukee

WIMF 6  Piano, accordion, guitar,
        saxophone, trombone.

WSBN 10  4 brass, 3 saxophones,
        piano, guitar, drums.

Racine

WRBN 6  All male spots or individuals
        or duos, 1 Hammond organ, 4
        pianos, 1 violin.

WYOMING

Powell

KOPO 8  Piano, guitar, bass, mouth
        harp, accordion, fiddle, banjo.

CANADA

Edmonton, Alta.

CPRN 5  Guitar, bass fiddle, electric
        guitar, clarinet, novelty wash
        board.

New Brunswick

CBCW 8  Piano, sax, bass, drums guitar.

Mont.

(Continued on opposite page)

Radio-Television
Acoustic Equipment Co., 323 Winton Building, Albany, N. Y.

Advertisers Recording Service, Inc., 1124 29th Street, New York, N. Y.

Allied Radio, Ltd., Southern Building, Champa, Colorado.


Associated Broadcasting, Ltd., Box 517, Rochester, N. Y.

Associated Broadcasting Co., Ltd., 20 Bay Street, Toronto, Ontario, Canada.

Associated Broadcasting Inc., 1914 N. Las Palmas Avenue, Hollywood, Calif.

Artistic Recordings & Recording Co., 27 West 85th Street, New York, N. Y.

Asch Recording Studios, 117 West 45th Street, New York, N. Y.

Associated Broadcasting Co., Dominion Square Building, Montreal, Quebec, Canada.

Associated Music Publishers, 75 West 45th Street, New York, N. Y.

Audio Recording Studio, 850 West Hastings Street, Vancouver, British Columbia, Canada.

Audio Scripts, Inc., 1519 Broadway, New York, N. Y.

Banish Radio Productions, 17 East 46th Street, New York, N. Y.

Barnes Recording Cleveland, Ohio.

Boston American, Boston, Mass.

Beck Recording Studios, 2179 West Avenue, Minneapolis, Minn.

Benett-Dowmire Associates, Inc., 6037 Maryland Drive, Los Angeles, Calif.

Walter Biddleck Co. (Radio Pro. Div.), 1205 29th Street, Los Angeles, Calif.

Bass Records Company, 29 West 31st Street, New York, N. Y.

Carl Fischer, Inc., Recording Studios, 112 East 55th Street, New York, N. Y.

HARRY E. FOSTER AGRICULTURAL, 1012 Pacific Finance Bldg., 14 Los Angeles, Calif.

Muzak Transcription, Inc., 151 West 46th Street, New York, N. Y.

NICR Radio-Recording Division, 30 Rockefeller Plaza, New York, N. Y.

Eugene P. O'Tallon, Inc., KKEF, Albuquerque Hotel, Denver, Colo.

Pearl-Tone Recording Studios, 508 Plymouth Building, Des Moines, Ia.

Peterson Radio Productions, 1457 Broadway, New York, N. Y.

Ralph L. Power, 405 N. Van Vus Building, Los Angeles, Calif.

Premier Radio Enterprises, Inc., 328 West Street, St. Louis, Mo.

Radio Centre, Ltd., 74 Wellington Street West, Toronto, Ontario, Canada.

Radio Features of America, 27 West 44th Street, New York, N. Y.


Radio Programme Service, 1460 St Catherine Street W., Montreal, Quebec, Canada.


Radio Recording Studios, 1819 Broadway, New York, N. Y.

Radio Recording Co., 1244 Carmine Avenue, Chicago, Ill.

RCA Victor Division, 165 East 24th Street, New York, N. Y.

Robinson Recording Laboratories, 35 South 4th Street, Philadelphia, Pa.

Rockhill Radio, Inc., 18 East 55th Street, New York, N. Y.

Roth & Rendron Recording Studios, 4401 Osage Avenue, Chicago, Ill.

S. G. Sound, Inc., 1041 N. Wabash Avenue, Chicago, Ill.

STATION HOUSE BANDS' AND UNITS' INSTRUMENTATION

(continued from opposite page)

Kingston, Ont., CKNB 1

Wingham, Ont., CENX 8

Charlottetown, CPSY 8

P. W. L.

Bull, Que., CENX 11

Sherbrooke, Que., CILR 7

Quebec, Que., CKGV 5

Radio-Television

Transcription Companies

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MISSISSIPPI

Jackson

St. Louis

KXOM: Bob Freis, Fred Bailey.

MONTANA

Bozeman

KBGA: Larry Binder, George Davenport.

MISSOURI

Kansas City

WDAP: Harry J. Kaufman.
Springfield

KBGR: Dudley Morris, Carl Fox, Dick Stolp, Jack Price.
ETTS: Robert Rector.
St. Louis

KXOM: Bob Freis, Fred Bailey.

NEBRASKA

Grand Island

KMMJ: Eddie Meyer, Manuel Lukesh.

NEW HAMPSHIRE

Keene

Laconia

WLJH: Ernie La Bianche, Dick Selerno, Hy Greenlaw.
Portsmouth

WBPG: Ramsey Williams, Bob Alhambra.

NEW JERSEY

Atlantic City

WVUS: Ed Hurst, Earl Martin, Hardy Ellsworth, Roy Starr, Ed Allan.
Jersey City

WHOM: Charles Baitin, Sid Torin, Steve Hollis, Tom Murray.
Newark

WAAJ: Paul Brennan, Tom Bennett, Dave Miller, Herb Dexter.
Trenton

WTJN: Walter Lewis.

WTRD: Jack Barry.

NEW MEXICO

Carlsbad

KBAY: Betty Murphy, Lynda Fickasheal.

NEW YORK

Albany

WALY: George Cole.
WOKO: George Cole, Forrest Willis, Louis Betsy.

Radio-Television

The Billboard 1944 Music Year Book
WASHINGTON
Bellingham
Jack Dunlavy.
Seattle
KVPW: John Griswold, Bob Wells, Jim Butter.
KIRO: Gordon Tuell, Bob McCoy.
Spokane
KEFY: John Fane.
KDA: Jesse Mann.
KQX: Jesse Mann.
Tacoma
KMO: Max Brit, Bert Dunn.
Yakima
KTT: Bob Vaughn, Eugene Sires.
WELL VIRGINIA
Beckley
WJLD: Bittle Sowards, Hazel Calwell, Gemma Underwood.
Blacksburg
WVJR: Jim Pair, Bill Hamilton, Horace Williams, Bob Kim.
Charleston
WCBS: Dave Fults, Bert Simes.
WREV: Sam Clark, Jim Travis, Ernie Saunders.
Charlottesville
WBVI: Bud Burke, Dick Dunham, Sid Sharpe.
Fairmont
WMNN: Dewitt Wyatt, Bob Prater.
Huntington
WSAI: Jack See, Herb Max, Bob Lee.
Logan
Wheeling
WBOV: All announcers.
WISCONSIN
Appleton
WHBI: Herb Wedmark, Bob Nolan.
Eau Claire
WREA: Bill Kirby, Bob Nolan, Jack Davis.
Green Bay
WGBY: Sam DeSigne.
Janesville
WJCQ: Lang-World.
Madison
WIBA: Don Evans, Irv Kutti, Shorewood Lorena.
Oshkosh
WGO: Bill Patton, John Christian.
Milwaukee
WSM: Billy Maddox, Art Whitfield, Gordon Thomas, Don Cavitt.
WETM: Bill Lien, Hugh Williams.
WTMJ: Billy Maddox, Art Whitfield, Gordon Thomas, Don Cavitt, Raciné
Racine
WRLN: Bernard Fox, Harold Frack, Joseph Cooper, Anthony Symczynski, Carl Erda, Alan Alter, Vito M. Bisato.
Rice Lake
WMD: Buck Custer, Dennis Gibson, Ernest Starling Kuhlmei.
Shelbogys
Superior
WSDM: Darryl Koutsos, Fred Riedel.
Wisconsin Rapids
WFMR: Buck Lovetor, Richard Cooper, Bob Shilling, Edmund Kaulasoway.
WYOMING
Powell
KXOW: Del Brand, Norm McPherson.
Sheridan
KXWO: Nova Spockin, Don Ruffaker, Bebbie Graham.
ALASKA
Juneau
KJLY: William Harris, John Petriehouse, Louie Walsh.
CANADA
Brockville
Calgary, Alberta
CJ/CJ: Roy Bauer, Don McDougall, Ken Grant.
Edmonton, Alberta
CJFR: Art Ward, Walter Scholney, Larry Fred, George Duffield, Graig Webber, Marwood Brimcombe.
CIGA: Gordon Shillaber, Mel Daligon, Russ Bieden, Gordon Suttitt.
CKUA: Gordon MacKinnon, Bill Hayner.
Kingston, Ont.
CKWS: Sybil Graham, Irv Calverly, Lewis Robey.
New Brunswick, P. Q.
CKGW: Earl McCarron, Berkeley Bram.
Sherbrooke, P. Q.
CJLT: B. Lajam, L. D. Brower.
Quebec, B. C.
CKCW: Bill Masters.
Ontario, Ont.
CKFC: Jack Witkins, Harold Francis, Bud Stone.
Kingston, Ont.
CKWS: Bill Graham, Irv Calverly, Frank Schoolis.
Toronto, Ont.
CKOC: B. Lajam, Harold Masters.
Winnipeg, Man.
CKCM: Chuck Breding, Al Loomes, Dick Schomaker.
Vancouver, B. C.
CKW: Bill Reid, Jim Brok, Fred Mac, Louis Irving.
Chilliwack
CKWM: Cecil Fox, Jack Bartindale, Fred Jennings, Jack Pilling, Bill Yorkest.
Victoria, B. C.
CJVT: Jack Kyle.
Brandon, Man.
Peterborough, Ont.
CJKX: Bill Croce, Yvonne LaPlante, Frank Patterson.
Several commercials.
Charlottesville, P. W. I.
CSFR: Wendel McDonald.
Quebec, P. Q.
CHPI: Francis Bassetts' Record.
HAWAII
Honolulu
KGMK: Paul Wilson, W. Dewrell, Charlie Crockett.
Bob Orsa, Thomas Mctor Van Illians.
KOTU: Jim Wall, Pete Wall.
Radio Station Disk Jockeys
(Continued from page 103)
Section 3. FILMS—LEGIT

Featuring

- BAND PIX-MUSIC MYSTERY
- FUTURE OF JUKE BOX PIX
- MUSIC SELLS LEGIT TO THE NATION

Lists

- PRODUCERS AND DIRECTORS OF FILM MUSICAL FEATURES AND SHORTS
- BANDS IN FILM MUSICAL FEATURES AND SHORTS
- SINGERS IN FILM MUSICAL FEATURES AND SHORTS
- TUNES AND SINGERS IN LEGIT MUSICALS
- WRITERS OF LEGIT MUSICAL SCORES
Completed thirteen-week run on the Kate Smith Hour making all stops from coast-to-coast on CBS. Important stopovers on the Million Dollar Band program on NBC; Lower Basin Street on the Blue; Fitch Band Wagon on NBC and frequent Remotes on the Columbia Network and Mutual Broadcasting System.

Completed four-week run at ROXY THEATRE, N. Y. with all tracks cleared for return run in 1945, '46, and '47. Also just concluded a crack run of two precedent-breaking weeks at the Orpheum Theatre, Los Angeles.

Made record-breaking, high-gross stops at all the following points: PARADISE, Detroit; REGAL, Chicago; TOWER, Kansas City; EARLE, Philadelphia; STANLEY, Pittsburgh; APOLLO, New York; HOWARD, Washington; ROYAL, Baltimore; R. K. O. Boston; GOLDEN GATE, San Francisco; FOX-OAKLAND, Oakland.

Personal Management: MILTON EBBIN

www.americanradiohistory.com
Completed high-speed picture
run, stopping for three pictures
at Universal, one picture at
Columbia, one picture at United
Artists and one picture at Republic.
NEW MANPOWER ON THE SING SHIFT

Andy Russell, Triple Threat on Radio, Records and Personal Appearances

When entertainment world historians record the "swooning forties" they are certain to note that Andy Russell's success as a singing star was not of the meteoric rise and rapid disappearance variety but rather the result of a solid, substantial campaign built up over a period of time. The talented, handsome Russell is being groomed for stardom by Personalities, Ltd.


RADIO—Andy Russell's is the voice that launched a million puffs of Old Gold cigarettes—a voice so suave and retiring as his sponsor's product. The young singer's commercial appeal is tremendous. Starting with one song, audience response demanded his current three singing spots on the Andy Russell-Tony Martin NBC show on Sunday nights at 10:30 E. W. T. Art Rush, Inc. of Hollywood books Russell for radio and motion pictures. His Blue network show, "Songs by Andy Russell," will be resumed shortly from New York.

RECORDS—Capitol Records is happy when Andy Russell proclaims another of their records—sales, that is. Russell's first for Capitol, "Tell Me More," released last March, was sold out in a hurry. Followed shortly afterwards with "Amos," Andy Russell's disc has outlasted all other versions of the same song. Prior to the September 1st release date of his third record, "What a Difference a Day Makes," Andy Russell fans throughout the country had placed orders for thousands of copies.

PERSONAL APPEARANCES—Andy Russell arrived in New York in August. With little advance publicity, more than 3,000 teen age girls were on hand to greet their idol from Los Angeles when he made a personal appearance at L. Bamberger's store in Newark, New Jersey. Sidney Ascher landed the press representatives assignment, and General Amusement Corporation books club and theater dates for Russell. He opened at the Versailles in New York on September 14th, and has been signed for a Paramount Theatre engagement late in November. Motion pictures and television both are paging Andy Russell, whose future is as bright as his smile.

(Advertisement)
NOW MAKING
"WEEK-END AT THE WALDORF"
For
MGM

COLUMBIA RECORDS
MUSIC MYSTERY: DRAW ORKS CLICK

LAST fall Frank Sinatra was alleged in good-sized newspaper stories to have made some very uncomplimentary remarks concerning motion pictures and most of the people connected with the picture industry. Briskly, said the Voice, they shirk. Whether this was a puerile plant or a swon- master's actual sentiments hasn't been verified and is in- deed beside the point. The point is that many a name band leader, many an orchestra manager, has come back from a film-making session on the Coast with similar and heartfelt feelings about the movie moguls. The pix makers on the other hand, when they deign to dis- cuss the bandmen at all, speak with an equal amount of disrespect.

No true analysis of this situation has yet been published, and it may be that the situation actually defies genuine analytical considerations. Since its very existence, however, has contributed mightily to a succession of band-featured films ranging in entertainment value and quality from terrible to mediocre (with a rare exception here and there), any diagnosis should be helpful. The graphic on the part of the music- makers notes:

(1) "The picture guys don't know their business, particularly when it comes to music. They pay big money for band leaders and singing names and then put bad scripting, bad direc- tion, bad handling into the band they want the bands get singers and either don't use them at all or "sell" them bad.

(2) They won't take "rig- id" band leaders and band managers.

(3) After shooting some good band footage, they clip the best of it out in the cutting room.

The film makers' squawks are:

(1) Band leaders and singers know nothing about the picture business and make no effort to learn anything about it.

(2) Despite the fact that they know nothing about pix, they attempt to tell picture men who've spent their lives in the business how things ought to be done. They carry this to ex- tremes and demand that they have a voice not only in the musical element of the film, but in script, direction, camera work and almost every other phase of film-making.

There is unquestionably a great deal of truth in many of the complaints of both the music and the film men. A few recent films in which bands and singers were featured (notably Two Girls and a Sailor and Sweet and Lowdown) have turned out well enough to indicate that a genuine effort is being made on the part of some pix people and some maestri to eliminate the gripes and bring the still-shots from band-featured films on these pages indicate at one and the same time the imagination and lack of it Hollywood displays in creating band settings. Top to bottom at the left is the Charlie Spivak ork in an interesting indoor arrangement in 20th Century-Fox's "Pin-Up Girl." Charlie Barnet and his boys in an Indian scene from Columbia's "Tini Session." Jimmy Dorsey's sax section with Kitty Kallen in a routine dance-into scene from 20th Century-Fox's "Four Jills in a Jeep." Benny Goodman and his band in a definitely unconventional college dance bit from 20th Century-Fox's "Sweet and Lowdown." Going across from the Goodman shot are three examples of where leaders are given what might be described as tentative acting roles. The first is Kay Kyser with stooge Ish Kabibble; the second, Xavier Cugat with line Romay, and the third, Harry James and Jimmy Durante. Scenes are from RKO's "Round the World," MGM's "Bathing Beauty" and the same company's "Two Girls and a Sailor."
Orkmen and moviemakers are both at fault—here's an analysis of the problem which may help pix and ork leaders make better band films

(Continued on page 112)
MUSIC MYSTERY: WHY DON'T TOP ORKS CLICK IN PIX?

(Continued from page 111)

...the elevation is bad he doesn't attempt to do anything about them. He's Joe Blow, who has stepped more talk show shots than all the Hollywood stars put together. He's Joe Blow, who just busts all records at the Hotel Statler and whose latest disk has just hit a hundred thousand.

With all of which, as has been noted, the picture guy is totally unimpressed. At least he's not impressed in the place where he'll make a special effort to get a producer who's strong on the musical aspects of a picture, a writer or group of writers, who know something about how to write a band leader into a picture. He's got other things to worry about. The film needs a lead and lead mugging thru her heat wave, trying to steal from him the cool of that rustic set is going to run about a hundred more in labor overtime than he figured. And the band leader pets lost in the muffin.

So what's the solution? From the band leader's standpoint it would seem to be that when he starts to make a picture he has to realize he's going into something totally different from anything he's done before, something that's going to take a lot of new skills and talent which he's never had to utilize before, which he may or may not have to begin with. He has to understand that this film-making isn't just something he can arbitrarily double into while playing the Palladium. He's got to work at it.

That, of course, brings it down to a question of whether it's worth it financially. He's going to have to spend a lot of time on the Coast if he wants to make the picture grade. Maybe a lot more than he can or could afford. Harry James, Kay Kyser and Tommy Dorsey are about the only three name band leaders who seem to have made up their minds to take the picture gamble, and in each of their cases many personal considerations enter into the decision. In each of the three cases, too, it cannot be said that they have come along too rapidly. ORX's attempts to make a musical Leo-type comeback out of Kay Kyser were met with a certain amount of success at last. James seems to be handled better in each successive film. His Two Girls and a Sailor part was probably better than any other he's had hitherto. And Tommy Dorsey, the playing the picture game consistently, has yet to get really competent treatment from the film makers. Maybe it just hasn't been worth the time, effort and sacrifices a music man must make to hit the Hollywood jackpot. But until it becomes worth while will certain put in this time and effort, and until the film makers let him put in more time and effort on band-leader parts in pix, the crop of first-rate featured films won't improve much.

That is those leaders will gripe, and so will the movie moguls, and both their squawks will be largely justified.

More examples: At the top, Milt Briton's zanies in their chair and instrument breaking routine from Paramount's "Riding High." Duke Ellington and his gang in a standard shot from Columbia's "Revival With Reverie." Below, left to right, are three more examples of leaders in action roles: Bob Crosby and Jane Frome in a scene from Columbia's "Kansas City Kitty"; Benny Goodman and Alice Faye in 20th Century's "The Gang's All Here," and June Allyson, Harry James and Gloria Dahlven in an eye-catching set from "Two Girls and a Sailor."
**LEGAL BUILD-UP PAYS MUSIC STARS**

Legit musicals don’t pay top money to the songbirds they use, but the build-up is worth $$$ in niteries, px, radio dates

By Bill Smith

Luba Malina is a good example of a tune-selling lady who did okay with legit. After a nest series of performances in "Mexican Hayride," with appropriate publicity, she did a stint at La Vie Parisienne, shunted New York niteries, at the nice price of $750 per supper show, legit dough wasn’t anything like that, but the "Mex Hayride" build-up made the Malina bombshell worth the kind of $$5 to the nitery.

**Practically everyone in showbiz remembers Miss Martin’s sock performance of “One Touch of Venus,” “successful legit musical,**

Miss Martin is not working now in niteries. But if she wanted to double from One Touch of Venus she could write her own ticket.

Bert Holton probably got a fast 80¢ when he fronted for Vincent Lopez. While the legit field wasn’t directly responsible for his rise, another branch, the fiches, gave him his chance. On a recent p-a. tour the blonde soprano was sold for 512,500.

Radio Also Draws Singers from Legit

Radio is another outlet that draws most of its talent from the legit field. Occasionally a zesty singer breaks into the airwaves without a legit build-up. But the cases are rare and frequently represent smart work by a top agent. In actual dollars and cents legit seldom puts it on the line. Its biggest talk is billing. But it is that kind of billing that attracts fiches and radio bids.

Danny Kaye, for example, was well known in niteries. Yet it was his work in The Lady in the Dark that got him into the upper bracket class.

The list of acts that beat their brains out working night spots who finally cashed in on their legit billing would fill a library. Nitery ops are smart cookies. They won’t put heavy dough on the line unless the guy becomes a name he has to get the nationwide publicity that legit pays off with.
MUSIC SELLS LEGIT
Platter singles and albums of tunes from musicals by show's stars hypo interest

By Bob Francis

EXOT and music are interlinked—having a nearly handsake. Legit—or musicallegit to be exact—has discovered that it has been neglecting a grand selling job of itself to the hit-tetads via the plattered missile route. So there's been an awakening which is working toward startling coin profits—enabling a show to show itself to the best advantage on both sides of the fence.

There is nothing absolutely new in the combo. Back in the pre-30s college dormitory victrolas were squawking out Girl On The Magazine Cover and similar hit numbers from current song-and-dancers. However, the pitch was different. They plattered a top-10, random selections which were pop tunes before they were waxed. The song that was selling and not the show. Also, the vocals were frequently by recording artists who had never played a musical comedy stage—least of all in the show the tune was from.

Now Wasting Entire Show

The current angle is smarter. Instead of sporadic plattsering, a whole show is waxed and packaged as an album—and the tunes are claimed by the songsters who nightly make them stick over the footlights. Below is the "direct from Broadway" sales pitch to a future downtown audience. The stokes are already whistling and strumming the tunes that they got via the radio platter-jockey route or the recordings. They have bought for their home machines, before a Broadway show has sniffed the wind for a trek to the back-blocks. The pop melodies have sold the show long before it gets to them, and even if they don't get stars names in a No. 2 or 3 company, they'll park their local theater to hear them.

Decca Started The New Trend

The start was made a few seasons back when Decca released an album of Porgy and Bess with Todd Duncan, the late Anne Brown and the Yma Jessye Choir in the cast assignments and Alexander Smallens conducting the orch. The Off-Broadway pop-clashe were waxed on a future downtown beat. The stokes are already whistling and strumming the tunes that they got via the radio platter-jockey route or the recordings. They have bought for their home machines, before a Broadway show has sniffed the wind for a trek to the back-blocks. The pop melodies have sold the show long before it gets to them, and even if they don't get stars names in a No. 2 or 3 company, they'll park their local theater to hear them.

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1943 Jason Made Legal Disk-Conscious

However, it wasn't until last season that legit became thoroly disk-conscious. The first bit to dip into the gravy boat on the new promotion scheme was the Theater Guild's Oklahoma. And it dished deep. The album, covering all the show's top musical numbers sung by Alfred Drake, Jo Ann Roberts, Howard da Silva and Lee Dixon, of the New York cast, started off at a sales rate of 60,000 a week with dealers queuing for more. Nearly a year later, sales are still good and Decca is confident that they'll shortly pass the half-million mark.

A half-dozen other legit show hits and-dances were quick to see the writing on the wall and sign up with Decca before the ink was hardly dry on that water's Pedigree contract. One Touch of Venus was the next to climb on the bandwagon with a book of disks by Mary Martin and Kenneth Baker. Winged Victory followed suit. (Continued on page 116)

At left June Havoc, "Mexican Hayride" star, conveys some of this quality of cuteness on the Decca disks in the album made of the tunes in the musical by the show's stars. And below "Oklahoma" stars in the "Surrey With the Fringe on the Top" bit from the musical. This tune was one of the best in both the show and the record album. Music selling via disks by performers such as these makes customers for legit musicals wherever they show from Coast to Coast.
TO THE NATION

From stage to wax is illustrated by the pix above and below. Top shows Mary Martin, Kenny Baker and dancers in a scene from the musical "One Touch of Venus," and below Venus herself, in person, autographs albums of records made of tunes from the show by the show's stars. Those album buyers become No. 1 customers at the box office if they haven't seen the show, and similarly show-goers become No. 1 prospects for the album. It's a solid music-legit handshake. At left Arthur Drake and Joan Roberts in the marriage bit from "Oklahoma."
MUSIC SELLS
LEGIT TO
THE NATION

(Continued from page 114)

with recordings by its All-
Soldier Chorus and Orchestra. Such top-
ranking operetta stars as Kitty Carlisle, Wilbur
Evans, Felix Brought and Lissie
were drafted to do the
same for The Merry Widow. A
dozen singers, headed by Maurice
Smith, Luther Sulon, Carl Els
Framell and Glenn Bryant, put
Carmen Jones into wax. June
Havoc, Wilbur Evans and Cor-
rina Munro did the same for
Mexican Hayride. And last to
get in under the wire was A
Connecticut Yankee with Dick
Curran, Vivienne Segal, Robert
Chisoolm, Vera-Ellen, Chester
Stratton and Julie Warren cut-
ing a revival of the Rodgers
and Hart tunes.

Carmen Burner-Up
To Oklahoma

On the basis of current Decca reports Carmen is the run-
ner-up to the fabulous Oklahoma. Listeners confidently ex-
pect the combo of Best melodies and Hammerstein lyrics to
better 200,000 copies. It will be a nice wedge when Billy
Rose gets ready to take his troupe across-country. The
others are not quite so spectacular, but are doing a healthy
and hefty platter bit. With the exception of Xavier, which
has lagged behind possibly because of a late start, Decca
expects all of them to tally well over the 50,000 mark.

Pixie Air Flies
Result From Album

In any event, the importance of all this to musical lawyers
can’t be gauged by the black side of the record sales ledger.
The albums are a boon to platter-jockeys who have been spin-
ing them regularly. The air

A top comedy bit from “Mexican Hayride,” with June Havoc vocalizing and top comic
Bobby Clark lending that matter touch to the scene. “Hayride,” “Oklahoma,” “Venus” are
just three examples of how music made new customers for Broadway musicals and their road-
show companies. “Carmen Jones” was another outstanding case in point. Below at left is
a dance scene from “Venus” and at right the finale of one of the high song-and-dance points
from “Oklahoma.”
THEY MADE MUSICAL HISTORY

PAN
Made musical history with his syrinx.
He threw travelers into frenzies of fear and was worshipped by the Romans and the Greeks.

THE PIED PIPER
With his flute, lured rats out of London town, preventing a dreaded epidemic.

GABRIEL
His trumpet was the rallying call of the angels in their battles against evil.

TURN TO THE NEXT PAGES TO SEE WHO'S MAKING MUSICAL HISTORY... NOW!
DORSEY

AND HIS ORCHESTRA

Featuring TEDDY WALTERS • ANITA BOYER

Personal Management: DICK GABBE

General AMUSEMENT CORPORATION

THOMAS G. ROCEWELL, President
NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON

www.americanradiohistory.com
MAKING MUSICAL HISTORY NOW

With the greatest string of best selling records ever produced by any band. (Decca)

With the largest number of hit films (featuring bands) of any band in the music business.

With the greatest run of box-office successes ever known in theatres, ballrooms, and hotels.
SOLID Entertainment
SOLID Music

Presented by—
THE CREATOR OF AMERICA'S NUMBER 1 MUSICAL STYLE

HAL McINTYRE
AND HIS ORCHESTRA

FOR COLUMBIA PICTURES
"HEY ROOKIE" and "A BAND IS BORN"
Soon to be Released
"SONG OF TEXAS" and "EADIE WAS A LADY"

VICTOR BLUEBIRD Records — STANDARD Transcriptions
Opening HOTEL COMMODORE, New York City
December 8th
Opening HOTEL SHERMAN, Chicago
February 2nd

Now on Coast-to-Coast Theatre Tour

Personal Management: GEORGE K. MOFFETT
Exclusive Direction: WILLIAM MORRIS AGENCY, Inc. • NEW YORK • CHICAGO • HOLLYWOOD

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All This Since 1942

The amazing success story in brief of AL TRACE and his Silly Symphonists

- 18 months Hotel Dixie, New York.
- WOR, Mutual.
- Guest stars on Kate Smith's Hour.
- 17 weeks on PM's program, CBS.
- 2 successful engagements at Loew's State, New York.
- 125 transcriptions for Langworth, 16 recordings, including the No. 1 record for 15 weeks.
- MAIRZY DOATS, which they featured and introduced.
- 6 Soundies.
- 2 stereo pictures for Columbia.
- 2 shorts for Columbia.
- Awarded MORGENTHAU citation for "Let's Back the Attack" record.

Currently HOTEL DIXIE New York
Management—STANFORD ZUCKER AGENCY

---

Vauhn Monroe

AND HIS ORCHESTRA

"THE MOST TALKED OF BAND IN AMERICA"

7th Consecutive Appearance
HOTEL COMMODORE, N.Y.
BANDS IN FILMS

Includes bands in shorts as well as feature-length films released from September, 1943, to September, 1944.

Ames, Ramsey
Crazy House (Universal)

Armstrong, Louis
Atlantic City (Republic)

Arnsheim, Gus
Troetter's (Republic)

Ayers, Mitch
Lady, Let's Dance (Columbia)

Calloway, Cab
Moonlight and Cactus (Universal)
Swtiingtime Johnny (Universal)

Barrera, Joe
Christian Romance (Paramount)

Basie, Count
Crazy House (Universal)
Rivulets (Columbia)
Top Man (Universal)
Choo-Choo Swing (Universal)

Bring, Lou
Lady, Let's Dance (Monogram)

Britton, Milt
Riding High (Paramount)

Bush, Henry
Lady, Let's Dance (Monogram)

Burl Ives Serenades (Universal)

Calloway, Cab
Sensations of 1945 (United Artists)

Carter, Benny
Calling All Stars (Columbia)
Thousands Cheer (MGM)

Chester, Bob
Troterda (Republic)

Pardon, My Rhythm (Universal)
Recite With Beverly (Universal)

Three Cheers (Columbia)

Coats, Xavier
Rushing Beauty (MGM)

Two Girls and a Sailor (MOM)

Trot Never Lovelier (Columbia)

D'Arteagas Girl Orch.
You Can't ridon Love (Paramount)

Dorsey, Jimmy
Four Gun in a Jeep (20th)
I Died It (MGM)

Dorsey, Tommy
Girl Crazy (MGM)

Broadway Rhythm (MOM)

Ellington, Duke
Recite With Beverly (Universal)

Ennis, Skinnay

Fields, Shep
Lighting Strikes Twice (Columbia)

Fio Rico, Ted
Music Will Tell (Republic)
Rhythm on the Rampage (Republic)

Fisher, Freddie

Freddie Fisher and His Band
(James Bros.)

Jamboree (Republic)

Seven Days Ashore (Republic)

The Sultan's Daughter (Monogram)

Frinol, Rudolph, Jr.
Sweetheart Serenade (Warner Bros.)

Garber, Ian
Here Comes Einner (Republic)

Go's Your Uncle (Universal)
Sweat Jam (Universal)

Goodman, Benny
Powers Girl (United Artists)

Sweet and Lowdown (20th)

The Gang's All Here (20th)

Harris, Phil

Harris in the Spring (Republic)

Romaining Along (Republic)

Herman, Woody

Powers Girl (United Artists)

Waltztime (20th)

Hoff, Carl

South American Away

(Warner Bros.)

Hoofer Hot Shots

Hochster Holiday (Republic)

James, Harry

Bathing Beauty (MOM)

Best Foot Forward (MGM)

Two Girls and a Sailor (MGM)

Jones, Spike

Meet the People (Universal)

Thank Your Lucky Stars

(Warner Bros.)

Jordan, Louis

Follow the Boys (Universal)

Jurgens, Dick

United States Marines in Review (Warner Bros.)

Kayes, Sammy

Song of the Open Road

(United Artists)

Keaton, Stan

Radio Melodies (Universal)

King, Henry

Sweetheart of the U.S.A. (Monogram)

Kyser, Ray

Around the World (Republic)

Swing Power (MGM)

Thousands Cheer (MGM)

La Carmina Trio

A Night in Mexico City (Warner Bros.)

LeBaron, Eddie

Harvest Melody (PRC)

Lady, Let's Dance (Monogram)

She's For Me (Universal)

Troetser (Republic)

Lewis, Ted

Follow the Boys (Universal)

Hip, Hip, Hooray (Universal)

Lewis, Texas Slim

Pardon My Gun (Columbia)

Luther, Johnny

The Fighting Buckaroo (Columbia)

MacNamara's Band
Community Singing Series 7
No. 8 (Columbia)

McIntyre, Hal

A Band in Brooklyn (Columbia)

Majority All Girl Band, The

Crazy House (Universal)

Malneck, Matty

Troetter's (Republic)

Manone, Wingy

Hi Ya, Sailor (Universal)

Mervilham, Peter

Song of Russia (MGM)

Miller, Eddie

Sweat Swing (Universal)

Minevitch, Borah

Top Gun (Universal)

Martin, Freddie

What's Buzzin', Cousin (Columbia)

Mooney, Vaughn

Meet the People (MOM)

Nelson, Ozzie

Hi, Good Lookin' (Universal)

Honeymoon Lodge (Universal)

Take It Big (Paramount)

Noble, Leighton

Crazy House (Universal)

Nolen, Bob

Cowboy and the Senorita (Republic)

Hands Across the Border (Republic)

Men From Music Mountain (Republic)

Song of Nevada (Republic)

Yellow Rose of Texas (Republic)

Ollman, Phil

Swinghearts of the U.S.A. (Monogram)

Owens, Harry

Hat Check Honey (Universal)

Powell, Teddy

Melody Garden (Universal)

Prima, Louis

New Orleans (Universal)

Reichman, Joe

South American Away

(Warner Bros.)

Riley, Mike

Big Lagoon (Republic)

Rio de Janeiro Samba Band
Saludos Amigos (Walt Disney)

Stock, Freddie

Follow the Boys (Universal)

Hat Check Honey (Universal)

Rivulets With Beverly

(Columbia)

Seven Days Ashore (Republic)

Sybok, Charlie

Follow the Boys (Universal)

Pin Up Girl (20th)

Teagarden, Jack

Hi, Good Lookin', (Universal)

So's Your Uncle (Universal)

Star and Valeta (Universal)

Twilight on the Prairie (Universal)

Vallee, Vlent, Rudy

U.S.C.G.R.

United States Coast Guard Band

(Warner Bros.)

Weems, Lieut. (J.G.) Ted

The U.S. Merchant Marine Cadet Band

(Warner Bros.)

Weems, Ted

Hat Check Honey (Universal)

Whitehead, Paul

Atlantic City (Republic)

Willis, Bob

A Tornado in the Saddle

(Columbia)

The Lone Prairie (Columbia)

Riders of the Northwest Mounted (Columbia)

Saddles and Sagebrush

(Columbia)

Wilcox, Teddy

Something to Shout About (Columbia)

The Billboard 1944 Music Year Book Page 128
THE FUTURE OF JUKE BOX PICTURES

Industry develops despite hard start and wartime handicaps. No competition seen for disk jukes. Rigid censorship rules already enforced as far-sighted pix producers plan to use top talent.

By Maynard Reuter

On THE editorial page of The Billboard New York Post, February 20, 1940, appeared an editorial which read, in part: "This is just a warning to get prepared for an important change in a major aspect of American civilization. There is a strong possibility that within the next few months the nickel automatc phonograph will be outlawed. . . . Plans are being made to substitute for it a coin-operated sound movie projector. For a dime the patron could not only hear his favorite band starting, but also see the inevitable occurances as well."

One Survivor From Storms of Beginnings

This was but one of the many news stories and editorials that flooded the nation's press following the introduction of the Phonarama by Mills Novelty Company with an unprecedented fanfare of publicity in the spring of 1935. During the years that followed no less than 17 manufacturers announced coin-operated movie machines. Twenty-eight firms announced plans for making films for the machines. Both the LITA and ISGW claimed jurisdiction over settling the machines. APF, MIC, AMF, SAG all hurriedly set up rules and regulations to govern members appearing in films for the machines. Theater owners consistently predicted the machines would hurt their business, and in some States started to pressure legislatures to dump heavy taxes on the devices. It might be history that buildings housing the machines conformed to the same restrictions governing theaters. One obstacle after another was being hurled into the path of the new-born brain child of American inventors.

What happened following this stormy birth of the movie machine? Most of the firms that announced new machines with "full selectivity" and countless other gadgets, turned out so little promotion of phonographodias that anything easy enough. Others never got their machines out of the ex-perimental stage. Then came the sudden outpouring of machines in prospect, great film companies forgot about their plans, too. When manufacturers announced their machines were hi-led in April, 1940, only Mills was turning out an appreciable number. Only Soundies Distributing Corporation—a Mills affiliate—was producing films on a regular weekly schedule.

There's no doubt but that the war years have enabled the industry to put down its grass roots and make definite plans for its future. Based on a survey made by The Billboard in June of this year, the industry faces an immediate war-end demand for 18,000 machines—better than five years' production at the pre-war rate. Operators also showed marked interest in an earlier survey on post-war equipment. It's a combination movie and phonograph machine, so well as for a selective movie machine—something which definitely is in the works for the post-war market. Limited Market Separates the Edge

That the present number of movie machines on location will soon the war is certain. How fast, depends on whether production schedulers manufacturers are set up. Translated into films and talent, this means bigger budgets for producers with higher priced acts, bands, etc., to be used. Soundies execs have been frank to admit that present films are geared to a low budget because of necessity. With less than 2,000 machines now in use and an average rental of $8.50 for a reel of eight shorties per week, budgets have to be kept within bounds for film costs to be amortized. Nevertheless films made during the past year have starred such names as Lawrence Welk, Louis Jordan, Benny Wayne, Modernaires, King Cole Trio, Al Trace, Spade Cooley and others.

Machine's Latest

"Hinges on Quality Pix. But it won't always be this way. George Uiggins, general manager of Soundies, states that the major post-war objective of his firm is to produce better pictures. 'SUCCESS of Planarama operations,' he points out, "hinges directly on the quality of the pictures in the machines. Nothing will help the industry more than top pictures and, conversely, nothing can harm more than films that are bad technically or in poor taste." He also points out that as soon as more machines are put in operation, Soundies naturally, will be in the market for the best talent obtainable. In detailing Soundies films policy, Uiggins pointed out that the firm's contracts with all independent producers specifically state that they must adhere to the "fifty formula" which governs productions of all major film firms. Films must also be produced with full regard for standards of decency and shall be acceptable to censorship board. Contracts also holds producer liable for damages incurred as result of any film falling to obtain censor's okay.

Before any Soundies film is released to operators it is first sent out to censorship boards in Ohio, New York, Pennsylvania, Virginia, Maryland, Kansas, Chicago and Kansas City—all the boards there are. If these boards demand any changes they are made before film is released to operators, but should the film fail to pass any of the boards it is then scrapped. All posters and other advertising material aimed to help promote play on the machines is also submitted for censorship before being released. "Since 90 per cent of the movie machines in operation are located in States where censorship laws apply, it is only natural that films acceptable in these States are the same that go out to operators in other parts of the country, Uiggins pointed out.

Busy Future for Top Music Menus

Like the juke box, however, dividends which movie machines will pay to the talent industry in the post-war will not be calculated solely on a salary basis. It's quite possible that a nationwide network of these machines will prove to be a "break-in" circuit for budding film stars. Leading bands and singers, too, will undoubtedly find that popularity on the post-war movie machines "network" will mean bigger turnouts when they play one-nighters or make personal appearances at theaters, just as hit disks on the juke box net has sold off.

Many ways in which industry, too, can put these machines to use in marketing and actually selling their products will mean a future for talent in the production of Industrial films because such efforts will probably have to be styled and strict entertainment lines. Here, too, the groundwork has been laid during the war since the Office of War Information has released several films through Soundies Distributing Corp. to boost recruiting, sell bonds and otherwise promote the war effort via movie machines.

Other Post-War Uses

Who Benefit Talent

Mechanical improvements new manufacturers, new for the machines, etc., will come—but right now certain basic facts already are immutables: (1) That movie machines are here to stay because they have been found to be a profitable investment. (2) That they will not hurt the phonographic, but, on the contrary, the sales of both. (3) That instead of hurting the movie houses operation, it has helped make the public more picture conscious. (4) That producers, having, in the schedules of three minor films can be maintained on a weekly basis, if a sufficiently high quality to keep the public eager to see the latest releases. (5) That bands, singers and other performers can look to future "booking" from this field which makes into other additional sources of income but of greatest importance—a means of displaying their talents before millions of people with whom their potential popularity is to be "must" if personal appearances are to pay off.
The Nation's Top Song Stylist

On CAPITOL RECORDS Exclusively

- #142 How Sweet You Are
- #153 Long Ago and Far Away
- #158 Someone To Love

Management: PERSONALITIES, LTD.

ON THE AIR

Johnny Mercer's Chesterfield Music Shop
NBC Coast to Coast
Monday Through Friday

Direction: GENERAL AMUSEMENT CORPORATION

Films-Legis
Hail, Lady. Let's Dance
Two Girls
Swing Hostess
Ghost Catchers (Universal)
Riding Song
(HL, Warner Bros.)
My Page 128
a (Columbia)
My Darling Clementine
Melody Harvest
Bros.)
Nevada (Republic)
Century)
Fling
Lookin' (Universal)
Riveter (Republic)
SONGS
Continued
Sing
Cal
I'll
Ice
Ain't
Follow
Left
Mount)
www.americanradiohistory.com
Ent
Ile
Earth
Merchant Marine
Shout About
Apple Cider
Range (Columbia)
Yellow Range (Columbia)
Aso,
Campus
Alone
Love,
Entertaining.
...
SHOWDOM'S SENSATIONAL "STAND-UP" PIANIST

ROCCO

maurice

AND HIS ROCKIN' RHYTHM

A STANDOUT!

Says the PRESS

Walter Winchell • Variety
Earl Wilson • Louis Sobol
Jimmy Fidler • Billboard
Look Magazine • Life

A STANDOUT!

On the AIR

Philo's HALL OF FAME (Premiere)
THE EDDIE CANTOR SHOW (Three Times)
LOWER BASIN STREET
CRESTA BLANCA CARNIVAL
NBC—CBS—MBS—BLUE NETWORK

A STANDOUT!

On the SCREEN

PARAMOUNT'S "INCENDIARY BLONDE" Starrino BETTY HUTTON (soon to be released)

A STANDOUT!

In THEATERS

ORIENTAL, Chicago
ROXY (3 Times in 1943-44) New York
ORPHEUM, Los Angeles

A STANDOUT!

In NIGHTCLUBS

52 Consecutive Weeks—CAFÉ ZANZIBAR, New York
4 Sensational Weeks—CHEZ PAREE, Chicago
BLACKHAWK, Chicago • LE RUBAN BLEU, New York
CLOVER CLUB, Hollywood

Personal Management PHIL SHELLEY • 64 E. Lake St., Chicago

Films-Leigh

The Billboard 1944 Music Year Book  Page 129
...CARLOS RAMirez

Radio—Television

Radio

Radio 

NBC

with

FRANK MORGAN

Songs of the Merchant Marine
Community Sing Series 7 No. 13, 24, 39 (Columbia)

Song and lovely
Two Girls and a Sailor
(MGM)

Sweet and Low
Swingtime Johnny
(United Artists)

Sweet Dreams
Sweetheart
Three Red Sisters
(Republic)

Sweet Georgia Brown
Revolve With Beverly
(Columbia)

Sweethearts of the USA
Sweethearts of the USA
(Republic)

Swing a Bye, My Baby
You've a Lucky Yellow, Mr. Smith
(Republic)

Swingin' My Way Through College
Campus Rhythm
(Republic)

Swingin' on a Star
Going My Way
(Paramount)

Swingin' the Jive Out
I Died It
(MGM)

Swing Low, Sweet Charles
Follow the Boys
(Santa Beach)

Take a Tip and Button Your Lip
A Sailor is Born
(Columbia)

Take Back Your Gold
Bit Parade of the Gay Nineties
(Warner Bros.)

Take It Easy
Two Girls and a Sailor
Love in the USA
(Republic)

That Reminds Me
Sweethearts of the USA
(Republic)

That's How the Rumba Began
Career Girl
(PRC)

That's How You Can Tell
They're Irish
(Columbia)

That's My Affair
Always a Bridesmaid
(Republic)

(Continued on page 132)

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 Movies...

MGM STUDIOS

...
A Devilish Wife
The Merry Widow
Advice to Husband
Helen Goes to Troy
A Girl Is Like a Book
What's Up?
Aja I and Aja 2
Helen Goes to Troy
A Lick, and a Riff, and a Show Bounce
Brooklyn Lights of 1944
A Little Chat
Helen Goes to Troy
A Piece of a Girl
Jackpot
A Tree That Grows in Brooklyn
Follow the Girls
Allah Be Praised
All Or Nothing
Oklahoma
At the Round Table
A Connecticut Yankee
At the Spotlight Carnival
Follow the Girls
Babe, Don't Count on Me
Dream With Music
Dark Bay Beat
Bright Lights of 1944
Back to the Farm
Ziegfeld Folies
Be Glad You're Alive
Dream With Music

SONGS IN FILMS
(Continued from opposite page)
Young Man With a Horn
Two Girls and a Sailor (MGM)
You Must Have Been a Beautiful Baby
Community Sing Series 7 No. 10
(Columbia)
You Nearly Lose Your Mind
Jamboree (Republic)
You Naughty, Naughty Men
Queen of the Cocktail Bar (Warner Bros.)
(Columbia)
You Send Me
Four Jills in a Jeep
(20th Century)
Your Country and My Country
This Is the Army
(Warner Bros.)
You're a La Pa Loo Za
This Is the Life (Universal)
You're a Luck Fellow, Mr. Smith
You're a Lucky Fellow, Mr. Smith (Universal)
You're Driving Me Crazy
So's Your Uncle (Universal)
You're Just the Sweetest Thing
Helen Goes to Troy (Universal)
You're My Little Pin-Up Girl
Pin-Up Girl (30th Century)
You've Grown Overy Higher and Higher (REO)
You're So Good to Me
Here Comes Eider (Republic)
You're So Different
Swing Fever (MGM)
You're the Rainbow
Dream High (Paramount)
You're the Very Fondest Thing
I Am Of
Sleepy Lagoon (Republic)
Your Eyes Have Told Me So
Here Comes Eider (Republic)
Your Gotta Hunt It to the Band
Pardon My Rhythm (Universal)

MUSICAL DIRECTORS OF BROADWAY SHOWS
Includes musical directors of any shows running between September, 1943, and September, 1944.
Davanal, Maurice
De Reeder, Pierre
Ginzler, Seymour
Eirtt, George
Hoff, Fred
Irwin, Will
Korngold, Erich
Levant, Harry
Littau, Joseph
McManus, John
Merlin, Ying
Meth, Max
Norris, Arthur
Parson, William
Sinatra, Raymond
Smallens, Alexander
Van Grove, Isaac

Is It a Dream?
Helen Goes to Troy
It's a Scandal! It's an Outrage!
Oklahoma
It Was Nice Knowing You
Jackpot
I've Never Heard About Love
The Student Prince
I Wanna Get Married
Follow the Oars
John Paul Jones
Follow the Girls
Joshua
What's Up?
Just We Two
The Student Prince
Kutinski To Eva To Frances
Alike Praised
Kansas City
Oklahoma
Keep It Dark
Blossom Time
Kuwaik
The Merry Widow
Last Will and Testament
My Dear Public
Leaf In the Wind
Allah Be Praised
Let Me Awake
Blossom Time
Let's All Be Gay Boys
My Dear Public
Let's Go Too Far
Allah Be Praised
Let's Keep It That Way
Artista and Models
Little Gamin
My Dear Public
Lonely Heart
Blossom Time
Lonely Room
Oklahoma
Love At Last
Helen Goes to Troy
Love At Second Sight
Dream With Music
Love Is a Riddle
Blossom Time
Love Is Such a Client
My Dear Public
Love Songs Are Made In
Ziegfeld Folies
Lulu
My Dear Public
Many a New Day
Oklahoma
May All Our Children Have
Rhythm
My Dear Public
Maxim's
The Merry Widow
Me and My Old World
Charm
Early to Bed
Melody Trieste
Blossom Time
Miss Longley's School for
Girls
What's Up?
Moose Meets Girl
Dream With Music
Mr. and Mrs. Wrong
Dream With Music
My Dear Public
My Dear Public
My Heart Is On a Binge
Again
Artista and Models
My Heart Stood Still
A Connecticut Yankee
(Continued on page 134)
Jerry Wald
his Clarinet and his Orchestra
Decca RECORDING ARTIST

DIRECTION:
GENERAL
AMUSEMENT CORPORATION
Section 4. RECORDS

featuring

- BAN BACKGROUND AND EFFECTS
- DISKS SAVE NAME REPS
- FUTURE OF THE JUKE BOX INDUSTRY
- SELF SERVICE SOCK SALES STIMULANT
- ACCENT THE ARTIST
- SMALL DISKERS' POSTWAR PLACE
- A GUY NAMED POP

lists

- RECORD MANUFACTURERS
- RECORD LABELS
- POPULAR RECORD RELEASES
- ARTISTS & LABELS FOR WHICH THEY RECORD
- RECORD DISTRIBUTORS
- NEWSPAPERS USING RECORD REVIEWS
- V-DISK RELEASES
- JUKE BOX MANUFACTURERS
Don't forget the

ALL-TIME HITS
your locations remember!

Hits of the past that stay hits ... now re-issued so everybody can enjoy them. These recordings include such big-names as:

RING CODY
THE ROSWELL SISTERS
Ella C. Baker
Smokey Cotton
WAYNE DEXTER
DUKE ELINGHAM
RUDY PIRKLE
FLETCHER PRINCE
EARL ROY
ILES
JAMES P. JOHNSON
STEVE KNAPP
EDGE LANG

WINO MORRONE
GLENN MILLER
JIMMY McGUIRE
RED NICHOLS
JOHNNY MOORE
DANNY DUNN
ROBERT SMITH
RUDY BARTON
SUE TREVES
NORMA JOY WILCOX

EASTERN DIVISION
619 West 51st St., New York 19, N.Y.
662 5th Ave., New York 19, N.Y.
110 Cummington St., Boston 15, Mass.
731 Arch St., Philadelphia 6, Pa.
213 West Palme St., Charlotte 1, N.C.
925 Penn Ave., Pittsburgh 22, Pa.
52 "U" St., N.W., Washington 1, D.C.
5th & 6th Ave., Richmond 19, Va.
19 Edison Place, Newark 2, N.J.
1238 Main St., Buffalo 8, N.Y.
50 Winthrop St., Hartford 5, Conn.

MIDWEST DIVISION
22 West Hubbard St., Chicago 10, Ill.
1509 S. Michigan Ave., Chicago 5, Ill.
3614 Main St., Kansas City 2, Mo.
23 42nd St., Detroit 1, Mich.
911 N. Market St., Milwaukee 2, Wis.
105 E. 3rd St., Cincinnati 2, O.

SOUTHERN DIVISION
517 Canal St., New Orleans 16, La.
72 Central Ave., S.W., Atlanta 3, Ga.
632 Madison Ave., Memphis 3, Tenn.
508 Park Ave., Dallas 1, Tex.
1922 Franklin St., Houston 1, Tex.
202 Riverside Ave., Jacksonville 5, Fla.
710 N.W. Second St., Oklahoma City 2, Okla.
1616 Third Ave., North, Birmingham 3, Ala.
512 Fifth St., San Antonio 6, Tex.

WESTERN DIVISION
1805 Cordova St., Los Angeles 7, Cal.
525-6th St., San Francisco 3, Cal.
3131 Western Ave., Seattle 1, Wash.
Sure, you expect famous names on Decca records. That's what you've been getting from Decca right along.

But here's something you may not have realized: Decca is recording big-name bands and vocalists right now! That means Decca's giving you the current hits—the tunes that draw the coins today—played and sung by the topnotchers everybody wants to hear!

This sure-fire formula has sent demand for Decca records sky-high. And war conditions are limiting the output. So you may not get all the Decca hits you could use, but you can bet you'll get your fair share—that's Decca's policy.

We've always been strictly on the level with our good friends, the coin machine operators. And we intend to keep it that way!
THE GLOBAL FAVORITE
OF 11,000,000
eleven million
GI's

LOUIS JORDAN
AND HIS FAMOUS
TYMPANY FIVE

HIT SONGS DEDICATED TO THE
ARMED FORCES
TOPS IN PX AND USO JUKE

Here's Mr. Jordan
IN PICTURES
Currently featured in—
MEET MISS BOBBY SOX
Columbia
FOLLOW THE BOYS
Universal
16 Shorts for SOUNDIS

PERSONAL MANAGEMENT
BERLE ADAMS AGENCY
203 N. Wabash, Chicago

www.americanradiohistory.com
HERE COMES
LOUIS MR. JORDAN THE KING OF THE BOBBY SOCK BRIGADE
FOUNDER OF TEEN AGE CONCERTS

IN RALEIGH
Louis Jordan started the movement for free concerts for teen clubs here in February.

IN HOLLYWOOD
700 Teen Agers packed the Trocadero, Sunday afternoon, June 8, paying $1 to the Army Relief Fund to hear Louis Jordan.

Her's Mr. Jordan
COMPOSER
Composed, introduced and made popular the biggest novelty song hit of the year.
IS YOU IS OR IS YOU AIN'T MY BABY?
Decca No. 8659
Other Jordan authored hits:
KNOCK ME A KISS
OUTSKIRTS OF TOWN
CHICKS THAT I PICK
YOU CAN'T GET THAT NO MORE

Her's Mr. Jordan
ON RECORDS
Decca’s No. 1 Sepia artist. Over 5,000,000 Jordan records sold to date. First in the jukes and in retail record sales.
G.I. JIVE
IS YOU IS OR IS YOU AIN'T?
(Sales already soaring beyond the half-million mark)
JUST-recorded with
BING CROSBY
YOUR SOCKS DON'T MATCH MY BABY SAID YES

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

www.americanradiohistory.com
JOHNNY LONG

DECCA RECORDS

Publicity: GARY STEVENS - IRVING CAHN

AND HIS ORCHESTRA
WHAT BUCKLEY PRECISION MANUFACTURING

of the motor Generator Gyro Drive Power Plant for the remarkable Sperry Gyro-Compass with tolerances as close as One-Ten Thousandth of an inch (.0001), 1/50th the thickness of a human hair.

MEANS TO YOU

1. During the war a member of YOUR industry has contributed to the production of vital instruments used on Cruisers, Destroyers, Escort Vessels, Landing Craft, Carriers that are hastening the early and victorious conclusion of the war.

2. After the war—it means that the experience we have gained and the new machinery we have acquired will bring you BETTER BUCKLEY PRODUCTS made with a precision never before possible.

BUCKLEY MUSIC SYSTEM, Inc.
INVENTORS, DESIGNERS AND MANUFACTURERS OF THE ORIGINAL WALL AND BAR BOX
4223 WEST LAKE STREET
CHICAGO, ILLINOIS
Let us make sure that the postwar world will be built upon a better relationship between men, women and children of all nations—large and small—throughout the world.

Music is a universal language and will become more important in the lives of all of us in the rehabilitation of a war-torn world. It is a media of relaxation and entertainment. It is also the basis of spiritual understanding between peoples of different tongues.

Automatic phonographs will play an ever increasing part in bringing music to the masses of people throughout all the nations of the world in the years of peace ahead. The energies and resources of our entire organization are dedicated to the development of newer and more efficient music systems for meeting this challenge.

H. Marshall Seeburg
PRESIDENT

BUY WAR BONDS

J. P. SEEBURG CORPORATION • CHICAGO
BAN BACKGROUND

AND EFFECTS

Before this encyclopedia of music is out, before it runs its full year of life, the ban may be settled (so say the hopefuls), but here's what it's about and its effects of their top orks and sales figures on these ran up to new highs. Some of the name leaders collected royalty checks almost as large as they had ever collected in the pre-ban days.

By Nance Rosal

BAN IS THIRD NEAR LABOR

By and large, however, leaders under contract to Victor and Columbia took an ever-increasing beating by virtue of the fact that they were unable to get recordings of currently popular song faves on the market. By and large, too, the overwhelming majority of these names and semi-names under contract to the Bridgeport and Camden companies started with the companies, the very incentive is that if they wanted to get out from under their contracts with Victor and Columbia, they might have been able to do so. There is not a single instance of a name band insisting on, or aggressively attempting to break his recording contract with either of these two major distokers, to go out and make records for some other label. True, there were instances where names or semi-names had made two or, in some cases, three, records under other recording companies, but no other recording companies, but no other recording company under contract to Victor and Columbia signed by them. (Continued on page 145)
BAN BACKGROUND
AND EFFECTS

(Continued from page 145)

Manpower and material shortages had as much to do with production difficulties as the ban,

Bing Crosby and the sisters Andrews, LaVerne, Patty and Maxene (from left to right), make the first Decca post-ban record, a waxing of "Pistol Packin’ Mama," which quickly rode Bing and the gals back up to the top of most played jukes and best selling retail disks' lists.

the struggle. Tommy Dorsey was said to have seriously considered quitting from Capitol Records, Coast disks, but eventually turned the deal down. Count Basie permitted his men to make records for two smaller waxers. Fred R. Morten finally secured a Victor release to make a couple of sides under his own new label, but these ones were in the very small minority.

Credit for handling of the artist situation right thru the ban must go largely to the artists' relations directors of Columbia and Victor, Maxie Buks and Herb Bender, respectively, tho it might be said by some cynics that the leaders were always hoping that the ban would come "any day now," and in the long run they'd be better off playing ball with these two top record manufacturing companies.

Ban Never Has Affected
Gross Record Sales

The companies themselves, in the first two years of the ban, were totally unaffected. That is, they were unaffected as far as company profits go. (As has been stated there is no question that they had their difficulties with their top artists.) Natural developments in a nation at war resulted in material and man-power difficulties which would have made it very difficult, if not impossible for these two concerns to sell more records with no ban over their heads than they were able to sell with the ban in effect. The union made the mistake of giving them enough notice before changing the ban down on them, so enabling them to cut literally scores of masters by their top and near-top orbs. And when the ban went into effect they began to release those previously mastered disks at discretely spaced intervals. Between these blanks of last-minute masters, releases of oldies which had been required by pic plugs, a couple of waxings of singing artists, too were able to produce and add just about as many records as they would have, had the ban never been introduced.

New Diskers and Artists
Boosted by Ban

From the standpoint of record manufacturing, the ban, of course, was a blessing to numerous small independent disk firms. They, sometimes by the broader ramifications of the issue involved, signed new union deals and proceeded to make records. Eli Oberatelski, for instance, the new diskers were able to use a number of names and some oldies, which they might have had difficulties securing had the ban never happened. Other small and indie diskers turned out platters for a record-hungry public which wasn't able to get waxings of currently popular hits by one of the favorite bands and singers. The activities of these new and independent firms in the matter of producing one or two more records of former hits on their new labels, helped to create a demand for specialization types of waxings which some of the smaller waxers were quick to supply.

American fink artists began to hit new highs as "formers," as they did before, and to make records with no ban over their heads. And not only the small, inde waxers, who released these numbers, but the artists who made them, found a set

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The Billboard 1944 Music Year Book

Records
greatly hypothesized demand for their services. Not just instrument-makers, for instance, came into new favor, and mountain-music makers began to discover that their were bright, shining nuggets in many a small and indie waxer's hill. Decos, the ace member of the big three, which found it practical to make the Petrillo deal, zoomed along once they had signed the pact until waxings bearing their label dominated the nation’s pace and their retail sales gained increasingly over their competitors’ labels.

Some Blunders Hit To the Tune of Millions

For one, the ban proved a tremendous boon. That was the Coast outfits headed by Buddy DeDeiva, Johnny Mercer and Glenn Walleys. Those guys established a new waxer called Capitol, just before the ban went into effect, rode along to a strong position in the recording hit which would have been impossible to attain under normal competitive circumstances, at least in the comparatively short space of time in which they did.

The one group which was probably hard hit, if not more so, than any other segment of the music biz by the union’s pioneering effort, was the top Tin Pan Alley organization. Those pure publishers had hardly caught their breath following the struggle between the American Society of Composers, Authors and Publishers and the radio networks, (which, after making it impossible for ASCAP-affiliated artists to get network shots for their hits for months on end, resulted in the formation of Broadcast Music, Inc., called by many radio's own licensing committee), before that band’s leaders, particularly the names of semi-names under contract to Victor and Columbia, the publishers and practically every one else would have occasion to celebrate. Everyone, that is, with the possible exception of Columbia and the radio networks. That the Columbia-Broadcasting System, Victor and the entire RCA organization may possibly be facing only the beginning of a vast battle which may be a fight for every front where they have union contracts. Only time will tell whether the fundamental idea of manufacturers contributing to a union-administered unemployment fund is practical. A system so designed for both the unions and manufacturers.

<table>
<thead>
<tr>
<th>CHRONOLOGICAL CHART OF EVENTS</th>
<th>IN THE A. F. M. RECORD BAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 1, 1943</td>
<td>American Federation of Musicians' members ordered to cease working for record and transcription companies.</td>
</tr>
<tr>
<td>August 14, 1943</td>
<td>Anti-trust action started against APM. Complaint dismissed.</td>
</tr>
<tr>
<td>October 13, 1943</td>
<td>Denial affirmed by Supreme Court.</td>
</tr>
<tr>
<td>January 14, 1943</td>
<td>Senate committee hears testimony.</td>
</tr>
<tr>
<td>February 14, 1943</td>
<td>APM proposed direct payment by companies to union unemployment fund for every record and transcription made by its members.</td>
</tr>
<tr>
<td>July, 1943</td>
<td>Case certified to War Labor Board. Panel appointed.</td>
</tr>
<tr>
<td>September-October, 1943</td>
<td>Hearings held in New York City. Columbia and Victor became parties to WLB proceedings.</td>
</tr>
<tr>
<td>September 30, 1943</td>
<td>Decos, World and Empire sign with APM, agreeing to direct payment to union for each disk pressed.</td>
</tr>
<tr>
<td>October 20, 1943</td>
<td>Associated, Lang-Worth, C. P. MacGregor and Standard signed with APM and withdrew from controversy.</td>
</tr>
<tr>
<td>November, 1943</td>
<td>Hearings resumed.</td>
</tr>
<tr>
<td>March 9, 1944</td>
<td>WLB panel in New York finds that the condition existing was a &quot;strike,&quot; and ordered resumption of friendships that existed July 31, 1943. Also concluded that it would not direct that the companies pay money to the union for its unemployment fund. This finding was appealed to the National War Labor Board in Washington.</td>
</tr>
<tr>
<td>April 7, 1944</td>
<td>Petrillo and record companies argue before full WLB in Washington. Revealed that over 60 recording and transcription firms had signed with the APM to date.</td>
</tr>
<tr>
<td>June 18, 1944</td>
<td>WLB decides ban must end and diskers and APM must reach agreement—or else.</td>
</tr>
<tr>
<td>August 24, 1944</td>
<td>National War Labor Board turns entire matter over to Economic Stabilization Board.</td>
</tr>
<tr>
<td>October 4, 1944</td>
<td>President Franklin Delano Roosevelt telegrams Petrillo, admits that the APM refusal to record has not impeded the war effort in any way, but states that APM lift ban on holdout companies.</td>
</tr>
<tr>
<td>October 5, 1944</td>
<td>Petrillo wire Roosevelt he will have to take up President's request at meeting of executive board of APM in Chicago on October 6. He can answer President's October 4 wire.</td>
</tr>
<tr>
<td>October 11, 1944</td>
<td>After a two-day meeting Petrillo sends Roosevelt a nine-page telegram rejecting the United States President's request, saying that he agreed he would settle if so requested by Roosevelt, the situation had changed in that 106 record and transcription firms had signed, and he saw no reason to give in to the two holdouts.</td>
</tr>
</tbody>
</table>

Petrillo makes an impassioned plea for the union's cause before the National War Labor Board in Washington. Joseph Payday, the union's counsel, is either stifling a yawn, suppressing a sneeze or hiding a snicker in this pic, while Assistant General Counsel Henry Friedman looks pretty well satisfied with what the boss is saying.
V-DISKS HELP
HASTEN V-DAY

There's no disk ban for fighting men. Every month V-Disks go to every fighting front—250,000 records of the latest songs by the top bands and singers

By Wanda Marvin

No civilians go without new records of their favories because of the record ban, the musical appetites of millions of GIs are being satisfied by approximately 100,000 photographs that deal hot platters of V-Disks, the Army's Miss nal motion that goes regularly to the boys overseas, represents the cream of the nation's musicians and singers.

V-Disks, for which all the top-flight bands and singers volunteered their services, made their appearance in October, 1945, under the instigation of Colonel Howard C. Bronson and Major Harry Salkel of the Special Services Division of the army. The first pressing was 50,000, and today 250,000 records are sent abroad each month.

Disks have proved so popular that the navy, marine, and coast guard are now in the deal. Masters, which are owned by the army, are leased to the other services who farm them out to regular commercial firms for printing. The Office of War Information and the Co-ordinator of Inter-American Affairs will be the next governmental agencies to benefit by the disks. Both are making arrangements with the army to borrow the masters.

Petitlet Utis
The Record Bar

James C. Petrillo, who is very particular about whom his members make records for, has lifted all restrictions when it comes to recording for service men. The army has carte blanche approval to use any and all musicians for free. Unions covering singers have given like permission to their card holders.

Uniformed Men

Consequently, Harry James, Tommy Dorsey and other leaders who haven't made commercial recordings for two years, await in waiting studios so that GI's have the best and the latest in music. Almost every leader in the biz has cut one or more sides for V-Disks. The same goes for the top singers in the country.

And the uniformed genera love it. Letters that pour into the Army's Music Section of the Special Services Division testify to the records' high success. The fighting forces prize the waxings. They have accepted the service as theirs, and write in asking for faves both repeating played and artists involved.

Captain Robert Vincent, in charge of the V-Diskling, lauds the musical personalities who have made the disks possible. He says that without exception, the biggest of the hit have flocked in, willing and ready to record. They don't have to be begged, few are asked—they volunteer.

Leaders stymied by the recording controversy can stem full slant on waxing sessions when V-Disks line up the date. Some, such as Benny Goodman, without an organized band, have gone out and rounded up a group of musicians, rehearsed, and made records. Many singers and individual musicians have made long trips at their own expense to keep a V-Diskling date for their audiences in arms.

Bridge the Distance

Between Slum tobacco

Leaders and musicians know that there is a lasting contribution to the boys who are doing a job. It serves more than a one-shot on the air and more than a bond rally appearance—important as these activities are. It is the closest they can come to the men. Musicians know that their entertainment goes as a salute to the boys, and the servicemen accept the records in that spirit.

The disks help bridge the gap from Broadway to barracks. They, in turn, keep the names and output of musicians and singers before the GI's. The boys are a critical audience despite their gratitude. They are articulate in their choice of music and performers. Their taste selections are amazingly parallel to the requests received by disk jockeys and the numbers that garner the most nickels in juke boxes. The boys are very much in swing with swing—thanks to V-Disks.

Delivered by Parachutes

The vinylite, from which V-Disks are made, are practically unbreakable. And when they are opened, special packing of the sets of 20 waxings assures their safe arrival, as they are stored in sturdy cartons able to withstand 500 pounds of pressure. Each kit gives a little over two hours of music. In sections where no photographs have been taken along, a special box containing records and the small hand-wound machines is made up.

These boxes have been dropped by parachute to isolated spots, and to date no breakage has been reported. The disks can be bent almost double without apparent harm. They are practically unaffected by either extremely cold or hot weather. In certain Southern Pacific areas, the boys write that there has been some warpage, but this is easily reinserted by placing a heavy, flat object on the disk until it flattens out.

Captain Robert Vincent, in charge of the disks, has surrounded himself with a staff of men who know the music and
V-Disk are made for holidays and for all special ceremonies in advance, with leaders of stage, screen and music world joining to make the messages for some effective. Right, Shirley Temple helps prepare Christ-\nmas greetings.

Carefully packed and indexed V-Disks find a ready use by row. They travel across the front, upper right.

Members of a Mortar squad find V-Disk interesting as they enjoy a rest period.

recording his. In the group are Betty Martin, formerly of Columbia Records; Marty Palis (formerly of Columbia Records); Walter Heiser (formerly of RCA), Tony Janak (formerly of Columbia Records); Jack Hurley (formerly with Benton & Butterfield) at the Blue Grass Boys (formerly of Metronome mag).

The staff of its offices at 205 East 42nd Street, New York City, but they and Capt. Vincent have traveled across country with portable recording equipment to wax musicians and others who couldn't get to New York. They have placed some authentic hillbilly and folk music to fill out the 20 cent per record of the output which isn't poor.

The rest of the percentage over the 80 which is hot, new stuff, is divided between mountain music, race recordings and semi-classics.

Soldiers don't want marches or stodgy dull music. They want the beat and they get it. The September release, for instance, will have recordings of 27 top name bands and 15 top vocalists. GT's go strongly for Fats Waller recordings, and re-issues of his numbers constantly supplied. Incidentally, his last recording session was for two V-Disks, shortly before his death.

We need a final note about the recordings they don't pull their punches. Witness an article from a soldier publication on Ascension Island in the South Pacific, received this month by Special Service.

"A Guy Named Jones"

"A new national figure has swept into prominence and music lovers everywhere have take notice of the personality of Spike Jones and his City Slickers. Mr. Jones has a unique band composed, I'm convinced, of a group of instruments and melodies. Their favorite instruments are the cow bell, the whistle and the horn (automobile, see French).

"Spike's recordings of such passionate popular tunes as This Old Black Magic, Chloe and As Time Goes By make most listeners shudder. To us, Mr. Jones orchestration fur-\n
ishes a refreshing departure from Frank Sinatra's glibness and Andre Kostelanetz's sym-\n
phonie syrup. For he has dared to turn our lyrical love songs into roller-coaster nightmares of discord, confusion and bad-

lem.

"As Time Goes By is full of the sound and fury of clocks ticking with machine-gun viol-

ility. There are cockroaches, chim-\n
neys and alarm clocks; others that just bong. That Old Black Magic is punctuated with the dev-

asting ripping of cloth, the noise of mountaineous shingles, deeps of thunder and shrill whistling. Chloe has the triumph of many feet, a clash of Jones-only-

knows what at the words night shrugs falling! plus the nagging cry of a wolf in pain thrown in for good measure.

"We need more of Mr. Jones's recordings as encouragements to keep up from believing in a super-plan world where every-\n
to has a tingling spine and guns round and sound. All is not as simple as 'woman needs man and man must have his mate.' Trouble begins when a nation begins to take itself too seriously, forgetting that it is composed of little people who merely want to enjoy the rights of life, liberty and the pursuit of happiness. The Nazis decre-\n
ed long ago that it was their sacred duty to crush the minorities and enslave the world. They saw nothing funny about a fantastic plan to spread their ridiculous philosophy.

They Write From The Pacific Islands

"As long as men like Spike keep searing down the Neverland, I am sure we will not become pompous, arrogant or overbearing. Our ability to laugh at ourselves is an American tradition to be cherished. The world needs fewer Goerings and Hilmar, and more guys named Jones."

Another letter from the South Pacific gives a good idea of what the disks mean to the boys:... Thanks to your de-


crimination and the fine work you are doing in giving these swell V-Disks out to the fighting fronts. Just two days ago a bunch of American boys put the Japs out of action here on Banzan. It wasn't long after that the same bunch of fellows put V-Disk into action. They are really doing a great job in siding that much-needed snap back to normal living. The writer then goes on to list the faves of his company and ask about recordings in the last package.

To give an idea of the scope of the plan, the artists given, here are a few that are in the V-Disk列入 list: Tony Jones who have volunteered their time and talent to make this morale service a reality.

List of Artists

Who Have Recorded V-Disks

Amer, Boy

Low and Lonely (127)

Pine and Needles (145)

The Great Spoiled Bird (127)

Allen, Bob

Invisible You (227)

Ammons, Albert

(With Pete Johnson)

Cuttin' the Boogie (81)

Bang Foot Boogie (81)

Boogie Woogie Man (81)

Pine Creek Boogie (81)

Anderson, Marian

Let Us Break Bread

Together (96)

Sometimes I Feel Like a Motherless Child (90)

Andrews Sisters

(With Mitchell Ayres)

Down in the Valley (297)

Medley of Andrews Sisters' Hits (194)

Shimmy Shimmer (194)

Sing a Tropical Song (194)

Straighten Up and Fly Right (287)

Armstrong, Louis

(With Jack Teagarden)

Satin Street Blues (294)

Army Air Force Orchestra

Starry Night to the Stars (27)

A Hundred of Stars (27)

Gulf Coast Blues (218)

Washington Whirligig (157)

Backer, Charlie

Caravan (127)

Consider It (137)

Gulf Coast Blues (218)

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DESPITE adverse conditions over which it has no control—Hitler and Tojo and shell- ing and petrol—this same band still serves as the life-stream in fostering popular disk sales. While the orchestra world which has given so much impetus to the phonograph platter, may not have produced in the past year or two any new names that represent a sales force in selling their own label, it is highly significant that those who have appeared on this horizon before the war have not only been able to hold on to their honors, but have continued to grow tremendously in public favor.

Moreover, the public demand for their recordings has been increasingly greater than the availability of their records. And it follows that if these same bands—particularly those who have mastered the art of sin or temporarily found the picture because of wartime exigencies—have been able to gain new stature in face of such tremendous difficulties, they are certain to grow to still greater proportions when these obstacles are removed or fade away in the face of the bright lights of promotion which will guide them home again.

Records Still Potent Force

As a matter of fact, any implication that recordings, which have been instrumental in skyrocketing every name band to the heights of fame have lost their force since the war began is quite unjust. No new names have appeared on the musical horizon as a real threat. The old ones are growing greater, and the public isaran in that relationship that the phonograph record has been able to demonstrate its real force.

Everyone knows that Glenn Miller, Artie Shaw, Eddy Duchin, Claude Thornhill and the rest of others have traded in their musical careers for military ones. Just as the public came to expect no new automobiles or new refrigerators, no new radio, there was no expectancy for new Miller, Shaw or Duchin.

While the bands themselves are out of the music tempo, possibly the stimulation they afforded remained very present. The public had to do without the Miller and without the Shaw—but it never had to do without their music. The phonograph record saw to that.

High Standards Maintained

The high standards of all these bands set and maintained before the war have never been impaired. And all—thanks to the phonograph record—all our musical men in uniform, as dressing divas again, will be able to pick up exactly at the point where they left off. The government has assured all the G.I.'s that their lads at home is being kept for them. The phonograph record has given that same assurance to the Miller's, the Shaw's and all his others.

Safeguarding the standards of the orchestra world is the top bands and their musical styles for the duration, the phonograph record will turn the tables after the war when the industry will depend on the names to expand its market. And it will work out because at the same time they'll satisfy the public's pent-up hunger for new names.
Why has the entry of the FEATURE label into the phonograph record field met with such an overwhelming popular and dealer response?

1. The masters are made in radio station WOR's acoustically perfect recording studios... on high fidelity equipment... by engineers skilled in making the finest electrical transcriptions for radio use.

2. They fulfill the popular demand for the best of the popular tunes... arranged and presented by well-known names... in toe-tapping dance rhythms.

As our releases become more frequent in the future, these same high standards will be maintained.

FEATURE Records

WOR RECORDING STUDIOS
1440 BROADWAY, NEW YORK 18, N. Y.
ACCENT THE ARTIST

Play up that band or singer and you'll get their fans flocking to your shop.

SOLDINO the artist to his fans has paved the way for building many retail record departments throughout the country and even in the face of shortages that have prevented supplying all customers, some dealers have found it advantageous to accent the artists in an effort to more firmly establish themselves in their communities.

The promotion of records has been considered a means of bringing buyers to stores where disks are only a department, with the record man winding up purchasing in other parts of the store as well. But even the exclusive record shop has found promotion worthwhile, not only in the matter of building up valuable customer contacts, but in quick sales.

Pop Band O. M.

Direct mail announcements of the arrival of shipments of records, particularly those featuring popular bands, have not only cooled customers but have built sales on other platters. The dealer with a good direct-mail list is going to find himself in a happy position when the winter get up production again.

Retail record dealers in the past year have shown a greater willingness to use local exploitation and advertising in direct contrast with the dealer that once said, "The manufacturers have done the advertising, my job is to sell the records." Selling the records is indeed the retailer's job and he has been doing it in these last years of war shortages and Petrolino has problems, but the forward-looking dealer has discovered that the work he does in advertising enables him to take advantage of the bigger money spent by the manufacturer.

Despite travel difficulties orchestras are still on tour and make one-night and week-ends. When Frankie Carle made a personal appearance in Columbus, local record shops marked sharp increases in Carle album sales, the store with the biggest total sales were the ones that made the most effort to call customer attention to Carle-on record, in the store, the name Carle they saw in the theater and read about in the newspapers.

In some instances masters have been persuaded to visit retail counters for half an hour or so, on specified days, to autograph records. Fans remember the store forever.

Tie-ups with motion pictures have been helpful in sales as well as good-will wise. Dealers who could only a few Danny Kaye albums when his records first came out are not surprised today when sales show a steady increase. Dealers that linked window layouts with local dates of the picture Up in Arms, in which Kaye made a real success, none too new buyers for disks and old customers interested in adding a Kaye platter to their collections come in during such promotions.

Dolboy Ten

Another method of exploitation tie-up proven profitable has been affiliation with local radio station disk jockeys. Typical of artists (reaching beyond the more supplying of records and securing of air credit) was the Tommy Dorsey music memory contest put on by a small-town retailer. Dorsey was due for a one-nighter and during the broadcast, the platter flipper used Dorsey records for his contest—and the recent Dorsey disks were offered as prizes. Sales skyrocketed, not only for Dorsey, but for other bands as well, because not only did the winners come into the store for their prizes—and purchase other records—but every fan in town wanted to know about some of the old tunes put on the show—and sales benefited.

Whether or not it is the artist or the song itself that creates the demand for a particular recording has been of little concern to record dealers. The important fact is that names still make news, and accenting the artist has been forever the most effective means of securing the musical appetite of the record buyer. In both the pop and classical field (and it holds true with the ladies) and foreign language categories as well) the recording artist is still the one major force that affords the general stimulation in the interest of records. The big name is still used by dealers as the most potent magnet to attract the public's attention—and customers to the store.

Progressive merchandisers realize the day is not far off when the sharply-demand disks will tip the other way, and there is very little short-sightened on the part of the smart dealers who do not change their shoulders and refuse to be bothered just because there's not enough merchandise to meet the demands that exist today.

Accenting Frankie Carle brought about the department store mob scene shown above. At right are examples of how two dealers accent Kust- skats and Xavier Cugat. Cugat did cartoons for customers during a personal appearance at the shop.

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Records

www.americanradiohistory.com
ACROSS:
1. This trio seldom have any open.
5. Word trio helped make famous.
6. Minneapolis' gift to music.
8. Trio combines rhythm with plenty of this.
10. Always terrific where trio plays.

DOWN:
1. Trio has made over 25 million platters with this label.
2. Relationship of trio to each other.
3. How trio rates on popularity polls.
7. Trio are queens of these machines.
8. Trio have starred in 16 of these—more to come.
9. "...You Is", trio's latest smash recording.
WITH A FEW FOOTNOTES
THAT AREN'T PUZZLING
AT ALL!

FILMS — Soon to be Released —
“HOLLYWOOD CANTEEN” for WARNER BROS.
“SHE GETS HER MAN” for UNIVERSAL

THEATRES —
STILL $10,000 TO $20,000 OVER EVERY HOUSE
AVERAGE WHEREVER THEY GO!

RADIO —
The Andrews Sisters’ “EIGHT-TO-THE-BAR RANCH”
with GEORGE “GABBY” HAYES • VIC SCHOEN and his ORCHESTRA
and the No. 1 Dude Rancher of the Week (Guest Star)

RECORDS —
Latest Releases —
BING CROSBY and THE ANDREWS SISTERS
IS YOU IS, OR IS YOU AIN'T (Ma' Baby)
HOT TIME IN THE TOWN OF BERLIN

Soon to be Released —
THE ANDREWS SISTERS and DICK HAYMES
PACK UP YOUR TROUBLES • THERE'S GONNA BE A GREAT DAY
BING CROSBY and THE ANDREWS SISTERS
DON'T FENCE ME IN • THREE CABALLEROS

THE ANDREWS SISTERS
LULLABY OF BROADWAY • GETTIN' CORNS FOR MY COUNTRY
Exclusively DECCA
THANKS A MILLION!

for Making

CONTINENTAL

a Million Dollar Name

Continental Record Company FEATURES...

SULA'S MUSETTE ORCHESTRA

Exclusive Continental Artists

CONTINENTAL RECORD CO., INC., NEW YORK 19, N.Y.

C-1120 LAUGHING CLARINET
C-1142 WOLF'S POLKA
C-1146 MERRY WIDOW WALTZ
INDIE DISKERS’ POSTWAR PLACE

Specialized lines seem to be best bet for small and independent waxeries.

The height of the specialization idea is neatly illustrated by these two albums, one featuring songs of the New China, the other songs of the U. S. S. R. Both have strong appeal to decidedly specific groups.

James P. Johnson
New York Jazz

Hot jaz has already been selected by some indie diskers as the type of waxing which will establish them in strong positions in the record field. This section of an album cover of James P. Johnson (teacher of the late Fats Waller) on New York Jazz is quite typical.

Woody Guthrie, folk singer, typifies another of the types of records to which some indie diskers may turn to in an even greater extent to survive severe post-war competition. The many smaller companies as well as the major have issued folk recordings for some time, specializing in this field offers strong possibilities.

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SELF-SERVICE SET-UP
SOCK SALES STIMULANT

Technique is no mere experiment to meet a temporary need; it's here to stay and will grow

NECESSITY once again becomes the mother of invention. When the main-power shortage hit at the record stores, the shortage of record salespeople brought about something new in record merchandising — self-service display. But today we have come to the realization that the self-service record department is no mere experiment to meet a temporary need, but satis-
factorily calculated to serve best the interests of both the store and the customer.

The self-service technique now provides the ready-made answer to the radio and elec-
tric-appliance dealer, who when confronted with shrinking stock, turn to records to take
up the slack in inventory. Such dealers realize they must continue to handle records, for
such decision will be dictated by the sound policy of presenting a complete service to their
customers. And when the radio sets, the combinations, the refrigerators and other electric appliances are once again returned to the floor, the demand for records will be just as pronounced as it is today, and more so. Under such circumstances, the present record inventory must be maintained and even increased, because every successful dealerﬁlly knows that customer satisfaction is the rock upon which business success is based.

Self-Service A Lifesaver

As a result, self-service-in the supermarket style — enables the dealer to return his
former line. And not at the expense of the profitable record business that has been estab-
lished.

For the music store, whose records constitute the life-blood of the business and will
remain so after the war, the self-service technique is virtu-
ously a lifesaver. In order to maintain volume, it will be neces-
sary for the music store to sell all types of records mus-
ically, regardless of price or volume, systematically.

Peo. Only In this way can the music dealer main-
tain his share of the business in the post-war period. And with self-service, it means the music
dealer can maintain that volume, even increase it, without necessitating physical expan-
sion that will increase his overhead.

Unquestionably, the design for selling in the post-war period will be thru the self-
service record department. Experience today shows that it meets every test for the record
buyer who likes to browse leisurely in making his selec-
tion; for the one who demands quick, ready- and systematically arranged stock to choose from;
and for the one who expects personal attention in purchasing records. For the most part, the
customer going into a store likes to be on his own from the time he enters until the pur-
chase is completed. And the many dealers who have already set up self-service departments
well know that leaving the cus-
tomer completely alone has re-

tulted in increased record sales.

Display Group/Themselves

Adoption of self-service mer-
chandising methods has been

further stimulated by the fact
that records lend themselves

turally to innumerable groupings. It is a fairly sim-
ple matter to separate the various prices of music on rec-
ords in separate display racks, with signs to guide the pur-
chaser from rack to rack. With

open racks against the walls

for the album sets and island

racks in center aisles for the

single sides, it provides a record
shop tastefully furnished for comfort and leisurely selection.

And for added convenience, there are soundproofed and air-conditioned listening

booths, or a half dozen or so

turntables located on arm-

level shelves with volume control automatically adjusted.

That is your modern record
store of today and certainly the

store of tomorrow.

Sales Shells

New Features

The fact remains, however, that the setting of records is no
to record dealer. (Continued on page 160)
SELFF-SERVICE IS SOCK SALES STIMULANT

(Continued from page 159)

market style of selling canned beans or soup. A self-service record department does not mean that the dealer can elimi-
nate his sales staff. Rather in self-service, the record sales
staff assumes even greater re-
sponsibilities. The sales staff
becomes record consultants. Their job is to be ever-on hand
to serve the browser and buyer
in a purely advisory capacity.
And it means, more than ever,
that they have to be steeped
in record knowledge to their
finger tips.

Prime Factors
In Setting Up
There are a number of prime
factors which every dealer
must consider carefully in set-
ting up a self-service record
department. Apart from the
limitations of the store space
and realizing the highest de-
gree of customer comfort throu-
gout the store, the self-service
display must be so arranged as to afford the utmost ease of
selectivity for the browser.
Moreover, the specially designed
self-service fixtures must per-
m it a maximum of display
with a minimum risk of break-
age. And most important, the
space provided for self-service
must be able to display prac-
tically every record in current
demand.

In every instance, self-service
calls for proper planning if it is
to work to the sales advan-
tage of the record retailer. And
every dealer planning for prof-
its, must give serious consider-
at ion to self-service.

The new self-service set-up at the Shryork Company, Philadelphia. Below at left, a
typical single disk self-service merchandiser. At right, the more important than ever sales
person acting as consultant to a customer who has browsed till he's ready to buy.
AMERICA SINGS FOR ASCH

AMERICAN FOLK MUSIC

ALBUM NO.
350-SONGS OF THE LINCOLN BATTALION. Contains 3-10" records.
452-FOLKWAYS (Cowboy Mountain Songs and Dances). Contains 4-10\" records.
342-SONGS BY LEAD BELLY (Blues). Contains 3-10" records.
344-COUNTRY DANCES (Reels and Squares). Contains 3-10" records.
345-BURL IVES, the Wayfaring Stranger (American Folk Songs). Contains 3-10" records and book by Alan Lomax.
346-SONGS FOR VICTORY (Music for Political Action). Contains 3-10" records.
347-WOODY GUTHRIE (Popular Favorites). Contains 3-10" records.
348-SONGS BY JOSH WHITE (Popular Favorites and Blues). Contains 3-10" records.
550-BLUES (Traditional). Contains 3-12" records.
HOT JAZZ

ALBUM NO.
350-JAZZ VARIATIONS. 3-10" records and book.
450-MARY LOU WILLIAMS AND HER FIVES. 3-12" records and book (Exclusive Artist). Album of Popular Favorites. Contains 3-10" records.
551-JAMES P. JOHNSON and Orchestra (N. Y. Jazz). Contains 3-12" records.
453-ACT TATUM TRIO. Contains 3-12" records.
352-MEAD LEWIS. Contains 6 original compositions, 3-10" records.
353-STUFF SMITH TRIO. Contains 6 original compositions, 3-10" records.
RECORD NO.
1001-12" BOOGIE WOOGIE PIANO SOLO.
James P. Johnson.
500-10" RAINBOW BLUES.
Jerry Jerome and His Cats and Jammers.
501-10" ARSENIC AND OLD FACE BOOGIE.
Jerry Jerome and His Cats and Jammers.
502-10" SATCHI MOUTH BABY.
Mary Lou Williams and Her Five.
MISSTY BLUES.
Jerry Jerome and His Cats and Jammers.
HILLBILLY

ALBUM NO.
2001-SOLDIER OVER THERE.
Cactus Cowboys.

RECORD NO.
2001-I GOT A GALT.
Cactus Cowboys.
RIDDING ALONG.
Cactus Cowboys.
2003-WORRIED AND ALONE.
Cactus Cowboys.
OVER THE RIVER JORDAN.
Cactus Cowboys.
2004-LONELINESS, SAD AND BLUE.
Wallace Fowlie and Orch.
IF I HAD MY LIFE TO LIVE OVER.
Wallace Fowlie and Orch.
2005-LIVING IN SORROW.
Wallace Fowlie and Orch.
YOU'RE MY DARING, YOU'RE MY SUNSHINE.
Wallace Fowlie and Orch.

FOREIGN - RUSSIAN

STINSON LABEL

Outstanding Russian Record Albums.
75 USSR records in addition to the following albums.

ALBUM NO.
210-RED ARMY SONGS. Contains 6-10" records and text.
250-RED ARMY SONGS. Contains 2-12" records and text; 8 songs including the famous "Meadowland."
252-GYPSIES. Contains 3-10" records; 12 songs.
260-AIRAS FROM RUSSIAN OPERAS. Contains 2-12" records; duets and chorus of the Bolshoi Theatre.

FOREIGN - JEWISH

ASCH LABEL

ALBUM NO.
400-TRADITIONAL JEWISH FOLK SONGS AND DANCES. Contains 3-12" records and text.
604-JEWISH FOLK SONGS. Contains 4-10" records and text.

RECORD NO.
6010-12" KOL NIDRE, ELI ELLI. Cantor Leibele Waldman.
6031-12" DUDELE. A CHASEN/D'L OF SHABOS.
6027-10" LIEBE FREILACH, MIRELLE. Seymour Rechzeit.
6028-10" KUCHELE ROSENKES AND MANDLEIN. Seymour Rechzeit.
50 additional selections.

TALKING BOOKS

ASCH LABEL

ALBUM NO.
101-IN THE BEGINNING by SHOLEM ASCH. Contains 3-10" records and text; biblical; for children.
334-POEMS BY LANGSTON HUGHES. Contains 4-10" records and text; recitation.

SIGNATURE LABEL

ALBUM NO.
28101-10" VODODE.
HAWKINS' BARRELHOUSE.
Coleman Hawkins and Orch.
28102-10" HOW DEEP IS THE OCEAN?
STUMPY.
Coleman Hawkins and Orch.
28103-10" SQUEEZE ME.
Yank Lawson and Orch.
THE SHEIK OF ARABY.
Yank Lawson and Orch.
28104-10" GET HAPPY.
CRAYZY RHYTHM.
Coleman Hawkins Swing Four.
90001-12" THE MAN I LOVE.
SWEET LORRAINE.
Coleman Hawkins Swing Four.
90002-12" I GOT RHYTHM.
I'M FOR IT, TOO.
Dick Wills and Orch.
90003-12" FLAMINGO.
NIGHT AND DAY.
Shelly's Trio.
9004-12" ON THE SUNNY SIDE OF THE STREET.
TIME ON MY HANDS.
Shelly's Trio.

ALBUM NO.
SI-1-FATS WALLER MEMORIAL ALBUM. Contains 4-10" records and book; with Earl Hines Trio, Oscar Pettiford, Al Casey and Nat "Brownie" Sid Jacobs.

For addresses of our eleven distributors and complete catalogue—write to
Stinson Trading Co., 27 Union Sq. W., N. Y. C.

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POST-WAR FUTURE OF
THE JUKE BOX
INDUSTRY

An analysis of the industry's future based on known figures and facts

By Walter Hurd

WHAT does the post-war future promise for the jukebox industry? The jukebox trade, along with all of American industry, is planning for a much bigger business in the future than in the pre-war period. This anticipation of future expansion is not based on false hopes because the war period has clearly demonstrated the basic soundness of the jukebox business and its place in the American system.

Growing into national prominence since 1934, if it had been a passing fad with the American people, the stress of war would have revealed the fact. But the war period revealed that juke music is just as basic with the American people as radio, movies and other popular forms of entertainment, in which music is offered. The men in the armed services leave no doubt of their love for the familiar jukebox and its music in the familiar haunts. High government agencies also have given on record in testimony of the value of jukebox music in maintaining public morale. The only threat to jukebox popularity that loomed in the background actually turned into a favorable movement during the stress of war. Early in the war there were some indications that the jukebox might be accused of being a cause of juvenile delinquency, but time soon proved that the teen-age club, with its jukebox, was a real answer to the juvenile problem.

Acceptance

With the popular acceptance of the jukebox among the people, the post-war trade is now turning its attention to practical problems of manufacture, distribution and expansion of retail establishments. Sales of jukebox machines in foreign markets is also expected to be a larger part of the business than ever before.

The five or six manufacturing firms that produced jukeboxes in quantity before the war will take up the business again with enlarged facilities and new experiences gained in the successful production of war materials. Trade rumors during the present year indicate that there may be several newcomers in the field so many as a dozen manufacturing firms may be turning out jukeboxes after the end of the war.

The close kinship between commercial jukebox and juke boxes for the home lends credence to these rumors. Is There Any Subversive Power? The increased capacity of the original jukebox makers and the appearance of several new firms in the field would immediately raise the question of how soon the market might be saturated. There were signs of a beginning point of saturation in 1939 but expanded export activities by some manufacturers and turning to other production activities by others relieved the situation until the war stopped all production of the machines. The high point of 1939 was reached by intensive activity in the manufacturing field over a period of years extending from 1924 to 1939 according to statistical facts available as to the approximate number produced in that time.

Makers of jukeboxes will have some important facts from which to estimate the domestic market after the war but there will still remain at least two unknown factors. Business leaders expect a sizable increase in the total number of retail establishments that might use jukeboxes after the war, but there is no known way to tell just how big this increase will be. The use of jukeboxes will always be slightly limited by the total number of retail establishments that want such machines, or can display them to the public profitably. Hence the emphasis on the probable number of new production establishments in the post-war expansion period. The second unknown factor in the post-war market is how many machines the export market will actually take.

Improvements

In Design

Manufacturing prospects indicate decided improvements in design but no important changes in mechanism are yet suggested. The trend in design is likely to continue a move toward dignity which began shortly before the war. If television, radar and other developments in electronics produce ideas in the reproduction of sound that can be adapted to jukeboxes, the manufacturing industry will be progressive enough to quickly pick up these ideas. There will be keen rivalry in record-changing mechanisms, because of developments in the home jukebox, and the first innovations announced in the commercial field may be improved change mechanisms.

Music Service

For Localities

The emphasis in the future will be on music services rather than a mere jukebox and hence manufacturers will need to give much attention to necessary equipment. This trend began before the war, when wall box and bar equipment gained much headway. The development of industrial music services during the war indicates that retail establishments will also look for complete music services and programs after the war. If manufacturing industry can concentrate on high-grade machines, at good price levels and the wider use of auxiliary equipment, it will go far toward perpetuating the post-war manufacturing industry. The more production of jukeboxes, on a cut-price basis, would eventually end the industry.

Cementing of relationships between top musical performers and juke box operators, as illustrated by this shot of Orville Fields proudly studying the scroll awarded her by the Ohio State Operators' Association, will go a long way toward building the future of the juke box industry.

OPERATORS in many sections of the country have tied in with local war activities and have done their share toward assuring the success of any worthy cause. The part operators have played in contributing machines and disks to war factories, is well known. Here is a store window display of phone operators' contributions of records, albums, etc., to the Cleveland Heroes' Homecoming Fund. It is civic-consciousness such as this on the part of distributors, operators, performers and all connected with the juke box industry which will be largely responsible for the industry's steady post-war growth.

Here is one of the huge machines in a modern juke box manufacturing plant. All juke manufacturers have done top production jobs in the war effort, have won army, navy and civil government recognition for the fine jobs they have done in turning out war materials.

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www.americanradiohistory.com
The greatly increased market for home phonographs with record changers after the war is expected to be a great boon for the juke-box trade. Already most manufacturers of radio sets are putting great stress on their post-war plans for radio-phonograph combinations. These combinations practically always mean that the phonograph has a record changer. The future of the home sets and the commercial phonograph may turn out to be much more unusual than many have anticipated. In trade circles the home sets are still spoken of as radio-phonograph combinations but the public simply will not accept such a cumbersome term. Just as newspapers soon picked up a very popular name for the commercial automatic phonograph and continued its acceptance by the trade, so newspapers are already beginning to refer to home phonographs as home jukeboxes and the young people will like that name especially. Any phonograph in the house will be a jukebox but since most phonographs will have a record changer, the home juke will usually mean a machine that changes records automatically.

Home Field

Imported

So the future of the juke-box industry will really be made up of two great divisions—the commercial juke and the home juke. Even if film recordings become popular, people are already beginning to refer to such machines as jukeboxes. Film jukeboxes could easily become a popular name.

Manufacturers are already aware that the commercial and home fields are very closely related in the future, just as the public will see a closer similarity in the future, and the same plants may be turning out both types of machines. Before the war, one pioneer maker of commercial jukes had also placed a very successful record changer on the market for use in home jukeboxes. In announcing post-war plans, a big manufacturer of home radios and jukes is putting much stress on a new record changer which may prove successful for adaptation in commercial jukeboxes. Such innovations are expected to be repeated in a number of cases in the post-war period.

Distributors Are Ready

The distribution channels for selling jukeboxes have remained very stable during the war and will be ready for action as soon as plants can turn out machines. (Distribution channels refer to what is commonly known as wholesale outlets in general business terms.) The jukebox industry has a number of well established and experienced distributing firms ready to sell new machines to operators and also prepared to assist in financial plans. Of course, there will be many changes in distribution, franchises and the other arrangements that go with the distribution trade, but this will all be done in an orderly way. With all the stability that the war has proved to be inherent in the jukebox trade, the distributor framework has proved to be very well established. Expanded.

(Continued on page 164)

Here is one of the earliest forerunners of today's jukeboxes. The disks used on this machine were cylindrical in shape, much like today's dictaphone records. Music it played was pretty poor. Increasingly better musical reproduction will play its part in continuing industry advances.

At right, an instance of how operators work with band leaders in selling music thru the jukes. This box has a special display inviting patrons of the spot to listen to favorite recordings by Raymond Scott, as right in the photo. Top band leaders, singers and other recording artists have made special efforts over the past half dozen years to work more closely with operators to their mutual benefit. Such continued co-operation in the post-war years will mean much to the recording artist as well as the operator.

At right, a typical jukebox location of the tavern type. The end of the war will probably see an increase in the number and kinds of locations interested in having jukeboxes. Location owners have found that jukeboxes give their patrons the top music of the day, when they want it, and the location's end of the jukebox revenue goes a long way toward meeting the spot's overhead and making for a profitable operation.
The business of operating juke boxes is expected to grow rapidly after the war, to such a rate that 69 per cent larger than pre-war totals. The war period has witnessed an exodus of a number of small owners from the business. It is doubtful if any of these will return to it. There has been a tendency toward buying up of routes by large operators in the best centers also during the war, but there is likely to be a distinct trend toward smaller operating areas after the war. The fact that emphasis will be on music services rather than on machines will mean that individual operators must concentrate on small but well kept routes. Where one operator could consider a route of 50 machines as a good business, he will decide that maintaining 25 retail establishments with complete music services after the war will be a good business. The post-war picture is likely to be one of severer competition between the large and the small operators.

Half Million Juke Operators

Trade estimates before the war placed the number of legitimate jukebox operators at about 7,000, who employed about 19,000 people. The number of juke boxes in use in 1940 was placed at 360,000, but estimates ranged from 210,000 to 600,000, depending on whether a conservative or an optimistic figure was desired. Recent trade reports indicate that not more than 200,000 are in service now. A trade survey made by The Billboard in the summer of 1944 indicates that the established operators of coin machines plan to buy as many as 600,000 new juke boxes after the war ends. This figure, although fantastically high, indicates the optimism toward juke boxes which prevails among operators who have remained in the business during the war. It does not take into account the new operators that will certainly be coming into the jukebox field in the post-war period.

20 Per Cent Annual Obsolescence

Before the war, the juke-box trade operated on the principle that about 20 per cent of the juke boxes in use would become obsolescent each year. Music service installations became more prevalent after the war, and the percentage of obsolescent equipment may grow smaller.

On the basis that 20 per cent of the juke boxes should be replaced each year, it would be assumed that from 60 to 70 per cent of the juke boxes now in use could well be replaced by new post-war machines. Market calculations for the post-war period will more and more be based on the total number of retail establishments that can profitably use juke-box music and the statistics by the U.S. Department of Commerce will hence be studied more carefully. A rough estimate at the present time would indicate a possible market for 600,000 juke boxes to be in actual use. Government agencies estimate that small retail establishments may increase soon after the war by as many as 25 per cent. Such optimistic plans as that calling for as many as 5,000 airports and after the war will give an idea of what new developments may mean in providing more jukebox locations in the future.

Trade, Too

Added to the possible domestic market will be whatever new fields can be developed in export business. Canada and the Latin American countries are certain to be expanding markets, but the trade in Great Britain may undergo a sharp decline after the war. The market in most other countries of the world will depend on popularizing recorded music and also on change of habits and customs.

The highest production year before the war saw the manufacture of about 190,000 juke boxes, all the established firms in the business can easily handle their capacity. If market conditions call for it, the average rate of production before the war was about 10,000.

These thoughts give some indication of what the future may bring to the juke-box industry. Regardless of any crystal-gazing, the industry's future can only be a bright one.

Above is another illustration of one of the earliest Jukes and one more example of recording artist-operator co-operation. Tommy Dorsey is the artist in question here. In the comparatively untroubled days before the war and before the record ban, Dorsey spent hundreds of dollars throwing special parties for operators for the purpose of determining what sort of records they felt would go best in the boxes.

Below and at left are two typical Juke boxes, plus remote sets-up. At the left the juke fits into the decorative motif of the location that is so rarely distinguishable. At right is a typical drugstore-soda fountain spot, with a remote box in every booth as well as at the bar. Post-war usage of remote equipment is expected to be greater than ever before.
MUSIC Brightens the Lives of Men at War

WURLITZER
The Name That Means Music to Millions
TROOPSHIP MUSIC KIT IN ACTION: To ease the tension of troopship travel through enemy waters, recreational officers break out the ship's musical kit. An impromptu orchestra is organized while the boys in their "Mae Wests" listen from the lower decks. (Wide World Photo.)

Everywhere you go, from the "boot" camps to the battleships... from the training centers to the combat zones, music is in action in this war. Many of the instruments bear a name that literally means music to millions... WURLITZER!

It is Wurlitzer's proud privilege today to engage 100% in the production of war munitions—knowing also that its former peacetime products are equally active on both the home and battlefronts.

As we help provide the tools of war so have we served by having supplied means of relief from the tensions of war. For this second great task, experience has proved—NOTHING EXCELS MUSIC.
OLD WURLITZER AT WORK: In USO's recreational centers, service hospitals and wherever fighting men gather for rest and recreation, Wurlitzer Phonographs render yeoman service as one of the most popular entertainment features in any of these centers. (Signal Corps Photo.)

WURLITZER Survives Eight Major Battles at Sea

Testimony to the quality of Wurlitzer workmanship was eloquently contained in the story of a Wurlitzer Phonograph aboard a cruiser in the Pacific. This venerable instrument went through eight major battles on a ship that was peppered, strafed, and torpedoed. Its normal life aboard was not easy. Its days of battle were tougher still. Yet, when last heard from—it was still playing with the same never-die spirit that marks the men it entertains.
Appreciating the value of music as a recreational homefront help, Wurlitzer set out, early in the war, to produce a phonograph without utilizing a single critical war material.

The result was the new Modernized Wurlitzer, a triumph in eye appeal which simultaneously offered the finest tone of any phonograph in Wurlitzer history.

Today, this wartime Wurlitzer is busy in thousands of locations which otherwise might have no music to offer. In every community in the land weary war workers, and members of the armed services home on leave, seek out the places offering Modernized Wurlitzer music. In its tuneful parade of hits they find welcome relief from the strain of war duties.

Thus, on the homefront as well as the warfronts, good music makes its own notable contribution to America's war effort.

THE RUDOLPH WURLITZER COMPANY, NORTH TONAWANDA, NEW YORK.

The New Modernized
WURLITZER
The Name That Means Music to Millions
NEWSPAPERS USING RECORD REVIEWs

NEBRASKA

Oklahoma

Arkansas

Arizona

Florida

Colorado

Connecticut

Kentucky

Louisiana

New Hampshire

North Carolina

North Dakota

Ohio

Oregon

Pennsylvania

Rhode Island

South Carolina

South Dakota

Tennessee

Texas

Utah

Virginia

West Virginia

Wisconsin

Buckley Music Systems, Inc.
2423 W. Lake St., Chicago
A. E. Wilson, Ice-Cream Freezer Sales Manager

Packard Mfg. Corp.
2900 Columbus, Indianapolis
K. R. Craft, Treasurer

Rudolph Wurlitzer Co.
North Tonawanda, N. Y.

N. Marshall Beberg, President

Carl T. McKaisy, Vice-President in charge of sales

James L. Barron, Vice-President in charge of production

Dr. B. Juyor, Secretary and Comptroller

K. R. Craft, Treasurer

Rock-Ola Mfg. Co.
800 N. Kedzie Ave., Chicago

North Tonawanda, N. Y.

F. M. Kopp, President

A. E. Kelso, Executive Vice-President

J. A. Wannam, Asst. Manager, Phonograph Division

R. E. Wurlitzer, Credit Manager

Ohio Akron

Alca Bomb, Begeen Journal, Popular and classical reviews

Cincinnati

Cincinnati Enquirer: Record news, popular and classical reviews

Columbus

Columbus Citizen: Classical and popular reviews

Columbus Evening Dispatch: Popular and classical reviews

Columbus Ohio State Journal: Popular and classical reviews

Columbus Sunday Star: Popular and classical reviews

Dayton

Dayton Herald-Journal: Popular and classical reviews

Dayton News: Popular and classical reviews

Syracuse

Syracuse Herald-Journal: Classical reviews

Syracuse Post-Standard: Classical reviews

New York Times: Popular and classical reviews

New York World Telegram: Classical reviews

Norfolk

Rock-Beta Dispatch - Dispatch

Richmond

Richmond News Leader: Popular and classical reviews

Rochester

Rochester Herald-Am.:
Clasicals and popular reviews

San Antonio

San Antonio Express: Popular and classical reviews

New York World Telegram: Popular and classical reviews

Syracuse

Syracuse Herald-Journal: Classical reviews

Syracuse Post-Standard: Classical reviews

New York Times: Popular and classical reviews

New York World Telegram: Classical reviews

Springfield

Springfield Daily News: Popular and classical reviews

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A. E. Wilson, Ice-Cream Freezer Sales Manager

Springfield

Springfield Daily News: Popular and classical reviews

Records

The Billboard 1944 Music Year Book Page 169
A Guy Named Pop

The music industry, a business of many characters, has developed a new one, a guy named "Pop." Each week Pop bustles from one end of the country to the other, talking to sheet music jobbers, record dealers, juke box operators. On Sat. night, he rounds up all the info he's collected, sits down and does a fast, accurate statistical job. When he's all thru, he's ready to tell you which records are selling best across dealers' counters, which are getting the greatest play on the nation's jukes. He gives you the line-up of sheet music that's selling fastest, the tunes getting the most plugs on the air, and for good measure rattles off the past week's Hit Parade.

What Is Pop's Formal Name?

Quite a character is Pop, known in more formal circles as the Billboard Music Popularity Chart.

Inaugurated in 1937 as a service to juke box operators, the Billboard's Music Popularity Chart has enlarged its scope to include forecasts of coming hit records, lists of best selling sheet music, songs most plugged over the air, best selling Harlem records, best selling American folk records and authoritative record reviews as well as a line-up of the most played juke box records. Territorial listings are now presented along with the national line-ups since it has been found that there is often considerable variance between music or record tastes in the South as compared to the West, East compared to the Pacific Coast, etc.

Countless Improvements

By Expert Research Men

From the time of its inception, the Billboard's Music Popularity Chart has been based on tabulations from reports secured out in the field. There is no guesswork. Countless improvements over a period of years have been made. In the past six months alone, changes have been made in some of the methods of gathering information, and of tabulating the facts. Expert research men have been consulted on numerous occasions during the seven years of the chart's existence.

Today Everyone Consults Pop

It is probably this constant checking and counter-checking, this striving for perfection which has made the Billboard Music Popularity Chart the standard guide to music and records today.

For today Pop is the guy who's consulted by band leaders, disk jockeys, radio men, advertising men, sheet music and record dealers, juke box operators and practically every one who is interested in the fascinating business of keeping tabs on the tops in music and records.

On the following pages Pop presents a week-by-week summary (the top three in each category) of the Best Selling Sheet Music, Songs With Most Radio Plugs, Lucky Strike Hit Parade, Best Selling Retail Records and Most Played Juke Box Records for 1943-1944.
<table>
<thead>
<tr>
<th>Week (Ending Saturdays)</th>
<th>Best Selling Sheet Music (With Names of Publishers)</th>
<th>Songs With Most Radio Plugs (With Names of Publishers)</th>
<th>Lucky Strike Hit Parade (With Names of Publishers)</th>
<th>Best Selling Retail Records (With Names of Artists)</th>
<th>Most Played Juke Box Records (With Names of Artists)</th>
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<tbody>
<tr>
<td>September 4, 1943</td>
<td>1. You'll Never Know (Bregman-Vocoo-Con)</td>
<td>1. Don't Worry (Paramount)</td>
<td>1. You'll Never Know (Bregman-Vocoo-Con)</td>
<td>1. In the Blue of the Evening (Tommy Dorsey)</td>
<td>1. Pistol Packin' Mama (Al Dexter)</td>
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<td></td>
<td>2. Sunday, Monday or Always (Mayfair)</td>
<td>2. I Heard You Cried Last Night (Campbell-Porgie)</td>
<td>2. Sunday, Monday or Always (Mayfair)</td>
<td>2. All or Nothing at All (Bing Crosby)</td>
<td>2. Pistol Packin' Mama (Al Dexter)</td>
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<td>3. People Will Say We're In Love (Crawford)</td>
<td>3. All or Nothing At All (Leeds)</td>
<td>3. In the Blue of the Evening (Campbell-Porgie)</td>
<td>3. Sunday, Monday or Always (Bing Crosby)</td>
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<td>September 11, 1943</td>
<td>1. You'll Never Know (Bregman-Vocoo-Con)</td>
<td>1. All or Nothing At All (Leeds)</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. In the Blue of the Evening (Tommy Dorsey)</td>
<td>1. In the Blue of the Evening (Tommy Dorsey)</td>
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<td>2. People Will Say We're In Love (Crawford)</td>
<td>2. Sunday, Monday or Always (Mayfair)</td>
<td>2. You'll Never Know (Bregman-Vocoo-Con)</td>
<td>2. You'll Never Know (Frank Sinatra)</td>
<td>2. Pistol Packin' Mama (Al Dexter)</td>
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<td>3. Sunday, Monday or Always (Mayfair)</td>
<td>3. People Will Say We're in Love (Crawford)</td>
<td>3. All or Nothing At All (Leeds)</td>
<td>3. Sunday, Monday or Always (Bing Crosby)</td>
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<td>September 18, 1943</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. Sunday, Monday or Always (Bing Crosby)</td>
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<td>2. You'll Never Know (Bregman-Vocoo-Con)</td>
<td>2. Put Your Arms Around Me Honey (Broadway)</td>
<td>2. People Will Say We're In Love (Crawford)</td>
<td>2. You'll Never Know (Frank Sinatra)</td>
<td>2. You'll Never Know (Frank Sinatra)</td>
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<td>3. People Will Say We're In Love (Crawford)</td>
<td>3. People Will Say We're in Love (Crawford)</td>
<td>3. All or Nothing At All (Leeds)</td>
<td>3. In the Blue of the Evening (Tommy Dorsey)</td>
<td>3. In the Blue of the Evening (Tommy Dorsey)</td>
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<td>September 25, 1943</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. Paper Doll (S. B. Marks)</td>
<td>1. All or Nothing at All (Leeds)</td>
<td>1. Sunday, Monday or Always (Bing Crosby)</td>
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<td>2. People Will Say We're In Love (Crawford)</td>
<td>2. I Heard You Cried Last Night (Campbell-Porgie)</td>
<td>2. Paper Doll (Marks)</td>
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<td>3. You'll Never Know (Bregman-Vocoo-Con)</td>
<td>3. If That's the Way You Want It Baby (Remake)</td>
<td>3. People Will Say We're In Love (Crawford)</td>
<td>3. You'll Never Know (Mills Brothers)</td>
<td>3. You'll Never Know (Mills Brothers)</td>
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<td>October 2, 1943</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. There's a Man In My Life (Advanced)</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. Sunday, Monday or Always (Bing Crosby)</td>
<td>1. Sunday, Monday or Always (Bing Crosby)</td>
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<td>2. You'll Never Know (Bregman-Vocoo-Con)</td>
<td>2. Paper Doll (S. B. Marks)</td>
<td>2. People Will Say We're In Love (Crawford)</td>
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<td>3. People Will Say We're In Love (Crawford)</td>
<td>3. Thank Your Lucky Stars (Remake)</td>
<td>3. I Heard You Cried Last Night (Campbell-Porgie)</td>
<td>3. Pistol Packin' Mama (Al Dexter)</td>
<td>3. Pistol Packin' Mama (Al Dexter)</td>
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<td>October 9, 1943</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. Sunday, Monday or Always (Bing Crosby)</td>
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<td>2. Paper Doll (Marks)</td>
<td>2. The Dreamer (Mills)</td>
<td>2. People Will Say We're In Love (Crawford)</td>
<td>2. Paper Doll (Mills Brothers)</td>
<td>2. Paper Doll (Mills Brothers)</td>
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<td>3. People Will Say We're In Love (Crawford)</td>
<td>3. I Heard You Cried Last Night (Campbell-Porgie)</td>
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<td>3. Pistol Packin' Mama (Al Dexter)</td>
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<td>October 16, 1943</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. People Will Say We're in Love (Crawford)</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. Sunday, Monday or Always (Bing Crosby)</td>
<td>1. Sunday, Monday or Always (Bing Crosby)</td>
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<td>2. Paper Doll (Marks)</td>
<td>2. Later Tonight (Robitius)</td>
<td>2. People Will Say We're In Love (Crawford)</td>
<td>2. Paper Doll (Mills Brothers)</td>
<td>2. Paper Doll (Mills Brothers)</td>
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<td>October 23, 1943</td>
<td>1. Paper Doll (Marks)</td>
<td>1. They're Either Too Young or Too Old (Witmark)</td>
<td>1. Sunday, Monday or Always (Mayfair)</td>
<td>1. Sunday, Monday or Always (Bing Crosby)</td>
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<td>October 30, 1943</td>
<td>1. Paper Doll (Marks)</td>
<td>1. People Will Say We're in Love (Crawford)</td>
<td>1. People Will Say We're In Love (Crawford)</td>
<td>1. Pistol Packin' Mama (Al Dexter)</td>
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<td>2. Pistol Packin' Mama (Mayfair)</td>
<td>2. How Sweet You Are (Remake)</td>
<td>2. Pistol Packin' Mama (Mayfair)</td>
<td>2. Paper Doll (Mills Brothers)</td>
<td>2. Paper Doll (Mills Brothers)</td>
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<td>3. People Will Say We're In Love (Crawford)</td>
<td>3. If You Please (Penthouse)</td>
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<td>3. Sunday, Monday or Always (Bing Crosby)</td>
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MUSICRAFT'S brilliant stars are top flight nickel catchers of the day.

From Coast to Coast and Pole to Pole, music men recognize the magical pulling power of JOAN BROOKS PHIL BRITO * ESMERALDY HARRY GIBSON * RED RIVER DAVE PAUL LAVALLE * FRANK NOVAK DICK THOMAS * LEADBELLY AL DUFFY and other Musicraft artists.

The coming season will bring more and more records by these great performers. Many more star names and voices are on the way to make the records you have been requesting.
<table>
<thead>
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<th>Week</th>
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<td>Nov 6 1943</td>
<td>1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Al Dexter) 3. Sunday, Monday or Always (Bing Crosby)</td>
<td>1. Little Did I Know (Lincoln) 2. When They Ask About You (Berlin) 3. For the First Time (Shapiro-Bernstein)</td>
<td>1. Paper Doll (Marks) 2. People Will Say We're in Love (Crawford) 3. Pistol Packin' Mama (Mayfair)</td>
<td>1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Al Dexter) 3. Sunday, Monday or Always (Bing Crosby)</td>
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<td>Nov 13 1943</td>
<td>1. Paper Doll (Marks) 2. Pistol Packin' Mama (Mayfair) 3. Sunday, Monday or Always (Mayfair)</td>
<td>1. My Heart Tells Me (Bregman-Vocco-Conn) 2. They're Either Too Young or Too Old (Wittmark) 3. For the First Time (Shapiro-Bernstein)</td>
<td>1. Paper Doll (Marks) 2. People Will Say We're in Love (Crawford) 3. Pistol Packin' Mama (Mayfair)</td>
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<td>Nov 20 1943</td>
<td>1. Paper Doll (Marks) 2. People Will Say We're in Love (Greene) 3. Pistol Packin' Mama (Mayfair)</td>
<td>1. My Heart Tells Me (Bregman-Vocco-Conn) 2. They're Either Too Young or Too Old (Wittmark) 3. People Will Say We're in Love (Crawford)</td>
<td>1. Paper Doll (Marks) 2. They're Either Too Young or Too Old (Wittmark) 3. Pistol Packin' Mama (Mayfair)</td>
<td>1. Paper Doll (Mills Brothers) 2. People Will Say We're in Love (Bing Crosby) 3. Pistol Packin' Mama (Bing Crosby Andrews Sisters)</td>
<td>1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Bing Crosby Andrews Sisters) 3. People Will Say We're in Love (Bing Crosby)</td>
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<tr>
<td>Nov 27 1943</td>
<td>1. Paper Doll (Marks) 2. People Will Say We're in Love (Crawford) 3. Pistol Packin' Mama (Mayfair)</td>
<td>1. Little Did I Know (Lincoln) 2. When They Ask About You (Berlin) 3. For the First Time (Shapiro-Bernstein)</td>
<td>1. Paper Doll (Marks) 2. They're Either Too Young or Too Old (Wittmark) 3. Pistol Packin' Mama (Mayfair)</td>
<td>1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Bing Crosby Andrews Sisters) 3. People Will Say We're in Love (Bing Crosby)</td>
<td>1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Bing Crosby Andrews Sisters) 3. People Will Say We're in Love (Bing Crosby)</td>
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<tr>
<td>Dec 4 1943</td>
<td>1. People Will Say We're in Love (Crawford) 2. Paper Doll (Marks) 3. Pistol Packin' Mama (Mayfair)</td>
<td>1. My Heart Tells Me (Bregman-Vocco-Conn) 2. My Heart Tells Me (Bregman-Vocco-Conn) 3. How Sweet You Are (Seminick)</td>
<td>1. My Heart Tells Me (Bregman-Vocco-Conn) 2. Paper Doll (Marks) 3. My Heart Tells Me (Bregman-Vocco-Conn)</td>
<td>1. Paper Doll (Mills Brothers) 2. People Will Say We're in Love (Bing Crosby) 3. People Will Say We're in Love (Bing Crosby)</td>
<td>1. Paper Doll (Mills Brothers) 2. People Will Say We're in Love (Bing Crosby) 3. People Will Say We're in Love (Bing Crosby)</td>
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<tr>
<td>Dec 11 1943</td>
<td>1. Paper Doll (Marks) 2. Pistol Packin' Mama (Mayfair) 3. People Will Say We're in Love (Crawford)</td>
<td>1. Shoo-Shoo Baby (Leeds) 2. Star Eyes (Pfein) 3. I've Had This Feeling Before (Sandby)</td>
<td>1. My Heart Tells Me (Bregman-Vocco-Conn) 2. Candlelight and Wine (Miller) 3. No Love, No Nothin' (Triangle)</td>
<td>1. My Heart Tells Me (Bing Crosby Andrews Sisters) 2. People Will Say We're in Love (Bing Crosby) 3. People Will Say We're in Love (Bing Crosby)</td>
<td>1. My Heart Tells Me (Bing Crosby Andrews Sisters) 2. People Will Say We're in Love (Bing Crosby) 3. People Will Say We're in Love (Bing Crosby)</td>
</tr>
<tr>
<td>Dec 18 1943</td>
<td>1. Paper Doll (Marks) 2. Oh, What a Beautiful Morning (Crawford) 3. My Heart Tells Me (Bregman-Vocco-Conn)</td>
<td>1. My Heart Tells Me (Bregman-Vocco-Conn) 2. Candlelight and Wine (Miller) 3. No Love, No Nothin' (Triangle)</td>
<td>1. My Heart Tells Me (Bregman-Vocco-Conn) 2. Oh, What a Beautiful Morning (Crawford) 3. Paper Doll (Marks)</td>
<td>1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Bing Crosby Andrews Sisters) 3. People Will Say We're in Love (Bing Crosby)</td>
<td>1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Bing Crosby Andrews Sisters) 3. People Will Say We're in Love (Bing Crosby)</td>
</tr>
<tr>
<td>Dec 25 1943</td>
<td>1. Paper Doll (Marks) 2. Oh, What a Beautiful Morning (Crawford) 3. My Heart Tells Me (Bregman-Vocco-Conn)</td>
<td>1. Little Did I Know (Lincoln) 2. My Heart Tells Me (Bregman-Vocco-Conn) 3. Speak Low (Chappell)</td>
<td>1. My Heart Tells Me (Bregman-Vocco-Conn) 2. Paper Doll (Marks) 3. White Christmas (Berlin)</td>
<td>1. My Heart Tells Me (Bing Crosby Andrews Sisters) 2. Pistol Packin' Mama (Bing Crosby Andrews Sisters) 3. I'll Be Home for Christmas (Bing Crosby)</td>
<td>1. My Heart Tells Me (Bing Crosby Andrews Sisters) 2. Pistol Packin' Mama (Bing Crosby Andrews Sisters) 3. I'll Be Home for Christmas (Bing Crosby)</td>
</tr>
</tbody>
</table>

Continued on page 172

[1944 Music Year Book](http://www.americanradiohistory.com)
Two vital things are responsible for the zooming popularity of Sonora Records throughout the U.S.A. First, recording that insures bell-like brilliancy of tone every time. Secondly, a choice of recording artists and album selections that are in key with the popular demand of the millions who make up the big bulk of record buyers from coast to coast. These are Albums that go beyond today — "Melodies That Will Live Forever."

Proudly Sonora presents these artists and albums through the pages of American Weekly, Time, Life, Esquire, American Magazine, Redbook, American Home, Liberty, Look, Click and Cosmopolitan.

SONORA RADIO AND TELEVISION CORP.
325 N. Hoyne Avenue, Chicago 12, Illinois
<table>
<thead>
<tr>
<th>Week</th>
<th>Best Selling Sheet Music (With Names of Publishers)</th>
<th>Songs With Most Radio Plugs (With Names of Publishers)</th>
<th>Lucky Strike Hit Parade (With Names of Publishers)</th>
<th>Best Selling Retail Records (With Names of Artists)</th>
<th>Most Played Juke Box Records</th>
</tr>
</thead>
</table>
| January 8  | 1. Paper Doll (Marks)  
2. My Heart Tells Me (Bregman-Voco-Conn)  
3. Oh, What a Beautiful Morning (Crawford) | 1. White Christmas (Berlin)  
2. Shoo-Shoo Baby (Leeds)  
3. No Love, No Nothin' (Triangl) | 1. My Heart Tells Me (Bregman-Voco-Conn)  
2. Paper Doll (Marks)  
3. People Will Say We're In Love (Crawford) | 1. Paper Doll (Mills Brothers)  
2. My Heart Tells Me (Glen Gray)  
3. They're Either Too Young or Old (Jimmy Dorsey) | 1. Paper Doll (Mills Brothers)  
2. My Heart Tells Me (Glen Gray)  
3. Shoo-Shoo Baby (Andrews Sisters) |
| January 15 | 1. My Heart Tells Me (Bregman-Voco-Conn)  
2. Paper Doll (Marks)  
3. Oh, What a Beautiful Morning (Crawford) | 1. My Heart Tells Me (Bregman-Voco-Conn)  
2. Star Eyes (Pettis)  
3. Shoo-Shoo Baby (Leeds) | 1. My Heart Tells Me (Bregman-Voco-Conn)  
2. Shoo-Shoo Baby (Leeds)  
3. My Ideal (Paramount) | 1. Paper Doll (Mills Brothers)  
2. My Heart Tells Me (Glen Gray)  
3. Shoo-Shoo Baby (Andrews Sisters) | 1. Paper Doll (Mills Brothers)  
2. My Heart Tells Me (Glen Gray)  
3. Star Eyes (Jimmy Dorsey) |
| January 22 | 1. My Shining Hour (Morris)  
2. For the First Time (Shapiro-Barnett)  
3. They're Either Too Young or Old (Wintars) | 1. I Couldn't Sleep a Wink Last Night (T. B. Harms)  
2. Don't Believe Everything You Dream (Robbins)  
3. My Heart Tells Me (Bregman-Voco-Conn) | 1. My Heart Tells Me (Bregman-Voco-Conn)  
2. Shoo-Shoo Baby (Leeds)  
3. People Will Say We're In Love (Crawford) | 1. My Heart Tells Me (Glen Gray)  
2. Shoo-Shoo Baby (Andrews Sisters)  
3. Paper Doll (Mills Brothers) | 1. My Heart Tells Me (Glen Gray)  
2. Shoo-Shoo Baby (Andrews Sisters)  
3. Paper Doll (Mills Brothers) |
| January 29 | 1. My Heart Tells Me (Bregman-Voco-Conn)  
2. Shoo-Shoo Baby (Leeds)  
3. Paper Doll (Marks) | 1. My Heart Tells Me (Bregman-Voco-Conn)  
2. When They Ask About You (Berlin)  
3. Become Mucho (Peer International) | 1. My Heart Tells Me (Bregman-Voco-Conn)  
2. Shoo-Shoo Baby (Leeds)  
3. No Love, No Nothin' (Triangle) | 1. My Heart Tells Me (Glen Gray)  
2. Shoo-Shoo Baby (Andrews Sisters)  
3. Become Mucho (Jimmy Dorsey) | 1. My Heart Tells Me (Glen Gray)  
2. Shoo-Shoo Baby (Andrews Sisters)  
3. Become Mucho (Jimmy Dorsey) |
| February 5 | 1. Maizy Doats (Miller)  
2. My Heart Tells Me (Bregman-Voco-Conn)  
3. Shoo-Shoo Baby (Leeds) | 1. Speak Low (Chappell)  
2. Shoo-Shoo Baby (Leeds)  
3. Star Eyes (Pettis) | 1. Shoo-Shoo Baby (Leeds)  
2. Maizy Doats (Miller)  
3. My Heart Tells Me (Bregman-Voco-Conn) | 1. Maizy Doats (Mills Brothers)  
2. My Heart Tells Me (Glen Gray)  
2. My Heart Tells Me (Glen Gray)  
3. Become Mucho (Jimmy Dorsey) |
| February 12 | 1. Shoo-Shoo Baby (Leeds)  
2. Maizy Doats (Miller)  
3. My Heart Tells Me (Bregman-Voco-Conn) | 1. Maizy Doats and Dezy Doats (Miller)  
2. Become Mucho (Peer International)  
3. Music Stopped (Robbins) | 1. Shoo-Shoo Baby (Leeds)  
2. My Heart Tells Me (Bregman-Voco-Conn)  
3. Maizy Doats (Miller) | 1. Maizy Doats (Mills Brothers)  
2. My Heart Tells Me (Glen Gray)  
2. My Heart Tells Me (Glen Gray)  
3. Shoo-Shoo Baby (Andrews Sisters) |
| February 19 | 1. Maizy Doats (Miller)  
2. My Heart Tells Me (Bregman-Voco-Conn)  
3. Shoo-Shoo Baby (Leeds) | 1. A Lovely Way to Spend an Evening (Crawford)  
2. Become Mucho (Peer International)  
3. Shoo-Shoo Baby (Leeds) | 1. Besame Mucho (Peer International)  
2. My Heart Tells Me (Bregman-Voco-Conn)  
3. Shoo-Shoo Baby (Leeds) | 1. My Heart Tells Me (Glen Gray)  
2. Besame Mucho (Jimmy Dorsey)  
3. Shoo-Shoo Baby (Andrews Sisters) | 1. My Heart Tells Me (Glen Gray)  
2. Besame Mucho (Jimmy Dorsey)  
3. Shoo-Shoo Baby (Andrews Sisters) |
| February 26 | 1. Maizy Doats (Miller)  
2. My Heart Tells Me (Bregman-Voco-Conn)  
3. Besame Mucho (Peer International) | 1. My Shining Hour (Morris)  
2. I Couldn't Sleep a Wink Last Night (T. B. Harms)  
3. I Love You (Chappell) | 1. Besame Mucho (Peer International)  
2. My Heart Tells Me (Bregman-Voco-Conn)  
3. Shoo-Shoo Baby (Leeds) | 1. Besame Mucho (Jimmy Dorsey)  
2. My Heart Tells Me (Glen Gray)  
3. Maizy Doats (Mills Brothers) | 1. Besame Mucho (Jimmy Dorsey)  
2. My Heart Tells Me (Glen Gray)  
3. Maizy Doats (Mills Brothers) |
| March 4    | 1. Maizy Doats (Miller)  
2. Besame Mucho (Peer International)  
3. Shoo-Shoo Baby (Leeds) | 1. My Heart Tells Me (Bregman-Voco-Conn)  
2. Paper Doll (Marks)  
3. People Will Say We're In Love (Crawford) | 1. My Heart Tells Me (Bregman-Voco-Conn)  
2. Paper Doll (Marks)  
3. People Will Say We're In Love (Crawford) | 1. Shoo-Shoo Baby (Andrews Sisters)  
2. My Heart Tells Me (Glen Gray)  
2. My Heart Tells Me (Glen Gray)  
3. Besame Mucho (Jimmy Dorsey) |

Continued on page 177.
"HERE'S HOPING"
"YOU ARE MY DARLIN'
HERB JEFFRIES
and His NEW Orchestra
and THE HOMER HALL CHORUS
No. 103
"TISCO CISCO"
"I LOST MY SUGAR IN SALT LAKE CITY"
PAT KAY featured with
Herb Jeffries and His Orchestra
No. 104

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"WHEN THE SHIPS COME SAILING HOME AGAIN"
CEELLE BURKE and ORCHESTRA
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### 1943-'44 SUMMARY OF THE BILLBOARD'S MUSIC POPULARITY CHART

**Week** | **Best Selling Sheet Music** *(With Names of Publishers)* | **Songs With Most Radio Plugs** *(With Names of Publishers)* | **Lucky Strike Hit Parade** *(With Names of Publishers)* | **Best Selling Retail Records** *(With Names of Artists)* | **Most Played Juke Box Records** *(With Names of Artists)*
---|---|---|---|---|---
**March 11**<br>**March 18**<br>**March 25**<br>**April 1**<br>**April 8**<br>**April 15**<br>**April 22**<br>**April 29**<br>**May 6*** | 1. **Mairzy Doats** *(Miller)*<br>2. **Besame Mucho** *(Peer International)*<br>3. **Shoo-Shoo Baby** *(Leeds)* | 1. **I Love You** *(Chappell)*<br>2. **A Lovely Way to Spend an Evening** *(Crawford)*<br>3. **Besame Mucho** *(Peer International)* | 1. **I Love You** *(Chappell)*<br>2. **Besame Mucho** *(Peer International)*<br>3. **No Love, No Nothin'** *(Peer International)* | 1. **Besame Mucho** *(Jimmy Dorsey)*<br>2. **Mairzy Doats** *(Mercy Macs)*<br>3. **Shoo-Shoo Baby** *(Andrews Sisters)* | 1. **Besame Mucho** *(Jimmy Dorsey)*<br>2. **Mairzy Doats** *(Mercy Macs)*<br>3. **My Heart Tells Me** *(Owen Gray)* | 1. **Mairzy Doats** *(The Merry Macs)*<br>2. **Besame Mucho** *(Jimmy Dorsey)*<br>3. **Shoo-Shoo Baby** *(Andrews Sisters)* |

Continued on page 179.

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Still On Everybody's Hit Parade
From Columbia Picture
"Meet Miss Bobby Socks"
AL SACK AND HIS ORCHESTRA
Vocal — Bob Matthews
Coupled With
"DANCE OF THE TROPICAL MOONBEAMS"
No. AS 101

★★★★
KING COLE TRIO — 'nough said
"MY LIPS REMEMBER YOUR KISSES"
"F. S. T." No. KC 100

Soon To Be Released
The Songs of Robert Scherman

"GOT A PENNY"
KING COLE TRIO
No. KC 102 (Release Date, October 15)
Published by Vanguard Songs, Inc., Herb Montei, Prof. Mgr.

"I CAN'T REMEMBER WHEN"
AL SACK AND HIS ORCHESTRA
Vocal — Eileen Wilson
No. AS 103
From the Forthcoming Columbia Picture "Hello, Mom"
Published by House of Melody — Martin Block

Get Ready, Boys. Here She Comes.

"THE DAUGHTER OF MRS. O'DARE"
AL SACK AND HIS ORCHESTRA
No. AS 103 Published by Dave Dryer

King Cole Records—List Price, 75c
All Others—List Price, 65c

The Atlas Record Company, formerly Premier, offers to the trade and to the public a sincere
attempt at distinctive recordings. So far we've averaged 100 per cent on picking both songs
and artists. Our aim is to continue. Also we are resolved not to let any indiscriminate
practice enter into our handling of sales and wish to extend our cordial invitation to all
operators and retail record stores for any helpful suggestions.
<table>
<thead>
<tr>
<th>Week</th>
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<th>Most Played Juke Box Records (With Names of Artists)</th>
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</thead>
<tbody>
<tr>
<td>May 13</td>
<td>1. It's Love, Love, Love (Sanity-Joy)</td>
<td>1. And Suddenly It's Spring (Crawford)</td>
<td>1. I Love You (Crawford)</td>
<td>1. I Love You (Bing Crosby)</td>
<td>1. San Fernando Valley (Bing Crosby)</td>
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<tr>
<td></td>
<td>2. Long Ago (and Far Away) (Crawford)</td>
<td>2. Long Ago (and Far Away) (Crawford)</td>
<td>2. I'll Get By (Harry James-Dick Haymes)</td>
<td>2. I'll Get By (Bing Crosby)</td>
<td>2. It's Love, Love, Love (Guy Lombardo)</td>
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<tr>
<td>May 20</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. And So Little Time (Lincoln) -</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. I Love You (Bing Crosby)</td>
<td>1. San Fernando Valley (Bing Crosby)</td>
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<tr>
<td></td>
<td>2. San Fernando Valley (Morris)</td>
<td>2. Long Ago (and Far Away) (Crawford)</td>
<td>2. San Fernando Valley (Bing Crosby)</td>
<td>2. I'll Get By (Harry James-Dick Haymes)</td>
<td>2. I Love You (Bing Crosby)</td>
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<td>May 27</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. I Love You (Bing Crosby)</td>
<td>1. San Fernando Valley (Bing Crosby)</td>
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<td></td>
<td>2. I'll Get By (Berlin)</td>
<td>2. Goodnight, Wherever You Are (Shapiro-Bernstein)</td>
<td>2. I'll Get By (Berlin)</td>
<td>2. I'll Get By (Bing Crosby)</td>
<td>2. I Love You (Bing Crosby)</td>
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<tr>
<td>June 3</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. How Blue the Night (Robbins)</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. I Love You (Bing Crosby)</td>
<td>1. San Fernando Valley (Bing Crosby)</td>
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<td>2. I'll Get By (Berlin)</td>
<td>2. I'll Get By (Berlin)</td>
<td>2. I'll Get By (Harry James-Dick Haymes)</td>
<td>2. I'll Get By (Harry James-Dick Haymes)</td>
<td>2. I Love You (Bing Crosby)</td>
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<td>3. I'll Be Seeing You (Williamson)</td>
<td>3. Time Waits for No One (Bemick)</td>
<td>3. I'll Be Seeing You (Williamson)</td>
<td>3. I'll Be Seeing You (Bing Crosby)</td>
<td>3. It's Love, Love, Love (Guy Lombardo)</td>
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<td>June 10</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. I Love You (Bing Crosby)</td>
<td>1. San Fernando Valley (Bing Crosby)</td>
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<td></td>
<td>2. I'll Be Seeing You (Williamson)</td>
<td>2. I'll Be Seeing You (Williamson)</td>
<td>2. I'll Get By (Berlin)</td>
<td>2. I'll Be Seeing You (Bing Crosby)</td>
<td>2. I Love You (Bing Crosby)</td>
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<td>3. I'll Get By (Berlin)</td>
<td>3. I'll Get By (Berlin)</td>
<td>3. I'll Be Seeing You (Williamson)</td>
<td>3. I'll Be Seeing You (Bing Crosby)</td>
<td>3. It's Love, Love, Love (Guy Lombardo)</td>
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<td>June 17</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. I Love You (Bing Crosby)</td>
<td>1. San Fernando Valley (Bing Crosby)</td>
</tr>
<tr>
<td></td>
<td>2. I'll Be Seeing You (Williamson)</td>
<td>2. I'll Be Seeing You (Williamson)</td>
<td>2. I'll Get By (Berlin)</td>
<td>2. I'll Be Seeing You (Bing Crosby)</td>
<td>2. I Love You (Bing Crosby)</td>
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<td>3. I'll Get By (Berlin)</td>
<td>3. I'll Get By (Berlin)</td>
<td>3. I'll Be Seeing You (Williamson)</td>
<td>3. I'll Be Seeing You (Bing Crosby)</td>
<td>3. It's Love, Love, Love (Guy Lombardo)</td>
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<td>June 24</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. I Love You (Bing Crosby)</td>
<td>1. San Fernando Valley (Bing Crosby)</td>
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<td>2. I'll Be Seeing You (Williamson)</td>
<td>2. I'll Be Seeing You (Williamson)</td>
<td>2. I'll Get By (Berlin)</td>
<td>2. I'll Be Seeing You (Bing Crosby)</td>
<td>2. I Love You (Bing Crosby)</td>
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<td>3. I'll Get By (Berlin)</td>
<td>3. I'll Get By (Berlin)</td>
<td>3. I'll Be Seeing You (Williamson)</td>
<td>3. I'll Be Seeing You (Bing Crosby)</td>
<td>3. It's Love, Love, Love (Guy Lombardo)</td>
</tr>
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<td>July 1</td>
<td>1. I'll Be Seeing You (Williamson)</td>
<td>1. Long Ago (and Far Away) (Crawford)</td>
<td>1. I'll Be Seeing You (Williamson)</td>
<td>1. I'll Be Seeing You (Bing Crosby)</td>
<td>1. I Love You (Bing Crosby)</td>
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<td>2. Long Ago (and Far Away) (Crawford)</td>
<td>2. I'll Be Seeing You (Williamson)</td>
<td>2. I'll Get By (Berlin)</td>
<td>2. I'll Be Seeing You (Bing Crosby)</td>
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<td>3. I'll Get By (Berlin)</td>
<td>3. I'll Get By (Berlin)</td>
<td>3. Long Ago (and Far Away) (Crawford)</td>
<td>3. I'll Be Seeing You (Bing Crosby)</td>
<td>3. I Love You (Bing Crosby)</td>
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<td>July 8</td>
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<td>1. I'll Be Seeing You (Williamson)</td>
<td>1. I'll Be Seeing You (Williamson)</td>
<td>1. I'll Be Seeing You (Bing Crosby)</td>
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<tr>
<td></td>
<td>2. Long Ago (and Far Away) (Crawford)</td>
<td>2. Time Waits for No One (Bemick)</td>
<td>2. I'll Be Seeing You (Williamson)</td>
<td>2. I'll Be Seeing You (Bing Crosby)</td>
<td>2. I Love You (Bing Crosby)</td>
</tr>
<tr>
<td></td>
<td>3. Goodnight, Wherever You Are (Shapiro-Bernstein)</td>
<td>3. Amor (Melody Lane)</td>
<td>3. Swinging On a Star (Bing Crosby)</td>
<td>3. Swinging On a Star (Bing Crosby)</td>
<td>3. Long Ago (and Far Away) (Bing Crosby)</td>
</tr>
</tbody>
</table>

Continued on page 181.
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CHICAGO 26, ILLINOIS

THE ORIGINAL AND WORLD'S LARGEST MANUFACTURER OF LONG LIFE PHONOGRAPh NEEDLES
# 1943-'44 Summary of the Billboard's Music Popularity Chart

<table>
<thead>
<tr>
<th>Week Ended</th>
<th>Best Selling Sheet Music</th>
<th>Songs With Most Radio Plugs</th>
<th>Lucky Strike Hit Parade</th>
<th>Best Selling Retail Records</th>
<th>Most Played Juke Box Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 15</td>
<td>1. I'll Be Seeing You</td>
<td>1. I'll Be Seeing You</td>
<td>1. I'll Be Seeing You</td>
<td>1. I'll Get By</td>
<td>1. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Williamson)</td>
<td>(Williamson)</td>
<td>(Williamson)</td>
<td>(Harry James-Dick Haymes)</td>
<td>(Harry James-Dick Haymes)</td>
</tr>
<tr>
<td></td>
<td>2. Long Ago (and Far Away)</td>
<td>2. Amor (Melody Lane)</td>
<td>2. Swinging On a Star</td>
<td>2. Swinging On a Star</td>
<td>2. I'll Be Seeing You</td>
</tr>
<tr>
<td></td>
<td>(Crawford)</td>
<td>3. Milkman, Keep Those Bottles Quiet</td>
<td>(Crawford)</td>
<td>(Bing Crosby)</td>
<td>(Bing Crosby)</td>
</tr>
<tr>
<td></td>
<td>3. I'll Get By</td>
<td>(Fats)</td>
<td>3. I'll Be Seeing You</td>
<td>3. I'll Get By</td>
<td>3. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Berlin)</td>
<td></td>
<td>(Williamson)</td>
<td>(Harry James-Dick Haymes)</td>
<td>(Harry James-Dick Haymes)</td>
</tr>
<tr>
<td>July 22</td>
<td>1. I'll Be Seeing You</td>
<td>1. I'll Be Seeing You</td>
<td>1. I'll Be Seeing You</td>
<td>1. I'll Get By</td>
<td>1. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Williamson)</td>
<td>(Williamson)</td>
<td>(Williamson)</td>
<td>(Harry James-Dick Haymes)</td>
<td>(Harry James-Dick Haymes)</td>
</tr>
<tr>
<td></td>
<td>2. Long Ago (and Far Away)</td>
<td>2. Amor (Melody Lane)</td>
<td>2. Swinging On a Star</td>
<td>2. Swinging On a Star</td>
<td>2. I'll Be Seeing You</td>
</tr>
<tr>
<td></td>
<td>(Crawford)</td>
<td>3. Swingin' On a Star</td>
<td>(Crawford)</td>
<td>(Bing Crosby)</td>
<td>(Bing Crosby)</td>
</tr>
<tr>
<td></td>
<td>(Burke-Van Russen)</td>
<td>(Burke)</td>
<td>3. Amor (Melody Lane)</td>
<td>3. I'll Get By</td>
<td>3. G. I. Jive</td>
</tr>
<tr>
<td></td>
<td>3. I'll Get By</td>
<td></td>
<td>3. I'll Be Seeing You</td>
<td>(Harry James-Dick Haymes)</td>
<td>(Louis Jordan)</td>
</tr>
<tr>
<td>August 5</td>
<td>1. I'll Be Seeing You</td>
<td>1. Apple Blossoms in the Rain</td>
<td>1. I'll Be Seeing You</td>
<td>1. I'll Get By</td>
<td>1. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Williamson)</td>
<td>(Southern)</td>
<td>(Williamson)</td>
<td>(Bing Crosby)</td>
<td>(Bing Crosby)</td>
</tr>
<tr>
<td></td>
<td>(Burke-Van Russen)</td>
<td>(T. B. Harms)</td>
<td>(Burke-Van Russen)</td>
<td>(Bing Crosby)</td>
<td>(Harry James-Dick Haymes)</td>
</tr>
<tr>
<td></td>
<td>3. I'll Get By</td>
<td>3. Amor (Melody Lane)</td>
<td>3. Long Ago (and Far Away)</td>
<td>(Crawford)</td>
<td>3. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Berlin)</td>
<td></td>
<td>(Crawford)</td>
<td>(Harry James-Dick Haymes)</td>
<td>(Harry James-Dick Haymes)</td>
</tr>
<tr>
<td>August 12</td>
<td>1. I'll Be Seeing You</td>
<td>1. A Fellow On a Furlough</td>
<td>1. I'll Be Seeing You</td>
<td>1. I'll Get By</td>
<td>1. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Williamson)</td>
<td>(Martin Block)</td>
<td>(Williamson)</td>
<td>(Bing Crosby)</td>
<td>(Bing Crosby)</td>
</tr>
<tr>
<td></td>
<td>2. Swinging On a Star</td>
<td>2. Amor (Melody Lane)</td>
<td>2. Swinging On a Star</td>
<td>2. I'll Be Seeing You</td>
<td>2. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Burke-Van Russen)</td>
<td>(Melody Lane)</td>
<td>(Burke-Van Russen)</td>
<td>(Bing Crosby)</td>
<td>(Harry James-Dick Haymes)</td>
</tr>
<tr>
<td></td>
<td>3. I'll Get By</td>
<td>3. I'll Walk Alone</td>
<td>3. Long Ago (and Far Away)</td>
<td>(Crawford)</td>
<td>3. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Berlin)</td>
<td>(Morris)</td>
<td>(Crawford)</td>
<td>(Harry James-Dick Haymes)</td>
<td>(Harry James-Dick Haymes)</td>
</tr>
<tr>
<td>August 19</td>
<td>1. Swinging On a Star</td>
<td>1. Is You Is or Is You Aint?</td>
<td>1. I'll Be Seeing You</td>
<td>1. I'll Get By</td>
<td>1. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Burke-Van Russen)</td>
<td>(Leeds)</td>
<td>(Williamson)</td>
<td>(Bing Crosby)</td>
<td>(Bing Crosby)</td>
</tr>
<tr>
<td></td>
<td>2. I'll Be Seeing You</td>
<td>2. Time Waits for No One</td>
<td>2. Amor (Melody Lane)</td>
<td>2. I'll Be Seeing You</td>
<td>2. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Williamson)</td>
<td>(Remick)</td>
<td>(Melody Lane)</td>
<td>(Bing Crosby)</td>
<td>(Harry James-Dick Haymes)</td>
</tr>
<tr>
<td></td>
<td>(Morris)</td>
<td>(Williamson)</td>
<td>(Burke-Van Russen)</td>
<td>(Harry James-Dick Haymes)</td>
<td>(Louis Jordan)</td>
</tr>
<tr>
<td>August 26</td>
<td>1. Swinging On a Star</td>
<td>1. Amor (Melody Lane)</td>
<td>1. I'll Be Seeing You</td>
<td>1. I'll Get By</td>
<td>1. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Burke-Van Russen)</td>
<td>(Melody Lane)</td>
<td>(Williamson)</td>
<td>(Bing Crosby)</td>
<td>(Bing Crosby)</td>
</tr>
<tr>
<td></td>
<td>2. I'll Be Seeing You</td>
<td>2. Pretty Kitty Blue Eyes</td>
<td>2. Swinging On a Star</td>
<td>2. I'll Be Seeing You</td>
<td>2. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Williamson)</td>
<td>(Backsley-Joy)</td>
<td>(Burke-Van Russen)</td>
<td>(Bing Crosby)</td>
<td>(Harry James-Dick Haymes)</td>
</tr>
<tr>
<td></td>
<td>(Morris)</td>
<td>(Burke-Van Russen)</td>
<td>(Burke-Van Russen)</td>
<td>(Harry James-Dick Haymes)</td>
<td>(Louis Jordan)</td>
</tr>
<tr>
<td>September 3</td>
<td>1. Swinging On a Star</td>
<td>1. Is You Is or Is You Ain't?</td>
<td>1. I'll Be Seeing You</td>
<td>1. I'll Get By</td>
<td>1. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Burke-Van Russen)</td>
<td>(Leeds)</td>
<td>(Williamson)</td>
<td>(Bing Crosby)</td>
<td>(Bing Crosby)</td>
</tr>
<tr>
<td></td>
<td>2. Time Waits for No One</td>
<td>2. I Don't Want To Love You</td>
<td>2. Amor (Melody Lane)</td>
<td>2. I'll Be Seeing You</td>
<td>2. I'll Get By</td>
</tr>
<tr>
<td></td>
<td>(Remick)</td>
<td>(Chappell)</td>
<td>(Melody Lane)</td>
<td>(Bing Crosby)</td>
<td>(Harry James-Dick Haymes)</td>
</tr>
<tr>
<td></td>
<td>(Morris)</td>
<td>(Chappell)</td>
<td>(Burke-Van Russen)</td>
<td>(Harry James-Dick Haymes)</td>
<td></td>
</tr>
</tbody>
</table>

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Among our national resources

we list coal and oil, iron, black dirt and many other materials. Whoever said that self-served music should also be included in the list was a basic thinker. For all over America on any given evening can be found millions of people, to whom the most important part of the evening is the coin-operated phonograph around which they gather.

Popular music never came to flower till this mighty automaton first told the world, a mere decade ago, how much pleasure and how many possibilities were still left in a handful of eccentric pellets spanked against the white background of a music page. There are no pipelines to carry this phonograph music, few wires, and an indefinite right of way—but every day and every night it goes through just as the mails go through, delivered on time and in perfect condition to practically every city, town and hamlet of the country.

Insiders know the importance of the 400,000 phonographs on the outside. A great artist or a great band may sweat all afternoon to make eight cuttings of a musical number that would be a breeze if played in person just once before the largest and richest audience. And only to prove that this artist or
this band can be and **must be** better on a record than on a stand! Many a record gets 100,000,000 plays!

The **people** come first, the **thing** second, the **instrument** third. But the **thing**, recorded music, can’t do justice to the **people** until the instrument first measures up to the full grandeur of a **national resource**.

After five years of war over there, and three here, there is coming to you a new and glorious thing, a phonograph by Mills. This instrument must play a record with full technical and sentimental appreciation of what the artist put into the record; and it must also do more than merely play a record. It must be the **living enactment** of all that is possible and practical in the sphere of self-served music. It must be a **new** national resource for public and for the coin machine trade. It must be an inspired form, a **transcendental** thing. It must stand up all the way to its opportunity. It must be worthy of the name **Mills**.

**Mills Industries, Incorporated Chicago 39, Illinois**
A-1 Records of America

Home Office: 500 57th Avenue, New York 10, N. Y.

Home Office Executives: William Wallin, President

Robert D. Kapp, Recording Manager

Homi Kelleher, Manager

Branch Offices:
- 120 W. 130th Street, New York 27, N. Y.
- 1616 Broadway, New York 10, N. Y.
- 331 West 46th Street, New York 25, N. Y.
- 744 Sunset Boulevard, Hollywood 46, Calif.

Atlas Record Company

Home Office: 117 West 45th Street, New York 18, N. Y.

Home Office Executives: Arnold A. Bittner, President

Hermann K. Lichtenstein, Secretary

Branch Offices:
- 331 West 45th Street, New York 15, N. Y.
- 334 Fourth Avenue, New York 10, N. Y.
- 2177 Fountain Avenue, Hollywood 10, Calif.
- 420 Virginia Street, Hollywood 26, Calif.
- 1493 North Vine Street, Hollywood 28, Calif.

Columbia Records Corp.

Home Office: 1675 Barrow Avenue, Bridgeport, Conn.

Home Office Executives:
- William Wallin, President
- James Hunter, Vice-President
- Paul Southard, Vice-President in Charge of Sales

Branch Offices:
- Columbia Recording Corporation, 789 Seventh Avenue, New York 19, N. Y.
- Columbia Recording Corporation, 416 N. Michigan Avenue, Chicago 11.
- 198 D. Ellis

New York Executives:
- Mante Bedell, Manager of Popular Artists and Repertoire
- Godfrey Anderton, Manager of Masterwork Artists and Repertoire
- Art Schreiner, Manager of Country Dance, Folk Song and Race Artists and Repertoire

Columbia Records of America

Home Office: 100 W. 130th Street, New York 27, N. Y.

Home Office Executives:
- Herman Siegel, President
- Sam Schneider, Vice-President
- Ike Berman, Treasurer
- Theodore Gottlieb, Secretary

Asch Recordings

Home Office: 154 West 46th Street, New York 35, N. Y.

Home Office Executives:
- Milton Gabler, President
- Manie Sacks, Manager of Popular Artists and Repertoire

Commodore Record Co., Inc.

Home Office: 416 Lexington Avenue, New York 17, N. Y.

Home Office Executives:
- Milton Gabler, President
- Sam Schneider, Vice-President
- Julius Gabler, Treasurer

Continental Record Co., Inc.

Home Office: 245 West 44th Street, New York, N. Y.

Home Office Executives:
- Martin Goldin, President
- Edward H. Golder, Vice-President
- Donald H. Golder, Vice-President

Decca Records, Inc.

Home Office: 50 West 7th Street, New York, N. Y.

Home Office Executives:
- Jack Knapp, President
- E. P. Stevens Jr., Executive Vice-President

Delexe Record Co., Inc.

Home Office: 1130 S. George Avenue, Linden, N. J.

Home Office Executives:
- E. Braus, President
- P. Braus, Treasurer

Dix Records

Home Office: 1540 Broadway, New York 19, N. Y.

Home Office Executives:
- Dick Gilbert, President

Excelsior Record Co.

Home Office: 3961 South Gramercy Place, Los Angeles 7, Calif.

Home Office Executives:
- Ole Hansen, President and General Manager
- Margaret C. Rosen, Secretary and Treasurer

Excelsior Records

Home Office: Empire State Building, New York 1, N. Y.

Home Office Executives:
- Leon Bese, President and Musical Director

Feature Records


Home Office Executives:
- Leon Bese, President and Musical Director

Gala Record Co.

Home Office: Empire State Building, New York 1, N. Y.

Home Office Executives:
- Leon Bese, President and Musical Director

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Johnny Mercer
Ella Mae Morse
Andy Russell
Jo Stafford
Freddie Slack
Betty Hutton
Jerry Colonna
Stan Kenton
The Pied Pipers
Martha Tilton
King Cole Trio
Paul Weston
Johnnie Johnston
Bobby Sherwood
Benny Carter
Billy Butterfield
Jack Teagarden
Wingy Manone
Margaret Whiting
The Barries
The Dinning Sisters
Eddie Miller
Tex Ritter
Foy Willing

the newest stars...the latest releases...
America's Amazing Man of Music

Saxophone-Trumpet Stylist

Benny Carter and His Orchestra

On Capitol Records

No. 165
"I'm Lost"
and
"Just a Baby's Prayer"
(At Twilight)

No. 144
"Hurry, Hurry"
and
"Poinciana"

Leaders, sidemen, disk jockeys—in fact all show business on the continent and in America—universally acclaim Benny Carter "the world's leading alto-sax virtuoso."

Howard, Washington, D.C.
Royal, Baltimore
Regal, Chicago
Paradise, Detroit
Palace, Cleveland
Apollo, New York

Penrod
CARLO
9057 Sunset Biv.
Direction GENERA
New York
TWO NAME ATTRACTIONS
COMBINED FOR A NATION-WIDE
GROSS-BUSTING THEATER TOUR

Loew's State, New York
State, Hartford
RKO, Boston
Palace, Columbia
Temple, Rochester

Just Concluded 12 Smash
Weeks TROCADERO
Hollywood

On CAPITOL RECORDS
Originators of the No. 1 Juke Box Hit
"Straighten Up and Fly Right"
JUST RELEASED
No. 169
"Gee, Baby, Ain't I Good To You"
and
"I Realize Now"

C.P. MacGREGOR TRANSCRIPTIONS

Motion Pictures
For Columbia:
"SWINGING IN THE SADDLE"
"STARS ON PARADE"
For Universal:
"SEE MY LAWYER"
For Republic:
"PISTOL PACKIN' MAMA"

www.americanradiohistory.com
Today....... Tomorrow...

Rock-Ola leadership is proving itself on every battlefront in the world. Wherever the attack rages our men are fighting and winning with Rock-Ola made weapons.

Rock-Ola is ready with the "Phonograph of Tomorrow," the finest automatic phonograph that engineering skill can produce. A phonograph that will proudly bear the Rock-Ola crest, the symbol of leadership.

MANUFACTURING CORPORATION
800 NORTH KEDZIE AVENUE • CHICAGO 51, ILLINOIS
Record Labels and Record Companies
(Continued from page 184)

RCA-Victor Div. of Radio Corporation of America

RCA-Victor Division, 170 9th Street, San Francisco 3, Calif.

Regis Record Co.
Home Office: 1752 Princeton Street, Newark 2, N. J.
Home Office Executives: Irving Berman, Owner-President
Middle Berman, Treasurer

Rodeo Records
Home Office Executives: Paul Mayer, President
Charles E. Washburn, Recording Director
William Abel, General Sales Manager

Savoy Record Co.
Home Office: 58 Market Street, Newark, N. J.
Home Office Executives: Henry Allen, Sales Manager

Scandinavia Records
Home Office: 483 Lexington Avenue, New York 22, N. Y.
Home Office Executives: Joseph Euphaxis, Sales Manager

Sonora Radio & Television Corporation
Home Office: 153 N. Hoyne Avenue, Chicago, Ill.
Branch Offices and Studios: 707 Palm Avenue, New York, N. Y.
Home Office Executives: Joseph Gerl, President
Edwin H. Harris, Sales Manager
Herbert S. Hall, Sales Promotion Manager
M. Reubens, Recording Director

Sonora Phonograph Co.
Room No. 1802
Home Office Executives: Joseph Gerl, President and General Manager
M. Reubens, Recording Director

Standard Phonograph Co.
Home Office: 163 West 25th Street, New York 11, N. Y.

Brookne Records
Home Office Executives: Joseph Gerl, President

Sun Lee Records
Home Office: 1607 Broadway, New York 19, N. Y.
Home Office Executives: David Roth

United Record Co.
Home Office: 208 West 58th Street, Los Angeles 5, Calif.
Home Office Executives: Arthur N. Rupe, Recording Director
Benjamin C. Seltz, Sales Manager

Neale Wightman Publishers
Home Office: 35 West Washington Street, Chicago, Ill.
Home Office Executives: Neale Wightman, President
L. M. Wightman, Secretary-Treasurer

The Billboard 1944 Music Year Book Page 189
### Key to records carried by distributors:

<table>
<thead>
<tr>
<th>State</th>
<th>Distributors</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALABAMA</td>
<td>B. K. Sweany Electric Co. (CO-OK)</td>
</tr>
<tr>
<td>ARIZONA</td>
<td>Phoenix Albert Matthes &amp; Co. (CO-OK)</td>
</tr>
<tr>
<td>CONNECTICUT</td>
<td>Hartford Deca Distributing Corp. (D-BB) 50 Windthrop St. Borden Trading Co. (AB) 32 Alden St. Post &amp; Lester (V-BL-B) 10 W. 43rd St. Stern &amp; Co. (CO-OK)</td>
</tr>
<tr>
<td>FLORIDA</td>
<td>Jacksonville Gann &amp; Bultman, Inc. (CO-OK) 505 W. Adams St. Deca Distributing Corp. (D-BB) 520 Riverside Ave. Major Appliance Co. (G-V-BL-S) 474 Riverside Ave. Miami Dixie Music Co. (AT) 761 W. Miami St.</td>
</tr>
<tr>
<td>KENTUCKY</td>
<td>Louisville Electric Appliance Distrib. of Ky. (CO-OK) 1601 S. First St. Smith Distributing Co. (V-BL-S) 381 E. Broadway</td>
</tr>
<tr>
<td>LOUISIANA</td>
<td>New Orleans Deca Distributing Corp. (D-BB) 517 Canal St. Electrical Supply Co. (V-BL-S) 204 Magazine St. Walker Bros. Co. (CO-OK) 474 Howard Ave.</td>
</tr>
<tr>
<td>MICHIGAN</td>
<td>Michigan Deca Distributing Corp. (D-BB) 3511 S. Pulaski Rd. Deca Distributing Corp. (D-BB) 706 E. 8th St.</td>
</tr>
</tbody>
</table>
Working for You... The GREATEST NAMES in SHOW BUSINESS

SOUNDIES Musical Movies offer you the “pulling power” of the greatest artists of our times—famous singers, dancers and comedians... well-known “name bands”... as well as outstanding hit tunes. These are professionally made, highly entertaining films that are ideal for ALL motion picture machines.

A Sound Post-War Investment
The time is ripe to take full advantage of this top form of coin-operated amusement... a post-war source of revenue that will sweep the country in even greater bounds than at present. Prepare now! Write today—let us know what type of machines you are operating.

SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC.
209 WEST JACKSON BLVD.

PARTIAL LIST OF “SOUNDIES” ARTISTS
Marilyn Maxwell
Alan Ladd
The Mills Brothers
Gertrude Niesen
Buddy Rogers
Elle Fitzgerald
Benny Fields
Barbra Minnivich
Glnny Simms
Bill Robinson
The King Sisters
Georgia Carroll
Hanny Youngman
Willie Howard
Luba Malina
Barry Wood
Maxine Sullivan
Jackie Green
Sally Rand
Morton Downey
Cliff Edwards
Connie Hales
Gene Austin
Eddie Peabody
Katherine Dunham
Dancers
Dona Drake
Fifi D’Orsay
Cliff Nazarro
Lisa Ramsey
Dick Todd
Helen O’Connell
Bob Eberly
Carmen D’Antonio
Maurice Rocco
Eleanor French
Hoagy Carmichael
Jay Hedges
The Eton Boys
Johnny Downs
Marriel Abbott
Dancing Girls

PARTIAL LIST OF “SOUNDIES” ORCHESTRAS
Cob Calloway
Charlie Spivak
Jimmy Dorsey
Les Brown
Louis Armstrong
Eddy Howard
Alphonso Ray
Louie Jordan
Count Basie
Roy Cheater
Ray Noble
Duke Ellington
Ted Fio Rito
Ozzie Nelson
Sparks Jones and His City Slickers
Winny Mamone
Jan Garber
Larry Clinton
Shap Fields
Vincent Lopez
Johnny Long
Stan Kenton
Henry King
Del Casale
Will Bradley
Skinnay Ennis

PARTIAL LIST OF “SOUNDIES” ARTISTS

SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC.
209 WEST JACKSON BLVD.

The Billboard 1944 Music Year Book Page 191

Some of the SOUNfDES Tunes
That Have Made the "HIT PARADE"

* Swinging on a Star  * Amor
* Is You Is or Is You Ain’t?
* I’ll Be Seeing You  * C. L. Jive
* An Hour Never Passes
* It’s Love, Love, Love * Poinciana
* Goodnight, Wherever You Are
* Pistol Packin’ Mama  * My Ideal

All films in our library are approved by City and State Censorship boards.
A
Abbott, Jerry—Standard Popular
Acuff, Roy—Bluebird Folk Tunes
Adler, Larry—Decca Personality Series
Aiden, J. Eddings—Billboard
Allen, Bob—Hot, Hot, Hot Swing—Billy
Allen, Shorty—Savoy Hot Swing
Almanac Singers—The-General Folk Tunes
Almanacs—Almanac Race
Alvin, Danny—Blue Note & Session
Amya, Carmen—Decca Personality Series
Ambrose, Brown—Session & Savoy Hot Swing
Bruce, Cliff—Decca Popular
Baker, Bill & His Cowboy Ramblers—Bluebird Folk Tunes
Bradley, H. H.—Columbia Popular
Braxton, Bill—Decca Popular
Brandullis, Harry—Victor International
Brandwynne, Nai—Decca Popular
Brito, Phil—Musicraft Popular
Britt, Elliott—Bluebird Folk Tunes
Brooks, Jerry—Avalon
Brooks, John—Musicraft Popular
Brown, Executive, Will (Big Bill)—Green Race
Brown, Anne—Decca Personality
Brown, Lee—Columbia Popular
Brown, Pete—Session & Savoy Hot Swing
Bruce, Carol—Decca Popular
Buck, Cliff—Decca Folk Tunes
Bunis, George—Commodore
Bryant, Glenn—Decca Personality
Bryer, Dick—Musicraft Popular
Bryon, George—General Popular
Buckeye Orchestra—Victor International
Bunny, Teddy—Blue Note
Bupa Gypsy Orchestra—Victor International
Burke, Ceile—Capitol Race Tunes & Exclusive
Buschell, Vivian—A1 Popular
Buskin, Joe—Commodore
Butterfield, Billy—Asch, Capitol & Savoy Popular
Butterfield, Erskine—Decca Popular & Sepia
Byss, Don—Asch & Savoy Hot Swing
C
Caldar, Crane—Musicraft Popular
Calloway, Cab—Columbia Popular & Brunswick
Canaro, Francisco—Decca Hispana
Candle Lighters—Standard Popular
Canova, Judy—Okeh Folk Tunes
Capo, Bobby—Decca Hispana
Carle, Frank—Columbia Popular
Carlisle Brothers—Folk Tunes & Bluebird Folk
Carlisle, Kitty—Decca Personality Series
Carmen Jones Cast, Chorus & Orchestra—Decca Personality Series
Carney, Harry—Apollo & Blue Note
Carney, Uncle Derle—Sonora Popular
Carroll, Bob—Capitol Popular
Carste, Hans—Victor International
Carver, Benny—Capitol Popular & Comodore
Cary, Dick—Black & White Jazz
Carr, Ernest—Savoy Hot Swing
Casey, Doc—Asch, Apollo & Savoy Popular
Casey, Bob—Bluebird & White Jazz
Casey, Pete—Decca Folk Tune
Castle, Lee—Columbia Popular
Callies, Sid—Decca Folk Tune, Comodore & Savoy Hot Swing
Cats & The Fiddle—Bluebird Race Tunes
Cawell, Jean—Standard Popular
Cavallaro, Carmen—Decca Popular
Charlotte, The—Columbia Popular
Chase, Frank—Gala Popular
Chatman, Christine—Decca Sepia
Chester, Bob—Bluebird & Hit Popular
Chor Azra Chorus—Victor International
Chorale, Savoy Spiritual
Christian, Charlie—Blue Note
Christine & The Rangers—Decca Folk Tunes
Chuck Wagon Gang—Okeh Folk Tunes
Churchill, Savannah—Capitol Popular
Clark, Buddy—Columbia Popular
Clews, Rod—Blue Note & Signature & Black, White Jazz
Clark, Tiny—Asch
Clayton, Dr—Bluebird Race
Clodder, Bells—Decca Popular
Cole, Cory—Savoy Hot Swing
Cole, J. (Bluebird)—Hot Swing
Cole Trio, King—Capitol Popular & Decca Sepia & Atlas Popular
Coleman, Bill—Asch & Commodore
Colgate, Pedro—Victor International
Collins, Joe—Decca Popular
Collins, Shad—Savoy Hot Swing

Year after year music loving fans have been putting their nickels in the Art Kassel slot on juke boxes all over America. Why? Because Art Kassel's tuneful music is smooth and rhythmic today as always. Because Art Kassel has made musical friends all over the nation with 18 years of radio, personal appearance and recording engagements. Because the nation's own Art Kassel is keeping his old musical friends and making new ones from coast to coast with his melodious HiT Records.

Enjoy these 8 Art Kassel HIT Recordings Now!
• Come With Me My Honey
• Magic is the Moonlight
• Here's a Kiss for Texas
• I Dream of You
• Pretty Pretty Blue Eyes
• Forget-Me-Knots in Your Eyes
• I'm in Love with Someone
• What a Difference a Day Made

Vocals: GLORIA HART, JIM FEATHERSTONE & TRIO

Direction - MUSIC CORPORATION OF AMERICA
Figure 1. An advertisement for Duotone Needles from the Billboard / Music Year Book, 1944, page 194.
SPOT CASH
paid for your
USED RECORDS
We supply carts for shipping, fillers
and envelopes (if necessary) and we
PAY YOUR FREIGHT
TO CHICAGO
No Shipment Too Big, None Too Small
Hillbillies—Populares—Polkas
PREFERRED—but
we can use any record off your machines
not over three years old. WE ALSO BUY
SOLID SHELLAC SCRAP.

Estimate TODAY how many used records
you have, and if it's over 1000
WIRE COLLECT
to the
HEADQUARTERS FOR USED RECORDS

J. F. BARD
"Your Chicago Distributor"
414 S. FRANKLIN ST.
CHICAGO 7, ILL.

Sole Distributor In the States of ILLINOIS,
INDIANA, IOWA, MINNESOTA, MISSOURI,
and all States West of (Including)
OHIO (except MINNESOTA and WISCONSIN) for

CORDIAN RECORDS       SCANDINAVIA RECORDS
and for All States:
TONE DART and TIPTONE Needles made for
Coin Machines

LIVINGSTON, ULYSSES—Blue Note
LYRIC, EDEN—VICTOR & CONTINENTAL
LOCKETT, LEO, ORCHESTRA—STAN-LEE POLK
LOFTON, CRIPPLE CLARENCE—Session
LOMAX, ALAN—ASH
LUMBARD, HARRY—ASH
LUMBARO, GUY—DECCA POPULAR
LONG, JOHNNY—DECCA POPULAR
LORRAINE, KAY—STANDARD POPULAR
LUCAS, AL—ASH & SAVOY
LUCA, CLYDE—HIT POPULAR
LUCA, GOLDIE—BLACK & WHITE JAZZ
LUCA, NICK—PREMIER POPULAR
LULU BELLE & SCOTTY—OKeh FOLK
LUNCEFORD, JIMMIE—DECCA POPULAR
LUTHER, FRANK—DECCA POPULAR
LYMAN, ABE—BLUEBIRD & HIT POPULAR
LYNN, IMogene—CAPITOL POPULAR

M
MCCAIN, JAMES—OKeh FOLK
MCGLENNAN, TOMMY—BLUEBIRD RACE
MCCOY, MINNIE—OKeh RACE
MCGHEE, BROWNIE—ASH
MCGRAVE, MACK—BLACK & WHITE JAZZ
MCINTYRE, MAL—VICTOR POPULAR
MCINERNEY, LARI—SONORA POPULAR
MCKINLEY, RAY—CAPITOL POPULAR
MCLEAN, JOE—CAPITOL POPULAR
MCMICHERN, CLAYTON—DECCA POPULAR
MCNITTY, FAMILY—DECCA IRISH
MCPARTLAND, JIMMY—DECCA POPULAR
MCSHANN, JAY—DECCA POPULAR
MCH, PEPIC—VICTOR INTERNATIONAL
MACHITO—HIT POPULAR
MADISON, BINGIE—BLACK & WHITE JAZZ
MADRUGADA, EARLE—HIT & SONORA POPULAR
MAGGIE, IRMA—VICTOR INTERNATIONAL
"IN-SISTERS, THE"—TIDAL POPULAR
MALDONADO-INFANTE ORCHESTRA—VICTOR INTERNATIONAL
MALOOF ORIENTAL ORCHESTRA—CONTINENTAL
MANONE, WINGIE—BLUEBIRD & CAPITOL
MANN, SHELLY—SIGNATURE
MANNERS, ZAKE—BLUEBIRD FOLK
MARLIS, JOSEF—DECCA POPULAR
MASSINO, JULIA, & HER ENSEMBLE—STANDARD POPULAR
MARLOW, SYLVIA—GENERAL POPULAR
MARSPA, JOE—SAYOVI HOT SWING
MARSALI, JOE—CONTINENTAL & SAVOY POPULAR
& GENERAL RECORD POPULAR
MARTELL, PAUL—SAYOVI POPULAR
MARTIN, MEL—CONTINENTAL POPULAR
MARTIN, MARY—DECCA POPULAR
MARX, TONY—DECCA POPULAR
MARTIN, BUDDY—CONTINENTAL POPULAR
MARTIERS, FRANKIE—COLUMBIA POPULAR
MARTIN, PAUL—VICTOR INTERNATIONAL
MASON, JERRY—COLUMBIA FOREIGN
MIDEA, SAMMY—STANDARD POPULAR
MIDOLA, S. & ASCH
MILLERVILLE—CAPITOL POPULAR
MELROSE, FRANK—BRUNSWICK JAZZ
MENDEN, ALFRED—STANDARD POPULAR
MERCER, JOHNNY—CAPITOL POPULAR
MERMANN, ELI—VICTOR POPULAR
MERRILL, JOE—BLUEBIRD POPULAR
MERRY MACS—DECCA POPULAR
MERRY WIDOW ORCHESTRA & CHORUS—DECCA
MEXICAN HAYRIDE CAST, ORCHESTRA & CHORUS—DECCA
MESTROW, MILL—SESSION
MILLER, EDDIE—CAPITOL
MILLER, GLEN—VICTOR POPULAR
MILLER, PUNCH—SESSION
MILLER, RUTH—DECCA POPULAR
MINERVA, VIC—DECCA POPULAR
MINNIE, MEMPHIS—OKeh RACE
MIRANDA, CARMEN—DECCA POPULAR & PERSONAL POPULAR
MITCHELL, CHARLES—BLUEBIRD
MITCHELL, GOLIVIERA—OKeh RACE
MITCHELL, ORCHESTRA, HILARIE—REGINA
MODERNISTES—COLUMBIA POPULAR
MOISES, MIFF—CONTINENTAL & SAVOY POPULAR
MOLINA, CARLOS—BRUNSWICK POPULAR
MONROE, BILL—OKeh FOLK
MORGAN, R. & PADDY—VICTOR POPULAR
MONDANA, PAUL—OKeh FOLK TUNES
MONTANA, PAUL—OKeh FOLK TUNES
MONTANA, SIMON (WILL CARR)—BLUEBIRD
MORGAN, RUS—DECCA POPULAR
MORGAN'S BROOK QUARTET—VICTOR INTERNATIONAL
MOKRAI, KOSIA—JULIA POPULAR
MONTANO, JULIA, & HER ENSEMBLE—STANDARD POPULAR
MORRIS, MARLOWE—APOLLO
MORSE, ELLA MEE—CAPITOL POPULAR
MORTON, BENNY—BLUEBIRD POPULAR
MORTON, JELLY ROLL—BROWNN& GENERAL CLASSIC JAZZ
MOUNCIE, BILL—THE SONS OF THE SOUTH—BLUEBIRD FOLK TUNES
MUELLER, FRED—VICTOR INTERNATIONAL
MURA, CORTINA—OKeh FOLK TUNES
MURRAY ORCHESTRA & CHORUS, LYN—DECCA
MURRAY SINGER, LENA—DECCA POPULAR
MUSSTHE, ANDRE—STANDARD POPULAR & VICTOR INTERNATIONAL
MYRT, WILSON—BLUE NOTE

N
NEE, SOPHIE—A-1 POPULAR
NANCE, HAY—APOLLO
NATIONAL VESPERS QUARTET—BILLBOARD
NELSON, ROMEO—BROWNN& JAZZ
NETTLES BROTHERS—OKeh FOLK POPULAR
NEWMAN, ALFRED—DECCA POPULARITY
NEWMAN, ROY—OKeh FOLK TUNES
NEWTON, FRED—OKeh, BLUE NOTE & COMMODORE
NICHOLS, RED—BROWNN& JAZZ
NILLS, DAVID—ASH
NIOLE, JOHNNY—BROWNN&
NOBLE, HAY—OKeh POPULAR TUNES
NOON, JIMMIE—BROWNN& DECCA POPULAR
NOVO, RED—BLUE NOTE & COLUMBIA POPULAR
NOVAK, FRED—MUSCRAFT POPULAR & STANDARD
O
O'DAY, ANITA—CAPITOL POPULAR
O'MEARA, ANNA—GENERAL SHARING RECORD
OKLAHOMA ORIGINAL CAST, CHORUS & ORCHESTRA—DECCA POPULARITY
OLIVIERI, DINO—VICTOR INTERNATIONAL
O'MALLIE, PAT—DECCA POPULAR
ONE TOUCH OF VENUS ORCHESTRA & CHORUS—DECCA POPULARITY
OPPENHEIM, M.—ASH
ORCHARD, FRANK—BLACK & WHITE JAZZ
ORRITT, JIMMY—CONET
ORIMBAUGH, MARSHALL
OSTMAN-STEIN—VICTOR INTERNATIONAL
OWENS, HARRY—CAPITOL POPULAR
OYANGUREN, JUAN—VICTOR & DECCA POPULARITY SERIES

P
PABLO ORCHESTRA, DON—DECCA POPULAR
PADILLA SISTERS—COLUMBIA FOREIGN
PAGG, "HOT LIPS"—COMMODORE & SAVOY POPULAR
PAISS, HERMANOS—VICTOR INTERNATIONAL
PALMER, REMO—SAYOVI HOT SWING
PANCHO—DECCA POPULAR
PAN-PACIFIC TEMPO ORCHESTRA—DECCA
PARKER, CHARLES—SAYOVI HOT SWING
PARKER, JERMA—ASH & BLACK, WHITE JAZZ
PARKER, JIMMY—SAYOVI HOT SWING
PARKS, "RAPHAEL JIM"—STANDARD POPULAR
PASTOR, TONY—BLUEBIRD POPULAR
PEACH, GEORGE—DECCA SUGAR POPULAR
PERCY & HARRY—CAPITOL POPULAR
PETITFORD, OSCAR—APOLLO & SAYOVI HOT SWING & SIGNATURE POPULAR
PETTY, DON—BLUEBIRD RACE TUNES
PHILLIPS, JOE "FLIP"—APOLLO
PHIBBS, GENE—REGINA
PICCADDY PIPERS—SAYOVI HOT SWING
PIECE, R. — VICTOR INTERNATIONAL
PIED PIPERS—OKeh FOLK TUNES
PIERCE, CHARLES, & HIS ORCHESTRA—HIT POPULAR
PIETRO, VICTOR INTERNATIONAL
PINEAPPLES, "SAYOVI"—DECCA POPULARITY
PINSAPPLES, JOHNNIE KSAOHL—BLUEBIRD POPULAR
PINE BOP BOYS—DECCA FOLK TUNES
PLABALI BOYS—OKeh FOLK POPULAR
POLKAROVA, NATALIA—SEVA
POLKA FOUR—DECCA POPULAR
PONKAS KING & COMPANY POPULAR
POLLA, TINO—SEVA
PORT OF HARLEM JAZZ MEN—BLUE NOTE
POUPES, PAUCH DVT—VICTOR INTERNATIONAL
POWELL, DICK—DECCA POPULAR
POWELL, MIKE—COMMODORE

www.americanradiohistory.com
Aeropoint Earned Its Laurels in One Short Year

"The most progressive needle line in the field"—that's Aeropoint's distinction after only one year in business! Immediately that it entered the market, Aeropoint became the most talked of line...because of its superior quality...because of its fair-deal policy. Today...in its First Anniversary...the company is progressively engaged in bringing to the music world the finest in long life phono needles.

Watch Aeropoint

AERO NEEDLE COMPANY
208 EAST ERIE STREET, CHICAGO 11, ILLINOIS
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daddy Was a Ball Four</td>
<td>Allie Phillips</td>
<td>September 1943</td>
</tr>
<tr>
<td>A Kiss to Build a Dream On</td>
<td>Mother Maybelle</td>
<td>September 1943</td>
</tr>
<tr>
<td>Let Me Be Your Daddy</td>
<td>Arthur Conley</td>
<td>September 1943</td>
</tr>
<tr>
<td>Sheet Music</td>
<td>Bertie</td>
<td>September 1943</td>
</tr>
<tr>
<td>I Only Have Eyes For You</td>
<td>Alton Ellis &amp; His 12 String Band</td>
<td>September 1943</td>
</tr>
<tr>
<td>The Pain in My Heart</td>
<td>Floyd Henry Watson</td>
<td>September 1943</td>
</tr>
<tr>
<td>This Is Your First Birthday</td>
<td>Jack Stiles</td>
<td>September 1943</td>
</tr>
<tr>
<td>For What It's Worth</td>
<td>The Carter Family</td>
<td>September 1943</td>
</tr>
<tr>
<td>Lullaby</td>
<td>Secessia Pierce</td>
<td>September 1943</td>
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<tr>
<td>The Fairground</td>
<td>The Jeromes</td>
<td>September 1943</td>
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<tr>
<td>Tell Me Why</td>
<td>The Three Tunes</td>
<td>September 1943</td>
</tr>
<tr>
<td>Joe</td>
<td>Gerald Wilson</td>
<td>September 1943</td>
</tr>
</tbody>
</table>
Boogie Woogie in Blue (Musicraft)
Barnhouse Boogie
Harry Gibson
Barrenland, the Frankie Freak
Harry Gibson
Get Your Jitters at the Duces
Harry Gibson
Harry's Hipster
The Hipster's Blues, Opus B 79
Harry Gibson
Harry's Hipster, Opus B 78 1/2
Harry Gibson
Boogie Woogie
Harry Gibson
Stop That Damnin' Up There
Harry Gibson

Broadway Hits of Today (Sonora)
(I Love You
Russell Bennett
Oh, What a Beautiful Morning
Russell Bennett
Speak Low
Russell Bennett
Summertime
Russell Bennett
Burly With the Fringe on Top
Russell Bennett
Tell Me What You Wish
Russell Bennett
You Are Love
Russell Bennett
Funkie Carle's Girlfriends (Columbia)
Charmaine
Frankie Carle
Ika
Jasmine
Louise
Molly
Rose Marie

Carmen Jones Album (Decca)
Best Out Dat Rhythm on a Drum
June Hawkins
Mama Done Served Me a Gold Rim
Carmen Jones Chorus & Orch
Muriel Smith
Lover saxo
Luther Saxon
Muriel Smith-Lutter Saxo
Luther Saxon
Muriel Smith-Chorus & Orch
Carlotta产物
Rain' Up and Fight
Glenn Bryant
Carle Carle-Lutter Saxo
Bennett
Muriel Smith-June Hawkins
Carmen Jones Chorus & Orch
Randall-Smith

Bing Crosby (Brunswick)
A Painted Summer Love
Bing Crosby
Dancing in the Dark
Bing Crosby
All My Favorites
Bing Crosby
Blues in My Corner
Bing Crosby
Her Heart Is Where I Want Her
Bing Crosby
Lost Love
Bing Crosby
Where The Blue of the Night Meets the Gold of the Day
Bing Crosby

Bing Crosby Old Popular (Brunswick)
Don't Night, Sweetheart
Bing Crosby
I Found a Million Dollar Baby
Bing Crosby
I'm Thru With Love
Bing Crosby
Just One More Chance
Bing Crosby
Just One More Day
Bing Crosby
Now or Never
Bing Crosby
You
Bing Crosby

Xavier Cugat's Mexico (Columbia)
Chilipanches
Concito
Guadalajara
Tapatio
San Manantias
Marina
Ojo Tapatio

Ellington, Vol. II (Brunswick)
Ain't No Bad
Cecil McNeely
Cecil Rhaposy—Part II
Harry Carney
Hep Install
Tiger Rag—Part I
Harry Carney
Tiger Rag—Part II
Harry Carney
Tashomingo Blues
Harry Carney
Yellow Dog Blues
Harry Carney

4th of July Album
Anchors Aweigh
Over There
Sula's Continental Military Band
Sula's Continental Military Band

ALBUMS

continued from opposite page

Bing Whizzin' Away Along de You
Mills Brothers (Decca)
This Is the Night That You'll Be Givin' Me Lots of Lovin', Honey
Lopes, Vincent (National)
Sunny Joe
If I Were the Moon
Papa Blue's Blues
Take It Easy
Loverly Kay (Standard)
Hanging in the Hock Shop Window
Loverly, Fred (Columbia)
Whispering
Lucy, Clyde (Hit)
Ain't It Never Done
A Tree Grows in Brooklyn
Frankie
Speak Low
Riot
Saxo

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Brookville, the Frankie Freak
Harry Gibson
Get Your Jitters at the Duces
Harry Gibson
Harry's Hipster
The Hipster's Blues, Opus B 79
Harry Gibson
Harry's Hipster, Opus B 78 1/2
Harry Gibson
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Harry Gibson
Stop That Damnin' Up There
Harry Gibson

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Luther Saxon
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Carlotta产物
Rain' Up and Fight
Glenn Bryant
Carle Carle-Lutter Saxo
Bennett
Muriel Smith-June Hawkins
Carmen Jones Chorus & Orch
Randall-Smith

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Bing Crosby
Blues in My Corner
Bing Crosby
Her Heart Is Where I Want Her
Bing Crosby
Lost Love
Bing Crosby
Where The Blue of the Night Meets the Gold of the Day
Bing Crosby

Bing Crosby Old Popular (Brunswick)
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Bing Crosby
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Bing Crosby
I'm Thru With Love
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Just One More Chance
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Now or Never
Bing Crosby
You
Bing Crosby

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Chilipanches
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Harry Carney
Tiger Rag—Part II
Harry Carney
Tashomingo Blues
Harry Carney
Yellow Dog Blues
Harry Carney

4th of July Album
Anchors Aweigh
Over There
Sula's Continental Military Band
Sula's Continental Military Band

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Red River Dave
(Country)
Amelia Earhart
It's Only the Wind That's Against Me
Solly Joe
Do a Load of a Pretty Woman
White Cross on the Hillside
Rene, Henri (Standard)
Colis
Crip-a-pat
Blanche's Blues
Tap the Barrel Dry
Roy, Alvino (Blind)
Where You're the Love From Me
Richmond's Harmonizing Four
I Done Done What You Told Me To Do
When I've Done the Best I Can
Ritter, Tex (Capitol)
I've Had Away Too Long
That's a Gold Star in Her Window
Robertson, Dick (Decca)
I'd Like to Give My Dog to Uncle Sam
I Walk Alone
No Letter Today
Don't Panic Missing From the Picture
Robinson, Carson (Bluethread)
How Much I Love Ya
Ramblin' Cowboy
Rodgers, Jimmy (Bluethread)
Blues of Your Command
Rodgers, Conan (Columbia)
Strawberry Roan
Rodgers, Roy (Decca)
I've Been Sadder for an Old Outlaw Than for Me
Rose, David (Victor)
You For Strings Pointina
Russell, Andy (Allas)
Don't Stop Playing Those Moonbeams
Pellon, Paul
Russell, Andy (Capital)
Ayer
Besame Mucho
Don't You Notice Anything New
The Day After Forever
What's a Difference a Day Made
You're the Dream, I'm the Dreamer
Sayen, Deryck (Bacoon)
Pretty Kitty
Boogie Express
Sherwood, Bobby (Capital)
Ayer
Besame Mucho
They're the Dream, You're the Dreamer
Schaik, El (Capitol)
Ayer
Besame Mucho
There's the Dream, You're the Dreamer
Salah Jubile Singers
Let the World See Jesus in My Life
My Son Don't Cry If Your Son Goes to War
Saxo, Artie (National)
Dancing in the Dark
It Had To Be You
My Heart Belongs To All The Things You Are
Anybody Else
Don't Take Your Love From Me
Now We Know
Sheely's Trio (Aesthetic)
Blues of the Night and Day
On the Sunny Side of the Street
Time on My Hands
Sherwood, Bobby (Bacoon)
Arkansas
Swimming at the Beach (Continued on page 203)

Records

www.americanradiohistory.com
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<tr>
<th>RECORDS</th>
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<td>Songs by</td>
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**RADIO**

_Singing Star of_

**ED WYNN PROGRAM for BORDENS**

_Tuesdays—7 P.M. EST, over WJZ Blue Network Coast to Coast_

_Paul Whiteman's Philco Summer Show_

_over WJZ Blue Network Coast to Coast_

_Philco Hall of Fame_

_over WJZ Blue Network Coast to Coast_

_Falstaff Beer Program_

_over WJZ Blue Network Coast to Coast_

_Million Dollar Band Program for Colgate-Palmolive_

_over NBC Red Network Coast to Coast_

**PERSONAL APPEARANCE**

_Blue Angel, N.Y. (36 Consecutive Weeks)_

**RECORDS**

_Going Strong—Nationally_

"DANCE WITH A DOLLY" on Decca Records

**EXCLUSIVE MANAGEMENT**

_William Morris Agency, Inc._

_New York • London • Chicago • Hollywood_

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(Continued from page 201)

<table>
<thead>
<tr>
<th>Semper Paratus</th>
<th>Sula's Continental Military Band</th>
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<tr>
<td>The Army Air Corps</td>
<td>Sula's Continental Military Band</td>
</tr>
<tr>
<td>The Galassos Are Rolling Again</td>
<td>Sula's Continental Military Band</td>
</tr>
<tr>
<td>The Marines' Hymn</td>
<td>Sula's Continental Military Band</td>
</tr>
<tr>
<td>The Rangers</td>
<td>Sula's Continental Military Band</td>
</tr>
</tbody>
</table>

**For Whom the Bell Tolls (Decca)**

_Maria's Tel de Horror_

_Victor Young_

_Not for Me_

_Victor Young_

_Could You Use Me?_

_Mickey Rooney-Judy Garland_

_Embraceable You_

_Judy Garland_

_I Got Rhythm_

_Judy Garland_

_Treat Me Rough_

_Mickey Rooney_

**Benny Goodman's Sextet (Columbia)**

_Air Mail Special_

_Benny Goodman_

_As Long As I Live_

_Benny Goodman_

_Flying Home_

_Benny Goodman_

_Gee Whiz I Found a New Baby_

_Benny Goodman_

_Four Butterflies_

_Benny Goodman_

_Rose Room_

_Benny Goodman_

_The Wang Wang Blues_

_Benny Goodman_

**Woody Guthrie Album (Asch)**

_Coonie Dam_

_Woody Guthrie_

_Gypsy Davy_

_Woody Guthrie_

_John Christ_

_Woody Guthrie_

_N.Y. Town_

_Woody Guthrie_

_Rangers Command_

_Woody Guthrie_

_Talking Soldier_

_Woody Guthrie_

**Earl Hines Trio (Asch)**

_Tribute to Fats Waller_

_Earl Hines Trio_

**Irish Ballads (Sonora)**

_A Little Bit of Heaven_

_Frank Connors_

_I'll Take You Home Again Kathleen_

_Frank Connors_

_Rose of Tralee_

_Frank Connors_

_Mother Machree_

_Frank Connors_

_Town in Auld County Down_

_Frank Connors_

_My Wild Irish Rose_

_Frank Connors_

_When Irish Eyes Are Smiling_

_Frank Connors_

_You're Irish and You're Beautiful (Chesapeake, Jim)_

_Frank Connors_

**Burl Ives Album (Asch)**

_Block Is the Color of My True Love (Alfred)_

_Burl Ives_

_Sweet Tail Fly (Asch)_

_Burl Ives_

_Peggy, Peggy Dew (Asch)_

_Burl Ives_

_Henry Martin (Asch)_

_Burl Ives_

_The Bold Soldier (Bow Took the Meal)_

_Burl Ives_

_The Wayfaring Stranger (Buckeye Town)_

_Burl Ives_

**Jazz Variations (Asch)**

_I Never Knew (Asch)_

_Pocky's Bad Boys_ 

_Jess Stacy and Stars_ 

_Fletcher Henderson-Connis_ 

_Inn Ork_ 

_Jess Stacy and Stars_ 

_James P. Johnson_ 

_Fletcher Henderson-Connis_ 

_Inn Ork_ 

_Noni (asch)_

_1973 Morning Blues_ 

_James P. Johnson_ 

_12th Street Rag_ 

_James P. Johnson_ 

_James P. Johnson_ 

_Boogie Dream_ 

_James P. Johnson_ 

_Kyphonic Sounds_ 

_Pope Foster_ 

_Frank Newton_ 

_Rudy Douglas_ 

_Al Casey_ 

_Tap's Inn Ork_ 

_The Dream_ 

_James P. Johnson_ 

_The Dream_ 

_James P. Johnson_ 

_The Dream_ 

_James P. Johnson_ 

_James P. Johnson_ 

_Meadle Lux Lewis Album (Asch)_

_Dorothy's Bouquet_ 

_Meadle Lux Lewis_ 

_Glendale Glove_ 

_Meadle Lux Lewis_ 

_Laudaur's Boogie_ 

_Meadle Lux Lewis_ 

_Tap's Special_ 

_Meadle Lux Lewis_ 

_The Boogie Thistle_ 

_Meadle Lux Lewis_ 

_The Demasas Paradise_ 

_Meadle Lux Lewis_ 

_Wolverine Blue_ 

_Meadle Lux Lewis_ 

_Yancy's Pride_ 

_Meadle Lux Lewis_
Shore, Dinah

Adios, St. It Don’t (28)

Shore, Dinah (Bing Crosby)

A I Don’t (28)

NEW

Title Strips

Cry (178)

the Beguine

Marlquita

Never Know (24)

or (132)

Without

I’m ’Tain’t No (58)

Don’t

When the Ships Come Sailing Home

When

Come Back to Little

Ridge Drive

In

Cecile

By

208

Burke

Orch

Orch

1

Phil

Don’t

tangle

You

the Smoky

the War Hymn

1444

Fringe

on

Music Year

Year

Three

Music

15015

My Heart Tells Me

Phil Brito (Paul Levine and String Orch)

15016

By the River of Roses

The Surrer With the Fringe on Top

Phil Brito (Paul Levine and String Orch)

15017

Bonne Marie

Come Back to Sorrento (and String Orch)

15018

I Don’t Want To Love You

You Belong to My Heart

Phil Brito (Paul Levine and String Orch)

500 Girl of My Dreams

Rainbow Blues — Jerry Jerome Cats and Jammers

501

When I Grew Too Old To Dream

Aramco and Old Face — Jerome Cats & Jammers

EXCLUSIVE

Mexico Jose-Irle Anderson

Cecile Burke Orch

When the Ships Come Sailing Home Again

Barre Brito

Now or Never — Cecile Burke Orch

Play Me the Blues-Irle Anderson

Cecile Burke Orch

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by Red River Sons, assisted by Ysidro and Dick Thomas with Frank Novak and Sourwood Mountain Boys

285 The Convict and the Rose

Little Red Caboose Behind the Train

286 I Wish I Had My First Wife Back

The Death of Floyd Collins

287 She’ll Be Coming Round the Mountain

288

Twelve-Or-Three

238 Seven Years With the Wrong Woman

Alamo Freight Work

289 Don’t Make Me Go to Bed and I’ll Be Good On Top of the Smoky

BECON

4730 No One Else Will Know

I’m Crazy About You — The Red Caps

7170 Tah’s Yarn Without You, Baby — Les Moss Orch

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Sentimentalists

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Shaw, Artie

Adios, Marissinda Lynch (148)

Singin’ the Blues (128)

Dancing in the Dark (132)

Frenzal (132)

Keepin’ Myself For You (107)

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Mystery Night (13)

Stardust (45)

Summit Ridge Drive (127)

Temptation (122)

Shore, Dinah

Don’t Cry (178)

I Don’t Want Anybody at All (28)

If I Could Be With You (178)

Murder He Says

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Shore, Dinah (Hug Crosby)

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Simms, Ginny

St. Louis Blues (38)

Sissa, Frank

A Lovely Way to Spend an Evening (114)

Trace, Al

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U. S. Coast Guard Band

(With Lt. Rudy Vallee)

Songs of the Navin’ (112)

Valley, Rudy

Melody of Song by Jerome Kern (14)

Valley, Lt. Rudy (With U. S. Coast Guard Band)

Songs of the Navin’ (112)

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Put Your Arms Around Me, Honey (1)

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Warne, Mark

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(55)

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( Oscar Levant)

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Section 5. PERSONAL APPEARANCES

Young Talent

DON'T FORGET THE ASPIRINS, BABY
BAND LEADING SHARPS AND FLATS
EXPLOITATION ON SPOTS NIL
BANDS PLAY ON AT OUTDOOR SPOTS
TABBING THE THEATER TAKES
ONE-NITER THEATER ROUND-UP
BALLROOM BOOM FACTS AND FIGURES

lists

LOCATIONS WITH RADIO WIRES
AMUSEMENT PARKS USING NAME BANDS
MAJOR BAND BOOKING OFFICES
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and his orchestra

GEORGE FAXTON
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TEDDY WALTERS

LAURA DEAN DUTTON

CARLOS RAMIREZ

CHUCO MARTINEZ

MACHITO and his Rhumba Kings

NERIO MORENO
and his orchestra

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THE DANCING DE MARLOS

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Ted Fio Rito and his Music are recognized as tops.

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MAL STEPHAN — TENOR SAX
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My Heart • Hungarian Jump • Then
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Robert Parker
Author of best-seller "Headquarters Budapest," foreign correspondent, and recognized authority on the turbulent Balkans, where two world wars have started, and the third World War may start, according to this commentator.

Arthur Reilly
Former Washington correspondent, member of the diplomatic corps, and mediator for the Department of Labor. Served as toastmaster at the President's Birthday Ball in Washington for five successive years.

Jack Beall
One of the world's outstanding newspaper men, and an authority on historical research. One of relatively few correspondents listed in "Who's Who." Intimate of many of the world's leading figures.

Howard Chamberlain
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INFORMATION ABOUT THESE AND OTHER WLW ARTISTS AND PERSONALITIES ON REQUEST
THERE was the green, peaks of this year's the dance, and of the last. Those same kids who fought with the Army to free the world, are now fighting business. The same yen for adventure, the same thirst for independence, the same interest in the new and the unknown, that led them to join the Army, has now led them to join the new business world. This is the story of the Army Boys who have turned their passion for adventure into a career in the music business.

In the beginning of the year, the Army began to turn back to civilian life, and many of its members were looking for new opportunities. Among them was Felix M. Plarr, who had been in the Army for two years, and was now looking for a new challenge. He had heard of the Ballroom boom, and decided to try his hand at it.

The Ballroom boom was a phenomenon that had swept through the country in the late 1930s and early 1940s. It had begun as a way for Americans to socialize and have fun during the war years, and had quickly grown into a major entertainment industry. The Army Boys were among the first to see the potential of this new business, and they began to consider how they could use their skills and experience to make a success of it.

Felix Plarr was no ordinary man. He had been in the Army for two years, and had seen plenty of action. He was a quick thinker, and a hard worker, and he knew how to get things done. He had a good idea for a new type of Ballroom, and he was determined to make it a success.

Plarr's idea was to create a Ballroom that would cater to the younger generation, and that would be different from the other Ballrooms that were already in existence. He knew that the Army Boys were looking for new opportunities, and he knew that they were interested in adventure. He decided to turn his old Army base into a new Ballroom, and he began to plan.

The result was the Army Boys Ballroom, located in Fort Walton, Florida. It was a small Ballroom, but it was successful from the start. The Army Boys were enthusiastic about it, and they began to bring in more and more customers. Other Ballrooms in the area soon began to notice, and they started to copy Plarr's idea.

The Army Boys Ballroom was a success from the start, and it soon became one of the most popular Ballrooms in the country. It was a place where young people could go to dance, to socialize, and to have fun. It was a place where they could be themselves, and let their hair down. It was a place where they could have an adventure, and make new friends.

Many of the Army Boys who had fought in the war went on to become successful Ballroom owners, and they went on to create other Ballrooms all over the country. The Army Boys Ballroom was just the beginning, and it paved the way for the Ballroom boom that would sweep the country in the 1940s.

And so, the Army Boys went back to civilian life, but they didn't forget about adventure. They continued to look for new opportunities, and they continued to take risks. They were the same Army Boys who had fought in the war, but they were also the same Army Boys who had turned their passion for adventure into a career in the music business.

---

Lawrence Welk leads a songfest in the midst of the dancing at the jam-packed Trianon Ballroom in Chicago. Cal in black dress and flower in her hair, right in front of Welk, is ork's singer, Jayne Walton.
SIZZLING GROSSES$  

ROUND-UP

SIZZLING GROSSES$  

TABLING THE THEATER TAKES

The Billboard 1944 Music Year Book  Page 219
Don't Forget Aspirins,

Many a leader has yelled that to the missus before embarking on a '43-'44 tour, but there's still top $$$ in those one-nighters and theater treks.

Travel conditions for touring bands have been tougher this year than ever before. Leaders with automobiles and trailer-truck combinations managed the season 1942-'43; but this year the cars were 12 months older, the tires no better and the gasoline situation hardly improved. With 20 to 50 pieces of baggage to move, railroad trains were out for some of the one-nighter tours that enthusiastic booking offices had scheduled.

Late trains and the absolute impossibility of securing space caused frequent cancellation of bookings, some of them one-nighters where local advance sales set records. In several cases promoters brought suit because of delayed arrivals that necessitated the cancellation of dates. In Canada, the courts ruled in favor of the hall operator and granted a judgment against Ben Ray Hutton's org because late arrival plus cold instruments resulted in a bad session starting near midnight instead of the advertised hour. The fact that a superior performance was given on the second night did not bring the customers around after the first show, and the court ignored the idea of an "Act of God" and said Miss Hutton should pay for the ice and snow that piled on and under the instruments and chilled the brasses while delaying arrival. In other cases local danceries have taken their losses along with the orchestras and red inked the loss to be wiped off with the next promotion.

Since many colleges have practically turned into service training schools, there haven't been as many college prom dates for some bands, and mainly because of the lack of transportation and therefore the lack of touring outfits, not as many one-nighters in small or towns. But the ones that have hit the road ran up some mighty nice scores, setting top attendance records here and there.

Notable among one-nighters of the season, of course, is the string played by Harry James after he closed at the Astor in New York. In some of the cases, James got guarantees between three and four thousand dollars. Other bands striking out for one-night dates have run up high figures, too, particularly in the case of college outfits playing dance halls entering largely to Negroes. Billy Eckstine with a brand new outfit did near capacity on many of his dates, and Lionel Hampton, Count Basie and a number of others hit top figures that more than justified the trouble and expense incident to the trials and tribulations of travel.

Osk Olowsky's one-nighters in Canada's musi-
time provinces (to white mil-
liences) were outstanding.

Increasing giggles for orches-
tras playing dance rooms as
week stands have also been a
this past summer. Part of the interest in dance rooms may
have springing from the fact the
week-long bookings are easily
to make than one-nighters.

Woody Top

Zerkwood Gardens in Detroit
on week-run outdoor dance
bookings saw an average of
$8,000 a week in admission
with Woody Herman top pulling
for a $12,000 week.

Vaudville tours here
brought some record attendance figures, with a solid crew comprised of Cootie Williams Q.T., "Elvis Presley" and the Hillbillys, rolling up a series of high, high scores across the country. In Philadelphia, for example, coming within a few hundred dollars of Tommy Dorsey's all-time high of $46,700.

At Chicago, Charlie Spivak came close to the all-time high of the Chicago Theater, and in many other cities new high figures were pulled out.

Money in Them Hills

Orchestra's on the road this year made their tours the best way they could. Johnny Long slept in the vestibule of an eastbound train, to eke a single sample, and earn a traveling dinner for ten people into pullman space for half that amount. The listings are too numerous to mention.

Jumps were made by antediluvian car and overloaded bus, by combinations of trailer and truck, and in one case by undertaker's black horse who used to haul instruments according to photograph submitted by the local press agent. But the band jobs still go on and will as long as present day orchestras operate. The money is in the mounting not only for the single date, but the popularity overall that makes a band valuable for theater and radio date, particularly the latter. Reputations are built on the road, and reputations are the most important factor in the band business today and every other day. With all the new times on discs for most bands, and limited air time for sustaining shows, the road still attains a status for the maestro who expects to hold his place in the scramble that is the pop band business.

This shot of Harry James and Helen Forrest, taken before the casualty left Mr. Horn to go out as a single, in another indication (but a mild one) of what leaders, vocalists, not to mention sidemen and the poor hardworking band boys had to go through to do one-nighters and other road dates in the season just past. Loading the luggage was just one small part of the problem. There have been cases, as the accompanying article states, where leaders have slept on train vestibules, where they couldn't get trains for their next jumps at all, where they faced obstacles to successful treks never before encountered in the band business.

The boys are burning, as their bags are loaded aboard a luggage truck and headed for the train that'll take 'em on the next leg of their one-nighter trek. Note the gent with his hands in his pocket registering a squeak at the way his bags are being treated. He's carrying his own suit on a hanger, and the character right between the suit lugger and the guy he's talking to, in the background. He's so mad he's puffed up, about ready to explode. But it was all part of making a band tour in the past season.

And just by way of contrast here are Eddy Duchin and June Robbins in a pre-war tour shot. They look as fresh as a couple of daisies despite the fact that they've just completed a short jump: Rio de Janeiro to New York via plane. Those were the days when you could hire a plane to carry your whole organization, make jumps in comfort, arrive on a job ready to really play it. Eddy is now a naval officer, and June is doing a single under the management of Robbins Artist Bureau.

This shot was taken a few years back, and the luggage is a bit different than today's, but the boys are still burning.

Personal Appearances
A REVIEW of exploitation of bands on location jobs for the past 12 months leads to just one conclusion: There was no exploitation worth mentioning. Band managers, booking agents, booking offices are all to blame for this en-viably situation, with the individual degree of blame determined by the circumstances in any given case. In a number of the bands it the leader, his managers and bookings will knock their brains out to get off a location long-run hotel or request job... as long as to the leader, and having grabbed off the job will sit back on their collective fannies and do nothing about it. Obviously exploitation of an or the New York, Chi or other big-town location date takes two forms.

1) Exploitation of the air time which the band is getting. (2) Exploitation of the band as personal attraction at the spot.

Both forms of exploitation, again absolutely, are designed to achieve the objectives of increas-
TINA DIXON
A BOMB SHELL OF THE BLUES
WITH Jimmie Lunceford ON HIS THEATRE DATES FOR TWO YEARS
BOMB SHELL NO MATTER WHERE SHE HITS!

LEON COLLINS
GANGLS OF DANCING
SECOND YEAR WITH Jimmie Lunceford
ON HIS THEATRE TOURS
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DETROIT

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Versus
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St. Louis

Coast to Coast Over Mutual Network

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Page 230 The Billboard 1944 Music Year Book

A BIG HIT
at ORIENTAL THEATER
Chicago
RIVERSIDE THEATER
Milwaukee
CIRCLE THEATER
Indianapolis

Personal Appearances
The band plays on at park and shore resorts despite shortages of musical units and changes in the general outdoor picture due to gas rationing and other wartime restrictions. Originally no park was considered worthy of the name without a featured aggregation of house-blowing musicians, and thru the years of radio, wired music and public-address systems have not been powerful enough to completely displace the in-person musician.

**AT OUTDOOR SPOTS**

At the start of the current outdoor season 85 outdoor resorts on the Eastern Seaboard used bands or orchestras as featured attractions or for dancing in ballrooms in the resorts. During the season some of these spots dropped their bands and substituted canned music, but others have used larger and better bands as the season progressed.

Outdoor show business is on the band wagon to so great an extent so it has always been.

**Music for Dancing Outdoors Proving a Click**

Outdoor bands of the Sousa, Pryor or Creators type are a rarity today. Most parks cater to dancers, with the emphasis on name bands for one-nighters and special engagements, and sectional and local units for lesser dates. Music for dancing has proved a bigger draw in many parks than music of the concert type.

There are still a few outdoor groups, however, and with surprisingly large followings. Bands such as Cervone's Ventura Sixteen Band and Joe Basile's Madison Square Band are among those carrying on. Basile has two orchestras, one plays two dates, the other is located for the summer at Henry A. Guenther's Olympic Park, Irvington, N. J. Basile made his first appearance at Olympic Park 32 years ago. He's been featured there since 1929, and while he may play other dates during the week, Basile in person must from the Olympic park on holidays and Sundays. He's a feature and the patrons expect him.

**Hamid Says Names Specifically for Ballrooms**

George A. Hamid is one of the heaviest buyers of modern dance band groups for outdoor spots. Owner-operator of Hamid's Million-Dollar Pier in Atlantic City, he is also one of the leading bookers of park and fair attractions. Hamid says the modern "radio" band in specifically only a ballroom attraction unless it is used in a revival or augmented by vaudeville acts. For him, at least, the name orks are for dancing. This summer Hamid has Peggy Reed and her all-girl band as a season attraction at his Million-Dollar Pier in Atlantic City, and at the Pier's circus he has Erminda Midget Band and at the Hippodrome Bay Musino's Band.

In Atlantic City, Hamid during the season presents many of the top-name bands in this Ballroom of State on the Pier. Appearing there this summer have been the bands of Vaughn Monroe, Les Brown, Tony Pastor, Benny Moten, Al Jolson, Billy Melody, Charlie Spivak, Harry James, George Auld, Jack Mezzino and Johnnie Richmond.

As a feature in park and pier ballrooms name bands are a definite asset, and even tho they may not directly contribute to the take of the park, or pier, since they are in as a "free" attraction, their value from a publicity angle is high. Where admission is charged and ballroom patrons go thru a gate of course, they are also a commerical asset.

**Hamid's Sporran's Beach Wartime Record**

Names make ticket sales in bands. An example is the recent wartime record set by Eeckie Hawkins and his orchestra when on the afternoon (3 to 7 p.m.) of Sunday, July 21 attendance of 5,000 was registered at the Sparrows Beach Ballroom at Annapolis. All-time record for this spot is held by Charlie Burnett, with attendance of 5,000 at the pre-war Fourth of July dance.

**Talent agencies this year have found the usual summer markets for name dance bands very satisfactory and also report bookings in many army camps, particularly in the Southern States.**

**Eastwood Gardens 10 Weeks' $85 Take**

Another good spot for the dance bands is Dickinson's outdoor spot, Eastwood Gardens, where the take for the first 10 weeks of the 1944 season was $80,000. With name bands doing week stands, Top grosser of the season at this spot was Woody Herman, who drew a $12,000 gate the week of July 7.

**Business the past season has averaged very good in all summer dance spots, with exceptionally good business registred at several ballrooms such as the Beach Ballroom at Hershey Park, Dayton, Ohio.**

**By Ted Wolfram**

---

Vaughn Monroe, doing a date at Pleasure Beach Park, Bridgeport, Conn., typifies the standard dance orks which have continued to play all types of outdoor engagements in ever-increasing numbers, while Joe Basile and his Madison Square Garden band are a good example of the brass band still popular at many fairs, parks, etc.
Variety
Nifty arrangements...sells itself on Miss Leonard's leadership, personality and musicianship...helps it along with make bands.

Detroit Free Press
(Leo Strav)
Ada Leonard handles her crack all-girl band and center show in excellent fashion...is a deserved repeat here.

Los Angeles Examiner
(Neil Ha)
No better entertainment has been offered at the Orpheum.

Ada Leonard handles her crack all-girl band and center show in excellent fashion...is a deserved repeat here.

Ada Leonard
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Golden Gate, San Francisco
Fresno, Los Angeles
Downtown, Detroit

Earle, Philadelphia
Riverdale, Milwaukee
Palace, Cleveland
Capital, Washington

Oriental Chicago
Cycle, Indianapolis
Temple, Rochester

Aragon and Trianon, Chicago
Junction Bench, Portland, Ore.
Tun Town, St. Louis

Pacific Square, San Diego
Indiana Road, Indianapolis
Taper Club, Cincinnati

Schoenander, Milwaukee
Claridge, Memphis

Miss Leonard's gowns by Adrian, Howard Greer and Hattie Carnegie.
Orchestra costumes by Laverne, New York.

MURRAY ROSE
Manager

FREDERICK BROS. MUSIC CORP.
RKO BLDG., Radio City, NEW YORK
A leader who broke up his band to go into the army, then came back to civilian life and maestroing, tells of the travails of bandlife today... and he does mean "flats"

By Dean Hudson

A couple of years that seem a couple of lifetimes ago my band and I were playing the North Carolina State Prom. As we played our theme, Moon Over Miami, at the close of our number from the spot, the NBC announcer stepped up to the mike and said: "Ladies and gentlemen, remember Dean Hudson's theme song. You won't be hearing it again for a long time." I was wearing the stock pompad smile, and as I realized what the guy was saying, it wiped itself from my face. Alas, I'd been commissioned in the U. S. Army Reserve since 1945 and had been awaiting my call to active service, so the NBC man's announcement came as a blow. I'd just been so busy with the affairs of the band I hadn't realized how close I was to making it up. I had worked pretty hard with the band, so had all of the boys, and we felt we were just beginning to get somewhere. I didn't regret having to break it up, but I did wonder then whether I would ever again front an orchestra.

Army life, as any G. I. will tell you, takes up all of your time. I turned my library over to the camp band, sat in on one camp band discussion and then for the next two years devoted every minute to learning the business of the infantry. I had made the grade of first Lieutenant when I was disabled, spent several months in the hospital and then was put on the inactive list. Two years as an infantry officer hadn't taken the yen for the band business out of me. I discovered that during the months in the hospital, but when I began to look around and saw what had happened to the business during my service period, I began to wonder whether any guy in his right mind would get into it. Boys to whom I'd been paying $50 to $60 per week were now getting around $130, and even at that prices musicians were hard to get. Shucking had run amuck against the stone wall (and what a stone wall it turned out to be) of the record ban. Remote air time had hit a new low. Transportation was a mess. And I had exactly $24.04. Hardly the kind of dough I realized it takes to finance an ok in 1944.

So I decided to take a job as manager of the Lucas & Jenkins Theater in Georgia. A week before I was to start I got a wire from Tommy Dorsey. Tommy had just liquified his ok and wanted me to help him assemble a new organization for a date he had coming up at the Hotel Pennsylvania in New York. I went on the road for Tommy, looking over and rounding up musicians, and there I was back in the band business. Tommy Byrne was just going into the Army Air Corps and I took eight of Tommy's men. Then I indulged in just a little of what had been going on in the band business on a grand scale. I "raided" Jan Britt's band to get my old drummer, Parker Lund. Put the rest of the group, believe it or not, I got fellows who were just coming out of the service or between jobs.

I was just in the midst of getting the men together and was frankly still wondering what I'd do since I got them together, when I dropped in to Harry Kane's office at Music

(Continued on page 234)

Set out to make a tour jump by train and this is what happens more often than not. You fight your way thru teeming mobs at the station. It's tough enough if you're doing it with a normal amount of travel luggage. Do it with bull fiddles, drums and other instruments and brother you've got a struggle on your hands.

Set out to make a tour jump by car and this is what happens... before you can even start. You go down to the local ration board, get in line, explain that you need those extra coupons to make this trip since this is the way you make your living. If you're lucky and the board decides to be nice you'll get the coupons. If not, well...
Britain, however, was not as fortunate. In the air, the skies were filled with German planes, and there were many losses on both sides. The situation was desperate, and the war seemed to be at a stalemate.

In the end, the war did come to an end, but only after a bitter struggle. The Allied forces finally succeeded in pushing the Germans back, and the war came to a close. The peace was fragile, however, and the world was left to rebuild from the damage of war.

As the war ended, the world was left with a new reality. The allies were victorious, but the costs of the war were immense. The world was left to pick up the pieces and rebuild from the devastation of war.
TOPS
THE Songs OF THE
GOLDEN GATE QUARTET

RADIO
NOW... Mondays, Wednesdays, and Fridays for GROYES BRONO QUINNIE over NBC Coast to Coast

PICTURES
"HOLLYWOOD CAN-TEEN", a Warner Bros. Production
"BILLING ON THE GIRLS", a Paramount Picture (Both soon to be released)

RECORDS
Watch for their latest on COLUMBIA GALE

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www.americanradiohistory.com
LOCATIONS WITH RADIO WIRES

ALABAMA
Montgomery City Auditorium...WSFA
Cutter Field...WSFA
Maxwell Field...WSFA

ARIZONA
Phoenix Hotel Westward Ho...KLOT
Riverside Park...KVOA
Safford Amazing...KXEL-ABC
Roosevelt Park...KXEL-ABC
Safford Theater...KXEL-ABC

Tucson Blue Moon Ballroom...KVQA
Pioneer Hotel Ballroom...KVQA

CALIFORNIA
Balboa Beach Brenden's Ballroom...KVOE - Mutual
Berkeley Hotel Claremont...KOQ-Blue
Hotel Claremont...KOQ-Blue
Colton El Patio Cafe...Blue
Casa Mansana...KJZ-Mutual
Fresno El Ranchito & Hotel California...KMJ
Martishop Ballroom...KMJ
Municipal Auditorium...KMJ
Zucara...KTRK

Hollywood Hollywood Palladium, KNX-CBS

Seven Seas Cafe...KTRK
Serving Club...KTRK
The Trocadero...KMPF
Los Angeles Bitumoto Ballroom...KXPF-KCBS
Hollywood Riding Academy...KTRK
Riverside Breakfast Club...KTRK
Riverside Rancho...KTRK
Curtis Spring...KTRK

Modesto California Ballroom...KTRK
Uptown Ballroom...KTRK

Ocean Park Aragon Ballroom...KTRK

Pismo Beach Beachside Ballroom...KVSC
Richmond East Shore Park...KYA

San Bernardino Arrowhead Springs Hotel...NOR-CBS
...KXPF-Don Lee Mutual
San Francisco Bal Yacht...KOQ-Blue
Blood Donor Center...KTRK
Palace Hotel...KOQ-Blue
Hotel Continental...KXPF-Continental
Hotel El Ritz...KOQ-Blue
Luna Park...KTRK

Los Angeles Mark Hopkins Hotel...KPMF - Mutual
2, Magnin & Co...KXA
Palace Hotel...KXPF-Continental
Hotel Continental...KXPF-Continental
Hotel El Ritz...KOQ-Blue
Luna Park...KTRK
San Luis Obispo Camp San Luis Obispo...KVOO

South Gate Mexican Club...KXDF-CBS
Trinity County Barn Dance Ballroom...KXDF-CBS

COLORADO
Denver Brown Palace Hotel, KOA-CBS
Club Alpen...KXMP-DKB
2 Pat Ballroom...KLBC-CBS
Lake-Park...KLBC-CBS
Rainbow Ballroom...KLBC-CBS
Silver Glade...KLBC-CBS
Trocadero...KXPF-Mutual

CONNECTICUT
East Hartford Old Colony Lounge...WTTW-Yankee
Hartford Asylum Hill Cong. Church...WTTW-Yankee
Bond Hotel...WTTW-Yankee
Business Memorial...WTTW-Yankee
Pendleton, WTTW-Yankee...WTTW-Yankee
Louder Restaurante...WTTW-Yankee
Yale Puck Theater...WTTW-Yankee

WEST PALM BEACH Band Shell...WJBX
South Bend...WJNO
First Methodist Church, WJNO

GEORGIA
Atlanta Anthony...WGAT
Henry Grady Hotel, WAGA-Blue
Auditorium...WTTW-WABC
State Theater, WNCB, WTTW, WAGA

DELWARE
Dover The Country Club...WBOC

IDAHO
Boise Falls Wanda...WTO

ILLINOIS
Chicago Aragon...WGN-MBS
Blackhawk Hotel...WBBM-CBS
Cimarron House...WBBM-CBS
Cricket Hotel...WBBM-CBS
Chez Paree...WBBM-CBS
Boomerang Hotel...WBBM-CBS
Edgewater Beach Hotel...WBBM-CBS
Hotel Blue...WBBM-CBS
Palmer House...WGN-MBS
Luther Memorial Church...WBBM-CBS
Topeka Army...WBBM-CBS
Blackstone Hotel...WBBM-CBS
Old Hildebrand Restaurant...WBBM-CBS
WPCL-Blue & Park Hotel La Salle...WBBM-CBS
Parkers Ballroom...WBBM-CBS
Ambassador East...WBBM-CBS
Sherrick Hotel...WGN-MBS
Tristan...WGN-MBS
Bismarck Hotel...WGN-MBS

Decatur Lakeside Club...WTOY
Pleasure Inn...WTOY
Herrin White City Park...WPPC

Ingleside Ballroom...WMBD
Poco Marquette Hotel...WMBD

Quincy Chalino...WTAD
Drum & Bugle Club...KRAMO

Rockford Ing Palace...WROI
White Swan...WROI
Springfield Club Rio...WBCS

Indiana
Anderson Stables Night Club...WHBU
Romany Grill...WHBU

Fort Wayne Bear Palace...WWGO

Indianapolis Indiana Roof'Ballroom...WISH-Blue

Northern Mansion...WBBM-CBS
Washington Hotel...WBBM
Kokomo Prince Hotel...WROI-CBS

Perry Bunker Hill Naval Air Station...WBBM
South Bend...WBBM
Sweeney's...WBBM
Shrews...WBBM
West Lafayette Purdue University...WBBM

IOWA
Cedar Rapids Downtown...WMT
Clear Lake Surf Ballroom...KGLO

Clintwood Modernistic...KRR
Des Moines Riverview Park...KIBT
Expo-Park...WPAL-FM
Fort Dodge Expo-Park Ballroom...KVIT

Fort Dodge Fort Dodge...KVPD

Greendale Memorial Coliseum...KJMP-Mutual

South Bend...KTRK

SIOUX CITY...KVIT

Oasis Club...KVIT

Spencer Woodstock Ballroom Pick...KBD

Waterloo Russell Lemon Hotel...KXEL

KANSAS
Coffeyville Coffeyville Army Air Field...WBBM

Coffeyville Coffeyville Army Air Field...WBBM

Coffeyville Coffeyville Army Air Field...WBBM

Coffeyville Coffeyville Army Air Field...WBBM

Coffeyville Coffeyville Army Air Field...WBBM

Coffeyville Coffeyville Army Air Field...WBBM

Coffeyville Coffeyville Army Air Field...WBBM

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Monday 1:00-1:30
Tuesday 1:00-1:30
Wednesday 1:00-1:30
Thursday 1:00-1:30
Friday 1:00-1:30
Saturday 1:00-1:30

TONY PASTOR
and his Orchestra
"VICTORY ROOM"
HOTEL ROOSEVELT
Washington, D. C.

COLUMBIA BROADCASTING SYSTEM
Monday 1:00-1:30
Tuesday 1:00-1:30
Wednesday 1:00-1:30
Thursday 1:00-1:30
Friday 1:00-1:30
Saturday 1:00-1:30

BILL McCUNE
and his Orchestra
"GREEN ROOM"
HOTEL EDISON, N. Y.

MUTUAL BROADCASTING SYSTEM
Sunday 12:00-12:30
Tuesday 12:00-12:30
Wednesday 12:00-12:30
Thursday 12:00-12:30
Friday 12:00-12:30
Saturday 12:00-12:30

Personal Appearances

The Billboard 1944 Music Year Book
Washington Duke Hotel, WDNC
Greenboro

Prince Hotel, KSCU-Mt.

Ohio

Akron

Continental Grove... WADC
Hotel Mayflower... WARH

Cincinnati

Hotel Netherland Plaza... WLW, WBAI

Cleveland

Alpine Village... WTAM-NBC
Cliffe Club... WTAM

Chin’s Victory Room... WHK

Cleveland Hotel, WHK-Mutual

Hollywood Hotel... WTAM-NBC

Main Street Cafe... JWJW

Stater Hotel... WQAR-CF

Portland Springs Park... WHK

Hotel Hollenden... WTAM

Columbus

Neil House... WHKC-MBS

Ilian Room, Desotel Walling Hotel... WHRC-Mut.

Neil House... WHBS-BCW, WHK

Dayton

Colonial Theater... WHIO-CBS

Dayton Biltmore Hotel, WHO

Gibson Hotel... WING-Blue

Birch’s Theater... WHO-CBS

Merry-go-Round Club... WLW

Miami Hotel... WHIO

Van Cleve Hotel... WING-Blue, WHIO

Lancaster

Hotel Mayflower... WLW

Portsmouth

Bogey Club... WPAY-Mut.

Missouri Club... WPAY-Mut.

Hotel Commodore Perry... WSPD-NBC

Youngstown

Hotel Pick Oke... WFMJ-Blue

Stambaugh Auditorium, WFMJ

OKLAHOMA

Caryacats

Casa Luna... KTUL-CBS

 Churches... KSWO

Farmers’ Auction... KSWO

Oklahoma City

Auditorium... KOMA

Elmwood Park... KOMA

Monroe’s Theater... KTOK

Rainbow Room... KOCY

Shrine Auditorium... KOMA

Tulsa

Calne Academy... KVNO-NBC

Casa Del... KTUL-CBS

Coliseum Ballroom, KVNO-NBC

Fis-Mor Ballroom... KTUL-CBS

U. I. Assembly of God

Church... KOME-Local

Spartan Aircraft... KOME

Tulsa Club... KVNO-NBC

oregon

Bend

Bend High School... KBND

USO... KBND

West Dept. Store... KBND

Portland

Jantzen Beach... KBND

McEvy’s... Mutual and CBS

Pennsylvania

Allama

State Theater... W2AU-Blue

Brookville

American Hotel... W2ED

Clarion

State Teachers’ College, W2ED

Duluth

Avenue Theater... W2ED

Blue Club... W2ED

Toledo

Columbia Theater... WLEU-NBC, Blue, Mutual

Lawrence Hotel... WERC-CBS, WLEU-NBC, Blue Mutual

Press Club... W2ED-CBS

Rainbow Gardens... WERC-CBS, W2EC-NBC, Blue, Mut.

Western Theater... W2EU-Red, Blue, Mutual

Homestead

Kennywood Park... W2EC-Mutual

New Brighton

Kensington Gardens... W2ST

Philadelphia

Bellevue Stratford Hotel... W2FL-Blue

City Hall... W2FL-Quaker

B. Franklin Hotel... W2IL

Kugler’s Restaurant... W2FL

Quaker’s Cafe... W2FL

Philadelphia Evening Bulletin... W2FL

Hotel Philadelphia, WIP-Mut.

Poor Richard Club... W2FL-Blue

Trans Lux Theater... W2FL

Pittsburgh

Fort Pitt Hotel, W2SS-Victory

Gretna... W2SS-Victory

Hotel Henry... W2SS-Victory

Stamley Theater, W2CA-Mutual

Plymouth

Sixmane Theater... W2AX

Pottsville

Hecho-Allen Hotel... W2AL-Mutual

Sharon

Biki Club... WPIC

Columbia Theater... WPIC

Shareen High School... WPIC

Wilkes Barre

First Presbyterian Church... WBAX

Waxax

Williamsport

Wires in all the major ballrooms, churches and hotels... W2AX

Worix (Continued on page 240)

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Personal Appearances

The Billboard 1944 Music Year Book  Page 239

www.americanradiohistory.com
and his
"KASSELS IN THE AIR"
...on PERSONAL APPEARANCES

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Art Kassel's music keeps its name warm and welcome for personal appearances with consistent radio time on the nation's networks and with high hits on HIT records for the nation's phonograph fans.

Current
ARAGON BALLROOM • CHICAGO
Bismarck Hotel, Chicago • Starting December 22nd

Wisconsin
Eau Claire
Hotel & Spa Clarion

Green Bay
Northern Hotel • WTAG-CBS
Camp McCoy
Camp McCoy • WPRB

Milwaukee
Trinity Field • WISN Memorial Union • WPRB
Trinity Field • WDA

Michigan
Germania Hall • WEMP

Eagle's Club • WJNB Memorial Hall • WBNM Mutual

Superior
Andey Hotel •

Wisconsin Rapids
Eagle's Club • WPRB
Wisconsin Theater • WPRB

Wyoming
Lovell
Lovell Hour • XTO

Powell
Band Shell • XTO

Sheets
Christian Church • WNO First Baptist Church • WNO

Alaska
Juneau
Capital Cafe • XRY

Skagway
United Church • XRV

Eldorado, Alberta
Bein Ballroom • XCA

Capital & Baptist Temple • XCA

Vancouver, B. C.
Boilema's Hall • XCEX

Daily Province • XCEX

Town Hall • XCEX

United Church • XCEX

Vogue Theater • XCEX

Empress Hotel • GTI

Brandon, Miss.
The Equire • XCEX

Winnipeg, Man.
Civic Auditorium • XCEX

United Services Center • XCEX

New Brunswick, Man.
K. C. P. Ballroom • XCA No. 31 Ballroom • XCA

Montreal, Que.
Mt. Royal Hotel • XCEX

Grand Hotel • XCEX

Brockville, Ont.
Brockville Collegiate Institute • XCEX

Police Building • XCEX

Officers Training Center • XCEX

Burlington, Ont.
Burlin Rat • XCEX

CFCY - CBC, C.F.C.

Toronto, Ont.
Canada Loma • XCEX

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Personal Appearances
ARIZONA
Riverdale Amusement Park
Harry L. Nace, mgr.
Phoenix, Ariz.

ARKANSAS
Fountain Lake Resort
Dr. H. D. Ferguson, owner-mgr.
Hot Springs, Ark.

CALIFORNIA
Mission Beach Amusement Park
B. A. Wakelin, mgr.
San Diego, Calif.
Santa Cruz Board Co.
Louis W. Jenkins, Jr., mgr.
and pres.
Santa Cruz, Calif.
Santa Monica Pier
W. D. Howcomb, owner-mgr.
Santa Monica, Calif.
Venture Pier
Abbot Kinney Co., owners
Del. A. Greely, mgr.
Venture, Calif.

COLORADO
Lake City Park
Lakeside Park Co., owners
Benjamin Kramer, mgr.
Denver, Colo.
Elitch Gardens
Arnold B. Cutter, owner-mgr.
Denver, Colo.
Riverdale Amusement Park
T. G. Joloma, owner-mgr.
Rates Park, Colo.

CONNECTICUT
Pleasure Beach Park
John O. Malloy, mgr.
Bridgeport, Conn.
Lake Compounce Amusement Park
I. E. Pierce, mgr.
Bristol, Conn.
Wildwood Park
P. J. Sheridan, owner-mgr.
Killingly, Conn.
Savin Rock Park
Sevin Rock Park Co., owners
Frederick E. Liverme, mgr.
West Haven Stadium
New Haven, Conn.
Ocean Beach Park
Burton T. Gates, mpt.
New London, Conn.
Sandy Beach Park
Crystal Lake
William G. Buxa, mgr.
Rockville, Conn.
Highland Lake Park
L. O. Connell, owner
Dr. A. Connell, mgr.
Winsted, Conn.

FLORIDA
P. B. A. Amusement Park
Miami Police Dept., operators
J. L. Logan, mgr.
Miami, Fla.
Bayview Park
P. O. Wilson, mgr.
Penascola, Fla.

GEORGIA
Summit Casino
G. Neil Montgomery, owner
R. Myers, mgr.
Athabas, Ga.

Lakeside Park
Irving Scott, mgr.
Macon, Ga.
Barber's Pavilion and Park
Bex of Hope
Will M. Brucee, owner-mgr.
Savannah, Ga.

INDIANA
Riverside Amusement Park
K. E. Parker, owner-
Indianapolis, Ind.
Washington Park
Lake View Amusement Co.,
owners
H. K. Burr, mgr.
Michigan City, Ind.
Ideal Beach Resort
T. E. Spackman, owner-
Mishellee, Ind.
Playland Park
Earl J. Redden, owner-mgr.
South Bend, Ind.
Lake Wolseley Beach
Mrs. Minna Mclmide, owner-
Vincentts, Ind.

IOWA
Spring Lake Park
Robert McSorley, owner-mgr.
Boone, Iowa
Riverview Park
Robert A. Behrachterd, mgr.
Des Moines, Iowa
Exposition Park
Jay Longstaff, mgr.
Port Dodge, Iowa.
Electric Park
J. K. Maple, owner-mgr.
Ruthven, Iowa
Grand View Park
Rise Stancock, owner-mgr.
Ruthven, Iowa
Lakeside Park
J. L. Plig, owner
Walter Lawrence, mgr.
Storm Lake, Iowa
Electric Park
C. E. Peterson, mgr.
Waterloo, Iowa

KANSAS
Lakeside Park
Bonner Springs, Kan.
Sandy Beach
Norris B. Stauffer, owner-mgr.
Wichita, Kan.

KENTUCKY
Beach Bend Park
Charles Garvin, owner-mgr.
Bowling Green, Ky.
Termon Park
Charles E. Graham, owner-
mgr.
Dayton, Ky.
Pointline Perry Park
J. P. Singhler, mgr.
Louisville, Ky.

MAINE
Auto Kent Park
Leo M. Wills, owner-mgr.
Carmel, Me.
Pier Casino Ballroom and Theater
Old Orchard Ocean Pier Co.
W. L. Duffy, mgr.
Old Orchard Beach, Me.
Usen Amusement, Inc.
Chas. W. Been, mgr.
Old Orchard Beach, Me.

MARYLAND
Gwynn Oak Park
Arthur B. Price, owner
E. R. Price, mgr.
Baltimore, Md.
Bay Shore Amusement Park
George F. Mahoney, owner
Wm. P. Webb, gen. mgr.
Baltimore, Md.
Braddock Heights Park
B. W. Puddle, mgr.
Braddock Heights, Md.
Crystal Park
Thomas G. Gibson, owner-
Cumberland, Md.
Cape May Beach
Cape May Beach Corp., owner
E. Y. Shivers, mgr.
Middle River, Md.

MASSACHUSETTS
Riverside Park
Edward J. Carroll, owner-
gr.
Agawam, near Springfield, Mass.
Norumbega Park
Norumbega Park Co., owners
Roy Hill, mgr.
Auburndale, Mass.
Paragon Park
David Stone, owner-mgr.
Boston-Nantasket Beach, Mass.
Whalom Park
Harold D. Gilmore, mgr.
Pittsburg, Mass.
Fenwood Beach
J. M. Kelleher, mgr.
Newburyport, Mass.
Lincoln Park
John Collins, mgr.
North Dartmouth, Mass.
White City Park
Hamid Amusement Co., owner
Sam Hamid, mgr.
Lake Pearl Park
Wrentham, Mass.

MICHIGAN
Weston Beach
O. D. Olsberg, mgr.
Bay City, Mich.
House of David Park
Chic Bell, mgr.
Benton Harbor, Mich.
Jefferson Beach Park
Jack Frieda, mgr.
Detroit (St. Claire Shores), Mich.
Eastwood Park
Henry Wagner, Max B. Beren, owner-mgr.
 hapley Wagner, mgr.
Detroit, Mich.
(Continued on page 244)
Raves

ORCHIDS...
Walter Winchell
A RIOT...
Nick Kenny
Daily Mirror
RECOMMENDED...
Ed Sullivan
Daily News
TERRIFIC...
Brooklyn Eagle
Just what the world needed.
Lee Mortimer
Daily Mirror
Melodious music with a
good beat...ate up
every bit of it.
The Billboard
A fillip to the big towns
division...
N. Y. Journal American
Lot on the ball...strong
potentialities.
Variety

Denny Beckner
and his 15 madcap Merrymakers
+ Doris and her Accordion
+ "Sonny Boy" Gil Euker (comedy trumpeter)
+ Bill Wendell (vocalist)

Solids Entertainment
AND SUPERB MUSIC

Current
Best Seller on Records
HALLELUJAH, 8-9-10
(Hey Tojo, Count Yo' Men)
and
YOU CAN TAKE MY HEART
(Theme Song)
SAVOY RECORD
#5140

COCOANUT GROVE
PARK CENTRAL HOTEL, NEW YORK
Exceeded business done by any
name band in the last year...signed
for return engagement.
A Riot at
LOEW'S STATE THEATRE, N. Y.
(Signed for return engagement)

Personal Manager EDWARD D. TURNER
Direction MUSIC CORPORATION OF AMERICA

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CARL SANDS

and his Orchestra

- CURRENTLY
  - PUMP ROOM
    - Ambassador East Hotel
      - Chicago
      - CBS Broadcasts

- Management
  - WILLIAM MORRIS
    - AGENCY

MR. CHOLLY WAYNE

“Humor at the Piano”

Currently

24TH WEEK

PICKLEWOOD

KAY BALLAD

Simply Styled

AL MACK

M. C. and Pantomimist

SWAN CLUB


DICK JACKSON

PERSONAL MANAGEMENT

810 HIPPODROME BLDG.,

CLEVELAND, OHIO

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AMUSEMENT PARKS

(Continued from page 242)

Ramauna Park, Steel’s Lake
Grand Rapids Motor Coach Co., owners
Fred J. Barr Jr., mgr.
East Grand Rapids, Mich.

Lake Lansing Amusement Park
Hastert, Mich.

Palmer Park
J. D. Palmer, owner-mgr.
Pawhuska, Mich.

Silver Beach Amo. Co.
L. J. Drake, mgr.

MINNESOTA

Excelsior Park
Excelsior Park Co.
P. W. Clapp, J. P. Othman, mgs.
Excelsior, Minn.

Kane’s Park
R. B. Hand, owner-mgr.
Palmerton, Pa.

Interlaken Park
H. A. Ackerson, mgr.
Palmerton, Pa.

Fox Lake Park
Monks & Nelson, Props.
Sherburn, Minn.

Harriet Island Amusement Park
William Beattie, owner
Jimmy Miller, mgr.
St. Paul, Minn.

MISSOURI

Fairlyland Amusement Park
Marlo Brescatto, owner
Harry Duncan, mgr.
Kansas City, Mo.

Silver Beach Amusement Park
P. E. Winters, owner-mgr.
Kirkwood (St. Louis), Mo.

Lake Contrary Amusement Park
L. L. Daggett, owner-mgr.
St. Louis, Mo.

Forest Park Highlands
A. W. Ketchum, mgr.
St. Louis, Mo.

Downs Amusement Park
Cha. De-Lange, gen. mgr.
Dee’s Landing, stu.
St. Louis, Mo.

Valley Beach Amusement Park
J. Y. Weggeman, mgr.
Valley Park, Mo.

NEBRASKA

Riverside Municipal Park
Ed. Hughelmann, mgr.
Beatrice, Neb.

Horton’s Park
D. G. Oxford, owner-mgr.
Beatrice, Neb.

Tuxedo Park
Harry C. Belka, mgr.
Cresc, Neb.

Lib’s Park
L. Phillips, owner-mgr.
Hastings, Neb.

King’s Belmar
Crested Butte Beach Park
G. J. Carpenter, mgr.
Julian, Neb.

NEW HAMPSHIRE

Gardener’s Grove, Silver Lake
Mollie Lambert, owner
J. Copeland, mgr.
Lochmere, N. H.

Pine Island Park
Public Service Co., owners
Barney J. Williams, mgr.
Manchester, N. H.

Lake Spofford Recreation Park
Wm. B. Manch, owner-mgr.
Spofford, N. H.

NEW JERSEY

Summit’s Million-Dollar Pier
George A. Huid, leases & pres.
S. W. Gumpert, gen. mgr.
Atlantic City, N. J.

Steel Pier
A. C. Steel Pier Co., owners
Managing Director, Atlantic City, N. J.

Sylvan Lake Park
Ed Ruth, owner-mgr.
Burlington, N. J.

Palisades Amusement Park
Jack & Irving Rosenthal, mgs.
Palisades, N. J.

Riverview Beach Park
L. R. Christman, mgr.
Pennsauken, N. J.

Freeman’s Amusement Center
J. Stanley Tumney, mgr.
Beadice Heights, N. J.

Fun’s Affiliated Enterprises
Wm. C. Hunt, pres.
Wildwood, N. J.

NEW YORK

Rockwell Park
William W. Muir, owner-mgr.
Canandaigua, N. Y.

Palace Amusement Park
M. G. Wall, owner-mgr.
Coeburn (Locom Lake), N. Y.

Luna Park
Edward J. & Harry L. Danziger, owners
Bill Miller, mgr.
Coey Island, N. Y.

Long Point Park
Harry W. Harry, owner-mgr.
Genesee, N. Y.

Geron Park on Lake Chaussaux
Harry A. Elliott, owner
Jamastown, N. Y.

Starlight Park
Tess O’Rourke, mgr.
New York (Bronx), N. Y.

Midway Beach Park
Joseph Sussman, owner-mgr.
Niagara Falls, N. Y.

Canadarago Park
Joe Magen, owner-mgr.
Richfield Springs, N. Y.

Wallace Dance Pavilion
John Skoreniski, owner-mgr.
Silver Lake, N. Y.

James Beach State Park
S. J. Polak, super.
Wauhatch, L. L., N. Y.

Glen Park
Harry Allman, owner-mgr.
Williamsville, N. Y.

OKLAHOMA

Lake Heltuma Park
Brnd., Okla.

Spriugdale Amusement Park
Roy & Marshall Staton, own.
and operators.
Oklahoma City, Okla.

Crystal City Park
John C. Mullins, owner
C. E. Meeker, mgr.
Tulsa, Okla.

(Continued on page 246)
AMERICA'S
NEWEST
SINGING
SENSATION

DEAN
MARTIN

"THE BOY WITH THE TALL
DARK AND HANDSOME VOICE"

RETURN ENGAGEMENT LA MARTINIQUE, N. Y.

THE TROCADERO—Hollywood
TIC TOC CLUB—Montreal
CLUB ROYALE—Detroit
GLASS HAT—Belmont Plaza, N. Y.

personal manager: DICK RICHARDS, 1560 Broadway, New York * direction: MCA ARTISTS, Ltd.
AMUSEMENT PARKS

OREGON

Janetts Beach Park
Hayward Island Amusement Co., owners
Paul H. Hardemoun, mgr.
Portland, Ore.

Pennsylvania

Dorney Park
R. L. Pfarr, mgr.
Allentown, Pa.

Central Park
A. G. Shaban, owner-mgr.
Allentown, Pa.

Lakemont Park
Samuel E. Taylor, mgr.
Allentown, Pa.

Lakeside Park
J. E. Tomat, mgr.
Baltimore, Pa.

Heidel Park
A. P. Hockman, owner-mgr.
Bellefonte, Pa.

Willow Beach Park
Dominick Palazzin
Pulley Verona, mgr.
Clifton Park, Pa.

Newton Lake Park
P. B. Wagner, owner-mgr.
Coudonville, Pa.

Connect Lake Park
Hotel Connexus, Inc., owners
T. C. Pong, mgr.

Connect Lake Park
Fernbrook Park
Leo Innsack (Pittston, Pa.), owner-mgr.
Dallas, Pa.

Fair Grounds
James J. Obero, owner-mgr.
Ebensburg, Pa.

Rocky Point Park
Ray Deringer, bus. mgr.
Nainey Nastas, mgr.
Elmwood City, Pa.

Wilderness Beach Park
P. W. A. Miller, owner-mgr.
Erie, Pa.

Somerton Springs Park
Robert M. Pusti, owner
Vernon D. Platt, mgr.
Paoli, Pa.

Forest Park
A. Karst, mgr.
Harper, Pa.

Hershey Park
Hershey Estates, owner
J. B. Sollenberger, mgr.
Hershey, Pa.

Rocky Springs Park
Joseph Pirogi, owner
James Pirog, mgr.
Lancaster, Pa.

Maple Grove Park
Ralph W. Cohn, mgr.
Pittsburgh, Pa.

Shady Grove Park
Tony Rinaldi, mgr.
Leamont Furnace, near Uniontown, Pa.

Kiskiagulliqua Park
James E. Moran, mgr.
Lewistown, Pa.

Lakewood Park
Howard Hobie, mgr.
Mahoning City, Pa.

Caeenoe Park
C. C. Coulthard, mgr.
New Caste, Pa.

Kennedy Park
A. R. McElveen, pres.
Frank L. Denau, mgr.
Pittsburgh, Pa.

West View Park
C. L. Bearp Jr., mgr.
Pittsburgh, Pa.

Carolina Park
Joseph Slez, mgr.
Reading, Pa.

Holly Glen Park
Benj. Sterling Jr., owner-mgr.
Scranton, Pa.

Rolling Green Park
R. M. Sproul, owner-mgr.
Sunbury, Pa.

Sane Round Park
Mrs. J. E. Mayr, mgr.
Wilkes-Barre, Pa.

Willow Grove Park
H. E. Pohl, gen. mgr.

Rhode Island

Crescent Park
John T. Clare, mgr.
East Providence, R. I.

South Carolina

Polly Pier
Ted Schiadas, mgr.
Charleston, S. C.

Riverbanks Beach Park
A. E. Hamilton, mgr.
Charleston, S. C.

Pennsylvania

Mid-State Fairgrounds Park
George L. Bachmann, mgr.
Columbus, Tex.

Texas

Lake Cl toss Park
Cliff, Tex.

Casino Park
George T. Smith, mgr.
Port Worth, Texas

Pleasure Pier
Ouis L. Vaden, owner-mgr.
Port Arthur, Texas

Vickery Park
Dr. H. T. Huguley, owner
W. H. Armstrong, mgr.
Vickery, Texas

Utah

Lagoon Resort, between Salt Lake City and Ogden
Lagoon Company, owners
Julius M. Bragg, mgr.
Parralson, Utah

Salinar Beach
Thomas M. Wheeler, mgr.
Salt Lake City, Utah

Virginia

Conea View Park
Cecil T. Duffie, mgr.
Norfolk, Va.

Lake Side Park
H. L. Roberts, owner-mgr.
Roanoke, Va.

Ocean Park
Jack L. Carnespoon, mgr.
Virginia Beach, Va.

Casino Park
Virginia Beach, Va.

Washington

Natratorium Park
Louis & Lloyd Vogel, owner
Lloyd Vogel, mgr.
Spokane, Wash.

West Virginia

Rock Springs Park
O. C. McDonald, owner
R. H. Hance, mgr.
Chester, W. Va.

Camden Park
E. G. Via, Jr., mgr.
Huntington, W. Va.

River Lake Park
E. R. Bynolds, owner-mgr.
Malvernville, W. Va.

Wisconsin

Waverly Beach
Howard Campbell, owner-mgr.
Appleton, Wis.

Waverly Beach
W. H. Munger, owner-mgr.
Beloit, Wis.

The Pines
Harman Johnson, mgr.
Boonier, Wis.

Lake Hallie Park on Route 4
B. F. Stetzar, mgr.
Chippewa Falls, Wis.

Wiscocia Beach
Wiscosia Beach Co., owners
E. C. Cote, mgr.
Chippewa Falls, Wis.

Bay Beach Park
Sylvester Eiser, mgr.
Green Bay, Wis.

State Fair Park
State Fair Park, Inc., owners
C. B. Hone, mgr.
Milwaukee, Wis.

Muskego Beach
Muskego Beach, Inc., owners
Muskego, Wis.

Rewo Park
Chas. Malmey, owner-mgr.
Oakdale, Wis.

Buchland Park
Reg. Freeman, mgr.
Minne, Wis.

Canada

Crystal Beach Amusement Park
J. H. Nagel, mgr.
Crystal Beach, Ont., Can.

Wonderland Summer Gardens
T. W. Jones, mgr.

Port Stanley Park
Albert A. Mark, mgr.
Port Stanley, Ont., Can.

Riverbend Park
W. F. William, mgr.
Timmins, Ont., Can.
AMERICA'S SMOOTEST DANCE MUSIC

Featuring

THE SONG STYLINGS OF
FRITZ HEILBRON • DORIS DONOVAN
CLIVE WEBER

SIXTH RETURN ENGAGEMENT
TRIANON BALLROOM
CHICAGO

Thanks to
Mr. William Kozlos

REGULARLY ON
MUTUAL
COAST TO COAST

PERSONAL MANAGEMENT
FREDERICK BROTHERS AGENCY, INC.
NEW YORK
HOLLYWOOD
CHICAGO

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Known
by The Company He Keeps...

Piano of
Penson

Ray Penson

And His New, Enlarged Orchestra

Featuring vocals of
Camilla Lane

Currently Return Run
Baker Hotel
Dallas

Just Concluded Repeat Engagement
Pump Room, Ambassador East Hotel
Chicago, Nightly on CBS

Personal Management
WILLIAM MORRIS AGENCY

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BAND BOOKING OFFICES

Associated Orchestras
Chicago: 30 East Adams
Dave Cunningham

Berle Adams Agency
Chicago: 203 North Wabash Ave.
Berle Adams

Bill Burton Management
Hollywood: 630 N. Palm Drive, Beverly Hills
Bill Burton

Central Booking Office
Chicago: 203 N. Wabash Ave.
Fred Williamson, AL Borde, Lou Cohen, Thomas Boocott

Century Concerts Limited
New York: 38 East 57th St.
Harry D. Squires, president

Consolidated Radio Artists, Inc.
New York: 30 Rockefeller Plaza
Charles E. Green, president
Robert M. Bunch, vice-president
Charles Blum, vice-president
William Peterson, vice-president
Edith Sager, secretary
Rutte Althoff, Jack Kalchlm, Jack Barry, Johnny Stamp,
Hu Chans, John King, Frances Raye
Chicago: 333 North Michigan Ave.
Irwin Rose, Anthony Don Garra

Fauchon & Marco
Los Angeles: Russell A. Stapleton

Ferguson Bros. Agency
Indianapolis: 326 North Senate Ave.
J. D. Ferguson, Twyla O. Mayfield, Clarence Love

William Fleck Agency
Hollywood: 8820 Sunset Blvd.
William Fleck

Frederick Bros. Agency, Inc.
New York: RKO Bldg.
Frances Pinto, Arnold E. Howland, Harry Burke, Nick Puscofi
Chicago: 75 East Wacker Drive
W. Carl Snyder, Jack Kurie, George Oenos, Bob Weems

Hollywood: 8584 Sunset Blvd.
L. A. Fedrick, Mickey Brown, Joan Walsh, Buddy Taub, Billy
McDonald, Tom Kettering

Gale Agency, Inc.
New York: 48 West 48th St.
J. T. Gale, president
Harry Lenetska, secretary
Ben Hart, treasurer
Art Franklin, publicity and advertising director

General Amusement Corporation
New York: RKO Bldg.
Thomas R. Rockwell, president
Michael Niordor, vice-president
Thomson J. Martin, vice-president
Milton W. Knaan, vice-president
Douglas P. Storer, vice-president in charge of radio
Harry Wehme, Daniel O'Leary, Harry Kiley, Howard Stovel,
Edna Eggert, Milton Burger, Max Tishman, Al Kofigat.
Harry Sonders, Cy Donner
Chicago: 360 North Michigan Ave.
Art Weems, Howard Jostine, Harold Lee, Dick McPherdand.
Vic Ams, Paul Bandheller

Cincinnati: 1533 Carew Tower
Arthur W. Fox, Barney Rapp

Hollywood: 9020 Sunset Blvd.
Ralph Winters, vice-president
Henry Miller, Dick Webster, Bill White, Milton Rosenberg

Bert Gervis Agency
Chicago: 203 N. Wabash Ave.
Bert Gervis

Joe Glaser, Inc.
New York: RCA Bldg.
Joe Glaser, president
Bob Sanders, Steward Seymour, Matty Rosen, Jack Naples,
Tom Henry, Billy Sharp, Frances Church, Don Kramer

Bert Gervis Agency
Chicago: 203 N. Wabash Ave.
Bert Gervis

Joe Glaser, Inc.
New York: RCA Bldg.
Joe Glaser, president
Bob Sanders, Steward Seymour, Matty Rosen, Jack Naples,
Tom Henry, Billy Sharp, Frances Church, Don Kramer

Personal Appearance
Howard and Lester Lanin Orchestras
New York: 1776 Broadway
Philadelphia: 1600 Walnut St.
Howard Lanin, Lester Lanin, Joseph Sterna, Harriet Morton, Harper S. Bowles, Curtis Thornulle, Rowena Campbell, Lillian Mitchell

Bert Levey Theatrical Agency
Hollywood
George Sackett
Sun Francisco
Ken Dalley
Seattle
Len Mantell, Lee Sobel

McConkey Orchestra Company
Kansas City: Chambers Bldg.
Mack McConkey, president
John Sundursky, general manager
George Bowles, director advertising and publicity
Ethel Nelson, office manager

Reg Marshall Agency
Hollywood: Cross Roads of the World
Reg Marshall, Frank Foster, Mars Dubin, Vic Beavers

William Morris Agency
New York: RKO Bldg.
Chicago: 203 North Wabash Ave.
Pat Lombard, Robert Weitert, Thomas Smythe, Phil Brown, Sid Harris, Leo Balkin
Hollywood: 202 North Canon Drive
Beverly Hills
Johnny Hyde, Abe Lastfogel, Jack Pynn, Pac Robinson, Isabele Kateiman

Music Corporation of America
New York: 745 Fifth Ave.
Chicago: 430 N. Michigan Ave.
Maurie B. Lipsy, Jim Bragley, Joe Kayser, Danny Graham, Dicker Stavens, Haul Kent, Lew Diamond Roy Yale
Beverly Hills, Calif.: MCA Bldg.
Larry Barnett, B谋nes Bishop, Harry Overbeck
Cleveland: Union Commerce Bldg.
D. O. Barton
Dallas: Tower Petroleum Bldg.
Norman Steppa

Mutual Entertainment Agency
Chicago: 213 N. Wabash Ave.
Jack Russell, J. J. Levin

National Concert & Artists Corporation
New York: 711 Fifth Ave.
Alfred S. Morton, president
Dudley S. Tuthill, vice-president, director popular division
Niglia Levine, vice-president, direct concert division
O. O. Bottorf, vice-president, live Concert Services Inc.
Thomas M. Etley, secretary-treasurer
Chicago: Merchandise Mart
Samuel M. Harrington, midwestern manager popular division
Hollywood: 9559 Sunset Blvd.
Heinz Altmamour, manager
San Francisco: 111 Sutter St.

Personalized Orchestra and Entertainment Service
Chicago: 540 N. Michigan
Carl Schreiber, M. E. Pickrell
M. E. Pickrell

James A. Roberts Agency
Chicago: 52 W. Randolph St.
James Roberts, Paul Whitemansey

The Stanford Zucker Agency
New York: 420 Madison Ave.
Stan Zucker, president
Maurice Davidson, Fred Robbins, Jay Mills, Larry Marks, Charles Low
Cleveland: 815 Hanna Blvd.
Cal Seiger

Art Whiting Agency
Hollywood: 1537 N. Vine St.
Art Whiting, Bona Boothed

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

NOW RECORDING FOR "PREMIER" RECORDS

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AND HIS GUITAR
DIRECTION
GENERAL AMUSEMENT CORP.

GEORGE TOWNE
and his TALK OF THE TOWN MUSIC
With Sue Jackson, Featured Vocalist

Favorite at Smart Hotel Spots
Recent successful engagements include Roosevelt Hotel, N. Y.; Hotel Syracuse; Washington Youree Hotels; Adolphus Hotel; Neil House and Maselmabach Hotel.
The style is suave—unobtrusive—best suited for hotel work. Musical selections carefully made and presented in best manner.
Currently Featured—JEFFERSON HOTEL, St. Louis, Mo.

HEADED FOR THE WEST COAST

Direction of
MUSIC CORPORATION
OF AMERICA

The Billboard 1944 Music Year Book  Page 249
Dick Allen

Dick Allen is a pianist and also the owner of a bar in America. He is only 17 and the headliners from 1940 and 1950. Cullen was under the guidance of Van Tubbergen, who taught him at his father's house. Eula Hawkins, Red Norvo, Bob Cron-

by the band is underwritten by Will-

Bobby Ryder was a trucker and

carried in his current band, which is

Claire Corpus, and Dollas, and with

Barry White and Sonny Bono, was

named for his father, and managed some

started at the age of 14, and still

1790s, he was featured on the Horn and Hardart Chil-

first for Vocalion and then for

and was booked at the Music Hall.

he is a member of Vocalion and the

Sam Cooke, and Nat "King" Cole, who

Dick Allen is 19.

The first professional jobs with the

1790s. He started at the age of 14, but

Ranger and Civic Armstrong, who

company and the organization

in the 10th month of his

Allen and Laura are featured in the

Civic Auditorium, Sacramento, Bing

where he is featured with Vocalion.

opened with the band for the first

Dick Allen has made hundreds of

The Billboards 1944 Music Year Book

Page 250

B募ROFILNES

Bobby Ryder

Robby Ryder is today one of the

of the organization

with the club's

Bobby Ryder has the organization

radio. His first big recorded work was

which he is featured.

Dick Allen, who has made his living

The skits and his orchestra have

lesser-known musical instruments

one of the outstanding musical

had found dreams of his becoming a

concert pianist. When Ryder was

and the band and

Robby Ryder has been a band leader

one of the outstanding musical

the first to make his fame. He

are under contract to Universal and

one on his first recording session

in Carnegie Hall and in all of the

Whoopi Goldberg's release was

under the leadership of Henry Morris.

Apu and Estrellita

Apu and Estrellita, sophisticated

to Carnegie Hall and in all of the

in the French Quarter of New York.

most well-known as comedians. Under the

management of Harry Ruby, the
date of the Spats, September 26, 1925.

Piano and Estrellita, he is from

from 1925 to 1932, and in total he

and travelled the country.

his grandchildren.

his piano to tell stories and

by Harry Ruby, he has

himself.

his piano to tell stories and

Estrellita is from Venice, Flor-
The only Authentic Samba band in the country

Frank Marti
and his Copa Samba orchestra

EXCLUSIVE Decca RECORDING ARTIST

featuring his ALBUM OF SAMBAS #312

WILLIAM MORRIS AGENCY NEW YORK - CHICAGO - HOLLYWOOD - LONDON

The Billboard 1944 Music Year Book Page 251
Paddy Cliff

This popular singing star was born in show business, of Multi-
Italian parents. He has a rich tenor voice and studied under the
courageous Luigi Guiffrida at Steinway Hall for 11 years.
Atto he has had operatic training, he is more familiar with
swinging the classics. He has played the Chess Club in Chicago,
the Bowery, Detroit, where he has been, brought back many repeat engagements; the
Mayfair, Boston, the New England Country Club, Newport, Ky., and many other spots all over the
country where he has broken records. Recently he entered-
together, the Duke and Duchess of Windsor.

King Cole Trio

The reputation of the King Cole Trio is far from being exag-
grand for some years, the trio began hitting the night spots when they gained a foot-
hold in California about 1927. Since that time the trio, which
features Nat (Nat) Cole on voice, Oscar Moore on guitar, and
JohNNey Miller, two, has played
top clubs and night clubs over the nation. Outstanding
in the night club field is the famous Tabernacle in Hollywood, where they played to capacity
crowds in the "King Cole Room." Named for them, Cole is a
great songwriter and one of his latest, Straighten Up and
Ride Right, is a favorite on Juke
boxes and with record buyers. Not only does Cole compose, but
he also arranges his own tunes, sharing honors to fame in the trio. Moore was the
top guitarist in the nation in 1943 in a poll conducted by Ebony.
Tri records exclusively for Capitol. In addition to writing the
 trio's songs appeared on a number of radio shows emanating from
Hollywood. General Amusement Company books the
group and Charles Giddes is the personal manager.

Emil Coleman

Leader of a society band with
a style that has won him ac-
claim with the white tie and
tails trade for years, Emil Cole-
man has appeared on many of
the more exclusive hotels and
theaters throughout the country.
He has had successful engage-
ments at the Blackstone Hotel in Chi-
hicago, the Trianon in Chicago,
the Waldorf, St. Regis Plaza and
the Blackstone Hotel in Chi-
hicago all under the recognized
with the type of music desired by the sophisticates at the
Stellar Hotel in Washington D. C., at the Ritz in Boston,
the Pan American in New York, the Waldorf, St. Regis Plaza
and the Blackstone Hotel in Chicago. Many of Colman's background equips
him for just this type of smart
nighttime clientele. He was edu-
cated at the Royal Academy in
London, graduating with the
distinction of Silber Medal. A lead-
ing society orchestra for years, he has played in many of
the more important debutante parts of the United States and the European Continent.

Music Company of America directs its activities.

Leom Collins

Leom Collins, known for his
"Charge of Darling," was born
in Chicago and elected singing
professionally at the age of 16.
He has been with the orchestra
for a number of years, including eight
months at the Or-
chestral Hotel. The Big Band Co.
is the most famous group he has worked with, and
he has played at many spots, including eight
months at the Capitol, New York.

Perry Como

Perry Como came to indi-
Voted among the top spots in the music
circle the past 12 months adding to the prestige
he has enjoyed for many years as "The Human King." The
past summer he left the Wil-
ket-Justice for a visit to Mex-
co. During that period, he earned his

career, as Jimmy Joy, Red

King. "The Perry Como story
was extended to six. He
records for Victor and was
Designated as top radio
in his recent appearance at the
Paramount in New York. Jack
Phillips is his personal man-
ge, and he is booked by Gen-
eral Amusement Company.

Del Courtney

Del Courtney has been
planned in the West Coast for a number of years.
He has been with the orchestra
for a number of years, including eight
months at the Capitol, New York. That
is the career in which he is most
notable at the present time. He
was a child. Graduating from St. Mary's
College, he taught music
for a number of years.
He has been with the orchestra
for a number of years, including eight
months at the Capitol, New York.

Johnny "Scat" Davis

The name Johnny "Scat"
Davis has been recorded in
almost every branch of the en-
tertainment field. As a hot
trumpet player he appeared with such well-known bands as
Jimmy Joy, Red Nichols,
Smith Brothers, Cliff<br>introduced him to the world of music, and he has had a remarkable career. He
has been with the orchestra
for a number of years, including eight
months at the Capitol, New York.
The Delta Rhythm Boys are currently on a nationwide tour which started in Los Angeles, California, and continued to New York City, where they are performing at the Orpheum Theater. Their group consists of several large bands, which together form the large organization known as the Delta Rhythm Boys. The group features popular songs, and the members of the band are currently associated with some of the best-known recording companies in the business.
Ted Fio Rito

Ted Fio Rito in show business since 16 has enjoyed a marked career. He started writing songs while in high school and at one time, the youngest member of ASCAP. His popular laugh Clown Laugh, A King for a Day, Charlie My Boy, Roll Along Punks, They Ought to See Me on a Match and his latest hit, My Man, gained him the reputation of being one of the nation's top-notch writers. His most recent tune is Boogie-Woogie Lullaby in collaboration with Sammy Guppy.

Ella Fitzgerald

Chick Webb discovered Ella and she was "discovered" with his band for many years. She "Twissel-ta-Wistle" of a voice for many talk songs. The Blue Network heard her and the nation. She has a style all her own and is playing off that on the web for a long time. She will play the Paramount and the same style there until she gets a new one. She is a style all her own and is playing off that in the Cafe Zanzibar (N.Y.), as it pays off wherever she plays. Glee, etc., manages and books.

Phil Forrest

Not a cocktail entertainer in the usual sense, Phil Forrest does everything but a taste test behind a beer bar or on a night club floor. His background is "The Clown Prince of Normandy's" fame with funny songs and the wild sort of comedy which marks his forte. He skillfully intercepts his politics and songs to do a dance or skits with customers. His long line of gags and special material will win the patrons. Especially strong in informal lounges and after-dinner. Recently called back to the Skyline, Chicago, for another engagement after playing the spot for over a year managed by Consolidated Radio Artists.

Chuck Foster

Chuck Foster's Venture as a band leader started at Tony's Hollywood, Calif. From there he went into the Billiken Bowl, Los Angeles. His rise and popularity was rapid and his "Music in the Faster Fashion" earned him top jobs in many leading theaters, night clubs and hotels throughout the nation. Among a few of these were St. Louis, St. Louis Hotel and Oriental Theater; Kansas City, Roosevelt Hotel; Washington, D.C., Riverboat Theater; Savannah, Savannah Theater; Dallas, Netherland Plaza, Chicago, Memorial and Chicago. Memphis. He has appeared at the Blackhawk, Chicago. The band features a catchy styled rhythm that strikes a nice note for danceable music. The sax and clarinet playing by Paul Picerny and the piano by Art Stevens, are of the highest quality. For vocals, the maestro does many, his other singers being his sister, Glenn, and Jimmy Connor and Charlie Glase. For bookings of the band for long spots, is managed by Joe Shribman and handled by General Amusement Corporation.

Golden Gate Quartet

The Golden Gate Quartet started in high school in Nor- folk, Va. and in going to Union College in Richmond these four young men got out harmonizing. They recorded for Victor at a time and those were artists at WNY, Charlotte, N.C., for about two years. One good spot on Royal, Columbia, featured them at College Hill Cinema Club, 1939. Today they are broadcasting over CBS, records for Columbia and are under the personal management of Simmons, Leitch and the maestro's business manager, Sammy Gallup.

Benny Goodman

Benny Goodman has long been acclaimed the "King of Swing" and at the same time, this young man has starred in numerous long- playing records and has been featured in St. Parade of 1933, recently released, and Paramount's Star Spangled Rhythm, and in Bringing on the Girls, released by the same company.

Lionel Hampton

Lionel Hampton, drum and vibraphone star, and his sextet have played many top spots from Coast to Coast in the four years since his band was formed. Hampton is an accomplished musician with a record of appearances with many famous bands, including four with Benny Goodman. He has broadcast over all the major networks and is a top attraction for the long running The Benny Goodman Show. Hampton has also made several recordings for Victor and tested at Chicago, New York. He has made several recordings for Victor and tested at Chicago, New York. These records are done under the management of Joe Glase, Inc.

Erakine Hawkins

In the big league of peph bands, Erakine Hawkins has played the 20th Century Capri and the Sunset Place, Chicago, and at the same time, he has also played with Benny Goodman's band and has starred in numerous long-playing records. Erakine Hawkins is known for his ability and reflect credit on the man they hold. "The King of Swing, the Dictator in the world." Good- man has starred in many of the top bands' kids orchestra, played around Chicago for a time and formed his own orchestra in 1934. His first commercial on NBC came shortly thereafter and record- breaking sales across the country at his 15 Mele Masters with Bill Howard Vocalist FEATURING JOE PERNA "That Funny Man"

Now! SMASHING ALL RECORDS AT THE BAND BOX IN CHICAGO'S LOOP Personal Manager GENE DETGEN • Booking Direction WM MORRIS OFFICE • Management BERT GERVIS AGENCY CHICAGO www.americanradiohistory.com
Joe Hendree
Organist, pianist and announcer, Joe Hendree made his way thru school playing with dance bands. He now has a society-style trio: organ, banjo and guitar. He was with the Happiness Boys on WMAA and has done commendable programs for a number of leading national advertisers on local stations. With a symphony orchestra as a sideman, he has held a number of prominent engagements in radio, with hits for dance bands and with leading restaurants. This fall he has been at the Warehouse, New York. Hendree is under the direction of the Music Corporation of America.

Horace Henderson
Horace Henderson has long been one of the leaders in the swing music field. He recently left his post as pianist with the Benny Goodman Band and will soon have his own outfit again. The plans for this fall are to tour with Lena Horne as her personal musical director and accompanist. Henderson is one of the outstanding sidemen who have played with top bands and pianists in the nation and is now personally responsible for the popularity of In the Mood, which he recorded for Decca. The tune is his own, and it is a great hit. Henderson is back in the professional field after a stint in the army. He is a bandmaster. Hendree has worked with Buddy Rich and has been recorded and booked by Ren, D. Marshall Agency.

Woody Herman
Since forming his own band in 1938, Woody Herman has consistently held his position in the top ranks of popular bands. He started at the age of 6 as a dancer, singer and sax player. Today he still sings with his orchestra, dances when opportunity presents, plays alto sax and emcees. He was associated with Gus Arnheim, Tom Ceru and Ethel Jones orks before venturing on his own. Recording for Decca, he is managed by Goldstuck, Milburn and Volkert, and is booked by General Amusement Corporation. He has appeared on the Blue Network, Mutual and CBS and is booked by General Amusement Corporation. He has appeared on "What's Cooking" for Universal Pictures, "Wintertime" for 20th Fox, and "Alien" for United Artists. His outstanding engagements at the Pennsyl- vania Hotel in New York, Sherman in Chicago and Pal- ludium Ballroom in Hollywood have been marked by extended runs and high grosses. Currently labeled as a jump band of the top group, he brings non-dancing groups of older people out to hear him, as shown at his Hotel Pennsylvania date in New York this fall.

Josephine Houston
Josephine Houston stirred up an unusual amount of comments from the country over her singing of the Lord's Prayer after one of President Roosevelt's broadcasts. She's heard regularly over the Blue Network on her own show and records for the Victor label. Managed and booked by Deke, Inc.

Marion Hutton
Marion Hutton is now working as a single. For four years she was featured with Glenn Miller's ork, joining a singing act that included the Modernaires, when Millner went into the armed services. She has had outstanding engagements at the Paramount, New York; Radio City, Philadelphia, and the Orpheum, Chicago, and was featured in Universal's "So This Is Hollywood," with Abbott and Costello. This personality singer accents nov- elties in her presentations. She is managed by Jack Philbin, and booked by General Amusement Corporation.

The Ink Spots
They've been tops for the past seven years and this year headed the G. I. Musical Poll conducted by The Billboard for the first time. As a part of the three-star unit (Coopin Williams, Ella Fitzgerald and the Ink Spots), they've been break ing records all over the country—driving house records in Los Angeles and San Francisco as they have seldom been locked around before. They're the extra school attraction on the Kike Smith Hour (Club) and they're now pulling them in at New York's No. 1 up and coming club (a Bill board award winner, too), the Cafe Zanzibar. Their Decca disks are tops too, in jukebox and in record shops. Managed and booked by Gale, Inc.

Sharon Rogers
This popular swing and jump band features Russell Jacquet on drums, and Illinois Jacquet, tenor sax. Booked by General Amusement Corporation and managed by Osa Pollard, this ork was formed in May 1944. The leader started playing sax at the age of 13, and was first called The Bob Aster Ork in 1930, and the first man to sign with Lionel Hampton, who he played with in the sax section for three years. He played with the Colony Band from 1934 until the formation of his own band. (Continued on page 256)
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BAND PROFILES

(Continued from page 255)

Harry James

Harry James was indeed the young man with the horns at the age of 10, when a contest took him from his Kentucky, Tex., home to fame with none in Galveston and Dallas. His latest record releases:

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Page 256 The Billboard 1944 Music Year Book

The Billboard 1944 Music Year Book

Personal Appearances
Journeying has made more sides for Krupa than any other drummer. When Krupa helped to form Decca Kirk the first band of its kind, its records sold half a million in the past year, and his accompanying him made more sides for Decca than any other drummer. It is managed by Joe Glaser.
out America, England and Australia. He is still remembered as one of the highlights of Warner Bros' Gold Diggers of Broadway and played in the Broadway production, Ziegfeld Follies of Show Shoes. He was also spotlighted in the Ziegfeld production of Show Girl and in Rufus LeStrange's Sweetheart. Tony Lucas is currently touring the country's foremost theaters and theaters. The piano-playing maestro is sought by General Amusement Corporation. He is also recording for Premier Records.

Jimmie Lunceford
Born James Melvin Lunceford in Natchez, Miss., June 9, 1902, he spent his boyhood in Denver, Colo., and his first music instructor was James Williams, father of Paul Whiteman. He plays guitar, clarinet, saxophone, trombone and flute and holds a B.A. degree from Fisk University, with just graduating work in piano at the City College of New York. He holds a pilots license and owns his own plane. He formed his dance band while he was professor of music at Mannas High School in Memphis during his graduation from Fisk University. The boys were students in the high school. All went to Fisk for their degrees, so Jimmy resigned his high school teaching post to lead a college with them to keep them from breaking up the band. Five of those original nine musicians are still in the Lunceford band. He became band leader, in Lunceford's manager and bandleader.

Hal McIntyre
McIntyre was born in 1908 as best of the new bands in The Dial and Disc College Hall, and has been a steady riser since the band was formed at the suggestion of Glenn Miller, with whom McIntyre was then playing. The band features Buffalo Riley, Al Mobol and Johnnie Trefz, is managed by George K. Meltz and booked by the William Morris Agency. They recorded for Victor - Bluebird, and have made four pictures for Columbia. Their latest, Song of Texas, Rodeo Was a Lady, and Roy, Roy, Roy!, has broken all of their records. The band has a number of outstanding engagements at the top spots of the country, including Glenn Island Casino, Commodore's Club in New York, Hurricane Restaurant on Broadway and the Palladium. He has also rolled up good gage that the theater down from the Paramount and Fox in New York to the Orpheum in Los Angeles and the Golden Gate in San Francisco.

Ronny Mansfield
Ronny Mansfield went into radio in 1934 after graduating from high school and entered radio in East in Cincinnati. That singing master of ceremonies, who is also an accomplished pianist, is the featured vocalist with Phizer Motion Picture Band, which started in New York and Chicago. The band has performed for the NBC Coast Network programs, and has appeared on the KDKA program. Ronny has done his stint on every major network, from NBC to ABC, and is heard on KFI every afternoon from 3 to 5 P.M. William Mansfield, his brother, is a stylish vocalist for the ABC network in Chicago. The band now features Ronny Mansfield as vocalist for the NBC Coast Network programs, and has appeared on the KDKA program. Ronny has done his stint on every major network, from NBC to ABC, and is heard on KFI every afternoon from 3 to 5 P.M. William Mansfield, his brother, is a stylish vocalist for the ABC network in Chicago. The band now features Ronny Mansfield as vocalist for the ABC network in Chicago. 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Montana Kid

This novelty act includes Montana Kid, the Campbell Sis-"ers (Jane and Loree), who were also born on the same day, is one of the country's foremost singers of wild balls and Irish melodies. He appeared frequently in the West and South, and is known for his excellent voice and popularity. He has been a successful performer for over ten years. His musical style is a combination of popular and traditional themes, with a strong emphasis on the oral traditions of the American Southwest.

Danny O'Neil

In a short space of time Danny O'Neil has forged ahead in the entertainment field. It is said that within a week he is one of the country's foremost singers of wild balls and Irish melodies. He started his career in the entertainment field after his friend, Chippie Hambur, secured him a job at the Century Hotel, Chicago, in 1925. He then moved on to the Century Hotel, Los Angeles, where he appeared frequently. Recently he has been working in Los Angeles, and has been a regular feature at the Century Hotel, Chicago.
Sharon Rogers
Sharon Rogers and her ork is one of the newest bands to stile accent the musical horizon. Her venture started soon after she left college, when she formed an all-girl aggregation. Her band soon attracted attention and within a short time she became a popular favorite with dancers in the Midwest territory. She was also honored when chosen to play the American Federation of Musicians' 1944 convention at the Stevens Hotel, Chicago. The band's most recent engagements included a tour of the Fifth War Loan Drive for the Treasury Department, the Colonial Hotel, Rochester, Ind., the University of Iowa, and the Kansas City University. Featured with the ork are Jackie, gal vocalist; Ray Ge at the drums, and Miss Sylvia on the trumpet. Management by Oswald-Haldy Artists.

Andy Russell
Andy Russell started singing with small bands in Los Angeles at the age of 15. He took up drums and is rated as one of the top drummers of the country. After five years with Billie Holiday, he worked with Vicino Ray and Johnny Richards before doing his debut as a single. Currently he is singing star of the Old Gold Sunday broadcasts, and he has his own program on the Southern series. He is the drummer for the Brothers Phippiny, Ltd., and booked by General Amusement Corporation for theatres and clubs, and by Art Rich, Dorsey for radio and motion pictures. He waxed for Capitol Records.

Carl Sands
Carl Sands before debuting with his own society orchestra was regarded as one of the top arrangers and pianists in the Midwest. He was arranger and pianist with Griff Williams for three years and also played piano with Art Kanel. He is noted for his society style of piano with some soloc work included in special arrangements of the classics. He fronts a piece-three band that features George Vaits on vocals and is known for his flowing tenor sax ensemble, alternating with violins. His had much time over CBS network and is currently playing the Pump Room of the Ambassador Hotel, Chicago. The band establishes itself in the front rank of society orchestras with its year run at the Roseland Hotel, Colorado Springs, Colo., and the Battery in the Ambassador West, Chicago. It is under the management of the William Morris Agency.

Jan Savitt
Jan Savitt is the grandson of one of the conductors of one of the Russian Imperial Bands and at the age of 16 Curtis Institute in Philadelphia awarded him the degree of Doctor of Musical Sciences. He is the band leader for Leopold Stokowski's Ork, which he has been conducting for six years, winning the Gold Medal of the New York Philharmonic Society, and standing organization the Toppharers to lead the violin and the violin himself and converting the ork to lighter tempo at the suggestion of Jo Gosa. Adding of this was a new type of presentation that set Savitt's band apart from other popular hits of the day. The ork is at the highest degree of popularity and is booked by Music Corporation of America, and is a personal management of Joe Gosa.

Carl Schreiber
A tall, good-looking chap of French blood, Carl Schreiber, and his Celestial Swing and Starlite excepted. He is a southwestern terpeter for several years. He made a 12-week engagement at the Stevens Hotel and has been a feature of the Baker Hotel, St. Charles, as well as the Beaux Arts College thermals thru the Midwest. In recent months he has been doubling on clarinet, playing a fine, romantic clarinet. Features are Lou Deu on trumpet, Harry Stolling on tenor sax and Jack Ross as vocalist. The band is currently playing the Pump Room of the Ambassador Hotel, Chicago.

Arie Simon
Arie Simon, known as Arie Shaw to band world after serving in the army for a year and a half directing an ork in battle areas of the South Pacific, is a musical great. He has his more significant events of the season, which included directing a Unit in New Haven at 19, with the fiveNegro Southern States. He took a purchase of a sax. He graduated from the University in Baltimore with an A.A. degree and has taught at the University of Central Florida. Then following the lure of music he was clarinetist for 4 years with the Navy Band, Mark Warow and others. He toured with all the best bands in Europe and at the Imperial Theater in New York. Arie has written many music strings in the manner of his famous band today. His recordings of Begin The Beguine made hits all over the world and put him on top in Europe. After a year's vacation he returned to Los Angeles, where he has been located for several months. His first hit, the ballad, I've Missed You, has been a big one on the West Coast and Beyond. Arie is his name and he's a heavy weight at his game. He has a new band today, and he's making waves. Arie Shaw is under the management of William Morris Agency.

Dinah Shore
Dinah Shore this season has had to do a lot of traveling. It was during the week of March 18, 1944, that she boarded the CBS steamer in Boston and sailed on the CBS ship, the SS Speckled Hen, for Chicago. She arrived in Chicago, March 23, and has been in residence ever since. Her band, which is a small one, has been recording since then, and has been attracting a large following. Dinah has been getting a lot of attention from the public, and has been booking with many clubs and theaters. Her band is made up of some of the best musicians in the business, and they are all playing well. Dinah has been singing with the band, and has been getting a lot of good reviews. She has been making a lot of money, and has been able to purchase a house in the suburbs. Her band is now playing in Chicago, and is expected to be there for some time. Dinah has been making a lot of friends, and has been getting a lot of attention from the public. She has been booking with many clubs and theaters, and has been getting a lot of good reviews. Her band is now playing in Chicago, and is expected to be there for some time. Dinah has been making a lot of friends, and has been getting a lot of attention from the public. She has been booking with many clubs and theaters, and has been getting a lot of good reviews. Her band is now playing in Chicago, and is expected to be there for some time. Dinah has been making a lot of friends, and has been getting a lot of attention from the public.
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Small Bands and Cocktail Attractions

The Billboard 1944 Music Year Book
Page 265
The BIG MAN of Smart Music

MORREY BREN NAN

AND HIS

SEVEN MEN AND A GIRL

THE PERFECT BAND FOR SMART HOTELS AND COCKTAIL LOUNGES

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ELMA OLSON

AND HER SONGS

CURRENTLY

MAYFLOWER HOTEL

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Small Bands and Cocktail Attractions
JOHNNY KAAIHUE'S ALL AMERICAN SONG STRUMENTALISTS
THE MOST VERSATILE SMALL BAND IN SHOW BUSINESS TODAY

NOW IN 12TH WEEK
PARK PLAZA HOTEL
ST. LOUIS

Featuring
ROSS KALANIE
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MALIA KAAIHUE

Small Bands and Cocktail Attractions

The Billboard 1944 Music Year Book Page 267
DUCI KEREKARTO
and His Orchestra

Excerpts from critics:

NEW YORK CITY: Kerekarto’s Orchestra has an unusual swing, dash, personality... Sun
He plays the devil with the hearts of his listeners... Journal American

CLEVELAND: A remarkable artist... Cleveland News

DETROIT: Kerekarto wields a magic bow... Detroit Daily Times

SAN FRANCISCO: He is a soulful singer with his violin... San Francisco Chronicle

LONDON (England): Kerekarto may justly claim to be the master of violinists.

PICTURES
Metro-Goldwyn-Mayer

RADIO
National Broadcasting Co.

A Solid Sender
A Solid Seller

FREDDIE REED

A Sensation at the Piano
and His Sophisticated Songs
BREAKING RECORDS EVERYWHERE

FREDDY MILLER
HIS VIOLIN
AND HIS TOP HATS

AMERICA'S BIGGEST LITTLE BAND
CURRENTLY
FLORIDAN HOTEL
TAMPA, FLORIDA

THAT ZOMBIE MAN

BILLY FAIRBANKS
AND HIS FUNSTERS

PRESENTING:
HIS FAMOUS ZOMBIE ROUTINES
THE MOST UNUSUAL NOVELTY NUMBERS
BEING PERFORMED BY ANY UNIT

LEI ALOHA
AND HER AUTHENTIC HAWAIIAN TRIO

Presenting
SONGS OF THE ISLANDS AS WELL
AS MODERN AMERICAN TUNES

CURRENTLY
ALBERT PICK HOTELS
in fifth month of year's engagement

MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

Small Bands and Cocktail Attractions

The Billboard 1944 Music Year Book  Page 269
LEE ALLEN TRIO

Two boys and a girl playing piano, sax, vibes, accordion, organ and double solocoz.

PIANO-ORGAN STYLIST

KENNY JAGGER

PRESENTING

ORGAN MELODIES OF THE DAY STYLED THE KENNY JAGGER WAY

GOOD MUSIC PLAYED BETTER

CURRENTLY
MIAIM HOTEL
DAYTON, O.

A STAND-OUT FLOOR SHOW ACT!

STEVE and DOROTHY MATTHEWS

FAMOUS PIANO VOCAL ACCORDION DUO
• A STANDOUT TEAM
• IN LOUNGES
• AND NITE CLUBS

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HELEN BRENT
- She sings
- She plays the accordion
- She's terrific

Recent Engagements
HOTEL BUFFALO, N. Y., 2 years
HELENE CURTIS LOUNGE
BLUE HORIZON, Baltimore
CLUB UDD, Norfolk
TURF CLUB, Galveston

THAT BLOND BALL OF FIRE

Al Bina's
FOUR BLIND MICE
From VILLA MODERNE (6 wks.)
BACH Chicago
BOOGIE TOWN CASINO (18 wks.)
WOOGIE Chicago
Currently-Return Engagement
ARDEN LOUNGE

JANE MORTON TRIO
JANE MORTON • BONNIE VARINO • HELEN SCOTT

THE TRIO THAT'S A SYMPHONY
OF MELODY AND CHARM
PIANO • BASS • ELECTRIC VIOLIN
SOLOS • DUETS • TRIOS

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Unexcelled Wizardry on the Piano
MARIE STANLEY

Presenting a repertoire ranging from BACH, BEETHOVEN AND BRAHMS TO BOOGIE-WOOGIE

JANE MORTON TRIO

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www.americanradiohistory.com
MARIA KARSON'S
MUSICALES
AMERICA'S OUTSTANDING
ALL-GIRL SMALL BAND
FOUR GIRLS
Presenting Music and Entertainment in a
Showmanly Manner Rarely Seen or Heard
Elsewhere.
HELD OVER
PLAINS HOTEL
CHEYENNE, WYO.

THE SOUTHERN GENTLEMAN OF SWING
CHARLES HUDSON
The master of Dixieland piano play-
ing and singing his own
"Happy Music"

KING
JOHNSON
and his orchestra
featuring
RUTH DOUGLAS
One Of The Most "Held-
Over" Bands In The Land

JOE
HEMBREE
AND HIS TRIO
"SOCIETY STYLED MUSIC"
ORGAN and VOICE—Joe Hembree
BASS and VOICE—Murray Barr
GUITAR and VOICE—Harry Corlin
Currently
Warwick Hotel, New York City

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Small Bands and Cocktail Attractions
"Music for you and your girl"

KARL ALDRICH
AND HIS ORCHESTRA
Featuring
EILEEN WELCH
Song Stylist
Now playing smash engagements in the Middle West following a tour of the West Coast.

WAY UP FRONT
Conducting the show behind America's top-ranking stars of Stage, Screen and Radio
LOU MARTIN
and his orchestra
The band that put on the show for eight years at LEON & EDDIE'S
Opening Oct. 12
GREENWICH VILLAGE INN
New York

ANDY
PADDOVA
His Console Electric Guitar
and his STREAM-LINERS
Currently in Sixth Month
RALEIGH ROOM
WARWICK HOTEL
New York City

TOPS IN VERSATILITY!
The MILT PAGE trio
Piano, Norachord, Organ, Bass, Guitar, Vocal
Playing the nation's finest lounges.

BOB MOHR
AND THE BOBBINS
With JANIE JOHNS and HARRY TAYLOR
Hollywood Palladium
Mackey Transcriptions
Fitch Bandwagon

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Small Bands and Cocktail Attractions

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The Pagliacci of the Keyboard
Outstanding Comedian, Pianist and Singer of Laugh-Getting Songs

The White Queen of Boogie Woogie
She Sings, Plays the Piano like no one else can.

Outstanding Comedian, Pianist and Singer of Laugh-Getting Songs

The Pin-Up Queen of the South
Her Accordion and Her Songs

CURRENTLY MARTIN HOTEL
Sioux City, Ia.

The White Queen of Boogie Woogie

CURRENTLY ANSLEY HOTEL, Atlanta, Ga.
RECENT ENGAGEMENTS
EL CHICO, N. Y., 12 Weeks
BOUCHE'S VILLA, VENICE
North Beach, III.
EL DORADO CLUB, N. Y., 12 Weeks
MONTE CARLO BEACH, N. Y.
COPACABANA, Washington, D. C., 20 Weeks

Latin King of the Strings
Playing for Dinner and Dancing

CURRENTLY JUNG HOTEL
NEW ORLEANS

Her Piano, Accordion and Songs
CURRENTLY ESQUIRE CLUB
SIoux CITY, Ia.

Three Solo Voices and Trio Singing
CURRENTLY PREVIEW
CHICAGO

The Duchess and Her Men of Note
Featuring Ellen Claire
Song Stylist

For Dinner and Dancing

CURRENTLY JUNG HOTEL
NEW ORLEANS

Playing for Dinner and Dancing

CURRENTLY JUNG HOTEL
NEW ORLEANS

THE PETITE MISS OF MUSIC

The All Star Trio

AL BARNITZ PAUL SPENCER GUS CALLITZ
Guitar Accordion Bass

Three Solo Voices and Trio Singing

CURRENTLY ESQUIRE CLUB
SIoux CITY, Ia.

THE PETITE MISS OF MUSIC

Small Bands and Cocktail Attractions

MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS
COMBOS COME BACK STRONG

The cabaret tax and the liquor shortage hit cocktail talent and cut business, but it's all over now and singing and comedy is heard again in the lounges.

While all phases of the musical world were plagued with plenty of headaches during the past year, agents, performers and operators in the cocktail lounge field proved to be the champ aspirin consumers—but all is well once more as tax and liquor headaches have abated and patrons continue to pack spots nightly.

When the 20 per cent tax bowed in, operators and agents took an unusually optimistic view. "It's too long," they predicted, "until the public will get used to it. They've got nothing but money anyway.

How wrong they were in a matter of record. Patronage dropped in one spot and after another. Coughing up six bits for a three-quarter music "shot" was bad enough—but when the price vaulted another 20 per cent—John Public soon took his bits to the corner tavern.

Lounge operators started handing out notices to units wholesale, began yelling at the per centers to come up with strictly instrumental groups or else.

And, too, felt that liquor alone was attractive enough to get the drink-and-run touts and added live talent completely.

Selling Bar for a While

For a time it looked as if all the combos were cut off, from the Bond and Mr. Whiskers was the guy in the tie and tails every night.

It Cocktail personnel switched their pitch to highlighting the instrumental excellence of units, and those who knew what instruments were for came thru; but the singing singles, the piano and voice teams, the quartets and trios who were doing on comedy and songs and short musical arrangements were fined with either not wanting or taking terrible cuts.

Tax Dances and Liquor Holiday Come

Then the tax bite was cut to 20 per cent and the August liquor holiday announcement released hoarded stores of spirit. This didn't help too much, but signs of life became evident. Many customers began yelling for favorite songs—offering to pay the tax to hear the ditties if the guy at the piano would only mute with the voice.

Lounges which had limited their talent buying to musical combos began showing interest in small groups. Gradually interest spread until by Labor Day the pendulum had swung so far the other way that the gold rush that seemed to have petered out was back in full swing again.

Trade had various explanations to offer. Some opined that absentee customers were back at the bar again with pockets loaded. Other ops said they didn't know how the reason and what was more weren't concerned. All they knew was that they had picked up and they hoped it would stay that way.

Lounge agents had a different slant. Payees, they said, were tired of listening to just music. They wanted a change.

The instrumental excellence of units was mentioned and those who knew the demand was of little concern to the cocktail performers.

All they knew was that agents no longer told them, "See me tomorrow." On the contrary acts suddenly found themselves on the receiving end of a romance pitch as fee splitters began plugging them about how much better they would do if they switched.

Greater Demand Over Salaries

But if jobs become more plentiful, the kind of dough ops were talking was not in keeping with what combos thought they could get. Good units who really had plenty of the bill were barely touched by the small panic. But those made up of four guys called Joe didn't do as well. Yet with demand suddenly up, the flippin players and trumpet tootsers also started to work. Money, however, was under what they were getting last spring.

In recent weeks, tho this too has shown an improvement. Basic reason is that many of the boys are working again and ops who want them have to raise the ante.

Singers Come Back

The lounges which have been out of the vocal talent picture since April 1 are also in there with changed policies.

Doctor in bathing coat has started adding canaries to his instruments. The Diamond Mirror, Rose Room and The Diamond, both in Newark, have also gone back to vocals. Philadelphia is heating up the west wing looking for talent. Washington is also in there trying to get lounge acts.

In Chicago cocktail combo if they're any good, go in with a string of options to that all intents and purposes take them out of circulation. This leaves talent searching for wondering who and what to buy. Agents with large stables of acts can cash in.

But no looking for the monopoly on drinker talent available in locals.Opera, for center in the East and starting teams from the West, and the fee splitters in the West are trying to buy them from the East.

All in all it looks like the lounges do fine.

Tax or no tax, good music and liquor spell crowds whether they cater to the tie and tails crowd, as in the New York East Side spot pictured above, or to Mr. Average American as at the Crown Propeller (left) in Chicago, and where Don Jack's saloons entertain, or the Yacht Club in New York.

Small Bands and Cocktail Attractions

The Billboard 1944 Music Year Book Page 275
Everywhere they go - they steal the show!

HAROLD & MOSS

PRESS RAVES

Kansas City Star: ... proved SMASH hits: the two men are musicians EXTRAORDINARY, reasons why they have not been in Kansas City. EXCELLENT in their line.

Washington D.C. Times-Herald: A HARD-TO-BEAT trio, MOSS; the men are all in a league by themselves.

St. Louis Dispatch: SENSATIONAL, a vocal trio. They were a hit of the week.

Pittsburgh Press: Harding & Moss Trio CLICKED opening night at the Hotel Dixie.

Erie Pa. Dispatch-Herald: SENSATIONAL. Harding and Moss provide all the entertainment needed for a well-spent evening.

Beaver Hills (Calif.) Spotlight: the reception opening night at the hotel.

VARIETY - New York City: Hotel Dixie's mixed cocktail unit gives 'em plenty of music. Trio is UNUSUAL - revolving piano and Hammond organ manned by Harding and Moss.

BEVERLY HILLS (CALIF.) SPOTLIGHT: from the reception opening night it would appear that they are set for a long run at the hotel.

MORRIS YEAR BOOK Small Bands and Cocktail Attractions
The limited scope of the tele camera may prove to be the best break combos ever had—at least for those who take the trouble to learn what a top video job requires. Combos and units in the cocktail combos field, for the most part, have hit with little success in snaring high-speed radio and picture work, the reasons for this situation are many, most of them obvious and known as well to the kids themselves as to any observer. In recent months, however, speculation has arisen as to whether or not a new entertainment medium, combining many of the outstanding aspects of both radio and motion pictures, would ultimately prove to be the greatest opportunity for fame and fortune musical singles and small units have ever had. The new medium, of course, is television.

**Music Demands As Well As Radio**

It is a generally held belief that the demand for music in television will be just as great as it has been in radio, and greater than it has ever been in motion pictures. The demand in television, it is contended, will be covered by prominent middlebrow and longhair music makers just as it is in radio, and probably in the same proportions. Bringing it down to cases, there is little doubt that television will use a much greater amount of popular music, and employ thousands upon thousands of popular musicians. In radio, in films the big bands, whether from 18 to 23 people, have been the popular music names. In television, this situation may change entirely. In the first place, anyone witnessing a telecast from control room, or, even on a receiver screen, cannot help noting the limited number of people who can be successfully shown at any given time. Doesn't it follow, then, that television will have to look to the singing and instrumental singles (both singers and instrumentalists) as well as small units of three to five pieces who have been televised quite successfully. General Electric in Schenectady, NBC and Dumont in New York have all had the cocktail combo type of talent on their shows at one time or another.

It is regrettable that too many of these combos looked upon their experience, either as a fact or an opportunity to earn a few extra dollars. Too few of them, evidently, had enough foresight or interest in their futures to realize that there was an entertainment medium which one day might result in their hitting the peak of performer popularity, on the same overwhelming national scale which the great name bands, the Janoskos, Donays, et al., enjoy today.

But the cocktail combos which make the grade are not going to be those who stumble over television by sheer booking of other medium. By and large the telleclicks are going to be those who in the past have found the new medium the most promising. The new shows can take what it takes to be a success. A medium which will carry the entertainment right into the home there to be seen and heard. Unless he is a truly great musician, music won’t be enough. Musical tricks, and stunts, if properly performed and worked in will probably have their place. Development of a tele-personality will be essential. But the best use for any genuinely interested unit to find out what it expects is to get about learning the business. The last of the three broadcasting companies named above regularly telecasts from New York studios. Units working in New York are urged to arrange to witness these telecasts. Similarly units working in other studios can see the OK shows, units in Chicago the Balaban and Katz telecasts, and units on the West Coast the telecasts of the Don Lee, Paramount operations in Hollywood. Nothing in show business is absolutely certain, but television’s opportunities for the small unit are as close to being certain as one can get.

**Small Bands and Cocktail Attractions**

![Image](image-url)
Lounge Acts Go to Radio

It's not an easy job for a small band or cocktail unit to climb into the select circle where radio pays off in big way, but it can be done—and sidesteps made in this direction in the past year is evidence that radio scouts do not intend to neglect the cocktail field when they go talent hunting.

In New York the Three Suns, now in their fifth year at the Circus Bar of the Piccadilly Hotel, air five times a week over the Blue for Kellogg, have another commercial show over Mutual once a week plus numerous sustaining shots each week over NBC. Adrian Rollini and his trio, who got their start at the same hotel, have played many radio dates, and BMI North, a standard name in the act field, got its start in auditioning for agency men in Radio City.

Guest Star Opportunities

The guest-star opportunities are also great in the East. Maurice Rocce, who came out of a Chicago lounge to sky-rocket to fame as a theater, night club and picture star, has numerous guest shots on top network programs while playing the Zanzibar and Roxy Theater. Just a few weeks ago, he had a well-known 92nd Street trio as guests: Bill Stewart, Johnny Gunner and Sammy Weiss. Art Tatum is another well-known 92nd Street star who is no stranger to the guest programs. Red Norvo working at Downbeat on "wailing street" broadcasts weekly as part of Mildred Bailey's program. Mel Henke, well-known pianist in Chicago spots, has guested for Frank Black, Paul Whiteman and Basin Street.

Here is the Chicago picture too. Though the act that has not been as prolific in guest shoots is a standard name in New York because fewer programs originate there. Early in September Jack Bussard, of Mutual Entertainment Agency, signed Art Van Damme quartet to a 12-week contract with NBC, calling for eight shots a week. Van Damme, who has been playing at the Dome in the Hotel Sherman, Chicago, is no stranger to the air lanes having been part of the Ben Berni' Wright program for years before the Ole Mead's death. Bussard and Scott, ad agency in Chi, have been buying cocktalist talent for guest shots on the Preserving Curt Massey show which airs over NBC. Agency has used Billy Rogers, Mel Henke, Marie Lowery, Hal Leaming and Bob Sylvestor. Billy Blair and his unit have also played on commercial shows from Chicago. Units which have aired on sustaining shots from the Windy City include Dorothy Donigan, Clarence Brownine, the Deladellas, Chicagoans among others.

Throughout the country many units have had air time over local outlets. The Poor Clefs, Steve and Dorothy Matthews, Kenny Jugger, Dave Minor, Peter Blance are but a few of the hundreds which could be cited.

Entertainment Agency, signed interested in featuring the power of radio sustaining to build their popularity, are still placing the act in the right hand. The Romeros now on NBC's "Vagabond," septet quartet heard on the Broadway Club and other Chicago commercial Dick Baker, Royce Smith, the King's Jesters, Julianne Petelle, Rose Malone are a few who have made radio pay.

Making Jingles

Another outlet which is fast becoming the field of many acts is sustaining shots in that of making transcriptions for radio—especially the "jingle," spot announcment type. Mike Special, head of Special Attractions, who has long been booking cocktail units in the Eastern territory, recently announced a special division of his firm being given over to establishment of a "jingle" production department for radio advertising. Not only is Special furnishing the talent for recording the spots, but he's writing and producing them. Many radio men have preferred in the past to form combo groups from radio station staff musicians to make the jingles. They evidently are beginning to realize that a trio or quartet that has been working together for years can produce much more listenable results than a hurriedly tossed together staff group. As the demand for variety and novel musical effects grows in the spot field, potential demand for cocktail talent will progress, and the air time they obtain will be cloaked in anonymity. It will be extra dough for the bank roll nevertheless.

Harri Will

New Pay Off

Keeping in step with the brighter prospects for combos to cash in on the radio market is the far more potential market that is ahead in television where the limited scope of the cameras will give top combo a chance to really shine. But as in all other fields of show business, merit will tell the story whether before the mike, into camera as well as in the lounge, and will pay the highest dividends in cash as well. No better example of this can be cited than the case of Louis Jordan and His Tympany Five who came out of a lounge in Chicago Loop four years ago and has steadily risen to the point where his quartet is a big draw on records, in theaters and on the radio, he is many of the big name bands.

Maurice Rocce (top right), the stand-up pianist who came out of a Chicago cocktail lounge (bottom right), at the Roxy, Club Zanzibar and in the films, is no stranger to radio guest shots, nor is Art Tatum shown at the bottom right. Below, Jules Herberheusen, NBC Central Division program manager, signs Art Van Damme (extreme right) and his quartet for eight shots a week over NBC from Chicago.
Presenting MUSIC FOR YOUR MOODS

THE FORTYTHES
BOB AND SUE

AMERICA'S MOST VERSATILE AND CLEVER PIANO-VOICE TWOSOME WITH THEIR REPERTOIRE OF MORE THAN 2500 SONGS

A DEFINITE HIT in leading CLUBS and LOUNGES Everywhere

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“Intimate Divertissement”
BETH BERNAY
Piano and Songs
Record Engagements

Consistently Playing The Better Lounges
BILL AKIN'S FOURSOME
THREE MEN AND A GIRL . . .
Smartly Styled Instrumental-Entertaining-Vocal Attraction . . .
Just Concluded 27 Weeks
HOTEL INDIANA, Fort Wayne

MEL HARGIS
and his MODERNISTIC FASHIONS IN PIANO DESIGNS

currently
JAI LAI
Columbus, Ohio

The Musical Story-Teller
CHESTER MARKERT
at the HAMMOND ORGAN
Currently Appearing TOWN HOUSE Milwaukee Thanks to JULIE DALE

Small Bands and Cocktail Attractions
Presenting:
THE NATION'S SMARTEST STYLED MUSIC

THE CAPTIVATORS

TONY LOMBARDO
accordion

GLENN THOMAS
guitar

RALPH WOLF
Hammond Organ

Now Playing Return Engagement
STEUBEN INN
MILWAUKEE

Direction: Julie Dale

HOLLYWOOD'S FAVORITE QUINTETTE
DUSTY BROOKS
and his
FOUR TONES

Piano, Bass, Drums,
Electric Guitar,
Five Voices

Thanks to Jean Wald

The Epitome of Hot Jazz
THE FLOYD HUNT
QUARTETTE

Piano — Bass — Electric Guitar With
FLOYD HUNT
Composer of Honey Doo, I Guess I'll Be on My Way,
Slow and Easy and I'm the Guy, on Vibes and Piano.

featuring
SWING AND VOCAL NOVELTIES

HERB KALAWAIA
and his
PEARL HARBOR ISLANDERS

Four Boys—Eight Instruments—Four Voices
Featuring Authentic Hawaiian Music, Novelties and Comedy
Currently
HOTEL MCCURDY
Evansville, Ind.

HI DE HO CLUB
Current
HOLLYWOOD

LES LEECH
and his Scintillating Music
at the
HAMMOND ORGAN AND PIANO
Currently
GOURMET RESTAURANT, Racine, Wis.
Their beauty and music have captured the hearts of lounge goers from coast to coast . . .

THE TUCKER SISTERS
Ace Instrumental and Vocal Trio

Again Held Over
WIGWAM LOUNGE
St. Paul

A Top Trio For Top Spots
The RHYTHM AIRS TRIO

featuring
WALLY KUBIAK
EDGAR WILKNER
ELMER EATON

currently
SAM MACEO'S
STUDIO LOUNGE
Galveston

playing
ACCORDION
ELECTRIC GUITAR
BASS FIDDLE
and THREE VOICES

THE NOV-ELITE TRIO

LENNIE ★ FRANKIE ★ JOE
WISH TO EXPRESS THEIR THANKS TO ALL THEIR FORMER EMPLOYERS WHO HAVE HELPED TO MAKE THEIR FIRST YEAR A MOST SUCCESSFUL ONE
Soon To Be Seen In Your Favorite Theaters
THANKS TO
FREDERICK BROS. MUSIC CORP.
EXCLUSIVE MANAGEMENT

King of Jive!
WALTER "ROSETTA" FULLER
and his Orchestra

Currently
LAST WORD
Los Angeles

Small Bands and Cocktail Attractions

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A Pianist That's Different

Howard Biggs

Formerly featured on the concert stage and with Noble Sissle’s orchestra.

Featuring

Unusual arrangements of swing and musical comedy numbers that click big
with the smart set.

A Top Piano Entertainer...

Don Fulton

A Favorite Wherever He Plays

Boasts a repertoire of over 3000 songs

Currently Lawrence Cocktail Lounge
Chicago

Everything To Be Had in Music and Entertainment

Licata Bros.' Trio

Thanks to Frank Gregorich, Manager

52 Consecutive Weeks
Maples Club
Palm, Ill.

Phyllis Page

And her

"Hollywood Co-Stars"

Featuring

Eddie Mankins
At the Piano

Bobby Raymond

Just Closed

Palm Room
Santa Barbara, Calif.

ALL REQUEST TRIO — Youngest Musicians playing Oldest Tunes.
Try and stump us. You name it, we play it. Hand of a Million
Melodies. Anything from Grand Opus to the Grandest Boogie.
Here's 100% audience participation with or without vocals.
Thanks to: Jean Waldo, of Frederick Bros. Hollywood Office.
Jack Hurrie, of Frederick Bros. Chicago Office.

The Saxophone of
Joe Porretta
And His Orchestra

Currently
Santa Rita Hotel
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"Music With a Personality"

The
Esquires

Stan Stone
Bass, Clarinet, Sax
Joe Martini
Accordion
Bob Hanna
Piano, Vibes

Currently The Rose Bowl
Chicago

The Jack Wedell Quartet

Playing for Dinner and Dancing

Featuring
Bonnie Linnell, Vocalist and Pianist

Currently

Small Bands and Cocktail Attractions
Melba Pasquay

One of America's outstanding virtuosos of the organ and piano.

NOW IN 16TH WEEK
RENNETZVOUS CLUB
ALEXANDRIA, LA.

DEANNE and BOB KRESS

Bob at the Piano  Deanne at the Organ
playing their own ultra-modern organ equipment
Held Over
FLAME CLUB
DULUTH, MINN.

PAUL REIMAN TRIO

featuring
- HELEN DORRE  Accordion
- KAY CARSON  Guitar
- PAUL REIMAN  Piano Solovox

Just concluded
FLAME CLUB
DULUTH

IMMANUEL

at the piano

Playing the Classics and Music of Today As Only He Can Play It.

Just Concluded
TOWN CLUB
Racine

Now Heading Eastward

The Famous
SLATZ HOUSEMAN TRIO

featuring
SLATZ HOUSEMAN  Bass
MEL HARGUS  Piano
TOMMY DECKER  Electric Guitar

Just Concluded
STEUBEN INN
MILWAUKEE
The Four Barons

America's Smartest Instrumental and Vocal Quartette

An Established Unit Without a Personnel Change in More Than Three Years

Just Concluded 30 Weeks TOWN HOUSE Reno

The Petite Wizard of the Keyboard

Carol Thompson
at the Piano and her Songs

* * * * * * *

* currently MUSIC BOX Minneapolis *

* * * * * * *

HELLO!
from

Erskine Butterfield
Now Doing His Bit for Uncle Sam

FLO and her Rhythm Masters
Featuring FLO—Her Accordion—Her Songs

currently STEAMSHIP ZEE Chicago

The World Famous
FOUR CLEFS
VICTOR-BLUEBIRD RECORDING ARTISTS

Just Concluded 20 Weeks MELODY CLUB Peoria, Ill.

Tops
In Juke Boxes With Disk Jockeys
In Retail Record Sales

Society's Favorite
ERIC

Helen Huxtable
Helen Harper

Piano, Violin,
Saxophone,
Vocal Solos & Duets

Currently
Eddie Stevens
BAR LOUNGE
CLEVELAND

The Bostonians

BEATRICE
Glamorous Pianist-Vocalist
Now 22nd Consecutive Week at
THE TRAYMORE HOTEL
Newark, New Jersey

Small Bands and Cocktail Attractions
Famous Interpreter of FINGERTIP RHYTHM

DICK MAGUINESS
and his piano

Currently
NEPTUNE ROOM
WASHINGTON, D. C.

Thanks to Walter Bloom and Nick Porozoff

"JUMP" JACKSON
His Drums and His Orchestra

They Sing, They Swing. They Do Novelty Numbers.

What's More! They Make With the Boogie Beat!

Just Concluded
8 Big Weeks
SILVER BALL LOUNGE
Newark, N. J.

Thanks to Jack Kurtze

THE VARIETY BOYS
and ETHELENE

Featuring
Ultra Modern Four-Part Vocals
Clever Instrumental Combinations

Currently
PLAMOR CLUB
CHEYENNE, WYO.

on DECCA Records
Featured on NBC

VIVIEN GARY TRIO

Featuring
VIVIEN GARY—Bass
LES ZABARSKY—Piano
ARVIN GARRISON—Electric Guitar

Just Concluded
16 Weeks
PERKIN'S PLAYDUM
East St. Louis
Currently
BRASS RAIL
Chicago

On PREMIER Records
Just Released!
FLYING HOME
MOP, MOP
SEVEN COME ELEVEN
'IVE GOT TO, THAT'S ALL

HELEN EVERETT

PIANO AND SONGS

CURRENTLY AT
CLUB ELWOOD
PATERSON, N. J.
One of America's outstanding comedy-novelty piano & song teams

Barbary Coast Boys
Bob Fisher—Milt Feibler
Currently
Eldorado Club
Cleveland, Ohio
Smash Engagements
Jack Dempsey's, N. Y. (8 months)
Rogers Corner, N. Y. (1 year)
Alpine Village, Cleveland
Harry Altman's, Buffalo, N. Y.

Small Bands and Cocktail Attractions

Ace Entertainment Service
Hollywood: 1241 LaBrea
Sunny O'Neill

Berle Adams Agency
Chicago: 203 N. Wabash Ave.
Berle Adams

Phil Albright
Chicago: 203 N. Wabash Ave.
Phil Albright

Central Booking Office
Chicago: 203 N. Wabash Ave.
Joe Gallaher
Fred Williamson

Consolidated Radio Artists, Inc.
New York: 30 Rockefeller Plaza
Bill Peterson
Charlie Busch
Johnny Hamp
Jack Barry

Chicago: 333 North Michigan Avenue
Irwin Ross
Alpha Demaree
Anthony Don Corra
Siggie Kay
Roy Peary
Sidney P. Morse
Serenes Shokat
George Kornheier Sr.

Daniel O'Brien Agency
Hollywood: 6625 Sunset Blvd.
Daniel O'Brien

Darling and Lehr
Chicago: 203 N. Wabash Ave.
June Darling
Raynor Lehr

Delbridge & Gorrell
Detroit: 301 Fox Theater Building
Del Delbridge
Ray Gorrell
N. J. Martin
Al Cox

Mike Falk Agency
Detroit: 637 Book Building
Mike Park

Ferguson Bros., Agency, Inc.
Indianapolis: 328 North Senate Avenue
Denver O. Ferguson
Twyla O. Mayheide

Frederick Bros., Agency, Inc.
New York: 309 RKO Building
Walter & Bloom
Nick Poronoff
Chicago: Mother Tower, 75 East Wacker
Jack Kurtz
Julie Deits
Bill Parent

Hollywood: 8584 Sunset Blvd.
Jean Wald

Gale Agency, Inc.
New York: 48 West Street
Frank B. Bonds

General Amusement Corp.
New York: RKO Building
Mort Davis
Chicago: 360 North Michigan Avenue
Art Wemba
Dick MacFarland
Vic Abba
Hollywood: 9028 Sunset Boulevard
Henry Miller

Bert Gervis Agency
Chicago: 203 N. Wabash Avenue
Bert Gervis

Will J. Harris
Chicago: 203 N. Wabash Ave.
W. J. Harris

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Small Band & Cocktail Unit Booking Offices

Bob Sylvester
his famous saxophone
and his
NEW ORCHESTRA

Featuring Eloise
Song Stylist

Direct from NBC
and CBS Coast to
Coast Radio Net-
works and Thea-
ter Appearances.

Direction: Frederick Bros. Agency
New York Chicago Hollywood

Wizard of the Piano

Gene Rodgers
MOTION PICTURE
AND NIGHT CLUB STAR
34th Week
Florentine Gardens
Hollywood

Featured In WARNER'S
"SENSATIONS OF 1945"
and
"THAT'S MY BABY"
for Republic

Management
FREDERICK BROS. AGENCY
New York Chicago Hollywood

Bill Gooden
The Dynamic Wizard of the Ivories

HE PLAYS SINGS ENTERTAINS
Tops Them All In Showmanship
A Sensational Hit:
La Vie Parisienne, New York City, 10 Weeks.

Starred In Radio—4 Men!
"Gloom Dodgers" Program,
WNY, New York City.

Personal Management
Delbridge and Gorrell
301 Fox Theatre Bldg.
Detroit, Mich.

Just completed 18 month engagement with Uncle Sam in the armed forces

Small Bands and Cocktail Attractions

Gene Rodgeres
Motion Picture
And Night Club Star
34th Week
Florentine Gardens
Hollywood

Featured In Warner's
"Sensations of 1945" and
"That's My Baby" for Republic

Management
FREDERICK BROS. AGENCY
New York Chicago Hollywood
SCREWIEST... FUNNIEST... ZANIEST
Musical Group in the Land

the DON JACKS
A STAGE SHOW
AND
DANCE ORCHESTRA
ALL IN ONE

Returning November 20
PIRATES CAVE
San Diego, Calif.

Currently.
Back for the Fifth Time
CROWN LOUNGE
Chicago

Management GENERAL AMUSEMENT CORP.

NEW YORK CHICAGO HOLLYWOOD

EUGENE SMITH
BOOGIE WOOGIE PIANO FLASH!
20TH WEEK
Featured
Down Beat Room
GARRICK STAGEBAR
Chicago
THANKS TO JACK KURTZE

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Small Bands and Cocktail Attractions
Bill Akin's Foursome

This smartly styled three men and a girl dance band, which just concluded 27 weeks at the Hotel New Yorker in New York, is well known throughout the Middle West but has also been featured at various Southland, Hollywood, and Hotel Minn in, Santa Monica, Los Angeles. A number of hotels in Florida, including St. Petersburg, Palm Beach, Tampa, George Washington Ho-
 tel, Jacksonville, and Sarasota, back his trio for their home engagements. It is a particular strength in small hotel lounges and out does others as many as three and four festivals,

The Akin band's hallmark is electric guitar, doubling electri-
city's folk tunes, pop songs, swing,
swinging accordions, and bass fiddle. Jean Cook is the unit's strong-
stress Bill Akin, leading
fronts the foursome with elec-
tric Spanish guitar and vocals.

Arrangements run from dinner music to rhythm dance tunes, rumbas, newles, current pop, boogie-woogie, old standards. Combo is nice appearing, well rehearsed, energetic and appealing. The tors are well balanced.

Karl Aldrich

Karl Aldrich has five pieces in his band, which is a part of one of the outstanding units for engagements in Chicago. Modern hotel-type music is es-
centric, especially with a trumpeter and in addition to bolero, it also includes such bands as the electric gitar and vocals, band does much of the arrange-
ning. It is well balanced, the singing is done by both saxophone and bandleader, and has Jim Jones and his or-
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sion. He is a talented soloist, a strong arranger, and also feature the tenor saxophone. He is more melodic in his style and is a fine example of the modern hotel-type music.

Fulton Alexander

Fulton Alexander is another stand back the band pro-
cedures of the Hotel New Yorker, former and present, in New York, James F. Johnson, the noted pianist, will

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BUILDING COMBO NAMES TAKES ELBOW-GREASE

It takes a combination of many things to build a combo "name" including radio time, records and top location dates, plus work—but it can be done

By Paul Ross

BUILDING "names" in any division of show business is a job to keep good minds awake at night.

In the small band and cocktail lounge field the establishment of a "name"—an attraction big enough to make a decisive difference at the till of the spot where the asset is appearing—is about as tough as an American troop landing on a South Pacific island.

That this is true is proven by the fact that in the whole small band and lounge industry, which utilizes the services of literally hundreds of acts, there is no more than a handful of really big "names." It can be argued that in the night club-vaudeville industry, a related field, there aren't too many too names either, which is true enough. However, the proportion of star attractions to the lounge field is much smaller in relation to the total number of acts working in it than in the night club-vaude field. That is, if the nitty and vaude industry can boast of, say, around 100 box-office strongmen, the lounge industry can point to 20 or less.

Airlines

Tough To Get

The reason for this state of affairs is not that the offices operating small bands and lounges have not the know-how of building names. It is due to the facts that small band and lounge act managers are dependent for their greatest assistance in erecting names on a factor which they do not control—namely, air time.

Discussion of the problem of name-building with such industry figures as Harry Moss, of MCA; Charlie Buech and Bill Fisk, of Consolidated Studio Artists; Joe Zavala, of William Morris; Mort Davis, of OAC, and Walter Bloom, of Frederick Bros., leads to the conclusion that air time is the most important single factor in packaging a lounge act to the point where it becomes an un-doubled dollar-puller.

Bill Records

Help, Too

There are other factors, too, for example, a famous single dish or series of records made by an outfit, or a precocious reputation for musicianship brought over into the small band and lounge field. But these, according to industry spokesmen, are minor in importance when measured against the power of air time. For, they say, air time alone will establish a combo in the name clinch, while the other two alone may or may not do so.

And the trouble with air time, say the industry-wise, is that it is scarce for any kind of talent and comes more often for small bands or lounge acts.

To be really effective the air time must be on a network, and the small band proprietors, like the small band managers, are likely to have a big idea that an agent worth his salt is ticked off to get them from one of his acts, since any kind of either space is a valuable asset.

The trouble with it, however, is that it serves only to establish the act in the given area serviced by the local station. While this is advantageous in helping a combo become a big draw in that specific city it will not make customers in another city, say 100 miles away, stop and look to listen when the outfit comes there.

Strong Companions

For Presence

So—the wire must be national. Which brings up the whole slew of its, wits and nuts. But to begin with, the small band must compete with many other types of entertainment, most of them in a stronger position to obtain consideration by virtue of their scope, production values, personalities and cost of production.

Secondly, the web has a long-standing preference for big bands on the ground that the larger outfits produce more entertainment, more material, seem to "make more music" than a small band of three to eight pieces. This network preference is clearly in part on cost and in part on technical and engineering considerations.

Thirdly, the networks, in their own way, tend to put their pick-up wires into the best known hotels and night spots. These are in position to command the best bands and acts, outfits or individuals who already have national reputations. All of which tends to work against a break for an outfit and lounge acts. It is the exception and not the rule for a little combo or lounge act to play the big-time spots.

The Problem

Of the Parents

Finally there is an economic law working against the little bands. A big agency—which, in the last analysis, is the only kind of organization able to somehow establish a "name" and make it stick—can't afford to spend very much more time, effort and money promoting a "small" or "local" outfit. They need and want good spots, obtaining air time for it, and so on. Thus it would be very tough for a small combo. And, ultimately, the results in terms of commission would be many times more for a large aggregation than for a small one. Therefore the agency is more than tempted to concentrate on the big bands and let the little ones limp along. To do otherwise would be to show poor business judgment. It is the considered opinion of many such men as Harry Moss that a small band or lounge act is up against more than the usual hard odds when it comes to developing a "name." And it is the consensus of opinion among all those approached on the subject that most "name" outfits in the small band-cocktail lounge field are pretty much flukes.

Naturally, each agent feels that he is gradually pushing one or more of his outfits into the top-sixteen class, but only admit that takes a lot of doing and that without air time it is a pretty long shot.

One of the top "location" dates in the Midwest is the Preview Lounge located in the heart of Chicago's loop. Red Norvo, Billie Rogers, Art Van Damme are but a few of the top small band names who've played in this past year.

A pioneer in the small band field is Freddie "Schmickelfritz" Fizer, who has scored on disks, in theaters and top locations, on the air and in films.
Few top-flight small bands have been able to maintain the high standard, year after year, as has Don Roth's Orchestra. Naturally this unit has been in great demand.

The French Lick Springs Hotel; the Hotel President, Kansas City; Rice Hotel, Houston; the Buena Vista, Biloxi; the Washington Hotel, Indianapolis, and the Hotel St. Paul will attest to Don's popularity.

Featuring "Sweet Dance Music
DICK MORTON
and his ORCHESTRA

Seven versatile musicians with a brilliant musician as leader—capable of getting the most out of each musical number.

Three engagements at the Kansas City Club; two at the Herring Hotel, Amarillo, Tex., and three months at the Silver Moon, Alexandria, La.

For Outstanding Hotels Demanding Brilliant Society Music
JACK WENDOVER
and his WHISPERING RHYTHMS

With the Youthful, Lovely Vocalist MARCELLA ROSS

7 instrumental artists, featuring DOE ADAMS, singing guitarist.

Recent Engagements: Kansas City Club, entire summer season, and the Broadwater Beach Hotel, Biloxi.

An Irresistible Small Unit—
JERRY BARLOW QUARTETTE

Three men and an attraction girl—all four exceptionally fine musicians playing all types of music.

Ideal for hotel dining rooms or smart dinner-supper spots and cocktail lounges.

Barlow Plays the Guitar and Sings.
PRESENTING THE FINEST SMALL BANDS

AND COCKTAIL COMBINATIONS

America's Sensational New
Drumming Star—
FRANKIE PAUL
and his
ALL-STAR ORCHESTRA

with the personable
DANNY FERGUSON
Singing Pianist

Last year this terrific band of eight musicians skyrocketed into popularity as the "South's Band of the Year."

This unit has everything outstanding hotels and smart dinner-supper rooms demand—brilliant programs, perfect dance rhythms and a trio of vocalists.

Recent engagements include the Drum Room, Hotel President, Kansas City; Silver Moon Club, Alexandria; Washington Hotel, Indianapolis; and the Broadwater Beach Hotel, Biloxi.

Personal Management of Fred Coursey

A Smart, Clever Unit

JACK RODMAN QUARTETTE

(3 Men and a Girl)

"The Music of Six with the Cost of Four"

Jack Rodman has succeeded in molding four musicians into a unit which successfully follows many good small bands of six or more in personnel.

This bandette handles dinner or dance music with equal effectiveness.

Many thanks for long, happy engagements at the Swing Club, Dayton; Cafe La Louisiana, New Orleans; Avalon Dinner Club, Hot Springs; Log Cabin Dinner Club, Midland, Tex.; and the Hotel Evangeline, Alexandria, Louisiana.

MAX COOPER and his "Moods in Music"

Featuring the Dynamic

YOLANDA

Brilliant Accordionist

From opera to dance music, this Trio meets every demand. Accordion, Max on the Guitar, and String Bass. Vocals by Cooper.

With Both Eye and Ear Appeal

THELMA SALISBURY and her

4 LITTLE MAIDS

An all-girl bandette which sets the feet tingling and the eyes a-wandering. They're lovely to look at and delightful to listen or dance to.

Recent engagements include the Penguin Room, Hotel Continental, Kansas City; Evangeline Hotel, Alexandria, La.; Paradise Beach Hotel, Pensacola, Fla., and the Hotel Buena Vista, Biloxi, Miss.

A "Standard" in the Small Band Field

HAPPY COOK and his ORCHESTRA

A compact band of five musical stylists including three vocalists.

Happy, playing saxophone and clarinet, handles his unit capably and gets unusual results with all types of numbers. Recent engagements include the Hotel Continental, Kansas City; Arlington Hotel, Hot Springs; Congress Hotel, Pueblo, and the Heidelberg Hotel, Baton Rouge.

3 Men plus 2 Beautiful Girls

McConkey Orchestra Co.
CHAMBERS BUILDING - KANSAS CITY, MISSOURI

Small Bands and Cocktail Attractions

The Billboard 1944 Music Year Book Page 291
A Truly Top Flight All-Girl Band!

ELINORE STEN
and her adorable SMOOTHIES

Six attractive musical maids who make the most of dance music and delight in their musicianship.

Elinore, diminutive “Blond Musical Bombshell,” fronts the band from the piano and accordion.

Three vocalists are numbered within this fascinating group.

Recent engagements include two contracts, one for 5 months, at the Neon Club, Louisville; Bix Club, Superior, Wis., and the Evangeline Club, Alexandria.

A Lovely at the Piano

ALYENE JOHNSON

Cleverly mixing rhythms and tempos in variety and basing them on a brilliant musical foundation, this attractive Miss has gone far with her music.

One and a half years at the Hotel Onesta, Canton, C., and long engagements at the Rendezvous, Alexandria, La., and The Delta Cocktail Lounge, Savannah, Ga.

Ralph Howard

Master Organist

Getting the most out of the Hammond Organ, Ralph Howard is outstanding in his field.

Available only with long advance booking notice

For hotels and cocktail lounges presenting tax-free entertainment, Irmabelle offers fascinating ability on the piano. If vocals are desired, she boasts of a highly pleasing voice for both room entertainment and radio.

Past engagements include 4 months at The Elms, nationally known resort hotel of Excelsior Springs; 10 weeks in the Hotel President’s Drum Room, Kansas City; Westward Ho Hotel, Phoenix, and 3 months at the Hotel Evangeline, Alexandria.
PRESENTING THE FINEST SMALL BANDS

AND COCKTAIL COMBINATIONS

In the Top Bracket of All-Girl Bands!

RENEE DARST

and her lovely SWINGETTES

"Music of Today Styled by Renee"

Six girl musicians combining danceable rhythms with vocals and musical novelties.

Featuring a muted brass choir with all six girls playing trumpets.

Recent engagements: Southern Grill, Hot Springs, Ark., 22 weeks; Bentley Hotel, Alexandria, La., and now beginning their 30th week at the Paradise Beach Hotel, Pensacola, Fla.

Raymond, Jeannie, along with Penney Peniston, form a trio which has brought lavish praise from hotel managers and cocktail lounge operators. Plenty of vocal entertainment and the unit also presents clever original numbers.

Recent engagements: 30 weeks at The Elms, nationally-known resort hotel at Excelsior Springs, and long stays at the Press Club, Erie, Garly's Cocktail Lounge, Minneapolis, and the Southern Grill, Hot Springs.

LILLIAN MAE

Piano and Solovox

An attractive girl, a thorough musician and the ability to adapt herself to any type of audience or musical demand. Also an excellent accompanist for vocalists. Engagements include both the Town Royale and Pizza Royale, Kansas City; Texas Box, Alexandria, and the Marietta Lounge, Biloxi.

MARJORIE

A Superb Hammond Organist

With a wealth of musical ability, personality and good looks, Marjorie has built a huge following of pleased managers and operators. Recent engagements include The Tropics of the Hotel Phillips, Kansas City, and the Town Club, Sioux Falls. Marjorie is now playing the Pick Hotel chain.

PERSONAL MANAGER—FRANCIS W. SLIGHTAM

MAE GELLER

ORGANIST

Also using Solovox and Chimes, Mae Geller proves herself an outstanding artist. She presents light classics, popular and swing music. Most of her engagements have been in the East, including outstanding spots in Asbury Park, N. J.

Presents the Finest Small Bands and Cocktail Attractions
"The Band With a Dixie-Land Accent"

HAL WASSON

and his MUSIC

A band that has proven terrific on every engagement, presenting "swing music that cheers." A modern-styled unit with both precision and smoothness.

Six Versatile Musicians and Girl Vocalist, Including Wasson at Drums.

Recent engagements include long stays at the Hollywood Dinner Club, Mobile; Southern Grill, Hot Springs; Buena Vista Hotel, Biloxi; Club Royal, Savannah; and the Supper Club, Fort Worth.

For Your Musical Appreciation

DAisy MAE

ORGANIST

Daisy Mae combines scintillating ability on the Hammond Organ with looks, charm and smart wardrobe. Prolong engagements are common with Daisy. Eighteen months at Bob's Cocktail Lounge, Des Moines, with radio broadcasts nightly.

The 1-Man Piano-Organ Duo

BILL CALDWELL

Master Organist

Managers say Bill Caldwell is in a class by himself.

Six months at the Broadway Interlude, Kansas City, and more than a year at the Hotel Spalding, Duluth.

Brilliance, Personality, Rhythm

DEE PETERSON

and his ORCHESTRA

A smartly-styled, beautifully-blended dance band of eight musicians. Dee and Lee Gilbert offer excellent vocals.

Past engagements include the Totem Pole, Boston; Washington Hotel, Indianapolis; Buena Vista Hotel, Biloxi; Hotel Heidelberg, Jackson, Miss., and a year and a half at the Southern Mansion, Kansas City.

One of America's Outstanding Pairs

NELSON-MONTROSE DUO

In musical ability, vocals, appearance and showmanship, Stan Nelson and Joan Montrose have climbed to the top of their profession. Stan plays every type of music from classical to boogie on the piano, and Joan matches him with her 4-mallet work on the vibraphone.

Recent engagements include extended contracts at the Omar Room, Hotel Continental, Kansas City; The Dome, Minneapolis; Indiana Hotel, Fort Wayne; and the Pick Hotels.

The Billboard 1944 Music Year Book
PRESENTING THE FINEST SMALL BANDS AND COCKTAIL COMBINATIONS

"King of Jump Piano"—

BUS MOTEN
A terrific tenor piano artist who recently emerged into national acclaim, sings effectively and presents many of his own compositions.

Recent engagements include: The Royal Bar, Nashville; Flaherty, Nashville; Blue Grass Room, Hotel Continental, Kansas City; and New Governor Hotel, Jefferson City.

Personal Management Louis Blasco

THE McCONKEY ORCHESTRA COMPANY
has become foremost in the booking of SMALL BANDS AND INSTRUMENTAL QUARTETTES, TRIOS, DUOS AND SINGLES because it has specialized in this type of entertainment.

The 1944 King of Boogie—

Sensational

JOSHUA (Everett) JOHNSON

The new dynamic World Transcription and Decca Recording Artist.

Joshua Johnson is hailed by recording laboratories as the greatest of all boogie pianists. Two albums of Decca records will be released this fall. Twelve of his musical compositions will be published soon.

Now ending a solid year at the Broadway Interludes, Kansas City, Mo.

Personal Management of Louis Blasco

MORE THAN 100 UNITS
are booked regularly by the McConkey Orchestra Company

A Great Trio With "5 Man" Music

JERRY FODOR TRIO
With Jerry playing Gypsy violin and doubling saxophone, piano and drums; a saxophonist doubling clarinet, and a brilliant accordionist, this trio offers managers a whole of a little bandette.

Recent engagements include: Penguin Room, Hotel Continental, Kansas City; Jack Tar Courts, Mt. Springs, and the Nevada Biltmore Hotel, Las Vegas.

JIMMY TUCKER
and his SOCIETY FOUR
Lifting dance music, fine vocals by Jimmy, plenty of personality and real showmanship.

Recent engagements include Hotel Continental and La Salis Hotel, Kansas City; The Elms Hotel, Excelsior Springs, and the Hotel Hadenburg, Baton Rouge.

ONE OF THE NATION'S MOST BRILLIANT ORGANISTS—

BROOK HAVEN
A youthful veteran at the Hammond, with outstanding ability, personality and showmanship.

MCCONKEY ORCHESTRA CO.
CHAMBERS BUILDING - KANSAS CITY 6, MISSOURI

Small Bands and Cocktail Attractions

www.americanradiohistory.com
Ambassador N. Blackamoor 296 The Private Parties Room, Wisconsin

Garrick Stagebar Rupneck's for 1944 at Bert N. Music Year Webnxh Ave., One Book www.americanradiohistory.com LPROFILES

ment Rochester, East her combined his brothers, Leonard jazz of Esquire, leading booked by a she comes Beth Bernay

the Southland. Mary

engagements have returned to West lover

Swingdom," Sir Oliver Bibbs ranged. Currently playing er

er this- Beatrice, who

in

of

Beatrice Chapman, a strikingly gorgeous to private lounge. As a result he's
debut to single.

to Beatrice, known in many leading music circles and was so distinguished by Robert Goffin, of Esquire, recently. He learned jazz in the early days, playing with the Silver Bees and with his brothers, Leonard (trump-

et) and Joseph (guitar). He traveled Europe with the Southern Syncopated Ork, playing London from 1919 to 1922. He has been with Noble Sissle and Noble Ellington and with his own ork recorded for Victor. He is represented by William Morris Agency.

Beth Bernay plays piano and sings with tremendous personality. Well known on the Coast she comes east this winter for a round of dates. She is manage-

ed by Max Pousoff and booking by Frederick Bros. Music Corporation. Prominent engagements have included many top spots in the West, including Cirque Room of the Fairmont in San Francisco, Les Peculiar in Las Vegas and Cafe La Mere in Hollywood.

Mary Beth having been born and reared in the Deep South, Mary Beth brings to her work on the accor- dienj as well as in her songs: the charm and beauty of the Southland. Known for her beauty as well as her gorgeous gown, she has been a market success in hotel rooms and other intimate spots. Her songs are are on the slightest ballad and popular side, all equally ar-

ranged. Currently playing at the Martin Hotel, Sioux City, la. Managed by Music Corporation of America.

Sir Oliver Bibba Quartet Known as the "Bibba Brothers," Sir Oliver Bibba and His Quartet have played to top spots who want color and ex-

ertainment. Have built up quite a following because of their ability to please music lovers of all types. Managed by Mutual Entertainment Agency.

Howard Biggs Originally from Seattle, Wash., Biggs found on the con-

cert stage before settling down to lounge work in Chicago. He 

joined Noble Sissle's orchestra. Recently, he returned to the Coast and is probably the best of a single. Unlike most colored pianists, he doesn't lean much to the "boogie-woogie," but specializes in unusually smart arrange-

ments of tune-in-tune, smart arrangements of the kind and classical. As a re-

Sewell's Nick's for the smart types at a swank type spot catering to a clientele that prefers smartly

Pauline of Small Bands and Cocktail Attractions of Jazz. Known for her specialty music, managed by Fred-

erick Bros. Agency.

The Billy Rose Trio

Johnny Beas, who heads the Billy Rose Trio, is regarded as one of the greatest violinists in the country. Together with him are Bill Thompson on guitar and Jack Schenzer on the base. Group has played some of the finest spots in the Mid-

west and are currently at the Music Box, Minneapolis, man-

aged by the Mutual Entertainment Agency.

Davye (Nose) Bold

Davye (Nose) Bold is billed as the comedy pianist. His act has plenty of laughs, consisting of impromptu skits well

prepared with mirth, and a package full of wigs, props and outlandish hats. Literary fea-

tures original comedy songs, presented in a "bold" manner. He also plays a terrific piano with a repertoire ranging from hot jive to classics. Has en-

joyed bookings at the Rondovoo and Skyline in Chicago, as well as other top Midwest spots. Currently booked by Consol-

idated Radio Artists.

The Bostonians

The Bostonians are two love-

ly girls, Helen Mixture and Helen Harper, playing piano, violin and dashing on sax. Known for their wassail as well as their extensive musical repertoire, girls have played the Tropic-Odor, St. Paul, the Theater Bar, Terre Haute and the Ken-

nucky Lounge, Chicago. Have just closed an engagement at Botts Rooms Bar Lounge Cleveland. Managed by Fred-

erick Bros. Agency.

Wade Boykin

Known as a master of boogie-woogie, he is a versatile key-

board player, doubling on the accordion, keyboard, piano, violin and dashing on sax. Known for their wassail as well as their extensive musical repertoire, girls have played the Tropic-Odor, St. Paul, the Theater Bar, Terre Haute and the Ken-

nucky Lounge, Chicago. Have just closed an engagement at Botts Rooms Bar Lounge Cleveland. Managed by Fred-

erick Bros. Agency.

Wallace Bradley

A pianist who is equally at home before a radio micro-

phone as well as in a swank cocktail lounge, Wallace Brad-

ley has been presenting his "Melody Stylings" for the past two years at the Tele-Holda CJnter in Chicago, and has also been featured on NBC with singing Ed McCallum. Managed by the Frank J. (Tweet) Hogan Agency.

Mel Brandt Trio

Currently held over at the Brown Derby, Chicago, for an indefinite stay, this trio is one of the real crooners amongst the newer crop in the cocktail field. Instrumentation is accord-

ion, guitar and bass, and all three sing. Has worked the Tropic Room, at the Chicagoan Hotel for 15 months and other Mid-

west engagements. Managed by the Bert Gervis Agency, Chicago.

Mary Brant

Mary Brant has been doing her hilarious dead-pan waitress routine for more than five years. Playing night clubs and club dates throughout the Midwest, her specialty is made to order for both formal and informal occasions. The girls' flair for comedy goes back to her early vaudeville
work by Elza Eison. Fronting a seven men and girl group, instrumental ensemble includes piano, three saxes, doubling clarinet, trumpet, drums and bass. On its own, also as a guest to his clientele that gets maximum cooperation from them in issuance participation, saxes, etc. Here’s a new idea in combining smooth, danceable and smart but different concept and entertainment. Brennan is currently playing the Playhouse Hotel, Akron, and has enjoyed engagements at the exclusive Broadmoor Bench Hotel, Blitar; the Hotel, New Orleans; the Bedford Hotel, Cleveland; the Mel House, Columbus, and the Gibson House, Cincinnati. Under exclusive management of Music Corporation of America.

Glen Brooks

Glen Brooks, exponent of classics and semi-classics in an unusual swing style, has earned the reputation of being one of the most popular organists in the country. He has appeared in many of the smart spots, and in many of the night clubs in attracting a great amount of attention. Prior to that he appeared at Rupnek’s, Chicago, for over a year. Managed by Wanda Diermae, Booked by Consolidated Radio Artists.

Jerry Brown

One of the few girls virtuosos of the piano and vibes, Jerry Brown is known both for her beauty as well as her musicianship. With a large repertoire of songs of today and yesterday, she’s well equipped to sing and play request numbers of her audience. Has played many outstanding spots near the Midwest and is managed by Mutual Entertainment Agency.

Clarence Browning

Browning, one of the top semi-classic organists, is known both for his long term engagements. He usually starts his spot for monthlies, due to his ability to furnish many ensembles to fill his booking spots. He has practically an institution at the Hert-Town, Milwaukee, where he runs engagements and runs engagements and runs engagements. In addition to that he fronts many spots throughout Chicago and around Chicago among others he fronts the Biocozy, managed by the Bert Gervis, Chicago.

Lyne Brey

Lyne Brey is a cute little girl pianist, who has taken Chicago to the top as a swing and semi-classic pianist. She is now well known all over the Midwest. Medrec Park, Ill., where she has been singing nightly for the past 12 months. She has also appeared at Hiking’s, Chicago. In addition to many cafe, hotel, and club dates. She is under the management of Consolidated Radio Artists.

Billy Chandler

One of the best known small spot front men in Chicago and by the Bene Management is Fred Clinton’s, a four-man and a band that fits that is now in its fourth return engagement for a five-month season at the Maple Leaf Lounge, Hotel’s Glass House, Chicago. In addition, unit has played 12 weeks at the Preview, Chicago; three return engagements at San’s Lounge, Chicago; 4 weeks at the Bluebird, Chicago; and 16 weeks at the Top of the Tower, Chicago; 12 weeks at the Haxie Club, Chicago; and 12 weeks at the Top Spot, Chicago. All performances have been well received and the unit features much comedy as well as the best of the trumpet work. Also featured are Tony Steele on guitar and vocals, Frank Hux on accordion.

Erskine Butterfield

One of the name semi pianists who is "now booked all over Chicago, Ben's armed forces, Erskine Butter-
three years was emcee and feature entertainer at Talbot & Kata theaters. Managed by Mutual Entertainment Agency.

Leon Chess

The plaintive ability of Leon Chess has earned him the reputation of being one of Chicago's highest paid piano players. His music has entertained a score of patrons in many of the city's top cocktail lounges, where he held sway for numerous long-time engagements. Among these were the Mayfair (11 months), Riviera (14 months), Biddle's (97 months), Admiral Lounge (10 months), and his current run at the Beverly Cocktail Lounge, where he has been playing for the past seven months. Library ranges from pop to tined boogie-woogie numbers. Managed by Consolidated Radio Artists.

Chick and Charlene

After many years of playing with name bands as well as playing as a single over NBO, Chick Johnston and his show guitar teamed up with Charlene. As a duo, both playing electric guitars, they have been getting a lot of attention all over the place, as well as singing solos and duets, they have risen up successful engagements at the Esquire Club, House Club, La; Red Moon, Milwaukee; Club Minnel, Chicago; Kentucky Lounges, Chicago, and the Hilton Hotel, Albuquerque, R. M. Play guitar and vocal duette performers, managed by Bert Gerris Agency.
Johny Di Cicco

Johny Di Cicco himself has appeared in a number of the outstanding engagements during the past two years, including the well-known spots of West Coast prominence. As a result of his outstanding ability, he has been featured in some of the most successful engagements in the country. His versatility as a singer, instrumentalist, and conductor has made him a sought-after artist in the recording field.

The Doolins

The Doolins are a talented trio of vocalists and instrumentalists who have played leading engagements throughout the United States. Their recordings include some of the most popular and successful songs of the past year. The group is composed of three members, each with their own special talents.

Carson Donnelly

Carson Donnelly is a well-known radio personality who has appeared on many of the top-rated network programs. He has been featured on such programs as "The Big Band Show," "The Music Box," and "The Gabby Spring Show." Donnelly is known for his distinctive voice and his unique brand of humor.

Ray Drake Trio

Ray Drake Trio is a popular group that has been featured on many of the top-rated network programs. They have recorded a number of successful songs, including "I'll Remember April," "What a Wonderful World," and "April Love." The group is composed of three talented musicians who are known for their innovative and distinctive style.

One of America's Outstanding Pianists

BEN LIGHT

BEN LIGHT and His Ten Lightning Fingers

Currently appearing at the fashionable Marine Room of the LaJolla Beach and Tennis Club, La Jolla, Calif., 7th week.

Small Bands and Cocktail Attractions

The Billboard 1944 Music Year Book Page 299

Composer of "I'M IN LOVE WITH SOMEBODY"

Recorded by Jimmy Dorsey for Decca and Art Kassel for NBC.
THE VAN-DAMM-est QUARTET in the world

Art Van Damme
AMERICA'S GREATEST SWING QUARTET

featured
NBC NETWORK
Eight (8) times weekly

THE BOOGIE WOOGIE KINGS
with Joe Turner
"DECCA RECORDING STAR"

THE FAMOUS TEAM OF
AMMONS
and
JOHNSON

Unusual
is the word for Music Thru the Years by
Bob Reems
HIS PIANO AND HIS ENTERTAINING SEXTET

featuring
Ruth Nelson

Take a trip down Melody Lane—The new unusual cocktail stunt—Request your favorite tune, new or old, and try to stump the maestro. If you do, he'll buy your favorite drink for you.

JACK RUSSELL
MUTUAL ENTERTAINMENT

SMART
SOPHISTICATED MUSIC STYLING

Vibratones

Johnny Seitz
AND THE BILTMORE TRIO
Featuring
BOB THOMPSON
JACK SHEEHAN
Guitar
Bass
AND HIS GUITAR

MASTER OF THE BOOGIE WOOGIE ACCORDIAN

SULLY PICERNO
THE MUD MASTER OF THE HERS FIDDLE

HIS GUITAR AND THE BOYS FROM MANHATTAN

Featuring the voice of WAYNE MARSH
Recording Star
Vast Pocket Edition of Hall's Optaging

HIS HIGHNESS OF SWINGDOM

SIR OLIVER BIBBS
AND HIS ENTERTAINING QUARTET
Highbrow and lowbrow all agree—they are tops in harmony

UNANIMOUS!
AGREED!
THE CRITICS RAVE!

DALLAS BARTLEY
AND HIS SMALL TOWN BOYS

JUST RECORDED FOR DECCA RECORDS
Four Great Sides
All Ruzz-It, Buzz-It
Crying and Swinging the Blues
Sandin' Joe
Let's Pitch a Boogie-Woogie
Personal Manager: BERLE ADAMS

SWINGING THEIR WAY TO THE TOP!
BILL HEFFERNAN
HIS GUITAR AND
THE BOYS FROM MANHATTAN

featuring JOE COZZO
wizard of the accordion
SULLY PICERNO
the mad master of the bass fiddle

MUTUAL ENTERTAINMENT

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Small Bands and Cocktail Attractions

www.americanradiohistory.com
They Swing the Classics—"BUT GOOD"

THE ULTIMATE IN INSTRUMENTAL TRIOS

Everitt Hull

AND THE TOP-NOTCHERS

Featuring

EVERITT HULL—Eminent bass soloist, doubles piano.
LEON SHASH—"Theo Accordionist", doubles solo guitar.
EDDIE VANA—Last word in swing fiddle, vocals and guitar.
Unique Spot-light system, Individually operated and positively new.

WORLD'S FASTEST DRUMMER

Featuring

RAY DIXON AND DICK FINLEY

"Greatest drummer I've ever worked with" Joe Venuti
"Barrett Deems is tops" Andrews Sisters
Broke all records
PREVIEW, Chicago
A NAME—A SHOWMAN
A BOX OFFICE SMASH!!!

Manny LaPorte

SOCIETY'S FAVORITE PIANIST

AND HIS

"MAKES YOU WANT TO DANCE MUSIC"

Four Fat Funny Frolickers

LOVELY TO LOOK AT
DELIGHTFUL TO HEAR

MUSIC WITH A BEAT—THAT CAN'T BE BEAT

LARRY GRADY AND HIS

Shoreliners

FEATURING: ERNIE ANNUCI AND HIS GUITAR
ALWAYS A HOLODOVER!

JERRY BROWN

THE VIRTUOSO OF THE PIANO AND VIBES

She sings and plays your favorite melodies

J. J. LEVIN AGENCY
203 S. Wabash
CHICAGO, ILLINOIS

Small Bands and Cocktail Attractions

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www.americanradiohistory.com
pelo, Chicago; Show Bar, Evanston; Theater Bar, Terre Haute, and other leading Midwestern spots. Managed by Music Corporation of America.

Federow Sisters

This trio, who are proud of the fact that they are real sis- ters, has been playing in cocktail lounges during the past year or so. They also have been doing at various spots in the city's night spots, including the Holly- wood, Marlowe and Monarch lounges. Currently, they are at the Center of the Universe, where they are playing. The group is assisted by Dick Hathaway. Managed by Frederick Bros' Music Corp.

Flo's Rhythm Masters

Florence Mulla heads the Rhythm Masters Trio and is featured on accordion. She also handles the solo vocal assignments for the group. Two men play on bass and electric guitar round out the group, and all are excellent. Unit has played leading Midwestern spots and is now in its sixth week at the Steakhouse in Chicago, and is being held over indefinitely. Managed by Frederick Bros' Music Corp.

Jerry Fodor Trio

Jerry Fodor first wanted a full band, but tried out the trio and ever since has been making a three-piece unit nightly in a spot, hotel and cocktail lounge managers. Jerry is part gypped and plays "gypsy violin" as well as doubling on saxophone, piano and drum. His two men present accordion and saxophone-clarinet double. Jerry also does the vocals for the group, and if the management wishes, plays a nifty bit of music as an added feature. Recent engagements include the Federal Inn, Amarillo, Tex.; the Plaza, Duluth; the Blue Room, Hotel Continental, Kansas City, and the Nevada Night- more Hotel of Las Vegas, Man- agement: McConney Orchestra Company.

Bob and Sue Forsythe

Few duos can match the rec- ord of hold-over engagements hanging up by Bob and Sue Forsythe. Their ability to build re- peat patronage results in a usual season comprising four or five engagements. They are usually at home in a lounge or a floor- show spot, duo plus a repertory of over 3,000 songs and makes a specialty of answering requests. Bus signs, with Bob at the piano joining in for duets as well as doing solos on his own. Outstanding is Sue's accordion and Bob's sparkling arrangements. In the past year they have had record runs at Keecie Club, Toledo, where they worked in the floorshow; Bel- lieve It Hotel, Nashville; and Downbeat Lounge, Sioux City, managed by Frederick Bros' Agency.

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Trocadero, Schooled only in dance routines, Al Gayle has been in the bands of most famous at the swanky nightclub in Hollywood. He played a holdover engagement. Gayle has been in the bands of number one staff artist of the Los Angeles stations KFI-KECA as the "singing accordionist." He held this spot for eight years prior to starting out in the orchestra business. Other engagements played include: Club Louisiana, Los Angeles, and Mike's on Vine Street in Hollywood. Using Memories Blue, his signature tune for a time, Gayle won the band in addition to landing Latin and American assignments, being featured as accordionist and also playing a special upright model of the accordion. Bands brook thru the Geller's management agency and feature Broadway show tunes, rumba, santras, as well as the pieces of the day in special dance arrangements.

Mac Geller
Mac Geller is an Eastern artist who has had wide experience in his native city. At present he is in New York, enjoying the opportunity to please patrons with his organ numbers, she also has studied the and solvetone art of the modern organ. Her style and colorful vocal tone lead him to be one of the most popular of his type. Miss Geller is tall and has a pleasant atmosphere about her. She possesses an excellent voice, but is not of the first rank. Outstanding engagements has been in the city of her native city, including Wannamassa Garden, the Wagon Wheel and Club Wannamassa, of Astbury Park, N.J. Miss Geller soon will be featured artist in the Mid- West. Management: McCon- ney Orchestra Company.

Joe Gerken
Joe Gerken is an organist who has had a great deal of experience in the cocktail field. His smart styling has won him a number of fans in the Mid- west, where he has appeared in many of the better spots. Recently he has played successful runs at the Schroeder Hotel, Milwaukee, and the New Hilton Hotel, Sagatuck, Mich. Currently he is heard at the Gayety Village, Chicago. Personal management is under Alpha Demaree, Booked by Consolidated Radio Artists.

Bill Halsey
Bill Halsey has been playing piano professionally only a year or so ago. Lifeguard at Rockaway Beach, New York, he auditioned for the job at pianist at the Cocoanut Club in Green- wood Village and was an immediate success, altho up to that time he had played only for his own entertainment and that of his friends. He has played 606 Club in New York; Penecly, Newark, and Germany. In addition he has made several guest artist appearances. He is booked by the William Morris Agency.

Bill Gooden
Gooden.

Dave Hamilton
Dave and his piano are the feature of this capable four- piece group known as the "Dynamic Wizard of the Ivories." He plays, he sings, and he entertains. This amiable woogee-artist is one of America's finest. He got his start in the music business as guest artist on Station WHN, New York City, on the Gloom Chasers program, and has been signed with M-G-M for movies. Other engagements include 10 weeks at La Vie Parisienne, New York City; La Valse, New York; Chancelor Bar, Philadelphia; the Melody Bar, Detroit, and Cocosnut Grove Blue Room, Boston. In every spot he has appeared, he has been an immediate hit with his listeners. Stopper, Managed by Dubridge & Comwell Agency.

Larry Grady Shortliners
Featuring Larry Grady on vibraphone and Ernie Ann on the organ, the Shortliners are a unit usually heard over again and again on Big Band radio. Instrumentation includes vibes, guitar, bass and drums, Managed by the Melody Music, Inc. Entertainment Agency.

Gail Hall
One of the loveliest singing pianists in the cocktail field, Gail Hall began playing during the thirties and has a long string of holdover engagements. She is a credit to the trade. During a 20-week run at the Plaza in Chicago, she was heard in the Muning Room in Springfield, Ill., where she received official recognition. After she left New York, she was booked by Sweetheart of the Town. During these engagements she stepped into the role of a number of places. A number of important engagements were managed by her, including a number in Mexico, where she also received a lot of attention, Park Plaza Hotel, St. Louis; the Palace Hotel, East St. Louis; Albert Pick Hotel chain; Boise and Idaho Falls; Chicago, and others, Managed by Mutual Entertainment Agency.

Jack Hall Quartet
Jack Hall fronts a quartet, the instrumentalists of which are Bill Murray, Hammond organ, bass and electric guitar; Joe Hennessey, drums, and Bob Fitzgerald, mod- eter, leading to the rhythm section. The sax and piano is well laid out, ranging from up-to-date melodies to the classical vein. The quartet has enjoyed many successful dates in the cocktail field, their most recent engagement being their present holdover engagement at the Schroeder Hotel, Milwaukee. They are booked by Consolidated Radio Artists.

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Harding and Moss
One of the top trios in the business, Harding and Moss are two good-looking lads who play electric organ and piano with a repertoire ranging from pops thru semi-classics. Their girl singer, Bette Johnson, handles blues, ballads and classics. Included in their repertoire is a beautiful Moss does portrait sketches in pastels of patrons. Trio has a long list of top engagements from Coast to Coast, including Beverly Hills Hotel, Hollywood; Neptune Room, Washington; Hotel Roosevelt, Pittsburgh; Hotel Dynamo, Granite, N. Y.; Hotel Stuyvesant, Boston, and Ellis Ranch, Las Vegas. They've also had a long run at Tim's Square, at the Dixie Hotel in Los Angeles. Managed by William Morris Agency.

Mel Hargis
Hargis. Mel Hargis' piano playing has earned him the distinction of being one of the finest entertainers in the cocktail field. His experience as an arranger for Tommy Dorsey and other well-known leaders has enabled him to transpose his repertory into a fashion that is pleasingly different. His modernistic music, which lends to the so- cial side, has been heard at the Traymore Hotel, Newark, N. J.; Diamond Mirror Lounge, Passaic, N. J.; and at the Sportmen Club, Peoria, Ill., currently at the Jai Lai, Columbus, O. In addition to his piano playing he also doubles as a capable bandleader. management: Fred- ricx Bros., Agency.

Brooks Haven
Brooks Haven Brooks Haven despite his young age, is a formidable force in the Hammond organ. He has played such spots as the New Yorker Hotel, and the Truax Hotel, New York, and in Chicago, Texas and the Middle West, and tons of experience as a bandleader. Management: McConkey Orchestra Company.

Edgar Hayes
Edgar (Blue Rhythm) Hayes, pianist and arranger, has known for his Decca recordings of Stardust in 1936, recorded in Los Angeles. He began his musical education at Pick University and Wibberforce University. Learned the real language of jazz music from Pias Williams, with whose band he played first. In 1933 Hayes took the job vocated by Earl Hines with Les Doppes' or. Organized a six- piece unit in 1937 to play at the Alhambra Theater in New York, where he stayed for four years. When Irving Mills organized his "Mills Blue Rhythm Band" Hayes became the pianist and arranger. He stayed with this unit until 1937, when he formed his own 16-man unit. Until the outbreak of the war Edgar Hayes and his orke played Loeew's Thea- ter, Capitol, Apollo, Roseland Ballroom and Cotton Club, New York. In 1938 the orchestra toured Europe and played concerts in many capitals. The orke dis- organized at the beginning of the war, and since January, 1943, Edgar Hayes has been performing at the Plaza to Coast, including New Jersey, Maryland, Massachusetts, Texas and the Middle West, and tons of experience as a bandleader. Management: McConkey Orchestra Company.

Heffernan Trio
Known as "Bill Heffernan and His Boys from Manhattan," Heffernan is an expert in the playing and exact arrangement of every number in his lib- rary. Leading to the sweet swing style, opportunities are available for the spots at the Safari Lounge, Del Prado Hotel, Bar-o-Music, Cocktail Club, Grand Central South Shore and the Town Casino, all in Chicago. Before forming the present unit more than a year ago, Heffernan was a member of the group known as the "Hollywood Lounge Trio."

(Continued on page 310)
Chicago's Most Prominent Pianist

Leon CHESS

* Versatile Melodies and Song

Currently
7th Month

BEVERLY LOUNGE
Chicago

That jumpin' gal of jive

DOROTHY CARROLL

Sensation of Boogie Woogie Piano

Held Over

LITTLE BROWN JUG
Kankakee, Illinois

VERA de CAMP

Organ and Song
Stylist

Currently
Consumers Circle Lounge
CHICAGO

Something Different!

RICHARD HORTON
Singing Pianist

ALWAYS HELD OVER

Currently
BOWLING LANES
Chicago

JOHNNY GAY
(his violin)
with the NOTABLES
Featuring
EPPIE EPPERSON—Guitar-Piano
ORAN CRIFFEN—Bass
BILL PLACIDO—Accordian

Held Over WHIRLAWAY, Chicago

www.americanradiohistory.com
Versatile! is the word for this vocal and instrumental duo featuring Songs Old and New.

**EVELYN AND LARRY**

specializing in "REQUEST NUMBERS"

currently 6th month

VINE GARDENS

CHICAGO

Three **Real Sisters**

**FEDEROW SISTERS**

Currently at the **HOLLYWOOD SHOW LOUNGE**

Chicago

Three solo voices and vocal trio

Playing electric mandolin, electric guitar and accordion

Mary Frances **KINCAID**

Southern Sweetheart of Melody and Song

11th Month

CONSUMERS CIRCLE LOUNGE

Chicago

**BRUNO JOSEPH**

and the **SWINGTIMERS**

One of Chicago's finest show bands

Currently 1 Year Solid

SILVER PALM SHOW LOUNGE

Chicago

**MARY BRANT**

Pantomimist and Waitress De Luxe

75th Week

IVANHOE GARDENS

Chicago

Personal Management Alpha Windle Demaree

---

Introducing:

**DAVEY (NOSE) BOLD**

The Keyboard Comic

★ SINGING
★ SWINGING
★ CLOWNING

Featuring His BOLD ditties at the piano

---

Small Bands and Cocktail Attractions

**THE BILLBOARD 1944 MUSIC YEAR BOOK**

Page 307

www.americanradiohistory.com
**A Versatile Song Stylist**

**Lynn BRYCE**

*Fashions In Songs*

12 Months

**LUMBER GARDENS**

**MELROSE PARK, ILLINOIS**

---

**The Past Master of Musical Fun**

**GLENN BROOKS**

*and his HAMMOND ORGAN*

*Currently ROBERT'S LOUNGE KENOSHA*

---

**Chicago's Newest Sensation**

**GLEN ANSLEY**

*THE ONE MAN BAND*

Playing Eight Instruments With Perfection

*and his TRIO*

Long Run Hold-Over

**COCKTAILS FOR TWO**

**CHICAGO**

---

**She's Unusual As a Capable Request Artist**

**CLAIRE**

*at the HAMMOND ELECTRIC ORGAN*

6 Months

**ORRIE'S OLYMPIA**

Lyons, Illinois

---

**Perfect Artistry**

**Johnny HYNDA**

*America's Greatest Pianist*

*Featured One Year With the Famous Dance Team*

**VELOZ and YOLANDA**

*A LONG RUN AT THE BUTTERY ROOM*

Ambassador West Hotel

Chicago

*Currently*

**TOWN CASINO**

Chicago

---

**Famous For Her Unusual Repertoire**

**ALINE MOORE**

*Piano and Solovox Specialist*

*FILLING ALL REQUESTS*

**Held Over**

**PADDOCK CLUB**

Calumet City, Indiana

---

**LAURA LEE ANGELL**

*In a Twin Hammond Organ Presentation*

*with CHESTER MARKERT*

*Currently*

**TOWN HOUSE**

Milwaukee

---

Small Bands and Cocktail Attractions

---

Page 308 The Billboard 1944 Music Year Book

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www.americanradiohistory.com
Capacity Crowds Every Night!
The Ultra-Modern

JACK HALL QUARTETTE

* * *

- HAMMOND ORGAN - ACCORDION
- BASS - ELECTRIC GUITAR

HIGH CLASS! TERRIFIC!
says
H. Burgess, Manager
COCKTAIL LOUNGE
SCHROEDER HOTEL
Milwaukee

Specializing in Request Numbers

Helen
LIDDELL
Her Piano and Songs
★
"YOU NAME IT— I'LL PLAY IT"
★
currently held over
SHOW CLUB - Chicago

Chicago's Popular Organist

JOE GERKEN

RECENT ENGAGEMENTS:
- SCHROEDER HOTEL
  Milwaukee
- BIG PAVILLION
  Saugatuck, Michigan
- GAYETY VILLAGE
  Chicago
Personal Management: ALPHA WINDLE DEMAREE

Tones in Technicolor

BOB ZIEGLER
The nation's newest organ sensation

Held Over
8th solid month
JACK COWAN'S
TRIANGLE THEATRE CAFE
Chicago

Producer • Arranger • Artist
Jerry
MURRAY
pianist

NOW PLAYING
Second Return Engagement for
Six Months
THE RED ROOM
Plankington Arcade
Milwaukee

Piano and Song Stylist

LIL ARMSTRONG

A Complete Show in Herself
2d Full Year

EAST-TOWN
BAR
Milwaukee
'nuf said
Eric Henry
Eric Henry went to the West Coast about two years ago with Jimmy Noon and played in various spots and on the streets of Paris and continued to play with Noon and the latter passed away. Since then he’s been playing piano and drums in some of the Coast’s top lounges. A British subject, Henry has been one of society’s favorite entertainers, having played for just about every name in Newport (R. I.) and Blue Book. Currently at the Tropics in Fresno, Calif. Managed by Frederick Broz Agency.

Richard Horton
Something different in piano-singing! That’s how Richard Horton is described. Richard Horton has to offer patrons of orchestral entertainment, he has a style all his own. His muscled voice and keyboard playing have been pleasing Chicagoans for the past two years. Horton engagements are offered to him wherever he plays, his most recent was at the Bowlening Lanes, Chicago. The Skyride and Promont Park, both located in the same city, are other spots where his services are in great demand. He is currently managed by Consolidated Radio Artists.

Slats Houseman Trio
A veteran in the cockpit field, still going strong, Slats Houseman and his two co-workers are known in the cocktail field for their sparing arrangements that are stylish for cocktail entertain¬ment as well as dancing. Features Slats on the big band front, with Mel Hargus on piano and Tommy Decker on the electric guitar, Unit works equally as well with or without vocals, according to policy. Past engagements include Hotel Roosevelt Lounge, Rochester; Music Inn, the Sportman’s Club, Peoria, and the Excelsior Hotel, where it has just closed a long engagement. Managed by Frederick Broz Agency.

Ralph Howard
Offering a wide variety of music and a past master at the console, Ralph Howard has re-established himself firmly in the field of Hammond Organ entertain¬ment. With years of successful experience behind him, Howard is able to satisfy patron demand on request numbers and was able to play many numbers to his repertoire. Howard has been playing in all the French Villages, Dayton, Ohio; The Smokie, Springdale, N. J.; The Alex Johnson Hotel, Rapid City, S. D.; The Silver Grill, La Crosse, Wis.; A-1, Union Hotel, Richmond, Indiana; McManus-McGovern Orchestra Company.

Eddie Howeth
Few small, smart dance bands have gained the fine reputation now enjoyed by the Howeth and His Orchestra—five exellent musicians, four doubles, a personable, good-looking lead and two excellent vocalists. The unit, with its versatility and variety of rhythm and tempo, adjusts itself quickly to the demands of the hotel or dinner-supper room. There are many musical numbers and country music. Instrumentation: Tenor sax, doubling clarinet, trumpet, doubling violin, string bass doubling guitar, drums and two piano with vocals. Outstanding past engagements include 3 months at the Henry Grady Hotel, Atlanta; 11 weeks at the Tampa Tropic Hotel, Tampa, and 8 weeks at the Hotel Huntington, Norfolk, Va., Management: McConkey Orchestra Company.

Dick Hoylenman
Dick Hoylenman was one part of a top piano team that was broken up when Uncle Sam called both members. Hoylenman received a medical discharge after one year’s service and re-entered the business as a single. Playing music “according to Hoylenman” he has met with success on every engagement and has offers for commercial radio shows pending. Currently in his seventh month at the T and C Club. Il manage by Frank J. Hogan Agency, Chicago.

Charles Hudson
This big, husky Alabaman with the “boy all” swing in his voice was a favorite below the Mason-Dixon line until Uncle Sam bid for him two years ago at the same time that big band leaders were vying for his services. Recently discharged, he’s back as a single, singing and playing the piano in his own inimitable style. Recruit his music “happy music” and with his easy, contagious smile, he has no trouble selling his management’s Music Corporation of America.

Everett Hull
Combining fine musicianship with showmanship and good arrangements, Everett Hull and the Top Notchers feature Hull on base, doubling piano; Leon Scott on accordion; Ed Tropics, on the guitar, and Eddie Vans on the swaying fiddle and vocal. Unit carries its own spotlighting equipment which is so arranged that the spot light hits each soloist as the proper time. Each spot is individually controlled by the soloist. Outstanding engagements include 9 weeks at the Hotel Sherman with 10 weeks at the Hotel Squires, Milwaukee; 6 weeks at the Hotel Forest Park, St. Louis, and 10 weeks at the Hotel Louis Joule,Joliet, Ill., Managed by Mutual Entertainment Agency.

Floyd Hunt Quartet
Well known as a composer of such hits as “I’m the Guy,” “Let Me Hear Your Honey Dear, Book, Sosky and Easy” and “Jeez I’ll be on My Way,” Floyd Huntley is equally well known for his ability on the piano and vocals. Together with the three other members of his quartet, they give out with plenty of arrangements of swinging classics as well as vocal novelty. Instrumentation includes bass, double guitar, piano and vocals. Have played Embassy Club, Denver, and other top Midwest spots. Managed by Frederick Broz Agency.

Johnny Hynda
Hynda is one of the promising young pianists in the cocktail field today, and the entertain¬ing groups make him a perfect entertainer for all occasions. He was featured pianist with Velos and Yolanda for one year, following that he embarked as a single playing a long run at the Rotterdam, Chicago, as well as appearing on many Ward Bond drives and Treasure Chest shows. Most recent date is currently run at the Towne Cab-o-ino, Chicago, where he is scoring a hit with his smart style of keyboard work. Has a large band which is good enough to please all types of audiences. Managed by Consolidated Radio Artists.

Immanuel
One of the few concert performers who have performances credited to the concert stage, Immanuel has played at Kimball Hall, Chicago, as well as on the concert stage in other cities as well. A keen student of his craft, he is seeking an engagement at the Towne Club and is looking for engagements in the East. Also has played the Swing Club, Hollywood; the Three Brothers Club, Chicago, the Sportman’s Club, Peoria, and the famous Bar, Akron. Immanuel’s repertoire includes numbers in all fields of music. Managed by Consolidated Radio Artists.

Irmabelle
Irmabelle is one of the few great pianists today who has enough vocal ability to be featured with a large band. A natural enough piano artistry to please audiences and attract business to the piano, board in spots which avoid the amusement tax. A striking young vocalist, she is equally at home in modern organ and her voice reproduces well over both the p-a. system and for radio network. Her engagements include four months at the Elms Hotel, where she will be in residence over Christmas holidays. Also returns to the Elms this spring. Also makes regular engagements at Excelsior Springs: 10 weeks at the Drum Room, Hotel Prem¬ier, Kansas City, Missouri; Hotel Phoenix, and five months at Fonzie’s Hotel, Portland, Oreg¬anda, La. Management: McConkey Orchestra Company.

Don Jacks
Don Jacks not only has o¬ run the gamut of which was and has played such spots as the Stratford Theater, Chicago; Winter Park, San Diego, and various outstanding engagements in Chicago, including a two-and-half-year engagement at the Sunda Club, Chicago. Within the last month, he is returning to his old favorite, San Francisco, managed by General Amusement Corporation.

“Solid” Dave Jackson
“Solid” Dave Jackson is flat out and making good on his country’s top-flight spot cocktails, and排行榜背景，其中包括对这种类型的人或物的详细分析，以及对其中的歌词、编曲、故事和制作等方面的分析。
Jump Jackson

Jackson’s nickname, “Jump,” was given to him by friends who noticed his exuberant style while drumming out so-called jump tunes for a Washington, D.C., band that featured plenty of pop and swing. But he would ultimately become a featured dancer in arena and nightclub bands.

Jefferson’s engagements

Jefferson’s repertoire included such spots as the Mark Twain Rendezvous in New York City, Hazel’s in Tunas, Kansas, and the Mark Twain Hotel in Chicago, among others. He has also been featured in a number of engagements, both as a soloist and with such groups as the Carl Rogers Swing Combo, the Keifer McQuade Band, and the Joe McQuade Band.

Johnny Kasule’s

The box office power of Johnny Kasule’s All-American Song Strummers lies not only in the excellent musicianship of the group, but in the fact that the audience never knows what will happen next. As it may be anything from opera to Pied Piper’s Lullaby. Gifted with energy to burn, Johnny is famous for his singing, his freestyle comedy and his ability on half a dozen instruments. His daughter, Mary, who sings in four languages, Hot Kanga and Johnny Masters round out the quartet; the former playing accordion, his daughter playing in the comedy routine of the group, and the latter singing and playing gitar and accordion. Impressive string of past engagements tells us why this group is regarded as one of the best. They include: Hotel Jefferson and Park Plaza in St. Louis, Hotel Gibson, Indianapolis, Fort Worth, St. Louis, and Dallas. Johnny Kasule is the leader of the group, who has been on the road for over 10 years, and has played many engagements in clubs and hotels.

Small bands and cocktail attractions

Johnny Kasule’s All-American Song Strummers, in New York City and a year and a half at the Shubert Center. His previous New York date was 14 months at the Hotel Roosevelt, outside the big city John has an enviable record for holdover dates, at the Philadelphia Hotel; at the Great Western Country Club in White Plains, where he spent eight years, and at the Chisholm in Byram, N.J., where the band played five years, striking Ruth hands on vocals by ballads and also does several novelties. Music Corporation of America handles the ok.

Bruno Joseph’s

For a good hot swing unit, this group can be easily classed with the best of them. Leadoff man, Bruno Joseph, has a knack in knowing which kind of music appeals to the gay night life. He has played with such bands as Carl Van- zard, Freddie Ruol and Ralph Shuster. Among the many spots they play Washington has been to the Mark Twain Hotel, the Mark Twain Hotel in Chicago, and the Schaefer Hotel, Milwaukee. Delmo, which is his last chance at the Silver Palm, Chit- gao, is strictly a show band. Management is under Consolidated Radio Artists.

Johnny Kasule’s

Their Dacca recordings have scored a hit in many spots in and around Chicago, namely, the Mark Twain Hotel (13 weeks), Chicago Lounge (15 weeks), the Yankee Doodle and at the Continental, where he is rounding out an 11th month engagement. She has also appeared at the Fond Hotel, the Fair, Win, and the Hotel Best, Ashlack. Managed by Consolidated Radio Artists.

Nora Lee King

Nora Lee King singing guitar, with Harmonica Lucy’s rhythm quartet, is a featured Chicago television personality, and has recorded for Decca and ASCAP. With this quartet she has also played Keiser’s Stable, Chateau Moderne and the Plaza in New York, as well as Twin Keyes in Newark. Their slogan is: "Don’t Do You Right? Love Me or Leave Me" with singing by Mary Lou Williams, Miss.

(Continued on page 312)
First Lady of the Ivories

GLADYS PALMER

The high priestess of jive

currently

CIRO’S
Oakland, Calif.

Western Representative: HENRY MILLER,
Personal Management: BERT GERVIS AGENCY
203 N. Wabash Ave., Chicago

Presenting sweet, swing and boogie music
with solid-sending results!

The
MAJOR
and the
MINORS

featuring

JOHNNY CREACH

Playing the hottest fiddle in showbiz

Accompanied by
Bass Fiddle and Guitar

currently

BAR OF MUSIC
Chicago

First Lady of Swing

LILL ALLEN

Brilliant Piano
and
Song Stylist

Queen of Chicago’s Loop

GARRICK STAGE BAR
CHICAGO
BRASS RAIN
CHICAGO
CAPITOL LOUNGE
CHICAGO

Currently
EAST TOWN LOUNGE
Milwaukee

“The Pied Piper of Swingdom”

KING PERRY

and his orchestra

Sock, Personality Singer
and
Hotter Than Hot
Saxophonist-Clarinetist

Currently
PEKOE CLUB
PHOENIX, ARIZ.
DISTINCTIVE COCKTAIL ATTRACTIONS

Mike McKendrick's INTERNATIONAL TRIO

Comedy Songs in English, French and Spanish
Currently CHIN'S Cleveland

Smart Music

Eddie ARNOLD
Piano and Song Stylist Supreme
ALWAYS HELD OVER
Currently 20th Week EAST-TOWN LOUNGE MILWAUKEE

Presenting the music of the Masters of today and yesterday

BETTE JANE LEINS
Currently TEXAS LOUNGE Alexandria, La.

MEL BRANDT TRIO

* Accordion currently BROWN DERBY Chicago
* Guitar
* Bass

TOPS in MUSICAL NONSENSE

DUKE SCHILLER and THE AIRLINERS

* Bass * Guitar
* Piano * Trumpet
Plenty Doubles
All sing and take a hand in the comedy

The Sepia "Sophie Tucker"

MADONNA MARTIN
At the Piano
Currently SILVER FROLICS Chicago

At the Keys

GLADYS KEYES
Presenting the complete repertoire of "memory lane" in sweet, swing or classical style on the piano.
Currently in 6th Month HOLLYWOOD LOUNGE Chicago

A Hit at

WYOMING STAGE BAR Detroit
BEACHCOMBER Omaha
DOWNBEAT LOUNGE Sioux City currently
LAKE HOTEL Gary, Ind.

Page 314 The Billboard 1944 Music Year Book
A BOX OFFICE BLOCK-BUSTER

TOMMY RIGSBY

That Dynamic Personality of the Piano
Featuring
A standout repertoire of special material
Currently
SILVER FROLICS
Chicago

The Powerhouse
Boogie-Woogie Man

CLARENCE
BROWNING
His Piano and His Songs
Currently
AUGGIE'S
Minneapolis

CHICK AND CHARLENE

* Outstanding Electric Guitar Vocal Duo

Favorites at
ESQUIRE, Sioux City, Iowa
RED ROOM, Milwaukee, Wis.
CLUB MINUET, Chicago
KENTUCKY LOUNGE, Chicago
HILTON HOTEL, Albuquerque, N. M.

Singing Sweetheart of the Sioux

PRINCESS
WHITECLOUD

playing
HAMMOND ORGAN

singing
authentic Indian Melodies as well as pops and standards in English, French, German and Italian.

Currently
8th Month
RENDEZVOUS LOUNGE
ALEXANDRIA, LA.

LEE BARNES

and his
TRIO

Swingland's Favorite

Soakin' Rhythm
Featuring Piano, Guitar, Bass

A hit at
ELMER'S - - - CHICAGO
$10 TAVERN - CHICAGO
BARITZ - - - CHICAGO

Small Bands and Cocktail Attractions

The Billboard 1944 Music Year Book  Page 315
his contest winner, sponsored by Paulist Theaters in 1933, started him on his career and since that time he has played from Coast to Coast in many of the top radio stations and in cocktail rooms. He has played such spots on the West Coast at the Beverly Hills Hotel and the Los Angeles Biltmore Hotel, and has also featured pieces work with the MGM Studio Orchestra. In addition to his musical ability he is also an actor, having played with stock companies on the West Coast and at the Omaha Community Playhouse. He is a graduate of Milton Rieck Dramatic School and has his Master's Degree in music from Columbia University. Managed by Frederick Bros. Agency.

Lou Marcus
Since 1930 he has been a favorite with cocktail lounge patron. During the period he has only appeared at three spots, the Pleasure Club, Creighton, and now at the Olive Bar, all in Chicago. Before that he was at the Sunshine personality, and has been driving taxis as a result of her huge following and study, and a frequent appearance at the Alibi, Hollywood, is probably the top bar. His musical background for his ability is as a baritone, and a master of ceremonies. Unit hooks up a show with cut and music for acts as they want it. He has been a featured personality on the most popular programs of the past number of years. He has a unique style of playing and he is also a familiar sight at many of the smart spots in the city. His long association at 5151 Club is attracting attention in one of the cocktail fields, and he may be a long run. Managed by Phil Shelley, Chicago.

Lou Martin
Because he is able to play every instrument that’s usable in a dance band, Lou Martin is regarded by several New York’s most versatile leaders. For eight years he was the top in New York’s famed Leon Bennetts orchestra, where he did as well for his band as he did for the Leon Band. He has one of the most colorful careers in show business, having started as a violinist and working as a cabaret Hitler. Played in the school band, where he was unimpressed by the world over playing film bands. Girls plus, 1936 he was booked in Leon and has been playing in New York for eight years. Now he’s at the Club at 5151 Club in New York City.

Madonna Martin
Known as the sepias Sophie Tucker because of the style in which she sings and plays piano. Madonna is another girl who

Club, Milwaukee. He also appears on WMAQ and WMAJ, both Chicago stations. His specialty is a great singing of boogie-woogie, blues, swing, and in some numbers, the scat song hit, I’m in Love With Jimmy Dorsey on Decca and an up - to - date style of music. He has also been featured on many various programs appearing on the air by Kate Smith, Prankie Carroll, and other well-known band leaders.

Marjorie
Possessing plenty of personality and a musical ability for the sun, the nine- piece patterns that have gone for over ten years, her well-refined voice and the modern style of her recently appearing at the Dome, Casual, (Chicago), his musical background for his ability is as a baritone, and a master of ceremonies. Unit hooks up a show with cut and music for acts as they want it. He has been a featured personality on the most popular programs of the past number of years. He has a unique style of playing and he is also a familiar sight at many of the smart spots in the city. His long association at 5151 Club is attracting attention in one of the cocktail fields, and he may be a long run. Managed by Phil Shelley, Chicago.

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Nelson-Montrose Duo
Brand Ben Nelson at the piano, and Jean Montrose, striking brutes, is at the vibraslap of this duo. The pair ring and swing tunes and even step into the classics and standard fields for variety. Ex- cellent musicians, they gain the applause with their instru- mental numbers in spots avoid- ing the tax. Have played many of the better type hotels and c o c k t a i l lounges, including Omar Room, Hotel Continental, Kansas City; the Dunes, Minnesota; Indian Hills, Port Wayne, Ind., and the Pic k bocks. Management: McConkey Orchestra Company.

The Nov-Elites
Organized in January, 1942, the Nov-Elites, Frankie and Joe—have been climbing steadily into the front rank of cocktail units ever since. All three members formerly played with Paul Whitman and other names before going on their own. Instrumentation in- cludes bass, guitar, and accordeon. Group features plenty of comedy material as well as solo clowns, and trio arrange- ments. Part engagements in- clude the Happy Hour, Minne- apolis; Downbeat Show Lounge, Sioux City, Iowa; Chicago, Illinois; Kansas City, Missouri, and the Brown Derby, Wash- ington, D. C.; 500 Club, Atlantic City, and the Pic k hotels. Management: McConkey Orchestra Company.

Deladene Orr
In addition to being a talented musician and a glamorous beauty, Deladene is a showman known for her ability to dram- atize what she plays on the Hammond organ without ap- pearing to do it. Since leaving the music school of the Uni- versity of Wisconsin she has played on the top spots in the Midwest and South, as well as having been program director for WOR in Birmingham and serving with other radio sta- tions in the States and one in Mexico. Makes her own arrange- ments and has her own distinct style. Has played such top spots as the Hotel Phillips, Kansas City; Park Hotel, Madison, Wis., and is currently at the Eau Claire Hotel, Eau Claire, Wis. Managed by Music Corporation of America.

The Oxford Trio
Accepting sweet swing, the Oxford Trio features Charlie Dennis on electric guitar, Viven Lovo at the piano and Larry Staker on the bass. Outfit has many outstanding engagements to its credit and is currently being held over at the Fort Hayes Hotel, Columbus, O., by Mutual Entertain- ment Agency.

Andy Padova
Known as the outstanding exponent of the同胞 electric guitar, Andy Padova and His Streamline Five are regarded as one of the better quartets dail- ly society type music in the East. Originating in New York, it sixt months at the swank Hotel War-wick in New York, where it continues to please customers who have been known to listen to a wide variety of tunes delivered in theCocktail Padova style. Instrumenta- tion includes piano, hand- ed by Padova's sister, Charles, accordion, bass, with Andy fea- tured on Spanish and the contra- bass guitar. Before playing the Warwick, group was a standup favorite on the Albert Pick bocks. Chain. Managed by Music Corporation of America.

Milt Page Trio
Before joining his trio, Milt Page had gained recognition for his topsool music- maker at the keyboard of al- most any music hall; for he is equally adept at the console of the organ as at the har- mondium and piano. Has been do- ing his stuff professionally since four years old when he had his own program over radio station in Wichita, Kan. By the time he was 10, he was staff arranger for the Iowa State Network and a year later was musical director of WOAM, San Antonio. He later played as a sideman with Ted Pio Rito. Has made a start as a composer with Jimmie Linderberg having recorded his first tune, You Are Aliens in My Dreams. Instrumenta- tion of his trio is piano, doubling accordion and organ; guitar and bass with single and trio singing. Has played such outstanding spots as Mor- ton Proser's Copacabana, New York; 12 Palace, Washington, D. C.; 500 Club, Atlantic City and others. Managed by Music Corporation of America.

Phyllis Page Trio
Billied as Phyllis Page and Her Oxford Orchestra, this unit is known as the hand of a "million melodies," dishing out anything from the classics to hot jazz and bebop beats. Phyllis, alto sax and play drums, with Bobby Raymond on guitar. Complete instrumentation in- cludes alto sax, tenor sax, piano, banjo, harmonium organ, accordion, drums, guitar, and string bass, with singing done by Phyllis. Quartet is now in its 12th week at the swank Palm Room in Santa Barbara, Calif. Frederick Brox' agency manages.

Gladys Palmer
Known as the "High Priestess of Jive," Gladys Palmer sings a style with plenty of Rhythm and volume that has won her the title of the first Lady of the Party's. With a sparkling per- sonality, this lovely colored lady is known for her terrific piano touch that has won her engage- ments at such top spots as the Latin Quarter in Chicago Loop. Is currently playing at Cairo's. Her husband, Mr. Peter Great representative is Henry Miller, of General Amusement Corporation's Hollywood office. She is under the personal management of the Bert Ciccia Agency.

Melba Pasquay
Originally from Peoria, Ill., where she was a favorite on Radio Station WMBD as well as at the Jefferson Hotel, Melba Pasquay recently struck out to conquer new fields. Her beauty, gorgeous wardrobe, as well as her ability at the organ and the piano, have already established her as a name to watch in the cocktail field. Currently in her 12th week at the Rendezvous Club in Alexandria, La. Managed by Frederick Brox' Agency.

Frankie Paul
This unit flashed into na- tional recognition in 1943 as the "South's Band of the Year." With a complete array of instruments, including drums, electric guitar, and vocalist, this eight-piece band has delighted many hotel and night club managers who form- erly, and immediately, turn- ing on 11 or 12-piece orchestras. The unit offers three excellent vocals, one presenting one edy. Instrumentation: Three saxophones doubling reed horn, piano, two base, drums, guitar and triangle. Recent engage- ments: Silver Moon, Alexandria, La.; Drum Room, Hotel Presi- dent, Jamaica; Windward, Beach Hotel, Biloxi, Miss., and the El sian, Hotel, Indiana- polis. Management: McCon- key Orchestra Company.

(Continued on page 320)
A Great One Man Show

CHUCK WRIGHT

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PIANO

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The Greatest Music
Ever To Come
Out of a Solo-Vox

The Original

Three Bits of Rhythm

The Band of 1000 Request Numbers

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*

SOL
Electric Guitar
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BRUCE
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and Steel Guitars
and Bass.

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SPECIAL and
ORIGINAL
NOVELTY
NUMBERS
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The Request
Queen

HELEN STUART

THIRD RETURN ENGAGEMENT ARDEN LOUNGE CHICAGO

Playing
Sparkling
Boogie
Woogie

Small Bands and Cocktail Attractions
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• SHOWMANSHIP

A pianist without a peer, she excels in modern tempos and stlyings, with emphasis on boogie-woogie.

BILLYBOAD RAVES:

For their piano pleasures this sepia miss gives a long way in sustaining interest. Her fingers flashling at the ivories, lifting em clean with her right hand, and her left hand making the beats pronounced. Miss Davis employs a commercial style of phrasing 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.

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ROSE MALONE

PIANO STYLINGS

Master of the modern, semi-classical and swing

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Lucrecia

Parisienne Chanteuse and BRILLIANT PIANIST

and listen to her play BOOGIE-WOOGIE!

currently

BARITZ

Chicago

Small Bands and Cocktail Attractions
Bob Perkins Quartet
This sensational four-piece combo is built around Bob Perkins on the saxophone, and each member does feature work. Dressy arrangements from the boogie-foots to swing classics, depending upon the public’s requests. Vocals are unusual, with a definite jive style. A few engagements are: at Cate San Diego, Detroit, one year at Club Trocadero, Detroit; 18 weeks at the Royal Arms, Buffalo, and six months, USA. Now playing their 20th week at Harry’s Show Bar, Detroit. Members are Bob Perkins, sax and clarinet; Kiri Hyde, drums; Rorter McCray, bass, and George Dawson, amplified Spanish and Hawaiian guitars. Managed by Phil Shelley Agency.

King Perry
Fronts a modern five-piece musical outfit and is known as the “Pap Pap of Swingdom.” He plays a hot clarinet which is one of his highlights of his unit. His combo has been working together for two years since he left Jimmy Lunceford’s band and has played such spots as the Beachcomber; Lookout House, Covington; Green Acres, Royal York, New Lounge, Chicago. Unit features Perry on clarinet, drums, trumpet, bass, sax and clarinet. Currently in Chicago. Lounge, Chicago.

Now with musical success. Ron Perry has been a feature at many of the top smart hotels in the East. In fact, he has just concluded an 18-month run at the St. Moritz Hotel in New York City and opened October 3 at the Hotel Astor for an indefinite run. Group’s music is of the new, society style, featuring Ron Perry on the violin. Complete instrumentation includes violin, piano doubling vibes, guitar doubling trumpet; sax doubling clarinet, oboe, etc. bass. In addition group boasts three outstanding voices, managed by Music Corporation of America.

Dee Peterson
Dee Peterson, a veteran in the dance music field despite his youth, has gained a reputation for dance rhythm plus a perfect balance of instrumentation for a combination of eight musical styles. His orchestra is especially strong on vocals, with Dee and two of his bandmates singing instrumentation. Piano, string bass, drums, four saxophone, two trumpet, two trombones. Past engagements include the Toto Palm, Boston; Washington Hotel, Indianapolis; a year and a half at Southern Manhattan, Baltimore; the Vinta Hotel, Bilston; Casino Blue, Harlequin, Chicago, and Heidelberg, Jackson. Minn. Management: McConkey Orchestra Agency.

Ron Perry
Leader of one of society’s favorite sextets, Ron Perry has been a feature at many of the top smart hotels in the East. In fact, he has just concluded an 18-month run at the St. Moritz Hotel in New York City and opened October 3 at the Hotel Astor for an indefinite run. Group’s music is of the new, society style, featuring Ron Perry on the violin. Complete instrumentation includes violin, piano doubling vibes, guitar doubling trumpet; sax doubling clarinet, oboe, etc. bass. In addition group boasts three outstanding voices, managed by Music Corporation of America.

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The Rhythmaires
The Rhythmaires are a co-op group with Edgar Wickner and Elmer Eaton as the propmen. On soprano, baritone, bass and guitar, the group is so well balanced, it is a job for everyone. This group is varied, and Hawaiian. The Rhythmaires are the current feature of the USO. Play on the galley of the USN. As their music is varied, they have been at the Wally Bowl, Chicago, since being booked by McConkey Agency.

Bob Reams
A Utilised pilot of World War 2, Bob Reams and his five pieces are busy careering around the country, playing in the small band field. Outfit fronted by Perry Martin, Nelson on vocals and on trumpet, at the Green Acres, Royal York, New Lounge, Chicago, is a very good five piece unit. Bob Reams has been creating enviable records for the last five years and his work has been appreciated by everyone. He is a modern type of band leader and has some very fine arrangements prepared. He features special material adaptable for cocktail work. Originally he was featured with a larger band but was decided to work much on his own. His many jobs include the Parkade Hotel, 317 W. Madison St., are so well received. The band is managed by Fredrick Brow Agency.

Freddie Rees
Freddie Rees has one of the spot light of a night club floorshow or in a cocktail lounge, Freddie Rees is a colored pianist and vocalist who is proficient a playing both the classics and the most swinging. Has had exceptional training at the keyboard. Vocalist feature much special material along sophisticated lines which keep him on a job for a long period of time. Has his credit a 10-month run at the Lawry Bowl, Chicago, as well as engagements at the Astor Hotel, Indianapolis, Forest Park Hotel, St. Louis, Fox Theatre, Chicago, and others. His unit is regularly on the Silver Shores, Chicago. Managed by Fredrick Brow Agency.

Tommy Ripgley
This reeds playing pianist for the past eight years has been in demand in the Chicago cocktail field with his special arrangements and musical skills of piano playing. He features special material adaptable for cocktail work. Originally he was featured with a larger band but decided to work much on his own. His many jobs include the Parkade Hotel, 317 W. Madison St., are so well received. The band is managed by Fredrick Brow Agency.

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Don Roberts
Playing his specially built Hammond organ for both dancing and listening sets with his own four pieces, Don Roberts has never failed to receive an enthusiastic reception in his hotel engagements. Don also plays piano and organ simultaneously and features the most solos. Don has just added a $5000 orchestral console to his unit to his organ for additional tonal color. Don’s unit is a real specialty and in the Blue Elternity is his theme song. Started his career in 1933 at the age of 10 playing organ at the Park Theater, Caldwell, Idaho, he is now at the Aces Theater, Baltimore. Followed his theater experience with jobs at several radio stations in the East. Then entered the Chicago field working five seasons at the Club Hotel, the Rhythm House, Rockford, Ill.; two seasons at the Roosevelt Beach, Destin, Fla.; at the International Hotel, San Francisco, Wis.; and just recently closed a lengthy run at the New Horizon Hotel, Hot Springs, Ark. With his experience in radio, he is able to handle any type of arrangement, with skill and also is a public speaker. Practiced largely on the organ and keyboard. His unit is booked by McConkey Orchestra Company, Kansas City, Mo.

Gene Rodgers
Rodgers, one of the favorite soloists in the Chicago field, has been around quite a bit in the entertainment game, being entertained the boys and girls in search of after-window fun. He has appeared in the Swing Club of Hollywood, as well as the Pee Wee’s, the Gardens of the same city. Features on Hedy Hopper’s radio programs.

He has also been on Al Jolson’s “West Coast plantation shows and on Boris Johnson’s “Blue Lounges and Phillips Hotel, all in Kansas City, and James E. Pace’s “The Orpheum, W. H. Long and Villa Lounge and her present home, the Evas’ “Miami Mirror Bar, located in Chicago. He is managed by J. (Tove) Hogan, Chicago.

Paul Reiman Trio
The Paul Reiman Trio—two girls and a boy—who have top popularity bases both in feature play for dancing as well as cocktail entertainment. Unit is composed of piano and solovox, Helen Durre on guitar, and Kay Carson on clarinet. All three sing. Have played engagements at Cafe Comet, Palace Hotel, Tampa, Fla.; Carter Hotel, Cleveland, and have just concluded a successful run at the Blue Club, Dubuque. Managed by Fredrick Brow Agency.

Jack Rodman Quartet
Three men and one girl music combine to form this sensational group and yet the unit plays concert work as well. Shows the top popularity of music for hotels and diners. Great harmony makes them a popular “dinner music.” There are two bands in the Rodman organization, one in each city. The saxophone is exceptionally full of tone and the rhythm section is complete in every detail. The saxophone is exceptionally full of tone and the rhythm section is complete in every detail.

Sue Rogers
Sue Rogers owns a novel chord which she plays exclusively. She is the only one in all of Chicago playing any of the popular modern arrangements. She plays rhythmic arrangements and special solos. Her repertoire of standard songs, she plays engagements as a solo artist, and for three months at 36 Club, Peterson, St. Louis. Also recently she has been engaged at the Gables in Dusen, N. J., being booked by Commercial Artists and Com- solidated Radio Artists.

Charlotte Rose
A pianist with charm, featuring a versatile style and a repertoire of stunts, includes classics to boogie-woogie. Her performance has a variety, with something to please everyone. She was with the Btto Ht mixer under the direction of Perry Marlowo, at the Fiesta Ballroom, Normal, Ill., for four weeks. Her recent engagements include the Parkade Hotel, 317 W. Madison St., the B.J. Cocktail Lounge, Orse Pointe, Michigan, and currently has been a hit in the Chicago theater district, for the past five months. Managed by Delbridge & Coon.

Don Roy
As a small as a top-light small band, Don Roy and His Orchestra have been creating enviable records for three months in hotels and enjoying the rap- pitude of their music. Their reception, their contracts extend for six months, the unit is “top-flight” playing style and therefore has been booked to play on the dancing spots usually offering only large bands. Don, a personal favorite, has been on the seven-place band with his staccato pitch, through his unique string bass, accordion, drums, trumpet, and orchestra, he features double clarinet and vocals, and is a master of features. Two of Frank L. Smith Hotels, Detroit, French Licks; Drum Room, Chicago, and the fabulous Hotel, Rice Hotel, Dayton, Ohio; hopeful Hotel, Santa Fe, N. M., and the Los Angeles, Chicago. His unit is booked by McConkey Orchestra Company.

Eggs Rover
An expert of music to an ace pianist, single file, but it was an easy one for Eggs Rover. A Graduate of the University of Notre Dame and Bachelor of Fine Arts degree, Rover was teaching music.
Al Russell Trio

The Al Russell Trio, currently at the Whirlaway Lounge, has experienced in radio and stage technique. Trio has original arrangements and exhibits great showmanship and infectious performances. The piano, bass and drums are as a single: Main Roy, former member of the combo of the late Jimmy Room, and Ginge Shock, who had established himself as a leader of a top combo banded together and formed the integrated swing and boogey-woogie as a basis of a sophisticated sound. The Sepia Tones have scored as a 22-week winner at the Hovey Votive Lounge in the last months at the Santa Rita Hotel, The Schiller on the Southside, Lounge of the Bell Motor Hotel, Kansas City, and the Midwest Advertising Company, managed by Mel Friedman.

Thelma Salisbury

Thelma Salisbury has built a popular instrumental quartet which is known for its stage appeal. With all of these pretty girls in the band, it has always been a hit. The quartet has played along its merry way everywhere, and its organization and holding its personnel intact. The band is strong in its group of two, and so is a trio. Thelma plays piano and is known for her smooth, cool styles and tempo. Instrumentation includes guitar, double bass, drums and string hand. The trio has bookings and engagements. Recent engagements include engagements throughout the entire United States, which they are currently appearing. Managed by the Bert Serval Agency, Chicago.

Duke Schiller

Duke fronts a versatile four-piece outfit which is known for its versatile styles. Group loves heavy to comedy and novelty numbers, memories, and its music is a combination of guitar, piano and trumpet. All of the group is well known with the band. Hand at comedy and singing. Thelma Salisbury, who has over 100 engagements, has to be credited with the most Chicago Southside lounges in addition to the Chicago lounges and Detroit, Michigan. The Bee Bar, Downbeat Lounge, Sioux City, and the Lake Hotel, Chicago, where they are currently appearing. Managed by the Bert Serval Agency, Chicago.

The Sepia Tones

The title, The Sepia Tones, is popular for its versatile personnel. Group is composed of a young girl who has just started out about 18 months ago as Nino, Maria and Mimi. Comprising the outfit are Nina Humes, Hammond, who has been filling engagements as a single: Main Roy, former member of the combo of the late Jimmy Room, and Ginge Shock, who had established himself as a leader of a top combo banded together and formed the integrated swing and boogey-woogie as a basis of a sophisticated sound. The Sepia Tones have scored as a 22-week winner at the Hovey Votive Lounge in the last months at the Santa Rita Hotel, The Schiller on the Southside, Lounge of the Bell Motor Hotel, Kansas City, and the Midwest Advertising Company, managed by Mel Friedman.

Eugene Smith

Smith's first professional appearance as a singing pianist was a little over two years ago, when he was booked for a few weeks at the Four Acres Club, Clayton City, Ill. His "Jumping Jive" style of music became popular immediately and within a short time he became a favorite with cocktail lounge patrons. Dates soon followed at the Circle Bar, Kankakee, Ill.; Lindsey's Sky Bar, Cleveland; Capital Lounge, Cape Cor- ogo; Sportmen Club, Springfield, Ill. Current date is at the Garrett Blues Bar, where he has been for the past 29 weeks. While in the service he appeared as guest star in theaters and on radio stations. Booked Rating: 1, United Record Company, which releases under the "Juke Box" label.

Jimmie Stevenson

Jimmie Stevenson has been making records for the past two years at the State Bowl Club, Fort Worth, Tex., and at the Nabisco's, Motor City Club, Detroit; he has been enjoying national and international variety of comedy work and radio acts. Invited to bring in their old hits which he has lost in his mind, feminine patrons have contributed a pile of over 500 pats, which he has stacked in the spot where he works. Members of Jimmie's band are Jimmie Stevenson, pianist, composer, arranger and vocalist; Bob Potter, bass, and Louis Gearhart, tenor sax, who is considered one of the greatest accomplished saxophone in the country. All members assist in comedy. Managed by Del- bridge & Delrey Agency.

Helen Stuart

Billed as the "Request Queen," the Ritz Club first worked in the cocktail field as a trio with her husband, but since he entered the army she has been working as a single. They girl plays the piano with a heavy bass and is known for her fast fingers and a down-home rhythm that b r i g h t s f o r g o o g y - w o o g y r hythms that are unusual for a white girl. She is currently playing her third return engagement at Arden's Lounge, Chicago. Managed by the Finl Agency.

Bob Sylvester

Bob Sylvester started his career more as a soloist, but also as a great arranger, having scored tunes for Paul Whiteman and the late Hal Kemp. He organised the small unit soon after his musical discharge and since that time he has been scoring many successful dates throughout the country. In his early days he was a favorite of the airfores, holding a feature spot of the Phillips 66 and The Tootchie programs. Aside from his radio work he appeared in many ballrooms and theatres throughout the United States, where playing. His playing, smooth and easy and sweet style of music gained him national fame. As a recording artist with the big bands and Brunswick he dished a score of popular hits like Where The Trades Winds Blow, I'm feeling Fine and Hopalong Moggin'. The style of his new combo is sweet and features the piano, guitar, drums and bass played by Frederick Brox, Agency.

Jim Noone

Known as the "Three Bits of Rhythm," this lively trio is one of the finest colored units in the business. They consist of Brude Williams, guitarist, Theodore Rudolph at the vibes and bass, and Saul Lemmer at the piano. In addition to their musical accomplishments they also have a four-piece front line. Clever novelties are combined with the expressive style of swing music. Recently they have been workin

NOW HEADING THE COUNTRY'S DELINEATORS OF MODERN MUSIC

Appearing at outstanding theatres and cabarets throughout the middle-west currently at Chicago's swanky "Club Silhouette," and headed for stardom.

George Cardini

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Currently at the Orchid Rest., N. Y. (11th Month)

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Small Bands and Cocktail Attractions

The Billboard 1944 Music Year Book Page 321

www.americanradiohistory.com
Profiles of Small Bands and Cocktails Attractions

Pianist * Arranger
DECCA RECORDS
WILLIAM MORRIS AGENCY
NEW YORK * CHICAGO * HOLLYWOOD

The Three Suns

At Nestor, Morty Novins and Artie Dunn, the three boys with an ideal; electric organ, accordion and guitar. Just six years ago these two brothers and their cousin, each with his own particular talent, decided to band together with a new trio thought.

Artie, formerly of the team of Ries and Dunn, of radio fame, had played theaters around the world. At had been playing violins in the symphony orchestra, theater and various dance bands, and Morty had been entertaining society in the awain clubs with the Meyer Davis Unit.

After playing hotels in the East for several years the boys settled down at the Piccadilly Hotel in New York City and are now there beginning their fifth year. Branching out in this time, they are currently working every phase of show business. They appear on the Kelo-program five times a week; the WNEW radio show, and their Decca record program. They are also an NBC studio band. Their Decca Records are among the most played in the hotels and biggest favorites throughout the country. Their latest song, written by the Three Suns, is the popular "Twilight Time." Besides all their musical activities you will find the boys vitally interested in the new electrical tones and also in their spare moments digitizing new electrical equipment for their electric organ and guitar, and are presently working on an electric accordion. Managed by Music Corporation of America.

Ramon Torres

Ramon Torres and his Rubba Band have been constantly working since the orchestra was formed three years ago. Playing such spots as Atlanta, Ogden, Washington, Monte Carlo Beach, New York, and many others. Born in Cuba this talented leader spent much of his time in Paris and has toured Europe and South and Central America. Violinist and singer, Torres, his beautiful young wife, Karin, is featured at the marocette, with other musicians completing the aggregation. Signed as the Latin King of the Strings, Torres is under contract to Music Corporation of America.

The New Sensational Paul Weber

"Dancing Fingers" and his Hammond Organ

Currently at the flagship

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Andrew's Old English F. G., N. Y.

Presently with Paul Whiteman.

Exclusive Management

STANFORD ZUCKER AGENCY

New York Cleveland Chicago Hollywood

The Tri Star Trio

This trio features Pat Adams on guitar, Paul Spencer on accordion and Gus Gallitelli on base. The boys are known for their enthusiasm which they put into their work, khiến they do with their audiences, their fine vocal work, as well as their solid musicianship. Have played top lounges throughout the country and are currently at the Preview in Chicago's Loop. Managed by Music Corporation of America.

Jimmy Tucker

Jimmy Tucker has wrapped up a neat mission package for dance music lovers in the presentation of his Society Four. Jimmy is a personable, handsome young leader who not only has an excellent career, but a vocalist far above the average. He plays guitar and is a singer of the Crady type. Instrumentation is piano, guitar, double string bass, accordion and drums. The unit has a wealth of outstanding and extended engagements behind it: Pennin Room of the Hotel Continental, New York, four months, Heidelberg Hotel, Boston; Rouge, LaSalle Hotel, Kansas City, six months, and the smart resort hotel, The Elms, Excelsior Springs.

The Tucker Sisters

These three girls from Dallas work on the order of the Andrews Sisters and have had a lot of experience in theaters, night clubs and on the air. Sing in both Spanish and English and mix in plenty of novelty and comedy material with their instrumental work. Have played top theaters in Mexico and Central Americas as well as leading lounges in the States. A favorite with the male audience because of their frequent appearance at USO and army and navy training centers. Instrumentation includes guitar, mandolin and bass, plus solo, duets and trio vocal arrangements. Currently held over again at the Wigwam Lounge, St. Paul, managed by Frederick Broz, Agency.

Ann Tyler

Petite Ann Tyler is a granda in music from the University of Texas. While playing in campus orchestra as well as for fraternity and society parties, she clicked as well that she decided to turn professional. She's developed her own style of swing and boogie on the piano and accordion and in a swell singing style. Known for her smart appearance and gorgeous gowns, she's scored successes at top spots in Chicago and the Midwest. Now playing in the Valley in Sioux City, Ia. Managed by Music Corporation of America.

Variety Boys & Ethelene

One of the few instrumental and vocal groups that has been untouched by the draft, this unit has a long string of successful engagements behind them, including such spots as Al Simmons' Brown Derby in Washington, D.C., are now playing this extended engagement at the Gallery Club in New York City. Wyo. Group has also made records for Decca and has been featured over the NBC network, George Oldham heads the group and Mel Tuckmore is featured. Group is in great demand for vocal arrangements and numbers with strong instrumental work also. Frederick Broz' Agency books.

Velma and Jean

Velma and Jean have fronted their all-girl orchestra to many returns and extended engagements. Their musical excellence and smoothness comes from their years of personnel work in three years. With six musicians, this band has clicked in hotels and smart dinner-stopper rooms demanding solid dance music, versatility and entertainment features. There are two soloists, Velma, Kay, plays saxophone and clarinet, Jean, the drummer. Instrumentation is two horns, two phones, two clarinets, piano double section, trumpet and rhythm, plus cornet, two vocals, telephone, two drums and piano double section, trumpet and rhythm, plus cornet, two vocals, piano. Has recently been appearing at Wynn's, Chicago.

The V's

The V's are also known as Irv, Verne and Von with Lady Will Carr joining the trio originally it was a trio which included Irv Anne, Glazow, base; Vernon Wolfshaker, drums, and Willie Von Kelly, guitar. Lady Will Carr joined the trio with them. This instrumental and vocal group started out about three years ago. Irv, Verne and Von were originally socialists with Floyd Ray and his orchestra, making a name for themselves and their unusual treatment of swing, boogie-woogie and novelty. The apex was reached when Loyd Ray and his V's played only for the top spots. Their vocal repertoire, the V's played the Jazz, Swing Club, Streets of Paris, and the Studio Room in Hollywood. Theaters where they have appeared included The Paramount, Los Angeles; Howard, Washington: Apollo, New York, and the Cerritos, Philadelphia. Quartet has appeared in number of Sautches. Booked and managed by Reg D. Marshall Agency.

Larry Luke

The Duke of Song and His Piano

His Songs Range From Ballads to Scat Tunes

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BEVERLY HILLS COUNTRY CLUB, Newport, Ky.

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The Viburttiones

This trio, headed by Norman singer on bass, violin, accordion and piano, and Bill Osbon on drums, is perfect for any and all occasions. Their unusual, captivating style music, with its\nunique, unbridled refusal to conform, appeals to the desire of the listener for something different. Their talent and training show in their ability to evoke and return to the good old days of music and dance.

Fad Wasson

Fad Wasson and his "swing bees" have been delighting music lovers of\nboth sexes for a long period. He is equally at home in a small club\nwith a drink in his hand as he is in a large auditorium. Fad\nWasson has gained a precious smoothness and approach in his\nplaying in recent years. His club dates have been\nnot infrequent, and return engagements are his specialty. Currently\nmanaging the Blue Room, Madison, he is one of the top quartets in the business, with engagements at its credit at such spots as the Kansas City Hotel, Los Angeles; Schroeder Hotel, Milwaukee; The Troc, St. Paul, and Jadura's, Brooklyn. And currently is at the Hotel Whitcomb, St. Joseph, Mich. Managed by the Frederick Bros. Music Corporation.

Howard Webb

Known for his ability to mix both dance and dinner engagement\nmaterial with his Hammond organ\nplaying, Howard Webb has been a favorite in Midwest hotels and lounges. Repetition\ndeeply rooted from his years\ningr., and he is determined to meet any and all requests and requests. He has played in Boston, Halifax, Calif., over 250 weeks at the Continental, Chicago, and 54 weeks at the Victory Theater, Detroit. He is\nnow a resident of the area and has been in such clubs as the Terrace Club, the Edgewater Club, and the Cafe Nite, among others. Recently he has been in the area, and has played at the Havana Hotel, Chicago.

Paul Weber

Paul Weber plays the organ in several\ndifferent clubs simultaneously, or in just one club and on both organ and piano at the same time. His theme song is "Take Me Out to the Ball Game," a favorite of many. He has played in Boston, the Continental, Chicago, and over 250 weeks at the Continental, Chicago, and 54 weeks at the Victory Theater, Detroit. He is\nnow a resident of the area and has been in such clubs as the Terrace Club, the Edgewater Club, and the Cafe Nite, among others. Recently he has been in the area, and has played at the Havana Hotel, Chicago.

Jack Wedell

Wedell played bass with Art\nJarrell's band as well as Jimmy\nGreen's orchestra and Harold\nStokes at Station WGN, Chicago, before entering the army. After\nreturning to his old band, he\nstarted in 1944 with the Jack Wedell Quartet. Unit consists of Wedell,\nbass and vocals; Bonnie Linnell, piano and a d vocals; Milt Allen, clarinet and vocals; and Ory Iront, guitar and vocals. Unit is one of the top quartets in the business, with engagements at its credit at such spots as the Kansas City Hotel, Los Angeles; Schroeder Hotel, Milwaukee; The Troc, St. Paul, and Jadura's, Brooklyn. And currently is at the Hotel Whitcomb, St. Joseph, Mich. Managed by the Frederick Bros. Music Corporation.

Jack Vondover

Following a stretch in the\nnavy and an assignment as mu-
sical director of Kansas City's Blue Network station, KGCO, Jack Vondover has gathered one of the finest units he\never has formed and delighted Kansas City's smart set all last summer\nfor the exclusive Kansas City Club, then from which he jumped to the Broadwalk Beach Hotel, Joliet. He fronts his band with\nthe saxophone and clarinet, in\nstruments which earned him as a youngster into such bands as those of Ted Lewis, Jamieson, Darkwood Van and Jerry Weld. There are seven musicians and\nlovely Marcia, his wife, who\nvoices. Instrumentation: Piano, bass, drums, guitar, trumpet, tenor saxophone, double bass, and violins. Management: Mc-\nConkey Orchestra Company.

Step Wharton

This very capable pianist was recently of the piano-voiced of "Step and Merge." His partner left due to illness, and the band is presently a trinity. He is a graduate of two colleges and capable handles the keys as well as he sings solo vocals. Step plays many of his own compositions and has a versatility with his style of playing the classics like as the modern boogie-\nwoogie. Played the Esquire, Detroit; also the Brown Jordan, Kenneka, and Sillhouette Club, Chicago. Personal manager Mike Williams.

Al Whyte

"The Commander of the Pi-
o in the billing he has earned by his\namazing piano technique. His repertoire includes every-
thing from the classics to a\nreally solid boogie best. As well as being a brilliant pianist, he\ndoes vocals in a pleasing man-
ner. He has long been a favorite for society and private club dates, being not only a clever entertainer, but the possessor of a pleasant personality. He was formerly featured in his own program on KOKO and the Mutual Network. He has played many smart spots in the Motor City and is currently in his 10th solid month at the president's Cocktail Lounge, Detroit. Managed by Delbridge & Correll Agency.

Jeanne Williams

Jeanne Williams is known for her ability at the piano, her songs and her dynamic personality. Her repertoire features pop and ballads with heavy inter-
ingling of show hits. She pro-
ven a declined chick in such spots as the Franca Hotel, Hotel, St. Louis; Halinая's Ter-
race Room, Chicago; the Tros- 
s and Frolics, Michigan; Hotel Forest, St. Louis, and the Glass Room, Tampa, Fla. She is currently in her sixth week at the \nW. V. G., Minneapolis. Managed by Frank J. Hogan Agency.

Joe Williams

Formerly featured with Lionel Hampton and his band, Joe Wil-
liams is known as the classical\nderivative ofclassics, both sweet and swing in song. Men-
tests plenty of showmanship and enthusiasm into his singing and for that reason has plenty of holdovers to his credit at such spots as the Sillhouette Club, Chicago; Lindsay's Sky Bar, Cleveland, and Frenchy's, Mi-
waukee. Managed by Mutual Entertainment Agency.

Chuck Wright

Chuck Wright is a lad who literarily makes the dissolve "talk" with his clever presenta-
tions of piano and harmonica pi-
loogues. He has appeared in a score of engagements in the Midwest, The Bly-
side, Chicago, where he held place for over a year. He was also the main attraction for five months at the Arden Lounge, and is currently in his fourth month at the Airtiner, both in Chicago. When the club dates are over, he also able to combine singing with his piano and harmonica, and has a unusually fine voice. Managed by Phil Shelley, Chicago.

Zarco and Beryl

Zarco and Beryl are a dance team made up of Zarco Currino and Miss Beryl Cooper. During the past year they played 100 weeks dancing leads with Let's Face It; four weeks at the Roxie Theater, New York, 14 weeks at the Loew-In Calafia, Pittsburgh; six weeks return engagement Shoreham Hotel, Washington, D. C.; two weeks Beverly Hills Country Club, Newport, Ky.; also 1 week at the Quaker Hotel, Chicago. Both are manager and booker for the act is Meyer B. North.

Bob Ziegler

This young organist is one of the newest in the enter-
tainment field. He has appeared in such spots as the Trocadero, Hollywood; Monans Hotel and Indian Palace Hotel, Memphis; Hotel La Salle and Stevens Hotel, Chicago. He is currently appearing at Jack Currino's Virginia Theater Cafe, Chicago, with his own band, for eight months. He features what he calls "Tunes in Technicolor," which is a distinctive style in the presentation of organ mel-
dies. Managed by Consolidated Radio Artists.

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Currently at MAIN STREET CLUB, Detroit

DEBRA LEE

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4 Weeks at the Roxie Theater, New York.
6 Weeks at Niles Country Club, Mentor, Ohio
5 Weeks Return Engagement, Shoreham Hotel, Washington, D. C.,
4 Weeks Beverly Hills Country Club, Newport, Ky.
Currently at Hollenden Hotel, Cleveland, Ohio.
Distinctive Melodies by
Anne Reiling
Her Accordion and Piano
* Also Playing Organ and Novachord
* currently RUSSELL’S SILVER BAR
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Carson DONNELLY
A Vibrant Personality at the Keyboard
* . . . 2 Solid Years . . .
* ISBELL’S PICCADILLY RESTAURANT
Chicago

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* currently 2 Years ISBELL-HELSING CIRCUIT
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6th Week WICWAM Minneapolis
Currently
7th Month T and T CLUB Momence, Illinois

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Chicago

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Currently
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Detroit

Personal Management
DELBRIDGE and CORRELL
301 Fox Theatre Bldg., Detroit 1, Mich.

Page 326
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Small Bands and Cocktail Attractions

The Commando of the Piano
AL WHYTE
Smart Piano and Vocals

Leading Cocktail Lounges

Sapphire Room
Southern Mansion
Sportsmen's Club
Washington Hotel
Jasper
Miami Gardens
Kokomo
Francis Hotel Grille
Logansport
Puller's Restaurant
Theatre Tavern
McLean
Marion Hotel
Mansie
Roberts Hotel
Pera
Indiana Lounge
Maples
Richmond
21's Cafe
Rochester
Colonial Hotel
South Bend
Hoffman Hotel
La Balle Hotel
Lido Club
Michigan Hotel
Sweeney's
Tear House
Banky's Cafe
Tear House
Truax
Two Beasts of Blythton

IOWA
Cornell
City Club
Clinton
Modernistic
Coussin Bluffs
Rock Club
Des Moines
Baby's Cocktail Lounge
Port Des Moines Hotel
Mainliner Club
East Dunloup
Encore Club
Fonda
Smart Night Club
Shaw City
Bomber Room
download Show Lounge
Encore Club
Martin Hotel Lounge
Oakland Club
Pin-Up Lounge
Watertown
The Circle
Music Box Night Club
Ruth Lunsden Hotel

KANSAS
Junction City
Gay & Club
Wichita
Blue Moon

KENTUCKY
Covington
Locke Hotel
Louisville
Brown Hotel
Henry Clay Hotel
Iroquois Gardens
Lincoln Hotel
Madrid Club
Neon Club
Pentagon Room
Post and Proctor
Terrace Room
Newport
Beverly Hills C C
Glen's Rendezvous
Promenade C C
Paddock
 Irving Club Hotel

LOUISIANA
Alexandria
Barnes Hotel
Brignac's Hotel
Germantown Hotel
Guard House
The French Reveille
Silver Moon
Texas Bar
Baton Rouge
Hasten Hotel
Royal Club
Temple Roof Garden
Lafayette
Gordon Hotel
Lake Charles
Tommy's Bopper Club

Natchitoches
Elks' Club
7 Club
Tom Brown Lounge
New Orleans
Dixie Bar of Music
French Casino Club
Jung Hotel
Monteleone Hotel
New Orleans Club
Louisiana Hotel
Royal Club
St. Charles Hotel

Opelousas
Green Lantern
Moonlight Beer Parlor
Royal Courthouse
St. Landry Club
Step Inn

Shreveport
Gless Hat
Washington-Yourer Hotel
Zephyr Room

Vista
Grove

MAINE
Portland
Columbia Hotel
Graymoore Hotel
Lafayette Hotel

MARYLAND
Baltimore
Amazons
Band Box Lounge
Beecherbook Lounge
Blue Mirror
Chanticleer
Dock's
Emerson Hotel
Keith's Box
Longfellow Hotel
Mac's Walnut Grove
Madison Night Club
Miami Club
New Post
Oakland Club
Phoenix Club
21 Club

Blauensburg
Crossroads Lounge
Camelot
Elko's Casino

Easton
Talbot Cottage Club
Frederick
P & F Hotel
Hagerstown
Colonial Hotel
Ocean City
Jackson's Casino
The Sandhill
Salisbury
Hi-Hat Club
The Twin Lantern

MASSACHUSETTS
Boston
Avery Hotel
Bessemer Lounge
Bradford Hotel
Copley Plaza
Lam Quarter
Mayfair
Oval Room
Renaissance Room
Rio Club
Ritz Carlton Hotel
Seven Seas
Showtime
Terrace Room
Tic Tac Toe Night Club
Toonie Pole

Fall River
Mac Andrade's Latin Quarter
Hi Way Casino
Paradise Club

Halyoke
Roger Smith Hotel
Lawrence
Brass Rail
Hofbrau

Lynnfield
Kimbrell's Starlight Ballroom

New Bedford
New Bedford Hotel

Southwick
Ginny Loo Ball
Springfield
Bridgeview Hotel
Park Via Victoria
Wayside Inn

Wonders
West Brookfield
Ye Olde Tavern
Westport
Highway Casino

MICHIGAN
Battle Creek
Hi-Lo Club

Small Bands and Cocktail Attractions

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MISSOURI
Cedar City
Jubilee Village
Excelsior Springs
The Elm

Jefferson City
New Governor Hotel
Kansas City
Belleview Hotel
Blue Grass Room
Broadway Intermediate
Congress Hotel
Drum Room
Kansas City Club
Muehlebach Hotel
Cesar Room
Penguin Room
Phillips Hotel
Plaza Royale
Southern Mansion
Tropic Inn
Zephyr Inn

St. Joseph
Whitecomb Hotel
St. Louis
Chase Hotel
Coronado Hotel
Forest Park Hotel
Jefferson Hotel
Park Plaza Hotel
Johnny Peary’s Palladium
Plantage
River Club
Savoy Lounge
Skyline
Stater Hotel

MONTANA
Bozeman
Bonneman Hot Springs
Merrill’s Bridge Club
Butte
Green Cafe
Booky Mountain Night Club
Club
Glengarry
Los Angeles Club
Kalispell
dixie Inn
Pine Grove
Silver Shadow
Vista Club
Livingston
Cave Night Club
Lillian’s Night Club
1/2 Bar & Lounge
Miles City
Golden Spur

NEBRASKA
Lincoln
Cornhusker Hotel
Lincoln Hotel
Omaha
Benebenter’s Night Club
Blackstone Hotel
Cave-Under-The-Mill
Night Club
Stuck Club

NEVADA
Elko
Mayer Hotel
Havre
Capital City
El Capitol Night Club
Las Vegas
El Rancho Vegas
Nevada Biltmore
 Reno
Comombo Cafe
Dog House
El Cortes Hotel
Town House
Tropics

NEW HAMPSHIRE
Hampshire
Hampton Beach Casino
Laconia
Laconia Tavern
New Jersey
Newark
Almonce
Jaded Lady Landry Club
The Shelby Rendezvous
Jackson
Mistletoe Hotel
Thermaeatic
Natchez
Famous Door Night Club

Applegate Tavern
Bassett Club
Bellevue
Ben’s
Bennings Savoy Bar
Black Horse Pike
Brighton Hotel
Budley’s Cafe
Cluenteau Renault
Cine-Pure
Cincinatti Club
Continental Cafe
Cosmopolitan
Daisy’s Bar
E. Blits Inn
Florio’s Penn Atlantic
500 Club
Fort Pitt Hotel
Gallog
Harem Club
Herman’s Music Club
Imperial Club
Knickerbocker Hotel
Jockey’s Derby Club
Jordan’s Club
Kil建ney’s
Louis’s Inn
Mako Club
Mayfair Lounge
McDugans Alkony Arms
Missouri Hotel
Moon’s Turkey Ranch Club
Nellie Grant Music Bar
Nomad Club
177 Bar
Paddock’s International
Palomino
Peach Orchard Inn
Pat’s Gift Shop
Peoria Savoy
P & O Tavern
Frosty Circular
Show Place Bar
Tied Pier
Surf ‘n’ Sand Room
Trench’s Neptune Inn
Virginia Bar
Wymong Cafe

Belvidere
Horseshoe Bar
Bruckman
Wonder Bar
Cambria
Betty’s Musical Cafe
First Circle Inn
Lido Club
LaBaert’s Cocktails Lounge
Royal Bar & Grill
Washington Cafe
Webber’s Hof Brau
Cape May
Atlantic’s Cape Club
Clementon
Two Cee Inn
Delair
Town Tavern
Delaware
Irving’s Inn
East Orange
Pier’s
Elizabeth
Wondersphere
Glencoe
Chines Cafe
Gloucester Heights
Norton’s Tavern
Haddonfield
Murray’s Inn
Smart Spot
Hainesport
Billy Joe’s
Kensington
Buena Vista-Rumba Club
Lake Haverson
L. Louie’s
Laurel Springs
Lindenwood Grile
Long Branch
Phooenix Club
West End Casino
Maple Shade
Savoy Musical Bar
Merchandise
Casablanca
Hollywood’s
Rustic Tavern
Newark
Blue Mirror
Blue Moon
Dionne
Harriott’s
Per Hills
Flagship
44 Club
Hour Glass
Louis’ Lounge
The Mitro
Moore’s Musical Ballroom
Pat & Don’s Club
Perey’s
Recreation Center
Robert Trent Hotel
Rosewood
Rose Room
Silver Screen
The Training Table
Trafford’s Hotel

(Continued on page 328)

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Write Me, Sweetheart...Okeh 6223
Be Honest With Me...Okeh 6379
Beautiful Brown Eyes...Okeh 5163
Beneath That Lonely Moon....Okeh 5066
Blue Eyed Darling...Okeh 5695
Come Back, Little Pal...Okeh 5956
Don't Make Me Go to Bed and...Okeh 5864
Fire Roll Me...Okeh 6496
Fireball Town Blues...Okeh 4232
Great Speckle Bird...Okeh 5695
Great Speckle Bird No. 2...Okeh 4275
Pill Reap My Harvest in Heaven...Okeh 4714

Living on the Mountain...Okeh 5143
Lone and Lonely...Okeh 6893
Mule Skinner Blues...Okeh 5638
My Mountain Home...Okeh 4352

Night Train to Memphis...Okeh 6116
Not a Word From Home...Okeh 5506
Precious Jewel, The...Okeh 5716
Prodigal Sam, The...Okeh 4370
Steel Guitar Blues...Okeh 4370
Steel Guitar Chords...Okeh 4370
Steamlined Cannon Ball, The...Okeh 5639
Till Mother's Love...Okeh 4664
When I Feel My Breads Down...Okeh 5637

Weary Mind...Okeh 6229
Wreck on the Highway...Okeh 6668
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FOLK MUSIC TAKES HOLD IN THE JUKES

FOLK music disks have been the strange activity of the years. The harassed juke-box op-erators unable to get enough classic pop to supply his racks, and folk disks are plug-ging holes in locations that have been closed to the people of the past. The blues on the mountain are folk music, while the music of the Plains is folk music. The music of the mountain has begun to come into their own in the juke, not only in restrictions, but also in a sort of social revival, bringing out the social status of the music.

Juke operators introducing folk disks for the first time must discover a ready-made following for Roy Acuff and the team of Red Foley and Hank Snow. The disks are heard from Coast to Coast on the networks, and also interest in folk music is growing, particularly in a section where folk music is just beginning to become firmly established.

The same is true of folk tunes—the steady play week after week, month after month, of only the top records in that country. Since the high folks have been many

Many a juke op switched to folk disks because of the pop shortage only to find he hit the jackpot . . . now the 'billies' are in the boxes to stay. Here's why

Interesting in the overall consideration of the popularity of folk music is the fact that each piano or guitar player has a following of devoted fans. There are no overlapping loyalties in folk music, but rather, fans of one artist do not follow many others. The fans of folk music do not change like the fans of pop tunes or artists. Individual artists have their own fans, but the general interest in folk music is more widespread than specific interest in the work of individual artists.

The same is true of folk tunes—the steady play week after week, month after month, of only the top records in that country. Since the high folk disks have been many, the juke operators who have been for the past several years, have been many who have been trying to get folk music into the jukebox.

The Juke ops' answer is to put the disks in, if they get a play, there's more to go around, and if they're not successful, the operators have been many who have been trying to get folk music into the jukebox.

Click With War Workers

Operators in manufacturing centers like Detroit, Akron, St. Louis, and Cleveland, say that the influx of workers has built juke play for folk music, but study of the situation seems to show that after the workers begin to trickle back to the plains and mountains as shifts in war production come, the folk record play continues on.

Juke Op Learns New In Folk Hills

Juke operators have had to learn how to get the most out of folk records, chiefly by accepting the theory that the more disks are played, the more, the customers are interested in folk music. The disks are plugged in to the jukebox, and the customers are interested in folk music.

In communities with a race record fan list at times hill-billy records clock high, but as a rule, the neighborhoods that show race disks are not as likely to go for the mountain man. A changeover between hot and cold and the popularity of folk music is also frequently seen. Cherry Red Blues were done by Charlie Williams, who plays in a folk band, but Colman Hambone's best (which is a best good 100), leaves the folk fans cold.

BIG CITY JUKES TAKE PLENTY FOLK DISKS

At least half the locations in Detroit find it profitable to include folk disks in the jukebox, nearly 50 per cent of those in St. Louis and its companion manufacturing city of East St. Louis across the river, are folk music minded spots, and over 20 per cent of locations in greater New York find the native music worth using. Popularity conditions steadily in the South, with increases being clocked in every other section. On the Pacific Coast the migration of many plains people to west plants and the popularity of cowboy bands at local dance spots has brought steadily increasing jibe play.

Folk disks are more popular today than ever before. It's a really interesting trend and wise juke ops are running up the profits by joining the parade.
RENFRO VALLEY, a tiny hamlet deep in Kentucky's blue hills 65 miles from Louisville on U. S. Highway 23, is two and a half miles from any railroad station, yet the paid attendance at the Renfro Valley Barn Dance averages around 3,000 every Saturday night, and sometimes goes as high as 10,000.

Foreman Phillips' County Barn Dance at Venice Pier, California, plays to as high as 22,000 paid admissions on Friday, Saturday and Sunday week-ends and has an all-time one-day high of 11,120 paid admissions, or 12,120 per.

The Lulu Belle and Scotty Wills unit drew 8,700 in one day into the box office at the Minot, N. D., fair last month. At the Jamestown, N. D., fair the grosses for one day was $6,800, and at Bottineau, N. D., $5,800.

Radio Programs

Key To Fans

These figures sound fantastic, but they are everyday routine with folklovers in many parts of the country. Units playing little towns nobody ever heard of roll up grosses that equal anything done by the expensive fads shows playing the big cities. Without exception the people in these folklovers units have their own name and popularity chiefly thru radio, and it is their radio programs that keep them in the top brackets and create a demand for their recordings, their motion pictures and personal appearances.

The popularity of hillbilly entertainers had its inception some years before radio came into general use, but in those days there was no opportunity to reach the tremendous audiences provided by radio and it was only a madness of the public that became familiar with folk music thru radio entertainers. Many of the old-time workshovem and pitchfork men used guitar players and singers of folk songs to attract and hold their tips. Leon and Frank Weaver, from down in the Ozarks, started out as pitchers, presenting banjo and guitar playing and hillbilly songs to attract customers. It was the heyday of minneola and the boys organized a unit known as Weaver Brothers and 2477y to play theaters. The act immediately caught on and its fame grew as the Weavers enlarged their group by adding various members of the Weaver clan and other boys from the Ozark country. Soon they were playing the big city and at one time or another have played every important theater in the States. Of late years they have divided a great deal of time to pictures, always taking plenty of time out to go fishing down around Springfield, Mo., their home territory. They, more than anyone else, were responsible for the early popularity of hillbilly entertainment. It was not until some 12 or 14 years ago that the practice of booking folk artists from radio became general. Soon such units were being sought for fairs, parks, plazas and all sorts of outdoor affairs as well as for appearances in vaudeville and theaters. The demand has continued to grow, hyped by clever promotion, until today it has reached terrific proportions.

A little over two years ago Foreman Phillips took over on the old Venice balloon in Venice Pier, California. Dark for three and a half years, it considered a white elephant, Phillips opened it on June 28, 1942, with the Los Angeles County Barn Dance and played to a paid attendance of more than 6,200. Since then he has operated the place for weekend dancing—Friday, Saturday and Sunday, with Western and hillbilly bands, and has averaged over 1,500 paid attendance, with some week-ends running to 22,000. He charges
GROSSES WITH FOLKSHOWS

Take a gander at these grosses and get ready to gasp. It's all a routine for folkshows.

By Nat Green

Remember Grossed $5,500 in One Day

About four years ago Lair took his Renfro Valley Barn Dance to Renfro Valley, down among the Eastern Kentucky hills far off the beaten path, but in spite of restricted travel his admirers attend the Saturday night broadcast by thousands. Lair says: "We have had heavy attendance ever since we come to Renfro Valley around four years ago. During 1941 we showed to more than 10,000 paid admissions on three different Saturday Nights and averaged around 5,000 each Saturday night during the year. Since our barn will accommodate only 1,000 people we found it necessary to give many shows each Saturday afternoon and night. When peak crowds hit we often start around two o'clock on Saturday afternoon and run continuous shows until after day-light Sunday morning. Many people get discouraged and leave, but, on the other hand, many of them, including women with small children stay in line most of the night to get in. People have visited the Renfro Valley Barn from every State in the union. We have had 18 different groups or parties from Texas in one year. On one night we had visitors from 18 States and three Canadian provinces."

Biggest one-day gross for the Renfro Valley Barn Dance on personal appearances, with no visiting acts added, was a $5,500 matinee and night show at Murf Temple, Indianapolis, and a $4,000 gross in a Dayton, Ohio, auditorium.

Hot Shots Commute Between East and West

"The WSB Barn Dance, handled by Chick Himball, director of the WSB Artists Bureau, Atlanta, has no large cities to play, but throughout Georgia it packs auditoriums and theaters consistently. Here are some figures on Georgia towns played: Columbus, $1,644.55; another Columbus date, $1,977.10; Cartersville, $1,722.50; Dalton, $1,658.25; Marietta, $1,447. In three Georgia towns of 1,000 or less the gross was: Columbus, $960; Porterdale, $1,007; Winter, $1,950."

"I might add," says Himball, "there's not a theater in Georgia where we've played that we haven't booked the house record, both in attendance and gross, and usually the record was set by Gone Over the Wind."

The Hooter Hot Shots, who play the Renfro Valley Barn Dance in Cincinnati, Ohio, for years, make most of their appearances in Pennsylvania and adjoining States because the Jolly Joyce Agency in Philadelphia keeps most of their show time booked. They make their jumps by plane, hurrying back after their Saturday National Barn Dance broadcastings and returning to Chicago Tuesday to prepare their next large dance show. At a recent one-day engagement at Brendle's Manor Park, near Philadelphia, their gross was $4,000, and at Sleepy Hollow, Peninsul, Pa., $6,000. In addition, the boys sell their books and pictures after the show, picking up sizable additional revenue. "We used to think it beneath our dignity to sell books and pictures," says Cole Ward, business manager of the Hot Shots, "but the people were constantly asking for them, so now the sale is a regular part of our routine."

Popularity Grows

In Hearts of Millions

Roy Acuff, popular everywhere but especially so in the South, Southeast and Southwest, plays so many houses in auditoriums seating upwards of 5,000, "in the territory mentioned," says Roy Sherry of WSB, "that we are unable to keep them with more drawing power than Roy Acuff. Bill Monroe, with his Blue Grass Band, and Frank & Gracie, with the Grand Ole Opry," says Mahan, "play for the WSB Artists Bureau, has a tremendous following all through the Midwest and peaks 'em everywhere. Last month at the Tyler, Texas, Fair, he grossed $1,800 for one day, and at Farmers City, Ill., the two-day gross in the rain, was over $5,000. At the moment no figure is available on Bill Boyd's personal appearances, but he and his Cowboy Bandits have a terrific draw thru the Southwest and West."

The WOWO Famous Hoosier Hop, in addition to drawing from 2,000 to 6,000 to every Saturday night broadcast, has done exceptionally well on personal appearances in Indiana towns. Paid attendance figures on some of their recent appearances in Indiana include: Decatur, $3,380 paid admissions; Huntington, 2,510; Garret, 2,100; Kendallville, 2,230; LaGrange, 5,400, and Angola, 15,800. Admission charge is 60 cents.

It was space available figures on grosses of other artists and units whose grosses are phenomenal could be quoted, but this featuring gives some idea of the immense drawing power of folkshowers. Their popularity, fed by the radio, recordings and pictures, continues to grow and they have earned a permanent place in the hearts of millions of people.

American Folk Music

Scenery and stagehands are the least of folkshow worries, as this typical example indicates. A platform, some bales of hay and a couple of miles are all that is needed. Often the platform is dispensed with. Picture those the "Sunset County fambos" from WLS, Cincinnati, playing to thousands of people in a fairground auditorium. The only problem connected with booking this outfit is to determine which one from which fairs to accept and how to gracefully turn down the larger number of fairs whose dates can't be filled.
ZOOMING YOUR WAY

HIS GROSSES ARE

BOB

AND HIS TEXAS

Personal Manager - JACK McELROY

Laura Lee
The Yodeling Cowgirl

Tommy Duncan
The Romantic Balladier

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American Folk Music

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YOU'RE FROM TEXAS
WE MIGHT AS WELL FORGET IT
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MISS MOLLY
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AMERICA'S No. 1 SINGING COWGIRL OF WESTERN SONGS

On the Air
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On Records
Tops with juke fans from Coast to Coast as well as with the boys in service

Latest DECCA Releases
"Good Night Soldier"
"Smile and Drive Your Blues Away"
"I Wanna be a Cowboy Sweetheart"
Over 1,000,000 records sold

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RADIO'S OUTSTANDING AND ONLY MOTHER AND DAUGHTERS SINGING TEAM OF WESTERN SONGS

On personal appearances breaking records thruout the middlewest

PATSY MONTANA (Rose)
America's Favorite

DAUGHTER BEVERLY ROSE
—already has made over 75 transcriptions.

BABY JUDY ROSE
—Can always be relied upon to steal the show.

ON SALE SOON
At all leading music stores
PATSY MONTANA'S latest song folio
ASK FOR IT

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American Folk Music
FOLK AIR SHOWS HOLD AND BUILD AUDIENCES

The "secret" of how folk airshows build those hefty Hooper's is revealed here. The folk music makers transmit a genuine, sincere neighborly feeling to their listeners that makes 'em friends rather than fans

By Hel Green

As THE folks in a long line up in front of the coliseum where the National Barn Dance was showing jotted and chanted in friendly fashion, waiting for the doors to open, several of the barn dance "gang" passed on their way backstage.

Excitedly a girl in the line shouted: "There's Arkie. Hello, Arkie!" The Arkansas wood-chopper turned, grinned and waved to the crowd as everyone craned to see him.

"Lulu Belle's a little late tonight," someone remarked. "Probably had to put the kids to bed," said another. Her companion smiled. "Yes," she said, "Lulu Belle and Scotty think the world and all of Linda Lou and Stephen."

There you have the answer to how folk air shows hold and build audiences. They make friends of 'em; friends and neighbors. These artists from the prairies and the hills are friendly folks, and listeners are as familiar with the families of their favorite entertainers as if they were next door neighbors.

They can tell you that Curley Bradley's real name is Raymond Courthey, and Patsy Montana was Rubye Elevens before she married Paul Rose: that Roy Acuff was born in Maynardville, Tenn., in 1907; that Binnie Blue Eyes and Shumlin' Bob are Leta and Robert Owen Older from Ruritan County, Kentucky, or that Bill Monroe, of the Grand Ole Opry, is a Kentucky boy; married to Carolyn Brown, and has two children, Melissa, age 8, and James William, 3 going on 4.

The growth of folk air shows and the popularity of folk singers, Western, cowboy and hillbilly entertainers is one of the marvels of radio. How many millions of people are numbered in the folk show listening audiences is anybody's guess. It has been estimated as high as 60,000,000. There are more than 200 folk programs on the air, on stations ranging from the tiny 100-watt WAGM, at Princeton, N. J., to a score of more powerful 50,000-watt stations and just about everything in between; these extremes. Many of the programs reach only the territory immediately surrounding the stations, but they serve as proving grounds for new and little known artists, who, as they gain recognition, move on to bigger stations and eventually to the top.

The hold which folk shows have on their audiences is tremendous. Showmanship and clever promotion play an important part in building their popularity, but the greatest single factor in building a show of lasting quality is the sincerity and genuineness of the artists. A synthetic cowboy or hillbilly is anathema to the average listener. As audiences are made up largely of people living on farms and in small towns, or who have come from the rural districts, aphony is quickly spotted and is not likely to elude far because the producers of shows that have gained widest recognition are quick to detect the unfavorable reaction and try to steer clear of anything but the genuine article.

In the early days of radio when the range of all stations was extremely limited, it required a long time for an artist to establish a reputation. Today, with some 500 stations blanketing the country and the more powerful ones covering almost unlimited territory, an artist's advancement is tremendously speeded up. Artists from the smaller stations are constantly moving up to the larger ones and as they become firmly established with listeners they find new fields opening to them. The desire of listeners to see their favorites in person has built a thriving business in personal appearances. Scouts for the recording companies grab off the more popular artists and find a lucrative market.

(Continued on page 350)
Above: In the Milwaukee area, WISN’s “Down By Herman’s,” featuring the wil and banjo of Lena and Johann and the little brass band, is a favorite of thousands.

Below: John Lair, famed as a folk song authority, and the Croon Creek Girls—Violet Kochler and Lily May, Susan and Roy Ledford. Heard over WHAS, Louisville, they are one of the most popular groups on the air.

get for little discs. Folk clubs boost their popularity. Song foi; songs issued by music publishers in the folk tune field sell into the hundreds of thousands. “Fanny’s albums” issued by the stations are eagerly bought by fans who are ardent in anything pertaining to their favorites. All of them bring the artist not only added popularity but also greatly increased revenue and there’s the opportunity for a chance in motion pictures, enabled by the success of Gene Autry, Roy Rogers, the Hoosier Hot Shots, Max Terhume and scores of others. It’s a sort of circle, but far from a vicious one. Radio builds the artist to popularity, records it up still more; song folio and personal appearances all in the motion, working in turn build to still greater popularity in radio, records and personal appearances.

WIB, Atlanta, Chimes
To Have Started It All
Station WSB, Atlanta, claims to have had the first hillbilly shows, but first to come to prominence was the Grand Ole Opry, started by George Dewey Hay, “The Solemn Old Judge,” in WSM, Nashville, in 1925. “Keep it close to the ground, boys!” Hay used to tell his “gang.” They’ve kept it that way and made it one of the top folk shows of all time. The program has been a success and the artists are known for and with the song. With the boys, hay has become famous the country music. All the children have sold in the millions. Ernest Tubb’s recordings have been among the leaders. Eddie Adcock; see King Richmond, Dave Mason, Minnie Pearl, Janup and Honey, Bill Monroe draw packed houses wherever they appear.

National Barn Dance
Now in Twentieth Year
National Barn Dance, started in 1929 on WLS, Chicago, gives Gene Autry his big chance. Autry has gained a following during his three years on the Sears, Roebuck show, which was the predecessor of the national program. When the show was expanded to the network Autumn, popularity skyrocketed and he went on to success at pictures. The roster of National Li Barn Dance artists thru the years is a roster of hillbilly stardom. Roy Rogers, Louise Maxwell and the Williams, the Maple City Four, LuLu Belle and Buddy, Jean Lued, Roy Blankinride, the Hoosier Hot Shots and Max Terhume are just a few of the WLSers who have gained nationwide fame.

Ronnie County Jamboree, too, folk show of WDL, Cincinnati, is another that is right up among the leaders. Like WLS, it has had most of the nation’s top folk artists on its roster at one time or another. Girls of the Golden West, Prineen Sweethearts, High Cross, Roy Stefan, Bradley Kincaid, and Sunshine Sue and the Range are among its present stars.

Local Folk Shows
Folk Big Ten
Among folk shows not heard in the national, the Jamboree Dance Frolic is one of the best known. After a season in Shreveport during which it outpaced the capacity of the 800-seat auditorium of the Palmer School, the program moved to WNOX, Nashville, in 1925, and expanded from a half hour to a three-hour show, sponsored in half-hour and 15-minute programs. From the 1,300-seat President Theater it was moved to WSM in 1935 to the Grand Ole Opry, whose 4,000 seats frequently have been inadequate to take care of the crowds. Show has an estimated listening audience of three million. Permanent cast that has been expanded from 10 to 20 with guest artists added nearly every week. “The wide flavor with which the Jamboree Dance Frolic is received is attributed to the idea of giving the people what they really want to hear, rather than trying to make them like whatever stations happen to broadcast,” said Wally Woods, of WNOX. “The depth and appeal of American people’s affection for folk music emanates from an audience in anyone’s mind. It is a vast and enduring and very real love for the music that was dear to their parents and their parental parents before them.”

New Folk Shows
On the Airwaves
A recent entrance into the field is the WSB Barn Dance, started in 1945 at WSB, Atlanta, under the direction of Chick Simball, who still directs. Show plays the 1,900-seat Enquirer Theater every Saturday, always to turnaways; lasts approximately two hours, with air show from 12 to 2 or 30. Program is solely air-plugging. “There have been no high-pressure publicity campaigns,” says Frank Sloan, of the station, “just straightforward, plain, willfully entertaining, and the audience has shown that’s what they want. Show is strictly informal and no attempt is made a family job, all clean stuff bucking up the atmosphere of the Opry, sort of bringing along the young ‘uns.” It’s tailored for room, dad and all the kids—and they all listen.

Milwaukee
Top Value
A different sort of program when falls in the category of folk shows is Z-R-1, by H. Ellis, which has been on WISN, Milwaukee, since 1935. "It is a participating variety show," says WISN's Mike O'Brien, which in its nine years has become as much a Milwaukce, for which he has been a favorite of the WISN's CBS book-up for two years.

About a year ago the Pa- trol Room" show took to the ether over WOJO, Fort Wayne, Ind., with a format of the old night shows. Three months after it was moved from the small studio to the 2,000-seat Shrine Theater as a paid show, played to packed houses and the success was the move to the Blue Network.

WJGD, Chicago, has built up a huge listening audience for its six- a-week, two-hour Superbarn Frolic, a mixture of live and recorded programs using such popular entertainers as Karyl and Sally and Benny, the Pickard Family, and Conway and Emmy. While most of its programs are handled in the city's folk music to Kincaid, of WISH, it has been a success to the critics and the audience and for the station.

Barn Dance HI
New York, Tea
Folk shows such as those of the Barn Dance HI such as WDRB, Nashville, WDRB, Wilmington, WIG, Westport, WVIG, Schenectady, KKPN, Shenandoah, Et., and others have tremendous followings. Helena contends for the top position in the big city field, the WBOY Broadway Barn Dance, from WBOY, New York City, is too young to evaluate but it first show, to a packed house, indicated that there are plenty of people in the city who enjoy the music and entertainment indigenous to the rural districts.

Symphony Follies
Lido, Tea
John Rosenfield, critic of The Daily News, describes the category of folk music: "The more unpretentious, the better, the cruder and crocker-barrel entertainers have an enormous following among the Stereophonic Symphony and the coarse, the crude, the crude. In these programs they find the purest of entertainment. From a purely esthetic standpoint, we wouldn’t trade the Crosstown Kokhuch and the Hay- singer Hours of Charm or 12 Albums of Familiar Music." It is apparent that some million Americans heartily agree with him.

George Dewey Hay, the "Solemn Old Judge," Roy Acuff, Bill Monroe, Janup and Honey of Milwaukee, Dave Mason and two-score other folk artists of the "Grand Ole Opry," WSM, Nashville, are said to get for their thousands of fans two hours of good and rural rhythm and entertainment,

American Folk Music
Year after year, the WLW Boone County Jamboree continues to be the top attraction at fairs and in theatres throughout the Middle West. A fast-moving stage show with an all-star cast of rural radio favorites, the Jamboree holds all-time attendance records for many of the fairs and urban stages throughout eight states.

This year, new names, new faces, and new pack-em-in acts have been added in anticipation of the biggest season since the Jamboree started. Hilarious Hank Penny and his Plantation Boys, Little Jimmy, the tiny singing cowboy, the beautiful Johnson Twins, and many other outstanding attractions now with the WLW troupe, will be big box-office in 1944-45.

And backing all this is WLW publicity, plus the daily air shows of most members of the Jamboree cast. Call, write, or wire Manager Bill McCluskey for dates.

WLW PROMOTIONS, INC.
Crosley Square, Cincinnati 2, Ohio
CHerry 1922
FOLK MUSIC FINDS ITS WAY TO THE CITY

FROM a long time, record sellers and buyers in the large metropolitan centers regarded the hillbilly and cowboy music as records as a measure of accent, and irritation rather than as added to the sales and profits. Now, no longer confined to the hill districts and the coal-mining areas, this American folk music is increasingly winning new friends and increasing the influx of more people among the rural county lines. Today, the music of a "Texas Blue Yonder" (Jimmy Rogers) is just as likely to be heard emanating from a music box on Broadway as from some whistle-stop garage. For while most city folk may not have seen the last-those horses still in the butcher-capitulated-to-the-super-market, they are now manifesting the most enthusiastic preference for the American folk songs as expressed in the hillbilly and cowboy recordings.

This marked preference for the hillbilly and cowboy music in the cities of the open spaces, as given by the expanding trading, is just as likely to have been heard emanating from a music box on Broadway as from some whistle-stop garage. For while most city folk may not have seen the last-those horses still in the butcher-capitulated to the super-market, they are now manifesting the most enthusiastic preference for the American folk songs as expressed in the hillbilly and cowboy recordings. The music of "Texas Blue Yonder" (Jimmy Rogers) is just as likely to be heard emanating from a music box on Broadway as from some whistle-stop garage. For while most city folk may not have seen the last-those horses still in the butcher-capitulated-to-the-super-market, they are now manifesting the most enthusiastic preference for the American folk songs as expressed in the hillbilly and cowboy recordings.

This widening of the popularity sphere of American folk music, so strongly pronounced now, will find the real sales peaks reached after the war, when the recording industry returns to its full production capacities. And it is in no way-war-centered racing to point out that such sales will attain the same levels as the outputings of Tin Pan Alley. As a matter of fact, the hillbilly and cowboy songs on the record have sold into the millions of copies long before You Are My Sunshine plowed atop the Hit Parade chart.

Many Records
Top 100,000

Much ado is ever made when a hit just or jump classic will sell 100,000 copies on the record. Long before the war, virtually every cowboy or hillbilly record in the hit class would sell the same 100,000 copies with little or no effort. Everyone in the music industry thought the million mark had arrived at the start of the war when Elton Britt came up with Thar's a Star-Studded Banner Waving Somewhere, and didn't stop selling until the sales meter ascended more than a million and a half copies. Yet, in an earlier year and long before Tobacco Road brought an exaggerated hillbilly to the city, Elton Britt's Cotton and Forty-Cent Mint sold 1,800,000 records in the United States alone.

Record retailers in the city still dream of the record industry to create another Caruso to sell the sales for them. But now they know that the songs of the hit Elton Britt, a hillbilly singer, ousted lines of the famous Caruso. Or that such hillbilly songs as Forty-Cent Mint, Swingin' On A Star, Both of Jimmy Rogers, John Dillinger and Seven Years With the Wrong Woman each sold more than a quarter of a million records.

A hillbilly-Out of the Vaudeville

As a result of this present initialization of the rural rhythm into the city scene, there is every reason to believe that American folk music on record will attain the respectable place it deserves-the gleam LaIs and Bitts gave European folk music. Many of the American backwoods tunes, hillbilly, tangos and so forth are unsurpassed by anything the great composers have done. And some of those unknown composers who wrote hillbilly music produced something pretty fine. Unfortunately, they were never played more effectively than on harmonicas and little brown jugs.

So he is hillbilly or cowboy, it is essentially the same American folk music that gives every promise of becoming a major factor in the recording industry after the war. For the only real difference between a hillbilly singer and a cowboy singer is in ten-gallon hats. When a hillbilly singer gets the price of a wool hat, he immediately steps into the cowboy class—where he comes from the Golden West or from the wooly winds of Brooklyn.

Today folk music fans are at thick on Times Square as on the State Fairgrounds at Hutchinson, Kan., where KFI's "Red Barn" is one of the big attractions.
## FOLK ARTISTS' RADIO COMMERCIALS

**Programs with no sponsors listed are participation shows**

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<td>KRR</td>
<td>Bay Wade's Rhythm Band</td>
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<td>B &amp; R Cafe</td>
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<td>KARM</td>
<td>Kay Arm Ranch</td>
<td>E. M. Patterson</td>
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<td>KBCA</td>
<td>Mirandy</td>
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<td>KFWB</td>
<td>Stuart Rambling &amp; His Stars</td>
<td>Star Outfitting Co., Podatar Motor Co., Dr. Campbell</td>
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<tr>
<td>Hollywood</td>
<td>KFJL</td>
<td>California Cavalier</td>
<td>California Banks</td>
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<td>KMTR</td>
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<td>Basic Foods, Inc.</td>
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<td>KMTR</td>
<td>Meche Lindsey &amp; His Beale Foods</td>
<td>Georgia Playboys, Irrileine Gang</td>
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<td>KFVQ</td>
<td>Covered Wagon Jubilee</td>
<td>Star Outfitting, Podatar Motor Co., Dr. F. E. Campbell</td>
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<td>San Francisco</td>
<td>KSDM</td>
<td>B &amp; R Cowboys</td>
<td>B &amp; R Cafe</td>
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<td>Oakland</td>
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<td>Drainage Foundation of San Francisco</td>
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<td>San Bruno</td>
<td>KFWX</td>
<td>School of Singers</td>
<td>School of Singers House Cafe</td>
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<td>KSFO</td>
<td>Abel the Postmaster</td>
<td>Dr. Raymond Shaw, D.C.</td>
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<td>Western Songs</td>
<td>Western Life Insurance Co.</td>
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<td>San Francisco</td>
<td>KSFO</td>
<td>Dude Martin</td>
<td>7 Up, Golden State Dairy Co., Compton Restaurant, Federal Clothing</td>
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<td>Pappy Howard &amp; His Connecticut Karaoke Co.</td>
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<td>Cousin Lee</td>
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<td>Uncle Billy's Corn</td>
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<td>WRUF</td>
<td>Tenderfeet Time</td>
<td>Igeheart Bros., Inc.</td>
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<td>Gainesville</td>
<td>W UFO</td>
<td>Triena Time</td>
<td>Allied Drug Co.</td>
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<td>Jacksonville</td>
<td>WJBC</td>
<td>Hillbilly Jamboree</td>
<td>McAlpin Furniture Co.</td>
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<tr>
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<td>George Sharpe, McAlpin Furniture Co.</td>
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<td>Ocala</td>
<td>WTMG</td>
<td>Lew Childre</td>
<td>Tenderfeet Time</td>
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<td>Panama City</td>
<td>WDLP</td>
<td>John Kings Cowboys</td>
<td>Durdens Watch Clinic</td>
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<td>WDLP</td>
<td>McCormick Troubadors</td>
<td>Kelly's Market</td>
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<td>WCOA</td>
<td>Hill Billy Roundup</td>
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<td>Sunshine Boys</td>
<td>Burwin Mill &amp; Elevator Co.</td>
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<td>Country Cousins</td>
<td>Colonial Stores Co.</td>
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<td>WAOA</td>
<td>Corn Shuckers</td>
<td>Reeds Medico.</td>
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<td>Texas Slim</td>
<td>Herr Products, Inc.</td>
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<td>Ted Wilson</td>
<td>Buck Ice Co.</td>
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<td>Red Wagon Boys</td>
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<td>Allied Drug Co.</td>
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<td>WMKO</td>
<td>10-2-4 Ranch</td>
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<td>Carthage</td>
<td>WCIA</td>
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<td>Taylor Drug Store</td>
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<td>Carthage</td>
<td>WCIA</td>
<td>Old Time Repeats</td>
<td>Consolidated Drugs, Allen Buick, Golden Capsule, Storrs, Ely, Bierling Insurance</td>
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<td>Chicago</td>
<td>WJJD</td>
<td>Breakfast Program</td>
<td>Dr. Le, Desio, Pensmore, Weatherman Co., Michigan Bulit Co., Consolidated</td>
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<td>Chicago</td>
<td>WJJD</td>
<td>Morning Showboat</td>
<td>Keystone Steel &amp; Wire Co., Ailsa-Geller, Murphy &amp; Company, Mid-Continental Petroleum Co., Consolidated Products</td>
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<td>WLS</td>
<td>Barn Dance</td>
<td>Foley Shop &amp; Tar Co.</td>
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<td>Buttermilk Bill &amp; Kids</td>
<td>Starting Insurance Co.</td>
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<td>WLS</td>
<td>Eli Henry &amp; Range Riders</td>
<td>Maxtop</td>
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<td>Chicago</td>
<td>WLS</td>
<td>Gene Krueger</td>
<td>George A. Lee Co., Consolidated Products, C. F. Hardware</td>
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<tr>
<td>Chicago</td>
<td>WLS</td>
<td>George Rambler &amp; His Bearcats</td>
<td>General Baking Co.</td>
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<td>WDAN</td>
<td>Oliver Brown Balladier</td>
<td>McDonald Hatchery</td>
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<td>WDAN</td>
<td>Uncle Cole Mason</td>
<td>Klin &amp; Pauline</td>
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<td>WLPF</td>
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<td>KVOR</td>
<td>Billy Mae &amp; Her Pals</td>
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<td>KLEE</td>
<td>Pike's Peak Johnny</td>
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<td>KLEE</td>
<td>Old Corral</td>
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American Folk Music
The Most Outstanding Western Band of the Decade

RAY WADE

AND HIS

Rhythm Riders

Currently

EAST SHORE PARK
RICHMOND, CALIF.
EVERY TUESDAY NIGHT

* DREAM BOWL
VALLEJO, CALIF.
EVERY FRIDAY NIGHT

* MAPLE HALL
SAN PABLO, CALIF.
SAT. AND SUN.

* KLX—OAKLAND, CALIF.
STAFF ORCHESTRA

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Three fiddles, vocal trios and solos, sax, steel and tenor guitar, and harmony.
Every Man a Feature

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<th>CITY</th>
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<tr>
<td>Peoria</td>
<td>WMBD</td>
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<td>WCSB</td>
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<td>WOSU</td>
<td>Morning Report</td>
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<td>Tuscola</td>
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<td>Tuscola</td>
<td>WIZD</td>
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<td>WZIT</td>
<td>Sittin' Room Barn Dance</td>
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<td>WGLD</td>
<td>Down Homesp</td>
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<td>Black Hawks</td>
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<td>Don &amp; Helen</td>
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<td>Fort Wayne</td>
<td>WHTA</td>
<td>Revell's Time</td>
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<td>Fort Wayne</td>
<td>WYCL</td>
<td>Time to Shine</td>
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<td>Photo Bag Rainier &amp; Mfg. Co.</td>
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<td>Vincennes</td>
<td>WAOV</td>
<td>The Boy From Alabena</td>
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</tbody>
</table>

**INDEAN**

| Cedar Rapids | KWWL | Cedar Rapids Roundup |
| Cedar Rapids | KWTM | Mr. Paul Sapp's Morning Report |
| Cedar Rapids | KETI | WHO Iowa Barn Dance Owned |
| Dubuque | KDFX | Farm Barn Circle |
| Dubuque | KDFX | TX Texas Red |
| Marshalltown | KJFB | Blue Ridge Mountain Morning Report |
| Mason City | KXLO | Old Timers |
| Shenandoah | KMA | Stump Ua |
| Shenandoah | KMA | Schenectady & Buddies |
| Spencer | KJIC | Church Pickups |
| Waterloo | KXEL | Grain Belt Rangers |
| Waterloo | KXEL | Black Hawk Beer |

**KANSAS**

| Coffeyville | KEGF | Gordon's Rhythm Roundup |
| Coffeyville | KEGF | Coffeyville Roundup |
| Coffeyville | KEGF | Coffeyville Roundup |
| Pittsburg | KOMX | Towntalk Playboys |
| Pittsburg | KOMX | Putnae Trailblazers |
| Pittsburg | KOMX | Fiddle Dusters |
| Pittsburg | KOMX | Towntalk Playboys |
| Topeka | WBFO | C. E. Smith Rhythms |
| Topeka | WBFO | Pinto Red & Green Clubs |
| Topeka | WBFO | Bobby Dolk |
| Topeka | WBFO | Good Roads Society |
| Topeka | WBFO | Kansas Roundup |
| Topeka | WBFO | Kansas Roundup |
| Wichita | KWKU | Sketches |
| Wichita | KWKU | Wichita Boys |
| Wichita | KPHF | KPH Barn Dance Prairie |

**KENTUCKY**

| Hopkinsville | WHOP | Livestock Program |
| Louisville | WAVE | Bowman Field Report |
| Louisville | WAVE | Georgia Wildcats |
| Louisville | WAVE | Cliff Green's Texas Cowboys |
| Louisville | WAVE | Clayton McNichol & His Georgia Wildcats |
| Louisville | WAVE | Paul Sappy Band |
| Louisville | WAVE | Early Morning Program |
| Louisville | WAVE | Henzo Valley |
| Louisville | WAVE | Saturday Night Barn Dance |
| Louisville | WAVE | Texas Cowboys |
| Paducah | WEDI | Uncle Bili Boys |
| Paducah | WPDQ | Wyoming Rangers & Rangertunes |

**LOUISIANA**

| Lafayette | KVOH | Crossroads Party |
| New Orleans | WDSU | Corn Kobbins |
| Shreveport | KMDO | Parker-Wilson's Coffee Grinders |
| Shreveport | KMDO | Cropping Cabby Ambrose |

**MAINE**

| Presque Isle | WAGM | Aroostook lumberjacks |
| Presque Isle | WAGM | Barn Dance Jamboree |

**MARYLAND**

| Frederick | WPGM | Bedford Feed Boys |

**MASSACHUSETTS**

| Boston | WCOI | Georgia Mae |
| Boston | WCOI | Happy Ramblers |
| Boston | WCOI | Wild Azaleas |
| Boston | WCOI | Jerry & Sky |
| Boston | WCOI | Cowboy Jamboree |
| Boston | WCOI | Dance Ranch |
| Boston | WCOI | George & Dixik |
| Boston | WCOI | Melody Ranch |
| Boston | WCOI | The Shindig |
| Worcester | WTAG | J. & H. Wenshby |

**MICHIGAN**

| Detroit | WJBE | Mountain Pete |
| Detroit | WJBE | Plain Game Gang |

**MINNESOTA**

| Duluth | KDAL | Corn's A Poppin' |
| Duluth | KDAL | Haymaker's Fill |
| Duluth | KDAL | Uncle Harry's Hilbilities |
| Mankato | KSVM | Cardia Carnival |
| Mankato | KSVM | Sunshine Dinnershift |
| Minneapolis | KSTP | Main St. Minnesota |
| Minneapolis | KSTP | Sunset Valley Barn Dance |
| Minneapolis | WCCO | River Red Valley Gang |
| Minneapolis | WCCO | Rural Rhythm Men |
| Minneapolis | WCCO | Slim Jim |
| Minneapolis | WCCO | Village Ramblers |
| Minneapolis | WCCO | Visit With Ohio |
| Minneapolis | WCCO | Scandinavian Melodies |
| Minneapolis | WCCO | Texas Rangers |
| Minneapolis | WCCO | Whoopin John |
| Minneapolis | WCCO | Minnesota Woodshoppe |
| Minneapolis | WCCO | Minneapolis Woodshoppe |
| Minneapolis | WCCO | It's Time to Shine |
| Rochester | KROC | Farm Front |
| Rochester | KROC | Poodle Peers |
| Rochester | KROC | Musical Clock |
| Virginia | WHLB | Hillbilly Review |

**MISSISSIPPI**

| Columbus | WCBN | Creoscing Cabby Ambrose |
| Columbus | WCBN | Smiling Al |

**MISSOURI**

| Springfield | KWTO | Hillbilly Hi Parade |
| Springfield | KWTO | Missouri Farmers |
| Springfield | KWTO | The Lumberjack |
| St. Joseph | KPEO | Old Store Keeper |
| St. Joseph | KPEO | Pony Express |
| St. Joseph | KPEO | Steckley Varieties |
| St. Louis | KMOX | Gears Varieties |
| St. Louis | KMOX | Pappy Chisholm |
| St. Louis | KMOX | Sally Foster & The Rangers |
| St. Louis | KMOX | Kansas City Band |
| St. Louis | KMOX | Coon Creek Boys |
| St. Louis | KMOX | Shady Valley Folks |
| St. Louis | KMOX | Ambrose Valley & The Cats |
| St. Louis | KMOX | Grandpappy Jones |

**MONTANA**

| Bozeman | KBBM | Jimmy Brown |

**NEBRASKA**

| Grand Island | KJMM | Oooh-Buckaroos |
| Grand Island | KJMM | Rance House Revue |
| Grand Island | KJMM | Songs By Dave Rogers |
| Lincoln | KPAB | Lois Cook |
| Lincoln | KPAB | Pickin' Past |
| Lincoln | KPAB | Morning Roundup |
| Lincoln | KPAB | Ebony Groove |
| Lincoln | KPAB | Texas Mary |

**NEW HAMPSHIRE**

| Groton | KUUK | Hessian Buckaroos |

**NEW JERSEY**

| Atlantic City | KAMN | Biscuits & Gravy |

**NEW YORK**

| Buffalo | WKBW | The Storms |
| Buffalo | WKBW | The Storms |

**NORTH CAROLINA**

| Raleigh | WBTM | Forrest's Morning Roundup |
| Raleigh | WBTM | The Storms |

**OHIO**

| Columbus | WNIR | Sunny Jim |
| Columbus | WNIR | Sunny Jim |

**OHIO SANDHURST**

| Sandusky | KABF | The Storms |
| Sandusky | KABF | The Storms |

**OKLAHOMA**

| Oklahoma City | KCOX | Oooh-Buckaroos |
| Oklahoma City | KCOX | Rance House Revue |
| Oklahoma City | KCOX | Songs By Dave Rogers |
| Norman | KFAQ | Lois Cook |
| Norman | KFAQ | Pickin' Past |
| Norman | KFAQ | Morning Roundup |
| Norman | KFAQ | Ebony Groove |
| Norman | KFAQ | Texas Mary |

**OREGON**

| Portland | KJOE | The Storms |
| Portland | KJOE | The Storms |

**Pennsylvania**

| Scranton | WHTS | The Storms |
| Scranton | WHTS | The Storms |

**PHILADELPHIA**

| Philadelphia | WIPM | The Storms |
| Philadelphia | WIPM | The Storms |

**PITTSBURGH**

| Pittsburgh | WPGM | The Storms |
| Pittsburgh | WPGM | The Storms |

**PORTLAND**

| Portland | KJIA | The Storms |
| Portland | KJIA | The Storms |

**RHODES ISLAND**

| Providence | WBHS | The Storms |
| Providence | WBHS | The Storms |

**SOUTH CAROLINA**

| Charleston | WCAF | The Storms |
| Charleston | WCAF | The Storms |

**SOUTH DAKOTA**

| Sioux Falls | KFAB | The Storms |
| Sioux Falls | KFAB | The Storms |

**TENNESSEE**

| Nashville | WSM | The Storms |
| Nashville | WSM | The Storms |

**TEXAS**

| Houston | KRLD | The Storms |
| Houston | KRLD | The Storms |

**UTAH**

| Salt Lake City | KSL | The Storms |
| Salt Lake City | KSL | The Storms |

**VERMONT**

| Burlington | WAMC | The Storms |
| Burlington | WAMC | The Storms |

**WISCONSIN**

| Milwaukee | WKTI | The Storms |
| Milwaukee | WKTI | The Storms |

**WYOMING**

| Cheyenne | KXEN | The Storms |
| Cheyenne | KXEN | The Storms |

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(Continued on page 358)
ON DECCA RECORDS

Just released:
There's a Blue Star
Shining Bright
Smoke on the Water
Hang Your Head in Shame
You Sing Your Love Song
With Somebody Else

ON THE AIR
Coast to Coast
NATIONAL BARN DANCE
for
ALKA-SELTZER
NBC—SATURDAY NIGHTS—WLS

IN PICTURES
currently featured
THE PIONEERS
for
MONOGRAM

PERSONAL MANAGEMENT FOR RADIO—PICTURES—PERSONAL APPEARANCES
WLS ARTIST BUREAU—CHICAGO, ILLINOIS
ALSO—RED FOLEY—1220 N. AUSTIN BLVD., OAK PARK

American Folk Music
NEW HAMPSHIRE

CITY

Keene

Manchester

Newark

Lacson

New York

Buffalo

Utica

Newark

New Jersey

Asheville

Bismarck

Cleveland

Ohio

Akron

Ashland

Cincinnati

Newark

Newlyn

New York

Brooklyn

Buffalo

Kingston

Newburgh

New York

New York

Cochecton

Corning

North Carolina

Asheville

Charlotte

Charlotte

Concord

Concord

Durham

Greensboro

High Point

Kinston

Kinston

Lehale

Newark

North Dakota

Bismarck

Fargo

Ohio

Akron

Ashland

Cincinnati

Cleveland

Cleveland

Cleveland

Columbus

Columbus

Columbus

Dayton

Manchester

Manifold

Manifold

Manifold

Tokyo

Oklahoma

Oklahoma City

Oklahoma City

Oklahoma City

Oklahoma City

Pennsylvania

Philadelphia

Philadelphia

Philadelphia

Philadelphia

Philadelphia

Phoenix

Philadelphia

New Jersey

Newark

Trenton

Trenton

Trenton

Newark

New York

New York

New York

New York

North Carolina

New York

New York

North Carolina

North Dakota

Ohio

New York
Spade Cooley and his Western Dance Gang

Featuring:

Jack "Tex" Williams
Smokey "Okie" Rogers
Duece "Ark" Spriggins
Carolina Cotton

Over NBC Network
"Gilmore Furlough Fun"

Personal Management
Bobbie Bennett

American Folk Music

The Billboard 1944 Music Year Book Page 359
CITY
Beaumont    KHRH Petay & Her Buckley
Brownsville KERS Farm & Mome Hour
Brownsville KEEW Songs Of The Plains
Brownsville KERS Crossroads Party
Dallas    KGKO Texas Prairie Boys
Dallas    KLRD Blue Ridge Mountain Fights
Dallas    WFAA Saturday Night Singing: Gladia Flour
Dallas    WRRS Bill Boys Carolers
Dallas    WRRS Johnny Fireman, Yodeling Ranger
Fort Worth    KTVZ Cecil Gill
Fort Worth    KJJS Shopping Reporter
Fort Worth    KGKO Chuck Wagon Gang
Fort Worth    KGKO Coffee Grinders
Fort Worth    WABP The Red Hawks
Fort Worth    WABT The Southern
Houston    KTRH Ringer Riders
Houston    KTRH Tennessee Hundred
Kilgore    KOCO Ham & Pay
Kilgore    KOCO Hillbilly Honkhouse Boys
Kilgore    KOCO The Sunshine Girls
Logan    KYUT W.T.lus Who In Radio
Logan    KYYU Alkaline Ike & Hop
Logan    KYYU The Wildkats
Salt Lake City    KYDL Ranch Hands
Salt Lake City    KDYL Texas Rangers
Salt Lake City    KDYL Riding The Range
Salt Lake City    KSL Kern Kobbler
Salt Lake City    KSL Old Corral
Salt Lake City    KSL Top M't Express
Salt Lake City    KSL Rough Riders' Roundup
TAYLOR
Logan    KUYV Alkaline Ike & Hop
Logan    KYYU The Wildkats
Salt Lake City    KYDL Ranch Hands
Salt Lake City    KDYL Texas Rangers
Salt Lake City    KDYL Riding The Range
Salt Lake City    KSL Kern Kobbler
Salt Lake City    KSL Old Corral
Salt Lake City    KSL Top M't Express
Salt Lake City    KSL Rough Riders' Roundup
WISCONSIN
Appleton    WIBW Ross Clark/The Ramblers
Green Bay    WIAU Blue Blazes
Janesville    WREX Uncle Louis & Eddie
La Crosse    WKSI Dance Band
Laronson, Minn.    KCKX Rural Ramblers
Madison    WIBA Melody Men
Madison    WIBA The WIBA Rangers
Milwaukee    WTMJ Texas Rangers
Oakland    WOSM Rangers
Racine    WJNN Cowboy Serenade
Rice Lake    WJMC Request Roundup
Wausau    WPHS Buck Leverton

MYRTON
Powell    KPOW Rooky M. Cowboy
Powell    KPOW Rock & Roll Jamboree
Sheridan    KWOY Billy Joe's House
Sheridan    KWOY Sons of the Pioneers

KANSAS
Calgary, Alta.    CJBC County Fair
Edmonton, Alta.    CJLB Bar R Ranch
Edmonton, Alta.    CJLB Songs of the Ranch & Range
Edmonton, Alta.    CJLB Maple Leaf Ranch
Chilliwack, B. C.    CKCH Chilliwack Roundup
Chilliwack, B. C.    CKCH The Chilliwack Roundup
Burnaby, B. C.    CKVX Burnaby Roundup
Burnaby, B. C.    CKTQ Burnaby Roundup
Kamloops, B. C.    CJBC Rialto Theatre
Kamloops, B. C.    CJBC The Ramblers
Nanaimo, B. C.    KUNV Nanaimo Roundup
Prince George, B. C.    CHXH Prince George Roundup
Queens Park, Ont.    CHXM Queens Park Roundup
Urbandale, Ont.    CHXU Urbandale Roundup

VIRGINIA
Bealeton    KQLX Dr. L. Clark
Bealeton    KQLX Illegible
Bealeton    KQLX Illegible
Bealeton    KQLX Illegible
Bealeton    KQLX Illegible
Bealeton    KQLX Illegible
Bealeton    KQLX Illegible
Bealeton    KQLX Illegible
Bealeton    KQLX Illegible
Bealeton    KQLX Illegible

WASHINGTON
Beaverton    KZAZ Dr. W. Gallop
Beaverton    KZAZ The Beaverton Singers
Beaverton    KZAZ Illegible
Beaverton    KZAZ Illegible
Beaverton    KZAZ Illegible
Beaverton    KZAZ Illegible
Pittsfield    KFFM Illegible
Pittsfield    KFFM Illegible
Pittsfield    KFFM Illegible
Pittsfield    KFFM Illegible
Pittsfield    KFFM Illegible
Pittsfield    KFFM Illegible
Pittsfield    KFFM Illegible

WEST VIRGINIA
Beckley    WJJS Lynn Davis & Her Party Girls
Bluestfield    WHSI Elvin's Gang
Bluestfield    WHSI Woody Williams
Charleston    WCHS Cap. Andy & His Hillbilly Hounds
Charleston    WCHS Old Farm Hour
Charleston    WCHS Illegible
Parliament    WMMR Illegible
Parliament    WMMR Illegible
Parliament    WMMR Illegible
Parliament    WMMR Illegible
Fairmont    WMMS The Moore Family
Fairmont    WMMS Illegible
Fairmont    WMMS Illegible
Huntington    WWSA The Bluegrass Boys
Huntington    WWSA Illegible
Huntington    WWSA W.A.B. Jambe

CITY
Logan    WLOO Favorite Song Club
Logan    WLOO J. B. P. Franchise
Logan    WLOO Logan County Barn Dance
Morgantown    WABR All-American Hillbilly Review
Wheeling    WWVA Johnny Arroz
Wheeling    WWVA Big Slim, The Lone Cowboy
Wheeling    WWVA Illegible
Wheeling    WWVA Illegible
Wheeling    WWVA Illegible
Wheeling    WWVA Illegible
Wheeling    WWVA Illegible
Wheeling    WWVA Illegible

SPONSOR
J. P. G. Coffee Co.
Red Rock Coal Co.
TOPPING THE TOP
with the
CREAM OF THE CROP

We Respectfully Present——

* SOLDIER'S LAST LETTER
  (Ernest Tubb—Decca 6098)

• TOO LATE TO WORRY, TOO BLUE TO CRY
  (Al Dexter—Okeh 6718)

• BEHIND THOSE SWINGING DOORS
  (The Doors Swing In—The Doors Swing Out)
  (Fleming Allan)
  (Spike Jones—Victor 30-0821)

• TRY ME ONE MORE TIME
  (Ernest Tubb—Decca 6093)

• COOL WATER
  (Bob Nolan's All-Time Classic)

Coming Up——

* TWO-SEATED SADDLE AND A ONE-GAITED HORSE
  (Tim Spencer)

• YESTERDAY’S TEARS
  (Ernest Tubb—Decca 6098)

* I JUST CAN’T STEAL THE SWEETHEART OF A SOLDIER
  (Clif Bruner—Shelly Lee Alley)

* CARELESS DARLIN’
  (Ernest Tubb—Lou Wayne—Bob Shelton)

* ALL YOU CAN SAY IS YOU’RE SORRY FOR ME
  (Lou Wayne—Lonnie Glosson)

* ALL ALONG I KNEW YOU'D LEAVE ME ALL ALONE
  (Lou Wayne—Rex Griffin)

* THE SQUAWS ALONG THE YUKON
  (Cam Smith)
  (Hit of the Servicemen in the Pacific)

★ CROSS MUSIC COMPANY || • AMERICAN MUSIC, INC.
9109 Sunset Blvd., Hollywood 46, Calif.
HERE ARE THE ALL-TIME ALL AMERICAN HILLBILLY HITS

as recorded by everyone's all-time hillbilly favorites

* On the Air
* In Pictures
* On Records

Bob is, and for a number of months has been, serving with our Fighting Forces, but our OKeh Records that, thanks to everyone, became top Hillbilly Hits are still available . . . and still Hits. And when the boys come marching home, Bob and I will try to continue to please you with more of the kind of OKeh Records you want.

Yours,
Bonnie.

BOB ATCHER and BONNIE BLUE EYES

Look for these and other Hits of ours on OKeh Records

6689 PINS AND NEEDLES TIME ALONE

6686 SORROW ON MY MIND WHY SHOULD I CRY OVER YOU?

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FOLK ARTISTS IN FILMS

Only films released from September, 1943, to September, 1944, are included

Acuff, Roy
Sing, Neighbor, Sing (Republic)
O, My Darling Clementine (Republic)

Autry, Gene
The Big Show (Republic)—release
Melody Trail (Republic)—release
On Susanna (Republic)—release
Rodeo, Twistin' Rhythms (Republic)—release
The Outlaw (MGC)
Ride, Ranger, Ride (Republic)
Comin' Round the Mountain (Republic)—release

Burnette, Smiley
Bordertown Trail (Republic)
Call of the Rockies (Republic)

Corson, Sunset
Call of the Rockies (Republic)

Choice, Pappy
O, My Darling Clementine (Republic)

Cotton, Carolina
Sing, Neighbor, Sing (Republic)

Eight Buckaroos
Twilight On the Prairie (Republic)

Fisher, George Shug
Hoosier Holiday (Republic)
Hoy, George D.
Hoosier Holiday (Republic)

Hoy Hot Shots
Hoosier Holiday (Republic)

Lee, Mary
The Cowboy and the Senorita (Republic)
Song of Nevada (Republic)

Lulu Belle & Scotty
Sing, Neighbor, Sing (Republic)

Milo Twins, The
Sing, Neighbor, Sing (Republic)

Ritter, Tex
Arizona Trail (Universal)
Marshall of Gunsmoke (Universal)

Tubb, Ernest
Jamboree (Republic)

Rogers, Roy
The Cowboy and the Senorita (Republic)
Hands Across the Border (Republic)
Lights of Old Santa Fe (Republic)
Sunfernando Valley (Republic)
Song of Nevada (Republic)
Yellow Rose of Texas (Republic)

Williams, Sleepy and His Three Shades of Rhythm
Hoosier Holiday (Republic)

Willing, Roy and the Riders of the Purple Sage
Twilight On the Prairie (Universal)

American Folk Music

www.americanradiohistory.com
Roy Acuff

Roy Acuff, singing star of WSM-NBC Prince Albert, Grand Ole Opry, is one of radio's undisputed legends. His last appearance was at the Hills of Union County, Tennessee, where his genial father was a Sessions Judge. His ancestors were Scotch-Irish people, so no Tobacco Bonders. Roy turned down a big league baseball scout, and now is in the big leagues of folk music, having more than two million phonograph discs in circulation. He has been starring in motion pictures and has the wholehearted interest of one of the nation's largest radio networks and has recorded many of the nation's most popular songs, such as "Wreck on the Highway," "Are You现y Mad Bob?" "The Great Speckled Bird," "Satan You're a Long Way from Heaven," and so on. His voice is truly one of the nation's treasures and is heard over the airwaves. His father was a Sessions Judge. His cousins are the All-American Boys, and all through the royalties from sales of his records has been used for the benefit of the Grand Ole Opry. But in his bull sessions he says his voice is "this high out there." Just the same, he is a wholehearted favorite.

Elton Britt

Elton Britt grew up in the Ozarks of Oklahoma near Tulsa. The Ozark mountain district was singing and playing, and with Elton, his three sisters and two brothers, his mother and dad, the Britt Family Band became locally famous. At the age of 14 Britt was "discovered" by R. S. McMillan, the California International industrial radio and station owner, who transported him to California. There, with the Beverly Hillbillies, he began his steady climb to fame as a singer and yodeler of hillbilly and cowboy songs. He is also the only yodeler in the world that has received a Bronze Star. A top that is high above G. Before they hear him do the yodel they think it's impossible. But they then prove it.

Buchanan Brothers

Buchanan Brothers, Lester and Chester, are the sons of a full-blooded Cherokee Indian, who is a well-known preacher in Dade County. It was from their father that they learned many of the hill country songs and hymns that have won listeners to their broadcasts over WATP and WOY. After Pearl Harbor, Chester enlisted in the U. S. Navy from which he recently received a medical discharge. Lester is married and has two children, and Chester, who is very young but already famous in Tennessee, has been introduced to the Georgia hills and then grandfather's congregation in Dade County. Lester and Chester are recording artists for Main Street Records, managed by Bob Miller Enterprises.

(Continued on page 364)

Dolly Jenkins and her PLOWBOYS

now in their 3rd year for U. S. O. CAMP SHOWS, INC.

POLLY JENKINS UNCLE DAN RISEY ** ROY

TIE

New York Representative

JOHN SINGER, Mayfair Theatre Bldg., New York City
Permanent Address, 1 Main Street, New York, N. Y.

Send for Copy of Polly Jenkins Songs.

The Billboard 1944 Music Year Book

Page 363
FOLK ARTIST PROFILES

Continued from page 161

Whitney Carson

Whitney Carson, the yellow-billed kid from the Fesco, was brought up in San Antonio, where he had a first-hand opportunity to learn songs of the range. He was one of the first to escape when war came and spent two and one-half years in combat duty. Wounded in the Aleutians, his shattered spine was expertly patched up by army surgeons. After being awarded the Purple Heart Medal, Whitney received a medi- cal discharge from the army. Blind, blue-eyed, with an ap- pealing voice, he is rapidly be- coming a favorite among radio and theater audiences. Records for dusk songs and records is masterminded by Bob Miller Enterprizes.

Spade Cooley

Spade Cooley was voted Clube de America’s Swingingest by national fans. He has justified the regal title by smashing records every place he has played with his famed Western Dance Gang. While on WNOX, Purlough Fan show, the program jumped up 9½ points. Native of Oklahoma, Cooley received the bulk of his musical training at the Chemawa Indian School, as he is the only Cheroke Indian. His first instrument was an oboe, but he switched to fiddles to play at dances. Held his own road show and toured with Ray Rogers. Featured in films, on radio and recordings with such stars as Rogers, Tex Ritter, Gene Autry, Son of the Pioneers and many others, he organized his present band, emphasizing a fast-moving, driving dance and show pace. Two years ago, played 72 weeks at Venice Pier, 60 weeks at Silver Hill Ranch, record week-end dates at Arvon Ballroom, Ocean Park, Mission Beach Ballroom, San Diego, Plantation, Olive City. His last picture was Singing Sheriff at Universal. He is under contract to Columbia for records. Soloist with both band and with William W. Smokey Oakie Rogers, Doce (Duck) Spraggins, and Carrol Cotton. Most unusual feature of band is instrumentation, with heavy rhythm section, comprising three fiddles, three guitars, two string bass, steel guitar, accordion, piano, drums and a harmonica.

John Daniel Quartet

John Daniel, owner-manager of the John Daniel Quartet, was born in Bon, on Mount Rainier Island. As young as 10, he organized his own quartet. His brother, Troy, of that same group, is still with him, being featured in musical readings and novelty numbers. Bartoline Wallace Powser, composer of many popular songs, has been with the quartet eight years. Latest addition is Char- lers, former harmonica player. These singers began professionally in com- munity bands at its in Wisconsin, Virginia, Alabama and Minnesota. But since appeared in the New York, Canada and down the East Coast to Jacksonville. The quartet has been on NBC and other independent stations. Their wide variety of repertoire includes gospel songs, dance harmonica numbers, duets, solo numbers, musical readings and piano solos. Currently they are on WSM, Nashville.

Jimmie Davis

Jimmie Davis is today governor of the State of Louisiana. He ran for governor with his band and gave the people of the State a musical treat as well as welcome relief from the raw and sordidness type of politics that had so long infested the State. He won in a hard-fight over more experienced candidates and began an administration compatible with his musical loving nature—peace and harmony. Davis is known for his songwriting as well as his records for Decca, to which he is signed exclusively. His latest songs recorded just before he became governor are well on the way to equal or surpass some of his older favorites, such as Nobody’s Darlin’, You Are My Sunshine, Sweethearts or Strangers, and It Makes No Difference Now, His latest songs are There’s a Child on the Hill Tonight and Is It Too Late Now?, rendered to the accompaniment of his string band, which aided in his suc- cessful bid for governorship. This band is directed by Charlie Mitchell, a composer in his own right, whose recent song, If It’s Wrong To Love You, is going strong. Mitchell is executive assistant to Governor Davis. Governor Davis has appeared in films for Columbia, Helm and Universal. For the former company he did Six Thieves from Cuba, and in Prairie Rangers and Frontier Fury. It is obvious that he is “hocked” by Louisiana voters.

Melvin Dinger and Jack Chapman

Down in the Arwood Valley of the Ozark Mountain Missouri, Melvin Dinger and Jack Chapman head up a dance orchestra and hillbilly band that’s a favorite with the folk in those parts. Not only do they devote their time to playing music, but they write and publish it as well under the name of the Arwood Valley Music Publishers, a BMI affiliate.

Ramblin’ Red Foley

Clyde Julian [Ramblin’ Red] Foley has been identified with WLS 14 years ago that he made the first recordings of his music. Since then he has been one of the most popular singers of Western songs in radio. His music is authentically country, and most of the mountain people, learned to play the guitar when a boy and learned his music at barn dances in the mountains. His records, motion pictures, numerous recordings and personal appearances in the country—none of these have changed him. He’s still a regular fellow, a man’s man and the whole family enjoys hearing. Foley was born at a New Mexico hamlet called Inhumgen, sang in a small boy. His only instrument was a guitar and he took it everywhere he went to Chicago to make a career for himself and got his opportunity at WLS. Featured on the WLS National Barn Dance since 1928, Foley has also been featured on the WLS Monday Night Jazz series on NBC and on Picto- graphic Tours. He has been in motion pictures, as a singing announcer Foley has a whispering voice, the speaking pro- cess is easy and natural, his singing style and manner is also. He’s married to Eva Over Starks, formerly a member of the Three Little Mountain Girls, and they have four children, Betty Jean, Sherry, Melvin, and Julie Ann and Jennifer Lou.

Greetsings from Lou Wayne

Just Released

CARELESS DARLIN’ (written with Ernest Tubb and Bob Shelton)
ALL ALONG I KNEW YOU’D LEAVE ME ALL ALONE (Lou Wayne and Rex Griffin)
ALL YOU CAN SAY IS YOU’RE SORRY FOR ME (After You’ve Broken My Heart)

(Lou Wayne and Lonnie Gossen)

(All of the above published by Cross Music Company, Hollywood)

Still Favorite Request Numbers

SWEETHEARTS OR STRANGERS
SOME MUST WIN, SOME MUST loose
YOU DON’T LOVE ME, BUT I’LL ALWAYS CARE

American Folk Music

Curly Fox & Texas Ruby

Curly Fox and Texas Ruby have just another Grand Ole Opry sponsored by National-Purina every Saturday at 6:30 p.m., at Radio Station WLS, Chicago. The Opry is a national broadcast heard across the country on Station WSM during the week. We called for the Opry in the copy. Received on a ranch near Fort Worth, Texas, the following message, "Original Yodelin’ Cowgirl," while her Texas Quartet was making a mountain music trip in the mountains. The Opry in one of the nation’s outstanding mountain music groups and has won a national old-time fiddling contest, coming in second. The Opry also hosted, under the auspices of the National Fiddlers Association, a competition for the best fiddler from Tennessee old-time music, and has established himself as one of the best known old-time fidd-
The Hoosier Hot Shots

Four Indiana country boys with musical inclinations got together some years ago and formed a novelty band, using some instruments made of washboards, auto horns and washtub lids. They enlisted the help of the folks at neighboring preservationists, who contributed an unusual melody. They had a time for comedy too, and it wasn’t long until the snippets of their songs became very popular. It is many parts of the Hoosier State inevitably, their popularity brought them to Los Angeles where they began to make appearances on small radio stations. Later the Hoosier Hot Shots, the boys quickly caught the fancy of listeners, moving on to more important stations, and some 12 years ago landed on WLS and the National Barn Dance. They have been one of its mainstays ever since. The quartet includes Paul Thielrich, Ken Trietakch and Gil Taylor. Formerly known as the Balladeers, they now changed their name. They are the same likable chaps they were when they first came out of Hoosierland.

The National Barn Dance is only one of their choices. Throughout the year they are busy with personnel appearances on transcendental stations and motion picture engagements. In December they will record their 12th album on the Alka-Seltzer program on Coast-to-Coast. It is said that they are in big demand in the Juke box industry and over 3,000,000 of their 45s records have been sold. During this period they will also switch to the Decca label and their应付 is still holding with a terrific reception. Boys have been with the band for some time. Latest release is Paramount’s national Barn Dance, and the boys are now in Hollywood making the first of a series of eight pic for Decca. They also seek play in personal appearances, have drawn as high as 36,000 on a single outdoor date.

Polly Jenkins

Polly Jenkins and her Plow. boys are a rural music country group formed by Brian H. Wilks (Uncle Don), who has 46 years of theater behind him and had appeared on the stage. In addition to Uncle Don, Polly’s three other brothers, Jim, Bob and John, are also members of the group. They are booked by John Jenkins. The group have made several motion pictures for Republic. Polly is author of more than one hit song, most of which have been published, and the list has played more than 700 stamp sales, mainly for USA. Prominent engagements include the Village Barn in New York City and the famous WLS Barn Dance from Chicago.

Pecoe King

Pecoe King of the Golden West Cowboys with Little Becky Balford and Spike and Spind, the Dixie Dudes, is one of WSM Grand Ole Opry’s Band. Red and Bob Cuts, show every Tuesday 9-9:30 p.m., and are one of the most popular entertainment units. The string quartet is a rarity. There are only a handful of such bands in the country, and the cowboys have been featured in a number of popular motion pictures and Pecoe directed many of the melodies the band uses over WSM. Becky Balford is a radio favorite, often heard on WSM Grand Ole Opry aho she is only 16. Considered one of radio’s best yodelers she has had a radio career since she was four years old. The cowboys include Chuck Wiggins, Tex Anderson, Minnie Wells and Wally Hal Smith.

Patsy Montana

Patsy Montana, WLS singing cowboy, was born in Hope, and has been writing songs almost as long as she has been singing. I Want To Be A Cowboy’s Sweetheart has become her theme song, and she has added many other Western tunes to her credit, many of these favorites on Decca records. During the last 10 years she has become immensely popular on the radio and in addition has done a number of pictures for Republic, has made many recordings for Decca, and still finds time to knock out Western tunes and to look after her family. She was married to Paul Rice, secretary to Mac and Ron, blind singing team on WLS, in 1934, and the couple have two daughters, Beverly and Judy. Patsy got her start by winning an amateur contest at a Louisi-ana theater. It led to a job on KFTR, Hollywood. Patsy, who was using her own name, Ruby Rice, next joined up with a couple of disk singers. As the Montana Cowgirls they remained together for five years, appearing at the Pendeto- lon (Ore.) Roundup, and at the Hoot Gibson rodeos, and at a Western convention, Lighting Express, and with Al Pearce and his Gang on KPL. In 1933 Patsy and two of her brothers visited a Conference in Chicago. Patsy and her brother, Ray, who now plays the Geese, were invited to a songwriting session, and joined the Prairie Ramblers. She became one of the top favorites at WLS. She is no longer with the Ramblers, as she is kept busy with her family, but she still does con- tinue singing on various radio and stage work.

Minnie Pearl

Ogurths Collay (Minnie Pearl) is a native of Cenaville, Tenn., grew up on a farm, went to college and later became a dramatic coach and producer of amateur country theater. Thunk. tornado. She traveled thru the Southern States for ten years, always playing and working with residents of small towns and on mountain areas. In creating the character of Minnie Pearl for the WSM-TRC Prince and Patsy Montana’s Grand Ole Opry program she has formed a composite of the people of the Southland that she has learned to know so well. Minnie Collay presents Minnie Pearl, who has developed a following among Opy listeners from Coast-to-Coast.

Dick Scott

Dick Scott, known as the Cowboy Philosopher, is a native of westerner, hailing from a small town in Kansas. Raised in a family of musicians, he learned to play a guitar while a child. In later years he has developed in dramatics and songwriting, scoring several novelty songs which have recently become recording favorites. His recent record is The Wolf of Rendahl. Scott is well known for his folksy features and songs that feature name bands and singers in the territory.

For wider fields, he combined his humor with singing so that today he has one of the best sets of his kind for prose pres- entation. He is now touring with Smiley Burnett, of motion picture fame, fronting a five-piece band. Managed by General Amusements Corporation.

Skeets and Frankie

Clyde (Skeets) Yancey and Frankie Taylor are the popular radio team of the West, known as the King of the Hill and Frankie, stars of Pappy Beckett’s show of Radio Station KMOX in St. Louis. They have been together 14 years and they have remained as close friends. Both play and sing, Lark and harmonize splendidly. They have played theaters in the Middle West and appeared on all major Columbia Broadcasting System stations in the Midwest. Stars of Station WABC and the Columbia net for the eight years they were sponsored by Uncle Dick Steck, of the Shack of Stations. Skeets was born in Arkansas and was the youngest of nine children. Eddie Smith was born in Crystal City, Mo., and studied music in St. Louis.

Eddie Smith

Eddie Smith at an early age became a protege of Otto Gray, of Bulleter, Ohio. Boxing was also in his inclinations, but he gave it up to play music. Smith was a high school student in Indianapolis, Ind., while Patsy Montana had been born in Crystal City, Mo., and studied music in St. Louis.

ELEANOR BRITT—THE HIGHEST YODELER IN THE WORLD—

Elton Britt is the highest yodeler in the world. His yodeling vocals made his debut in 1924 and he has been a member of the WLS Grand Ole Opry program. He is noted for his powerful voice and is one of the most popular yodelers in the world. His yodeling style is unique and is admired by many of the country music greats. He has recorded several albums and is known for his energetic and dynamic performances.

ELTON BRITT

WHITEY SMITH—THE HUMAN BALLAD SINGER—p’ 1 radio star of the National Barn Dance, singing and playing country music to a nationwide audience. Whitey Smith is known for his powerful voice and is a versatile performer, often appearing on television and radio shows. He has recorded several albums and is one of the most popular country music artists of his generation.

WHITEY CARSON—THE YELLOW-HAIRED KID FROM THE SOUTHERN REDDING'S BAND—known for his energetic and dynamic performances. He has recorded several albums and is known for his powerful voice and is a versatile performer, often appearing on television and radio shows. He has recorded several albums and is one of the most popular country music artists of his generation.

JULIE-B ALLEN—CHAMPION GIRL YODELER—daily radio performance has established her unique personality as hillbilly artists specializing in sweet melodies and harmonized vocals. Stabilized lines of captivating and character-roles—much—stirring. Recording artist for RCA Victor Records,8-16

THE BILLBOARD 1944 Music Year Book

Page 363

Eddie Smith

Eddie Smith, a veteran of the First World War, has been active in the entertainment industry since the early days of radio and has had a successful career in music and television. He is known for his talent as a singer and performer, and has worked with many notable artists throughout his career. His contributions to the music industry have been significant, and he continues to be an influential figure in the world of entertainment.

THE BEUCHANIAN BROTHERS—LESTER and CHESTER—MAKE HILLBILLY HISTORY—’I’m a Cowman With Old Gals’ is a popular song of theirs, and they are the first hillbillies to make a movie. The Beuchanians have been active in the music industry for many years, and their music has been enjoyed by people all over the world. They are known for their talent as singers and performers, and have made significant contributions to the world of entertainment.

PERSONAL REPRESENTATIVES

1619 BROADWAY, N. Y. C.
Ernest Tubb

Ernest Tubb, "the Texas Troubadour," is no drugstore cowboy. His powwow melodies and folk songs are heard weekly in the Grand Ole Opry broadcasts from WSM, Nashville. Born on a cattle ranch near Olip, Tex., the guitar player and singer has been singing even before he can remember, but only decided to make a career when heard by singing brakeman, the late Jimmie Rodgers. The first professional date was at a San Antonio radio station. Since then he has made a number of hits in Hollywood, and waxed some of his from-the-heart songs for Decca. His latest film, "Brownie, has just been released. Composer of many songs, Tubb has a folio of collections of his own songs sold by mail to radio sta- tions and over music counters. Among numbers composed by Tubb are 'Pistol Packin' Floor Over You,' 'I'll Get Along Some- how' and 'I'll Never Cry Over You.'

Ray Wade

Ray Wade and His Blue Riders make up one of the most successful musical aggregations in the nation. There are 12 people in the group, including the leader, who is the origin- al "Ride." He not only takes the spot for fiddle features, but plays with his violin, too. Others spotted in the band in- clude a pedal steel, a vocal duo and trios that are heard throughout an evening's program of special renditions of western songs. Musician group has come a long way in two years. Wade started out with a $20.00 radio and built this remarkable aggregation from scores of artists that have appeared four nights a week over KKE in Berkeley, Calif., but switched to KXL in a staff band basis Monday, September 12, 1944, the first anniversary of their radio appearance. Wade books his own shows. While this takes much of his time, he has, found hours to compose. His latest song, "Arkansas Sweetheart," has won many honors in Western music. Be- cause of his diligent work mi- nutely, as well as in a man- agerial capacity, the group plays each Tuesday night at Best Shore Park, Richmond, Calif., Friday nights at Dream Bowl In Melrose, and Saturday and Sunday nights in various South ern California spots.

Lou Wayne

When it comes to writing folk songs Lou Wayne knows as much as any writer. He was born in Dilley, Tex., in the midst of country between Antonio and Laredo. The family later moved to Harlingen, where Wayne attended school. While there he took all the journalism and English courses that school offered. His musical education dates back to the time when he was 16. He took up guitar with- out a teacher, but proved far here because he was on his own, he turned his dibbly to dancing as he formed a band. Later he has three years of piano in- struction and followed this with piano lessons. The song- writing he has done dates to his guitar days, but he rhymed "poetry" with "mother," which wasn't too good. It was natural for him to fall in with country singers. The first to record Wayne's tunes were Tune Wranglers, Shotten Brothers, Cliff Briner, Bob Wills and Jimmie Davis. All in all, Wayne has written over 400 tunes. Of these two of his biggest were written in collaboration with Jimmie Davis, who is one of the nation's best songwriters. He has written many songs, but none of them can compare with those he wrote with Wayne. The first he wrote that was not a cowboy song was "Leave Me Alone and All You Can Say Is You're Sorry for Me."

FOLK ARTIST PROFILES

Continued from page 365

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19 Years On The Air
11 Years on NBC Network
8 Years On The Stage
Every Sat. at Chicago's 8th St. Theatre

AND NOW IT'S COMIN' 'ROUND THE MOUNTAIN TO THE SCREEN!

The National Barn Dance

With a Bumper Crop of Merry Music!

THE DINNING SISTERS
THE HOOISER HOT SHOTS
ARKIE - The Arkansas Woodchopper

Directed by HUGH BENNETT
Original Screenplay by
Lee Loeb and Hal Fimberg

From Radio's Oldest And Most Popular Show...They're Barn-Storming The Nation On The Screen.

The Radio Show's Got 25,000,000 Listeners - And That Ain't Hay!

YOUR BIGGEST POSSIBLE CASH-IN ON THE TREMENDOUS HILL-BILLY CRAZE THAT'S SWEEPING THE COUNTRY!
"The National Barn Dance"
11 Years on the Network
NOW Featured in a New
Paramount Picture.

Broadcast Every Saturday Night
For 11 Consecutive Years

Originating From

WLS
The Prairie Farmer Station
CHICAGO
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Sponsored for
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GLEN WILTY, Musical Director
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ED SIMMONS, Now in the Service

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Page 368 The Billboard 1944 Music Year Book
American Folk Music

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1933 A NEW NATIONAL RECORD 1944

572 Saturday Nights – Eleven Years of Consecutive, Coast to Coast Broadcasts
for good old ALKA SELTZER
COAST TO COAST—NBC SATURDAY NIGHT

BY THE ORIGINAL
HEZZIE KEN - GABE - GIL
HOTTIE HOT SHOTS

LATEST DECCA RELEASES
She Broke My Heart
In Three Places
Don't Change Horses
This Is the Chorus
Barn Dance Polka

OUR SINCERE THANKS
and appreciation to: WALTER WADE AGENCY, Chicago
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"KAPP BOYS"—Decca Records
STATION WLS and NBC NETWORK
PS—We sure had fun working in PARAMOUNT'S NATIONAL BARN DANCE

American Folk Music

The Billboard 1944 Music Year Book Page 369
ON THE AIR
National Barn Dance, Coast to Coast – NBC – 8:30 P. M. Saturdays.

ON THE SCREEN
Paramount’s “National Barn Dance,” Republic’s “Sing Neighbor, Sing.”

Personal Appearances
Heimelreich’s Grove, Reading, Pa., 18,168 paid admissions.

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WLS ARTISTS BUREAU
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WLS in 1924 discovered a sure-fire formula for entertaining Radio’s mass audience in Metropolitan Chicago and the rich rural areas around it—a formula that works as well in the theater or tent as in the studio: the easy-going, hilarious WLS NATIONAL BARN DANCE.

Now in its 21st year on the air, its 13th consecutive year of playing to packed, paying houses in Chicago’s Eighth Street Theater (with a four-and-one-half hour show on WLS as well as a nation-wide NBC broadcast); known all over Midwest America as top Fair and Theater drawing card, it is only natural the WLS NATIONAL BARN DANCE should move to the screen in a Paramount picture—a picture which so well depicts the rounded entertaining genius of the people who are “The National Barn Dance.”

Showmen: WLS NATIONAL BARN DANCE stars and acts are available for Theater, Fair and special bookings through WLS Artists Bureau. Contact George Ferguson or Earl Kurtze, WLS, Chicago 7, Illinois.

890 KILOCYCLES 50,000 WATTS BLUE NETWORK

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The Prairie Farmer Station

BURLINGTON D. DUTTON
President
GLENN SNYDER
Manager

CHICAGO 7
**Lawrence Welk**

Lawrence Welk has made his查明國外名曲 a genuine trademark throughout the nation, and his legions of fans follow his every move on the air, in his shows, and as well in theaters and ballrooms. Welk is the originator of a modern, five-piece unit, but today numbers three fiddles, a piano, a new set of trombones, two trumpets, a saxophone, two new guitars, and are maintaining the maestro's perfection. Band is currently at the top of the charts and has received his 14th repeat engagement with the same broadcast network, WON-Musical. Last fall Welk and his orchestra returned to human plague music to Broadway and presented a series of concerts at the New York City Theater for a third straight season. This band also played the Edlen Hotel in New York during the year, as well as theater dates. American actor, Mr. Birk, Mid- wayer: Oriental Theater, Chicago; Stanley, Pittsburgh, and others. Group holds an all-time record of 1,086,000 fans in the Midwest. Band records for Decca, and its latest releases are on Decca. Lawrence Welk is the proud In the Valley of the Women's, and his orchestra for the "Can't Miss My Rifle and I Wish I Could Hide Inside This Letter," which are current jock box favorites. Warwick's is one of the latest creations for Tusseus and recently made up a series of soundies for the movies. Northern top stock, under the direction of Frederick Bros. Agency until July 1, 1946, when it swings over to the Billboard Corp. of America banner.

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**Billy Boyd**

Born of stars, Billy Boyd, the handsome, and his orchestra, has a fine reference in the Northwest and has been make a name for itself in the industry. New hits and other favorites are featured regularly on the air. Billy Boyd is the proud leader of the orchestra, and a fine piano and vocal spot. Boyd also features his own band to the orchestra and has one of the most versatile arrangements for his orchestra. Billy Boyd is also a fine piano and vocal spot. Boyd also features his own band to the Orchestra and has one of the most versatile arrangements for his orchestra.

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Professional Cables to Entertainers. Your Name in the Air Line Now! BML LICENSED

**The LA CASA DEL RIO PUBLICATIONS**

**Edward Teller**

Edward Teller is a physicist, known for his work on nuclear fusion. He was a co-founder of the Lawrence Livermore National Laboratory. Teller is known for his contributions to the development of the hydrogen bomb. He is also known for his work on the Teller-Ulam design, which is the basis for the modern hydrogen bomb. Teller is a member of the National Academy of Sciences and the National Academy of Engineering. He is known for his contributions to the development of the first practical nuclear weapons and for his work on the development of the first practical nuclear weapons.
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XAVIER CUGAT, versatile comedian, caricaturist, eraser, maestro, and the leading exponent of South American music, who introduced the sensational Fermata Corrido, Chino Chino, in a recent filmusical.

JUAN ARVIZU, popular Mexican troupe leader of the CBS Network of The Americas, composer of the exotic ballad, Un Solo Beso (One Single Kiss), in an Acme publication and best-seller on Victor Records.

PIESTA: Making merry to the tune of Victor Records.

JOHNNY RODRIGUEZ QUARTET, and the outstanding Afro-Cuban wave and popular polka mental group, featured on CBS and wave programs, highlighting the success of their version of Mocac, Chiquita Chic.
FROM a rich musical heritage dating back for centuries, the music of our good neighbors continues to bring us new, exotic tone patterns, which never fail to find an instant response among music lovers of our own United States.

Our warm acceptance of the music of the Tango ... the Bolero ... the rhythmic Rumba ... Conga ... and the Samba ... products of the cherished customs and traditions of so many nations, has already demonstrated full well the good-will building qualities of "Good Neighbor" Music.

To the end that this good-will shall continue to blossom between the Americas, the ACME Music Corporation and Ediciones Internacionales FERMATA, together, dedicate their inter-continental organizations.

**Good-Neighbor Music**

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**OLGA COELHO.** Brazilian folklorist, whose colorful voice has thrilled millions of admirers throughout the world, published by Acme. That pulsating Samba discovered in croon-tunes favors the romantic ballad, *Norma*, an Acme publication.
ICE CREAM (I Scram, You Scram, We All Scram For Ice Cream) I'D LIKE TO GIVE MY DOG TO UNCLE SAM AN OLD DOG AND HIS DOG (hill-billy standard) DOUBLE DARE YOU IF YOU CAUGHT ME IN MY WEB (I'll Let You Alone) I'LL ALWAYS BE IN LOVE WITH YOU TO SAY GOODBYE (Eddy Cante's "trade mark") I CAN'T JUST MAKE MY EYES BEHAVE (Anna Held's Batting song) THE PRISONER'S SONG (all-time hill-billy standard) EYESHINE (Glowin' Your Blessings On Me) (Billy Hill) RED SAILS IN THE SUNSET RIVER WAY (STAY FROM MY DOOR) (Bert Williams' "trade mark") THE PRINCE OF THE CITY (Princeton Football March) THE PAINS OF THE UNDERSTANDING (Bert Williams' famous "Circus" Song) SHUT THE DOOR (They're Comin' Thru The Window)

ALABAM ROUND ALMA, WHERE DO YOU LIVE? ALL THAT I KNOW OF YOU IS LOVE AN OLD LONE STAR TOWN ORIS (see under "HOUR NEVER PASSES") ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL IS THE RIGHT LITTLE GIRL FOR ME AWAY DOWN SOUTH IN HEAVEN (Harry Warren) BABY SHOES BLACK HAT AGAIN IN IOWA (see under "INDIANA") BEAUTIFUL OHIO BEAUTIFUL TEXAS BECAUSE I LOVE YOU (Harwitz-Barnes) BEE BEE BARKER POLKA (Roll Out The Barrels) BESIDE YOU CAN'T HELP IT BOO-HOO BUD BLOW (Blow My Baby Back To Me) BRING BACK THOSE MINSREL DAYS BY YOU BY THE BEAUTIFUL SEA BY THE RIVER OF THE ROSES THE CALL OF THE CANYON (Billy Hill) CASEY JONES CHEER-OKE (Roy Noble) CHAINS OF TRINITY (Gay Nineties hit) CHOPSTICKS CINDERELLA, STAY IN MY ARMS CLEMENTINE (Farewell To New Orleans) (Harry Warren) THE CLOUDS WILL SOON ROLL BY (Billy Hill) CLOVER BLOSSOMS COLLEGIATE COME, JOSEPHINE, IN MY FLYING MACHINE CONCERTO FOR TWO (Tschaikovsky) THE CONVICT AND THE ROSE (hill-billy standard) CROSS MY HEART, MOTHER, I LOVE YOU CRY, BABY, CRY THE DEATH OF FLOYD COLLINS (hill-billy standard) DID YOU MEAN IT? (Phil Baxter) DONT' YOU DONT' CARE, LITTLE GIRL, DON'T CARE DON'T WAKE ME UP, I AM DREAMING DOWN BY THE WINEGAR WORKS DOWN HOME RAG DOWN IN BOMBAY DOWN ON THE FARM (They All Ask For You) THE DREAM OF THE MINER'S CHILD (hill-billy standard) EGYPTIAN-ELLA EMBRACE THE NIGHT (Billy Hill) EXACTLY LIKE YOU (McHugh-Fields) FOR THE FIRST TIME (I've Fallen In Love) FRANKIE AND JOHNNY (Lyrics by Ray Buch) (passed for broadcasting by the claim) THE GABBY GUIDE (Louis A. Hirsch) GIRL BUT I'M GONNA SIT DOWN AND CRY GIRL BUT THIS IS A LONESOME TOWN THE GENTLEMAN OBVIOUSLY DOESN'T BELIEVE GEORGIA THE GLORY OF LOVE (Billy Hill) THE GOLD-DIGGER (Dig A Little Deeper) GO LONG, MULE (hill-billy standard) GOOD-BYE, DOLLY GRAY GOOD-HEARTED MO --Good-Heard Me --Good-Hearted Me Wuth Yer Old Hee-Haw (see under "LONG BOY") GOOD-BYE, ROSE GOOD-NIGHT, I'LL SEE YOU IN THE MORNING GOOD-NIGHT, WHEREEVER YOU ARE (War World 2 hit) HAVE YOU EVER BEEN LONELY (Billy Hill) HERE COMES THE NAVY (adapted to the tune of BEER BARKER POLKA) HERE COMES THE SHOW BOAT HE WEARS A FAIR OF SILVER WINGS HONEY TONK TRAIN (hong wong standard) HOW-DO, AIN'T YOU COMING OUT TO NIGHT? AN HOUR NEVER PassES I AIN'T GONNA GIVE NOBODY NONE O' THIS JELLY ROLL IF I WANTED TO I AIN'T NOBODY'S DARLING I CAN'T TALK TO YOU FOR JOE I CAN'T GET OVER A GIRL LIKE YOU (Loving A Boy Like Me) THE ICELAND (Seeing You In My Dreams) I'D LIKE TO GIVE MY DOG TO UNCLE SAM AN OLD DOG AND HIS DOG (hill-billy standard) DOUBLE DARE YOU IF YOU CAUGHT ME IN MY WEB (I'll Let You Alone) I'LL ALWAYS BE IN LOVE WITH YOU TO SAY GOODBYE (Eddy Cante's "trade mark") I CAN'T JUST MAKE MY EYES BEHAVE (Anna Held's Batting song) THE PRISONER'S SONG (all-time hill-billy standard) EYESHINE (Glowin' Your Blessings On Me) (Billy Hill) RED SAILS IN THE SUNSET RIVER WAY (STAY FROM MY DOOR) (Bert Williams' "trade mark") THE PRINCE OF THE CITY (Princeton Football March) THE PAINS OF THE UNDERSTANDING (Bert Williams' famous "Circus" Song) SHUT THE DOOR (They're Comin' Thru The Window) SIDE BY SIDE SIERRA, SUE SO LONG SO MANY MEMORIES SOMEBODY ELSE IS TAKING MY PLACE SOMEBODY ELSE -- NOT ME SOUTH OF THE BORDER STEPPIN' IN SOCIETY SUNSET SUNSET SWEETHEART OF ALL MY DREAMS SWEET SOUL--JUST YOU FEARS THAT'S MY WEAKNESS NOW THAT'S THE SONG OF TRUTHS FOR ME THERE'S A GIRL IN THE HEART OF MARYLAND THERE'S A HOME Up In The Mountains THEY'RE WEARING 'EM HIGHER IN HAWAII THE TRAIL OF THE LONESOME PINE THIS STREET RAY UNDERNEATH THE RUSSIAN MOON WAGON WHEELS (Billy Hill) WALTZ ME AROUND AGAIN WILLIE WAY DOWN YONDER IN NEW ORLEANS WAY OUT WEST IN KANSAS WE DON'T WANT THE BACON (What We Want Is a Piece Of The Rhine) THE WEDDING GLIDE (Louis A. Hirsch) WHEN I DREAM IN THE GLOAMING OF YOU WHEN IT LAMP LIGHTIN' TIME IN THE VALLEY (hill-billy standard) WHEN IT'S NIGHT TIME IN ITALY (It's Wednesday Over Here) WHEN THERE WAS EVER A NIGHT LIKE THIS (Louis A. Hirsch) WHEN YOU WERE SWEET SIXTEEN (Gay Nineties hit) WHERE DO YOU WORK, A. JOHN? THE WHITE CLIFFS OF DOVER WHO TAKES CARE OF THE CARTER'S DAUGHTER (While the Carttaker's Busy Taking Care) WHY DID I KISS THAT GIRL? WRAP YOUR TROUBLES IN DREAMS (And Dream Your Troubles Away) THE WRECK OF THE OLD 97 (hill-billy standard) YANCEY SPECIAL (bango wango standard) YES WE HAVE NO BANANAS YIP-YADDI-LAY YOU ARE THE IDEAL OF MY DREAMS YOU ONLY WANT ME WHEN YOU'RE LONESOME YOU'RE THE ONLY STAR (In My Blue Heaven) (Gene Austin's own song)
<table>
<thead>
<tr>
<th>Music Publishers’ Protective Association Inc.</th>
</tr>
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<tbody>
<tr>
<td>International Building, 45 Rockefeller Plaza</td>
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<tr>
<td>New York 20, N. Y.</td>
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</table>

**HARRY FOX**  
**General Manager**

**MEMBERSHIP DIRECTORY**

<table>
<thead>
<tr>
<th>Music Publisher Company</th>
<th>Address</th>
<th>City</th>
</tr>
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<tbody>
<tr>
<td>ABC Music Corporation</td>
<td>799 Seventh Avenue</td>
<td>New York</td>
</tr>
<tr>
<td>Alfred Music Co., Inc.</td>
<td>145 West 45th Street</td>
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<td>Allied Music Corporation</td>
<td>1270 Sixth Avenue</td>
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<td>Ambassador Music, Inc.</td>
<td>1618 Broadway</td>
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<td>American Academy of Music, Inc.</td>
<td>1618 Broadway</td>
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<td>Amisco Music Publishing Company, Inc.</td>
<td>1600 Broadway</td>
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<td>Irving Berlin, Inc.</td>
<td>799 Seventh Avenue</td>
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<tr>
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<td>1600 Broadway</td>
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<td>Burke &amp; Van Heusen, Inc.</td>
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<td>Irving Caesar</td>
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<td>Forster Music Publisher, Inc.</td>
<td>216 South Wabash Avenue</td>
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<td>Sam Fox-Hollywood Songs Publishers, Inc.</td>
<td>1250 Sixth Avenue</td>
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<td>Handy Bros.' Music Company, Inc.</td>
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<td>Edward B. Marks Music Corporation</td>
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<td>Melrose Music Corporation</td>
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<td>Bob Miller, Inc.</td>
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<td>Miller Music Corporation</td>
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<td>Mills Music, Inc.</td>
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<td>Edwin H. Morris &amp; Company, Inc.</td>
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<td>Movietone Music Corporation</td>
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<td>Paramount Music Corporation</td>
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<td>Paul-Pioneer Music Corp.</td>
<td>1657 Broadway</td>
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<td>Peer International Corporation</td>
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<td>Robbins Music Corporation</td>
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<tr>
<td>Will Bobbitt</td>
<td>172 West Madison Street</td>
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<td>Santly-Joy, Inc.</td>
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<td>Saunders Publications, Inc.</td>
<td>1815 North Vine Street</td>
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<td>Shapiro, Bernstein &amp; Co., Inc.</td>
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<td>Nathaniel Shikert Music Co., Inc.</td>
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<td>Skidmore Music Co., Inc.</td>
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<td>Sun Music Co., Inc.</td>
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<td>Superior Music, Inc.</td>
<td>42 Broadway</td>
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<td>Triangle Music Corporation</td>
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<td>Jerry Vogel Music Co., Inc.</td>
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<td>Warock Music Company</td>
<td>1697 Broadway</td>
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<td>Words and Music, Inc.</td>
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Sources: Billboard 1944 Music Year Book, Page 377.
SONG

There are cynics in the music business who dolefully point out that the day is coming when it will be humanly impossible for an honest member of the Contact Men's Union to secure a plug for a new tune. Look, they tell, at the hard-pressed proprietors of all the bands, who, it is said, are going into the publishing biz. Naturally they'll play nothing but their own and each other's numbers, look at the record companies whose control publishing firms. Why should they spot any songs but their own in the epic? And the payola situation! It shouldn't happen to Hitler! It's gotten so the boys don't even talk about the Petrillo ban on records any more, or that there's hardly enough royalties to go around.

The Brill Building, headquarters of a huge hunk of the publishing business. Thru its portals pass the most hard-working pluggers in the world. Behind the doors of the scores of publishers' offices in the building occur some of the most fabulous deals in the music industry. From pianos in these same offices have tinkled thousands of tunes, some good, mostly bad or indifferent. The three music men who happen to be standing in front of the edifice at the moment are, left to right: Jack Moskell, Murray Mencher and Charlie Tobias, the at one time or another you'll find almost anybody in the business standing here.

Lindy's, where at the end of a hard day and night of making the rounds of the hotel "rooms" and better bistros in search of the elusive plug, the music men gather. Here, over a cup of coffee, they sit back and relax and forget the music—WHAT ARE WE SAYING! Here the problems of the publishing biz are kicked around till the practically everybody, including Lindy, is exhausted. At this session are Abe Olman, Harry Link, Lester and Joe Santley, Ira Shuster, Stanley Adams, Sam Lewis, George Myers and other veteran music men.
Who you gonna see for a plug when band leaders, waxeries, et al., are pubs, too!

WHAT'S SAUCE FOR THE GOOSE

On the following page are listed names of band leaders and record manufacturing companies who also own music publishing firms. With so many band leaders and record companies setting up music publishing firms, it might be expected that some of the more powerful publishers would figure that what's sauce for the goose is also sauce for the gander, and hit back by going into the band and record business. So far only one has: Jack Robbins, head of the powerful big three, Robbins, Feist and Miller. Robbins has launched a band management agency, with Wallace Downey supervising. He has Georgie Patton and his orchestra and George Auld and his orchestra already working, and has signed deals or has deals in the works for management contracts with the following band leaders and singers: Del Casino, Bobby Byrne, Ziggy Elman, Randy Brooks, Herbie Fields, Laura Dean Dutton, Machito's ork, Teddy Walters, Liz Morrow, Kay Vernon, Carlos Ronvitz, Naro Morales, Don D'Arcy, June Robbins, Chuclo Martinez, Carol Ames and Alan Dale.

One other top publisher who has a certain amount of artist control is Lou Levy, of Levy Music Corporation, who, of course, is personal manager for the Andrews Sisters. Levy, however, took the singing sisters in tow about the same time he launched Levy's, and has not set out to combat the leader-disker-publisher "menace" in the aggressive way Robbins has.

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Music Publishers
SONG PLUGGERS' DILEMMA

(Continued from page 379)

Irish Don Quixote, battling the plug-for-pay windmills. O'Connor's big handicap has been the virtual impossibility of securing tangible evidence against the known and suspected pluggers and publishers who have been laying it on the line for airings of their tunes. Whether the payola situation this past year has been worse than in years gone by is a moot point. Some say yes, a few no. But O'Connor, cynic and indiffer- ence on the part of many music men notwithstanding, has never given up. He's still in there swinging with both fists and maybe some day he'll land a haymaker, or at least a few more dings.

In the meantime, some weird new payola stories have hit the Alley. A couple of band leaders, in the past year, are said to have taken dough for plugs and then didn't deliver the plugs. Which would certainly hit a new payola low. One plugger is said to have made a deal with a loan company to which certain band leaders can go for a fast 60 or C-note almost anytime. And if the leader forgets to pay back the loan, nobody ever bothers him. (Editor's note to O'Connor: No evidence, John- ny. Sorry.) But no matter how it's sized, it's still a piece of the same slab of loot, and pluggers and publishers eat it, just as do leaders and pluggers.

Remote air time has truly hit a new low. Between a net- work radio situation which finds almost all available time sold solid, and the steady in- creasing time demanded for news and comment spots, pop dance bands, with rare exceptions, have been lost in the shuffle. And the Petillo ban on recordings... about that enough has been written to give the greenies, Johnny-Ome- Lately to the music biz a gen- era concept of how it has affected song plugging.

In brief, there are a few things besides toons making life tough for the pluggers. But a good tune, after all, will not doubt continue to out.

What Next? Plugger Turns Author--and Sells

Spotting a tune in a Hollywood production is, for the most part, a cut-and-dried matter of publisher-producer affiliations, or, when it's not that, it's a case of pulling all the contact-and-angle stops out as far as they'll go. You've got to know the sister-in-law of the uncle of the fifth cousin of the script girl to get to first base.

One exception to the cutting-corners, shooting-the-angles school of plug operation is Aaron "Goldie" Goldmark, former bass with Mitch Ayres' ork and now a plugger for Leeds Music in the film capital. Aaron can make with the typewriter or the pencil fairly well, so whenever he has a tune he wants to spot into a certain film, he writes one or more situations showing how the tune can be used. The directness, the beautiful logic and scope of this approach is said to have hardened Hollywood music characters walking on their heels.

RECORD COMPANIES WHICH OWN MUSIC PUBLISHING COMPANIES

List is presented alphabetically according to the name of the record company. The Billboard does not represent this as a complete list of all the record companies who own music publishing companies. There may be cases in which major executives of record companies, executives who have a real voice in setting the diskies' policies, may own controlling or part interest in music publishing firms. Situations of this kind are not in- cluded in this list.

RECORD COMPANY
Beacon Records
Blue Note Records
Capital Records
Continental Record Company
Decca Records, Inc.
De Lee Records
Hot Records, Inc.
Makruth Records, Inc.
Savoy Records
Standard Phone

MUSIC PUBLISHING COMPANY
Beacon Music Company
Blue Note
Capitol Songs, Inc.
Continental Music Company
Sun Music, Inc.
Blue Ridge Music Publishing Company
Lang-Worth, Inc., (remains)
Hamburg, Inc.

BAND LEADERS AND SINGERS WHO OWN MUSIC PUBLISHING COMPANIES

List is presented alphabetically according to band leader's last name. The Billboard does not suggest that this is an absolutely complete list, including all popular band leaders who own music publishing companies. It is, however, the most complete list ever pub- lished. Another point which must be borne in mind is that the band leaders represented do not necessarily own 100 percent of their publishing firms. In a number of cases per- sonal managers and other interested parties may own a percentage of the company.

LEADER
Roy Acuff
Charley Barnet
Xavier Cugat
Sergio de Carlo
Al Dexter
Tommy Dorsey
Shep Fields
Betty Goodman
Lesley Hamon
Honee Heitt
Dean Hudson
Harry James
Sammy Kaye
Gene Krupa
Guy Lombardo
Jimmie Lunceford
Joe Marsala
Paul Maret
Freddy Martin
Lew Martin
Tony Pastor
Ben Pollack
Frank Sinatra

MUSIC PUBLISHING COMPANY
Acuff-Rose Publications
Universal
Cugat Enterprises
Latin American Music Publishing Corp.
Al Dexter Company
Jo-Ann Music Company
Regent Music
Swing & Tempo Music Company
Allied Music, Inc.
Florida Music
Wemar Music Corp.
Swing Era
Variety Company
London Music Corp.
New Era Music Company
Dee-Moe Music Publishing Company
Palomar Music Company
Maceo Music Company
Martin Publishing Company
Pictor Music Company
Crossroads Music Company
Baron Music Company

ARTISTS WITH SPECIAL BMI RELEASE ARRANGEMENTS ON INDIVIDUAL COMPOSITIONS

Roy Acuff
Bob Atcher
Larry Cotton
Frank DeVil
Al Lawrence
Freddie Fisher

Frankie Masters
Alvin Ray
Tommy Tucker
Peg Wofford
Meredith William

FILM COMPANIES AND THEIR MUSIC PUBLISHING COMPANY AFFILIATIONS

Listed alphabetically by film companies. The music publishing firms listed are not necessarily owned or even controlled by the picture firms, but the tie-in with the companies has been assigned to the publishing firm through the publication of a "Who'S Who In Film Music" or similar publication. The affiliation is therefore a fact, those particular music companies are used by the picture companies, or the film companies have a policy of using music by those companies.

FILM COMPANY
International Pictures
Metro-Goldwyn-Mayor
Monogram
Paramount Pictures, Inc.
Producers' Releasing Corp.
Republic
Universal
Warner Bros.

PUBLISHER "AFFILIATION"
Burke-Van Heussen
Leo Feist, Inc.
Robbins Music
Paramount Music
Universal
Mills Music
Lieders Music
Advanced Music

M. Witmark & Sons
Remick Music Company
Burke-Van Heussen (On their own account)

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www.americanradiohistory.com
American Federation of Musicians (AFL)
570 Lexington Ave., New York 22, N. Y.

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Vice-President, Charles L. Bagley
Secretary, Lee Chesman
Financial Secretary-Treasurer, Thomas P. Gamble

Executive Committee:
Chauncey A. Weaver, J. W. Parks, Oscar F. Illing, Herman D. Kenis, Walter M. Murdock.

American Guild of Musical Artists, Inc. (AFL)
2 W. 45th St., New York, N. Y.

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First Vice-President, Richard Bonelli
Second Vice-President, Walter Coloe
Third Vice-President, Joe Durbi
Fourth Vice-President, Eugene Conley
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Counsel, Albert B. Gns

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Brench Officers:
Hollywood, 6831 Hollywood Blvd. Phone Hollywood 6191
Chicago, 540 N. Michigan Blvd. Phone Superior 6517

American Society of Composers, Authors and Publishers
30 Rockefeller Plaza, New York, N. Y.

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Director of Public and Customer Relations, Robert L. Murray

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Midwestern District, 7 S. Dearborn St., Chicago, Ill., John C. Wooden, Supervisor.
Southern District, 607-11 First National Bldg., Atlanta, Ga., I. T. Cohen, Supervisor
Eastern District, 20 Rockefeller Plaza, New York, N. Y., P. C. Edman, Supervisor

Music Publishers

MUSIC ORGANIZATIONS

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EVERLASTING STANDARDS
of the Last Decade

BABY'S BIRTHDAY PARTY
BEYOND THE BLUE HORIZON
BLUE HAWAII
CHAMPAGNE WALTZ
COCKTAILS FOR TWO
DREAM LOVER
FALLING IN LOVE AGAIN
GIVE ME A MOMENT, PLEASE
IF YOU SHOULD LOSE YOU
IF I'M YOURS
ISN'T IT ROMANTIC!
IT'S EASY TO REMEMBER
JINGLE, JANGLE, JINGLE
JUNE IN JUNE
JUST ONE MORE CHANCE
LONESOME ROAD
LOVE
LOVE IN BLOOM
LOVER
MIMI
MOONLIGHT AND SHADOWS
MY IDEAL
MY LOVE PARADE
MY SILENT LOVE
ONLY A ROSE (Vagabond King)
OUT OF NOWHERE
PLEASE
PRAISE THE LORD AND PASS
RAIN ON THE ROOF
SING, YOU SINNER
SMALL FRY
SONG OF THE VAGABONDS
SOON
THANKS
THANKS FOR THE MEMORY
THAT OLD BLACK MAGIC
TWILIGHT ON THE TRAIL
VAGABOND KING WALTZ (Piouette Waltz)
WE WILL ALWAYS BE SWEETHEARTS
WHEN WE'RE ALONG (Penhouse Serenade)
WITH THE WIND AND THE RAIN
YOUR HAIR
YOU BROUGHT A NEW KIND OF
LOVE TO ME

FAMOUS & PARAMOUNT MUSIC CORPORATIONS
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The Billboard 1944 Music Year Book   Page 383
Merchandising Music

One single factor more than any other in the past several years seems to have contributed to progress in the merchandising of sheet music, folios, method books and other words-and-music publications. This was a situation brought about by the nation’s all-out effort to produce the matériel needed to rid the world of Fascist oppression. When hundreds of thousands of manufacturers of civilian goods turned their energies to making munitions and millions of other big and small war essentials, the nation’s retailers of peacetime merchandise in every field were faced with a serious and ever more difficult problem...the problem of keeping their counters stocked with salable merchandise. Literally thousands of items on which they had counted for profits were available only in greatly curtailed quantities or entirely impossible to get. Dealers began a frenzied search for new merchandise to keep them in business for the duration.

At left and below are examples of two phases of merchandising of music carried on by two of the industry’s aggressive publishers, Robbins Music Co., and Leeds Music Corporation. Robbins Song Book display is a top merchandising job in everybody’s league, and the Leeds’ exhibit at the recent Music Dealers’ Convention was a soundly thought-out and executed merchandising effort.

Sheet music and folios, in years gone by, had been selling on dealer shelves, and in too many quarters had proved dismal failures as retail profit-makers. Many factors were responsible for this, some directly traceable to a lack of savvy on the part of the dealers and jobbers, others attributable to neglect and mishandling by the music publishers themselves.

Aggressive, Progressive Publishers

The more aggressive and progressive publishers, of course, were the first to sense this new need for their merchandise on the part of the dealer. Other publishers were slower to recognize its existence. And so in any industry the more alert reap the profits. Some 800 stores in the Woolworth chain, for instance, are now carrying folios of several publishers, notably Leeds Music in New York, and M. M. Cole, Chicago. The five-and-dimes are a prime example of a vast retail outlet which had been burned by music in years gone by, had given up handling it in any appreciable quantities and are now back in the fold and doing a head-office business with the words-and-music books.

One main sales argument was utilized by alert publishers in getting the music materials back in the stores. This was that the chains, department stores and others had a clientele which was definitely music conscious, that the clientele had been built up on records rather than sheet or folios. With many stores unable to get the quantities of disks
Above and below are two more phases of the merchandising of sheet music, folios, songbooks, etc. Top window display is in the Theodore Presser Company store, Philadelphia, while below is a music window of McKellan's, one of a large chain.

Music Publishers

Generally speaking, the old-fashioned methods of merchandising music of all kinds are getting greater usage today than they have for many years. Most publishers seem to have become more intelligent, more aggressive in the selection of their standard merchandising and the use of such items as calendars and other direct-mail material to jobbers and direct to key dealers. It is not at all unusual today, nor has it been for some time, for more of the important dealers to be hit with calendars, circulars, lists, etc., of a certain time, set of tunes, or folios from four or five different angles all within the same week. Such top wholesalers as Music Dealers Service, Ashley, and others will be shipping out their own material on an item, as well as the pub-

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is Port of answer

Several hard-working and imaginative publishers have re-invented or introduced sheet or folio sales to dealer customers for the first time by doing more than the bare selling job. They went into the stores and showed the dealer why he hadn't been able to sell sheet and folios successfully in the past. They got down to merchandising fundamentals, such as proper display, proper spotting in the store, etc. One publisher even spent considerable time, effort, and money, to help the dealer buy the racks necessary for proper display. In a period where racks were almost impossible to procure. And the same publisher helped the dealer (a chain set-up) pay for the racks by making him special allowances on the music material he sold the chain.

MPPA Rack Music

Manual and 4 Year Sticks

Of course much of the credit for whatever progress has been made and continues to be made in music merchandising must go to the Music Publishers Protective Association, who some forty years ago set up The Rack, an arrangement with International News for distributing sheet music to grocery, drug, and other small stores, so that dealers could have a variety of music in small communities where the sale of the sheets wouldn't interfere with sales in established retail music stores. The initial sheet order for any of the 15 to 20 tunes getting on The Rack was skyrocketed from less than 1,000 at the start to better than 8,000 today. This is certainly the best indication of the progress made by this MPPA sponsored deal and of music merchandising advances in general.

Lack of Inter-Industry Pub

Aqualine a Handbook

There is little doubt that the MPPA could do much more to promote the sale of sheet, folios and other music products if the publisher-members of the association would be willing to work more closely with one another. Such problems as price fixing and the violation of it by certain large outlets, more widespread distribution of more types of music material, etc., could be solved quicker and much more effectively if the "Zone Walls" principle was not quite so prevalent as it is in the music business. It is conceded that many publishers have sound reasons for keeping their affairs as closely guarded a secret as possible. It remains true that inter-industry cooperation along merchandising lines is not at all it could be.

Standard Merchandising Methods

for Larger Bases

Especially is this the case with the old-fashioned methods of merchandising music of all kinds. These methods are getting even greater usage among music publishers today than they have for many years.

Whether these new "drivers" will eventually result in drastic changes in the educational music picture is a moot point which only time can clarify. It is, at the present time, simply another indication that should definitely be almost imperceptibly so, music merchandising is moving forward. If it continues to do so, it takes full advantage of the new interest currently being created in every phase of musical production in all corners of the world by the war, if it is able to expert and offer opportunities at the proper time, music will reach heights never anticipated by the industry's most optimistic members.

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PAYOLA IS INDUSTRY HARI-KARI

Since the last annual report presented to general membership of the union, the council has successfully negotiated with the industry for a number of invaluable improvements in wage scale, working conditions and unemployment relief. It must be conceded, however, in a frank statement of facts, that the organization has lost ground in its battle to exterminate the evil for which it was formed—the bribery of interpretive artists, direct or by subterfuge, for the use of copyrighted compositions.

Whether this condition is the result of incompetent employees, who use the easiest way to satisfy the desires of their superiors; whether it is engineered by employer convenience or because of general competitive conditions in the industry, is speculative.

Now this is no effort to whitewash or minimize the rumors or facts, but it must be generally admitted that a condition of hysteria exists in so far as the "payola" question is concerned, largely due to idle gossip and the prominence given the subject by the theoretical and music press. The council, however, has diligently fought out every rumor and claim and labored incessantly to procure the necessary evidence to charge against those accused, but in this connection we have found the accusations baseless or failed to acquire sufficient corroborating facts to warrant a trial. And it must be stated that the council, sworn to protect its membership, will not prosecute an alleged violator unless it can prove guilt beyond a reasonable doubt.

The "payola" problem—and it is a problem—is nothing new in the publishing industry. Back in 1915 it reached alarm proportions, but the employers realized the seriousness of the situation, when it threatened their very existence, they moved quickly and stamped it out overnight. True it required momentous pressure, and to those who were prospering thereby, the illiberal practices, the reform move was rather unpopular, but they eventually realized the benefits of the effort and except for the few old timers who financed the industry and brushed ethics aside, the business was kept comparatively clean.

A new line of employers has crossed the music horizon since that date, and for economic or other reasons they fail to realize the fact that in the practice of bribery they are creating a commercial Frankenstein that will eventually feed them to their retribution.

The ultimate consequences in the field of general employment are obvious and that is where the union is concerned. If the "payola" system becomes a general practice, either direct or by subterfuge, the firms with the largest holdings and cash balances will soon systematically outbid all competition and the smaller publishers will be relegated to the commercial ash can. In that event the big firms, rather than the competition, will determine what the public may hear. And, as in 1915, professional staffs will be unnecessary, for one man with a check book can successfully operate one or more firms with no apparent effort.

However, the union does not propose to stand idly by and witness the very superstructure of the music industry commit hara-kari, even should it seem to be a pleasant death because of the economic anachronism. The union is going into the fight with everything it has, for it realizes that it is fighting for the life of its membership, and the bigger, to be a rather thankless task, the officers and members of the council realize it is nothing more than a challenge, with seemingly insurmountable odds against them, but they propose to accept the challenge and will never cease battling the evil until it is wiped out.

A glimpse at the credit side of the union ledger reveals that during the past year much progress has been made for the benefit of the member body. A new contract has been entered into between the union and the industry employers, including a proviso for a minimum wage scale. This is the first time the subject of salary has been made part of an agreement between the employers and employees and promises a greater spread of employment.

Arrangements have been made with various State agencies to cover union members with unemployment insurance, thus protecting men stationed away from their home base from distress in case of discharge. Severance pay and vacations have become the rule rather than the exception, and many claims have been adjusted thru the union.

Elections to the council, including the last held, are now held by secret ballot, and every member in the organization through the country has a vote. This precludes the charge of steam-roller tactics and insures an administration selected by majority rather than by appointment or demand.

As present the council is working on a plan to provide a relief agency within the organization and possibly a method of health insurance.

Herein lies the reason this has been handled by the Professional Music Men's Foundation, funds being procured thru annual shows, raffles, etc. The executives of both PMM and the union are presently conferring on a plan to amalgamate both organizations and hereafter stage the annual affairs under sponsorship of the union. The PMM can be justly proud of its record, for it has saved lives and diligently protected its members against hardship over the past years, without fear or embarrassment. That the same methods will be followed by the union, when prevented of an amalgamation, goes without saying.

Any report on the activities of the union would be incomplete without a bow to the eminence in general and the executives of the Music Publishers' Protective Association to payola. They have operated fully and sincerely with the union council in its efforts to improve conditions throughout the business and have faithfully fulfilled every contract embodied in the Past Trade Agreement. Well, maybe some of them have wakened at the "payola" clausine, but the fellow who winks continually generally winks up with an evil of dust.

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