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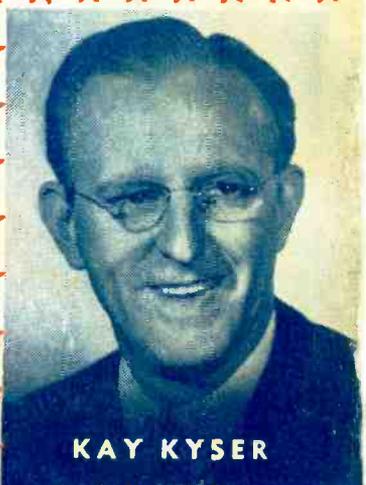
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The Billboard

THE WORLD'S FOREMOST AMUSEMENT WEEKLY
SEPTEMBER 26, 1942 VOL. 54 NO. 39

BAND YEAR BOOK

FEATURING
TALENT AND TUNES ON RECORDS



ARTICLES, FEATURES AND LISTS ON BANDS AND MUSIC IN RADIO, ONE-NIGHTERS, THEATERS, HOTELS, BALLROOMS, CAFES, NIGHT CLUBS, COLLEGES, PARKS, FAIRS, FILMS AND TRANSCRIPTIONS.



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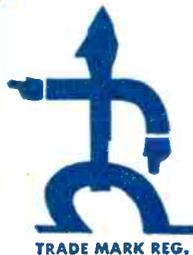
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INDEX TO ADVERTISERS

Acme Music Corp.	103
Alderson, Ray	54
Allen, Bob	50
American Music, Inc.	86
Andrews Sisters	131
ASCAP	105
Armstrong, Louis	90
Bob Atcher and Bonnie Blue Eyes	89
Barnett, Arne	19
Basie, Count	52
Beacon Record Co.	82
Bell Music Co.	102
Black, Betty	111
Blakstone, Nan	40 and 41
Martin Block Publishing House	68
Bob and the Twins	96
Bregman, Vocco & Conn	114
Britton, Milt	98
Brown, Les	84
Busse, Henry	98
Calloway, Cab	30
Castle, Lee	99
Chart Music Publishing House	104
Cherio Music Publishers, Inc.	72 and 73
Cocktail Units	120 to 129
Frederick Bros.' Music Corp.	120 and 121
Music Corp. of America	122 and 123
The Phil Shelley Agency	127
Columbia Records	10
Cugat, Xavier	32 and 33
Decca Records, Inc.	4
Donahue, Al	81
Dorsey, Jimmy	59 to 63
Edwards, Norman	109
Fisher, Freddie	86
Fisk, Charlie	48
Fitzgerald, Ella	38
Foster, Chuck	58
Franklin, Buddy	97
Glenmore Music, Inc.	108
Goodman, Benny	24 and 25
Graham, Al	56
Hampton, Lionel	90
Herbeck, Ray	99
Herman, Woody	74
Hite, Les	91
Hoosier Hot Shots	87
Howard, Eddy	78
Hutton, Ina Ray	34
James, Harry	17, 19, 21, 22 and 23
Jarrett, Art	97
Jewel Music Publishing Co.	66 and 67
Jordan, Louis	75
Jurgens, Dick	93
Kemper, Ronnie	83
Kerns, Lynn	54
King Sisters	64 and 65
Kirk, Andy	96
Kuhn, Dick	49
Kyser, Kay	8 and 9
Latin American Publishing Corp.	44 and 45
Le Maire, Jack	17
Little, Tiny	54
Long, Johnny	77
Lunceford, Jimmie	28 and 29
McLean, Jack	113
Maestro Music Co.	106
Marfin, Freddy	12 and 13
Martin, Lou	91
Masters, Frankie	95
Menke, Al	54
Edwin H. Morris & Co., Inc.	113
Nagel, Freddy	21
Nelson, Ozzie	6
Passantino Printing Co.	119
Pastor, Tony	55
Pearl, Ray	56
Permo Products Corp.	130
Pfanstiehl Chemical Co.	2
Powell, Teddy	88
Price, Howie	54
Prima, Louis	94
RCA Manufacturing Co.	14
Raeburn, Boyd	80
Republic Music Corp.	116
Rey, Alvino	64 and 65
Reynolds, Tommy	47
Rogers, Dick	88
Rudolph Wurlitzer Co.	132
Rytvoc, Inc.	72 and 73
Saunders Publications	106
Edw. Schuberth & Co.	101
Simpson Clothes	118
Sinatra, Frank	117
Smith, Kate	69, 70 and 71
Spivak, Charlie	115
Tempo Music, Inc.	104
Valdes, Miguelito	85
Wain, Bea	42
Weems, Ted	91
Welk, Lawrence	36 and 37
Whiteman, Paul	113
Williams, Griff	57
Wilson, Teddy	99
World Melodies	107
Neale Wrightman Publishers	107

BAND YEAR BOOK

featuring

TALENT and TUNES on Records

FEATURE ARTICLES

Bands—A Billion Dollar Industry	5
An Editorial by Elias E. Sugarman	
The Disk Business Digs In	7
By Harold Humphrey	
Nation's Juke Boxes on Duty	11
By Walter W. Hurd	
Setting Up the Remote	16
By Shep Fields and Kay Kyser	
Keep 'Em Spinning in the Homes	18
By Hilmer Stark	
We Still Want New Talent	20
A Symposium by Dave Kapp, Leonard Joy and Manie Sacks	
Band Buyers Are Smart	31
Transcriptions Help the Business	35
By Ben Selvin	
Bands Are Great Park Attractions	39
By William J. Sachs	
Is Hollywood Doing the Best Possible Job With Name Bands?	43
By Joseph R. Carlton	
The Case for the Disk Jockey	46
By Martin Block	
Across the Board—or How To Read the Music and Record "Form Sheets"	51
What About the Semi-Name Band?	54
By Sam Honigberg	
A Press Agent Talks Back	76
By Douglas Whitney	
Bands Are Box Office in Theaters	79
Harry Kalcheim	
Bands' Value to Fairs	81
By Robert R. Doepker	
Hotel Band Publicity and Exploitation	82
By Shepard Henkin	
Thar's Gold in Them Thar Hillbilly and Other American Folk Tunes	86
On the One-Nighter Trail	90
By Sam Honigberg	
The Boom in the Cocktail Unit Field	121
By Sam Honigberg	

LISTS

Recording Artists and the Labels for Which They Record	26
Leading Transcription Companies	35
Popular Artists Featured in Motion Pictures During the Past Year	43
Newspapers Using Record News and Disk Reviews	53
Winners in The Billboard's Annual College Poll	56
Music Machine Manufacturers—Facts and Personnel	84
Major Band Booking Offices and Executives	88
Pertinent Facts About Artists Represented in This Year Book—Complete With Latest Record Releases	92
Bands on Network Programs	100
Disk Companies — Firm Executives, Branch Offices and Recording Studios	109
Record Distributors	110
Amusement Parks Using Orchestras	112
Major Colleges That Have Used Name Bands	116
Pertinent Facts—Small Bands and Cocktail Units	124

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BANDS—A BILLION DOLLAR INDUSTRY

An editorial illustrating the key position of bands in all fields of entertainment—sees hardships for all of music business but survival for all—traces morale value of music

THERE are a lot of things that are fascinating in the band business. Not the least among them is that it attained the stature of a billion dollar industry during the world's greatest depression. Another interesting element of this far-flung branch of amusements—one, incidentally, that reaches into and influences practically every other branch—is that in this unprecedented period of world upheaval it has managed to hold its own. And in several respects it continues to flourish without impeding the progress of Uncle Sam's death grapple with dictatorships; as a matter of fact, it is playing an important part in stimulating the war effort thru its powerful effect on the morale of men in the services and men, women and children in civilian life.

The billion dollar industry, which embraces band leaders, musicians, recording companies, music machine operators, music publishers and allied factors, has managed to stay on top, to keep on going despite its usual share of fear-mongering within and more than a fair share of destructive pressure from without.

Despite shortages of basic materials in its recording phase—thanks to temporary Jap successes in the Far East; despite James C. Petrillo's czaristic utilization of false economic theory to throw a monkey wrench into the recording machinery; despite gas rationing, rubber shortages and various other deterrents of a lesser character, the band business has managed to continue to function.

THERE were strident calamity-howlers who hung out mourning crepe when Petrillo issued his ukase against recording. Gentry of the same stripe crept to the wailing wall and moaned "Woe is to me!" when gas rationing in the East put a temporary quietus on the one-nighter field. And yellow bellies of the same species are still entertaining grave doubts about the future of bands in the face of wholesale desertions from bandstands to the armed forces.

The Petrillo curse has not yet killed name bands; nor has it yet put the record companies out of business. Before the little drama is over we predict it will be a matter of how long Petrillo can remain in business at his same old stand; not how long those whom he seeks to make patsies for his whims and veiled objectives can survive. This drama continues to unroll; the plot thickens and the villain has the upper hand. But it's a foregone conclusion how it will end. And when it is over even Mr. Petrillo will wonder why he could not have foreseen the denouement and happy ending—for his intended victims—in the first place.

Gas rationing and tire freezing have badly crippled the one-nighter business. But the interesting fact is that there are still one-nighters. And much of the slack created by the dropping out of one-nighters is being taken up by an increase in theater dates and even better prospects for theater work this fall.

IN THE case of inroads made on band personnel by the draft and enlistments and, to a lesser extent, by the procession of tootlers to war jobs there is a definite indication that this situation is adjusting itself. Our country teems with talent—all kinds of talent. There has always been a plentitude of it, but encouragement and opportunities have not always kept pace with the supply. For every bandsman who answers the call to the colors there will be two youngsters ready to replace him on the stand.

Of course, there are pitfalls ahead for the band business. There are pitfalls ahead for all of us. And not all of us will succeed in avoiding them. The record companies, particularly, are in for a tough siege—whether or not they win the war being waged against them by the AFM's dictator. The disk companies are faced not only with increasing shortages in materials vital to their existence but they are not too well off on the employment front. They are losing workers to more essential industries; their production has slowed up because of the necessity of training new workers. Name bands grossed more than \$3,000,000 from recording dates in 1941. That this figure will be reduced in the year to come is practically certain.

But all of these things are concomitant with a nation; a world at war. An industry that was able to make sensational strides when most other industries were in the doldrums cannot conceivably be thrown for an irretrievable loss in the present crisis. The leaders of the band and record branches are not stupid. They've had a lot to learn and most of them have profited

from serious mistakes in the last several years. They realize now that dogmatic attitudes will not solve their problems; that in this day and age the more flexible is their thinking and planning the greater are their chances for surviving and making progress.

ALL industry is passing thru a period of change, dislocation and disruption. That there should be some casualties is a foregone conclusion. Some industries have shown themselves to be adaptable—because of their very nature or the wisdom and foresight of their leaders. Others have splintered into a thousand pieces either thru lack of leadership or thru too great a dependence on vital materials that have been denied them by a government admirably applying itself to the job of turning the war tide in our favor.

The band business is in a better position to adjust itself than most other businesses. In general, priorities play a far less important part in the business of factoring music than businesses employing a similar number of people. Music has gained recognition from the country's leaders as an item that ranks high in the morale scale. It will remain there for the duration and it will continue to play its important role in spreading contentment, happiness and relaxation after the drums of war have been stilled.

Bands will continue to play theaters; to broadcast melody over the airlines; to embellish films with soundtrack harmony more than ever before, according to announced plans of Hollywood. Bands will continue to entertain all classes thru records spinning in music boxes; they will liven the hours of men in the service thru personal appearances of name bands; thru phonograph records distributed to servicemen over the many fronts on which Americans are fighting; thru records purchased for home use and in divers other ways.

This Supplement of The Billboard is literally packed tight with examples of how the billion dollar industry is adjusting itself to new and changing conditions; examples which give the lie to the sounders of doom, who would evidently prefer to see the bottom drop out of everything rather than face stern reality and make the necessary adjustments to insure survival.

THE band business is important to the show business. It is vitally important to The Billboard, which pridefully reveals that this Supplement is the most ambitious endeavor of its kind successfully launched in the history of theatrical trade papers. But more important than all is the winning of this war to which we must dedicate our every conscious act.

This Supplement is a living proof that it can be done; that in the midst of crisis it is possible to launch a living, throbbing thing that spells encouragement to those who know no obstacles; who are determined to carry on and who recognize setbacks only as welcome items in the hardening process.

The band industry cannot isolate itself. It must align itself with the rest of the world. It has done and will continue to do far more than its share to win this war. And when the war is over peoples of all lands, freed from the shackles of maniacal dictators, will be given greater opportunities than ever before to hear and see American musicians. And we of these United States will play host to musicians from the far corners of the earth. There are now barriers between the United States and Latin America that prevent the interchange of live musical talent. These barriers are being removed, thanks to work now being carried on by farseeing and patriotic Americans, with Nelson Rockefeller's Committee on Inter-American Affairs playing an important part in the process. When peace comes, as we pray it will with victory for the United Nations, these and other barriers will be completely removed. Then will come a new day and new horizons to beckon to the billion dollar industry and all those who derive economic sustenance from it.

Elias Esugerman

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THE DISK BUSINESS DIGS IN

The record industry has been jolted by many things in the past year—it is weathering the toughest period of its history and is doing a good job it—shellac and Petrillo are biggest headaches

By Harold Humphrey

THERE can be no argument over the fact that the recording business has been hit harder in the past year by the war and the resulting changes than any other phase of the music industry. Yet in the same breath it is also a fact that the recorders have adapted themselves to the more stringent conditions involved much more rapidly than the rest of the music business has kept pace with the hardships imposed on it by the war.

Ironically, it can be said that the reason for the disk industry receiving the worst jolts from the war, and also, of course, James C. Petrillo and his American Federation of Musicians, is because the industry hit its all-time peak in sales and importance in the previous year, 1940-'41. It was as a result of this high production and subsequent consumption of vital war materials such as shellac that the War Production Board had to practically close down on the shellac supply to the diskers. It was also this 1941 boom totaling some 120,000,000 disks sold which to a great extent decided Petrillo in his action to shut down on recorded music completely.

But whatever the reasons for the disk industry's predicament, the fact remains that it is weathering the roughest period in its history—and to date doing a good job of it. When April 14 rolled around this year and with it an order from the WPB ordering the wax factories to cut their shellac consumption to 30 per cent of what had been used, the record execs were not caught exactly flat-footed. They had expected something of the sort from the moment the war started in 1939. The "panic" which attended the WPB's order was confined to the song pubs, band leaders and others connected with the business.

All of the major companies had technicians working on substitute formulas for the manufacture of records. It's true that to date none have been found which compare in durability with the shellac formula, but it is also pretty well agreed among all diskers that if the worst came to the worst disks without any shellac content could be marketed. Naturally, in the interests of quality, the platter companies will only do this when the shellac supply is cut off entirely; but if that happens they will certainly not be put out of business for the duration.

Dislocation Not Too Great

Even now the dislocation caused by the greatly reduced shellac supplies available for records has not been as great as was predicted in the early days of the WPB restrictions. Record production was cut plenty, but still far from the percentage on which shellac was cut. The diskers spread the stuff a little thinner, using various extenders, etc., and still found that an even greater problem was keeping up on the backlog of orders which had all of them behind the eight-ball months before the shellac worry came along.

In many instances the bands and other recording artists have been harder hit by the shellac shortage than the diskers. Even the big name bands have seen their disk contracts shrink more than 70 per cent in the past few months, and on top of that they have the added headaches of traveling under gas and tire rationing and waking up the next morning with three or four sidemen holding 1-A draft cards delivered by the postman.

So despite the shellac headache and the problem of getting skilled labor for their plants,

the disk manufacturers are far from taking the beating which other entertainment fields have had to absorb. It is true that disk production this year will no doubt be cut at least half of what it was a year ago, but then it is also true that two years ago disk production was little more than half of what it was a year ago. When taking all of these things under consideration it is easy to understand why the disk industry is almost a cinch to ride out the storm.

Since this article had to be written before Mr. Petrillo was to appear in court to answer charges by the Department of Justice that his disk ban was in restraint of trade, it is useless to try to discuss that phase of the case. But insofar as it has affected the disk makers, the reverberations have been almost negligible. When Petrillo gave notice in June that AFM musicians would cease recording on August 1,

years ago that radio program directors absolutely feared to put a recording on the air. The public would feel gypped, they cried, and quit tuning in to the station. The answer to that cry today is well taken care of by a chap named Martin Block, who has written an article on the subject elsewhere in this issue.

In the past three years especially, records have done more to popularize "pop" music in the homes than any other medium, including the radio. And it is even more true today, when the radio stations are needed more and more by the country as a war communications and propaganda set-up. People in their homes will look to records for their periods of relaxation. The disk companies have a much larger responsibility to discharge as a result of this change of tempo in our lives.

Strictly from a trade standpoint, the bands and music publishers are and will become even more dependent on disks as a medium, for the reasons just mentioned. And for all of these reasons it is safe to bet that the recording industry will emerge from this war period in a stronger position than ever before in its history. The government has evidently already realized the importance of records, else it would have closed down the studios and plants for the duration. The rest of the music business has certainly recognized the integral part played by disks.

The current question, of course, is what will happen to the record business in the coming year. Plenty of people are interested in the answer to that one, but oddly enough the recorders themselves are less worried about it than those more indirectly involved. The diskers are confident—and rightfully so—that their market will remain at least potentially big. They are ready to face the fact that they may have to bring out an inferior product at a lower price before the war is over, but this possibility has not set them to hanging crepe at this point.

Scrap Disk Collections

Disk scrap collections have not been too successful, but the fact remains that there is enough scrap in the country to carry the companies for almost a year, provided it can be gathered in. Disk execs figure that when they really get close to the bottom of the shellac barrel and put it up to the public as a dire fact, the people will give better co-operation.

Getting enough good bands might become more of a problem to the record outfits than the shellac or Petrillo. It has already been announced by Washington that the drafting of men for the armed forces will be greatly accelerated in October. This may whittle away a good portion of the name bands faster than replacements can be met.

But even with less production and fewer name attractions, the diskers are in the unique spot of having their product continually before the public in the millions of disks already in private and public libraries thruout the country—whether it be the home or on the juke box. Which means that even a complete curtailment of production for a not too lengthy temporary period of time would still see the country listening to recorded music and song, and this would make the future market hotter than ever.

Hence, black as the picture may seem at this time for the record industry, the prognosticators can slice from almost any angle and the disk business still has all the earmarks of a lusty, healthy brat with a slight head cold.



the platter manufacturers again were able to ride with the blow. They tackled all of their available artists and bands and had them cutting tunes by the stack. The music publishers played ball with the recorders on the tunes, promising to spread their publication over a period of six months. This gave the platter boys a stock of pop tunes which can be released all the way up until spring.

As for the AFM's case against recorded music, a treatise could be written on this subject from both sides. It will suffice to say here, however, that even Mr. Petrillo knows that recorded music is here to stay. But Mr. Petrillo also knows that the day would come when the U. S. public's music would become as censored as Herr Goebbels' Nazi newspapers if all music dispensed to the public were recorded music. The creative side of the art would soon disintegrate into a mechanism run by business men. Of a more real nature to the AFM, tho, are the inroads which recorded music has made on employment among musicians, and altho Petrillo's methods may be disputed, his goal is a very real one.

Records an Integral Part

Despite all of the aforementioned obstacles and readjustments affecting the recording industry, even the confirmed skeptics will have to admit that a major part of the music business lies in the laps of the men who put this music on wax. The public has been completely educated to records being one of its major sources of musical entertainment. It wasn't many

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"I CAME HERE TO TALK FOR JOE"

36640

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"EVERY NIGHT ABOUT
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36635

Our sincerest thanks to the coin machine operators, record distributors, buyers, and the people who have purchased over **2,000,000** of our COLUMBIA records since the first of the year.


Watch for
"MOONLIGHT MOOD"
"YOU'RE SO GOOD TO ME"

36657

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to the **AMERICAN TOBACCO CO.** and **LUCKY STRIKE**—we are now in our **5th CONSECUTIVE YEAR** with "The College of Musical Knowledge"—**NBC Red Network—Coast-to-Coast, 1 HOUR** every Wednesday Night, 10 P.M. to 11 P.M., E.S.W.T.

Thanks
to the promoters and patrons who made our one-night engagements so successful in these cities:
**TRENTON·NEW HAVEN
BOSTON·LOUISVILLE
CINCINNATI·CHICAGO
DAYTON·MILWAUKEE**

Thanks to the Columbia and Mutual Broadcasting Networks for their splendid help in picking up our remote control broadcasts during our tour




Gratefully Yours,

Kay Kyser

Exclusive Management
MUSIC CORPORATION OF AMERICA

BENNY GOODMAN

KAY KYSER

HARRY JAMES

MAISON MORGAN

CHARLIE SPINAK

XAVIER CUGAT

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Nothing finer can be said about an artist than that he records for Columbia; for that label is the hall mark of excellence

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LES BROWN

PHIL SPITALNY

Ray Noble

GOLDEN GATE QUARTET

TOMMY TUCKER

TEDDY WILSON

GENE KRUPA

Eddie Howard

NATION'S JUKE BOXES ON DUTY

America's automatic phonographs are doing too important a morale job to be neglected by their operators in these times—here's how some operators are meeting today's maintenance problems—market reports indicate that phono business has gained since war began—competition and all-out service give way to consolidation of routes and elimination of non-profitable spots

By Walter W. Hurd

THE juke box trade entered the war period in splendid shape as an industry and inspired by a real mission to help maintain national morale. This is especially true of the operating division of the industry. The manufacturing section had met a growing shortage of materials during the latter half of 1941 and, of course, a complete stoppage of the manufacture of automatic phonographs was ordered by the government on May 1, 1942. This served to concentrate all attention upon the operating field and its possibilities for carrying on during the war period.

Music operators were able to muster an army of at least 400,000 juke boxes, located in small establishments in all parts of the land, to help do the job of maintaining morale. That was the number of machines estimated to be on the job in the spring of 1941 and it became increasingly difficult after that to get a check on the production of new machines. Manufacturers met so many difficulties due to shortages of materials that production schedules were decidedly upset. Production was also definitely cut by priorities orders in December, 1941. A conservative estimate of the new machines produced from August 1 to May 1 would run close to 30,000.

It needs to be emphasized that during the last year or so the stress has been on complete musical equipment, including wall and bar boxes, rather than on the number of machines put out. At this writing a federal excise tax on music machines is under consideration and, if such a tax becomes law, it will then be possible to get government statistics on the number of juke boxes licensed in the United States.

Operators Tackle Job

The actuality of war is upsetting in its consequences and many trades found business declining as the nation buckled down to the realities. But the monthly trade reports which The Billboard collects from all parts of the country have indicated that the juke box business has held a high level of success from the start of war and public patronage has shown big increases. Music operators can soon tell by the coins in the cash boxes of their machines just what the prospects are for the future. The reports of increasing collections have been so steady and so unanimous from all parts of the country that it is now certain the public will want popular music for the duration.

This is what might be expected. The record of all wars is that the demand of the people is always for more music. Just as the juke box proved its usefulness in supplying popular music in peace, it will now do an even greater job in time of war. Instead of quitting, music operators are themselves inspired by the opportunity they have to help supply the increased demand for music. While they help to maintain morale, their own morale as business men is at a high level.

Machines Well Built

The job of the music operator really simmers down to that of keeping his machines on the job and also keeping the best and most complete supply of records that he can. Here a triouche should be paid to the manufacturers of automatic phonograph mechanisms. For many years they have been building the mechanisms as well as mechanical ingenuity could make them. The mechanisms were built to stand the gaff and operators know they will stay on the job. It is well known in the trade that phonograph mechanisms built 10 years ago have been kept in operation continually and are still performing with credit. Operators have recognized the situation, due to the stoppage of manufacture, and are resurrecting even the oldest types of mechanisms and putting them back into service. These old mechanisms can either be installed in new cabinets or used in hook-ups for modern music installations with wall and bar boxes. In this way music operators expect to cover the field and to keep every suitable establishment supplied with music for the duration.

The war situation has brought some difficulties to the juke box trade. Service and route men are harder to get and many of the younger men are in the armed forces, or have gone to the factories to make war goods. The shortage of supplies for service cars and trucks also will present increasing difficulties. But all this is not as serious as it might seem. The majority of the operators of juke boxes have always been mature men, many of them veterans of World War I. Hence they are not subject to military duty and most of them feel they are rendering a definite service to their country by keeping their music machine service at the highest state of efficiency possible. Practically all operators have had mechanical experience themselves and can keep the machines in good working order.

The phonograph division of the coin machine industry is much better organized than other divisions of the industry and already is considering united action to meet the problems which war conditions naturally bring. As transportation and servicing difficulties increase, music operators have plans for combing or pooling their facilities and work and thus they mean to keep their machines on active duty for the duration.

There Are Gains Also

While war is a terrific evil, at the same time some of the great changes it brings about in our national life work to the advantage of the phonograph business. It has already been mentioned that war con-

ditions increase the public desire for music and it is also known that the desire for music will not lessen, but will increase as the war goes on. Also, juke box operators have found that the new conditions have practically eliminated most of the competitive evils which had beset their business for many years. While those outside the business may not have recognized it, the operation of juke boxes had become a highly competitive business before our entry into the war.

But conditions have changed now and every music operator can forget competition to a large degree and concentrate all his attention on giving the best possible music service to his locations. There is actually a shift from competition to co-operation among operators and what this will mean to the future efficiency of the phonograph trade does not appear at first glance. But time will show that operators, by working together, can perform a great service to the nation by keeping their machines in top condition and keeping every suitable establishment supplied with the best service possible.

The big increase in industrial activity, due to the demand for war goods, has had many and varied effects on the United States and on the juke box business. Music operators have always been able to judge whether the public has money to spend by the ebb and flow of coins in their music machines. The increased industrial pace brought many new and small establishments, eating places and other types catering to workers in the factories. The majority of these new places want juke boxes and it is a certainty there will be a demand for every machine available as long as our industrial activity lasts. There will be no idle machines. The curtailment of automobile travel on the highways is hurting those eating places and similar locations on the highways that have juke boxes, but operators have found that they gain an even greater number of locations due to the rise of industrial districts, boom towns and military camps. The increasing pace of life, due to war, is increasing the places that need phonographs.

Part of National Scene

The juke box had long since become a part of the American scene before our nation became actively engaged in war. Cartoonists regularly poked good-natured humor at the juke box and any story or description of the life of the common people sooner or later would refer to an establishment which had its juke box music.

There was nothing strange or mysterious about this. It is natural for the masses of the people to prefer good music as well as the trained musician. The juke box made it possible for the average person to hear the most popular music, quality music, at a very moderate price. As a champion of the juke box once said:

"The common man has a right to enjoy good music with his sandwich and his beer."

Attention is called to these fundamental facts merely to emphasize that the stringency of the times will help to keep the juke box industry
(Continued on page 19)

Juke Boxes for Military Entertainment





FREDDY

AND HIS

Ever since his sensational recording of "Piano Concerto" FREDDY MARTIN has been acclaimed the "golden" band of the music world! Everything he did was a phenomenal success!

Now a year later he is still breaking records at the famous Coconut Grove. He has appeared in one motion picture and just completed another. The sale of his records is tremendous! An outstanding musical organization in every sense of the word, they are now receiving the rewards they so justly deserve.



MARTIN

ORCHESTRA

- ONE solid year on the LADY ESTHER SERENADE. Every Monday, Coast-to-Coast, 7:30 P. M. CBS
- Now appearing in "SEVEN DAYS LEAVE" soon to be released by RKO—featuring Victor Mature and Lucille Ball
- Breaking all records at the COCOANUT GROVE, AMBASSADOR HOTEL, Los Angeles

VICTOR

Records

by FREDDY MARTIN and his Orchestra

MET HER ON MONDAY
TWILIGHT TILL DAWN
CAN'T GET OUT OF THIS MOOD
TOUCH OF TEXAS

I GET THE NECK OF THE CHICKEN
ROMANCE ALA MODE
SOFT HEARTED
I WANT TO GO BACK TO WEST VIRGINIA

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

**VICTOR PAYS TRIBUTE TO ITS PARADE OF STARS
THEY'VE MADE VICTOR AND BLUEBIRD RECORDS TOPS IN THE TRADE!**



**MITCHELL
AYRES**



**UNA MAE
CARLISLE**



**IRV
CARROLL**



**BOB
CHESTER**



**TOMMY
DORSEY**



**DUKE
ELLINGTON**



**SHEP
FIELDS**



**ERSKINE
HAWKINS**



**EARL
HINES**



**ART
JARRETT**



**SPIKE
JONES**



**ART
KASSEL**



**SAMMY
KAYE**



**FOUR
KING SISTERS**



**WAYNE
KING**



**RAY
KINNEY**



**JOHN
KIRBY**



**ABE
LYMAN**



**ENRIC
MADRIGUERA**



**FREDDY
MARTIN**



**HAL
McINTYRE**



**JOAN
MERRILL**



**GLENN
MILLER**



**VAUGHN
MONROE**



**OZZIE
NELSON**



**TONY
PASTOR**



**TEDDY
POWELL**



**JOE
REICHMAN**



**ALVINO
REY**



**JAN
SAVITT**



**ARTIE
SHAW**



**DINAH
SHORE**



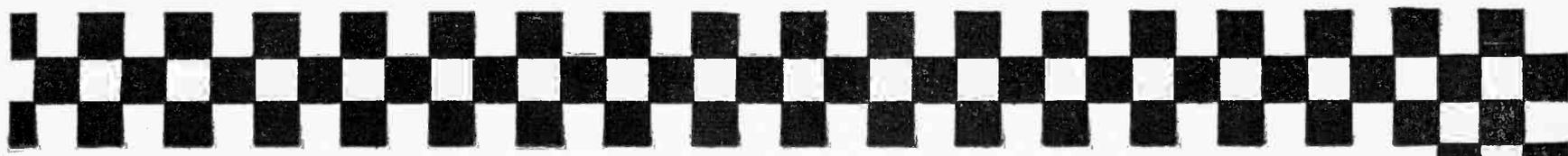
DICK TODD



"FATS" WALLER



BARRY WOOD



It's your move, Mr. Operator!
And you can't lose when you move with
Victor and Bluebird
RECORD HITS!



It's a cinch to win a game when the good men are on *your* side!

Here's a whole checkerboard of top performers that are on your side—on *both* your sides!—when you buy Victor and Bluebird Records.

The country over, Victor and Bluebird Records are playing the sweetest tune an operator wants to hear—coins clicking into the machine in a steady rhythm!

That's because coinograph fans know

what they want—and Victor knows how to give them what they want: the latest hits done by the best bands with the finest vocalists.

If you're out to win your share of the disc dollars—Victor and Bluebird Records are the sure-fire setup.

It's *your* move, Mr. Operator—and you can't lose when you move with Victor and Bluebird Record hits!

BUY U. S. WAR BONDS EVERY PAYDAY!



The coin-catching hits are on
VICTOR and BLUEBIRD RECORDS
 Help your customers keep going with music



SETTING UP THE REMOTE

Two eminent band leaders agree that the remote broadcast is important and should be given all the care of a commercial program—one uses two microphones, the other uses five—but they are both after the same thing—a good broadcast that will boost popularity

SHEP FIELDS writes: The average half-hour radio program requires a two-hour rehearsal. If it is a commercial, the rehearsals usually run even longer. It is supervised by a couple of directors. They make a production out of it.

Isn't it logical that something of the same loving care should be lavished on the band leader's remote broadcast? The burden falls on the band leader himself. The networks send over an announcer and an engineer, but no director.

Of course, the band leader doesn't have to direct anything but the band. He can usually depend completely on the engineer for balance and let it go at that. So he plays eight tunes during the half hour. He doesn't know how the band sounded. Sometimes he has a recording made. More often he depends on listeners to tell him how it sounded and is told how "terrific" the program was.

It has always been my belief that the remote program should be handled with extreme care, both from the standpoint of program material and tonal balance.

A band playing in a hotel or ballroom has a problem not faced by the band in a radio studio. That is the problem of acoustics. If a band sounds better in one spot than it does in another, the reason very likely is that one room has better sound distribution than the other. The band leader should make allowances for that.

Rehearse for Remotes

I have made a practice of rehearsing my radio programs. We play a half hour set during the evening, comprising the very tunes we have programed for the broadcast. Thus both the musicians and myself become familiar with the "score." Regarding the latter, the selection of tunes is far from a haphazard chore. Several factors are brought into consideration. In front of us are listings of the most popular tunes, including The Billboard's Record Buying Guide and Music Popularity Chart. We are careful to vary each program, alternating sweet numbers with rhythm numbers and inserting novelty numbers to vary it even further. We also try to give different music firms a break at the same time, as we prize the good will of the publishers. Naturally, we include tunes which we have recorded for Bluebird and are therefore working on. A typical radio program lines up as follows:

Tune	Publisher
Theme—Fire Dance.....	Galaxy
1. Jingle Jangle Jingle.....	Paramount
2. Wonder When My Baby's Coming Home.....	Crawford
3. At the Crossroads.....	E. B. Marks
4. You're Easy To Dance With.....	Berlin
5. Sleepy Lagoon.....	Chappell
6. Jersey Bounce.....	Lewis
7. This Is Worth Fighting For.....	Harms
8. Hungarian Dance No. 5.....	Public Domain
Theme	

Because of the nature of our band, which is composed of saxophones and woodwinds, with the orthodox rhythm section but no trumpets or trombones, we have to be unusually careful about tonal balance. When we first organized the band a little over a year ago the band had a tendency to sound thin. We overcame that by bringing the first line of saxophones closer to the microphone. We also found, by a series of experiments, that if we put the bull fiddle right

(Continued on opposite page)

KAY KYSER writes: Some people in the radio business who should know better still labor under the delusion that sustaining programs are necessary evils which exist solely as filler between sponsored periods. This attitude sometimes is reflected in the caliber of the sustaining shows themselves, except, of course, where the program is actually engaged in a sponsor-hunt.

If a studio show on sustaining is all too often a starveling, a sustaining band remote is all too often an orphan, an ugly duckling, in the minds of the people involved. Even the band leaders doing remotes fully realize the importance of these airings, they oftentimes succumb to the general apathy shown the shows by some radio executives, producers, engineers and even announcers, many of whom regard a trip to a band location as tantamount to being exiled in disgrace. Succumbing as they do to this mistaken attitude, the broadcasting maestri content themselves with doing as best they can "under the circumstances" instead of correcting the circumstances and deriving the most possible benefit from the remotes.

I, of course, have a commercial network show. But I also do a lot of sustaining remotes. I have been told, both orally and in print, that my remotes are superior and, quite naturally, I am pleased by this comment. It means that I have been able to label my sustaining shows with the same brand of showmanship and—in all modesty—professional integrity that are said to distinguish my commercial broadcasts. It's worth the trouble, because a good sustaining remote can help retain confirmed fans and can also make new fans, which is the remote's function in the first place!

Taking into full account the generally "debased" position in the radio world of sustainers and the obstacles which must be overcome in order to prevent finding oneself in that slough, I make almost a religion of seeing that my remotes are as carefully produced and presented as any commercial I have ever done. Again, all I can say is that it's worth the trouble.

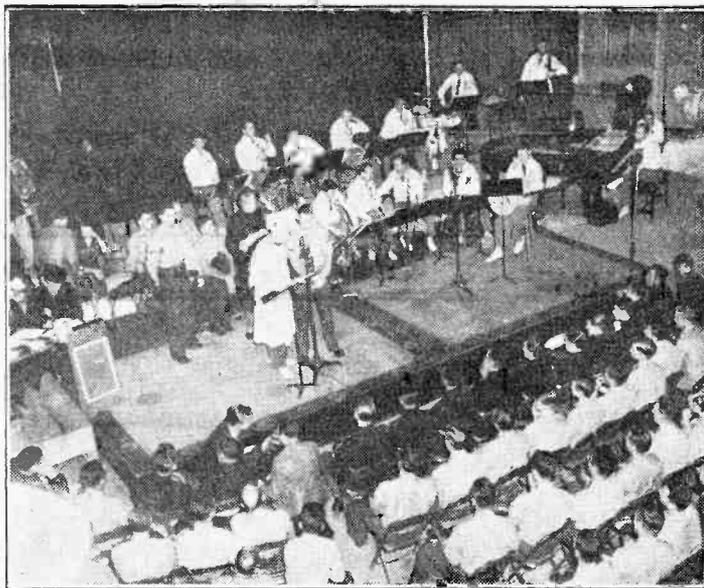
Four Ingredients

I pay special attention in all my broadcasts, whether for Lucky Strike or merely for Kyser, to four essential ingredients: personality, showmanship, up-to-the-minute melodies and pacing. No matter how fetching my personality may be, no matter how showmanly my choice of tunes, it all goes for naught if the broadcast sounds as if it were emanating from a boiler factory or the inside of a tunnel, or were being played by half a band. That's where the engineer comes in and that is where I, to a lesser extent, also come in. My experience in studio broadcasting has taught me the most effective way of setting up my particular band, where to place the various microphones, how to space the sidemen, etc. I have found that this set-up, when possible to attain, is equally effective in any location, once allowances have been made for acoustical variations. At Frank Dailey's Meadowbrook, for example, we were able to seat the band practically the same way as for the Lucky Strike airings. The results were most salutary.

Good set-up or no, however, there still remains the engineer. As in every other profession, there are good engineers and bad ones. A luckless band leader occasionally runs across a mediocre or uninterested engineer when broadcasting from a ballroom or hotel. There



SHEP FIELDS smiles as his clarinet section "gives out" with the music that has raised his band to the coveted "name band" field.



KAY KYSER conducting his "class" on his outstanding radio program. The "professor" is easily recognized in his white scholarly robe and "mortar board."

**By SHEP FIELDS
and KAY KYSER**

are several things that can be done to overcome this. First of all, you can take up the issue with the radio station; secondly, you can learn enough about monitoring a broadcast to tell the engineer how you want him to keep the balance regulated, or, thirdly and least practical, you can carry your own engineer.

Uses Five "Mikes"

On my recent "Bondwagon" tour I did frequent remote broadcasts from a variety of difficult locations. Fortunately, I was able to carry my own engineer, Albert Capstaff, with me. But even Cappy was of use only on NBC shots, being ineligible to monitor broadcasts over the other chains. When airing over one of the other webs I had to put on my armor, take out my spear and simply see to it that everything went off according to Hoyle. It was hard work, necessitating a lot of what some folks might label waste motion. There were constant adjustments to be made in the band set-up, according to the demands of each location. There was difficulty in procuring the five microphones with which we prefer to work. When five mikes were not available, we just had to get along with as many as there were, relying upon past experience and the knowledge possessed by the local engineer to pull us thru. We had some remotes on the tour which were not as good as we'd have liked, but, in the main, they were up to snuff. And they were up to snuff only because our minds were made up that a bad remote is infinitely more damaging than no broadcast at all.

Which brings me to the point in my article. If young, up-and-coming band leaders will try to realize that a bad broadcast is worse than not going on the air at all and will treat each airing with as much devotion as they treat any of the other vital activities of their bands, they will get results. There are bum engineers, true. But there are a lot of good ones, and there are probably more good engineers, willing to co-operate, than there are young band leaders willing to spend a few hours before going on the air in making sure that everything is the way it should be.

Choice of tunes is important. Too often the youngster is anxious to please friends in the business and will disturb the program balance by inserting a number that simply does not belong in that particular set. Remember, you are trying to interest as many listeners as possible. For that reason it is as foolhardy to play three straight jump numbers as it would be to play three straight waltzes or three straight rumbas, unless, of course, you are being sponsored on the air and your program is a waltz or rumba program.

Remember that your sustaining remote is the finest showcase for your talents that you will ever have. Bands have settled into locations for a few months, broadcasting several times weekly, have gone out on the road and have flopped. They have taken this to mean that air time is overrated. That is not true. It simply has meant in most cases that the band did not give out the proper kind of broadcasts. There is no substitute for air time and there is no reason under the sun why an intelligent band leader should not be able to do a wonderful build-up job for himself by buckling down and making certain that his air time is put to its best use.

Shep Fields

next to the mike on a raised platform, we were able to get much better quality.

Another little device we use is to have various instrumentalists stand up in groups while playing certain passages. They do this only during broadcasts, to lend more body and volume at appropriate times. Our policy on this is not fixed, so we often get different effects out of the same numbers.

Checks With Engineer

The engineer usually arrives about an hour before the broadcast and I have the band play several numbers while I listen with earphones at the engineer's controls. In this way I can get an accurate idea of the balance and make any changes deemed necessary.

Even after the band is on the air, especially during the first broadcasts from the spot, I hop away from the bandstand and get to a radio set where I can hear the band as it actually sounds over the air.

When we were at the Green Room of the Edison we kept a portable radio in the men's room, which was easily accessible from the bandstand and yet far enough away so that I could listen to the band on the loud-speaker without hearing it from the stand. The dancers must have thought I was slightly whacky running between the men's room and the bandstand as I did.

We've done a lot of experimenting with microphones, using as many as four at a time, but have found that one mike is the most practical, with an extra mike for the vocalist. I would prefer having more than one mike but it means having an expert at the controls who is familiar with the band and can "mix" the tones properly. The engineers are changed too rapidly to make that possible, so we gauge our technique around one mike. Even so, it is amazing how the tones and band balance can be affected by placement of the single microphone. A lot depends on just where it is placed, how high it is and even the angle of the mike.

Tune Up!

One thing we do as a matter of routine before each broadcast is tune up our instruments. You'll never hear a sour note on our programs. One of the boys in the band using a tuning fork listens to each instrument until it is perfectly adjusted for pitch.

Each of our programs is recorded. The record is sent to my home and I play it over and over again, listening to it with my "board of directors," which includes my arrangers and several members of my band. No more critical audience was ever assembled. We continually strive for perfection.

You may say that we go to an awful lot of trouble just for a half-hour remote band broadcast.

Well, we owe a great deal to radio. It was radio that helped establish Rippling Rhythm and it was radio that enabled us to sell our new band, which is radically different from other dance bands. A radio program is not to be taken lightly, even if it is only a five-minute fill-in spot. We take a lot of pride in the quality of our program and strive to achieve and maintain a high standard. As my mama done tol' me once, "You never know who might be listening."

BAND

J
i
G
S
A
W

1

Winner of Martin Block's
MAKE BELIEVE BALLROOM
Band Popularity Contest via
WNEW, N.Y. declared the
top band by more than
1,000,000 listeners.

The Fastest Rising Musical Comedian in Show Business!

JACK LE MAIRE

featuring

PEGGY NEWTON

AND

JULES MELSON

and his

SHOW BAND!



A complete comedy show
and band in one package—
headed by personable Jack
Le Maire, the fastest rising
musical comedian in show
business.

currently
CASINOVA CLUB
DETROIT
★ ★
opening
NOVEMBER 28
HAPPY HOUR
CAFE
MINNEAPOLIS

Management

Consolidated Radio Artists, Inc.

New York

Chicago

Keeping 'Em Spinning in the Homes

The development of the recording industry helped bring "name bands" into prominence and at the same time actually improved music—disk retailers are doing a fine job in supplying home phono owners—sales maintained at high peak despite war difficulties—merchandising changes caused by world conflict

by Hilmer Stark

WHATEVER IT WAS that brought about the renaissance of the home phonograph, whether it was the return of beer and liquor and subsequent placement of thousands of "sampling station" juke boxes, or the greater emphasis on popular bands over radio, it cannot be denied that the home phonograph field has been a terrific one.

By the end of 1941, record production had boomed to the 100 million a year mark. Radio merchandising had been radically altered. Instead of units containing only the radio mechanism, the greater emphasis was on combination radio-phonograph units. Music stores had enlarged, torn down partitions, thrown out side lines—all to install record counters for the mighty growing home phonograph field. Orchestras paid more attention to John Q. Public and reaped more dollars from recording dates and royalties from disks. The measure of popularity of orchestras was indicated to a great extent by their value as names on records as well as on the air and in personal appearances. The popularity of records afforded a definite manner in which to judge the value of an orchestra.

Then, too, the record business brought about a more careful and thoro selection and presentation of music by orchestra. Phonograph records were predicated on the premise that they were "music that you want—when you want it." And unless the music was what the public wanted, they did not buy it. Hence the more careful selection and presentation of music. All this aided the music field financially as well as improving the output of music.

At the end of 1941 came war. And with war came problems of keeping the disks spinning on home phonographs. With the advance of the Japanese into sectors lying along the ship lanes from India, home of shellac, the primary ingredient of records, calamity howlers began to foresee the end of the phonograph record business. The developments of the shellac problem are not within the province of this article, being covered by another writer in this Supplement, but it will suffice to say that nine months later the record business was still very much alive. It is true that Uncle Sam has limited the disk companies to the use of shellac, but other methods have been used to keep the disk business as near to normal as possible.

To say that the war has not affected the business would be incorrect. The number of releases by record companies have been cut—but the releases are better. The not-so-good releases of prewar days have been eliminated. The average buyer cannot so readily obtain records—especially on those popular numbers for which there is a terrific demand. Yet on the standard tunes, a sufficient stock is usually maintained to satisfy the needs of all buyers. The public is solicited for its old phonograph records with some retailers demanding that buyers turn in one phonograph record for every three new disks purchased. In some sections the supply of old disks has been such that retailers have been able to purchase old disks in sufficient quantity that they are enabled to avoid the requirement of the trade-in.

Record Sales in Wartime

Naturally, with millions of young men going into military service, a large number of record buyers have been lost to the trade. Many of these young men continue to purchase records in camp, it is true, but there it is more of a community purchase by a number of soldiers because the soldier cannot afford to buy many disks on his monthly pay. Even tho this great market has been taken from retail record dealers, they are still selling practically all the records that they can obtain from manufacturers. In fact, they at times have a hard time securing enough to satisfy their customers. War production booms in city and hamlet have provided the funds for a great number

of record fans to enlarge their disk libraries and they are doing just that. This in great part has redeemed the purchasing power lost thru Selective Service demand on the young men of the country.

Greater taxes on incomes may bite into the record buying potential of the public as it will bite into the purchases of other goods. War Bond buying will also have its effect in the opinion of many. Yet, it seems inevitable, despite all of these possible effects, that the demand will not be lower than in previous years. It is certain that the record companies will have to "hump" themselves in order to meet demand. It is predicted that with the help of scrap shellac, and perhaps non-shellac formulas, production figures will be kept to fairly high levels. There seems to be no war use which record pressing machinery could be put to—so it looks as if records are with us for the duration.

Used Record Sales

One boon which the shellac situation has given retailers is the virtual discontinuance of the sale of used records at the low prices of 10 cents, etc. Those who previously siphoned

off their used records to these markets are today holding them in order to turn in as scrap shellac, giving them credits toward the purchase of new disks. The "used record problem," as it was referred to in normal years, was always a source of irritation to record manufacturers and retailers. It was tolerated because, first, the retailers were doing a continually increasing business and, secondly, because there did not seem any way in which to stop it. At any rate, the used record store is not as prevalent today as it was before the war began.

Trends in Music Preference

The trends in preference of music would in themselves be a subject large enough to write a book. Inevitably war makes itself felt upon the music of the country. We have had hundreds of war tunes since the war began. One great change may be recognized, however, the helter-skelter swingitis which affected a great portion of our population in prewar days has given away in great part to the more melodious, less freaky type of tune. Some people draw an analogy here, saying that our isolationists days when our minds were not made up as to what our part in the war was led to an unstable type of music—swing to wild rhythms. They see the melodious tunes of today as indicating a calm approach to our war problems—and ending of uncertainty.

Patriotic tunes, of course, are not and should not be the waltzy type. The subject of patriotic tunes has moved our government to reprimand Tin Pan Alley—inviting them to dish up some stirring tunes instead of the sirupy concoctions which have been presented. To date the great tune of World War II has not been written. There has been a terrific output of comic-serio tunes which have served their purpose, such as "He's I-A in the Army, and I-A in my Heart." Great favorites of World War I have been revived and are getting a good play by home phono purchasers.

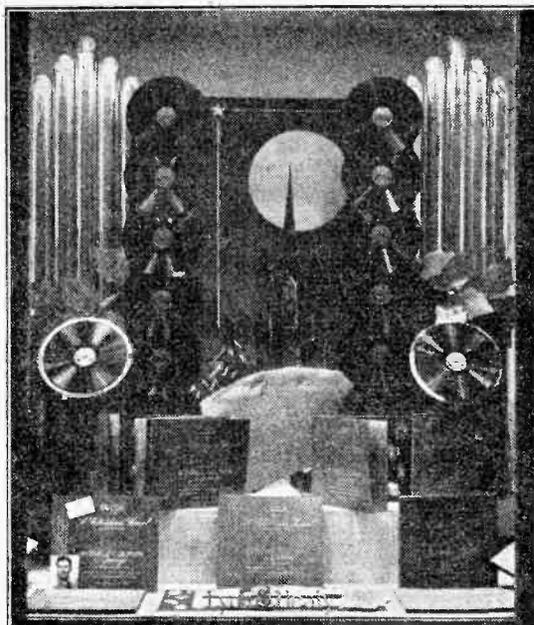
Classical music has been somewhat of an enigma to this writer. First of all, it may be stated that the war has had little effect on classical albums because record companies and dealers carried large inventories on them. At the same time, it might be supposed that record companies would be loath to put shellac into classics inasmuch as the classical record buyer buys them for addition to his library. The shellac is "frozen" and there is no chance for the record company to reclaim the shellac with which to make more new records. Not so is the case with popular tune disks. The disk is bought when the tune is popular. In a few months the tune is dead as a dodo after exploitation via radio and coin phonographs with the result that the pop disk buyer is ready to turn in the disk as scrap shellac on the purchase of another disk. Because classics have not been affected by the war as yet, this subject has received little discussion. Yet, isn't it logical to assume that record companies would sooner have their shellac in disks which are not "frozen" and which they can expect to get back after the cycle of popularity on the disked tune?

Merchandising Developments

The shellac curtailment orders brought many new merchandising developments. In the first flush of the development, factories announced that distributors and coin phono operators would be required to turn in one old disk for purchase of three new disks. They suggested at the same time that dealers require customers to turn records in at the same ratio. Time has softened the situation somewhat with the result that the retail dealers, for the most part, have not required the trade-in from their patrons, buying scrap disks, however, on the general market and paying cash for them. So far, most distributors have been able to secure sufficient scrap to turn into factories in order



THIS MODERN record retailing store, the Record Shop, Little Rock, Ark., is indicative of the modern merchandising methods employed by retail dealers. Ample stock space, good display and fine record booths make it a delight to the home phonograph owner.



A WELL set up window display in the Chicago Lyon & Healy window.

to keep up their own inventories. Some retailers have invited patrons to turn in as many old disks as they can assemble, receiving credit on these toward purchase of new disks. In other words, Joe Doakes turns in 20 scrap records and is entitled to buy 60 new disks in addition to receiving about 60 cents for the scrap disks. While in numerous cases the retailers have made notations in books covering these transactions, others have issued certificates or little round fiber coins stating that the holder is entitled to purchase one, two or three new disks. This latter angle has found much favor with retailers inasmuch as it tends to tie up the customer to buying his records in the store to which he has turned in his scrap records.

Curtalement and complete stoppage of manufacture of radios and phonographs has encouraged many retailers to center their promotion upon their record departments. In a number of cases, where record counters had been at the rear of stores, the counters were moved forward and more window display space was given to promotion of records. In one case, a radio manufacturer took on the distribution of a line of records.

In such cases, advertising in papers and direct mail promotion pieces have also been devoted more largely to records. Many retailers have contracted for advertising which offers cash for scrap records. A summation of the advertising picture would reveal that the dollar amount is about the same but that the scheme of advertising has been changed somewhat.

Maintenance of Inventory

What has bothered record retailers more than anything else is the maintenance of a satisfactory inventory. Unhappily few have been able to do so. Record manufacturers with plenty of problems to solve have been rationing the records—but, this is nothing new. Even in prewar days there was plenty of griping that such and such disks could not be obtained and back orders were the rule rather than the exception.

Record companies have several times skipped release in order to concentrate on catching up on back orders. This has aided retailers to some extent.

Despite all these troubles, the record manufacturers and dealers are doing a fine job in keeping home phonograph turntables spinning.

The situation could be much worse than it is if the record companies had not been on their toes and prepared to cope with the problems as they arose.

Rumor-mongers have for the past year stirred up reports of this or that catastrophe affecting the record business. But the manufacturers have shown an aptitude for meeting all troubles. Barring some federal action compelling shutdown of record factories, it is a safe statement that the diskers will be able to keep going and keep 'em spinning in the homes.

Nation's Juke Boxes on Duty

(Continued from page 11)

on the job until we win the war. The juke box has become a part of the life of the people and they will keep it there.

Even before our active entry into the war music operators had been able to demonstrate what they can do with their juke boxes in boosting the sale of U. S. Savings Bonds. They have a greater job than ever now to perform and these operators can be counted on to do it.

Another factor that makes the juke box business more essential now than ever is the value of these machines to the thousands of small establishments in all parts of the nation. The records of the war in England and other countries shows that war is very hard on small business establishments of many kinds. These small establishments are part of the American way of life and they will need consideration during the war. Many of these establishments can well use the juke box, not only for the cash returns that it brings, but also for the good cheer and entertainment it brings to their customers. It has been discovered that music can be supplied to factory workers and that such music actually relieves the fatigue and boosts the spirit of workers.

Future Supply of Records

Music operators can keep their fine phonograph mechanisms going for the duration. The very conditions brought about by a nation at war increase the public demand and necessity for popular music. Now the operator is faced with the problem of a future supply of records. It is not the province of this article to discuss the shortages of materials or organized restraints that limit the future supply of records for the nation's juke boxes. There are at least two important facts about the operator and his future supply of records that should be kept in mind.

1. Operators of juke boxes will take all the new records they can get from now on. It is well understood that they have not been able to get all the new records they wanted for some time past. Operators are fully aware of the shortages of materials and fully expect that new or substitute materials may not produce records as good as they would like to have. But one of the great attractions of the juke box is that it supplies the latest recordings. For that reason music operators will be in the market for all the new records they can get.

2. Operators plan to fill up on standard records, semi-classics, old-timers and the favorites of former days when they cannot get new records. In some respects this will be important commercially to record manufacturers and to orchestras and musicians that have recorded the old standards. It will mean the taking of the stocks of many popular favorites of former years for use in the juke boxes and thus the public desire for music will be supplied.

These are the reasons why the juke boxes will be kept on the job until we have won in the struggle for democracy. These are some of the ways by which music operators will be able to keep their machines in good working order and also keep in use as many records as possible. The public and the entire music world can be assured that the nation's juke boxes will meet their responsibility in helping to maintain national morale.



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DAVID KAPP is a member of a thoroughly recorded-minded family which traces association with the record business back to 1903. Kapp once operated Kapp's Imperial Talking Machine Shop, Chicago, specializing for 11 years in hillbilly records. He left to direct radio shows and manage a talent agency. In 1933 he joined Decca Records, Inc., in charge of the hillbilly catalog. Since then he has assumed direction of all Decca recording. A tall, soft-voiced, efficient best-man to the Arts, he mentions wistfully the wood-working he would do if ever he found enough time.



LEONARD JOY, after World War I, descended upon Broadway, where he immediately made his presence felt as one of the principal pianists and arrangers of those days. Joy joined Victor as assistant to Nathaniel Shilkret in 1926. In 1928 Joy became Musical Director of Victor and in 1939 he assumed his present position as Manager of Artists and Repertoire. Between times he managed to make a name for himself as a pioneer in radio. He was musical director and conductor of some of the foremost commercial network shows for 10 years.



MANIE SACKS began his career as Director of Public Relations for Station WCAU, Philadelphia. His success earned him a promotion to the Artists' Bureau. He next appeared on the roster of the Music Corporation of America, remaining for seven years heading the Acts Department and Orchestra and Recording Department. In September, 1940, President Wallerstein of Columbia Recording Corporation offered him the position of Manager of Popular Artists and Repertoire for Columbia. Ability to stay ahead of trends and to come up with new bands and hit disks qualifies him to speak with authority.

We Still Want New Talent

Three major recording executives tell why they are constantly on the alert for new recording artists despite shellac shortages, curtailed production and other difficulties—a heartening message of interest to all in the music business

By Dave Kapp
Decca Records, Inc.

ASIDE from Bing Crosby, Connee Boswell, Fred Waring, Guy Lombardo, Glen Gray, Louis Armstrong—aside from all the "greats" in the Decca catalog who were solidly established before the first edition of that catalog ever appeared—there are dozens of great Decca contemporaries, artists who have grown great with us. They were all new talent at one time and have made the grade.

Some of our artists are old-timers at Decca (a comparative term, since the company has yet to celebrate its 10th birthday) and some are successful newcomers. One doesn't have to go far back to recall when the Ink Spots clicked with "If I Didn't Care," for example. Or what about the Andrews Sisters and their original "Bei Mir Bist Du Schoen" click? Then there are great artists like Deanna Durbin, Judy Garland, Jimmy Dorsey, Woody Herman, Ella Fitzgerald, Hildegard, Carmen Cavallaro, Jimmie Lunceford, Frances Langford, Merry Macs, Carmen Miranda, Dick Robertson, Jimmie Davis, Ernest Tubb, Louis Jordan and Jay McShann, all of whom started on the road to success because they had something different to offer on records. The point is just this: They were all classified as new talent at one time or another in our history.

We think we have grown up in mighty good company. We are proud of it and intend to continue growing in the same way. Doing it will take plenty of new talent. Newness alone, of course, is not the most important thing an artist can offer. In style and treatment of his material, yes. But the fact that he is new to the field of recording makes no difference so long as he is distinctive in what he does. Individuality, with a lot of perfectionism and thought thrown in, will still earn for today's new talent the same warm reception that it always has earned for new talent's most successful predecessors.

Our job, of course, is to remain on the alert for evidence of interesting new bands, voices and personalities. Some people have expressed fears that, because of disturbed world conditions and almost chaotic industry conditions, we might abandon our watchfulness in order to concentrate upon solution of immediate problems. Were we to justify such fears we should be tremendously foolish. We must solve the problems of the industry, to be sure, and we must devote every possible effort to do so. But, since we wish to solve these problems only to insure future strength and well-being, we must also devote attention to talent, an obviously irreplaceable part of the industry, a part of the industry without which we are lost.

For that reason Decca has not for one instant relaxed in its efforts to seek out bright new bands and vocalists. For the past

(Continued on opposite page)

By Leonard Joy
RCA-Victor

THE nation is up to its neck in calamity and so, therefore, is every enterprise, every person in the nation. The record business, far from being an exception, is undergoing a double jolt. Apparently not sufficient that the business be threatened by war conditions, it gets a further shot from within, as all who have been following the James C. Petrillo mix-up know. It is doubtful if we shall ever encounter a comparable situation again and we hope we never shall. But disconcerting as it all is, the record business continues to take the progressive, far-sighted approach. This attitude is reflected in our dealings with talent. **WE STILL WANT NEW TALENT** and are constantly on the watch for it.

There are many reasons why we are on the lookout for fresh recording blood. First of all, a lot of band leaders and artists either already have joined the armed forces or will do so shortly. That means depleted rosters and automatic openings for bands and artists which for various reasons were unable to break the ice before. Secondly, even were our rosters not being emptied, even were they crammed full, there always would be openings for bands and artists with a novel approach. The public thirsts for something new and different. If we give it to them, we reap the reward—that is obvious. Therefore, it can be said that, come what may, any outfit with a refreshing way of selling itself stands a good chance of getting on records no matter what.

No one can predict how long this war will last. Each one of us can, however, estimate with some degree of certainty how long a band leader is going to stay on top. We know that a smart, far-sighted operator stays in the higher brackets much longer than the rest, but there is still an upward and downward curve on talent, no matter who it may be. With this in mind, no conscientious recording manager can neglect new singers and bands. True, he may not be able to do anything immediately with the new entrant, but he still wants to know about it and pigeonhole it for future reference. He will learn instinctively what is a flash in the pan and what may be the dark horse in a long race.

Every year there are a lot of synthetic talent build-ups. Just how each is started one never knows, but by word of mouth some character is temporarily put into the ranks of the bigger artists or bands. This "steaming up" process never goes very far and means nothing in the long run, but at the time it must be taken into consideration and looked into for what it is worth. Your smart recording manager is aware of such things and makes the most of them.

Radio personalities can never be ignored. Many of our foremost

(Continued on opposite page)

By Manie Sacks
Columbia Recording Corp.

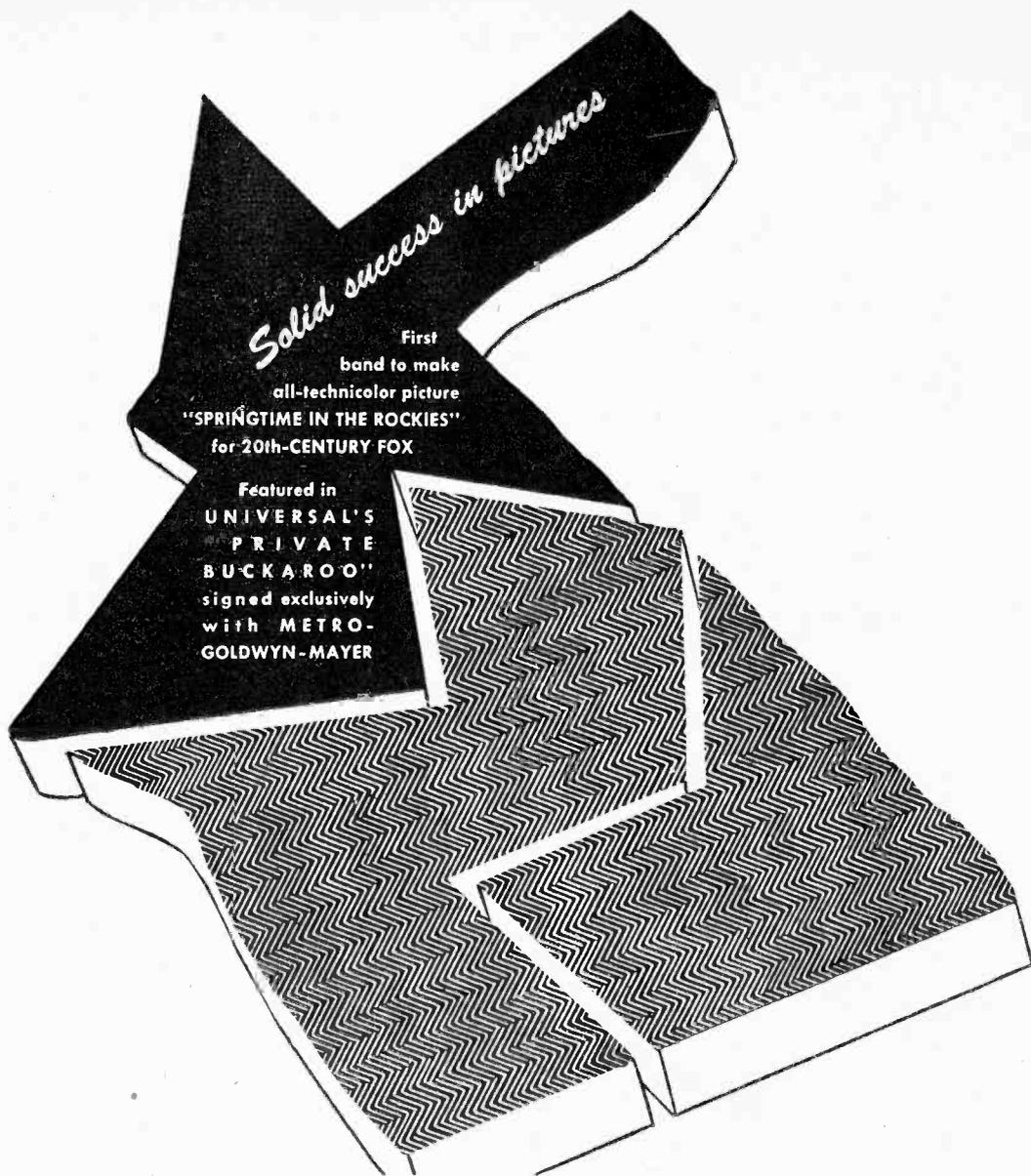
IN TIMES like these it seems natural for people to take a pessimistic view. The world is going to the dogs, they wail. Opportunity no longer knocks even once, they complain. But this isn't true. Speaking for the band business in general and Columbia Records in particular, I can say that opportunity still raises its coveted head.

Of course, our main job is to win the war. Until we do that, conditions are bound to be far from ideal. Every American agrees that nothing should interfere with our war effort. But every American will also agree that bands provide wholesome entertainment for soldiers and civilians alike. It doesn't take a Gallup poll to prove that our fighting men and war workers enjoy listening and dancing to recorded music.

Anybody can see what that means. Fans want records and we're going to make them. That takes new talent... a regular supply of up and coming bands. I know that some guys will insist that the business is shot. They'll say no more records are going to be made for one reason or another. But look at the facts. We agree that the record business is in the midst of some very difficult problems right now. But we've had some before and everything has always worked out okay. The business today is solid from every angle and I think it will continue to be. But to get back to the subject of new talent, take Harry James for example—here's a Columbia band that's strictly a war baby. I don't say that Harry was exactly unknown several years ago. But it's true that James has climbed the ladder during the last year and a half. During that time Harry has become one of the hottest items in the trade. You wouldn't exactly call Harry's rise a rehash of old stuff, would you? The James music is new and different, and it is paying off. But don't forget that not too long ago Harry was a neophyte with little standing in the business. When Columbia signed James we had no guarantee that he was going to the top. But we had faith in his ability and we backed him. It was a case of new talent.

Look at Charlie Spivak. His band was signed by us when it was organized. We knew of his rep in the business. We knew of his ability. And we knew of the care with which he was forming his band. So we took a chance. We pushed him on records. Everybody knows the result. Today Charlie has a following that is the envy of many an older leader. New talent again. Another case is Claude Thornhill. As any pop fan can tell you, Thorny is doing terrific right now. How did he get on Columbia Records? Well, Columbia didn't wait till he hit the top before signing him. It's another example of riding along with new talent. Les Brown's

3



great band is still another case. Here's an organization that has what it takes to click on a large scale. But Les wasn't always one of the nation's favorites. He's doing okay now, but he wasn't a star when he first inked a contract with Columbia. Figure it out for yourself.

I could go on and on, but it all adds up to this: If a band leader has a good outfit and he has brains, ability and ambition, he will "arrive." You can't stop him. As these new bands come along they're going to be looked over very carefully. And when they have a spark of appeal they're going to be tabbed for better things by the industry and by the listeners . . . because it's our business and it's the fans' entertainment. Don't ever forget, it's the public that picks the winner. And it's Columbia's job to keep ahead of the public as much as possible. To do that we've got to have new blood. For as you've probably noticed, one of the characteristics of the American people is that they always welcome new talent.

Leonard Joy

artists started to the top via this route. Another source is the music booker. For some reason known only to himself he may want to give a certain band a ride. While the ride may only be of short duration, it may nevertheless start that orchestra rolling of its own accord. Night clubs and shows also do their part in the making of new recording names.

So—everything must be taken into consideration; not merely for the present, which seems in some ways to be taking care of itself, but for all time to come. The bands and artists which every recording company has under contract right now may be making a lot of money both for themselves and the disk firm, but it is the wise man who doesn't spend all his time counting his money. He peers into the future.

Dave Kapp

months our production has been necessarily curtailed, like that of all companies, and on August 1 we had to cease cutting of new records. But we know that we will be back cutting records again in the future, and we are going to be ready to do the best possible job. We could hardly do the best possible job if we neglected new talent that could become important talent with proper exploitation on records.

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**FREDDY
NAGEL**

and his orchestra



WATCH THIS BAND!

**It's your next bet for bigger grosses
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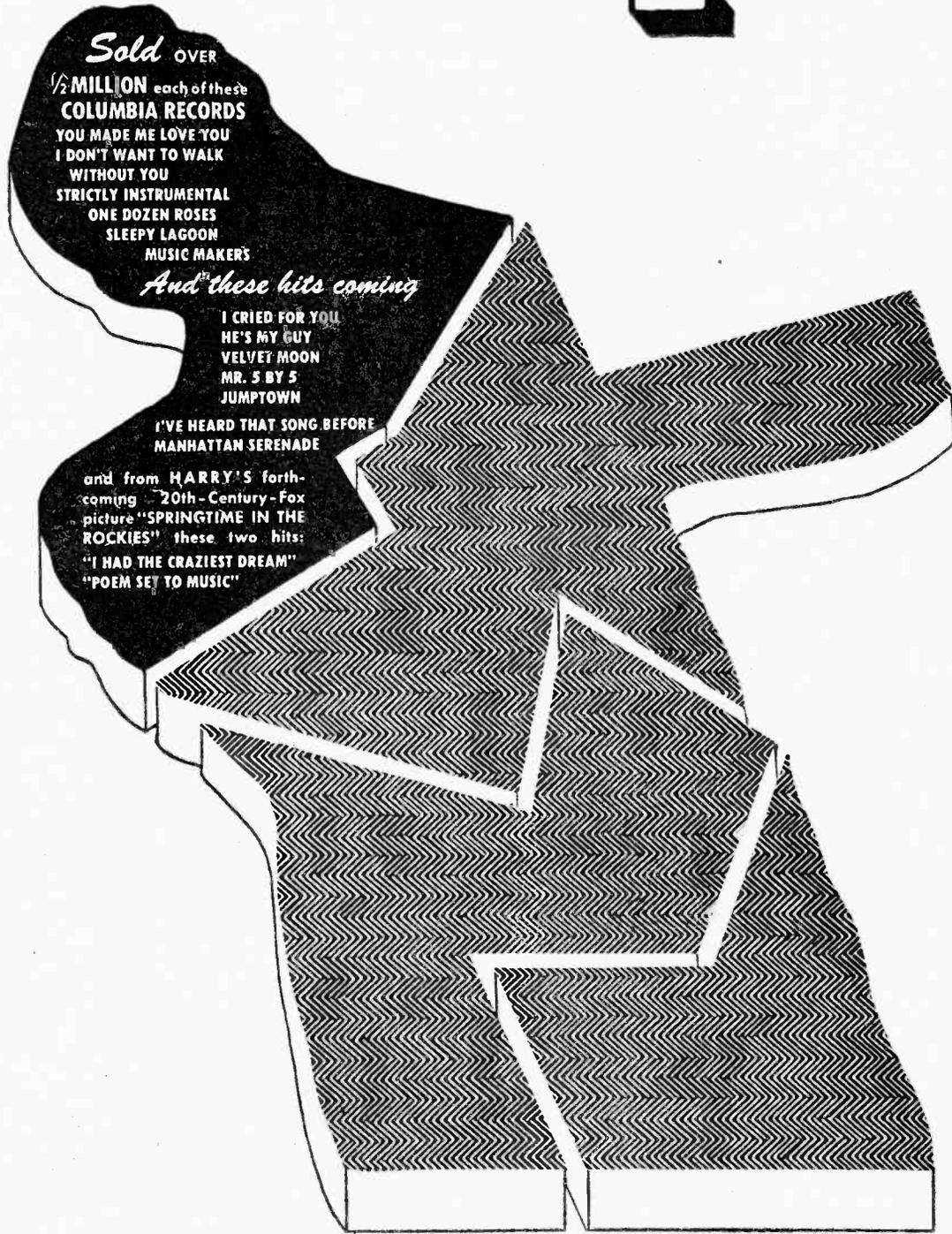
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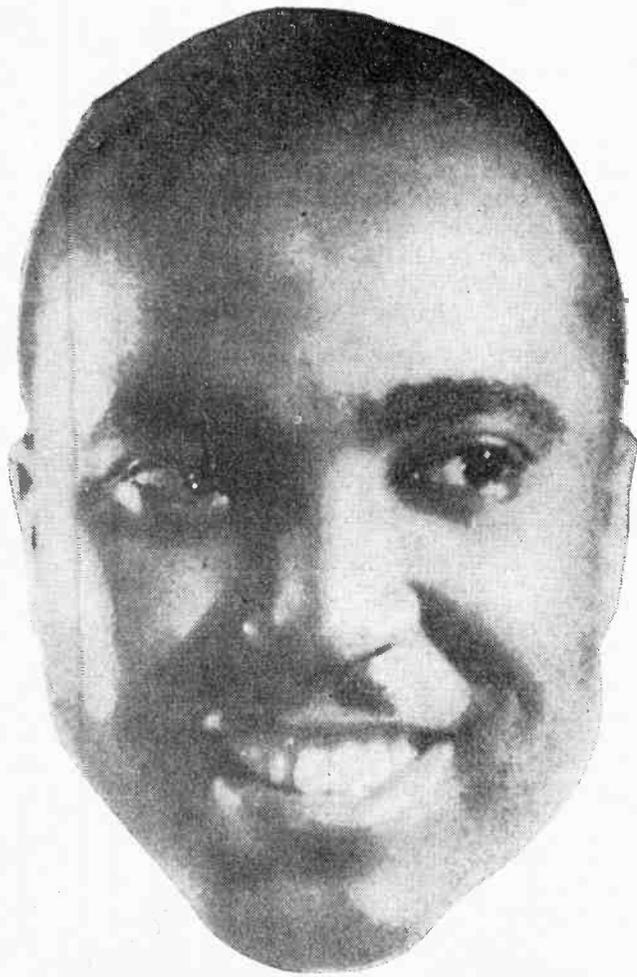
LIST OF RECORDING ARTISTS AND THE LABELS FOR WHICH THEY RECORD

- Abbott, Jerry—Standard Popular
 Acuff, Roy—Okeh Folk Tunes
 Alley, Shelly Lee, & His Alley Cats—Bluebird Folk Tunes
 Anderson, Judith—Victor Classical
 Anderson, Marian—Victor Classical
 Andrews Sisters—Decca Popular
 Armstrong, Louis—Decca Popular
 Arrau, Claudio—Victor Classical
 Arvizu, Juan—Columbia Popular
 Astaire, Fred—Decca Popular
 Atcher, Bob—Okeh Folk Tunes
 Augustana Choir—Victor Classical
 Autry, Gene—Okeh Folk Tunes
 Ayres, Mitchell—Bluebird Popular
 Baccaloni, Salvatore—Columbia Masterworks
 Bagelmen Sisters—Victor International
 Baker, Kenny—Decca Popular
 Bampton, Rose—Victor Classical
 Barfield, Johnny—Bluebird Folk Tunes
 Barnett, Charlie—Decca Popular
 Barry Sisters—Standard Popular
 Bartlett & Robertson—Columbia Masterworks
 Bartok, Bela—Columbia Masterworks
 Bar-X Cowboys—Bluebird Folk Tunes
 Basie, Count—Columbia Popular
 Bauer, Harold—Victor Classical
 Bechet, Sidney—Bluebird Popular
 Beecham, Sir Thomas—Victor Classical
 Behrend, Jeanne—Victor Classical
 Bigard, Barney—Bluebird Popular
 Biggs, E. Power—Victor Classical
 Big Joe & His Rhythm—Bluebird Folk Tunes
 Big Maceo (Maceo Merriweather)—Bluebird Folk Tunes
 Bjoerling, Jussi—Victor Classical
 Blue Sky Boys—Bluebird Folk Tunes
 Bonnet, Joseph—Victor Classical
 Boswell, Connie—Decca Popular
 Boyd, Bill, & His Cowboy Ramblers—Bluebird Folk Tunes
 Bradley, Will—Columbia Popular
 Brailowsky, Alexander—Victor Classical
 Brandelius, Harry—Victor International
 Brandwynne, Nat—Decca Popular
 Britt, Elton—Bluebird Folk Tunes
 Broonzy, Willie (Big Bill)—Okeh Folk Tunes
 Brown, Les—Columbia Popular
 Bruce, Carol—Columbia Popular
 Budapest Quartet—Columbia Masterworks
 Bura Gypsy Orchestra—Victor International
 Busch, Adolf—Columbia Masterworks
 Butterfield, Erskine—Decca Popular
 Calloway, Cab—Columbia Popular
 Canova, Judy—Okeh Folk Tunes
 Carlisle Brothers—Bluebird Folk Tunes
 Carlisle, Una Mae—Bluebird Popular
 Carroll, Irv—Bluebird Popular
 Carste, Hans—Victor International
 Carter Family—Bluebird Folk Tunes
 Carter, John—Columbia Masterworks
 Casadesus, Robert—Columbia Masterworks
 Casey, Claude, & His Pine State Playboys—Bluebird Folk Tunes
 Castagna, Bruna—Columbia Masterworks
 Cats and the Fiddle—Bluebird Popular
 The Cat & the Fiddle—Bluebird Folk Tunes
 Cavall, Jean—Standard Popular
 Cavallaro, Carmen—Decca Popular
 Cecil and Vi—Bluebird Folk Tunes
 The Charioteers—Columbia Popular
 Chester, Bob—Bluebird Popular
 Chicago Symphony Orchestra—Victor Classical
 Chor Arfa Chorus—Victor International
 Chuck Wagon Gang—Okeh Folk Tunes
 Cincinnati Symphony Orchestra—Victor Classical
 Claire, Marian—Victor Classical
 Clark, Buddy—Columbia Popular
 Clayton, Doctor—Bluebird Folk Tunes
 Four Clefs—Bluebird Popular
 Cleveland Orchestra—Columbia Masterworks
 Colonial Orchestra—Standard Popular
 Connor, Nadine—Victor Classical
 Coolidge Quartet—Victor Classical
 Cordon, Norman—Victor Classical
 Coro Belmont Chorus—Victor International
 Courboin, Charles M.—Victor Classical
 Crawford, Jesse—Decca Popular
 Crooks, Richard—Victor Classical
 Crosby, Bing—Decca Popular
 Crosby, Bob—Decca Popular
 Crudup, Arthur (Big Boy)—Bluebird Folk Tunes
 Ctibor & Poupe Duet—Victor International
 Cugat, Xavier—Columbia Popular
 Curtis String Quartet—Victor Classical
 Davis, Carl, & Harty Taylor—Okeh Folk Tunes
 Davis, Jimmie—Decca Popular
 Davis, Walter—Bluebird Folk Tunes
 Day, Dennis—Capitol Popular
 Dechova Band—Victor International
 De Geczy Orchestra—Victor International
 Delta Rhythm Boys—Decca Popular
 Denver Darling—Decca Popular
 Denya, Marcelle—Victor Classical
 De Prince Orchestra—Victor International
 Detroit Symphony Orchestra—Victor Classical
 Dexter, Al—Okeh Folk Tunes
 DeZurik Sisters—Okeh Folk Tunes
 Dickson, Donald—Victor Classical
 Dinicu, Gregore—Victor International
 Dixie Ramblers—Bluebird Folk Tunes
 Dombkowski Orchestra—Victor International
 Donahue, Al—Columbia Popular
 Doro, Leon—Victor International
 Dorsey, Jimmie—Decca Popular
 Dorsey, Tommy—Victor Popular
 Dragonette, Jessica—Victor Classical
 Duchin, Eddy—Columbia Popular
 Duchow Orchestra—Victor International
 Dunne, Irene—Decca Popular
 Dupree, Jack—Okeh Folk Tunes
 Durbin, Deanna—Decca Popular
 Eastman-Rochester Symphony Orchestra—Victor Classical
 Eddstein, Abe—Victor International
 Eddy, Nelson—Columbia Masterworks
 Ellington, Duke—Victor Popular
 Elman, Mischa—Victor Classical
 The English Duo—Victor Classical
 Evans, Maurice—Victor Classical
 Evans, Merle—Columbia Popular
 Fields, Gracie—Decca Popular
 Fields, Shep—Bluebird Popular
 Fisher, Freddie—Decca Popular
 Fitzgerald, Ella—Decca Popular
 Fischer, Darrell, and His "Log-Jammers"—Standard Popular
 Flagstad, Kirsten—Victor Classical
 Foley, Red—Okeh Folk Tunes
 Fontanne, Lynn—Victor Classical
 Fox, Virgil—Victor Classical
 Francisco Orchestra—Standard Popular
 Frijsch, Polva—Victor Classical
 Froman, Jane—Columbia Popular
 Gaden, Robert—Victor International
 Garland, Judy—Decca Popular
 Gates, Tev. J. M., & His Congregation—Bluebird Folk Tunes
 Gillum, Jazz, & His Boys—Bluebird Folk Tunes
 Glahe, Will—Victor International
 Golden Gate Quartet—Columbia Popular
 Golschmann, Vladimir—Victor Classical
 "Good Fellows"—Standard Popular
 Goodman, Al—Columbia Popular
 Goodman, Benny—Columbia Popular
 Goossens, Eugene—Victor Classical
 Gorin, Igor—Victor Classical
 Gould, Morton—Columbia Popular
 Grabek, Walter—Victor International
 Grandjany, Marcel—Victor Classical
 Grant, Harold—Standard Popular
 Gray, Glen—Decca Popular
 Grayson, Kathryn—Victor Classical
 Green, Lil—Bluebird Folk Tunes
 Grosses Military Band—Victor International
 Gypsy Wanderers' Orchestra—Victor International
 Haines, Connie—Capitol Popular
 Hall Johnson Choir—Victor Classical
 Hall, Roy, and His Blue Ridge Entertainers—Bluebird Folk Tunes
 Hampton, Lionel—Decca Popular
 Hanson, Dr. Howard—Victor Classical
 Happy Fats and Rayne-Bo Ramblers—Bluebird Folk Tunes
 Harden, Harry—Decca Popular
 Harold's Instrumental Trio—Standard Popular
 Harris, Johana—Victor Classical
 Harvard Glee Club—Victor Classical
 Hawkins, Erskine—Bluebird Popular
 Hayes, Helen—Victor Classical
 Hayes, Roland—Columbia Masterworks
 Heavenly Gospel Singers—Bluebird Folk Tunes
 Heidt, Horace—Columbia Popular
 Heifetz, Jascha—Victor Classical
 Helsinki University Choir—Victor International
 Herman, Woody—Decca Popular
 Herth, Milt—Decca Popular
 Hess, Myra—Victor Classical
 Hicks, Curly, and His Taproom Boys—Bluebird Folk Tunes
 Hi-Flyers—Okeh Folk Tunes
 Hildegard—Decca Popular
 Hines, Earl—Bluebird Popular
 Hodges, Johnny—Bluebird Popular
 Hoff, Carl—Columbia Popular
 Holiday, Billie—Columbia Popular
 Holland, Charles—Victor Classical
 Holts Quintet—Victor International
 Hoosier Hot Shots—Okeh Folk Tunes
 Horlock, Harry—Decca Popular
 Horowitz, Vladimir—Victor Classical
 Houston, Elise—Victor Classical
 Howard, Eddy—Columbia Popular
 Hungarian Gypsy Orchestra—Victor International
 Indianapolis Symphony Orchestra—Victor Classical
 Ink Spots—Decca Popular
 Iona, Andy—Columbia Popular
 Iturbi, Jose—Victor Classical
 Ives, Burl—Columbia Popular
 James, Harry—Columbia Popular
 Jansen Symphony of Los Angeles—Victor Classical
 Jansen, Werner—Victor Classical
 Jarl-Franzen Quartet—Victor International
 Jarl Instrumental Quintet—Victor International
 Jarrett, Art—Victor Popular
 Jenkins, Gordon—Capitol Popular
 Jepson, Helen—Victor Classical
 Jesters—Decca Popular
 Joe's Merry-Makers—Standard Popular
 Johnson, Buddy—Decca Popular
 Johnston, Johnnie—Capitol Popular
 Johnson, Lonnie—Bluebird Folk Tunes
 Jones, Allan—Victor Classical
 Jones, Spike, and His City Slickers—Bluebird Popular
 Jordan, Louis—Decca Popular
 Jubileers—Bluebird Folk Tunes
 Jurgens, Dick—Columbia Popular
 Karin, Juel—Victor International
 Kassel, Art—Bluebird Popular
 Kaye, Danny—Columbia Popular
 Kaye, Sammy—Victor Popular
 Kilenyi, Edward—Columbia Masterworks
 Kindler, Hans—Victor Classical

- King, John (Dusty)**—Bluebird Folk Tunes
Four King Sisters—Bluebird Popular
King, Wayne—Victor Popular
King's Men—Decca Popular
Kinney, Ray—Bluebird Popular
Kipnis, Alexander—Victor Classical
Kirby, John—Victor Popular
Kirk, Andy—Decca Popular
Korjus, Miliza—Victor Classical
The Korn Kobblers—Columbia Popular
Kostelanez, Andre—Columbia Masterworks
Kreisler, Fritz—Victor Classical
Krogh, Erling—Victor International
Krupa, Gene—Columbia Popular
Kryer, Brunon—Victor International
Kyser, Kay—Columbia Popular
Landowska, Wanda—Victor Classical
Langford, Frances—Decca Popular
Laszlo, Semsey—Victor International
Lawrence, Marjorie—Victor Classical
Lazarz, Joe—Victor International
Lehmann, Lotte—Columbia Masterworks
Leonard, Jack—Columbia Popular
Leopold, Walt—Standard Popular
Le Quatour Alouette—Victor Classical
Levant, Oscar—Columbia Masterworks
Lewis, Texas Jim—Decca Popular
Light Crust Doughboys—Okeh Folk Tunes
Livi, Emilio—Victor International
Ljubic, Edo—Victor International
Lombardo, Guy—Decca Popular
Long, Johnny—Decca Popular
Luboshutz and Nemenoff—Victor Classical
Lulu Belle & Scotty—Okeh Folk Tunes
Lunceford, Jimmy—Decca Popular
Lunt, Alfred—Victor Classical
Luther, Frank—Decca Popular
Lyman, Abe—Bluebird Popular
Mach, Pepik—Victor International
MacDonald, Jeanette—Victor Classical
MacMillan, Sir Ernest—Victor Classical
Magyary, Irma—Victor International
Mainer, Wade—Bluebird Folk Tunes
"The Main-Streeters"—Standard Popular
Maison, Rene—Columbia Masterworks
Manners, Jake—Bluebird Folk Tunes
Martin, Freddy—Victor Popular
Martin, Tony—Decca Popular
Masters, Frankie—Columbia Popular
Mauve, Paulette—Victor International
Maynor, Dorothy—Victor Classical
McClendon Brothers—Bluebird Folk Tunes
McClennan, Tommy—Bluebird Folk Tunes
McCormack, John—Victor Classical
McCoy, Shorty, and His Southern Playboys—Bluebird Folk Tunes
McFarland Twins—Bluebird Popular
McIntyre, Hal—Victor Popular
McKinley, Ray—Capitol Popular
McLean, Jack—Capitol Popular
McShann, Jay—Decca Popular
Meade, Sammy—Standard Popular
Melchior, Lauritz—Columbia Masterworks
Melton, James—Victor Classical
Memphis Slim—Bluebird Folk Tunes
Mendez, Alfredo—Standard Popular
Ménuhin, Yehudi—Victor Classical
Mercer, Johnny—Capitol Popular
Merrill, Joan—Bluebird Popular
Merry Macs—Decca Popular
Miller, Glenn—Victor Popular
Millinder, Lucky—Decca Popular
Mills Bros.—Decca Popular
Milstein, Nathan—Columbia Masterworks
Minevitch, Borrah—Decca Popular
Minneapolis Symphony Orchestra—Columbia Masterworks
Miranda, Carmen—Decca Popular
Mitchell, Charles—Bluebird Folk Tunes
Mitchell's Christian Singers—Okeh Folk Tunes
Mitropoulos, Dimitri—Columbia Masterworks
Modern Mountaineers—Bluebird Folk Tunes
Monroe, Bill, and His Blue Grass Boys—Bluebird Folk Tunes
Monroe, Lucy—Victor Classical
Monroe, Vaughn—Victor Popular
Montana, Patsy—Okeh Folk Tunes
Montana Slim (Wilf Carter)—Bluebird Folk Tunes
Monteaux, Pierre—Victor Classical
Montreal Festival Orchestra—Victor Classical
Moore, Grace—Victor Classical
Morgan, Russ—Decca Popular
Morgens-Brock Quartet—Victor International
Morini, Erica—Victor Classical
Morse, Ella Mae—Capitol Popular
Mueller, Fred—Victor International
Muni, Paul—Victor Classical
Musette, Andre—Standard Popular & Victor International
N. B. C. Symphony Orchestra—Victor Classical
National Symphony Orchestra—Victor Classical
Nelson, Ozzie—Bluebird Popular
Nettle Brothers' String Band—Bluebird Folk Tunes
Newman, Roy—Okeh Folk Tunes
Niles, John Jacob—Victor Classical
Nobel, Ray—Columbia Popular
Nordic Instrumental Quartet—Standard Popular
Norvo, Red—Columbia Popular
Novaes, Guiomar—Columbia Masterworks
Novotna, Marmila—Victor Classical
Olivieri, Dino—Victor International
Original Cast of "This Is the Army"—Decca Popular
Ormandy, Eugene—Victor Classical
Ostman-Stein—Victor International
Oyanguren, Julio Martinez—Victor Classical
Pancho—Decca Popular
Parsons, "Happy" Jim—Standard Popular
Pastor, Tony—Bluebird Popular
Peerce, Jan—Victor Classical
Pelletier, Wilfred—Victor Classical
Petri, Egon—Columbia Masterworks
Peitway, Robert—Bluebird Folk Tunes
Philadelphia Chamber String Simfonietta—Victor Classical
Philadelphia Symphony Orchestra—Victor Classical
Philharmonic-Symphony Orchestra of New York—Columbia Masterworks
Piatigorsky, Gregor—Columbia Masterworks
Picon, Molly—Victor International
Pietro—Victor International
Pine Ridge Boys—Bluebird Folk Tunes
Pinza, Ezio—Victor Classical
Pittsburgh Symphony—Columbia Masterworks
Pius X School of Liturgical Music—Victor Classical
Platoff Don Cossack Chorus—Victor Classical
Podgorski—Victor International
Pons, Lily—Columbia Masterworks
Poupe-Pauch Duet—Victor International
Powell, Teddy—Bluebird Popular
Prairie Ramblers—Okeh Folk Tunes
Primrose Quartet—Victor Classical
Primrose, William—Victor Classical
Puckett, Riley—Bluebird Folk Tunes
Pyle, Pete—Bluebird Folk Tunes
Rachmaninoff, Sergei—Victor Classical
Ramirez, Carlos—Victor Classical
Rathbone, Basil—Columbia Masterworks
Raye, Martha—Decca Popular
Rachell, Yank—Bluebird Folk Tunes
Rey, Alvino—Victor Popular
Rechtzeit, Seymour—Victor International
Regan, Phil—Decca Popular
Reina—Victor International
Reiner, Fritz—Columbia Masterworks
Reinhart, Dick—Okeh Folk Tunes
Reichman, Joe—Bluebird Popular
Reisman, Leo—Decca Popular
Renardy, Ossy—Victor Classical
Rene, Henri, Musette Orchestra—Victor International and Standard Popular
Rethberg, Elizabeth—Victor Classical
Reynolds, Brad—Standard Popular
Ritter, Tex—Capitol Popular
Robel, Jack—Decca Popular
Robeson, Paul—Columbia Masterworks
Robertson, Dick—Decca Popular
Robertson, Texas Jim—Bluebird Folk Tunes
Rochester Philharmonic Orchestra—Victor Classical
Rodzinski, Artur—Columbia Masterworks
Rogers, Roy—Decca Popular
Rose, David—Victor Popular
Rosenthal, Moriz—Victor Classical
Rubinstein, Artur—Victor Classical
Rubinstein & Loesser—Columbia Masterworks
Sablon, Jean—Decca Popular
St. Louis Symphony Orchestra—Victor Classical
Sandauer Orchestra—Victor International
San Francisco Symphony Orchestra—Victor Classical
Sanroma, Jesus Maria—Victor Classical
Savitt, Jan—Victor Popular
Sayao, Bidu—Columbia Masterworks
Scandinavian Ambassadors—Standard Popular
Schipa, Tito—Victor Classical
Schittenhelm—Victor International
Schmitz, E. Robert—Victor Classical
Schnabel, Artur—Victor Classical
Scott, Hazel—Decca Popular
Scott, Raymond—Decca Popular
Seidel, Toscha—Victor Classical
Serkin, Rudolf—Columbia Masterworks
Sevitzky, Fabien—Victor Classical
Shaw, Artie—Victor Popular
Sherwood, Bobby—Capitol Popular
Shore, Dinah—Victor Popular
Siberian Singers—Victor Classical
Simms, Ginny—Columbia Popular
Six Hits and a Miss—Capitol Popular
Slack, Freddie—Capitol Popular
Smith, Kate—Columbia Popular
Sons of Dixie—Bluebird Folk Tunes
Sons of the Pioneers—Decca Popular
Sosnik, Harry—Decca Popular
Spalding, Albert—Victor Classical
Spitalny, Phil—Columbia Popular
Spivak, Charlie—Columbia Popular
Stabile, Dick—Decca Popular
St. Louis Jimmy—Bluebird Folk Tunes
Steber, Eleanor—Victor Classical
Sten, Suzanne—Columbia Masterworks
Stevens, Rise—Columbia Masterworks
Stewart, Rex—Bluebird Popular
Stock, Dr. Frederick—Victor Classical
Stokowski, Leopold—Victor Classical
Swarthout, Gladys—Victor Classical
Szanto, Gyula—Victor International
Szell, George—Victor Classical
Szigeti, Joseph—Columbia Masterworks
Tamburasi, Novi—Victor International
Tampa Red—Bluebird Folk Tunes
Templeton, Alec—Decca Popular
Tennessee Ramblers—Bluebird Folk Tunes
Texas Rangers—Okeh Folk Tunes
Tharpe, Rosetta—Decca Popular
Thibault, Conrad—Victor Classical
Thomas, John Charles—Victor Classical
Thomas, Thomas L.—Victor Classical
Thorborg, Kerstin—Victor Classical
Thornhill, Claude—Columbia Popular
Tibbett, Lawrence—Victor Classical
Tilton, Martha—Capitol Popular
Tichy—Victor International
Tobacco Tags—Bluebird Folk Tunes
Todd, Dick—Bluebird Popular
Toronto Symphony Orchestra—Victor Classical
Toscanini, Arturo—Victor Classical
Trapp Family Choir—Victor Classical
Traubel, Helen—Victor Classical
Trotter, John Scott—Decca Popular
Tubb, Ernest—Decca Popular
Tucker, Orrin—Columbia Popular
Tucker, Tommy—Columbia Popular
University of Pennsylvania Choral Society—Victor Classical
Valdez, Miguelito—Decca Popular
Varnay, Astrid—Columbia Masterworks
Veldes, Emilia—Victor International
Verni, Milan—Victor International
Victor Bohemian Band—Victor International
Vienna Orchestra—Victor International
Village Boys—Bluebird Folk Tunes
Vronsky & Babin—Victor Classical
Wakely, Jimmy—Decca Popular
Wald, Jerry—Decca Popular
Waldimirs Orchestra—Victor International
Walker, Cindy—Decca Popular
Walker, Nancy—Bluebird Popular
Walker, Wiley, and Gene Sullivan—Okeh Folk Tunes
Waller, "Fats"—Bluebird Popular
Walter, Bruno—Columbia Masterworks
Waring, Fred—Decca Popular
Warren, Leonard—Victor Classical
Washboard Sam & His Washboard Band—Bluebird Folk Tunes
Watson, Jean—Victor Classical
Weber, Marek—Columbia Popular
Weber, Marek—Victor International
Weede, Robert—Columbia Masterworks
Weiss, Karl—Victor International
Welk, Lawrence—Decca Popular
The Westerners—Okeh Folk Tunes
Westminster Choir—Columbia Masterworks
Weyssor, Elisabeth—Victor Classical
Wheeler, "Doc," and His Sunset Orchestra—Bluebird Popular
Whiteman, Paul—Capitol Popular
Whittemore and Lowew—Victor Classical
Williams, Joe—Bluebird Folk Tunes
Williamson, "Sonny Boy"—Bluebird Folk Tunes
Wills, Bob—Okeh Folk Tunes
Willson, Meredith—Decca Popular
Wilson, Teddy—Columbia Popular
Wittrisch, Marcel—Victor International
Wood, Barry—Bluebird Popular
Wyte, Bernie—Standard Popular
Young, Victor—Decca Popular
Zetterstrom, Kristoffersen—Victor International

Year After Year
 ---the

CHAMP!



JIMMIE

LUNCEFORD STANDARDS
Money-Makers Forever

DECCA	
RHYTHM IS OUR BUSINESS	369
STAR DUST	712
MY BLUE HEAVEN	1340
STOMP IT OFF FOR DANCERS ONLY	1617
COQUETTE	3713
MARGIE	3807
LIKE A SHIP AT SEA	3892
24 ROBBERS	
I HAD A PREMONITION	35625
CHOCOLATE	35782
BATTLE AXE	35919
PEACE AND LOVE FOR ALL	
BLUE PRELUDE	
COLUMBIA	
WHATCHA KNOW, JOE?	4582
PLEASE SAY THE WORD	4887
RED WAGON	5326
AIN'T NO WHERE	
BLUE AFTERGLOW	
MIXUP	
VOCALION	
'TAINT WHAT YOU DO	
CHEATIN' ON ME	
WELL, ALL RIGHT THEN	
TIME'S A-WASTIN'	
WHAM	
LUNCEFORD SPECIAL	

JIMMIE LUNCEFORD New DECCA HITS
 For 1942-1943 and Years To Come

BLUES IN THE NIGHT 4125 (both sides) (Introduced by JIMMIE LUNCEFORD in Warner Brothers' "Blues in the Night")	KNOCK ME A KISS backed by STRICTLY INSTRUMENTAL . . . 18463
LIFE IS FINE backed by I'M LOSING MY MIND . . . 4289	KEEP SMILING, KEEP LAUGHING backed by EASY STREET
TO THE OUTSKIRTS OF TOWN 18324 (both sides)	I'M LONESOME & SO BLUE MY DEAR backed by I DREAM A LOT ABOUT YOU

PERSONAL DIRECTION

HAROLD F. OXLEY, INC.

A MERICA'S coin machine operators know that LUNCEFORD recordings are standards, all-time favorites always earning top money. In these days when repeat performance decides, LUNCEFORDECCA releases are the most profitable investment in the industry.

IN BALLROOMS, theaters and colleges LUNCEFORD grosses, increasing every season, prove again that with the public that knows music best it's LUNCEFORD who counts. No dance band in America has a more consistent record of coast-to-coast success.

LUNCEFORD

On **DECCA RECORDS**

THE BAND OF THE YEARS

17 GREAT ARTISTS

featuring the

**LUNCEFORD GLEE CLUB
DAN GRISSOM, VOCALIST**

Now on tour
—booked solid
SETTING NEW HIGHS
in Grosses and Popularity

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Cab Calloway

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1331 DL-Div. 1000
1942 AUG 4 PM 12 42
CLASS OF SEX
9 39 DL XC=CULVERCITY CALIF



esday, A
CASA MANANA
(CULVERCITY, CALIF.)
Culver City Cal., 9:30 with
Cab Calloway Orch. (16) with
Alond. Hont Coles, Paul,
Key & Eddie, Cavaliers Quartet;
mission, 90c Saturday, 55c other
nights.

It takes no master mind to understand why Cab Calloway is still 'highness' with the leg-shakers of the land, of high degree or low estate. One look at the sea of smiling faces, bodies swaying and bobbing to his savage rhythms, is enough to clamp tight the old convincer, expert testimony to his musical greatness over a span of 13 years, from the day 'Minnie the Moocher' catapulted him into blue-chip society. If further proof is needed that the ol' hi-de-ho'er is aging like rare vintage wine, a roll of the eyes around the terraced tables at once puts at ease any doubt. Long trek that it is for the cinema mob to this nearby beach hoofery, they are to be seen very much in evidence; all the more noticeable because the other bands rarely attract such an outpouring of marquee stock.

The answer to how Calloway has stayed on top so long, and after all these years is certain for this spot, is attendance high for this spot, is right up there on the stand, it epitome of what makes for lasting success. A showman to the hilt, fine musician and a friendly, fraternalizing soul. That trinity of virtues can't miss and that's why Cab Calloway is around for a long, long time giving the young upstarts Johnny-come-latelys all the commish they care to bargain for. At the smart money will be riding with CC.

As if to zealously guard his hard-won laurels, Calloway works hard and frenziedly as ever. He is more than a stick-waver and occasional vocalist, rarely leaving the stand during the dance and helping out where he can on the entertainment side. His disarming attitude, a total absence of big-shot skin and he has the mob in his corner before Cozy Cole has the skin warmed up. If all this sounds like a 'hail to the king,' that's what it meant to be.

The Calloways have two more weeks to go to finish out a six-week stand (there goes Jimmie Lunceford's record!) and after a few dance and theatre dates hereabouts make tracks for the East. They can repeat here anytime they like and it is hoped they won't stay away six years like they did before. Helm.

CALLOWAY=
CASA MANANA WASHINGTON BLVD CULVERCITY CALIF=
EAR CAB: CONGRATULATIONS TO YOU AND YOUR ORGANIZATION UPON BREAKING EVERY CASA MANANA ATTENDANCE RECORD. I ATTRIBUTE IT TO YOUR FINE SHOWMANSHIP AND MUSICIANSHIP. I WOULD APPRECIATE YOUR GIVING ME A COMMITMENT FOR YOUR SERVICES FOR NEXT SEASON. REGARDS=
JOSEPH ZUCCA.

CAB CALLOWAY AND HIS ORCHESTRA

August 22, 1942

Cab Calloway
(Reviewed at Casa Manana, Culver City, Calif.)

CAB CALLOWAY'S band on the Casa Manana bandstand is one of his best, as attested by the fact that he now holds the attendance record at the spot.

Calloway uses a basic instrumentation of five reed, seven brass and four heavy on the brasses, the arranger, Buster Harding, allows the reed section to dominate and trombones, vocal quartet, presenting the Caballers, vocal quartet, the rhythm section goes to town. While Calloway is known for Harlem rhythms, he has toned down greatly and his music is as good on sweet as it is on the jumpin' stuff.

In the trumpet section, Calloway features Jonah Jones on the hot horn, with Shad Collins taking the lead. Jump tunes feature Tyree Glenn on the bone, and the trio, with Keg Johnson and Quentin Jackson joining in, is tops. Reed section is especially strong, with Walter Thomas, an original Calloway member, taking solo parts and supporting the Caballers with his clarinet and flute. Hilton Jefferson draws featured parts on tenor sax.

Calloway's rhythm section is outstanding, with Benny Payne, the second of the two remaining Callowayites, giving the ivories the business. Milton Hinton slaps a good bass and Danny Barker clicks as guitarist. Cozy Cole, the great drummer, clowns with Lamar Wright, sax, and Glenn.

Vocally, the Calloway contingent is exceptionally strong. With the three Palmer Brothers and William Green making up the Caballers, Calloway shares vocal honors. Quartet is excellent on ballads and sugary tunes. Calloway handling the jump a bit, ties as only he can do them. He also asalts with background vocals when the hi-de-ho maestro leans to the sweet side.

Calloway's orchestra has seemingly broken away from being a "type" band. In the course of an evening he runs the gamut of a complete library; no matter what a patron's taste, he gets ample satisfaction. And crowds at the bandstand attest the fact that the hi-de-ho boy has what it takes to put jive addicts out of this world. Abbott.

CURRENTLY TOURING WEST COAST THEATRES

EXCLUSIVE COLUMBIA RECORDING ARTIST
Current Release No. 36611 (VIRGINIA, GEORGIA AND CAROLINE I'LL BE AROUND)

CAB CALLOWAY'S "QUIZZICALE"
COAST-TO-COAST—BLUE NETWORK

Management: IRVING MILLS • 1619 BROADWAY, NEW YORK, N. Y.
Booking Representative: GENERAL AMUSEMENT CORPORATION
Thomas G. Rockwell, President
NEW YORK • CHICAGO • HOLLYWOOD • LONDON



BAND BUYERS ARE SMART

Buying bands is a science and a fine art—whether a buyer wants music for a one-nighter, a ballroom, a college prom, a hotel, a radio show or for pictures, he has to know (and usually does) just what kind of music will click at the box office

IT WASN'T so very many years ago when a ballroom operator was buying bands on the strictly "availability" basis, and when the only band that a theater operator was worrying about was the pit band. Many ballroom managers were their own bookers. They knew what bands were operating in their territories and contacted the leaders direct for engagements. These were the days before "name" bands existed, and bands were bought "by the pound" so to speak. Quality and name figured very slightly in the sale. As long as the leader could keep his boys on the tempo thruout a dance number, the dancers and the ballroom op were satisfied.

The advent of the traveling name band soon changed all of this. Bands started building reputations outside of their own bailiwicks, and thru the mediums of records and radio a demand was soon set up by the music-loving public for their "favorite" bands. Traveling orks spawned (or were spawned by) band-booking offices. And this evolution took the booking of bands out of the hit-and-miss school of personal booking into the realm of big business. Jules Stein, president of Music Corporation of America, was one of the pioneers in the band-booking field. Stein signed the old Coon-Sanders band and sent it out of Chicago on one of the first band tours of any distance.

Such bands were soon able to demand more money and, in turn, the ballroom operators were extending the admissions and promotion generally of their dances. As the traveling band business grew into an industry, the complexities of the business of operating a ballroom increased a hundredfold. Buying a band for a one-nighter was no longer just a matter of getting the band set and putting an advertisement in the local paper. Dance promoters had to become real ballroom operators. The day of the fellow running the local ballroom being the same gent who owned the corner meat market soon became a thing of the past. Operating a ballroom commenced being a full-time operation.

Ballrooms soon faced plenty of competition, too, as a result of the "name" band making its debut. The big bands were soon booked into theaters in the larger cities. The bigger colleges thruout the country started buying the name bands for their proms and other occasions. The tremendous sale of phono-radio combinations sold for the home was also a threat. And the automatic phonographs in nearly every corner taproom were luring plenty of the young generation.

However, most of this "competition" did not work adversely for the ballroom operator. In fact, all of these things contributed considerably toward building up the very item which the ballroom had to sell—the band. Of course, the operators of the dansant palaces had to organize themselves to cash in on this boom, and it was at this point that the "smartening up" process began—not only with the ballroom operator, but also the band buyers in the theaters, advertising agencies and disk companies.

Buyer and the Market

When the "big name" side of the band industry became firmly established, the financial investment on all sides increased heavily, turning the business of buying a band into a project as important as any show business

venture, costing the amount of money that the name orks were soon able to demand. Buying a band today requires that the guy on the receiving end be as shrewd and astute as any film magnate. This is especially true of the ballroom operator, since he is selling just one thing—the band. A theater operator, or to a lesser degree a radio sponsor, may be able to make a few mistakes when buying a band because it is usually just one part of his program or bill. But the ballroom operator, and also the recording talent exec, have to be sharp and awake when it comes to buying a band.

Any major band-booking exec will attest to the fact that the ballroom operator has become just that. When buying a band today, the operator has literally a hundred and one things to consider. Price, of course, is one of the initial considerations. A promoter or operator with an intermediate spot is certainly very rarely on the market for a Miller or Dorsey or Goodman. He does, however, usually have a very discriminating clientele when it comes to dance music and cannot use just any Joe Doakes. The customers would go elsewhere.

Such an operator has, let's say, a choice of 15 bands which are available to him for a certain date on his calendar. To the uninitiated these 15 outfits might seem to be on

Local Promotion Ups Takes

The smart buyer of bands also watches closely the timing elements which enhance or detract from a band attraction. A hit recording by a certain band leader which may be taking the juke boxes by storm in this operator's town is almost enough in itself to make that band a good bet for a one-nighter or theater engagement. The operator may even exceed his usual budget by several hundred dollars, feeling it is fairly safe to make such a splurge as a sort of bonus treat for his customers.

A movie or, as more frequently happens, a string of transcriptions aired over the local radio outlet is sometimes the key to the operator's booking. Usually the patrons are quite vocal in their current ork choices and are not bashful about letting the operator know what these choices are. A disk, movie or radio platter program conditions their tastes, and the smart operator allows himself and his judgment to be conditioned by his customers.

Another vital consideration figuring into the operator's band buying is the booking office handling the account at any given time. Some operators become so partial to one office that they deal strictly with the one firm. Just because one particular band office has a heavier slice of the "names" than another does not mean that it does more gross business annually than an office having fewer "name" ork properties. The operator may force two offices to split commissions on a band which he wants but which is not handled by the office which the operator deals thru.

Bookers Should "Follow Thru"

This partiality is due to the service given by the booking office over and above just selling the band. One office may give an operator a much more solid "follow-thru" than its competitor. There are, for example, instances where a booker figures his job is done the minute the sale is made. But a booker who is dealing with a smart band buyer will realize that to really satisfy and keep the account he (the booker) will have to help in every way to make the date a successful one.

A booker with this in mind is always careful to see that the band's road manager, personal manager and press agent are on the job; that the operator is taken good care of in the matter of press books, window cards, possible tie-ups for exploitation of the band in the town in ad-

vance of the date and many other things which may mean the difference between a so-so gate and a huge success.

The average band buyer today is cognizant of all of these things and operates his theater or ballroom as shrewdly as the owner of the big department store in the town. He's completely familiar with the product he is buying for sale thru his box office, and he knows how to merchandise it. And on top of this he has also realized that his brethren in the business have the same problems and that together they can solve them more easily and effectively. He has joined associations of operators for that reason. A band buyer may thru wrong judgment or thru being misinformed get stung on a date once in a while, but the occasion is becoming rarer and rarer because he is smartened up just a little bit more each time that happens.



about a par with each other when it comes to b.-o. power, price, etc. But to this operator each of these bands represents a problem in itself. Each has to be measured against a background of various circumstances. To a certain extent the operators rely on the booker for certain evaluations of the band properties he (the booker) is selling. The operator is naturally interested in what each particular band has been doing in other locations.

But for the most part the operator's decision is based on his own experience in his own bailiwick. For example, the smart operator knows the general taste of his potential customers when it comes to dance music. He's generally pretty well informed on the value of each band's name in his territory. In most cases the operator has played the band at his spot previously, so he knows the reception and receipts that were garnered before.

Most sincere appreciation *from*



To
Mr. Lucius Boomer
For re-engaging my orchestra for the
11th consecutive season at the
Waldorf-Astoria

XAVIER CUGAT

To Columbia Pictures

For co-starring my orchestra with Rita Hayworth and Fred Astaire in the forthcoming production

"You Were Never Lovelier"
Soon To Be Released

and thanks again for resigning me as comedy lead in another COLUMBIA PICTURE starting in January

To Columbia Records

For the splendid job they have done with my recordings

To Mr. Richard Marvin of The William Esty Agency

For the new one-hour

Camel Caravan

Every Friday Night, 10:00 to 11:00 P.M.,
EWT, CBS Coast-to-Coast.

and to my boys

Exclusive Management

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EACH OFFICE A COMPLETE UNIT IN ITSELF



QUEEN OF THE NAME BANDS!

ONE OF THE NATION'S OUTSTANDING BOX-OFFICE ATTRACTIONS



INA RAY HUTTON

AND HER GREAT
NEW ORCHESTRA

STUART FOSTER
FEATURED VOCALIST



THEATRES



RECORDS



HOTELS



RADIO

Arrangements by
GEORGE PAXTON

Personal Management: **CHARLES V. YATES**

MANAGEMENT: FREDERICK BROS. MUSIC CORP.
New York Chicago Hollywood

Transcriptions Help the Business

E. T.'s came into wider use than ever before during the past year—rebroadcasting, spot announcements heavy—invaluable in propagating important morale work



By Ben Selvin

Recording Manager of AMPA and Program Director of Muzak

It was previously taboo for name bands to have their names on transcription labels. Because of that restriction (not imposed by this industry) valuable plugging went to fictitious names.

In those days Tommy Dorsey worked as Harvey Tweed, Ray Noble as Reginald Norman, Russ Morgan as Rex Melbourne, Richard Himber as Ross Haywood and Andre Kostalenetz as Alaxander Karlin.

In those days there was the fear that if an orchestra was heard too frequently on wax, few sponsors would pick them up. That fear no longer exists and permission is freely granted for the use of their names on wax labels for reasons that are quite obvious and commercial. In many instances band leaders and performers have signed contracts forbidding the waxeries to use any but their true names. Nearly every important band has made transcriptions.

In fact many bands today prefer transcriptions to road tours and locations. The reasons here are also quite obvious. The American Federation of Musicians' scale for wax is \$18 an hour, and double for the leader. At this rate a three-hour session nets the band personnel as much as it earns in a week on many locations. This kind of money is being eagerly sought by the outstanding bands in the country.

High Earnings

Perhaps the most outstanding example of the high earnings that can be achieved is that of Singing Sam (Harry Frankel) who collects from \$75,000 to \$100,000 annually, solely thru transcriptions. Frankel does not overexert himself either. He flies to New York twice weekly from his Indiana farm and makes a series of five records (four tunes each) and another five on the second day.

One performer, Joey Nash, received \$1,100 for one day's work. The list could go on, but you get the idea.

Aside from the money angle, waxing has proved itself to be a medium for the development of bands. These dates are particularly sought by bands in the process of coming up. One angle here is, because of the quick turnover in name bands, recording companies are reluctant to sign a contract with a new band until its staying and selling powers have been tested. After a transcription build-up, recording firms have signed the maestro to a year's contract. That contract would not have been attained but for e. t. work.

Another nice factor is the fact that bands can record for all transcription libraries.

Again a band or artist is at his best in a transcription. There is no flaw in an e. t. and naturally it cannot be passed on to an audience. In personal appearance work, there's many a slip twixt the horn and the lip and more than a few have irked the sensitive aural apparatus of radio audiences. Even Toscanini's fine organization is not immune to this, as many remember the famous clinker of one of his trumpetists during a broadcast of Ravel's "Bolero."

Transcriptions are constantly improving, with the result that nationally known advertisers expend a heavy budget on this medium. Advertising agencies have found that one minute on a transcription, constantly repeated, can blanket a field.

This has been made possible by the ingenuity of the industry. We in this field have come to realize the value of production. In 60 seconds a complete show can be presented complete with sound effects, music, talent and commercial announcements. They are in effect, capsule programs.

These one-minute commercials, artistically produced, have brought down network bars and have attracted large advertisers.

The industry has had a brilliant past in building itself up from scratch to its present importance and prestige. However, progress does not stop here. The future augurs even a brighter outlook as technical advances are made both in recording and radio. The possibilities of frequency modulation offers a new field for transcriptions. The war has impeded progress here as in television, but the postwar world will see the continuation of progress, halted at the outbreak of the present conflict.

Footnote: When I made my survey of employment in the recording industry for the AFM, a report which was delivered to the AFM Convention in Seattle in June, 1941—little did I think such immediate and drastic action as a "no more recording" edict would be taken. The actual expenditure for recording talent turned out to be even larger than the big sum I had reported as an anticipated total for 1941. And the first eight months of 1942 exceeded the recording musicians' earnings for the entire year of 1941. More musicians who never recorded before, recorded in 1942—due to the Local 802 ruling that each musician had to take off one day per week, a ruling which effectively spread the work, particularly in the field of commercial transcriptions.

THIS year has seen the field of transcriptions increase in the circumference of its sphere and in the recognized influence of its plugging power for bands.

More transcriptions have been made and used this year than ever before. Spot broadcasting sponsored by the government for recruiting, morale, bond selling, salvage and propaganda purposes accounts partially for the increased use of wax. Commercial spot broadcasts have also made more use of e. t.'s—and more repeat broadcasts are being made via transcriptions than ever before. Use of wax in industrial plants—**Music While You Work**, has also spurred these recordings.

Perhaps the most gratifying feature of the current trend in transcriptions is the recognition that the federal government has given the industry in wartime. Brief messages on vital governmental functions are now flooding the air and, what is more, producing results.

Important names of the theater have lent their prestige in making waxings for patriotic purposes. As it is impossible for any one name or show to hit all radio stations in the country, transcriptions have been proven invaluable in propagating important morale work in areas not covered by network stations.

Transcriptions have been instrumental in giving a sugar coating to these messages. An appeal for salvage and bond selling is made more palatable when surrounded by production and name talent. Many local stations could not afford the talent and production that goes into one of the patriotic transcribed shows. Thus, transcriptions have been aligned to the war effort successfully.

Peacetime Values Still Stand

But while the wax industry is important to the prosecution of the war, its peacetime value is appreciated by the trade. It is still one of the important mediums for plugging songs, introducing new talent and bands and firmly establishing recognized performers and musical organizations.

A recording of a new tune on a transcription is even more valuable than a network plug. One waxing of a song can be played in more than 300 stations (more than any single network) not once, but countless times. One waxing can almost insure the success of a song.

And what can be done with tunes can also be done with bands via wax. This has been more widely recognized in the last few years.



Leading Transcription Companies

ASSOCIATED MUSIC PUBLISHERS, INC., 25 West 45th St., New York, N. Y.
C. M. Finney, president
Ben Selvin, musical director

LANG-WORTH FEATURE PROGRAMS, INC., 420 Madison Ave., New York, N. Y.
R. C. Wentworth, president
Emile Cote, musical director

C. P. MacGREGOR, 729 S. Western Ave., Hollywood, Calif.
C. P. MacGregor, president

NBC RADIO-RECORDING DIVISION, Radio City, New York, N. Y. (NBC Thesaurus Program Library)
C. Lloyd Egner, vice-president
Reginald Thomas, musical director

STANDARD RADIO, 6404 Hollywood Blvd., Hollywood, Calif.
Gerald King, president
Don Allen, musical director

WORLD BROADCASTING SYSTEM, INC., 711 Fifth Ave., New York, N. Y.
P. L. Deutsch, president
John M. Dunn, musical director



"OUTSTANDING"

IS THE WORD FOR

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**OUTSTANDING
IN THEATERS!**

CHICAGO, Chicago (4 times)
PALACE, Cleveland
STANLEY, Pittsburgh

Repeat engagements played at

RIVERSIDE, Milwaukee (3 times)
ORPHEUM, Minneapolis (2 times)
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**OUTSTANDING
IN BALLROOMS!**

Eight repeat engagements in less than 3 years at Chicago's **TRIANON**
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HEAR THIS LATEST
WELK HIT
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DEAR HOME IN HOLLAND 3040

Over 1,000,000 Welk Records Sold To Date
Coast to Coast juke box favorite for Smooth Money-Making POLKAS
CLARINET POLKA PENNSYLVANIA POLKA BARBARA POLKA
3726 4309 4287

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ON THE AIR!**

Five years on **WGN-MUTUAL** with frequent remotes on **NBC**
and **CBS** as well.
Also on **NBC Thesaurus** transcriptions over more than 200
stations weekly coast to coast.

**OUTSTANDING
ON ONE NIGHTERS!**

Just completed 12,500-mile, 3-month tour of 9 States. Average
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The Brilliant! Sparkling! Zesty
CHAMPAGNE MUSIC OF

WELK

**AND
HIS
ORCHESTRA**



Featuring

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BILL KAYLOR
Baritone



currently

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TRIANON BALLROOM

Chicago

On the Air 7 Times Weekly

WGN-MUTUAL

"The band that does everything and does it well" is a tag that fits the Welk crew like a glove. Here's the band with the showmanship to delight stage patrons; the musicianship to captivate ballroom habitués; the common touch that charms the heart of the masses on the air and on records. Here's the band whose popularity on jukeboxes, transcriptions and remotes has made it a nation-wide favorite.



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R.K.O. Building, New York City



A Great New Vocal Group
**ELLA FITZGERALD
AND THE KEYS**

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DECCA RECORDS

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THE BLUE NETWORK

MONDAY—WEDNESDAY—11:15 to 11:30 P. M.

Personal Management **GALE, INC.** 48 West 48th St. N. Y. C.



ENTRANCE to Moonlite Gardens, Coney Island, Cincinnati, one of the country's leading ballrooms catering to name and semi-name band attractions. An attractive terraced night club arrangement and a well-kept adjoining garden have accommodations for 2,300 patrons.

BANDS ARE GREAT PARK ATTRACTIONS

The fun zones have long been a good field for orchestras—211 of 403 parks are using bands according to a recent survey—of double value to parks as they pull big paying crowds who not only dance but patronize park attractions as well

By William J. Sachs

AMUSEMENT PARKS have long been a lush field for dance bands, and just which of the two has benefited the greatest from this lengthy and profitable association is a matter of conjecture. A perusal of The Billboard's latest amusement park list reveals that of the 403 parks listed, 211 of them, or better than 50 per cent, are regular users of dance band attractions. These musical aggregations may range anywhere from the local or sectional combinations, such as Joe Slew and His Hot-Footers, to the more dominant name orchestras who by virtue of their frequent and successful appearances over the radio, on the screen and in the major vaude houses rate them hotter than a cowboy's pistol as amusement park ballroom fodder.

The use of music as an entertainment feature in amusement parks is an ancient institution, possibly as old as the park business itself. For many years such brass band satellites as Creatore, Tremaine, Kryl, Pryor, King, Fillmore, Sousa and the like played the nation's leading amusement spots as concert free act features, which in most instances also included dancing of the beer garden variety, usually without charge to the patrons. As the popularity of these grand musical attractions waned and the star of the comparatively new so-called jazz band rose, there evolved the park ballroom dance business as we know it today.

Park Dance Biz Not New

Amusement park dance business isn't new by any means. However, it has been only in the last dozen years or so, and in many instances much more recent than that, that park men have come to realize the true value of a dance band as a park feature and the unusual money-making potentiality of an attractive, well-equipped and properly operated dansant.

The innovation of ballroom dancing in amusement parks had a hard row to hoe before gaining general acceptance among fun resort operators. The early-day park dansant was a pretty sorry spectacle compared with the ornate dance palaces sported by the leading parks today. Usually they were humble, barn-like affairs that offered little protection from the weather, with a floor that reminded veteran park men of the old Witching Waves ride on their fun zone rather than something a dancer would want to cavort on. Usually, too, the band was some makeshift crew woven from the

talents of the local high school musical aces, which usually left the patrons cussing the musical instrument dealers for ever selling 'em the 10 easy lessons and a horn.

Then there were those park men who opposed the dance idea on the basis that that form of entertainment and amusement could never pay; that the revenue derived thereby would be more than offset by the loss suffered by ride operators and concessionaires as the result of the dancers being kept from parading the midway. These theories were soon knocked into a cocked fedora, however, and with the injection of experienced men into park ballroom operation the other handicaps listed above soon evaporated and park dance business flourished. Of the 211 parks listed as using bands today there's hardly a one that can't claim for its ballroom the distinction of being the biggest grossing attraction on its grounds.

Reasons for Park Ork Use

There are three primary reasons for the operation of a dance place in a park and the resultant booking of solid musical talent. The first reason, quite naturally enough, is to make the ballroom itself an extra source of revenue. The second idea is to attract a certain clientele who ordinarily might not visit the park; chiefly those youngsters who would be forced to go elsewhere for their jitterbugging if the park didn't offer them the opportunity. And, third, there's the added business done by the park's refreshment stands, dining spots, ride operators and concessionaires as a result of the influx of this added dance patronage. To be considered, too, is the prestige and publicity that comes with the booking of an outstanding dance band. And more often than not an average band can at-

tract more free newspaper space than all of the rest of the park's attractions combined. And very often, too, these young patrons attracted by dance bands become amusement park enthusiasts to patronize the park in later years when their dancing days are over. All these items spell money to the park manager who operates with the band and dance policy.

Names on One-Nighters

The larger park ballrooms advantageously located near the centers of population usually operate with name or semi-name attractions thruout the season, sandwiching in an occasional hot name for a one-nighter at regular intervals. This has been found the best policy for such locations. Smaller parks in out-of-the-way locations, unable to handle the major name attractions due to limited ballroom capacity, and very often inaccessible to the better bands playing the usual one-night circuit, are forced to rely upon local or sectional orks to keep their patrons happy. This does not necessarily mean that they are forced to employ inferior music, as many of these sectional crews stack up very favorable with the larger, highly publicized combos, save in name only.

Another beneficial phase that the enterprising park ballroom manager considers when booking his musical attractions is the vast drawing potentiality from among non-dancers of a major name band on a one-night engagement. In many instances, with the booking of such an attraction, the ballroom will pull as many listeners as dancers—patrons who are ardent name band fans but who are content to look upon them as a concert feature rather than something to stimulate the urge to dance. But, as with every other business, quality is still the big item. Give 'em good music and they'll come in droves; give them a steady diet of turkeys and you kill the Golden Goose.



THIS RECORD-BREAKING CROWD was snapped at Moonlight Gardens, Cincinnati, on the occasion of Tommy Dorsey's visit there May 11, 1941, when 4,496 dancers paid \$1 each, tax included, to listen and dance to the Dorsey melodies. The attendance mark still stands. This season, however, Kay K'iser and his orchestra established a new money gross at Moonlite Gardens, when they played to nearly 4,200 dancers who paid \$1.65 each, including tax.



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ENTERTAINMENT!
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nan IS BOX OFFICE!

Her amazing record last season, this season and EVERY season proves nan BlaKstone is possibly the ONE and ONLY Night Club-Vaudeville Star the Buyer can rely upon year after year to guide him to a new high in his gross for the money involved in the purchase of this brilliant artist. The greatest Night Clubs and the finest theatres everywhere keep nan working constantly—she doesn't know the meaning of the word "layoff". Not just one office but EVERY BOOKING OFFICE IN THE COUNTRY IS ABLE TO HAVE NAN ON ITS BOOKS and most of them do. Ask your Agent for BlaKstone—then ADVERTISE her to your public in the RIGHT way and WATCH YOUR RECORDS CRUMBLE!

nan IS FIRST!

A number of years ago nan BlaKstone introduced the kind of Night Club-Vaudeville entertainment now called "Special Material." Her "Laziest Gal in Town" recorded by Decca and performed by nan all over the world since that time, caught the fancy of Night Club and Theatregoers everywhere and with that number as a foundation nan added others even more attention-getting,—and the FIRST Special Material Act in the World was born. nan was FIRST in her field then, and she still is today. First in the smartest, cleverest songs and stories set to rhythm. First always in her stunning method of presentation — her magnificent wardrobe, years ahead of the trend — her musical arrangements — well, nan's just FIRST IN EVERYTHING AND IN EVERY WAY — which leaves nothing more to say!

nan IS IN DEMAND!

Called "THE WORLD'S GREATEST DELINEATOR OF SOPHISTICATED SONG" nan BlaKstone for twelve consecutive years has been and remains without a single challenge America's most sought after Attraction where Night Clubs and modern Vaudeville are concerned. The reasons WHY she is so popular with the buyer are numerous, but perhaps the outstanding one is the simple fact that nan is commercially sound. SHE POSSESSES SOLID AUDIENCE APPEAL FOR EVERY TYPE OF AUDIENCE. nan can work and pack 'em in everywhere and anywhere. Heading the best floorshow with the best band back of her in the best Night Club—nan is solid. Absolutely alone as the only entertainment a room has to offer—nan is just as solid—a whole show by herself. In the largest room or theatre conceivable—nan presents a glamorous, brilliant ability to register just as well as in the smallest Night Club in existence. Add to this the fact that nan is definitely worth TRIPLE her money at the box-office, no wonder every smart, modern operator is in the mood for BlaKstone!

DECCA RECORDING SERIES

Available through Liberty Music Shop, Savoy-Plaza Hotel, New York City,
and other leading music stores in key cities.

THE STORY OF MYRTLE
I'VE GOT IT AGAIN

THE WAY OF MY FAMILY
ROMEO AND JULIET

THE ORIGINAL "STARDUST"
ISABELLA AND COLUMBUS

CAN'T FIND A PLACE
LAZIEST GAL IN TOWN

LISTEN TO NAN ON RECORD

—YOU'LL WANT HER NEXT WEEK!

NOW AVAILABLE FOR THE FIRST TIME ON
EITHER SALARY OR PERCENTAGE OF GROSS

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RONALD
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SEE ACTS, UNITS AND ATTRAC-
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General AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON



Popular Recording Artists Featured in Motion Pictures

Artist	Motion Picture	Producing Co.
Andrews Sisters	Buck Privates	Universal
	In the Navy	Universal
	What's Cooking?	Universal
	Private Buckaroo	Universal
	Give Out Sisters	Universal
Louis Armstrong	Cabin in the Sky	M-G-M
Charlie Barnet	Juke Box Jenny	Universal
Count Basie	Reveille With Beverly	Columbia
Connie Boswell	Kiss the Boys Goodbye	United Artists
Les Brown	Seven Days' Leave	R-K-O
The Charioteers	Road Show	Paramount
Bing Crosby	Road to Zanzibar	Paramount
	Birth of the Blues	Paramount
	Holiday Inn	Paramount
Bob Crosby	Sis Hopkins	Republic
	Rookies on Parade	Republic
	Presenting Lily Mars	Columbia
Xavier Cugat	Carnival in Rio	M-G-M
	You Were Never Lovelier	Columbia
Tommy Dorsey	Las Vegas Nights	Paramount
	Ship Ahoy	M-G-M
Jimmy Dorsey	The Fleet's In	Paramount
Duke Ellington	Cabin in the Sky	M-G-M
Skinny Ennis	Sleepy Time Gal	Republic
Ella Fitzgerald	Ride 'Em Cowboy	Universal
Four Ink Spots	Pardon My Sarong	Universal
Judy Garland	Ziegfeld Girl	M-G-M
	Babes on Broadway	M-G-M
	Life Begins for Andy Hardy	M-G-M
	For Me and My Gal	M-G-M
Benny Goodman	Powers Girl	UA
Glen Gray	Time Out for Rhythm	Columbia
Horace Heidt	Pot o' Gold	United Artists
Woody Herman	What's Cooking?	Universal
Milt Herth Trio	Juke Box Jenny	Universal
Harry James	Private Buckaroo	Universal
	Springtime in the Rockies	20th Century-Fox
Sammy Kaye	Iceland	20th Century-Fox
Gene Krupa	Ball of Fire	M-G-M
Kay Kyser	Playmates	R-K-O
	My Favorite Spy	R-K-O
Frances Langford	Swing It, Soldier	Universal
	Yankee Doodle Dandy	Warners
Jimmie Lunceford	Blues in the Night	Warners
Wingy Manone	Juke Box Jenny	Universal
Freddy Martin	Mayor of 44th Street	R-K-O
	Sweet and Hot	R-K-O
Tony Martin	The Big Store	M-G-M
	Ziegfeld Girl	M-G-M
Joan Merrill	Time Out for Rhythm	Columbia
	Mayor of 44th Street	R-K-O
	Iceland	20th Century-Fox
Glenn Miller	Sun Valley Serenade	20th Century-Fox
	Orchestra Wife	20th Century-Fox
Ozzie Nelson	Sweetheart of the Campus	Columbia
	The Big Street	R-K-O
	Strictly in the Groove	Universal
Ray Noble	Pride of the Yankees	R-K-O
Alvino Rey	Sing Your Worries Away	R-K-O
Betty Jane Rhodes	Sweater Girl	Paramount
	Priorities on Parade	Paramount
Ginny Simms	Playmates	R-K-O
Freddie Slack	Reveille With Beverly	Columbia
Jack Teagarden	Birth of the Blues	Paramount
Martha Tilton	Sunny	R-K-O
	Strictly in the Groove	Universal
Orrin Tucker	You're the One	Paramount
Rudy Vallee	Time Out for Rhythm	Columbia
	Too Many Blondes	Columbia
Teddy Wilson	Something To Shout About	Columbia
Nan Wynn	Million Dollar Baby	Warners
	Pardon My Sarong	Universal

Is Hollywood Doing the Best Possible Job With Name Bands?

No, no, no, declares the author, who says that Hollywood has not grasped the technique of handling bands in most cases on record—tells how bands, an anathema to Hollywood until five years ago, finally crashed the sacred portals only to encounter hindrances in making of good band pictures

By Joseph R. Carlton

FROM 1936 until 1941 (prior to '36 bands just "weren't" when it came to feature films) the answer to our title question would be an emphatically chanted No, No, No. Today, or rather this year, with the world going thru so many changes, some of them fearful, Hollywood has once again done the unexpected. And so, for 1942, the question gets a fresh, original answer—No, No, No.

Hollywood's big trouble in handling name bands on the screen has been Hollywood. The film capital's conception of entertainment, we are sorry to say, has frequently differed in the past with that of the public, but never as consistently as when the city turns out filmusicals using name band talent. Explanation of this phenomenon lies partly in history and partly in current practice. Back some five years, the Hollywood prejudice against using name bands in films was mysterious and confounding to metropolitan folk; the studios, however, tossed off this enigma by pointing out that while name bands went over big with New York or Los Angeles audiences, marqueeing the namers was wasted on the thousands of moviegoers in rural and suburban areas. The trend of production, they insisted, followed by and large the tastes of exhibitors, who in turn followed the indications of public and patronage preferences. But whatever the trend, Hollywood itself admitted that inevitably and unshakably the single requisite for a smash picture was entertainment. Five years ago, we agree, the name band held few charms for the farmer or miner. Today the farmer's daughter and the miner's son regularly dance to the juke boxes or in the ballrooms. As for the latter, ask any name band leader whether the whistletops pay off on ball-room dates.

In '37 the movie moguls started out on a new order, a sort of strength-thru-production-bands program. The bands who got the biggest build-ups then were Paul Whiteman, whose crew was the first to ever have an entire picture, "King of Jazz," built around it, and Fred Waring, whose band formed the basis for the entire picture "Varsity Show." The Whiteman picture worked out well, but Waring's vehicle phfitted at the b. o. Quoth the film moguls: "Enough, we are cooled off." But the cooling-off process reversed itself when attention was called to the fact that Waring's effort was that of a production band trying to tie up an hour and a half of screen fare, which was too much to ask. So a dip into the ranks of Benny Goodman, Artie Shaw, Cab Calloway and Duke Ellington came about. This fared fair, but Hollywood retained a shyness toward name bands whose appeal they felt to be limited. Limited or not limited, the jitterbug era of '38 forced the studio to comb the name-band market. The kids delighted in lickety-split, throw-'em-out-and-catch-'em-on-the-second-bounce rhythm and the studios wanted to oblige. More bands got onto the screen, but still they fared only fair.

Hollywood Wakes Up

The years of '39 and '40 saw name bands at peak prominence in the hotel and theater, but mediocre for screen entertainment. Came '41 and slight improvement until in '42 Hollywood seems to be waking up, if slowly, to the fact that name bands have great film-entertainment potentialities when properly handled. Proper handling means, however, that mistakes must be rectified, and these mistakes we will now consider, not in the order of importance but merely as they come into mind. For one thing, the selection of bands for movie appearances

might be improved. Jimmy and Tommy Dorsey are naturals for any studio set, but not so with some of the lesser known and far less showmanly bands that have snuck onto the screen. One of the best known Hollywood methods of signing bands for film duty has been that of the stick-around-Los-Angeles-play-the-Palladium-stick-around-Los-Angeles-some-more type. A band that gets itself out on the Coast, loses money for a while on an engagement, digs up some questionable facts about tremendous grosses and heavy-selling records has more than once lured a producer or talent scout into signing on the dollar line. Such methods, obviously, point up unworthy bands and leave room for new prejudices to awaken in the producer who remembers when. Influence and politics have played too important a role, with deserving bands staying sadly out of the picture scheme because their road managers never did get to know the big guy's sixth brother-in-law.

Stories Must Be Good

Another example of box-office poison is that absolute and sudden faith a film executive can place in the marquee value of a big name band, to the point where the maestro is handed the worst stories to play with. The effects of such faith are best seen by comparing two of this year's crop of musicals. Without benefit of name band, Fox's "My Gal Sal" played to crowds in movie houses throuout the nation. At the same time, a flicker from Universal's studio, "Private Buckaroo," offering Harry James's trumpeting, was offered to paying patrons. One had the story, the treatment and the expensive regard for small details; the other had a botched script, low-budget execution and neglected trifles. "Buckaroo" flopped, it must be noted, altho in it Harry James played "You Made Me Love You," which on Columbia records sold in the high hundreds of thousands. The music wasn't to blame, obviously, but the story was. And tho the kids who at first flocked to see "Buckaroo" may not have been the most judicious of critics, they heartily disliked the film and surely told their friends to stay away. Which leaves the thought that no matter how much a band leader may get in wages for a given picture that same maestro in terms of prestige and future profits may be actually losing out. That James himself was dissatisfied is seen in his recent shift to the 20th Century-Fox studios, where he worked in "Springtime in the Rockies," and his current three-film deal with Metro-Goldwyn-Mayer. Protection against studio exploitation of a band's name value can be had thru the "approval of story contract" such as Jimmy Dorsey reportedly negotiated with Paramount after the completion of "The Fleet's In." "The Fleet's In," by the way, was another example of how successful a film can be when the featured name band is properly spotted in a festive but not too thinly stretched film with comedy and romance alternately working as relief.

Criticism of Maestri

A major criticism of the name band role in filmusicals has often been levied either at the maestri themselves or at the principals in their bands. Charge is that the defendants can't act, and what are they doing in pictures playing a dramatic role, etc. The guilt here again must be charged to Hollywood. Ingenious scenarists can dream up fascinating stories without writing in the regularly deadpanned, ill-at-ease band leader who doesn't "look so hot" under close-ups anyway. In production scenes, of course, where the physiognomy of the baton

(Continued on page 49)

Unity is Strength

LATIN AMERICAN
AMBASSADOR of MELODY

Sergio De Karlo

**YOURS FOR
HEMISPHERE
SOLIDARITY**

GOVERNMENTS and POLITICIANS change from year to year, but PEOPLES go on forever. Consequently, real and lasting friendship between nations must be built on friendship between their PEOPLES.

MUSIC is the common language of all mankind and is the one agent that can be depended upon to develop mutual interest between PEOPLES. Believing this, the Latin American Publishing Corporation has come into being, inspired by the critical set-up of the day in which we are living and enthused by the possibility that, through an interchange of the best popular music between the United States and our Good Neighbors to the South, we might, through better understanding, contribute to the building of a powerful and permanent friendship between all these nations.



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PEDRO VIDAL

Among the outstanding writers under exclusive contract to our corporation is Sergio De Karlo. His stirring compositions that have so thrilled the people of South and Central America are now being made available to the music loving people of the United States, for it is our belief that in Sergio De Karlo we truly have the Latin American Ambassador of Melody.

We have a catalog of sensationally good songs that are DIFFERENT and for this reason we believe that you will find pleasure in helping us in our program to make our songs well known throughout the Western Hemisphere. Your cooperation is earnestly invited and our facilities and management are available should there be any way in which we may reciprocate.

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The Strongest is always the Winner

MR. FRANKLIN D.

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(Me Lleva El Mar)

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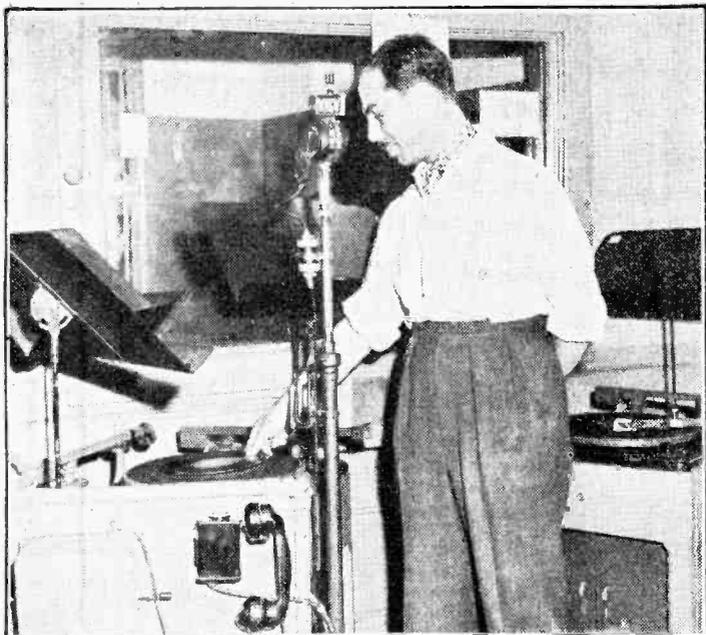
Another major step in our all-out effort to further Pan-American relations. We have constructed and are operating the smart

LATIN AMERICAN CLUB
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for the express purpose of building outstanding Latin-American attractions who will eventually make appearances in the United States... and to enable us to present to Latin-Americans the leading artists from the United States.



Descriptive Catalog
PUBLISHING CORP.
NEW YORK, N. Y.



THE CASE FOR THE DISK JOCKEY

By Martin Block

MMARTIN BLOCK, conductor of WNEW's "Make Believe Ballroom," New York, is one of the first and perhaps the best known "disk jockeys" in the business. His far-famed band popularity polls, conducted on the 12-times weekly "Ballroom" twice each year, are eagerly awaited by every member of the music business, as well as by the scores of thousands of fans who take part in the brisk balloting.

Once the office boy for statesman Owen D. Young, Martin began his platter-spinning career in Los Angeles, came east, and founded the "Ballroom" on WNEW in 1934. Today the program consumes 21 hours of air time each week, with 23 sponsors and a waiting list of dozens more.

Martin's annual birthday parties—his own and the "Ballroom's"—each year on February 3 are perhaps the biggest get-togethers known to the industry.

Recently Block undertook the emcee duties on the Coast-to-Coast Hit Parade and also does the commercials on the Kay Kyser and Pepper Young's Family broadcasts.

YOU push the first switch down, the records go round and round, and what comes out has oftentimes been responsible for a great new band or a No. 1 song. Ten years ago the phonograph record industry was unquestionably in the doldrums, more than at any time in its existence, and the record manufacturers were very busy blaming radio for the great drop-off in sales volume. Ten years ago the number of outstanding bands in the music business could be counted on the fingers of one hand.

But it was also 10 years ago that radio stations, particularly on the Pacific Coast, discovered that highly entertaining programs could be built utilizing these same phonograph records. It didn't take long for that thought to spread across the entire country; and when more than 500 radio stations began to devote the major portion of their time on the air to publicizing and advertising these phonograph records, there could be but one result—the sale of records began booming and the number of bands that were built up into top prominence began to increase. With the success of the recorded programs on the majority of independent stations, there came into being a new profession in the musical and radio industry—the man who followed that profession has gained for himself the uneuphonious title of "disk jockey."

The very fact that so-called disk jockeys usually performed on the air at times of the day when live talent was more or less unavailable resulted in a certain sort of informality creeping into the handling of the program. And this informality was unquestionably responsible for the fact that most recorded broadcasts are chatty and more or less ad lib. And radio, realizing that it owed a debt to the bands that played the songs, the writers of the songs and the recording companies, never stinted its praise of a good record or a good song. All of which was left to the good judgment of the man who played the records.

Aid All Song Business

And so it is quite easy to see how the conductor of a recorded broadcast, becoming enthused over the performance of any record or song, could wax (no pun) enthusiastic in its praise. That this praise has unquestionably proved helpful to publishers, orchestras and recording companies is completely evidenced in the great number of top-notch bands in the country today with annual earnings far in ex-

cess of anything dreamed of 10 years ago, by the ever-increasing number of beautiful melodies being written and achieving success and by the tremendous increase in sales of phonograph records in the past 10 years.

The public has unquestionably changed its mind about listening to records, a fact which can be proved by Crossley and other national surveys which show that in many instances these disk broadcasts outdraw some of the biggest and best live performances on the networks.

The disk jockey realizes more than ever his obligation to his country in these perilous times and because of this is devoting every unsponsored moment on the air toward aiding the various government bureaus in their drives for the sales of War Bonds and Stamps and the collection of scrap material, obtaining funds for the U. S. O., Army and Navy Relief.

He is actively engaged in the drive to salvage old phonograph records for the Records for Our Fighting Men campaign, the money obtained from the sale of scrap used to purchase the latest dance recordings exclusively for the boys in service. His programs, which reach so many teen-age youngsters, are used by the government as an excellent medium for delivering recruiting information and other important bulletins. The record-spinner himself can always be counted on to give his services, both in the studio and in person, for war benefit broadcasts and rallies. We have been cutting a series of dance band recordings, complete with commentary and platter chatter, which will be short-waved to the AEF all over the world.

Diskers' Opposition Falls

It amuses me to recall that when we first started spinning disks on the air the record companies were almost unanimous in their opposition to this new medium of entertainment. "It's unfair competition," they wailed. To this day phonograph records bear a "not licensed for broadcast" label—so dead-set against record-broadcasting were the manufacturers. Artists, too, like Fred Waring, were originally opposed to what they termed "their own competition," and, as we know, Waring refused to cut records because he didn't want the disks to be used on the air. What is the picture today? The record companies welcome plugs for their disks on the air. Fred Waring has altered his policy and is turning out his first disks. Manufacturers now agree that one of the best hypos their records can receive is a constant plugging on the recorded broadcasts!

ON STAGE of the Paramount Theater, New York, Martin Block receives cup signaling his election as "Most Popular Disk Jockey in the New York Area." Poll was conducted by Benny Goodman, who sent ballots to every New York newspaper and magazine man concerned with popular music. Goodman is seen here listening to Block's "acceptance" speech.



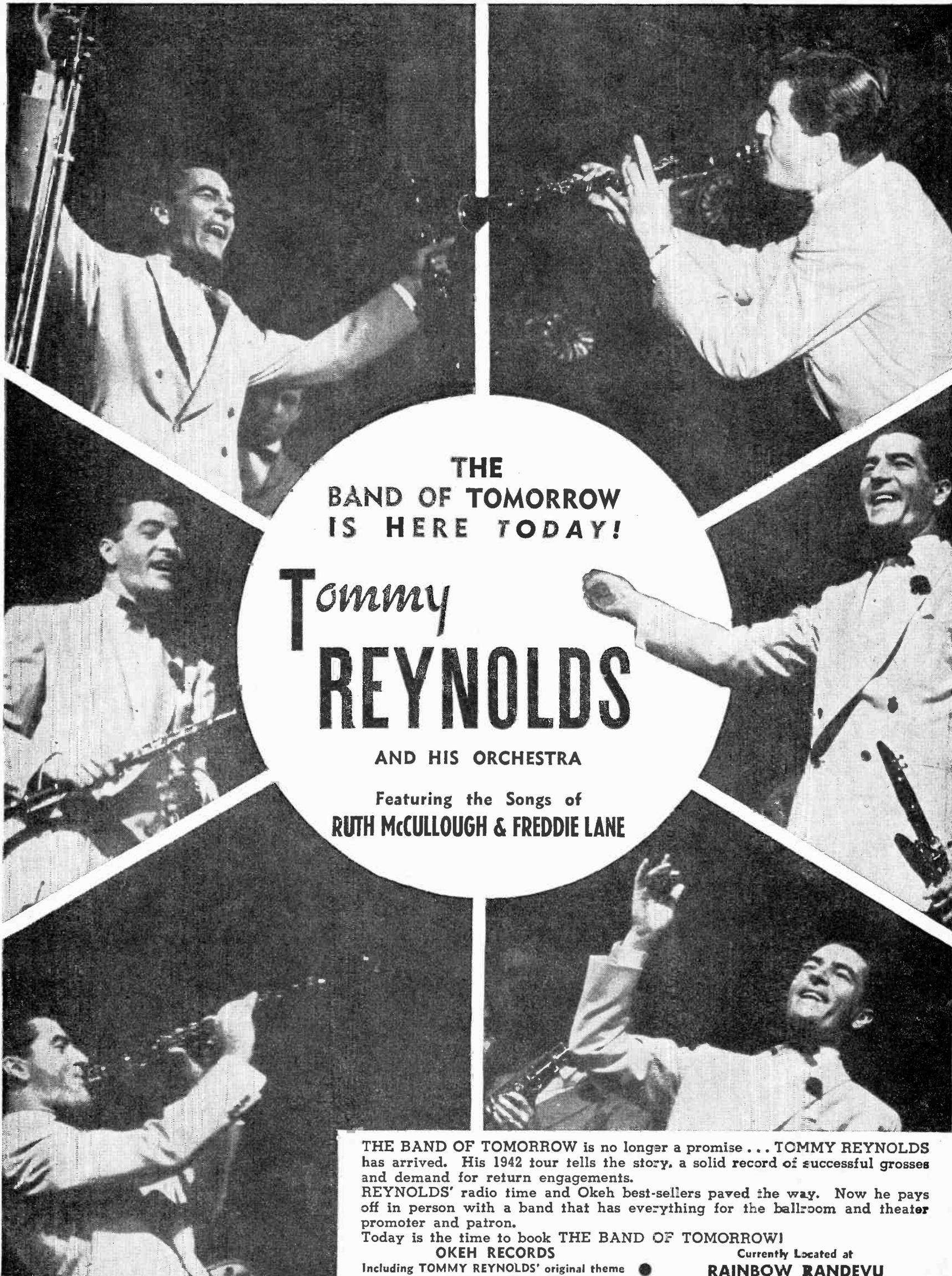
Not only the record industry, but the phonograph industry as well, has enjoyed a renaissance popularity as an outgrowth of the platter-chatter programs. When the public was awakened to the listening pleasure to be derived from the many fine new records, as demonstrated on our type of programs, it began purchasing radio-phonograph combinations to an extent far exceeding the original phonograph boom a couple of decades ago. Because these programs help popularize tunes, they stimulate the sale of sheet music—always a major source of income for music publishers and songwriters as well.

One of the most important services performed by these programs is as a record buying guide for the listening public. Each week the platter-spinners play the newest releases from all of the leading companies, as well as some disks turned out by the smaller firms. The listener hears a bit about the record before it's played; he learns about its writers, the performing artists; and, finally, he hears the record itself. If the platter is a good one, the most effective type of direct marketing has just taken place! The sales are sure to feel the effect of such personal prompting.

Band Business Benefits

Perhaps the industry which benefits most by co-operation with the record-playing emcees is the band business. The baton wavers themselves are the first to acknowledge the importance of make-believe ballrooms all over the country. As one ace band-promotion man recently told me, "The first person I contact for a plug, when our band hits a new town, is the platter-chatterer." When a new band begins to turn out its first batch of recordings, the importance of newspaper publicity is not only matched but surpassed by the importance of repeated playings on recorded air sessions. We won't claim credit for having made any band—too many other factors enter into it—but we have letters telling with sincerity how repeated

(Continued on page 49)



**THE
BAND OF TOMORROW
IS HERE TODAY!**

**Tommy
REYNOLDS**

AND HIS ORCHESTRA

Featuring the Songs of
RUTH McCULLOUGH & FREDDIE LANE

THE BAND OF TOMORROW is no longer a promise... **TOMMY REYNOLDS** has arrived. His 1942 tour tells the story, a solid record of successful grosses and demand for return engagements.

REYNOLDS' radio time and Okeh best-sellers paved the way. Now he pays off in person with a band that has everything for the ballroom and theater promoter and patron.

Today is the time to book **THE BAND OF TOMORROW!**

OKEH RECORDS

Including **TOMMY REYNOLDS'** original theme
"PIPE DREAMS"

Currently Located at

RAINBOW RANDEVU

Salt Lake City, Utah, Until October 16.

Personal Direction **HAROLD F. OXLEY, INC.**

17 EAST 49TH STREET
NEW YORK — ELdorado 5-3500

America's

BAND of TOMORROW

that's a Tremendous Hit

TODAY!

Charlie

FISK

AND HIS ORCHESTRA



The Critics Cheer!

"... Band is destined to go places."

The Billboard
June 20, 1942
band in the country

"... Potentially the greatest unknown white
... a saga of swing in the making ..."

Down Beat
May 15, 1942

"... A kick band of great vigor ..."

Jack Gordon
Ft. Worth Press
July 7, 1942

A Smash Hit everywhere he's played in 1941-'42

TUNE-TOWN BALLROOM
St. Louis

PLA-MOR BALLROOM
Kansas City

INDIANA ROOF
Indianapolis

NU-ELM BALLROOM
Youngstown

KING'S BALLROOM
Lincoln

RIVERVIEW PARK
Des Moines

NEW CASINO
Ft. Worth

PLEASURE PIER
Port Arthur

and college proms

plus ... one nighters from
Pennsylvania to Texas.

Currently

NU ELM BALLROOM
YOUNGSTOWN, OHIO

Personal Direction

NICHOLAS POROZOFF

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

Is Hollywood Doing the Best Possible Job on Name Bands?

(Continued from page 43)

waver necessarily must expose itself to the close-up lens it matters not whether said phizz takes or not. But when it doesn't, why force Mr. Maestro to go thru contortions on the screen in order to sound natural and "actory." Let him and his band be seen from a distance if necessary, let the music be his salesman if necessary, but above all, let well enough alone. When an ork leader is a showman in his own right, a performer capable of handling lines and fitting right into studio techniques, so much the better. But it is up to Hollywood to study the art of drawing a line more closely with all ties favoring the public.

It would be ungrateful of any name band, however, to assume an arrogant, treat-me-better-or-else attitude toward the picture powers. Hollywood, with its fabulous salaries and enormous markets, has much with which to win arguments or leave them. It is estimated that more than 80,000,000 people see one movie at least once a week. This, coupled with the exploitation which brings the name of the band and the leader before the public outside the theater by means of lobby displays, marquee billings, newspaper advertising, 24-sheets, etc., means prestige and publicity for the band leader that sometimes neither can be measured in dollars and cents nor obtained thru any combination of other media. It's up to the band, of course, to seek justice, but in all fairness it must be remembered that with or without justice, the kind of shekels that come out of Hollywood can rarely be matched by other entertainment field except possibly on Broadway. And while some maestri may think otherwise, the successful name band can't spend all its time on Broadway.

The Case for the Disk Jockey

(Continued from page 46)

plugs on this type of program have helped one band after another to climb that golden stair.

Another way in which we are privileged to help the band leader is by bringing him into closer contact with his fans. Whenever he can, the record-spinner invites a popular leader down to the studio for a personal talk to the listeners. The disk jockey, from time to time, talks about fan clubs and encourages the formation of these very important (to the band leader) listener groups. At other times the emcee gives a summary of where the big bands are playing around town and frequently urges attendance at these locations. Every record player we know maintains a secretarial staff whose chief function it is to open the thousands of pieces of mail which pour in weekly and to answer the questions about recording artists which are constantly being asked by correspondents.

Periodic band popularity polls serve as an authentic guide to band buyers—operators of theaters, ballrooms, night clubs and amusement parks. Our last poll drew upward of 270,000 votes for more than 150 bands. Thus the newly arrived band gets a break in that his sudden popularity is immediately demonstrated in a concrete form.

CHICKEN OR THE EGG?

In order to answer the question of the importance of the record-playing announcer to the record and music company, however, we will have to revert to the question of which came first—the chicken or the egg . . . whether the playing of records on the air helped the music business to a greater extent, or whether the music business has helped radio by giving it these records, is a muchly discussed subject. Personally, I prefer to feel that both have benefited greatly, and by continual mutual understanding even greater results can be achieved.



Stock up
with these standards
—THEY'LL NEVER
STOP EARNING!

For **LONG-TERM
SURE PROFITS**
stock up with these standard
DECCA RECORDS

by *Dick*

KUHN AND HIS ORCHESTRA

- | | | | |
|------|---|------|---|
| 3723 | WILDFLOWER
BAMBALINA | 4230 | YOU'RE A GRAND OLD FLAG
YANKEE DOODLE BOY |
| 3765 | I LOVE LOUISA
LOUISIANA HAYRIDE | 4232 | HARRIGAN
THEN I'LL BE SATISFIED WITH
LIFE |
| 3826 | WINDOW WASHER MAN
BEDELIA | 4232 | MARY'S A GRAND OLD NAME
SO LONG, MARY |
| 4090 | BILL BAILEY, WON'T YOU
PLEASE COME HOME!
WILL YOU LOVE ME IN
DECEMBER? | 4232 | GIVE MY REGARDS TO
BROADWAY
45 MINUTES FROM
BROADWAY |
| 4243 | LAMP OF MEMORY
DOWN AMONG THE SHELTER-
ING PALMS | 3941 | THE BASHFUL BULLFROG
UNDER THE BAMBOO TREE |
| 4257 | WHO'LL BUY A ROSE FROM
MARGAREETA?
IS THERE A LATIN IN THE
HOUSE? | 4337 | RINGS ON MY FINGERS
PUT YOUR ARMS AROUND ME,
HONEY |

Currently
STATLER HOTEL, Detroit
Returning October 20th
HOTEL ASTOR, New York
5th Year

Exclusive Management
MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS
EACH OFFICE HAS RECORDS AVAILABLE

Bob Allen

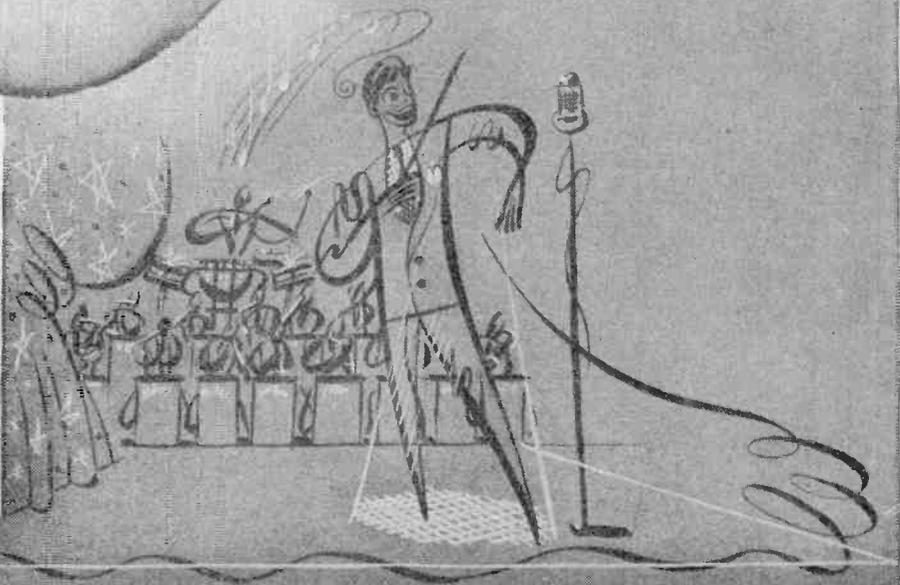
AND HIS ORCHESTRA



*Songs—
dedicated to you.*

Currently
THIRD ENGAGEMENT
ROSELAND, N.Y.

•
WJZ
BLUE—COAST TO COAST



Personal Management **DICK GEORGE**
Direction **GENERAL AMUSEMENT CORP**

Across the Board—or How To Read The Music and Record "Form Sheets"

SOMEONE, perhaps it was Shakespeare, once said that picking hit songs and records is somewhat like picking the horses. It is probably true that just as many people in the music and record business have lost their shirts attempting to nab the No. 1 hit tune of a not-far-off day as have been separated from their haberdashery by trying to pick off a hidden hot-shot at Hialeah.

But just as there are nabobs of the nag tracks who have done quite well by themselves, so are there band leaders, music and record retailers and automatic phonograph operators who have managed to eat regularly, dress respectably and even lay a little aside for a swimming pool in the back yard. In both cases the top earners are those who have made it a daily habit to consult and study the most authoritative "form sheets" available.

Since our acquaintance with horses and those who make their living handicapping the noble beasts is at best only a passing one, we will have to restrict ourselves to passing on to you tips passed on to us about the various "form sheets" followed by scores of successful band leaders, music and record retailers and automatic phonograph operators.

In the field of record retailing possibly the shrewdest buyers are those in charge of purchasing disks for the big chains whose links are anywhere from 100 to 500 retail stores in towns, large and small, thruout the country. We have had numerous discussions with several of the largest chain buyers. The guide they follow is a feature called "National and Regional Best Selling Retail Records." This is a section of "The Billboard's Music Popularity Chart" and lists the 10 best selling retail records nationally and sectionally, broken down into East, West Coast, South and Midwest. The compilation is based on actual sales reports of more than 70 leading retailers scattered thruout the land. Even a man who has never lost a deuce on a hot tip will recognize that as coming straight from the mouths of a large and smart stable of horses.

These same records retailers and others, purchasing disks for independent stores, swear by this list and many of the more successful supplement the information thus garnered by a careful reading of the many review features carried regularly in the same publication. "On the Records," for instance, is a weekly review of new record releases, written honestly, fearlessly and without bias by experienced reviewers. Each review, in addition to a commercial evaluation of the record's possibilities, carries a short boldface follow-thru review on the record's potentialities for automatic phonograph operators.

The more successful operators, as well as the retailers, also read religiously such other review features in The Billboard as "On the Stand" (reviews of bands on locations) and "On the Air" (reviews of bands'

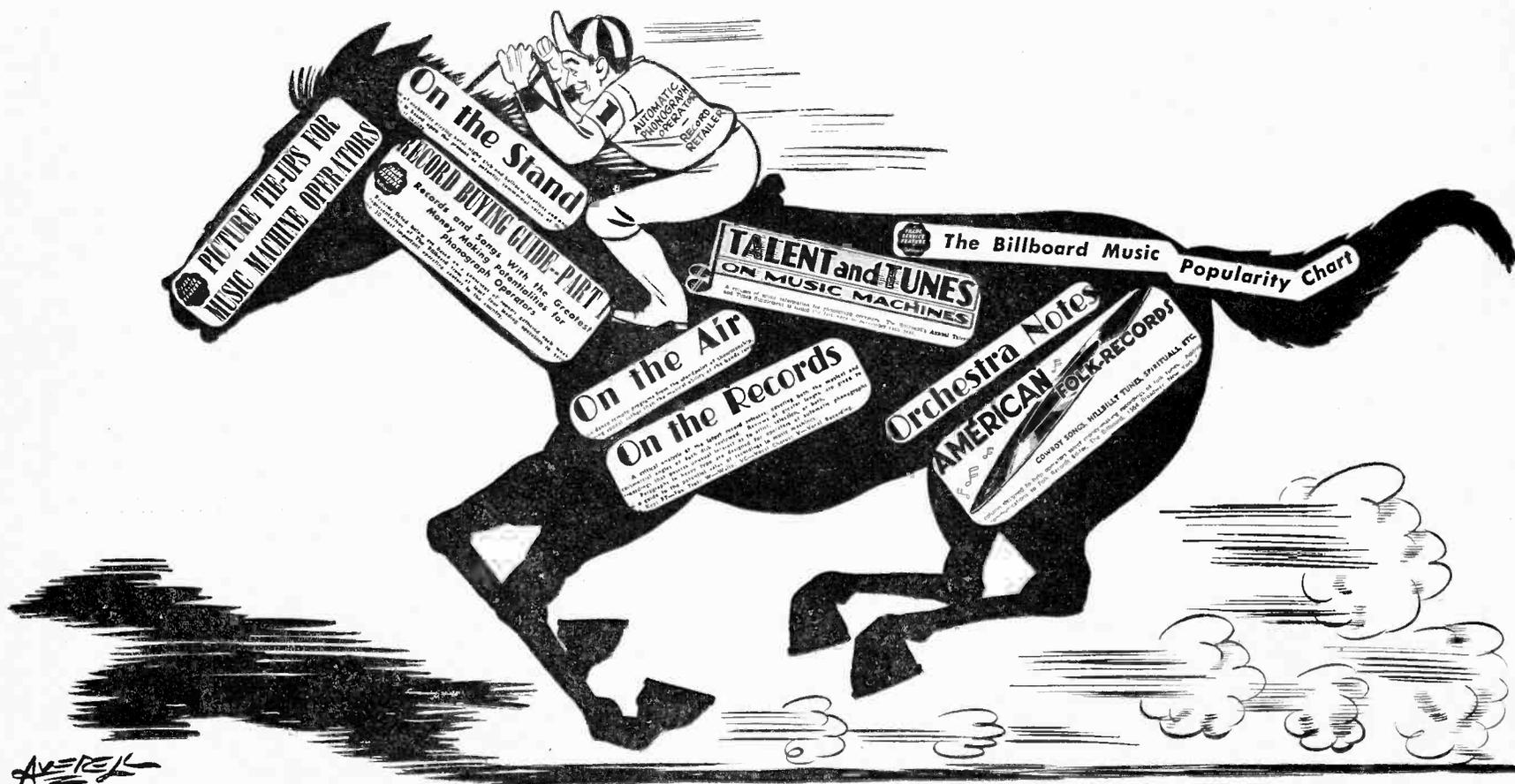
remote broadcasts). By thus following the progress being made by the bands, these operators and retailers often know long before it becomes general knowledge that a Harry James is fast building to the popularity heights and are prepared to stock a hot hit by the band before a less alert competitor.

Of course, the automatic phonograph operator's Kismet is The Billboard's "Record Buying Guide," which not only tells him which recordings are "Going Strong" and "Coming Up" in the phonos, but tips him off on the profit dynamite among the new disks in "Possibilities" and "Week's Best Releases." Many operators watch the "National and Regional Best Selling Retail Records" feature mentioned previously almost as carefully as they watch the "Record Buying Guide" because they realize that more often than not there is a close link between records people purchase for their home phonos and the ones they play in the music box in the local tavern. Similarly, both operators and retailers also study the "Songs With Most Radio Plugs" and the "National and Regional Sheet Music Best Sellers." Since these two segments of the "form sheet" appear on the same page with and as a part of the "Music Popularity Chart," it is quite simple to refer to all in the same sitting.

Many retailers and operators carry their interest in the "form sheets" far beyond the features designed specifically for their use. In The Billboard's music department they follow the rise or fall in popularity of bands and attractions by reading the stories of the grosses piled up by the bands at theater, ballroom and other box offices. It goes without saying that such grosses indicate not only the band's in-person popularity but are generally reflected in the ultimate success or lack of success of the band's records.

Tie-ups with theaters, ballrooms and even with the bands themselves have often been effected by smart phonograph operators and record retailers thru tips for such tie-ups picked up from various other features in The Billboard. One such feature, "Picture Tie-Ups for Music Machine Operators," gives complete information about the release dates of Hollywood films featuring tunes which have been recorded and carries suggestions for operators on how they can tie up with their local exhibitors. There is also the equally valuable weekly "Talent and Tunes" column. Many operators and retailers watch "Orchestra Routes" and "Bands on Tour," both Billboard features, to find out when certain recording bands are playing theaters, ballrooms, hotels, etc., in their territories. They then make arrangements for various types of tie-ups either with the location owner or manager or with the band leader himself for personal appearances to autograph records and carry on other promotions beneficial to the leader and the operator or retailer.

Perhaps we ought to end on a note of apology for blowing our own horn by pointing to features exclusively carried by The Billboard as the "form sheet" followed by successful operators and retailers. Or perhaps the note of apology isn't necessary, at that. If Whirlaway's owner told you he thought his horse had a pretty good chance of copping the next race, you would probably take his word for it, wouldn't you?





THE STAR SPANGLED BAND OF THE LAND

COUNT

BASIE

AND HIS CELEBRATED ALL-AMERICAN BAND

featuring

JAMES RUSHING

EARLE WARREN

JO JONES

SMASHING ALL RECORDS!



On Columbia Records

Watch for these 2 sides

RIDE ON

and

IT'S SAND, MAN

COUNT BASIE

and Ork will soon appear in the new
COLUMBIA picture

"REVEILLE WITH BEVERLY"

TRIANON, Southgate, Calif.
11,000 attendance for the 1st week —
AN ALL TIME RECORD Current to Sep-
tember 29th.

ORPHEUM THEATRE,
Los Angeles, Calif. 55,000 people paid
\$22,000 to break a 10 year high. Return
Engagement in October.

SHRINE AUDITORIUM,
Long Beach, Calif. A RECORD \$5000
gross for a One-Nighter.

**VOTED 1942 SEPIA
KING OF SWING**
in Martin Block WNEW Poll.

Personal Manager: MILTON EBBINS



WILLIAM MORRIS AGENCY, Inc.
New York • London • Chicago • Hollywood



NEWSPAPERS USING RECORDING NEWS AND DISK REVIEWS

The following is a selected list of newspapers which carry music news and reviews of records. For the most part the list is restricted to key centers and the main newspapers of each town.

Crosses indicate the type of coverage given music by each paper listed.

City, Name of Paper and Population	Miscellaneous Music News	Reviews	
		Classical	Popular
Akron (O.) Beacon Journal (255,040)	x	x	x
Albany (N. Y.) Knickerbocker News (130,000)	x	x	x
Albany (N. Y.) Times-Union (130,000)	x	x	x
Amarillo (Tex.) Globe & Sunday News Globe	x	x	x
Atlanta (Ga.) Journal (270,366)	x	x	x
Atlanta (Ga.) Constitution (270,366)	x	x	x
Atlantic City (N. J.) Press Union (66,198)	x	x	x
Augusta (Ga.) Chronicle (60,342)	x	x	x
Austin (Tex.) Tribune (53,120)	x	x	x
Austin (Tex.) Daily Texas (53,120)	x	x	x
Austin (Tex.) American Statesman (53,120)	x	x	x
Baltimore (Md.) Sunday Sun (804,874)	x	x	x
Baltimore (Md.) Sun—Morning (804,874)	x	x	x
Baltimore (Md.) Sun—Evening (804,874)	x	x	x
Baltimore (Md.) News-Post (804,874)	x	x	x
Baltimore (Md.) Sunday American (804,874)	x	x	x
Boston (Mass.) Daily Record (781,188)	x	x	x
Boston (Mass.) Sunday Advertiser (781,188)	x	x	x
Boston (Mass.) Globe (781,188)	x	x	x
Boston (Mass.) Christian Science Monitor (781,188)	x	x	x
Boston (Mass.) American (781,188)	x	x	x
Boston (Mass.) Herald (781,188)	x	x	x
Bremerton (Wash.) Sun (10,170)	x	x	x
Bridgeport (Conn.) Herald (146,716)	x	x	x
Buffalo (N. Y.) Courier Express (573,076)	x	x	x
Buffalo (N. Y.) Evening News (573,076)	x	x	x
Buffalo (N. Y.) Polish Everybody's Daily (573,076)	x	x	x
Cedar Rapids (Iowa) Gazette (56,097)	x	x	x
Cincinnati (Ohio) Post (451,160)	x	x	x
Charleston (Ill.) News (8,012)	x	x	x
Charleston (W. Va.) Daily Mail (60,408)	x	x	x
Charleston (W. Va.) Gazette (60,408)	x	x	x
Charleston (W. Va.) Gazette (60,408)	x	x	x
Charleston (W. Va.) Mail (60,408)	x	x	x
Chattanooga (Tenn.) Times (119,798)	x	x	x
Chicago (Ill.) News (3,376,438)	x	x	x
Chicago (Ill.) Tribune (3,376,438)	x	x	x
Cleveland (Ohio) News (902,471)	x	x	x
Cleveland (Ohio) Press (902,471)	x	x	x
Columbia (S. C.) State News (51,581)	x	x	x
Columbus (Ohio) Citizen (290,564)	x	x	x
Colusa (Cal.) Times (2,116)	x	x	x
Dallas (Texas) Morning News (260,475)	x	x	x
Dallas (Texas) Times-Herald (260,475)	x	x	x
Dayton (Ohio) Journal-Herald (200,892)	x	x	x
Denver (Colo.) Rocky Mountain News (287,861)	x	x	x
Denver (Colo.) Post (287,861)	x	x	x
Des Moines (Iowa) Register & Tribune (142,559)	x	x	x
Des Moines (Iowa) Sun Register (142,559)	x	x	x
Detroit (Mich.) News (1,568,662)	x	x	x
Detroit (Mich.) Free Press (1,568,662)	x	x	x
Detroit (Mich.) Times (1,568,662)	x	x	x
Duluth (Minn.) Herald & News Tribune (101,463)	x	x	x
Elizabeth City (N. C.) Advance (10,037)	x	x	x
Elmhurst (L. I.-N. Y.) Register	x	x	x
Elwood (Ind.) Call-Leader (10,605)	x	x	x
Erie (Pa.) Dispatch-Herald (115,967)	x	x	x
Fairmount (W. Va.) W. Virginian (23,516)	x	x	x
Flint (Mich.) Journal (156,492)	x	x	x
Fort Worth (Texas) Press (163,447)	x	x	x
Fort Worth (Texas) Evening Star (163,447)	x	x	x
Fort Worth (Texas) Star Telegram (163,447)	x	x	x
Fort Worth (Texas) Press (163,447)	x	x	x
Galesburg (Ill.) Register-Mail (28,830)	x	x	x
Green Bay (Wis.) Press-Gazette (27,415)	x	x	x
Hackensack (N. J.) Bergen Record (24,568)	x	x	x
Hanford (Calif.) Journal (7,028)	x	x	x
Harrisburg (Pa.) Telegram (80,339)	x	x	x
Harrisburg (Pa.) Sun Courier (80,339)	x	x	x
Hartford (Conn.) Courant (164,072)	x	x	x
Hartford (Conn.) Times (164,072)	x	x	x
Houston (Texas) Chronicle (30,017)	x	x	x
Houston (Texas) Press (30,017)	x	x	x
Houston (Texas) Post (30,017)	x	x	x
Indianapolis (Ind.) News (364,161)	x	x	x
Indianapolis (Ind.) Times (364,161)	x	x	x
Iowa City (Iowa) Iowan (15,340)	x	x	x
Jamestown (N. Y.) Post-Journal (45,155)	x	x	x
Kansas City (Mo.) Star (399,746)	x	x	x
Kingsport (Tenn.) Times (11,914)	x	x	x
Knoxville (Tenn.) News-Sentinel (105,802)	x	x	x
Knoxville (Tenn.) Journal (105,802)	x	x	x
La Crosse (Wis.) Tribune & Leader-Press (39,614)	x	x	x
Lakewood (N. J.) Times (8,000)	x	x	x
Lamar (Colo.) News (4,233)	x	x	x
Lansing (Mich.) State Journal (78,397)	x	x	x
Liberal (Kansas) Times (5,290)	x	x	x
Logan (Ohio) News (6,080)	x	x	x
Los Angeles (Cal.) Herald-Express	x	x	x
Louisville (Ky.) Times (307,745)	x	x	x
Los Angeles (Cal.) Times (1,238,048)	x	x	x
Lowell (Mass.) Sunday Telegram (100,234)	x	x	x
Madison (Wis.) State Journal (57,899)	x	x	x
Manchester (N. H.) Union & Leader (76,834)	x	x	x
Mason City (Iowa) Globe Gaz (23,304)	x	x	x
Memphis (Tenn.) Commercial Appeal (253,143)	x	x	x
Miami (Fla.) News (127,600)	x	x	x
Milwaukee (Wis.) Journal (578,249)	x	x	x
Minneapolis (Minn.) Star Journal (464,356)	x	x	x
Minneapolis (Minn.) Tribune (464,356)	x	x	x
Nashville (Tenn.) Banner (153,866)	x	x	x
Newark (N. J.) Sunday Call (442,327)	x	x	x
New Kensington (Pa.) Dispatch (16,762)	x	x	x
New York (N. Y.) Herald-Tribune (6,930,446)	x	x	x
New York (N. Y.) Sun (6,930,446)	x	x	x
Norfolk (Va.) Pilot News (129,710)	x	x	x
Ogden (Utah) Standard Examiner (40,272)	x	x	x
Oklahoma City (Okla.) Times (185,389)	x	x	x
Orange (N. J.) Courier (35,399)	x	x	x
Parkersburg (W. Va.) News (29,623)	x	x	x
Peru (Ill.) News Herald (9,121)	x	x	x
Petersburg (Va.) Progress-Index (30,076)	x	x	x
Phila (Pa.) Record (1,950,961)	x	x	x
Phila (Pa.) Daily News (1,950,961)	x	x	x
Phila (Pa.) Inquirer (1,950,961)	x	x	x
Pittsburgh (Pa.) Press (669,817)	x	x	x
Pittsburgh (Pa.) Sun-Telegraph (669,817)	x	x	x
Pittsburgh (Pa.) Post-Gazette (669,817)	x	x	x
Portland (Ore.) Oregonian (301,815)	x	x	x
Providence (R. I.) Sunday Journal (252,981)	x	x	x
Providence (R. I.) Evening Bulletin (252,981)	x	x	x
Raleigh (N. C.) News & Observer (37,379)	x	x	x
Raleigh (N. C.) Times (37,379)	x	x	x
Raleigh (N. C.) News & Observer (37,379)	x	x	x
Richmond (Va.) News-Leader (182,929)	x	x	x
Richmond (Va.) Times-Dispatch (182,929)	x	x	x
Rochester (N. Y.) Democrat & Chronicle (328,123)	x	x	x
Sacramento (Cal.) Union (93,750)	x	x	x
Saginaw (Mich.) News (120,717)	x	x	x
St. Louis (Mo.) Globe Democrat (211,593)	x	x	x
St. Louis (Mo.) Post Dispatch (211,593)	x	x	x
St. Paul (Minn.) Dispatch-Pioneer (271,606)	x	x	x
St. Petersburg (Fla.) Times (40,856)	x	x	x
Salisbury (N. C.) Post (16,951)	x	x	x
Salt Lake City (Utah) Tribune (140,267)	x	x	x
San Antonio (Texas) Light (231,542)	x	x	x
San Antonio (Texas) Express (231,542)	x	x	x
San Diego (Cal.) Union (147,995)	x	x	x
San Fran (Cal.) Chronicle (634,394)	x	x	x
San Fran (Cal.) Call-Bulletin (634,394)	x	x	x
San Fran (Cal.) Examiner (634,394)	x	x	x
San Fran (Cal.) News (634,394)	x	x	x
Saskatchewan (Can.) Farmer	x	x	x
Seattle (Wash.) Post Intelligencer-News	x	x	x
Springfield (Ill.) State Journal & Register (71,864)	x	x	x
Springfield (Mass.) Even Union (149,900)	x	x	x
Springfield (Mass.) Even Union 149,900	x	x	x
Staunton (Va.) News-Leader (11,910)	x	x	x
Superior (Wis.) Telegram (36,113)	x	x	x
Syracuse (N. Y.) Herald-Journal (209,326)	x	x	x
Terre Haute (Ind.) Tribune (62,810)	x	x	x
Tacoma (Wash.) Times (106,817)	x	x	x
Toledo (Ohio) Times (290,718)	x	x	x
Tyrone (Pa.) Herald (9,042)	x	x	x
Topeka (Kan.) Capital (64,120)	x	x	x
Topeka (Kan.) State Journal (64,120)	x	x	x
Tulsa (Okla.) World (141,258)	x	x	x
Union City (Ind.) Times-Gazette (3,084)	x	x	x
Walla Walla (Wash.) Bulletin (15,976)	x	x	x
Winston-Salem (N. C.) Journal & Sentinel (75,274)	x	x	x
Worcester (Mass.) Gazette (195,311)	x	x	x
Yonkers (N. Y.) Times (134,646)	x	x	x
Youngstown (Ohio) Vindicator Telegram (170,002)	x	x	x

A HEARTY "Thank You" TO MIDWEST'S LEADING BALLROOM OPERATORS

The past few years has seen the INDEPENDENT BANDS represented in this ad assume top rank in popularity among midwest dancers, as well as leadership in drawing power at your box-offices.

We want this to be a salute and evidence of appreciation from the leading midwest dance bands to the leading midwest dance operators.

Only with your unswerving loyalty and constant use of these INDEPENDENT BANDS could we have gained and maintained this leadership.

A BIG "Thank You" TO:

Archer Ballroom Company,
Tom Archer, president.
Alf Hildman, Des Moines.
Managers—
Bob Senft, Des Moines.
Ben Abel, Sioux Falls, S. D.
Joe Walsh, Omaha.
George Crow, Sioux City, Ia.
Eddie Schima, St. Joseph, Mo.
Fox Ballrooms,
Carl J. Fox, President.
Managers—
Earl Harding, St. Paul, Minn.
Cliff Nesbit, Austin, Minn.
Herb Christensen, Clear Lake, Ia.
Larry Geer, Fort Dodge, Ia.
Don Ackerman, Storm Lake, Ia.
Howard Carlson, Boone, Ia.
Merle Tobin, Worthington, Ia.
G. F. Heuser, Spillville, Ia.
Vearl M. Sissel, Oselwein, Ia.
Mrs. Jake Gesell, Stuart, Ia.
Raveling & Phillips, Remsen, Ia.
Leonard Matter, Decorah, Ia.
Elmer Neebel, Hartley, Ia.
Ray Gunter, Sheldon, Ia.
W. H. Wenkstern, Cedar Rapids, Ia.
Leo J. Miller, Denison, Ia.
Dale Gabby, Osage, Ia.
E. O. Fenton, Des Moines.
Glen Hodges, Rudd, Ia.
L. R. Smith, Livemore, Ia.
F. N. Kilbride, Marshalltown, Ia.
Elmer J. Tauke, Dyersville, Ia.
Clarence Peterson, Waterloo, Ia.
J. H. O'Conner, Vail, Ia.
Nick Nosbisch, Alta Vista, Ia.
Andy Detering, Bancroft, Ia.
Albert McNabb, Carroll, Ia.
Ray Kruot, Havelock, Ia.
Harley Sherman, Iowa Falls, Ia.
Bill Wieland, Lake View, Ia.
L. C. Eddy, Sibley, Ia.
Rev. Rosman, Defiance, Ia.
Harold Collins, Oreston, Ia.
Bob McClelland, Stanwood, Ia.
LeRoy Jones, Newton, Ia.
Howard Turnley, Arnolds Park, Ia.

Helen Lewis, Dysart, Ia.
Stover Hyndman, Cherokee, Ia.
George Pape, Waupeton, Ia.
J. G. Lewis, Wellman, Ia.
Pete Rabe, Marengo, Ia.
A. C. Bienfang, Iowa Falls, Ia.
Al Gilbertz, Guttenberg, Ia.
Frank Stangler, Swisher, Ia.
Roy Bariles, Dubuque, Ia.
Nate Ehrlich, Spencer, Ia.
J. J. Lynch, Mankato, Minn.
Ray J. Arond, Rochester, Minn.
Jerry Dostal, Silver Lake, Minn.
Lou Barnick, Wells, Minn.
Nick Finneman, St. Cloud, Minn.
Ken Nelson, Sherburn, Minn.
A. W. Graupeman, Plato, Minn.
L. C. Wingate, Winnebago, Minn.
A. E. Bobzin, Pipestone, Minn.
Leonard Hintze, Sioux Valley, Minn.
Eng Sandvik, Harmony, Minn.
Oliver Kaldahl, Glenwood, Minn.
George Lanning, Alpha, Minn.
E. R. Hand, Fairmont, Minn.
R. A. Erickson, Fairmont, Minn.
A. C. Belesdorf, Eyota, Minn.
Fred L. Etter, Brownton, Minn.
Mrs. Joe Hardegger, Cleveland, Minn.
E. A. Eckerson, Slayton, Minn.
P. J. Brantman, Marshall, Minn.
Gulden Bros., Searles, Minn.
Frank J. Schuth, Wabasha, Minn.
Joe Topic, Shakopee, Minn.
Otto Peterson, Lake Benton, Minn.
Joe Rosser, Lake Crystal, Minn.
H. O. Malley, Hinckley, Minn.
Hans Ennen, Worthington, Minn.
A. H. Larson, De Graff, Minn.
Mrs. Frank Gabin, Tracy, Minn.
H. B. Martinka, New Ulm, Minn.

H. O. Winge, Madison, Minn.
Len Kelly, Albert Lea, Minn.
George Lewis, Adrian, Minn.
C. A. Lubansky, Chaska, Minn.
Andy Borris, Easton, Minn.
D. F. Shadeck, Hatfield, Minn.
John Mueller, Hamburg, Minn.
Oren Thompson, Jackson, Minn.
J. M. Peters, Lakefield, Minn.
Jack Richards, Minneapolis.
Mrs. Rense Scherer, Owatonna, Minn.
Elmer Braun, Ortonville, Minn.
E. L. Parsons, Renville, Minn.
George Mieson, Springfield, Minn.
Dick Matheny, St. Cloud, Minn.
Mrs. G. R. Church III, Watson, Minn.
Art Svee, Aumbrota, Minn.
Leo Drey, Breckenridge, Minn.
Jim Gosgrove, Morris, Minn.
Mrs. F. W. McKelib, Fairbault, Minn.
C. A. Harlan, Fairbury, Neb.
Matt Kobalter, Lincoln, Neb.
J. Clair Lanning, Lincoln, Neb.
Otto Fuchs, Rockford, Ill.
Frank Nell, McHenry, Ill.
Vince Schulting, East Dubuque, Ill.
O. K. Farr, Denver, Colo.
Elmer Rommel, La Crosse, Wis.
Elroy Relat, Nelson, Wis.
M. W. Young, Ellsworth, Wis.
L. L. Shabino, Parkston, S. D.
H. D. Hales, Flandreau, S. D.
William Brucker, Aberdeen, S. D.
Duane E. Lake, Brookings, S. D.
H. J. Morrill, Milbank, S. D.
Will H. Wittig, Kansas City, Mo.
Jack Lindsay, Victoria, Texas.
Lefty Forsythe, Graystone Ballroom, Detroit, Mich.
Jack Cukji, Pittsburg, Kan.
Vernon Sperry, Topeka, Kan.

WHAT ABOUT THE SEMI-NAME BAND?

Semi-names are the backbone of the band business—golden opportunities are present for these units despite the war and lack of transportation

By Sam Honigberg

TODAY, more than ever before, the semi-name leader remains the backbone of the band business. The field is actually crowded with a parade of up-and-coming, territorially popular bands, even tho the front is taken up by the comparative handful of national names.

Despite present dangers created by the draft and lack of transportation facilities, the semi-name band has golden opportunities to make money and build reputation. While the few top, heavy-budget spots in the country mop up the names, hundreds of profitable band accounts, many newly created, are hunting for the leader who can do a money-making job for them. Ironically, the war, which has created the draft and transportation hazards, has also created a big demand for bands, due, naturally, to generally improved business conditions.

The average worker has money to spend for amusements, and he is not satisfied with film fare alone. He wants flesh entertainment, and bands, records show, are supplying those demands.

Booming defense industry towns and localities where troops concentrate are new, wide-open areas for the semi-name. Band agencies in the past few months have succeeded in developing many new jobs for leaders in those "gold rush" places. Operators of cafes and road-houses, dance band promoters and theater owners, among others, are convinced that patrons buy orchestras and will turn out in profitable numbers to see the group known to them. New spots in Illinois, Iowa, Wisconsin and Indiana, the strongholds of the one-nighter business, are proving week after week the value of bands, most of them in the semi-name category, as box-office attractions.

No one can predict, of course, what new war regulations affecting transportation, gas rationing, etc., will do to the business. Up to this writing, however, the promising leader, not on any immediate draft call, has been able to cash in on the improved business conditions and will continue to do so. The demand is already greater than the supply, and this condition will certainly not change before the end of the war.

Most semi-name leaders have always used cars or privately owned trucks for transportation. When Washington ruled out bus rentals, the leaders were fairly well prepared to carry on. Today the up-and-coming organization plays many a one-nighter in theaters, ballrooms and auditoriums that the name, limiting himself to train transportation, cannot reach.

Considering all hazards now confronting the leader, the one in the middle money class must have a spirit of co-operation prevailing among his men, more so today than before the war. Good sidemen working for scale are easily lured away with high money offers from name bands unless the men involved believe in reaching that goal their leader has set for himself and his men. It may sound like so much piffle, but it is true nevertheless that the spirit on hand can prove mightier than the dollar sign. That spirit is conspicuous by its absence among many outfits and the leaders losing men are forced to raid either unknown groups or school musicians for replacements.

An active manager of semi-names in the Midwest who recently joined forces with Arthur Michaud, of New York, is Howard Christensen. Former band leader himself, he is now located in the Midwest guiding semi-name bands. Christensen points out that a semi-name, in order to develop into a top money draw, should concentrate in a location job with air time for at least six months of the year and tour the other six months.

To get an air time location spot for a comparatively unknown band is a big job in itself, but once it is accomplished, the leader, providing he is backed up with a good band, has an opportunity of building his name.

When a location job at Chicago's Bismarck Hotel (WGN-Mutual air time) presented itself, Christensen was there to seal it for Joy. This was almost two years ago. Joy's initial job at the Bismarck was so satisfactory that he secured a return date and now can keep coming back for long engagements, time and again. When Joy winds up his current run October 1 he will have waiting for him six months of solid bookings in theaters, on one-nighters and in hotels.

Same holds true of Dick Jurgens, who has been "stopping" in Chicago's Aragon (WGN-Mutual) some six months a year for the last five years. He made a big hit in the East recently on his first trip in that part of the country. Jurgens also has had the added benefit of recordings, coming thru with pop tune hits now and then.

While it still takes a heavy bank roll to skyrocket a good band to fame in speedy time, the maestro fronting a promising group that is willing to pull together can reach the name classification in a period of several years. Going along conservatively, playing hotel and cafe jobs for a "living wage," making money for their employers at the same time, the semi-name has a chance to go up, gradually but securely.

The successful semi-name, observed from records at hand, usually starts out in a town where he is best known, builds a following in that locality and expands, State by State. He, in effect, becomes a territorial name first before trying his luck outside his back yard.

The current draft situation, incidentally, is opening the comeback trail for the older boys who were on top years ago and slipped. They can now reach the semi-name class with comparatively little effort and remain there for the duration of the war.

AL MENKE

Featuring Johnny Glaser
and the Band With a
Million Friends.
Fairmont, Minn.

TINY LITTLE

And His Toe Teasers.
Worthington, Minn.

RAY ALDERSON

Represented by
Francis Bigley.
North English, Ia.

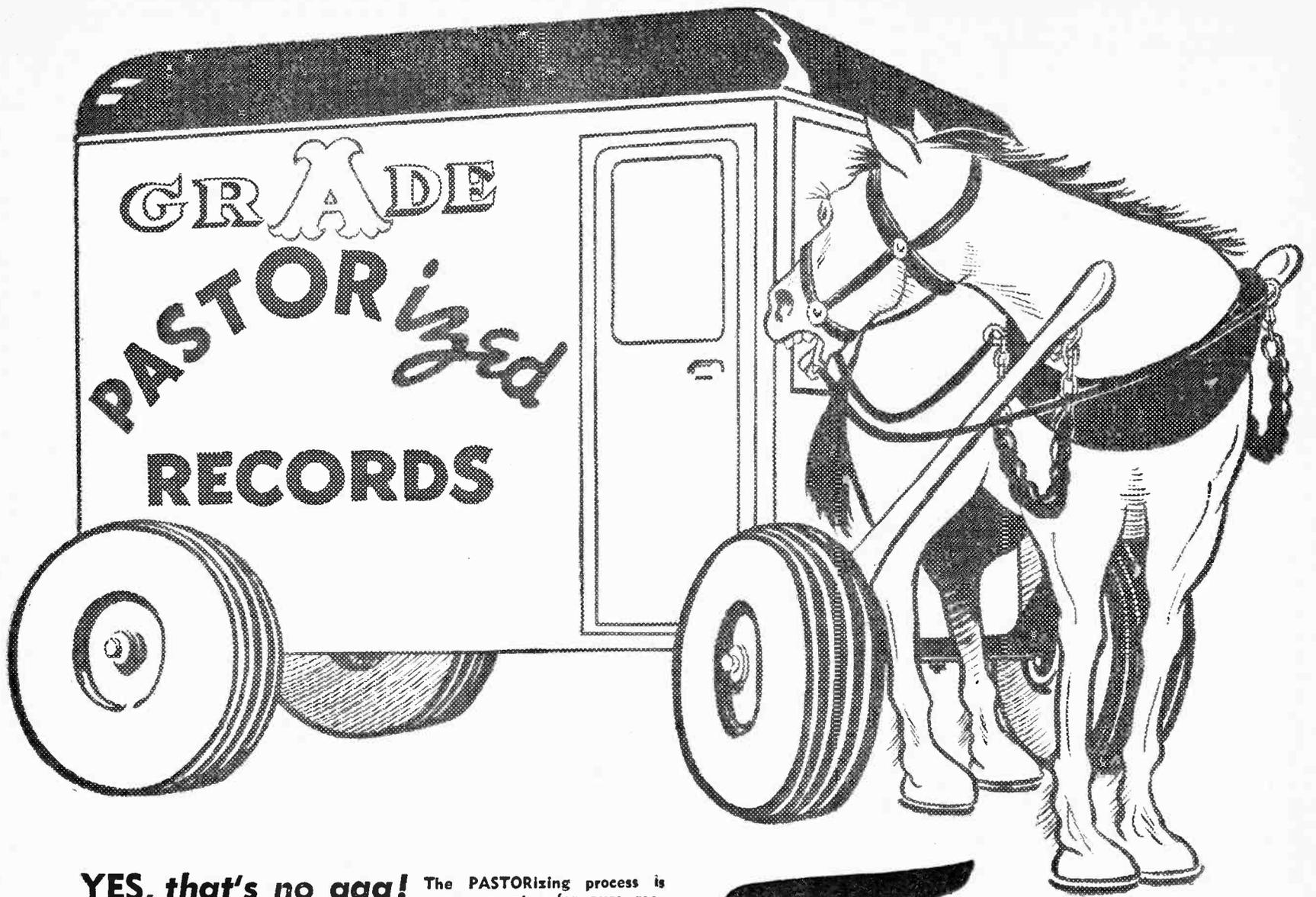
LYNN KERNS

and
THE RHYTHM CLUB
ORCHESTRA, Inc.
"Music Styled for Dancing"
Fairmont, Minn.
E. F. Vollrath, President

HOWIE PRICE

& HIS BAND

Represented By
KERMIT BIERKAMP
(Formerly Billy Hughes'
Manager, Des Moines, Ia.)



YES, that's no gag! The PASTORizing process is your guarantee for pure record profit. In music processed the Tony Pastor way you get the cream of Grade A song hits with all their original golden richness—and nothing added but the instrumental and vocal perfection of the leader himself and his staff of PASTORizing specialists.



**BLUEBIRD
RECORDING
ARTISTS**

Tony PASTOR

AND HIS ORCHESTRA featuring--

Remember that terrific Tony Pastor original "LET'S DO IT"? Well, "let's do it" again, operators, with these NEW numbers—but see that your records are PASTORized! Write out your order for PASTORized hits from the following up-to-the-minute list:

- B-10902**—Let's Do It, Backed by Ready, Get Set, Jump
- B-11008**—Paradiddle Joe, Backed by Adios
- B-11550**—Brother Bill, Backed by Ain't Misbehavin'
- B-11585**—I'm Getting Tired So I Can Sleep
(from "This Is the Army")
Backed by Massachusetts

Arrangers:
DICK ROSE — AL AVOLA



JOHNNY (Paradiddle Joe) MORRIS



EUGENIE BAIRD

Personal Mgt. Cy Schribman—Dir. Consolidated Radio Artists

HOLLYWOOD'S NEWEST PRODUCTION!

featured with

JANE WITHERS
in
"Small Town Deb"



Al
GRAHAM

A PACKAGE SHOW—COMBINING FINE DANCE MUSIC WITH A COMPLETE FLOOR SHOW!

featuring

BLAIR SISTERS
BUDDY SULLIVAN
THIRSTY SIX
THE GLEE CLUB

currently
LANTZ'S MERRY-GO-ROUND
Dayton, O.
Broadcasting Nightly Over
WLW "The Nation's Station"
opening Oct. 5
COMMODORE PERRY HOTEL
Toledo, O., 6 Weeks
returning Nov. 17
CLUB RIVERA
Columbus, O.

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

The RHYTHM MASTER HIMSELF

RAY PEARL
and his
MUSICAL GEMS



currently
16TH WEEK
MELODY MILL
Chicago

on the air
5 Times Weekly
WBBM--CBS

Personal Management: KEITH L. BAIN

Exclusive Management

FREDERICK BROS. MUSIC CORPORATION

75 East Wacker Drive, Chicago, Illinois

R.K.O. Building, New York City



List of Winners in The Billboard's Annual College Poll

Each year The Billboard conducts a poll of college editors, in reality an exhausting survey of various factors surrounding the band business. Here are the results from 1938 to 1941. List set in capitals in the vocalist section lists the five highest vocalists in male and female categories as votes were cast.

1942	COLLEGIATE CHOICE OF ORCHESTRAS	1941
1. GLENN MILLER		1. Glenn Miller
2. TOMMY DORSEY		2. Tommy Dorsey
3. HARRY JAMES		3. Kay Kyser
4. BENNY GOODMAN		4. Artie Shaw
5. JIMMY DORSEY		5. Benny Goodman
6. VAUGHN MONROE		6. Jimmy Dorsey
7. SAMMY KAYE		7. Glen Gray
8. KAY KYSER		8. Jimmie Lunceford
9. CHARLIE SPIVAK		9. Guy Lombardo
10. WOODY HERMAN		10. Will Bradley
1940	1939	1938
1. Glenn Miller	1. Artie Shaw	1. Benny Goodman
2. Kay Kyser	2. Kay Kyser	2. Tommy Dorsey
3. Tommy Dorsey	3. Tommy Dorsey	3. Hal Kemp
4. Benny Goodman	4. Benny Goodman	4. Guy Lombardo
5. Orrin Tucker	5. Larry Clinton	5. Kay Kyser
6. Jan Savitt	6. Hal Kemp	6. Glen Gray
7. Guy Lombardo	7. Guy Lombardo	7. Horace Heidt
8. Sammy Kaye	8. Horace Heidt	8. Sammy Kaye
9. Hal Kemp	9. Glen Gray	9. Jimmie Lunceford
10. Jimmy Dorsey	10. Jimmy Dorsey	10. Wayne King

FEMALE VOCALISTS

- 1942
- Helen O'Connell
 - Marion Hutton
 - Ginny Simms
 - Helen Forrest
 - Peggy Lee
 - Anita O'Day
 - Ella Fitzgerald
 - Yvonne King
 - Jo Stafford
 - Connie Haines

COLLEGIATE CHOICE OF VOCALISTS

- 1941
- Ginny Simms
 - Helen O'Connell
 - Helen Forrest
 - Marion Hutton
 - Martha Tilton
 - Ella Fitzgerald
 - Bonnie Baker
 - Connie Haines
 - Dorothy Claire
 - Paula Kelly

MALE VOCALISTS

- 1942
- Ray Eberle
 - Frank Sinatra
 - Bob Eberly
 - Harry Babbitt
 - Vaughn Monroe
 - Tommy Ryan
 - Tex Beneke
 - Woody Herman
 - Dick Haymes
 - Art London

- 1941
- HELEN O'CONNELL
 - RAY EBERLE
 - FRANK SINATRA
 - BOB EBERLY
 - MARION HUTTON
 - GINNY SIMMS
 - HELEN FORREST
 - HARRY BABBITT
 - PEGGY LEE
 - VAUGHN MONROE

- 1941
- Frank Sinatra
 - Ray Eberle
 - Bob Eberly
 - Harry Babbitt
 - Kenny Sargent
 - Bon Bon
 - Tommy Ryan
 - Bob Allen
 - Larry Cotton
 - Sully Mason

Tops!

That's the word to describe the job Griff Williams and his crew have been doing for band buyers everywhere during 1942.

Currently Featured
18 Week Return Engagement
EMPIRE ROOM, PALMER HOUSE
CHICAGO

on the air
Eight Times Weekly
WGN - MUTUAL

Just Completed
14 week tour of theaters and
one-nighters

on
COLUMBIA RECORDS

"America's Most Danceable Music"

GRIFF
WILLIAMS
AND HIS ORCHESTRA

EXCLUSIVE MANAGEMENT

MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • BEVERLY HILLS • SAN FRANCISCO • CLEVELAND • DALLAS

Music in the Foster Fashion



CHUCK FOSTER AND HIS ORCHESTRA

featuring



Charming
JEAN GORDON



Romantic
RAY ROBBINS



America's Fastest Piano Stylist
HAL PRUDIN



Delightful
DOTTIE DOTSON

There's no secret as to just why the sweet svelte rhythms of Chuck Foster and his crew have won them a nation-wide following.

It's just because this is a band that can do **everything**. A band that fits equally well into a swank hotel room or on a theater stage; into a big-time ballroom or a hot night spot—and packs them in everywhere!

Just look at the record of 1941-'42 engagements and judge for yourself:

TOTEM POLE
Auburndale, Mass.

BILTMORE HOTEL
Los Angeles

STEVENS' HOTEL
Chicago

ARAGON BALLROOM
Chicago

BAKER HOTEL
Dallas

NETHERLAND PLAZA
Cincinnati

ORIENTAL THEATER
Chicago

HOTEL CLARIDGE
Memphis

Currently

HOTEL MUEHLEBACH
Kansas City

on

COLUMBIA RECORDS

General

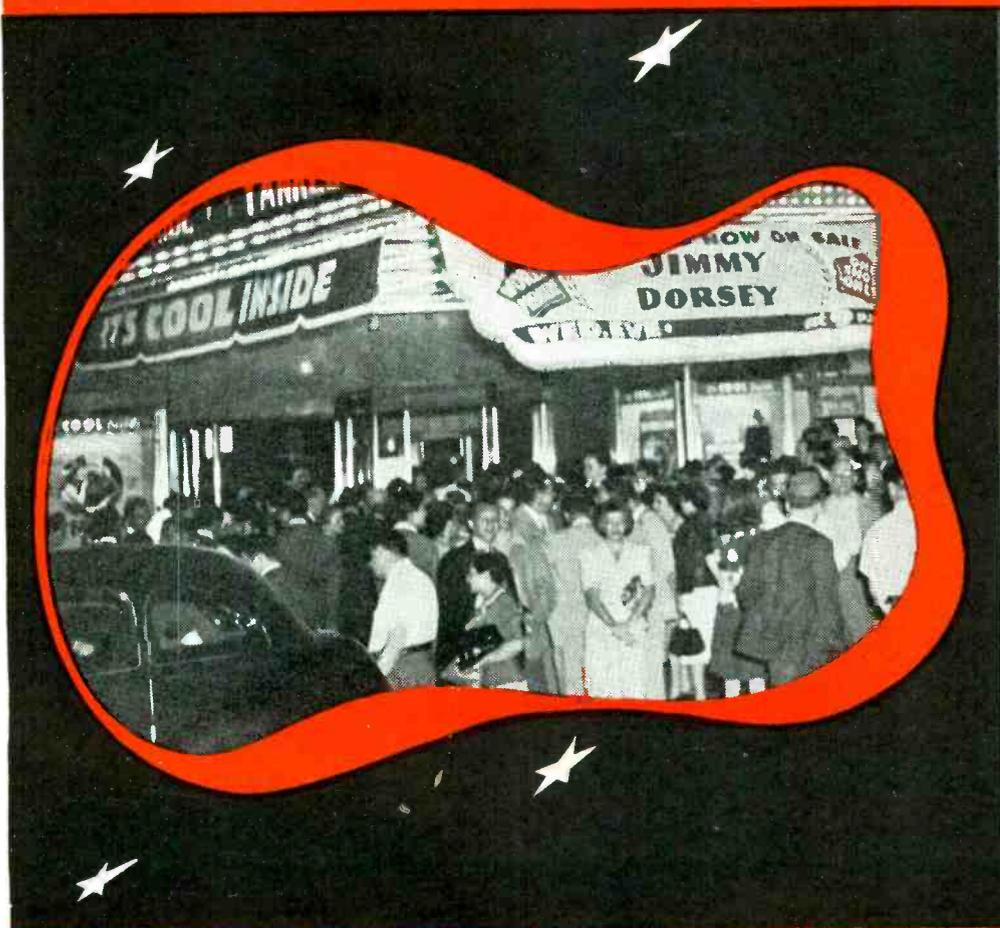
AMUSEMENT CORPORATION

THOMAS G. ROCKWELL, *President*

NEW YORK · CHICAGO · HOLLYWOOD · CINCINNATI · LONDON

**To THEATRE MANAGERS
BALLROOM OPERATORS
ONE-NITER PROMOTERS
... and the many others for
whom we've had the pleasure
of playing on our recent tours.**

Our thanks for giving us the chance to set new records for you.



JIMMY DORSEY

AND HIS ORCHESTRA

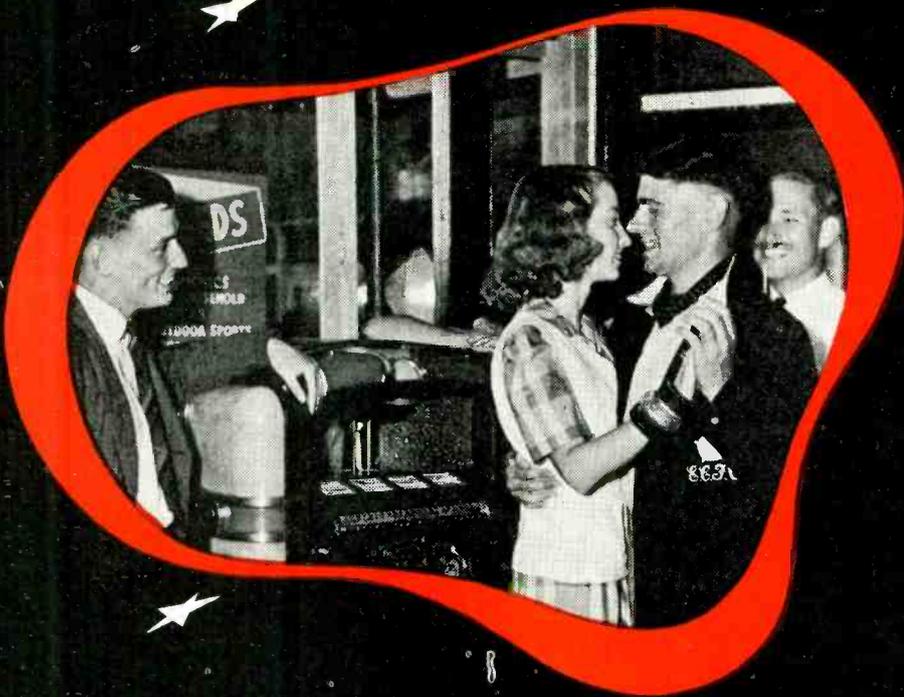
featuring **BOB EBERLY and HELEN O'CONNELL**

Personal Management
BILL BURTON

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

**To AUTOMATIC PHONOGRAPH
OPERATORS and RECORD
RETAILERS everywhere . . .**

***Our thanks for the consistently big play you've
given our DECCA RECORDS.***



JIMMY DORSEY

AND HIS ORCHESTRA

***featuring* BOB EBERLY and HELEN O'CONNELL**

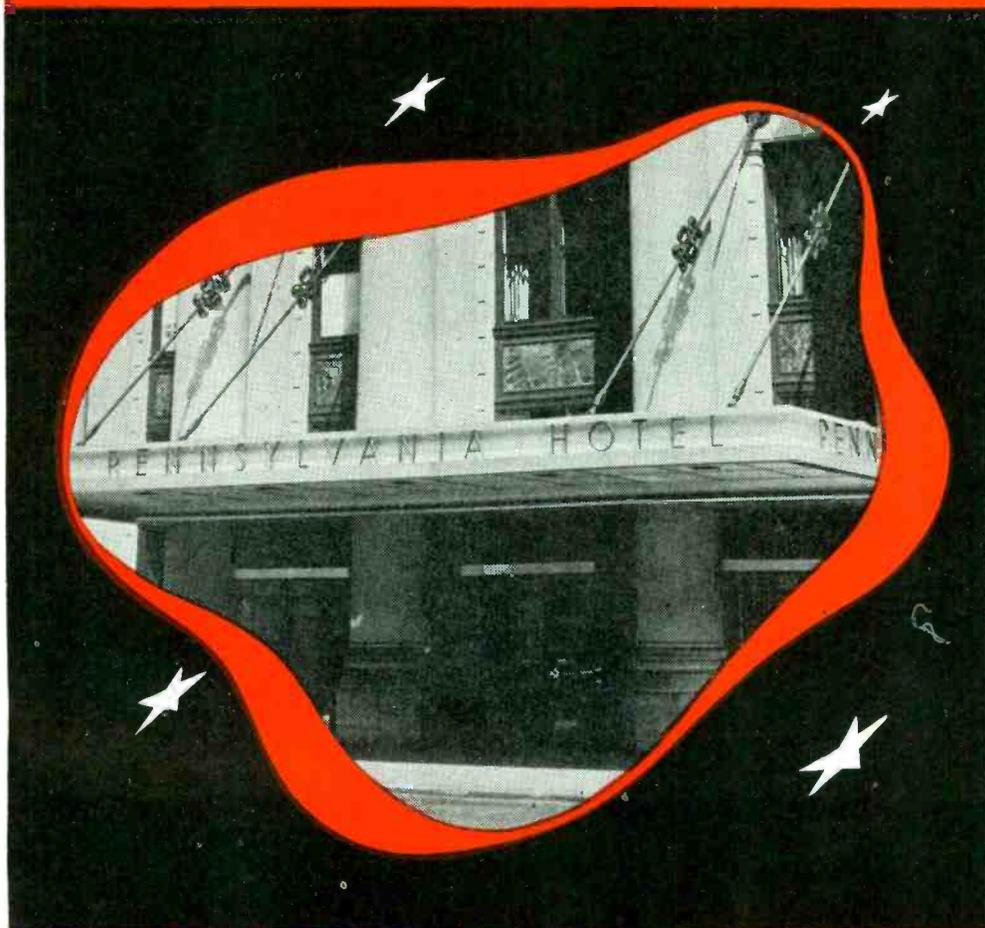
Personal Management
BILL BURTON

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

DIRECTION

**To the management and staffs of . . .
HOTEL PENNSYLVANIA, New York,
FRANK DAILEY'S MEADOWBROOK,
Cedar Grove, N. J., HOTEL SHERMAN,
Chicago, THE PALLADIUM, Hollywood,
and the many other locations we've played.**

Our thanks for the long and pleasant engagements in your spots.



JIMMY DORSEY

AND HIS ORCHESTRA

***featuring* BOB EBERLY and HELEN O'CONNELL**

Personal Management
BILL BURTON

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

**To everyone at PARAMOUNT
PICTURES with whom we've worked
in "THE FLEET'S IN"**

Our thanks for the Hollywood hospitality

**We'll be back in November to work on
"I DOOD IT" for METRO GOLDWYN
MAYER, and we'll see you all then.**



JIMMY DORSEY

AND HIS ORCHESTRA

***featuring* BOB EBERLY and HELEN O'CONNELL**

Personal Management
BILL BURTON

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

TO
TOMMY DORSEY

a great guy with
a great band..
and really great
box - office
attraction..Our
best always!



Jimmy Dorsey

Bill Burton

1 PLUS 4 EQUALS 2 GREAT

ON VICTOR

ALVINO REY *and*

**AND HIS ORCHESTRA featuring "SKEETS" HERFURT BILL SCHALLEN
DICK MORGAN and BUDDY COLE**

**"America's
Outstanding
Guitarist"**

**presenting the top
attraction of the
music world today!**

At all the country's top spots Alvin Rey with his guitar and his orchestra, starring the King Sisters, are jammin' in the crowds and bringing record grosses. They've won new thousands of fans at HOTEL ASTOR ROOF, New York; PARAMOUNT THEATRE, New York; Frank Dailey's MEADOWBROOK; THE PALLADIUM, Hollywood; HOTEL SHERMAN, Chicago, and all the locations they've played—theatres, hotels and one-nighters from Coast to Coast!

FIRST WITH THE HITS!

It was Alvin Rey who introduced these smash hit tunes of the season: DEEP IN THE HEART OF TEXAS, I SAID NO, ARMY AIR CORPS and IDAHO. Now with the release of the new Columbia Picture, "You Were Never Lovelier," come two more smash hits recorded by Alvin Rey—DEARLY BELOVED, backed by I'M OLD FASHIONED... B11579. For sure-fire profits from records, over the retail counter and in the music machines, be sure to feature Alvin Rey!



Personal Management

Hear these latest Victor-Bluebird Hits by Alvin Rey today!

SINGING SANDS OF ALAMOSA, backed by KEEP SMILIN'..... V27936

THE MAJOR AND THE MIMOR, backed by STRIP POLKA..... B11573

WHEN IT'S MOONLIGHT ON THE BLUE PACIFIC, backed by I NEVER KNEW..... V27948

BOX-OFFICE ATTRACTIONS

BLUEBIRD RECORDS

the **KING SISTERS**

★ Alyce ★ Donna ★ Louise ★ Yvonne ★



**RECORD MAKERS!
RECORD BREAKERS!**

They're the leading girl quartette in the business!

The lovely King Sisters, singing with Alvino Rey and his orchestra, have been turning out some terrific hits on records—their Victor-Bluebird waxings of JERSEY BOUNCE, ROSE O'DAY and DON'T SIT UNDER THE APPLE TREE are records that smashed records for repeat play in every phono in the country!

Now hear these new Victor-Bluebird releases by the King Sisters—

but hear 'em today!

KALAMAZOO, backed by OVER THE RAINBOW.....B11566

GOBS OF LOVE, backed by I CAME HERE TO TALK FOR JOE...B11576

DAYBREAK, backed by KILLE KILLE.....B11582

JACK EGAN

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

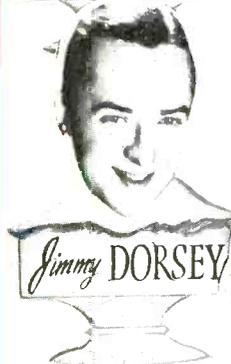
EACH OFFICE A COMPLETE UNIT IN ITSELF

THE "LITTLE" THREE

with the **BIG HITS**

Presenting

JEWEL MUSIC PUBLISHING COMPANY
 ENCORE MUSIC PUBLICATIONS, INC.
 WORDS AND MUSIC PUBLISHERS, INC.



ENCORE MUSIC PUBLICATIONS, INC. **JEWEL MUSIC PUB**

A Hall of Fame of Popular Recording Artists



... Their outstanding recordings have played a very important part in the tremendous popularity of this catalog of hits.



PUBLISHING CO. WORDS AND MUSIC PUBLISHERS, INC.

Martin BLOCK

— who gets his tips on tunes
from a million radio listeners

Says..

THE UP-AND-COMING

TUNE TODAY is

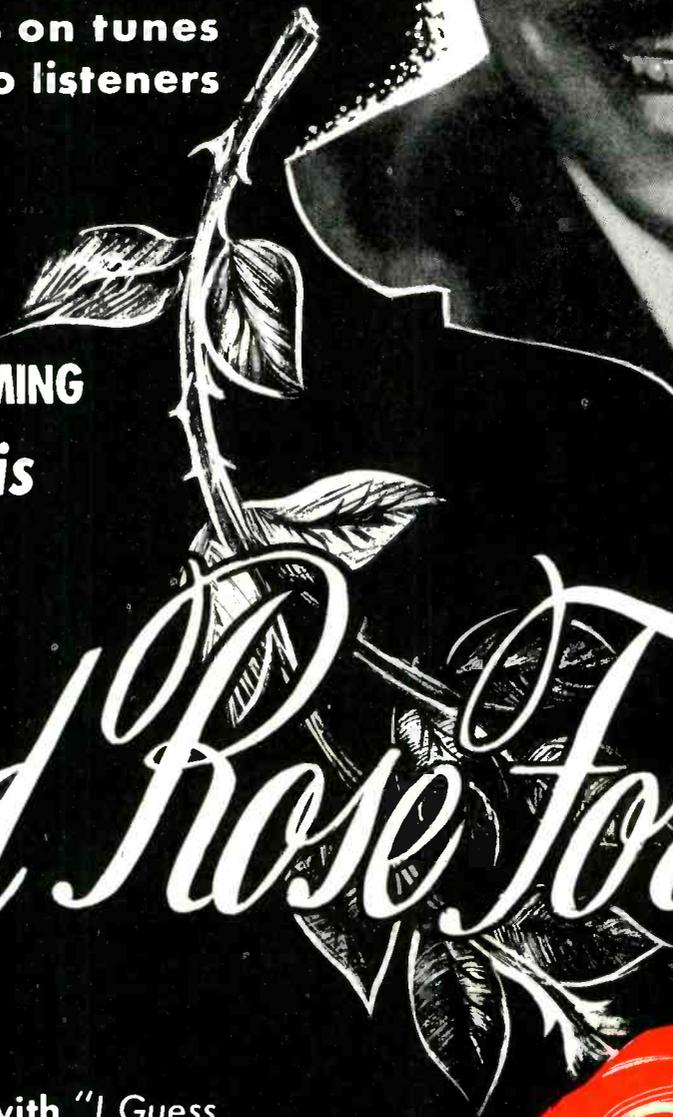
One Red Rose Forever

Martin Block was right with "I Guess
I'll Have to Dream the Rest" and
"This is No Laughing Matter." You
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SYMBOL of a People



LEADING each and every one of us, throughout the peaceful years and through the years of war, the Torch of Liberty is truly symbolic of our way of life.

And leading us with music . . . bringing us the latest popular hits of the day as well as the stirring songs of our spirit of Freedom . . . the glorious voice of a living figure symbolizes, too, something deeply, truly American . . .

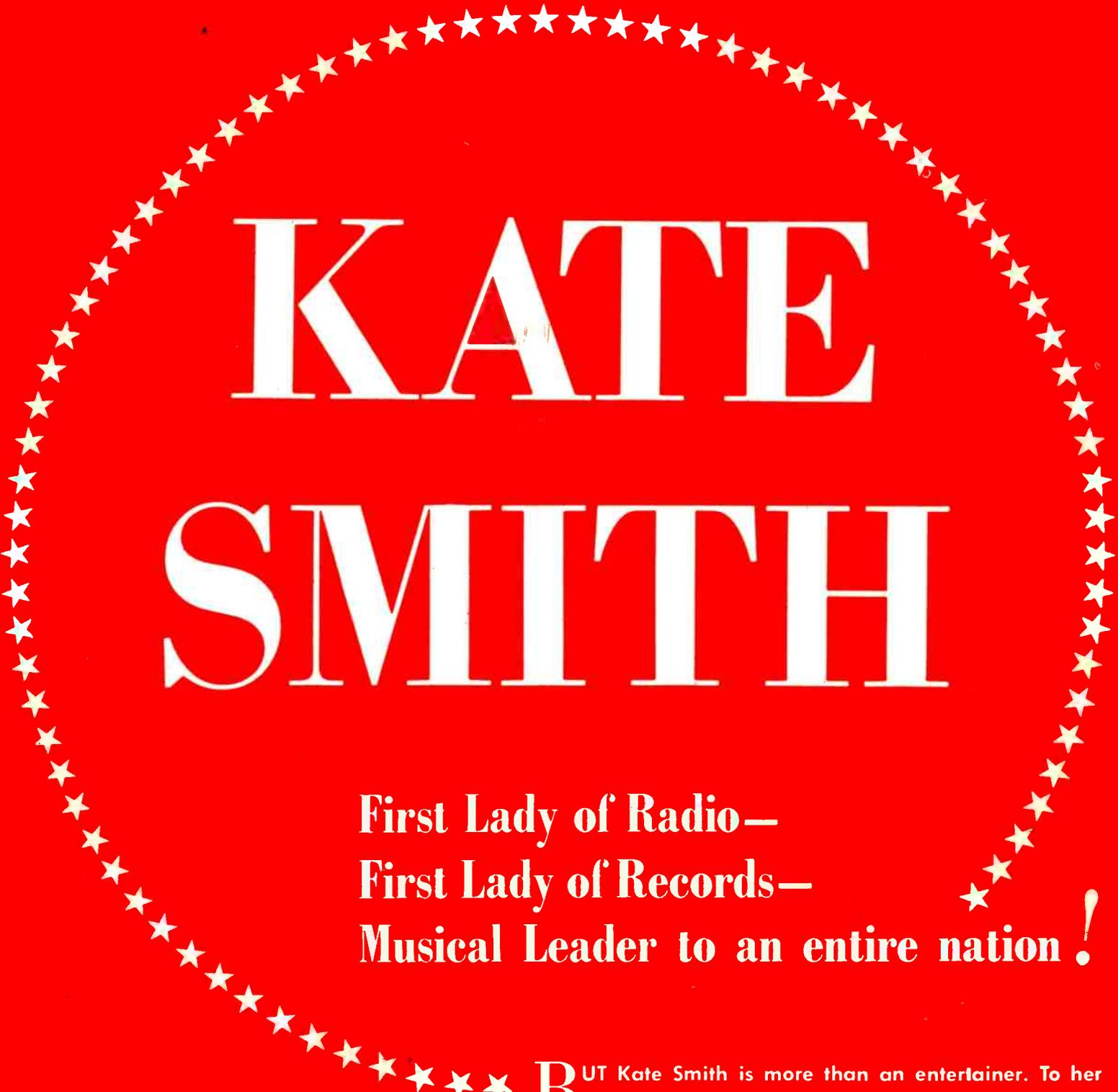


SYMBOL of a People

America's



First Lady of Music



KATE SMITH

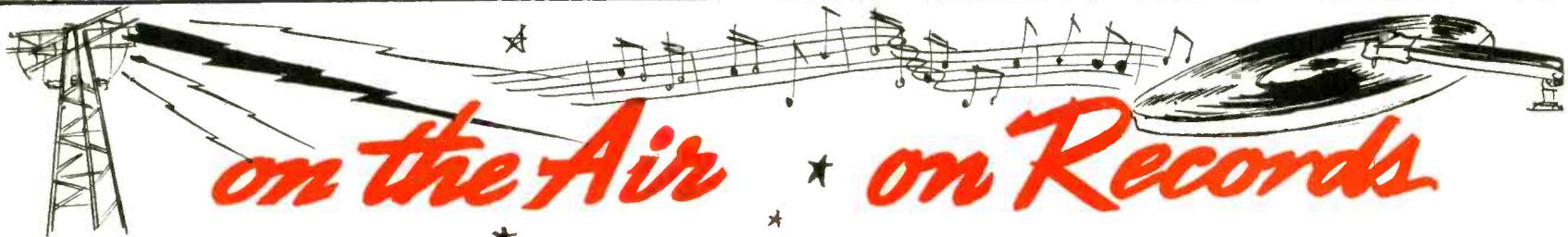
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Similarly, in Kate Smith's characteristic treatment of American popular and patriotic music, in her recordings for the Columbia label, there is a stateliness, an honest dignity, that has yet to be matched.

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"MY KIND OF PEOPLE"

Watch for this! It's a song
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DON'T LIE ABOUT ME, DEAR
JUST PLAIN LONESOME

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WOOCHOPPERS BALL
GOLDEN WEDDING
BLUE FLAME
BLUES IN THE NIGHT
BISHOP'S BLUES

WATCH FOR

GOTTA GET TO ST. JO • BE NOT DIS-ENCOURAGED • FOUR
OR FIVE TIMES • DOWN UNDER • I DOOD IT • DEARLY
BELOVED • YOU WERE NEVER LOVELIER • LET ME LOVE
YOU TONIGHT • IF YOU
ONLY KNEW • THERE'LL
NEVER BE ANOTHER YOU

TODAY
AS
ALWAYS

WOODY HERMAN

AND HIS ORCHESTRA

featuring "THE WOODCHOPPERS and the FOUR CHIPS." FRANKIE CARLSON

mean money at
the "box office"
... profits for re-
cord retailers
and operators

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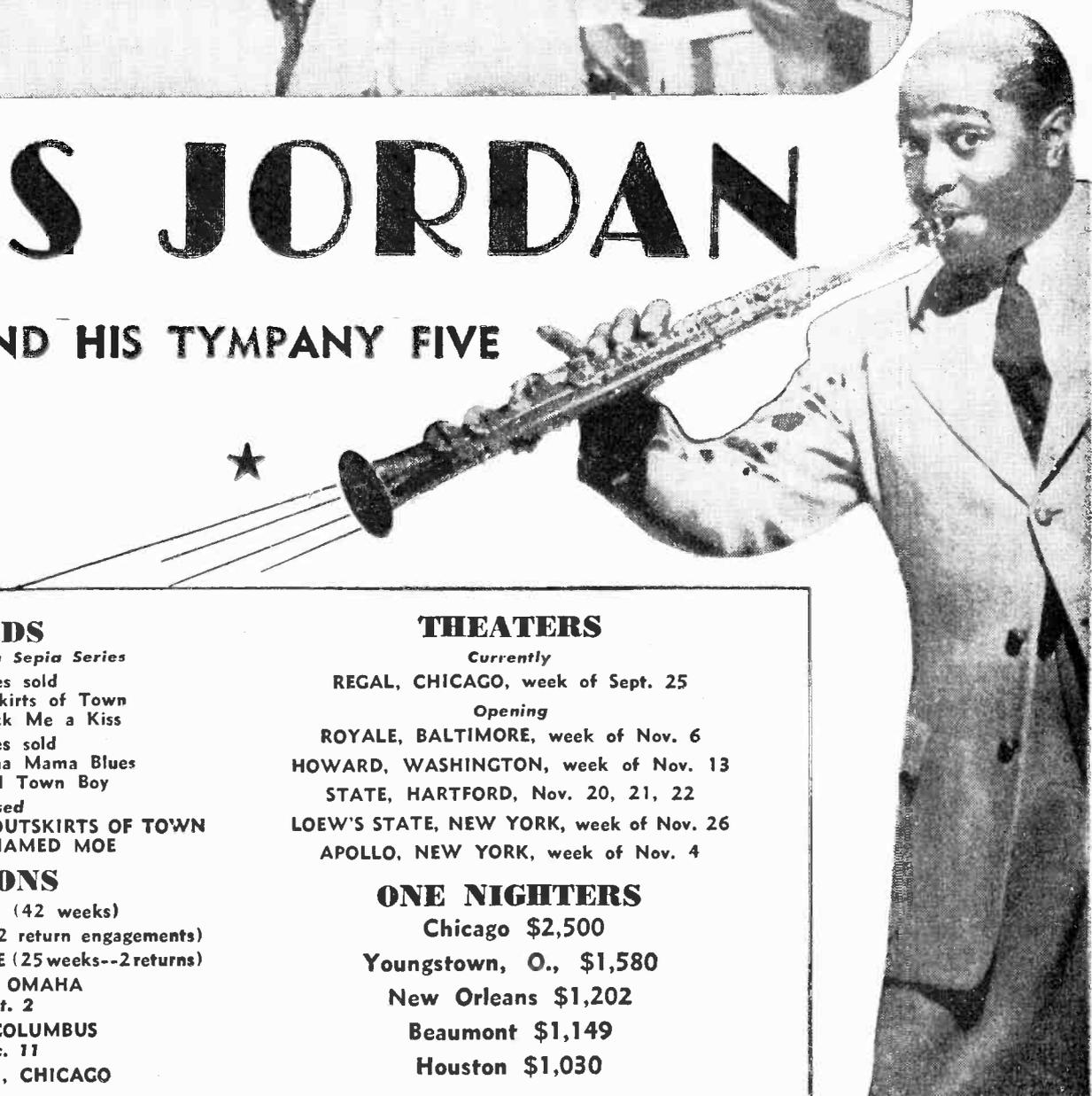
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300,000 copies sold
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LEAVE YOU OUTSKIRTS OF TOWN
FIVE GUYS NAMED MOE

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CAPITOL, CHICAGO (42 weeks)
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Currently

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HOWARD, WASHINGTON, week of Nov. 13
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LOEW'S STATE, NEW YORK, week of Nov. 26
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Chicago \$2,500
Youngstown, O., \$1,580
New Orleans \$1,202
Beaumont \$1,149
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A PRESS AGENT TALKS BACK

The band business is big business, says this well known press agent—he gives the lowdown on what band leaders should and should not do to draw the big crowds—Whitney believes in all-out assaults in order to get the most publicity—here are some of his ideas for getting it

By Douglas Whitney

THE band business is big business! As big business, it should be conducted as such. It is not unreasonable to conceive that any business which if aggregated would total an investment of \$5,000,000 annually and which grosses approximately \$50,000,000, should require the care and attention which goes into, for example, the management of the United States Steel Corporation.

Yet, despite the enormity of the band business, there are phases of it which are treated haphazardly and often ignored. I am referring particularly to the publicity and promotion departments of the industry.

When a contract for an engagement is signed, regardless of whether it be for a one-night dance date; a week's stand in a theater or an extended hotel or location job, it is up to the band leader and his manager to lend the promoter, theater manager or hotel director every possible assistance in promoting the engagement. The mere signing of



DOUGLAS WHITNEY

the contract, plus showing up to fulfill it, does not end the band's obligation.

It is every band leader's duty to extend himself in every possible manner to make sure that the publicity and exploitation campaign for his engagement, regardless of its tenure, be big league in every respect.

The most neglected band engagement insofar as publicity is concerned is the one-night dance date. Perhaps this can be attributed to the brevity of the date plus the heretofore uncertainties of the time of arrival. The majority of dance dates in the past have been made via bus and automobiles. With the unreliability of such modes of travel, all that most bands could do was to try to arrive on time for the dance.

Let's look at it from the promoter's point of view. He has hired a hall; guaranteed the band a certain amount of money plus a percentage of the overage; purchased from 300-500 window cards which he has distributed within a radius of 25 miles; taken ads in the local and outlying papers; issued a silent but nevertheless fervent prayer for good weather and is now ready for Joe Cleff and his Instrumental Aces to appear on the scene.

Supposing, however, that Joe Cleff instead of arriving just in time to wash up and change his clothes, arrives three or four hours earlier and hies himself, by appointment, to the local radio station and subjects himself to an interview with the conductor of the recorded music program. Following that, he heads for the local music shoppe and autographs a batch of records, his own records, for his local army of fans and fanettes. Examining such appearances under a microscope, you can bet your last arrangement of "Margie" that such appearances mean plenty of bucks at the box office and consequently more dough for Joe Cleff.

The promoter, on the other hand, must warm up to Joe Cleff if Joe demonstrates that he is doing all in his power to assist in the promotion of the dance. If the date should show a profit, it's a moral certainty that the band's agent will have no trouble signing for a return engagement. And if the agent is trying to get more money, the band leader's eagerness to co-operate will ease the task of the booker and lessen the resistance of the promoter.

In the not-so-distant old days many a leader had a valid excuse for not scheduling such appearances. Traveling mostly by busses and motor cars, the schedule was often disrupted by motor trouble and flat tires. Now that Uncle Sam has taken over the busses and gas rationing is in effect, dance tours must be made by rail. Examination of railroad schedules will inform what time he will have to promote his own engagements.

The one-nighters have been the most neglected end of the business in regard to publicity. Yet, it's the most lucrative. It is up to you, Mr. Band Leader, to plug up the gap. The promoter has a tough enough job making a profit for himself and yourself. Help him along so that he can remain in business and provide business for you.

This is just as good a place as anywhere to expound on the quality of band press books. This writer has had the privilege of seeing more than a hundred books of different bands. Close examination revealed that few of them are written with any imagination or knowledge of

what constitutes newspaper copy. The books contain "newspaper" stories which any self-respecting amusement editor would throw in the nearest wastepaper basket. Publicity stories in order to see linotype lead must be prepared in a professional style. Stories must be so couched that the editor will slug the yarn with a news head and send it to the composing room. When a story must be rewritten, its chances of seeing print are reduced 90%.

Stories in which the band leader is endowed with every virtue imaginable are also doomed. Amusement editors are wary gents who can smell publicity a mile away. Puffs, to get into the paper, must be written with ingenuity and a large amount of skill. And the story angle must be different. It's no news that Joe Cleff holds a pilot's license to drive a pleasure plane; owns a record library of 6,421,198, all by Toscanini; is good to his mother; is married and has a speedboat named after his wife; was born a baby; once sold newspapers; studied with Stokowski; or played left end on the Slippery Rock Teachers' College football team.

For theater and location jobs, the band leader can do much to help himself and the people for whom he is laboring.

The record situation being what it is at the moment, we can temporarily dismiss having Joe Cleff visiting the local music shops and department stores. The situation, however, will eventually be adjusted and records will again be pressed. A surefire way of obtaining newspaper space and radio talk is to schedule as many store appearances as possible. Don't confine your appearances to just the store nearest the theater. Every large city has a number of shops selling records. Make as many record store stands as possible. In exchange for the free appearances the store must take ads in the local papers announcing the leader's appearance and the fact that he is playing at the Bijou Theater. There is no need here to list the advantages of such deeds.

Theater and location jobs offers a wealth of exploitation possibilities, AFM permitting. Below are some suggestions.

RADIO: Interview with conductor of recorded music program. Leader conducting own program of own recordings, introducing each platter and giving some intimate details about the orchestration, personnel, etc. If station has dramatic group, a 30-minute "live" show

DOUGLAS WHITNEY is one of the best known of the free lance publicists. His list of clients includes such diversified personalities as Cab Calloway, Romo Vincent, Bonnie Baker, Sophie Tucker, Milton Berle, John Carroll, Ruby Foo's chain of Chinese restaurants, Bernice Parks, Jack Haley, the Ritz Brothers, the Di Gatanos and a score of others. His knowledge of band publicity is extensive, having served as consultant to the Music Corporation of America publicity department. One of the few publicists with a solid newspaper background, Whitney spent 10 years on metropolitan newspapers as a feature writer, six with The Daily Mirror as sports writer and director of editorial promotions. He entered the publicity field in 1939 in Hollywood. He has publicized the Republic of Argentina, Walt Disney's Pinocchio, Michael Todd's World's Fair attractions, Gene Krupa, Bob Chester, Pan-American Coffee Bureau and was director of publicity for the Federal Arts Projects. He's 32, and that rarity, a native New Yorker.

dramatizing the life of the leader with the latter playing himself. In most towns, however, stations do not maintain such acting groups. Leader can have such a record made up at little expense and sent on ahead of dates.

Interviews for some of the band's instrumental stars. Sidemen always have interesting backgrounds and program can be enlivened by the playing of some of the band's records where the sideman took a musical "ride." If radio station has line into theater, as some have, in addition to program from stage, a 15-minute shot of the leader backstage introducing his personnel, etc. Public always eats up this type of show.

If and when possible, send to each of the radio stations of cities booked three or four records with a personal letter from leader. This inexpensive generosity is always productive of many valuable plugs for the band, the play date and the sale of the platters played.

TIE-UPS: Window cards on front of trolleys. Cards in taxicabs. Store appearances (detailed above). Visits to local army, navy and marine bases and camps, orphanages, hospitals, canteens; mass interviews for high school and college papers.

NEWSPAPERS: The band leader should hold himself available for newspaper interviews. There is no need to dwell on the merits of such publicity. When he arrives in a city, examine the local papers carefully. They may contain departments with which he has a common interest. For example: You may be an amateur dog fancier. If the local paper has a dog column, contact that columnist and perhaps set up an interview which you might not have obtained otherwise.

PHOTOGRAPHS: When photographs of the leader are made, bear in mind their reproductive value for newspapers. Do not have pictures made which are photographic works of art but are too dark or too light for reproduction purposes. Also avoid angle shots. Photo editors junk all such pictures. Arty pictures are great for lobby displays but more people see a newspaper picture than a lobby frame.

Publicity is a valuable asset, Mr. Leader. Put it to work for you!

IT'S

"THE MIRACLE BAND"

OF *this*
YEAR TOO..

LAST YEAR Johnny Long earned the label "Miracle Band of the Year" thru a series of successful engagements at some of the country's top band locations. Johnny Long and his orchestra set a record with their very first booking — New York's Roseland Ballroom; they broke another at Hotel New Yorker, followed with sojourns at Paramount Theatre, New York, and Frank Dailey's Meadowbrook, Cedar Grove, N. J.

THIS YEAR Johnny Long continues to draw phenomenal crowds. A spectacular return to Hotel New Yorker, followed by a second smash engagement at the Paramount Theatre, N. Y., have proved again this band's popularity. And thru Johnny Long's air time via CBS, and his DECCA recordings of the song hits of the day, new waves of fans are acclaiming this "Miracle Band of the Year."

Remember "SHANTYTOWN"? These new Johnny Long-Decca releases are on their way to claim the title of "TODAY'S PROFIT-MAKERS"! Are you ready?

- "THE WHITE STAR OF SIGMA NU" (the Johnny Long theme song) backed by "JUST LIKE THAT" . . . DECCA 4350
- "ROMANCE A LA MODE" backed by "MASSACHUSETTS" . . . DECCA 4358

And watch for Johnny Long's recordings of "MOONLIGHT BECOMES YOU" and "CONSTANTLY" . . . two new hits coming soon with the release of Bing Crosby's new film, "Road to Morocco."

Personal Management JACK PHILBIN



JOHNNY LONG
AND HIS ORCHESTRA

featuring
HELEN YOUNG
THE FOUR TEENS
GENE WILLIAMS



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THE BAND SENSATION OF THE NATION!



... That's Eddy Howard, who in his first year as a band leader has rolled up terrific grosses at such stand-out spots as Chicago's famed Aragon, the Chicago Theater, Riverside, Milwaukee and Oriental, Chicago.

... His is the band that's performed the miracle of rising to the top in 9 short months.

... Whose fans are legion as the result of seven air shots a week on WGN-Mutual, and his Columbia releases heard on juke boxes all over the nation.

Eddy HOWARD

AND HIS ORCHESTRA

COLUMBIA RECORDS

CURRENTLY ON THEATER TOUR

JUST CONCLUDED
12 weeks
ARAGON BALLROOM
Chicago

★
Personal Direction: W. BIGGIE LEVIN

MCA

MUSIC CORPORATION OF AMERICA

LONDON NEW YORK CHICAGO BEVERLY HILLS SAN FRANCISCO CLEVELAND DALLAS

Bands Are Box-Office in Theaters

Theater attendance and gross records are being broken left and right by bands—the present day band policy is here to stay, believes Kalheim, declaring that the policy is based on continuation of band broadcasting, recordings and the strength of music machines—says bands command greatest audiences

By Harry Kalheim

WITH THEATER ATTENDANCE and gross records being broken every week, name bands walking out with unheard-of salaries, band personalities becoming page 1 copy for newspapers and magazines, band singers becoming almost as well known nationally as headline attractions and with vaude-film theaters playing five and six shows a day in order to accommodate the crowds, name bands are in for golden days.

I have seen the craze for syncopation start, reach its peak and then drop out of sight in Chicago, when Balaban & Katz started a modest edition of the present band popularity. And I have been in on the birth of the band policy at the Paramount Theater, New York, and it is my humble opinion that the present-day band policy in theaters is here to stay—providing, of course, that the broadcasting of bands and of records and also the strength of music machines remain as is.

Name bands have received great stimulus during the past few years. The music machines, the cheap combo radio-record players, the enormous number of platter-spinning programs on radio, the vast amount of time given by the broadcasting networks to band remote pick-ups thruout the nation, and, last but not least, the great number of men in service who need light recreation and have the money for it due to their recent raise in salary, have all contributed to making the current year one that will long be remembered in the band business.



No other form of entertainment in the nation commands a greater audience than name bands. Turn on the radio any time of the day or night and you will hear recorded band music. Drop in at a saloon, a candy store, a hotel lobby or a cafe and there will be a music machine loaded with dance band music. Drop in on almost any important vaudeville-film theater and a band will be the headliner. Drop in on your favorite movie house, and the chances are greater now than ever before that a band will be featured in one of the movies. Visit an important hotel cafe, or a night club, or a ballroom, or a private banquet and you will probably come across a traveling band. Name bands are everywhere in show business.

I remember when I first saw my first music machine up in Massachusetts several years ago and viewed a crowd of 20 people dancing to the leading bands of the country in an outdoor pavilion alongside an inland lake. I realized then and there that here was one of the greatest innovations that the music business had ever conceived and one of the greatest stimulants to popularity that any dance band could hope for. For a nickel each, those 20 kids could dance for an hour to the finest dance music in the country. Multiply this by thousands of resorts, cafes, roadhouses, etc. Small wonder that the bands suddenly began to skyrocket in public popularity.

One Hit Makes a Band

One hit record and a band could become a box-office attraction and the band leader could plan to retire a rich man. If a band had a new style that could be discerned and liked by the dance-mad kids and if the band could follow this up with a couple of more strong recordings, then a new name band was born.

Of course, we know that it is not easy to dig up a great band and then a hit record. We know the angles on picking good musicians, arrangers, selections, etc., and we know that once a band hits the record companies will push it along by giving it the right selections to play. This, roughly, has been the evolution of a name band. Without exception the top name bands today all worked their way up the hard way. They had to struggle to round out bands that could get up there and stay there. This applies to the Dorsey boys, Miller, Goodman, James and Monroe.

In analyzing the amazing strength of bands at the box office, we have angles to consider that did not exist a couple of years ago. Defense factory workers now are making more money than ever before. These are the type of people that usually like pop music but, until this year, did not have money to patronize vaudefilmmers often. Films are plugging bands, too, more than in any previous year. When a band shows real box-office value, the movies are quick to sign it for a picture, and no matter how weak the picture may be, it always brings new fans for the band and it always enhances the band's value when it returns to theaters. Also, more and more servicemen are patronizing vaudefilmmers where bands are showing. Many servicemen come from parts of the country where music machines were not available. At their camp they are often introduced to music machines for the first time and often learn to enjoy dance music and to understand band styles. When these servicemen go to town, they are likely to spend their money at a vaude-

filmer to see a name band. Not only that, but to many servicemen their present pay is more than they ever got in civilian life and they can now afford to buy admission into a vaudefilmer.

Soldiers Like Music

Recently I visited Camp Lee, Virginia, and was surprised to see the soldiers crowd around the music machine in the canteen. The boys are absolutely starved for good dance music.

Incidentally, dance music is more than jingle stuff. It has emotional power, and it attracts a devotion that is positively startling. Swing music, for example, is definitely sex set to music. If you want proof, watch the crowds around a music machine.

It should be small wonder so many servicemen look for a band show as soon as they get into a big town. They can see all the movies they want when they're at camp; but they can't see a band show. Some of them used to see bands at ballrooms near their camp, but, due to the restrictions on gas and tires, the bands are not available at out-of-the-way ballrooms any more. So they have to see bands in vaude-film theaters.

Bands are helping put over a lot of new pictures and the pictures in turn are making the bands stronger than ever at the theater box office. Glenn Miller in "Sun Valley Serenade" and Jimmy Dorsey in "The Fleet's In" are good examples of this one-hand-washed-the-other situation. MGM thinks a lot of bands, too, and has lined up Tommy Dorsey, Jimmy Dorsey, Harry James and Vaughn Monroe for films for the new season. Kay Kyser has a special place in the band business, having skyrocketed to big money thru his new style of music quiz and then following that up by establishing himself in films. When Kyser first hit, he surprised the show business by rolling grosses in Detroit and Boston that

HARRY KALCHEIM joined the William Morris Agency January, 1942, taking his place in its New York office as developer of new talent and handling other duties connected with acts and bands.

Still a young man, he is nevertheless a veteran of the vaudeville business and is recognized everywhere as an authority on talent. During the nine years he was with the Paramount Theater Circuit as a booking executive he developed an extensive knowledge of talent values and continually made trips thruout the nation to look over new talent and line up bookings months in advance—a procedure that required shrewd analysis of talent development and an understanding of all the angles that help make stars. For the Paramount office he booked bands and acts for such de luxe theaters as Paramount Theater, New York; Chicago, Chicago; Michigan, Detroit; Buffalo, Buffalo; Orpheum, Minneapolis; Orpheum, Omaha, and Metropolitan, Boston.

Kalheim was greatly instrumental in popularizing the name band policy in vaudeville and among the stars whom he helped nurse along with encouragement and shrewdly placed bookings are Red Skelton, Danny Kaye, the Andrews Sisters, the Ink Spots, Cass Daley and Gil Lamb, in addition to pushing most of the current name bands by giving them properly spaced repeat engagements.

everyone thought had been impossible. When other bands reached his grosses, Kyser went out and promptly established new ones.

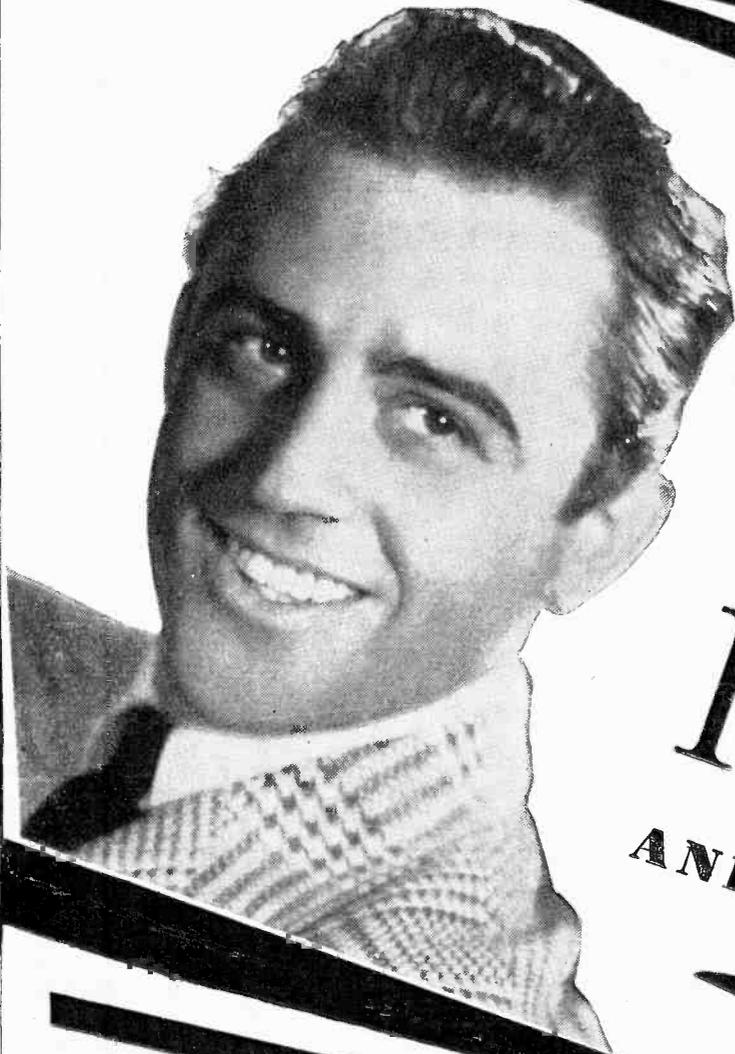
Bands have put a lot of theaters on the map. For example, the New York Paramount used to gross between \$15,000 and \$25,000 a week with straight pictures. When the new pit band show policy was introduced, the grosses kept building to phenomenal heights, as high as \$90,000. Of course, better pictures helped the theater, but the band policy was always there to give the gross that added stimulant each week. The Adams, Newark, which has been getting only fair film product, has been doing well, due mainly to its name band policy. Bands have kept out of the red theaters that couldn't get first-run films, or that had to rely entirely on film shorts. This applies particularly to the Flatbush, Brooklyn, the Windsor, Bronx, and the Central, Passaic, N. J. The big theaters in Buffalo, Detroit, Akron and Youngstown, Indianapolis, Minneapolis, Omaha and Pittsburgh, all full-week stands, have found bands consistently powerful at the box office. Many theaters in the Midwest, such as in Fort Wayne, Ind., and Kansas City, Mo., and also in New England, such as Hartford, Providence, Waterbury, Bridgeport and Fall River, just can't get enough bands to book. On the West Coast such houses as the Orpheum, Los Angeles, and Golden Gate, San Francisco, are rolling up grosses that they never dreamed of a couple of years ago. The Golden Gate, for example, grossed \$40,000 one week recently with Harry James—probably an all-time high for that house, and, of course, it took a band to do it.

There's a new gold rush, it seems, and theaters are hurrying to get on the band wagon.

Theater owners everywhere, studying public tastes, know that bands are box office.

LOOK OUT!

**He's Coming
Up Fast !**



YOUR NEW BIG BAND

**boyd
Raeburn
AND HIS ORCHESTRA**

Here's the orchestra which rose to the heights on the strength of its sensational hold-over engagement at Chicago's famous night club, the Chez Paree. On the air over NBC RED four nights a week, it built up a nationwide following.

Band has played successful engagements at such outstanding spots as Congress Hotel, Chicago; Roosevelt Hotel, New Orleans; Nicollet Hotel, Minneapolis; St. Anthony, San Antonio, and Hotel Peabody, Memphis.

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TOTEM POLE

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BANDS' VALUE TO FAIRS

The success or failure of fairs rests primarily on entertainment—the use of bands as fair attractions draws the crowds, both young and old—some of the biggest name bands have played successfully to fair dates—the management of fairs should use every method to promote the band in order to assure the biggest benefit from their appearance

By Robert R. Doepker

UPON a fair's entertainment program rests the success or failure of the fair. However, fair men in general have been overlooking the potency and drawing power of dance orchestras. Bands may mean extra investment, but they also mean top-notch entertainment and added box-office strength.

Their strongest selling point lies in their ability to draw an essentially younger crowd to the fair, and if handled properly the dance band can rate with the most important attractions on the grounds. For example, reputations owned by the Dorsey brothers, Benny Goodman, Paul Whiteman, Alvino Rey, Xavier Cugat, Gene Krupa, Glenn Miller, Kay Kyser, Lawrence Welk, Harry James, Woody Herman, Horace Heidt, Guy Lombardo and their like are inestimable in their value as crowd pullers where a fair is concerned. And a dance band will pull a certain type of attendance to the grounds where other attractions will not. Certain fair men have been presenting them regularly for years and have found that the bands not only brought extra revenue from dancing but also acted as a shot in the arm for business thruout the grounds. Why more thinking fair men have not followed thru on this successful experiment has never been made quite clear.

It is possible that not all fair managements are equipped to take full advantage of a band. Improper lighting facilities and public-address systems, faulty dance floors and similar hindrances work against the potential draw of a band and are likely to result in poor business. If the dance pavilion is indoors proper ventilation is not always provided. These conditions are routine affairs at theaters and should be so at fairs.

Name bands are probably one of the most potent publicity getters for fairs. Fair men can depend upon them for a tremendous amount of free publicity for their annuals, especially via the radio. Many of the leading orchestras have regular radio spots and often it is possible to broadcast direct from the grounds. Radio broadcasts provide added interest for the fair audiences, and the program, incidentally, can prove still another source of income for the fair. We can recall where bands have played fairs where the price of admission to the broadcast was \$1 and the pa-

vilion was jammed to capacity. In another instance a band played a Sunday matinee performance to an estimated 5,000. Both were straight concerts, sans dancing, and both were terrific successes.

Fair boards that have tried presenting bands as a feature have learned that they attract younger crowds. After all it's the young crowd that sets the fashion. Wherever they go their elders will follow, and it is to these youngsters that bands prove an almost irresistible magnet at State and county fairs. Bands have proved strong sellers of War Bonds and Stamps and in furthering the war effort at fairs. This was exemplified at Muncie (Ind.) Fair, August 2-7, when, thru a tie-up arranged by Darwin Andrews, public relations director, over \$300 in bonds and stamps were sold at a booth erected in downtown Muncie during a 45-minute concert presented by Barney Rapp's New Englanders. Bands at other fairs have had similar successes in aiding the war effort and helping the fair managements in doing their share toward victory.

Proving the potency of the drawing power held by bands were the crowds which turned out to hear the Jan Garber, Bob Chester and Ted Weems combos, featured at Missouri State Fair, Sedalia, August 23-30. Fair successfully presented Garber for three nights, while Chester held the podium for two nights, and Weems the last two nights. All proved big hits. They played the new Victory Club on the grounds after providing music at the fair's noted Society Horse Show. Fair at Du Quoin, Ill., had Bob Chester and Nick Stuart to play its grandstand and night club shows, while Bernie Cummins was the attraction at the annual Superior (Wis.) Fair. Sammy Kaye was a feature at Reading (Pa.) Fair. These are just a few of the fairs that are cognizant of the drawing power owned by bands.

Fairs desiring to feature bands as stellar attractions, however, must also be prepared to bolster what in many cases is an inadequate public relations department. In some instances the fair's publicity machinery may fail to understand the workings of a band and as a result fail to make sufficiently strong campaigns in local papers. If the public isn't informed that the band's in town, there's little likelihood of its coming out to hear it. Hence the fair cannot take full advantage of the band's popularity and drawing possibilities. It's a matter easily rectified, however.

THROUGHOUT THE NATION...

"LOW-DOWN RHYTHM IN A TOP HAT!"

Al

DONAHUE

AND HIS ORCHESTRA

Donahue and his band are on a nation wide tour, playing to capacity attendance at leading Theatres, Hotels, Night-Clubs, Colleges and Ballrooms.

A few outstanding engagements including

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PALLADIUM, Hollywood

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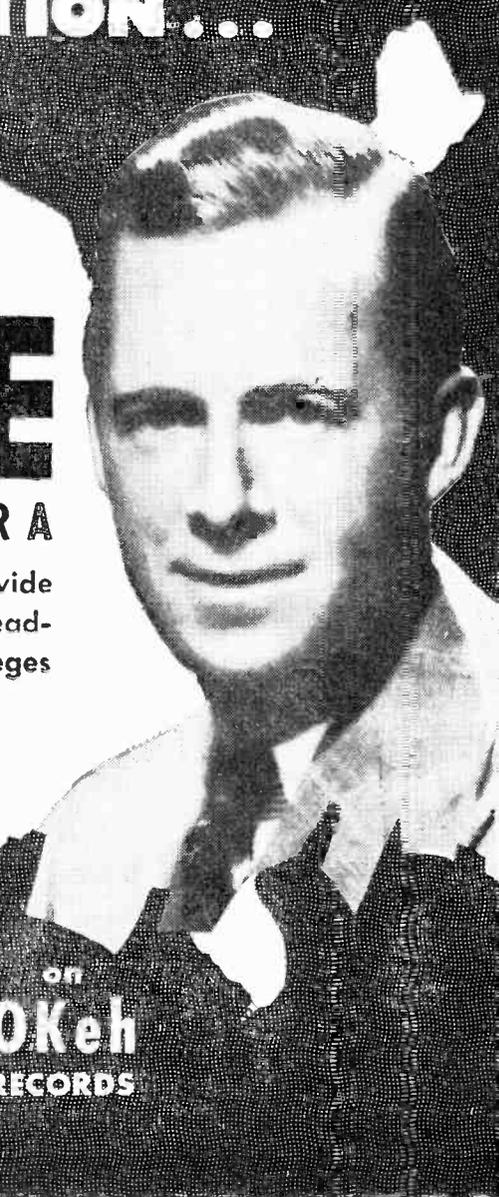
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HOTEL BAND PUBLICITY AND EXPLOITATION

Proper presentation of publicity can make or break a hotel room—"cheap" publicity shunned—press openings gala affairs—careful "science" brings big results

By Shepard Henkin

Publicity Director Hotel New Yorker, New York

THE proper publicity and exploitation of a band playing for hotel guests is somewhat of a moot point and very likely to make or break the room wherein that band leader is playing. At the New Yorker, where the Ice Terrace is faced with all the varieties of competition that this town has to offer, competition that ranges from name bands to huge "girlie" shows, it has been our policy to either present a name band or build the band up so well, prior to its engagement, that we more or less make a name band of it. As a result, the Hotel New Yorker has become a favorite engagement of most bands, and one of the most sought after locations in the country.

The attack, or shall we say presentation, is a well-planned campaign. Nothing is left to chance, no spectacularisms are indulged in that might lose out and delay the well-earned results that come with basic, far-sighted plans. By this I do not mean that our publicity and exploitation of a band necessarily lean backward and are conservative in nature. On the contrary, we will co-operate in every endeavor and manipulation of any so-called "stunts" that will increase favorable publicity or business-bringing results.

We will not do anything that will in any way cheapen the band leader or the room, for unlike the operator of certain fly-by-night stands, we have a huge investment at stake in our hotel, and its rooms. We are in business to stay, and we do not intend to ever jeopardize our huge investment for the immediate (and often questionable) results attended by notoriety.

In other words, the field of publicity and exploitation at the Hotel New Yorker has been planned down to a science, wherein it serves its intended purpose—that of "selling" the hotel's rooms and its bands to the people and not just getting the band leader's name in the paper "with a pretty blonde."

Publicity for a hotel band is a full-time job occupying the attention of a complete department, including a secretary, assistant, photographer, mail boys and the other rudiments of organization that are essential in any well-planned office. We are in at 9 o'clock every morning.

Publicity and exploitation for the band leader engaged by the Hotel New Yorker follows the following pattern: The official opening is marked by a gala press preview to which are invited all the newspapermen, magazine writers and radio commentators within whose province falls the coverage of entertainment news. This coverage is 100 per cent and without omissions. Prior to this gala opening, many releases have been sent out to these people notifying them: first, of the fact of the band's engagement; second, of the date of the opening; third, of the activities scheduled on the night of the band's opening. Our policy with reference to invitations has been twofold. We have adopted the use of either a cute novelty invitation or a more formal engraved one. Both have been successful and our varying of these means has been for the purpose of changing the method of attack upon the attention of the press.

When I say "gala" opening, I mean that not only are the press invited, but arrangements are made whereby celebrities of stage, screen and radio appear. Where possible, they are introduced from the floor by the emcee and invited to say a few words. The picture magazines, such as Life, Look, Click and Pick, et al., have in the past covered our openings thoroly, taking pictures of celebrities and of the goings on. These pictures have subsequently appeared in three or four page layouts in those publications.

On the night of the opening, pre-written reviews (from this department) are presented to each newspaperman attending, and mailed out to the entire press for the benefit of those who write their stories in

SHEP HENKIN, publicity director of the Hotel New Yorker, has been responsible for that hotel's band exploitation and publicity for the past two years. Since his graduation from Iowa University in 1934, Shep has had a wide and varied career, managing everything from a diamond to a nationally known playboy. His agency experience includes a term with Baldwin, Beach & Mermey, press agenting the Jimmy Dorsey radio show for the Arton-Fisher cigarette outfit, and handling the Childs Restaurant account at the World's Fair and in New York for the Ames & Norr Agency. He also worked at the Fair for the Tom Fisdale office and served on the publicity staff of United Artists. For a time Henkin was the personal agent of James H. R. Cromwell, former husband of Doris Duke. The diamond was the famous President Vargas Diamond, owned by Harry Winston.

advance and also for the benefit of those radio commentators who do not have sufficient time to get back from the opening.

Full sets of pictures of the band leader are planted with every newspaper, magazine and picture syndicate in the country. Arrangements are made with the various guest radio programs for the personal appearance of the band leader on their programs with or without script. Also, solicitations are made to those radio announcers who conduct recorded programs, with the purpose of having them play the latest recordings of the band leader on their programs concurrently with his engagement at the New Yorker.

Arrangements are also made with the band leader's manager for sufficient supply of autographed pictures to be left in this office to be sent to those who request them—and this is a large item.

A very important angle of promotion that has developed in the last year or so is arranging for the personal appearance of our band leader at various Army and Navy bases, inasmuch as not only is the Army an immediate source of following for the band leader, but an extremely potential future one. With the large number of men in uniform in the age brackets that formerly made up the bulk of the patronage of night clubs and restaurants where these and leaders perform, one can readily see the importance of this promotion.

We have also done very well in our promotion tie-ups with various war relief organizations. Arrangements were made with the British War Relief Society whereby Benny Goodman and his orchestra introduced a new song, "Thumbs Up," on the steps of City Hall at the official dedication of "Thumbs Up Day" by Mayor La Guardia. Following these official ceremonies, a gala "Thumbs Up Day" celebration was held in the Terrace Room of the Hotel New Yorker. This event was widely exploited and publicized.

In co-operation with the United China Relief, Benny Goodman introduced the "China Clipper" song, and the official presentation of the original sheet music was made to him in the Terrace Room of the Hotel New Yorker over a Coast to Coast network by two famous Chinese women, Miss Estelle Huie and Miss Ruth Wong. The "China Clipper Dance" was demonstrated on the same occasion.

And very important, too, is the effective intra-house exploitation which we do here at the New Yorker. With our 2,500 rooms and huge turnover of guests, there alone we have a sufficient quantity of people to whom promotion for the band leader is a "must." Some of the various ways we do our intra-house promotion are the preparation of unusual fliers on our menus, such as the one we had for Benny Goodman, where we used a licorice stick to represent his clarinet; extensive use of posters and displays with at least one opposite the elevator on each of our 40 floors and large easels with photographs in the lobby; large lights playing up the band leader's name on our outside marquees (of which we have two); consistent plugging on the house radio of the band leader, which is heard in every one of the 2,500 rooms anywhere from three to five times daily; and regular advertisements, similar to those which appear in the daily press and magazines used in our own house publication, Caravan, which has a readers' circulation of approximately 100,000.

This, to some extent, is a resume of the nature and scope of the publicity and exploitation we employ at the Hotel New Yorker to publicize our band leader. Of course, it is impossible, in this limited space, to give really complete details of every promotion. There are many other little things we do which all add up in the long run to make our band leaders well known to the public. Most important in the promotion of a band leader, and I want to stress this point, is the need for complete co-operation between the band leader's manager and the hotel's publicity department.

ATTENTION, COIN OPERATORS!!!

"BEACON" PRESENTS A NEW 50c RECORD!

FINE QUALITY • SUPERIOR TONE • POPULAR VOCALISTS • LEADING BANDS • OUTSTANDING SONGS

A DISTINCTIVE "BEACON RECORD" HIT!

IT'S HOT • • • IT'S SWEET • • • IT'S TENDER

FAT MEAT IS GOOD MEAT

SUNG BY SAVANAH CHURCHILL • PLAYED BY JIMMY LYTELL AND HIS ALL STAR SEVEN

SEND FOR THE NEW "BEACON" CIRCULAR

BEACON RECORD CO.

JOE DAVIS
OWNER

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**1619 BROADWAY,
NEW YORK, N. Y.**

Always in the SPOTLIGHT!



Ronnie

KEMPER

and his orchestra

featuring RUTH RUSSELL
BILL HANLEY
HORACE PERRAZI

RONNIE KEMPER came into the spotlight as vocalist with Dick Jurgens' band. Then followed spotlight engagements with Horace Heidt and his Musical Knights at leading theaters and hotels, on the air with the famous Pot O' Gold programs, and on the screen thru United Artists.

on COLUMBIA records

And RONNIE KEMPER is featured on some terrific recordings . . . hits like CECELIA; KNIT ONE, PURL TWO; I'M A LITTLE TEAPOT; and GOODBYE NOW They're all consistent moneymakers that have held the spotlight in music machines and record stores.

Now RONNIE KEMPER is heading his own band; last March he introduced a new 12 piece combo that became a sensation overnight. At the spots he's played, and thru his time on the air over NBC and CBS he's proved a top attraction. It's a band that's going places fast because RONNIE KEMPER has always been in the spotlight as an attraction that millions like to pay to listen to . . . and see in person!

Currently O'HENRY BALLROOM, Willow Springs, Ill.



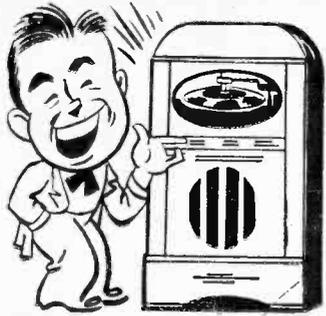
WILLIAM
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Music Machine Manufacturers

Facts and Personnel

Before the production of automatic commercial phonographs was stopped by government order, the following firms were actively engaged in the manufacture of machines, parts and supplies for the industry. Employment in the manufacturing industry was reported (1941) to be 2,500. Phonograph production in 1940 reached the total of 49,000 machines. Government reports in 1939 placed the annual pay roll of the manufacturing firms at \$4,300,000 and the capital investment of these firms at \$9,500,000. The official report placed the annual volume of sales in 1939 at \$15,500,000.

The production of coin-operated phonographs was stopped on May 1, 1942, by order of the War Production Board. By that time all of the manufacturers in the industry were already started on war work.

MILLS NOVELTY COMPANY

MILLS NOVELTY COMPANY, 4100 Fullerton Avenue, Chicago, Ill. Fred L. Mills, president; Ralph J. Mills, vice-president and general manager; Herbert S. Mills, treasurer and general factory manager; Hayden R. Mills, secretary and general purchasing agent; Dennis Donohue, assistant to the president; James Mangan, director of advertising and promotions; Vince Shay, assistant general manager; Art Cooley, panoram sales manager.

Mills Novelty Company was founded in 1889 by Herbert S. Mills, father of the present owners, Fred, Ralph, Herb and Hayden. In addition to his then small factory, he numbered a string of Penny Arcades. In the field of coin-operated amusement, Mills Novelty Company was the first to contribute to the large-scale development of the industry and is now considered one of the largest of its kind in the entire world.

In 1927 Mills moved to its famous Fullerton Avenue home, on the northwest side of Chicago. By 1935 a brand-new addition was being built, modern in every respect. Last year a fourth plant was constructed on the former Mills Stadium site, at Lake and Kilpatrick streets. Mills is now engaged in war production work.

ROCK-OLA MANUFACTURING COMPANY

ROCK-OLA MANUFACTURING CORPORATION, 800 North Kedzie Avenue, Chicago, Ill. David C. Rockola, president; B. M. Sayre, comptroller and treasurer; T. L. Mauradq, vice-president and assistant to the president; Jack Nelson, vice-

president and general sales manager; I. F. Webb, vice-president in charge of phonograph division; Ed Spooner, vice-president in charge of furniture division; J. A. Weinand, assistant sales manager phonograph division.

The phenomenal growth and success of Rock-Ola Manufacturing Corporation reads like a Horatio Alger story. It was back in 1929 that David C. Rockola started the Rock-Ola Scale Company at 546 East 67th Street, Chicago. Having very little capital, Rockola had a very small place of business, equivalent in size to an ordinary delicatessen store. Manufacturing LoBoy penny weighing scales at this address, the business gradually grew in size until space was cramped and Rock-Ola took over the other half of the building, which doubled the size of the floor space.

In January of 1932 the firm name was changed to Rock-Ola Manufacturing Corporation and it moved to 625 West Jackson Boulevard, Chicago, in order to secure larger quarters. At first Rock-Ola occupied only a portion of the eighth floor in this downtown office building, but gradually with the growing prestige of Rock-Ola products consisting of games and scales at this time, the corporation took over more and more floor space until over one-half of this eight-story building was Rock-Ola. Outstanding successes were scored on such coin-operated game hits as World Series and Jigsaw. At one point in these outstanding successes production reached a greater total per day than ever recorded in the coin machine industry. The World Series games reached a production high of 1,400 per day.

Again the corporation sought larger quarters and in 1935 it moved to its present large modern daylight factory at Kedzie and Chicago avenues, comprising over 1,000,000 square feet of floor space.

In 1936 Rock-Ola entered the furniture field and today occupies a permanent position nationally in the furniture trade.

Last but most important of all, in 1935 Rock-Ola entered the coin-operated phonograph field which ultimately dominated the production of the entire plant.

J. P. SEEBURG CORPORATION

J. P. SEEBURG CORPORATION, 1510 Dayton Street, Chicago, Ill. J. P. Seeburg, chairman of the board of directors; N. Marshall Seeburg, president; Carl T. McKeivy, vice-president in charge of sales; James L. Barron, vice-president in charge of production; B. R. Jagor, secretary and comptroller; K. R. Craft, treasurer.

J. P. Seeburg, founder of the J. P. Seeburg Corporation, cheerfully recounts the story of his 40 years in the music industry, as his firm today is busily engaged in the production of war products for our government.

Seeburg started in the employ of the Marquette Piano Company, Chicago, and was soon superintendent of the plant. He also entered the field of operating the original electric pianos. In 1902, he relates, he left the operating field to found the J. P. Seeburg Piano Company, which within five years became a stock corporation.

He says that his experience in operating the old pianos has been a great asset in building machines for operators thru all the years. The firm produced an eight-record phonograph in 1908 after working on ideas for some time. The phonographs then would make money for operators, but pianos continued to be the big thing for many years, declared Seeburg. He says that the jazz era started to boost coin-operated music in 1911 and that good instruments have been the need of operators since that time.



"**OKAY** on location and tour dates" . . .
say band buyers and their patrons everywhere.

"**GIVE US MORE** Les Brown record hits" . . .
say automatic phono operators, record retailers and record buyers.

That's what they're
saying about

LES BROWN

AND HIS ORCHESTRA

Talk about grosses at theatres and location dates! During one month's stay at The Palladium, Hollywood, LES BROWN AND HIS ORCHESTRA drew 85,000 customers!

And talk about records! Hear these LES BROWN smash-hits:

HERE YOU ARE backed by SWEET ELOISE COLUMBIA 36602

WHEN THE LIGHTS GO ON AGAIN backed by MEXICAN HAT DANCE
coming soon on COLUMBIA

LES BROWN AND HIS ORCHESTRA

Currently

HOTEL ASTOR ROOF, New York

LES BROWN AND HIS ORCHESTRA

Appearing soon in

RKO's "Seven Days' Leave"

Personal Management **JOE GLASER, INC.**, 30 Rockefeller Plaza, New York, N. Y.

When coin-operated phonographs reached a boom period in the late '20s, Seeburg machines achieved a reputation that has been the envy of the industry since, he says.

With its long experience in the music field, the Seeburg organization was in a strong position to capitalize on all the developments in sound reproduction when phonographs were revived.

Then came radio, and for a number of years phonographs had to take a back seat. But it is one of the interesting facts in Seeburg history that many operators continued to use Seeburg phonographs and to make money with them thru all this so-called dull period.

When repeal of prohibition brought new hope and life to phonograph operators the Seeburg firm had long experience and many basic ideas for building quality phonographs. The instruments also had a long reputation with operators all over the country. Immediately the firm began adapting all the modern developments for sound reproduction to automatic phonographs so that operators could have the best that science and invention provide.

RUDOLPH WURLITZER COMPANY

RUDOLPH WURLITZER COMPANY, North Tonawanda, N. Y. R. C. Roling, president; Fanny Wurlitzer, chairman of executive committee; Rudolph Wurlitzer, chairman of board; C. E. Johnson, vice-president; R. F. Waltemade, assistant secretary (N. T. Division); M. G. Hammergren, general sales manager; Spence Reese, assistant general sales manager; R. S. Conner, advertising manager; Ray Haimbough, director of engineering; Walter Reed, service manager; Jim Broyles, president of Automatic Phonograph Manufacturers' Association; Ed Wurgler, credit manager.

As the only company in the automatic phonograph business with a rich heritage in the manufacture of musical instruments, the Rudolph Wurlitzer Company has embodied into Wurlitzer phonographs high standards of cabinet art, workmanship and musical perfection, handed down from generation to generation and which have given Wurlitzer phonographs and other musical instruments world-wide recognition.

Here is a brief outline of seven generations of musical experience

behind Wurlitzer automatic phonographs.

Born in Saxony in 1659, Nicholas Wurlitzer made lutes, popular instruments of the day, shaped like a large mandolin and played like a modern guitar. His descendants continued the manufacture of musical instruments. In 1732 Hans Adam Wurlitzer was awarded the title of Master Violin Maker by the Saxon Guild. In 1823 Frederick Wurlitzer toured Europe as a child prodigy, became a court pianist at 15.

In 1853 at the age of 22, Rudolph Wurlitzer came to the United States. In 1856 he founded the Rudolph Wurlitzer Company, wholesalers and retailers of musical instruments, some of which are today worth from \$20,000 to \$100,000 each. The value of Wurlitzer's world-famed collection of rare violins is conservatively estimated at \$500,000.

Soon after the company made bugles and drums, selling them to the government during the Civil and Spanish-American wars.

In 1860 piano manufacturing started. In 1895 Wurlitzer began the manufacture of the Regina music box and followed soon after with a coin-operated harp and with coin-operated pianos.

In 1899 wholesale and retail store founded in Chicago, and in the succeeding years other stores were established. There are now 10 of these stores in prominent cities. These stores do not sell Wurlitzer automatic phonographs, they are sold only to music merchants by a separate selling organization.

In 1908 Wurlitzer acquired its plant at North Tonawanda, has since enlarged it many times, today boasts one of the finest factories in any industry.

In 1910—the "Mighty Wurlitzer Organ" appeared on the scene. Since then over 4,000 have been installed in theaters, thruout the world, some selling for more than \$100,000 each.

In 1919 Wurlitzer acquired another factory at DeKalb, Ill., for the manufacture of pianos and accordions. As accordion manufacturer, Wurlitzer is America's largest.

In 1933—the first Wurlitzer automatic phonograph was manufactured at the North Tonawanda (N. Y.) plant—immediately attaining the same recognition accorded other Wurlitzer musical instruments.



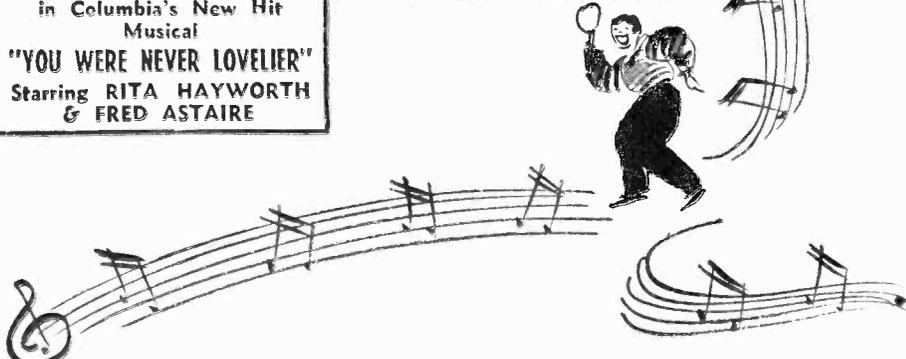
"Greatest Cuban Singer"

STARRED ON STAGE, SCREEN & RADIO..
INTRODUCED IN THIS COUNTRY THESE
OUTSTANDING LATIN AMERICAN HITS:

- | | |
|----------------|-------------------|
| BABALU | BIM BAM BUM |
| RUMBA RHAPSODY | ADIOS AFRICA |
| BLEN BLEN BLEN | EN AFRICA |
| ELUBE CHANGO | LLORA TIMBERO |
| BRUCA MANIGUA | ANANA BOROCOTINDE |
| LA NEGRA LEONO | BAMBARITO |
| TUMBANDO CANA | AND MANY OTHERS |
| RUMBA RUMBERO | |

WATCH FOR MIGUELITO'S FIRST
DECCA ALBUM—"BIM BAM BUM"
 Miguelito Features This Song in Columbia's
 New Musical
"YOU WERE NEVER LOVELIER"
 backed by
 CARAMBU RICA PULPA
 NAGUE ZARABANDA
 DRUME NEGRITA SESEMAYA
 OYE NEGRA

Miguelito Valdes Is Featured
 in Columbia's New Hit
 Musical
"YOU WERE NEVER LOVELIER"
 Starring RITA HAYWORTH
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NEW YORK · CHICAGO · HOLLYWOOD · CINCINNATI · LONDON

Starting Like a Spark in Texas

Now Sweeping the Country Like a Prairie Fire!

WALKING THE FLOOR OVER YOU

Being requested

whistled

played

sung

danced to - Everywhere

Bing Crosby

With Bob Crosby's Bob Cats - - Decca 18371

Ernest Tubb - - - - - Decca 5958

Dick Robertson - - - - - Decca 4189

Bob Atcher - - - - - Okeh 6496

Dance Arrangement by LARRY WAGNER

American Music, Inc.

9153 Sunset Blvd., Hollywood, Calif.

(1619 Broadway, New York City—Billy Chandler)

THAR'S GOLD IN THEM THAR HILLBILLY AND OTHER AMERICAN FOLK TUNES

There's a definite place for American folk music and musicians—find the place and the particular type of music and you'll find you've found a gold mine—here are some tips on how to go about it

Few people in the larger centers of music in the United States realize the tremendous popularity and huge sales records achieved by a variety of recorded music that never—or, at best, seldom—shows up in the popular hit parades. It is the folk record, including all the many types of indigenous American music. Its artists are more popular, in many sections of the country, than the top name bands. East, West, North and South, music patrons in the smaller cities, in country locations—and many even in large cities—create a constant and a huge demand for folk records, over the counters and in music machines.

The popularity of a Gene Autry, of course, is generally known, but Autry, while an acknowledged leader in the field, is by no means the only folk-tune artist whose record sales rival those of the top-flight popular bands. The sales volume and music machine play of many others reach staggering totals—artists like Ernest Tubb, Bob Wills, Jimmie Davis, Jimmy Wakely, Carson Robison, Bob Atcher, Roy Acuff, Montana Slim, Patsy Montana, Denver Darling, Roy Rogers, Texas Jim Lewis, the Light Crust Doughboys, Al Dexter, Elton Britt and many, many more.

Traditional and New Folk Music

Modern recorded folk music includes both old-time traditional ballads and new numbers—and these new tunes often make themselves felt on the hit parade lists. Frequently a best selling and highly popular country or folk tune is taken over by the name bands, and thus folk tunes, besides being a powerful musical force in their own field, make important contributions to other musical fields as well. The most obvious recent example is, of course, "Deep in the Heart of Texas"; more recently still, "I'm Thinking Tonight of My Blue Eyes," for some time high on the folk-tune popularity lists, was taken over by name maestri and carved a high niche for itself in the pop field.

Recorded folk tunes, generally speaking, divide themselves into the two sharply differentiated classes mentioned above—traditional folk ballads and new numbers. For the most part, the traditional tunes specialize in over-the-counter sales and boast many top-notch artists who search out old songs and record them. Obvious examples are Burl Ives, who probably knows more traditional American music than anyone else, and Tony Kraber, a legitimate-stage actor who interested himself in traditional music and has made a number of outstanding recordings. Heaviest sales, however, are scored by those who specialize in the more generally popular brands and who combine home sales with machine play.

Both categories, however, subdivide themselves into many groups; the richness and variety of American folk music is astounding. Negro spirituals, of course, are obvious examples; so are songs of the South and the various types of Western ballads—those from Texas, for example, often differing sharply from those from the Northwest. Beyond this, there are tunes with railroad settings, a whole library of tramp songs, prison ditties and that huge collection based on disasters, murders and other startling or imagination-stirring events. All have their practitioners and all contribute notably to the store of native American music.

Patriotic Folk Records

The extent of the folk record field can be seen in the fact that, before the priorities situation became acute, the major recording companies put out an average of three releases a week—and often the demand exceeded the supply. Now, with rigid shellac rationing, the output is down to an average of one a week—but the fact that the release of folk tunes is continuing uninterrupted, even in the face of an emergency situation and even tho reduced to a minimum, proves the importance attached to the field by the recording companies.

An interesting current angle on folk tunes is the fact that they, far more than the pop field, have come thru with successfully inspiring patriotic material calculated to aid the war effort. Whereas the output of pops dealing with the war has been, generally speaking, mediocre, the number of excellent and successful folk or country tunes dealing with the war effort has been large. Most notable in that respect has been Carson Robison's recording of "1942 Turkey in the Straw," which takes the always popular old tune and fits it out with rousing new words. Not only did the disk become a top seller in the folk-tune field but it actually broke thru on many best seller lists of pops. Nor is it the only patriotic folk tune that has been successful. Putting no restraints on their flag waving, achieving sometimes unusual and sometimes legitimately sentimental effects, the patriotic folk tunes have done a terrific job of keeping up the morale of their patrons and aiding in the war effort.

Incidentally, it is interesting to note that the war is tending to aid the folk music field. Placing greater and greater importance upon all things that are indigenously American, it is attracting more and more attention to the great field of folk records, which is entirely composed of distinctive and down-to-earth American music—strictly American music.

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| 6090 Answer to You Are My Sunshine | 6395 Poor Little Rose | 5808 Cool Water | 6453 There'll Be a Day |
| You'll Always Have My Heart | Doesn't Matter Anymore | Pennsylvania Pal | Will You Be True? |
| 6041 Don't Say Goodbye, Little Darling | 5993 I Wish It Wasn't So | 6496 Walking the Floor Over You | 6263 Take Me Back Again |
| I'm Lending You to Uncle Sammy | Are You Sure? | Sweethearts or Strangers | I Wonder Where You Are Tonight |
| 5402 The Last Letter | 5697 She's Not My Curly Headed Baby | 5652 Seven Beers With the Wrong Woman | 5928 We Never Dream the Same Dream Twice |
| You're My Darling | I Dream of Your Bonnie Blue Eyes | I'm Not Coming Home Tonight | No One To Kiss Me Goodnight |
| 5866 You Waited Too Long | | | |
| A Face I See at Evening | | | |

Latest Releases

6689 Pins and Needles
Time Alone

6686 Sorrow on My Mind
Why Should I Cry Over You?

5323 Broken Vows
Whisper Goodbye

Our sincere thanks to all the operators who've been using our records for so many years. And here's an invitation to all the rest of you to see for yourself how well our disks will do for you in your machines.

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ARMSTRONG

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CASH FOR YOUR TRASH
I NEVER KNEW.....DECCA 4229

AMONG MY SOUVENIRS
COQUETTE.....DECCA 4327

DO YOU CALL THAT A BUDDY
HEY LAWDY, MAMA....DECCA 3756

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On the One-Nighter Trail

Nightly dates promise to remain lucrative despite problems brought about by war—demand for bands by field greater than ever

By Sam Honigberg

DESPITE increasing war problems affecting transportation and band personnel, the one-nighter field for the next year at least promises to remain a lucrative branch of the band business. So far gas rationing in the East and the national curtailment of tires, new cars and rental of busses have not hit the field as hard as had originally been anticipated.

At the same time, the demand for bands strong enough to draw on one-nighter dates has never been heavier. Generally improved business conditions throughout the country and the concentration of thousands of uniformed men in army camps, naval bases and military schools have opened many new spots for band promotions and have introduced periodic band shows in many theaters.

One-nighters, to a great extent, are still concentrated in the Midwest and, therefore, still free from the hazards of gas rationing. While spots in the East (particularly those located some distance from city street car and bus lines) have to worry whether or not the patrons have sufficient gas on hand and the inclination to use it to drive out to see a band, the Midwest fans can buy all the gas they need and, as after Pearl Harbor grosses indicate, they have used their cars on an almost normal scale.

The reports from the gas-rationed areas themselves so far have not been too discouraging. The location spots, of course, have not been affected as much as the one-nighter operators, the latter taking their chances on one specific night, when any number of reasons can come up for not ending on the profit side of the ledger: some patrons might have used up their week's supply of gas, finding it impossible to get to the spot; or, among other reasons, the promotion might have been ill-timed due to competitive war benefits in the neighboring vicinity. Locations like the Meadowbrook, in Cedar Grove, N. J., or the Glen Island Casino, in New Rochelle, N. Y., on the other hand, have been doing business on an almost peacetime scale.

The greatest problem in the field, and one that will reach more leaders and customers for the duration of the war, is transportation. In the gas-rationed East, leaders and patrons find it increasingly difficult to reach the spot of entertainment, while in the other sections of the country that condition so far has been primarily troublesome to the leader.

Many business-minded leaders who could foresee the transportation hazards during wartime (call them lucky, if you wish) prepared for them as much as possible, buying new cars and trucks (in a few cases even busses) and all the necessary tires. This group has had no transportation problems as yet.

A number of other orchestras have been buying used station wagons, cars, etc., mostly for the tires that go with them. All together, semi-name bands who have completed one-nighter tours within the past six months are still in good enough shape to carry on for the next year.

Name bands, comparatively speaking, are not as fortunate. They, as a rule, depend on rented busses and trains (some using private cars). Busses and private cars, of course, are no longer available. Train transportation of a sort is still in the picture but hardly practical or convenient on one-nighter tours. While names demand and get high enough guarantees to pay them to use train transportation, railroad lines can carry them into key spots only. Train-traveling bands can do about two to three one-nighters a week, and no railroad line will guarantee advertised arrival times. A band traveling by train must be well enough known to demand a minimum of \$750 per night or the date becomes an unprofitable one.

Too many of the better one-nighter promotions are not in the vicinity of a railroad line. They are, therefore, available only to the known band able to get there. Money in those spots is coming up, too, the promoters being hungry for attractions.

Negro bands have been hit more than their white competitors, due to the existing Jim Crow regulations in a number of States. While the Office of Defense Transportation in Washington recently allocated five busses for Negro orchestras traveling in the South, the move does not solve the problem.

The draft is problem No. 2, affecting all bands on all jobs. The names and semi-names working the profitable one-nighters, however, have been fairly successful filling personnel gaps by raiding unknown and school bands. The situation is more acute on the road when sidemen are drafted with little notice, calling for hasty replacements or some date cancellations when new men are not immediately available. So far the bands that have passed out of existence in the past year have done so because of the loss of the leader rather than sidemen.

Incidentally, the draft is opening the comeback trail for many of the older leaders, once on top, but pushed aside by newcomers in the last few years. Booking offices, as a matter of fact, are looking for the gray-hair brigade, with lucrative offers going to the boys who once amounted to something in the band leading field.

A new problem for the one-nighter boys, official since September 15 of this year, is the 300-mile jump limit set down by the American Federation of Musicians during its last national convention. Unless bookers can dig up a sufficient number of new accounts to break long jumps, it will be next to impossible to keep bands working night after night. The work is available and more of it is in sight, but the new regulation will make layoffs imperative. It may also become neces-

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sary to accept less profitable jobs, located within the 300-mile limit, in order to keep the booking schedule filled.

Recent reports from leaders who have completed their first "war" tours indicate a general increase in both business and attendance figures over similar tours made in 1941. The average band fan, they say, has more money in his pocket, taking in more dates and even paying higher admissions.

Lawrence Welk covered 125,000 miles during his last tour ending early in August and reports a 25 per cent tilt in attendance and a 15 per cent improvement in grosses in the same places made by the band last year. Tiny Hill, a Midwest favorite, is still on tour and doing big. Art Kassel has been on the road for six months and dates generally were highly profitable. Where grosses failed to hold up, peacetime reasons, such as adverse weather conditions, etc., are given rather than putting the blame on wartime conditions.

Boom towns have been offering top money for one-nighter favorites. Jimmy Dorsey averaged over \$1,500 per night for his dates in Iowa, Minnesota and Kansas. He had to turn down a \$2,000 guarantee and a privilege of 60 per cent of the gross for a night at Meadow Acres, Topeka, Kan., because he was unable to make train connections. Band was on its way to the West Coast on the Santa Fe Super Chief. The Meadow Acres operator, Vernon Sperry, offered to transport the band by car from Kansas City to Topeka and take it to Emporia, Kan., to make the train. Santa Fe officials, however, refused to make a stop in Emporia, claiming it would set the schedule back by 30 minutes.

Theaters are becoming an important factor in one-nighter bookings. More and more straight film houses, particularly in boom defense industry towns, are switching to one-nighter combination policies, picking up important bands playing the territory. They are profitable engagements and help bands reach many a patron who does not visit ballrooms. Both independent and chain house operators are in favor of band units and more of them will be used from now on.



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The master of more musical instruments
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ductor of the Floor Shows—Purveyor
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PERTINENT FACTS ABOUT ARTISTS REPRESENTED IN THIS YEAR BOOK

COMPLETE WITH LATEST RECORD RELEASES

ANDREWS SISTERS

In the past four years, since their jump to fame with the Decca recording of *Bei Mir Bist Du Schoen*, the Andrews Sisters have sold 10,000,000 records; made seven motion pictures for Universal Studios, and have hiked their theater salary from \$1,500 to a high of \$8,800 per week. Girls are currently playing their 12th engagement at the Paramount Theater, New York, after completing their latest film, *Give Out, Sisters*. They have broken theater records all over the country with their sensational harmonies. Previously they starred on three radio commercials for Wrigley's Chewing Gum, Dole Pineapple and Chesterfield Cigarettes. Between their record-breaking theater tours, establishing themselves as Hollywood film stars and peddling records by the millions, they have had very little breathing space. Lou Levy is personal manager, with General Amusement Corporation on the booking end.

Latest Releases on Decca Records

Massachusetts
Here Comes the Navy
Strip Polka
Mister Five by Five
The Humming Bird
I've Got a Gal in Kalamazoo
You're Just a Flower From an Old Bouquet
Pennsylvania Polka
Three Little Sisters
(Toy Balloon) Boolee Boolee Boom
Don't Sit Under the Apple Tree (With Anyone Else But Me)
At Sonya's Cafe

RAY ALDERSON

Ray Alderson's band, featuring shuffle-rhythm with a modified swing style, is known from Minnesota to Texas. Instrumentation is four reeds, three brass and three rhythm, with Alderson fronting with sax. Clive Weber handles the vocals. Band is booked by Francis Bigley, of North English, Ia., and among outstanding dates played are Meadow-Acres Ballroom, Topeka; Club Reno, Victoria, Tex.; Trianon Ballroom, Pittsburg, Kan.; Pla-Mor Ballroom, Lincoln, Neb., and Tom Archer ballrooms.

BOB ALLEN

The handsome singing alumnus of the Hal Kemp band has been going places on his own, getting a shrewd build-up from General Amusement Corporation. Most of his time during 1942 has been spent on location, with plenty of Coast-to-Coast air time. Currently at Roseland Ballroom, New York, Allen recently wound up a lengthy stay at New Pelham Heath Inn, New York, where he annihilated most of the house records. Also best known for his soft singing of ballads, Allen has surrounded himself with a real swing band, creating a fine all-round blend, calculated to please all types of music fans. In the few theater dates Allen has played with the band, the box-office receipts have been most satisfactory, leading to the suspicion in the trade that the handsome youngster is destined to reap plenty of heavy money during the year to come. Records for Beacon.

Latest Releases on Beacon Records

I Was a Fool To Let You Go
Air Raid Warden Song
Keepin' Out of Trouble
Sweetheart Serenade

LOUIS ARMSTRONG

Louis Armstrong, after 20 years of success in every phase of the band field, continues to ride high. Old Satchmo has kept his place among trumpet immortals and, in addition, has constantly added to his flair for showmanship. Joe Glaser keeps lining up strings of theater and ballroom dates and Armstrong keeps filling the houses to capacity. Having made a niche for himself in Hollywood films such as *Pennies From Heaven*, *Artists and Models*, *Every Day's a Holiday* and *Goin' Places*, Louis recently checked in at the MGM lots for a featured part in *Cabin in the Sky*. Decca is still waxing the King, who broke house records at the Regal Theater, Chicago, and had a triumphant stay at the Grand Terrace in the Windy City during 1942 in addition to a swell sojourn at Casa Manana, Culver City, Calif.

Latest Releases on Decca Records

Among My Souvenirs
Coquette
Cash for Your Trash
I Never Knew

BOB ATCHER AND BONNIE BLUE EYES

In the field of hillbilly entertainment, Bob Atcher and Bonnie Blue Eyes are standard names. Tho still of youthful age, they are well known for their records, radio shows and pictures. Their radio shows have chiefly originated in Chicago, including stations WIND, WJJD and WBBM, CBS outlets. They have worked for a number of sponsors, among them Wrigley, who used them on the Ben Bernie program. They have made pictures for Columbia in Hollywood and are currently on that lot shooting *Hail To the Rangers*. Their engaging appearance and youthful personalities have also enabled them to play many personal-appearance dates, profiting accordingly. Some of their big records (Okeh label) include *Seven Beers With the Wrong Woman*, *Last Roundup*, *You Are My Sunshine* and *Roses of Picardy*.

Latest Releases on Okeh Records

Pins and Needles
Time Alone
Sorrow on My Mind
Why Should I Cry Over You?
Don't Let Your Sweet Love Die
Honest I Do
In the Echo of My Heart
Let's Tell Our Dream to the Moon

ARNE BARNETT

The name of Arne Barnett is worth watching. He has developed a good reputation in the Chicago area for his musical ability, both as a commercial pianist and leader. For several years he has fronted a small band, playing small niteries. Recently he invaded the big band field, taking on 13 men, in addition to himself. He opened at the Rainbow Garden, Chicago's largest night club, and has since won laurels from the press and public alike, both for his danceable rhythms and ability to play a show. He has a fine opportunity of becoming a national name in the band field. At this writing he is not tied down with any band office. Orchestra airs over WBBM, CBS Chicago outlet.

COUNT BASIE

During the year now drawing to a close, Count Basie continued to hold on to his laurels among the very foremost big jazz bands of all time. Booked solid all year, with no break in itinerary, it has been one house record after another for the great band, which has covered a tremendous amount of territory and found itself equally popular in all parts of the country. Theaters like the Strand, New York, were packed when he played them, and locations like Trianon Ballroom, South Gate, Calif., turned them away when the Count was on hand. Jimmy Rushing continues as one of the top male blues singers of all time. Basie has made hot jazz palatable to all tastes and has done it without compromising his own standards of excellence. His Columbia records are invariably top sellers. Booked by William Morris Agency, he is personally managed by Milt Ebbins.

Latest Releases on Columbia and Okeh Records

Ride On
It's Sand, Man!
I'm Gonna Move to the Outskirts of Town
Basie Blues
More Than You Know
Down for Double
Blue Shadows and White Gardenias
'Ay Now!

NAN BLAKSTONE

Nan Blakstone, the night club-vaudeville "song stylist," recorded by Decca, is well known for her special arrangements which give her a style dynamically her own. She became a star in her own right in the last edition of the Theater Guild's *Garrick Gaieties* on Broadway. Extended engagements in London and Paris before this present war and her continual successes everywhere in the United States and Canada place Nan Blakstone in one of the most enviable positions in show business.

She is one of the few top-ranking stars who have attained success by freelance booking, which she has been doing under the careful guidance of her business manager, Ronald Gerard, for the past two and one-half years. She recently signed an exclusive contract with Frederick Bros.' Artist Corporation. Her recent successes in St. Louis, Cleveland, Montreal, New York City and her latest at Tommy Joy's, Utica, N. Y., are indicative of her ability to hold her own in any of the best spots. *The Billboard* is used exclusively by Gerard for the promotion of Nan Blakstone and he maintains it is the most concentrated, reliable means of presenting an artist to the trade and attraction buyer.

BETTY BLACK

Sweet and petite Betty Black has a wide range voice of unusual quality, and her interpretations in English, Spanish and Greek have won her extended engagements at many of the country's finest supper rooms and night clubs. A new singing discovery, she has had experience in musical, radio, clubs and hotel rooms. Outstanding engagements include 27 weeks at the St. Moritz in New York; the Rumba Casino, Chicago; the Fortune Club, Reno, and the Hotel Muehle-

bach at Kansas City. Miss Black has just concluded six weeks at the 365 Club, San Francisco, and currently is in Hollywood on a picture commitment.

MARTIN BLOCK

Unquestionably the outstanding radio record spinner in the country is Martin Block. His "Make Believe Ballroom" over WNEW, New York, is a terrific showcase for new records and bands and boasts perhaps the most responsive, devoted audience in radio. In addition, Block is head of Martin Block and Embee Music publishing houses which have been responsible for such hits as *This Is No Laughing Matter*, *I Guess I'll Have To Dream the Rest*, *Last Night I Said a Prayer* and *One Red Rose Forever*. Besides operating his Make Believe Ballroom and publishing firms, Block appears Coast-to-Coast on Lucky Strike radio programs and transcriptions.

BOB AND THE TWINS

One of the most unusual and certainly one of the most sought-after cocktail combos in the business is Bob and the Twins. Bob Ryan, arranger, handles vibes, marimba and singing in the trio; Doris Stauffer plays Solovox and sings swing solos, and Daphne Stauffer plays piano and handles the ballad vocals. Formerly known as "Those Three Escorts" and later "The Vocalairs," the trio has played every State in the Union, in hotels, clubs and theaters. Among their outstanding dates have been Carlton Terrace, Forest Hills, N. Y.; Rogers' Corner, New York; Chanticleer, Baltimore; Hotel Syracuse, N. Y.; Jimmy Dwyer's, New York; Herb Spatola's, Philadelphia, and Radio Stations WIP and WFIL, Philadelphia, and WHN, New York. Combo dispenses a refreshing brand of stuff, is immensely versatile, makes a splendid appearance and, all in all, seems headed for some important things.

MILT BRITTON

"Nuts to You" is the slogan of Milt Britton and "America's Craziest Orchestra," which is a tip-off as to the kind of stuff that Britton has been doing for years. Combining excellent dance music with a repertoire of the cockeyedest rough-house this side of a booby hatch, the Britton ork always works because it is always in demand. On his own and with the band, Milt has appeared in a flock of big movies and in a lot of Broadway shows, not the least important of which was a Ziegfeld Follies. Has also been at Billy Rose's Casa Manana and other top night spots. At present, Manager Charlie Yates is considering setting the band for a role in the forthcoming Bob Hope flicker, *Let's Face It*. Featured in the band are Tommy Rafferty, Tito, Joe Britton and Dave Van Horn.

LES BROWN

After hovering on the brink of band greatness for several years, Les Brown finally hit the top during 1942, thanks in part to his shrewd selection of tunes, musicians and arrangements, and in equal part to the shrewd manipulations of his manager, Joe Glaser. Currently knocking them dead at Hotel Astor, New York, Brown preceded this coveted

"HERE'S THAT BAND AGAIN"

DICK JURGENS



AND HIS ORCHESTRA

HERE'S THAT BAND that gave you those two smash tune-hits of the year—ELMER'S TUNE and ONE DOZEN ROSES. This is the band that's in demand in every branch of the business . . . just look at the letters from the spots Dick Jurgens has played:—

WARNER BROS
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"Congratulations, your first Broadway appearance will by no means be your last." Am looking forward to seeing you and your gang back at the Strand Theatre during the year 1943."

Harry Meyer

P.S. Your option has already been exercised.

MEADOWBROOK

Make it a point to hear these smash **COLUMBIA RECORDS** by the Dick Jurgens band . . . they're hits!

"I want to take this opportunity to express our appreciation of your splendid work while at Meadowbrook. You and your band established a record for summer business. We are looking forward to your return..."

Frank Daily

HIP HIP HOORAY
WHY DON'T YOU FALL IN LOVE
WITH ME!..... 36643

TOTEM POLE
Notumbega Park

DO YOU MISS YOUR SWEETHEART?
EVERYTHING I'VE GOT..... 26629

I'LL KEEP THE LOVELIGHT BURNING
I'M NOT GOOD ENOUGH FOR YOU 36600

"I want to pay tribute to the fine record breaking entertainment you provided Dick, and as I told you before you left, you can name your own date for returning to the Totem Pole."

Roy. Gill

HAPPY IN LOVE
ON ECHO HILL..... 36586

THE BILLBOARD says: "Dick Jurgens, unveiling his band for the first time here (N. Y. Strand Theater) is going to find the welcome mat out any time he wants to return. The music is clean and pleasant to hear and the singing, comedy and rough-house make the band strictly top-drawer."

VARIETY says: "... the most commercial band in the business. . . ."

Personal Direction MICHAUD & CHRISTENSEN • Personal Manager WILL JURGENS

Exclusive Management
MUSIC CORPORATION OF AMERICA
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date with sensational stunts at Hollywood Palladium; Blackhawk, Chicago; Paramount Theater, New York, and a flock of other high-priced theaters and ballrooms. Band is noted for its high-powered jazz style, completely commercial, but full of life and, for those reasons, finding favor with people of all ages. Recently did a trick under the Klieg for RKO in *Sweet and Hot*. Is skedded for a return trip to Hollywood and all that goes with it. Band is definitely made, and the knowing trade sees nothing but bigger and better things for it during 1943. Records for Columbia.

Latest Releases on Columbia and Okeh Records

When the Lights Go On Again
Mexican Hat Dance
Here You Are
Sweet Eloise
Don't Sit Under the Apple Tree
Breathless
Everybody's Making Money But Tchakowsky
Hereafter

HENRY BUSSE

Henry Busse's theme, *Hot Lips*, his own tune, is the signal for both sweet and swing. Busse, now on a tour of one-nighters before opening at the Palace Hotel, San Francisco, uses an instrumentation of six reed, six brass and four rhythm with two saxes, guitar and a trombonist double on violins. Vocals are handled by Fuzzy Combes, sax, and Lee Edwards with the sidemen contributing a choir effect when needed. Band is managed by the William Morris Agency with Wally Brady serving as personal manager. Busse is a known money-maker and holds the record in this field at the Trianon Ballroom in South Gate, Calif., where he has been booked for a return engagement early next year. A Decca recording artist, Busse has played Edgewater Beach Hotel, Chicago; Chez Paree, Chicago; Lakeside Ballroom, Denver; Roosevelt Hotel, New Orleans; New Yorker, New York, and theaters and ballrooms from Coast to

Coast. Maestro Busse fronts and paces the orchestra with his trumpet.

Latest Releases on Decca Records

Mama's Gone, Goodbye
Tishomingo Blues
Stomping Room Only
The Lady In Red

CAB CALLOWAY

Cab Calloway has cut down on his "Hi-de-ho" shouting, mixing it with quieter work on solos, duos with Tyree Glenn and ensembles with his vocal quartet, the Caballiers, but his position among the top names in the ork world remains secure. Adding name hot men has made his dance music even more solid, and his still-going-strong "Quiz-zicale" air show makes Calloway a mighty draw at the box office. The band had network airing during its recent stay at the Hotel Sherman, Chicago. Calloway had the turnstile clicking merrily at the Strand Theater, New York, as well as at many other top theater dates in the country. Casa

Manana, Culver City, Calif., and Valley Dale, Columbus, O., are a couple of the locations on the recent Calloway itinerary. Columbia records him and Irving Mills continues to manage the outfit.

Cab Calloway

Latest Releases on Columbia and Okeh Records

I'll Be Around
Virginta, Georgia and Caroline
Tain't No Good
I Want To Rock
Nain Nain
Tappin' Off
Who Calls?
The Mermaid Song

FRANKIE CARLE

For years one of the greatest piano entertainers in the business, Frankie Carle recently climaxed a comparatively brief association with Horace Heidt by taking over co-leadership of the band. In time it is expected that Carle will



BOOKERS OF BANDS IN EVERY BRANCH OF THE BUSINESS HAVE LEARNED TO "BE HAPPY" WITH THIS NEW

Box-Office Bombshell!

LOUIS PRIMA

AND HIS "Be Happy" ORCHESTRA

"If Louis Prima ever wanted to give up his role of band leader he could hire out as a comedian. You seldom see a leader like Prima. He is quite a change, and a welcome one, from the best-dressed-man type of baton wielder. Besides being funny, Louis blows a scorching hot trumpet. . . . completely entrancing from the very first blare of the brass."
 --Ranney, THE CLEVELAND PRESS

Grossed \$34,000
 RKO, Boston

One of the greatest grossers ever at the HIPPODROME Baltimore

"Writing as one who has been able to take a hot note in a theater chair or leave it alone and never so much as miss it . . . a few special words in behalf of Louis Prima: The Man's a sensation. Prima sells a strange and amusing personality to his listeners, and I am quite sure I would always like "hot music" if Prima were around to add his illuminating and sometimes devastating remarks to the bill."
 --Marsh, THE CLEVELAND PLAIN DEALER.

"Louis Prima, in an eight-week run at the Syracuse Hotel, has brought the spot the biggest business of the season. Prima, fronting with his torrid trumpet, now has a commercial band that does both hot and sweet numbers and Prima is still the showman of old."
 --Bennett, THE BILLBOARD

Grossed \$33,000
 LOEW'S STATE, N. Y.
 Week March 19, 1942

Just concluded smash return engagement EARLE THEATRE Philadelphia

Personal Direction BILL WOLFE

Packed 'em in at ROOSEVELT HOTEL Washington, D. C.

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EACH OFFICE A COMPLETE UNIT IN ITSELF

be in complete charge, with Heidt becoming personal manager. Meanwhile, Carle is the sparkplug of the outfit, contributing much to its arrangements with his novel piano style. A talented composer, he has written many hits, foremost of which has been *Sunrise Serenade*. Besides being prominently featured on all of Heidt's Columbia records, Carle records for that firm on his own, and one of his albums is shortly to be issued. He and Heidt and the band are now at New York Strand Theater.

Latest Releases on Columbia Records
Album of Piano Solos

Latest Releases on Columbia Records
With Horace Heidt

Pennsylvania Polka
When Your Lips Meet Mine
A Boy in Khaki
I Met Her on Monday
Heavenly Hideaway
I Need Vitamin "U"

LEE CASTLE

A really brand-new band (little more than a month old), Castle's outfit

debuted in unusually high style, first filling in a week at the Hotel Edison, New York, then going into Arcadia Ballroom, New York, and finally winding up with its current engagement at the New Pelham Heath Inn, New York. The maestro is a trumpeter of no lean experience, having had about 13 years of horn blowing with Shaw, T. Dorsey, Miller and others. Abetted by a group of young but skillful musicians, he gives every indication of staying around successfully in the band field for a long time to come. Under the guidance of personal manager Tommy Mack and General Amusement Corporation, Castle's crew, featuring fem vocalist Kay Marie Baird, is on its way to becoming a big-time fan favorite.

XAVIER CUGAT

"The Rumba King" and his orchestra, heard on Columbia records and managed by Music Corporation of America, are currently winding up their 10th consecutive season at New York's swank Waldorf-Astoria Hotel. A foremost ex-

ponent of Latin rhythms designed for American consumption, Cugat has just completed work in the Columbia film musical *You Were Never Lovelier*, starring Fred Astaire and Rita Hayworth. Outfit has achieved considerable prominence throuth the nation as a result of its weekly airing over NBC for Camels. Cugat has brought his exotic tempos into the finest locations, including Hotel Mark Hopkins, San Francisco; Hotel Statler, Detroit; Stevens Hotel, Chicago; Club Bali, Philadelphia, and the Beachcomber, Miami Beach. Featured vocalists are Carmen Castillo, Lina Romay and Daniel Santos. Cugat plays the violin and skillfully works marimba, maracas and bongo instrumentation together to help sell his popular rumba records.

Latest Releases on Columbia Records

Brazil
Chiu Chiu
I'm Old Fashioned
Dearly Beloved
Noche de Luna
Spanish Dance

Sleepy Lagoon
Nightingale
Viva Roosevelt
Marching Along Together
I Said No
Everything I Love

AL DONAHUE

Booked by William Morris Agency under the personal management of Frankie Walsh, Al Donahue has chalked up sensational grosses on his recent Western tour. All of which reflects the flair for musicianship regularly displayed by this graduate of both Boston University and the New England Conservatory. Earlier in the year the band made a short for Universal, and before the shellac conservation order, kept up a high pace of recording activity for the Okeh label. Donahue is known to be a keen judge of vocal and song-writing talent, his finds including such warblers as Phil Brito, Dee Keating and Paula Kelly, and the song smash *Shrine of St. Cecilia*. Vocalists now featured with the band are Snooky Lanson and

Mark this maestro a must...

frankie
MASTERS
AND HIS ORCHESTRA

featuring

PHYLLIS MYLES
The SWING MASTERS
and BILLY LOWE

It's a Master Band...

with a truly masterful way with the crowds. Frankie and his music masters have been drawing phenomenal attendance on a trans-continental in-person tour and set records with tremendous grosses at Casa Loma Ballroom, St. Louis, Mo. Cedar Point Ballroom, Cedar Pt., O. Lakeside Park, Denver, Colo. and at theaters, hotels and one-nighters from coast to coast.

Currently playing... until October 21
ROOSEVELT HOTEL, New Orleans

ON
Columbia  Records

• Personal Direction ARTHUR T. MICHAUD



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There are
no clouds
in your
PROFIT Sky

with



Andy Kirk

AND HIS

CLOUDS of JOY

On one-nighters, on location, on every date everywhere . . . this great, versatile band has done big business for operators. **BOOKED SOLID ALL THRU '42!** Set new profit records by playing this band.

And for music machine operators and record retailers—

ANDY KIRK

AND HIS CLOUDS OF JOY

offer these great DECCA RECORDS:

I'M MISUNDERSTOOD	
NO ANSWER.....	4141
47TH STREET JIVE	
BIG TIME CRIP.....	4042

Exclusive Management
JOE GLASER, INC.
30 Rockefeller Plaza,
New York, N. Y.

Patti Farnsworth. Outstanding engagements include Trianon Ballroom, South Gate, Calif.; Palladium Ballroom, Hollywood; Palace Hotel, San Francisco; Peabody Hotel, Memphis, and Waldorf-Astoria Hotel, New York.

Latest Releases on Okeh Records

My Heart's on Fire
Candles in the Wind
It Isn't a Dream Anymore
Popocatepetl

JIMMY DORSEY

Heard on Decca records, Jimmy Dorsey is being heard of more than ever for the records he set this year. Not content with scoring a box-office success in Paramount's film musical, *The Fleet's In*, he went on to shatter all records in a four-week stand on the stage of New York's Strand Theater. Helen O'Connell and Bob Eberly share vocal honors and are generally conceded two of the best songsters in the business. Miss O'Connell indeed won *The Billboard's* 1942 College Poll for the best vocalist of all. The band has cut a huge number of top-selling Decca disks, which among other things has earned Jimmy title of King of the Coin Phonos. Some of his outstanding engagements include Pennsylvania Hotel, New York; Earle Theater, Philadelphia; College Inn, Hotel Sherman, Chicago; Meadowbrook, Cedar Grove, N. J., and a host of others. At the top, Jimmy plays all the top spots and never fails to pack 'em in. Is set for a couple of films at MGM, a return to Hotel Pennsylvania, New York, and his usual skein of theater stops next season.

Latest Releases on Decca Records

Manhattan Serenade
At the Cross-Roads
I'm Getting Tired So I Can Sleep
Ev'ry Night About This Time
I've Got a Gal In Kalamazoo
Serenade In Blue
My Devotion
Sorghum Switch
Wonder When My Baby's Coming Home?
On Echo Hill
This Is Worth Fighting For
Take Me
Someday, Sweetheart
Blue Skies

FREDDY FISHER

Freddy Fisher is one band leader who doesn't resent the term "corn," for he's Colonel Corn himself and his comedy band has become famous the country over. This six-piece combo, which specializes in corn, also is geared to give out aplenty on legit material that pleases the young terpers and with goofy instrumentation and clever clowning. Freddy Fisher pulls huge crowds continually. On Decca records Fisher's outfit has gained wide publicity. First recording was Fisher's theme *Colonel Corn*, and he followed it up with *Tiger Rag*, *Beer Barrel Polka* and many others. The boys have appeared in such spots as the Palomar Ballroom in Los Angeles; the Trocadero, Coconut Grove and other Hollywood niteries; Golden Gate Theater, San Francisco; Congress Hotel, Chicago; Steel Pier, Atlantic City, and numerous others. They were featured in Warner's *Golddiggers In Paris* and other pictures, and recently completed three

Soundies for RCA Productions, Inc. Direction General Amusement Corporation.

Latest Releases on Decca Records

He'd Have to Get Under, Get Out and Get Under (To Fix Up His Automobile)
Who Threw the Whiskey in the Well?
Oceana Roll
All the Boys Love Mary
Superman
The Nadocky

CHARLIE FISK

Unquestionably one of the outstanding young band discoveries of 1942 has been the sensational Midwestern aggregation led by trumpet-playing Charlie Fisk. A product of the University of Missouri, Fisk and his wonderful James-like trumpet attracted attention early this year, since when, under the management of Nick Porozoff, he has been making rapid strides. His wife, Ginny Coon, handles the featured vocal role with the band and shows signs of becoming a star in her own right. Altho the Fisk band has yet to appear either in the East or Far West, its reputation is beginning to spread and it can be said safely that by the time the band is ready to preem along one of the coasts the public will know what to expect and will pay to hear it. Definitely a band to watch. Music Corporation of America does the booking.

ELLA FITZGERALD

Since the day the late Chick Webb picked Ella Fitzgerald out of an amateur contest and placed her with his band, the dusky chanteuse has climbed steadily until she is in the front rank of all female swing singers. For a long time she was an important cog in the Webb organization, and when the great drummer passed on Ella picked up the baton to front the band. After a solo appearance in *Ride 'Em Cowboy*, Manager Moe Gale decided to give Ella more elbow room by withdrawing the band and backing her with the Four Keys. Decca has already recorded her with the small group, and the Blue Network has been featuring her on her own 15-minute show. A string of first-line theater dates is being lined up and Ella should achieve even greater prominence in this new phase of her career.

Latest Releases on Decca Records

He's My Guy
I Put a Four Leaf Clover in Your Pocket
All I Need Is You
Mama Come Home
I'm Getting Mighty Lonesome for You
When I Come Back Crying (Will You Be Laughing at Me)

CHUCK FOSTER

Chuck Foster and his orchestra have won a nationwide following in the last few years and were named the Academy Award Band of 1941, the award being presented on a nationwide broadcast with President Roosevelt as guest of honor. Foster has a versatile organization that is equally at home on the stage, in swank hotel rooms, or in top ballrooms and night clubs, and his 1942 engagements have included leading spots from Coast to Coast. His Columbia recordings have attained wide popularity. Orchestra's instrumentation is three reeds, four brass, three rhythm, and Foster out front on sax and clarinet. Featured are Ray Robbins, male vocalist, who has a fine baritone voice; Hal Pruden, piano stylist, credited with being one of the fastest as well as most pleasing pianists in the business; Dottie Dotson, a talented singer who has won the title of rumba queen, and a new find, Jean Gordon, whose voice and delivery are making her popular. Orchestra is under the management of General Amusement Corporation.

Latest Releases on Columbia Records

If It's You
Just Once More
I've Been Drafted
Kiss Polka

BOB and THE TWINS



TWIN PIANOS

SOLO VOCALS

SOLOVOX

VIBS and MARIMBA

SINGING TRIO

One of America's **OUTSTANDING COCKTAIL UNITS**



Currently 26th week playing for Dancing

at **CARLTON TERRACE**

Forest Hills, New York

BUDDY FRANKLIN

One of the most promising bands in the Midwest is now being fronted by Buddy Franklin, who has been appearing at the well-known Chez Paree, Chicago, for 25 consecutive weeks and will remain there thru December. Billed as music with "Lasting Flavor," the band is made to order for smart cafes and hotels catering to good music lovers. They play danceable and listenable music, all specially arranged in keeping with the outfit's smart, solid style. Orchestra is heard over the Blue Network nightly.

Franklin is a talented violinist and boasts of an extensive musical background, including jobs as pit leader in a Cincinnati house, musical director of a Rio Rita Road Company and leader of an all-girl band. Featured in the group are Barry Warren on vocals, and Mel Henke and Leo Gordon at the twin pianos. Band is managed by Norman Resnick.

BENNY GOODMAN

Benny Goodman, "The King of Swing" and clarinet virtuoso par excellence, has rounded out a year of sock business with the hotel and theater trade as well as with the buyers of Columbia records. Goodman's *Jersey Bounce* helped strengthen his position this year as one of swingdom's immortals, and his very successful stand at the Hotel New Yorker, New York, proved an added if unnecessary touch. Managed by Music Corporation of America, Goodman has played the top entertainment spots in the nation and is generally recognized not only as a supreme figure in the jazz world but as the man who played solo clarinet at symphony concert dates in Carnegie Hall, New York, and Symphony Hall, Boston. With his licorice-stick leading out he effectively staged a comeback in the disk field not only with the *Jersey* tune but with waxings of *My Little Cousin*, *String of Pearls* and

others. Featured vocalist Peggy Lee and stellar trombonist Lou McGarity are also deserving of mention. Goodman's recent leading engagements include Paramount Theater, New York; Hotel New Yorker, New York; Earle Theater, Philadelphia; Stanley Theater, Pittsburgh.

Latest Releases on Columbia Records

Six Flats Unfurnished
Why Don't You Do Right
Dearly Beloved
I'm Old Fashioned
I've Got a Gal in Kalamazoo
Serenade in Blue
All I Need Is You
On the Sunny Side of the Street
Idaho
Take Me
I Threw a Kiss in the Ocean
Full Moon

LIONEL HAMPTON

Hampton, the Benny Goodman alumnus, has clinched his name firmly as a front man. A recognized master on the vibraharp, Hampton has also been show-casing his whirlwind drumming and an exciting two-fingered piano style. With Joe Glaser masterminding it, the band has become the outstanding colored ork to be developed in the last couple of years. Hampton has collected a bunch of kids who bring their youthful verve to the bandstand, and some punchy dance music is the result. His *Flying Home* recorded for Decca has become a trademark. The Apollo Theater and the Savoy Ballroom, New York, have been the scene of recent Hampton triumphs, as have the Casa Manana, Culver City, Calif., and other top spots throuth the country. Big things are expected of this outfit which, young as it is, has already achieved much.

Latest Releases on Decca Records

Flying Home
In the Bag
Nola
Southern Echoes
My Wish
Just for You

THE TOAST OF THE MIDWEST AT CHICAGO'S FAMED CHEZ PAREE



BUDDY FRANKLIN

AND HIS ORCHESTRA
MUSIC WITH "LASTING FLAVOR"

featuring

BARRY WARREN
MEL HENKE LEO GORDON
at the twin pianos

On The Air
7 Times Weekly
Blue Network

NOW in 25th Consecutive Week
at CHEZ PAREE, Chicago.

Thanks to Mike Fritzel
Joe Jacobson

Personal Management: NORMAN RESNICK

The Surprise Band of 42

ART JARRETT AND HIS ORCHESTRA

Currently 13th Week
BLACKHAWK, Chicago
SECOND HOLDOVER ENGAGEMENT

SMASHED!

EVERY BLACKHAWK RECORD FOR AUGUST!

BROADCASTING NIGHTLY WGN-MBS

Management: MUSIC CORPORATION OF AMERICA



featuring vocals by

Jeri Sullivan
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Starting October 9
12 WEEK THEATER TOUR

**NUTS
TO
YOU**

**"AMERICA'S
CRAZIEST
ORCHESTRA"**

**Milt
BRITTON**

**"THE CLOWN PRINCE OF SWING"
and his "MAD MUSICAL MANIACS"**

featuring

TOMMY RAFFERTY
"A Dancing Fool"

JOE BRITTON
"Just Nuts"

TITO
"A Mad Musician"

DAVE VAN HORN
"A Romantic Sap"

Here's the nuttiest band of musicians and the greatest entertaining orchestra ever seen on stage or screen or in a hotel, night club or ballroom. Played the top spots in the world of show business, including being featured as the Comedy Stars of Ziegfeld Follies; Rudy Vallee's Film "Sweet Music," Billy Rose's "Casa Manana." Hailed as the sensation of Europe and South America . . . MILT BRITTON and his World Famous Band is a greater attraction today because people want to laugh as well as listen! . . .

Press Patter (about this great attraction)

"Enjoyed the Britton's Acrobatic Orchestra. The wildest thing in extravaganza since Mr. Chaplin played "A Night in a Music Hall."
PERCY HAMMOND, N. Y. Herald Tribune.

"When they have finished you are in the mood to cheer. This crazy, fiddle smashing, hell roaring orchestra is the peer of them all."
CHARLES COLLINS, Chicago Tribune.

"Filled with rapid-fire hokum. The boys get such belly laughs as I have not heard for years. They left the audience absolutely limp."
MARK HELLINGER, N. Y. Daily Mirror.

"Musical as the best Musical Acts: shows more versatility than any. Of all the mad and merry acts, this is the best."
SID GANS, N. Y. American.

"Take the Four Marx Bros.: add to their number, give them musical instruments, double the crazy results you first thought of and you have the BRITTON BAND: in their intervals of comparative sanity, the members show what versatile musicians they are."
LONDON (England), Mirror.

"Take the whole Ziegfeld Follies, proud beauties, dancers, comedians and glittering sets: take them all, but spare the prize of the evening. Milt Britton and his Gang—their act is worth \$4.40 alone."
ROY L. FOLEY, Milwaukee News.

Personal Manager **CHARLES V. YATES**

Management **FREDERICK BROS. MUSIC CORP.**
NEW YORK • CHICAGO • HOLLYWOOD

RAY HERBECK

Ray Herbeck came up fast in the band business. He organized his outfit at the University of Southern California only five years ago and has played top hotels and night clubs from Coast to Coast. In addition, the band has filled a number of successful theater dates in key cities. Still holds on to the "Music With Romance" billing which describes his style of playing. Has been under the banner of Frederick Brothers Music Corporation since his graduation from college. His current vocal features are Judy Marshall and Hal Munbarr.

WOODY HERMAN

While Woody Herman has been an established topnotcher for several years, 1942 has been his biggest year. His Decca recording of *Blues in the Night* sold almost a half million platters; he played to 165,000 people at the Palladium Ballroom, California, last month, and appeared in *What's Cookin'* for Universal Pictures with the Andrews Sisters. Featured in the Herman Herd are Billie Rogers, female trumpet player, Caroline Grey, vocalist; the Woodchoppers, the Four Chips and Chuck Petersen on novelty songs and trumpet. Sandwiched between Herman's clarinet chores are his own solid vocal renditions of blues songs and ballads. Herman has appeared in the top location spots of the country, including the Hotel New Yorker, New York; Paramount and Strand theaters, New York, and the Hotel Sherman, Chicago. He is currently on tour of Midwest theaters. He is managed by General Amusement Corporation.

Latest Releases on Decca Records

- There Will Never Be Another You*
- Please Be There*
- Three Little Sisters*
- Ooch Ooch a Goon Attach*
- Don't Tell a Lie About Me, Dear*
- Whisper That You Love*
- The Story of a Starry Night*

- Just Plain Lonesome*
- Amen*
- Deliver Me to Tennessee*
- A Soldier Dreams*
- She'll Always Remember*
- We'll Meet Again*
- There Are Rivers to Cross*

HARRIET HILLIARD

Harriet Hilliard (Mrs. Ozzie Nelson) comes naturally by her theatrical talents. Her mother, Hazel Hilliard, was a dramatic star and her father, Roy E. Hilliard, is still a well-known dramatic stock director. As a small girl she played child parts under her father's direction and later went to New York City to study ballet with Chester Hale. Her first Broadway show was *The Blonde Sinner* at the Amsterdam Roof. She then turned to vaude, appeared in dramatic sketches with Danny Duncan, then as straight for Bert Lahr and Ken Murray. While appearing in a Warner Bros. musical short she attracted the attention of Ozzie Nelson, who was looking for a partner for his boy meets girl duets. Her first picture was for RKO with Ginger Rogers and Fred Astaire in *Follow the Fleet*, in which she gave the unforgettable rendition of *Get Thee Behind Me Satan*. She has appeared in many other pictures. Her characterizations of Junior's mother, Daisy June and Calamity Jane on the Red Skelton radio show, along with her vocal duets with Ozzie have stamped her as one of the most versatile and talented performers in radio. In real life she is the mother of David Ozzie Nelson, age five, and Eric Hilliard Nelson, age two.

LES HITE

Les Hite and His Cotton Club Orchestra is known from Coast-to-Coast for its top grosses. Hite started at Cotton Club, now Casa Manana, in Culver City, Calif., some years ago. Since then, he has played Apollo Theater, New York; Lincoln, Los An-

Greetings From

henry busse

and His Boys

WILLIAM MORRIS

Agency

PALACE HOTEL

San Francisco

ges; Howard, Washington; Strand, Brooklyn, and Beacon, Vancouver, B. C. His ballroom appearances include Roseland, New York; Yankee Lake, Brookfield, O.; Archer ballrooms in the Middle West, and Shribman ballrooms in New England. In the night club field, Hite has played Chatterbox, Mountain-side, N. J., and Lake Lawn, Delevan, Wis. Records for Bluebird and Hit records. Band is currently on the West Coast, at the Louisiana, Los Angeles. Personally managed by Chuck Evans, Hite features Roselle Williams and Jimmy Anderson on vocals. Both know what the public wants and put their numbers over in a showmanly manner.

Latest Releases on Elite Records
Idaho
I'll Remember You
Jersey Bounce
One Dozen Roses
 Les Hite

HOOSIER HOT SHOTS

The Hoosier Hot Shots, four-piece combo, have established themselves as one of the hottest novelty bands in show business and have hung up some terrific records. They are now in their ninth year for Alka-Seltzer on a Coast-to-Coast NBC hook-up and start their own show on WGN, Chicago, next month for Morris B. Sachs. Their in-person appearances have resulted in huge attendance records, biggest of which was 26,000 people at two performances at Memphis on August 15. More than 3,000,000 of their Okeh records have been sold. Their latest platter, which is going big, carries *Washout in a Blackout* and *She's Got a Big Army of Friends*. The boys begin working on their third picture for Republic Studios in October, and they recently completed three soundies for RCM Productions, Inc. Wade Agency handles the group for radio. For personal appearances Kenneth H. Trietsch, Chicago, is the contact man.

Latest Releases on Okeh Records
She Was a Washout in the Blackout
She's Got a Great Big Army of Friends
Blues (My Naughty Sweetie Gives to Me)
Rhyme Your Sweetheart
Bull Frog Serenade
Dude Cowboy
When the Lightin' Struck the Coon Creek Party Line
Since We Put a Radio in the Henhouse
EDDY HOWARD

In his first year as a band leader Eddy Howard rolled up terrific grosses at such stand-out spots as the Aragon Ballroom and Chicago and Oriental theaters, Chicago, and the Riverside, Milwaukee. His fans are legion as a result of seven air shots a week on WGN-Mutual and thru his Columbia releases heard on music machines thruout the country. Howard, under MCA management, played for 12 weeks at the Aragon Ballroom and is currently on a theater tour. Howard composed five song hits in his first writing year and is a nationwide favorite vocalist. He has been equally successful with his orchestra in leading theaters, hotels and ballrooms. W. Biggle Levin is his personal manager. Booked by Music Corporation of America.

Latest Releases on Columbia Records
Sing Me a Song of the Islands
Blue Shadows and White Gardentas
We Did It Before
Remember Pearl Harbor
Miss You
Two In Love

INA RAY HUTTON

"The Queen of the Name Bands" is all of that these days. Hard work and judicious management by Charlie Yates have brought her to the point where she is set solidly into the big band sphere, and is ready to cash in on the big chips. Has been turning in wonderfully gratifying grosses in her

theater appearances at such houses as Stanley, Pittsburgh; Earle, Philadelphia; Paramount, New York, etc., and has racked up good cover totals in fine locations like Valley Dale, Columbus, O., and Roosevelt Hotel, Washington. Is about set for a Hollywood film and has a long string of repeat theater bookings ahead of her. No longer getting by purely on her beauty and glamour, Miss Hutton has a solid swing band to go with her personal charms, and the combination has turned out to be box-office dynamite.

Latest Releases on Okeh Records
At Last
What's the Good of Moonlight
Back in Your Own Backyard
Nobody's Sweetheart

HARRY JAMES

James is certainly one of the very biggest names in the band biz today. Coming from the Goodman aggregation, James and his swifty, schmaltzy horn have hit their stride and are now knocking over records like so many tempins. Harry's waxing of *You Made Me Love You* set a pace that has been followed by a string of other four-star

items and the boy is at present strictly dynamite. House marks at the Hotel Astor, New York; Meadowbrook, Cedar Grove, N. J., and Palladium, Hollywood, were shattered when James played the spots. High marks at various theaters thruout the country were also given the James treatment. With the film *Private Buckaroo* under his belt and *Springtime in the Rockies* coming up, James bids fair to become one of the top drawing bands in the country. Helen Forrest is vocalist with the band and here again James is at the top. Recordings for Columbia are invariably "going strong." Frank Monte is personal manager and Music Corporation of America books.

Latest Releases on Columbia Records
Mister Five by Five
That Soldier of Mine
Manhattan Serenade
Daybreak
I Cried for You
Let Me Up
You're in Love With Someone Else
He's My Guy
But Not for Me
The Mole
When You're a Long, Long, Way From Home

We're shouting about—
Our
 new filmusical for
Columbia Pictures
"SOMETHING
to SHOUT ABOUT"



TEDDY*
WILSON

and his orchestra
 now in 3rd year at
CAFE SOCIETY

★
 currently
CAFE SOCIETY
 (Uptown)

★
 Our new **COLUMBIA**
Records
B-Flat Swing
 You're My Favorite Memory
Jitterbug Stomp
 (which Teddy features in the
 Columbia Pic "Something To
 Shout About")

Speaking
 of
Drawing Cards—
 here's a new trump
 on the trumpet



• **LEE** •
CASTLE

his trumpet
 and
 his orchestra

The Billboard says—August 29, 1942—
 "Castle, an expert trumpeter
 matches up with the best . . . ballad
 and jumps smartly mixed . . . Castle
 rates watching!"

- SWEET
- HOT
- CLEVER ARRANGEMENTS
- A GREAT ATTRACTION
- Just Concluded EDISON HOTEL, New York
- ARCADIA BALLROOM, New York
- CBS & MUTUAL Networks Currently

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and his scintillat-
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PERSONAL MANAGEMENT TOMMY MACK

Strictly Instrumental
One Dozen Roses
You're Too Good for Good-for-Nothing Me

ART JARRETT

Art Jarrett took over Hal Kemp's band two years ago when Kemp died. There were misgivings among the Kemp fans, but they were soon dispelled. Jarrett, personable and hard-working, quickly demonstrated his ability as a front man and the band has gone on to well-deserved success. Many of the familiar Kemp arrangements have been retained, but there is also an improved dance beat, livelier tempos and a greater variety of vocal numbers. Jarrett, accompanying himself on the guitar, sings popular ballads in a pleasing high tenor voice, and a harmony quartet composed of Jarret, Betty Barrett, Bruce Milligan and Brad Henry get together on entertaining novelties. Band is under management of Music Corporation of America.

Latest Releases on Victor Records

Three Little Sisters
Heavenly Hideaway
You Can't Hold a Memory in Your Arms
Don't Sit Under the Apple Tree
We've Got To Do a Job on the Japs, Baby
I Would if I Could
Would It Make Any Difference to You
Goodbye Mama (I'm Off to Yokohama)
How Long Did I Dream?
Humpty Dumpty Heart
Buckle Down Winssocki
What Do You Think I Am?
The Magic of Magnolias
Rose O'Day

LOUIS JORDAN

A little band doing big things is Louis Jordan and his small colored band. Group is one of the most popular small groups in the business today and known for its swinging, singing and clowning. Reason for Jordan's success is the versatility of his own musical talents and that of his men, for they play as well as they entertain. As the outstanding seller on Decca's sepia series, Jordan is also well known to juke box fans, some of his disks having sold more than 300,000 copies. Band boasts a formidable record at some of the nation's outstanding ballrooms, theaters, clubs and one-nighter dates. Group has played the Capitol Lounge, Chicago, where it stayed 42 weeks. Other engagements include Lakota's Restaurant, Milwaukee; Foxhead, Cedar Rapids, and one-nighters in Chicago, Youngstown, New Orleans, Beaumont, Houston and many other cities. Managed by General Amusement Corporation, office has an outstanding theater tour lined up for the group opening at the Regal, Chicago, on September 25. Group goes into Loew's State, New York, on November 26 after playing Royal, Baltimore; Howard, Washington, and State, Hartford. Also will do a date at the Apollo, New York, after the Loew's State engagement.

Latest Releases on Decca Records

I'm Gonna Leave You on the Outskirts of Town
It's a Low Down Dirty Shame
Rusty Dusty Blues
Small Town Boy
The Green Grass Grows All Around
How 'Bout That?
Knock Me a Kiss
I'm Gonna Move to the Outskirts of Town

DICK JURGENS

Dick Jurgens, well known in the West and Midwest, has finally reached the East, and with the proportions of a cyclone. Broken house records at the Totem Pole, Auburndale, Mass., and

the Meadowbrook, Cedar Grove, N. J., marked his appearance, with two big dates at the Stanley Theater, Pittsburgh, and the Strand Theater, New York, following. Band is extremely strong on comedy and a powerhouse with vocals, Buddy Moreno and Harry Cool being outstanding in voice, looks and personality. Jurgens returns to his regular stand at the Aragon Ballroom, Chicago, this fall, with a picture commitment at the MGM lot lined up for later this year. The coming year figures to be the biggest Jurgens has yet enjoyed. Managed by Michaud-Christensen and booked by Music Corporation of America, Jurgens records for Columbia, where he has the opportunity to put on wax some of his tune discoveries.

Latest Releases on Columbia and Okeh Records

Hip, Hip, Hooray
Why Don't You Fall in Love With Me?
Do You Miss Your Sweetheart?
Ev'rything I've Got
I'll Keep the Lovelight Burning
I'm Not Good Enough for You
Happy in Love
On Echo Hill
The Insect Song
Poor You
One Dozen Roses
Always in My Heart

RONNIE KEMPER

Ronnie Kemper, whose sly vocal of *Cecilia* brought him national attention as a member of Dick Jurgens's band, has come a long way since then. After serving a spell under Horace Heidt, with whom he recorded a flock of novelty successes for Columbia, Kemper formed his own band last spring. Under the direction of William Morris Agency, he has been playing a

string of theater, ballroom and hotel dates in the Far West, whipping the new band into shape and at the same time knocking off a lot of very healthy box-office figures. Kemper, in addition to having some highly unusual and highly commercial ideas on how a novelty song should be sung, has some equally interesting notions about band music, and looks like a good bet for some fat bookings during the year to come.

Latest Releases on Columbia Records

I'm a Little Teapot
I Wish I Had a Sweetheart
Goodbye Now

LYN KERNS

Lyn Kerns and the Rhythm Club Orchestra, Inc., has a unique set-up. It is an eleven-piece band owned and operated by four of its personnel and its president, E. F. Vollrath. It is booked by F. W. Krumholz, of Fairmont, Minn. Headquarters are at Fairmont and band operates from Duluth to Omaha. Instrumentation is three reeds, three brass and three rhythm, with Lyn Kerns front man handling vocals and electric guitar. Billed as "Music Styled for Dancing," the outfit has become popular with dancers during the last eight years.

KING SISTERS

Probably the outstanding singing quartet in the band business is the four lovely ladies who answer to the names of Louise, Alyce, Donna and Yvonne King. In private life Louise is married to Alvin Rey, who is the employer of all four of them. That they have become one of the most valuable assets in banddom is exemplified by the

success they have shared with Rey in skyrocketing to a No. 1 position in the field. They have been with Rey for three years, helping him break records at the Meadowbrook, Cedar Grove, N. J., and Hotel Astor, New York City. Attention was called to them with the Rey hit record, *I Said No* (Bluebird), in which Yvonne did the solo. The sensational coin phono success of that ditty did much to establish them nationally. Most recent motion picture is *Sing Your Worries Away* for RKO. In the past, sisters have also appeared with Sonja Henie and Tyrone Power in *Second Fiddle*. Before the formation of the Rey band, girls formerly sang with Horace Heidt and Artie Shaw and appeared on Al Pearce's radio program. Music Corporation of America manages.

Latest Releases on Bluebird Records

Daybreak
Kille Kille
I Came Here To Talk for Joe
Gobs of Love
Kalamazoo
Over the Rainbow
My Devotion
Conchita, Marguita, Lolita, Pepita, Rosita, Juanita Lopez
Jersey Bounce
Heavenly Hideaway
Oh, How I Miss You Tonight
Don't Sit Under the Apple Tree

ANDY KIRK

Andy Kirk and His Clouds of Joy are known wherever dance music is heard and Kirk is still spreading rhythm and joy. Equally at home in a theater or a dance hall, Kirk pounds out big band jazz that highlights some of his exceptional soloists. Kenneth Kersey has taken Mary Lou Williams' place at the boogie woogie piano and the arrangements still jump. Joe Glaser manages and Decca records. Latest waxing, *Hip, Hip, Hooray*, looms as a click on the coin machines. Among recent bookings for Kirk has been the Apollo Theater, ace colored vaudeville date in the East, and the Famous Door, noted niter on New York's 52d Street. June Richmond, one of the greatest entertainers in her sphere, continues as the Kirk singer.

Latest Releases on Decca Records

Hip, Hip, Hooray
Take It and Git

KAY KYSER

During 1942 Kay Kyser has added to his stature in the show world, even tho a few people thought that he had gone as far up the ladder as it is possible for one human to get. This year, tho, Kyser has mixed his movie, radio, hotel and theater work with extensive tours on behalf of the nation's war effort. Playing to capacity houses wherever he goes, Kyser has sold a fantastically huge number of War Bonds for the Treasury Department. In addition, he has played numberless army camps and navy stations. When not devoted to building morale he finds time to continue as the "Perfessah" on Lucky Strike's College of Musical Knowledge, to star in money-making films for RKO, to break records at, for example Frank Dailey's Meadowbrook, and to top *The Billboard's* Record Buying Guide with as many as four Columbia hit records at a time. Kyser is simply undisputed tops when it comes to versatility, mass appeal and raking in the shekels for phono operator, hotel owner, motion picture company, record company, cigarette manufacturer and—Uncle Sam.

Latest Releases on Columbia Records

Moonlight Mood
You're Sa Good to Me
Praise the Lord and Pass the Ammunition
I Came Here To Talk for Joe
Strip Polka
Ev'ry Night About This Time
Wonder When My Baby's Coming Home
Egg-a Bread
Jingle, Jangle, Jingle
He Wears a Pair of Silver Wings
Here You Are



Bands on Network Programs

Network	Band	Name of Show	Sponsor
BLUE NETWORK	Blue Barron	The Show of Yesterday and Today	Sustaining
	Tommy Dorsey	Treasury Show	Treasury Department
COLUMBIA BROADCASTING SYSTEM	Ben Bernie	Ben Bernie & His Orchestra	Wrigley's
	Xavier Cugat	Camel Caravan	Camel
	Guy Lombardo	Guy Lombardo & His Orchestra	Sustaining
	Freddy Martin	Lady Esther Serenade	Lady Esther
	Glenn Miller	Sunrise Serenade	Chesterfield
MUTUAL BROADCASTING SYSTEM	Raymond Scott	Raymond Scott & His Orchestra	Sustaining
	Jimmy Dorsey	Navy Bulletin Board	Sustaining
	Alvino Rey	Salute to the States	Sustaining
NATIONAL BROADCASTING SYSTEM	Harry James	Spotlight Bands	Coca-Cola
	Paul Baron	How 'M I Doing?	Camel
	Horace Heidt	Tum's Treasure Chest	Tum's
	Sammy Kaye	Sunday Serenade	Sustaining
	Kay Kyser	College of Musical Knowledge	Lucky Strike
	Abe Lyman	Waltz Time	Phillips
	Ozzie Nelson	Red Skelton & Company	Brown & Williamson (Raleigh)
Ray Noble	Chase & Sanborn Program	Chase & Sanborn	
Phil Spitalny	Hour of Charm	General Electric	
Fred Waring	In 'Pleasure Time'	Chesterfield	

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OF MUSIC
YOU CAN'T
AFFORD TO
OVERLOOK!...**

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the house that gave you
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- **LOVE, YOU HAVE WON MY HEART**
- **DID YOU DID IT?**
- **DARLING, I LOVE YOU** [from Tschaichowsky's
Concerto, Part 2]
- **GOOD-FOR-NOTHING**
- **LOVE'S RHAPSODY**
- **SONG OF THE NIGHT**
- **DON'T FORGET YOUR BUDDY**
- **A SOLDIER'S PRAYER**
- **GOOD LUCK TO YOU**
- **IN MY BOUQUET OF DREAMS**

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Hitch Your Band Wagon To This Star Tune

"It's in
My book"
says



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MONROE**

"BYE FOR NOW"

by **TIM GAYLE**

The Newest of the "Good-Night" Songs. A Haunting Melody.
Wedded to a Satin-Smooth Lyric.

And it's also in the books of these name bands:

- | | | |
|------------------|--------------------|-----------------|
| ★ Sam Donahue | ★ Glenn Garr | ★ Harry James |
| ★ Baron Elliott | ★ Lionel Hampton | ★ Vincent Lopez |
| ★ Shep Fields | ★ Les Hite | ★ Bill McCune |
| ★ Buddy Franklin | ★ Everett Hoagland | ★ Beasley Smith |
| ★ Tommy Tucker | ★ Lawrence Welk | |

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"ZAGALA"

(Published by Metropolitan Music)

which is also being aired by some great bands

Stock Dance Orchestration by Bleyer

Sweet Eloise

*Who Wouldn't Love You?
How Do I Know It's Real?
Me and My Melinda
Johnny Doughboy Found a Rose in
Ireland*

DICK KUHN

Dick Kuhn and His Music are heard on Decca Records and are managed by the Music Corporation of America. Before the summer Kuhn completed his fourth season at New York's Hotel Astor, where he has played more than 95 weeks in all. He is slated to return to the Astor within a few weeks. His five-piece outfit turned this year to recording pop tunes and public reaction has been as enthusiastic as when Kuhn only turned out novelties and standards. Kuhn features a band made up of concert-caliber musicians able to play almost any known tune on request and specializing in special arrangements. Engagements besides the Astor include Ritz-Carlton Hotel, Boston; Ritz-Carlton Hotel, Atlantic City; Melody Club, Washington, and Hotel Statler, Buffalo, where he is a summer fixture.

Dick Kuhn

Latest Releases on Decca Records

*Yankee Doodle Dandy Medley—Part 1
Yankee Doodle Dandy Medley—Part 1
Yankee Doodle Dandy Medley—Part 3
Yankee Doodle Dandy Medley—Part 4
The Lamp of Memory (Incertidumbre)
Down Among the Sheltering Palms
Who'll Buy a Rose From Margareta?
Is There a Latin in the House?
The Bashful Bull-Frog
Under the Bamboo Tree*

JACK LeMAIRE

Jack LeMaire, personable comedian, is the fast growing leader of a top notch small comedy band. He is the former guitarist and novelty singer with the late Hal Kemp band who for years has been recognized as a fine band entertainer. Now in business for himself, his office has trouble satisfying all the accounts that want him. And the reason is a simple one—the band builds business for any room it plays in. LeMaire fronts a group of six men, playing screwball stuff, full of belly laughs every minute they are on the stand. Among his features are Peggy Newton, beautiful brunet who boasts of a smooth set of pipes, and Jules Melson, comedy drummer and character singer. Managed by Consolidated Radio Artists.

TINY LITTLE

Tiny Little's band has been in business for 16 years and is the second oldest band in the territory he plays. Billed as Tiny Little and His Tee Teasers, the organization headquarters at Worthington, Minn., and Little himself handles the bookings. Johnny Norskog, drummer, is part owner and handles all business on the road. Instrumentation is three brass, four reeds, three rhythm. Vern Hall is the new front man and also handles vocals.

JOHNNY LONG

Johnny Long first caught attention as a left-handed fiddle player and went on from there to win approval for his crew of young, personable, spirited musicians. In addition to his sprightly rhythms, Long has built up a repertoire of Glee Club arrangements that have become a feature of his music. Helen Young is an attractive singer who scores heavily working solo or with the boys as a singing background and has helped make Johnny's band an ace theater attraction. He has been doing exceptional business on locations, now winding up his second consecutive summer engagement at the Hotel New Yorker. Other recent bookings include the Meadowbrook, Cedar Grove, N. J., and his regular seasonal dates at New York's Paramount Theater and Roseland Ballroom. The Decca imprint carries the Long waxings, and General Amusement Corporation books the band.

Latest Releases on Decca Records

*Why Don't You Fall in Love With Me?
Then You'll Know You're in the
Carolines
Soft Hearted
Can't Get Out of This Mood
Massachusetts
Romance a la Mode
Just Like That
The White Star of Sigma Nu
Conchita, Marquita, Lolita, Pepita,
Juanita Lopez
I Heard It on the Hit Parade
Wherever You Are
Cocoanut Grove
Breathless
Hoe Down
Sing Me a Song of the Islands
Blue Shadows and White Gardentas*

JIMMIE LUNCEFORD

Jimmie Lunceford and his orchestra are heard on Decca records and are managed by Harold F. Oxley. Featured vocalists are Dan Grissom and the Lunceford Trio and Quartet. Lunceford is recognized as a master of the precise, thumping arrangement that marked his famous *For Dancers Only* recording of some years ago and can be detected in his sensational recording this year of *Blues in the Night*. In the Warner Brothers' film of the same name Lunceford was featured. A favorite at college and spot one-nighters where dancers recognize A-1 musicianship, Jimmie has won many laurels, measured in terms of box-office and gate popularity. He has played many outstanding engagements, including Paramount Theater, New York; Paramount Theater, Los Angeles; Hotel Sherman, Chicago, and Trianon Ballroom, South Gate, Calif.

Latest Releases on Decca Records

*Knock Me a Kiss
Strictly Instrumental
I'm Gonna Move to the Outskirts of
Town—Part 1
I'm Gonna Move to the Outskirts of
Town—Part 2
Life Is Fine
I'm Losing My Mind (Because of You)*

JACK McLEAN

Jack McLean and his orchestra are well known on the West Coast where they are playing at the New Paris Inn Cafe in San Diego, Calif. In addition to supplying danceable and listenable music to many dancers, McLean's group is heard six times over MBS-Don Lee Coast-to-Coast. McLean is an able sax man and holds down a berth in the band while Wayne Gregg fronts and serves as vocalist along with Don Gilbert and Ted Tubb. Orchestra's instrumentation is basically three brass, three sax and four rhythm. Music is on the sweet side. Grady Howard, trombone, and Wally Smith, pianist, supply the arrangements that have won the reputation for their lilting bounce. Orchestra is managed by Charlie Adams and is heard exclusively on Capitol records.

Latest Releases on Capitol Records

*Jingle, Jangle, Jingle
Today Is My Lucky Day
Take Me
Stella*

FREDDY MARTIN

A consistent money-maker for years, Freddy Martin crashed the upper brackets with a vengeance last year with his sensational recording of Tschalkowsky's *Piano Concerto No. 1*. Since then Martin has grabbed off the creamiest dates, gone over big on Victor records, and won himself the "Lady Esther Serenade" spot on CBS network's Monday program. Booked by Music Corporation of America, Martin has appeared at the smartest locations in the country, including Waldorf-Astoria, St. Regis and Savoy-Plaza hotels, New York; Palmer House, Edgewater Beach Hotel and Aragon Ballroom, Chicago; Ambassador Hotel, Los Angeles, and St. Francis Hotel, San Francisco. In addition, the maestro has been featured in RKO's *Mayor of 44th Street* and makes a return RKO appearance in a forthcoming film.

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HAPPINESS
FROM
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FRED ASTAIRE - RITA HAYWORTH
"YOU WERE NEVER
LOVELIER"

XAVIER CUGAT
WITH
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A
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Melody
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Fred Avendorph
Chicago, Ill.

Martin has his own music publishing house which cleaned up on *Tonight We Love* and more recently *Who Wouldn't Love You?* Featured vocalists with the band include Clyde Rogers, Eddie Stone and Bob Haymes.

Latest Releases on Victor and Bluebird

I Wanna Go Back to West Virginia
Hello Mom
White Christmas
Abraham
Everything I've Got
Careless Rhapsody
Jingle, Jangle, Jingle
I Met Her on Monday
Who Wouldn't Love You?
One Red Rose Forever
My Gal Sal
On the Banks of the Wabash
Just Plain Lonesome
The Penny Arcade
Soft Hearted
I've Got a Touch of Texas
Can't Get Out of the Mood
Romance a la Mode
I Always Get the Neck of the Chicken

LOU MARTIN

One of the most remarkable people in the music business is Lou Martin, who is now in his seventh consecutive year as band leader at Leon & Eddie's, celebrated New York night spot. Martin's list of musical accomplishments would fill several volumes: some of the more spectacular of them have been chronicled by Robert (Believe It or Not) Ripley. For the trade it is sufficient to say that Martin is past master of every instrument usable in a dance band. Furthermore, he not only leads both bands at his current location, but also books bands on the side and has units in some of the best niteries in the East. His bands are notoriously among the finest show-backing crews available, as well as excellent dance outfits.

FRANKIE MASTERS

Year in, year out, this youthful veteran keeps challenging box-office records in all kinds of locations. Masters' novel danceable arrangements have pleased a host of followers and have brought his versatile crew bookings months in advance. Currently in the Midwest, Masters did fine business during his recent Eastern tour. This included theater dates at the Strand, New York, and the Earle, Philadelphia. A lengthy stay at New York's Hotel Roosevelt with many Coast-to-Coast air shots kept his name up in the lime-light. Frankie shares his vocals with Phyllis Myles and the Swingmasters, and these have played a considerable part in his popularity. Arthur Michaud is his personal manager, while Music Corporation of America takes care of the bookings. Masters records on the Columbia label. One of the few bands that can go into absolutely any kind of spot and be perfectly at home.

Latest Releases on Columbia and Okeh Records

Somebody's Thinking of You Tonight
The Ferris Wheel
Now and Forever
I Do
Here's to You, MacArthur
The Yanks Are Comin' Again

AL MENKE

Billed as "The band with a million friends," Al Menke's band is one of the oldest territory bands in the business, having been doing one-nighters since 1914. It also is claimed to be the largest territorial band in the Midwest, having 13 pieces. Instrumentation is four trumpets, one trombone, five saxes and three rhythm, with Johnny Glaser director and handling trumpet and vocals. Two members, Paul Hostetler and Karl Orser, have been with the band since 1924 and 1926, respectively. Headquarters at Fairmont, Minn., with Al Menke booker. The band has a 32-day contract for Rainbow Ballroom, Denver, in 1943 for its fourth appearance.

JOHNNY MERCER

Johnny Mercer is no newcomer to the music field for his compositions are known the world over. However, Mercer is today more generally associated with the Capitol recording, *Strip Polka*, that is going like a house afire on music machines over the country. Not only is Mercer the composer of this tune, but his recording of it on the Capitol label was the first and only one on the market for some time. Mercer is also a top vocalist and his work on *Strip Polka* has been exceptionally received.

Latest Releases on Capitol Records

Strip Polka
Jack McLean
I Wanna Go Back to West Virginia
I See It in Your Eyes
The Air-Minded Executive

FREDDY NAGEL

Since his graduation from Stanford University six years ago Nagel has been fronting a professional band. He has limited his travels for some four years to the West Coast, leading a society band, but for the last two years has come out with a popular group which is good enough to play top West Coast and Midwest spots. He recently filled a date for William Karzas at the Trianon Ballroom, Chicago, and it was successful enough to earn him a run in Karzas's Aragon Ballroom, also in Chicago. Nagel goes in for a Kyser style, and he works like a dynamo thruout the dance sets. He recently added Lorraine Benson to his vocal corps (she was with the Orrin Tucker band before it broke up). Other featured warblers include Bob Locken, Ken Jackson and Alan Overend. Managed by Music Corporation of America.

OZZIE NELSON

Ozzie Nelson has an interesting background. At the age of 13 he became an Eagle Scout, youngest on record, and was sent to England in the first Boy Scout Jamboree. Entertained the late King Albert of Belgium, Lady Astor and Cardinal Mercier. He was graduated from Rutgers U. with a degree of Bachelor of Letters. As an undergraduate he excelled in football, boxing, lacrosse and swimming, was captain of the debating team, won two scholastic prizes and was elected to the Cap and Skull Honor Society. He attended New Jersey Law School and graduated with a Bachelor of Law degree. His orchestra, formed while he was in school, became so popular at the Glen Island Casino that Nelson decided to turn to music more seriously. Engagements at the Bar-bizon Plaza and Ritz Towers in New York City and the Indian Creek Club in Miami Beach followed. Later at Glen Island Casino the famous Nelson-Hilliard special duets were started and the orchestra immediately attracted national attention. It was featured for five years on the Baker broadcast on NBC, two years with Joe Penner, two with Bob Ripley, and a season with Peg Murray. Last fall Nelson started the new Raleigh cigarette show with Red Skelton and clicked from the start. He has just signed for another 52 weeks, which started September 15. The band's vaude tour, just completed, was the most successful in its history. Ozzie and the band have appeared in three feature pictures, *Sweetheart of the Campus* for Columbia, *In the Groove* for Universal, and *Big Street* for RKO. Band is booked by the William Morris Agency.

Latest Releases on Victor and Bluebird

Central Avenue Shuffle
Sir Walter's Serenade
The Little Guppy
I'm Breaking My Back Putting Up a Front For You
Swingin' On the Golden Gate
Jersey Jive
Where
Beat It Out

I'VE BEEN WORKIN' ON THE RAILROAD

● As long as man has worked he has chanted or sung to the rhythm of his effort. Unconsciously, he has put into practice a principle now well understood by the psychologist—*that the emotional effect of music permits muscles to work faster and longer.*

● So important has this fact become in our war effort that the Industrial Communication Division of the Radio Corporation of America has actually set up a department for prescribing and placing music in our factories. Already definite production increases can be credited to music.

● A song written by George M. Cohan became the very spirit of the first World War. This war is not just "Over There"—it's over there, and over there, and over there. This war must be fought in factories and homes as well as on battlefields.

● The sixteen hundred members of the American Society of Composers, Authors and Publishers have dedicated their time, talent and resources to the end that music shall play its utmost in the completion of the task on all fronts—music written by Americans and interpreted by Americans.

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SAUNDERS PUBLICATIONS

HELLO, MOM

Bing Crosby —Decca Records
 Freddy Martin —RCA Records

FROM TWILIGHT 'TIL DAWN

Freddy Martin —RCA Records
 Cecil Burke's Orchestra —Exclusive Records

FUN TO BE FREE

Freddy Martin —RCA Records

UNTIL THE STARS FALL DOWN

Freddy Martin
 Wayne King —RCA Records
 Glen Gray —Decca Records

KARLSTAD BALL

Freddy Martin —RCA Records
 Six Hits and a Miss —Columbia Records
 Happy Harry Hardin and his Museffe Orch. —Decca Records

SAUNDERS PUBLICATIONS

6425 Hollywood Blvd.
 Hollywood, Calif.

TONY PASTOR

Tony Pastor, the *Let's Do It* maestro, has been really doing it this year—"it" meaning business. Since leaving Artie Shaw to go it on his own, Pastor has been building steadily, and '43 may easily be his peak year. Pastor's husky chanting and smiling personality have won a lot of new friends and his present band set-up, with Eugenie Baird and Johnny (Paradiddle Joe) Morris featured, is primed for great results. Tony is currently at the Paramount Theater, New York, and is already booked at the big house for his third engagement, August, '43. A tour just completed broke records at the Palomar, Norfolk, Va., and other notable spots on the one-night circuit, with lengthy stays at Log Cabin, Armonk, New York, and the Roosevelt Hotel, Washington, D. C. Pastor, a Bluebird recording artist, is under the personal direction of Cy Shribman and is booked by Consolidated Radio Artists.

Latest Releases on Bluebird Records
I'm Getting Tired So I Can Sleep Massachusetts
Brother Bill
Ain't Misbehavin'
Dear Little Boy of Mine
Tell It to a Star
Full Moon
Obey Your Air Raid Warden
Fightin' Doug MacArthur
That Ain't the Way I Dreamed It

RAY PEARL

"The rhythm master himself" is the tag-line of Ray Pearl and His Musical Gems. Originating in Pennsylvania in 1937, band still has four of the original members. Unusual instrumentation includes four saxes, two trumpet, two bass, trombone, piano and guitar with Pearl fronting and responsible for most of the arrangements. Water Bloom and Buddy Madison handle the vocals in capable fashion, while personable Pearl's affable personality charms patrons and wins them for fast friends. Group is currently in 16th week at Melody Mill, popular Chicago ballroom, where it is airing five times weekly over WBBM. Other outstanding engagements include Trianon, Cleveland; the Blackhawk, Chicago; Rainbow Gardens, Denver; Casino Gardens, Ocean Park; Bill Green's Casino, Pittsburgh, and Jantzen Beach, Portland; CBS network. Group is managed by Keith L. Bain and under the direction of the Frederick Brothers Music Corporation.

TEDDY POWELL

Teddy Powell's smooth and hot dansapation is blazing a trail that marks it as one of the clicks of '43. Former songwriting star has added hot jazz men in the persons of Irving Fazola, Nick Calazza and Johnny Austin, and they have given his band a new punch. Not to overlook the sensational 17-year-old trumpeter, Dick Main. Powell has recently played a lengthy repeat engagement at Log Cabin Farms, Armonk, N. Y., and has become a favorite at the Steel Pier, Atlantic City, and the Earle Theater, Philadelphia. Records on the Bluebird label. Peggy Mann is featured on many of the vocals and she is regarded by many as one of the foremost female fingers-with-a-band. Tommy Taylor handles the other vocals and is winning a following with his engaging personality. Consolidated Radio Artists is booking the band, while the personal management rests in the hands of Joe Glaser. Glaser is planning one of his typical build-ups which should land Powell right on the top.

Latest Releases on Bluebird Records
Why Don't You Fall in Love With Me? Helpless
A Boy in Khaki—a Girl in Lace
There Will Never Be Another You
Love Is a Song
Tapestry in Blue
Midsummer Matinee
Be Careful, It's My Heart

Somebody's Thinking of You Tonight
Got the Moon in My Pocket
If You Are But a Dream
'Taint No Good
All Those Wonderful Years
There Won't Be a Shortage of Love

HOWIE PRICE

Howie Price is the successor to Billy Hughes who is now in the army. He fronts the band which was organized some 15 months ago and is booked and managed by Kermit Bierkamp, of Des Moines, Ia. It has come up fast and is developing into a fine territorial outfit. Arrangements are made to order for this youthful aggregation which concentrates on solid rhythms. It will soon open an engagement at the Greystone Ballroom, Detroit.

LOUIS PRIMA

Of hot trumpet and scat vocal fame, Louis Prima brought out a brand-new band this year which soon proved the leader's ability to put together and head a highly listenable and danceable outfit—a good, commercial band. The Prima personality is still very much present, however, and thereby the box-office benefits for Prima might well be another name for top-showman. Booked by Music Corporation of America, he has played many outstanding engagements, including Loew's State and Strand Theater, New York; Famous Doors in New York and Hollywood; Chatterbox, Mountainside, N. J., and the Brunswick Hotel, Boston. Prima has also appeared on the screen, being featured in such films as *Rose of Washington Square*, *Rhythm on the Range*, *Start Cheering* and *Manhattan Merry-Go-Round*. He records for the Okeh label.

Latest Releases on Okeh Records
Tica-Tee, Tica-Ta
Forgive Me

BOYD RAEBURN

A brilliant athletic career was nipped in the bud when Boyd Raeburn, popular young Midwestern music maestro, decided on a musical career. Raeburn, while a star catcher on the University of Chicago baseball team, organized an orchestra, entered a campus band competition at the Hotel Sherman, Chicago, took first honors and was given a year's contract by Chicago restaurateur Byron Harvey Jr., in 1933. Today Raeburn has a 14-piece band and an outstanding record of successful engagements at such spots as the Chez Paree and Congress Hotel in Chicago; the Nicollet, Minneapolis; Peabody, Memphis; Muehlbach, Kansas City, and St. Anthony, San Antonio. Band, which was reorganized a year ago, has five brass, four sax and four rhythm. Raeburn has a pleasing personality, his boys play strong show music and dance tunes that please the tapers, and the band definitely strikes a big-time note. Raeburn is under the management of the William Morris Agency.

ALVINO REY

Alvino Rey is one of the newest maestri to capture the heart of America. A wiz on electric guitar, Rey has stylized his band around the wired-for-sound instrument and has achieved amazing results as leader of an outstanding dance and entertaining band. The ace musical organization, personally managed by Jack Egan and booked by Music Corporation of America, is a Victor-Bluebird best seller, and in addition has recently been a smash at the Hotel Astor, New York, and the Meadowbrook, Cedar Grove, N. J. Rey has already played the cream of location and theater engagements, including Paramount Theater, New York; Biltmore Hotel, New York; Casa Manana Cafe, Culver City, Calif.; Earle Theater, Philadelphia, and Empire Ballroom, Allentown, Pa., among countless dozens of others. Featured with the band are the sensational King Sisters,

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WHO WOULDN'T LOVE YOU?

Ink Spots
 Guy Lombardo—Decca Records
 Kay Kyser —Columbia Records
 Freddy Martin—RCA Records

TONIGHT WE LOVE

Tony Martin
 Ed Vito (in album)—Decca Records
 Freddy Martin
 Joe Reichman —RCA Records
 Xavier Cugat
 Jane Froman —Columbia Records

I LOOK AT HEAVEN

Leo Reisman —Decca Records
 Freddy Martin,
 Dinah Shore —RCA Records

WHERE IN THE WORLD

Mal Hallett
 Tony Martin —Decca Records
 Freddy Martin —RCA Records

CARMEN CARMELA

Freddy Martin —RCA Records

MAESTRO MUSIC COMPANY

6425 Hollywood Blvd.
 Hollywood, Calif.

who accompanied the band to Hollywood recently to film *Sing Your Worries Away* for RKO. Vocal teammates of the King Sisters with Rey are Skeets Herfurt, Dick Morgan and Bill Schallen.

Latest Releases on Victor and Bluebird
Dearly Beloved
I'm Old Fashioned
Strip Polka
The Major and the Minor
When It's Moonlight on the Blue Pacific
I Never Knew
Keep Smilin', Keep Laughin', Be Happy
The Singing Sands of Alameda
He Wears a Pair of Silver Wings
The Ferris Wheel
Music 'Til Dawn
My Buddy
I'm Glad There Is You
Picnic in Purgatory

TOMMY REYNOLDS

From the time not so long ago when he first organized his band in New England, Tommy Reynolds and his "Music of Today in the Style of Tomorrow" has extended his popularity to all parts of the nation. His 15-piece outfit is handled by Harold F. Oxley and was formerly heard on Columbia records. He has appeared at the Paramount Theater, New York, and scored in many other outstanding engagements. Currently is playing the Rainbow Randevu, Salt Lake City, Utah. Other spots recently played are Blue Moon Club, Wichita, Kan.; Rainbow Gardens, Denver, and the Centennial Terrace, Sylvania, O. Reynolds lately acquired a new girl vocalist in the Midwest who is considered a genuine find by both the leader and his fans.

DICK ROGERS

On October 2 Dick Rogers will come into his own as a top name leader when he opens with his band at Frank Dalley's Meadowbrook, Cedar Grove, N. J. Altho Rogers has not been leading a band very long he is considered slightly overdue at the top, having been labeled "natural" from the time he first picked up a baton. As featured vocalist and entertainer with Will Osborne, Rogers was an out-and-out wow. In addition to becoming recognized as one of the outstanding personalities working with a band, he composed such smashes as *Prompt Turnpike*, *Between 18th and 19th on Chestnut Street* and *Wouldst I Could But Kiss Thy Hand, Oh Babe*. Since taking on his own band he has played places like Roseland Ballroom, New York, and Valley Dale, Columbus, O. Has recorded for Okeh, and done transcriptions for Muzak. Bears plenty of watching, as he looks like the next big personality in the band game.

Latest Releases on Okeh Records
\$21 a Day, Once a Month
Dixie Girl
If I Could Only Play a Concertina
My Foolish Heart and I

FRANK SINATRA

One of the very top band vocalists in the game—his high standing in *The Billboard* College Poll was ample proof—Frank Sinatra left Tommy Dorsey recently to work as a single. As soon as he had signed with General Amusement Corporation and had engaged Frank Cooper as his personal manager, the offers began pouring in. To date, Sinatra has accepted only a few of them. His first Columbia records are expected on the market shortly, he is lined up for his own radio series over the Columbia network, and is set to start work on *Reveille With Beverly*, forthcoming Columbia pic. In the meantime, he can be heard on Victor records with Tommy Dorsey and on the solo disks he did for Bluebird.

Latest Releases on Bluebird Records
The Song Is You
Lamplighter's Serenade

Night and Day
The Night We Called It a Day

On Victor Records With Tommy Dorsey

In the Blue of Evening
Light a Candle in the Chapel
Be Careful It's My Heart
Take Me

KATE SMITH

One of the strongest personalities on the air and on Columbia records, the First Lady of Radio rolls along in her 12th year as one of the most popular and widely known performers of the day. Recipient of many honors, she has won a place in the heart of the nation for the honest dignity and stately delivery of the tunes that are weekly featured on her sponsored radio program. Some of the tributes paid her include: doing a command performance for King George and Queen Elizabeth in the White House . . . honorary member of the Red Cross, for which she has raised more than \$4,000,000 . . . only radio artist ever to be listed among the 10 leading American women by the publication *American Women* . . . won at least four Scripps-Howard and Hearst newspaper popularity polls and has never been lower than second in the past 10 years . . . received Drake University medalion for "outstanding contributions to radio and the people." Currently her recording of *Be Careful, It's My Heart* is among the top-selling disks. Under the personal management of Ted Collins, Miss Smith has been developed into one of our nation's foremost citizens.

Latest Releases on Columbia Records

I've Got a Gal in Kalamazoo
A Boy in Khaki
Be Careful, It's My Heart
He Wears a Pair of Silver Wings
Wonder When My Baby's Coming Home
Old Sad Eyes
This Is Worth Fighting For
My Great Great Grandfather
Here You Are
After Taps
One Dozen Roses
A Soldier Dreams

CHARLIE SPIVAK

A few short years ago Charlie Spivak gave up being the finest lead trumpeter in the band business to become leader of his own outfit. He is now one of the biggest names of all and his popularity is increasing by leaps and bounds. Such hotels as Hotel Pennsylvania, New York, and Hotel Sherman, Chicago, and such theaters as Strand, New York, are accustomed to packed houses when Spivak and his brilliant crew are on hand. Spivak still plays his beautiful straight trumpet, backing it with solid arrangements featuring such solo stars as Willie Smith and Dave Tough. June Hutton, Garry Stevens and the Stardusters make a formidable vocal contingent. 1943 is looked forward to in the trade as a big Spivak year—even bigger than 1942 has been. He is managed by Don Haynes and booked by General Amusement Corporation.

Latest Releases on Columbia Records

At Last
People Like You and Me
My Devotion
I Left My Heart at the Stage Door
Canteen
White Christmas
Yesterday's Gardenias
Brother Bill
Elegie

MIGUELITO VALDES

Most spectacular personality in the Latin-American song-and-dance field is Miguelito Valdes, shortly to be seen in the Fred Astaire-Rita Hayworth film *You Were Never Lovelier*. Valdes's rise in the show business has been an astounding one. After a spell as Cuba's foremost band leader, he came to this country as star vocalist with Xavier Cugat's band. In practically no time at

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(Fox trot)
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CHARLIE HATHAWAY'S
THE LIGHTS
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A NEW POLKA HIT
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I'M GONNA
TAKE YOU
DANCIN'
(On Saturday Night)

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all he has become an outstanding entertainer in theaters, on the radio, on records, in films and in the nation's swankiest hotels. He has recorded for Victor, Columbia and Decca. Is now slated for a Broadway show, set to open this fall, and is expecting to provide the legit theater with plenty of fire and brimstone. Will do top nitery work on the side for a while.

Latest Releases on Decca Records
Album—Bin-Ban-Boom

Latest Releases on Columbia Records
(With Xavier Cugat)

El Brujo En Guanabacoa
In Africa
Viva Roosevelt!
Tumbao
Son Los Dandis
El Mondonguero
Paran Pan Pin
Tumbando Cana
Rhumba Rhapsody

BEA WAIN

One of the outstanding vocal stylists of the day is Bea Wain, who is now doing a tour of the country's top theaters. Ever since Miss Wain did *My Reverie* with Larry Clinton's band, she has been one of the most popular singers of all, in demand on records, for network air shows and in person. Has appeared on the *Lucky Strike Hit Parade*, on which show she was a regular for quite some time, on *Manhattan Merry-Go-Round* and on *Monday Merry-Go-Round*. Her Victor records have done well, both retail and on the machines, and her theater showings, tho necessarily few because of other commitments, have invariably been played to full houses. Recently did a week at Loew's State, New York, and opens at Hippodrome Theater, Baltimore, September 24.

Latest Releases on Victor Records
That's How I Love the Blues
Ev'ry Time
Sometimes I Feel Like a Motherless Child

God Bless the Child
Birth of the Blues
You'll Never Know
Baby Mine
The Lady Who Walks Alone

TED WEEMS

Ted Weems, who has been a commercial leader for more than 20 years, has won a secure place among top names, and his band not only plays tuneful and perfectly timed music but also dishes out delightful variety shows. Among his featured artists are Perry Como, romantic singing star; Elmo Tanner, versatile whistler, Bill Blair, and Arm Downes, drum specialist. Instrumentation is four reeds, four rhythm and four brass. The band has played most of the choicest spots in the country, a few of them being the Palmer House, Edgewater Beach Hotel, and Aragon and Trianon ballrooms, Chicago; Waldorf-Astoria and Pennsylvania hotels, New York; Roosevelt Hotel, Hollywood; Baker, Dallas; Lowry, St. Paul, Netherland Plaza, Cincinnati; St. Francis, San Francisco; Palomar Ballroom, Los Angeles; Muehlebach, Kansas City, and Claridge, Memphis, as well as many theaters. Weems also has made many popular Decca recordings. Management Music Corporation of America.

Latest Releases on Decca Records
Deep in the Heart of Texas
Ollie Ollie Outs in Free
Angeline
Having a Lonely Time

LAWRENCE WELK

Lawrence Welk and his orchestra, under the management of Keith L. Bain and the direction of Frederick Brothers Music Corporation, have made a sensational rise to a place among the top name bands of the country. Instrumentation includes four sax, four strings, three brass, three rhythm and an accordion played by Welk himself.

Featured artists are Jayne Walton, Bill Kaylor, romantic baritone; the "Two Nitwits," Holly Swanson and Max Kellner; Tommy (Boogie-Woogie) Sheridan; Everett Olson and his violin, and "Red" Howe, drums. Band has broadcast over NBC, Mutual, CBS and the Texas Quality network. Welk recently completed his fifth recording date for NBC-Thesaurus in less than a year. These transcriptions reach a listening audience of millions, not to mention millions who listen daily to the scores of Welk records on music machines throuth the country. Welk and his orchestra have just completed a record-breaking tour during which they entertained thousands of servicemen at USO centers, army camps and naval training stations. A few of the outstanding engagements of the past year were Trianon and Aragon ballrooms, Chicago; Beverly Hills Country Club, Cincinnati; Totem Pole, Boston; Eastwood Gardens, Detroit; Chicago Theater, Chicago; Palace, Cleveland; Stanley, Pittsburgh; Riverside, Milwaukee, and Orpheum, Minneapolis.

Latest Releases on Decca Records

Pennsylvania Polka
Dear Home in Holland
La Chaparrita
When the Roses Bloom Again
Pound Your Table Polka
Tjca Ti-Tica Ta
Lady Play Your Mandolin
Poet and Peasant Overture
Heaven Is Mine Again
Barbara Polka
The Shrine of Saint Cecilia

PAUL WHITEMAN

Paul Whiteman was at one time billed as the "King of Jazz," but today has stepped up his royal musical rating to that of "Dictator of Modern Rhythm." Starting a brilliant career more than 20 years ago as a violinist, he now heads one of the most versatile orchestra groups in the nation. Whiteman, who is managed by the William Morris Agency, has set records in ballrooms, night clubs, theaters, hotels; in fact, every place where good music is a by-word. Recording for Capitol, he had the privilege of making the firm's first release. Whiteman and his "Designed for Youth" orchestra were heard on the George Burns and Gracie Allen radio show over NBC for Swan Soap and recently concluded a smash 10 weeks at Florentine Gardens in Hollywood. In addition to these outstanding dates, Los Angeles Orpheum, San Francisco Golden Gate and a number of other theaters from Coast to Coast were included in his record-breaking theater tour. Whiteman and his orchestra also starred in MGM's *Strike Up the Band*.

Latest Releases for Capitol Records

I Found a New Baby
The General Jumped at Dawn
Trav'lin Light
You Were Never Lovelier
Serenade in Blue
I've Got a Gal in Kalamazoo

GRIFF WILLIAMS

Griff Williams and his orchestra have been a strong favorite of music fans at hotels, theaters and ballrooms throuth the country for several years and Griff is now reaping popularity as a recording artist, his recent Columbia Record releases on the Okeh label having become favorites in juke boxes. The orchestra has just returned for its second engagement at the swank Palmer House after very successful engagements in the East, and his smooth, danceable music is so highly rated by the management of the Empire Room that he is under contract to return each year for the next five years. Featured with the band are Walter King, Irish tenor; Bob Kirk, baritone balladeer; Freddie Terry, new girl vocalist; Jules Herman, and the Williams Warblers. Griff himself doubles at the piano, handles the baton and pleases with his ebullient personality. Some of Williams's important engagements during the past year were the Stevens Hotel, Chicago; the Aragon and Trianon ballrooms, Chicago; the Baker and Adolphus hotels, Dallas; the Mark Hopkins Hotel, San Francisco; Peabody Hotel, Memphis; Schroeder, Milwaukee, and the Palomar and Victor Hugo's, Los Angeles. Band is under the management of Music Corporation of America.

Latest Releases on Okeh Records

Honey Dear
What's Cooking Cookie
Hawaiian Sunset
I Forgive But Can't Forget
Foolish
Love Is

TEDDY WILSON

Wilson is a veteran of the small-band field, having led combos that accompanied stellar singers like Billie Holiday and Mildred Bailey on records. Wilson came to the fore as a featured member of the Goodman trio and quartet, and then broke away to form his own band. His six-piece jazz crew has become a fixture at the Cafe Society, New York, and after a long stay at the Downtown branch has recently moved to the Uptown location. Band styling is distinctive and eaten up both by jazz hounds and casual cafe goers. Many of the early Wilson recordings are collectors' items and Columbia has issued an album devoted to his solos, his piano technique rating with the very best in the field. Teddy's outfit can play many types of locations not usually open to small jazz bands because of its smooth dansapation. Tommy Mack is personal manager.

Latest Releases on Columbia Records

Album No. C-93
Smoke Gets in Your Eyes
Them There Eyes
These Foolish Things
Rosetta
I Can't Get Started
I Know That You Know
Body and Soul
China Boy

A MUSIC MACHINE FACT

A number of misconceptions exist about the earnings of music machines. Sensational charges are often made. In brief, the business of owning and operating music machines may be compared to any other small business—drugstores, restaurants, etc. A few make big money, many thousands make a fair living, and many other thousands manage to survive largely because they have nothing else as a means of livelihood.

In cities that have union servicemen the standard weekly operation costs for a music machine run from \$2 to \$2.75. This does not include commissions. A recent report by the State income tax office of Wisconsin estimates the average annual gross receipts from a machine to be \$200 to \$250. This estimate is based on official income tax reports of music operators in the State of Wisconsin. At least one third of the gross receipts on each machine goes to the establishment. There are some machines that gross much more than the average. Machines are not always in service, may be moved two or three times a year—hence the profit margin is greatly reduced.



Disk Companies

Firm Executives

Branch Offices

Recording Studios

CAPITOL RECORDS, INC.

HOME OFFICE:

Capitol Records, Inc.
1483 Vine Street
Hollywood, California

HOME OFFICE EXECUTIVES:

Buddy De Sylva, President
Johnny Mercer, Vice-President
Glenn Wallichs, Secretary-Treasurer
David Shelley, Talent & Tunes Manager
Robert Dolan, Musical Director
Floyd Bittaker, Pacific Coast Sales Manager

BRANCH OFFICES AND STUDIOS:

Capitol Records, Inc.
629 Tenth Avenue
New York, New York
Capitol Records, Inc.
c/o Muzak
151 West 46th Street
New York, New York
C. P. MacGregor
Capitol Records, Inc.
729 South Western Avenue
Hollywood, California

CLASSIC RECORD COMPANY

HOME OFFICE:

Classic Record Company
2 West 46th Street
New York, New York

HOME OFFICE EXECUTIVES:

Albert E. Middleman, President and General Manager
Walter V. Valerius, Vice-President and Sales Manager
Eli E. Oberstein, Secretary and Recording Manager

BRANCH OFFICES AND STUDIOS:

Classic Record Company
524 Penn Avenue
Pittsburgh, Pennsylvania
Classic Record Company
300 Brook Street
Scranton, Pennsylvania
Classic Record Company
c/o World Broadcasting Studios
New York, New York
or
Chicago, Illinois
or
Hollywood, California

COLUMBIA RECORDING CORPORATION

HOME OFFICE:

Columbia Recording Corporation
1473 Barnum Avenue
Bridgeport, Connecticut

HOME OFFICE EXECUTIVES:

Edward Wallerstein, President
James H. Hunter, Vice-President
Paul Southard, Sales Manager
Patrick Dolan, Advertising Manager

BRANCH OFFICES:

Columbia Recording Corporation
799 Seventh Avenue
New York, New York
Columbia Recording Corporation
6624 Romaine Street
Hollywood, California
Andrew J. Schrade, Manager of Hollywood Plant

NEW YORK OFFICE EXECUTIVES:

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Goddard Lieberman, Classical Music Director
Art Satherley, Manager of Country Dance, Folk Song and Race Artists and Repertoire
Vincent Liebler, Director of Recording

DECCA RECORDS, INC.

HOME OFFICE:

Decca Records, Inc.
50 West 57th Street
New York, New York

HOME OFFICE EXECUTIVES:

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E. F. Stevens, Executive Vice-President
Milton Diamond, Secretary
Milton Rockmil, Treasurer
H. C. Kruse, Sales Manager, Eastern Division

Sellman C. Schulz, Sales Manager, Mid-Western Division
R. N. McCormick, Sales Manager, Southern Division
L. C. Gilman, Sales Manager, Western Division
David Kapp, Director of Recording Studios
Leonard Schneider, Director of Advertising and Sales Promotion
For a list of Decca branch offices, see under Decca Distributing Corporation in List of Record Distributors.

RCA MANUFACTURING COMPANY, INC. (VICTOR-BLUEBIRD)

HOME OFFICE:

RCA Manufacturing Company, Inc.
Camden, New Jersey

HOME OFFICE EXECUTIVES:

F. B. Walker, Vice-President in Charge of Records
W. W. Early, Manager of Recording and Record Sales
J. L. Hallstrom, Asst. Manager of Recording and Record Sales
J. M. Williams, Manager Record Advertising and Sales Promotion
John Smith, Manager, Manufacturing

BRANCH OFFICES AND STUDIOS:

RCA Manufacturing Company, Inc.
155 East 24th Street
New York, New York
Leonard Joy, Popular Recording Director
George Keane, Studio Manager
RCA Manufacturing Company, Inc.
1016 N. Sycamore Boulevard
Hollywood, California
J. E. Francis, Manager
Harry Meyerson, Studio Manager
RCA Manufacturing Company, Inc.
Michigan and LaSalle Streets
Indianapolis, Indiana
Harry LeRoy, Manager
RCA Manufacturing Company, Inc.
445 North Lake Shore Drive
Chicago, Illinois
A. E. Hindle, Studio Manager

STANDARD PHONO COMPANY

HOME OFFICE:

Standard Phono Company
168 West 23d Street
New York, New York

HOME OFFICE EXECUTIVES:

Tetos Demetriades, Proprietor
Joseph Scovell, General Manager
Alexander Bard, Sales Manager
Wladimir Timm, Repertoire Director
James Panoulis, Advertising Manager

RECORDING STUDIOS:

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New York, New York

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Direct from Hollywood
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(That Wakes 'Em Up in the Army)

By Nick Cochrane—Howard Davis
Dance Arrangement by Ted Duncan
A Catchy Tune With Topical Lyrics on Reveille

★ ★ ★

HARLEM SOLDIER BOYS

By May Weyer McKague—Arranged by Buddy Baker
A Terrific Tune With Plenty of Swing

★ ★ ★

ADAM TAKES A WIFE

By Braheen Urban
Dance Arrangement by Hal Kramer
A Number That Sends Jivers on the Wing

★ ★ ★

FEELING ZERO

By Howard Davis—Phil Grogan
A Howard Davis Arrangement
An Up-to-the-Minute and Down-to-Earth Torch Tune
Material Available

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Music Publisher
8452 Harold Way
Hollywood, Calif.

Distributed by
PACIFIC MUSIC SALES
Warner Theater Bldg.
Hollywood, Calif.



Record Distributors

CAPITOL RECORDS, INC.
For New York, New Jersey and Connecticut
Modern Music Sales Co.
45th Street & 10th Avenue
New York, N. Y.

Other Eastern Territories
Capitol Records, Inc.
629 10th Avenue
New York, N. Y.

Territory West of the Rockies
Capitol Records, Inc.
1483 Vine Street
Hollywood, Calif.

CLASSIC RECORD CO.
NOTE: No list of CLASSIC distributors is available.

COLUMBIA RECORDING CORP.

EAST

Bennett Radio Co.
211 North Fourth Street
Columbus, O.

Columbia Wholesalers, Inc.
584 Commonwealth Avenue
Boston, Mass.

Farrar-Brown Co.
492-498 Forest Avenue
Portland, Me.

Hommel, Ludwig & Co.
600 Second Avenue
Pittsburgh, Pa.

E. B. Latham & Co.
1010 Broad Street
Newark, N. J.

Motor Parts Co.
17th Street & Indiana Avenue
Philadelphia, Pa.

Onondaga Auto Supply Co.
351 East Onondaga Street
Syracuse, N. Y.

Philco Distributors
17 Lyman Street
Providence, R. I.

Roskin Bros., Inc.
1078 Broadway
Albany, N. Y.

Stern & Co.
210 Chapel Street
Hartford, Conn.

Times Appliance Co.
353 Fourth Avenue
New York, N. Y.

Westinghouse Merchandise Distributors
196 Franklin Street
Buffalo, N. Y.

Jos. M. Zamoiski Co.
110 South Poca Street
Baltimore, Md.

SOUTH

The Artophone Corp.
4200 Forest Park Boulevard
St. Louis, Mo.

Cain & Bultman, Inc.
505 West Adams Street
Jacksonville, Fla.

Charleston Electrical Supply Co.
914 Kanawha Street
Charleston, W. Va.

Benjamin T. Crump Co.
1310 East Franklin Street
Richmond, Va.

Hopkins Equipment Co.
418 West Peachtree Street, N. W.
Atlanta, Ga.

Albert Mathias & Co.
113 South Mesa
El Paso, Tex.

Philco Sales & Service, Inc.
1601 South First Street
Louisville, Ky.

Southern Bearings & Parts Co.
315 North College Street
Charlotte, N. C.

Southern Equipment Co.
419 South St. Mary's Street
San Antonio, Tex.

Southwestern Music Corp.
1707 Young Street
Dallas, Tex.

Crumpacker Music Corp.
Hamilton & Canal Street
Houston, Tex.

Walter Bros.' Co.
714 Howard Avenue
New Orleans, La.

Watts-Newsome Co.
1705 First Avenue North
Birmingham, Ala.

Woodson & Zozeman, Inc.
482 Union Avenue
Memphis, Tenn.

MIDWEST

Federal Distributing Co.
1717 Walnut Street
Kansas City, Mo.

Omaha Appliance Co.
18th at St. Mary's Avenue
Omaha, Neb.

Philco Distributors, Inc.
1627 West Fort Street
Detroit, Mich.

Philco Distributors, Inc.
331 Morris Street
Toledo, O.

Radio Specialty Co.
829 North Broadway
Milwaukee, Wis.

Rodefald Co.
128 Kentucky Avenue
Indianapolis, Ind.

The Roycraft Co.
1625 Hennepin Avenue
Minneapolis, Minn.

The Roycraft-Iowa Co.
1326 Walnut Street
Des Moines, Ia.

Sampson Electric Co.
3201 South Michigan Avenue
Chicago, Ill.

Strong, Carlisle & Hammond Co.
1392 West Third Street
Cleveland, O.

The Tri-State Distributing Co.
817 Main Street
Cincinnati, O.

WEST

H. R. Basford Co.
425 Second Street
San Francisco, Calif.

Flint Distributing Co.
316 West Second South
Salt Lake City, Utah

Albert Mathias & Co.
305 South Second Avenue
Phoenix, Ariz.

Sunset Electric Co.
Northwest 10th & Glisan Streets
Portland, Ore.

Sunset Electric Co.
300 Westlake North
Seattle, Wash.

B. K. Sweeney Electrical Co.
1601 23d Street
Denver, Colo.

Ray Thomas Co.
1601 South Hope Street
Los Angeles, Calif.

DECCA DISTRIBUTING CORP. (Branches & Sub-BrancheS)

EAST

Decca Distributing Corp.
619 West 54th Street
New York, N. Y.

Decca Distributing Corp.
110 Cummington Street
Boston, Mass.

Decca Distributing Corp.
1926 Arch Street
Philadelphia

Decca Distributing Corp.
925 Penn Avenue
Pittsburgh, Pa.

Decca Distributing Corp.
52 "O" Street, Northwest
Washington, D. C.

Decca Distributing Corp.
103 East Kinney Street
Newark, N. J.

Decca Distributing Corp.
730 Erie Boulevard East
Syracuse, N. Y.

Decca Distributing Corp.
1233 Main Street
Buffalo, N. Y.

Decca Distributing Corp.
50 Winthrop Street
Hartford, Conn.

Decca Distributing Corp.
36 Bainbridge Street
Brooklyn, N. Y.

SOUTH

Decca Distributing Corp.
213 West Palmer Street
Charlotte, N. C.

Decca Distributing Corp.
1916 Washington Avenue
St. Louis, Mo.

Decca Distributing Corp.
517 Canal Street
New Orleans, La.

Decca Distributing Corp.
72 Central Avenue, Southwest
Atlanta, Ga.

Decca Distributing Corp.
632 Madison Avenue
Memphis, Tenn.

Decca Distributing Corp.
508 Park Avenue
Dallas, Tex.

Decca Distributing Corp.
1212 Franklin Street
Houston, Tex.

Decca Distributing Corp.
5th & Carey Streets
Richmond, Va.

Decca Distributing Corp.
323 East Bay Street
Jacksonville, Fla.

Decca Distributing Corp.
21-25 West Main Street
Oklahoma City, Okla.

Decca Distributing Corp.
1616 Third Avenue North
Birmingham, Ala.

Decca Distributing Corp.
512 Fifth Avenue
San Antonio, Tex.

MIDWEST

Decca Distributing Corp.
22 West Hubbard Street
Chicago, Ill.

Decca Distributing Corp.
1509 South Michigan Avenue
Chicago, Ill.

Decca Distributing Corp.
3614 Main Street
Kansas City, Mo.

Decca Distributing Corp.
23 Erskine Street
Detroit, Mich.

Decca Distributing Corp.
911 North Market Street
Milwaukee, Wis.

Decca Distributing Corp.
105 East 3d Street
Cincinnati, O.

Decca Distributing Corp.
745 West Superior Avenue
Cleveland, O.

Decca Distributing Corp.
17-19 East Hennepin Avenue
Minneapolis, Minn.

WEST

Decca Distributing Corp.
1708 16th Street
Denver, Colo.

Decca Distributing Corp.
1865 Cordova Street
Los Angeles, Calif.

Decca Distributing Corp.
525 6th Street
San Francisco, Calif.

Decca Distributing Corp.
3131 Western Avenue
Seattle, Wash.

CANADA

The Compo Co., Ltd.
Lachine, Montreal
Quebec, Canada

RCA-VICTOR MANUFACTURING CO., INC.

EAST

Cressey & Allen
403 Fore Street
Portland, Me.

Vermont Hardware Co.
Burlington, Vt.

The Eastern Co.
620 Memorial Drive
Cambridge, Mass.

Western Mass. Dist. Co.
1 Belmont Avenue
Springfield, Mass.

Post & Lester
10 Chestnut Street
Hartford, Conn.

Eddy & Co.
23 Broad Street
Providence, R. I.

Bickford Bros., Inc.
208 Mill Street
Rochester, N. Y.

Bruno-New York, Inc.
460 West 34th Street
New York City

Buffalo Electric Co., Inc.
75-81 West Mohawk Street
Buffalo, N. Y.

Morris Distributing
407 South Clinton Street
Syracuse, N. Y.

Shapiro Sporting Goods
90 Broadway
Newburgh, N. Y.

Tri-State Distributors
402 North Pearl Street
Albany, N. Y.

Krich Radio Co.
422 Elizabeth Avenue
Newark, N. J.

D. & H. Distributing Co.
311 South Cameron Street
Harrisburg, Pa.

Hamburg Bros.
305 Penn Avenue
Pittsburgh, Pa.

Raymond Rosen & Co.
31st & Walnut Streets
Philadelphia, Pa.

Southern Wholesalers
202 South Pulaski Street
Baltimore, Md.

Southern Wholesalers
1519 L. Street, Northwest
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Wyatt-Cornick, Inc.
Grace at 14th Street
Richmond, Va.

Parris-Huffman Dist. Co.
700 Breece Street
Charleston, W. Va.

SOUTH

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208 South Tryon Street
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Interstate Electric Co.
Shreveport, La.

C. M. McClung & Co.
501 West Jackson Avenue
Knoxville, Tenn.

McGregor's, Inc.
1071 Union Avenue
Memphis, Tenn.

The Yancey Co.
303 Peachtree Street
Atlanta, Ga.

R. P. McDavid Co., Inc.
2104 First Avenue
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222 East Bay Street
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Gunn Distributors
310 East Third Street
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201 Magazine Street
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Peaslee-Gaulbert
2700 Canton Street
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1618 Fannin Street
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301 South Flores Street
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W. G. Walz Co.
500 San Francisco Street
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Smith Distributing Co.
831 East Broadway
Louisville, Ky.

Hughes Peters Electric Co.
111 Long Street
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Mooch Electric Co.
2905 Chester Avenue
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Schuster Electric Co.
321 Sycamore Street
Cincinnati, O.

York Supply Co.
527 East Third Street
Dayton, O.

Bliss-Strawn Co.
1749 West Lafayette Street
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Indianapolis, Ind.

Klaus Radio & Electric Co.
707 Main Street
Peoria, Ill.

RCA-Victor Distributing Co.
441 North Lake Shore Drive
Chicago, Ill.

Taylor Electric Co.
112 North Broadway
Milwaukee, Wis.

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St. Louis, Mo.

RCA-Victor Distrib. Corp.
708 East 18th Street
Kansas City, Mo.

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806 Pierce Street
Sioux City, Ia.

Midwest-Timmermann Co.
114 Western Avenue
Davenport, Ia.

F. C. Hayer Co.
300 Washington, North
Minneapolis, Minn.

WEST

Fargo Glass & Paint Co.
648 North Pacific Avenue
Fargo, N. D.

Sidles Co.
502 South 19th Street
Omaha, Neb.

Dulaney Distributing Co.
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Oklahoma City, Okla.

Hendrie & Bolthoff Mfg. & Sup. Co.
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Billings, Mont.

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Harper Meggee, Inc.
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San Antonio, Tex.

W. G. Walz Co.
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Cleveland, O.

Schuster Electric Co.
321 Sycamore Street
Cincinnati, O.

York Supply Co.
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Kiefer-Stewart Co.
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Fargo, N. D.

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Omaha, Neb.

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Harper Meggee, Inc.
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Mobile—Grand View Park, Arthur Pond, mgr.

ARIZONA

Phoenix—Riverside Park, John P. Hutchens, mgr.

ARKANSAS

Hot Springs—Fountain Lake Park, Dr. H. D. Ferguson, mgr.
Little Rock—Willow Springs Park, J. A. Jacobs, mgr.

CALIFORNIA

Santa Cruz—Santa Cruz Seaside Co. at the Beach, James R. Williamson, pres.
Venice—Venice Pier and Plunge, E. A. Gerety Jr., mgr.

COLORADO

Denver—Elitch's Gardens, Arnold B. Gurtler, mgr.
Denver—Lakeside Park, Benjamin Krasner, mgr.
Estes Park—Riverside Park, T. C. Jelsema, mgr.

CONNECTICUT

Bridgeport—Pleasure Beach Park, John C. Molloy, mgr.
Bristol—Lake Compounce Park, I. E. Pierce, mgr.
Killingly—Wildwood Park, P. J. Sheridan, mgr.
Milford—Walnut Beach Amusement Park, John Laspino, mgr.
New Haven—Savin Rock Park, Frederick E. Levere, mgr.
Rockville—Sandy Beach Park, Crystal Lake, William G. Bokis, mgr.
South Norwalk—Roton Point Park, Harry Von Dwingelo, mgr.
* Winsted—Highland Lake Park, Dr. A. Connell, mgr.

DELAWARE

New Castle—Lincoln Park, Joseph Formus, mgr.
New Castle—Deemer Beach (Colored) Park, John R. Farrell, mgr.
Wilmington—Cousin Lee's Radio Park, Arley B. Ellsworth, mgr.

FLORIDA

Pensacola—Bayview Park, F. G. Wilson, mgr.
Pensacola—Pensacola Beach, H. S. Davis, mgr.

GEORGIA

Atlanta—Sunset Amusement Park, S. R. Speede, mgr.
Macon—Ragan's Recreation Park, W. C. Ragan, mgr.
Macon—Lakeside Park, Irving Scott, mgr.
Savannah—Daffin Park, Joe Cottlieb, mgr.
Savannah—Barbee's Pavilion and Park, Isle of Hope, Will M. Barbee, mgr.
Savannah—Cocoanut Grove Casino and Park,
Waycross—Sweet Gum Springs Park, F. McMasters, mgr.

ILLINOIS

Havana—Riverside Park, L. A. England, mgr.
Paris—Twin Lakes Park, I. P. Crose, mgr.

INDIANA

Gary—Point Amusement Park, Roy A. Maypole, mgr.
Hamilton—Circle Park, D. B. Waterhouse, mgr.
Indianapolis—Riverside Amusement Park, H. E. Parker, mgr.
Knox—Brydon's Bass Lake Beach, Ray Marsh Brydon, mgr.
Michigan City—Washington Park, H. K. Barr, mgr.
Monticello—Ideal Beach Resort, T. E. Spackman, mgr.
South Bend—Playland Park, Earl J. Redden, owner.
Vincennes—Lake Lawrence Park, Mrs. Minta Meskimen, mgr.

IOWA

Boone—Spring Lake Park, between Jefferson-Grand Junction, Robert McBirnie, mgr.
Des Moines—Riverview Park, Robert A. Reichardt, mgr.
Ruthven—Grand View Park, Ross Hancock, mgr.
Sioux City—Riverview Park, Roy M. Warfield, mgr.
Storm Lake—Lakeside Park, Walter Lawrence, mgr.
Waterloo—Electric Park, C. E. Peterson, mgr.

KANSAS

Bonner Springs—Lakewood Park, L. D. Wiard, mgr.

KENTUCKY

Bowling Green—Beech Bend Park, W. B. (Mack) McGinnis, mgr.
Lexington—Joyland Park, J. W. Sauer, mgr.
Louisville—Fontaine Ferry Park, J. F. Singhiser, mgr.

LOUISIANA

New Orleans—Lincoln Beach (colored), Henry Mills, mgr.

MAINE

Carmel—Auto Rest Park, Leo M. Wise, mgr.
Old Orchard Beach—Usen Amusement, Inc., Charles W. Usen, mgr.
Old Orchard Beach—Old Orchard Pier, Howard A. Duffy, mgr.

MARYLAND

Baltimore—Gwynn Oak Park, Jack L. Whittle, mgr.
Braddock Heights—Braddock Heights Park, E. W. Poole, mgr.
Cumberland—Crystal Park, Thomas G. Gibson, mgr.
Middle River—Cape May Beach, E. V. Shrivvers, mgr.

MASSACHUSETTS

Auburndale—Norumbega Park, Roy Gill, mgr.
Fitchburg—Whalom Park, H. D. Gilmore, mgr.
Mendon—Lake Nipmuc Park, Mrs. Florence J. Pyne, mgr.
Newburyport—Plum Island Beach, J. M. Kelleher, mgr.
North Dartmouth—Lincoln Park, between Fall River-New Bedford, Charles Collins (Box 138, New Bedford), mgr.
Springfield—Riverside Park at Agawam, Edward J. Carroll, mgr.
Wrentham—Lake Pearl Park, E. R. Enegren, mgr.

MICHIGAN

Bay City—Wenona Beach, O. D. Colbert, mgr.
Detroit (St. Claire Shores)—Jefferson Beach Park, Louis P. Wagner, mgr.
East Detroit—Eastwood Park, Henry Wagner, gen. mgr.
Grand Haven—Hyland Gardens, R. W. Haynes, mgr.
Grand Rapids—Ramona Park, L. J. DeLamater, gen. mgr.
Haslett—Lake Lansing Amusement Park, W. A. and R. E. Sprague, mgrs.
Lake Orion—Park Island Amusement Park, Carl Ruebelman, mgr.
Pontiac—Palmer Park, J. D. Palmer, mgr.
St. Joseph—Silver Beach, L. J. Drake, mgr.

MINNESOTA

Excelsior, near Minneapolis—Excelsior Park, Fred W. Clapp, mgr.
Fairmont—Hand's Park, E. R. Hand, mgr.
Fairmont—Interlaken Park, R. A. Erickson, mgr.
Sherburn—Fox Lake Park, K. A. Nelson, mgr.

MISSOURI

Excelsior Springs—Lake Maurer Park, Maurer Bros., mgrs.
Kansas City—Fairyland Amusement Park, Harry Duncan, mgr.
St. Joseph—Lake Contrary Amusement Park, L. F. Ingersoll, mgr.
St. Louis—Forest Park Highlands, A. W. Ketchum, mgr.

NEBRASKA

Alma—Alma Park, Blair S. Page, mgr.
Beatrice—Riverside Park, owned by city.
Beaver City—Horton's Park, D. G. Oxford, mgr.
Crete—Tuxedo Park, Frank J. Kobes, mgr.
Hastings—Lib's Park, L. Phillips, mgr.
Lincoln—Capitol Beach Park, Hoyt R. Hawke, mgr.
Omaha—Krug Park, Louis Slusky, mgr.
Omaha—Lakeview Park, H. F. Munchhoff, mgr.

NEW HAMPSHIRE

Dover—Central Park, L. E. Lynde, mgr.
Lochmere—Gardner's Grove, Silver Lake, Mollie C. Lambert, mgr.
Manchester—Pine Island Park, Barney J. Williams, mgr.
Spofford—Ware's Grove Recreation Park, William R. Manch, mgr.

NEW JERSEY

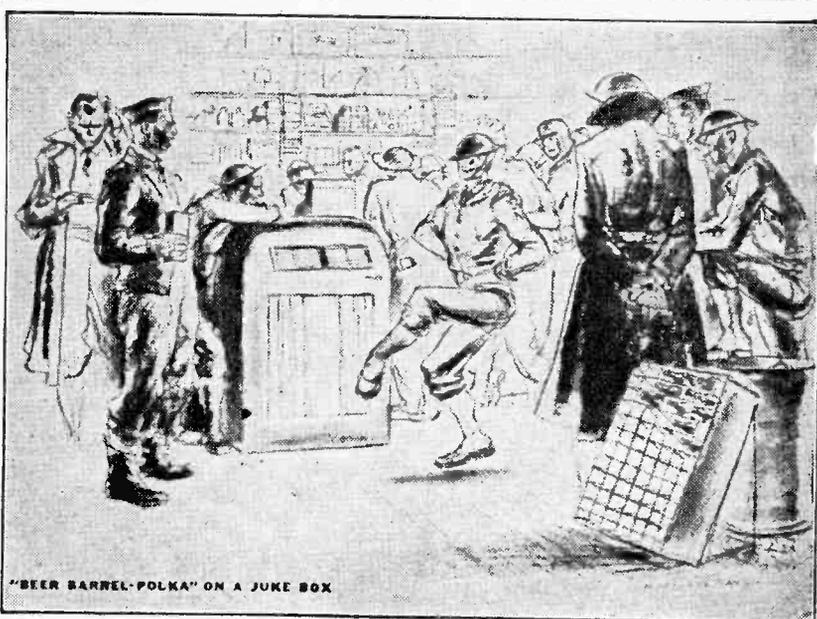
Atlantic City—Hamid's Million-Dollar Pier, S. W. Gumpertz, gen. mgr.
Atlantic City—Ocean Amusement Pier, F. P. Gravatt, mgr.
Burlington—Sylvan Lake Park, Ed Ruth, mgr.
Palisade—Palisades Amusement Park, Jack & Irving Rosenthal, mgrs.
Pennsville—Riverview Beach Park, L. K. Chrisman, mgr.
Seaside Heights—Freeman's Amusement Center, J. Stanley Tunney, mgr.
Wildwood—Hunt's Ocean Pier, Guy B. Hunt, mgr.

NEW YORK

Auburn—Enna Jettick Park, W. B. Haeffner, mgr.
Canandaigua—Roseland Park, William W. Muar, mgr.
Cohocton (Loon Lake)—Palace Amusement Park, M. G. Wall, mgr.
Coney Island—Luna Park, Edward J. and Harry L. Danziger, lessees.
Cuba—Olivecrest Park, J. F. Olive, mgr.
Geneseo—Long Point Park, Harry W. Berry, mgr.
Jamestown—Celoron Park, J. G. Campbell, mgr.
Niagara Falls—Cocoanut Grove Beach, Joseph F. Paness, mgr.
Perry, near Batavia—Silver Lake Park, John Skironski, mgr.
Richfield Springs—Canadarago Park, Joe Magee, mgr.
Sea Cliff, L. I.—Stevenson's Pavilion, R. C. Stevenson, mgr.
Wantagh, L. I.—Jones Beach State Park, S. J. Polek, mgr.
Williamsville—Glen Park, Harry Altman, mgr.

NORTH CAROLINA

Morehead City—Atlantic Beach, Atlantic Beach & Bridge Co., owner.
Wilmington—Carolina Beach, A. L. Mansfield, mgr.
Winston-Salem—Reynolds Park, Wallace Dunham, mgr.



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 Arcadia—Midway Park on Route 12, Henry Mareches, mgr.
 Bascom—Meadowbrook Park, H. L. Walter, mgr.
 Bucyrus—Seccaium Park, R. A. Jolly, mgr.
 Buckeye Lake—Buckeye Lake Park, A. M. Brown, mgr.
 Canton—Meyers Lake Park, Carl M. Sinclair, mgr.
 Celina—Edgewater Park, Theo. V. Temple, mgr.
 Chippewa Lake—Chippewa Lake Park, Parker Beach, mgr.
 Cincinnati—Coney Island, Edward L. Scott, mgr.
 Cincinnati—Zoological Garden, Joseph A. Stephan, mgr.
 Cleveland—Puritas Springs Park, George Hanrahan, mgr.
 Coshocton—Lake Park, F. D. Johns, mgr.

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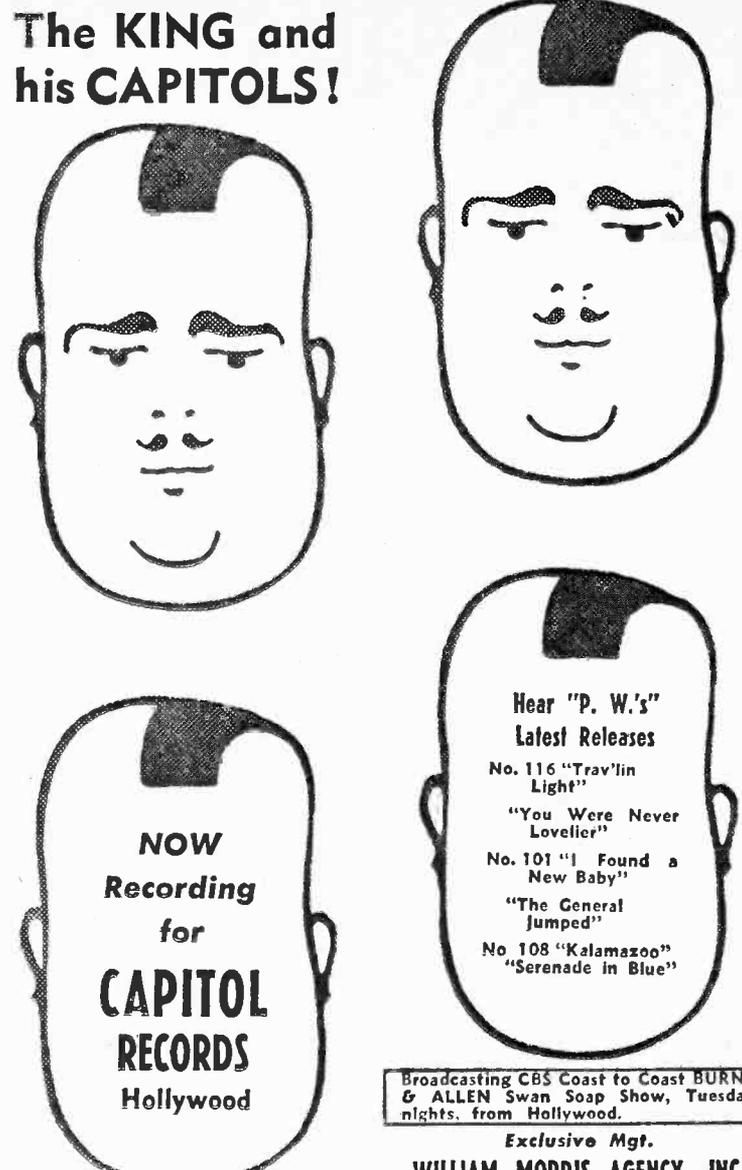
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 A FULL MOON AND AN EMPTY HEART
 I SEE IT IN YOUR EYES
 NO. 112

Dayton—Lakeside Park, Gerald Niermann, mgr.
 Diamond—Craig Beach Park, Art E. Mallory, mgr.
 Geauga Lake—Gauga Lake Park.
 Genoa—Forest Park, C. J. Uthoff.
 Haskins—Vollmar's Park, G. C. Rodibusch, mgr.
 Lakeville—Lakeview Park, H. J. Thoma (Mansfield, O.), mgr.
 Middletown—LeSourdsville Lake, Don Dazey, mgr.
 Mentor-on-the-Lake—Mentor Beach Park.
 Russells Point—Sandy Beach Park, Milt H. Tarloff, mgr.
 Uhrichsville—Riverside Park, Eddie Francis, mgr.
 Vermilion—Crystal Beach Park, Mrs. J. L. Bianchat, mgr.
 Venice, Cincinnati—Meadowbrook Amusement Park on Route 27, M. J. Guthman, mgr.
 Youngstown—Idora Park, Charles Deibel, mgr.

OKLAHOMA

Enid—Lake Hellums Park.
 Oklahoma City—Springlake Amusement Park, Roy & Marvin Staton, mgrs.
 Tulsa—Crystal City Park, John C. Mullins, mgr.

OREGON

Portland—Oaks Amusement Park, E. H. Bollinger, mgr.
 Portland—Jantzen Beach Park, Paul H. Huedepohl, mgr.

PENNSYLVANIA

Allentown—Dorney Park, R. L. Plarr, mgr.
 Allentown—Central Park, A. G. Nabhan, mgr.
 Barnesville—Lakeside Park, J. Tomat, mgr.
 Bellefonte—Hecla Park, A. F. Hockman.

Cannonsburg—Willow Beach Park, Patsy Verona, mgr.
 Carbondale—Newton Lake Park, F. B. Wagner, mgr.
 Conneaut Lake Park—Conneaut Lake Park, T. C. Foley, mgr.
 Dallas—Fernbrook Park, Leo Insalaco (Pittston, Pa.), mgr.
 Elysburg—Knoebel's Groves, L. L. Knoebel, mgr.
 Erie—Waldameer Beach Park, F. W. A. Moeller, mgr.
 Hanover—Forest Park, A. Karst, mgr.
 Hershey—Hershey Park, J. B. Sollenberger, mgr.
 Indiana—Dreamland Park, J. J. Cicero, mgr.
 Johnstown—Ideal Park, Milan Diklich, mgr.
 Lancaster—Maple Grove Park, Ralph W. Coho Jr., mgr.
 Lancaster—Rocky Springs Park, James Figari, mgr.
 Lemont Furnace, near Uniontown—Shady Grove Park, Tony Renzi, mgr.
 Lewistown—Kishacoquillas Park, J. E. Moren, mgr.
 McKeesport—Olympia Park, H. E. Hampe, mgr.
 Mahanoy City—Lakewood Park, Howard Hobbs, mgr.
 Mechanicsburg—Williams Grove Park, R. E. Richwine, mgr.
 Moosic, near Scranton—Rocky Glen Park, Beni. Sterling Jr., mgr.
 Mount Gretna—Mount Gretna Park, Gene P. Otto, mgr.
 New Castle—Cascade Park, C. C. Coulthard, mgr.
 Pittsburgh—West View Park, C. L. Beares Jr., mgr.
 Pittsburgh—Kennywood Park, A. B. McSwigan, pres.
 Reading—Carsonia Park, Joseph Sigg, mgr.
 St. Marys—Elk Casino Park, Cyril Van Lander, owner.
 Somerton, Philadelphia—Somerton Springs Park, Vernon D. Plait, mgr.
 Sunbury—Rolling Green Park, R. M. Spangler, mgr.
 Wilkes-Barre—Sans Souci Park.

RHODE ISLAND

East Providence—Crescent Park, John T. Clare, mgr.

SOUTH CAROLINA

Charleston—Riverside Beach Park for Negroes, E. A. Hamilton, mgr.
 Charleston—Folly Pier, 12 miles from city, Ted Schiadaressi, mgr.
 Isle of Palms—Isle of Palms, K. J. Klump, mgr.

TENNESSEE

Columbia—101 Tavern on Route 3, George L. Buchnau, mgr.
 Memphis—Rainbow Lake, E. Bellanti, mgr.

TEXAS

Cisco—Lake Cisco Park, P. G. Berry, mgr.
 Dallas—Fair Park, Roy Rupard, secy.
 Houston—Sylvan Beach Park, H. W. Dahse, mgr.
 Vickery—Vickery Park, W. H. Anderson, mgr.

UTAH

Salt Lake City—Saltair Beach, Thomas M. Wheeler, mgr.

VIRGINIA

Buckroe Beach—Buckroe Beach Park, T. M. McComb, mgr.
 Danville—Luna Lake Park, W. H. Vidal, mgr.
 Norfolk—Ocean View Park, Cecil T. Duffee, mgr.
 Roanoke—Lakeside Park, H. L. Roberts, mgr.
 Virginia Beach—Playland, A. W. Szalkay, mgr.
 Virginia Beach—Seaside Park, Thomas P. Thompson, pres.; Frank D. Shean, consultant mgr.

WASHINGTON

Spokane—Natorium Park, Lloyd Vogel, mgr.

WEST VIRGINIA

Chester—Rock Springs Park, R. L. Hand, mgr.
 Huntingdon—Camden Park, E. G. Via, mgr.
 Maidsville—Riverside Park, S. C. Reynolds, mgr.
 Princeton—Lake Shawnee Park, C. T. Snidow, mgr.

WISCONSIN

Appleton—Waverly Beach, Howard Campbell, mgr.
 Beloit—Waverly Beach, W. H. Munger, mgr.
 Chippewa Falls—Lake Hallie Park on Route 4, B. F. Stetzer, mgr.
 Chippewa Falls—Wissota Beach, E. C. Cote, mgr.
 Lake Delton—Lake Delton Beach, R. M. Hines, mgr.
 Milwaukee—State Fair Park, C. S. Rose, mgr.
 Muskego—Muskego Beach, William J. Boszhardt, mgr.
 Oshkosh—Eweco Park, Charles R. Maloney, mgr.
 Racine—Beachland Park, Reg. Freeman, mgr.

CANADA

Crystal Beach, Ont.—Crystal Beach Park, J. H. Nagel, mgr.
 Port Stanley, Ont.—Port Stanley Amusement Park, Mr. Broderick, mgr.
 Vancouver, B. C.—Exhibition Park, S. C. McLennan, mgr.

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From The Billboard

On the Records

By M. H. ORODENKER

SAMMY KAYE (Victor 27944)

Where the Mountains Meet the Sky—FT; VC.
I Came Here To Talk for Joe—FT; VC.

THE songs of the wide-open spaces striking a responsive chord with the public, it's a cinch that Kaye's waxing of *Where the Mountains Meet the Sky* is going to meet with instant approbation. Not since *The Last Round-Up* and later *Wagon Wheels* has there been a Western ballad with as much melodic and lyrical appeal as Aston (Deacon) Williams's song. It's the plaintive singing of the cowboy on his last round-up heading for the great beyond. While the song itself is inherently an excellent one, it is made all the more appealing in the Kaye cutting because of the authoritative singing on the part of Billy Williams. He knows what to do with a song of this type, and with an open frankness in his voice that is mellow and warm sells it like a million.

It's been a long time between hits like "Wagon Wheel," and it looks as the Sammy Kaye has struck it rich for the operators with "Where the Mountains Meet the Sky." Locations where Western songs are always strong will undoubtedly reap an instant harvest, and it's a cinch to grow on all others in a hurry.

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University of Alabama	Tuscaloosa
ARIZONA	
Tempe State Teachers' College	Tempe
University of Arizona	Tucson
ARKANSAS	
Henderson State Technical College	Arkadelphia
Ouachita College	Arkadelphia
Arkansas State Teachers' College	Conway
University of Arkansas	Fayetteville
Arkansas A. & M. College	Monticello
Arkansas Polytechnic College	Russellville
Arkansas State College	Jonesboro
CALIFORNIA	
University of California	Berkeley
Chico State College	Chico
Pomona	Claremont
College of Agriculture (University of California)	Davis
Fresno State College	Fresno
Glendale Junior College	Glendale
Los Angeles City College	Los Angeles
Loyola University of Los Angeles	Los Angeles
Occidental College	Los Angeles
University of California at Los Angeles	Los Angeles
University of Southern California	Los Angeles
Woodbury College	Los Angeles
Mills College	Oakland
California Institute of Technology	Pasadena
University of Redlands	Redlands
Riverside Junior College	Riverside
Sacramento Junior College	Sacramento
San Bernardino Junior College	San Bernardino
San Diego State College	San Diego
San Francisco State College	San Francisco
University of San Francisco	San Francisco
San Jose State College	San Jose
California State Polytechnic	San Luis Obispo
Santa Ana Junior College	Santa Ana
Santa Barbara State College	Santa Barbara
University of Santa Clara	Santa Clara
Stanford University	Palo Alto
College of the Pacific	Stockton
Whittier College	Whittier
COLORADO	
University of Colorado	Boulder
Colorado College	Colorado Springs
University of Denver	Denver
Colorado State College of A. & M.	Fort Collins
Colorado School of Mines	Golden
Colorado State College of Education	Greeley
CONNECTICUT	
Trinity College	Hartford
Wesleyan University	Middletown
Yale University	New Haven
Connecticut College (Women)	New London
Connecticut State College	Storrs
DELAWARE	
University of Delaware	Newark
DISTRICT OF COLUMBIA	
American University	Washington
Catholic University of America	Washington
George Washington University	Washington
Georgetown University	Washington
FLORIDA	
University of Miami	Coral Gables
John B. Stetson University	De Land
University of Florida	Gainesville
Florida State College for Women	Tallahassee
GEORGIA	
University of Georgia	Athens
Georgia School of Technology	Atlanta
North Georgia College	Dahlonega
Emory University	Atlanta
Georgia State College for Women	Milledgeville
South Georgia Teachers' College	Statesboro
IDAHO	
University of Idaho	Moscow
University of Idaho (So. Br.)	Pocatello
ILLINOIS	
Illinois Wesleyan University	Bloomington
South Illinois State Normal University	Carbondale
University of Illinois	Champaign

Central State Teachers' College Mount Pleasant
 Michigan State Normal Ypsilanti

MINNESOTA

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 University of Minnesota Minneapolis
 Concordia College Moorhead
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 Carleton College Northfield
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 Hamline University St. Paul
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 Millsaps College Jackson
 Mississippi State College Starkville
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 Stephens College Columbia
 University of Missouri Columbia
 Central College Fayette
 University of Kansas City Kansas City
 College of Osteopath and Surgery Kirksville
 Northwest Missouri State Teachers' College Maryville
 Park College Parkville
 School of Mines and Metals (University of Missouri) Rolla
 St. Louis University St. Louis
 Washington University St. Louis
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NORTH CAROLINA

Appalachian State Teachers Boone
 University of North Carolina Chapel Hill
 Western Carolina Teachers' College Cullowhee
 Davidson College Davidson
 Duke University Durham
 Elon College Elon
 Woman's College (University of North Carolina) Greensboro
 Eastern Carolina Teachers' College Greenville
 Lenoir-Rhyne College Hickory
 Mars Hill College Mars Hill
 Meredith College Raleigh
 State College, University of North Carolina Raleigh
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 Ohio University Athens
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 Bowling Green State University Bowling Green
 University of Cincinnati Cincinnati
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 Cleveland College, W. R. U. Cleveland
 Fenn College Cleveland
 John Carroll University Cleveland
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The Boom in the Cocktail Unit Field

Most promising offspring of the music business are the small bands and cocktail units—the war industry boom has brought these groups into greater demand than ever before—rise in prominence began only two years ago

By Sam Honigberg

THE cocktail unit field, baby of the amusement family, is now musicdom's most promising offspring. The field comprises playing and singing performers, taking the name of cocktail unit where the number of participants ranges from one to four, and the small band term if the group has five to seven members.

The field is not more than nine or ten years old and started its big-time climb only two years ago.

Today it is conservatively estimated that there are over 10,000 cocktail units and small bands in the country, and almost as many places employing such attractions. While the field originally blossomed out in the Midwest, primarily because most bookers and

cocktail lounge operators there were first to recognize the possibilities of entertainment in drink-dispensing spots, it is now catching on like wildfire throuth the country. The war industry boom has brought new and added prosperity to the business.

The field takes in anything from a swept garage, furnished with a second-hand bar and stools, stocked with a case of liquor and using a girl accordionist, to the super cocktail lounges and streamlined theater bars specially designed by architects and spending up to \$2,000 a week for talent.

Most bookers agree that hotels started the idea, using small combinations as intermission outfits. The smaller units also worked in taverns as strollers. Customers would pay little or no attention to them until vocals were introduced. And then the story changed. Patrons would take time out between drinks to look up and listen. They kept coming back and brought their friends with them. Business increased, and crowded rooms made strolling impossible. Hence the small platform, to keep the entertainers in one place.

The operation of cocktail lounges is successful primarily because the majority of them serve nothing but drinks. There is profit in liquor, much more so than in food, and the possibilities of a volume business are greater than in night clubs where the average patron comes in to spend a good part of the evening for the minimum.

People patronize cocktail lounges because of their informal atmosphere. They don't have to dress up, no fancy fronts to scare them, and they don't have to spend much money to have a good time. Many imbibers, too, don't care for dancing, preferring to remain at the bar, in a booth or at a table. And entertainment of the type that fits the room draws business and encourages spending.

Of late many well-known restaurant and hotel chains have turned to this business, employing hundreds of standard musical combinations. In Chicago, where more units work than in any other key city, the Isbell-Helsing chain of restaurants operates five modern cocktail lounges, using both cocktail units and acts suitable for small rooms. The operators (Bill Helsing and Marion Isbell) have spent some \$500,000 on decoration and equipment. One of their newer spots, Helsing's Vodvil Lounge, has a seating capacity of 300 (two floors) and was built at a cost of \$125,000. Room spends between \$1,200 and \$1,600 a week on talent, presented on a small semi-circular stage facing the street-floor bar. It caters to a good class of people and has been grossing over \$5,000 a week. Several shows are staged each night, to permit a number of turnovers.

Al Martin is another chain lounge operator in Chicago, now running three and tying up locations for others (extensive building projects have to wait until after the war). His most expensive to date is the Town Casino, which opened in August.

The Garrick Stage Bar in Chicago's Loop spends between \$1,400 and \$1,800 a week on entertainment, using musical combinations on its street floor stage and in its downstairs room.

Milton Schwartz and Al Greenfield were two of the first Chicago cocktail bar operators, having opened the Brass Rail and Capitol Lounge several years ago. They were recently forced to close them, as well as the Hollywood Show Lounge, due to an entanglement with the Chicago Liquor Commission involving their night club (Rumba Casino). They were among the first to employ swing units.

Operators from smaller towns, in the meantime, ape the big-city boys and bring in up-to-date designers to do the same for them. Today the town that cannot boast of a modern cocktail lounge using entertainment belongs in Ripley's cartoon.

Band bookers, at the same time, have been keeping a close guard on the field and those who could immediately convince their "front office" that there is money to be made in the small unit field were the first to help organize groups, sign them and book them. Among those bookers is Dick Stevens, originally an independent 10 per center from the Cleveland area and now head of the cocktail unit department for Music Corporation of America in Chicago. He, among others, has educated cocktail lounge operators to use entertainment and has watched pet ideas develop. It was not an easy job at first, doing business with men who had no experience in show business, but when the bookings started to double and triple grosses, subsequent sales were comparatively easy. Other bookers who came in were those who had no name bands to sell and were forced to turn to units because of necessity.

All major booking offices, and dozens of smaller agencies, now have cocktail unit departments, and many an office manages to pay off its bills because of the success of that department. The booking field is now overcrowded, as is any field where a dollar can be made, but money-making possibilities are still in it for the boys who arrived on the scene first and carried on business on a legitimate scale.

A musician working cocktail lounges can no longer get anywhere in this business by just remembering what his teacher taught him. He must be a performer, a clown, a good back slapper, a hard worker, and the more of these trades in his make-up, the higher his pay check,

the heavier the demands for his services.

In the money-making doubles, trios, quartets and small bands every member has some important assignment, for the attention of the customer is focused on him. Where a full band has a leader for a front, permitting most sidemen to concentrate on their music, the small combo must depend on the musical, oral or/and vocal talent of each individual for its success.

The combo works close to the customer and must pass the critical eyes of the tab payer. In dress, the musician must be neat. The woman entertainer, of course, must pay particular attention to her appearance. In small towns female customers look at the girl musicians as fashion plates. The smarter the wardrobe the more success the combination will have in the town.

Good combinations are scarce. This is particularly true of the combination that can entertain with comedy and screwball stuff. Those combos can get all the jobs they can play and make good money, too. Comedy units are strong these days because people want to laugh and like to watch entertainers who can put them in a happy frame of mind.

As the field is gaining prominence, more and more units come up with national names. Because most units as yet have no opportunity to work on the radio or make recordings, their chances of becoming a name are not as good, naturally, as those of the full bands. However, a combo has great opportunities of building a territorial name and commanding more money because of it.

Milt Herth has been selling a name trio for a long time and working the better spots. Dick Kuhn, the Three Suns, Adrian Rollini Trio, Freddie Fisher, Korn Kobblers, Mike Riley and Jack LeMaire, among others, are also standard outfits in the small band business.

The unit musician likes his work because he can stay in one place a long time (some spots keep a unit a year or two), live a normal family life and make friends. By having direct contact with the patrons he can make himself more valuable to the spot as well as to the combination. For this reason most small units are co-operative outfits, with each member sharing in the profits.

The field is attracting name personalities because of its possibilities. Little Jack Little is now working with two men and a girl. Consolidated Radio Artists, the office

(Continued on page 129)

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In normal times successful music machine operators replace 15 to 20 per cent of their machines each year. This gives an average useful life of four to five years to a machine. The government allows 25 per cent depreciation on music machines for income tax purposes. Modern machines cost from \$400 up when new and are manufactured by five different companies. Combined production ranges between 60 and 90 thousand phonographs in an average peacetime year.

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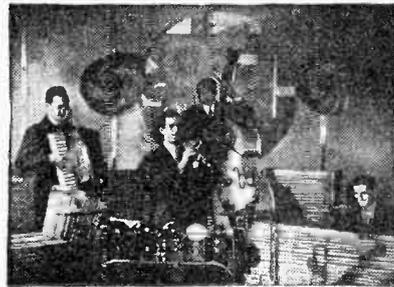
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Offering Dinner and Dance Music and
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AND THE BOYS featuring **LOU WINTERS**
 Now Playing **DE WITT CLINTON HOTEL, Albany, N. Y.**



Terrific—Different—Charm—Youth

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Presenting
 Popular and Spanish tunes in the
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Cyril MANSFIELD

AND HIS ORCHESTRA



presenting a versatile and entertaining musical show, including both concert and outstanding dance arrangements, with Latin American and American popular numbers.
 Just completed summer engagement at Milton Chapman's **MAYVIEW MANOR, North Carolina.** • Currently opening **DE SOTO HOTEL, Savannah**



TOBY BROWN and HIS LITTLE BROWN JUGS MUSIC COMEDY NOVELTIES

ART BARKER TRIO

ACCORDION — BASS — VIOLIN — VOICES

Held over again and again at **WARWICK HOTEL, New York**, for stay of 43 weeks! Also played at the **PENNSYLVANIA, COMMODORE AND LINCOLN HOTELS, N. Y.**, and other hotels and clubs from Maine to Florida.
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Bob and Bertie
 DUO PIANO ARTISTS



Presenting a charming musical program of classics, old favorites, and swing, featuring The Hellmans' own arrangements, limitless repertoire, and original duo-piano teamwork.
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**SMALL BANDS
 AND
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**BILL AKIN'S
 CONTINENTALS**

Bill Akin's Continental unit consists of four young men who play the guitar, bass viol, violin, accordion, electric vibraharp, piano and electric steel guitar. These four men have proved their popularity in the Club 17, Hollywood; Miramar Hotel, Santa Monica, Calif.; the Embassy Club, Denver, and the Tampa Hotel, Tampa, Fla. Jean Cook is featured. Boys have also played many of the leading radio stations. They are booked by Fredericks Brothers Music Corporation.

in for a couple of weeks, they were held over for 43 weeks. Previous engagements include the Pennsylvania, Commodore and Lincoln hotels, New York; Kentucky Hotel, Louisville; Fort Hayes Hotel, Columbus; Blue Mirror Cafe, Baltimore; Capital City Club, Atlanta; Hollywood Supper Club, Galveston. The trio, consisting of accordion, bass and violin, are currently appearing at the Copley Plaza Hotel, Boston. Music Corporation of America books.

EVANS BROWN

A one-man show is Evans Brown. Not only is he a master of the swing harp, accordion, piano, organ, novachord and other instruments, but he puts on an array of magical bits that click everywhere. Has played successful engagements at the Venetian Room, Blackstone Hotel, Chicago; Arabian Gardens, Columbus, O.; Summit Hotel, Uniontown, Pa., and other leading spots. Booked by Frederick Brothers Music Corporation.

WILL ALEXANDER

Will Alexander's orchestra is known for its versatility. Comprised of four men and a girl, it features danceable rhythms with a basic instrumentation of piano, trumpet, accordion, with Will himself on the bass. Smooth vocals in quartet and quintet arrangements, in addition to solos, are their forte. The group has recently been featured for 18 weeks over WBBM-CBS as a sustaining program. Outstanding engagements of this outfit are 15 weeks at the Palmer House, Chicago; 10 weeks at the Club Lido, South Bend, and 14 weeks at the Hillcrest Hotel, Toledo. The group returns to the Hillcrest in October for an indefinite engagement. Booked by General Amusement Corporation.

TOBY BROWN

Toby Brown and His Little Brown Jugs. Toby Brown was born in a theatrical trunk and has been in show business ever since. His group features five entertainers, instruments including piano, drums, trumpet, sax and accordion. Continuous entertainment of screwball comedy type. Booked by MCA.

LEI ALOHA

Lel Aloha and "Her Songs of Old Hawaii" are distinguished by the authenticity of the Hawaiian music. Having recently completed an eight-month engagement at the Hotel Victoria, New York, she is currently in the Midwest, appearing in Cleveland. All bookings are handled by the Music Corporation of America.

MANUEL CONTRERAS

Manuel Contreras and His Latin-American orchestra have been particularly strong in smart hotel rooms. Group features Conchita, dynamic song stylist, and basic instrumentation includes piano, guitar, trumpet and bass. Outfit handles both American and Latin songs equally well. Has played Schroeder Hotel chain, 885 Club in Chicago, and over the NBC network. Has also appeared in pictures for MGM. Booked by Frederick Brothers Music Corporation.

**THE BARBOSAS
 AND THEIR ORCHESTRA**

Authentic South American tunes and popular music. Doubling on 13 different instruments. Five vocalists. Also floorshow consisting of instrumental novelties, vocals, duets, and dance numbers. Cast of seven. Outstanding engagements include Wisconsin and LaSalle hotels, Milwaukee; Netherland-Plaza, Cincinnati; LaSalle Hotel, Chicago. Currently at Hotel Sherman, Chicago. Booked by MCA.

THE DALE SISTERS

The Dale Sisters are three beautiful blondes who have for basic instrumentation the piano, clarinet and vibes. Doubles piano-two clarinets, trumpet and piano simultaneously, clarinet-vibes. Two of the girls are twins. All three sing solo and have particularly fine vocal trio arrangements. They have won great recognition for their fine blend of voices and unusual arrangements. Booked by Frederick Brothers Music Corporation.

DEANE BAKKEN

A girl with looks and charm who also happens to be a fine organist. She sells out all the way. Her library includes all pops and standards requested in the better spots. Booked by Frederick Brothers Music Corporation.

**TOMMY DECKER'S
 CHICAGOANS**

Tommy Decker's Chicagoans features the guitar playing of Tommy and vocals and accordionists of June Partell. Group has built up following in hotels throught the country with engagements at the Schroeder chain and

ART BARKER TRIO

The Art Barker Trio is one of the busiest cocktail units in the field. They recently established a record at the Warwick Hotel, New York. Booked



Music in the Sophisticate Style

THE THREE OF US

Bob Mahar Lillian Keller Art Gisalason

Vocal Trios—Smart Swing—Continental Favorites

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**Will ALEXANDER
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Here are four men and a girl that do everything... a fast moving floor show of show-stopping caliber together with easy-to-dance-to music that keeps patrons coming back again and again.

No wonder holdovers and return engagements are the rule with this popular crew!

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 South Bend, Ind.
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 Recent Engagements
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HIS "SINGING" GUITAR AND HIS ORCHESTRA

Just closed STORK CLUB, New York

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Presenting Dance Music of Every Description—Original Arrangements of the Show Tunes.
 The Billboard says: "Showmanship is the hall-mark of Bob Knight's combo."
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Fourth Year—Alternating Between the Panther Room and the Celtic Room
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HOTEL SHERMAN, CHICAGO

Eddie Rice, guitarist and vocalist; Veri Garrett, violinist; Hazel Zalus, accordion.
 Playing and singing all the modern and old-time songs.

(Management Doris Hurtig of the David P. O'Malley Office.)

other leading spots on their records. Solid musical ability, plus vocal and novelties of this group are of stand-out quality. Booked by Frederick Brothers Music Corporation.

ISOBEL DE MARCO

Isobel De Marco, charming pianist, accordionist and vocalist, boasts culture and talent. Plays classical and popular numbers. Honor graduate of the American Conservatory of Music. Outstanding artist for hotels, supper clubs and cocktail lounges. Currently L'Algon, Chicago, in her third year. Booked by MCA.

MORT DENNIS

Mort Dennis began his musical career on the silent picture lots of Hollywood, providing "inspiration music" for some of the most important film names of the silent era. When the "talkies" came Dennis hid his talents to Detroit and found himself doubling in the stage production of *Broadway*; musician offstage, gangster onstage. Mort has left both films and stage behind and has been applying himself to his fiddle and small combo, specializing in concert, Continental and popular dance music. Consisting of violin, accordion, bass, piano, sax and trumpet, band played all last season at the 5 o'clock Club, Miami, and for this season has the Statler hotels and the Lake Spofford Hotel, New Hampshire, on its itinerary.

DOROTHY DENNY

Miss Denny has the fortune of being both good looking and a capable entertainer on vocals and piano playing. That is quite an order to fill these days, and the fact that she does fill it keeps her steadily and profitably busy. Booked by Frederick Brothers Music Corporation.

DOROTHY DONEGAN

Dorothy Donegan, 18-year-old "Piano High Priestess," is the new object of swing-fans' enthusiasm. She plays the classics in authentic style and then swings them. Among her favorites are Chopin's *Minute Waltz*, Rachmaninoff's *Prelude in C Sharp Minor*, and Brahms' *Lullaby*. Her fans yell for *Tea for Two* played with the right hand, while *Nola* is played with the left, changing key after every bar. Part of the enchantment of Miss Donegan's performance is watching her expressions change. Rapt dreaminess changes to a look of savage joy as the rhythms of her music change, and the little-girl grin that sets impishly and momentarily on her face offers superb material for a candid photographer. Managed by The Phil Shelley Agency.

PHIL DOOLEY

Phil Dooley, formerly with the Mike Riley comedy musical aggregation, is now leading his own four-piece combo, a group of hell-raising comedy-musicians. Billed as a "revue in itself," the antics of Phil Dooley as emcee, plus his ability as a drummer and trumpeter, stand out as highlights of every set. A great attention-getter, Dooley's personality and monkey shines earn extended engagements. He headed his own small combo three years at the Palmer House in Chicago and stayed one year at Chicago's Brass Rail. Managed by The Phil Shelley Agency.

DOT AND DASH

Dot and Dash, just as their name implies, are two girl entertainers with plenty of dash to their performance. A piano and voice team, the girls have

collected friends easily wherever they have played and have steadily increased in popularity. They have a large repertoire and change it according to the newest trends. Booked by Frederick Brothers Music Corporation.

AL DUKE

Al Duke is one of the most entertaining singles in the country, with an individual style of his own. Comedy is his forte, with plenty of singing, piano playing and dialect songs interwoven. Among his outstanding engagements has been Detroit Athletic Club, Detroit; Blue Mirror, Baltimore; Chez Maurice, Montreal; World's Fair (1939) Haymarket; World's Fair (1940) Winterland, as well as many other well-known locations. Booked by MCA.

THE ESTROLITOS

The Estrolitos, Latin American trio, has charm and youth that not only holds the audience but stops them in their tracks. They play sax, double clarinet, accordion and guitar, and sing Spanish and popular tunes with plenty of sock. Large and beautiful wardrobe. Outstanding engagements include Port Meigs Hotel, Toledo; the Minuet Club, Chicago. Currently at Carter Hotel, Cleveland. Booked by MCA.

BOB AND SUE FORSYTHE

Bob and Sue Forsythe are a strong boy and girl team with plenty of experience handling people. Bob plays fine piano and Sue sings a terrific song. These two really entertain and can fill any request. Booked by Frederick Brothers Music Corporation.

THE FOUR BLAZES

The Four Blazes, billed as "hotter than hades"—are just what the name implies. Four boys have a single thought—to get as much harmony, music and jive possible, so that they sound more like a big band than a small combo. They send in solid jive with their combinations of instruments, with their rhythm centered around the drummer, Lindsey (Jelly) Holt, who also does the high tenor vocals. Rest of the personnel includes Floyd on the guitar, "Shorty" on the guitar and Prentice on the bass. Managed by The Phil Shelley Agency.

THE FOUR CLEFS

This famous quartet has more than 38 recordings by Victor Bluebird to its credit. Instrumentation includes piano, vibes, bass and guitar with doubles on the organ, Hawaiian guitar and drums. Three solo voices and group vocals. Has been together eight years and played repeat engagements at some of the most prominent spots in the Midwest. Booked by Frederick Brothers Music Corporation.

THE FOUR SHARPS

The Four Sharps, headed by Lyle Daniels, are currently featured at the Broadmoor Hotel, Colorado Springs, Colo., where they have been for six weeks. The Sharps include guitar, violin, bass, accordion, with the vibes coming in to augment the fast action of this outstanding cocktail unit. Under the exclusive management of the William Morris Agency, this unit has played the Zebra Room of the Town House in Los Angeles in addition to having been featured on Standard Transcriptions. Library features rhythmic dance arrangements of classics and popular melodies in addition to authentic Hawaiian songs, rumbas, sambas, congas and tangos.

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Society's Favorite Band
Playing Top Hotels and Clubs
Thruout the Country.

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Booked by General Amusement Corporation



"The Ace in Trios"

THE ROYAL JESTERS

*Smart, Sophisticated Singers of Songs,
Delineators of Comedy.*

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ROSA LEE

*"The World's Flashiest
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"Park Avenue Goes Swing"

DORAINE LEWIS

Piano and Songs

Charming, Youthful, Talented

Currently

JIMMY BRINK'S LOOKOUT HOUSE
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A DANCE ORCHESTRA and FLOOR SHOW

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 INTERPRETERS OF TYPICAL



LATIN DANCES

RHUMBAS — CONGOS
 MEXICAN and SPANISH
 CASTANET DANCES

LARGE AND BEAUTIFUL WARDROBE

CURRENTLY AT
HOTEL SHERMAN

Write—The Billboard—Chicago

Unit has an unusually fine repertoire of harmony vocals and novelty material that makes them tops in the field.

goes into the planning of their routines. Bookings are in the hands of Music Corporation of America.

**THE FOUR SILHOUETTES
 IN RHYTHM**

The Four Silhouettes in Rhythm organized in New York in 1939. Each member has served with prominent name bands thruout the country. The boys sing as well as play and put on a floorshow of the type that is tops in entertainment. Line-up includes Roe De Jon, violinist, vocalist; Dick Dixon, guitarist, pianist, vocalist and arranger; Jack Yates, pianist, accordionist, vocalist, and Chuck Steinbaugh, bass violinist, vocalist, guitarist and arranger. Songs arranged for trios and quartet, in addition to solo voices. Pianist also doubles on celeste and Solovox. Outstanding engagements include Onondaga Hotel, Syracuse; DeWitt-Clinton Hotel, Albany; Mount Royal Hotel, Montreal; Essex House, New York; Statler Hotel, St. Louis. Currently playing at the St. Charles Hotel, New Orleans. MCA books the group.

COLEMAN HAWKINS

Coleman Hawkins, in keeping with the times, has disbanded his larger orchestra and developed a new six-piece combo, which is being heralded as the smoothest musical sextette on the horizon. This is the same Hawkins, famed as a saxophonist, who has had successful engagements in all the European capitols as well as in the best rooms in America. His recording of *Body and Soul* on Bluebird, made a few years ago, is still a best seller. He has made recordings for Columbia, Victor, and Okeh, also. Hawkins was chosen as All-American tenor sax player by national poll. Managed by The Phil Shelley Agency.

**THE HELLMANS
 (BOB AND BERTIE)**

Bob and Bertie Hellman enjoy an international reputation as duo piano performers, with concerts in Europe, British India and Dutch East Indies to their record, besides operating two night clubs in Shanghai. Duo has evolved many special arrangements on standard compositions, and especially noteworthy are their two-piano treatments of Gershwin's *Rhapsody in Blue*, Liszt's *Hungarian Rhapsody* and Straus *Waltzes*, but their range extends to the latest swing music. The Hellmans have to their credit engagements at many outstanding locations in New York like the Rainbow Room, Roosevelt Hotel, One Fifth Ave and many others. They also have appeared at the Casa Manana and Earle Theater in Washington, D. C. At present they are fulfilling an engagement at the Neptune Room, Washington.

GEORGIA AND JERRY

Georgia and Jerry are a boy and girl team who are favorites in Eastern hotels. Credited with many holdover engagements, duo does excellent work in the vocal department and on the piano. Booked by Frederick Brothers Music Corporation.

GRACE AND SCOTTY

Grace and Scotty, boy and girl duo, are vets of the air waves, with six years of broadcasting over the Red and the Blue in their record book. Grace plays piano, organ and Solovox; Scotty works the accordion, guitar, vibraphone, celeste and Solovox. Both sing solo and in harmony, with special comedy material in their repertoire. Have played many important private parties, and among their Cocktail Lounge bookings are Hotels Astor and Victoria, New York; Bellevue Stratford, Benjamin Franklin and Adelphi hotels, Philadelphia; Andrew Jackson, Nashville, and Stratfield Hotel, Bridgeport. Music Corporation of America books.

PAULINE GRAHAM

Miss Graham is a vocalist and pianist, mixing up her sets nicely. Has a striking personality and real musical training. One of the more popular cafe entertainers. Booked by Frederick Brothers Music Corporation.

EVERETT HULL

Everett Hull and His Three Victory Boys are worthy successors to the famous Tune Toppers, now of the navy, who helped tutor the boys. Their arrangements are slick and smooth, with variations both instrumentally and vocally, that are considered out of this world. Now playing the Martin's Hawaiian Room in Chicago. The combination consists of trumpet, doubling on valve-trombone; guitar, doubling on bass, and bass doubling on piano, and one of the fastest accordionists in the world, blind Leon Sash. Managed by The Phil Shelley Agency.

FLOYD HUNT

The Floyd Hunt Trio—swing and sing, playing vibes, guitar, bass and trumpet. Hunt is the composer of the hits *I Guess I'll Be On My Way* and *Honey Dear*. Group is booked by Frederick Brothers Music Corporation.

**JULIE HUTH'S
 "MUSICAL STYLETTES"**

Julie Huth's "Musical Stylettes," are four dynamic girls with talent, beauty and personality. Vocal solos, duos, trios. Comedy and novelty floorshow numbers. Instrumentation, guitar, violin, bass and accordion. Fine wardrobe. Booked by MCA.

DON JACKS

Don Jacks and the Musical Waves bill themselves as a dance orchestra and floorshow in one. Besides playing regular instruments, they also feature washboards, harmonicas, jugs and all the rest of the novelty instruments common to such groups. Plenty of music, vocals and comedy. Outstand-

Dick Harding and Billy Moss do a double turn at Hammond organ and piano respectively, playing everything from pops thru semi-classics. Blond Miss Joyce takes care of the vocals and covers blues, ballad and classical airs with equal ease. Unit works with a revolving stand and use special lighting effects to great advantage. They set a record for cocktail units at the Lounge of the Hotel Syracuse, Syracuse, N. Y., followed with a stay at the Neptune Room, Washington, and at present at the Roosevelt Hotel, Pittsburgh. Trio causes considerable favorable comment over the care that

**HARDING AND MOSS
 WITH BILLIE JOYCE**

DOROTHY HACKER

Dorothy Hacker, organ-piano stylist, is one artist who carries her organ around with her. Plays an excellent piano and then plays piano and organ simultaneously. Good entertainer. Booked by Frederick Brothers Music Corporation.

**Lyle Daniels and
 THE FOUR SHARPS**

Currently

BROADMOOR HOTEL
 Colorado Springs, Colo.

Management: William Morris Agency.



VICTOR VINCENT

and His Orchestra

14th Week

HOTEL CALIFORNIAN

Fresno, California

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Loumell Morgan Trio

Currently

THE TROUVILLE
 Los Angeles

Just Closed 36 Weeks

SWANEE INN
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Johnny (Kaonohi) Pineapple

and His Native Islanders with the Hula Girls

Outstanding and versatile Hawaiian Instrumental, Singing and Dancing Unit. Current and in their thirtieth week at Rogers' Corner, New York City.

Personal management, ANITA GOLDIE

Exclusive booking management, HARRY SQUIRES

WILLIAM MORRIS Office, New York City

ing engagements include radio time on Station WLS, Chicago, as well as personal engagements at the Hotel Oliver, South Bend; Hotel Anthony, Fort Wayne, and other leading Midwest spots. Booked by General Amusement Corporation.

KENNY JAGGER

Kenny Jagger, an original stylist on the organ and piano, carries his own organ with him and also plays the organ and piano simultaneously. He is noted for his conscientious work. Repertoire is large and kept in tune with the times, gives the customers what they want. Frederick Brothers Music Corporation books.

GRAYCE JAMES

An entertainer who can sing and play the piano. Because of her experience in the field, she can turn a two-week engagement into a job running for months. She wins friends with her talents. Booked by Frederick Brothers Music Corporation.

JOHNNY KAAIHUE & HIS SONGSTRUMENTALISTS

Versatility plus is the by-word of this group, which includes papa Johnny, daughter Malia, son Norman, and Sal Recchi. Everything from swing to light opera. Novelties galore. Vocal solos, duets, trios and quartets in seven different languages. Instrumentation, steel guitar, guitar, accordion, violin, bass, vibraharp, ukelele, mandolin, tom tom and maracas. Outstanding dance music and a four-star floorshow. Outstanding engagements, some with as many as three returns, include Hotel Gibson, Cincinnati; Hotel Adolphus, Dallas; Deshler-Wallick Hotel, Columbus, O.; Hotel Jefferson, St. Louis; Hotel Syracuse, Syracuse; Dayton Biltmore Hotel, Dayton; Hotel Roosevelt, Pittsburgh, and the Eldorado Club, Cleveland. Featured on MBS and NBC. Currently appearing at the Roosevelt Hotel, Pittsburgh, on their third engagement. Broadcasting via short wave to South America. Booked by MCA.

MARIA KARSON'S MUSICALES

Maria Karson's Musicales, four charming, good-looking girls playing dance music with their own Hammond organ, piano, violin, bass. Excellent appearance, with their beautiful wardrobe a standout. Many novelties, good vocals. Please any audience. Booked by MCA.

GLADYS KEYES

An unusually fine pianist and accordionist, Gladys Keyes plays the classics and pops of the day with equal dexterity. Sweet personality and extensive wardrobe have clicked solidly with patrons wherever she'd played. Booked by Frederick Brothers Music Corporation.

KNIGHT AND DAYE

This is a two-boy piano team, dishing out fancy rhythms as well as striking personalities. Use two pianos and their work displays training. One of the boys originally studied for the concert stage and can dish out a classic at a moment's notice. Together they also furnish the customers with boogie-woogie, if it is wanted. One boy sings. Booked by Frederick Brothers Music Corporation.

GUY LANDIS AND HIS JOLLY FRIARS

Guy Landis and His Jolly Friars are a well-rounded group. Play excellent dinner and dance music and novelties. Always please. Carry own props, including bamboo ball shell—a perfect setting for this group of talented young musicians. Noted for manner in which they swing the classics. Booked by MCA.

JACK LYON

This chap plays both organ and piano, and plays them simultaneously. Can produce unusual effects, consequently, which gives him a distinctive trade-mark in the business. Booked by Frederick Brothers Music Corporation.

BOB KNIGHT

Currently at the swank Monte Carlo, New York, Bob Knight leads one of the most sought-after small bands in the country, specializing in high-priced, upper-crust locations. Among the other places he has played with his combo are Hotel Pierre, New York; Stork Club, New York, and Hotel Drake, Chicago. He has appeared on many Coast-to-Coast network shows, both with his band, as an electric guitar soloist and as a member of Horace Heidt's band, which he left to form his current crew. Band is a favorite among the social set.

DORAINE LEWIS

A beautiful singer, with a repertoire ranging from torchy numbers to low-down boogie-woogie. She has youth

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THE FINEST ARRAY OF SEPIA ATTRACTIONS FOR
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and his Rockin' Rhythm
Sensational Pianist, Singer on Decca Records

World's Greatest Saxophonist
COLEMAN HAWKINS
and his
NEW GREAT SEXTETTE

America's Outstanding Negro Tenor
ARTHUR LEE SIMPKINS
Assisted at the Piano by
BARRINGTON PERRY

THE GREAT
DOROTHY DONEGAN
Classical Swing Queen of the Ivories

Jive and Jump with the
3 BITS OF RHYTHM
Comedy and Instrumental Novelties
that pack them in.

They're Terrific!
The SHARPS and FLATS
formerly featured with
Duke Ellington. Favorites on
NBC-CBS Networks.

HOTTER THAN HADES
THE 4 BLAZES
The Swingiest Little Singing
Band in America

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EVERETT HULL
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VICTORY BOYS
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MODULATORS
A definite hit
Everywhere they've played.

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JOY PAIGE
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SYLVESTRE NUNEZ AND HIS ORCHESTRA

75th Week
THE BAMBA CLUB

"In the Heart of Old Los Angeles"
Thanks to JOSE RAMOS, Manager
Featuring Latin-American Music

and charm and has the ability to sell. A promising personality for niteries, hotels and theaters. She is currently doing well at Jimmy Brink's Lookout House, Covington, Ky. Booked by General Amusement Corporation.

HOWARD McCREERY

McCreery, his violin and his orchestra have been standard fare in the smarter hotels and intimate niteries for a number of years. McCreery has the personality and natural musical ability to rate him a place in these desired locations. McCreery features popular numbers, including many show tunes, in danceable tempos. Among the many spots that have used him are Stevens Hotel, Blackstone Hotel and Ambassador East Hotel, all in Chicago, and the Hilton Hotel, Long Beach, Calif. He is currently at the Club Plantation in Moline, Ill. Booked by General Amusement Corporation.

MIKE McKENDRICK

Mike McKendrick and His International Trio are three colored boys playing guitar and doubling violin, bass and piano. Group does fine vocals with Mike himself singing in five languages. Played important spots in Paris prior to the war and are registering solidly on this side since then. Booked by Frederick Brothers Music Corporation.

NEALE MACK AND TERRY SHANNON

Neale Mack and Terry Shannon, organized as the Three Macks and Terry Shannon, and were featured at the Dome, Hotel Sherman, Chicago, for one and a half years. At the end of August, two of the boys enlisted in the army and Neale and Terry carry on as a duo, proud of their two-star service flag. Feature original material written by Neale Mack and specialize in novelty and comedy tunes. Booked by MCA.

DICK MAGUINESS

A real expert on piano with doubles on the accordion and vibes is Dick Maguiness. Known as a famous interpreter of fingertip rhythm, his above-the-average pianistics have won him a large following wherever he has played. Booked by Frederick Brothers Music Corporation.

MYRNA MANSFIELD

Pianist and vocalist featured in a number of Midwest spots. Because of her refreshing personality and talent, she is destined to climb in this field. Now featured at the Fairview Inn, Rock Island, Ill. Booked by Frederick Brothers Music Corporation.

CYRIL MANSFIELD

Cyril Mansfield, formerly featured with Johnny Johnson's ork as well as Happy Felton's, has had considerable success since forming his own small combo. The five pieces play a dozen or so assorted instruments and four of the five sing as well, which gives them the opportunity for solos, trios and ensemble vocal effects. Orchestra, which plays concert music and all types of dance music, including Latin Americans, has just completed summer engagements at Mayview Manor, Blowing Rock, N. C., and opens at the De Sota Hotel, Savannah, Ga., on September 25. This versatile and entertaining group is bound to rack up a string of successful engagements the coming year, fitting in, as they do, into any type of location.

MARCOS AND JUANITA

Marcos and Juanita, interpreters of typical Latin dances, rumbas, congas, Mexican and Spanish castanet dances,

this team in Florida was called the "Havana Heat Waves." A large and beautiful wardrobe is featured by the duo. Outstanding engagements include Hotel Shelbourne (44 weeks), Sands Hotel, Everglades Hotel, Club Balie, all in Florida, and Cuban Village, Chicago. Currently at Hotel Sherman, Chicago.

JEAN MARSHALL

Jean Marshall, charming accordionist and vocalist. Entertains in an ultra modern and sophisticated manner with musical novelties, new and old. Recent engagements include 10½ months Gibson Hotel, Cincinnati; three months at Netherland Plaza, Cincinnati; three months at Hollenden's Vogue Room, Cleveland, and at present at the Hillcrest, Toledo. MCA books.

JACK MAYO

Jack Mayo attracted attention as a show conductor during a two-year engagement at Club Richman, New York. Following that stay, he became interested in small bands and enjoyed successful engagements at many spots like Belmar Hotel, Miami; Mount Royal, Montreal, and Cavalier, Virginia Beach. Mayo and his boys are currently playing the Cocktail Lounge at the DeWitt Clinton Hotel, Albany, N. Y. Instrumentation consists of violin, sax, guitar, bass and piano, and boys play everything from concert music to swing. In addition, Mayo handles the Solovox. Lou Winters sings tenor solos with the outfit and mixes straight and comedy numbers.

THE MELODY MAIDS

The Melody Maids, Julie, Doris and Irene, are an exceptional trio of girls on accordion, violin and bass. The vivacious personalities of the girls wins friends quickly. They have worked the Pick and Schroeder hotel chains. The Treasury Department in Chicago considers them one of the finest attractions they have used in the Bond sales drive. Booked by Frederick Brothers Music Corporation.

BOB MEYER'S RYTHM HEIRS

Bob Meyer's Rythm Heirs furnish "smart music styled for tomorrow." A new and decidedly different entertaining and dance unit. Instrumentation includes electric guitar, guitar, bass and piano, or violin, bass, guitar and piano. Double on bass, drums, accordion. Group is tops in vocal work both singly and together, having over 200 vocals in four-part harmony, singing everything from classics to rumbas and beguines in Spanish, and including a large library of original tunes that are both tricky and entertaining. Outfit jumps on rythm tunes, as well as plays Latin American songs and soft, sweet dinner music. Engagements include seasons at Santa Rita Hotel, Tucson, Ariz.; Royal Palms Hotel, Palm Springs, Calif.; El Rancho Hotel, Gallup, N. M., also Mike Lyman's, Hollywood, Calif.; Show Boat, San Diego, and Broadmoor Hotel, Colorado. Booked by MCA.

THE MILLION-AIRS

The Million-Airs, instrumental-vocal trio consisting of two boys and a girl. King Kort, the leader, plays clarinet-sax. The girl plays a fine violin and sings exceptionally well. The third member of the group plays piano and vibes. Each sings and they have fine vocal trios. Group is booked by Frederick Brothers Music Corporation.

THE MODULATORS

The Modulators, a musical group famous in Chicago for its long stay

at the Silver Bar there. Group also worked nine months at the Brass Rail and the Hollywood Show Lounge. This is a personality outfit, musically and vocally of top caliber. They have the ability to adapt themselves to any type of crowd. Sax, bass and accordion, play all the top hits of the day and do specially arranged numbers, including a group of novelties. Roy Ward, bass; Jack Torricelli, sax and clarinet, and Kay Havice, accordion. Managed by The Phil Shelley Agency.

LOUMELL MORGAN

Loumell Morgan Trio has received rave notices from critics over the nation. Trio, a William Morris Agency attraction, is currently at the Trouville, Los Angeles, following 36 weeks at Swanee Inn, Hollywood. This outstanding vocal and instrumental group is one of the best bets for recordings the Hollywood section has ever produced and is known for its renditions of swing classics. Outfit, directed and paced by its piano-playing leader, Loumell Morgan, is noted for the close harmony of its vocal arrangements which are soft yet rhythmic. Trio has played Kelly's Stable, New York City; the Rendezvous, Philadelphia, and appeared on the Al Pearce and His Gang show for 10 weeks in addition to the Camel cigarette show and the Lower Basin Street air show. Morgan is known as a composer of such tunes as *Sand, Bow Tie Jim, Will I Ever, Let It Ride, Going Nowhere, Morgan Minor, Whirlaway, Christina* and *It's a Small World*.

JIMMY NOONE

Well known as a clarinetist, Jimmy Noone and his band has long been a standout on Decca records and a favorite in locations wherever it has played. Currently playing at Chicago's famed Garrick Bar, group is going over big. Group is fast becoming a favorite of show-bar patrons. Is booked by General Amusement Corporation.

SYLVESTRE NUNEZ

Los Angeles is known for its Latin American rhythms for the reason that it is located so near the Mexican border. Outstanding among the Latin American bands in that section is the combo led by Sylvestre Nunez, who has been conducting rumba music at the Bamba Club in Old Los Angeles for over a year and a half. Nunez was formerly violinist with Carlos Molino before having his own group in Caliente, Mexico. After a successful run there, he brought his group to the Bamba, a Spanish-Mexican place patronized by those who want the best in rumba music. Nunez uses three trumpets, drums, piano. Because his trumpet men double on bass and accordion, he turns out a brand of music that is listenable as well as danceable. Playing for dinner at this quaint spot, Nunez gives the customers a round of waltzes and American pop tunes before going into the Latin American library that has made him outstanding in his field.

JOHNNY PINEAPPLE

Johnny (Kaonohi) Pineapple and His Native Islanders have been at Rogers' Corner, New York, almost a year. Booked by William Morris and personally managed by Anita Goldie, the outfit has laid off a grand total of three weeks in twelve years. Among the outstanding spots where Pineapple has dished out his top-grade Hawaiian rhythms are Rainbow Room, New York; Biltmore Hotel, Miami Beach, where he played three consecutive seasons; Stork Club, New York, and Beachcomber, Miami Beach. Unit is composed of five men and three girls. Girls sing and hula. Pineapple himself plays guitar and sings. Has recorded for Victor, played on the

Phil Baker radio show, and has appeared on every important network. One of the outstanding Hawaiian groups, and has national recognition to prove it.

PHIL AND PHYLLIS PAGE

Phil and Phyllis Page make a really strong piano and vocal team. Both show plenty of punch and personality. Phil plays piano and Phyllis is a fine singer and entertainer. The team has novelties in its act, such as Phyllis playing toy piano and other such stunts. Booked by Frederick Brothers Music Corporation.

JOY PAIGE

Joy Paige is truthfully the "joyous" Joy Paige. Wherever she plays she captures her audience with her charming, sparkling personality and her scintillating, sophisticated, naughty songs. Miss Paige, besides her speciality numbers, plays piano and sings all popular tunes. She has a long string of successful engagements behind her and is now playing a request return engagement at the Bar 'o Music in Chicago. Managed by The Phil Shelley Agency.

JESSE PRICE

Price is a well-known comedy drummer who has been featured with well-known colored bands and is currently leading a small band of his own. He is billed as "the world's flashiest drummer" and lives up to it. In the trade he is rated as a logical successor to the late Chick Webb. Featured on vocals is Rosa Lee. He is currently at the Foxhead, Cedar Rapids, Ia., and opens October 12 at the Beachcomber, Omaha. Booked by Music Corporation of America.

BUDDY REEVES TRIO

The Buddy Reeves Trio, instrumental and vocal group, is composed of three boys with accordion, vibes, guitars and doubling bass and piano. This is a most versatile outfit with all men interchanging instruments. It is booked by Frederick Brothers Music Corporation.

THE SCOTT SISTERS

The Scott Sisters (Helenlu and Adele) are lovely honey-blonde and tiny brunette who feature *Kitten on the Keys* rhythms on their Solovox, piano and accordion. Clever arrangements give the duo the versatility and scope of a unit with more than double its personnel. Beauty queens while co-eds at the University of Illinois, the musical Scotts can play anything from Beethoven to boogie-woogie. They sing duets and solos, and they have the kind of personal charming quality that makes you realize they put their hearts into every song. Scotts have played engagements in the Schroeder chain and Pick chain. Booked by MCA.

THE THREE SWINGSTERS

The Three Swingsters, instrumental-vocal trio is made up of three boys and accordion, bass fiddle and guitar. Each man sings solo and also together as vocal trio. Booked by Frederick Brothers Music Corporation.

THE TEMPOS

A versatile trio playing smart rooms. Includes two girls (Carolyn and Violet) and a boy (Aaron) who, among other instruments, uses accordion, bass fiddle and guitar. Now working in Moco's Lounge, Milwaukee. Booked by Frederick Brothers Music Corporation.

THE THREE BITS OF RHYTHM

The Three Bits of Rhythm is considered one of the flashiest septa out-

in the country. They sing, they dance and double on five instruments and feature novelty songs, which the main are in the realm of comedy. Maurice Williams, guitarist, is as cute as a picaninny and his flare for comedy had earned him a movie test, but he says he will not go to Hollywood as a single—it's either the Three Bits together, or none at all! These boys made their fame in Chicago and come to night spots from radio. Have played the Lake Shore Athletic Club, the Capitol Lounge and the Hollywood Lounge, all in Chicago, as well as some of the better white spots in the Middle West. The rest of the personnel consists of Sol on the guitar and Rudolph on bass and vibes. Managed by The Phil Shelley Agency.

THREE BITS OF RHYTHM

Al Davis and His Three Bits of Rhythm feature Linda, girl guitarist and vocalist. Personality, wardrobe. Features many doubles—two accordions, vibes, violin, guitar and bass. Outstanding wardrobe. Have played leading spots. Booked by MCA.

THE THREE OF US

The Three of Us is an entertaining group headed by Bob Mahar that specializes in singing and swinging music dating from 1910 to the current popular tunes. Lillian plays the accordion and piano and sings the light classics and swings the ballads. The group has been featured at some of the outstanding spots in the Midwest and is booked by the General Amusement Corporation.

THE FOUR OF US

The Four of Us is an exceptionally instrumental-vocal quartet, featuring Paula Boone. Unusual arrangements on accordion, bass and guitar, with vocals in harmony and as solos. Booked by Frederick Brothers Music Corporation.

ALICE RALEIGH and THE DIPLOMETTES OF RHYTHM

Four talented and attractive girls who sing, swing and put on a show of show-stopping caliber. Girls play clarinet, bass, accordion and trumpet, with doubles on sax, drums and piano. Also vocals in three and four-part harmony, in addition to solos. Prop novelties; vocal trios and solos. Instrumental novelties; dance and dinner music. Outstanding engagements include Schroeder Hotel, Milwaukee; Show Boat, San Diego; Hoffman Hotel, South Bend. Currently at the new Town Casino Show Lounge, Chicago. Here's the quartet's line-up: Alice drums, tenor sax, bells, whistling specialty vocals; Loraine, trumpet, electric guitar, vocals; Scottie, string bass and novelty instrument monologs; Bonnie, piano and accordion, vocals, arranging. Booked by management.

ETA RAY

Well-known song stylist, particularly in cocktail lounges. Features special songs and accompanies herself at the piano. A versatile performer, taking care of songs of the day as well as tunes particularly suited for her style. Booked by Frederick Brothers Music Corporation.

MAURICE ROCCO

Maurice Rocco was discovered by Walter Wanger at New York's Kit Kat Club and was featured in *Vogues* of 1938 and 52d Street. Since then has been chief attraction at Chicago's Capitol Lounge for 182 consecutive weeks and later was featured in Rumba Casino floorshows. Starred in two radio reviews over Mutual network from WGN, Chicago. Recently completed a successful return engagement

at Lindsay's Sky Bar in Cleveland and the movies are beckoning again. Rocco is acclaimed America's No. 1 sepiola personality. His boogie-woogie creates a sensation. Managed by The Phil Shelley Agency.

DON JUAN RODRIGO

Don Juan Rodrigo and his band present music of both North and South America at its best. Don, himself, is a standout at the piano and plays the accordion and Solovox with equal ability. Basic instrumentation includes three saxs, trumpet, drum and piano. Has played outstanding engagements at Cincinnati's smart Netherland Plaza as well as Club Lido, Mexico City; President Hotel, Kansas City; La Voya, Monterey, Mexico, and other well known spots. Booked by Frederick Brothers Music Corporation.

THE ROLLICKERS TRIO

The Rollickers Trio is an unusual musical combination which features a Hammond organ, piano and guitar. Bob Kern, Chuck Ewing and Roy Thompson comprise the personnel. This group of men has gained popularity at the Hotel Victoria, New York; Deshler-Wallick, Columbus, and on the NBC network. Is booked by Frederick Brothers Music Corporation.

RAY ROSE

A pianist and accordionist made to order for cocktail lounges and intimate bars and niteries. She strolls or takes the spotlight at the keyboards, pounding away on pop and standard fare. Booked by Frederick Brothers Music Corporation.

THE ROYAL JESTERS

Male instrumental trio, versatile in their offerings, ranging from smart, sophisticated tunes to comedy. Their background is an impressive one, including long runs in the smart spots of London, among them the Paladium and Mayfair, as well as the Versailles in New York. Currently at the Lord Baltimore Hotel, Baltimore, where they have been entertaining for months and promise to remain there for a long time to come. Booked by General Amusement Corporation.

The Boom in the Cocktail Unit Field

(Continued from page 121)

handling him, reports that it is getting offers for his services going up as high as \$825 per week. Ella Fitzgerald is out of the band field and now working with a male quartet. Both Stuff Smith and Fats Waller are touring with small bands.

Colored musicians and entertainers, incidentally, are very popular in cocktail lounges and work more consistently than they would in any other field. The more informal swing spots favor Negro talent. One of the most successful Negro combinations is Louis Jordan, leading a five-piece group. He started only two years ago, working the Capitol Lounge, Chicago, for \$175 per week. He is now being booked by General Amusement Corporation for \$600 a week, working theaters in addition to cafes and ballrooms. Jordan is also popular among Negro fans with his recordings.

Girl cocktail lounge entertainers must make a good appearance. If they don't, playing an instrument well won't help them stay in the business long, and if they do, they

LYNN SARGENT

Rated a strong piano and song single, due to her ability to do both well. Entertains thruout her sets, aware of the fact that customers come in to be amused. Works hard and wins friends. Booked by Frederick Brothers Music Corporation.

BETTY SHARP

Wizard of the accordion, Betty Sharp's musical ability and voice have won her engagements at choice spots thruout the country. Her attractiveness and personality augmented by a dazzling wardrobe win her friends everywhere. Booked by Frederick Brothers Music Corporation.

SHARPS AND FLATS

Sharps and Flats, three colored boys who do instrumentals and novel vocalizing. These boys were organized nine years ago in Chicago and hold a record of many long and successful engagements in smart spots. Now are holding forth at the Garrick Bar in Chicago, still breaking records after nine consecutive months. They were formerly featured with Duke Ellington and have appeared in a number of NBC-CBS Coast-to-Coast radio shows. They do clever, zany novelty songs and are among the hottest instrumental combinations. The personnel consists of "Red" Cooper, vibes and drums; Arvid Garrett, guitar, and LeRoy Morrison, bass. Managed by The Phil Shelley Agency.

ARTHUR LEE SIMPKINS

Arthur Lee Simpkins, outstanding Negro tenor, has a repertoire of more than 3,500 songs. Sings opera, semi-classics, all the ballads and does a sweet job of swing. Has had successful engagements at New York's Cotton Club, the Astor Bar and the Essex House. In Chicago, appeared at the Hollywood Lounge for nine consecutive months and at this writing at Lindsay's Sky Bar in Cleveland. Affectionately known as "Georgia Boy," Simpkins hails from Augusta, Ga. Graduated from Paine College, he majored in voice, music and harmony, and sings in six languages. His superb

voice and personality have been acclaimed by critics and the press universally. He is capably assisted at the piano by Barrington Perry. Managed by The Phil Shelley Agency.

EUGENE SMITH

Colored pianist who concentrates on boogie-woogie. A good player, first of all, and an individual stylist whose work draws business. Recently signed up by Frederick Brothers Music Corporation.

LOUISE STONE

A double-barreled attraction, emceeding intimate shows and playing a concert violin. Miss Stone can fill spots in smarter rooms. Her experience includes well-known symphony orchestras. Booked by Frederick Brothers Music Corporation.

THE THREE PERSONALITIES

The Three Personalities, instrumental and vocal trio, have become immensely popular with Chicago night-lifers, not only for their playing and singing, but also for their exceptionally pleasing personalities. They are now in their fourth year in the Panther and Celtic rooms of the Hotel Sherman. They have an extensive library of modern and old-time tunes. Eddie Rice, formerly of musical comedy, plays guitar and sings; Veri Garrett plays violin, and Hazel Zalus, accordion. Management, Doris Hurtig, of the David P. O'Malley office.

TWO BEAUS AND A BELLE

Featuring organ, piano and vocals, Two Beaus and a Belle have built up a wide following among hotel habitués wherever they have played. Featuring songs old and new in interesting arrangements, plus their ingratiating personalities, holdovers and repeat engagements are the rule with this outfit. Booked by Frederick Brothers Music Corporation.

THE VARIETY BOYS AND ETHELENE

This colored quartet, made up of three boys and a girl, have a large following on Decca records. The girl plays terrific piano and sings while the boys are on bass, guitar, and sax-doubling clarinet. Leader George Oldham, was formerly with Lewis Armstrong. Group has played at the Capital Cocktail Lounge in Chicago, the Sky Club on Chicago's West Side, and many other leading spots. Booked by Frederick Brothers Music Corporation.

VICTOR VINCENT

Victor Vincent and his orchestra are well known on the West Coast where Vincent has played some of the outstanding dining and dancing spots. Managed by the William Morris Agency, Vincent and his group have played Ciro's in Hollywood, Fairmont Hotel in San Francisco, and are now going strong in their 17th week at the Hotel Californian in Fresno. From Fresno, the group is heard over NBC nightly. Vincent is an accomplished violinist and in addition to this role doubles on the electric steel guitar, giving the quartet a roundness that places this aggregation in the top brackets of the cocktail unit field.

MAXINE WEEKS

Maxine Weeks, pianist-vocalist, is an exceptional entertainer. In addition to her musical ability on the piano and with her voice, she has the unusual trick of whistling and humming harmony at the same time, for which outstanding ability she was cited by Ripley. Frederick Brothers Music Corporation books.

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- KALAMAZOO ● HUMMING BIRD
- STRIP POLKA ● MR. FIVE BY FIVE
- MASSACHUSETTS ● HERE COMES THE NAVY

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RUDOLPH ARBEITER
STANLEY W. ARMOL
GEORGE J. BAKER
ROMAN T. BARAN
RAYMOND BERGMAN
THOMAS BEST
FLOYD BIEGER
OTTO C. BIEGER
ERUNO BONIOWSKI
L. BONIOWSKI
JOHN BONK
RICHARD BRADLEY
ROBERT BRUG
WILLIAM F. BULL
HENRY E. BURNELL
WALLACE A. BURNELL
MAJOR GEO. C. CROM
MATTHEW DARLAK
ANTHONY DEL MONTE
DOMINIC DE MART
NICHOLAS DENK
SABATINO DI NOCENZO
VINCENT DI VIRGILIO
BENNIE L. DOROCIAC
GEORGE EISENBACH
KENNETH ENGASSER

BENJAMIN FEDESON
GEORGE FIEN
FLORIAN F. FRONCZAK
TEDDY GALAS
ROBERT GAUL
MELVIN GEHRING
STANLEY GLOGOWSKI
KENNETH GOERSS
JOSEPH P. GUNN
EDWARD J. GUTH
HENRY W. HARDER
RAYMOND HARDY
JOSEPH HEBELER
JOSEPH HEIM
ERNEST HEITMANN
ANTON JAEGER
DONALD JANKE
LEON JANOWSKY
PETER JEHRIO
ALBERT KANTOR
EDWARD KASPRZAK
STEPHEN KASSAY
THOMAS KASSAY, JR.
FREDERICK W. KIETZMAN
JOHN J. KLOCH
DONALD KNOBLE
HENRY KNOSPE

LOUIS KOMIVES
LOUIS KOWALSKI
CHARLES F. KRATZAT
JOHN KRENSKI
RAYMOND KRUZEL
ROBERT LIEDTKE
JOSEPH L. LITWIN
FRANK LITWINSKI
MICHAEL J. LUCEK, JR.
CLYDE LYKE
JOHN MAJKA
JOSEPH MAJKA
JOHN MALAST
LOUIS E. MANGOLD
BENJAMIN MAZIARZ
STEPHEN MILEK
ALTON MILLER
HUBERT C. MILLER
OTTO MILLER
JOSEPH S. MILTON
THADDEUS MIROWSKI
FRANK MITROWSKI
STANLEY R. MITROWSKI
JOSEPH B. NAJUCH
FRANK NEDDY
BALTHASER NEMIT
ELWIN W. NEWMAN

LAVERNE G. OTTERSTEIN
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FRED J. PARROTT
RICHARD PENDLETON, JR.
ARTHUR PETER
JULIUS PETTI
PAUL PETTI
WALTER PIETRKIEWICZ
CASIMIR POTACZALA
JOHN PUTZ
IGNATIUS PYSKATY
GEORGE ROBERSON
BRONISLAUS ROKICKI
STEPHEN ROKICKI
WALTER E. ROZICKI
STANLEY RUSIN
STANLEY B. RYDZIK
DONALD E. SAHR
HOWARD SAHR
ANTHONY G. SCHNEIDER
ERWIN H. SCHULZ
JAMES A. SCHULTZ
HENRY SCHUMACHER, JR.
HOWARD A. SCHUMACHER
LE GRAND SNOWMAN
LESLIE WILLIAM SOKAY
FRED A. SPENCER

ALFRED E. STEVENS
EDISON STIEG
LEON F. STORTZUM
ORLANDO L. STRACCAMORE
HAROLD TEDMAN
NORMAN W. THOM
JOHN F. TOKARCZYK
LOUIS J. TOMASINI
CONSTANT TOPOLSKI
JOHN TOTH
EVERETT L. TOWER
BERNARD VERRALL
STEPHEN WACHT
STANLEY WEGRZYN
L. WESOLOWSKI
FRED WIECAND
BENJAMIN F. WILK
LEONARD S. WINIATOWSKI
WILLIAM WITALIS
LEONARD WOKOSKE
WALTER WOLANSKE
PETER WOLANYK
FELIX WRAZIN
EDWARD W. WURL, JR.
KERMIT E. WURL
CARL WYSZKOWSKI
EDWARD J. ZIOLKOWSKI

DE KALB DIVISION

EURDELLE ALLAN
EURDETTE ALLAN
ADOLPH ANDERSON
WALTER ANDERSON
ROYAL AUSTIN
WILLIAM BARTOS
BYRON BELL
ROBERT BELL
GARNET BENNETT
NICK BICANIC
MAX BILTOFT
DALE BLIMLING
ARNOLD BREWE
CLARENCE BROOKS
ELWYN BUE
JOHN CALDWELL
WILLIAM CASEY
RALPH CHAMBERS
J. LANGDON CHANDLER
HARRY CONDON
CLARENCE CONE
HAROLD COOK
JOHN COWHERD
JAMES CULVER
JOHN CUMMINS

ARNOLD DAHL
LLOYD DONER
WILLARD DORR
GEORGE DOWDEN
ARTHUR EDWARDS
GERALD EDWARDS
WALTER ERICKSON
RICHARD FEYERHARM
LYLE FISK
CLYDE FRENCH
DONALD FULLER
MURREL GABHART
KIRTLEY GARNETT
MAURICE GJERMUNDSON
ROBERT GOSNELL
HOWARD GRUNDY
JOHN HAMMERICH
JOSEPH HART
WILLIAM HATHAWAY
HENRY HERBST
CORP. GERALD S. HICKEY
LT. J. R. HICKS
ALVIN HINKSTON
J. W. HOPE
WILLIAM HOSEA

LORIN HUCKSTEAD
ARMAS HUHTA
OWEN HUTTON
NORMAN HOWARD
WENDELL JACOBSON
CHARLES JOHNSON
EDWARD JOHNSON
GEO. JOHNSON
MILTON JUDKINS
PETER JUNG
JOHN KARL
EDWARD KASMER
JOHN KASMER
JAMES KAYES
TOIVO KIVISTO
PETER KIZIS
ROBERT KRAHENBUHL
MELVIN KRAMER
JOSEPH KRUGER
RODNEY LATIMER
DONALD LEFF
JOHN LEGAT
HARVEY LINDSTROM
SAMUEL LOVELL
CARL WESLEY LUND

WILMER LUND
TENHO LUOMA
HEIMO J. MAKELA
TENHO MAKELA
JAMES MALY
LEONARD MARTIKONIS
GENE MARTIN
ROY McMILLAN
ERRO MICHELSON
GEORGE MIKEZ
ROBERT MILLER
RICHARD MURRAY
JOHN MYERS
HENRY MYLLINIEMIE
EVERETT NELSON
KENNETH NELSON
HARRY NUTTER
JERRY O'CONNELL
CLIFFORD OVERLEE
PAUL PABIAN
LEO PANTTILA
REINO PANTTILA
CHARLES PEPPLER
ALVIN PETERSON
RALPH PETERSON

KENNETH POE
JAMES PRICE
ROBERT PRICE
JOHN RACICH
LLOYD REE
ALFRED E. RICH
EARL RICH
JAMES RICH
SULO RIPPI
ROY RISSMAN
WILLIAM RITTER
WILDER ROBERTS
SELY ROBIE
VICTOR SARICH
CLIFTON SAUER
LT. EDW. SCHMIDT
EINO SEPPALA
ROBERT SPENCER
GEORGE SVILAR
ROBERT TOMLINSON
CLAUDE WELKER
LEON ZIEBARTH

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CARROL W. BAILEY
SOL BERGER
WALTER J. BIELSKI
SAM W. BORDEN
FRANK R. BORGIA
FRANKLIN BUBLITZ
JOSEPH A. BUTKIEWICZ
JEROME J. CAPPEL
EDWARD F. CHERNY
ARTHUR D. CLOUD, JR.
JOHN F. COSTIGAN
FRANK DEUTSCH
JOHN K. DONALDSON, JR.
FRANK P. DRISSEL
MICHAEL EICHWALD
RUSSELL E. ELLIOTT

EDWARD J. ERNATT
DAVID FRANK
BEN C. FREEDMAN
WILLIAM M. FYFE
WALTER GERWIG
CARL L. GITSCHLAG
JAMES S. GOW
LEON GRODER
ANDREW M. HAMOUTZ
LT. JOSEPH L. HARRINGTON
LOUIS HERTZ
ROBERT HORN
ROBERT L. HORTON
ANDREW HUDAK
THOMAS A. INTESO
ROBERT F. JACOBS
LT. HAROLD R. JAMES

CHARLES JIRANEK
RAYMOND C. KEMP
ALBERT KIRSCH
NORMAN J. KNUTH
HAROLD KRAMER
HENRY T. LIGHTBOURN
STEPHEN M. LUKAZEWSKI
HARRY LUSTIGMAN
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JAMES E. MARESH
ELI R. MAROZZI
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EDWARD R. MESSENGER
CHARLES F. MILLER, JR.
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GERALD A. O'CONNELL
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HENRY M. PERRY
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HARRY J. RAMBITZ
EMANUEL ROBBINS
STEVE SAVELLE
SHERMAN S. SCHWARTZ
ANTHONY L. SHERILLA
CHARLES K. SIPAITIS
HERBERT J. SMITH
WOODROW R. SMITH
CARL STARR
THOMAS W. STAUBACH
RUDOLPH J. STEPIEN

JAMES A. STERN
BERNARD TABACHNICK
JOSEPH B. TITLE
GLEN W. TRAVIS
PETER TRONNEN
JOHN B. VIRGILIO
ARTHUR B. WALZ
CHARLES A. WARD
BEN WEISS
HOWARD M. WESTOVER
CHARLES T. WHITE
FALKARD J. WIEMKEM
PETER J. WOLF
MILTON Y. ZUSSMAN