

Radio

Music

LIVE

1920 - 1950 *A Pictorial Gamut*

MORRIS N. YOUNG
JOHN C. STOLTZFUS

Some Who Must Be Heard **Live** The Airwaves

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Morris N. Young
&
John C. Stoltzfus



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by Morris N. Young and John C. Stoltzfus

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DEDICATION —

To the millions who flocked to a new medium, thereby supporting those who entrusted the microphone with their various harmonies, technical know-how, songwriting talents, instrumental strength and individual skills, all subject to the turn of a dial, perhaps to be retained only as a memory, preserved by chance photographs, sound recordings and anecdotes of a golden era.

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Acknowledgments

In these pages, we play host to a gallery of photographs reflecting the efforts of talented individuals who captured for posterity the faces and forms here presented. Taking cognizance of the limitations of photo credits, we must express first our gratitude for the contributions of many poppers of the flash bulb who may never be identified by name. Of those sources we know, we single out for extravagant appreciation Joe Riccuiti, Librarian of NBC's Photo Files, from which photos are credited as courtesy of the National Broadcasting Co., Inc.; Marie Gillen, Public Information Center, AT&T Long Lines; Frieda Schubert, RCA's Photo Librarian; Jacqui Hallowell of Dick & Moore Associates; Gerald Downey, WXYZ; Stanley Stunell, who granted permission to use The Lone Ranger material through Lone Ranger Television, Inc., a subsidiary of Wranger Corp.; Walter Wagner, Director of Public Relations, American Society of Composers, Authors and Publishers; Gloria Parker, who also helped zealously in some of the searches. Others to whom photo credits are more than justly due include Metro-Goldwyn-Mayer Records; RCA-Victor Records; Columbia Records; Capitol Records; Columbia Broadcasting Co.; Bruno of Hollywood, New York City; James J. Kriegsmann, New York; Arsene Studio, New York; Mil Mark, New York; Cosmopolitan Studios; Soundies; *Song Time Magazine*; *Song Fan Magazine*; *Song Gems Maga-*

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Morris N. Young

John C. Stoltzfus

Preface

In a brief span of thirty years, radio music has seen its apogee as the most dominant factor in the industry. During that time, it was shared in becoming one of the prime influences in altering the complexion of society. Despite the fact that nature abhors change, the music cyclorama of the previous decades found itself compelled to redeploy its structures, institutions and personnel.

As it did so, it became an increasingly efficient and integral part of humanity's behavior pattern. Moneyed interests established the economic validity of what was once regarded as hazardous in relation to capitalization.

Utilizing this melodious product,

a new advertising medium sprang into prominence. There had to be a radio in every home, office, cocktail lounge, moving vehicle or even to be carried around. Exploitation of music publications, phonograph records, dance and entertainment emporiums, and all related personnel flourished. Fame became worldwide. News media had a ball. Radio news columns and magazines appeared.

With the advent of television, the preponderance of commercially supported programs shifted away from radio.

This altered the more personal aspects of musical identification. Live music on radio became relatively replaced by recorded alternative, with

financial largess deriving from local sponsors. The “old days” now fell into the category of nostalgia.

Through the following pages, we are given a more intimate perspective of those exhilarating peak years of radio music.

PART ONE

Grandioso

SECTION ONE —

Stirrings of a Music Giant

We were
radio fans
ourselves
from the
beginning.

As kids in the 1920's, we were caught up in the scramble to tune in music from the ether waves. We passed through all the phases — homemade crystal sets, endless not-very-technical

experiments with various types of batteries, battery chargers, transformers, tuners, dials, tubes, earphones, speakers, antennas. It was music that attracted us to radio — that new entertainment medium which began as a fad for boys and wireless telegraphy hams and ended up as the favorite national pastime.

As young men during the 1930's and postwar 1940's, we could find employment from time to time in music publications, fan magazines and trade fields, which opened doors for us and established contacts with some of the influential personalities of Radio Row and Tin Pan Alley. Our association with publishers, editors, radio studio personnel, press agents and entertain-

ers allowed us to observe from the inside much of radio's early development. Certain men and women stand out when we recall those storied music programs that first drew enthusiastic public attention. We think of bandleaders Paul Specht and Vincent Lopez, The Happiness Boys (Billy Jones and Ernie Hare), Wendell Hall, the Coon-Sanders Kansas City Night Hawks, Jessica Dragonette, Harry Reser's *Cliquot Club Eskimos*, Vaughn de Leath, The Silver Masked Tenor, Harry Horlick and his The A & P Gypsies, Dorothy Gordon. Each significantly influenced radio music.

Paul Specht may not be as well remembered as Jean Goldkette, Paul Whiteman or Isham Jones, yet his contribution to early radio was impressive. Specht was on the air with his band at every opportunity when other top maestros were content with their one-nighters, theater dates and recording sessions; they were skeptical of the microphone. One Specht fan was Dr. Lee De Forest (often referred to as the father of modern radio) who invited the Specht band to participate in important experimental broadcasts. One such transmission, from Detroit's new Station WWJ in September 1920, demonstrated improved microphone technique in broadcasting a full orchestra. Thus, Specht had a head start in broadcasting know-how, which stood him in good stead later when

we used to dial him batoning *The Tydol Radio Orchestra* at prime time and on late-hour dance music from New York's Hotel Alamac.

In 1921, Vincent Lopez was already an established pianist-bandleader, playing "Nola" and "Canadian Capers" and directing music for dancing in the Grill Room of New York's Hotel Pennsylvania. Asked to sub for a last-minute cancellation on Station WJZ one November Sunday afternoon, he willingly presented, for free, his entire orchestra in a program transmitted from the studio microphone. The following week, a deluge of phone calls and letters praising the Lopez music convinced him radio offered a bright future for a bandleader. WJZ wanted a repeat broadcast. Lopez proposed that he and his band perform from the Grill Room with the music piped by wire to the station transmitter and from there onto the air. The hotel owner and WJZ agreed and cooperated. In December, Lopez's piano and orchestra went on the air regularly right from the Grill bandstand.

Following the success of those first remote broadcasts of Vincent Lopez's orchestra, other music programs were wired from where the action was — directly to station transmitters and from there to loudspeakers throughout the station's range. Lopez's idea had caught on and opened the way for the wonderful after-hours dance

band “remotes” we all enjoyed turning in throughout radio’s heyday.

In October 1921, singers Billy Jones and Ernie Hare made their bow to East Coast airwaves. A pair of experienced showmen with tried and proven musical fare, they were just what radio needed. Ballads, plus musical ditties laced with laughs, were their speciality. As *The Happiness Boys*, *The Interwoven Fair* and *The Best Food Boys*, Jones and Hare were among the first entertainers to prove that a radio music program could sell a sponsored product, such as candy, men’s socks and food. They were ahead of their time and set many precedents, and they enjoyed eighteen years of radio success, much of it on coast-to-coast hookups.

While *The Happiness Boys* were making their bow to Eastern radio audiences, Wendell Hall, an established vaudeville star, was having a go at radio in the Middle West. As *The Red-headed Music Maker*, he weighed in at Chicago’s KYW*, offering songs (mostly his), patter and his own accompaniment on the ukulele, the instrument that was the current rage among the college set. Hall started at \$25 a week at KYW for a shift beginning at 3:00 p.m. and continuing to

3:00 a.m. — probably not bad pay in those days when broadcasters could get all the amateur music talent they wanted for nothing.

Hall’s song, “It Ain’t Gonna Rain No Mo’”, was a sensation on the air and was the top-selling Victor record of 1923. He moved on to WEAJ to become a star of *The Eveready Hour*. From then on, he headlined in comedy-variety, directed early broadcasts at *The Fitch Bandwagon* in 1932 on national hookup, and teamed with Milton Berle on Gillette’s *Community Sing* on Sunday evenings.

There are still a lot of us around who used to tune in to WDAF, then the *Kansas City Star* station, to catch the late-evening dance music of the exciting band directed by pianist Joe Sanders and drummer Carlton Coon. Announced as the *Kansas City Night Hawks*, the band’s popularity was due to its skillfully scored arrangements, which starred the musicians by sections rather than by individual solos. The two affable leaders kept tab of listeners’ requests and generously obliged, naming their fans and chatting with them through the mike. The band outgrew Kansas City and moved to the Black Hawk Restaurant in Chicago with a powerful WGN nightly wire and a coast-to-coast NBC net. While there, Coon-Sanders competed with Guy Lombardo and his *Royal Canadians*, who were on the air from the

* Later on, call letters KYW moved from Chicago to Philadelphia.

Granada Cafe. Bookers in the Big Apple beckoned, and Coon-Sanders moved up to the Hotel New Yorker.

Coon and Sanders valued communication with their radio listeners and issued membership cards to a Nightriders Club. These cards are collector's items today. Each card had a space for the fan's name and was imprinted with head shots of Coon and Sanders. (If you have one, you might use it in a swap for some other rare bit of radio memorabilia — like a Tom Mix Wrangler badge or a Radio Orphan Annie ring or a mint condition Charlie McCarthy clock.)

Jessica Dragonette, the lovely little soprano who won so many hearts during her years as a star of such pioneering radio shows as *The Philco Theater of Memories*, *The Cities Service Broadcast*, *The Palmolive Beauty Box Theater* and *The Saturday Night Serenade*, came to the airwaves directly from success on the stage. Her first radio appearance was with *Roxy and his Gang*. Her debut as a soloist was under the direction of Harold Sanford on WEAf's *Musical Comedy Hour*, on which she was cast as Vivian, the vivacious Coca-Cola girl.

At the peak of her career, Miss Dragonette was familiar with the scores of seventy-five musicals, most of which she could perform without reference to the score. Her voice lent itself to electrical amplification and

was at its best when heard on radio. Fans formed clubs. One was the Jessinette Club of Denver. On tour she performed to SRO crowds. She is believed to have been the highest-paid female radio star of her time.

No doubt about it, one of the most cheerful, relaxed, sparkling, uplifting music programs of the 1920's was banjoist Harry Reser's broadcasts, featuring the Cliquot Club Eskimos at nine o'clock on Wednesday evenings. Reser used to set up his band in E Studio of the American Telegraph and Telephone Building in New York's lower Broadway. From there, the strains of the rollicking "Dog Trail March", with its barking huskies, sleigh bells and cracking whip, rallied fans to gather around the loudspeaker. Graham McNamee was the announcer.

A typical Cliquot broadcast in the spring of 1927 featured band and soloists in "I Haven't Told Her, She Hasn't Told Me", "Sorella", "Songs of the Volga Boatman", "Me and My Shadow", "From the Cotton Fields", "Yellow Dog Blues", "Gypsy Rondo", "If You See Sally", "Darkies Jubilee", "Yes She Do, No She Don't", "My Hero", "Kansas City Blues", "A Little Smile, a Little Kiss", "She's Got 'IT'", (McNamee inserted the plug that *his* description of "IT" would be a case of Cliquot Club ginger ale), and for a grand finale, played at breakneck speed to beat the time clock, "Entry

of the Gladiators". Those were the days before so many stuffed shirts and so much pomp and ceremony began to dominate the radio scene.

Vaughn de Leath was tagged "First Lady of Radio" and "The Original Radio Girl" by fan magazine writers who believed hers to be the first solo female voice heard in experimental transmission. Those primitive broadcasts gave her a boost that led to star billing on her own shows. During her career she often requested her title be changed to "*The Original American Radio Girl*", as some claimed the first girl singer on the air was an Italian who took part in Marconi's experiments. Whether or not Vaughn de Leath was the Original Radio Girl, one fact remains: She was the Original Crooner. She sang on radio when microphones were far from perfect. She soon discovered her voice came over the air best when she sang soft and low in an intimate "crooning" style. Other singers got the idea and imitated her. Crooners, good and bad, turned up everywhere.

If you had dropped in at the main studio of WEAf on a spring evening during the late 1920's to see and hear The Silver Masked Tenor and The Goodrich Silvertown Cord Orchestra, you might have been disappointed to see the star not only without his silver mask but also *sans* coat and tie. In fact, during those early years neither the

glamorous tenor nor the musicians of the large orchestra were likely to appear in the studio as they always did in the full dress they wore for publicity photos. The reason was logical. Before air conditioning, radio studios were veritable hotboxes when it was warm outside. And since radio programs were aimed at the ear and not the eye, stars and studio staffers could dress casually.

But with or without his props, The Silver Masked One always turned in a good performance. When he stepped up to the microphone, cupped his left ear with his hand and sang "Dawn of Tomorrow" or "Bells of Killarney", you knew that the mystery man of music, whose identity was carefully guarded by his sponsor, had scored another triumph. His fans enjoyed speculating as to who he really was. For years he earned top money and toured the country playing to packed vaudeville and film houses. When his popularity waned as different styles of singing became popular, he found it difficult to begin a new career using his own name — Joseph M. White.

Beginning in 1923, radio listeners with a penchant for schmaltz in their music could find it in the sweet strains of *The A & P Gypsies*, a well-remembered concert orchestra on the air weekly under the direction of Harry Horlick. Horlick was a violinist of con-

siderable accomplishment and was highly respected as a conductor. From the taciturn, efficient personality he projected over the air, his fans assumed him to be of extra-conservative nature. The same aspect was reflected in the impeccable taste he exercised in selecting music for his program.

Horlick came to New York from Russia, a refugee from the Red regime, joined a gypsy orchestra and was soon discovered by men of music who extended him offers that led to radio. His musicianship earned him a conductor's post. Besides his weekly broadcasts, Horlick made personal appearances with soprano Jessica Dragonette, directing his ensembles in selections by Friml, Gershwin and Mozart.

While his fans liked to think of him as a composer of "Two Guitars", the haunting gypsy air he frequently used as his theme song, Horlick said he had merely set a folk melody to a concert arrangement. Such frankness is refreshing in a day when it is common knowledge that not a few composers have hit the jackpot by adapting folk melodies to modern lyrics and palming them off as original tunes.

At one time, in areas where there might be a professional concert series booked into an outlying community auditorium, it was considered good promotion to have the singer, pianist or other soloist trot over to the hometown radio station. There the artist

would be asked to "sing a few songs" or "play a few tunes" into the microphone. Payment was sometimes in the form of a serving of ice cream and cake.

In 1923, Dorothy Gordon, who achieved prominence later as a woman director of radio music, was filling singing engagements across the country. On the road, she often accepted the invitation to give a pre-concert radio performance. She said she never ceased to marvel that from those crude, primitive radio studios "music personality could come out over the air." It also convinced her that a single performance into a microphone meant performing before an audience that might easily outnumber the total concert hall attendance of an entire cross-country tour.



Helen Han, known as the first hostess-announcer on radio, broadcast from Station WBAY (later WEAJ). The piano and phonograph were used to supply music to fill air time. (American Telephone & Telegraph Company)



David Sarnoff was elected president of Radio Corporation of America at age 39.

In 1915, young Sarnoff suggested his bosses at American Marconi Company manufacture and sell a "radio music box". His suggestion was shelved. (1923 Aeriola Senior: RCA Consumer Electronics — Archives)

Bringing home a new radio was a big event. You could count on plenty of company. Radio took a big step forward when loud speakers replaced the old earphones. (RCA)

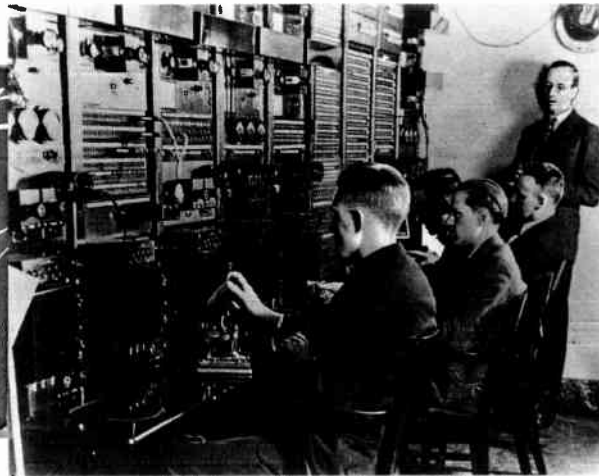


Aeriola Senior





1924 song title.



1922 song title.

Manning the control board for NBC's initial broadcast in 1925 are, left to right, western division engineer A. H. Saxton, eastern division engineer G. O. Milne, assistant operative engineers Eugene Grossman and E. R. Cullen, and chief engineer O. B. Hanson. (NBC Photo)

Master control room at NBC was vital link to the giant network. (NBC Photo)



Studio 8-H of NBC's headquarters was the scene of many star-studded broadcasts, including the debut of the NBC Symphony Orchestra under Toscanini. (NBC Photo)





Banjoist-leader Harry Reser, featured in the Cliquot Club Eskimos and other bands he formed. He helped revive popularity of the banjo when it was replaced in dance bands by the acoustic guitar.

Comedian Victor Moore (left) had fans in stitches. He was co-starred with Ruth Broderick on *Twin Stars*. Milton Berle, doodling with a trombone, became No. 1 Funny Man on early TV.



Paul Specht employed many jazz musicians who later became star sidemen and bandleaders. His jazz recording group was known as the Georgians. (Brown Bros.)



1928 song featuring Wendell Hall.



1927 song featuring The Happiness Boys.



Jean Goldkette directed an outstanding dance band of the 1920's. His roster of musicians listed many who later became bandleaders or star sidemen. (Brown Bros.)

Soprano Jessica Dragonette, shown during broadcast of *Cities Service Concert*, popularized light classical music on radio. Versatility permitted her to shift from 18th Century music to hits of musical comedy. She was inspired by opera star Galli-Curci.





Vincent Lopez (at foreground piano) was one of the first to appreciate the boost radio exposure could give a bandleader. Radio made him an international star. His “Hello, everybody. Lopez speaking!” announced his presence.

The original Coon-Sanders Kansas City Night Hawks band was not as powerful as the units of the Big Band Era, yet they produced dance music that attracted listeners nightly. The two leaders did the vocal chores. (Brown Bros.)



RADIO PROGRAM

(Eastern standard time throughout)

10:00 A. M. UNTIL 2:00 P. M.

- 10:00**—WMCA. Buddy club; tuneful topics.
WEAF. Hits and bits.
WJZ. Manhatters band.
WABC. Male trio; Virginia Arnold, piano.
- 10:15**—WEAF. Etiquette—Emily Post.
- 10:30**—WMCA. Surprise.
WGBS. Olson program.
WEAF. Cooking travelogue.
WOR. Tommy Tumble and Bima Regard; stamp collecting talk.
WABC. New World orchestra.
- 11:00**—WNYC. Aviation weather; fair food prices; musicale.
WEAF. Common sense for mothers.
WJZ. The Recitalists.
WABC. Philharmonic - Symphony children's concert.
- 11:30**—WGBS. Tap dancing.
WEAF. Cowboy Patt and Lois Dexter.
- 12:00**—WMCA. Mary Mason, songs; Patty Carroll, piano.
WGBS. News; luncheon music; dental hygiene.
WEAF. Elgin program.
WABC. Paul Tremaine's orchestra.
- 12:15**—WEAF. On wings of song.
WJZ. Sisters of the Skillet.
- 12:30**—WMCA. Stock quotations.
WOR. Littmann entertainers.
WJZ. National farm and home hour—Secretary Ray Lyman Wilbur, talk on child health.
- 1:00**—WMCA. William Doherty, violin; Jack Fogarty, tenor.
WEAF. Skyliners band.
WOR. Orchestra.
WABC. Janssen orchestra.

Wavelengths of the New York Stations at a Glance

	*K	*M	*K	*M
WNYO	570	526	WBBR	1300 231
WMCA	570	526	WHAP	1300 231
WGBS	600	500	WEVD	1300 231
WEAF	640	464	WBNY	1550 222
WOR	710	422	WCDA	1350 222
WJZ	760	394	WKBC	1350 222
WPCH	810	370	WMSG	1350 222
WABO	860	318	WBRO	1400 214
WAAT	940	310	WLTH	1400 214
WHN	1010	297	WSGH	1400 214
WPAP	1010	297	WOKO	1440 208
WQAO	1010	297	WBMS	1480 207
WKNY	1010	297	WHOM	1480 207

- 3:30**—WMCA. Piano interlude; Western air express.
WPCH. Jean Daly's orchestra.
WEVD. W. F. Long, baritone.
- 4:00**—WMCA. Canadian fur trappers.
WGBS. The Virginians.
- 4:30**—WMCA. Slenda formers.
WEAF. Marionettes band.
- 4:45**—WGBS. Tea music.
WOV. Dr. Elmer Lee's counsel.
- 5:00**—WMCA. Goldburg program.
WEAF. Children's program.
WOR. Empire state orchestra.
WJZ. Campus Carolers.
- 5:15**—WGBS. International Affairs.
WJZ. Stock market quotations; program summary.
WEVD. Neil Laughton, musical saw.
- 5:30**—WMCA. Kay's New Englanders.
WGBS. Pallow Timers.
WGBS. Buchwald juniors.
WEAF. Tea timers' music.
WPCH. Crawford orchestra.
WOR. Color in the Machine Age.
WJZ. Blue Aces orchestra.
- 5:45**—WMCA. Red Devils.
WOV. Dolores.
WEAF. Rex Cole mountaineers.
WOR. Mitzl Rich, songs; Edward McBride, songs.
WABC. Dr. Thatcher Clark, French lesson.

6:00 P. M. UNTIL 9:00 P. M.

- 6:00**—WNYC. Tims; information; Fire department band.
WGBS. Saure and Steger, duo.
WEAF. The Jameses—sketch.
WOR. Uncle Dou.
WJZ. Raising Junior—sketch.
WABC. Male trio.
WPAP. Elmendorf quartet.
WMSG. Rudy and Charlie, songs.
WPCH. Penthouse players.
WAAM. Tjasot's orchestra.
WLWL. Gaetano Stella, tenor; concert orchestra.
- 6:15**—WEVD. Madeline Meyer, songs.
WEAF. Black and Gold Room orchestra.
WMSG. Lou Fox, violin.
WEVD. Sports.
WJZ. Saltzman orchestra.
WABC. Nelson orchestra.
- 6:30**—WGBS. Tales of Hoffmann.
WOR. Sports.
WPAP. Teddy Taylor, songs; Tommy Martin, uke.
WLWL. Lloyd Wiley, basso; tuberculosis talk.
WMSG. Ralph Slear, baritone.

- WMSG. Tom Green, tenor.
WEVD. James McDonough, songs.
WJZ. Tastyest Jesters.
WABC. Romance of American industry.

- 7:30**—WNYC. Time; police alarms; Raymond Trigger, piano.
WGBS. Crosley hour.
WEAF. Silver Flute—sketch.
WOR. Montclair ensemble.
WJZ. "Empty Stoves," James W. Barrett.
WHAP. Music; talk.
WABC. Necco surprise party.
WMSG. Armand music.
WAAM. Rusty and Dusty, comedy.
- 7:45**—WNYC. Triangle trio.
WJZ. Pickard family, songs.
WMSG. Jones and Wade, songs.
WAAM. Joe Davis, melody.
WLWL. Concert orchestra.
- 8:00**—WNYC. Police choristers.
WEAF. Salon Singers; Patrick MacGill, Irish novelist.
WOR. American Legion program.
WJZ. Dixie circus.
WABC. Dixie echoes.
WAAM. Happy hour jubilee.
WRNY. Dixie singers.
WMSG. Sports resume.

To Give a Job, Get on the Job—BUY NOW

- 8:15**—WOR. Totman and Worms, banjo and piano.
WHAP. Franklin Ford.
WJZ. Rin Tin Tin thriller.
- 8:30**—WMA. Paramount orchestra.
WGBS. Sports.
WEAF. "Careless Love"—sketch.
WOR. Orchestra.
WRNY. Moscow orchestram.
WJZ. Fuller Man period.
WABC. Rich's orchestra; Round Towners quartet.
- 8:45**—WGBS. Louise Vermont, contralto. Salon symphonists.
WHAP. Music.

9:00 P. M. UNTIL MIDNIGHT.

- 9:00**—WMCA. Plaza orchestra.
WGBS. Allen-Lundell trio.
WEAF. General Electric concert with Walter Damrosch; Floyd Gibbons, "Adventures in Science"; Russian choir.
WHAP. Dr. Charles Fama, talk.
WJZ. Edwin Seder, organ.
WABC. Carborundum band.
WENY. Musical echoes.
- 9:15**—WOR. Fraternity row—college fun.
- 9:30**—WGBS. Ridgewood boxing bouts.
WJZ. Dutch masters minstrels.
WABC. National radio forum from Washington—Secretary Ray Lyman Wilbur of interior department, "Results of White House Child Survey."
WRNY. Greek music.

WOV	1130	265	WNJ	1450	207
WGGB	1210	248	WVRL	1500	206
WCOH	1210	248	WCLB	1500	209
WINB	1210	248	WLRX	1500	209
WAAM	1250	248	WMBQ	1500	209
WODA	1250	248			

*K—Kilneyfes; *M—Meters.

1:45—WEAF, Yale - Harvard football game.
WOR, Fordham - Bucknell football game.

2:00 P. M. UNTIL 6:00 P. M.

2:00—WMCA, Keefe orchestra, WJZ, Weather; Blue Chasers music.
WLN, Wann, Howard and English, songs.
2:15—WJZ, Navy - Maryland football game.
2:30—WGBS, Vagabonds orchestra, WABC, Football rally songs.
2:45—WMCA, Happy Chapples, songs.
WABC, Northwestern-Notre Dame football game until 5 p. m.
3:00—WMCA, Looking at life.

Where and When to Set Dials for Outstanding Radio Features

11:00 A. M.—WABC (349 meters), Philharmonic-Symphony children's concert.

1:45 P. M.—WEAF (454 meters), Harvard-Yale football game.

1:45 P. M.—WOR (422 meters), Fordham-Bucknell football game.

2:15 P. M.—WJZ (394 meters), Navy-Maryland football game.

2:45 P. M.—WABC (349 meters), Northwestern-Notre Dame football game.

9:15 P. M.—WOR (422 meters), Fraternity Row—college fun.

9:30 P. M.—WGBS (500 meters), Ridgewood Grove boxing bouts.

9:30 P. M.—WJZ (394 meters), Dutch Masters minstrels.

10:00 P. M.—WJZ (394 meters), Chicago civic opera, "Lorenzaccio."

10:00 P. M.—WABC (349 meters), Hank Simmons' showboat.

10:30 P. M.—WMCA (526 meters), Three little Sachs.

11:00 P. M.—WABC (349 meters), Jack Denny's orchestra.

11:30 P. M.—WOR (422 meters), Moonbeams.

11:30 P. M.—WABC (349 meters), Guy Lombardo's orchestra.

12:00 MID.—WEAF (454 meters), Rudy Vallee's orchestra.

6:40—WJZ, Jewish federation.
WFCB, Football scores.
WMSG, Tiling duo; Joe Murray, songs.
6:45—WGBS, Sports.
WEAF, Uncle Abe and David—sketch.
WFCB, Piano astrologer.
WABC, Eno program.
WEVD, Kew Forest players.
WOR, Aviation talk.
WJZ, Lowell Thomas, news topics.
7:00—WNYC, County Mayo boys; football scores at 7:25.
WGBS, Vladimir Radeef, baritone.
WEAF, Football scores; Whyte's orchestra.
WOR, Brothers' orchestra.
WAAM, Radier's orchestra.
WMSG, Margaret Newell, songs.
WIWI, Hits—Old and New; talk "Catholic Poets."
WEVD, National Titleists.
WPAI, Will Oakland, tenor.
WJZ, Amos n' Andy.
WABC, Football scores; Crockett mountaineers.
7:15—WGBS, Nat Ross, piano.

9:15—WOR, Greenwich Village orchestra.
WHAP, Listeners letter.
10:00—WMCA, Katz orchestra.
WEAF, Lucky Strike dance music.
WJZ, Chicago civic opera, "Lorenzaccio."
WABC, Hank Simmons' show boat—"A Kentucky Romance."
WRNY, Richard orchestra.
10:15—WOR, Orchestra; Anne Ronnell, songs.
10:30—WMCA, Three little Sachs.
WGBS, Paul and Joe.
WRNY, Rocco's ensemble.
10:15—WMCA, Echoes of music.
WOR, Globe trotter.
11:00—WMCA, Eddie Lane's orchestra.
WGBS, Dollar orchestra.
WABC, Jack Denny's orchestra.
WRNY, Recorded program.
WEAF, Lanny Ross, tenor; trio.
WOR, Time; weather; Astor orchestra.
WJZ, Slumber music.
11:15—WEAF, Horace Heidt's orchestra.
11:30—WGBS, Dance music.
WOR, Moonbeams.
WABC, Guy Lombardo's orchestra.
12:00—WMCA, Dance music until 2 a. m.
WEAF, Rudy Vallee's orchestra.
WRNY, Richard orchestra.
WJZ, Phil Spitalny's orchestra.
WABC, Bert Lown's orchestra; Ann Leaf, organ.

OUTSIDE NEW YORK.

(Eastern standard time throughout)

7:20k.—WGN, Chicago—116m.

(The Chicago Tribune station on the Drake hotel.)

11:30 a. m., Mickelberry program.

11:15 a. m., Joan Jarleen, soprano; Tonecasters.

12:00 noon, Painted Dreams; Everybody's hour.

1:00 p. m., Good health and training.

1:10 p. m., Larry Larsen.

1:20 p. m., The Town Farmer.

1:30 p. m., Luncheon concert.

5:30 p. m., Teatime musical; Larry Larsen and Tonecasters.

7:00 p. m., Uncle Quin's Punch and Judy show.

7:15 p. m., Case and Moody Pie program.

7:20 p. m., Stock quotations.

7:30 p. m., Coon Sanders' Nighthawks.

7:45 p. m., Harold Teen.

8:00 p. m., Time; WGN Syncopators.

8:05 p. m., Bluebird program.

8:15 p. m., WGN Symphony orchestra.

8:30 p. m., Roto and color feature.

9:00 p. m., Coon Sanders' Nighthawks.

9:15 p. m., Maude Muller, contralto; Mark Love, basso.

9:45 p. m., Allan Grant, pianist.

10:00 p. m., Lucky Strike orchestra.

11:00 p. m., Tomorrow's Tribune.

11:10 p. m., Allan Grant, pianist.

11:20 p. m., Louie's Hungry Five.

11:30 p. m., WGN Symphony orchestra;

WGN Syncopators.

12:00 mid., Time; Coon Sanders' Nighthawks; Clyde McCoy's Drake hotel orchestra.

12:10 a. m., WGN Syncopators; Coon Sanders' Knights and Ladies of the Bath.



"You're on the air" was signaled in this scene from an NBC broadcast of 1937. Studio clock indicates the moment. Control room staffers are standing by for the down beat. (NBC Photo)

When television was in the experimental stage, pioneer radio singing star Vaughn de Leath was invited to appear on the tube with Young Tarzan. (NBC Photo)



Dorothy Gordon was one of the first women to win distinction on radio. She was musical director of *The American School of the Air*, which became required listening in many U.S. classrooms.

Harry Horlick's long association with *The A & P Gypsies* gave many radio fans the impression his talents were confined to gypsy music. Instead, they heard current ballads, Viennese waltzes and works by classical composers.





Photo shows "the radio ear" strapped to the back of a performer. The device allowed the director in the control room to talk to stage managers, actors and musicians.

By 1946, mobile broadcasting units with all the resources of a medium-sized studio were doing a great job with remotes. Here a CBS studio on wheels covers a Republican Convention. (CBS)



SECTION TWO —

“Radio Is Too Big a Thing to Be Out Of.”

Gold
began to
glitter in the
air waves.

Will Rogers was slow to appreciate radio. In 1922, during a visit to Detroit, he asked to talk into the Station WWJ microphone. He is reported to have gone ahead with the performance but without enthusiasm, even muttering goodnaturedly that “the whole thing is

bunk.” However, when the broadcast produced fan mail not only from the Middle West but as far south as Arkansas, he changed his opinion. A few years later it was the same great Will Rogers who told a *Variety* reporter: “Radio is too big a thing to be out of.”

Some of the other skeptics must have gotten the message as time marched on. Radio was growing. Hooking up stations to form experimental networks was greatly increasing the number of listeners per program. Transmission and reception had made great strides. Radio programs were competing with the movies. Among the Johnny-come-latelies who had underestimated radio was Paul Whiteman. Apparently, he was wait-

ing for a sponsor with a bankroll big enough to make the offer attractive. He gave in when he was tapped to do *The Old Gold Paul Whiteman Hours*.

Billed as "The King of Jazz," he directed his huge orchestra over CBS on Tuesdays from 9:00 p.m. to 10:00 p.m. His extensive repertory included several surefire arrangements from the Whiteman library — a jazzified orchestration of MacDowell's "To a Wild Rose", and arrangements of "Whispering" and "Linger Awhile". (The recording of the latter was said to have sold over two million copies.)

Whiteman took radio by storm. Later on, he inaugurated *The Kraft Music Hall*, sharing the bill with Al Jolson and Deems Taylor, and introducing stars of vaudeville, opera, sports and theater as guests. His theme song was Gershwin's "Rhapsody in Blue". On both the Old Gold and Kraft shows, Whiteman often featured the jazzmen of his ensemble, which included violinist Joe Venuti, Jack (trombone) and Charlie (trumpet) Teagarden, Frankie Trumbauer on C-melody saxophone and Bix Beiderbeck on cornet. He referred to his brilliantly scored orchestral performances as "symphonic jazz", which he said was simply formal arrangements of improvisations recorded from actual jam sessions of his jazz stars.

Whiteman was the first orchestra leader to employ full-time vocalists — Mildred Bailey and the trio known as

The Rhythm Boys, composed of Bing Crosby, Harry Barris and Al Rinker.

In the development of radio programs, individual performers of a band or singing group often turned up as satellite personalities to the top banana of a big show. While there was no doubt that Fred Waring was the star of his radio shows, he did introduce the policy of presenting a group of vocalists and musicians as a big family. Often featured was his longtime drummer, Poley McClintock, whose frog-like voice and quips were a delight to listeners who were apt to ask each other next morning after a broadcast, "Did you hear what Poley said last night?" Then, there was Waring's brother, Tom, pianist and singer and able composer of song hits, one of which was "So Beats My Heart for You", which he wrote in collaboration with Pat Ballard and Charles Henderson.

Later on, there were many girl singers, among them Joan Wheatley, who made her debut with the Waring Glee Club one evening when she was called to pinch-hit. The Lane Sisters (Lola, Priscilla and Rosemary), who later went on to movie fame, were favorites of Waring fans. Les Paul, the great swing guitarist, was a member of the Waring family. Other radio celebrities eyed Waring's family plan and copied it.

The blend of mixed choir voices and dance band instrumentalists appealed greatly to Waring, and he gradually put

together the unit that radio listeners found new and exciting. He blended voices and instrumentalists, creating a unique "glee club" presentation with the instrumentalists literally playing second fiddle to the vocalists within the large choir. An identifying sound of the choir was the humming effect applied to sustained, sonorous chords in songs like "Sleep", the theme song of The Pennsylvanians.

Like Whiteman, Waring bided his time and did not accept an offer of a radio show until he liked the color of the sponsor's money. Again, like Whiteman, his first sponsor was Old Gold. Then followed a string of radio shows for Bromo Quinine, Chesterfield, Ford and others, which kept Fred Waring's The Pennsylvanians on the air almost continuously.

When anyone brings up the name of Rudy Vallee, he is talking about Mr. Radio himself. No one had as profound an impact on the progress of radio music and entertainment as did that handsome, personable young saxophonist-crooner just out of Yale, who first sang on the airwaves in 1928. His first important job was at New York's Heigh-Ho Club, an intimate class nightery, where he moved onto the bandstand with seven other Yale men who had been members of his college campus Connecticut Yankees. He was his own announcer from the club when the band

was on the air, giving him friendly contact with his radio audience. He believed in radio from the beginning and went all out to please.

Vallee's band — two saxes (including himself), two violins, bass, drums, piano and banjo — was not loud. Neither was his far-from-operatic voice. So, when he was told to sing louder, he sang through the cheerleader megaphone that became his trademark. His cheery, "Heigh-Ho, Everybody!" was his identification and soon became a catchword among the young crowd. Like some other radio singers who had gone before him, Vallee found he had a voice that improved with electrical amplification. Coming out of the loud speaker, it was just what the youth of America had been waiting for. In 1929, Vallee was put on the air with a one-hour prime-time variety show, *The Fleischmann Hour*. It caught on. Within a year, Rudy Vallee became the hottest name in the entertainment field.

Over the years, Vallee introduced scores of performers to his radio audiences. Many were subsequently tapped by radio producers for shows of their own. A partial list of radio stars who made it big after appearing on Vallee's program includes Bob Hope, Bob Burns, Lou Holtz, Carmen Miranda, Olsen and Johnson, Phil Baker, Milton Berle, Burns and Allen, Frances Langford and Joe Cook.

Some songs immediately remembered by Vallee fans are "Say It Isn't

So", "Goodnight, Sweetheart", "The Whiffenpoof Song", "As Time Goes By", "A Little Kiss Each Morning", "Deep Night", and especially his theme, "My Time Is Your Time".

An instance of a small, live band scoring heavily with radio listeners is related in Lawrence Welk's bestseller, *Wunnerful! Wunnerful!* It was back in 1927, and Welk and his band were stopping over in Yankton, North Dakota, on their way to seek their fortune in New Orleans. Out of curiosity, Welk visited the local radio station, WNAX, early one morning and asked the owner if he and his band might play a broadcast during their stay in Yankton. The owner suggested Welk bring them right in.

Welk rushed out and returned with his sleepy musicians who were grumbling they didn't know how to play on the radio. Asked where they could audition, the owner suggested they go on the air at once and audition right into the microphone. Then, without further ado, he announced that Lawrence Welk and His Novelty Orchestra were about to entertain "direct from our studios in downtown Yankton." The first number was "Mexicali Rose" with Johnny Higgins on the vocal. Before the little band had finished its second number, phones began to ring. Listeners were calling requests, half of them asking for a repeat of "Mexicali Rose".

Welk was invited to do a second

broadcast. It went over even better. The result was a long-term contract. Offers of dance dates poured in from a radius of 400 miles. It was additional proof that listeners responded to live music, and it further illustrated the power of radio to plug a band as no other medium ever had. Welk continued up the ladder of success, playing key cities in the Middle West with a larger band which he constantly improved. We heard him frequently on the air from Pittsburgh, Cincinnati and Chicago. He was chosen to sub for Guy Lombardo at New York's Hotel Roosevelt, while the Royal Canadians took off for the summer. And all the while, Welk polished his warm way of introducing song titles, ultimately attaining a rapport with his listeners that put him up front to stay.

Among performers who first became local favorites and afterward joined networks was Little Jack Little. His tinkling piano and theme song, "Little by Little", became familiar to millions. Beginning his radio career on Pittsburgh's KDKA, he moved to WLW in Cincinnati, springboarding from there to an NBC sustainer in New York. He was heard frequently on the air from the Ambassador Hotel in Atlantic City. In the 1930's, he was on the nets for Pinex and was often scheduled for after-dinner dance music from his spot at the Silver Grill of New York's Hotel Lexington. Jack

"Radio Is Too Big a Thing to Be Out Of."

35

Little was a pleasing vocalist and also composer of such hits as "Jealous" in 1924 and "A Shanty in Old Shanty Town" in 1930.



Paul Whiteman demanded train fare for his all-stars. By setting a high standard for the period, he inspired one musician to say, "Pops Whiteman has done more for musicians than the local union."



Bob Burns starred on programs of Rudy Vallee and Bing Crosby, then aired his country-store humor on his show. The homemade instrument he called a "bazooka" became his trademark. GIs gave its name to one of their most effective weapons during WW II. (NBC Photo)

Bob Hope, superstar of radio, shows Jerry Colonna how to play nine holes in record time. Hope and Colonna enlivened musical radio with some of the funniest dialogue on the air.



Radio historians named Rudy Vallee the first singing idol of the 1920's. His fans have been called the original fanatics of radio. Vallee won feminine adulation surpassed perhaps only by that given film's Rudolph Valentino.

Accordionist-comedian-quizmaster Phil Baker came to radio from vaudeville and musicals. He starred in *Take It or Leave It* and *Everybody Wins*. (CBS)





Monica Lewis's voice was familiar to many radio fans of *The Jan August Show* in 1947. August, a concert pianist, was one of radio's musical stars. (The Mutual Broadcasting System)

Ballad singer Joan Wheatley might have become a social worker, if she hadn't been fascinated with the music of *The Fred Waring Show*. She starred in the Waring choir. (NBC Photo)



Pianist-singer-bandleader Jack Little, better known as Little Jack Little, enjoyed popularity mixing singing with an intimate way of talking some words of the lyric. (Consolidated Radio Artists, Inc.)

Fred Waring was a perfectionist in organizing his choruses. He tried mixing basses, tenors and baritones, so that each singer might hear to full harmonic effect. It worked. (NBC Photo)





Del Courtney's band dispensed a brand of sweet music that pleased. He was one of several bandleaders who began their careers on their college campus. (William Morris Agency)

Jimmie Grier was a busy bandleader, directing music for West Coast radio shows and batoning the orchestra at the Coconut Grove. He composed songs, teamed with Pinky Tomlin for "The Object of My Affection".



Mitchell Ayres led his own band on several radio shows before becoming music director for Perry Como. Ayres was also a director for Columbia Records. (MCA)

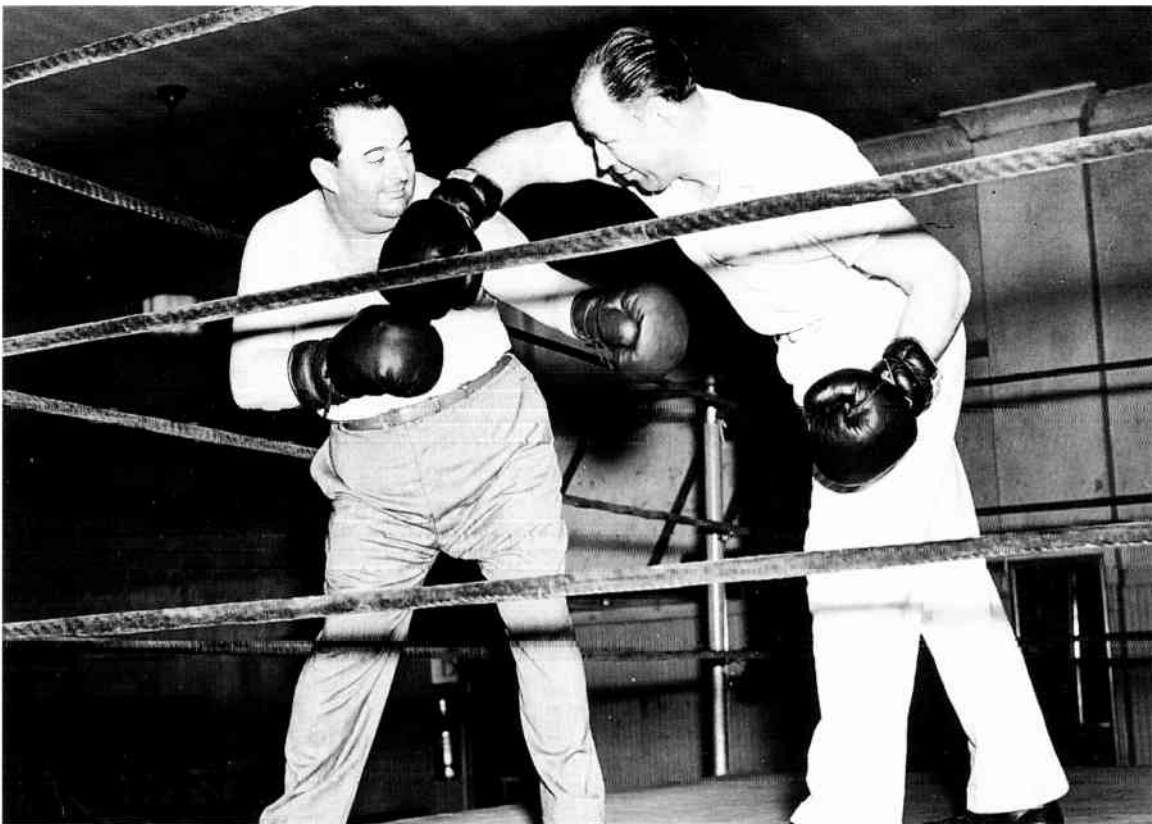
Dick "Two Ton" Baker, billed as *The Music Maker*, cheered up listeners tuned into WGN and Mutual Broadcasting System outlets. (WGN & Mutual Artist)





In 1945, Lawrence Welk and his accordion had come a long way since his first audition on WNAX in Yankton, South Dakota. Everything seems to be “Wunnerful! Wunnerful”. His Champagne Music was identified by a bubbling sound effect.

Radio Conductor Jacques Renard, ducking a right by former champ Jack Sharkey, must have been trying to keep his baton arm in shape. He did music direction of great laugh shows like *Burns and Allen*, *Stoopnagle and Budd* and *Eddie Cantor*.





Phil Harris was an established leader of a swinging band when he joined Jack Benny in 1936. Harris's music and his role as supporting comic in Benny's script brought him fame. (NBC Photo)



Spike Jones and his City Slickers had a battery of firebells, pistols, whistles, horns and other noisemakers for kidding classical and popular songs. (CBS)

Trumpeter Henry Levine attained fame as Professor Hotlips on *The Chamber Music Society of Lower Basin Street* program. (NBC Photo)

Bandleader and musical comedy star Ray Heatherton was a busy singer in the 1930's on network top studio bands. (CBS)





Angelo Ferdinando, as Don Ferdi, led the dance band at New York's Hotel Great Northern. His brother, Felix Ferdinando, also was a popular maestro. (George Maillard Kessler, B.P.)

The Korn Koblbers cashed in on exaggerated corny rhythms, harmony and tone. (Consolidated Radio Artists, Inc.)





English pianist George Shearing, who came to the U.S. in 1947, at The Three Deuces on New York's 52nd Street. He created the "Shearing sound" by blending piano with vibes, guitar, drums and string bass. (Shaw Artists Corporation — James J. Kriegsmann, photographer)



Pinky Tomlin in 1927, was a member of Eddie Cantor's radio group. He toured his own band and wrote "The Object of My Affection", composed with Jimmie Grier and Coy Poe. (William Morris Agency)

Clarinetist Joe Marsala, leading his all-star combo at New York's Hickory House on 52nd Street. His wife, swing harpist Adele Girard, contributed exciting solos. (JES Photo)



Leighton Noble, former vocalist with Orville Knapp's band, assumed leadership of that unit on Knapp's death. (Song Distributing Corp.)



SECTION THREE —

Hours of Charm

All-girl bands start to share air time.

One night, during The Depression years, orchestra conductor Phil Spitalny was much impressed by an ovation accorded a 17-year-old violinist named Evelyn Kaye at the close of her New York debut. Spitalny was seeking a new twist for a radio program.

If he could round up more girl musicians like Evelyn, he reasoned, why not create an all-girl chorus and orchestra? Putting his idea to work, Spitalny set out across the country in search of the best girl musicians and singers around. Six months later, he had picked some 30 candidates from hundreds of auditions. Then came a long series of rehearsals.

Spitalny's pals said he was crazy, that it couldn't be done. He fooled them. Responding to his baton was a disciplined ensemble of six reeds, six brass, six violins, one cello, one marimba, one harp, and a rhythm section of two pianos, drums, guitar and soubaphone. Repertory consisted of instrumentals and a wide variety of se-

lections featuring vocal solos and chorus backed by the orchestra.

The first important sponsor for the *Hour of Charm*, as the Spitalny group was named, was Corn Products Refining Company. Next came a contract with General Electric that lasted ten years. Tuning in radio broadcasts of the *Hour of Charm*, a fan might hear Evelyn and her violin in such hits as "You and the Night and the Music", "Night and Day" and "Begin the Beguine". Contraltos Maxine and Gloria, and Joan, a coloratura, became favorites. The orchestra soothed listeners with arrangements of standards — "Tea for Two" or "La Comparsita". A blockbuster was "Rhapsody in Blue" with Eleanor at the piano.

The *Hour of Charm* was awarded honors by national women's organizations for its contribution of cultured entertainment to radio. When TV came along, Spitalny and his girls were welcomed aboard the video bandwagon.

While Spitalny's *Hour of Charm* was succeeding, other all-girl orchestras were springing up. Well received was the unit known as Ina Ray Hutton and the Melodears. Miss Hutton, a featured singer and dancer in the revues of Ziegfeld and George White, was recruited to front The Melodears when their popularity was sagging. She turned out to be a happy choice. The band's library was mainly swing. Miss Hutton's considerable physical beauty and her unquestioned ability to move

her body prettily to swing music were just what the Melodears needed.

Unfortunately, the band made its bid for fame at a time when hotels and nightclubs were not interested in booking all-girl combos except for short engagements. Thus, without a regular wire on tour, radio exposure was curtailed. Biggest success was achieved in theater dates. Critics acknowledged the girls' talents but did not compare them favorably with male swing bandmen.

Besides catching Ina Ray Hutton occasionally on New York stations, she could be tuned in some nights from such stations as WOL, Washington, D.C. or WIP, Philadelphia. In 1939, Miss Hutton switched to an all-male swing band, moved up to a higher plateau, including a stay at the Hotel Astor on Times Square on the bandstand that had recently been vacated by Tommy Dorsey.

The success of Ada Leonard and Her Orchestra suggests that an all-girl band under a baton wielded by a girl could make the grade in the 1940's, even when hundreds of male bands were still enjoying the prosperity of the Big Band Era. Like Ina Ray Hutton, Miss Leonard became a bandleader following a career as a singer and dancer. Also, Miss Leonard's orchestra overcame the reluctance of hotel managers to hire all-girl units. Her itinerary indicates repeated bookings into several popular hotels, including the Hotel Claridge in Memphis, where she had a network wire

over WMPS. She also was tuned in by nighttime dial twiddlers on WGN net broadcasts from Chicago's Aragon and Trianon ballrooms as well as from Club Madrid in Louisville via WGRC and Tunetown Ballroom in St. Louis via KWK.

Miss Leonard led her 17-piece band in both hot and sweet numbers, switching from a torrid arrangement of "Fan It" to a schmaltzy rendition of "Besame Mucho" or a spiritual like "Nobody Knows the Trouble I've Seen". Among band members who won approving nods were: Frances Shirley and Jane Sager, trumpet; Dez Thompson, drums; Rita Kelly, piano; Brownie Slade, clarinet and vocals; and singers Mildred Shirley and Frances Griffin.

In March 1948, when male bands were disbanding by the score, Miss Leonard followed suit and prepared herself for a single act.

Gloria Parker fronted an all-girl band while she was still a student of Brooklyn's Thomas Jefferson High School in the late 1930's. She was asked to take over a group known as The Coquettes. Gloria Parker and The Coquettes then played college dates in Massachusetts and Pennsylvania. Featured in this full-size band was star drummer Viola Smith and several of her sisters who had organized the original Coquettes, a unit which had toured with pretty Frances Carroll swinging the baton.

Miss Parker's next venture was leadership of The Starlets, an all-girl combo comprised of six reeds, four brass and four rhythm, with herself up front on violin, marimba, vocals and a specialty she performed with musical glasses (wine or water glasses partially filled with varying amounts of liquid to achieve various pitches). At the end of World War II, she was tapped to lead an 18-piece dance band, all male except three female violinists. The unit followed Blue Barron's band into the Hotel Edison's Green Room in New York and in 1945 was heard nightly coast-to-coast for eleven months.

Another glamorous femme bandleader was Rita Rio, who broke in with an all-girl orchestra in the Middle West, playing ballrooms and night spots. We Eastern listeners dialed her program sponsored by a shoe polish company and her late-night airings over NBC in New York's Hotel Governor Clinton and from the bandstand of Billy Rose's Casa Manana. The band of three saxes, three trumpets, trombone, piano, bass, guitar and drums adequately supported Miss Rio's vocals and set the beat for her undulating style of batoning. Her theme song was "La Cucaracha". She might have latched onto "Rio Rita", but Ted Fiorito already had established it as his theme.



Phil Spitalny and his all-girl *Hour of Charm* orchestra and chorus "were as pretty to look at as to listen to". (NBC Photo)

1st
IN Girl BANDS



Critical Reviews

Variety ... her arrangements ... all the stuff ... that Leonard's leadership personality and musicality ... holds it apart from other bands.

Detroit Free Press ... (Ken Stone) ... the unusual, an ... orchestra ... with ... and ...

Billboard ... Ada Leonard ... her ... all ... girl bands ... and ... in ...

Los Angeles Examiner ... (Paul ...) ... the ... orchestra ... and ...

ADA
"Romance in Rhythm"
Leonard
AND HER ORCHESTRA

Featuring

- FRANCIS GRIFITH—Vocalist
- FRANCIS SHIMLEY—Tenor
- MILDRED SHIMLEY—Vocalist
- FLORENCE De'Lun—Drums

RECENT ENGAGEMENTS

Theatres

RKO Biltmore Canton, Mass.	Palms, Philadelphia Pantages, New York	Orpheum, Chicago Civic and Grand Palace, Columbus Wenger, Rochester
Orpheum, San Diego Downtown, Detroit	Palms, New York Palms, Washington Capital, Washington	

Ballrooms

Madison and Tower, Chicago Linger Beach, Portland, Ore. Fifth Street, St. Louis	Palms, San Diego Palms, San Diego Tower Club, Los Angeles
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Hotels

Shelburne, Milwaukee • Claridge, Memphis • Elbe Hotel, Erie, Pa.

Miss Leonard's guests: Adnan, Howard, Green and Stella Connors
Orchestra continues to tour: New York

MURRAY ROSE *Manager*

Direction of **FREDERICK BROS. MUSIC CORP.**
RKO BLDG. Radio City NEW YORK

Page 232 The Billboard 1944 Music Year Book

Personal Appearances

Ada Leonard and her all-girl orchestra competed well with male bands during the Big Band Era. (*The Billboard 1944 Music Year Book*)



Ina Ray Hutton led the Melodears all-girl orchestra. She changed to an all-male band. For TV, she again formed an all-girl unit. (William Morris Agency)



Gloria Parker conducted the all-girl Starlets orchestra, toured stateside armed forces camps. She also sang, played musical glasses and marimba and wrote many songs.

Blue Barron found that sweet music was a very saleable item, so he planned his dance band accordingly. In New York, he was welcomed at the Hotel Edison, where he had a wire. (Consolidated Radio Artists, Inc.)



Rita Rio and her all-girl orchestra were sponsored by a shoe polish company. She also was heard from nighteries and ballrooms. (Consolidated Radio Artists, Inc.)





Dardanelle and Her Trio were popular in the late 1940's. She led from the keyboard, backed by rhythm guitar and stand-up bass. (Associated Booking Corp.)

Frances Carroll was one of several successive directors of the all-girl band known as The Coquettes. (Sam Berk and Harry Pincus)

Ted Fiorito led his band on Al Jolson's radio debut for Chevrolet in 1932. He also supplied music for *The Jack Haley Show* and others. Betty Grable sang with the band as a youngster.



SECTION FOUR —

Something for the Boys

Troops welcomed radio music.

Although radio was still a fairly new medium in 1940, it had become such a familiar, everyday factor in our lives that most of us who were around then probably were hardly more than subconsciously aware of its actual influence, nor did we appreciate how much we depended on it. It was our principal source of information and entertainment. Therefore, sharp realization of

what life might be without radio really hit home when the first American servicemen were shipped to remote bases at the outbreak of World War II. Rumbblings of low morale among troops isolated on the bleak shores of Iceland and Alaska prompted the high command to give immediate consideration to the initiation of shortwave broadcasts or music and news that could be tuned in by servicemen in those distant outposts.

From the other side of the world came messages from General Chenault's Flying Tigers, saying that music from Station KGEI, the General Electric transmitter in San Francisco, was reaching their shortwave receivers at an airfield in Kuming, China. They liked the popular music broadcasts best and asked

for more. KGEI promptly experimented with West Coast transmissions tailored to servicemen's tastes, like the San Francisco Examiner's *Mail Bag*, a series of prerecorded messages to GI's from their wives, sweethearts and mothers. The Hearst International News Service also began to shortwave news and rebroadcasts of network music and variety shows, all aimed at servicemen's receivers.

Those first steps to reach American GI's far away from home gave momentum to a project that became the Armed Forces Radio Service (AFRS). It took men of the caliber of Elmer Davis of the Office of War Information and Colonel H. A. Lewis, the first commander of AFRS, to guide the project through the red tape of more than a dozen wartime agencies.

Radio's contribution to the war effort was right on time. General Mark Clark of the Fifth Army was demanding clear transmission of U. S. music programs to lure GI's in Italy from the nightly swing music and sweet talk of Axis Sally. In the Far East, there were outposts in New Guinea reached only by radio programs of Tokyo Rose. The U.S. command post there filed an urgent request for homegrown programs. Uncle Sam's answer to Sally and Rose was a series of pop and swing music shows. One in particular, deejayed by the girl know as Jill, soon routed Sally. Jill became the girl next door to home-

sick GI's. Other music and news shows covered the theaters of war as well as the training camps.

Some of the radio shows that were rebroadcast were AFRS, without commercials, were the *Voice of Firestone*, Bob Hope's *Pepsodent Show* and Bing Crosby's *Kraft Music Hall*. AFRS quarter-hour transcriptions, featuring stars like Harry James and Dinah Shore, were hailed by the troops.

A poll by AFRS to determine which programs were most liked revealed this order of preference: 1) Dance music, 2) News, 3) Comedy, 4) Sports, 5) Variety shows, 6) Swing, 7) Radio drama, 8) Old favorite music, and, 9) Quiz programs. A recap of their choice of music broadcasts give 60 percent to dance music, 20 percent to country and western, 10 percent to classical, 3 percent to religious and 7 percent to "miscellaneous" — whatever that meant.

No one can deny that radio music was an essential morale builder during those war years. If you were there, you'll always remember "The White Cliffs of Dover", "I Don't Want to Walk without You", "White Christmas", "I'll Be Seeing You", "Lilli Marlene", "Sentimental Journey", "Laura" and "San Antonio Rose".



Betty Hutton, discovered by Vincent Lopez, sang in his band. In 1945 she toured army posts, entertaining with her novelty numbers. (Paramount Pictures)



In addition to her own show, singer Nan Wynn was heard on Mark Warnow's *Sound Off* in behalf of U.S. Army recruiting. (CBS)



Bing Crosby, during WW II, was surrounded by WAC's at Fort Oglethorpe, Georgia. At right, WAC Lieutenant Chesley Barnes, pianist-composer and author of "Have You", enjoys a Crosby quip.



Edgar Battle did his share to entertain servicemen during WW II. He was one of the most prolific arrangers and composers of the swing period. He played several instruments.



Benny Goodman gladly entertained servicemen, on this occasion with one of his rare vocals. Pianist is Mel Powell. Drummer is Tim Jenkins. (Lin Caufield)

SECTION FIVE —

Enter the Popular Publishing Industry

Most Tin Pan Alley publishers had looked with suspicion on radio.

In the beginning, most of the Tin Pan Alley publishers looked with suspicion on radio. Just another mechanical means of producing music, they decided. The blasts they had long directed at hand organs, phonographs and player pianos now were also aimed at radio. They grumbled about an anticipated drop in sheet music sales. The threat seemed even more ominous when radio transmission and reception improved and networks brought the free music into more and more homes. Publishers were speculating, “How many people will buy the sheet music of a song and learn to play it, if they can hear it repeated night after night by merely twisting a couple of dials?”

There was no doubt radio was here to stay. A leading magazine's national poll had revealed "Listening to the Radio" as the country's most popular pastime, topping movies, magazines, newspapers, card games, even spectator sports. Furthermore, statistics verified that of a given sample of network commercial programs active within a given year, better than 75 percent were classified as either popular music, semiclassical music, classical music, familiar music, band music or variety (mostly musical numbers). Publishers had to admit that radio had surpassed all other means of familiarizing the public with a song. The problem was how to use radio to their advantage.

To solve their problem, Tin Pan Alley publishers converged on radio, vying for performance of their songs. Some found radio a fickle medium of promotion. At times, the repeated performance of a song over the air night after night would bore listeners stiff and certainly not induce them to trot around to the music next day to buy the sheet music. They found that many a song that might have had a good sale, if promoted in the old way, died prematurely from overexposure on radio.

However, there were more instances of success than flops. When radio put over a song, a landslide of orders might come in the mail from music dealers whose customers clamored for sheet music of the radio-cre-

ated hit. So it worked both ways.

Some of the pioneer publishers of popular music believed they had good reason to beef about radio. They fondly recollected when vaudeville was still alive and star performers could be persuaded (sometimes for pay) to introduce new songs into their acts. Often, as these acts moved from city to city and theater audiences heard the new songs, there was a rush to buy piano copies. Before radio, that type of promotion frequently kept a song alive and selling for months and months.

Radio changed all that. Vaudeville stars began to flatly turn down a song that was getting network plugs. It was easy to see why. A song that would be new to audiences in Newark at the outset of a tour would be old hat in a few weeks in Little Rock because of repeated performances on the air.

As *Variety* stated it: ". . . radio's make-'em and kill-'em fast made over-familiar pop songs a show business problem."*

At the same time, publishers became aware that a good novelty tune with quality to withstand repetition could be played continuously on radio for months and still have a spectacular sheet music sale. For instance, in 1936 Farley and Riley's "The Music

* *Show Biz from Vaude to Video* by Abel Green and Joe Laurie, Jr.

Goes 'Round and Around" was played to death on radio yet earned more for its publisher than the fabulous "Yes! We Have No Bananas" netted in 1923.

Up to the late 1920's, much of the popular music played on radio came from past and current musicals and operettas or directly from the Tin Pan Alley catalogues. Popular tunes from Hollywood movies, like *Mickey* in 1918 and *Ramona* in 1927, each a theme song from a silent film of the same name, were still comparatively rare. But in 1928, as sound production on film improved, along with slow but sure perfection of the coordination of the audible and visible components on the screen, the moviegoers found themselves attracted to the melody and lyrics of songs like "Angela Mia" from the sound film *Street Angel* and "Precious Little Thing Called Love" from *The Shopworn Angel*.

Toward the end of 1928, film musicals were being planned and produced in several Hollywood studios. The executives of Warner Brothers, accurately predicting that the public's reception of talkies would bring on a big demand for musical films, prepared to circumvent the tiresome and complicated negotiations for performing rights of each song they featured. They surprised the film industry and Tin Pan Alley as well by purchasing outright the entire publishing business and music catalogues of M. Witmark

& Sons. This giant transaction was followed by other mergers and amalgamations involving movie company ownership of such great publishing houses as Harms, Remick, Robbins, Miller and Leo Feist. It was only the beginning, as it turned out, and, ultimately, Hollywood movie studios were deeply involved in music publishing.

Following these mergers, Tin Pan Alley composers and lyricists found themselves with attractive offers to go west and join the film industry's staffers in turning out film theme songs, production numbers and background music. Song writers who had grown accustomed to peddling their tunes from one Tin Pan Alley publisher to another now found themselves on a lush weekly payroll and living it up in carpeted, soundproof studios.

In 1929, a fair percentage of song hits played on the air and sold from sheet music counters and record racks were hits from Hollywood musicals. In the upcoming years, film tunes would outnumber tunes from stage musicals by a large margin in the rosters of tunes most played on the air.

When the leading trade magazines began to compile and publish statistics on the number of times a popular song was played on the air, as well as figures attesting to the sale of recordings and sheet music of the hit tunes, a significant measuring stick was developed. These tables or "charts", as

they were termed in the trade, could reflect the success of a promising tune and trace its rise or fall in popularity.

Factors that were considered in estimating the position of a given song on one of the weekly charts were: sheet music sales, phono record sales and a compilation of the number of times the song was played on juke boxes, and particularly the number of plays on the air. The most successful and best known live radio program relying on the charts was *Your Hit Parade*. This Saturday night network program was inaugurated in the early 1930's and continued into the 1940's, eventually becoming one of the first successful TV regulars.

Your Hit Parade was a big favorite with both young and grown-up fans whose taste in popular music was undoubtedly influenced by songs played and sung during that hour. The show did well in audience measurement surveys, always competing with the best in radio.

Bandleaders who served as maestro of *Your Hit Parade* included Al Goodman, Johnny Green, Lennie Hayton, Richard Himber, Carl Hoff, Leo Reisman, Freddie Rich, Raymond Scott, Ray Sinatra, Harry Sosnik, Axel Stordahl, Orrin Tucker and Mark Warnow.

Your Hit Parade singers, some of whom rocketed from the program to brilliant careers in radio, films, TV and

recordings, are Bonnie Baker, Buddy Clark, Jeff Clark, Doris Day, Joan Edwards, Georgia Gibbs, Hill Harrington, Johnny Hauser, Kay Lorraine, Margaret McCrea, Lanny Ross, Andy Russell, Dinah Shore, Frank Sinatra, Kay Thompson, Lawrence Tibbet, Bea Wain, Eilene Wilson and Barry Wood.

On a *Your Hit Parade* hour the most popular songs of the week (based on compilations of chart figures) were presented in reverse order of their popularity with the Number One song always performed last with special arrangement and fanfare. There were times when a hit song would be Number One for a number of consecutive weeks, maybe drop down to second or third place for a week or so and then bounce back on top. In the fall of 1943, during an eight-week period, the hit "Sunday, Monday or Always" was Number One six times. Table 5.1, on the facing page, shows how it fared in competition with other unforgettable hits of the period.

Radio radically changed song-plugging. Publishers' contact men became "professional men" and even unionized their profession. They became publisher representatives with the important job of getting songs played on the air. Instead of approaching singing waiters, as their predecessors had done around the turn of the century, these high-pressure artists contacted bandleaders, program direc-

Figure 5.1
Your Hit Parade (Fall 1943)
Three most popular songs of the week

Wk. Ending	Number 1	Number 2	Number 3
Sep. 4	You'll Never Know	Sunday, Monday or Always	In the Blue of the Evening
Sep. 11	Sunday, Monday or Always	You'll Never Know	All or Nothing at All
Sep. 18	Sunday, Monday or Always	People Will Say We're in Love	All or Nothing at All
Sep. 25	All or Nothing at All	Paper Doll	People Will Say We're in Love
Oct. 2	Sunday, Monday or Always	People Will Say We're in Love	I Heard You Cried Last Night
Oct. 9	Sunday, Monday or Always	People Will Say We're in Love	I Heard You Cried Last Night
Oct. 16	Sunday, Monday or Always	People Will Say We're in Love	Paper Doll
Oct. 23	Sunday, Monday or Always	People Will Say We're in Love	Paper Doll

tors and all the important individuals who had a say in selecting music for radio programs.

Doron K. Antrim, during his years as editor of *Metronome*, published a monthly chart and story on the accomplishments of Tin Pan Alley's star professional men. Here is an excerpt from Antrim's March 1937 edition:

On the Avenue is the third Irving Berlin picture score that Harry Link has promoted since becoming professional manager at Irving Berlin, Inc. On the two previous occasions Link and his staff, Frank Marvin, Charlie Isaacson, Chick Einker, Hy Fenster and Doris Taub, put one or more songs from the scores at the

top of all lists for most-played songs. So the boys in the business figured that Link would repeat with *On the Avenue* score, which he has, as indicated by the position "This Year's Kisses".

The chart listed current songs that had been broadcast Sunday and evenings seven or more times over major stations WEA, WJZ and WABC (then CBS net station) for the week ending February 22. The list contained 59 songs, with the top six indicated in Figure 5.2, on the next page.

In addition to *Your Hit Parade's* roster of top tunes and *Metronome's* chart of songs with the most plugs on the air, there were other radio music

Figure 5.2
March 1937 Edition of *Metronome*
Top Six Songs

Title	Publisher	No. of Broadcasts
1. "This Year's Kisses"	Irving Berlin, Inc.	32
2. "Good Night, My Love"	Robbins Music Corp.	29
3. "Love and Learn"	Chappell & Co., Inc.	26
4. "With Plenty of Money and You"	Harms, Inc.	25
5. "On a Little Bamboo Bridge"	Joe Morris Music Co.	25
6. "When My Dream Boat Comes Home"	Witmark & Sons	24

surveys that were studied carefully by bandleaders, singers, arrangers, program directors, booking agents, publishers, music dealers.

One survey of particular significance during radio's golden age was the Peatman Audience Coverage Index. This survey which came to be known as "The Sheet" was begun in 1941 by Dr. John G. Peatman, a professor of psychology at the College of The City of New York and director of The Office of Research — Radio Division. Dr. Peatman maintained that radio exploitation of music could be most effectively measured in terms of the size of the radio audience that actually heard a song. He pointed out that a radio program with an impressive number of listeners naturally would promote a song far better than a program with a limited number of listeners. Repetition of performance was considered important only when

the audience potential that was reached was significantly large.

Other surveys tended to report only the number of times a song was played on the air each night, listing all performances by hour and station, performing artist or group, whether live or on record. Example: In a three-station survey in 1943 between the hours of 8:00 a.m. and 1:00 a.m. in a metropolitan area, "That Old Black Magic", the Johnny Mercer-Harold Arlen hit from the movie musical *Star-Spangled Rhythm*, was played on Station "A" at 9:15, 2:30, 6:05, 9:58 and 12:30; on Station "B" at 12:30 p.m. only; on Station "C" at 9:15, 1:15, 5:00, 11:45 and 12:03, for a total of 11 performances within 17 hours.



Alice Remsen, composer and publisher, was a vaudeville star before coming to radio in 1927 on *The Stromberg Carlson Hour*. (ASCAP)

Trombonist Mike Riley and Eddie Farley, co-leaders of a hilarious jazz combo at the Onyx Club, teamed with "Red" Hodgson to compose "The Music Goes 'Round and Around", an instant hit in 1936. (Associated Booking Corp.)



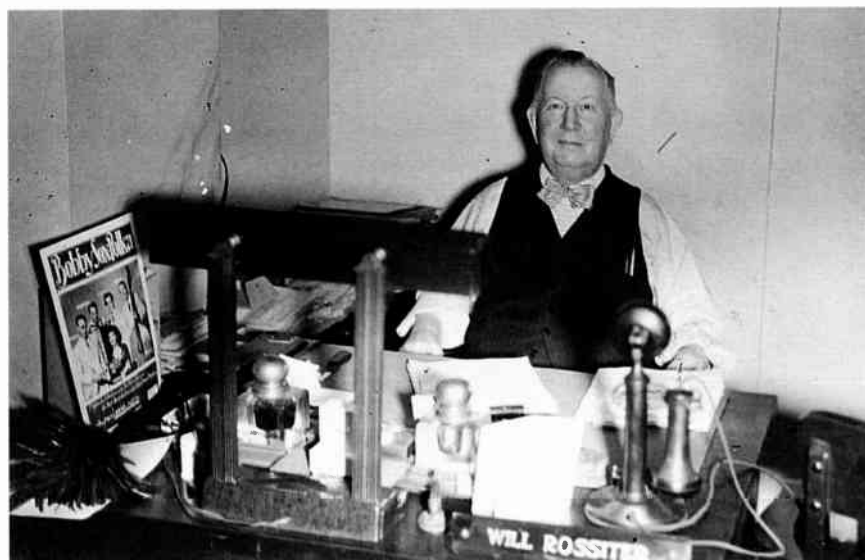


Magician-bandleader Richard Himber's *Studebaker Champions* unit broadcast a 30-minute 10:00 p.m. slot on Fridays during the mid-1930's.



Conductor Mark Warnow supplied music for many radio shows as leader of *Your Hit Parade*, *The Borden Program*, and *Sound Off with Mark Warnow*. (CBS)

Will Rossiter was one of the early 20th century music publishers who saw the potential in the songs of black composer Shelton Brooks, author of "Some of These Days" and "The Darktown Strutter's Ball".





The Incomparable Hildegarde (Hildegarde Loretta Sell) and composer Irving Berlin talk over a song for a broadcast of *Penguin Room*. Hildegarde was a popular singer on several programs, including her season as hostess on *Beat the Band*. (David O. Alber Associates, Inc.; Jerry Saltsberg, photographer)

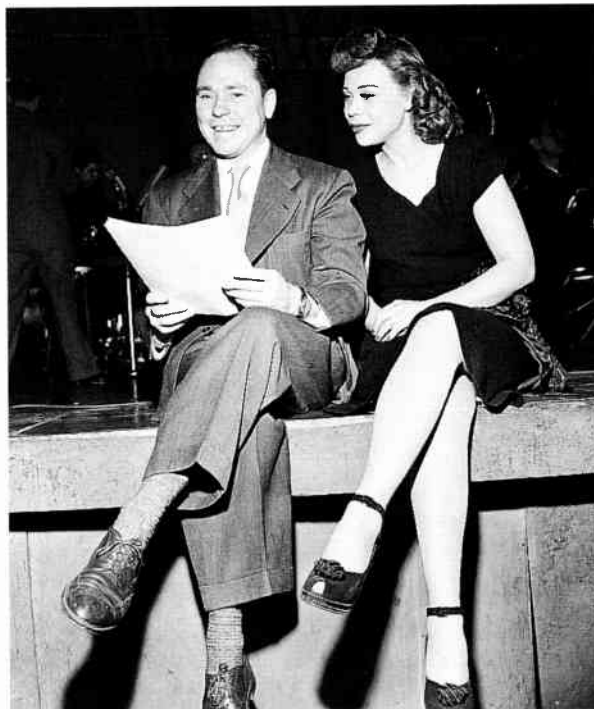


Leo Reisman led the band at New York's Central Park Casino, with vocalist Lee Wiley in 1932 and *The Schaefer Revue* in 1938. (Iconography photo from The New York Public Library)



Dinah Shore was on *The Chamber Music Society of Lower Basin Street* and sang for Ben Bernie, appeared on *The Eddie Cantor Show* and launched *Dinah Shore's Open House*. (NBC Photo)

Your Hit Parade featured some notable singing duos such as Johnny Mercer and Joan Edwards, authors of many hit songs. (CBS)





Composer Walter Donaldson wrote great songs with lasting qualities. His 1927 crop of hits includes "My Blue Heaven", with George Whiting. (Iconography photo courtesy of The New York Public Library)

Jimmy Van Heusen wrote the music for "Swinging on a Star", a hit in the film *Going My Way* with Bing Crosby. Johnny Burke wrote the words.

Harry Warren (at piano), composer of many show tunes, runs through a melody for Charles C. Moskowitz, treasurer of Loew's Inc., and Louis B. Mayer, MGM studio chief, for Warren's publishing firm, an affiliate of MGM. (Al Brackman)





Gus Arnheim, West Coast bandleader, whose band had included Bing Crosby and Russ Columbo. He teamed with Harry Tobias and Jules Lemare to compose "Sweet and Lovely". (Brown Bros.)

Raymond Scott distinguished himself as a radio pianist and as a leader of a swinging quintet on *The Saturday Night Swing Program*. (MCA)



Composer-singer Joan Whitney checks out copies of her great songs, "It All Comes Back To Me Now", "So You're the One" and "High on a Windy Hill". She had her own program on CBS.

Smooth-voiced Lanny Ross, contemplating a Thanksgiving dinner. On *Show Boat* he rose to stardom. (CBS)





Publisher-composers Barney Young (right) and Perry Bradford. Bradford, a pianist, directed Mamie Smith's recording debut. Young championed composers' performing rights, published songsters and wrote hit songs.

Ralph Peer (second from right) discovered the potential of country music in the 1920's. With him are Mrs. Peer (far left), Arthur Fishbein and Frank Kelton. (Metropolitan Photo Service)





Songwriter, singer, program director Frank Capano pays tribute to veteran baseball manager Connie Mack with a copy of "Connie Mack, I Love You". (Sam Miller)

STOP - LOOK - READ

Hollywood Song Book No. 20 16 PAGES Published TWICE Monthly
 Gilt 5-cent 2-cent color photo plates March to June Hollywood Book No. 21

RADIO - STAGE - SCREEN

Latest Song Hits




YOU AND THE NIGHT
 AND THE MOON
 ALL IN MEMENTO OF
 A SUMMER'S END
 HE DIDN'T ASK ME WHY
 I'VE NEVER MY BELIEVES
 GYPSY IN ME
 HE'S A CHIVALROUS KENTON
 IF THERE IS ANYONE
 I'D LOVE TO BE
 BREAK MAN MADE HE BREAK
 ME MORE
 MARY
 AMERICA WE SIGHT FOR
 TREATING
 THE WOMEN
 WHY AM I
 WHEN YOU GO AWAY

"LINA ROMAY" FEB. 10c

POPULAR SONGS

TOP HITS

Words and Music by "TAKE IT BIG" from the Paramount Picture "Lullaby" with Gene Autry, Ethel and Gene Krupa

TOO MUCH IN LOVE
 HOT TIME IN THE TOWN
 OF BEALIN
 TURN OFF THE RAIN
 SO MANY THINGS HAVE
 HAPPENED
 I DON'T WANT TO LOVE YOU
 G. I. JIVE
 SING A TROPICAL SONG
 MY HEART ISN'T IN IT
 WHAT A DIFFERENCE
 A DAY MADE
 IF ANYONE ELSE TURNS UP
 COOL, CALM AND COLLECTED
 ON MY WAY OUT
 HAWAIIAN SUNSET
 THIS MUST BE LOVE
 A KISS TO REMEMBER

Exciting New Feature **RADIO SONG QUIZ**

Songsters, those folios of song lyrics which were bought to learn the words of the songs heard on radio, date back at least to the 17th century. A copy of an 1863 songster might have had the words to "When Johnny Comes Marching Home" and "Just Before the Battle, Mother". Publishers often reaped profits from unauthorized editions.

Five popular songsters of radio's golden age were *Top Hits*, *Radio Hit Songs*, *Broadcast Songs*, *Latest Song Hits* and *National Song* magazine. In addition to lyrics, the folios contained glamour pictures of the stars, and news and gossip concerning their careers.

Latest Popular **RADIO HIT SONGS** No. 1 - No. 1 10c

Complete Score **MUT-SUT SONG** Music and Words

SHIPPERD SERENADE
 Hello There • Two in Love
 You and I • Do You Care?
 My Foolish Heart and I
DADDY • BY • BY • O
UNTIL TOMORROW
 I Guess I'll Never Be Married • The Best
 Made • I'll See A Million People
 What Word Is Sweeter
 Than Sweetheart!
 I WANT OUT OF MY WAY
 • What a Wonderful World
 • What's in Your Mind
 • What's in Your Mind
 • What's in Your Mind
 • What's in Your Mind

BROADCAST SONGS DECEMBER 1943 10c RADIO • STAGE • SCREEN

FISHY FOR THE MOON
 A Kiss Goodnight • SUMMERTIME
 THAT'S FOR ME • ANGEL • YOLANDA
 NIGHT IN PARADISE
 HONEY • AND THERE YOU ARE
 AUTUMN SERENADE
 THIS IS A DAY FOR LOVE
 IF I LOVED YOU • WAIT AND SEE
 ON THE ATOPSON, TOPSON AND THE SANTA FE
 I DON'T CARE WHO KNOWS IT
 NO CAN DO • IN THE VALLEY
 LIFE IS JUST A BOWL OF CHERRIES
 WHAT'S THE USE OF WONDERING
 SHADOW ON MY HEART • WISHING
 NO BABY NOBODY BUT YOU
 YOU'LL NEVER WALK ALONE
 IT MIGHT AS WELL BE SPRING
 ALL I LOVE TOWNS • ALL AT ONCE
 WHAT MAKES THE SUNSET
 PURE IN HEAVEN BUT ALL OVER
 QUESTION AND ANSWER

★ LISTING OF THE NEWEST RECORDINGS IN "PLATTER REVIEWS"

THE SONGS THEY'RE ALL SINGING FROM MOM'S **"HARVEY GIRLS"**

10c National SEPTEMBER 32 PAGES LATEST SONGS

SONG Magazine RADIO • STAGE • SCREEN

COMPLETE INDEX PAGES 10-11

• A BOY IN KHAKI • A GIRL IN LACE •
 • JERSEY BOUNCE • AFTER IT'S OVER •
 • SLEEPY LAGOON • MY DEVOTION •
 JOHNNY DOUGHBOY • EVERYTHING I'VE GOT
 I MET HER ON MONDAY • NIGHTINGALE
 DON'T TELL A LIE
 MISS YOU • WHERE
 THREE LITTLE SISTERS
 WHO WOULDN'T LOVE YOU
 SMOOTHE LITTLE CUTIE
 PLEASED TO ME
 FAREY POLKA
 SWEETIE WALKS BY
 MARY'S GROOMING HOUSE
 HOLLYWOOD CRUISE
 JOURNAL BOB
 THE PIANO
 WHO'S YOUR
 LOVE ME
 PLEASED TO ME AGAIN

SECTION SIX —

Black Music Breaks Through

Rhythm
and blues
became
sought
more widely.

Although black dance bands had been heard over the air for some time through remotes from night spots like New York's Cotton Club and Connie's Inn, it was not until 1932 that one

was signed for a commercial radio series. The unit was Don Redman's excellent group. The sponsor was Chipso.

The breakthrough was long overdue. For radio was moving into its second decade, and while a few black spiritual-singing quartets and choirs were getting exposure on the air, sponsorship for blacks was still slim pickings. An exception was the popular Mills Brothers Quartet. They sang original arrangements of popular music brightened by superb vocal imitations of muted brass. Two memorable numbers of their repertory were "The Glow Worm" and "Paper Doll". During their long stay on the networks, following their debut in Cincinnati, the Mills Brothers not only

represented a prestigious list of sponsors, they were repeat guests on the big-time variety broadcasts. The Ink Spots, another black quartet, also scored heavily on radio. A unique style, with high tenor lead and contrasting intervals of deep-voiced talking sequences, made them stand out. Fans thrilled to their treatment of "If I Didn't Care" and the rhythmic "Jiva Jive". Meanwhile, many other fine black artists and combos were passed over when sponsors chose talent for lucrative commercials.

Nevertheless, black musicians and arrangers, even with limited radio engagements and scant sponsorship, had a powerful impact on dance band and orchestral music during radio's growing stage. Among the numerous black arrangers who contributed heavily to the success of white dance bands were Fletcher Henderson, Billy Strayhorn, Sy Oliver and Mary Lou Williams. Conductor-composer William Grant Still, then a staff arranger for the big networks, was commissioned to arrange numbers for Paul Whiteman, Benny Goodman and Artie Shaw. It was while arranging for Willard Robison's *Deep River Hour* that Still became the first black in the nation to conduct a radio orchestra of white musicians.

Furthermore, not a few of the long-lived hits in the big bands' libraries were composed by blacks. "Hon-

ey-suckle Rose" was written by "Fats" Waller and Andy Razaf. Shelton Brooks wrote words and music to "Some of These Days" and "The Darktown Strutters' Ball". W. C. Handy contributed classics like "St. Louis Blues", "Beale Street Blues" and "Memphis Blues". Duke Ellington composed the haunting instrumental "Sophisticated Lady" among other great tunes. Eubie Blake and Noble Sissle collaborated on "I'm Just Wild About Harry"; Henry Creamer and Turner Layton teamed to produce "After You're Gone" and "Way Down Yonder in New Orleans".

Author Bruce Cook in his *Listen to the Blues* highlights that Bessie Smith, the greatest of the blues singers, starred on a remote from a Memphis station in 1924. John Chilton in *Who's Who in Jazz* pinpoints a Bessie Smith radio series in 1933 accompanied by a studio band organized by trombonist Miff Mole. Pianist-composer Clarence Williams had his own radio show featuring his wife Eva Taylor about that time. Ethel Waters, during her triumph in musical comedy, was a welcome guest on variety show broadcasts, including Rudy Vallee's *Fleishmann Hour*.

Mixed black and white bands had been successful in recording studios, but there was still hesitation to try it on commercial radio. Mezz Mezzrow's highly publicized mixed band that bowed at the Harlem Uproar House on

Times Square in 1937 got off to a start but did not last. Some say Charlie Barnet was skipped over when sponsors named bands for their programs because of the black musicians and vocalists he featured in his band from time to time.



People associate Cab Calloway with clowning, hi-de-ho singing, and the great swing bands he directed.



Radio fans loved the close harmony of the Mills Brothers.

Jimmie Lunceford came to New York and the Cotton Club via upstate New York. Arranger Sy Oliver also played the trumpet and sang. (Lunceford Artists, Inc.)



Lee Hite was one of several distinguished jazz musician-leaders who fronted bands at the Cotton Club. (Cotton Club)





Jazz violinist Stuff Smith clowned a lot, playing for the swing crowd at the Onyx Club. Classical fiddlers came to watch him play, including Fritz Kreisler.

Ethel Waters' fame as an actress of stage and screen sometimes overshadows her singing career. In 1934, she co-starred with Harry Richman on radio.



Mezz Mezzrow staunchly supported old-style jazz and led many combos. His composition "Really the Blues" and book of the same title became jazz classics. (Iconography photo from The New York Public Library)





"Fats" Waller's singing and comedy were surpassed only by his brilliant stride piano style. (CBS)

Fletcher Henderson's band broadcast in the 1920's and 1930's from New York's Roseland Ballroom, Connie's Inn, Club Alabam and Chicago's Grand Terrace.



The Ink Spots enjoyed spectacular popularity in the 1940's. (Gale Agency, Inc.)

Drummer Chick Webb broadcast his great Savoy Ballroom band locally and on the nets. At a high point of his career, he shared the bandstand with young Ella Fitzgerald. (Brown Bros.)





Duke Ellington's band, which he led from his piano, responded to his inspired direction. With him are guitarist Fred Guy, Kay Davis, Joya Sherrill, Al Hibbler and Maria Ellington. (ABC)



Edgar Battle as "Pied Piper of Harlem" and Rudy Vallee as "Brother Sublime" were a delight in George White's *Scandals* of 1931.



Cootie Williams left Duke Ellington to join Benny Goodman, and Harry James left Goodman to form his own band. (NBC Photo)



Vibist Lionel Hampton was known as a force in Benny Goodman's combos, although he led his own band for many years. (Associated Booking Corp.)



Noble Sissle and Eubie Blake toured vaudeville early as a piano-vocal duo and as songwriters. Their "I'm Just Wild About Harry" was revived to boost Truman into the presidency, while Noble's big band flourished and Eubie triumphed in public performances of ragtime. (from *100 Years of the Negro in Show Business — The Tom Fletcher Story*, Burdge & Company, Ltd.)

Louis Armstrong was famed as a trumpeter and vocalist. He is reputed to have the most overseas fans of all. (RCA Victor Records Photo)



Mildred Bailey's voice had many of the vocal qualities that Bessie Smith and Ethel Waters projected. As Paul Whiteman's vocalist, she was on radio often. (NBC Photo)





Ella Fitzgerald has been an inspiration to countless girl singers. Her swing version of "A-Tisket A-Tasket" brought her national fame. (Arsene Studio)



Count Basie's band was discovered in Kansas City by jazz critic John Hammond in 1936. Soon it was heard from New York's Savoy and Roseland Ballrooms.

Nat Cole graduated from the swingy King Cole Trio to become a top-ranking international star in the pop field. (NBC Photo)



Erskine Hawkins led the band with his trumpet. He composed "Tuxedo Junction", which became his theme.





Andy Kirk was one of the bandleaders whose unit was heard from the bandstand at famed ballrooms. With vocalists like Pha Terrill and June Richmond, Kirk made some fine broadcasts and records. (James J. Kriegsman)



Maxine Sullivan introduced "Annie Laurie" and "Loch Lommond" in swing tempo with such success that she and her husband bassist-leader John Kirby were signed in 1940 for their own network show. (Brown Bros.)

When contralto Marian Anderson guested on *The Telephone Hour* or other network shows, her magnificent voice fully satisfied those listeners who clamored for the best in music. (RCA Victor Records Photo)

Lena Horne sang in the Cotton Club chorus as a teenager. Her way with a song won her star billing in night spots and as vocalist with Charlie Barnet's band. (Metro Goldwyn-Mayer)





Una Mae Carlisle made her radio debut on WLW Cincinnati with "Fats" Waller. She was featured on radio as singer-pianist-composer and identified with her own hit song, "Walkin' by the River". (Arsene Studio)



Dizzy Gillespie, with Charlie Parker and other progressive jazz artists, developed bebop. (RCA Victor Records Photo)

SECTION SEVEN —

The Biggies

Why so
many band
instruments
when you
can't see
them?

If you were born in time to be one of the lucky young people who danced to everything from slow, sweet ballads

to hot, torrid rhythmic swing during the 1935-1946 span of radio, you were there to hear the Big Bands in their prime. Those great instrumental units played a full-bodied, solid, melodic music never heard before and rarely thereafter with such perfection. Prior to then there were, of course, bands which played dance music over the air. You could one-step to it, all right. But that music never had the beat, slow or fast, that set the tempo during the era of swing and sweet, when Big Band leaders and their sidemen acquired all the fame and glamor usually attributed to movie stars, matinee idols and star athletes.

It was the *sound* that did it. The satisfying effect came from a basic in-

strumentation usually of as many as four or more brass, a like number of reeds, plus piano, string bass, drums and rhythm guitar. In some Big Bands an instrumentalist-leader augmented one or another of the sections, doubling the harmony when not soloing. Other leaders starred as vocalists. Some added string sections. Arrangers assigned intervals of harmony to specific instruments, switching the lead from section to section and finally molding the ensemble into a stimulating instrumental choir. It was important to achieve tonal effects that immediately identified a band on the air.

With ballads it was not unusual to emphasize the melody. With swing numbers, where improvised solos were the big thing, brass and reeds traded back and forth, and joined to back a soloist.

At the height of the Big Band popularity, there were as many as seven or eight hundred units playing in hotels, night clubs, theaters, ballrooms and restaurants across the country. The remotes from those spots were excellent promotion for Big Bands. However, the real peak of success was to be identified with a prime-time-sponsored radio broadcast. A coast-to-coast network airing often included ninety or more stations when a sponsor was really reaching out to plug a product. Bandleaders were known to buy their way out of lesser

contracts to be able to accept a 13-week commercial with a potential radio audience of millions. Among sponsors of Big Bands, cigarette companies were up front most of the time. Toilet soaps, beauty products, crackers, soft drinks, toothpastes, coffee, autos and oil products were among other advertised products that benefited from Big Band broadcasts.

The histories of the Big Band days reveal that many of the leaders won their spurs as star sidemen, arrangers or vocalists before they took up the baton. As stated elsewhere in this book, the dance bands of the 1920's were a proving ground for many of the brilliant sidemen who later became Big Band leaders. Also, it was in the orchestras of radio and recording studios that aspiring future leaders developed the talent and know-how that qualified them to front their own ensembles or to become highly paid soloists with name bands. Established leaders raided each others' ranks, dangling salary increases and star billing. Personnel changes were big news to Big Band fans.

Just when it looked as though the Big Band Era might last forever, the bubble burst. The post-WW II young people seemed to prefer listening to dancing. Perhaps it was because some of the most popular leaders gave the best moments of an engagement to their vocalists who performed to band

accompaniment. One-nighters became more like concerts than programs of music to dance to. Instead of livening the dance floor with Lindy Hop and Big Apple, the customers crowded around the bandstand to listen.

Also, the popularity of disk jockey programs, featuring vocalists, did not help the Big Bands. The decrease in lucrative one-nighters and the sudden drop in the demand for dance bands on network commercials was felt by even the long-reigning top favorites of the prewar and wartime years.

In one week in 1946, a dozen nationally known swing bands folded. Others followed. A few, like Guy Lombardo and Lawrence Welk, who could count on heavy support from middle-aged and senior citizen fans, weathered the storm. But the powerhouse bands, which had packed the ballrooms, pavilions and hotel roof gardens for over a decade, retired from the field, leaving it to the deejays, show bands and vocalists.

When Paul Whiteman agreed that emphasis on vocalists had been a big factor in killing Big Band popularity, his contemporaries were quick to point out that he was one of the first to spotlight singers with his own big orchestra.

"That's true," Whiteman admitted. "But remember — I insisted that my vocalists sing in dance tempo."

The Big Bands were not the only

big features on radio. There were wonderful prime-time music and variety shows, memorable drama hours, brain-teasing quiz shows with big prizes, professional and scholastic sports. Radio had something for everyone and served up in a big way.

Audience measurement systems of the radio period 1930-1950 indicate that music and variety shows attracted throngs of listeners every night. They usually outdrew every other form of radio entertainment. Those hours and half-hours fulfilled a promise of good music, fun and laughter. By checking on upcoming week's broadcast schedule, a fan could tune in variety and comedy shows during the week and more on the weekend. School kids used to rush through their homework to be permitted to join the family in front of the parlor radio during a variety hour.

Among these were the great shows of Rudy Vallee, Ben Bernie, Eddie Cantor, Edgar Bergen and Charlie McCarthy, Burns and Allen, Al Jolson, Bob Hope, Bing Crosby, Jack Benny, Fred Allen, Joe Penner, Al Pearce, Kate Smith, Paul Whiteman, Fred Waring. There were plenty of good star-studded serious music shows too, and, of course, there was *Showboat*.

Fluctuations in the audience measurement figures decided the longevity of a show. Sponsors anxiously watched the figures. When they

zoomed upward, all was well. But when they took a dive, it was time to call someone on the carpet, change the format, hire a new star, replace the orchestra, fire the gag writers or maybe even cancel the entire show. Competition had to be studied carefully. Quiz shows at their peak cut into variety show audiences. A sleeper like Major Bowes' *Original Amateur Hour* could equal or better a big variety show's audience measurement.

An upward trend in the audience measurement figure could come about as the result of a long-heralded guest appearance of a current heart-throb. Extra listeners might tune in for a Christmas party or other seasonal program or an anniversary — even a commemoration of some event in history. Variety shows usually took a beating in the ratings when the star was replaced during his or her summer vacation.

With the Big Bands and the nightly radio spectaculars, radio truly earned its title of America's favorite entertainment medium. Radio's cream of the crop of the big shows took their audiences along when they converted to TV presentation.



Henry Busse led his sweet band with his muted trumpet. He had his own show for a spell. (William Morris Agency)

Nat Brandwynne and Eddy Duchin were pianists in Leo Reisman's band in the early 1930's. Both left to form their own bands. Brandwynne had good radio coverage. (MCA)



Will Bradley organized an excellent band in partnership with drummer Ray McKinley. Trombonist Bradley favored ballads, while McKinley emphasized boogie-woogie. (William Morris Agency, James J. Kriegsmann, photographer)

Charlie Barnet led one of the swingiest bands of the period. Band personnel often included black jazz stars.





Frankie Carle, featured pianist with Horace Heidt's orchestra before organizing his own, signed for cigarette-sponsored programs, and singer Barry Wood rehearse for *Johnny Presents*. (NBC Photo)



Bob Chester, playing sax, led a big dance band somewhat on the lines of Glenn Miller's. One of his vocalists was Dick Haymes' brother Bob. (Song Distributing Corp.)

Carmen Cavallaro led a sweet band built around his keyboard work. On radio his band made music for NBC's *Sheaffer Parade*.



Bob Crosby hams it up with his three children, Bob, Jr., Christopher and Cathleen. In 1947, he had his own band of jazz musicians on the air. (CBS)





Tommy Dorsey contributed a lot to music on radio and had teamed with brother Jimmy in the early days. Both were taught by their band-director father from the time they could hold a horn. (RCA Victor Records Photo)

Jimmy Dorsey's band was one with star performers, such as the 1939 group with trumpeter Shorty Sherock, guitarist Roc Hillman and drummer Ray McKinley. The leader's clarinet and alto sax solos were a big attraction. (General Amusement Corp., James J. Kriegsmann photographer)

Meyer Davis, favorite bandleader of New York's society, led large dance orchestras at debutante parties, political rallies and White House inaugurations.





Benny Goodman rehearsed diligently for his guest spots with symphonic orchestras and string quartets. He was almost persuaded to abandon jazz and devote his great talent to classical music. (Lin Caufield)



Xavier Cugat's first big break came when his rumba band was signed as one of the three dance music units in a memorable three-hour *Let's Dance* broadcast that also starred Benny Goodman for swing and Kel Murray for sweet and popular.



Jan Garber clicked with his sweet-playing group. In the middle 1930's, he had a yeast commercial, *The Jan Garber Supper Club*. (Universal Pictures Co., Inc.)

Skinny Ennis, singer-drummer, exchanged banter with Bob Hope on *The Pepsodent Show*. During WW II, Ennis led service bands.





Horace Heidt was a whiz with sponsored giveaway programs. His band and singers entertained on both *Pot O'Gold* and *Treasure Chest*. (NBC Photo)



Harry James led his band on Jack Benny's show and on commercials for Coca Cola and Chesterfield. (CBS)

Shep Fields' *Rippling Rhythm Revue* had a prestige soap sponsor with Bob Hope as emcee. (MCA; Maurice Seymour, photographer)



Pianist Eddy Duchin and actor Frank Morgan are seen rehearsing for *The Kraft Music Hall* in 1946. Eddy's radio career began in the early 1930's, leading the band on shows of Ed Wynn, and Burns and Allen. (NBC Photo)

Mal Hallett had a lot of good musicians in his band that included Jack Teagarden and Gene Krupa for a while. The band did a great business with ballrooms and hotels.





Glen Gray and the Casa Loma Orchestra set the pace for the Big Band Era. It was the first taste of real swing for many.

Art Jarrett took over the baton when Hal Kemp had a fatal auto accident in 1941. Later he starred in musical revues and films, led his own band and was a radio disk jockey in 1948. (MCA/Cinemabilia)



Singer Peggy Lee and husband, guitarist Dave Barbour, welcome bandleader Woody Herman to CBS' *Summer Electric Hour*. Herman shared vocals with Miss Lee. (CBS)

Comedian Danny Kaye's radio show in the mid-1940's included dialogue with bandleader Harry James. Kaye's own novelty songs and tongue-twisters were always good for laughs. (CBS)





Eddy Howard, bandleader-singer-composer, was identified with Dick Jurgens' band before he formed his own. (MCA; Maurice Seymour, photographer)

Dick Jurgens led a band that appealed to dancers. Jurgens' band hit its peak of popularity when Eddy Howard was featured vocalist. (MCA; Maurice Seymour, photographer)



Hal Kemp led his band on *Time to Shine*, a shoe polish commercial, and the Phil Baker Show. Arranger John Scott Trotter created the unique Kemp sound.

A lot of New Yorkers enjoyed Henry Jerome's long run at Child's Restaurant and his regular wire. "Nice People" was his theme. (Song Distributing Corp.)





Gordon Jenkins formed his combo, while conducting the Bob Burns Show. It was called the Suitcase Six because the drummer beat rhythm on a carrying case. Jenkins is at rear playing vibes.

To compete with Kay Kyser's quizzes, Sammy Kaye offered *So You Want to Lead a Band*, a novelty. A studio listener was invited to conduct a number with Kaye's baton.





Pianist Skitch Henderson was a feature on *The Bing Crosby Show* and organist on Steve Allen's comedy hit, *Smile Time*. At the end of the 1940's, he led a dance band at the Hotel Pennsylvania. (Universal Pictures Company, Inc.)

Gene Krupa was a brilliant star of several of the best Big Band units and a tremendous force of the Benny Goodman combos. (NBC Photo)



Will Hudson's great standard tune "Moon Glow" was written in collaboration with Eddie DeLange, co-leader of the Hudson-Delange Orchestra. Another Hudson melody was "The Organ Grinder's Swing". (Bruno of Hollywood)





Guy Lombardo's orchestra was heard on remotes when radio was still young. The Lombardo style was often imitated. The band topped all others in number of engagements and sale of records.

Clyde Lucas, who played trombone and could double on marimba, fronted a band that specialized in such doubling.



Abe Lyman's band was well known to radio fans of the 1930's and 1940's. He was music director of broadcasts, including an early Jack Benny show and the long-running *Waltz Time*.





Wayne King's band's relaxed tempos and waltzes were soothing and likely to call up romantic feelings. He opened and closed with "The Waltz You Saved for Me". (MCA; Maurice Seymour, photographer)



Ted Lewis, self-styled High-Hatted Tragedian of Jazz, led a dance band in the 1920's. Jimmy Dorsey and Muggsy Spanier were both sidemen at times. Lewis led with his clarinet between vocals and strutting. (Wild World Photo)



Russ Morgan, known as a trombonist, also played piano and guitar and was a brilliant arranger. His orchestras had the Morgan stamp of quality, recognized by the trombone "wah-wah" sound he originated. (Bruno of Hollywood)





Charlie Ventura, saxophone star of the swing and bop eras, had a go at directing his own band after starring with Gene Krupa's group. (RCA Victor Records Photo)

Enoch Light was a fixture at one time in the Taft Grill on Times Square. His band was on the air nightly. As a concert-trained violinist, he played with radio studio groups. (Continental Records)



Hal McIntyre left Glenn Miller's great band to form his own in 1941. The band, on the air on remotes, did a commercial for Eversharp. (William Morris Agency; James J Kriegsman, photographer)





Vaughn Monroe and Tommy Dorsey learned to play their horns as boys. Monroe's baritone voice, backed by his sweet band, brought him fame. Dorsey did it with his trombone. (Jerry Saltsberg)



Artie Shaw's bands rivaled those of Benny Goodman and the Dorseys. He never gave up trying to innovate with added strings and woodwinds. (William Morris Agency)



Trumpeter Louis Prima led both small combos and large dance orchestras. He could be very funny. Vocalist Keely Smith's deadpan act was an asset. (RCA Victor Records Photo)

Will Osborne rivaled Rudy Vallee. Osborne's band was heard on network shows, including *The Abbot and Costello Show*. (NBC Photo)



Noro Morales led one of the best Latin bands of all time. His brilliant piano dominated his arrangements. (Song Distributing Corp.)

George Olsen led bands in the early 1920's and moved into radio with Fanny Brice. With Jack Benny's first radio show for Canada Dry, Olsen provided supporting music. (General Artists Corporation; Maurice Seymour, photographer)





At this *Rhapsody in Rhythm* rehearsal at NBC, Jan Savitt (left) discussed a point with singers Peggy Lee and Buddy Clark. He toured with his own string quartet and directed a successful dance band. (CBS)

Pee Wee Russell played clarinet in most of the best Dixieland bands and in larger combos of Red Nichols, Ben Pollack and Smith Ballew.

1922 song featured by B. A. Rolfe and his Terraplane Orchestra.





Claude Thornhill, pianist-arranger, with his own band broadcast from Glen Island Casino in 1941. He arranged music for Andre Kostelanetz, the Big Bands, and "Loch Lommond" for Maxine Sullivan.

Bill Finegan (left) turned out superb charts for Glenn Miller and Tommy Dorsey. Music arranger Eddie Sauter was an inspiration to Charlie Barnet and Red Norvo. In the 1950's, the two formed their own band. (James J. Kriegsmann)



On the air since the late 1930's, Tommy Tucker led his band on *Tommy Tucker Time*, a sustainer. He recorded the hit "I Don't Want to Set the World on Fire" with vocal by Amy Arnell. (MCA)

Baritone Gordon MacRae was auditioned by Horace Heidt's band and hired as a band vocalist. Later he starred on *The Texaco Star Theater*. He became host of *The Railroad Hour* and for a while, he fronted his own band. (CBS)





Maestro Joe Reichman had a flashy way of playing the piano, suddenly switching from clowning to serious playing. This earned him the title, "Pagliacci of the Piano". (William Morris Agency; Maurice Seymour, photographer)

Red Nichols was a director at Station WOR in 1927, conducted music on Bob Hope's *Atlantic Family* and for broadcasts starring Ruth Etting. He cut many records with his famed Five Pennies.

Tuxedo Junction

Words by
BUDDY FEYDE
Music by
ERSKINE HAWKINS
WILLIAM JOHNSON
JULIAN DASH



Glenn Miller, the most popular bandleader of the Big Band Era, replaced Paul Whiteman on the Chesterfield program in 1939. Until his untimely death, he had been entertaining WW II GIs overseas.





Ben Bernie, a vaudeville headliner, formed a dance band in 1922. He was among the first picked up via remote. By the 1930's, he had become a radio personality. A "feud" with Walter Winchell helped boost his popularity. (MCA)



In the 1930's Ted Weems followed George Olsen as bandleader for Jack Benny and led music for *Fibber McGee and Molly*. In 1940, he was maestro of *Beat the Band*. His band included singers Perry Como and Marvel (Marilyn) Maxwell.



Charlie Spivak's lead instrument was heard on the bands of Ben Pollack, the Dorseys, Bob Crosby or Ray Noble. He formed his own band in 1940 and was guest conductor for the opener of *The Million Dollar Band*. (George B. Evans; James J. Kriegsmann, photographer)



Tenor sax men envied Freddy Martin's band. He was a regular on *Fitch Bandwagon*. "Tonight We Love" was his theme. (Len Weissmann)



Major Edward Bowes' *Original Amateur Hour* became one of the most popular hour-long shows. Many got the gong. Others owed their start to the Major's judgment. (NBC Photo)

1935 Song featuring Major Bowes.

SECTION EIGHT —

Longhairs and Versatiles

They were
always
rooters for
classical
music.

From the very beginning of radio, there were listeners who rooted for classical music. They frowned on the preponderance of hillbilly music, ragtime, popular ballads and occasional jazz and blues

which filled most of the scheduled air time. They were not satisfied with broadcasts of so-called semiclassical music. The cry was for grand opera and symphonic music.

A few stations complied. *Rigoletto* was broadcast over Station WOAI directly from the stage of San Antonio's Grand Theater. A Midwest station transmitted excerpts from favorite operas sung by the cast of a touring opera company. In the East, Tommy Cowan, the spark plug of WJZ, persuaded Madame Johanna Gadske, international opera star, to sing through his station's microphone. Success of this program led him to bring the Gallo Opera Company to the studio for a full-length presentation of *Aida*. WJZ scored again with

opera fans when the cast of the Boston Civic Opera Company broadcast from New York's Manhattan Opera House. Not to be outdone, WEAJ gained new listeners with broadcasts of standard opera fare under the baton of Cesare Sodero. That group was known as the WEAJ Grand Opera Company.

The Chicago Opera Company made music history with a broadcast of *The Barber of Seville* and *Samson and Delilah* over Station KYW. The voices of Galli-Curci, Claessens, Schipa, Rimini, Lazzari, Trevisian, Homer and Marshall were tuned in by people hungry for opera as well as by those who may never before had heard an opera aria. Broadcasts continued through Chicago's 1922 opera season. Response from listeners was encouraging. A brisk sale of receiving sets was reported. Dealers attributed some of the boom to the opera broadcasts.

News of the Chicago Opera Company's success with a season of broadcasts reached New York and proposals were made to put the Metropolitan Opera on the air. The proposals were scorned by Met manager Giulio Gatti-Casazza. He said it would debase his opera to put it on the radio "along with popular music and jazz." He evidently meant it, for the Metropolitan Opera did not go on the air officially until 1931 and then only after the National Broadcasting Company convinced Gatti by staging a pilot broadcast

from the opera house directly to the NBC executive offices across town at 711 Fifth Avenue. From there, Gatti listened and liked what he heard.

Opera went on the air from the Metropolitan Opera stage that same year on Christmas Day. Humperdinck's *Hansel and Gretel* was broadcast over the largest network ever assembled for a single program. Both the Red and Blue NBC nets carried the complete opera, which was shortwaved to the British Broadcasting Company as well as to Canadian and Australian hookups. Starred in the performance were Edith Fleisher as Hansel, Queena Mario as Gretel and Dorothee Manski as The Witch. Vincenzo Bellezza conducted. The occasion led to a regular series of Saturday afternoon broadcasts live from the Met stage. The coast-to-coast radio audience became important. Sponsors also became important, among them Lucky Strike, Listerine, RCA and Texaco.

Although symphonic music was heard on the air, occasionally, from the early days when the hams were experimenting and thereafter when the first licensed stations began to pierce the ether, it was not until the big networks hit their stride that symphony performance came over live with any regularity. NBC was perhaps the leader in the field. The NBC Staff Orchestra was often augmented by a full-size symphonic group. It became the inspiration for formation of the history-making NBC Sym-

phony Orchestra that first attained fame in the late 1930's with Arturo Toscanini at the helm. CBS, meanwhile, had livened the airwaves with regular broadcasts of the New York Philharmonic Symphony Orchestra. Other key cities broadcast their own symphony orchestras from time to time. Those programs brought to the air most of the famous international conductors of the era.

Perhaps the classical music field's greatest gift to radio was Dr. Walter Damrosch, who made his debut on the air in a lecture-recital over WEAJ in October 1926. The event was followed by a series of radio concerts under Dr. Damrosch's direction. In 1928 he inaugurated his long-running *Music Appreciation Hour* series, which became a network fixture. Although the program was aimed at youthful listeners, Dr. Damrosch attracted music lovers of all ages. It was estimated that his program reached more than five million school children. His fan mail indicated the vast number of adults who tuned him in. The Damrosch programs undoubtedly prepared the radio audience to accept and appreciate the broadcasts of the NBC Symphony Orchestra and the New York Philharmonic.

The full-time radio studio conductors were noted for their versatility. They were often called upon to direct their men in a wide variety of music, from interpretations of opera, classical and light classical music, to operetta, musi-

cal comedy, popular music, jazz and blues. Many were assigned from time to time during their careers to supply theme and background music for drama and adventure soap opera dialogue. Most of these brilliant maestros of radio were thoroughly grounded in the classics before coming to radio. A number of them attained additional prestige as composers, not only of program music but also classical works and even song hits of the era.



Dr. Walter Damrosch was the first significant promoter of classical music on the air. His *Music Appreciation Hour* prepared the radio audience for symphonic music and grand opera. (NBC Photo)

Alfredo Antonini conducted radio ensembles for more than a decade, including the Columbia Concert Orchestra and the Stradivari Orchestra. He wielded the baton for *Viva America*, shortwaved to Latin America. (CBS)



Robert Armbruster conducted for Raymond Knight's *Cuckoo Hour*, an early laugh show. For a time he batoned *The Charlie McCarthy Show*, *The Kraft Music Hall* and, for Nelson Eddy, *The Electric Hour*. (NBC Photo)





Howard Barlow, music director of *The Voice of Firestone*, one of the longest running programs on the air, also conducted the CBS Symphony Orchestra from 1927 to 1943. (NBC Photo)

Leonard Bernstein, composer-conductor-pianist, contributed a wealth of music to radio. His works include symphonic scores in modern idiom and musical comedy ballads in contemporary style. (RCA Victor Records Photo)



Pianist Harold Bauer, who came from England, guest-conducted and performed on radio's most prestigious programs as a violinist and pianist. His teacher, Paderewski, urged him to devote his talent exclusively to the keyboard.

Russ Case, musical director of *The RCA Victor Hour* and a popular conductor. As a trumpet sideman, he had been with Raymond Scott and Hal Kemp Orchestras and many others. (RCA Victor Records Photo; Moss Photo)





Thor Johnson conducted *The Juilliard School of Music Series* on CBS at the end of the 1947 March of Dimes campaign. Johnson became leader of the Cincinnati Symphony Orchestra. (CBS)



When conductor Andre Kostelanetz returned in 1945 from training and performing with GI orchestras all over the world, he fronted a 65-piece ensemble for CBS. (CBS)

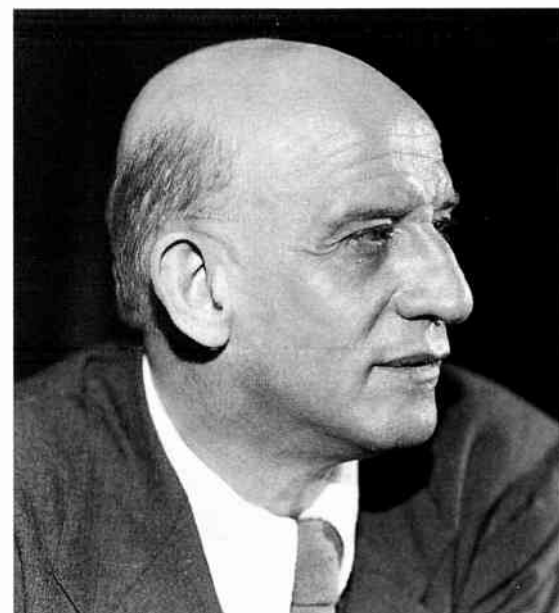


Percy Faith came from Canada as a conductor and arranger. He became full-time maestro of *The Carnation Contented Hour* in Chicago. The program moved to New York, featuring guest vocalists and popular music weekly. (NBC Photo)



Paul Lavalle conducted the 1,000th broadcast of *Cities Service Highways in Melody*, one of the oldest sponsored programs. He was closely associated with *The Chamber Music Society of Lower Basin Street* and *The Band of America*. (NBC Photo)

Edwin McArthur conducted the St. Louis Opera, entertaining listeners Saturday evenings with a program of musical comedy favorites by members of the cast. (CBS)



Dimitri Mitropoulos conducted his nation's finest key-city symphony ensembles, including the New York Philharmonic and the Minneapolis Symphony Orchestras. (NBC Photo)



Concert pianist Arthur Schnabel's performance of Tchaikovsky's *First Piano Concerto* inspired bandleader Freddy Martin to adapt its first movement to modern tempo. With words by Bobby Worth, it became Martin's theme song, "Tonight We love". (RCA Victor Records Photo; Moss Photo)

Oscar Levant, as music authority on *Information Please*, more than held his own with other scholars. As pianist, he played Gershwin's music as no one else could. (CBS)



Erno Rapee came to the U.S. from Hungary, worked with S. L. Rothafel (Roxy) in musical presentations, directed music on *The General Motors Concerts*, *Radio City on the Air* and other net shows. (Iconography photo from The New York Public Library)





Eugene Ormandy conducts the Philadelphia Orchestra in rehearsal for a weekly CBS series of hour-long Saturday afternoon concerts. During years as maestro of the Minneapolis Symphony Orchestra, he directed their network broadcasts. (CBS)

Arthur Fiedler, longtime conductor of the Boston "Pops" Orchestra, provided an annual series of outdoor concerts. His program, *Music America Loves Best*, starred Robert Merrill. (RCA Victor Records Photo)



Radio's studio conductors were called upon for appropriate music excerpts to highlight radio soaps. Maestro Lud Gluskin (right) discusses a script with narrator Robert Montgomery (left) and William Spier, producer of *Suspense*. (CBS)





Vladimir Horowitz's flawless technique in guest performances on big-time radio ranked him high among internationally famous pianists. (RCA Victor Records Photo; Moss Photo)

Concert pianist Jose Iturbi's listeners thrilled to his rendition of De Fala's "Ritual Fire Dance" and the great concertos. (RCA Victor Records Photo; Moss Photo)



One of the earliest live broadcasts of symphony music was a series of rehearsals of the Boston Symphony, led by Maestro Serge Koussevitsky, a giant among conductors. Here he explains a point to his concert master. (RCA Victor Records Photo; Moss Photo)





Harry Sosnik, radio music conductor, boosted the popularity of such shows as *Al Pearce and His Gang*, Dave Elman's *Hobby Lobby* and Danny Kaye's comedy-variety show. (NBC Photo)



Fritz Reiner, after a career in Europe, conducted the Cincinnati Symphony Orchestra. He was maestro of *The Ford Sunday Evening Hour*, led the Pittsburgh Symphony Orchestra and was a guest conductor of the NBC Symphony Orchestra. (NBC Photo)

Donald Voorhees conducted *The Telephone Hour* from its beginning. For that half hour, Voorhees demanded four hours of rehearsal. (NBC Photo)



Leopold Stokowski was the most colorful of the symphony orchestra leaders of the era. He earned worldwide acclaim as conductor of the Philadelphia Orchestra. (RCA Victor Records Photo)





Brought back from retirement in 1937, Toscanini made the NBC Symphony Orchestra into one of the greatest musical achievements of radio. (RCA Victor Records Photo; Moss Photo)



Popular Bruno Walter celebrated his 25th year as a symphony conductor in the U.S. on February 15, 1948, when he batoned the New York Philharmonic in a CBS commemorative concert. (CBS)

Soprano Mary Garden, seen here as Cleopatra. Continuing her singing career, she managed the Chicago Opera — 1921 to 1923 — and was the first to bring a full series of operas to radio.



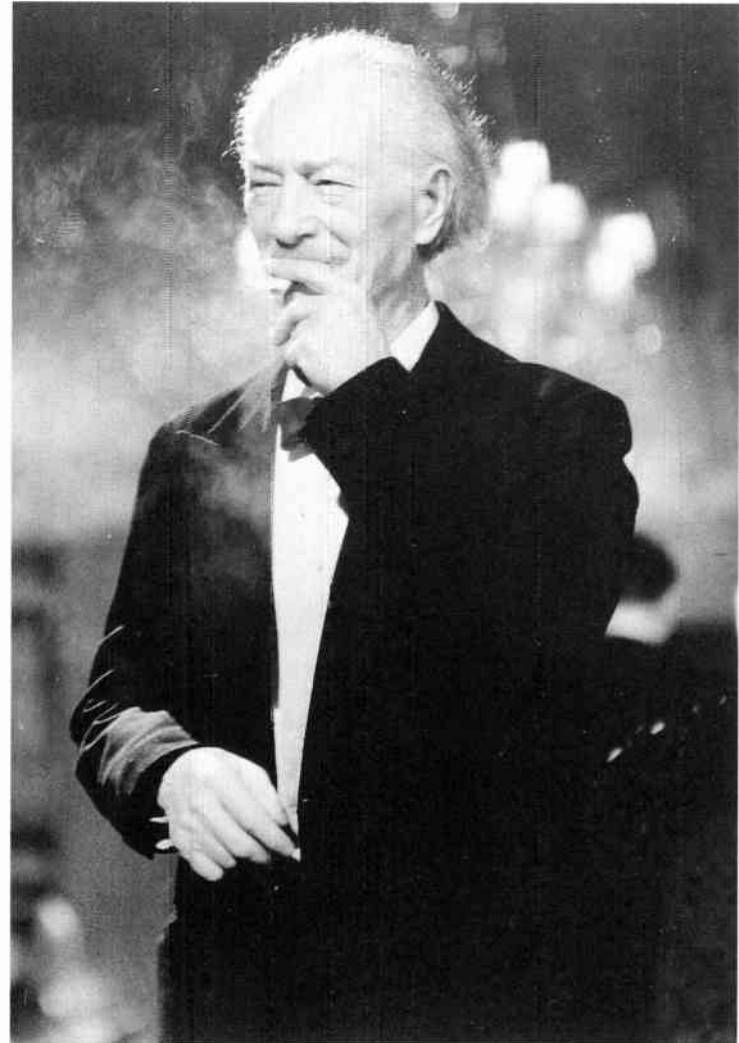
Titta Ruffo, foremost Figaro of *The Barber of Seville* on the Metropolitan Opera stage, joined celebrities in NBC's 1926 national debut over a net of twenty-three stations. Also on the historic broadcast were Mary Garden, Eddie Cantor, Vincent Lopez and Will Rogers.

Soprano Dorothy Kirsten starred on *Keepsakes*, Frank Sinatra's *Light Up Time* and on the West coast summer subprogram for *The Kraft Music Hall*. (Paramount Pictures Corporation)





Michel Piastro conducted *The Longines Symphonette* on Sunday afternoons. His theme was Beethoven's "Moonlight Sonata". (CBS)



During WW II pianist virtuoso Paderewski was obliged to serve his native Poland. Upon returning to the U.S., his radio debut was hailed as a cultural triumph. (English Films, Inc.)



Tenor Jan Peerce starred on *Roxy's Gang*, *Great Moments in Music*, *The Treasure Hour of Song*, *Musical Moments*, *Music from the House of Squibb* and other prestige programs. (RCA Victor Records Photo)

Every Monday *The Voice of Firestone* broadcast offered a mixed bag of songs ranging from operatic arias to current bits. Soprano Eleanor Steber met the challenge. (RCA Victor Records Photo; Moss Photo)

Opera soprano Lily Pons was active on radio from the 1930's up to the TV takeover, guesting on most of the big broadcasts, including those of Chesterfield, Ford, Bell, General Motors and Firestone.





Christopher Lynch, Irish tenor student of John McCormack, made his radio debut on *The Voice of Firestone* in late 1946, alternating with soprano Eleanor Steber as weekly star. (NBC Photo)



When opera singer Rise Stevens joined *The Family Hour*, one of her first guests was international singing star Jean Sablon. (CBS)

Baritone John Charles Thomas (standing) checks cues with storyteller John Nesbitt before a broadcast of *The Westinghouse Show*. (NBC Photo)



Baritone Nelson Eddy's voice enhanced Charlie McCarthy's show, *The Electric Hour*, *The Telephone Hour* and *The Voice of Firestone*. For two summers he and soprano Dorothy Kirsten hosted *The Kraft Music Hall*.





Lawrence Tibbet, baritone, starred on such programs as *The Voice of Firestone*, *The Telephone Hour* and *The Packard Show*. He succeeded Frank Sinatra on *Your Hit Parade*.

In 1948, baritone Earl Wrightson had his own half-hour program on Sunday afternoons over CBS. Later that year he was host on *The Family Hour*. (CBS)





Guitarist Andres Segovia amazed the music world with his interpretations of Bach and other great composers. He is seen readying for NBC's *Carnation Contented Program*. (NBC Photo)



When harpist Gloria Agostini joined the orchestra of NBC's *Cities Service Highways in Melody*, the years the show had been on the air corresponded with her age — 19. (NBC Photo)

Victor Borge brought his sidesplitting keyboard-comedy on his own shows, one of them featuring clarinetist Benny Goodman for a 1946 broadcast. (NBC Photo)



Comedian and harmonica performer Herb Shriner on *The Camel Caravan* in 1942 entertained with his down-home patter. He also had his own *Herb Shriner Time* show. (CBS)





Baritone Robert Merrill won many fans with his performance on *The Chicago Theater of the Air* from Station WGN, *The RCA Victor Hour* and his own program. (RCA Victor Records Photo)

Lauritz Melchior, opera star, clicked on *Radio Hall of Fame*, *The Magic Key*, *The Voice of Firestone*, *The General Motors Concerts*, *The Fred Allen Show*, *Ford Theater* and other big programs. (CBS)

Soprano Jeanette MacDonald's voice was heard often on broadcasts of *Vick's Open House*, *Good News of 1938* and *Screen Guild Theatre*. Her duets with Nelson Eddy were classics. (RCA Victor Records Photo; Moss Photo)





Alec Templeton presented his comical impressions of opera divas and serious music performances. His clever rendition of pop tunes in the style of Mozart and Bach appealed to listeners. (NBC Photo)

Violinist Mischa Elman, world renowned virtuoso, was an annual guest on *The General Motors Concerts*. (RCA Victor Records Photo; J. Abresch, photographer)



Patrice Munsel, young Metropolitan Opera coloratura, was featured in *The Prudential Family Hour*, *The Voice of Firestone* and other programs. (CBS)

Superb violinist Jascho Heifetz (standing) was engaged to inaugurate the *Great Artists* series of *The Bell Telephone Hour*. He is seen with conductor William Steinberg preparing to record. (RCA Victor Records Photo; Moss Photo)





Rubinoff and his violin offered a novel attraction on *The Chase and Sanborn Program*, *The Eddie Cantor Show* and *Chevrolet Presents Rubinoff and His Violin*. (NBC Photo)

Network radio brought the best in classical music performance to the public, such as virtuoso violinist Yehudi Menuhin, who had made his concert debut at the age of five. (RCA Victor Records Photo)





Ribbing Jack Benny about his violin playing was a gag on his show, referring to his comically out-of-tune rendition of "Love in Bloom" or a straight performance of "The Bee". (NBC Photo)



Dennis Day, who had replaced Kenny Baker as comic and tenor on Jack Benny's program, branched out on his own show, *A Day in the Life of Dennis Day*, in the fall of 1946. (NBC Photo)



With Irene Beasley, emcee of *Grand Slam* and an A.M. musical quiz program, are organist Abe Goodman, pianist Bob Downey, announcer Dwight Weist and Itsey Bitsey Trio, famed for "loud-but-not-so-good renditions". (CBS)

Ozzie Nelson and Harriet Hilliard sang in Nelson's band on big shows — Red Skelton's, Joe Penner's and Bob Ripley's. Most memorable achievement was their situation comedy series, *The Adventures of Ozzie and Harriet*. (CBS)



Fred Robbins in 1948 was emcee of *Let's Dance, America*, an hour of top dance bands on Saturday nights over CBS, setting the pace for *American Bandstand* and similar offerings. (CBS)

Kay Kyser's *College of Musical Knowledge* continued during his 1946 summer vacation in the hands of Art Linkletter, a full-time quizmaster himself on *People Are Funny*. (NBC Photo)





Dud Williams, emcee on Mutual's *What's the Name of That Song?*, quizzes contenders. Similar shows were *Sing It Again*, *Beat the Band*, *Stop the Music*, *Melody Puzzle* and *Singo*. (Mutual)

Brace Beamer, of *The Lone Ranger*, mounting the great horse Silver. As the masked rider, he was every kid's image of good over evil. (Lone Ranger, Inc.)



Ed Sullivan, columnist for the old *New York Graphic*, doubled as host of his own radio show, introducing Jack Benny and other talent to air audiences. Decades later, Sullivan interviews handlebar Bob Crosby on TV's *Toast of the Town*. (CBS)



SECTION NINE —

Air Music War and Evolution of Studio Art

Industry
and the
creators of
music clash
as dollars
pour in.

As radio expanded and gained popularity, the prediction of music publish-

ers that radio would cut into their profits became a reality. Sales at the music counter were getting worse each year. Apparently, most radio fans were satisfied to hear popular music as performed on the air and had little desire to learn to play the tunes. Parlor pianos were closed, and the family gathered around the loudspeaker for entertainment.

The publishers and composers, accustomed to earning at least a reasonable profit for their investment and talent, noted that broadcasters were reaping more profits from radio advertising each year. With music comprising 75 percent of radio's program material, it seemed only reasonable for broadcasters to pay performing rights

for the use of copyrighted music. The publishers looked for help from their own performing rights organization, the American Society of Composers, Authors and Publishers, better known as ASCAP.

ASCAP had been active since its foundation in 1914 and had gradually established a seemingly equitable and profitable licensing system to collect performing rights fees from film theaters, cabarets, hotels and other amusement centers where music was performed for profit. Why, asked one leading publisher, should not radio also have to pay royalties for any songs broadcasters scheduled on the air, especially on music and variety shows?

A trade paper defended the broadcasters, claiming that the publishers and composers should consider themselves adequately compensated by the "publicity" given their songs when performed on the air and heard by thousands of listeners. Broadcasters, it was pointed out, maintained their stations "at considerable expenses . . . the only return for the money is a certain amount of advertising . . ." and went on to say that a publisher's song received, at no cost, the same promotion as the advertiser's product.

The ASCAP members would not buy that theory. A decade before, in a lawsuit pressed by Victor Herbert against a New York restaurant that was featuring his copyrighted songs

from the operetta *Sweetheart* without permission, the case had gone all the way to the U.S. Supreme Court. That case led to the historic decision by Justice Oliver Wendell Holmes that a composer's creations could not be publicly performed for profit without permission.

As a result of the decision, some of the pioneer radio stations were issued ASCAP licenses for little or nothing. But the society's officers could easily foresee that broadcasters would soon hit the jackpot in advertising revenue. Radio was fast becoming the most excitingly profitable advertising medium of the century, and ASCAP was determined to bid for its fair share of performing rights.

Broadcasters who objected to paying the levied ASCAP license fee sought legal aid. Their lawyers at once questioned the copyright status of music on the air. Was it a *public* performance? The lawyers came up with some pretty farfetched reasoning in their efforts to evade the copyright law. They challenged the right to classify a radio broadcast of music as a public performance. "If there is no audience in the studio, how can it be called a public performance?" they queried.

The lawyers also offered the argument, ". . . since the broadcasters bring national fame to a composer, why should they also have to pay

him?" Their claim that "radio is of a private and philanthropic nature, serving purely in the public interest" must have evoked chuckles from radio fans. Another dilly was the profound statement, ". . . radio does not broadcast music, but emanates electrical energy." All of those defenses were tossed out by the courts and a decision was handed down that defined a broadcast of music as a performance for profit for which fees were justified.

The high quality of the music controlled by ASCAP from its very outset had much to do with making the society a performing rights group with which to be reckoned. Besides founder Victor Herbert, the original roster of 1914 ASCAP members included these names closely associated with great popular music: Gene Buck, Gustave Kerker, Louis Hirsch, Silvio Hein, Glenn MacDonough, Raymond Hubbell, John Philip Sousa, Rudolf Friml, Jerome Kern and Irving Berlin.

Other Tin Pan Alley celebrities whose published works were under the ASCAP license during the years of the society's turbulent beginning are: Sigmund Romberg, who joined the society in 1917; Vincent Youmans, 1920; George Gershwin, 1920; Oscar Hammerstein II, 1923; Ethelbert Nevin, 1925; Richard Rodgers, 1926; Lorenz Hart, 1926; Cole Porter, 1931 — to name just a few.

Radio's progress continued to-

ward becoming one of the most profitable ventures ever. As the profit figure burgeoned, the ASCAP lawyers and accountants were quick to bid for higher license fees. The contention now was not only whether performing rights could be levied, legally, on copyrighted music; the big question was *how much* could be levied.

As each new ASCAP contract came up for renewal, broadcasters yelled they were being robbed. They protested any increase for renewals. ASCAP continued to point out the broadcaster's skyrocketing profits from sponsored radio, claiming that such whopping annual increases in profits justified a commensurate increase in royalties. They defended their demand for higher rates with quoted figures attesting to the tremendous growth in radio advertising gross receipts over the past half dozen years.

The result of litigation, bargaining and threats came to a climax in 1939. The National Association of Broadcasters (NAB), anticipating a stand off in negotiating a renewal of their ASCAP contract at the end of 1940, announced that ASCAP's tactics made it necessary to form Broadcast Music, Inc., NAB's own performing rights organization.

In March 1940, a month after the new BMI firm was open for business, ASCAP presented the terms of its new contract: It demanded an increase of

more than 100 percent of the amount broadcasters had paid ASCAP in 1939. The broadcasters said, "No, thanks," and immediately set about to expand BMI's operation.

As threatened, a boycott by radio broadcasters of ASCAP music began officially with the expiration of the ASCAP contract at midnight of December 31, 1940. During the boycott, with all the ASCAP tunes off the air, we listeners heard an amazing variety of arrangements of "Jeannie With the Light Brown Hair" and other Stephen Foster classics, along with many public domain songs and some pretty fair BMI tunes. The boycott lasted until the fall of 1941.

ASCAP and the broadcasters finally came to terms. It was great when ASCAP songs were back on the air. And the existence of BMI opened up the field for many new composers and authors.

When radio was young and broadcasters were feeling their way, there were no professionals to consult, no experts to call in to settle knotty problems that dealt strictly with transmission of radio programs. Everyone was a beginner. The most highly trained help around a studio had to be the radio technicians who knew how to make the transmitter work. Announcers, producers, directors, librarians, continuity writers and other studio staffers and helpers all had to come

from professions that were, one hoped, at least somewhat allied to broadcasting as it would develop.

However, the pioneers of radio applied themselves to their jobs, and, by the end of the first decade, something akin to a division of labor had been achieved: An official job description had been established that set apart several highly individual and specialized functions that went into creating radio programs. Many key jobs were developed by applying the principles and skills already possessed by personnel of other entertainment media.

One of the first of the key people to evolve in radio's new roster of executives was the man or woman in charge of music programs. On a small station, this could be a one-man job or a responsibility divided among several studio employees. On a net where big variety and music shows were broadcast, the job might be assigned to a music director and his staff. It was a post of considerable responsibility as it meant authority over the great majority of broadcasts, since music was a contributing factor to practically every program on the air. No two stations had the same demands.

Here are just a few of the items a music director of early radio had to keep in mind:

— Selection of a studio with good acoustics.

- Position of microphones to pick up the correct balance of instrumentation and vocals.
- Seating of musicians and vocalists to obtain the best ensemble effect.
- Liaison with the engineers in the control room.
- Contact with the local union to keep a list of musicians on call, especially those who played instruments that might be required for a score of exotic or ancient music.
- Working relations with the station librarian, local music suppliers and music rental librarians.

The music director also might be required to keep a substitute program on tap in the event the one originally scheduled had to be postponed or scrapped. That is when the long-suffering studio trio or quartet was often asked to “stand by”. And, finally, there was the chat with a continuity writer to prepare some sprightly notes for the announcer to drone in between musical selections of a formal program to keep the audience alert and tuned in.



Sammy Cahn, prolific lyricist, provided material for top vocalists and musicians. He collaborated with Saul Chaplin to write English words for "Bei Mir Bist Due Schöen".



Hoagy Carmichael, composer of "Star Dust", "Rockin' Chair" and "Lazybones", chats with sons Randy and Hoagy Bix. *Tonight at Hoagy's* was an informal radio jamboree. (CBS)

Ernie Burnett holds a copy of his biggest hit, "My Melancholy Baby" (words by A. Norton). Published in 1912, it became established as a "standard". (ASCAP)



Johnny Burke had many great songs, winning an Oscar for his lyrics to "Swinging on a Star". (Graphic House)





Gus Kahn wrote the words for “Carolina in the Morning”, “My Buddy” and “Yes Sir, That’s My Baby” (all music by Walter Donaldson) and “I’ll See You In My Dreams” (to Isham Jones’ Music). (ASCAP)



Oscar Hammerstein II, brilliant lyricist for many music media, teamed with composers Richard Rodgers, Rudolph Friml, Vincent Youmans, George Gershwin, Arthur Schwartz and Sigmund Romberg.

Otto Harbach wrote lyrics for many musicals, including *Roberta*, which boasted the hit songs of 1933 (music by Jerome Kern): “The Touch of Your Hand” and “Smoke Gets in Your Eyes”. (ASCAP)

George Gershwin, concert pianist and composer, created some of the finest music of the period (lyrics by his brother Ira, Oscar Hammerstein II, Gus Kahn, Buddy De Sylva, Irving Caesar). Gershwin’s “Rhapsody in Blue” and “American in Paris” won international acclaim. (DeBellis)





Mezzo-soprano Gladys Swarthout with composer Richard Rodgers, reading the opera. She appeared on *The General Motors Concerts*, programs that featured classical music and popular songs. (Ben Greenhaus Photography)

Axel Stordahl (standing) conducts a pre-broadcast rehearsal. He became arranger for the Tommy Dorsey band and later Frank Sinatra's arranger-conductor.





Jerome Kern's hit songs from musical comedies and movies included "The Way You Look Tonight" (lyrics by Dorothy Fields) and "The Last Time I Saw Paris" (words by Oscar Hammerstein II.) Both songs won Oscars. (ASCAP)

Harry Von Tilzer composed an incredible number of hit songs, from the 1890's for 50 years, such as "Wait 'Til the Sun Shines, Nellie" and "That Old Irish Mother of Mine", a favorite of St. Patrick's Day programs.



Composer Harry Revel (at piano with lyricist Arnold Horwitz) wrote songs for the Broadway musical, *Are You With It*. Revel also wrote film music hits with words by Mack Gordon, including "Love Thy Neighbor".

Sigmund Romberg, who wrote the music of such hits as "Deep in My Heart" from *The Student Prince*, had his own show, *An Evening With Romberg* on NBC, leading a 52-piece orchestra. He had scored such operettas as *The Student Prince* and *Desert Song*. (NBC Photo; James J. Kriegsmann, photographer)





Paul Weston, composer-arranger, conducted for both radio and recordings. Among songs he composed are "No Other Love" and "Mr. Postman". (Gene Lester)

William S. Paley became president of Columbia Broadcasting System in 1928, during his next 17 years developing CBS from 16 scattered stations to a nationwide network of 147. (CBS)



Composer-conductor Victor Young wrote and directed music for movies and radio. Assignments included tenor John Charles Thomas's Sunday afternoon program of the 1930's, *The Passing Parade* and Al Jolson's *Shell Chateau*. (CBS)

Frank Stanton succeeded William S. Paley as president of Columbia Broadcasting System in 1946. He came to CBS as research director in 1935. (CBS)

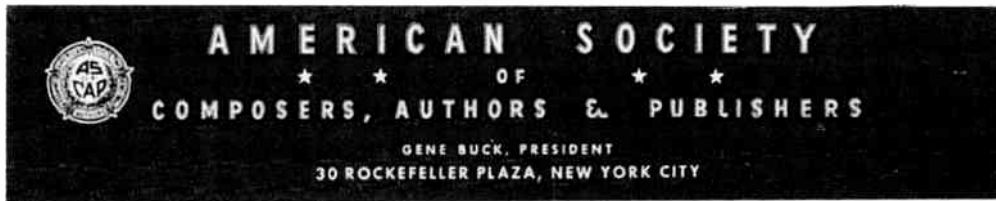




James C. Petrillo, president of the American Federation of Musicians, dueting with President Harry Truman, was a major figure in the development of radio music. The AFM acted on behalf of radio and recording musicians. (Dick Moore and Associates Inc.)

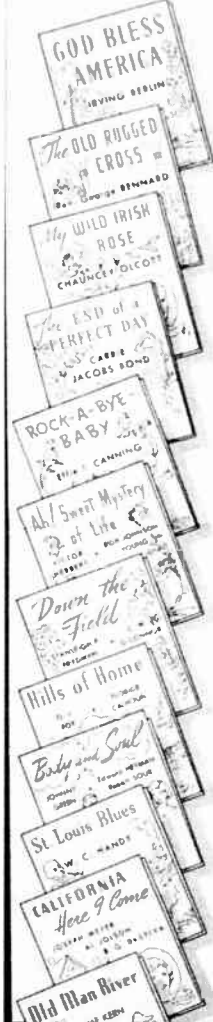
Harold Mickey (center) formed a dance band in Buenos Aires, Argentina. Frequently on the air there, he was commended for his international good will promotion. (C. Cortes)





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EDITORIAL
THE PITTSBURGH PRESS

WILL THE PEOPLE LISTEN?

LISTENING TO the radio these days, one would judge that Stephen Collins Foster is by all odds the leading composer of present day hit music, and it is therefore interesting to recall that the immortal Pittsburgh composer died penniless.

The reason that compositions of Stephen Collins Foster are being worked overtime is that the copyright has run out on them, and that the nation's three radio chains have started to boycott all music controlled by the American Society of Composers, Authors and Publishers (popularly known as ASCAP). And the reason that Stephen Collins Foster died penniless is that there was no such organization in his day through which a composer could receive financial benefit from public presentation of his works.

Unless the dispute between the three national broadcasting chains and ASCAP is settled by Jan. 1, the bulk of the music which America's love will go off the air, and in its place listeners will be given either works upon which the copyright has expired or new tunes being ground out by an organization known as Broadcast Music, Inc.—created by the radio chains for the express purpose of providing music for broadcasting.

So vital a change in the nation's entertainment fare is naturally of great interest. In fact, this is probably the biggest boycott ever attempted, because ASCAP controls the public performance rights of most of the leading music of all kinds produced in the last 50 years.

We are strongly impressed with the position of the American Society of Composers, Authors and Publishers in this controversy, because they seem to be asking only a fair return from the product which is the backbone of radio broadcasting and which has enabled radio to attain tremendous receipts and profits. Moreover we think it dangerous that a combination of three broadcasting

chains should attempt to control the production and performance of American music.

Until Victor Herbert organized ASCAP in 1914, copyrighted music was publicly performed with no return to the composer, even though the copyright law expressly provided that it was unlawful publicly to perform for purposes of profit the music which it covered. Individual composers were powerless to prevent this illegal presentation of their compositions, so they finally joined in a voluntary, unincorporated, non-profit organization and turned over their copyrights to it.

This organization, in turn, sold license for presentation of the music it controlled and divided the receipts among its members and their heirs. This procedure has been sustained in numerous suits.

Then along came radio broadcasting, which greatly cut the sales of sheet music and phonograph records and sharply shortened the life of a popular song. Constant broadcasting quickly destroys the popularity of music with the resultant loss to the composer.

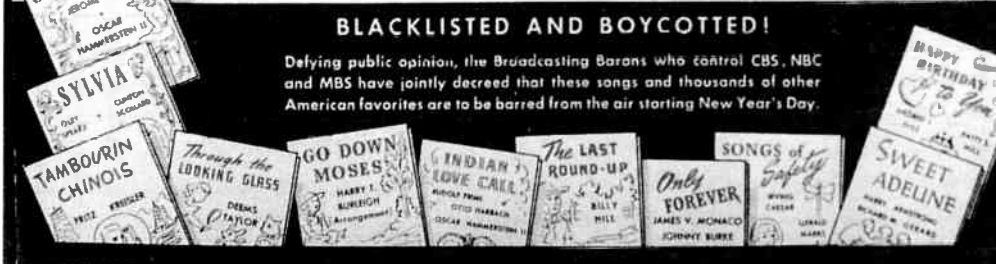
It was to offset this loss that ASCAP began selling performance rights on music which it controls to individual radio stations. Up to the present time the national chains have paid no fees, those being paid by local stations. Now ASCAP is proposing that the chains pay a percentage of their receipts for the right to perform its music.

Certainly it seems that the great broadcasting chains should pay a reasonable compensation to the composers and song-writers who created the backbone of their programs. Whether ASCAP is asking too much we cannot say, although we doubt it. But it claims to have offered to arbitrate the matter and says the offer was refused.

We predict that eventually some such procedure will be entered into—because a nation of music-lovers is not going to listen to radio if denied the tunes they have learned to like best.

BLACKLISTED AND BOYCOTTED!

Defying public opinion, the Broadcasting Barons who control CBS, NBC and MBS have jointly decreed that these songs and thousands of other American favorites are to be barred from the air starting New Year's Day.



ASCAP/BMI dispute: Circular details repertoire withdrawn from radio channels.

POUGHKEEPSIE NEW YORKER THURSDAY, SEPTEMBER 5, 1946

Radio Programs

WKIP, 1450; WGNV, 1220; WEAJ, 660; WOR, 710; WABC, 880; WJZ, 770.

TODAY'S PROGRAM

- 8:00-WKIP—Terry and Pirates
WGNV—News; Relax and Listen
WEAF—When a Girl Marries
WABC—Feature Story
- 8:15-WKIP—Dick Tracy
WEAF—Portia Faces Life
WABC—Woman's Club
- 8:30-WKIP—Jack Armstrong
WGNV—Dance Time; Sports
WEAF—Just Plain Bill
WABC—Cimarron Tavern
- 8:45-WABC—Sparrow and Hawk
- 9:00-WKIP—1st Prize Reporter
WGNV—Songs of George Byron
WEAF—News
WJZ—Walter Kiernan
WABC—Quincy Howe
- 9:15-WKIP—W. Kiernan; Night and Day
WEAF—Serenade to America
WJZ—What Are the Facts
WABC—In My Opinion
- 9:30-WKIP—Cascades of Melody
WJZ—News; Whose War
WABC—Skyline Roof
- 9:45-WKIP—Lucky Street; Sports
WEAF—Lowell Thomas
WJZ—Adv. of Charlie Chan
WABC—Robert Trout, News
- 10:00-WKIP—Headline Edition
WEAF—Supper Club
WABC—Mystery of the Week
- 10:15-WKIP—Raymond Gram Swing
WEAF—J. W. Vandercook
WABC—Jack Smith Show
- 10:30-WKIP—Prof. Quid
WEAF—Johnny Morgan Show
WJZ—The Lone Ranger
WABC—Mr. Keen
- 10:45-WKIP—Lum and Abner
WEAF—Playhouse
WABC—Suspense
- 11:00-WKIP—Treasury Salute
11:15-WKIP—Town Meeting
WABC—FBI in Peace and War
- 11:30-WKIP—Music Hall
WABC—Dick Haynes Show
- 11:45-WKIP—Take It From There
WEAF—Jack Haley Program
WABC—Crime Photographer
- 12:00-WKIP—Grande Serenade
WEAF—Vaughn Monroe Orchestra
WABC—That's Life
- 12:15-WKIP—Here's to Veterans
- 12:30-WKIP—Orchestra Hall
WEAF—To Be Announced
WABC—Phone Again Finnegan
- 12:45-WKIP—News; News of Tomorrow
WJZ—News
- 1:00-WKIP—Jam Session
WABC—News
WEAF—Richard Harkness
WABC—Waitin' For Clayton
- 1:15-WKIP—Gems for Thought; George Towne Orchestra
WEAF—Concert of the Nations
WABC—Sammy Kaye Orchestra

Petrillo Predicts Early End of Strike

NEW YORK—(AP)—An early end to the strike of AFL musicians against New York hotels—probably "within a few days"—was predicted by James C. Petrillo, president of the AFL American Federation of Musicians.

Petrillo made his forecast last night before boarding an airplane to Chicago, but gave no indication for the basis of his prediction.

David Drechsler, representing 41 of the struck hotels, said that as far as he knew the situation was unchanged.

The musicians struck Monday in support of demands for wage increases averaging 25 percent.

TOMORROW'S PROGRAM

- 8:00-WKIP—Martin Agronsky
WGNV—News; Breakfast With Burns
WEAF—Bob Smith Show
WJZ—The Fitzgeralds
WABC—News Summary
 - 8:15-WKIP—Lucky Stars
WGNV—Walkill Valley News; Music
WJZ—Four Life Today
WABC—Phil Cook
 - 8:30-WKIP—Cliff Edwards
WGNV—Joe Rake
WEAF—Hi! Jinx
WJZ—Nancy Craig
WABC—Missus Goes Shopping
 - 8:45-WKIP—Club Merry Go Round
WABC—Margaret Arlen
 - 9:00-WKIP—Breakfast Club
WGNV—News; Supper Guide
WEAF—Honeymoon in New York
WABC—News
 - 9:15-WGNV—Olive Us This Day
WABC—This is New York
 - 9:30-WKIP—Lucky Street
WEAF—Daytime Classics
 - 9:45-WGNV—Time to Travel by Bus
WEAF—Robert St. John
 - 10:00-WKIP—My True Story; News
WEAF—Lone Journey
WABC—Valiant Lady
 - 10:15-WGNV—Swingtime; Crosby
WEAF—Lara Lawton
WABC—Light of the World
 - 10:30-WKIP—Hymns of All Churches
WGNV—Lucky Street
WEAF—Road of Life
WABC—Evelyn Winters
 - 10:45-WKIP—Listening Post
WGNV—Midge Robinson
WEAF—Joyce Jordan
WABC—Bachelor's Children
 - 11:00-WKIP—Breakfast in Hollywood
WGNV—Italian Hour
WEAF—Fred Waring Show
WABC—Arthur Godfrey
 - 11:15-WGNV—Melody Ramblers
 - 11:30-WKIP—Home Edition
WGNV—Lucky Street
WEAF—Barry Cameron
WABC—Time to Remember
 - 11:45-WKIP—Ted Malone
WGNV—Answer Man
WEAF—David Harum
WABC—Rosemary
- AFTERNOON**
- 12:00-WKIP—Glamour Menor
WGNV—Hudson Valley News
WEAF—News
WABC—Kate Smith Speaks
 - 12:15-WKIP—World News
WEAF—Maggi McNeillis
WABC—Aunt Jenny
 - 12:30-WKIP—News; Dialing for Dollars
WEAF—Here's to Veterans
WJZ—News; Woman's Exchange
WABC—Hein Trent
 - 12:45-WGNV—Middletown News
WEAF—You're on the Spot
WABC—Our Gal Sunday
 - 1:00-WKIP—Baukhage Almanac
WGNV—News; Farmer's Almanac
WEAF—Mary M. McBride
WABC—Big Sister
 - 1:15-WKIP—Charm School
WGNV—Voice of the Church
WABC—Ma Perkins
 - 1:30-WKIP—Lucky Street
WGNV—Voice of the Army
WJZ—Galen Drake
WABC—Young Dr. Malone
 - 1:45-WKIP—Views on Vogues & Values
WGNV—Treasury Salute
WEAF—Robert McCormick
WABC—Road of Life
 - 2:00-WKIP—John B. Kennedy
WGNV—News; Music
WEAF—Guiding Light
WABC—The Second Mrs. Burton
 - 2:15-WKIP—The Peabody's
WGNV—Down Memory Lane
WEAF—Today's Children; B. Crocker
WABC—Ferry Mason
 - 2:30-WKIP—Bride & Groom
WGNV—Record Shop
WEAF—Woman in White
WABC—Sing Along Club
 - 2:45-WKIP—Masquerade
WJZ—News
 - 3:00-WKIP—Al Pearce & His Gang
WGNV—News; Symphony Hall
WEAF—Life Can Be Beautiful
WABC—Cinderella, Inc.
 - 3:15-WKIP—Ma Perkins
 - 3:30-WKIP—Ladies Be Seated
WEAF—Pepper Young
WABC—Winner Take All
 - 3:45-WKIP—Right to Happiness
 - 4:00-WKIP—Jack Berch
WGNV—News; Alice de Cesare
WABC—Houseparty
 - 4:15-WKIP—Italian News; Italian Hour
WEAF—Stella Dallas
WJZ—News
 - 4:30-WKIP—Lorenzo Jones
WJZ—Tell Me Doctor
WABC—Give and Take
 - 4:45-WKIP—Meet Me in Manhattan
WEAF—Young Widder Brown
 - 5:00-WKIP—Terry & Pirates
WGNV—News; What's Doing Tonight
WEAF—When a Girl Marries
WABC—Feature Story
 - 5:15-WKIP—Dick Tracy
WEAF—Portia Faces Life
 - 5:30-WKIP—Jack Armstrong
WGNV—H. O. Benedict
WEAF—Just Plain Bill
WABC—Cimarron Tavern
 - 5:45-WKIP—Tennessee Jed
WGNV—Dance Time
WABC—Sparrow and The Hawk
- EVENING**
- 6:00-WKIP—1st Prize Reporter
WGNV—One Man's Opinion
WEAF—News
WJZ—News
WABC—News
 - 6:15-WKIP—W. Kiernan; B. Crosby
WGNV—Dinner Music; News
WEAF—Serenade to America
WJZ—Elizabeth Woodward
WABC—Report from Washington
 - 6:30-WKIP—Cascades of Melody
WEAF—Spotlight on Sports
WJZ—News
WABC—Skyline Roof
 - 6:45-WKIP—Lucky Street; Sports
WEAF—Lowell Thomas
WJZ—Adv. of Charlie Chan
WABC—Robert Trout, news
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WEAF—Supper Club
WABC—Mystery of the Week
 - 7:15-WKIP—Raymond Gram Swing
WEAF—J. W. Vandercook
WABC—Jack Smith Show
 - 7:30-WKIP—Proudly We Hail
WJZ—The Lone Ranger
WEAF—Claims Agent
WABC—Tommy Riggs & Betty Lou
 - 7:45-WKIP—Wally Mitchell & Accordion
WEAF—H. V. Kaitenborn
 - 8:00-WKIP—Adventures of Sam Spade
WEAF—Highways in Melody
WABC—Baby Snooks Show
 - 8:30-WKIP—This Is Your FBI
WEAF—Easy Money
WABC—Adv. of Thin Man
 - 9:00-WKIP—Break the Bank
Vacation With Music
WABC—It Pays to be Ignorant
 - 9:30-WKIP—The Sheriff; News
WEAF—Waltz Time
WABC—Wayne King Show
 - 10:00-WKIP—Mystery Theatre
WKIP—Docu-sen-Rublo Fight
WABC—Mercury Summer Theatre
 - 10:30-WKIP—Your American Sports Page
WEAF—Bill Stern, Sports
WABC—Maitle
 - 10:45-WKIP—To be announced.
 - 11:00-WKIP—News; News of Tomorrow
WEAF—News
WJZ—News
WABC—News
 - 11:15-WKIP—Frank Anthony's Orchestra
WEAF—Richard Harkness
WABC—Waitin' for Clayton
 - 11:30—Tales of the Foreign Service
WABC—Elliott Lawrence Orchestra
 - 11:45-WKIP—Randy Brooks Orchestra

Publishers' woes added to as Petrillo's union musicians strike record companies.



DEALER BULLETIN FOR MARCH, 1942

SOLE SELLING AGENTS FOR:

Greene-Revel, Inc. (G-R)

Radiotunes, Inc. (R)

Bomart Music Corp. (B)

Remarque Music Publishing Co. (RE)

New Plug Tunes

**A LITTLE BELL RANG

**THE MEMORY OF THIS DANCE

**A ZOOT SUIT (G-R)

***THERE! I'VE SAID IT AGAIN (R)

**I'M TRYIN' (B)

**THERE'S A LANTERN ON THE LEAVE (RE)

***UNTIL I LIVE AGAIN (G-R)

Picture Songs*From the R.K.O. Radio Picture "CALL OUT THE MARINES"*

**CALL OUT THE MARINES (G-R)

***THE LIGHT OF MY LIFE (Went Out Last

**HANDS ACROSS THE BORDER (G-R)

Night) (G-R)

**ZANA ZARANDA (G-R)

From the R.K.O. Radio Picture "SING YOUR WORRIES AWAY"

***CINDY LOU McWILLIAMS (G-R)

***HOW DO YOU FALL IN LOVE (It Just

**SING YOUR WORRIES AWAY (G-R)

Happens to Happen) (G-R)

From the R.K.O. Radio Picture "THE MAYOR OF 14TH STREET"

***A MILLION MILES FROM MANHATTAN (G-R)

***HEAVENLY, ISN'T IT? (G-R)

***WHEN THERE'S A BREEZE ON LAKE LOUISE (G-R)

***YOU'RE BAD FOR ME (G-R)

Top Patriotic Tunes

**KEEP 'EM FLYING

***LET'S GET GOIN' (B)

***THEY STARTED SOMETHIN'

Other Songs in Demand

**HI NEIGHBOR

***POPOCATEPETL

***SWING OUT MY HEART

THERE'S NOTHING LIKE THE SMILE OF THE IRISH

ASCAP/BMI dispute: BMI music deluges air with phased offerings.



Arthur Godfrey (right) after union leader Petrillo lifted the ban on disk-making. Between takes, Godfrey confers with conductor Archie Bleyer (left) and Columbia Records president Frank K. White. (CBS)

Dr. Peter Goldmark, CBS director of engineering research and development, and co-worker Rene Snepvangers admire Columbia's microgroove that played 45 minutes of continuous music that opened up a new era for record sales and radio's record spinners. (Columbia Records, Inc.)





Raymond Paige (seated) with Chilean tenor Ramon Vinay at rehearsal of *RCA Victor Hour*. Vinay joined the Metropolitan Opera. Paige conducted *Hollywood Hotel*, *Ninety-Nine Men and a Girl*, *The Packard Show* and *Stagedoor Canteen*. (NBC Photo)

Major E. H. Armstrong developed and introduced FM for radio transmission. It corrected the distortion and station interference that had plagued radio. (Brown Bros.)



Deems Taylor, commentator, critic and composer, was a favorite on *Information Please*, *The Kraft Music Hall*, *The Prudential Family Hour* and *Radio Hall of Fame*. He headed ASCAP from 1942-1948. (CBS)

Larry Clinton, arranger and bandleader, composed "The Dipsy Doodle", "My Reverie" and "Our Love", the last two being adaptations of Debussy and Tchaikovsky.





Conductor Frank Black (right) and Samuel Chotzinoff study the score for NBC's *University of the Air*. Chotzinoff was sent to Italy to persuade Toscanini to be full-time conductor of the NBC Symphony Orchestra. (NBC Photo)

Left to Right: tenor James Melton, producer-director Glen Heisch, conductor Frank Black and announcer Don Hancock confer on score for *Harvest of Stars*. Melton sang on both the Chicago and Metropolitan Opera stages. (CBS)





Singer Barry Wood takes a cue from conductor Ray Bloch for broadcast of *Johnny Presents*. Wood succeeded Ginny Simms, who left for another sponsor. (NBC Photo)

Singer Morton Downey, who got his start with Paul Whiteman, was one of the first big money-makers on the air. Among his first commercials were *The Coke Club* and *The Camel Quarter Hour*.



Charles Hector conducted the studio orchestra on CBS net station WEEI during the 1930's. He also selected dance band remotes to be picked up. (CBS)





Music director-arranger John Scott Trotter, with Bing Crosby, was one of the longtime members of *The Kraft Music Hall* and Crosby's succeeding radio shows. He was involved in the running gags between Crosby and comic Bob Burns.



Music by Morton Gould meant either that the program would have his originals or that it was directed by him, or both. (Mutual/WOR; Iconography photo from The New York Public Library, Music Division)

SECTION TEN —

The Vocalists

They were
crucial to
success.

The pioneer radio singers found that their voices were often improved by radio transmission. More than one admitted later that the identifying quality of his voice was created by microphone technique and proper use of electrical amplification. There was no shortage of voices in those days. If you turned on your radio, somewhere someone was almost sure to be sing-

ing. And you paused to listen.

It didn't take radio sponsors long to learn that good vocal music was surefire with listeners. By 1920, program listings gave a wide selection of highly professional vocal music. A week's listings frequently offered dialers 20 or 30 top-flight, prime-time programs which presented a choice of opera singers, dance band singers, vocal duos, trios, quartets and choruses. Ratings were high for these programs, and vocal music was considered a factor.

Singers were the first important radio stars. They were the glamour boys and girls of the airwaves. Their pictures were on the covers of the radio fan magazines and on sheet music covers. Successful radio singers

were receiving good pay. In another chapter, we have cited trailblazers like the Silver Masked Tenor, Jessica Dragonette, Rudy Vallee and others whose singing voices won them radio fame. More and more singers quit vaudeville and musical comedy to get into radio.

In 1932, Al Jolson finally gave in and signed a radio contract. He had been holding out for years. He was the original reluctant radio singer. The shift from the Broadway stage to the confinement of a radio studio did not agree with him. He rebelled against stopwatch discipline, the timing of every song and bit of dialogue. Yet he turned in good performances and won fans all across the nation. When he terminated his first contract before it was up, he told a New York newspaper man, "I couldn't stand it. They wouldn't let me alone. I will never come back to radio unless I have a contract which absolutely forbids interference by sponsors." But he did come back to radio, joining Paul Whiteman and Deems Taylor in the inauguration of NBC's *The Kraft Music Hall*. This was more to his liking. He starred in a radio adaptation of *The Jazz Singer* and other big productions, yet he still felt cramped.

In succeeding years Jolson starred in other big net shows, did well in the ratings, yet never admitted he was content. He griped about the jokes his sponsors said he had to use, said they

weren't funny. He was happiest in a show that permitted him to wisecrack with Martha Raye and Parkyakarkus.

All the while, between shows, Jolson did especially well guesting with Eddie Cantor, Bob Hope, Bing Crosby, Rudy Vallee, Ben Bernie, Jack Benny, Jimmy Durante, Edgar Bergen and Charlie McCarthy. A March edition of *Billboard* reported: "Al Jolson set a record in guest spots with 10 guesters since January 16 at \$5,000 a crack." He was back on *The Kraft Music Hall* in the late 1940's co-starring with Oscar Levant, the show he had inaugurated in 1933.

Jolson was very likely the most imitated of all popular singers. Although he certainly never crooned, many of the most successful crooners learned a lot from listening to old Jolson recordings. Voice analysts mention Jolsonisms that appeared in Bing Crosby's singing, especially during his early days. Traces of Jolson show up in Crosby's imitators. The same analysts claim there is some of Jolson in Frank Sinatra and *his* imitators, too.

Rising young black singers, male and female, were strongly influenced by Jolson's style. That their own styles were then copied by aspiring young white singers bears out Henry Pleasant's summary of what he describes in *The Great American Popular Singers* as ". . . that process of imitation and counterimitation —

black imitating white, and white imitating black imitating white.”

Al Jolson is another of the great entertainers whose versatility extended to songwriting. At least a dozen hits bear his name as collaborator. Two of the most unforgettable are “Avalon”, which he composed with Vincent Rose, and “Back in Your Own Back Yard”, which he wrote with Bud De Sylva, Lew Brown and Ray Henderson.

Bing Crosby was the boss radio singer as long as radio was the nation’s favorite pastime. He came to the airways as a band singer and quickly adapted his style to the radio mike. The radio public was tiring of the soft, whispering, boyish tones of the male band singers of the day and welcomed Crosby’s husky baritone. They liked his phrasing, his clear articulation of lyrics, his intimate way of imparting the message of a song.

At first he was a jazz-oriented singer. Singing in Paul Whiteman’s band as one of The Rhythm Boys had exposed him to the jazz of Whiteman’s line of jazz musicians. Furthermore, as a college boy he had listened to the records of Mildred Bailey, Ethel Waters and Louis Armstrong. He retained much of that early influence in his singing. Over the years, he gradually developed into a singer of ballads and became identified with tunes like “When the Blue of the Night”, “Please”, “Pennies from Heaven” and “I Surrender, Dear”.

When The Rhythm Boys moved to Gus Arnheim’s bandstand at the Coconut Grove, Crosby got more solo work and the urge to try his luck as a single. He got a 15-minute commercial and was on his way.

He was busy with radio, films and records for the next three years, ultimately landing *The Kraft Music Hall* top spot which kept him in high gear for the next decade. During the WWII years, he made many transcriptions for Armed Forces Radio Service. Accustomed to the more relaxed performance of his shows on transcriptions, he asked his sponsor to let him prerecord the KMH shows. When he got “no” for an answer, Crosby switched to another net and continued as *The Bing Crosby Show*.

Frank Sinatra’s spectacular career is closely linked to radio. He grew up with it. A step in his journey to stardom was an appearance on *Major Bowes’ Original Amateur Hour*, at the time one of the most listened-to programs. Frank and his singing group got the biggest hand and joined one of the Major’s touring units. Back home again, he kept hustling, singing for free on independent radio stations to get exposure. He profited by these irregular hours on the air by studying how to make a microphone work for him. On club dates he carried his own microphone equipment, and he learned to treat a microphone as a musical in-

strument that could control effects he wished to project.

When he finally landed a job as emcee at the Rustic Cabin in Englewood, New Jersey, he was ready. The rest is familiar to all Sinatra fans. He was tuned in by Harry James, who had recently formed a band and was not content with his vocal department. James asked Sinatra to come to the Paramount theater where the James band was featured. They made a deal. Sinatra became a singer with a name band.

He might have stayed on indefinitely with James, if Tommy Dorsey had not made him an offer. With Dorsey, Sinatra was even more promising, and the squeals of the bobby socks began to follow him wherever the band went.

Toward the end of 1942, Sinatra was ready to try it on his own. He was a sensation at the Paramount. He landed his own weekly radio show and from then on was on prime time over CBS. He was a star for several hitches on *Your Hit Parade*. During the late 1940's, he was on the air five times a week. When TV beckoned, he moved right in.

Mildred Bailey and Connie Boswell are two girl singers who brought the best of jazz-oriented music to radio. Both were influenced in their youth by singing styles of Bessie Smith and Ethel Waters. Each in turn influenced young singers of their generation.

Mildred was broadcasting at an early age from the West Coast. Paul Whiteman heard her and hired her as his first girl singer. After a few years with Whiteman, she tried it as a single, guesting on network shows. She sang on *Plantation Echoes* three nights a week in 1935. Performances with her husband, Red Norvo, in his swinging dance band of the 1930's, won them the title of "Mr. and Mrs. Swing". She was a hit with Benny Goodman on his radio show and continued on and off radio until the end of the 1940's. Her inspired interpretation of Hoagy Carmichael's hit "Rockin' Chair" won her the title, Rockin' Chair Lady.

Connie Boswell was the leading light of the Boswell Sisters, the girl trio of the early 1930's that set the pace for the Andrews Sisters, Pickens Sisters, McGuire Sisters and others to follow. The Boswells won fame in vaudeville, movies, and on radio and records. They had a strong following of radio fans who heard them on leading commercial shows.

The trio broke up when Vet and Martha married, but Connie stayed with music. She continued on such net shows as Richard Himber's program, Crosby's *Kraft Music Hall*, *The Camel Caravan* and on her own *Connie Boswell Presents*.

Among pioneer vocalists who projected romance through the loud-

speaker was tenor Frank Munn. As "Paul Oliver", he was co-starred with soprano Virginia Rea, who was introduced as "Olive Palmer". Their identities were withheld to stir up a little speculation among listeners and to prolong the use of the pseudonyms which tied in with the sponsored soap (Palmolive).

Using his own name, Munn enjoyed star billing on network airings like *The American Album of Familiar Music*, where he shared applause with soprano Jean Dickenson, and *Lavender and Old Lace*, on which program he dueted with Fritzi Scheff.

Munn also starred on the long-running show *Waltz Time*, a schmaltzy broadcast backed by Abe Lyman's orchestra and not dedicated exclusively to 3/4 rhythm. A *Waltz Time* program in 1943 opened with Lyman's ensemble playing "A Little Love, a Little Kiss". Munn's set of songs included, "There's a Harbor of Dreamboats", "Oh, Dry Those Tears", "Old Man Romance" and the then-current hit, "I've Heard that Song Before". Evelyn MacGregor rounded out the program with "Could It Be You?" from *Something for the Boys* and "Taking a Chance on Love", a hit of 1940. Munn frequently dueted with his co-stars and also was excellent when singing lead with a backup choir. He was a solid favorite on the air through the 1930's and 1940's.

When Kate Smith came to radio,

she was very young but an experienced performer in vaudeville and musical comedy. Her first shot at singing on the air was a 15-minute show several times a week in the early 1930's. She made history when she sang on William S. Paley's pilot program in 1932 over CBS to test the power of radio to sell a popular brand of cigars. The experiment was a success. The sale of cigars rose to nearly a million a day, establishing the power of a radio program to up the sales of merchandised products. Mr. Paley was convinced. He invested in radio, a venture he never regretted.

Kate Smith became the favorite of millions. In addition to her nighttime weekly show, she was on the air four times a week at noon. Her fans discovered she could sing ballads, torch songs, country songs, patriotic songs equally well. Her gracious "Hello, everybody!" opened her program each time, and she closed with a grateful "Thanks for listening!"

On her Armistice Day broadcast of 1938, Kate Smith sang a song that Irving Berlin had written in 1918 and set aside. The first broadcast of the song brought no response. She tried it on her next program, upping the tempo and adding martial rhythm. The song brought favorable response immediately. Repeated performance made it a favorite with her fans across the country. It soon became a na-

tionwide hit. The song? "God Bless America".

In evaluating the types of radio's music and the people who sang it, country and western music, often tagged "hillbilly", was a favorite with listeners from the earliest days of broadcasting. Atlanta's WSB broadcast a few experimental live sessions of country music and was rewarded with cheers from not just the country folks but the city folks as well. The rural listeners, in particular, said it was grand to tune in the singing voices backed by fiddles, banjos and guitars. The melodies were familiar to them, and the lyrics related familiar tales of unrequited love, or told about some historic or tragic event that had occurred in the area.

Most of the performers on those long-ago, informal radio broadcasts were amateurs, fellows who had been making music together for years, purely as a pastime, when other chores were done. Of course, there were some professionals among this new radio talent who had been playing for a living for years, some in vaudeville and medicine shows. There were others who earned their way making hometown music for political rallies and campaigns. One of the latter was Fiddlin' John Carson whose recording of "Old Hen Cackled" is believed to have aroused the enthusiasm for recording company scouts to inves-

tigate the talents of other southern white music-makers.

Whether or not WSB led the way in broadcasting hillbilly music is not crucial. The fact is that stations throughout the South and even up into the Middle West began to try out a little country music in the 1920's. It was found to be well liked. By the 1930's, the country-music craze had reached the city folks via net broadcasts. Some of the bestselling records in urban music stores then were hillbilly songs sung by hillbilly groups.

Square dance music, country style, caught on in broadcasts reaching rural and urban homes. Fort Worth's WBAP is said to have put the first barn dance program on the air in 1923. Big-time square dance sessions soon emanated from metropolitan stations, resulting in network transmission of such perennial favorites as *The National Barn Dance* from Chicago's WLS and the *Grand Ole Opry* from Nashville's WSM.

As the number of country music programs increased and the fan following grew, there was demand for more talent. Some of the original groups continued with the traditional instrumentation and twangy singing style. Younger hillbilly performers, influenced by listening to popular music and jazz on records and radio, were likely to whip up the tempos, modernize the harmonies here and there, and

add new instrumentation. This was especially noticeable when units began to substitute electric guitars for traditional acoustic models and to add a piano or accordion to the group. Another addition was the bass fiddle. Some of the old guard protested the changes, but the listeners supported the updated version. Texas singer-fiddler Bob Wills once told how he had nearly been run off the stage at a broadcast of the *Grand Ole Opry* when he sneaked a set of drums into the combo.

Great names were made in country music. One was Jimmie Rodgers, whose "blue yodeling" style of singing and original guitar accompaniment influenced so many singers who followed him that he is hailed today as the "Father of Country Music".

A few of those who succeeded under his influence are Eddy Arnold, Gene Autry, Elton Britt, Hank Williams and Red Foley.

There were some very talented girls and women in country music, too, like Molly O'Day, who set a standard of country singing that many upcoming girl vocalists imitated. She was known for her broadcasts and recordings of sacred songs. Another distaff star, Louise Massey, fronted the group known nationally as "Louise Massey and The Westerners". Miss Massey was also a successful composer.

Radio and recording stars of the

pop and jazz field often looked to the country-oriented composers for good material. One of Sophie Tucker's hits, "Red Hot Mama", was composed by Fred Rose, who, besides being a composer in his own right, collaborated with Hank Williams. Country music composer Frank Tillman wrote "I'll Keep On Loving You", which was sung by Connie Boswell in 1938. Bing Crosby recorded Tillman's "It Makes No Difference Now" and Ella Fitzgerald selected his "Gotta Have My Baby Back" for her repertory.

Broadcast Music, Inc., welcomed country and western composers to its membership from its inception in the early 1940's and gave encouragement to many who might have had a long wait to make the ASCAP ranks. "Hi, Neighbor" by Jack Owens from the film *San Antonio Rose* was one of the first BMI songs to make the hit roster back in 1941.



Phil Brito sang in the orchestras of Al Donahue and Jan Savitt, and made hit recordings. In the mid-1940's, he starred on *Vacation with Music*. (NBC Photo)

Eileen Barton was one of the cast of *The Milton Berle Show*. As a pert teenager, she sang to her contemporaries on *Teentimers Canteen*. (NBC Photo)



Fanny Brice starred on *The Ziegfeld Follies of the Air*, singing the torch song, "My Man", and introducing her Baby Snooks impersonation. (CBS)

Singer Harry Babbitt turned to Kay Kyser's band after two years in the Navy. He was featured in solo and in duet with Ginny Simms. (NBC Photo)





Buddy Clark sang on many of the best shows, foremost among them, *Your Hit Parade*, *Here's to Romance*, *The Carnation Contented Hour* and *Ben Bernie*. (NBC Photo)



Singer Patti Clayton invited guest vocalists to share her half-hour evening broadcast of 1945. Conductor Howard Smith supplied background music. (CBS)

Judy Canova's comedy renditions of operatic arias earned her movie roles and her own shows. Photo shows her version of the mad scene from *Lucia*. (NBC Photo)

In 1948, Dorothy Collins was singing with the Raymond Scott Quintet on *Herb Shriner Time*, an early evening treat. Her fame on the TV version of *Your Hit Parade* was still to come. (CBS)





Rosemary Clooney first sang with her sister Betty on WLW in Cincinnati. The two joined Tony Pastor's orchestra in a duo and as a trio with Pastor. (Paramount Pictures Corporation)



Some say that Russ Columbo, had he lived, might have out-crooned Bing Crosby. Either could do a great job with romantic tune and lyric.



Vic Damone, singer, got the nod on *Arthur Godfrey's Talent Scouts*. Sustainer and sponsored shows introduced him to the networks. When he became headliner on *CBS Saturday Night Serenade*, he was only 19 years old. (CBS)



First heard on Don McNeill's *The Breakfast Club*, Janette Davis became one of the "Little Godfreys", along with Frank Parker, Bill Lawrence, Julius LaRosa, Marion Marlowe and the McGuire Sisters, on *Arthur Godfrey Time*. (CBS)

Perry Como was on the air Sunday evenings for a quarter-hour, and later had it upped to five times a week. Favorites from his repertory were "More than You Know" and "Till the End of Time". (CBS)

John Conte, singing emcee on *Maxwell House Coffee Time* and *The Teentimers Club*, did situation comedy and announcing on prime-time comedy and drama. (NBC Photo)





Johnny Desmond sang with the bands of Gene Krupa and Glenn Miller. After a stint on *The Breakfast Club*, he had his own *The Johnny Desmond Show*. (NBC Photo)



Ray McKinley became identified as singer-drummer-composer. In 1946, he formed his own band to fill many top program spots. (RCA Victor Records Photo)

Soprano Eileen Farrell, one of the few young singers of the classics and popular songs, starred on the summer *The Family Hour*. Later, she joined the cast of the Metropolitan Opera. (CBS)



Sonny Day started in country music at age 15 on WWVA, Wheeling, West Virginia. Later he joined Roy Acuff and his Smoky Mountain Boys. (WWVA photo)





Ray Eberle, younger brother of Bob Eberle, who sang with Jimmy Dorsey's band, sang with Glenn Miller's band on remotes and on the band's Chesterfield commercial.

Anita Ellis sang on some of the best shows, including those of Charlie McCarthy, Red Skelton, Tommy Riggs, Andy Russell and *The Open House*. (NBC Photo)

Twin daughters, Michele and Genevieve, of proud dad Michael Douglas, crooner of Kay Kyser's band. (NBC Photo)





Vocalist Lynn Gardner helped the Treasury Department's fifth war-bond drive when she toured with Bob Hawk of the CBS comedy-quiz *Thanks to the Yanks*. (CBS)



Jane Froman, star of *Palmolive Beauty Box Theatre*, sang with Bob Hope on his first air show. After her *Stagedoor Canteen* broadcasts during WW II, in 1948, she was on *The Pause that Refreshes* with Maestro Percy Faith. (CBS)

Ruth Etting sang from *Chicago* in the 1920's. She became a Ziegfeld star and a popular guest on the air, leading to commercials of her own.

Willow Weep for Me

Words and Music by ANN RONELL

Irving Berlin, Inc.
MUSIC PUBLISHERS
1607 Broadway New York

Helen Forrest sang with Artie Shaw, Benny Goodman and Harry James. She also co-starred on Dick Haymes' radio show and was followed by Lina Romay. (MCA photo; James J. Kriegsmann, photographer)





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Judy Garland appeared from time to time on *The Bob Hope Show*. As a teenager, she sang on Jack Oakie's *The Camel Caravan*. During WW II, she contributed her talents to *Command Performance*, the program for overseas GIs. (Metro-Goldwyn-Mayer)



Singer Connie Haines dressed for the occasion at a "Pirate Party" in celebration of Tommy Dorsey's last engagement at New York's "400 Club". (NBC Photo)



Songstress Marion Hutton hits a high note with Jack Carson (left) and Dave Willock of *The Jack Carson Show*. She had a successful career as vocalist, including stints with the Vincent Lopez and the Glen Miller bands. (CBS)

For *The Dick Haymes Show*, Haymes and Lina Romay did the vocalizing while Cliff Arquette supplied comedy as a little old lady who sold flowers. Gordon Jenkins' band provided the music background. (CBS)





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Kitty Kallen made her radio debut as a child. During her vocalist career, she sang with the bands of Jack Teagarden, Jimmy Dorsey and Harry James. (CBS Fashions)

Chanteuse Greta Keller had her own radio show and also filled engagements in New York supper clubs. (RCA Victor Records Photo)



Georgia (Freda) Gibbs teamed with Buddy Clark on *Melody Puzzle* and sang music intervals on *The Camel Caravan*, *The Tony Martin Show* and her own show. (CBS)

Beatrice Kay brought the 1890's to the 1940's on *The Gay Nineties Revue* with old-time composer Joe Howard and on other nostalgic shows. She is costumed for the opener of *Arthur's Place*. (CBS)





One of Tony Martin's first gigs was with Burns and Allen. Radio helped make his baritone popular. (CBS)

Betty Rhodes sang on net shows, including her own and *Meet Me at Parky's*, starring Harry Eisenstein as Parkyakarkus. She celebrated her 20th year in radio when she was 24 years old. (NBC Photo)



Frankie Laine's hit record of "My Desire" gave his popularity a big boost. He was tapped for *Chesterfield Supper Club*, *The Spike Jones Show* and Tallulah Bankhead's spectacular, *The Big Show*.

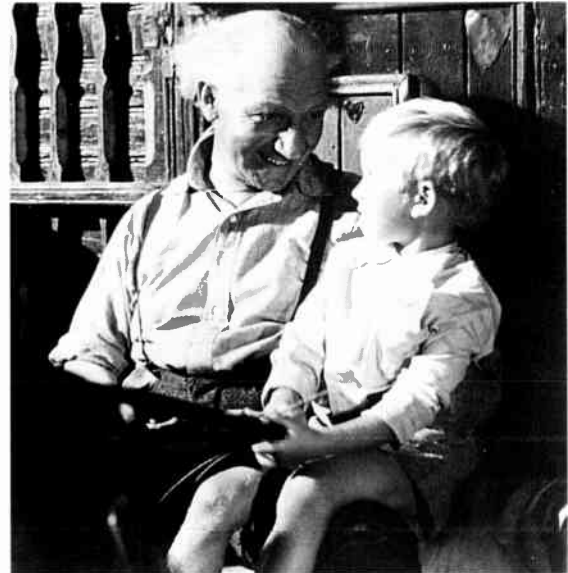
Singer-dancer Gene Kelly, star of Broadway revues and musical films, was welcome on *Hollywood Players* and *The Frank Sinatra Show*.





Many had worn out their phonograph records of Irish tenor John McCormack singing "Mother Machree" and "Little Grey Home in the West", and were eager to hear him sing when he guested on radio. (Vince Laboratories, Inc.)

In addition to singing on the ABC Don McNeill's *The Breakfast Club*, Marion Mann was heard by Scottish Americans on the United Network. (ABC)



Harry Lauder, Scottish comedian with the kilts and crooked cane, and one of the highest paid entertainers in America, made guest appearances reluctantly, fearing they might cut attendance at his theater dates.

1934 song featured by Frances Langford.





Tommy Dorsey with star vocalists Connie Haines, who sang rhythm numbers, and Frank Sinatra, who scored with ballads. (NBC Photo)

Ethel Merman had her own show, but was most successful as a guest artist. She starred in Broadway musicals and in movies. (Stern)



Jane, Helen and Patti, as the Pickens Sisters, were soon signed by NBC for the nets. Later Jane Pickens starred on radio, stage and in movies. (CBS)

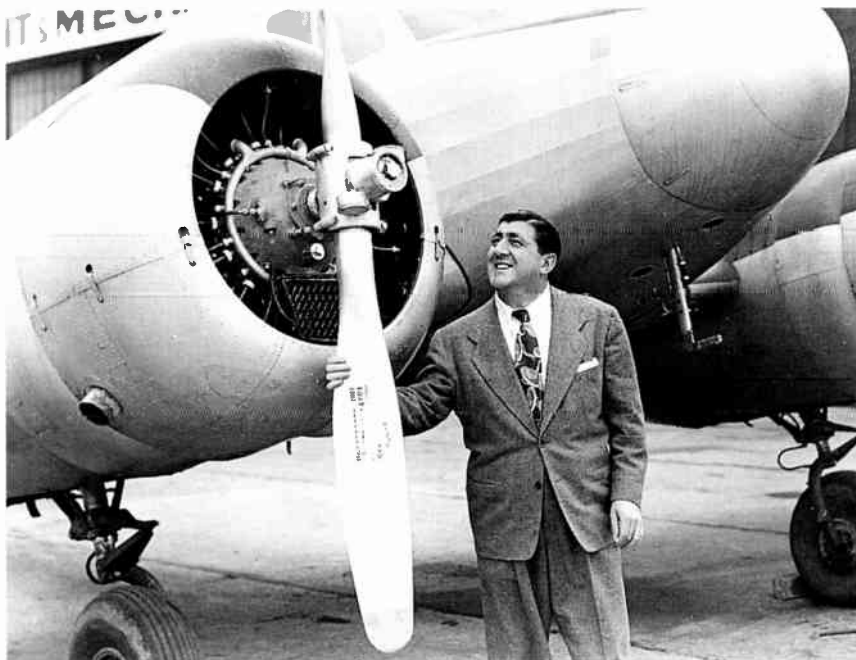




1929 song featuring Harry Richman, singer, actor and aviator.

Singer Elsa Miranda, of CBS's *Viva American*, was a star south of the border and among U.S. fans. (CBS)

Tenor saxist Tony Pastor formed his own Big Band at about the midpoint of the era. At the New York City Hotel Lincoln, the band had good radio exposure.





Jo Stafford's radio career progressed with The Pied Pipers, formerly seven male singers and Jo Stafford. They joined Tommy Dorsey's band as a quartet. (CBS)



Andy Russell, singer-drummer, and Joan Davis co-starred in 1946. Miss Davis, as comedienne, supported Rudy Vallee and later joined Jack Haley's show.

Vocal star Jeri Sullivan is shown guesting on *The Bob Crosby Show*, borrowed for the occasion from the Durante-Moore Show. (CBS)



1933 song featuring Ethyl Shutta and George Olsen.





Second from left, singer Margaret Whiting and the Andrews Sisters, LaVerne, Patti and Maxene, discuss upcoming songs for *Club 15*. CBS' popular show. (CBS)

Connie ("Connee") Boswell arranged most of the Boswell Sisters' trio hits. She was a soloist on many name band recordings.



From the 1930's, Ginny Simms sang on Kay Kyser's *College of Musical Knowledge*. Leaving in 1941, she was heard on prime-time shows, including *Johnny Presents Ginny Simms*. (CBS)





Al Jolson recreated his role in *The Jazz Singer* for CBS' *Lux Radio Theatre*. (CBS)

Martha Tilton sang with the bands of Jimmy Dorsey, Benny Goodman and Paul Whiteman. She had her own show, hosted on *Radio Hall of Fame* and was on *Your Hit Parade*.



Starting in 1929, Arthur Tracy switched to networks as *The Street Singer*, his real identity kept secret. "Marta" was his theme song as he accompanied himself on accordion. (NBC Photo)

Vocalist Fran Warren with the bands of Charlie Barnet, Art Mooney and Claude Thornhill starred on CBS' *Sing It Again*, a musical quiz game. (CBS)





Mickey Rooney and Eddie Cantor in a comedy scene on Cantor's great show. Rooney's contribution to radio was the *Hardy Family* series. Cantor led the way for other vaudeville stars to make it on the air. (NBC Photo)



Comedians Jack Benny and Fred Allen carried on their "feud", each in his respective shows. Both brought fine bands to support their formats. (NBC Photo)

Singer-comedienne Martha Raye was a regular on Al Jolson's *Lifeboy* series. Many of her songs were novelties.





When soprano Jane Powell joined *Songs by Sinatra*, she was 16 years old and already a movie star with radio experience. (CBS)

Rudy Vallee introduced ventriloquist Edgar Bergen and Charlie McCarthy to the network. Here Bergen tunes in on Charlie's chat with singer Anita Gordon. (NBC Photo)



A record of "Bei Mir Bist Due Schönen" catapulted the Andrews Sisters, Maxene, Patty and LaVerne, to many shows, including *Eight-to-the-Bar-Ranch*, *Command Performance* and a spot with Glenn Miller for Chesterfield. (CBS)

Jimmy Durante and Garry Moore were one of the funniest comedy teams. Moore fielded Durante's ad libs. Durante usually cut off his song half way with shouts of "Stop da Music! Stop da Music!"





Bing Crosby set a relaxed pace for his broadcasts. He was ready with an ad lib and could handle lines prepared by gag writer Carroll as smoothly.



Milton Berle in rehearsal for CBS' comedy *Kiss and Make Up*, with the Murphy Sisters — Margie, Dottie and Muriel. Earlier appearances included Wendell Holly's *Community Sing* and his own show. (CBS)



The 1948 personnel of The Pied Pipers listed June Hutton and (left to right) Chuck Lawry, Clark Yocum and Hal Hopper, rehearsing for Bob Crosby's *Club 15* broadcast. (CBS)

De Marco sisters, ages 10 to 19 in 1945, sang on *The Fred Allen Hour*. Left to right, bottom row: Marie, Jean and Gloria; top row, Ann and Arlene. (NBC Photo)



The Smoothies sang during the 1930's and 1940's on Fred Waring, Hal Kemp and Art Jarrett programs. Ready for their own NBC show are Babs Miles and (left to right) Melvin Little Ryan, Jack Lathrop and Charlie Ryan. (NBC Photo)





King of country music Roy Acuff turned from ball playing to fame with "the fiddle". Millions of fans are glad he passed up the bat for a fiddle. (John Faber)



From a 1931 program of songs, Kate Smith moved up to a series of shows with comedy and variety added. During WW II performances, she endeared herself to troops. (CBS)

Paula Kelly joined The Modernaires in 1941, a quartet that had harmonized with many bands. Leader-founder Hal Dickinson (second from left) is the only original founder. (CBS; Gabor Rona, photographer)





Singing cowboy Gene Autry, composer of "Back in the Saddle Again", starred on *The National Barn Dance*, his own *Melody Ranch* and *Grand Ole Opry*. (CBS)



Elton Britt, singer-yodeler-guitarist, was one of the original Zeke Manners' Beverly Hillbillies from Los Angeles in 1928. He recorded Bob Miller's "There's a Star Spangled Banner Waving Somewhere". (RCA Victor Records Photo)

The Landt Trio of CBS' *Sing Along*, brothers Carl, Jack and Dan (left to right) host their parents, Mr. and Mrs. M. C. Landt, on their 54th wedding anniversary. (CBS)





Jimmie Davis, history and social science professor, became popular as a country musician-composer. With "You Are My Sunshine" and other country tunes as campaign songs, he was elected governor of Louisiana.

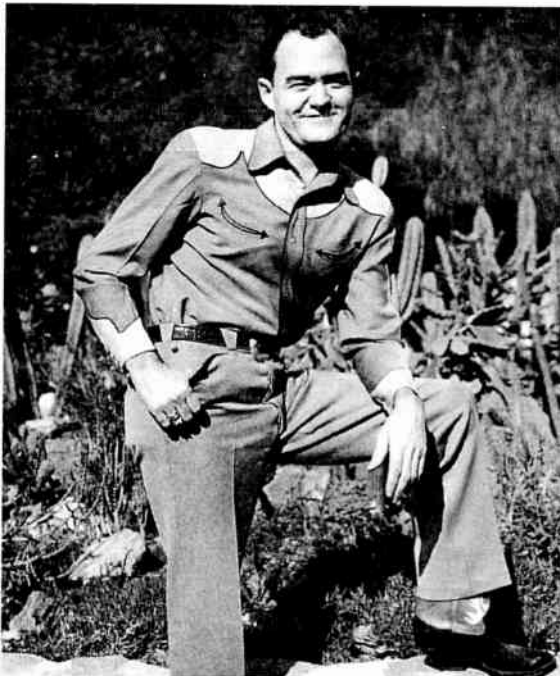


Burl Ives brought country and folk music to the air with good taste and quality performance. Fran Allison did character parts like "Aunt Fanny" on *The Breakfast Club*. (Mutual Broadcasting System)



Red Foley, with comic Minnie Pearl, was up front in country music. He sang and played with the Cumberland Ridge Runners and starred on *The National Barn Dance*, *Renfro Valley Show* and *Grand Ole Opry*. (John E. Hood Photos)

Bob Manning, America's Smiling Cowboy, had a program on KSKY, Dallas, Texas, in 1947.



Tennessee Ernie Ford began on radio in the South in the late 1930's, then turned up on the West Coast. He sang mostly gospel songs, although he also did comedy and folk.





Scene indicates informality of early *Grand Ole Opry* broadcasts. Roy Acuff is at center, holding fiddle. Studio audiences traveled miles to get a seat. (NBC Photo)



Banjoist Eddie Peabody, featured soloist on *The National Barn Dance*, became a Navy Lieutenant Commander during WW II. (NBC Photo)



The National Barn Dance regulars Lulu Belle and Scotty Wiseman do back-to-back dance step, while Arkie, the Arkansas Woodchopper, keeps time. (NBC Photo)

The Three Suns, autographing the RCA Victor dog. As they accompanied themselves on organ, accordion and guitar, their harmonies were heard from New York's Hotel Piccadilly for 10 years. (RCA Victor Records Photo)



Eddy Arnold, identified with country music, was singing emcee of *Hometown Reunion*, featuring songstress Donna Jean and funnyman White Ford (right). (CBS)

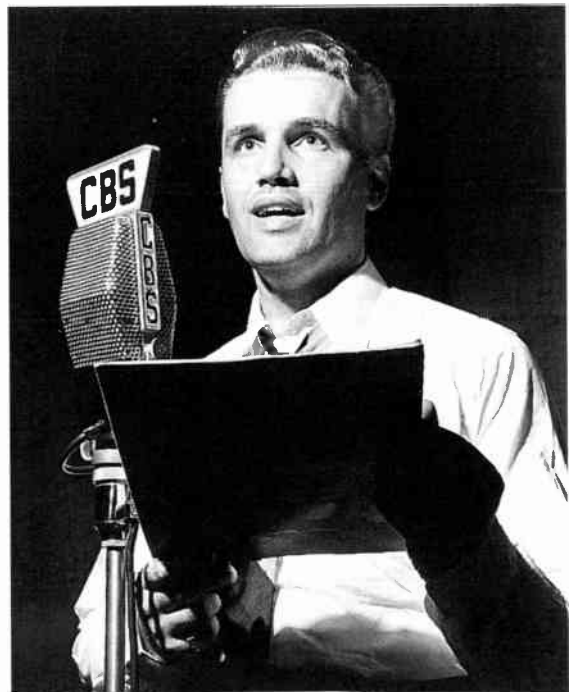




Meredith Willson, conductor and microphone man, preparing for *Maxwell House Coffee Time*, featuring the King Sisters, Yvonne, Alyce, Donna and Louise. (NBC Photo)

Gene and Glenn, music and comedy duo, on the air in the 1930's and 1940's, are featured on a song cover.

Jack Smith sang on *The Prudential Family Hour* and his own shows, offering popular and novelty songs and American folk ballads. (CBS)





Roy Rogers started as lead singer with The Sons of the Pioneers to become known as "King of the Cowboys". A radio program in 1948 co-starred him and his wife Dale Evans. (RCA Victor Records Photo)

Unlike country singers, Dorothy Shay, "The Park Avenue Hillbilly", wore stylish gowns. (CBS)



Jimmy Wakely, on the air in the Southwest in the 1930's, joined Gene Autry on *Melody Ranch* and had his own show in the 1940's.



SECTION ELEVEN —

Disk Jockeydom

Narrators
brought
life to
music
records.

Elsewhere in this book we discuss mostly the memorable radio programs of live music. However, it is pretty obvious that from the very first wireless telephony transmissions, much

music was destined to go out on the air directly from phonograph records. Those first broadcasts of recorded music were frequently drowned out by whooping static, yet they served a purpose. They gave the wireless fans something worthwhile to tune in. From then on, phonograph music was recognized as an easy, effective way to fill air time, and it was practically free for the asking.

The pioneer radio studio staffers — those who cranked up a phonograph and shoved it next to the microphone, then carefully placed the “reproducer”, so that the needle would gently make contact with the grooves in the outer rim of the record — were performing a basic function of a

new profession. They were going through the motions of one of the first requisites of becoming a good disk jockey.

“Disk jockey” owes its origin to those super lexicographers, the editors of *Variety*. They coined the term “to describe announcers who held down midnight-to-dawn time by spinning (or ‘riding’) records (or ‘disks’).” The term was so widely accepted that it has long since been included in several standard dictionaries. Show business publications and newspapers picked up the term, and other identifying tags developed: deejays, turntable maestros, pancake flippers, platter spinners, pancake turners, platter jockeys, platter nurses, record spielers, platter-patter men . . .

The last mentioned is particularly descriptive, as “patter” or chatter eventually became an important asset to a deejay of the period. It was found that a moderate amount of patter in between records kept the listeners awake and interested and wanting more.

Still another qualification of a good deejay was salesmanship, for it was not long before the sizable number of listeners, who tuned in regularly to record programs, attracted sponsors. Sponsored radio record shows began to pay off for broadcasters and advertisers. Deejays quickly learned to recite commercials.

Al Jarvis is generally recognized as the record spinner who set the standard for the modern disk jockey profession. He became the model of hundreds of radio staffers who climbed aboard the disk jockey bandwagon. Jarvis began in radio as an announcer on KELW in the Los Angeles area in the early 1930's. After a few weeks of routine duty spinning transcription disks, he asked if he could load his turntable with commercial records instead.

Asked why, Jarvis told his bosses that commercial recordings of popular music would attract more fans. He also suggested he fill in time between records with interesting scoop about the leaders and sidemen featured. He got the nod, and for a tryout picked from his own collection a dozen current releases of the then-best-selling labels, featuring favorites like Al Jolson, Russ Columbo, Paul Whiteman and Henry Busse.

The fans loved Jarvis's idea. They hailed his cozy, intimate way of revealing inside dope about the instrumentalists and vocalists. He asked for opinions and requests. And when he dreamed up the idea of asking his fast-growing throngs of fans to imagine they were tuned in on a name band playing from the bandstand of a glittering Make-Believe Ballroom, with real-live dancers on the floor, he hit his stride, and his program soon became the most

tuned-in feature in town.

Jarvis was a stickler for detail and dubbed in recordings of applause after each dance number. He even filled in the seconds between his announcements with recorded background of a happy ballroom crowd talking and laughing between sets. Top that with the fact that he turned out to be a born salesman over the air, and we have the secret of his success. If he told his listeners about a special bargain at such-and-such a store and urged them to look into it, they fell right in line. His morning mail count was higher than the combined mail of the other announcers at the station. Of course, other young deejays studied his program, copied his style.

Meanwhile, Martin Block, a live-wire young announcer working from a microphone in New York's WNEW, had also successfully launched a Make-Believe Ballroom program. Block had begun his radio career in the Los Angeles area the same time Jarvis was breaking in, but he soon departed for the East Coast. There he found a job with WNEW during a time when that station needed an extra voice to broadcast flash news phoned into the studio by their new man who was on the scene at the Bruno Richard Hauptmann trial in Flemington, New Jersey. In between flashes, Block played selected dance music records, filling in between records with informative bits

about the bandleaders, sidemen and vocalists. Since the Hauptmann case was hot news, Block had a very large radio audience, many of whom were turned on by his chatter about the music he was playing. Word got to the station management, and Block was urged to test his program.

Realizing that he was on to a good thing, Block inaugurated a Make-Believe Ballroom program, suggesting his audience form the mental image of a Crystal Ballroom with several stages, from which name bands played hit tunes for happy couples to dance to. Before long he was broadcasting six days a week, three-and-a-half hours a day, 10:00-11:30 a.m., 5:30-7:30 p.m. The Make-Believe Ballroom was a smash.

Block was careful to screen every record before airing it. His good taste was evident in the records he put on the turntable. He had a keen sense of picking hits. His speaking voice appealed to both men and women. He had a way of charming women into listening to his commercials, which he never read, preferring to ad lib the sales message. A man who had paid his dues as house-to-house hawker and street pitchman, Block before long was acclaimed the broadcasting industry's top salesman. Like Jarvis in the West, Block drew the attention of Eastern jockeys who copied his technique.

The careers of Jarvis and Block paralleled in many ways. Both parlayed \$20-a-week jobs into very substantial incomes. Both were highly respected by their contemporaries. Each was credited many times as the originator of the Make-Believe Ballroom.

Of the two, Block was the more successful financially and probably influenced more people in show business. Neither ever really wanted to retire and both died comparatively young, with many plans still to develop. TV was easy for them.

When, at the windup of his career on WNEW and he was headed for a \$3 million deal with ABC network, Block was asked who actually was the very first to exploit the Make-Believe Ballroom format, he is quoted as saying, "Al probably did start it a few weeks or maybe months before I aired mine. But that's so long ago, I can't remember."

Asked the same question in 1969, Jarvis showed no bitterness in his answer: "He was a bright guy who had talent and determination."

Broadcasters of recorded music became a power in radio programming in the middle of the 1930's. For some time, sponsors of big-time commercial radio had beefed that "free music" on a record program often was in direct conflict with costly, live, evening variety shows. One irate sponsor howled that a boondock station was broad-

casting phonograph music by a name band at the exact time that same name band was playing live to 48 net stations on a very lavish variety show for which he was picking up a hefty weekly tab. It was the opening round of a long bout to try to stop the deejays from using records without benefit to those who felt they were entitled to performing rights or other compensation. Meanwhile, the deejays carried merrily on.

By the last half of the 1930's, the disk jockeys had come into their own. Full-timers were on the air as often as six times a week, with as many as 30 hours of air time. Others doubled as station music director. Even some of the small-town jockeys became bigger than their bosses and moved up to metropolitan stations where they eventually invested in their own radio time. Record companies and music publishers were courting the disk jockeys. It beat plugging tunes with live radio bands. It was calculated that for every time a hit song was broadcast by a live band it was aired 50 times by deejays all across the country.

Bandleaders were polled: Should jockeys be obliged to pay performance rights for their use of recorded music? The leaders were divided. Most thought the plugs did them good. Others resented the free use of their music. The jockeys were riding high. Nothing stopped them. And when vo-

calist music became the thing with the young crowd, vocalist records were played on the air in preference to Big Band music. Some say that was the final blow that put the Big Band maestros out of business.

At the end of the 1940's the takeover of television threatened to cut short radio's golden age. Big prime-time shows were either closed down or converted to sight-and-sound. Top-ranking deejays were high up in the Hooper Ratings.

Deejays who dispensed classical music exclusively during the period were not numerous, but their presence was felt wherever such programs were broadcast, usually over FM stations. They catered mostly to the older, better-educated listener, with patter tailored accordingly. Another type of jockey was the one who spent most of the air time between records ranting about world affairs.

Were there girl disk jockeys during those years? Sure. We have elsewhere mentioned Jill who was such a hit with overseas GI's during WW II. Larry Clinton's singer, Bea Wain, was half of a deejay team with her husband, Andre Baruch. There were others.

Some of the name leaders who had disbanded were invited to man turntables in choice spots. Among them, Tommy Dorsey, Paul Whiteman, Woody Herman and Freddy Martin

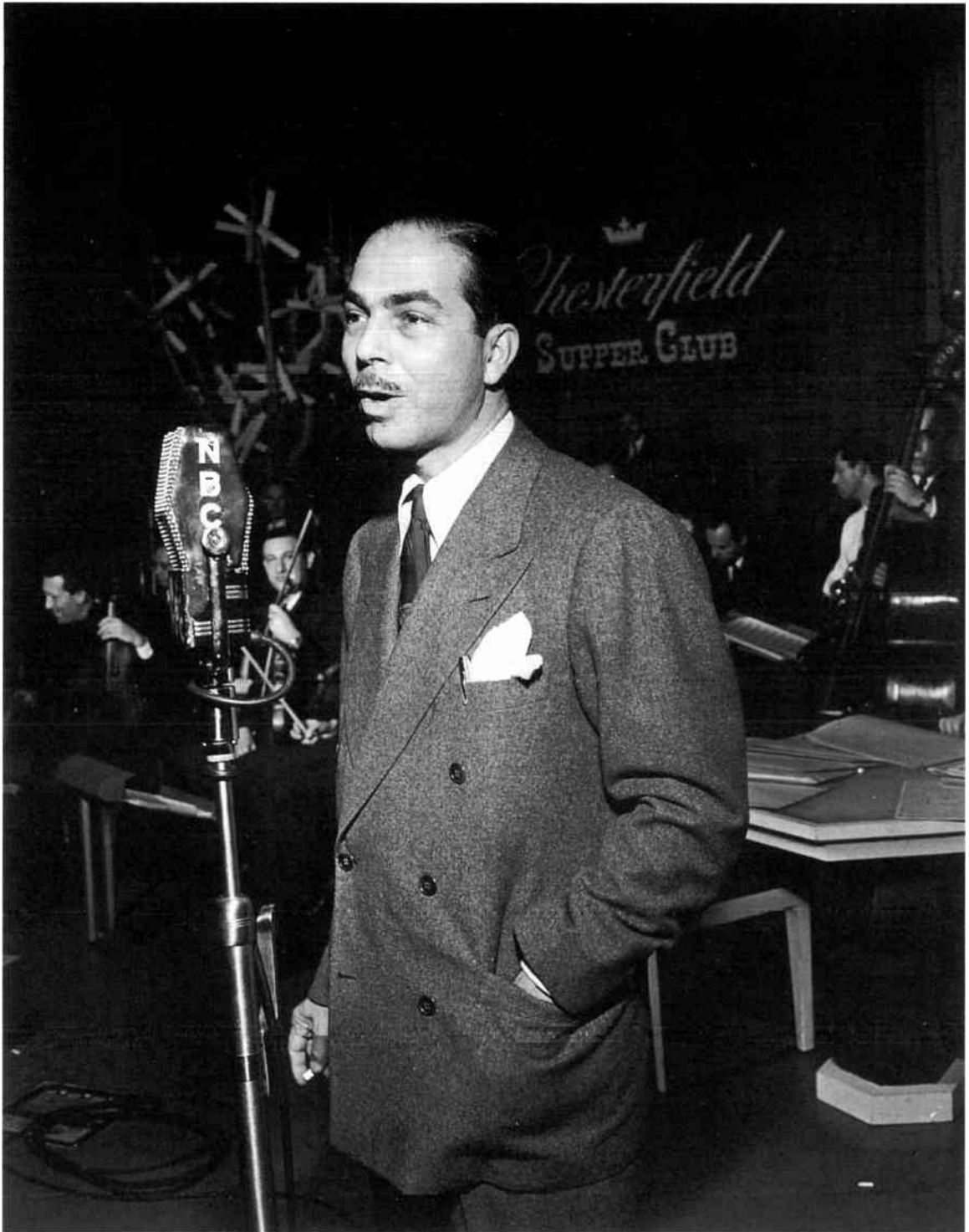
gave it a whirl. They were no competition to the experienced deejays, who continued to dominate the air, day and night, giving even prime-time TV serious competition.



Al Jarvis, pioneer disk jockey and originator of the West Coast *Make-Believe Ballroom*, set a pattern. His studio was a stopping place for Big Band leaders and their personnel.



During her later career, Bea Wain paired with her husband Andre Baruch as a disk jockey team. She had been vocalist with Larry Clinton's band on *Your Hit Parade*. Her own show followed. (Brown Bros)



Martin Block, disk jockey, originated the East Coast version of *Make-Believe Ballroom* and also did network announcing. One of his network shows was *Chesterfield Supper Club*, with Perry Como, on three nights a week, and Jo Stafford on two. (NBC Photo)

The Billboard
MUSIC POPULARITY CHARTS

Radio Popularity

Based on reports received last
three days of
Week Ending August 25

PART
III



RECORDS MOST PLAYED BY
DISK JOCKEYS

Records listed here in numerical order are those played over the greatest number of record shows. List is based on replies from weekly survey among disk jockeys throughout the country. Unless shown in this chart, other available records of tunes listed here will be found in the Honor Roll of Hits, Music Popularity Chart, Part 1. (F) Indicates tune is from a film; (M) indicates tune is from a legit musical.

Weeks to date	Last Week	This Week	Title	Artist	Label
8	2	1	GOODNIGHT, IRENE	G. Jenkins-Weavers	Dec(78)27077
					(45)19-27077—BMI
13	1	2	MONA LISA	Nat "King" Cole	Cap(78)1010
					(45)1F-1010—ASCAP
6	4	3	SIMPLE MELODY	Gary-Bing Crosby	Dec(78)27112
					(45)19-27112—ASCAP
6	3	4	SAM'S SONG	Gary-Bing Crosby	Dec(78)27112
					(45)19-27112—ASCAP
5	6	5	GOODNIGHT, IRENE	F. Sinatra	Col(78)38892
					(33)1-718—BMI
9	5	6	TZENA, TZENA, TZENA	G. Jenkins-Weavers	Dec(78)27077
					(45)19-27077—ASCAP
11	9	7	BONAPARTE'S RETREAT	K. Starr	Cap(78)1936
					(45)F-936—BMI
7	7	8	TZENA, TZENA, TZENA	V. Damone-G. Osser	Mercury(78)5454
					(45)5454X45—ASCAP
2	15	9	ALL MY LOVE	P. Page	Mercury(78)5455
					(45)5455X45—ASCAP
2	—	10	CAN ANYONE EXPLAIN?	Ames Brothers	Coral(78)60253
					(45)19-60253
8	7	11	TZENA, TZENA, TZENA	M. Miller Ork	Col(78)38885
					(33)1-706—ASCAP
17	11	12	I WANNA BE LOVED	Andrews Sisters-G. Jenkins	Dec(78)27007
					(45)19-27007—ASCAP
2	19	13	MUSIC, MAESTRO, PLEASE	F. Laine	Mercury(78)5458
					(45)5458X45—ASCAP
15	10	14	COUNT EVERY STAR	R. Anthony	

Vox Jox

GAB BAG . . . Jim O'Neill, CJSH, Hamilton, Ont., writes, "I'd like to second the motion of Robert Martin, WPOR, Portland, Me., with regard to jazz record companies servicing jazz jocks. Here in Canada, the majority of good jazz pressed on the smaller labels is absolutely unobtainable. So, I'd appreciate hearing from some of the spinners who may have knowledge of the location of disks by such great men as **King Oliver; Jelly Roll** (circa 1924) and **Bix** . . . In a plaintive mood Sandy Taylor, WPTR, Albany, N. Y., pens, "Thanks for putting the article about 'Baby Sitters' in Vox Jox, but it's caused me a lot of grief, so to speak. To date, I've received four songs with the title of 'Baby' in the lyrics, and they all want me to have them recorded by some small company like RCA or Columbia. Billboard must really get around, but please make it clear that I can't have a song recorded by any company!" . . . **Douglas Ford**, WHIS, Bluefield, W. Va., has a sponsored Saturday night session featuring Hungarian dance, folk and polka music. He'd like to hear from d. j.'s with a similar type show. Ford also thinks it would be fine if "the top-flight artists recorded special birthday greetings to be used on programs like my 'Happy Birthday' session." . . . **Ted Jones**, KLEE, Houston, pens: "Perhaps some of the d. j.'s haven't learned to fully appreciate Vox Jox. I'd like to go on record by saying that, to me, Vox Jox is the very basis for the 'punch stuff' I try to keep my show loaded with gimmix, etc. After reading the invaluable points the fellows were passing on to others I realized that they, too, have the same goal. We are all in the game for one thing. To please our listeners."

TREND TALK . . . Jeff Evans, WKDY, Ladysmith, Wis., writes "Recently added Signature's 'Espanharlem' to our library and it only took a few spins to make the phones ring. We think it's right up there on the list of all time greats. Try it once." . . . **Phil Keener**, KGAF, Gainsville, Tex., says the Andrews Sisters' disk-ing of "Moodiness of Billie Holiday" is getting quite

SONGS WITH GREATEST
RADIO AUDIENCES (ACI)

Tunes listed have the greatest audiences on programs heard on network stations in New York, Chicago and Los Angeles. List is based upon John G. Patman's Audience Coverage Index. The index is projected upon radio logs made available to Postman's ACI by the Accurate Reporting Service in New York, Radio Checking Service in Chicago, Radio Checking Service in Los Angeles. Listed are the top 30 (more in the case of ties) tunes alphabetically. This music checked is preponderantly (over 60 per cent) alive.

(F) Indicates tune from a film; (M) indicates tune is from a legitimate musical; (R) indicates tune is available on records. In each instance the licensing agency controlling performance rights on the tune is indicated.

The feature is copyrighted 1947 by the Office of Research, Inc., 3470 Broadway, New York 31, N. Y. No reference may be made to any of this material except in trade papers; no other use is permitted; no radio broadcast utilizing this information may be aired. Infringements will be prosecuted.

(Beginning Friday Aug. 18, 8 a.m., and ending Friday, Aug. 25, 8 a.m.)

All My Love (R)	Mills—ASCAP
Bewitched (R)	Chappell—ASCAP
Can't We Talk It Over? (R)	Advanced—ASCAP
Count Every Star (R)	Paxton—ASCAP
Dave It, Baby, That's Love (M) (R)	Chappell—ASCAP
Dream a Little Dream of Me (R)	Words & Music—ASCAP
Goodnight, Irene (R)	Spencer—BMI
Home Cookin' (F) (R)	Famous—ASCAP
Hoop-Dee-Do (R)	E. H. Morris—ASCAP
I Cross My Fingers (R)	United—ASCAP
I Didn't Know What Time It Was (R)	Chappell—ASCAP
I Didn't Slip, I Wasn't Pushed, I Fell (R)	Remick—ASCAP
I Don't Care If the Sun Don't Shine (R)	Famous—ASCAP
I Love the Guy (I Love the Girl) (R)	Shapiro-Bernstein—ASCAP
I Wanna Be Loved (R)	Supreme—ASCAP
If You Were My Girl (R)	Duchess—BMI
I'll Always Love You (F) (R)	Famous—ASCAP
I've Forgotten You (R)	E. H. Morris—ASCAP
La Vie En Rose (R)	Harms—ASCAP
Mona Lisa (F) (R)	Paramount—ASCAP
My Foolish Heart (F) (R)	Santly-Joy—ASCAP
No Other Love (R)	Walt Disney—ASCAP
Play a Simple Melody (R)	Berlin—ASCAP
Sam's Song (R)	Sam Weiss—ASCAP
Sometime (R)	Witmark—ASCAP
Stars Are the Windows of Heaven (R)	Pickwick—ASCAP
Sweetest Words I Know (R)	Life—BMI
Tonight Be Tender to Me (R)	Life—BMI
Tzena, Tzena, Tzena (R)	Copyright in dispute
Why Fight the Feeling? (F) (R)	Paramount—ASCAP
You Wonderful You (F) (R)	Miller—ASCAP

SONGS WITH MOST
TV PERFORMANCES (RH TELE-LOG)

The Richard Himber (RH) Tele-Log is based on the monitoring of all programs telecast by the American Broadcasting Company, Columbia Broadcasting System, DuMont and National Broadcasting Company network stations in New York and Chicago. Point totals are derived in the following manner: Every time a song is performed on a sustaining show, instrumentally, it receives a credit of 5 points; when performed vocally on a sustainer it receives 10 points, when done instrumentally on a commercial show it receives 15 points and, when done vocally on a commercial show it gets 20 points.

Week of August 17	Tot. Pts.
1. I Wanna Be Loved—Supreme	85
2. Count Every Star—Eaton	76

Billboard. Disk jockey and radio plays listed weekly.

SECTION TWELVE —

To Hear and To Sight

Scramblings
for channels
while TV
emerges to
liven radio
music
further.

The year 1921 saw the number of broadcasting units grow from a few experimental stations to over 300 officially licensed transmitters. It was easy to get a license then. An application to the Bureau of Standards was about all there was to it. Of course, there was some confusion when two or more stations received permission to operate on the same wavelength, but, fortunately, the weak allotment of power was not sufficient to cause a widespread jamming. Some stations had just about enough power to be heard a mile or so beyond the city limits.

Herbert Hoover became secretary of the Department of Commerce that year, and one of the many functions of his post was to administer radio.

He immediately realized something would have to be done to police the airwaves. He believed emphatically that radio should be under public control and not follow the British system of governmental broadcasting.

Hoover began by calling conferences of broadcasters, communications personnel of the armed forces, manufacturers of transmitting and receiving equipment, and even the hams who were doing their part to interest the public in radio. At these conferences he recommended public ownership of the airwaves. He asked for voluntary discipline among the broadcasters for the time being and proposed postponing legislation until all concerned had experienced more of the problems to be solved.

There were problems. A Chicago station owner broke away from the voluntary system and staked a claim of ownership of the wavelengths allotted to his transmitter. There were reports of out-and-out piracy in other areas where one broadcaster might attempt to preempt the wavelength of another. After several endeavors to prod Congress into action, Hoover and his committee were able to get the Federal Radio Act passed, firmly establishing public ownership of wave channels. The FRA served its purpose until supplanted by the Federal Communications Commission (FCC) in 1934.

By riding herd on the networks,

the FCC could warn broadcasters not to go overboard for programs designed solely to attract large audiences. Emphasis was stressed on scheduling an equitable number of service programs in the interest of the individual broadcaster's community. Many of these service programs were sustainers that introduced some of the best serious music programs to listeners. Network sustainers like the Metropolitan Opera broadcasts on NBC eventually drew sponsorship. Others, especially those involving instruction or music appreciation, continued to be transmitted at the broadcaster's expense. Stations on the network were privileged to reject or accept any sustainers offered by the flagship station.

Meanwhile, television began to make occasional headlines. Radio fans were aware that a day would come when "visual broadcasting" and "sight-and-sound transmission" would become a reality. As early as 1928 the pioneer General Electric station in Schenectady, New York, made history doing a remote sight-and-sound broadcast of New York's Governor Alfred E. Smith accepting the U.S. Presidential nomination in nearby Albany, New York. By the mid-1930's the technical difficulties of mechanical scanning were sufficiently overcome (through development of the iconoscope in the camera and the picture

tube in the receiver) to arouse public interest. And right along with public interest came not only the zeal of manufacturers to cash in on the demand for receivers but also the rush of broadcasters to prepare for transmission of adequate sight-and-sound programs.

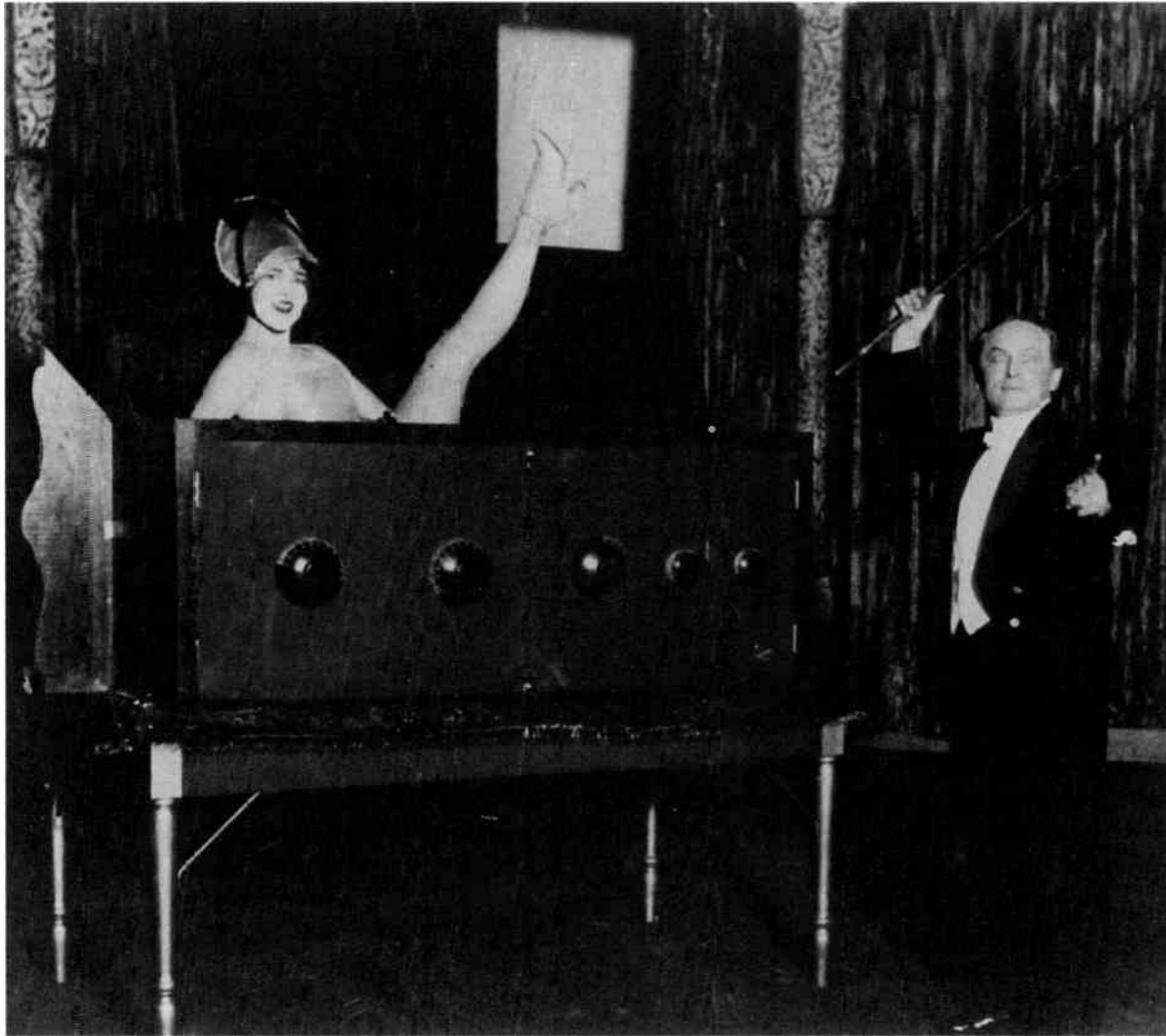
Radio performers, aware of advances in visual broadcasting, looked forward to new careers. Some were concerned lest the switch from "sound only" to sight and sound might be as damaging to them as the transition to talkies had been to certain Hollywood stars of the silent screen era. The golden age of radio could have been curtailed by at least a decade, as television was truly "just around the corner" as the trade mags predicted.

However, the attack on Pearl Harbor signaled an end to any prospect of mass manufacturing of commercial TV transmitting and receiving equipment for the duration of the war. NBC and CBS in New York, as well as General Electric in Schenectady, had their plans interrupted. Only experimental broadcasting could continue, and this on a restricted schedule. Nevertheless, even during the war years some pretty fair telecasting went out over the air experimentally.

In 1945, when radio editor Judy Dupuy's *Television Show Business* was published by General Electric, she listed nine stations operating in the U.S.:

NBC's WNBT, CBS's WCBW and DuMont's WABD in New York City; Philco's WPTZ in Philadelphia; Balaban and Katz's WBKB and Zenith's W9XZV in Chicago; Don Lee's W6XAO and Television Productions' W6XYZ in Hollywood; and General Electric's WRGB in Schenectady.

Within a year or so, music dealers began to shift pianos and radio consoles to make room for TV sets with postcard-size screens. The TV takeover was an actuality.



Metaphorically, in 1925, Houdini magically produced Dorothy Young from a radio cabinet. Lifted out, she danced to the tune of "Charleston" from the radio blending with the live music of the pit orchestra.

PART TWO

Animato

Parade of Song Favorites

Popular
music
menus were
aimed at
many tastes

We could easily fill a plump volume with the titles of the songs — the great and not so great — that we eagerly tuned in night after night during radio's reign as the nation's most

popular pastime. It was an era of prolific song writing when such giants of composition as Gershwin, Kern, Henderson, Whiting, Rodgers and Berlin, and such masters of lyrics as Billy Rose, Otto Harbach, L. Wolfe Gilbert, Oscar Hammerstein II, Lorenz Hart and Johnny Mercer were in their prime.

The music came to us first through the earphones of a crystal set — elusive but, oh, so rewarding for those fleeting moments of good reception. Then came the battery sets, a most welcome improvement in home listening. We could really appreciate the provocative lilt of a tune and the allure of words that set the theme and mood, uninterrupted by fading volume and whooping static.

Finally came the exciting radio-phonograph combinations of the post-World War II period, some of which featured even the choice of AM and FM wavelengths.

In the following pages, we have limited ourselves to a mere dozen or so songs for each year of the 1920-1950 span. They represent a cross section of perhaps the most memorable tunes that made music on the air such a delight. Our selection was completed after many hours of deliberation and not without some argument as to the appropriateness of this or that melody or lyric composition. For a song can be a joy for the moment, day, year . . . forever. What pleases a few may not impress the many. What fascinates the crowd may be entirely unappealing to the few. So it is that the designation of favorite songs for any one year might be considered presumptuous of performances on radio (both local and network stations), sheet music and record sales, juke box plays and columnist analyses. We have been sensitive to avoidance of personal prejudice and retrospective weightings.

Very likely, any music fan of the golden age of radio who reads these titles must recall a snatch of the chorus of a large percentage of the songs in our list that he or she tuned in during that period.

At the outset, we intended to restrict our choices to exactly 10 songs

a year, but this was abandoned as too artificial. What seemed additionally practical was to leave several empty slots for each year for you to insert your own choices in rounding out the list according to your own taste. It would have been most convenient if an annual Gallup poll had existed to determine the favorites for the period we have covered.

We suspect strongly that your trip down this memory lane of song will prove to be an exhilarating reidentification with the times when Radio's music charmed the air.

Songs, Songwriters and Publishers

1920

- Avalon.** w., m., Al Jolson and Vincent Rose. Jerome H. Remick & Co., © 1920.
- Broadway Rose.** w., Eugene West. m., Martin Friend and Otis Spencer. Fred Fisher, Inc., © 1920.
- I'll Be With You In Apple Blossom Time.** w., Neville Fleeson. m., Albert Von Tilzer. Broadway Music Corp., © 1920.
- The Japanese Sandman.** w., Raymond B. Egan. m., Richard A. Whiting. Jerome H. Remick & Co., © 1920.
- Look For the Silver Lining** (Good Morning Dearie; *afterward introduced in Sally*). w., Bud De Sylva, m., Jerome Kern. T. B. Harms Co., © 1920.
- The Love Nest** (Mary). w., Otto Harbach. m., Louis A. Hirach. Victoria Pub. Corp., © 1920.
- Margie.** w., Benny Davis. m., Con Conrad and J. Russel Robinson. Waterson, Berlin & Snyder Co., © 1920.
- Palesteena.** w., m., Con Conrad and J. Russel Robinson. Shapiro, Bernstein & Co., Inc., © 1920.
- Rose of Washington Square** (Ziegfield Midnight Frolic). w., Ballard

MacDonald. m. , James F. Hanley. Shapiro, Bernstein & Co., Inc., © 1920.

Whispering. w., Melvin Schonberg. m., John Schonberg. Clay & Co., © 1920.

Add Your Favorites From 1920:

1. _____
2. _____
3. _____

1921

Heav'n, Heav'n. Negro spiritual arr. for voice and piano by Henry Thacker Burleigh. G. Ricordi & Co., Inc., © 1921.

I Want My Mammy. (The Midnight Rounders). w., George B. Wehner. m., Louis Breau. Belwin, Inc. © 1921

I'm Just Wild About Harry. (Shuffle Along). w., m., Noble Sissle and Eubie Blake. M. Witmark & Sons, © 1921.

Kitten on the Keys. Piano solo. m., Zez Confrey. Jack Mills, Inc., © 1921.

Ma — He's Making Eyes at Me. (The Midnight Rounders). w., Sidney Clare. m., Con Conrad. Fred Fisher, Inc., © 1921.

Make Believe. w., Benny Davis. m., Jack Shilkret. Waterson, Berlin & Snyder Co., © 1921 by Benny Davis Music Pub. Co.; assigned 1921 to Waterson, Berlin & Snyder Co.

Peggy O'Neil. w., m., Harry Pease, Ed. G. Nelson, and Gilbert Dodge. Leo Feist, Inc., © 1921.

The Sheik of Araby. (Make It Snappy). w., Harry B. Smith and Francis Wheeler. m., Ted Snyder. Waterson, Berlin & Snyder Co., © 1921.

Three O'Clock in the Morning. w., Dorothy Terriss. m., Julian Robledo. West's Ltd., London, © 1921. Leo Feist, Inc., New York.

Wabash Blues. w., Dave Ringle. m., Fred Meinken. Leo Feist., Inc., © 1921.

Add Your Favorites From 1921:

1. _____
2. _____
3. _____

1922

Carolina in the Morning. (Passing Show of 1922). w., Gus Kahn., m., Walter Donaldson. Jerome H. Remick & Co., © 1922.

Chicago, That Toddling Town. w., m., Fred Fisher. Fred Fisher, Inc. © 1922.

China Boy. w., m., Dick Winfree and Phil Boutelje. Leo Feist, Inc. © 1922.

Mister Gallagher and Mister Shean. (Ziegfield Follies of 1922). w., m., Ed Gallagher and Al Shean. Jack Mills, Inc., © 1922 by Ed. Gallagher and Al Shean.

Parade of the Wooden Soldiers (*Introduced in, La Chauve Souris*). *Original German title, "Die Parade der Holzsoldaten"*. m., Leon Jessel, op. 123. Jos. W. Stern & Co., © 1911 by Heinrichshofen's Verlag, Magdeburg; assigned 1911 to Jos. W. Stern & Co.; assigned 1920 to Edward B. Marks Music Corp.; renewed 1932 by Leon Jessel; assigned 1933 to Edward B. Marks Music Corp. (Featured in Nikita Balieff's Russian Revue, "La Chauve Souris", opening 1922).

Somebody Stole My Gal. w., m., Leo Wood. Myer Cohen Music Pub. Co., ©

1918; assigned, and additional copyright 1922, Denton & Haskins Music Publishing Co. (*later Denton & Haskins Corp.*). U.S.A. © renewal controlled by Robbins Music Corp.

Toot, Toot, Tootsie. (Bombo). w., m., Gus Kahn, Ernie Erdman, and Dan Russo. Leo Feist, Inc., © 1922.

Trees. w., Joyce Kilmer. m., Oscar Rasbach. G. Schirmer, Inc., © 1922.

'Way Down Yonder in New Orleans. w., m., Henry Creamer and J. Turner Layton. Shapiro, Bernstein & Co., © 1922.

Add Your Favorites From 1922:

1. _____
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1923

Bambalina. (The Wildflower). w., Otto Harbach and Oscar Hammerstein II, m., Vincent Youmans and Herbert

Stothart. Harms, Inc., © 1923.

Barney Google. w., m., Billy Rose and Con Conrad. Jerome H. Remick & Co., © 1923.

Bugle Call Rag. Instrumental. m., Jack Pettis, Billy Meyers, and Elmer Schoebel. Mills Music, Inc., © 1923

Charleston. (Runnin' Wild). w., m., Cecil Mack and Jimmy Johnson. Harms, Inc., © 1923.

I Cried For You. w., m., Arthur Freed, Gus Arnheim and Abe Lyman. Miller Music Corp., © 1923

It Ain't Gonna Rain No Mo'. w., m., Wendell Hall. Chicago: Forster Music Publisher, Inc., © 1923 by Wendell Hall; assigned 1923 to Forster Music Co., Inc.

Mexicali Rose. w., Helen Stone. m., Jack B. Tenny. Chicago: W. A. Quincke, © 1923; assigned 1935 to M. M. Cole Pub. Co., Chicago.

That Old Gang of Mine. w., Billy Rose and Mort Dixon. m., Ray Henderson. Irving Berlin, Inc., © 1923.

Who's Sorry Now? w., Bert Kalmar and Harry Ruby. m., Ted Snyder. Waterson, Berlin & Snyder Co., © 1923.

Yes! We Have No Bananas. w., m., Frank Silver and Irving Cohn. Shapiro, Bernstein & Co., © 1923.

Add Your Favorites From 1923:

1. _____
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1924

All Alone. (Music Box Revue). w., m., Irving Berlin. Irving Berlin, Inc., © 1924.

Amapola — Pretty Little Poppy. w., m., Joseph M. Lacalle. J. M. Lacalle, © 1924; assigned 1933 to Edward B. Marks Music Corp.; © 1940 with new English words by Albert Gamse, by Edward B. Marks Music Corp.

California, Here I Come. (Bombo). w., m., Al Jolson, Bud De Sylva, and Joseph Meyer. M. Witmark & Sons, © 1924.

Charley, My Boy. w., m., Gus Kahn

and Ted Fiorito. Irving Berlin, Inc., © 1924.

Drinking Song. (The Student Prince). w., Dorothy Donnelly. m., Sigmund Romberg. Harms, Inc., © 1924.

Hinky Dinky Parley Voo. w., m., Al Dubin, Irving Mills, Jimmy McHugh, and Irwin Dash. Jack Mills, Inc., © 1924

Indian Love Call. (Rose Marie). w., Otto Harbach and Oscar Hammerstein II. m., Rudolf Friml. Harms, Inc., © 1924.

It Had To Be You. w., Gus Kahn. m., Isham Jones. Jerome H. Remick & Co., © 1924.

Limehouse Blues. (Charlotte's Revue of 1924). w., Douglas Furber. m., Philip Braham. Harms, Inc., © 1922, by Ascherberg, Hopwood & Crew, Ltd., London.

Mandalay. w., m., Earl Burtnett, Abe Lyman, and Gus Arnheim. Jerome H. Remick, © 1924.

O, Katharina! (La Chauve Souris). w., L. Wolfe Gilbert. m., Richard Fall. Leo Feist, Inc., © 1924 by Wiener Bohema Verlag, Vienna.

The Prisoner's Song. w., m., Guy Massey. Shapiro, Bernstein & Co., Inc., © 1924.

Ritual Fire Dance [*Original title: Danza Ritual del Fuego (El Amor Brujo)*] Orch. composition. m., Manuel De Fala. J. & W. Chester, Ltd., © 1914. London.

Somebody Loves Me. (George White's *Scandals*). w., Ballard MacDonald and B. G. De Sylva. m., George Gershwin. Harms, Inc., © 1924.

Tea For Two. (No, No, Nanette). w., Irving Caesar. m., Vincent Youmans. Harms, Inc., © 1924.

Add Your Favorites From 1924:

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1925

Alabamy Bound. w., Bud De Sylva and Bud Green. m., Ray Henderson. Shapiro, Bernstein & Co., © 1925.

Always. w., m., Irving Berlin. Irving Berlin, Inc., © 1925.

Cheatin' On Me. w., Jack Yellen. m., Lew Pollack. Ager, Yellen & Bornstein, Inc., © 1925.

Collegiate. w., m., Moe Jaffee and Nat Bonx. Shapiro, Bernstein & Co., Inc., © 1925.

Dinah. w., Sam M. Lewis and Joe Young. m., Harry Akst. Henry Waterson, Inc., © 1925.

Don't Bring Lulu. w., Billy Rose and Lew Brown. m., Ray Henderson. Jerome H. Remick & Co., © 1925.

Five Feet Two, Eyes of Blue. w., Sam M. Lewis and Joe Young. m., Ray Henderson. Leo Feist, Inc., © 1925.

Just a Cottage Small — By a Waterfall. w., Bud G. De Sylva. m., James F. Hanley. Harms, Inc., © 1925.

Moonlight and Roses. w., m., Edwin H. Lemare, Ben Black, and Neil Moret. Villa Moret, Inc., © 1925. San Francisco.

Rhapsody in Blue. Orch. composition. m., George Gershwin. Harms, Inc. © 1925.

Show Me the Way to Go Home. w., m., Irving King. Harms, Inc., © 1925, by Campbell, Connelly & Co., Ltd.

Sleepy Time Gal. w., Joseph R.

Alden and Raymond B. Egan. m., Ange Lorenzo and Richard A. Whiting. Leo Feist, Inc. © 1925.

Two Guitars. Orch. composition. m., arranged by Harry Horlick. Carl Fischer, Inc., © 1925.

Yes Sir, That's My Baby. w., Gus Kahn. m., Walter Donaldson. Irving Berlin, Inc., © 1925.

Add Your Favorites From 1925:

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1926

Baby Face. w., m., Benny Davis and Harry Akst. Jerome H. Remick & Co., © 1926.

Black Bottom. (George White's *Scandals*). w., B. G. De Sylva and Lew Brown. m., Ray Henderson. Harms, Inc., © 1926.

Bye Bye Blackbird. w., Mort Dixon. m., Ray Henderson. Jerome H. Remick & Co., © 1926.

Hello! Swanee — Hello! w., m., Sam Coslow and Addy Britt. Henry Waterson, Inc., © 1926.

Horses. w., m., Byron Gay and Richard A. Whiting. Leo Feist, Inc., © 1926.

I'm Just Wild About Animal Crackers. w., m., Fred Rich, Sam Coslow, and Harry Link. Henry Waterson, Inc., © 1926.

If I Could Be With You One Hour To-Night. (Introduced in the film, *Flamingo Road*, 1949). w., m., Henry Creamer and Jimmy Johnson. Jerome H. Remick & Co., © 1926; 1949.

In a Little Spanish Town. w., Sam M. Lewis and Joe Young. m., Mabel Wayne. Leo Feist, Inc., © 1926.

Looking at the World Through Rose Colored Glasses. w., m., Tomie Malie and Jimmie Stieger. Milton Weil Music Co., © 1926. Chicago.

Lucky Day. (George White's *Scandals*). w., B. G. De Sylva and Lew Brown. m., Ray Henderson. Harms, Inc., © 1926.

Mary Lou. w., m., Abe Lyman, George Waggner, and J. Russel Robinson. Henry Waterson, Inc., © 1926; assigned 1931 to Mills Music, Inc.

Moonlight on the Ganges. w., Chester Wallace. m., Sherman Meyers. Harms, Inc. © by Cecil Lennox & Co., Ltd., London.

Muddy Water. w., Jo' Trent. m., Peter DeRose and Harry Richman. Broadway Music Corp., © 1926.

Our Director. March. m., F. E. Bigelow. Boston, Walter Jacobs, Inc., © 1926.

Play Gypsies — Dance Gypsies. (Countess Maritze). w., Harry B. Smith. m., Emmerich Kalman. Harms, Inc., © 1924 by Karozag; © 1926 by Harms, Inc.

Shut the Door (They're Comin' Through the Window). w., m., I. Felix Austed. Shapiro, Bernstein & Co., © 1926.

When the Red, Red Robin Comes Bob, Bob, Bobin' Along. w., m., Harry Woods. Irving Berlin, Inc., © 1926.

Where Do You Work-a, John? w., m., Mortimer Weinberg, Charley Marks, and Harry Warren. Shapiro,

Bernstein & Co., Inc., © 1926.

Add Your Favorites From 1926:

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1927

Among My Souvenirs. w., Edgar Leslie. m., Horatio Nicholls. De Sylva, Brown, and Henderson, Inc., © 1927 by The Lawrence Wright Music Co., London; assigned 1927 to De Sylva, Brown & Henderson, Inc.

Blue Skies. w., m., Irving Berlin. Irving Berlin, Inc., © 1927.

Chloe. w., Gus Kahn. m., Neil Moret. Villa Moret, Inc., © 1927. San Francisco.

East of the Moon, West of the Stars. w., Fleta Jan Brown. m., Herbert Spencer. M. Witmark & Sons, © 1927.

Girl of My Dreams. w., m., Sunny Clapp. Jack Mills, Inc., © 1927 by

Charles Franklin Clapp; assigned 1927 to Jack Mills, Inc.

Hallelujah! (Hit the Deck). w., Leo Robin and Clifford Grey. m., Vincent Youmans. Harms, Inc., © 1927.

I'm Looking Over a Four Leaf Clover. w., Mort Dixon. m., Harry Woods. Jerome H. Remick & Co., © 1927.

Me and My Shadow. w., Billy Rose. m., Al Jolson and Dave Dreyer. Irving Berlin, Inc. © 1927.

My Blue Heaven. w., George Whiting. m., Walter Donaldson. Leo Feist, Inc. © 1927.

Ol' Man River. (Show Boat). w., Oscar Hammerstein II. m., Jerome Kern. T. B. Harms Co., © 1927.

Ramona. (*Film*, Ramona). w., L. Wolfe Gilbert. m., Mabel Wayne. Leo Feist, Inc., © 1927.

Russian Lullaby. w., m., Irving Berlin, Irving Berlin, Inc., © 1927.

Since My Best Gal Turned Me Down. w., Howdy Quicksell. m., Ray Ludwig and Howdy Quicksell. Denton & Haskins Music Pub. Co., Inc., © 1927.

'Swonderful. (Funny Face). w., Ira

Gershwin. m., George Gershwin. New World Music Corp., © 1927.

The Varsity Drag. (Good News). w., m., Bud G. De Sylva, Lew Brown, and Ray Henderson. De Sylva, Brown & Henderson, Inc., © 1927.

Add Your Favorites From 1927:

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1928

Button Up Your Overcoat. (Follow Thru). w., m., Bud G. De Sylva, Lew Brown, and Ray Henderson. De Sylva, Brown & Henderson, Inc., © 1928

Carolina Moon. w., m., Benny Davis and Joe Burke. Joe Morris Music Co., © 1928.

Crazy Rhythm. (Here's Howe). w., Irving Caesar. m., Joseph Meyer and Roger Wolfe Kahn. Harms, Inc., © 1928.

Dance of the Paper Dolls. w., m., Johnny Tucker, Joe Schuster, and John Siras. M. Witmark & Sons, © 1928.

Honey. w., m., Seymour Simons, Haven Gillespie and Richard A. Whiting. Leo Feist, Inc., © 1928.

I Can't Give You Anything But Love. (Blackbirds of 1928). w., Dorothy Fields. m., Jimmy McHugh. Jack Mills, Inc., © 1928.

If I Had You. w., m., Ted Shapiro, Jimmy Campbell, and Reginald Connelly. Robbins Music Corp., © 1928 by Campbell, Connelly Co.; assigned 1928 to Robbins Music Corp.

I'll Get By — As Long As I Have You. w., Roy Turk. m., Fred E. Ahlert. Irving Berlin, Inc., © 1928.

Jeannine, I Dream of Lilac Time. (Film, Lilac Time). w., L. Wolfe Gilbert, m., Nathaniel Shilkret. Leo Feist, Inc., © 1928.

Makin' Whoopee! w., Gus Kahn. m., Walter Donaldson, Donaldson, Douglas & Gumble, Inc., © 1928.

Marie. w., m., Irving Berlin. Irving Berlin, Inc., © 1928.

Sonny Boy. (Film, The Singing Fool). w., m., Al Jolson, Bud G. De Sylva, Lew

Brown, and Ray Henderson. De Sylva, Brown & Henderson, Inc., © 1928.

Sweet Sue — Just You. w., Will J. Harris. m., Victor Young. Shapiro, Bernstein & Co., Inc., © 1928.

There's A Rainbow Round My Shoulder. (*Film*, The Singing Fool). w., m., Al Jolson, Billy Rose, and Dave Dreyer. Irving Berlin, Inc., © 1928.

When You're Smiling — the Whole World Smiles With You. w., m., Mark Fisher, Joe Goodwin, and Larry Shay. Harold Rossiter Music Co., © 1928. Chicago.

You're the Cream In My Coffee. (Hold Everything). w., m., Bud G. De Sylva, Lew Brown, and Ray Henderson. De Sylva, Brown & Henderson, Inc. © 1928.

Add Your Favorites From 1928:

1. _____
2. _____
3. _____

1929

Ain't Misbehavin'. (Hot Chocolates). w., Andy Razaf. m., Thomas Waller and Harry Brooks. Mills Music, Inc., © 1929.

Bolero. Orch. composition. m., Maurice Raval. Duran & Cie., © 1929. Paris.

The Breeze and I. (Adapted by T. Camarata from Ernest O. Lecuona's "Andalucia"). w., Al Stillman. m., Ernesto Lecuona. Edward B. Marks Music Corp., © 1929.

Canto Siboney. w., m., Ernesto Lecuona. Agencia Internacional de Propiedad Intelectual, © 1929 by Ernesto Lecuona. (Published under title, "Sibonay"). English words by Dolly Morse; by Leo Feist, Inc., © 1929.

Happy Days Are Here Again. (*Film*, Chasing Rainbows). w., Jack Yellen. m., Milton Ager. Ager, Yellen & Bornstein, Inc., © 1929.

Honeysuckle Rose. (Load of Coal). w., Andy Razaf. m., Thomas Waller. Santly Bros., Inc., © 1929; assigned 1938 to Santly-Joy-Select, Inc.; assigned 1942 to Santly-Joy, Inc.

I'm Just a Vagabond Lover, w., m., Rudy Vallee and Leon Zimmerman. Leo Feist, Inc., © 1929.

(*Film*, Gold Diggers of Broadway). w., m., Al Dubin. m., Joe Burke. M. Witmark & Sons, © 1929.

If I Had a Talking Picture of You. (*Film*, Sunny Side Up). w., m., Bud G. De Sylva, Lew Brown, and Ray Henderson. De Sylva, Brown & Henderson, Inc., © 1929.

Wedding Bells Are Breaking Up That Old Gang of Mine. w., Irving Kahn and Willie Raskin. m., Sammy Fain. Waterson, Berlin & Snyder Co., © 1929.

I'll See You Again. (Bitter Sweet). w., m., Noel Coward. Chappell & Co., Ltd., © 1929.

The Wedding of the Painted Doll. (*Film*, Broadway Melody). w., Arthur Freed. m., Nacio Herb Brown. Sherman, Clay & Co., © 1929. San Francisco.

Pagan Love Song. (*Film*, The Pagan). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., © by Metro-Goldwyn-Mayer Corp., 1929.

When It's Springtime in the Rockies. w., Mary Hale Woodney and Milton Taggart. m., Robert Sauer. Villa Moret, Inc. © 1929. San Francisco.

Puttin' on the Ritz. (*Film*, Little Pal). w., m., Irving Berlin. Irving Berlin, Inc., © 1929.

Seventh Heaven. (*Film*, Little Pal). w., m., Al Jolson, Bud G. De Sylva, Lew Brown, and Ray Henderson. De Sylva, Brown & Henderson, Inc., © 1929.

Without a Song. (Great Day). w., William Rose and Edward Eliscu. m., Vincent Youmans. Vincent Youmans, Inc. © 1929.

Singin' in the Rain. (*Film*, Hollywood Revue of 1929). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., © 1929, by Metro-Goldwyn-Mayer Corp.

Add Your Favorites From 1929:

1. _____
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3. _____

Star Dust. w., Mitchell Parish. m., Hoagy Carmichael. Mills Music, Inc., © 1929.

Tip Toe Thru the Tulips With Me.

1930

Betty Co-Ed. w., m., J. Paul Fogerty and Rudy Vallee. Carl Fischer, Inc., © 1930.

Hora Staccato. Composition for violin and piano. m., Dinicu-(Jascha) Heifetz. Carl Fischer, Inc., © 1930.

I Got Rhythm. (Girl Crazy). w., Ira Gershwin. m., George Gershwin. New World Music Corp., © 1930.

Just a Gigolo (Original German title, Schoner Gigolo). German w., Julius Brammer. English w., Irving Caesar. m., Leonello Casucci. De Sylva, Brown & Henderson, Inc., © by Wiener Bohema Verlag, Vienna; © 1930 by De Sylva, Brown & Henderson, Inc.

Lady Play Your Mandolin. w., Irving Caesar. m., Oscar Levant. Harms, Inc. © 1930.

Little White Lies. w., m., Walter Donaldson. Donaldson, Douglas & Gumble, Inc., © 1930.

Malaguena. (In the Suite; Andalucia). Piano solo. m., Ernesto Lecuona. Edward B. Marks Music Corp., © by Ernesto Lecuona; assigned 1932 to Edward B. Marks Music Corp.

Rockin' Chair. w., m., Hoagy Carmichael. Southern Music Pub., Co., Inc., © 1930.

St. James Infirmary. (*Also known as, The Gambler's Blues or St. Joe's Infirmary*). Revised and added words, William J. McKenna. Revised music and arrangement, Claude Austin. Denton & Haskins Music Publishing Co., Inc. © 1930. Assigned to Denton & Haskins Corp.

Three Little Words. (*Film, Amos 'n' Andy*). w., Bert Kalmar. m., Harry Ruby. Harms, Inc., © 1930.

Two Hearts (in 3/4 Time). (*Film, Zwei Herzen Im Dreivierteltakt*). w., Reiack and A. Robinson. American version by Joe Young. m., Robert Stolz. Harms, Inc., © 1930 by Abrobi Musikverlag, Berlin; © by Harms, Inc.

Would You Like to Take a Walk? (Sweet and Low). w., Mort Dixon and Billy Rose. m., Harry Warren. Remick Music Corp., © 1930.

Add Your Favorites From 1930:

1. _____
2. _____
3. _____

1931

All of Me. w., m., Seymour Simons and Gerald Marks. Irving Berlin, Inc., © 1931.

Barnacle Bill the Sailor. w., m., Carson Robinson and Frank Luther. Southern Music Pub. Co., Inc., © 1931.

Goodnight, Sweetheart. (*Introduced in Earl Carroll's Vanities*). w., m., Ray Noble. James Campbell and Reg. Connelly. American version by Rudy Vallee. Robbins Music Corp., © 1931 by Campbell, Connelly & Co., London; assigned to Robbins Music Corp.

Heartaches. w., John Klenner. m., Al Hoffman. Olman Music Corp., © 1931.

I Found a Million Dollar Baby — In the Five and Ten Cent Store. (Billy Rose's *Crazy Quilt*). w., Billy Rose and Mort Dixon. m., Harry Warren. Remick Music Corp., © 1931

I Love a Parade. w., Ted Koehler. m., Harold Arlen. Harms, Inc. © 1931

I Love Louisa. (The Band Wagon). w., Howard Dietz. m., Arthur Schwartz. Harms, Inc., © 1931.

Lazy River. w., m., Hoagy Carmichael and Sidney Arodin. Southern Music Co., Inc., © 1931.

Minnie the Moocher — The Hi De Ho Song. w., m., Cab Calloway and Irving Mills. Gotham Music Service, Inc., © 1931.

Mood Indigo. w., m., Duke Ellington, Irving Mills, and Albany Bigard. Gotham Music Service, Inc., © 1931.

Of Thee I Sing. (Of Thee I Sing). w., Ira Gershwin. m., George Gershwin. New World Music Corp., © 1931

Paradise. (*Film, A Woman Commands*). w., Nacio Herb Brown and Gordon Clifford. m., Nacio Herb Brown. Nacio Herb Brown, Inc. 1931.

The Peanut Vendor. (*Original Spanish title, El Manisero*). w., Marion Sunshine and L. Wolfe Gilbert. m., Moises Simons. Edward B. Marks Music Corp., © 1931.

Prisoner of Love. w., Leo Robin. m., Russ Columbo and Clarence Gaskill. Con Conrad Music Publishers, Ltd., © 1931.

Sweet and Lovely. w., m., Gus Arnheim, Harry Tobias, and Jules Lemare. Robbins Music Corp., © 1931 by Metro-Goldwyn-Mayer Corp.

When the Moon Comes Over the Mountain. w., m., Kate Smith, Harry Woods, and Howard Johnson. Robbins Music Corp., © 1931 by Metro-Goldwyn-Mayer Corp.

When Yuba Plays the Rumba on the Tuba. (The Third Little Show). w., m., Herman Hupfield. Harms, Inc., © 1931.

Where the Blue of the Night Meets the Gold of the Day. w., m., Roy Turk, Bing Crosby, and Fred E. Ahlert. De Sylva, Brown, & Henderson, Inc. © 1931.

Add Your Favorites From 1931:

1. _____
2. _____
3. _____

1932

Auf Wiedersehen My Dear. German w. by Fred Fisher. w., m., Al Hoffman, Al Goodhart, Ed Nelson and Milton Ager. Ager, Yellen & Bornstein, Inc., © 1932

April in Paris. (Walk a Little Faster). w., E. Y. Harburg. m., Vernon Duke (pseud. of Vladimir Dukelsky). Harms, Inc., © 1932.

Forty-Second Street. (*Film*, Forty-Second Street). w., Al Dubin. m., Harry Warren. M. Witmark & Sons., © 1932.

How Deep Is the Ocean? w., m., Irving Berlin. Irving Berlin, Inc., © 1932.

I've Told Ev'ry Little Star. (Music in the Air). w., Oscar Hammerstein II. m., Jerome Kern. T. B. Harms Co., © 1932.

In a Shanty in Old Shanty Town. w., Joe Young. m., Little Jack Little and John Siras. M. Witmark & Sons, © 1932.

Let's All Sing Like the Birdies Sing. w., Robert Hargeaces and Stanly J. Damerell. m., Tolchard Evans. Mills Music, Inc., © 1932 by Cecil Lennox, Ltd., London.

Let's Have Another Cup o' Coffee. (Face the Music). w., m., Irving Berlin. Irving Berlin, Inc., © 1932.

Let's Put Out the Lights. w., m., Herman Hupfield. Harms, Inc., © 1932.

Louisiana Hayride. (Flying Colors). w., Howard Dietz. m., Arthur Schwartz. Harms, Inc., © 1932.

Night and Day. (The Gay Divorcee).
(*Film*, The Gay Divorcee). w., m., Cole
Porter. Harms, Inc., © 1932.

The Organ Grinder. w., Herb Magidson.
m., Sam H. Stept. M. Witmark & Sons, ©
1932.

Play, Fiddle, Play. w., Jack Lawrence.
m., Emery Deutsch and Arthur Altman.
Edward B. Marks Music Corp., © 1932.

Strange Interlude. w., Ben Bernie
and Walter Hirach. m., Phil Baker.
Miller Music, Corp., © 1932.

Willow Weep for Me. w., m., Ann
Ronell. Irving Berlin, Inc., © 1932.

Add Your Favorites From 1932:

1. _____

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3. _____

1933

**Annie Doesn't Live Here Any
More.** w., Joe Young and Johnny
Burke. m., Harold Spina. Irving Berlin,
Inc., © 1933.

Carioca. (*Film*, Flying Down to Rio).
w., Gus Kahn and Eliscu. m., Vincent
Youmans. T. B. Harms Co., © 1933 by
Max Dreyfus and Vincent Youmans.

Easter Parade. (As Thousands
Cheer). w., m., Irving Berlin. Irving
Berlin, Inc., © 1933.

I Like Mountain Music. w., James
Cavanaugh. w., Frank Weldon. M.
Witmark & Sons, © 1933.

Inka Dinka Doo. (*Film*, Palooka). w.,
m., Jimmy Durante, Ben Ryan, and Harry
Donnelly. Irving Berlin, Inc., © 1933.

The Last Round-Up. w., m., Billy Hill.
Shapiro, Bernstein & Co., © 1933.

Lazybones. w., m., Johnny Mercer
and Hoagy Carmichael. Southern Mu-
sic Pub. Co., © 1933.

Let's Fall in Love. (*Film*, Let's Fall in
Love). w., Ted Koehler. m., Harold
Arlen. Irving Berlin, Inc., © 1933.

Love Is the Sweetest Thing. w., m., Ray Noble. Harms, Inc., © 1933 by Francis, Day & Hunter, Ltd., London; © 1933 by Harms, Inc.

Maria Elena. Spanish w., m., Lorenzo Barcelata. English w., S. K. Russell. Southern Music Publishing Co., Inc., © 1933; assigned 1941 to Peer International Corp.

The Old Spinning Wheel. w., m., Billy Hill. Shapiro, Bernstein & Co., Inc., © 1933.

Smoke Gets In Your Eyes. (Roberta). w., Otto Harbach. m., Jerome Kern. T. B. Harms Co., © 1933.

Sophisticated Lady. Instrumental. m., Duke Ellington. Gotham Music Service, Inc., © 1933.

Stormy Weather — Keeps Rainin' All the Time. w., Ted Koehler. m., Harold Arlen. Mills Music, Inc., © 1933.

Who's Afraid of the Big Bad Wolf? (*Film*, The Three Little Pigs). w., m., Frank E. Churchill; additional lyrics, Ann Ronell. Irving Berlin, Inc., © 1933.

Add Your Favorites From 1933:

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1934

All I Do Is Dream of You. (*Film*, Adie McKee). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., © 1932.

Blue Moon. w., Lorenz Hart. m., Richard Rodgers. Robbins Music Corp., © 1934 by Metro-Goldwyn-Mayer Corp.; assigned 1934 to Robbins Music Corp.

Carry Me Back To the Lone Prairie. w., m., Carson Robinson. Mills Music, Inc., © 1934.

Cocktails For Two. (*Film*, Murder at the Vanities). w., m., Arthur Johnston and Sam Coslow. Famous Music Corp., © 1934 by Paramount Productions Music Corp.; assigned 1934 to Famous Music Corp.

La Cucaracha. Mexican folksong. Arranged as fox-trot by Hawley Ades, with American adaptation by Juan Y. d'Lorah. (*Film*, La Cucaracha). Irving Berlin, Inc., © 1934. Also, as song, w., Stanley Adams, Edward B. Marks Music Corp., © 1934; other words and arrangements thru other publishers.

Deep Purple. Piano solo. m., Peter DeRose. Robbins Music Corp., © 1934.

Also, as a song with w. by Mitchell Parish. Robbins Music Corp., © 1939.

Isle of Capri. w., Jimmy Kennedy. m., Will Grosz. T. B. Harms Co., © 1934 by The Peter Maurice Music Co., Ltd., London.

Moon Glow. w., m., Will Hudson, Eddie DeLange, and Irving Mills. Exclusive Publications, Inc., © 1934.

The Object of My Affection. w., m., Pinky Tomlin, Coy Poe, and Jimmie Grier. Irving Berlin, Inc., © 1934.

On the Good Ship Lollipop. w., m., Sidney Clare and Richard A. Whiting. Movietone Music Corp., © 1934.

Stars Fell On Alabama. w., Mitchell Parish. m., Frank Perkins. Mills Music, Inc., © 1934.

Stay As Sweet As You Are. (*Film*, College Rhythm). w., Mack Gordon. m., Harry Revel. De Sylva, Brown & Henderson, Inc., © 1934.

Tumbling Tumbleweeds. w., m., Bob Nolan. Williamson Music, Inc., © 1934.

The Very Thought of You. w., m., Ray Noble. M. Witmark & Sons, © 1934 by Campbell, Connelly & Co., Ltd.

Wagon Wheels. (The New Ziegfield Follies). w., Billy Hill. m., Peter DeRose. Shapiro, Bernstein & Co., Inc., © 1934.

Winter Wonderland. w., Dick Smith. m., Felix Bernard. Donaldson, Douglas & Gumble, Inc., © 1934.

Add Your Favorites From 1934:

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1935

Begin the Beguine. (Jubilee). w., m., Cole Porter. Harms, Inc., © 1935.

East of the Sun. (Stage at Bay). w., m., Brooks Bowman. Santly Bros., Inc., © 1935 by Princeton University Triangle Club; assigned 1935 to Santly Joy, Inc.

I'm Gonna Sit Right Down and Write Myself a Letter. w., Joe Young. m., Fred E. Ahlert. Crawford

Music Corp., © 1935.

I Got Plenty o' Nuttin'. (Porgy and Bess). w., Ira Gershwin and Dubose Hayward. m., George Gershwin. Gershwin Pub. Corp.

In a Sentimental Mood. w., m., Duke Ellington. Milsons Music Pub., © 1935.

Lovely to Look At. (*Film*, Roberta). w., Dorothy Fields and Jimmy McHugh. m., Jerome Kern. T. B. Harms Co., © by Jerome Kern.

Mad About the Boy. (Words and Music). w., m., Noel Coward. Chappell & Co., Ltd., © 1935. London.

Moon Over Miami. w., Edgar Leslie. m., Joe Burke. Irving Berlin, Inc., © 1935.

The Music Goes 'Round and Around. w., "Red" Hodgson. m., Edward Farley and Michael Riley. Select Music Publications, Inc., © 1935.

Red Sails in the Sunset. w., Jimmy Kennedy. m., Hugh Williams (Will Grosz). Shapiro, Bernstein & Co., Inc., © 1935 by The Peter Maurice Music Co., Ltd., London; assigned to Shapiro, Bernstein & Co., Inc.

Roll Along, Covered Wagon. w., m., Jimmy Kennedy. Irving Berlin, Inc., ©

1934 by Peter Maurice Music Co., Ltd.; © 1935 by Irving Berlin, Inc.

Summertime. (Porgy and Bess). w., Dubose Heyward. m., George Gershwin. Gershwin Pub. Corp., © 1935 by George Gershwin.

Truckin'. (Cotton Club Parade, 26th Edition). w., Ted Koehler. m., Rube Bloom. Mills Music, Inc., © 1935.

When I Grow Too Old to Dream. (*Film*, The Night Is Young). w., Oscar Hammerstein II. m., Sigmund Romberg. Robbins Music Corp., © 1935 by Metro-Goldwyn-Mayer Corp.; assigned 1935 to Robbins Music Corp.

You Are My Lucky Star. (*Film*, Broadway Melody of 1936). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., © 1935 by Metro-Goldwyn-Mayer Corp.; assigned 1935 to Robbins Music Corp.

Add Your Favorites From 1935:

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1936

Gloomy Sunday. Hungarian w., Laszlo Javor. English w., Sam M. Lewis. m., Resso Seress. Chappell & Co., Inc., © 1933 by "Gsaras," Budapest, © 1936 by Chappell & Co., Inc.

I'm an Old Cowhand. (*Film*, Rhythm on the Range). w., m., Johnny Mercer. Leo Feist, Inc., © 1936.

I'se A-Muggin'. w., m., LeRoy "Stuff" Smith. Select Music Publications, Inc., © 1936.

I've Got You Under My Skin. (*Film*, Born to Dance). w., m., Cole Porter. Chappell & Co., Inc., © 1936.

It's D'lovely. (Red, Hot and Blue). w., m., Cole Porter. Chappell & Co., Inc., © 1936.

A Melody From the Sky. (*Film*, The Trail of the Lonesome Pine). w., Sidney D. Mitchell. m., Louis Alter. Famous Music Corp., © 1936.

The Night Is Young and You're So Beautiful. w., Billy Rose and Irving Kahal. m., Dana Suesse. Word and Music, Inc., © 1936.

The Organ Grinder's Swing. w., Mitchell Parish and Irving Mills. m., Will Hudson. Exclusive Publications, Inc., © 1936.

Pennies From Heaven. (*Film*, Pennies From Heaven). w., John Burke. m., Arthur Johnston. Select Music Publications, Inc., © 1936.

Stompin' at the Savoy. Instrumental. m., Sy Oliver and Jimmie Lunceford. Denton & Haskins Corp., © 1936.

There's A Small Hotel. (On Your Toes). w., Lorenz Hart. m., Richard Rodgers. Chappell & Co., Inc., © 1936.

When My Dream Boat Comes Home. w., m., Cliff Friend and Dave Franklin. M. Witmark & Sons, © 1936.

The Whiffenpoof Song. w., Mead Minnigerode and George S. Pomeroy. m., Tod B. Galloway. Revision by Rudy Vallee. Miller Music, Corp., © 1936. (Original music attributed to Guy H. Scull, 1893/4. w. adapted from Kipling's "Gentlemen-Rankers". Title derived from name of an imaginary creatures in Victor Herbert's operetta, "Little Nemo".)

Without a Shadow of a Doubt. w., George Whiting and Nat Schwartz. m., J. C. Johnson. Broadway Music Corp., © 1936.

Add Your Favorites From 1936:

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1937

Bei Mir Bist due Schöen — Means That You're Grand. Original w., Jacob Jacobs. English w., Sammy Cahn and Saul Chaplin. m., Sholom Secunda. Harms, Inc., © 1937, by arrangement with Kammen Music Co.

Boo-Hoo. w., m., Edward Heyman, Carmen Lombardo and John Jacob Loeb. Shapiro, Bernstein & Co., Inc., © 1937.

The Dipsy Doodle. w., m., Larry Clinton. Lincoln Music Corp., © 1937.

Harbor Lights. w., Jimmy Kennedy. m., Hugh Williams (Will Grosz). Marlo Music Corp., © 1937 by The Peter Maurice Music Co., Ltd., London.

Johnny One Note. (Babes in Arms). w., Lorenz Hart. m., Richard Rodgers. Chappell & Co., Inc., © 1937.

The Lady Is a Tramp. (Babes in Arms). w., Lorenz Hart. m., Richard Rodgers. Chappell & Co., Inc., © 1937.

Lambeth Walk. (Me and My Girl). w., m., Noel Gay and Douglas Furber. Mills Music, Inc., © 1937 by Cinephone Music Co., Ltd., London.

The Merry-Go-Round Broke Down. w., m., Cliff Friend and Dave Franklin. Harms, Inc., © 1937.

Peter and the Wolf. Symphonic fable for narrator and orchestra. m., Serge Prokofieff, op. 67. Moscow, State Edition, © 1937 (first performed, 1936).

Sweet Leilani. (Film, Waikiki Wedding). w., m., Harry Owens. Select Music Publications, Inc., © 1937.

Ten Pretty Girls. w., m., Will Grosz and Jimmy Kennedy. Peter Maurice Music Co., Ltd., © 1937. London.

Thanks for the Memory. (Film, Big Broadcast of 1938). w., m., Leo Robin and Ralph Ranger. Paramount Music Corp., © 1937.

Toy Trumpet. Instrumental. m., Raymond Scott (pseud. of Harry Warnow). Circle Music Pub., Inc., © 1937.

Whistle While You Work. (Film, Snow White and the Seven Dwarfs).

w., Larry Morey. m., Frank Churchill. Irving Berlin, Inc., © 1937.

I'll Be Seeing You. w., Irving Kahal. m., Sammy Fain. Williamson Music, Inc., © 1938. (More popular in 1943).

Add Your Favorites From 1937:

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Jeepers Creepers. (*Film*, Going Places). w., Johnny Mercer. m., Harry Warren. M. Witmark & Sons, © 1938.

Music, Maestro, Please! w., Herb Magidson. m., Allie Wrubel. Irving Berlin, Inc., © 1938.

My Heart Belongs to Daddy. (Leave It to Me). w., m., Cole Porter. Chappell & Co., Inc., © 1938.

1938

The Night Is Filled With Music. (*Film*, Carefree). w., m., Irving Berlin. Irving Berlin, Inc., © 1938.

A-Tisket A-Tasket. w., m., Ella Fitzgerald and Al Feldman. Robbins Music Corp., © 1938.

Ol' Man Mose. w., m., Louis Armstrong and Zilner Trenton Randolph. Santly-Joy, Inc., © 1938.

F.D.R. Jones. (Sing Out the News). w., m., Harold J. Rose. Chappell & Co., Inc., © 1928.

Small Fry. w., Frank Loesser. m., Hoagy Carmichael. Famous Music Corp., © 1938.

The Flat Foot Floogie. w., m., Slim Gaillard, Slam Stewart, and Bud Green. Green Bros. & Knight, © 1928.

Sunrise Serenade. w., Jack Lawrence. m., Frankie Carle. Jewel Music Pub. Co., Inc., © 1938, 1939.

I Hadn't Anyone 'Til You. w., m., Ray Noble. ABC Music Corp., © 1938.

Ti-Pi-Tin. Spanish. w., m., Marie Grever. English w., Raymond Leveen. Leo Feist, Inc., © 1938.

I Married an Angel. (I Married an Angel). w., Lorenz Hart. m., Richard Rodgers. Robbins Music Corp., © 1938.

You Must Have Been a Beautiful

Baby. (*Film*, *Hard To Get*). w., Johnny Mercer. m., Harry Warren. Remick Music Corp., © 1938.

Add Your Favorites From 1938:

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1939

Beer Barrel Polka. w., m., Lew Brown, Wladimir A. Timm and Jaromir Vejvoda. Shapiro, Bernstein & Co., Inc., © 1934 by Jana Hoffmanna; assigned and copyrighted 1939 by Shapiro, Bernstein & Co., Inc.

Big-Wig In the Wigwam. w., m., Kenneth Case and Byron Bradley. Gem Music Corp., © 1939.

Boogie Woogie. m., Clarence "Pine Top" Smith. State St. Music Pub. Co., Inc., © 1929; transferred to Melrose Bros. Music Co., Inc., 1937; transferred to Melrose Music Corp., 1939.

Do I Love You? (*DuBarry Was a Lady*). w., m., Cole Porter. Chappell & Co., Inc., © 1929.

Frenesi. Spanish w., m., Albert Dominguez. English w., Ray Charles and S. K. Russell. Southern Music Publishing Co., Inc., © 1939; assigned and © 1941 by Peer International Corp.

God Bless America. w., m., Irving Berlin. Irving Berlin, Inc., © 1939.

Hold Tight — Hold Tight. w., m., Kent Brandow and Robinson Ware Spotswood. Exclusive Publications, Inc., © 1939.

I'll Never Smile Again. w., m., Ruth Lowe. Sun Music Co., Inc., © 1939.

In an Eighteenth Century Drawing Room. Instrumental. m., Raymond Scott (pseud. of Harry Warnow). Circle Music Publications, Inc., © 1939.

Lilacs in the Rain. w., Mitchell Parish. m., Peter DeRose. Robbins Music Corp., © 1939.

Old Mill Wheel. w., m., Benny Davis, Milton Ager, and Jesse Greer. Ager, Yellen & Bornstein, Inc., © 1939.

Over the Rainbow. (*Film*, *The Wizard of Oz*). w., E. Y. Harburg. m., Harold Arlen. Leo Feist, Inc., © 1939.

South of the Border. w., m., Jimmy Kennedy and Michael Carr. Shapiro, Bernstein & Co., Inc., © 1939.

Wishing. (*Film*, Love Affair). w., m., Bud G. De Sylva. Crawford Music Corp., © 1939.

Add Your Favorites From 1939:

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1940

The Breeze and I. w., Al Stillman. m., Ernesto Lecuona, adapted from his "Andalucia." Edward B. Marks Music Corp., © 1929; © 1930.

Cabin in the Sky. (*Film*, Cabin in the Sky). w., John LaTouche. m., Vernon Duke (pseud. of Vladimir Dukelsky). Leo Feist, Inc., © 1940.

The Last Time I Saw Paris. w., Oscar Hammerstein II. m., Jerome Kern. Chappell & Co., Inc., © 1940.

A Love Story — Intermezzo. (*Film*: Intermezzo). w., Robert Henning. m., Heinz Provost. Edward Schuberth & Co., Inc., © 1940 by arrangement with Carl Gehrman's Musikforlag, © 1936, Stockholm.

Oh Johnny, Oh Johnny, Oh! w., Ed Rose. m., Abe Oleman. Forster Music Co., Inc. © 1917.

Rhumboogie. (*Film*: Argentine Nights). w., m., Don Raye and Hughie Prince. Leeds Music Corp., © 1940.

San Antonio Rose. w., m., Bob Wills. Irving Berlin, Inc., aet. m., Irving Wesier. Broadcast Music, Inc., © 1940.

There I Go. w., Hy Zaret. m., Irving Wesier. Broadcast Music, Inc., © 1940.

Tuxedo Junction. w., Buddy Feyne. m., Erskine Hawkins, William Johnson and Julian Dash. Lewis Music Pub. Co., Inc., © 1940.

We Could Make Such Beautiful Music. w., Robert Sour. m., Henry Manners. Broadway Music, Inc., © 1940.

When You Wish Upon a Star. (*Film*, Pinocchio). w., Ned Washington. m., Leigh Harline. Irving Berlin, Inc., © 1940.

You Are My Sunshine. w., m., Jimmie Davis and Charles Mitchell.

Southern Music Pub., Inc., © 1940.

You Mean So Much To Me. w., Edgar Battle. m., Ken Byron. Broadcast Music, Inc., © 1940.

Walkin' By the River. w., Robert Sour. m., Una Mae Carlisle. Broadcast Music, Inc., © 1940.

Add Your Favorites From 1940:

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1941

The Anniversary Waltz. w., m., Al Dubin and Dave Franklin. Mayfair Music Corp., © 1941.

Any Bonds Today? w., m., Irving Berlin. © 1941 by Morgenthau. U.S. Government Printing Office, Washinton, D.C. (spelling of Washington)

Bewitched. (Pal Joey). w., Lorenz

Hart. m., Richard Rodgers. Chappell & Co., Inc., © 1941.

Bless 'em All. w., m., Jimmy Hughes, Frank Lake, and Al Stillman. © by Keith, Prowse & Co., Ltd., London; © 1941 by Sam Fox Pub. Co., Cleveland.

Chattanooga Choo Choo. (*Film*, Sun Valley Serenade). w., Mack Gordon. m., Harry Warren. Leo Feist, Inc., © 1941 by Twentieth Century Music Corp.

Daddy. w., m., Bob Troup. Republic Music Corp., © 1941.

Deep In the Heart of Texas. w., June Hershey. m., Don Swander. Melody Lane Publications, Inc., © 1941.

Dolores. w., Frank Loesser. m., Louis Alter. Famous Music Corp., © 1941.

Flamingo. w., Ed Anderson. m., Ted Grouya. Tempo Music, Inc., © 1941.

I Don't Want to Set the World on Fire. w., m., Eddie Seiler, Sol Marcus, Bennie Benjamin, and Eddie Durham. Cherio Music Publishers, Inc., © 1941.

Jersey Bounce. Instrumental. m., Bobby Plater, Tiny Bradshaw, Edward Johnson, and Robert B. Wright. Lewis Music Pub. Co., Inc., © 1941. (Words

added by Buddy Feyne and Robert B. Wright, © 1946).

Waltzing Matilda. Australian song. w., A. B. Paterson. m., Marie Cowan. Carl Fischer, Inc., © 1936 by Allen & Co., Melbourne; © 1941 by Carl Fischer, Inc.

The White Cliffs of Dover. w., Nat Burton. m., Walter Kent. Shapiro, Bernstein & Co., © 1941.

Add Your Favorites From 1941:

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1942

Don't Get Around Much Anymore. w., Bob Russell. m., Duke Ellington. Robbins Music Corp., © 1942.

Don't Sit Under the Apple Tree. w., m., Lew Brown, Charles Tobias, and Sam H. Stept. Robbins Music Corp., © 1942.

Heartaches. w., John Klenner. m., Al Hoffman. Leeds Music Corp., © 1931, 1942.

Jingle, Jangle, Jingle. (*Film*, The Forest Rangers). w., Frank Loesser. m., Joseph J. Lilley. Paramount Music Corp., © 1942

The Lamplighter's Serenade. w., Paul Francis Webster. m., Hoagy Carmichael. Robbins Music Corp., © 1942.

One Dozen Roses. w., Roger Lewis and Country Washburn. m., Dick Jergens and Walter Donaldson. Famous Music Corp., © 1942.

Paper Doll. w., m., Johnny S. Black. Edward B. Marks Music Corp., © 1942.

Praise the Lord and Pass the Ammunition! w., m., Frank Loesser. Famous Music Corp., © 1942.

That Old Black Magic. (*Film*, Star Spangled Banner). w., Johnny Mercer. m., Harry Arlen. Famous Music Corp., © 1942.

This Is the Army, Mr. Jones. (This Is the Army). w., m., Irving Berlin. This Is the Army., © 1942.

Warsaw Concerto. Orch. piece. m., Richard Addinsell. Chappell & Co. Inc., © 1942. Keith, Prowse & Co., Ltd., London.

When the Lights Go On Again. w., m., Eddie Seiler. Sol Marcus, and Bennie Benjamin. Campbell, Loft & Porgie, Inc., © 1942.

White Christmas (*Film*, Holiday Inn). w., m., Irving Berlin. Irving Berlin, Inc., © 1942.

You'd Be So Nice To Come Home To. (*Film*, Something to Shout About). w., m., Cole Porter. Chappell & Co., Inc., © 1942.

Add Your Favorites From 1942:

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1943

Besame Mucho — Kiss Me Much. Spanish w., m., Consuelo Velasquez. English. w., Sunny Skylar. Southern Music Publishing Co., Inc., © 1941,

Comin' In On a Wing and a Prayer. w., Harold Adamson. m., Jimmy

McHugh. Robbins Music Corp., © 1943.

Gertie from Bizerte. w., m., James Cavanaugh, Walter Kent and Bob Cutter. Shapiro, Bernstein & Co., Inc., © 1943.

Holiday for Strings. Instrumental. m., David Rose. Bregman, Vocco & Conn, Inc., © 1943.

I'll Be Seing You. (Revival of 1938)

A Lovely Way to Spend an Evening. w., Harold Adamson. m., Jimmy McHugh. Crawford Music Corp., © 1943.

Mairzy Doats. w., m., Milton Drake, Al Hoffman, and Jerry Livingston. Miller Music Corp., © 1943.

Oh What a Beautiful Mornin'. (Oklahoma). w., Oscar Hammerstein II. m., Richard Rodgers. Marlo Music Corp., © 1943.

Pistol Packin' Mama. w., m., Al Dexter. Edwin H. Morris & Co., Inc., © 1943.

Shoo-Shoo Baby. (*Film*, Three Cheers for the Boys). w., m., Phil Moore. Leeds Music Corp., © 1943.

Take It Easy. w., m., Albert DeBru,

Irving Taylor and Vic Muzzy. Santly-Joy, Inc., © 1943.

Tico-Tico. English w., Ervin Drake. Portugese w., Aloysio Oliveira. m., Zequinha Abreu. Peer International Corp., © 1943.

Add Your Favorites From 1943:

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1944

Candy. w., m., Mack Davis, Joan Whitney, and Alex Kramer. Leo Feist, Inc., © 1944.

Dance With a Dolly (With a Hole in Her Stockin'). w., m., Terry Shand, Jimmy Eaton, Mickey Leader. Shapiro, Bernstein & Co., © 1940, 1944.

Don't Fence Me In. (*Film*, Hollywood Canteen). w., m., Cole Porter. Harms,

Inc., © 1944.

Going My Way. (*Film*, *Going My Way*). w., Johnny Burke. m., Jimmy Van Heusen. Burke and Van Heusen, Inc. © 1944.

I'll Walk Alone. w., Sammy Cahn. m., Jule Styne. Mayfair Music Corp., © 1944.

Lilli Marlene. w., m., Hans Leip, Norbert Schultze, and Tommie Conner. Edward B. Marks Music Corp., © 1941 by Apollo Music Co. words © 1944 by The Peter Maurice Music Co., Ltd.; published by permission by Edward B. Marks Music Corp.

Rum and Coca-Cola. w., Morey Amsterdam. m., Jeri Sullivan and Paul Baron. Leo Feist, Inc., © 1944.

Sentimental Journey. w., m., Bud Green, Les Brown, and Ben Homer. Edwin H. Morris & Co., Inc., © 1944.

Strange Music. (Song of Norway). w., m., Robert Wright and George Forrest, based on Edvard Grieg's m., "Wedding Day at Troldhaugen". Chappell & Co., Inc., © 1944.

'T' Ain't Yours. w., Barney Young. m., Una Mae Carlisle. Joe Davis Music Co., Inc., © 1944.

Add Your Favorites From 1944:

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1945

Choo Choo Ch' Boogie. w., m., Vaughn Horton, Denver Darling, and Milton Gabler. RXTVOC, Inc., © 1945.

For Sentimental Reasons. w., Deke Watson. m., William Best. Duchess Music Corp., © 1945.

I'll Be Yours. (*Original French*, J' attendrai). English w., Anna Sosenko. French w., Louis Poterat. m., Dino Olivieri. Southern Music Pub. Co., Inc., © 1938 by P. Leonardi, Milan; © 1945 by Southern Music Pub. Co.

It Might as Well Be Spring. (*Film*, State Fair). w., Oscar Hammerstein II. m., Richard Rodgers. Williamson Music, Inc., © 1945.

Let It Snow! Let It Snow! Let It Snow! w., Sammy Cahn. m., Jule Styne. Edwin

H. Morris & Co., Inc., © 1945.

On the Atchison, Topeka and the Santa Fe. (*Film*, The Harvey Girls). w., Johnny Mercer. m., Harry Warren. Leo Feist, Inc., © 1945.

Symphony. w., Jack Lawrence. m., Alstone. Chappell & Co., © 1945 by Editions Salabert, Paris; assigned 1945 to Chappell & Co., Inc.

Till the End of Time. w., m., Buddy Kaye and Ted Mossman, based on Chopin's "Polonaise in A Flat", op. 53. Santly-Joy, Inc., © 1945.

Waitin' for the Train to Come In. w., m., Sunny Skylar and Martin Block. Martin Block Music, © 1945.

You Came Along — Out of Nowhere. (*Film*, You Came Along). w., Edward Heyman. m., John W. Green. Famous Music Corp., © 1931, 1945.

You Won't Be Satisfied. w., m., Freddy James and Larry Stock. Mutual Music Society, Inc., © 1945.

Add Your Favorites From 1946:

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1946

Anniversary Song. (*Film*, The Jolson Story). w., m., Al Jolson and Saul Chaplin, based on J. Ivanovici's "Donauwellen" ("Danube Waves"). Mood Music Co., © 1946.

Doin' What Comes Naturally. (Annie Get Your Gun). w., m., Irving Berlin. Irving Berlin Music Co., © by Irving Berlin.

Five Minutes More. w., Sammy Cahn. m., Jule Styne. Melrose Music Corp., © 1946.

The Girl That I Marry. (Annie Get Your Gun). w., m., Irving Berlin. Irving Berlin Music Co., © by Irving Berlin.

Golden Earrings. (*Film*, Golden Earrings). w., Jay Livingston and Ray Evans. m., Victor Young. Paramount Music Corp., © 1946.

How Are Things in Glocca Morre. (Finian's Rainbow). w., E. Y. Harburg. m., Burton Lane. Crawford Music Corp., © 1946 by The Players Music Corp.

Linda. w., m., Jack Lawrence. Edwin H. Morris & Co., Inc., © 1946.

The Old Lamp-Lighter. w., Charles Tobias. m., Nat Simon. Shapiro, Bernstein & Co., Inc., © 1946.

Shoofly Pie and Apple Pan Dowdy. w., Sammy Gallop. m., Guy Woods. Capitol Songs, Inc., © 1946.

Sweet Marie. (*Film*, Life With Father). w., Cy Warman. m., Raymond Moore. Remick Music Corp., © 1946.

There's No Business Like Show Business. (Annie Get Your Gun). w., m., Irving Berlin. Irving Berlin Music Co., © 1946 by Irving Berlin.

Tonight Be Tender To Me. w., m., William Forest Crouch, Gloria Parker, and Barney Young. Life Music, Inc., © 1946.

Zip-a-Dee-Do-Dah. (*Film*, Song of the South). w., Ray Gilbert. m., Allie Wrubel. Santly-Joy, Inc., © 1946.

Add Your Favorites From 1946:

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1947

Chi-Baba Chi-Baba. w., m., Mack David, Al Hoffman, and Jerry Livingston. Oxford Music Corp., © 1947.

Heartaches. (First popular in 1931.)

I'll Dance At Your Wedding. w., Herb Magidson. m., Ben Oakland. George Simon, Inc., © 1947.

I'm A-Comin' A-Courtin' Corabelle. w., Charles Newman. m., Allie Wrubel. Dreyer Music Corp., © 1947.

My Nellie's Blue Eyes. w., m., William J. Scanlan. Harms, Inc., © 1947.

Open the Door, Richard. w., "Dusty" Fletcher and John Mason. m., Jack McVea and Dan Howell. Duchess Music Corp., © 1947.

Sixteen Tons. w., m., Merle Travis. American Music, Inc., © 1947.

Summit Ridge Drive. Orch. m., Artie Shaw. © 1944 by Artie Shaw; assigned to Winfield Music, Inc., 1947. Arrangement by Will Hudson, © 1947. Assigned 1955 to Intercollegiate Syndicate, Inc.

There but for You Go I. (Brigadoon). w., Alan Jay Lerner. m., Frederick Loewe. Sam Fox Pub. Co., © 1947 by Alan Lerner and Frederick Loewe.

We Three — My Echo, My Shadow and Me. w., m., Dick Robertson, Nelson Cogne, and Sammy Mysels. Mercer and Morris, Inc., © 1940.

Woody Woodpecker. w., m., George Tibbles and Ramsy Idriss. Leeds Music Corp., © 1947.

Add Your Favorites From 1947:

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1948

"A" — You're Adorable. (The Alphabet Song). w., m., Buddy Kaye, Fred Wise, and Sidney Lippman. Laurel Music Co., © 1948.

Baby It's Cold Outside. (*Film*, Neptune's Daughter). w., m., Frank

Loesser. Edwin H. Morris & Co., Inc., © 1948 by Susan Publications, Inc.

Fox-trot, Vic Schoen, Leeds Music Corp., © 1948).

Buttons and Bows. (*Film*, Paleface). w., m., Jay Livingston and Ray Evans. Famous Music Corp., © 1948.

Tennessee Waltz. w., m., Rex Stewart and Pee Wee King. Acuff-Rose Publications, © 1948.

Candy Kisses. w., m., George Morgan. Hill and Bange Songs, Inc., © 1948.

Add Your Favorites From 1948:

Hair of Gold, Eyes of Blue. w., m., Sunny Skylar. Robert Music Corp., © 1948.

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It's Magic. (*Film*, Romance on the High Seas). w., Sammy Cahn., m., Jule Styne. M. Witmark & Sons, © 1948.

3. _____

Nature Boy. w., m., Eden Ahbez. Crestview Music Corp., © 1948.

1949

On a Slow Boat to China. w., m., Frank Loesser. Melrose Music Corp., © 1948 by Susan Publications, Inc.

Bali Ha'i. (South Pacific). w., Oscar Hammerstein II. m., Richard Rodgers. Williamson Music, Inc., © 1949 by Richard Rodgers and Oscar Hammerstein II.

Powder Your Nose with Sunshine. w., m., Carmen Lombardo and Stanley Rochinski. Lombardo Music, Inc., © 1948.

The Cry of the Wild Goose. w., m., Terry Gilkyson. American Music, Inc., © 1949. (increased popularity in 1950)

Sabre Dance. (from the ballet, Gayne, or Gayanne). orchestra piece. m., Aram Khachaturian. Leeds Music Corp., © 1948. (Other arrangements: For orch., Richard Mohaupt; fox-trot, Paul Weirick; © 1947 and © 1948, by Russian-American Music Publishers.

The Dixieland Rhumba. w., m., Gale Porter and Brad Yale. Life Music, Inc., © 1949.

Don't Cry Joe. w., m., Joe Marsala. Music Corp., © 1949. Harms, Inc., © 1949.

How It Lies, How It Lies, How It Lies! w., Paul Francis Webster. m., Sonny Burke. Edwin H. Morris & Co., Inc., © 1949. (increased popularity in 1950)

In Santiago By the Sea. w., m., Leighton Noble, Gloria Parker, and Barney Young. Life Music, Inc., © 1949.

Johnson Rag. w., Jack Lawrence. m., Guy Hall and Henry Leinauf. Miller Music Corp., by arrangement with Robbins Music Corp., © 1917 by Robbins Music Corp.; also, 1940; renewed 1949 by Robbins Music Corp.

Mona Lisa. w., m., Jay Livingston and Ray Evans. Famous Music Corp., © 1949.

Mule Train. w., m., Johnny Lange, Hy Heath, and Fred Glickman. Walt Disney Music Co., © 1949, Burbank, California.

Some Enchanted Evening. (South Pacific). w., Oscar Hammerstein II. m., Richard Rodgers. Williamson Music, Inc., © 1949 by Richard Rodgers and Oscar Hammerstein II.

The Old Master Painter. w., Haven Gillespie. m., Beasley Smith. Robbins

Rudolph the Red-Nosed Reindeer. w., m., Johnny Marks. St. Nicholas Pub. Co., © 1949.

Add Your Favorites From 1949:

1. _____
2. _____
3. _____

1950

Autumn Leaves. English w., Johnny Mercer. French w., Jacques Prevert. m., Joseph Kosma. Ardmore Music, © 1947; © 1950 by Enoch et cis., Paris.

A Bushel and A Peck. (Guys and Dolls). w., m., Frank Loesser. Susan Publications, Inc., © 1950 by Frank Loesser.

C' est Si Bon. w., m., Andre Hornez and Henri Betti. English w., Jerry Seelen. Leeds Music Corp., © 1947, 1949 and 1950 by Arpege Editions Musicales, Paris.

Chattanooga Shoe Shine Boy. w., m., Harry Stone and Jack Stapp. Acuff-Rose Publications, © 1950. Nashville, Tennessee.

Daddy From Georgia Way. w., m., Daisy Lawton and Hy Jefferson. Life Music, Inc., © 1949.

Goodnight, Irene. w., m., Huddie Ledbetter and John Lomax. Spencer Music Corp. © 1936d by MacMillen Co.; assigned 1950 to World Wide Music Pub. Co.; © 1950 by World Wide Music Pub. Co.; assigned 1950 to Spencer Music Corp. © 1950.

Hoop-Dee-Do. w., Frank Loesser. m., Milton Delugg. Edwin H. Morris & Co., Inc., © 1950 Susan Publications, Inc.

(I'd Have Baked a Cake) If I Knew You Were Comin' , I'd 'Ave Baked a Cake. w., m., Al Hoffman, Bob Merrill, and Clem Watts. Robert Music Corp., in co-op. with Orten Music Co., © 1950 by Robert Music Corp.

It's So Nice to Have a Man Around the House. w., Jack Elliott. m., Harold Spina. Edwin H. Morris & Co., Inc., © 1950.

A Marshmallow World. w., Carl Sigman. m., Peter DeRose. Shapiro, Bernstein & Co., Inc., © 1949, 1950.

Music! Music! Music! w., m., Stephen Weiss and Bernie Baum. Cromwell Music, Inc., © 1950.

Rag Mop. w., m., Jonnie Lee Wills and Deacon Anderson. Beverly Hills: Hill and Range Songs, Inc., © 1950 by Bob Wills Music, Inc.; assigned 1950 to Hill and Range Songs, Inc.

Supercalafajalistickeespealadojus. (The Super Song). w., m., Patricia Smith and Don Fenton. Life Music, Inc., © 1951. (Popularized 1950-1951) (The first "Super" song).

The Third Man Theme. (Film, The Third Man) m., Anton Karas. Chappell & Co., Inc., © 1949, 1950.

Add Your favorite song from 1950:

1. _____
2. _____
3. _____

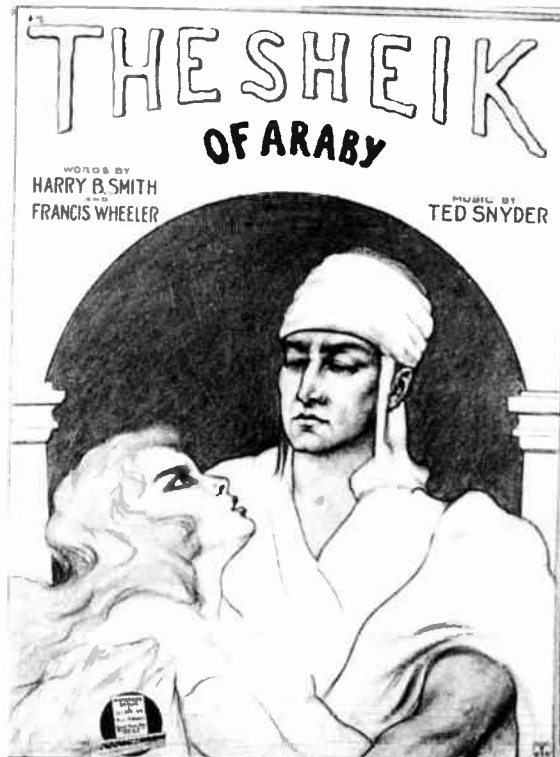
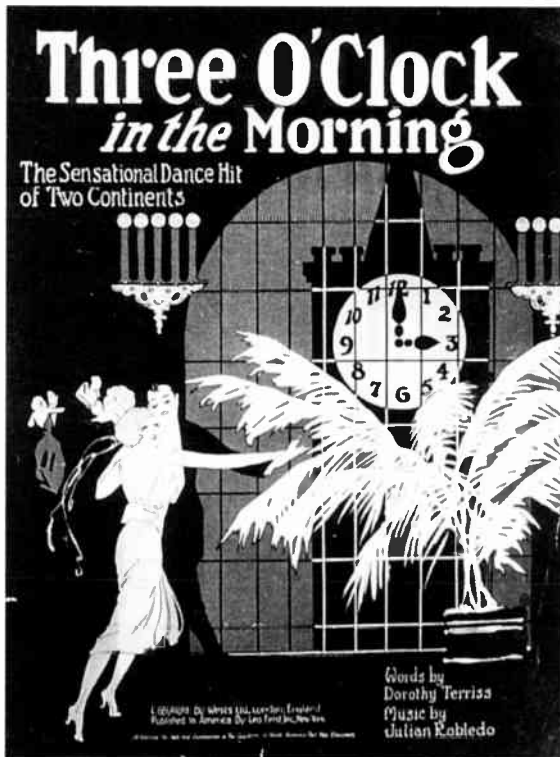


1920
1921

I'M A LONESOME LITTLE RAIN DROP



Featured by Frank Crumit





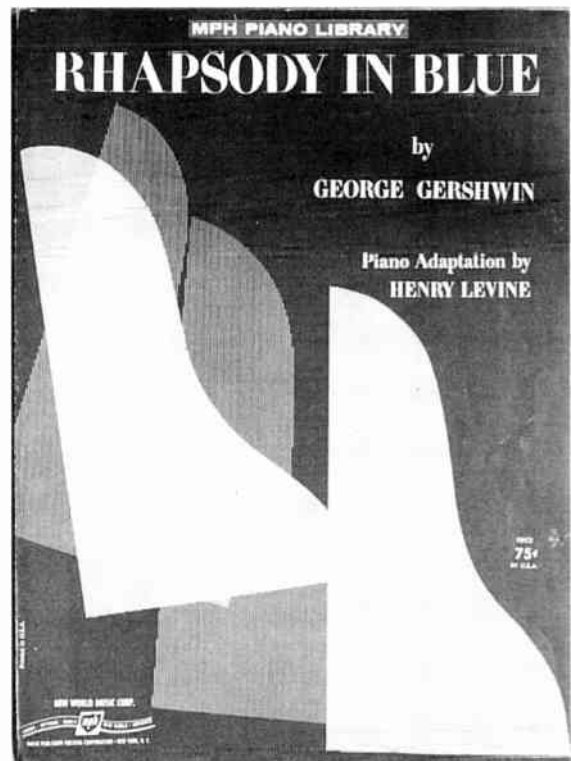
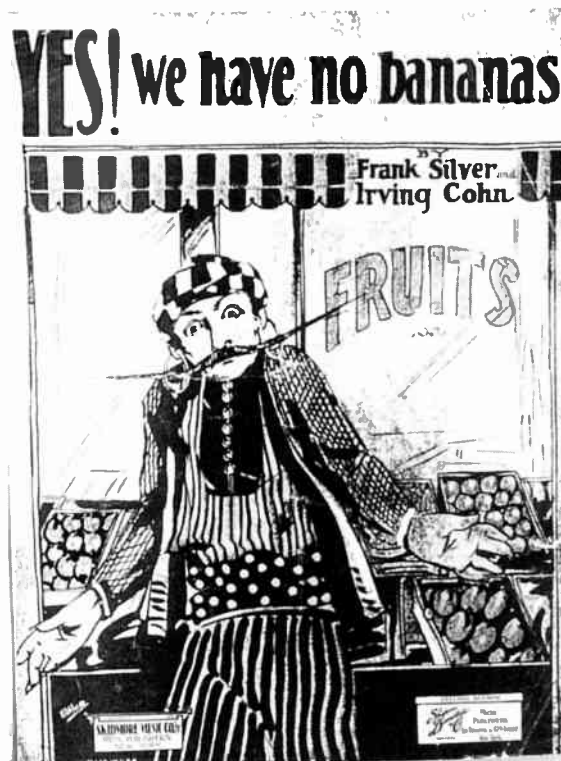
Featured by Scotti Frostic

1922
1923



Featured by Al Shane & Ed Gallagher

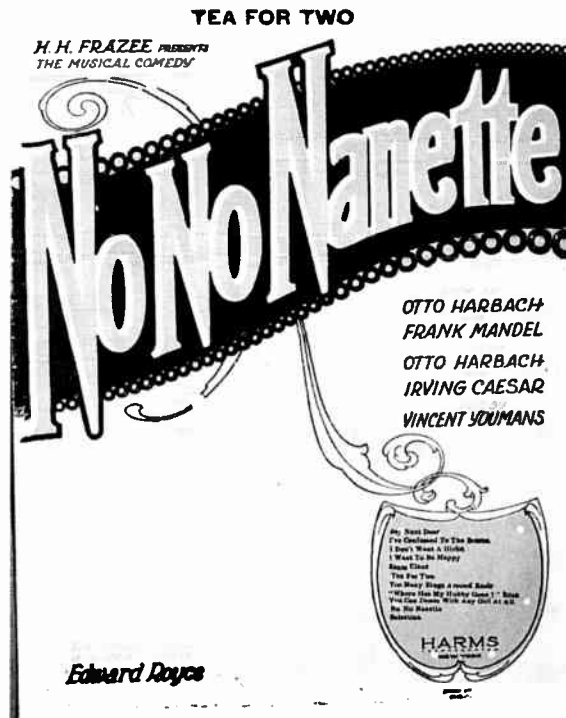
1922
1924



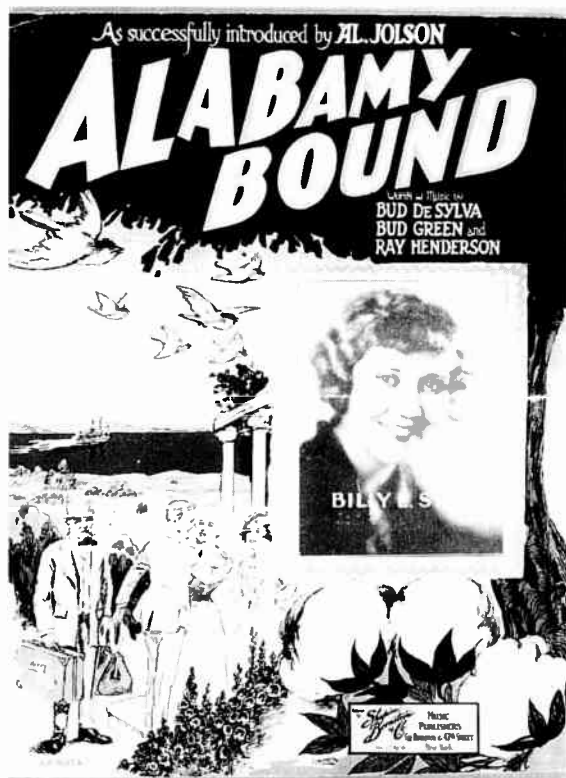


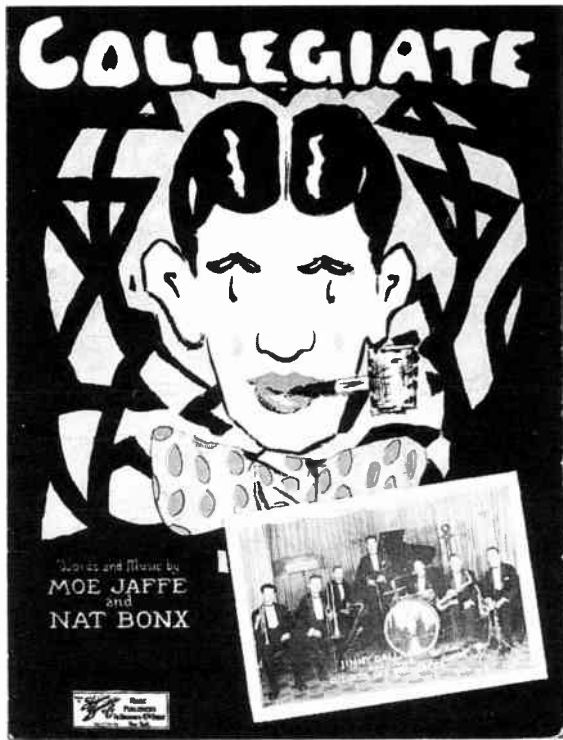
Featured by Henry Murtagh

1924 1924
1925 1925



Featured by Billy Stout

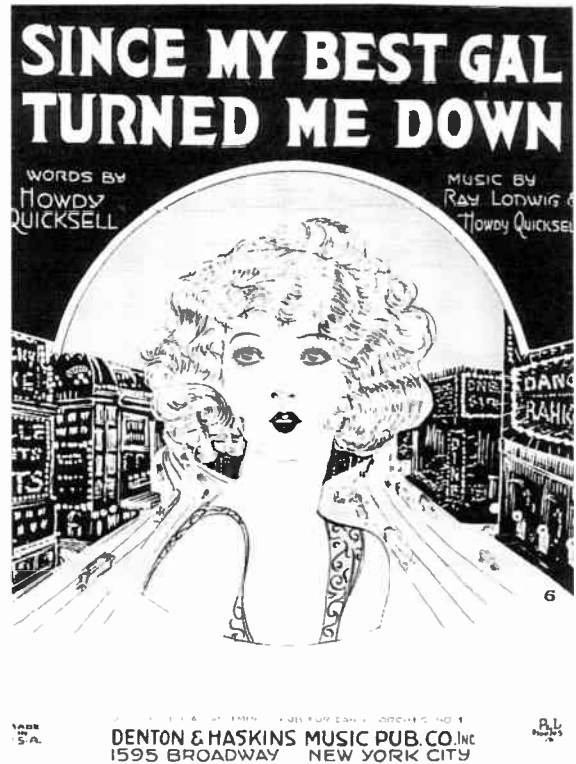




Featured by Jimmie Gallagher Orchestra 1925
Featured by Irving W. Bragdon 1926



Featured by Macy & Small "Radio Aces" 1927





1927 1927
 1924 1928
 Featured by Gene Austin



The Breeze And I

Adapted by
J. Cummings
From
Ernesto Lecuona's
"ANDALUCIA"

Lyrics by
Al Stillman
Music by
Ernesto Lecuona

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by
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and
GERALD MARKS

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Alice Joy
The Original *Albert Einstein*

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Music Publishers
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Words by JOHN KESNER • Music by AL HOFFMAN
 Recorded by EDDY HOWARD (Melodic No. 11111)
Suggested Treatment: Contains solo Parts for TRUMPET, SAXOPHONE, CLARINET and all other instruments



Featured by Anson Weeks
 1931 & 1942
 1933

I'VE TOLD EV'RY LITTLE STAR

PEGGY FEARS
MUSIC in the AIR
 OSCAR HÄMMERSTEIN, JR.
 JEROME KERN

And Love Was Born
 One Night Ago
 I Was So Young
 There's A Hill Beyond A Hill
 We Awoke Together
 We Awoke In The Tavern Too
 The Song Is True
 I've Told My Little Star
 When The Spring Is In The Air
 For Always
 Schubert

1932
 1934

I LAY ME DOWN TO SLEEP

Lyric and Music by
 Alvie W. Rubel

ANSON WEEKS
 G. MARLARO LESLIE

35c
 Radio Music
 ESTABLISHED 1928
 1234 Broadway, New York

MADE IN U.S.A.

STAY AS SWEET AS YOU ARE

Lyric and Music by MACK GORDON and HARRY REVEL

Maxine Soper

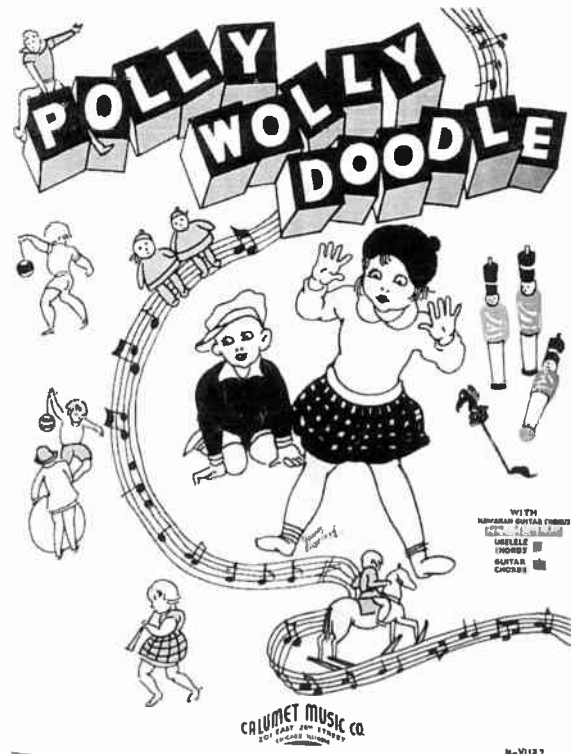
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 JOE PENNER
 LANNY ROSS
 JACK OAKIE
 HELEN MACK

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1935
1936

1935
1936





1937 1937
1938 1938



Featured by Jeanette MacDonald



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1939
1940

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Red Washington
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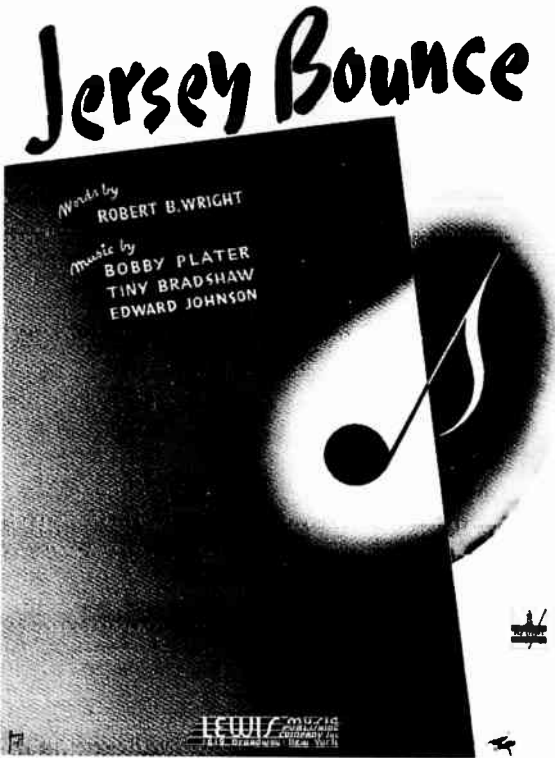
I DON'T WANT TO SET THE WORLD ON FIRE

Words and Music by
EDDIE JELLER,
JOL MARCUS,
BENIE BENJEMEN
and EDDIE DURHAM.

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1941 1941
 1942 1942-44

The Lord

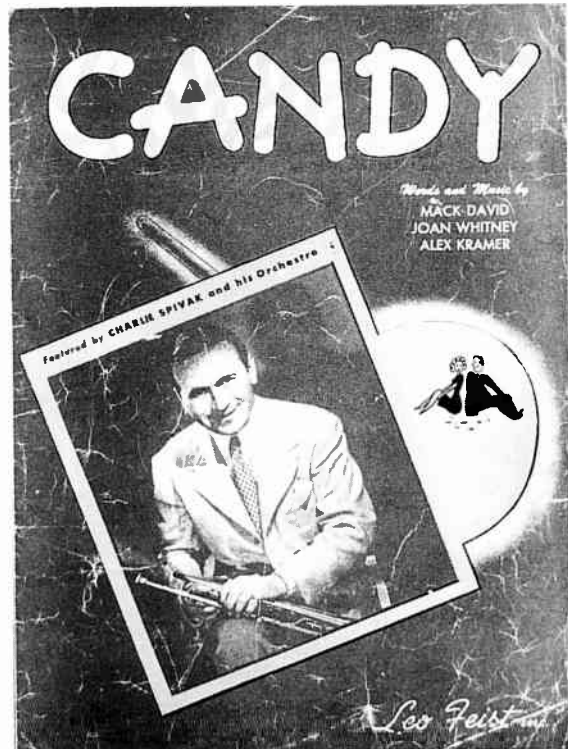




Featured by Fred Martin 1943
 Featured by Marlene Dietrich, "Lilly Marlene" 1944



Featured by Andrews Sisters 1944
 Featured by Charlie Spivak 1944



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1947 1948
1948 1949

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BY **ERBIE FEUER** and **MARTIN** in association with **OWEN RICKARD** PRESENT

BOB BOJZER

Songs from the Score

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WAVE'S CHARLEY?
THE NEW SONGS FOR BROADWAY SOCIETY
AND STANLEY'S CONSERVATIVE BAND

IN A NEW MUSICAL COMEDY
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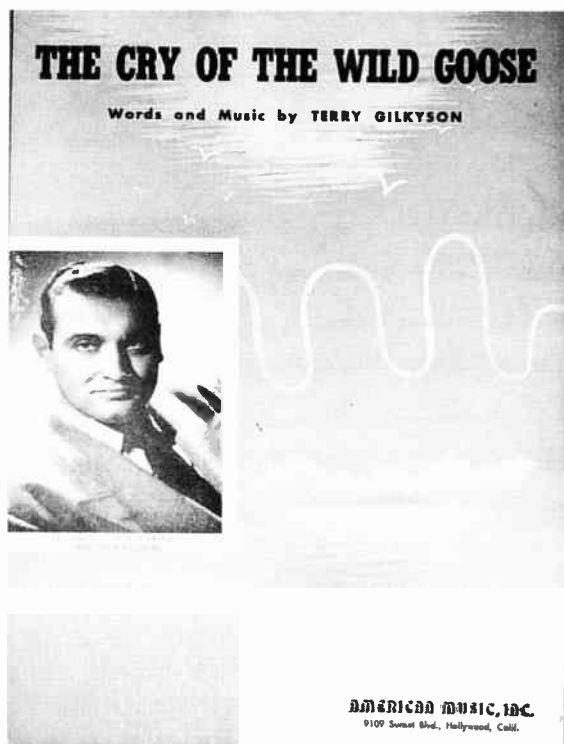
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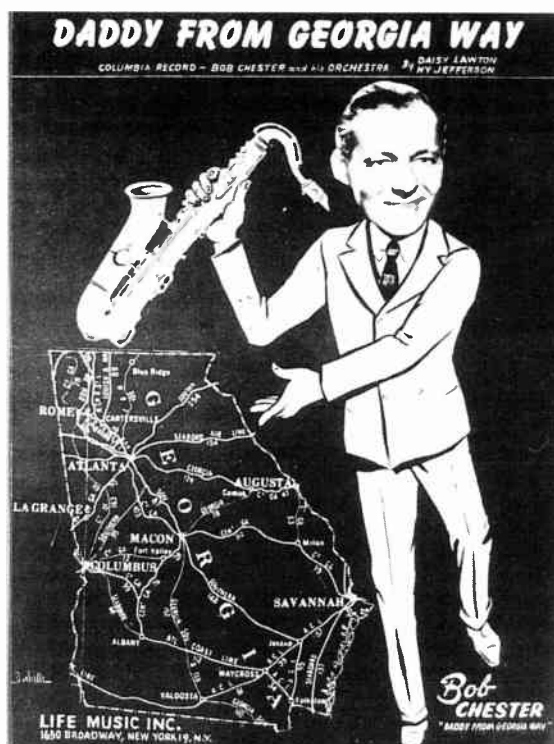
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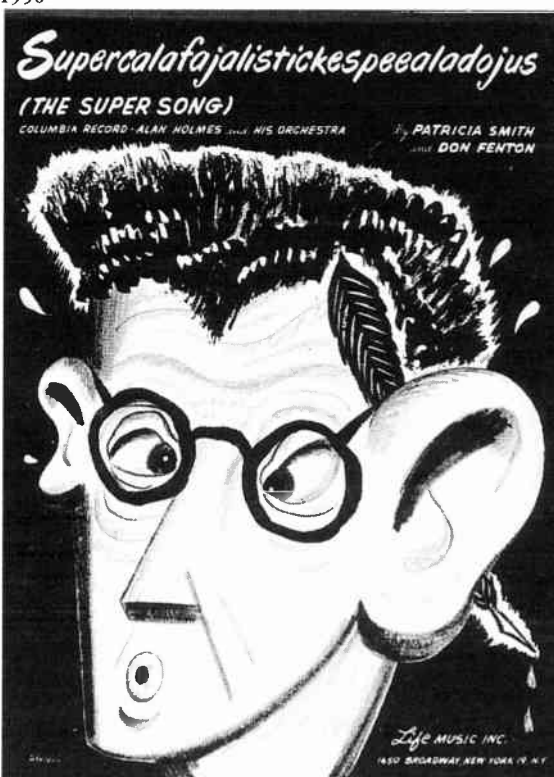
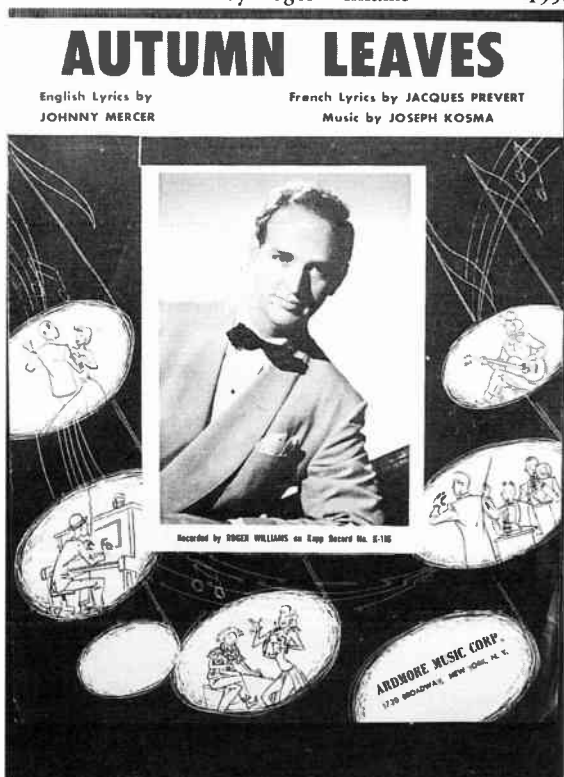
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Featured by Frankie Laine 1949
 Featured by Roger Williams 1950



Featured by Bob Chester



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About the Authors



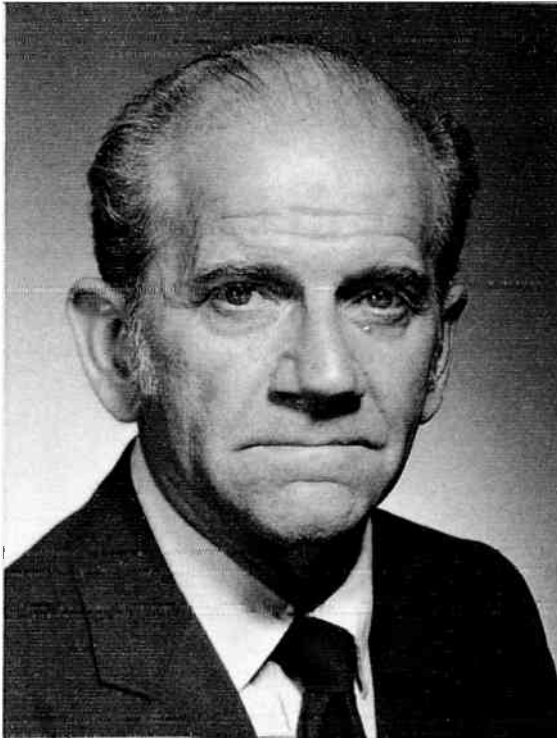
Dr. Morris N. Young

PHOTO BY ELI WALLACH

Morris N. Young, M.D., is a practicing ophthalmologist with a Ph.D. in research and history science. The scope was enhanced through close association with a variety of entertainment enterprises that were established by his attorney brother Barnard, who was in the forefront of the industry. Together the brothers assembled one of the great libraries of American secular music, which is now housed at the University of Illinois, Urbana.

Dr. Young is also the author of a number of books on diverse subjects, among them such classics as *Houdini's Fabulous Magic* (with Walter B. Gibson, 1961, Chilton) and *How to Read Faster and Remember More* (with Chesley V. Young, 1965,

Parker), as well as medical publications. A Columbia University football song, "The Lion's Loose Again" was coauthored by Dr. Young.



NEW YORK DAILY NEWS PHOTO

John C. Stoltzfus

Concert at Lincoln Center and the section, Art in the News.

John's versatility is demonstrated in a standard school text that he coauthored with Dr. Morris N. Young, *The Complete Guide to Science Fair Competition* (1972, Hawthorn).

Under the byline of John Howard, John C. Stoltzfus wrote the feature column "Radio Raids" for *Metronome Magazine* during the 1930's. This was based on interviews of radio executives, staff members, studio musicians and vocalists. *Musical Courier*, a weekly, engaged John as a concert reviewer.

For a time, as rhythm guitarist, John traveled with the Blue Knights Band. Equally adept with the harmonica, John was devoted to the chromatic harmonica as a solo instrument. As a journalist with the *New York Daily News*, John was employed in editorial promotion management. He directed production of the *News*-sponsored Harvest Moon Ball, organization of the All-City Chorus and Orchestra