

JANUARY 2, 1943

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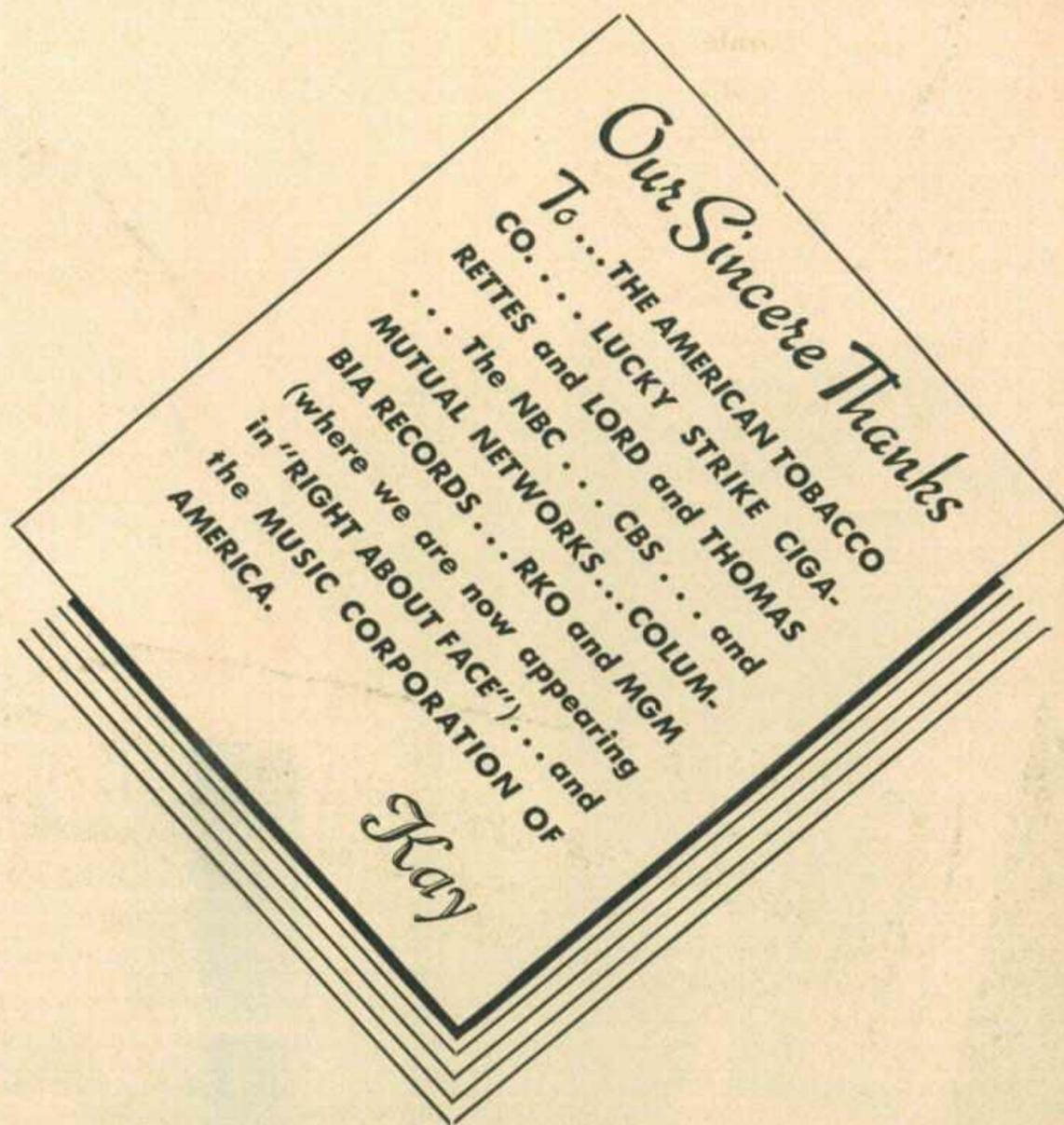


# Season's Greetings

from

# KAY KYSER

and his entire organization



## A Year of War



WE HAVE come to the end of a hard, proud year—a year filled with peril and glory, a year that abounded in sudden and startling changes, in heroism, self-denial and danger. During 1942 our nation took its first steps along the dark and perilous path of total, world-wide war; toward the end of the year the first dim glimmer of light appeared at the end of that path, tho many more years of war may still lie ahead.

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

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

### A Major Morale Factor



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

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

But the tremendous contribution of radio, great as it is, is only a small part of the contribution of the

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

### Tremendous Changes



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

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

### A Good Record



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

# More Stringent Gas Rationing in East Hits Touring Acts, Road Biz

NEW YORK, Dec. 26.—OPA's announcement this week of a new and tougher policy in resuming issuance early next week of supplemental B and C gasoline ration books to motorists in East is expected to hit hard at show biz on Eastern coastline.

Action of OPA cutting the value last week of B and C coupons, issued for supplemental driving, from four to three gallons, as was done several weeks ago with basic A coupons, was followed by instruction to local boards to hold rations to the absolute minimum.

Additional curtailment of gas is expected to cause further difficulties for performers, who have already had to cut down on the distance between dates because of gas rationing. Under the present plan, performers on tour have been able to secure additional gas from their local boards in most cases, if they could prove they were on tour and had contracts to fulfill. Most acts, performers and band leaders have not been able to obtain higher than a B book, except when additional gas was needed for performances at army camps. There is no set regulation for traveling performers; the amount of gas they can receive has been up to the local boards.

With the clamping down on additional B and C cards, it is thought that traveling show people may have a harder time getting gas in addition to the 24 gallons available every two months on the A coupons, and may be forced to cut road dates even more than they have up to now.

Even if performers are able to obtain sufficient gas, the present critical gas

shortage in the East will have devastating effects on business in out-of-the-way spots. Customers, unable to get more than the most meager allotments of gas, will give up traveling many miles to remotely located places of amusement and concentrate on centrally located night clubs and theaters.

## 'Angel' Fair, 'Curtains' Good

SPRINGFIELD, Mass., Dec. 26.—The latest offerings of the Playgoers of Springfield were *Angel Street*, here last Monday and Tuesday (14 and 15) and *Three Curtains*, last Wednesday (16), at the Court Square Theater. *Angel Street* grossed about \$2,500 for the two nights, and the trilogy of short plays, still waiting an entire on Broadway, grossed \$2,500 for a matinee and evening performance. Milton Hale, Playgoers' executive secretary, reported.

The usual pre-season rush and the cold wave that swept this part of the country held down the grosses a good deal. *Three Curtains* did so well, it was believed here, principally because it was staged and directed by Harold Kennedy, who hails from this section and whose rise in the theater has been watched with interest here.

## 'Skating Vanities' Hit by Gas

FORT WORTH, Dec. 26.—Hard hit by gasoline rationing, the *Skating Vanities*, at the conclusion of its 10-day Fort Worth stand, canceled an engagement which would have taken it to San Antonio for the holidays.

## War and Show Business

More stringent gas rationing in East expected to cut still further into performers' travel.—Page 4.

Proposed labor draft would intensify man-power shortage in show business.—Page 6.

## WSB Rents Erlanger

NEW YORK, Dec. 26.—WSB, Atlanta, has leased the Erlanger Theater for five years, with all bookings of shows to be handled by Harrison Kimball, talent director of WSB.

New management will renovate the exterior and interior of the 20-year-old theater, which has been used each Saturday night for the past six months to present the *WSB Barn Dance*. The Erlanger, which seats approximately 1,800, has played host during the last few years to Alfred Lunt and Lynn Fontanne, Helen Hayes, Katharine Hepburn, Katharine Cornell, Tallulah Bankhead, Dorothy Gish and others.

## KC Nixes Christmas Decor

KANSAS CITY, Dec. 26.—With the WPB forbidding Christmas lights, the fire department of Kaycee has this year banned indoor Christmas trees and decorations in all theaters, night clubs and other public places. The Boston fire is the background for this ruling.

The loudest cry of anguish went up from the new Servicemen's Canteen, when all Christmas decorations had to be removed, by order of the fire department after several days had been spent putting them up. General opinion seemed to be that night club and theater operators might have been warned of this ruling before time and money were spent decorating.

## UA Case Settled

COLUMBUS, Dec. 26.—A suit filed in the Franklin County Common Pleas Court by the Bexley Theater, against United Artists Corporation, in which \$25,000 damages was asked for alleged breach of contract, was settled before the case went to the jury December 17. The amount of the settlement has not been made public.

# Morale Show Is Huge Success In NY State Plant

ROME, N. Y., Dec. 26.—Lunch Time Follies, American Theater Wing's factory circuit, made its first appearance up-State in New York, at the Revere Copper & Brass plant, last week, doing shows at 12 noon, 8 p.m. and 4 a.m.

B. F. Dart, labor relations director of the Rome division of Revere Copper, booked the showing, from arranging for the building of a stage to finding rooms in private homes and hotels for the performers. From the reaction of the war workers, Dart praised the Follies as a "worth-while effort toward our defense program."

Unit was headed by Vivian Segal, accompanied by Patricia Ryan, Claire Sisters, Bernie West, Sally Cunningham, Buddy Nevord and Donald Hirsch. Also on the bill was a naval hero, George Lambert, who told of his experiences as a machine gunner in the Merchant Marine.

Enthusiasm of the performers was such that Miss Ryan, a singer, who arrived with a severe cold, went on despite admonitions from the rest of the company. She was finally sent back on the advice of the plant's physician.

Material and special lyrics for the show were written by Maxwell Anderson and Harold Rome. Also along for a look-see were L. Ruggles Barnard, executive director of the Wing; Kurt Weill, production director, and Lloyd Pinkney, accompanist. Nominal payment to the performers came from the profits of the soft drink and other vending machines around the mill. (Cast gets paid \$7.50 a day for dates in the New York City area and \$10 out-of-town.)

## N. Haven Stagehands Elect

NEW HAVEN, Dec. 26.—William Barry, of the Roger Sherman Theater, has been elected president of Stagehand's Local 74, here. Other new officers: Frank Kelly, Bijou, vice president; Isidor Weber, Shubert, secretary; John J. Miller, Poll, business representative, and James Dietle, Shubert, treasurer. Executive board: Samuel Hefflin and Morris Wasserman of Shubert; Herman Heglewald, Capitol, Ansonia, and Edward O'Connell of the Commodore Hull, Derby, plus the officers.

# Want Receiver for Coc'nut Grove; Cities Press for Safety Rules

BOSTON, Dec. 26.—Latest angle in the aftermath of the Cocoanut Grove fire is the petition for a receiver to take over assets of the New Cocoanut Grove, Inc., and of its officers (Barnet, Jannette and James Welansky), which has been filed in Suffolk Superior Court by James M. Brown, as administrator of the estate of the late Grace E. Brown, who lost her life in the fire. Thru a bill of equity, Brown seeks to recover damages for her death.

Judge Walter L. Collins has issued an order of notice returnable December 31, when the court will hear both sides of the case.

HOLLYWOOD, Dec. 26.—Repercussions of the Cocoanut Grove fire in Boston were felt here when the Los Angeles County Board of Supervisors suspended licenses of the Zambonga Cafe and Gene's Hawaiian Village to prevent a "repetition of the disaster in Boston."

Supervisors acted on reports by Clyde N. Dirlam, chief building inspector of the county, that fire and safety conditions in both cafes were "very hazardous." Dirlam cited partly blocked exit

doors, inflammable decorations and unsafe wiring.

The supervisors also heard a request from Spence D. Turner, chief county forester and fire warden, that three additional fire inspectors be employed to increase the periodic inspection of 145 dance halls and cafes, 42 theaters, 13 bowling alleys, two skating rinks and one auditorium.

MEMPHIS, Dec. 26.—Night clubs here were ordered by local fire authorities to remove all inflammable Christmas decorations, at the climax of an inspection campaign during which permanent ornamental tropical props were ordered out, and many additional exits opened.

Law enforcement officials said they would remove any apparent fire hazards found in night spots, theaters or other places of amusement.

Plans for redecoration are in progress. (See Stress Safety Rules on page 97)

## The Index

Appears on Page 80

**GEORGE SPELVIN**  
Patrols the  
**BROADWAY BEAT**

WHEN the New York newspaper deliverymen's strike ended last week the dailies used up considerable space to tell their readers what had happened to their favorite comic-strip characters during the days that the papers were unavailable for general circulation. Not half as much space was expended on summaries of the newspaperless days' news. . . . The first tryout of the three-signal air-raid alarm worked havoc along Broadway. At the first siren all lights dimmed prematurely. At the second siren, when the lights were really supposed to dim, most of them went on again. . . . The other evening an emcee in one of the more dismal spots around town had been introducing each succeeding act with the adjective "terrific." When he got to the act with feature billing he topped the series with, "Terrific—in the finest sense of the word!" . . . According to reports from what should be reliable sources, a navy show patterned after *This Is the Army* is on the way. Nothing definite as yet, tho. . . . Try-To-Figure-This-Out Dept.: A local feature writer on a tab dally is a second lieutenant in the army, but he still continues to by-line his stuff in the paper. A former Broadway press agent, now a corporal attached to the army public relations staff, is still plugging his own accounts while making the rounds of the newspapers for his army plugs. And a night club press agent, now a private attached to the army's local publicity staff, still has an interest in a local night club account, which he has turned over to another p. a. on a split-fee basis.

STAGE Door Canteen hostesses are faced with a new problem now. Last week one of them burst into the dressing room and exclaimed, "Look at those WAAC's out there! Are we supposed to dance with them too?" . . . Herman Sudak, of the Galey Music Shop, is being gently ribbed by his colleagues. They call him the second Les Hite—a pun on his stature, which resembles that of Mr. Five by Five. . . . Ira Steiner, publicity head at the William Morris Office, goes into Volunteer Officers' Training in the January quota. Arnold Horwitt is slated to succeed him. . . . The traditional small book used by agents is being supplanted at the Morris office, incidentally. Taking its place is a brief-case-looking affair. . . . The Christmas cards sent out by Lucille and Eddie Roberts were postmarked Christmas, Fla. . . . Frank Libuse last week came up with something that's a rarity in vaude. He gave his vaude partner, Margot Brander, a bonus for having been with him for seven years.

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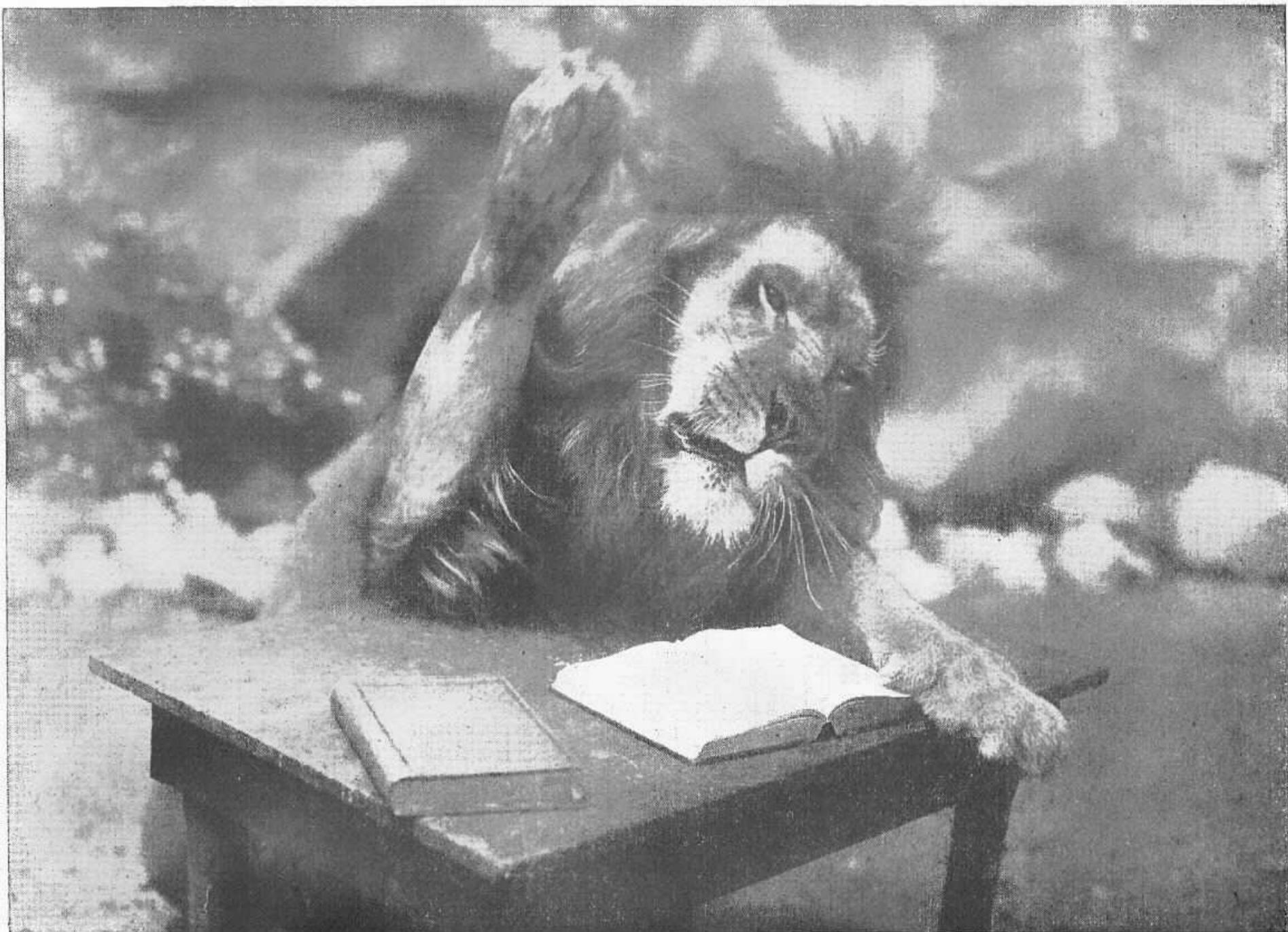
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“I PLEDGE  
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your patrons the  
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ments for their  
hours of  
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### On the home front in 1943—

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

RONALD COLMAN, GREER GARSON in “RANDOM HARVEST” • JUDY GARLAND in “FOR ME AND MY GAL” HEDY LAMARR, WALTER PIDGEON in “WHITE CARGO” • ROBERT TAYLOR, CHARLES LAUGHTON, BRIAN DONLEVY in “STAND BY FOR ACTION” “JOURNEY FOR MARGARET” with ROBERT YOUNG, LARAINÉ DAY “ANDY HARDY’S DOUBLE LIFE” with LEWIS STONE, MICKEY ROONEY and the folks • RED SKELTON in “WHISTLING IN DIXIE” • JOAN CRAWFORD, JOHN WAYNE, PHILIP DORN in “REUNION IN FRANCE” • SPENCER TRACY, KATHARINE HEPBURN in “KEEPER OF THE FLAME” • “CABIN IN THE SKY” with ETHEL WATERS, EDDIE ‘ROCHESTER’ ANDERSON, LENA HORNE, REX INGRAM, LOUIS ARMSTRONG, DUKE ELLINGTON and many others • “TENNESSEE JOHNSON” with VAN HEFLIN, RUTH HUSSEY • ANN SOTHERN, MELVYN DOUGLAS in “THREE HEARTS FOR JULIA” • “DR. GILLESPIE’S NEW ASSISTANT” with LIONEL BARRYMORE • LANA TURNER, ROBERT YOUNG in “CARELESS CINDERELLA” • “DU BARRY WAS A LADY” with LUCILLE BALL, RED SKELTON, GENE KELLY  
And many others to come.

# Labor Draft Proposed; May Take Women, Older Men for Factories

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

The proposed act, drawn up by Grenville Clark, New York lawyer, and now in the hands of Paul McNutt, chairman of the War Man Power Commission for study, would make liable to draft for war work all women between 18 and 50, and men, not in the armed service, between 18 and 65. The plan will have to go to the President for changes and revision. It has been reported that Representative James W. Wadsworth, who piloted the draft law thru Congress, will introduce proposed labor draft during the 78th Congress, opening next month. Congress-

sional action is problematical:

If and when the proposed war work bill goes thru conditions in show business as well as every other civilian business now suffering from man-power shortages due to the draft, will be greatly aggravated. The present dearth of males between 18 and 38 for bands, vaudeville, radio, movie and theater work may seem mild compared to situation which might exist when all women and all men not eligible for military service may be called out of their regular activities for war work. Men over 38, who were recently excluded from selective service, would, under the bill, again be in a vulnerable position.

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

## Wins Commission Tiff Vs. Raye-Naldi

NEW YORK, Dec. 19.—Commission mix-up between Music Corporation of America and Raye and Naldi was settled Thursday (17) after a claim was filed against the dance team by MCA with the American Guild of Variety Artists.

MCA put in a claim against the dancers for \$200 in unpaid commissions for their La Martinique booking last spring. Arbitration hearing before an AGVA committee whittled the claim down to \$150, with the decision going to MCA.

Raye and Naldi immediately paid \$75 and will pay the other half next week.

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

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- "Furlough Fun." NBC Coast-Monday-for Gilmore Oil.
- "Thank Your Lucky Stars." A Warner Bros. Picture produced by Mark Hellinger.
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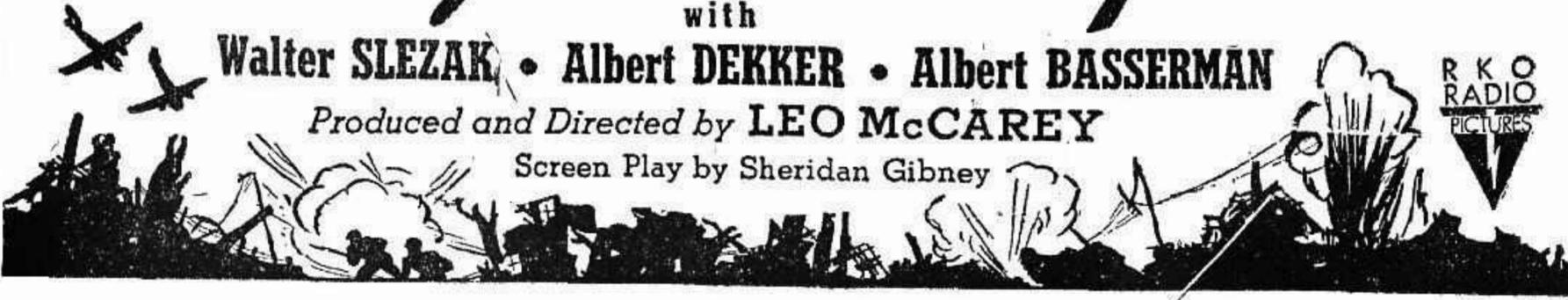
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# Miami Winter Season Better Than Expected as Visitors Fill City

MIAMI, Dec. 26.—The winter season is much better than anticipated earlier in the year. There is a steady influx of visitors, and hotels and apartment houses are filling up. Packed houses are the rule daily in the theaters. With the opening of horse and dog racing, playhouses may feel a little reaction. Night spots are also doing well.

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

Three more beach hotels have gone over to the army (Pancoast, Tower and Gulf Stream) for hospital purposes.

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

Lew Moreur has advertised his Nut Club for sale. He has operated it for the past four years.

Danny Yates and Society Orchestra is

now at Ira's at the beach.

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

A line of girls was added to the Kitty Davis floorshow Wednesday. The line, from New York, is *The Six Starlets*. Starting Christmas, Kitty will try out a vaude show, giving matinees Sundays and holidays, 50 cents admission. Gail McDonald local dancer, closed here Tuesday after a four-month engagement, and Kitty threw a farewell party for her Sunday night.

(See MIAMI SEASON on page 97)

## "Harry" for High Schools

NEW YORK, Dec. 26.—Ninth Broadway show to be seen by New York's high school pupils is *Uncle Harry*, which will give a special 10-cent matinee Friday afternoon, January 8. The special performance of the Thomas Job thriller, co-starring Eva LeGallienne and Joseph Schildkraut, will be given under the New York City School Theater Program, which operates with the co-operation of all the theatrical unions and the League of New York Theaters.

# SLC Cracks Down On Clubs, Theaters

SALT LAKE CITY, Dec. 26.—Between repercussions of the Boston and St. Johns fires, and a recent article in *Collier's* concerning night life in Salt Lake City, purveyors of amusements in Salt Lake City are facing a hectic existence.

Crackdown in the enforcement of fire regulations brought the closing this week of the Empire Theater, children's favorite for Western and action flickers, and the closing of the 68 Club, downtown night spot. Immediate technical changes were ordered for the Studio, downtown top-flight holdover house for the Intermountain Theaters chain, but did not require closing. The Studio has had two recent minor fires.

In *Collier's*, Richard English, in an article entitled *The Mormons Move Over*, toured the night spots and depicted the Mormons' sad reaction to the invasion of war workers and members of the armed forces.

The night clubs found restrictions tighter. Papiano's Cafe, favorite of the younger crowd, was fined for a technical violation of the State child labor act. B girls were banned in the beer taverns. *Collier's*, too, referred to the Mormon State (Mormons are so dry they ban tea and coffee as well as liquor and beer) as probably the greatest individual bartender in the nation, since liquor is under the State store system. That one hurt. Possibly under pressure, the Utah Liquor Control Commission reduced its selling hours of 9 a.m.-11:45 p.m. to a new low of from 12 noon to 8 p.m., restricted uniformed men's purchases from 5 to 8 p.m., and then topped it all with a State rationing system, the first in the nation, allowing each permit holder one quart per week, and in January will issue State ration books, giving a quart of bourbon or rye, or a fifth of Scotch or gin. All this just before the holidays!

## "Scandals" for Interstate

FORT WORTH, Dec. 26.—Interstate Circuit has booked the condensed version of George White's *Scandals*, opening here March 12 and playing Dallas beginning March 18.

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Victory in '43



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**Coast Trek for "Miss"; "Priorities" Sets Tour**

CHICAGO, Dec. 26.—Junior Miss, which closes at the Harris January 16 after a run

of 18 weeks, will head for the Pacific Coast, stopping at Des Moines, Denver and Salt Lake City on the way. It will open at the Geary Theater, San Francisco, January 24 for an engagement of eight weeks. Los Angeles, Sacramento, Portland, Seattle and Spokane will follow.

*Priorities* of 1942 will end a 10-week engagement at the Erlanger January 3. From here the company goes to the Victory Theater, Dayton, O., January 4 and 5; Auditorium, Louisville, 6; English, Indianapolis, 7-9, and Davidson, Milwaukee, 10-16. Succeeding *Priorities* at the Erlanger January 4 is *Her First Murder*, with Zasu Pitts.

**Maestro Rose**

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

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1700 rooms  
1700 baths



rates from \$2.75

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**WESTERN UNION**

CLASS OF SERVICE: This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

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NEW LOW RATE MONEY ORDERS TO AND FROM OUR ARMED FORCES WITHIN CONTINENTAL UNITED STATES — UP TO \$10 ONLY 50c — TO \$25 ONLY 65c.

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more  
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**STOCK TICKETS**  
One Roll . . . . \$ .75  
Five Rolls . . . . 3.00  
Ten Rolls . . . . 5.00  
Fifty Rolls . . . . 17.00  
100 Rolls . . . . 30.00

**ROLLS 2,000 EACH.**  
Double Coupons,  
Double Price.  
No C. O. D. Orders.  
Size: Single Tkt., 1x2"

**IDLE GOSSIP SINKS SHIPS**  
**TICKETS**  
Now when the question of time and priority orders are necessary, it is advisable to look up your 1943 ticket requirements. THEN SEND YOUR ORDERS TO THE TOLEDO TICKET CO., TOLEDO (Ticket City), OHIO. TICKETS OF EVERY DESCRIPTION. When You WANT 'EM

**SPECIAL PRINTED Cash With Order PRICES**  
Roll or Maching  
10,000 . . . . \$ 7.15  
30,000 . . . . 10.45  
50,000 . . . . 13.75  
100,000 . . . . 22.00  
500,000 . . . . 88.00  
1,000,000 . . . . 170.50

Double Coupons,  
Double Price.

# ★ America's Greatest

## Ice Shows Go to War

By Art Victor

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

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

ties in transporting cast and props and the drafting of male skaters who provide the all-important comedy. Some arenas have been already taken over by the army, and more may follow. The suburban location of some rinks is a serious obstacle as long as gas rationing prevails. The b.-o. figures since December 1 clearly indicate that.

Far more favorable is the situation of ice shows playing hotels and theaters if those spots have ice equipment of their own. Hotels with their own permanent ice tanks include the New Yorker, the St. Regis and the Biltmore in New York; the Adolphus in Dallas, the Sherman in Chicago, the Netherland Plaza in Cincinnati, the Nicollet in Minneapolis and the Copley Plaza in Boston. Four of these, the New York, Biltmore, Adolphus and Netherland Plaza, have adopted an all-year ice policy, whereas the St. Regis has discontinued this policy, as did the Sherman three years ago. The Boulevard Tavern in Elmhurst, L. I., is the only non-hotel night club which has installed a permanent ice tank, and the Center Theater, New York, has the only stage with a tank.

There is little doubt that these spots will benefit considerably from the still-growing popularity of ice shows as a "different" entertainment, particularly if the big arena shows are unable to tour again. There are technical problems, too, I admit. But if the army does not draft their engineers and if their compressors, cables and other machinery hold out, these downtown hotel and theater spots

ART VICTOR, one of America's outstanding ice show producers, came to this country from Europe five years ago. His first job was the production of the College Inn Ice Revue at the Sherman Hotel, Chicago, which was scheduled for four weeks but was held over for 21 weeks. The success of this show brought him to Hollywood to take over production of the opening show for the new Westwood Ice Gardens. With talent gathered from all parts of the country and augmented by Europe's leading specialty acts, he put on a show that stressed novel ideas and that filled the huge outdoor arena night by night in the middle of the rainy season.

"St. Moritz Express" and "Hollywood Ice Parade" were some of his larger ice productions which toured the West Coast.

For the third year in succession he produced the ice show for the Century Room at the Hotel Adolphus, Dallas. When the hotel installed its rink, many assured the manager, H. Fuller Stevens, that he would have to close after eight weeks. They are still amazed at the business the hotel is doing with its all-year ice policy.

Victor knows skating and how to get the best out of the available talent. When his skaters tell him that the steps he wants them to do are impossible, he put on his skates and shows them. Many skating stars have been discovered and developed by him.

type of show, as an all-girl cast gives the producer ample background. Comedy, which has been scarce anyhow on tanks, can be provided by costume and presentation ideas. Scarcity of line girls, if there should be any, will hardly affect such shows as long as there are enough pretty girls to make skaters from. I prefer a weak skating girl, if she is pretty, to a good skater with no looks.

Some hotel spots and night clubs adopted the idea of producing their own shows. This policy proved a success in normal times, and the war situation makes it even more ideal. Using a permanent house ballet not only eliminates casting problems as well as transportation and rehearsal expenses, but also secures a well-timed and smooth-working ensemble that allows individual and flexible production ideas suitable for local audience. The Adolphus in Dallas, having to consider strong repeat business, changes the production each four weeks, thus providing the utmost variety.

As fascinating as the ice surface is and as much as the gliding on it seems to attract the audience, it is a mistake to believe that even perfect skating has enough entertaining power to carry a show. It is this over-estimation of the technical side of skating which so many shows suffer from and which causes so many good skaters to be disappointed, especially when they appear on a tank. We take it for granted that the members of the Ballet Russe can dance, and we would be bored if they did nothing else but dance. Not that they dance, but what they dance, makes the show. Patrons expect to see good skaters in any ice show and are not satisfied to see them display nothing but technical skating (See ICE SHOWS TO WAR on page 12)



ART VICTOR

will not have to worry about business if they offer the right type of show.

The cast situation will probably not cause them any trouble. With a line of four to six girls and two to three principals, a fast-moving and concentrated 30-minute entertainment can be presented. The draft is no problem for this

Season's Greetings

SKATING ARTISTS AGENCY INC.

1800 WEST MADISON  
CHICAGO, ILL.

EXCLUSIVE AGENCY

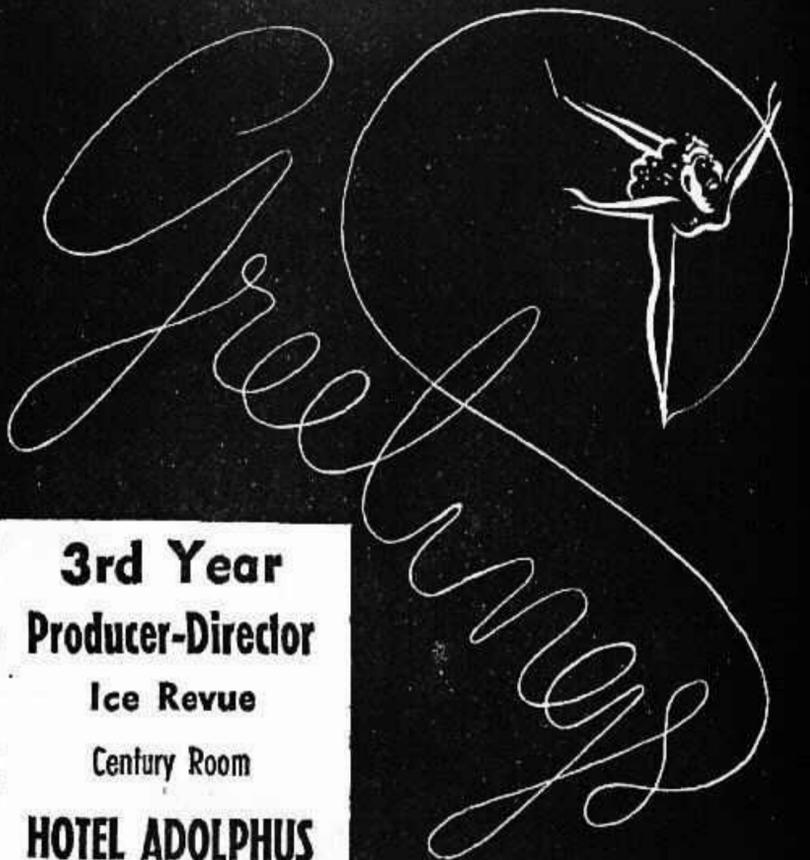
Sonja Henie with Her 'Hollywood Ice Revue' 'Stars On Ice' Center Theatre Rockefeller Center, N. Y.

Chicago Stadium Corp. Chicago, Ill. Olympia, Inc. Detroit, Mich.

Indianapolis Coliseum Corp. Indianapolis, Ind. Omaha Coliseum Corp. Omaha, Neb.

ART VICTOR

"ICE-SHOWS FOR YOUR BUDGET"



3rd Year  
Producer-Director

Ice Revue  
Century Room

HOTEL ADOLPHUS  
Dallas, Texas

# Ice Shows and Stars

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

NEW YORK, Dec. 26.—Altho more hotels and night clubs are using ice shows this year than previously, growth of this field has been hampered by difficulty in getting talent and equipment. Last year's talent situation was solved by putting skates on performers from other fields. But this year's talent scarcity, accentuated by the draft, is not as easily solved, as most good performers can easily get jobs in other fields.

The equipment problem is even more

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

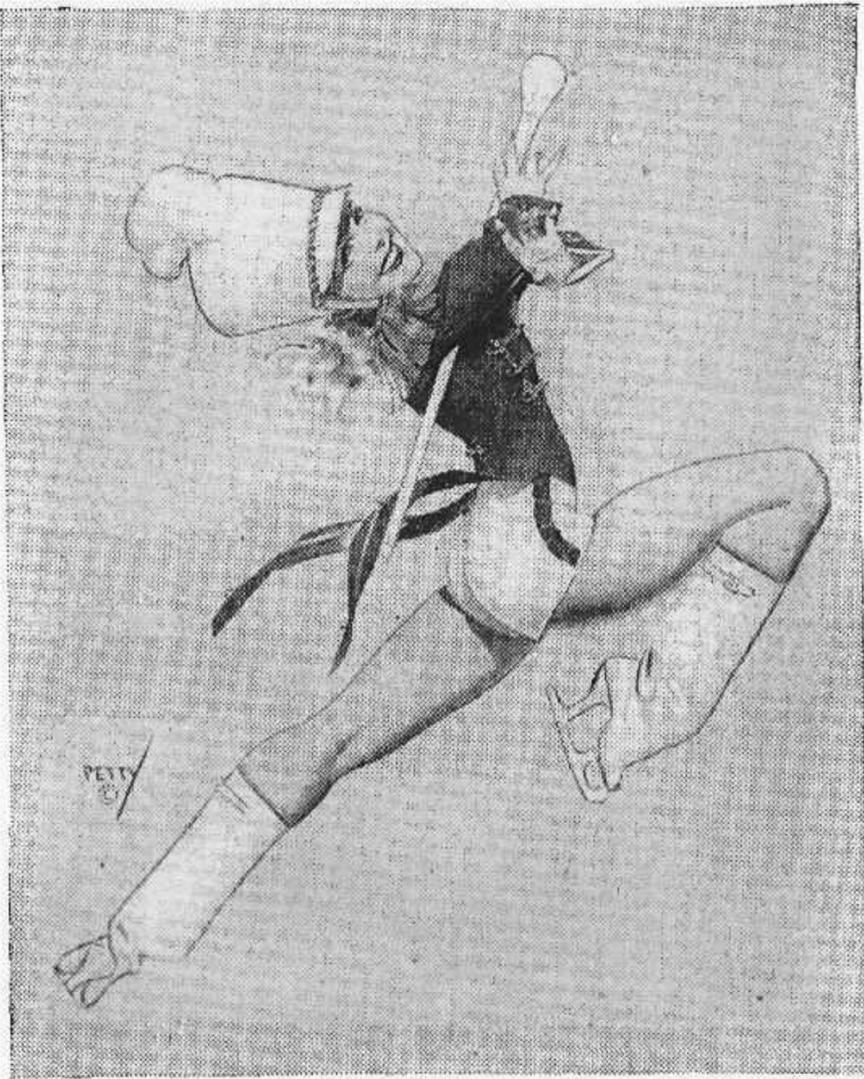
Despite these difficulties, the ice field made considerable progress in hotels and cafes during the past year. The shows are gaining in popularity and are showing in spots that never had blade displays previously.

Among the new places to hit with icers are the Ben Franklin Hotel, Philadelphia, which opened the Lamb-Yocum ice show successfully Thanksgiving Day; the Kentucky Hotel, Louisville, and the Pelham Heath Inn, New York, which did well with a Harry Gourfain plastic ice revue.

Two of the most remarkable instances of the drawing power of icers in hotels and cafes are the Hotel New Yorker, New York, now housing an ice show for the eighth consecutive year, and the Boulevard Tavern, Elmhurst, L. I., which has a frozen frolic for the third year. In the case of the New Yorker, the man-

agement has been more than gratified with the business. Dinner and supper shows draw capacity. The New Yorker uses name bands, and for some time it was difficult to determine just which pulled the most business. To determine the effect of the icer, the show was pulled out for a short time. According to a hotel spokesman, the room died and a quick restoration was made. The revue has been instrumental in selling the entire hotel for conventions and also large parties for the Terrace Room itself. The show goes on at lunch time also and gets a similar big play.

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



## GREETINGS and BEST WISHES...

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

## AND A SALUTE

To Members of Ice-Capades—Eric Waite, Robin Lee, Pierre Benoit, William Provost, James Harkins, Dick Salter, Charles Deary, William Miller, Forest Alter, Leonard Mullen, Kenneth Mullen, Ed Raiche, Stewart Palmer and Tom King—Now Serving their country in Uniform.

From

All the Stars, Ice-Ca'pets" and Ice-Cadets  
and Executives of . . .

# "ICE-CAPADES of 1943"

### BUY U. S. WAR BONDS AND STAMPS

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

### SCHEDULE FOR BALANCE OF SEASON:

- |   |   |
|---|---|
| Dec. 25-Jan. 6 . . . . . The Garden, Boston, Mass.      | March 8-March 12 . . . . . Maple Leaf Gardens, Toronto, Can.          |
| Jan. 7-Jan. 17 . . . . . Auditorium, Providence, R. I.  | March 14-April 4 . . . . . Arena, Chicago, Ill.                       |
| Jan. 19-Feb. 3 . . . . . Uline Arena, Washington, D. C. | April 5-April 7 . . . . . University Rink, Champaign, Ill.            |
| Feb. 4-Feb. 13 . . . . . Sports Arena, Hershey, Pa.     | April 9-April 15 . . . . . Pla-Mor Ice Palace, Kansas City, Mo.       |
| Feb. 14-Feb. 21 . . . . . The Arena, Cleveland, Ohio.   | April 17-April 21 . . . . . Will Rogers Coliseum, Fort Worth, Tex.    |
| Feb. 22-March 6 . . . . . Arena, Philadelphia, Pa.      | April 27-May 31 . . . . . Pan-Pacific Auditorium, Los Angeles, Calif. |

ICE-CAPADES, Inc.—1815 RKO Building, Rockefeller Center, New York City

# ★ America's Greatest

## Joe Jackson Jr.

3rd year  
ICE CAPADES  
1941-1942-1943

**BOSTON GARDENS**

Dec. 24th to  
Jan. 6th, etc.,  
etc., etc., etc.



**EVERYTHING  
IS UNDER  
CONTROL**

Wishing all my Pals,  
Friends and Relatives a  
Very Merry Christmas

and a  
Happy New Year

The same from Tilly

## Center Theater Ice Shows Have Drawn \$2,000,000 in Two Seasons As Pop Prices Pull Movie Fans

NEW YORK, Dec. 26.—America's only permanent ice theater has found its policy extremely profitable. The Center Theater, prior to the adoption of this policy, was one of the plushier white elephants. It had used only sporadic attractions, with many of these not even justifying the rental. However, since installing ice equipment the house has been dark only one month.

Since October, 1940, the Center Theater has had only two shows. The first, *It Happens on Ice*, opened October 10, 1940, and ran 958 performances, grossing \$1,750,000.

The second edition, *Stars on Ice*, which opened July 2, 1942, has been grossing \$25,000 to \$30,000 weekly and so far has played to about 540,000 people. Prices have been designed to compete with the Broadway picture houses. At 50 cents to \$1.50, plus taxes, the Center has been getting a big proportion of its trade from those ordinarily addicted to films.

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

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

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

### Plenty Ice for Philadelphia

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

### MORE CLUBS USE ICERS

(Continued from page 11)

has installed its own refrigeration plant and is now producing its own shows.

The talent situation has hampered the development of muck ice revues. Last year a muck plastic, *Plastice*, was developed, on which skaters could attain 80 per cent of the speed on real ice. The Pelham Heath Inn used this type of revue a couple of months ago.

The Adolphus Hotel's Century Room, Dallas, has had Art Victor producing ice revues for three successive seasons. His last show ended a 37-week run recently. Dorothy Lewis's ice revue, which played the St. Regis, New York; the Copley Plaza Hotel, Boston, and the Nicolet Hotel, Minneapolis, in past seasons, is current at the Adolphus.

The Lamb-Yocum show is the first ice revue for the Ben Franklin Hotel, Philadelphia. The Dot Franey show is the first ice show being tried by the Kentucky Hotel, Louisville. The Netherland Plaza, Cincinnati, has been using ice revues for quite some time and now has the *Ice Revue of '42*. The Biltmore Hotel, New York, is in its third season of ice revues, booked and produced by the William Morris Agency. Billie Daniels staged the dance routines for the current edition. The Biltmore went into ice shows when the St. Regis dropped them.

### ICE SHOWS TO WAR

(Continued from page 10)

skill. It is the idea that counts—here as everywhere in show life.

To build new tanks will be rather difficult, as most of the material needed is subject to priorities, but it is still possible, particularly for hotels with their own refrigeration plants. Muck ice has not proven successful so far; it is neither pleasant to skate on nor to dance on. With war conditions, however, favoring the development of substitutes in all fields, ice skating shows on an improved muck surface may well be a result of war necessity. Didn't someone say: Necessity is the mother of invention?

### How Times Change

NEW YORK, Dec. 26.—Units touring for Camp Shows, Inc., are accustomed to the soldier boys whistling at girl performers—but now that the units are beginning to play for WAAC and WAVES audiences there's a new angle:

The female audiences whistle at the male performers.

GLADYS

RUBE

# LAMB-YOCUM

AND THEIR

# ICE PARADE

Wish The Billboard and Their Friends

Season's



Greetings

Currently BEN FRANKLIN HOTEL, Philadelphia

MANAGEMENT FREDERICK BROS.' ARTIST CORP.

# Ice Shows and Stars

## Ice Shows Still Ahead 25 Pct.; But Gas Problem Is a Big Threat

NEW YORK, Dec. 26.—Despite travel difficulties and decimation of man power, the arena ice show field has enjoyed prosperity, grosses having been increased approximately 25 per cent over last year. Nearly every date played so far has seen increased grosses and greater attendance figures.

However, recent developments in the East because of gas rationing give ice

show operators some uneasy moments. A look into the future was offered during the past week when the *Ice Follies* played the Hershey (Pa.) Arena. The date came at a time when the gas situation was critical and many filling stations could not honor A cards. Grosses during that date dropped 10 per cent under last year for the same show. The over-all drop was somewhat greater, but this year's stand was a week in contrast

to nine days last year.

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

Despite this one date's drop, the ice show industry has had a profitable year. Arenas played by the *Ice Follies*, *Ice-Capades* and the Sonja Henie show have drawn terrific takes.

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

The year, however, has not been without headaches. The transportation and the man power situations are major problems. The former has been solved partially by maintaining a schedule calling for one-day layoffs between stops and no doubling back.

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



Season's Greetings

for 1943

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

Shipstads & Johnson  
presenting

ICE FOLLIES of 1943

ON TOUR FROM COAST TO COAST—49 WEEKS OUT OF 52

# RADIO AND THE WAR

## First Year's Record Proves Field Huge Aid in Victory Drive; Fears Of Revenue Loss Found Groundle

By MARION RADCLIFF

NEW YORK, Dec. 26.—America's first year of war found radio quickly adjusting itself to problems of man-power shortages, priorities, programing and financing and becoming a tremendously important medium of news, public service, entertainment and morale, both for the home front and for the fighting men on foreign fronts. Altho forecasts were gloomy at the beginning of the year as to radio's future financial status, due to expected exodus of advertisers with nothing to sell, sales for virtually all nets show an increase this year over last. Majority of sponsors have not pruned budgets, and in some cases they have upped institutional campaigns to keep product identity and to lead to creation of new markets after the war. America's entry into the war, together with the feud between the FCC and the major nets and the AFM-Petrillo ban on recordings, marks the highlights of the year in radio.

With America's active participation in the war, network program efforts were devoted to winning the war as speedily as possible, thru specifically designed programs as well as thru the content of regular air programs. Besides expansion of regularly scheduled news broadcasts, networks and stations worked closely with government in relaying messages for conservation of vital war material, recruiting and special messages from various government agencies. These were given in the form of spot announcements, special broadcasts, on comedy programs, dramatic shows, speeches, musical shows, etc. As a typical example, during the year a single NBC station broadcast 5,300 announcements for various types of government messages, 4,500 War Bond announcements and 2,700 complete war effort programs, totaling 990 hours for the three types.

### Shortwaved Shows

1942 saw a large number of popular American programs shortwaved to our armed forces all over the world and an increasing number of morale and anti-Fascist broadcasts shortwaved to South America and to occupied countries. Television, stymied for the duration due to priorities, proved its value as a propaganda medium thru its handling of civilian defense programs for the government. Altho FM receivers are no longer manufactured or sold, activity continued in the FM field during the year, with several new stations opening and others planning improvements. Importance of the radio industry to the war effort was recognized by WPB in allowing a preferential status to station operators, recording companies and equipment assemblers for replacement parts.

Voluntary censorship by the networks minimized necessity for government blue-penciling of scripts. Nets have cooperated with government orders that no news valuable to the enemy get out, by putting a clamp on certain types of quiz shows, audience participation and musical request shows which might be used by enemy agents to broadcast military information or codes. In scripts themselves, a trend toward an increasing amount of "escape" material, including mystery, adventure and psychological thrillers, on the air has been directly traceable to the war. An increased interest and emphasis on spiritual programs has also been noted since Pearl Harbor.

A large schedule of shows regularly emanate from army and navy camps and bases and war production centers, with big name stars and shows trekking across the country to broadcast for servicemen and war worker audiences.

### More Stations Used

A sharp increase in the number of stations used by commercial sponsors was reported this year by the four major networks, due largely to revised rate cards. Overcoming advance forecasts that

radio biz would fall off because of big advertisers converting to war production was the maintenance of large advertising programs by firms going all out for institutional campaigns. Altho radio suffered some casualties from certain types of advertisers leaving the air, this was made up for by manufacturers wishing to keep their product in the public eye even tho not producing for public consumption at present. They remembered the disastrous results of stopping ads during the last war.

President Roosevelt's wage ceiling regulations, limiting all net incomes to 25 grand, promise to have far-reaching effects on the star set-up in radio in 1943. Speculation is that some big names who make many times this amount from radio and film contracts may drop some radio work if they are not permitted to keep dough they earn. This would lead the way to development of lesser known radio talent and new program ideas and policies, completely divorced from dependence on big names to carry them thru.

Latest move in battle of NBC and CBS against the FCC is the granting to the webs by the U. S. Supreme Court the right to seek a review of the decision by the statutory three-judge court in New York which upheld the FCC chain-monopoly regulations. After a ruling by the Statutory Court in New York, which stated that the FCC had the right to pass the disputed regulations, NBC and CBS announced that immediate steps would be taken to bring the case before the Supreme Court, as they claim enforcement of the proposed FCC rules would jeopardize the nationwide service which the nets are rendering for the war.

### FCC-Nets Battle

Specifically attacked in the FCC's regulations for chain broadcasting, which were an outgrowth of the FCC monopoly probe, were phases of the contracts between chains and stations, including those concerning "excusivity" and option time. Mutual Broadcasting entered the controversy earlier this year as a friend of the court, claiming along with the FCC that the operations of NBC and CBS were in violation of the Sherman Anti-Trust Act and further claiming damages allegedly resulting from the affiliation contracts between NBC and stations in its network. Later in the year NBC filed an answer to the suit denying that there had been any violation of the law or that the plaintiffs had been damaged in any way.

As a result of the FCC's order that NBC dispose of its Blue Network, Radio Corporation of America announced, at the beginning of the year, formation of the Blue Network Company, Inc., a wholly owned subsidiary of RCA. Blue Network, Inc., was to continue the personnel and business of the Blue Network division of NBC in its new position as an independent and competitive enterprise.

Despite the AFM ban on cutting recordings, which came during the summer, radio industry indicated that it had no intention of dropping use of records and electrical transcriptions, as disk and e. t. companies had piled up a backlog of disks which would enable them to continue in business for an indefinite time. Record jockey programs and small stations depending upon new recordings will be the first to be hit if the ban lasts for an extended length of time. More details on the recording ban situation is found in the music department.

Outstanding developments in talent union field during year were revisions in AFRA-agent pacts, providing terms more favorable to the performer in relations with agent, and a 10 per cent hike in minimum scale for sustaining artists. The American Broadcasters' Association, formed by broadcasters dissatisfied

### Marooned

ST. PAUL, Dec. 26.—With power lights failing at St. Paul Hotel here, cutting off all electricity, personnel of KSTP, occupying 12th floor, drew lots to see who would descend and ascend the stairway to bring back lunch for the gang. Station electricity was unaffected because KSTP power comes from source other than hotel.

## More New Talent On Philly Stations

PHILADELPHIA, Dec. 26.—Continuing a rush for new talent, especially new voices for dialers, Stan Lee Broza, WCAU program director, has added John Andies, singer, given early-morning shots Mondays and Thursdays, and Robin Flynn, formerly of KHQ, Spokane, Wash., news commentator, who grabs off a thrice-weekly commercial shot for Bromo-Quinine. Also takes on the Sleepy Hollow Gang for a daily ride, sponsored by Peruna.

Staff of concert artists for WCAU's FM adjunct, W69PH, swelled by addition of Jeanne Behrend, concert pianist, for a series of weekly recitals. WIP augments its live talent staff with the all-girl Colonial Vocal Ensemble, directed by Thelma Melrose Davies.

Past week also saw several local radio lights grabbing off commercials. Norman Jay, on WCAU, set for a Sunday *Post-script* shot, round-up of general news and gossip, for the Yellow Cab Company; Eddie First takes on *Celebrity Time* interview series nightly on WFIL for Music Village, local nitery, and Bob Roberts is handling *Dunn's Lucky Shoe Box* bond giveaway on WPEN for Dunn's Shoe Stores chain.

## Meet Set on New OWI Plan

NEW YORK, Dec. 26.—To discuss OWI plan for allocation of government radio messages, radio execs and regional consultants for the OWI Domestic Radio Bureau will have a three-day meeting in Washington beginning Monday (28).

Among the OWI execs to address the consultants will be Elmer Davis, William B. Lewis and Gardner Cowles Jr. Leon Levy, of WCAU, regional consultant for the Philadelphia area; Herbert Brucker and Howard Browning will submit the results of the allocation plan trial in Philly this month. Understood that both public and Philly operators reacted favorably.

Expected to attend the sessions at the Hotel Washington are all the regional consultants, station advisory board, 24 regional directors and regional field aides.

Members of the Station Advisory Board include Neville Miller, NAB chief; John Shepard III, Yankee Network; James D. Shouse, WLW, Cincinnati; George B. Storer, Fort Industries, Inc.; Eugene Pulliam, WIRE, Indianapolis; John Fetzer, WKZO, Kalamazoo, Mich., and O. L. Taylor, KGNC.

Richard F. Conner is chief of OWI stations relations section, and Carl Haverlin is headquarters consultant.

### KFRC Men in Service

SAN FRANCISCO, Dec. 26.—William D. Pabst, manager, and Mel Venter, production manager of KFRC, have been called into active duty as lieutenants in the navy. Pabst's post has been filled by Dan J. Donnelly, sales manager. Pat Kelly, writer and producer, moves into Venter's spot.

## Radio Talent

New York By JERRY LESSER

THINGS I'd like to see happen in radio during 1943: Fewer guest shots featuring movie people who can't meet the standards of an average radio performer. . . . Lots more scripts by NORMAN CORWIN, who hasn't a peer in the radio writing field. . . . Some really good day-time serials. *Against the Storm* proved that radio audiences like intelligent serial fare—why don't other producers follow suit? . . . More of Charlie McCarthy's ever-amusing antics and a little less music on the *Chase & Sanborn Hour*. . . . Such fine directors as CHICK VINCENT and KNOWLES ENTLER with more programs to direct. . . . JEAN DICKENSON with an additional solo on *The American Album of Familiar Music*. We don't hear enough of her. . . . More experimental programs employing the little-known but truly talented actors in radio. . . . More comedy programs as good as *Duffy's Tavern*. By the way, the guest spots on *Duffy's* are always most competently filled. . . . A few less crime and horror programs. They have to be very good to be entertaining and several of them fall short. . . . ORSON WELLES doing dozens of monologs. His *Hitch-Hiker* and *Ballad of Bataan* were real high spots in 1942. . . . More up-to-the-minute, expertly done programs like *Reader's Digest*. . . . The discovery of a few new child actors. Some of our fa-

vorites are beginning to grow up. . . . A disappearing act for commercials that persist in using the war as a not-so-subtle approach for their sales talks. . . . As many radio speeches by FRANKLIN D. ROOSEVELT as he has time to deliver.

ROGER COLEMAN, one of radio's busiest young singers, has been called to the colors. . . . SAMMY KAYE, who wrote *Remember Pearl Harbor* a year ago, has just contributed his fourth \$1,000 check to Navy Relief from the royalties realized from the song. . . . VERA BARTON, songstress, is out of the hospital after a long pneumonia siege. . . . AL CANDIDO, CBS photographer, goes into the navy. . . . JIMMY MONKS is appearing on the NBC recordings being made for the purpose of recruiting WAACS. Recordings are aired on stations from Coast to Coast. . . . TOM SLATER, Mutual's director of sports and special events, will be in New Orleans on New Year's Day to supervise the broadcasting of the Cotton Bowl football game. . . . That was ETHEL OWEN who pinched for CORNELIA OTIS SKINNER in the round-up finale on the CBS *Caravan Hour* last Friday night. . . . Actress NOEL MILLS, who was recently recalled to the West Coast for further screen tests, supported LIONEL BARYMORE in his annual broadcast of "Scrooge."

with the type of representation available for the industry in Washington in the NAB, came into being for a short time and decided to dissolve after an unsuccessful membership drive.

Miller McClintock was named first paid president of the Mutual Broadcasting System. Naming of a paid executive who could devote all his time to the job as head of the net was necessitated by increased volume of business on Mutual.

THE CBS musical program, *Sing Along*, which features organist LOUISE WILCHER, LANDT TRIO and CURLEY MARR, has changed its time from 5:30 p.m. to 3:15 p.m. The new time will eliminate the program's weekly broadcast from the Brooklyn Navy Yard. . . . UNCLE DON, for many years the piggy banks' best friend, has changed his tune. Due to the current need for certain metals used in our coinage, the government has found it necessary to issue a

(See RADIO TALENT on page 18)



# So that the true Spirit of Christmas may never die



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

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

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

**This is the NATIONAL BROADCASTING COMPANY**

**A Radio Corporation of America Service**



# Merry Christmas



## FRED ALLEN

and

## PORTLAND HOFFA

### Season's Greetings



## Joan EDWARDS

*Singing Star*

Your Lucky Strike Hit Parade

Per. Mgt. Jack Bertell

MUSIC CORPORATION OF AMERICA

### Fly Sees Relief On Man Power, Aid For Small Stations

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

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

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

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

### "Parade of Stars" Promotion To Be Continued by NBC

NEW YORK, Dec. 26.—Success of NBC's *Fall Parade of Stars* will bring a continuation of the promotional series in 1943, to be titled *New Year's Parade of Stars*.

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

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

### From Mouths of Babes . .

FORT WORTH, Dec. 26.—The city's youngest regular radio announcer is on the air—an answer to the announcer shortage brought on by the war. He is Tom Vandergriff, 16, who besides his routine announcing gives two daily newscasts over KPJZ. He is keeping up his high school studies, too.

### Mutual 11-Month Billings Up 38%

NEW YORK, Dec. 26.—Mutual Network billings for the first 11 months of 1942 totaled \$8,775,305, an increase of 38.1 per cent over a corresponding period in 1941. This also marks the highest 11-month cumulative figure attained by Mutual in its eight-year history.

Billings for November, 1942, were \$910,187, a dip of 5.1 per cent from the November, 1941, report of \$957,935.

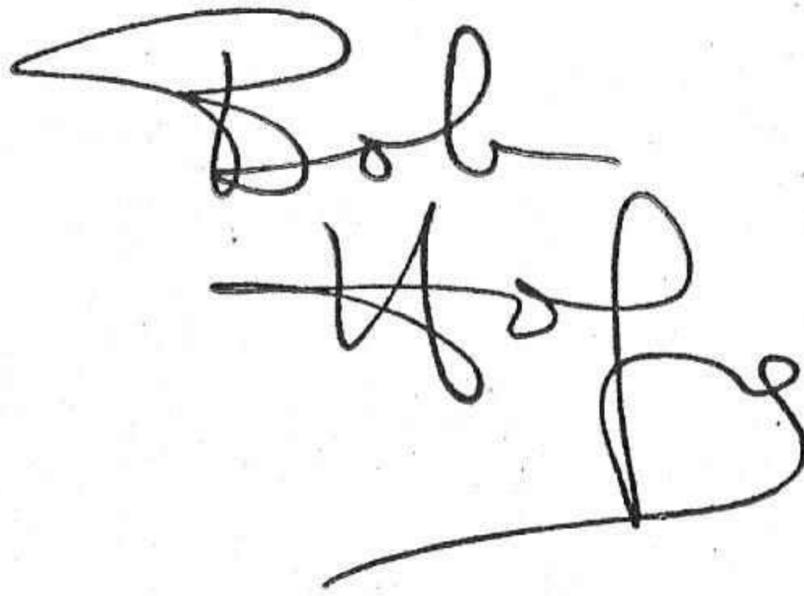
## TED COTT

EMCEE

"The Sounding Board" for RCA-Victor

"The Kostelanetz Program" for COCA-COLA

# SEASON'S BEST

A large, stylized handwritten signature in black ink that reads "Bob Hope". The signature is written in a cursive, flowing style with a long horizontal line extending from the bottom of the "P".

PARAMOUNT  
PICTURES

On the Air for  
PEPSODENT  
Every Tuesday  
10 to 10:30 P.M.  
Eastern War  
Time Via the  
Complete NBC  
Network

# JACK BENNY



Merry Christmas  
and a  
**VICTORIOUS**  
New Year

**BOB ATCHER**  
and  
**BONNIE BLUE EYES**

Currently Featured  
**"HAIL TO THE RANGERS"**  
COLUMBIA PICTURES

★  
**Thanks** to all the music machine operators for using so many of our records during 1942.  
on **OKEH Records**  
Contact

For Personal Appearances  
**BOB ATCHER**  
Station WJJD  
230 N. Michigan CHICAGO, ILL.

★ For Pictures  
**MITCHELL HAMILBURG**  
6305 Yucca St., HOLLYWOOD, CAL.

## RADIO TALENT

(Continued from page 14)

special request that all "lazy money" be put back into circulation. So, instead of asking children to become "earnest savers," UNCLE DON—at the special request of the mint—is using his most persuasive manner to have his listeners become "earnest changers," and exchange those pennies and nickels for War Stamps or coins of higher denomination.

LARRY ELLIOTT, free-lance announcer, came off second best in an air battle of wits with LARRY ELLIOTT JR., aged 5, when latter made an appearance on *Women's Page of the Air*, which his father announces. Senior LARRY tried to get Junior to admit that he'd searched the house and knew what he was getting for Christmas. Junior not only deftly dodged the question, but somehow succeeded in getting Senior to reveal what some of the hidden-away presents were.

## Chicago

By NAT GREEN

MAREK WEBER, Viennese orchestra leader who is well known on the air waves, became a citizen of the United States Monday, December 21, in naturalization proceedings before Federal District Judge John P. Barnes. . . . The *Carnation Contented* program on WMAQ-NBC will begin its 12th year January 4 under the direction of Conductor PEROY FAITH. . . . MARTIN JACOBSON, announcer of the *Music Lover's Hour* on WCFL, has been inducted into the army. NORMAN PIERSON has succeeded him on the program. . . . Radio close-ups from two centers of war activity in the Middle West will be a part of CBS's New Year's Eve show, *The American Scene*. Interviews with typical American war workers will be picked up from the Inland Steel Factory, Indiana Harbor, Ill., over WBBM, and there will be a special broadcast from the Chicago Servicemen's Center, where 35,000 servicemen will be in attendance at a New Year's Eve dance. Music will be furnished by the U. S. Naval Reserve Aviation Base band of Glenview, Ill. . . . NIKKI 'KAYE TATE, commentator, writer and producer in collaboration with her husband, HAL TATE, of the *Tates's Variety Show* on WCFL, has a radio story, *New Year's Greetings*, in the January issue of the magazine *She*. . . . BEN BERNIE'S son, Jason, member of the army air force, is furloughing in Chicago during the holidays. . . . LOU HOLTZ, who recently completed a Sunday night series on CBS, is completing plans to take his *Priorities of 1942* to servicemen in Alaska, and later in Panama. . . . The HOOSIER HOT SHOTS and LULU BELLE AND SCOTTY will start production on a new

film for Republic Pictures early in January. . . . BARBARA LUDDY of *First Nighter* spent Christmas week in Baltimore with her husband, Ned LeFevre, of the coast guard.

## Hollywood

By SAM ABBOTT

JOE WALTERS, formerly program director for KFSD, San Diego, has joined the KNX-CBS announcer's staff, replacing Wally McLain, who recently entered the marines. . . . PARKER FENNELLY takes over the role of Frank Craven in *Neighborhood Call*, now that the show has moved from Hollywood to New York. . . . WALTER JOHNSON, head of MCA's radio division, has left for active duty as a lieutenant in the marines. . . . COLMAN WILLSON and Walter Arnold have joined the Blue as announcers. Willson replaces William Stokey, now an aviation cadet, and Arnold has taken the place of Paul Masterson also in the Army Air Force. . . . LUD GLUSKIN has taken over the music spot on *Ceiling Unlimited*, replacing Bernard Herrmann, who returned to the CBS' studios in New York. . . . JACK DOUGLAS, gag writer, is being written into the *Tommy Riggs and Betty Lou* script following a guest appearance. . . . REX KOURY, NBC staff organist, has joined the air force. Eugene LePique takes over at the organ.

DETROIT, Dec. 28.—Flu has developed into a minor epidemic at CKLW, with two members of the announcing staff as victims, Vic Linfoot and James Henry Van Kuren.

# Advertisers Agencies Stations

**NEW YORK**

LARRY BRUFF, who has been producing Harry James's Chesterfield shows in New York for Newell-Emmett, is now announcing the program from Hollywood. . . . Five NBC renewals announced this week are Standard Brands' *Chase & Sanborn Hour*, thru J. Walter Thompson Company; *One Man's Family*, thru Kenyon & Eckhardt; General Foods' *Night Editor* over six NBC West Coast stations, thru Benton & Bowles; Sealtest's Rudy Vallee show, thru McKee & Albright, and Fitch Company's *Bandwagon*, thru L. W. Ramsey. . . . Boston Symphony programs, which debut over the Blue Network December 26, will be short-waved in Spanish over five stations to Mexico and Central and South America and two stations in Portuguese to Brazil. . . . Blue Network announced this week the renewal of *Inner Sanctum* for another year by Carter Products, and Lowell Thomas by Sun Oil Company, marking the 11th year of Thomas's broadcasts for the sponsor. . . . Ed Grief, of the NBC press department, became the father last week of a girl, Marion.

**CHICAGO:**

James Jewell, formerly vice-president and head of the radio department of the MacFarland Aveyard Agency, has joined the production department of WBBM. . . . The Morris B. Sachs Company, thru the Wade agency, has renewed its servicemen's show on WGN for 13 weeks. . . . Socony Vacuum Oil Company, thru Compton Advertising, Inc., has renewed its contract with WBBM for the *Sister Emmy* program for 52 weeks, effective January 2. Another WBBM renewal is Stephano Bros. (Marvels cigarettes), thru Aitkin-Kynett Company, for two six-a-week news periods—8-8:15 a.m. and 10-10:05 p.m. . . . Alvin J. Steinkopf, WBBM news analyst, starts a new three-a-week series this week (21) and will now be on the air six days a week. Howdee B. Meyers, formerly on the WGN publicity staff and now radio di-

rector of the OCD, Chicago metropolitan area, was guest of Elizabeth Hart on the *Elizabeth Hart Presents* program on WMAQ Thursday (24) and told what civilian defense wardens in urban communities are doing in the war effort. . . . Business reported by WBBM includes Fitzpatrick Bros., Inc., thru Arthur Meyerhoff & Company, new contract for six spot announcements weekly for 13 weeks, effective January 6; Nehi, Inc. (Royal Crown Cola), thru B.B.D.O., renewal for six time signals weekly for 52 weeks, effective January 1, and Consolidated Royal Chemical Corporation, thru Arthur Meyerhoff & Company, new contract for opening and closing announcements on CBS's *News of the World* thrice weekly for 26 weeks, beginning December 31.

**LOS ANGELES:**

ALEX PETRY, music librarian and head of NBC Hollywood music rights department, has joined the air force. Myrna Bay Comparte takes over in the music rights department and William A. Krauth as music librarian. . . . Arthur J. Kemp, Pacific Coast sales manager for CBS, has been heading a series of KNX conferences preparatory to an extended mid-January trip to New York. . . . A farewell luncheon was given Alan Cormack, Pacific Division traffic manager, and Leo Shepard, for more than 10 years an engineer in KNX's maintenance department. Cormack left for duties as a lieutenant (s.g.) in the navy and Shepard for duty as a navy warrant officer. . . . Helene Himgurg, KHG-Don Lee publicity-promotion department aide, is on vacation to her home in Lansing, Mich. . . . Van C. Newkirk, Don Lee program director, back in Hollywood following San Francisco conferences.

**PHILADELPHIA:**

JOHN J. McLAUGHLIN, former managing editor of the defunct *Evening Ledger*, named head of the publicity department of Ivey & Ellington agency, succeeding Alexander Gaddess, who went to N. W. Ayer & Son. . . . Edward Tomlinson, Blue Network news commentator, grabbed off the City Business Club's Award of Merit. . . . Taylor Grant, WCAU sportscaster, taking his first leave of absence from the mike in seven years. . . . Stanley B. Tall, formerly handling network shows for the U. S. Office of Education, joins the local OWI office as script writer and radio contact man. . . . WIP planted a mike in the whiskers of a department store Santa to pick up the kiddies' voices for a *Listening In* series. . . .



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

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

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



THE CROSLY CORPORATION, CINCINNATI, OHIO

This New Year  
make every second  
count to win the war  
... to hold the peace ...  
forevermore.

WHN  
New York

**Season's Greetings**

on behalf of the artists I manage

- DIANE COURTNEY
- BOB HANNON
- THE DELTA RHYTHM BOYS
- THE JESTERS
- PAUL KAPP

### "Thanks to Russia"

Reviewed Sunday, 3:45-4:15 p.m. Style—Drama. Sustaining over WOR (New York) and the Mutual Net, in the interests of Russian War Relief.

In honor of "Thanks to Russia" month three stars of the legitimate theater appeared over Mutual last Sunday (20) in a special dramatic program, *The Story of Captain Gastello*. Russia deserves greater thanks than this.

The stars were Lynn Fontanne, Alfred Lunt and Tallulah Bankhead, and they provided interpretations that were, at any rate, interesting. The play, by Norman Rosten and Millard Campbell, was the story of a Russian flier—from early childhood on up—who eventually met his death by flying his plane into a German oil tank in order to destroy it. The writing was pretentious (some of the lines were practically unreadable), and the construction was so bad that the entire shot could be called by even a sub-average listener about 90 seconds after it began. This may have been inherent in the story itself, but it thoroughly destroyed any possibility of suspense or dramatic excitement. Except for the names involved it was hard to see why

# Program Reviews

EWT Unless Otherwise Indicated

anyone should have continued listening.

Miss Fontanne, as the boy's mother, read in her usual odd style, which violates every rule of effect—and did an altogether splendid job. She created a fully rounded and affecting characterization, and in some respects she came over the air even more effectively than she does across the footlights. Mr. Lunt, as the father, was a good deal less successful; his performance was interesting, in its wide variance from usual radio technique, but neither believable nor emotionally effective. As for Miss Bankhead, as the boy's wife, she must have come from the South of Russia. Her Alabama accent cropped up alarmingly on occasion, and she played the young girl as tho she were doing *Lady Macbeth From Minsk*—or, rather, Montgomery.

William Prince, as the young captain himself, offered an easy, unaffected interpretation. In competition with the

trio of top names, he made out extraordinarily well.

Choral work from the People's Philharmonic Chorus, under the direction of Max Helfman, accompanied the action and turned out to be the most enjoyable part of the program. Eugene Burr.

### "Sweet Land of Liberty"

Reviewed Sunday, 1:30-2 p.m. Style—Patriotic. Sponsor—Land Title Bank and Trust Company, Philadelphia. Agency—Stewart-Jordan Company, Philadelphia. Station—WFIL (Philadelphia).

Dedicated to victory and designed to provide an inspirational half hour for folks on the home front, this stanza is a patriotic contribution on part of the sponsoring banking institution. In keeping with the spirit of the show, even the commercial copy is a flag-waver. There are mere name mentions of bank at start and finish, and spotted during show is an invitation to visit the bank to view pictures of warships, on display in connection with War Bond drive, and a second spiel telling of bank employees who are blood donors. Show shapes up as a mighty good-will builder for the bank.

Format calls for five featurettes in one, woven together neatly by the narrator, capably handled by Jason Johnson. Mill Spooner at the organ links the pieces with appropriate organ music in the background.

Tees off with *Foiling the Phonies*, exposing current Axis-inspired rumors; then *Sixty Seconds Around the Clock*, which flashes the various ways folks at home can help in the war effort; *Freedom's Ring* is a solo spot for the organist, playing a current war song with the narrator pointing out that the tune theme is in the spirit of 1918 war songs; *America Speaks* calls up representative citizens to speak on a general topic related to the war effort (when caught group discussed blood donors), and climax is reached in the concluding *Battle Stations* session, dramatizing a stirring incident on the fighting front, this one relating how the marines took the Solomon Islands. A member of the local clergy puts the finishing touch to the stanza with a prayer for victory.

Show is produced by Don Martin, WFIL production manager, and is a red-white-and-blue feather in the cap for all concerned. Maurie Orodanker.

### "The Lion's Roar"

Reviewed Friday, 7-7:05 p.m. Style—Comedy. Sponsor—MGM. Agency—Donahue & Coe. Station—WJZ (New York) and Blue Network.

The first network radio series to be sponsored by a motion picture company, *The Lion's Roar*, features Col. Lemuel Q. Stoopnagle in five minutes of gags and picture plugs Monday to Friday. Stoopnagle manages to get in some pretty wacky stuff between announcements for MGM productions.

Show goes along at a vigorous pace, and the five-minute whirlwind is over before you've had a chance to decide whether to laugh at the first joke or not.

Gags are slanted toward pictures, and brief take-off on *For Me and My Gal* was attempted on show caught for double purpose of comedy and advertising. Neither won out.

Fred Uttal handles MGM commercials and acts as foil for Stoopnagle. Marion Radcliff.

### "The Army Show"

Reviewed Sunday, 9-9:30 p.m. Style—Variety. Sponsor—Department of National Defense. Station—CBM (Montreal), CBC Network.

This program forms the nucleus of the long-heralded Canadian Army entertainment unit. Composed entirely of men and women in uniform, show got off to a flying start to provide excellent fare for listeners on a Coast-to-Coast hook-up. Airing is highly indicative of what the troops throught the Dominion may anticipate next year when the military organization really gets rolling as a full-blown stage production, some-

what along the lines of Irving Berlin's *This Is the Army*.

Initial presentation emphasized brilliant music as interpreted by Captain Geoffrey Waddington, directing a 32-piece orchestra and a 16-voice choir—all drawn from the ranks. Opened with *Cheer Up*; then, after introductory remarks, ork and chorus came thru nicely with *There's a Great Day Coming*, *Manana*.

Comics Johnny Wayne and Frank Schuster dispensed some very refreshing humor, aided and abetted by Russ Titus, Allen McFee and Raymonde Miranda, latter being the sole representative of the Canadian Women's Army Corps for the present.

Sergeant Jimmy Shields neatly delivered *This Is Worth Fighting For*. A bit of swing music was followed by a novel arrangement of *Der Fuehrer's Face*, with appropriate effects.

A reading of a poem dealing with the Dieppe raid was well done by Corp. Glenn Burns. Ork closed the show with an original composition, *Land of Liberty*.

All told, an impressive, well-balanced production, ably handled by Captain Rai Purdy. Material was written by Sergeants Schuster and Wayne, who also took part in the show. Cal Cowan.

### "In Our Opinion"

Reviewed Sunday, 12:30-1 p.m. Style—Round table. Sustaining on WJR (Detroit).

Program has been on the air several months and, despite being all hard facts with no entertainment interludes, has attracted an important Sunday noon audience, developing into one of the outstanding local public events programs of the week.

Content and style are only slightly reminiscent of *Town Hall*. Typical program caught stressed man power—which was heavy in the morning's news—how the city's defense work fits into the national picture, and gave add time-ness by discussing progress in the year since Pearl Harbor.

Participants included Brigadier General A. B. Quinton Jr.; Arthur Sarvis, chief of the Detroit Ordnance District; Royce Howes, Detroit newspaper military commentator, as principals, with Bud Guest announcing. All have good radio voice and presence, and appear to depart eagerly and intelligently occasionally from any prepared script, adding interest.

Guest and Howes, with their newspaper sense, keep the discussion at front-page heat thruout. Program is an effective way of conveying important information as well as diverging and informed points of view from authoritative guest speakers. Haviland F. Reves.

### John B. Kennedy

Reviewed Monday, 6-6:10 p.m. Style—News. Sponsor—Barbasol Shaving Cream. Station WABC (New York) and Columbia Broadcasting System.

In his thrice-weekly 10-minute slot on Columbia for Barbasol, John B. Kennedy draws on CBS news reports direct from London, Moscow, North Africa and other vital war centers. On stanza heard, he concentrated on straight war news from the fronts in Africa and the Pacific, topping it off with a poem about the fortunes of Italy and Mussolini.

In clear, incisive fashion, he gives a comprehensive picture of the latest moves on the fighting fronts. Product mentioned three times in 10 minutes, with Kennedy breaking up the continuity of his own commentary with a human interest story about the shave cream. Reserving this middle plug for the end would make for a smoother, more concentrated news shot.

Besides his CBS chore, Kennedy continues his daily, heavily sponsored news program locally on WNEW.

Marion Radcliff

### "Three-Thirds of the News"

Reviewed Sunday, 9-9:15 p.m. Style—News. Sponsor—Jurgens. Station—WJZ (New York) and the Blue Net.

Jurgens has come up with an excellent gimmick to replace Walter Winchel while the gossip columnist acts as confidential foreign emissary for the government. It consists of a combination of three types of news presentation, and so should satisfy most listeners. There are minor drawbacks—and the shot could be questioned as an effective follow-up for a gossip columnist—but on the whole it's an excellent idea.

Baukhage leads off with last-minute

**GREETINGS**  
**TO ALL OUR FRIENDS**  
 BUSY WITH OUR BLUE NETWORK  
 WHEELING STEEL PROGRAM  
 AND HAPPY!  
 HOPE YOU ARE, TOO!  
 TOMMY WHITLEY AND THE MUSICAL STEELMAKERS

HAPPY

Affairs of

HOLIDAYS

**TOM, DICK and HARRY**  
**WGN-Mutual**

Chicago

straight news developments, a colorful and dramatic resume, judged by the spot's second airing. He's followed by John Gunther with an interpretation of the news. Gunther's voice is tight at first, but he settles down and holds interest excellently. On shot caught he made fine point by making listeners realize what Hitler's wholesale change in top-ranking army officers would have meant if it had happened to us—an extremely effective method of throwing basic light on the inevitable German reaction to it and the fears and turmoil it is bound to engender. The closing spot is held by Robert St. John with dramatic color—a distinctly anticlimactic session. On show caught he told the tale of a Polish flier who lost his wife in the ruins of their home, saw her again and got a cold shoulder from her in a foreign country, and then ran across her again in England and discovered that she'd lost her memory. It was always a good story—and maybe this time it's true. But mere factual truth doesn't make a thing sound real to a radio audience.

The show as a whole would be a lot better if St. John held down the second spot, as a sort of change-wait between Baukhage and Gunther.

Ben Grauer announces in his usual fine style, and a mid-mark commercial by a gal mixes saccharine with the hand lotion.

Good as the show is, it may not be an entirely effective follow-up to Winchell. Those who devoured the outpourings of the gossip may not take kindly to the dignity and solid news presentation of his successors. *Eugene Burr.*

**"Metropolitan Opera Auditions of the Air"**

Reviewed Sunday, 6:30-7 p.m. Style—Singing. Sponsor—Sherwin-Williams Co. (Paints). Station—WJZ (New York) and the Blue Net.

Metropolitan Auditions of the Air sprang a surprise on its third program of the new season. It presented a really excellent voice.

The voice in question belongs to Audrey Bowman, one of the finest coloraturas this reviewer has heard since the odd Thursdays when Galli-Curci was really in form. On even Wednesdays, Galli-Curci was almost as bad as Lily Pons.

Miss Bowman, who was at her best in the *Queen of the Night* aria from *The Magic Flute*, started off somewhat shrilly, but, with fine vocal handling, quickly settled down to offer a really thrilling rendition of a difficult coloratura aria. She contributed some truly gorgeous passages, brilliant both technically and from the standpoint of natural equipment. Her voice shows solid and excellent training, it is a potentially magnificent instrument, it displays astounding balance between the registers and her appearance on the show, if she can keep up the quality, stamps her as the white hope of American lyric sopranos. What with the strange choices of winners made

in previous audition series, tho, it's quite probable that she'll fall to place.

Her running-mate on the show caught was William Gebhart, a baritone. His tones are sometimes thick and undefined (quite probably due to nervousness), but at his best he displayed a clear, strong and very commendable voice, despite a slight nasal quality in the upper register.

The two contestants united in the Silvio-Nedda duet from *I Pagliacci*, and did a fine job of it. In a dramatic role, Miss Bowman's voice is somewhat light and thin for full effect—but we have a fair quota of dramatic sopranos anyhow. It seems that a better duet selection might have been made.

Wilfred Pelletier of the Met conducted solidly. He is on the committee of judges, along with Edward Johnson, general manager of the Met, who has been largely responsible for the policy of hiring box-office attractions and Juilliard School graduates rather than singers; Edward Ziegler and Earle Lewis, Johnson's assistants; and John Erskine, pundit, popular novelist, bulwark of the Juilliard School and member of the Met's management committee.

Sherwin-Williams sponsorship is, as always, dignified and in excellent taste. *Eugene Burr.*

**"The Baby Institute"**

Reviewed Wednesday, 10:30-10:45 a.m. Style—Discussion. Sustaining on WJZ (New York) and Blue Network.

In line with the report that 400 babies a day are being born to wives of men in the service, not to mention the numerous other babies in existence in the country today, the Blue Network has launched this program of advice from leading specialists in the field of child health. Without giving specific medical advice, it attempts to give general information on the care of babies and the prevention of disease.

The first four days of each week Jessie Stanton, consulting director of the Harriet Johnson Nursery School, interviews a leading medical or educational authority on subjects such as nutrition, child health, emotional life of the preschool child, care of the dependent child, etc., and on Friday board members and guests participate in round-table discussions.

Program heard featured advice to mothers on problem of baby schedules. In familiar, non-technical terms discussion centered on the peculiarities of the infant stomach and digestive tract and concluded that it is unwise for all babies to stick to a hard and fast schedule of eating and sleeping, as needs differ from baby to baby. Contention was carried out by means of homey little playlet with some realistic baby-crying.

Program should have wide appeal to growing ranks of mothers and expectant mothers, who can get their advice on baby care in simple, understandable and authoritative terms each day from a different leader in the field. *Marion Radcliff.*

**Comment**

This column is devoted to brief reviews of programs which have been on the air for some time, as well as shows, which, already reviewed, rate further mention. Basis is that a one-time program review is inadequate for a production that varies each time it is presented.

Stokowski, on his fifth shot of the season with the NBC Symphony and his last before turning over the baton to Toscanini for a few weeks, devoted the entire program (Sunday, 4:30-6 p.m.) to Shostakovich's Seventh. The listener who doesn't happen to think much of the alleged genius of the fantastically over-touted Russian airplane spotter was simply out of luck.

Shostakovich's output, much of which sounds entirely synthetic, contains too many contradictions to bear adequate discussion here. The composer manages to make even his unpretentious passages sound bombastic; and the insistent, self-conscious inclusion of determinedly modern musical idiom is as phony, distracting and emotionally insincere as, on the other end of the scale, the lush, saccharine pomposity of a parlor-music "classic" of the turn of the century.

Stokowski is no help to him either. Altho an excellent actor when on a podium, the ex-leader of the Philadelphia crew is, musically, merely a road-company Toscanini—an ego-maniac who twists the honest musical offerings of a composer to conform with his own surface-sensational ideas of light and

shade, no matter how the music may be wried and ruined in the process. His interpretation of the Shostakovich Seventh was a good example, with almost the entire first movement played pianissimo and as a mere succession of notes; and with dramatic but unmodulated changes crashing and whining thru the second movement, regardless of the musical or emotional sincerity of the shenanigans.

Stokowski will return later for more concerts; meanwhile, the home-company among directorial self-worshippers will hold forth. Those who enjoy sensational boiler-crashing and unmotivated musical chiaroscuro, who don't mind utter neglect of a composer's intentions in order to satisfy overweening directorial ego, will again be able to hear Toscanini himself.

The Jack Benny show remains a terrific comedy program.

On the Sunday night it was caught, Gary Cooper appeared as guest star, and Benny Goodman took over the orchestral chores. This reporter, who can usually take a dance orchestra or leave it—preferably the latter—cheerfully admits that he's an ardent Goodman fan; and

**Greetings**  
FROM THE NATION'S FASTEST RISING SINGING STAR

THE VOICE THAT IS THRILLING MILLIONS

**Frank Sinatra**

Commencing January 4th  
On the Air  
5 Times Weekly  
over CBS 11:15-11:30 P.M., E.W.T.

Soon To Be Heard  
**COLUMBIA RECORDS** ★

**A RECORD**  
Return engagements within two months  
CENTRAL, Passiac  
STATE, Hartford  
METROPOLITAN, Providence

Opening **Paramount Theatre**  
New York  
Direction: FRANK COOPER

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



Just Released—  
on *OKeh* Recordings  
**DON'T MAKE ME GO TO BED  
and I'LL BE GOOD**  
AND  
**I'LL REAP MY HARVEST IN HEAVEN**

New Year's Greetings:

from

**Roy Acuff**

and his

**Smokey Mountain Boys and Girls—**

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**Acuff-Rose Publishing Co.**

**WATCH FOR "FOLK TUNES" AND POPULAR HITS**

Season's  
Greetings

**WLS**

**THE PRAIRIE FARMER STATION**  
Burridge D. Butler, President (Chicago) Glenn Snyder, Manager

the great man sent his crew thru paces as sensational as ever, despite the changes that the draft has made in the line-up. The Goodman clarinet remains magnificent and breath-taking.

Benny (Jack, not Goodman) is one of the slickest and most amusing comedians on the air; and much of his terrific effect can be traced to his constant leanings toward his old vaudeville background. His staff of assistants continues to measure up to his own high standard, led of course by Mary Livingston. Dennis Day does well on lines, too; and his bleats into the mike, misguidedly alleged to be singing, are probably no worse than those perpetrated by his competitors.

Cooper, in his guest appearance, turned out to be a terrific straight man.

Andre Kostalanetz had his wife, Lily Pons, as his guest artist on Coca-Cola's *Pause That Refreshes* on the Air last Sunday (13). Miss Pons was announced by Ted Cott, the program's emcee, as the world's best soprano, and immediately proceeded to disprove it—if she still has to—by singing *Après le Paarecs* in pretty weak style, and almost coming a clinker on a high one. Later she took E above high C beautifully, as the finale to *Variations on a Theme by Mozart*; but up to that point her coloratura passages had been sloppily handled, with forced and shouted tones and a frightful lack of balance between upper and middle registers. Also, a couple of notes were flatted, and the straight tones were thin and shrill.

Kostalanetz himself leads his splendid crew in his usual style, doing a terrific job on light classics and concert-type pieces, but getting involved in unfortunate over-arrangements of straight pops. A fiddle passage in a pop number, when played as tho it were part of a concerto, satisfies neither concert lovers nor dance-band addicts.

Ted Cott emcees pleasantly, enough, but is constantly bogged down by the script he is forced to read. It is long, involved and determinedly precious, and it's surprising that Cott gets thru it as well as he does.

The second guest on the show caught was Sylvia Marlowe, harpsichordist. She played Raymond Scott's *In an 18th Century Drawing Room*, revealing beautiful technique. A more fitting choice of number might have been made, tho.

Paced by the insistently over-written continuity, the program is stuffer than it should be—or need be. At that, tho, it's probably just pompous enough to satisfy ribbon clerks intent on getting their weekly slice of Culture.

Jack Stevens erupts over WNEW, New York, Tuesdays at 11 o'clock with a quarter hour of sports news in the interests of Penetro Nose Drops. The connection between sponsor and program was probably all right during the football season, but it's a bit vague now that sports have been driven into heated (please Heaven and Ickes!) halls.

With football over and done with and the usual winter sports hardly in full swing, Mr. Stevens had a tough time of it for himself when caught, rushing madly out to left field to corral items of staggering unimportance. He made quite something of the muddled situation of the lightweight boxing championship (things seem to have come to a pretty pass since the days of Benny Leonard), but reached his high point when he described a Boston wrestling promotion, complete with perfervid pleas that it was going to be a real fight. Even Mr. Stevens himself seemed to see the humor of this last statement, since he added the suggestion that the big blubber-and-ache men could be laughed at in the midst of pain that he still insisted was real.

He also interviewed Red Garrett, of the New York Rangers hockey team, Mr. Garrett impressing with a perfect impersonation of an athlete scared stiff of a mike. An added gimmick is a question asked by Mr. Stevens at the beginning of the program, with the answer given at the end. The purpose of this is obscure, since if anyone really wanted to know the answer he could quite easily phone the sports department of his favorite newspaper. I don't quite see why anyone should.

At 11:15 Tuesdays, WAAF, New York, has a classical recorded program sponsored by Victor Recording Company in an effort to get you to buy the records played. That is, the program is classical in the selections offered, but hardly in their rendition, if the shot caught was any criterion. The records played included a fair one by Dorothy Kirsten, but followed with Grace Moore's frightful butchering of *Adieu, Mon Petite*

# Season's Greetings

## FIBBER MCGEE AND MOLLY

(Marian and Jim Jordan)

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

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

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

visions at Fort Monmouth, is heard Sunday afternoons from 1:30 to 2 over a number of New Jersey stations; it has a huge entertainment quotient and tremendous, splendid morale-building effect.

Eugene Burr.

### Split in Philly ACA Local

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

Greetings

# Mary Small

ON THE AIR  
CBS

Happy, Heppy Holiday Greetings from  
Your Blue-Eyed Boy

## Rugged MICHAEL ROY

Protecting Arm and Guiding Light of the Working Girl

Announcer on the

"Spotlight Bands" Coca Cola show — BLUE NETWORK, Chicago

# AL JOLSON

# Local Station Wartime Programing

By Leon Goldstein

Director, Public Relations Station WMCA

THE war has brought a decisive change in special event programing which is reflected thruout radio schedules today. It is a change which has not come suddenly, but which developed in accordance with community and national needs in direct relation to the increasing tempo of public opinion.

Not so very long ago radio stations vied with one another in the planning of stunt programs to attract attention. There were such features as singing mice contests, caterpillar derbies and other trivia. One national network aired what it described as "the gentle lapping of waves" at Atlantic City, another fried an egg on a sidewalk in Times Square to show how hot it was, while a third station broadcast the sound of a moth eating thru wool.

While this kind of stunting has been on the decrease since the start of the war in Europe, it has become virtually extinct since the attack on Pearl Harbor. The requirements of government and civilian agencies and the obvious role of radio as a morale building influence have left special event men with neither the time nor the inclination to book programs other than those dedicated to all-out war.

However, the stunter need not feel that his days of trivia have been without compensation. Such type of programing in the halcyon era of radio has developed among special event men a flair for showmanship which is being usefully expended in these days of crisis. Showmanship creates attention, and at-



LEON GOLDSTEIN

ention is what is needed for the serious messages radio now gives its public. An example of this showmanship was the recent broadcast from the divers' berth working at a tactical problem on the submerged Normandie.

### A Challenge

The urgency of war programing has presented a challenge to the independent station. With neither the resources nor the capital of networks available to him, the local operator is none the less thrust face to face with issues which are national in scope. It was therefore natural that early operations should have been somewhat confused. For that matter, the confusion was not confined to local stations. Today, however, there is clarity of purpose in average local station plan-

ning. There is a growing realization of the relative importance of local radio, as contrasted to network radio, in the national war effort.

Network programing is essentially confined to broad and general outlines of problems relating to the war. The reason for this is that networks reach widely separated areas with divergent local needs. The independent station, on the other hand, gives the specific and concentrated coverage required to define these problems in terms of community interests.

The man-power problem is a case in point. Some communities in the country are faced with migration of workers needed in defense plants, while other communities have a surplus of workers. In one case, radio can do a commendable job of educating migrant workers to remain; in the other, public welfare can be served best by bringing the unemployed to essential industries. Obviously, this is a job which can best be performed by the local station aware of the facts and familiar with its area.

The importance of local outlets as vital communication mediums is recognized by the government. The Office of War Information is today giving increasing attention to the problems of independent stations, and recently appointed regional directors to provide them with the same co-operation which in the past has been largely available to networks.

### OWI Material

Thru the Office of War Information has come voluminous material which the imaginative special event director can apply effectively to local station programing. This is exclusive of the spot announcements and recorded programs which government agencies and civilian defense groups have also made available to stations. Background data on every conceivable phase of the war is to be had for the asking from the OWI—material which can be tailored for local use as specific home-front problems arise in the station's community.

However, it should be noted that mere compliance with requests by government agencies or civilian defense groups is not effective wartime programing. Government defense announcements serve their purpose within the framework of national security, but much more energetic programing is required if a local station is to achieve community leadership in the war effort.

This kind of programing requires that a station organize its facilities for public awareness of local issues. The special event director must be in a position to anticipate the needs of his community and to fill those needs thru intelligent presentation of programs which will educate and inform his listeners. Thus, the demands of national agencies must be weighed in relation to availability of local communities to absorb them. Programs which encourage appeal for volunteer nurses are of no value to communities in which inadequate facilities for registration exist. Obviously, the program should be slanted to create the facilities if the interests of the community are to be fully met.

Each community today is brimming with patriotic ardor. Numerous civilian agencies have been created, and each of them have specific needs which are demanded daily of radio. Here again the local station can perform exemplary service by organizing means for weighing the requests. Every station operator is aware that these requests greatly outnumber the available time of a radio station and, tho they do not fall within the category of OWI allocations, public service demands that they be given consideration.

### New York's Problem

New York City, with its complex populations and mass areas, was faced with just such a situation at the start of the war. Altho the requests made were reasonable, radio could not possibly accede to them all and exist. In co-operation

LEON GOLDSTEIN, Public Relations Director of Station WMCA, New York, has been identified with local station operation for almost 10 years. Now in charge of publicity, news and war programing, he came to WMCA in 1937. Prior to that time he handled public relations for a group of New York stations.

A newspaperman who started his career in news with the old *New York Tribune* before its merger with *The Herald*, he served his apprenticeship with metropolitan New York newspapers. He was assignment editor for *The Bronx Home News* and editor of *Bronxboro*, business trade paper.

Leaving active newspaper work in 1932, he represented a number of concerns in the industrial public relations field. He was also associated with a group of Long Island banks in this capacity, and left in 1935 to become associated with a merger of part-time stations in New York.

At WMCA he initiated many important public affairs programs and pioneered in the use of documentary radio.

with the mayor of New York, radio stations formed a co-ordinating committee for the selection and handling of war announcements. Today only those groups which are considered fully organized and whose messages are of direct importance to the community in its relation to national security are aired.

Collaboration with reputable citizen groups is more necessary today than ever before in the history of local station operation. It is a collaboration not necessarily expressed in terms of air time, so much as a co-operating organization to keep abreast of local needs. These needs change rapidly today and they require sacrifice on the home front. How patiently that sacrifice is made depends in a large measure upon the ability of a local radio station to prepare its community thru adequate programing of informative and instructive broadcasts. This in turn can only be achieved thru organized and intelligent planning in co-operation with all elements of the community.

### Two Categories

At WMCA we have defined our responsibility in two general categories. These categories were the result of a survey of community needs based upon basic issues evolved by the President of the United States in his address to Congress on the State of the Union. These general themes to which we aspired in special event programing were (1) Appreciation of war issues; (2) Promoting better understanding of essential war services.

These basic themes were interpreted thru programs dealing directly with local interests. The programs, presented in series, are classified as (1) News and information; (2) Public affairs discussion; (3) Women in war work; (4) War services appreciation; (5) Bond programs; (6) Labor unity. In all, 1,040 such programs were heard. To this must be added some 300 one-time special features comprising important dinners and gatherings in metropolitan New York.

It is to be noted that the programs listed above are exclusive of our participation in announcement campaigns which include the requests of war and defense agencies such as Army, Navy, Red Cross, CDVO, Rationing, Salvage, Merchant Marine, Treasury Department and others. In this field, approximately 5,000 spot announcements have been aired since Pearl Harbor, representing a sizable proportion of available time for all spot announcements on WMCA.

In a community the size of New York, one of the primary requirements is frequent news summaries in which factual information is presented. Accordingly, WMCA originated the three-minute hourly news summary in co-operation with *The New York Times*, which has since been widely copied by other stations in the country. Information needs were also served with a variety of other programs, including a digest of editorials

It's  
swell to be a member of  
these two great radio shows

**THE KATE SMITH HOUR**  
and  
**THE ALDRICH FAMILY**

★  
Season's Greetings

**Jack MILLER**  
MUSICAL DIRECTOR

**HOLIDAY GREETINGS**

**THE LAMPLIGHTER**

Los Angeles **DON LEE**  
Daily News **MUTUAL**

# WHY BUILD A PROGRAM FOR NEW YORK?

Here are ready-built profits to share

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

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

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

**CHOOSE FROM THESE WNEW SUCCESSES — AND MANY OTHERS!**

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

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

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

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

"News Through a Woman's Eyes" . . . . . Kathryn Cravens  
4:45-5:00 P.M.—Monday through Friday  
On WNEW 1½ Years  
\* \* \*

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

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

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY, — — — — 501 MADISON AVENUE, NEW YORK

**WNEW NEW YORK**  
1130 ON THE DIAL  
SERVING NEW YORK AND NEW JERSEY 24 HOURS A DAY—7 DAYS A WEEK!

**"The Merriment  
is Mutual!"**

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



of the press of New York; a report on the President's press conference weekly; specially prepared news broadcasts for children of school age, and official reports by the State on war activities.

**Democratic Issues**

Similarly, the need for defining democratic issues and stimulating public thinking towards active participation in government was met by another group of programs. Among these were the well-known *Voice of Freedom* series inaugurated by Rex Stout and morning lectures from America's discussion center at Town Hall. Particularly significant are *The Business Forum* series discussing the problems of industry in the New York area and the forums on social issues, presented in co-operation with the leading organizations in America, including Free World Association, Council for Democracy and others. This series was intended to widen the sphere of discussion of authoritative groups in meeting the need for intelligent evaluation of war aims.

Thru its committees, WMCA recognized early in the year the growing need for women as replacements for men in industry. To publicize this need and to educate its audience on the subject, several series of dramatic programs were created. One of the most graphic is the currently scheduled series inaugurated a few months after Pearl Harbor entitled *Women Can Take It*, in which women industrial workers and leading feminists of the community appear together.

In the armed services WMCA found that one of the major problems confronting its community was the lack of knowledge concerning the navy. Accordingly, a series of programs was featured which attempted to humanize the navy in its relation to the citizen. This was supplemented by a similar dramatic series in behalf of the army, to draw volunteers for the civilian posts of the Ground Observer Corps. Today these programs are transcribed from the

WMCA show and used as models on other stations thruout the country.

**Bond Sales**

In stimulating the purchase of bonds, WMCA found that numerous announcements were being used on "canned" programs. Seeking a unique medium for the sale of bonds, WMCA inaugurated a weekly series in which warplanes were built in the studio thru the purchase of bonds. Fifty thousand dollars was ballooned as the cost of a pursuit ship, and on this basis several squadrons of planes have been completed. To reach a different type of audience on its bond appeal, War Bond Symphony Concerts were created.

The problems in labor relations were analyzed in two ways. First, there was the necessity for stimulating speed in production. To meet this need war workers were brought to the studio to tell their stories in a dramatic program with the need for speed. To emphasize its importance, the program was short-waved to the fighting fronts as evidence of American solidarity on the production front. The second problem presented itself in reducing labor stoppages. To meet this need, WMCA extended its *Labor Arbitration* program, which was designed to demonstrate that arbitration is the democratic method of solving labor disputes.

What issues may face the nation in 1943 can only be guessed at. Certainly the broad general question of peace aims will be one of the important themes. How many specific problems are likely to arise within the theme must necessarily await development. But local radio can effectively meet whatever the future may challenge. It has already proven its ability as a medium for public service in the war, and as issues narrow down to the home front it will become increasingly important as the bulwark of democratic action in its community.

**Season's Greetings**

**DAVE ELLMAN'S HOBBY LOBBY**

**VIRGINIA PAYNE**  
Beginning Tenth Year as  
**"MA PERKINS"**

**Season's Greetings**

**EASY ACES**

Coast to Coast • CBS • Networks

**GERTRUDE  
BERG**

AND RADIO'S BELOVED

**"THE GOLDBERGS"**

NOW IN THEIR 14TH YEAR OF BROADCASTING

**Extend Holiday Greetings**

# Train Transports Band, Brings In Instruments Late

PHILADELPHIA, Dec. 26.—Vagaries of transportation for the traveling bands blitzed Gray Gordon for his one-nighter last Saturday (19) for dance promoter Tom Cavanaugh at Brookline Country Club. Band boys were all on deck at starting time, but they had to wait until after 11 p.m. before they could get their music and the rest of their instruments to start playing. Gordon brought his band in from New York for the date and the boys all made the scheduled train in time. However, Pennsylvania Railroad in New York refused to haul the band's music and orchestra stands. Also nixed putting the bass player and his bass on the same train.

As a result, boys came into Philadelphia while their music, stands and instruments had to wait behind in New York for a later train. Goodly crowd turned out here for the dance but, with only the men and no music, Cavanaugh had to refund practically every admission. Band finished out the night finally for those dancers sticking it out. Also canceled the band's *Saturday Night at Brookline* radio remote show via WCAU, station figuring that maybe the music would never get here at all.

Wasn't the first time that transportation problems held up a dance at Brookline, ballroom being located on the outskirts of town. Some months ago the Jimmie Lunceford band arrived in town with all their bags and baggage intact. However, band couldn't get transport service from train station to ballroom, and dance was held up a bit until they were able to hire a moving van and haul all the stuff out to the ballroom.

Bands coming in late for one-nighters here becoming the accepted thing, even for the local and territorial bands. Local taxicabs are not allowed to accept musicians as passengers if they happen to haul along a set of drums or a bass fiddle. Dance promoters and organizations sponsoring proms figure they are lucky if the band gets here at all. If the delay is justified, they no longer squawk to the band leader or the booking office. Holiday season always brought a bumper crop of name bands here for organizational or school proms. But with maestro shortages and the transportation problems this holiday season there was nary a one.

# Band Buyers Eye Territory Faves; Folk Artists Big

CHICAGO, Dec. 26.—Wholesale migrations of dance fans, many of them defense workers leaving their home towns on the East and West Coasts for more lucrative jobs in the Midwest, others, servicemen transferred to army camps and naval bases in this area, are responsible for changing tastes in dance music. The reaction among dance promoters is general, and that reaction is forcibly brought out when they buy bands from local booking offices.

The current music tastes are puzzling even to such veterans as Tom Archer, well-known Iowa ballroom operator. The way he sees it, a mope band that looks like a sure bet can flop, whereas a comparatively unknown maestro (in the Midwest) might prove a sensation. This is explained by the many new faces from other parts of the country who have been followers of territorial bands and turn out en masse when these bands happen to play this neighborhood. Also, there is no way of telling what names they have followed in their homes, and it is a costly venture these days to find out. Then, too, the turnover of prospective customers among uniformed men is so great that the tastes change continually.

In Gary, Ind., there is a new, heavy demand for country-type bands. The curious promoters, upon checking with personnel managers of neighborhood plants, soon learned that many workers have come in from the Southern States. Currently, juke boxes in that area are loaded with folk tunes and doing big with them.

Listed below are the 20 top-selling recordings of 1942, based on *The Billboard's* Music Popularity Chart, a regular feature of each issue. The point system used is as follows: The 10 national best sellers of each week from January 3 to December 26 are credited with 10 points for first place, 9 points for second place, 8 points for third place and so on. Total number of points gives an approximation of comparative disk sales. Where an asterisk (\*) appears next to the title it means the recording is current and probably will increase its point accumulation in 1943. Two asterisks (\*\*) indicate that the recording carried over from 1941.

## The Year's Top Recordings

Song	Artist	No. of Weeks in		Points
		1st Place	Total Weeks	
<i>Kalamazoo</i> .....	Glenn Miller	3	19	154
<i>Who Wouldn't Love You?</i> .....	Kay Kyser	0	22	150
<i>Moonlight Cocktail</i> .....	Glenn Miller	10	15	128
<i>Sleepy Lagoon</i> .....	Harry James	4	18	125
<i>Jersey Bounce</i> .....	Benny Goodman	0	20	120
<i>A String of Pearls</i> .....	Glenn Miller	1	18	119
<i>Tangerine</i> .....	Jimmy Dorsey	6	15	111
<i>Jingle, Jangle, Jingle</i> .....	Kay Kyser	8	13	110
<i>White Christmas</i> .....	Bing Crosby	9	12	109
<i>*Praise the Lord</i> .....	Kay Kyser	0	11	95
<i>*Serenade in Blue</i> .....	Glenn Miller	0	15	92
<i>Don't Sit Under the Apple Tree</i> .....	Glenn Miller	0	13	81
<i>I Don't Want To Walk Without You, Baby</i> .....	Harry James	0	13	77
<i>He Wears a Pair of Silver Wings</i> .....	Kay Kyser	0	11	71
<i>Blues in the Night</i> .....	Woody Herman	1	11	64
<i>**Chatanooga Choo Choo</i> .....	Glenn Miller	5	7	64
<i>My Devotion</i> .....	Charlie Spivak	0	10	62
<i>I Said No</i> .....	Alvino Rey	0	10	54
<i>One Dozen Roses</i> .....	Harry James	0	10	49
<i>Der Fuehrer's Face</i> .....	Spike Jones	0	9	48

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

ATLANTIC CITY, Dec. 26.—Army Air Force occupation of hotels, both those on the beachfront and most of the side avenue hostels, has dealt almost a death blow to the band business here. Save for the two and three-piece combos at the cafes, only full-sized band remaining is Alex Bartha's. Employment opportunities at the resort are now limited to Sundays at Steel Pier. In former years, even during the winter months, local bands held down stands at most of the beachfront hotels.

The local tootlers, however, haven't taken it lying down. While most of them have found it necessary to put aside their instruments for the duration, many are playing a different sort of tune—that which comes from the thunder of machinery at the war plants. Musicians too old or incapacitated for military service have turned to war production and are working at plants and shipyards in Philadelphia and Camden, N. J. William Rinaldi, secretary of the local musicians' union, has been keeping track of the boys who have forsaken music for the duration, and his records now look like a roll call of an industrial union. They are welding in shipyards or machine shops, painting in shipyards and working on precision instruments. One tootler has turned to farming.

Records show that about 45 members are in military or naval service. Eddy Morgan, whose band held forth for seven

years at Steel Pier, Hamid's Million-Dollar Pier and Ritz-Carlton Hotel's Merry-Go-Round, is a private here with the Army Air Force, as is William S. Vansant, known as Billy Van when he played at the Hotel Chelsea. Some leaders were fortunate in locating with other bands. Billy Madden, who had his own band at the Traymore Hotel for many years, is now playing in New York. Vincent Albano, who had the band at Chalfonte-Haddon Hall, and Michael Leonardo, another Ritz-Carlton Hotel maestro, turned to defense work.

According to Alfonso Porcelli, president of the local musicians' union, the beachfront hotels now housing men in uniform used to employ about 80 musicians, a goodly proportion of the total union membership who live in town the year round. Total membership of the union is about 400, but more than half depend on the resort only during the summer season, retaining membership but living and working out of the city for most of the year. Local accepts no transfer cards and many tootlers found it expedient to join the union here. However, the union will carry on, Porcelli promised, "despite the difficulties which face us. We overcame the problems of the depression and continued," he added. "We will find ways of carrying on now until the war is over and we can all return to our profession."

# Lunceford's Swing-Shift Date; "Breakfast Dance" in Harlem

NEW YORK, Dec. 26.—The yuletide is unofficially rung in up Harlem way with Jimmie Lunceford playing the annual Christmas Eve Breakfast Dance at the Renaissance Ballroom, 138th Street and Seventh Avenue. This Christmas about 1,500 got up their \$1.10 to see what Lunceford had wrapped up for them.

Tradition started about 10 years ago, probably to fill an open date on the leader's engagement book, and has continued since, altho for years the band knocked off playing at 3 a.m. With the switch-over to the Breakfast Dance, they start playing at 3 a.m. It has become such an important band date in Harlem, Savoy Ballroom, which skims the cream of the uptown dancing business year-round, strengthens the marquee draw to compete with Lunceford. Cootie Williams and Erskine Hawkins orks took over the twin band stands at the Savoy for this evening.

At the Renaissance, Al Sears's house ork kept things moving until 3 a.m., Lunceford's crew blowing their first note at precisely 3:35. At midnight there were no more than 50 customers in the hall. By 4:15 a.m. more than 1,300 had checked in, and they kept coming.

Lunceford's brand of music is a known quotient to the hep Harlemites and long a top favorite of theirs, so the maestro lost no time whipping into the standard items in his books. *Marjoe*, *Song of the Islands*, *I'll Be Happy Again* and *Wham* got the place rocking in no time flat, with a couple of ballads of the *At Last* variety tossed in for change of pace.

Of special interest to this knowing audience were the new replacements in the band. Benny Walters is playing the alto sax solo in *Margie* made famous by Willie Smith (who left Lunceford to go with Charlie Spivak) and is playing the exact passages almost as well as Smith did. It will probably take time before Lunceford begins show-casing Walters's own inventions. Until then, the jury remains out.

Freddy Webster, also new, is taking most of the hot trumpet solos, and is quite a flash from the showmanship angle, even if he produces little memorable music. New trombonist (last-named Arabella) got one chance when caught and displayed the most feeling and sincere jazz blowing of the entire band.

Dan Grissom is still on hand of the (See Lunceford in Harlem on page 34)

# Maddy, Thorn in Petrillo's Side, Picks on Pubs

DETROIT, Dec. 26.—Dr. Joseph E. Maddy, chairman of the Music Committee of the Michigan Council of Defense, leveled his guns at music publishers this week for insisting on royalties higher than one cent a copy on patriotic songs. Maddy gained national attention last summer when he tangled with James Petrillo, AFM prez, after the latter ordered Maddy's Interlochen Music Concerts off the air.

Maddy's specific targets are music pubs Carl Fischer, Shapiro-Bernstein and Sam Fox, owners respectively of the official songs of the Army Air Corps, Field Artillery and Coast Guard.

Maddy announced he would appeal to Washington, with the hope that the government would refuse to recognize these songs as "official" for the various services and would replace them with its own songs.

"There is no more reason why the services should sponsor or indorse a privately owned song than a particular soap, breakfast food or cigarette," he commented.

Maddy is preparing a song sheet of patriotic numbers and stated that permission for the use of *Anchors Aweigh* had been given, while the *Marine Corps Hymn* was available as the property of the corps itself.

NEW YORK, Dec. 26.—Shapiro-Bernstein, publishers of *The Caissons Go Rolling Along*, official Field Artillery song, answered Dr. Maddy's statement that the government might just as well sponsor "soaps, breakfast foods or cigarettes" as it does songs with a letter published in the field service's official organ, *Artillery Magazine*. In it publishers averred that if Maddy has his way government might also go so far as to manufacture its own breakfast foods, etc. Letter also stated that Shapiro-Bernstein had granted Dr. Maddy and the committee permission to use lyrics of the song free of charge. Louis Bernstein, firm president, said rights to the tune were acquired upon the death one year ago of composer Major Gruber, of the Field Artillery, and Shapiro-Bernstein has no authority to sell or dispose of the words-and-music rights.

# Bob Crosby Ork, Miller in Front, Signed With GAC

NEW YORK, Dec. 26.—Bob Crosby ork, with Eddie Miller fronting, has been signed by General Amusement Corporation. Authorization for the switch from Music Corporation of America (made possible by Crosby's recent departure from the band) was received by GAC offices here in the form of a letter from Miller and four members of the original corporate outfit.

Band will vacation on the Coast from January 1 to 15. Bookings thereafter are now being set by agency.

BOSTON, Dec. 26.—Charges are being preferred against the Boston policeman who allegedly assaulted Matty Matlock, clarinetist of the Bob Crosby band, in the Avery Hotel lobby. Matlock's front teeth are knocked out.

Brawl reportedly happened Thursday (17) when a sailor, under the weather, demanded to know why Matlock wasn't in uniform. Matlock claimed he good-naturedly tried to explain that he is married and has children, but the sailor would have none of it and started a fight. The policeman walked in on the scuffle and, without asking questions, clubbed Matlock severely, it is alleged, taking him out on the street to finish the beating. The sailor disappeared in the meantime.

The band had just completed a week at the RKO Theater.

# THE NEGRO MAKES ADVANCES

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

By PAUL DENIS

NEW YORK, Dec. 26.—Negro performers are being presented with more dignity, their employment opportunities have increased, their race is being portrayed more sympathetically in films, radio and stage, and they are getting publicity in publications hitherto closed to them—according to a *Billboard* survey of the Negro in show business today. This does not mean, however, that Negroes are being given treatment equal to the whites. Negro performers are still segregated in colored locals in most cities where the American Federation of Musicians operates; they are not accepted as members by many AFL theatrical unions; they still are not accepted as patrons in most hotels and restaurants; they still get salaries lower than white entertainers of equal talent, and they still do practically all their business thru white agents because Negro representatives are not "accepted."

In other words, the Negro performer and musicians has not reached equality with the white, but he has made terrific progress during the past few years. Pushing this trend along has been the New Deal administration, which considers greater acceptance of Negroes as a part of winning the war and which has publicly urged industry to give Negroes a break. The government has also asked the radio and film industries to portray Negroes more sympathetically in their shows. The picture business is producing more all-colored films, and Negro musicians are being used increasingly in radio house bands and on programs.

The biggest break Negro performers received before the government's ruling earlier this year has been the recognition of Negroes as first-rate jazz musicians. The craze for swing music suddenly put the spotlight on Negro musicians as creative artists and did much to live down the typical presentation of Negro entertainers as carefree, banjo-plucking cotton pickers continually grinning and shouting jazzy spirituals. The Cotton Club version of slaphappy Negroes has started to give way to the Cafe Society version of Negroes as serious, formal-dress concert-style creative musicians and singers. Swing concerts in Carnegie Hall featuring Negro artists further dramatized the new-style Negro entertainer.

Many white men pushed aggressively the dignified presentation of Negro entertainers, among them being John Hammond, who has discovered scores of Negro swing musicians and singers and got them jobs; Moe Gale, Joe Glaser and Irving Mills, all of whom pushed many Negro singers and bands to big-money heights; Barney Josephson and Ivan Black, owner and publicity man for the Cafe Society clubs here respectively, who presented Negroes in concert style; Harold Oxley, manager of Jimmie Lunceford, and Bill Mittler, personal manager. The recording managers of the major record companies also helped by their liberal acceptance of Negro recording artists.

Negro performers also received the benefits from the continuing and rising prestige of such big Negro names as Paul Robeson, Marian Anderson, Duke Ellington, Ethel Waters, Count Basie, Cab Calloway, Ink Spots, Jimmie Lunceford, Loway, Ink Spots, Jimmie Lunceford, Louis Armstrong, Bill Robinson, Rochester. The rise of Hazel Scott, Lena Horne, Golden Gate Quartet, John Kirby, Teddy Wilson, Canada Lee and Kenneth Spencer dramatizes the emergence of Negro names who

don't have to resort to mammy singing and hotcha shaking.

Negroes have made the greatest progress in the music field.

### Music

Due to their traditional excellence as jazz musicians, Negroes have been able to creep into heavy money in this field faster than in any other branch of the show business.

Both Cafe Society clubs here have been heavy money-makers due to their policy of presenting serious, competent Negro musicians and singers. Eddie Condon's Saturday concert jazz at Town Hall use many Negro artists. Several swing concerts at Carnegie have featured Negro musicians, and ditto swing programs on the radio.

Negro name band leaders have held their own thru the years because they presented a brand of music whites could not easily duplicate. Their jam sessions often attracted white jazz musicians, who sat in—just as Negro musicians naturally sat in on white jam sessions. In fact, jam sessions have done much to break down the segregation idea among Negro and white musicians. Jazz music is the bond that brought Negro and white musicians together in such big numbers. Now many white bands use Negro sidemen quite regularly, among them being Roger Kaye, Charlie Barnet, Red Norvo, Benny Goodman, Gene Krupa, Will Osborne, Raymond Scott.

### Radio

For years it has been, and still is, a rule in radio that Negro artists may not be introduced on any commercial network show with the appellation of Mr., Mrs. or Miss preceding his or her name. As a result, Paul Robeson and Marian Anderson and other great Negro artists are seldom heard on the radio. Fortunately, this rule is beginning to break down, and only recently Bing Crosby called Robeson "Mr." on one of the Crosby programs.

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

Despite this, Negroes have made progress on the radio. Golden Gate Quartet had a CBS sustaining for two years and now is on the Amos and Andy sponsored show. Teddy Wilson's band was on *Duffy's Tavern* earlier this year. John Kirby's band had a CBS sustaining a couple of years ago, *Flow Gently, Sweet Rhythm*. Hazel Scott, the Boogie Woogie Boys and other Cafe Society performers have guested on many network and local programs. Negro bands have made the Coca-Cola program.

Negroes have begun to land jobs on radio house bands, thanks mostly to John Hammond's persuasions. Joe Rines has two Negroes in his Blue Network band; Irving Miller has two in his NBC band; Raymond Scott uses four in his CBS band, and Merle Pitt, of WNEW, is dickering for Teddy Wilson to join his house band.

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

### Films

Due to the Will Hays organization rule that films cannot portray miscegenation, picture stories play safe by casting Negroes in servant and comedy roles. Produced by the government, pictures are getting away from this, but slowly. For example, Hazel Scott is introduced as herself in Gregory Ratoff's *Something To Shout About* (Teddy Wilson's band is in the same film). In the MGM film *Panama Hattie*, Red Skelton introduces Lena Horne as Miss Horne.

Probably the first all-Negro film of a major company was *Green Pastures*. MGM later produced its first colored film, *Hallelujah*, and has just finished shooting *Cabin in the Sky*, with Ethel Waters, Duke Ellington, Golden Gate Quartet, Louis Armstrong, Lena Horne, Kenneth Spencer. 20th Century-Fox is lining up talent for its all-Negro film, *Heart of Dixie*, "a cavalcade of colored entertainment for the past 25 years" and formerly titled *Thanks, Pal*. Bill Robinson returns to the screen after four years for this film. Count Basie recently worked in *Reveille for Beverly* and in *Hit Parade of 1943*.

Sympathetic treatment of Negroes was evident in the Warner film, *In This Our Life*. When the film was shown in colored houses and thruout the South, certain scenes were deleted, allegedly for fear that they would arouse Negroes. RKO's *Tales of Manhattan* has a Negro sequence featuring Rochester, Ethel Waters and Paul Robeson. The Negro press generally attacked the sequence, however, on the grounds that it displayed Negroes as superstitious ignoramuses.

In the film studios a few Negro musicians have been getting some recording work, and one Negro, Phil Moore, is a staff arranger at MGM. The government's Agricultural Adjustment Administration is releasing a Negro documentary film short, *Henry Browne, Farmer*, to 1,000 movie houses catering to Negro audiences.

### Hotels

Hotels have been the toughest jobs to get for Negro talent, because hotel managements fear that use of Negro musicians and floorshows will attract Negro patronage.

However, occasional hotels experiment with Negro talent. The local Park Central booked the late Chick Webb's band a few years ago. Currently only one New York hotel is using a Negro band, the St. George, in Brooklyn, with Dave Martin's band.

The Copley Plaza, Boston, has John Kirby's band set for its new Colonial Room. The Sherman and the Ambassador hotels in Chicago have used Negro bands. The Waldorf-Astoria Hotel used Kirby's band in its cocktail lounge recently.

Lena Horne is currently featured at the Savoy-Plaza Cafe Lounge, the first Negro ever booked in that spot.

The Ritz-Carlton, Boston, used Negro bands last summer.

### Burlesque

Burly houses have used Negro chorines and principals only in occasional black and tan revues and as vaude turns in white shows. Negro musicians are never used in pit bands, except for black and tan shows.

### Records

Negroes are discriminated against the least, if at all, on records, and records are important to a Negro band because other build-up mediums such as publicity, network wires, hotel locations and films are often closed to him.

In addition to using many Negro bands, the recording companies also use Negroes in house bands. Columbia usually has Negroes in its house band; Decca sometimes uses them, and Victor less often.

Capitol house ork uses them regularly.

Many white singers often request the recording studios to include Negro musicians in the band. This includes Ginny Sims, Eddy Howard, Lee Wiley and Jean Sablon.

### Night Clubs

Night clubs are the most liberal employers of Negro talent, even tho most clubs use Negroes because they generally take lower salaries. Night clubs, too, were among the very first branches of show business to use mixed bands. Many clubs, of course, use all-Negro floorshows and Negro bands.

A increasing number of smart spots have used Negro entertainers, too, including the Versailles, Monte Carlo, Cafe Life, Cafe Society Uptown and Waldorf-Astoria in New York.

### Ballrooms

Negro name bands get plenty of work in ballrooms; Negro non-name bands usually work as relief combos or in dance halls as the main band because the union scale for Negro musicians is usually lower than that of white musicians, except New York, Detroit and Chicago.

### Opera

The Metropolitan Opera Company has never used a Negro singer. A check-up reveals that Alfredo Salmaghi has been the only American opera company to use a Negro. The Chicago Opera company has just signed Paul Robeson to do the title role of *Boris Goudonoff*.

### Symphony Orks

Negroes in symphonies are as rare as hen's teeth. WPA orchestras have been the only ones using Negroes.

### Electrical Transcriptions

Hazel Scott and Golden Gate Quartet cut e. t.'s for a 26-week series for General Electric for the MBS network.

Generally, Negroes get very little e. t. work.

### Concert

Paul Robeson and Marian Anderson are the biggest Negro box-office draws in concert today. Other Negroes who play concert are Kenneth Spencer, Fats Waller, Hazel Scott, Duke Ellington, Ammons and Johnson.

Wilson Williams, founder and director of the Negro Dance Company, has taken over a studio here to prepare for the company's Broadway debut. Felicia Sorel is co-director.

### Vaudeville

Vaude houses have always used Negro acts, names and name bands.

In addition, there are several big theaters catering to Negroes and using Negro talent.

### Arrangers

Practically every swing name band uses Negro arrangers. Fletcher Henderson, now arranging for his own band only, for years did a lot of work for other bands. Si Oliver is under three-year contract to Tommy Dorsey. Eddie Durham, now fronting his own all-girl band, has arranged for Jan Savitt and other white name bands. Duke Ellington, of course, arranges for his own band (he is putting on a Carnegie Hall, New York, concert January 23). Billy Strayhorn, Ellington's assistant, has had many offers to arrange for white bands. Billy Moore is arranging for Les Brown. Benny Carter, now leading his own band, has written for Mark Warnow and other name bands. Don Kirkpatrick, now with Benny Goodman (See *Negro Makes Advances* on page 80)

A  
 MERRY  
 CHRISTMAS  
 AND A  
**HAPPY**  
**NEW YEAR**

AND  
**A VICTORIOUS**  
**1943**

**CHERIO MUSIC PUBLISHERS, INC.**

AND

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HOLLYWOOD  
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# The Billboard Music Popularity Chart

WEEK ENDING  
DECEMBER 23, 1942

## SONGS WITH MOST RADIO PLUGS

The following are the 30 leading songs on the basis of the largest number of network plugs (WJZ, WEAF, WABC and WOR) between 5 p.m.-1 a.m. weekdays and 8 a.m.-1 a.m. Sunday for the week ending Wednesday, December 23. Film tunes are designated by an (F); musical comedy tunes by an (M).

This compilation is based upon data supplied by Accurate Reporting Service.

Position Last This Wk.	Title	Publisher	Plugs
1	1. WHITE CHRISTMAS (F)	Berlin	46
4	2. MOONLIGHT BECOMES YOU (F)	Famous	40
—	3. YOU'D BE SO NICE TO COME HOME TO (F)	Chappell	31
9	4. I HAD THE CRAZIEST DREAM (F)	Bregman, Vocca & Conn	29
2	5. ROSE ANN OF CHARING CROSS	Shapiro-Bernstein	27
7	6. PLEASE THINK OF ME	Witmark	24
6	7. BRAZIL	Southern	22
12	8. THAT SOLDIER OF MINE	National	21
5	9. WHY DON'T YOU FALL IN LOVE WITH ME?	Harms	20
17	10. A TOUCH OF TEXAS (F)	Melody Lane	17
15	10. I'D DO IT AGAIN	Santly-Joy	17
8	10. MOONLIGHT MOOD	Robbins	17
3	10. THERE ARE SUCH THINGS	Yankee	17
15	11. PARADISE VALLEY	Atlas	16
18	12. IF I CARED A LITTLE BIT LESS	Feist	15
17	12. PENNSYLVANIA POLKA (F)	Shapiro-Bernstein	15
15	13. CONSTANTLY (F)	Paramount	14
10	13. MR. FIVE BY FIVE (F)	Leeds	14
—	14. ARMY AIR CORPS	Fischer	12
—	14. I WISH I WISH I WISH	E. B. Marks	12
17	15. I'M GETTING TIRED SO I CAN SLEEP (M)	U. S. Army	11
—	15. STARLIGHT SONATA	BMI	11
—	15. THREE DREAMS (F)	Remick	11
—	16. SANTA CLAUS IS COMING TO TOWN	Feist	10
15	16. VELVET MOON	Witmark	10
11	16. WHEN THE LIGHTS GO ON AGAIN	Campbell, Loft & Porgie	10
19	16. YESTERDAY'S GARDENIAS	Mayfair	10
16	17. DAYBREAK	Feist	9
16	17. FOR ME AND MY GAL (F)	Mills	9
12	17. MANHATTAN SERENADE	Robbins	9

## NATIONAL AND REGIONAL BEST SELLING RETAIL RECORDS

This compilation is based upon reports from the following retail stores of their 10 best selling records of the past week. Where two sides of the same record belong in the first 10, they are listed individually in the order of selling appeal: Atlanta: Cox Prescription Shop; S. H. Kress. Birmingham: Nolen's Radio Service Shop; E. E. Forbes & Sons; Monarch Sales Co.; Louis Pizitz Dry Goods Co. Boston: The Melody Shop. Bridgeport, Conn.: Howland Dry Goods Co.; Whiting Radio Service; Gilman Music Store. Buffalo: Whiteman Song Shop; Broadway Music Shop. Butte, Mont.: Dreilbehl's Music Co. Chicago: Hudson-Ross; Sears-Roebuck & Co.; Marshall Field; Wurlitzer's; Lyon & Healy; Goldblatt Bros. Cincinnati: Song Shop; Willis Music Co.; Rudolph Wurlitzer Co.; Steinberg's, Inc.; Clifton Music Shop. Dallas: S. H. Kress. Denver: The May Co.; Century Music Shop; La Salle Music Shop; Charles E. Wells Music Co.; S. H. Kress. Des Moines: Des Moines Music House; Davidson Co. Detroit: Wurlitzer's; Grinnell Bros. Houston: S. H. Kress. Kansas City, Mo.: Music Box. Long Island: Temple of Music Stores. Los Angeles: Southern California Music Co.; Hollywood House of Music; Glenn Wallich's Music City; S. H. Kress. Louisville, Ky.: Stewart Dry Goods Co. Memphis: S. H. Kress. Miami: Richards Store Co.; Burdine's, Inc. Milwaukee: Schuster's; Broadway House of Music; J. B. Bradford Piano Co. New Orleans: Louis Grunewald Co., Inc. New York City: Center Music Store; Liberty Music Shop; Galety Music Shop; Rabson's Music Shop; R. H. Macy & Co.; Abraham & Straus, Inc.; Broadway Music; Melody Shop. Philadelphia: Wanamaker's Department Store; Downtown Record Shop; Alex A. Gettlin. Pittsburgh: Volkwein Bros., Inc. Raleigh, N. C.: James E. Theim; O. H. Stephenson Music Co. Richmond, Va.: Gary's Record Shop; Walter D. Moses & Co.; Corley Record Co. Salt Lake City: C. Z. M. I. Record Dept.; S. H. Kress. San Francisco: S. H. Kress. Seattle: S. H. Kress. Springfield, Mo.: L. E. Lines Music Co. St. Louis: Aeolian Co. of Missouri; Famous & Barr. St. Paul: Lyon & Healy. Tulsa: S. H. Kress. Washington, D. C.: E. F. Droops & Sons Co.; George's Radio, Inc. Wichita: S. H. Kress. Youngstown: S. H. Kress.

NATIONAL		EAST		SOUTH	
POSITION Last This Wk.	Title	POSITION Last This Wk.	Title	POSITION Last This Wk.	Title
1	1. WHITE CHRISTMAS —BING CROSBY Decca 18429	1	1. White Christmas —Bing Crosby	2	1. Mr. Five by Five —Harry James
4	2. THERE ARE SUCH THINGS —TOMMY DORSEY Victor 27974	5	2. I Had the Craziest Dream —Harry James	1	2. White Christmas —Bing Crosby
3	3. PRAISE THE LORD —KAY KYSER Columbia 36640	4	3. There Are Such Things —Tommy Dorsey	4	3. There Are Such Things —Tommy Dorsey
6	4. I HAD THE CRAZIEST DREAM —HARRY JAMES Columbia 36659	2	4. Praise the Lord—K. Kyser	8	4. Juke Box Saturday Night —Glenn Miller
—	5. DEARLY BELOVED —GLENN MILLER Victor 27953	3	5. When the Lights Go On Again—Vaughn Monroe	3	5. Praise the Lord —Kay Kyser
5	6. MR. FIVE BY FIVE —HARRY JAMES Columbia 36650	7	6. Mr. Five by Five —Harry James	—	6. Moonlight Becomes You —Glenn Miller
7	7. JUKE BOX SATURDAY NIGHT —GLENN MILLER Victor 20-1509	6	7. Juke Box Saturday Night —Glenn Miller	5	7. When the Lights Go On Again—Vaughn Monroe
2	8. WHEN THE LIGHTS GO ON AGAIN —VAUGHN MONROE Victor 27945	9	8. Dearly Beloved —Glenn Miller	7	8. I Had the Craziest Dream —Harry James
—	9. MOONLIGHT BECOMES YOU —GLENN MILLER Victor 20-1520	8	9. Serenade in Blue —Glenn Miller	—	9. Dearly Beloved —Glenn Miller
—	10. MR. FIVE BY FIVE —FREDDIE SLACK Capitol 115	—	10. Why Don't You Do Right? —Benny Goodman	10	10. Mr. Five by Five —Andrews Sisters

## NATIONAL AND REGIONAL SHEET MUSIC BEST SELLERS

This compilation is based upon reports received from the following sheet music jobbers and dealers of their 15 best selling songs of the past week. Atlanta: Cable Piano Co. Chicago: Lyon & Healy; Carl Fischer, Inc.; Gamble Hinged Music Co.; A. G. McClurg. Detroit: Grinnell Bros. Kansas City, Mo.: Jenkins Music Co. Los Angeles: Morse M. Freeman, Inc. New Orleans: G. Schirmer of Louisiana. New York City: Music Dealers' Service, Inc.; Ashley Music Supply Co. Phoenix, Ariz.: Dawson Music Co.; J. J. Newberry Store. Pittsburgh: Volkwein Brothers, Inc. Portland, Ore.: Sklare Music Co. San Antonio: Southern Music Co. San Francisco: Pacific Coast Music Jobbers; Sherman Clay & Co. Seattle: Capitol Music Co. St. Louis: St. Louis Music Supply Co.

NATIONAL		EAST		WEST COAST	
POSITION Last This Wk.	Title	POSITION Last This Wk.	Title	POSITION Last This Wk.	Title
1	1. WHITE CHRISTMAS	1	1. White Christmas	1	1. White Christmas
2	2. WHEN THE LIGHTS GO ON AGAIN	2	2. When the Lights Go On Again	2	2. When the Lights Go On Again
9	3. THERE ARE SUCH THINGS	7	4. I Had the Craziest Dream	8	3. There Are Such Things
5	4. PRAISE THE LORD	6	5. Dearly Beloved	4	4. Dearly Beloved
3	5. MR. FIVE BY FIVE	5	6. Praise the Lord	7	5. Praise the Lord
7	6. THERE'S A STAR-SPANGLED BANNER	4	7. Why Don't You Fall in Love With Me?	10	6. I Had the Craziest Dream
8	7. I HAD THE CRAZIEST DREAM	8	8. Mr. Five by Five	3	7. Mr. Five by Five
6	8. WHY DON'T YOU FALL IN LOVE WITH ME?	10	9. There's a Star-Spangled Banner	9	8. Daybreak
4	9. DEARLY BELOVED	12	10. Moonlight Becomes You	5	9. Why Don't You Fall in Love With Me?
12	10. ARMY AIR CORPS	9	11. Army Air Corps	13	10. There's a Star-Spangled Banner
10	11. DAYBREAK	13	12. There Will Never Be Another You	11	11. Der Fuehrer's Face
13	12. MOONLIGHT BECOMES YOU	—	13. Manhattan Serenade	—	12. Army Air Corps Song
15	13. THERE WILL NEVER BE ANOTHER YOU	14	14. Daybreak	15	13. Moonlight Becomes You
11	14. MANHATTAN SERENADE	11	15. For Me and My Gal	—	14. There'll Never Be Another You
14	15. DER FUEHRER'S FACE	—		—	15. Serenade in Blue

## HARLEM HIT PARADE

Following list of most popular records in Harlem is based on sales reports from Rainbow Music Shop, Harvard Radio Shop, Lehman Music Company, Harlem De Luxe Music Store, Ray's Music Shop, Frank's Melody Music Shop, New York, and Richards Music Shop, Brooklyn:

POSITION Last This Wk.	Title	Label
1	1. WHITE CHRISTMAS .. BING CROSBY	Decca 18429
2	2. MR. FIVE BY FIVE	FREDDIE SLACK .. Capitol 115
3	3. TRAV'LIN' LIGHT	PAUL WHITEMAN ... Capitol 116
4	4. WHEN THE LIGHTS GO ON AGAIN	LUCKY MILLINDER .. Decca 18496
5	5. WHAT'S THE USE OF GETTING SOBER?	LOUIS JORDAN .. Decca 8645
6	6. STORMY MONDAY BLUES	EARL HINES .. Bluebird 11567
7	7. LET ME PLAY WITH YOUR POODLE	TAMPA RED .. Bluebird 34-0700
8	8. DON'T GET AROUND MUCH ANYMORE	INK SPOTS .. Decca 18503
9	9. PRAISE THE LORD	SOUTHERN SONS .. Bluebird 30-0806
10	10. THAT AIN'T RIGHT	KING COLE TRIO .. Decca 8630

For information on the Leading Music Machine Records see the Record Buying Guides in the Music Merchandising Department of the coin machine section.



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and his Musette Orchestra  
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Recording for

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## The Season's Greetings

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of our entire organization who have, for nearly fifty years, con-  
tributed to our growing catalog of over 20,000 numbers . . .  
including these outstanding favorites of every type of music.

#### POPULAR

I WISH, I WISH, I WISH  
I'LL BE HOME FOR CHRISTMAS  
AT THE CROSSROADS  
THERE'S SOMETHING IN MY EYE  
IT HAPPENS ALL THE TIME  
I CAN'T WAIT UNTIL TOMORROW  
(For Tomorrow I Go Home On Leave)

#### NEW SHOW TUNES

(From Leonard Sillman's  
NEW FACES OF 1943)  
NEW SHOES  
YES SIR! I MADE A DATE  
I LOVED YOU WELL (Well! Well!)  
LOVE, ARE YOU RAISING YOUR  
HEAD AGAIN?

#### PATRIOTIC

THE MARINES' HYMN  
HE'S I-A IN THE ARMY  
(And He's A-I In My Heart)  
THE OLD FLAG NEVER TOUCHED  
THE GROUND  
THE BALLAD OF VALLEY FORGE  
LIFT EVERY VOICE AND SING  
ONE DAY NEARER TO VICTORY

#### POPULAR LATIN-AMERICAN

EL CARBONERO (The Charcoal Man)  
TUMBANDO CANA (When They Cut  
the Cane in Cuba)  
PARE COCHERO (Stop, Cabby)  
LETARGO (Long Live the Future)  
CANTIGA INGENUA  
DILES QUE NO ES VERDAD  
(Ages Ago)

#### STANDARD LATIN-AMERICAN

EL RANCHO GRANDE  
MAMA INEZ  
YOURS (Quiereme Mucho)  
THE PEANUT VENDOR  
AMAPOLA  
SAY "SI SI" (Para Vigo Me Voy)

#### STANDARD PRODUCTION

PARADE OF THE WOODEN SOLDIERS  
LOVE'S OWN SWEET SONG  
(Sari Waltz)  
FRASQUITA SERENADE (My Little  
Nest of Heavenly Blue)  
LOVE'S ROUNDelay (Waltz Dream)  
DAY DREAMS (Spring Maid)  
IT'S DELIGHTFUL TO BE MARRIED

#### STANDARD AND CONCERT

GLOW WORM  
DOWN SOUTH  
DON'T COUNT THE STARS  
MALAGUENA  
WALTZ TIME IN VIENNA  
KEEP OUR LOVE AS IT IS TODAY

#### STANDARD DANCE TUNES

SONG OF THE ISLANDS  
IDA, SWEET AS APPLE CIDER  
THE BREEZE AND I  
THERE'LL BE SOME CHANGES MADE  
PLAY FIDDLE PLAY  
JAZZ ME BLUES

LOOK TO MARKS FOR THE BEST MUSIC OF 1943

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R.C.A. Building Radio City New York

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from the

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From

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Remick Music Corp.

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with

## "JOE-SEE-FUS JONES"

America's Number One Swing Novelty

featured by

★ WOODY HERMAN

★ COUNT BASIE

★ KING SISTERS

★ ANDREWS SISTERS

★ STAN KENTON

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from

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**BIG IN '42  
BIGGER  
IN '43**



**They Sing! They Swing!  
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and his  
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10 Smash Weeks of Theaters

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

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**BIGGER IN '43**

★ The HIT NOVELTY RECORD OF '43, "Chicks I Pick are Slender, Tall and Tender"  
"Decca's No. 1 Sepia Artist"

★ Currently Down Beat Room, Chicago

★ Broadcasting nightly Coast to Coast—CBS Network

★ Leaving for Hollywood in February to make first movie.



**On the Stand**

Reviews of orchestras playing hotel, night club and ballroom locations and one-nighters. Comment is based upon the present or potential commercial value of the band, as well as its musical quality.

**Joe Venuti**

(Reviewed at Hotel Peabody, Memphis)

**J**OE VENUTI very ably fronts an ordinary group of musicians. He makes tremendous display of what he has, using excellent showmanship in selecting opening and closing numbers for his sets. Alternating between fiddle, trumpet and baton, Venuti himself is practically the entire show. His ability to handle crowds was evidenced by the conga line he formed—one of the few to be seen at a Memphis nitery. Only audience complaint was heard because he broke it up too soon.

The lone exception to the mediocre music men is drummer Barrett Deems, who turned in an outstanding performance. A good sense of rhythm and a

flair for playing to the audience contribute greatly to the generally pleasing effect achieved.

Kay Star, who started her musical career in Memphis, received applause from friendly audiences rather beyond the appeal of her singing. Moderately good on swing tunes, she develops defects when she begins torching or goes into ballads like *White Christmas*. Her singing of *Mr. Five by Five*, however, was the best job done on this tune in Memphis yet. The balance on the band is four rhythm, four wood and three brass, augmented by Venuti's fiddle and trumpet from time to time. When the reedmen put down their licorice sticks

in favor of saxes, they do the audience a favor.

Library appeared slightly dated on night caught. *Johnson.*

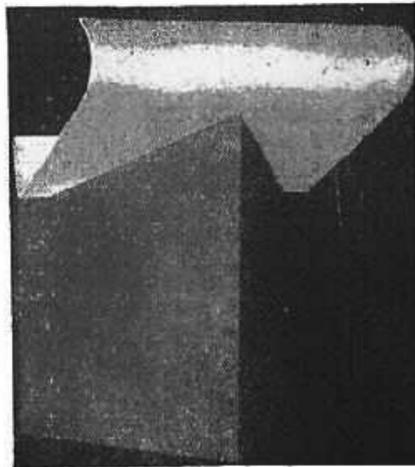
**Armando Romeu Jr.**

(Reviewed at Sans Souci, Havana)

**R**OMEU has made spectacular progress during the past year. Present band instrumentation is strange, but productive of some highly interesting effects. There are two tenor saxes doubling on clarinet, two trumpets, piano, bass and drums. Piano leads but doesn't throw the band off balance.

As with most society bands, show tunes take up a good portion of each dance set, with a rumba and conga or two interspersed here and there.

The band plays with clarity and color and is already doing a bang-up dance chore, mixing the rhythms well. Should develop into a good all-round cabaret or ballroom crew. *Coupau.*



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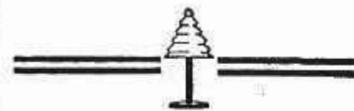
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LARKIN**

and his orchestra

Indefinitely

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Chicago



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GREETINGS**

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ALL  
OUR  
FRIENDS**



**CAB CALLOWAY**

AND HIS ORCHESTRA

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

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**VINCENT BRAGALE**

and his

**South American Orchestra**

Featured Indefinitely at the

**LATIN QUARTER—Chicago**

Direction: Music Corporation of America

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**RUDY HOFF AND HIS ORCHESTRA**

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**PICCADILLY CLUB, PENSACOLA, FLA.**



**Teddy POWELL**  
and His  
Orchestra

featuring Peggy Mann,  
Tommy Taylor and  
Irving Fazola.  
★ Now in  
10th Week,  
**HOTEL DIXIE,**  
New York.  
Broadcasting via NBC  
and Mutual



**Louis ARMSTRONG**

Just completed  
"CABIN IN THE SKY"  
for MGM  
Featuring **SONNY WOODS, VELMA MIDDLETON** and **JOE GARLAND**  
★ Week January 7th  
**CENTRAL THEATRE**  
Passaic, N. J.



**Les BROWN**  
and His  
Orchestra

with the Town Criers, Hal  
Derwin, Roberta Lee and  
"Butch" Stone  
Featured in RKO Radio's  
"7 Days' Leave"  
Now in 2nd Week, **CHICAGO THEATRE,**  
Chicago.



**The McFARLAND TWINS**

and their Orchestra  
featuring **BETTY ENGELS**  
Just concluded

**LOEW'S STATE, New York**  
Now on Theatre Tour



**Red NORVO**

and the  
"World's Biggest Little Band"  
Now Playing  
**TOP HAT CLUB**  
Toronto



**Jan SAVITT**  
and His  
Orchestra

with Eugenie Baird  
Thanks to Bob Christenberry for  
10 weeks' engagement at the  
**HOTEL ASTOR, New York**  
Opening Stanley Theatre, Pittsburgh,  
January 8th



**Andy KIRK**

and His  
"Clouds of Joy"  
With Vocals by  
**JUNE RICHMOND**  
Currently  
**FAY'S THEATRE**  
Philadelphia, Pa.



**Freddie SLACK**

and his  
Orchestra  
with **Ella Mae Morse**  
Currently at  
**RKO Radio Pictures Studios**  
Hollywood, Calif.



**Don BESTOR**

Musical Director  
**STATION WHN**  
New York  
featuring **Mildred Law**



**Eddie SOUTH**

"The Dark Angel of the Violin"  
and his Orchestra  
Currently **MACOMBO, Hollywood**



**Lionel HAMPTON**  
and His  
Orchestra

featuring **Rubel Blakely** and **Lois Arnetta**  
Currently  
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**Wingy MANONE**

and His  
Orchestra  
Currently **ZUCCA'S TERRACE,**  
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Season's Best  
and a big '43 to all  
**JOE GLASER**  
and all the boys

All Under Personal Mgt. of  
**JOE GLASER, Inc.**  
RCA Building, Radio City, New York

# Orchestra Notes

## Of Maestri and Men

SY OLIVER, arranger, now singing jazz numbers for TOMMY DORSEY, with DICK HAYMES handling ballads. . . . More changes for CHARLIE BARNET. IRVING BERGER, trumpeter, was inducted and replaced by LYMAN VUNK, formerly with BOB CROSBY. VUNK reached New York in time to get his 1-A card. PAUL COHEN, ex-WOODY HERMAN, is filling the vacant chair. RALPH BURNS, NICK JERRET'S arranger and pianist, joins BARNET at Orpheum Theater, Minneapolis, January 8. . . . MARTHA ANN COOPER, new TOMMY REYNOLDS canary, replacing NADINE WESTERFIELD. . . . NEIL BONDSHU has drawn a new holdover ticket at the Blackstone Hotel, Chicago, this time until June. . . . CHARLIE WRIGHT returns to the Drake Hotel, Chicago, February 9. . . . DON SEYMOUR, formerly with MISCHA BORR, opened with his own band at the new Little Club December 22. . . . SNOOKUM RUSSELL moved into the Casino Club, Quincy, Ill. CHRISTINE CHATMAN, boogie-woogie specialist, is new with the

band. . . . PAPPY HANDY has taken over FIDDLEBOW BILL'S former band. Outfit remains at the Coronado Cafe, St. Paul. . . . HENRY KING, opening at Schroeder Hotel, Milwaukee, January 5, will be the first MCA band there in months, FREDERICK BROS. having booked exclusively during 1942. . . . MILTON LARKIN drew another hold-over at the Rumboogie Club, Chicago.

## Pacific Palaver

EDDIE LeBARON opened at Ciro's December 26 along with AL DONAHUE and his ork. Spot is reopening after having been shuttered for some months. . . . JAN GARBER has returned to band stand at Trianon Ballroom, South Gate, following a flu attack. . . . TED FIO RITO playing Interstate Time before opening at Roosevelt Hotel, New Orleans, January 14. . . . JOE REICHMAN booked to play the Sun Carnival in El Paso following three days at Pacific Square Ballroom, San Diego, where he takes over after eight months at the Biltmore Bowl, Los Angeles. . . . GUS ARNHEIM continues at Sherman's in San Diego, where he opened August 18. Stays on until February 9. . . . NOBLE SISSLE takes up the time originally set for DICK STABLE at Trianon Ballroom. . . . OZZIE NELSON into Biltmore Hotel, Los Angeles, Christmas Eve.

## Disk Dealers Get Floral Tie-Ins

PHILADELPHIA, Dec. 26.—Music merchants here are viewing with interest several tie-ins of an institutional nature being tried by dealers with fellow shopkeepers in the particular neighborhood.

Many dealers, reports Elliott Wexler, record promotion manager of Motor Parts Company, Columbia distrib, have concluded successful tie-ins with the florist in the neighborhood. Flowers being named in many song titles or lyrics makes tie-in with florists a natural. Wexler has designed a beautiful flower-disk arrangement which makes for an attention-getter in the window of both the music store and the flower shop. Tie-in covers a wide range of songs, from the *Flower Song* in the opera *Carmen* to the more popular *Love Sends a Little Gift of Roses*.

Other dealers, Wexler reports, are tying in with chain food and apparel stores in the neighborhood. Deal involves using an imprint of the music store on the bags used by the food stores. Neighborhood beauty parlors also make for natural ties, dealers planting stills of Rita Hayworth, taken from the *You Were Never Lovelier* movie, in the parlor windows and dressing up the display with recordings of the picture songs.

Apart from the store traffic such tie-ins create, the important thing, says Wexler, is that the public must be continually kept aware of phonograph records. With record production curtailed by war priorities, he feels, dealers must re-double efforts to keep interest in records alive so that they can cash in when peace comes. Wexler recalled the uphill battle dealers had to bring phonograph records back after the blow struck by the first appearance of radios. As long as the interest is kept alive thru such promotions, which for the most part are at no cost to the dealers, Wexler says, the popularity of phonograph records keeps up.

## LUNCEFORD IN HARLEM

(Continued from page 28)

old bunch to toot the sax and warble ballads in fine style. So is James (Travie) Young, who sings the hot ditties and pumps his slide trombone in like manner. Joe Thomas, after a month-and-a-half vacation under his doctor's care, is back with his tenor sax and is handling the same quota of solos he formerly took care of; and Jimmy Crawford is still pounding the hides.

Crawford is probably the key man in Lunceford's large aggregation of six reeds, three trumpets, three trombones and four rhythm. More and more is Lunceford going in for production numbers in his *Blues in the Night* style. Not only do many of his tunes run six or more minutes but tempos change six or more times. In the case of *Mr. Five by Five* the tempo kept increasing, on purpose, until it wound up at a gallop. When *Body and Soul* was unveiled for what seemed like 10 minutes, tempo changed from straight time to double time to half time—and back again—so many times it was impossible to keep track of them. But always there was Crawford to set the changes on the nose, and with a beat that set a direct course for the others to follow.

Judging from the direction Lunceford has been taking, he is changing from a straight dance band to that of a flash act. The way his bookings ran in the past, with a predominance of theater dates and one-nighters, the flash style was a sure and quick way of winning acclaim. With one-nighters a thing to worry about for the immediate future and with only so many theaters available for all the orks competing for them, Lunceford may have to settle down to a location job. If he does, he'll also have to settle down to some straightforward dance music. Elliott Grennard.



SEASON'S GREETINGS

# Shep FIELDS

and his famous Orchestra

Many Thanks

to all those in the trade who have been so nice to us in 1942.

We're hoping

and working for Victory in '43.

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

# JACK MCLEAN

AND HIS ORCHESTRA on  
*Capitol* RECORDS

On Mutual - Don Lee - Coast to Coast  
4 Times Weekly

NOW! NEW PARIS INN  
SAN DIEGO, CALIF.

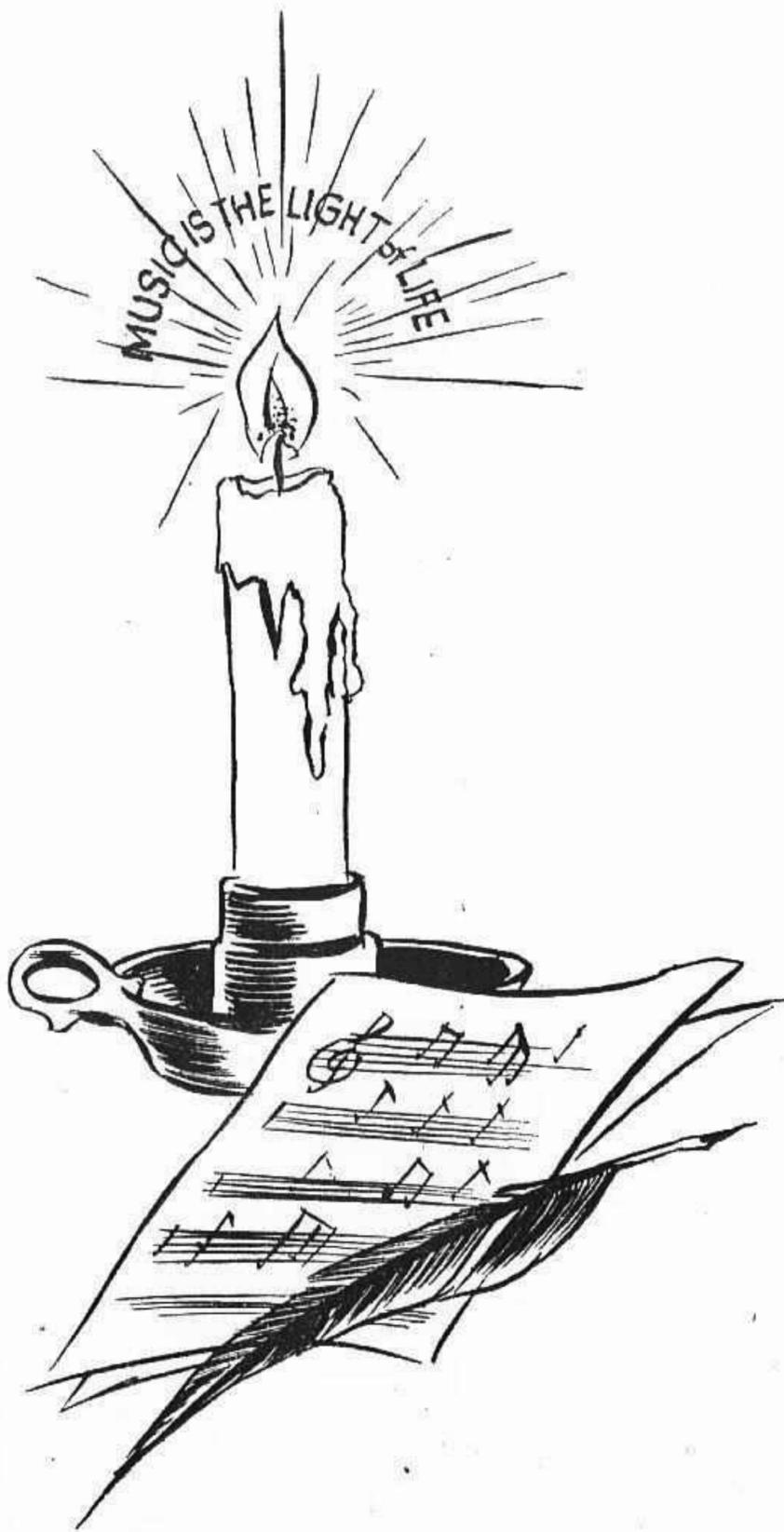
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Hollywood

*The Billboard*

Geared along Lombardo lines, but with sharper rhythms, this West Coast maestro brings plenty of luster to the waxes. Cutting it bright and breezy in staccato style, McLean gives an arresting rhythmic appeal to "I See It in Your Eyes," a tune tailor-made for this type of band. In the fast tempo, ensemble lays down the opening chorus and carries on with the downbeat it out. A more moderate and the band brings up another chorus to carry it out. Band carries the "West Virginia" flavor. Wayne Gregg, assisted by the male trio, takes over for the rest of the side, singing verse and chorus and then kicking in with another half chorus to complete the spinning.

There is plenty of dance appeal in the music for "I See It in Your Eyes," a bright rhythm ditty with catching qualities. Phonograph appeal will be strongest on the West Coast, where Jack McLean is fast becoming a favorite.

This Record is No. 121



*Yuletide*  
*Greetings*  
and a

**VICTORIOUS**  
**1943**

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

**BUY BONDS**  
**BUY**  
**MUSIC**

# One-Nighters and the Future

By Harry Moss

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

THE orchestra-booking business has access in selling to radio, motion picture, recording, hotels, cafes and other locations, theaters, television and various similar outlets. There is also the one-night field—which sells to ballrooms operating one night weekly, colleges, private

affairs, one to three-day theater engagements, expositions and, in fact, any type of engagement that requires music for less than four days.

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

The one-night business reached its peak just before the start of the current war. Kay Kyser, Guy Lombardo, Harry

**HARRY MOSS**, sales executive at Music Corporation of America and supervisor of its one-night department, has a long history as a booker. His career goes back a score of years, covering a period with the Columbia Broadcasting System and dating back to the Hallett-Moss booking combine.

James, Benny Goodman, the Dorsey Brothers, Glenn Miller, Horace Heidt, Phil Spitalny, Sammy Kaye and other attractions in the top bracket were good for as high as \$1,500 to \$5,000 nightly. Several outstanding dates ran to sums over \$8,000. The ballroom operator, who is the leading employer of the dance band on tour, was good for a net profit on top attractions that ran from \$1,000 to \$2,500 on a "name," with his additional intake of checking, refreshment and sometimes table reservation concessions. Bands of what might be termed Class B and even Class C nature were also good for substantial profits to promoters, booking offices and leaders.

Came the war, and the field of entertainment took a short lull. Then, in an effort to forget the grim forebodings of the bad news reports, to stay the dread of losing loved ones, America sought the revivifying drug of entertainment. Theaters established record grosses only to have them quickly broken and new ones set up. Ballrooms did bigger business than ever before. Night clubs sprouted like mushrooms and, where the owner was experienced and his judgment right in location and operation, they proved terrific hits, adding to the general state of amusement welfare.

In the one-night division, enterprise in new operation and the demands of standard clients exceeded the possibility of fulfillment, but where orchestras did go on tour, the intakes on guarantees,

flat buys and percentages were at their highest level.

Comes gas rationing. Orchestras that travel from city to city on dance tours are dependent on trains, busses and automobiles, so rationing chased many of the top attractions into the preferential engagements of theaters or locations. Difficulties experienced in these early days of rationing are growing to proportions that make it impossible for bands to play many cities excepting those with

## Season's Greetings



And our sincere wishes

For

A Happy New Year



Jack **B**regman

Rocco **V**occo

Chester **C**onn

Greetings of the Season!



Time moves on—but

Lou

**MARTIN**

and HIS ORCHESTRA

stay on (8th year!)

at LEON & EDDIE'S, N. Y.

Mgt.: LOU MARTIN ORK, INC., 33 W. 52d Street, New York.

### Holiday Greetings

from

**EDDIE PRIPPS**

AND HIS ORCHESTRA

22nd Successful Week

at the

**LATIN QUARTER**

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**DIG THESE  
1943 RELEASES**

**I SEE IT IN YOUR EYES**

Capitol Record 121 • Jack McLean & His Orchestra

A Swell little Bounce Ballad • BOUNCING INTO POPULARITY

**WO-HO**

(I Love To Sing With The Breeze)

The Season's Breeziest SWING FEST • • • Introduced by GENE KRUPA with Anita O'Day "WO-HO-ing" the lyric

★ CORN DEPARTMENT ★

★★ STELLA ★★

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AMERICA and CANADA  
ON THE FIGHTING FRONTS  
AND AT HOME

*May God Bless you all*



REGISTERED

*James C. Petrillo*

army bases near by. Busses may become available for those fulfilling such dates.

With gas restriction becoming tighter, one-nighter business comes into greater difficulties. Orchestras are asking for locations and theaters. Those important enough in name value are getting what they want. Those that cannot demand and cannot get this type of engagement accept only those one-night stands that can be reached with reasonable certainty. Several leaders give up and enlist before the army reaches out its long arm and tags them for service.

The operating end of the business, ballrooms, affairs and out-of-town engagements still demand names, but the

absence of suitable orchestras discourages many of them, who change their form of operation and only run dances when the right attraction is available. Money offered during this period is higher than ever, but events now played are more in a military nature with defense plants and industries holding band shows or dances to celebrate "E" awards, and even the armed forces buy music for an occasional shindig.

Of course, the music industry has been badly hit by induction of Glenn Miller, Artie Shaw, Claude Thornhill, Orrin Tucker, Eddy Duchin and others too numerous to mention already in and endless others on their way. This has

led to the belief by former important orchestra leaders that this would be an appropriate time for them to come back into the business. Unfortunately with those who ask for established names, this has not been the answer inasmuch as many operators would rather close down than gamble behind attractions that the public is not eager to see and hear.

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

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

The leader never answers the wire, but Blow, when he meets his fellow union members, tells them he asked \$125 to go with such-and-such an orchestra.

# Greetings



GALE, Inc.

48 W. 48th ST.

New York City

A  
Merry Christmas  
and a  
Victorious  
1943



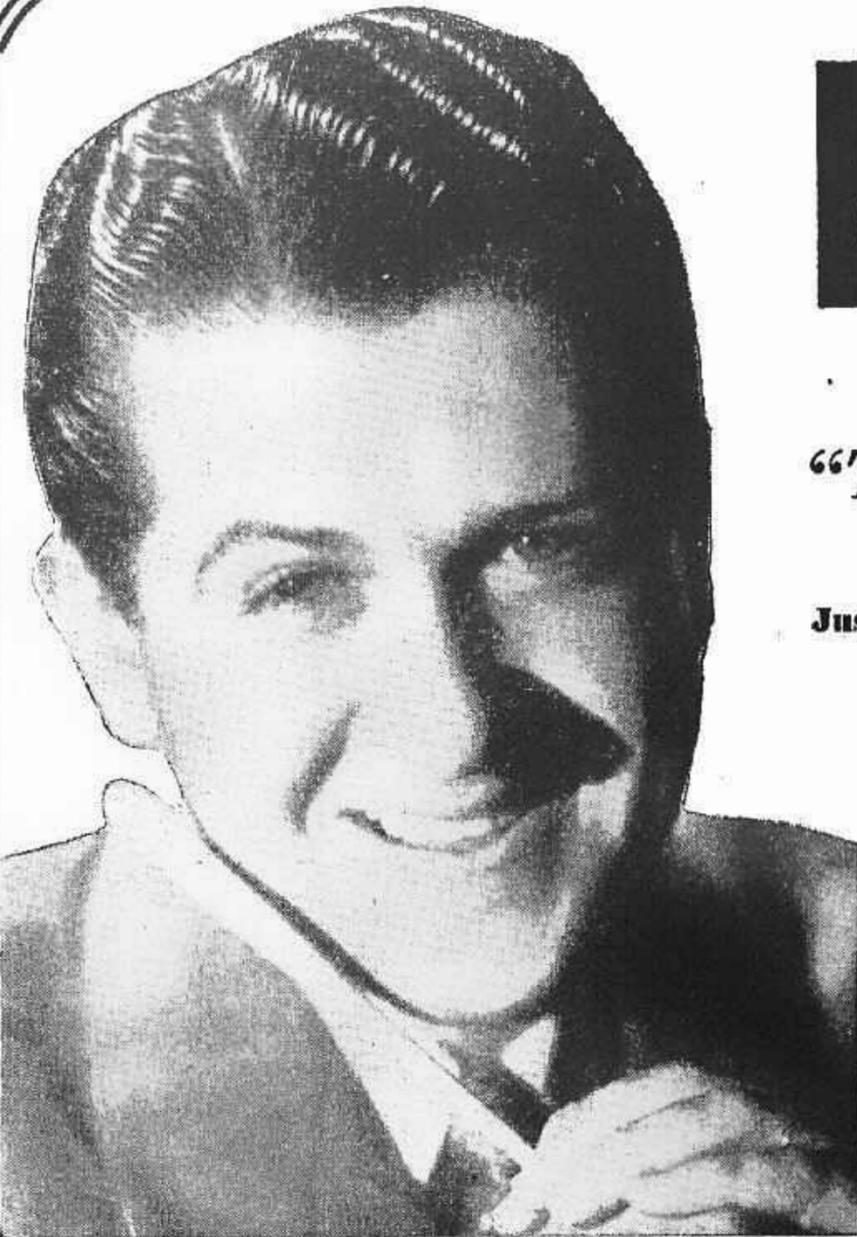
*Martin Block*

"MAKE BELIEVE BALLROOM"

•  
"YOUR HIT PARADE"

•  
"KYSER KOLLEGE"

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# Eddy HOWARD

and his orchestra

*"The Band Sensation of the Nation"*

Just Concluded **ARAGON BALLROOM, CHICAGO**, AGAIN!

Currently **ORIENTAL THEATER, CHICAGO**, AGAIN!

Opening **CHASE HOTEL, ST. LOUIS**, AGAIN!  
New Year's Eve

Returning **ARAGON BALLROOM, CHICAGO**, AGAIN!  
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## It's **FREDDY SHAFER** and His **VICTORY SWEETHEARTS**

Wishing you all *Season's Greetings* with a **QUICK VICTORY IN 1943**

We're keeping them smiling at **USO Camp Shows**

Available soon for Theatres, Hotels and Dance Dates

Management **MUSIC CORPORATION of America**

Contact **A. G. Haefely, Geneva, Ohio**

**EVERY BOND YOU BUY GIVES OUR BOYS ANOTHER SHOT AT THE ENEMY**

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

What is the future of the orchestra business? This must be a question that inquires into a period after the war. My thought would be that unless this is a long war the restrictions of gas rationing will be quickly lifted. With the release of the leaders in the service there will be the return of more than sufficient names—names so deeply established as to have become institutional for many years. This, together with the addition of those "names" that are being built today, will for a time "glut" the market. There will be a number of all-army, all-navy and all-marine or air-corps units, some of which will be in great demand because of their patriotic appeal.

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

uppermost immediately following the war.

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

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

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

★ **Season's Greetings** ★  
**VIC ALFAN TRIO**  
Currently Appearing in Second Successful Month at  
**"YE OLDE KNIGHT TAVERN"**  
★ **HOTEL WORTH** ★  
Buffalo, N. Y.

## Season's Greetings

to everyone everywhere

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Music Publisher

1650 Broadway

New York

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December 7  
With Abbott and Costello  
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"OH, DOCTOR"  
for  
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Returning to  
HOTEL NEW YORKER  
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For the Spring and Summer  
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*Take off the Whiskers*  
**WE KNOW YOU!**

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



Personal  
Management  
JACK PHILBIN

*Johnny*  
**LONG**

and HIS ORCHESTRA  
featuring HELEN YOUNG  
FOUR TEENS  
and GENE WILLIAMS

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

# Songwriter Looks Ahead

By Stanley R. Adams

IT WAS just about one year ago that the song-making industry, shaken to its foundations by the knockdown and drag-out battle between ASCAP and the radio interests, emerged slightly groggy from the effects of the fight and a government consent decree. We who had gone thru the long dry spell looked to 1942 with a jaundiced eye and a desire to forget '41.

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

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

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

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

Of all the figurative headaches ever created this was the daddy of them all.

STANLEY R. ADAMS is vice-president of the Songwriters' Protective Association and was a member of the special committee appointed by the American Society of Composers, Authors and Publishers to prepare its new writers' classification plan. He has written the lyrics for many hit tunes of the past, including *Little Old Lady*, *What a Difference a Day Made* and *Yesterthoughts*. Adams also wrote the English lyrics for *La Cucaracha* and is one of the authors of the current *There Are Such Things*.

Under the decree, the classification committee could judge a writer on no other basis than seniority, availability, prestige of the work (prestige of the writer being eliminated), vogue and popularity of the song or songs.

Consider the Gordian knot that confronted the writers' board:

What seniority did a new writer have? None.

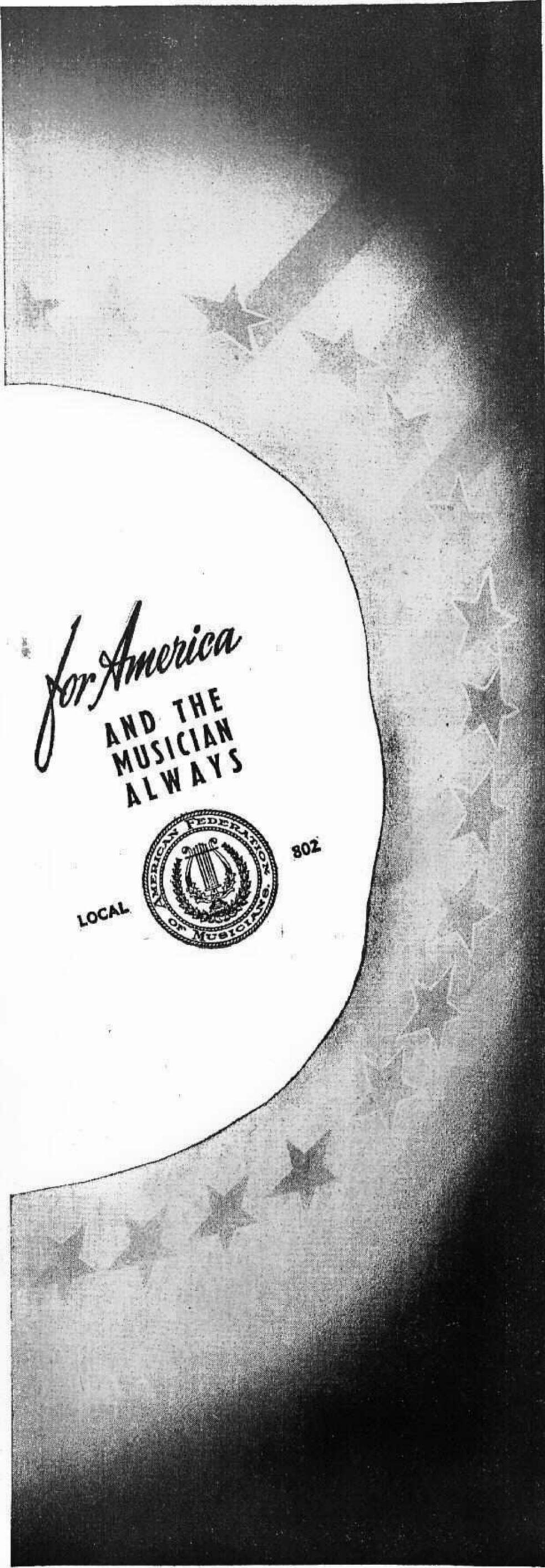
What availability existed? None plus one song.

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

What vogue and popularity were there? Here, at last, was something that could be computed; but if you awarded a sum for performance to a new member, by what logic could you refuse the same benefit to the older and established writers?

The answer is you couldn't. Gene Buck, recognizing the attendant difficulties, appointed still another committee to study new plans for classification and to report its conclusions back to the board.

This new committee worked for the better part of 1942; listened, talked, ana-



**THE AMERICAN GIRL ORCHESTRA ALL**

Led by the **QUEEN OF THEM ALL**

**Ada LEONARD**

Just Concluded  
**GOLDEN GATE THEATER**  
 San Francisco  
**ORPHEUM THEATER**  
 Los Angeles

\*42's Top Engagements

Aragon-Trianon Ballrooms Chicago  
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Personal Management **GEORGE LIBERACI**

Exclusive Management  
**FREDERICK BROTHERS MUSIC CORPORATION**  
 New York Chicago Hollywood

MBS Airtime Hit of USO Tour

# Another TRIUMPHAL YEAR



# for LAWRENCE WELK AND HIS ORCHESTRA

featuring



**BILL KAYLOR**



**JAYNE WALTON**

*Just Concluded*  
*Two Weeks at the*  
**CHICAGO THEATER**  
*Chicago*  
*One Week at the*  
**RIVERSIDE THEATER**  
*Milwaukee*

*Currently*

## TRIANON BALLROOM ★ CHICAGO

9th Repeat Engagement in Less Than 3 Years  
On the Air Nightly

## WGN-MUTUAL

Personal Management: KEITH BAIN

ON **DECCA** RECORDS

*Thanks to:*

Eddie Weisfeldt  
Charlie Hogan  
Warnie Jones

William Karzas  
Dave Kapp  
Nate Platt

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

MANAGEMENT: FREDERICK BROS. MUSIC CORPORATION

1585 CROSSROADS, HOLLYWOOD

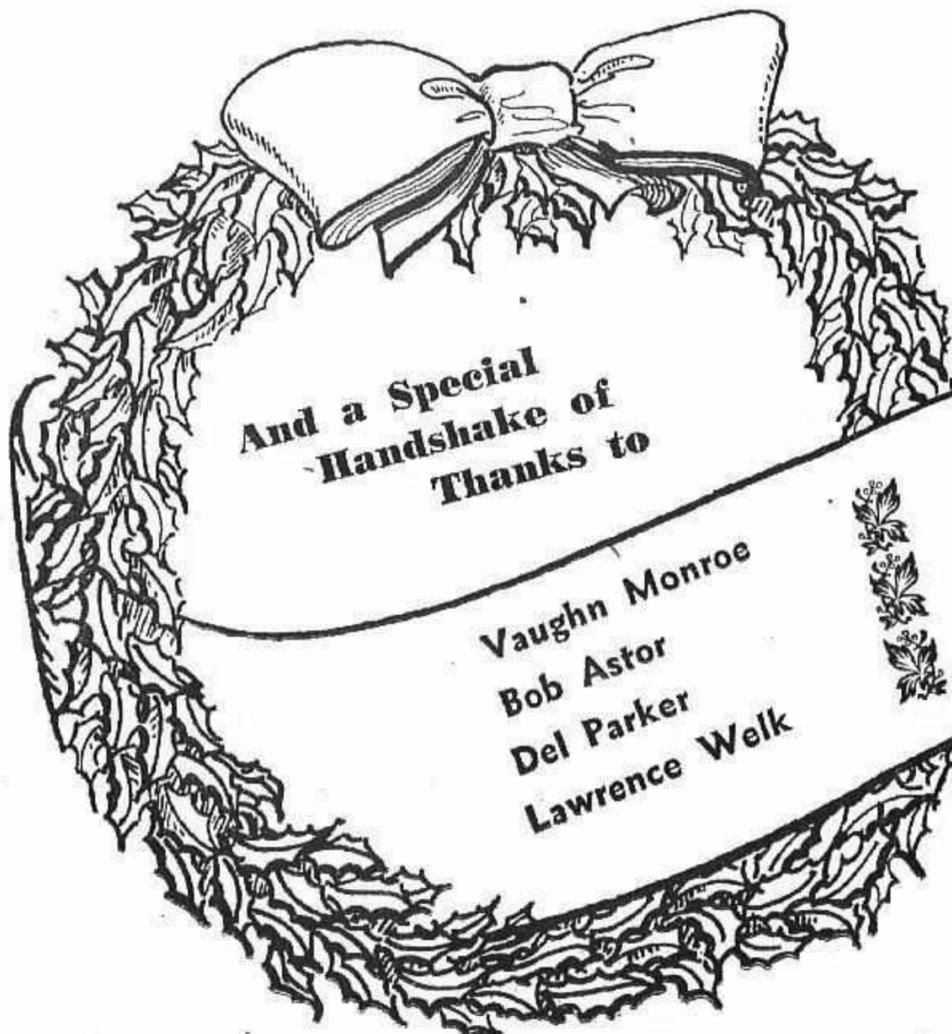
RKO BLDG., RADIO CITY, NEW YORK

75 E. WACKER, CHICAGO

# A WREATH of GOOD WISHES

to all the artists, handleaders and studios who are helping us to start '43 with our already-launched No. 1 goodnight tune

## "BYE FOR NOW"



And a Special Handshake of Thanks to

Vaughn Monroe  
Bob Astor  
Del Parker  
Lawrence Welk

Chico Marx  
Freddy Nagel  
Don Large  
Baron Elliott

Griff Williams  
Dick Jurgens  
Art Kassel  
Joe Reichman

and, of course, to  
TIM GAYLE, the composer

### WATCH FOR "COOKIN' WITH GAS"

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

# BELL

MUSIC COMPANY CHICAGO

20 E. JACKSON



LICENSED

# BMI

## "NOW IT CAN BE TOLD"

• Three years ago George Goodwin was a radio station program director. He was constantly forced to wade thru stacks of songs looking for appropriate music. Index cards which had only titles and credits were meaningless.

• So George began to jot down the thematic chorus record and complete publishers' information on each card. Everyone who saw them wanted copies. Thus the idea of Tune-Dex was born.

• Today any recognized professionals, band leaders, recording companies, radio stations, etc., can buy this indispensable card index service that three years ago was just a dream.

• Each month Tune-Dex issues 100 cards, 3 x 5, half new songs, half standards. Cost is only \$1.25 a month. (\$15.00 a year for 1,200 cards.) Subscribers say these are priceless!

Send order or request more information on your letterhead. WE WILL SEND SAMPLE CARDS FREE. ACT NOW. The success of this service is the talk of tin pan alley.

# TUNE-DEX, Inc.

1619 Broadway, New York

lyzed, dissected, amended, added and subtracted and finally drafted a comprehensive plan that embodied almost all the practical suggestions offered by members. The plan was adopted by the board of directors, under the powers conferred upon it by the articles of association and by-laws of ASCAP.

Should the plan be adopted in its entirety (two amendments affecting it are being voted upon at the present writing), it will provide for a 25 per cent payment for current performances of all works of a writer and 75 per cent for the seniority, availability and prestige of his works.

The total earnings of each individual will be computed. If such earnings reach or exceed the average earnings of the entire class immediately above, the member will be promoted. If the individual receive an amount that falls to or descends below the average earnings of the class immediately beneath him, such member shall be demoted.

So you see, by now, ASCAP is still swimming.

You can swim pretty well when the bickering and ill feeling in the pilot's cabin begins to disappear.

You can swim pretty well when you are held up by such songs as *White Cliffs of Dover*, *Johnny Doughboy*, *Found a Rose in Ireland*, *Rose O'Day*, *I've Got a Gal in Kalamazoo*, *Praise the Lord* and *White Christmas*.

You can swim pretty well when you're held up by some \$4,200,000 worth of water wings in the form of license revenues.

You can swim pretty well when your course is being steered by a strong and growing Songwriters' Protective Association, with two good navigators in the persons of Sigmund Romberg and E. C. Mills, and a co-operative Music Publishers' Protective Association headed by Walter Douglas.

Yes, 1942 was an eventful and trying year for the music industry, but all in (See WRITER LOOKS BACK on page 46)

To my very good friends in South America and in Europe.

To the many friends I have been fortunate enough to make here in America

My Heartfelt Wishes for a Happy Holiday Season... Good Cheer and Good Luck



# DOLORES

and her unique new Orchestra

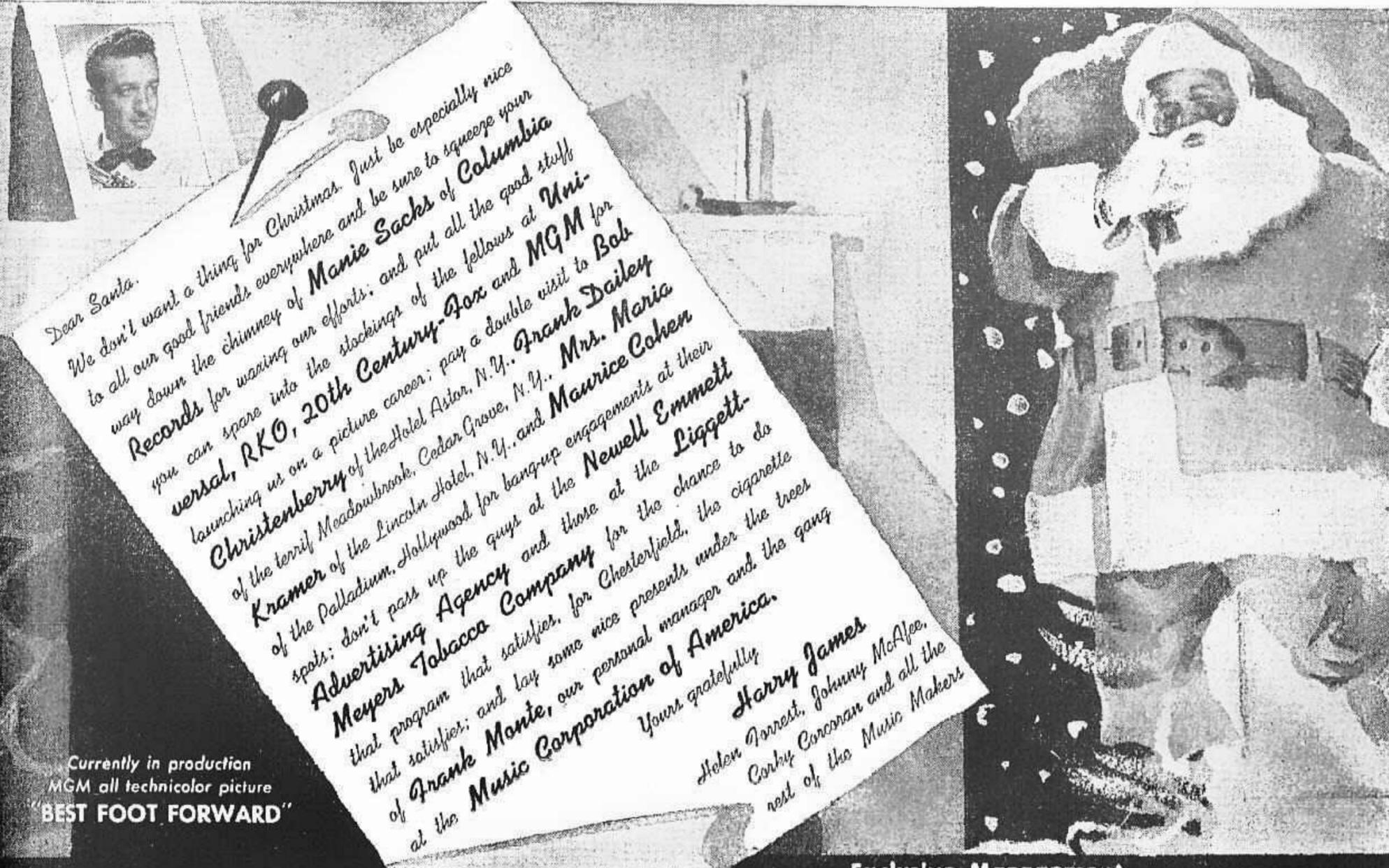
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**BOOK-CADILLAC**

Detroit, Mich.

featuring  
the four girl string section

Just Concluded  
Six successful weeks at the ESSEX HOUSE, New York

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



Currently in production  
MGM all technicolor picture  
**"BEST FOOT FORWARD"**

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

## Swinging Out for Uncle Sam

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

Ork leaders have been easier to keep track of, and below are all we have record of. If any were overlooked we should like to be so informed so that we may include them in a supplementary listing.

To all, leaders and sidemen alike, *The Billboard* music staff says: "Godspeed and keep 'swinging' until you blow Hitler & Company off the face of the earth."

- Auld, George .....Army
- Bagby, Doc .....Army
- Becker, Howard .....Army
- Bellero, Dick .....Army
- Beverly Twins .....Army
- Bishop, Billy .....Army
- Bourke, Pete .....Army
- Carson, Cal .....Army
- Casino, Del .....Army
- Clarke, Buddy .....Navy
- Dale, Marvin .....Army
- Daly, Duke .....R. C. A. F.
- Day, Bobby .....Army
- De La Rosa .....Army
- Deutsch, Emery .....Navy
- Donahue, Sam .....Army
- Dowell, Saxie .....Navy
- Duchin, Eddy .....Navy
- Dusenbury, Roger Scott .....Navy
- Ebener, Freddy .....Army
- Felix, Paul .....Army
- Ferrera, Don .....Navy
- Fitch, Gil .....Army
- Gill, Emerson .....Army
- Golly, Cecil .....Army
- Grayson, Hal .....Army
- Hall, Sleepy .....Navy
- Harris, Phil .....Merchant Marine
- Henderson, Horace .....Navy
- Honey, Bill .....Marines
- Hopkinson, Eddie .....Merchant Marine
- Hudson, Dean .....Army
- Kara, Pete .....Army
- Kearns, Joey .....Army
- King, Wayne .....Army
- Laag, Sid .....Army

- Lazerov, Sammy .....Army
- Leonard, Hal .....Army
- Lishon, Hank .....Army
- Loring, Michael .....Army
- Malone, Don .....Army
- Marshard, Harry .....Army
- Martin, Ken .....Army
- McCoy, Clyde .....Navy
- Miller, Charlie .....Army
- Miller, Glenn .....Army
- Miller, Herman .....Army
- Mooney, Art .....Army
- Morgan, Eddy .....Army
- Munro, Hal .....Army
- Nielsen, Paul .....Navy
- Pancho .....Army
- Parks, Bobby .....Army
- Peabody, Eddie .....Navy
- Peterson, Clarence .....Army
- Raphael, Ross .....Army
- Rose, Dave .....Army
- Sharappa, "Pat" .....Army
- Shaw, Artie .....Navy
- Sherr, Jack .....Navy
- Shore, Lee .....Army
- Smith, J. Bradford .....Army
- Sommers, George .....Army
- Sparr, Paul .....Navy
- Stabile, Dick .....Coast Guard
- Stolz, Colie .....Army
- Thal, Plerson .....Army
- Thornhill, Claude .....Navy
- Tucker, Orrin .....Navy
- Turner, Bill .....Army
- Vallee, Rudy .....Coast Guard
- Vera, Joe .....Army
- Watkins, Ken .....Army
- Weems, Ted .....Merchant Marine
- Weidler, Warren .....Coast Guard
- Whitman, Bernie .....Army
- Wickman, Dick .....Army
- Widmer, Russ .....Army
- Woods, Herby .....Navy
- Young, Sterling .....Army

## Few Pubs Don't Mind If Wax Remains Cool

NEW YORK, Dec. 26.—Publishers, resigned to plugging unrecorded tunes,

Season's Greetings  
from  
**HENRY BUSSE**  
AND THE BOYS

**PLAYING**

- Palace Theater, Columbus, O., Dec. 29-31
- Circle Theater, Indianapolis, Jan. 1-7
- Oriental Theater, Chicago, Jan. 8-14
- Palace Theater, Cleveland, Jan. 15-21
- Palace Theater, Fort Wayne, Ind., Jan. 22-24

Returning to the Trianon Ballroom, South Gate, Calif., in February  
and soon for our fourth return engagement to the Palace Hotel, San Francisco

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

— GREETINGS —

**Rehearsal Hall** **Productions**

**MILLARD THOMAS**

**Song Coach** **Music Arranger**

Composer of "The Girl Behind the Guy Behind the Gun"  
"Swingin' Strings"

144 W. 46TH STREET, NEW YORK CITY Phone LO-ng Acre 5-9453

are now finding reasons why it's good for business. Pubs like Irving Berlin with *White Christmas*, Famous with *Praise the Lord* and Campbell, Loft & Porgy with *When the Lights Go On Again* are keeping fingers crossed, hoping no new waxings come out to push their hits into the background.

Shapiro-Bernstein is giving itself a slap on the back for getting *Rose-Ann* of *Charing Cross* up to Hit Parade level in three weeks with no waxings to help along.

Some pubs maintain that suspension of recordings, as a temporary measure, is a good thing to tone down band leaders' uppitness. They contend that orks feel their recordings make or break a song, and pubs want to show that they can get big hits across on their own.

A  
**HAPPY AND PROSPEROUS  
NEW YEAR  
TO ALL**



Available for Location  
in 1943. Write . . .

**DON RICARDO**  
and His CHICAGOANS

620 NO. DEARBORN ST. CHICAGO, ILL.

**Season's Best**  
and  
Thanks to all those who helped make '42 a "Great Year!"

Soon To Appear in  
**"HIT PARADE OF 1943"**  
A REPUBLIC PICTURE

Soon To Appear in  
**"REVELLE WITH BEVERLY"**  
A COLUMBIA PICTURE

Just concluded RECORD BREAKING Engagements at . . .  
Adams Theatre, Newark  
Paradise Theatre, Detroit  
Orpheum, Los Angeles  
Oriental, Chicago

featuring  
**JAMES RUSHING**  
**EARLE WARREN**  
**JO JONES**

**Columbia Records**

Currently  
**APOLLO THEATRE**  
New York

**Count BASIE**  
and his Orchestra  
PERSONAL MGR. MILTON EBBINS

Exclusive Management  
**WILLIAM MORRIS AGENCY, Inc.**  
NEW YORK • LONDON • CHICAGO • HOLLYWOOD

**WRITER LOOKS BACK**

(Continued from page 44)

all the boys have pitched a pretty good game.

Retrospect is easy; forecast is risky. Looking back you rely on history; looking ahead you rely on guess work. But here goes: The year 1943 is being born at the most turbulent of times. Something far more important than the music business must be our first consideration, and into that consideration must be poured far more of our energy and efforts than is asked of us.

Fewer commercial songs will make their appearance. There will be some, there always has and always will be, but many writers will devote their talents to propaganda and public relations material. Many more writers will be in the armed forces. Others will, either thru choice or request, be absorbed in work in essential war industries.

We must be prepared for any curtailment of recordings, whether or not the present altercation between the musicians' union and the recordings companies is settled amicably. The materials needed for the production of records may become so scarce as to be almost non-existent for commercial enterprise. Of course, on this question, all bets are off if a substitute is developed.

There will be fewer name bands to project our songs for the same reasons that will cut the quantity and quality of commercial tunes.

We may find the industry printing single-page editions due to paper shortages. Also missing may be the picture of the pretty girl and the handsome guy beneath that untiring moon.

But getting back to our internal situation, there is still plenty of room for our stock and trade, which is harmony.

Publishers and writers are not brothers. They're not even distant relations, but they are essential as partners, one to the other. Publishers are not altruists. They're in business. They'll give nothing away. Therefore, writers must not be altruists. They, too, are in business. They, too, must give nothing away.

If you tell me that writers should sit around a conference table with their publisher partners and settle their business conflicts dispassionately and with a degree of understanding and backed by 100 per cent unswerving support and loyalty from the rest of us. I'll agree gladly.

But I don't believe that publishers get together in the back room to figure out how they can grab the whole ASCAP pie. I don't believe it for the simple reason that good business would veto such tactics even were they feasible.

If the ASCAP-radio fight was bitter, a civil war between publishers and writers would make that fight look like a sham battle of roses. The result would be a complete disruption of the music industry in its present form.

In our business there are two old themes: A lot of writers think that the publisher is a no-good, thieving, scheming old squire always waiting and ready to foreclose the mortgage. A lot of publishers think that the writer is a dumb bunny, a little innocent lamb and a bad business man.

Both sides must be made to realize that one isn't dishonest and the other isn't dumb. Both sides must work for a basic contract in which each and every equity is clarified and protected. Both sides must allow for changes from time to time in the body of the contract, even while it is enforced.

If we have any bitterness, let's direct it against the forces that threaten us thruout the world. I think we can afford the luxury of good will among ourselves.

To the young writer of America:

You must realize that the amateur of today is the professional of tomorrow, and that never in the history of the music business have the doors been closed to a great song. The trail may be long and the task may be arduous, but there is no publisher who will refuse substantial revenue from a song whether it be from the pen of Jerome Kern or Johnny-Come-Lately.

**Season's Greetings**

to **Billboard**

from

**Jerry WALD**

and His Orchestra

featuring

LILLIAN LANE • JOHNNY BOND

and

thanks to those who helped make our first year a success!

**Here's to you!**

**JACK**—for signing us on DECCA RECORDS.

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

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

**MISS E.**—for four weeks at your SHERMAN HOTEL in Chicago beginning Dec. 31.

**FRANK**—for an engagement at the MEADOWBROOK.

**COLONEL**—for the Harvest Moon Ball at MADISON SQUARE GARDEN.

and thanks to  
**CBS • NBC • MUTUAL YANKEE Network**

and all others for whom we've had the pleasure of playing and not forgetting my own management

**TOM AND MILT, MIKE AND DICK EDDIE AND LES AND JACK**

and all the fellows in the band

Sincerely,

*Jerry*

General AMUSEMENT CORPORATION

# Bands Down to Bedrock

## Draft, Travel, Ceilings Combine To Pose Problems, Reduce Coin; Belts Will Be Tighter in '43

No new names emerge in '42—skirts and A. K.'s flop—civvies go sweet, but hot jazz sending doughboys—earnings stabilized as industry enters new era

By ELLIOTT GRENNARD

NEW YORK, Dec. 26.—One year after America was forced into World War II the band biz finds itself reeling from blows that were telegraphed from the first. All the most dire predictions—plus some totally unexpected ones—came true. The draft cut into agency rosters in a way that left gaping holes that couldn't be filled. Many more leaders are expected to be called to arms. Sidemen to the tune of 10,000 to 15,000 have departed, complicating the problems of remaining maestri. Rationing of gas and rubber has finally struck in a manner that has virtually brought traveling bands to a halt. The dozen-or-so exempt names in a position to mop up everything in sight were brought up short by a \$25,000 ceiling on their net earnings.

On the other hand, most of the optimistic predictions failed to materialize. Hopeful B and C names did not automatically climb into the A class. Skirted wand-wavers did not start replacing army-bound male leaders. A few such orks were formed and a couple of them are still kicking around; whether any of them land remains to be seen. Old-time 1-2 beaters who came out of semi-retirement to take over where the youngsters had left off are still in semi-retirement to all purposes.

One of the most sanguine expectations that came to naught was the theory that dance music would be considered essential to the war effort and that the government would waive restrictions on busses, tires and gas to bands in transit. Either a sufficiently effective propaganda campaign was missing or the requirements of an all-out war made the cuts mandatory. Even train travel was hit, and bands standing up on long journeys, with instruments coming on the next choo-choo, is becoming a frequent occurrence.

### No New Names

One of the surprising features of the past year is the absence of new names to emerge from the shuffle. Harry James, after a couple of years barnstorming and scuffling for breaks, hit the jackpot in the past 12 months. Alvino Rey and the King Sisters hit a status, and Charlie Spivak climbed closer to the charmed circle, but neither Rey's nor Spivak's are newly-born orks. Dick Jurgens, long a fave in the Midwest, hit the East good and hard, knocking off big grosses at all seaboard stopovers.

Stan Kenton, Dick Rogers, Bob Allen, Jerry Wald and Hal McIntyre, all stemming from before the turn of '41, are getting themselves heard in the better locations and theaters but are still a good deal away from being names. The band currently making more dough than probably any of the above is the small septian crew headed by Louis Jordan, whose singing of *Gonna Move to the Outskirts of Town* and other blues on wax have catapulted him upward.

Whereas a slew of new bands were announced as being in the process of organization a year ago, only a half-dozen-odd are among those present today. Chico Marx, of movie fame, just completed a stretch at Chicago's Blackhawk Cafe with a band led by Ben Pollock. Ray McKinley is back east after months on the Coast, and Cootie Williams has been passing the time at the Savoy Ballroom here, trying to build a following via air time.

Bobby Sherwood came from the Coast with a brand-new band to take over at the starting place for so many bands, Glen Island Casino, with its important network wires. Sherwood is beginning to get himself known, but he is still miles from a name. Freddy Slack, on the other hand, appears to be on his way, not from the few months he's put in at several Coast spots, but from the outstanding Capitol disks he's made featuring his canary, Ella Mae Morse.

Couple of the budding maestri gave up the struggle entirely. Vido Musso, who left Benny Goodman's band to front his own, decided against it after a try at Arcadia Ballroom here and joined Woody

Herman's herd on tenor sax. Charlie Fish, trumpeter who headed his group in the Midwest, chucked it to go with Russ Morgan, more recently switching to Johnny (Scat) Davis. Oran (Lips) Page has been in and out with his ork. Ditto Lee Castle.

### Styles in Music

Dance music lost most of its swing and sting during the past year. Perhaps it was the trail Harry James blazed that showed the way; at any rate, the trumpet-leader's turn from heat to hep schmaltz, plus strings, appears to have been an omen. Tommy Dorsey added a seven-piece string section, including harp, and Jan Savitt showed up with five fiddlers of his own.

The war itself directly and indirectly played the greatest part in deciding the prevailing style in dance music. First it drew off into our armed forces the bulk of our jitterbug public. With succeeding draft ages lowered until it now embraces all youths as they reach their 18th birthdays. What is left can't usually pay its way into a ballroom.

The same draining off of the younger generation also took place among those who make the music. Band after band has lost its star hot sidemen, with arrangements of a necessity becoming simpler and simpler. The middle-aged guys left are playing it sweet, which seems to please the middle-aged customers who are buying it.

A couple of locations taken at random give an indication of what's been happening. Syracuse Hotel, Syracuse, formerly booked the swing bands; Jack Teagarden has played it, so have Red Norvo, Bob Chester and Louis Prima. In the past year the hotel has played Bob Grant, Carmen Cavallero, Eddie Oliver and at present has Joe Sudd.

Hotel Del Rio, Washington, has gone in for the same kind of transposition, and the past year has seen Henry King, Nat Brandwynne, Enric Madriguera, Carl Ravazzo, and now Richard Himber takes over the podium. Ritz Roof, Boston, which in the past has opened its doors to Count Basie, Benny Goodman and Artie Shaw, devoted its last summer season to Brandwynne.

While this has been happening in civilian life, Johnny Doughboy has been begging for and getting live. Army and navy camps have jazz groups among them, and it's the unusual company street that doesn't have its quota of jazz hounds who came to camp with phonograph and collection of records intact.

Especially has this been proved so among our forces overseas. Yank, the soldiers' weekly, constantly reports the excitement attending receipt of hot records and short-wave broadcasts of the solid stuff. The daily papers carried the report of the American soldier in Australia who received a package of records from home and played them over in a public store. Goodman's recording of *Jersey Bounce* started a near riot. One of the service bands stationed Down Under sent an S O S to Yank for hot orchestrations and became deliriously happy when it received copies of the hot specials owned by Goodman, the Dorseys, Miller, Basie and other swing experts.

It is safe to predict that when this war is won and over a surge of the hottest jazz yet is going to sweep this country. Those coming back are going

to be raring to go. The hoofing kids are going to cut every existing rug to ribbons. The playing kids are going to start blowing the roofs off every joint in the land.

Not only that, there will undoubtedly be a clamor for the stuff from every country in the world. They're all being subjected to jazz as they were during the last war, only this time in spades. Even the Soviet Union digs the live. About three years ago it formed the Red Army Jazz Company which devoted itself to unwinding orchestrations shipped over from here. And there's the story of an official representative of Russia who came to these shores some months back and greeted one of the customs men with a "What's cooking, buddy?"

### Earnings

The top earners for '42 remained Kay Kyser, Glenn Miller, Tommy and Jimmy Dorsey, with Harry James coming up in the last half like a house afire. James really moved into the heavy sugar division. He knocked off the Chesterfield shows when Miller exited for life in the army, did himself proud in two films, and tossed off an ever-growing list of best-selling disks. At the rate he was moving, he should have swept up to the very head of the class in '43.

But what goes for him also goes for Woody Herman, who created a terrific splash in '42, and all the rest of the top money earners. They just can't go beyond \$25,000 this year. Not that there aren't influential congressmen who are plugging for removal of the salary ceiling, but from where we sit it looks as tho it's here for the duration.

The Administration has gone too far

overboard in that direction to start heading in another. It has extended the ceilings to cover lower bracket incomes (to the complete approval of the congressmen mentioned above), and too much of a yelp will go up from the guy in the street if his salary is limited and Mr. Moneybag's isn't.

### For 1943

The situation at the year's end is at a settled stage that may serve as a guide to what will be in '43. Transportation will grow tougher, if anything. What happened last week, when all gas was temporarily cut off for 17 Eastern States, is an indication of what may happen again and again if at any given moment our fighting forces abroad need emergency shipments of petrol.

Rubber will become increasingly scarcer, with the eventuality that all busses and private cars may be requisitioned by the government not an impossibility. Recent reports from Washington point to the possibility of all train travel becoming restricted to troops and freight traffic, with civilians getting the merest leavings.

Large orchestras, to whom travel becomes an ever greater problem, may have to stay put in one place for as long as they can, even if they lose lots of dough on the date. They may have to take the loss and count on movie contracts and the most accessible theater dates to balance the books at the end of the year. With the new limitation on earnings, it should prove a comparatively simple thing to manage.

Records will play an increasingly important role in the lives of name bands. (See BANDS AT BEDROCK on page 52)

## THREE GREAT SONGS FOR TODAY

# THERE'S A STAR-SPANGLED BANNER WAVING SOMEWHERE

By PAUL ROBERTS AND SHELBY DARNELL

DANCE BY GRAHAM PRINCE

BAND BY GEORGE F. BRIEGEL

MALE AND MIXED QUARTETS BY ROBERT C. HARING

SUNG BY ELTON BRITT ON BLUEBIRD RECORD NO. B-9000

# BUDDY BOY

By E. VAN SCIVER, SHELBY DARNELL AND BOB MILLER

DANCE BY GRAHAM PRINCE

BAND BY GEORGE F. BRIEGEL

SUNG BY ELTON BRITT ON BLUEBIRD RECORD NO. B-9023

# THE SPIRIT OF THE USO

OFFICIAL MARCH OF THE USO

BY WOLLCOTT D. STREET, PRESCOTT S. BUSH AND ALBERT GODLIS

ORCHESTRATION BY R. E. BARNHART

BAND ARR. BY R. E. BARNHART

**BOB MILLER, INC.**

1619 Broadway, New York

# ROLL TICKETS

Printed to Your Order 100,000 for Cheapest GOOD TICKET on the Market

Keystone Ticket Co., Dept. B, Shamokin, Pa. \$19.50

10,000 .. \$8.50  
20,000 .. 7.75  
50,000 .. 12.50  
100,000 .. 19.50

Send Cash With Order. Stock Tickets, \$16.00 per 100,000.

# Music Pubs Praising Lord As White Christmas Uses Up Black Ink; Banner '42

NEW YORK, Dec. 26.—Booming sheet music biz in a year of war has ASCAP publishers happier and wealthier than they've been in a long time. Office of War Information may not share the bliss, there being no consequential battle ditties other than *Praise the Lord*, but pubs feel good about revenues anyway. Sheet sales are far above last year's figures.

Estimated sales for the entire industry in '42 total 24,000,000 copies, including standards. Source is the Treasury Department, which gathered the information while computing how many Buy Bonds emblems appeared on sheet covers thruout the year. Volume apparently is at its best for at least past four or five years.

War year put Berlin Music and Famous Music houses at the top of the sheet-output chart. Berlin, wreathed in smiles since the first flakes of *White Christmas* appeared, did most of its dough-making with that one tune. Chalked up over 950,000 copies already, others like *Be Careful, It's My Heart* (over 150,000) and *I Threw a Kiss* (over 125,000) bringing the total to the 1,500,000 neighborhood. Also in the million-and-a-half class, Famous spread out its attack with a host of melodies. *I Don't Want To Walk Without You, Baby; Tangerine, One Dozen Roses; Jingle, Jangle, Jingle; Praise the Lord* and *I Remember You*, as well as other pops and standards, are turning over in the stores, but good. Firm dealt out 75,000 orchestrations along with the whole batch.

Also grabbing off a chunk of the prize-money is Bregman, Vocco & Conn. BVC racked up almost 1,300,000 sales, but accumulation was made thru several entries bunched fairly close. Surprising pub estimate that *Kalamazoo* was good for only 200,000 as compared to *Serenade in Blue* with 250,000 finds no simile in the recording field, where up to now disk sales of *Kalamazoo* have topped *Serenade* heavily. Others ran to form, *Take Me rating* over 150,000; *I Had the Craziest Dream*, a relatively new one, marked down for more than 140,000; *Song of the Islands* hitting around 100,000; *We Must Be Vigilant* skimming off 40,000, and *Mandy Is Two*, put at 35,000.

Shapiro-Bernstein firm, which topped 2,000,000 back in '40, reportedly upped that figure by 500,000 this year. *White Cliffs of Dover* allegedly covered 600,000 of these, with receipts from *Somebody Else Is Taking My Place, He Wears a Pair of Silver Wings, Concerto for Two* and others making up the difference.

Southern Music has had two A-1 sheet sellers with *Deep in the Heart of Texas* and *Der Fuehrer's Face*. The last one exploded furiously into hitdom, but its tally—over 100,000 to date—achieved less than one-third of what *Texas* has done over the counter.

Another of the pub gentry which collectively fared just fair was Music Publishers' Holding Corporation—Harms, Witmark, Remick. Aggregate only equaled Berlin and Famous production, with standards and books, always purveyed on a big scale by these three, doing most of the hard work. Remick, of course, picked up with *Blues in the Night* and *Always in My Heart*, each of which went over 225,000.

Other high-rankers on the sheet merchandising list include Lewis's *Jersey Bounce*, over 300,000 copies; Leeds's *Mr. Five by Five*, at the 200,000 mark; E. B. Marks's version of *The Marines' Hymn*, 265,000, and others.

While no statistics are available, Robbins-Feist-Miller trio loomed up importantly on the sheet scene. Robbins's *Elmer's Tune, Don't Sit Under the Apple Tree, Anchors Aweigh* and *Manhattan Serenade* and Feist's *Chattanooga Choo Choo* carry-over plus *At Last* and *Day-break* add up strong. Robbins alone is known to have done the best standard-sales biz in its history this year.

BMI affiliates collectively made an adequate showing for the '42 period, principally because Campbell, Loft & Porgie hung out the bellwether with *When the Lights Go On Again*, going for more than 350,000 copies. BMI itself had a hard go of it, many writers deserting the fold for ASCAP during the last 12 months without leaving too much bright material behind. Scooping up of Walt Disney film scores has polished up some

dull spots, tho, as happened with *Love Is a Song*, which came in for a nice piece of playing.

As far as the OWI and the possibly legitimate complaint that enough good war songs have not been produced, '42 showed, at least, that pubs were turning to more and more tunes with current meaning. Of course, *Praise the Lord* has left OWI happy, and *Lights, Star-Spangled Banner Waving, Stage Door Canteen, I Threw a Kiss* are war-tinged; but as yet no deluge of marching, fighting songs has been noted. Ballads and novelties with lyrical timeliness are newly present, e. g., *Rose Ann of Charing Cross* and *Ten Little Soldiers*, but the quest for an *Over There* still baffles Bill Lewis and his followers.

## Lana Turner Doesn't Care

NEW YORK, Dec. 26.—Charles Gunther Publicity firm didn't get the publicity expected when he put out *The Lana Turner Blues*. Gunther may have anticipated a lawsuit from MGM's subsidiary, Feist Music, when he sent a copy of the tune to Feist's Harry Link. But Link was discouragingly unresponsive.

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

NEW YORK, Dec. 26.—Capt. Glenn Miller copped retail disk honors in 1942, a survey of *The Billboard's* Music Popularity Chart from January 3 to December 26 reveals. Survey, appearing in full elsewhere on this page, shows that Miller made RCA-Victor wax-happy by turning out six of the 20 best selling recordings of the year before joining the army.

The Captain's scintillating six were paced by *Kalamazoo*, which topped the entire year's list, running in first place eight out of the total 19 weeks it was charted, and *Moonlight Cocktail*, which hit the all-year No. 3 slot. His other clicks were *A String of Pearls* (8th place),

**And a Happy New Year**

NEW YORK, Dec. 26.—One of the top local record salesmen received the following Christmas greeting from the Reo Record Shop:

Christmas comes but once a year  
It happens to bring good cheer  
Ship me some records and we'll  
both have a beer  
Stinks, no?  
SO DO YOUR SHIPMENTS!

## New Music Union Challenges AFM

NEW YORK, Dec. 26.—American Federation of Trouping Musicians, an independent union formed in fall, 1940, when James C. Petrillo clamped down on outdoor show biz, is getting ready for a sally into the dance field.

According to L. Claude Myers, president of AFM, the indie union decided to go after indoor musicians when feelers sent out recently pulled pretty well. Myers, who claims "the American Federation of Musicians in the circus business is now just one huge joke," says his org intends to cover every field where the musiker travels.

In line with the new efforts, union prexy will ask the membership to vote on a new name. Will also put on the floor the question of charters allegedly offered by larger, more powerful unions. Says Myers, "I am in favor of keeping it independent but will not insist on it. That question will be voted on by the members."

time to its credit, disk piled up enough best-seller mentions to win second money in the complete totals.

Next in order was Harry James, who followed up his *You Made Me Love You* triumph in '41 with this year's *Sleepy Lagoon*, 4th place; *I Don't Want To Walk Without You, Baby*, 13th place, and *One Dozen Roses*, 19th place. All of which delighted the Columbia firm for which James records.

Other maestri whose disks made the golden-20 list were Columbia's Benny Goodman, whose *Jersey Bounce* bounced all the way to 5th place; Decca's Jimmy Dorsey—his *Tangerine* peeled off 7th slot; Decca's Woody Herman, whose *Blues in the Night* set itself down in 15th position; Columbia's Charlie Spivak—*My Devotion* rated 17th, Victor's Alvino Rey—*I Said No* was 19th and Victor's Spike Jones—*Der Fuehrer's Face* brought up the flock in 20th place.

Only vocalist to carve a notch by himself was Decca's pride and joy, Bing Crosby. The groaner's *White Christmas* plopped into ninth place, which isn't saying enough. In the first place, the disk undoubtedly will lead the pop field for some weeks to come, judging by current music-store reports. And since it would require only five more weeks in first place to reach *Kalamazoo's* mark, the yuletide disk should properly be pointed out as not receiving full justice in a January-to-December recapitulation.

### Sidelights

Just four of the 20 best sellers were lyrically tied in with the war, *Praise the Lord, Don't Sit Under the Apple Tree, He Wears a Pair of Silver Wings* and *Der Fuehrer's Face*. . . . Of the entire list only straight instrumental disks to make the grade were Goodman's *Jersey Bounce* and Miller's *String of Pearls*. Tempo preferences were indicated by fact that eight of the 20 "bests" were dreamy ballads, the rest being either lively fox-trots or jumps. Only novelty tune, aside from *Jingle, Jangle, Jingle*, was *I Said No*.

## D'ja Ever See a Dream Orking?

NEW YORK, Dec. 26.—With half the disk jockeys and all the music fan mags in the land conducting polls to determine "dream" orchestras, *The Billboard* tilts its vizor, spurs its horse and intrepidly enters the lists with its own "dream of dream" orchestra, composed of ork leaders in the armed forces.

No votes have been cast. Uncle Sam okayed the contestants and *The Billboard* chooses them for places of honor in its dream ork. The instrumentation is slightly unorthodox due to a number of reasons: (1) Uncle Sam wasn't fussy about virtuosity on horns and fiddles, and (2) not all the maestri bothered becoming virtuosos before picking up a baton.

However, we can assure all skeptics this aggregation is guaranteed to cut the stuff on anything from a WAAC graduation ceremony to a mess call, from a send-off for a bombing expedition to a "welcome" party for Hitler. Here goes:

- Trombone: Glenn (Army) Miller . . . . . If a capt'n c'n play with privates he's in.
- Trumpet: Clyde (Navy) McCoy . . . . . Ol' Sugarfoot will swing out from a hammock.
- Clarinet: Artie (Navy) Shaw . . . . . This boy is absolutely essential if only to remind the other "Jitterbu . . . er . . . Nazis are morons."
- Tenor saxes) Georgie (Army) Auld . . . . . They would have been chair-mates in the same (Artie Shaw's Navy) band if Auld hadn't been Canadian born. Here in this dream ork they can cut each other to ribbons.
- ) Sam (Navy) Donahue
- Alto saxes) Dick (Coast Guard) Stabile . . . . . Here is a trio that is ready to tackle anything from *Three Little Pises* to a serenade to Lady Astor.
- ) Saxie (Navy) Dowell
- ) Wayne (Army) King
- Violin: Emery (Navy) Deutsch . . . . . What band, dream or otherwise, couldn't use a Tzigana?
- Piano: Claude (Navy) Thornhill . . . . . While his right hand plays the Steinway, he could throw hand grenades with his left.
- Banjo: Eddie (Navy) Peabody . . . . . The King of the Banjol (Sorry. No bass or drum beaters available.)
- Vocalists: Phil (Merchant Marine) Harris and Rudy (Coast Guard) Vallee.

Ready, boys? A-one, a-two.

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# LB Greetings from Goodman



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### Dial Twister Comes to Year-End Roundup of Remotes and Reaches Sad Conclusion; Maestri Muff

**L**ISTENING to band remotes week after week has convinced this reviewer that the average ork leader is kicking a big chance around every time he takes to the air. No need to remind him how important those remotes are, he knocks himself out getting into a location with network wires. But what he doesn't seem to realize is that air time by itself is only half the story. The other, the most important half is what he does with the time.

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

Even more disastrous is the new band in the process of organization and building that, thru its booking connections, lands one of the spots with a dozen or more air shots a week. What looks like a great break on paper frequently turns out to be nothing but a headache. The great number of broadcasts not only uses up every arrangement in the books but every kind of arrangement as well.

From 11-11:30 one night it sounds like a hot swing band, one hour later it is on the air again, only this time it is mixing in its sweet stuff. The following night it is back using its novelty arrangements and later in the evening it is swinging out again. Repeating the doses night after night, it doesn't appeal

to the same type of listeners two out of five times. Some bands caught have sounded like three different bands in three successive broadcasts without it being clear which one of the three it really was.

Such volume not only taxes the imagination and versatility of the maestro and leaves the dial twister guessing at that, but broadcasting so frequently without proper planning and preparation leaves the band open to the risk of having good shows and bad shows—with the bad ones more than negating the effect of the good ones.

The large orks that feature the heated beats run into other complications. A 15-minute show doesn't give them time to become unwound. Its star soloists don't get enough cracks at the mike, its varied arrangements can't be crowded into the short span of time, and its vocal specialists are squeezed in for a once-over-lightly chorus sandwiched between instrumentals.

Even with the time limitations, the fault usually lies with the maestro. He is inclined to forget that very little hoofing is done at home, and a 32-bar drum solo, while murder on the floor, is a 32-bar dead spot on the air. His five-minute killer-dillers with a riff repeated eight times by every section in the band is slightly tiresome to youngsters holding hands in the parlor or junior doing his homework in his bedroom.

He should condense his material and serve, for air purposes, a distillation of his product. By pruning the dead wood, the meaningless 8-bar intros and bridges, and the everlasting drum solos, he'll be registering more solidly. If he has a vocalist he's proud of, he should forget the regular arrangement he uses in the

spot (where the warbler takes the fourth chorus and chimes in again on the ninth and last chorus) for one that is frankly a musical background for the singer.

To get back to the Society band for a moment, it's time he learned that playing a string of show tunes from stock arrangements is a waste of time on the air. His straight dance music doesn't offer diversity, so he's got to make up for it with plenty of vocals, novelty tunes and interesting medleys. He may be king of the smart spot he's playing, but he's a dud on the air unless he aims at Mr. and Mrs. America.

**I**T'S time ork leaders gave their remotes the attention they deserve. Booked for a stagershow, they devote weeks to its planning and preparation. Only the best tunes and arrangements in the books are used. If possible, newer and better ones are added. The band rehearses so that its best foot will be forward when the curtain goes up.

Comes the broadcast and, thinks the leader, another half hour to fill. No tests for balance; just the usual spacing out as per instructions from the engineer. Most of the time the men don't even bother to tune up after having blown thru their instruments for the previous two hours. Tunes? Well, it takes about eight to fill the half hour, so he'll take care of a half dozen song pluggers in one killing. Not that he can go far wrong by playing along with the pluggers and using their top tunes, but he should select them with discrimination and for his own purposes, not theirs.

As to theme songs, they should be used with discretion. They serve only to identify the band to a waiting public. A theme that runs a minute and a half, opening and closing, on a quarter-hour show is overboard on length and only satisfies the leader's vanity. One extra tune can be squeezed into that space and it will make the program sound like more.

And lastly, timing: radio commercials are measured to the second and the result is a polished, showmanlike job. The

remote that finishes with the conclusion of a number is usually sheer coincidence. One eye on a stop watch is going to prevent the announcer from cutting into a tune just started and will leave the listener with a feeling of completion, not the sensation of being left suspended in mid-air.

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

### Material Protection Bureau



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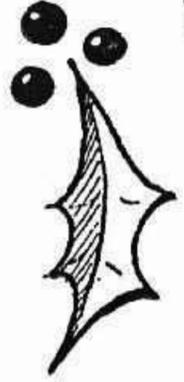
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Happy New Year



*Jimmie Lunceford*  
*Harold F. O'Leary*  
*Lummy Ryzweds*



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(Routes are for current week when no dates are given.)

# Orchestra Routes



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

ABBREVIATIONS: a—auditorium; b—ballroom; c—cafe; cb—cabaret; cc—country club; h—hotel; mh—music hall; nc—night club; p—amusement park; ro—roadhouse; re—restaurant; s—showboat; t—theater.

**A**  
Akin, Bill (Fóeste) Sheboygan, Wis., h.  
Allen, Bob (Pennsylvania) NYC, h.  
Aloha Srenaders (Chin's Victory Room) Cleveland, nc.  
Allan, Bob (Arcadia Grill) Canton, O., nc.  
Andrews, Gordon (18 Club) NYC, nc.  
Andrews, Ted (Butler's Tap Room) NYC, nc.  
Angelo (Iceland) NYC, re.  
Arnheim, Gus (Sherman's) San Diego, Calif., c.  
Arturs, Jon (Philadelphian) Phila, h.  
Arturos, Arturo (Park Central) NYC, h.  
Ayres, Mitchell (Lincoln) NYC, h.

**B**  
Banket, Joe (Mickey's Show Bar) Detroit, nc.  
Bar, Vic (Olympic) Seattle, h.  
Barnet, Charlie (Orpheum) Minneapolis 31-Jan. 6, t.  
Baron, Paul (Savoy Plaza) NYC, h.  
Baron, Shirley (Old Roumanian) NYC, re.  
Barron, Blue (Edison) NYC, h.  
Barry Bros. (Aquarium) NYC, re.  
Bartal, Jenó (Lexington) NYC, h.  
Bates, Angie (Daniero's) Belle Vernon, Pa., re.  
Baum, Charles (Stork) NYC, nc.  
Bela, Ziggy (Hungarian Village) Detroit, re.  
Benedict, Gardner (Beverly Hills) Newport, Ky., cc.  
Bennett, Larry (Hickory House), NYC, nc.  
Benny's Hula Islanders (Klub Hawaii) Albany, N. Y., nc.  
Bergere, Maximilian (Le Martinique) NYC, nc.

Bettencourt, Louis (Park Central) NYC, h.  
Bizony, Bela (Pierre) NYC, h.  
Blank & Pinchel (Brown Derby) Chi, nc.  
Boada, Ernesto (Rainbow Inn) NYC, nc.  
Bondshu, Neil (Blackstone) Chi, h.  
Booker, Bobby (Rhythm Club) Albany, N. Y., nc.  
Borr, Mischa (Waldorf-Astoria) NYC, h.  
Bowman, Charles (Wife) NYC, re.  
Brandywynne, Nat (Riobamba) NYC, nc.  
Brees, Lou (Chez Paree) Chi, nc.  
Brigode, Ace (Turnpike) Lincoln, Neb., 31, b.  
Brown, Les (Chicago) Chi 25-Jan. 8, t.  
Busse, Henry (Palace) Columbus, O., t.  
Byrne, Bobby (Plymouth) Worcester, Mass., 30-Jan. 2, t.

**C**  
Caballero, Don (Fefe's Monte Carlo) NYC, nc.  
Cabin Boys (The Tavern) Escanaba, Mich., nc.  
Calloway, Cab (Meadowbrook) Cedar Grove, N. J., cc.  
Caney (Walton Roof) Phila, nc.  
Capella & Beatrice (Hurricane) NYC, nc.  
Capello, Joe (Jimmy Kelly's) NYC, nc.  
Carroll, Irv (Greenwich Village Inn) NYC, nc.  
Carter, Benny (Trouville) Los Angeles, nc.  
Caruso, Tony (Music Box) Cleveland, c.  
Carva Zeb (Village Barn) NYC, nc.  
Casey (51 Club) NYC, nc.  
Cavellero, Carmen (Statler) Detroit, h.  
Chavez (Riobamba) NYC, nc.  
Chiquito (El Morocco) NYC, nc.  
Cleary, Ruth (Coq Rouge) NYC, nc.

Codolban, Cornelius (Casino Russe) NYC, nc.  
Coleman, Emil (Versailles) NYC, nc.  
Coade, Art (Homestead) NYC, h.  
Courtney, Del (Palace) San Francisco, h.  
Coyle, Fred (Anchor) Hamilton, O., nc.  
Craig, Carvel (Anslay) Atlanta, h.  
Crawford, Jack (Coliseum) Evansville, Ind., 31, b.  
Cugat, Xavier (Waldorf-Astoria) NYC, h.  
Cullen, Tommy (Enduro) Brooklyn, re.  
Cummins, Bernie (Muehlebach) Kansas City, Mo., 18-31, h.  
Curbello, Fausto (Stork) NYC, nc.  
Cutler, Ben (Versailles) NYC, nc.

**D**  
Daetta (Rainbow Room) NYC, nc.  
Davis, Johnny Scot (Blue Moon) Wichita, Kan., 20-Jan. 2, b.  
Decker, Paul (Deshler-Wallick) Columbus, O., h.  
DeFoe, Al (The Rock) Fish Creek, Wis., nc.  
Del Duca, Olivero (El Chico) NYC, nc.  
Delman, Cy (Bellevue-Stratford) Phila, h.  
DeLuca, Eddie (Walton Roof) Phila, nc.  
Denny, Earl (Club Bali) Phila, nc.  
Dewey (Pine Inn) Albany, N. Y., nc.  
DiPardo, Tony (Claridge) Memphis, h.  
Dolores (Essex House) NYC, h.  
Donahue, Al (Ciro's) Hollywood, nc.  
Donahue, Sam (Hollywood Casino) Hollywood, nc.  
Dorsey, Jimmy (Strand) NYC, t.  
Dorsey, Tommy (Palladium) Hollywood, nc.

**E**  
Eddy, Ted (Iceland) NYC, nc.  
Ernie, Jack (Palio) Palm Beach, Fla., nc.  
Ernie, Val (Drake) Chi, h.

**F**  
Farber, Burt (Netherland Plaza) Cincinnati, h.  
Farmer, Willie (Rialto) NYC, b.  
Fields, Shep (Roosevelt) Washington, until Jan. 5, h.  
Fisher, Freddie (Lakota's) Milwaukee, re.  
Fisher, Mack (5100 Club) Chi, nc.  
Floyd, Chick (Statler) Boston, h.  
Flynn, Tommy (Chez Ami) Buffalo, nc.  
Foster, Chuck (Peabody) Memphis, h.  
Francis, Al (Penn-Atlantic) Atlantic City, h.  
Froeba, Frankie (18 Club) NYC, nc.

Fuller, Walter (White City) Springfield, Ill., 15-Jan. 11, nc.  
Funk, Larry (Casino) Quincy, Ill., 22-31, b.

**G**  
Gillard, Tony (Lambro's) Chester, Pa., re.  
Goodman, Benny (New Yorker) NYC, h.  
Gordon, Gray (Palomar) Norfolk, Va., 29-Jan. 13, b.  
Graham, Al (Claridge) Memphis, h.  
Grant, Bob (Plaza) NYC, h.  
Grant, Rosalie (Essex House) NYC, h.  
Gray, Chauncey (El Morocco) NYC, nc.  
Gray, Glen (RKO-Boston) Boston, t; (Paramount) Springfield 31-Jan. 2, t.  
Gray, Zola (Frank Palumbo's) Phila, nc.  
Grayson, Hal (Casino) Hollywood, nc.  
Greene, Murray (Horseshoe) Sunnyside, L. I., N. Y., c.  
Grey, Tony (Bal Tabarin) NYC, nc.

**H**  
Hampton, Lionel (Regal) Chi, t.  
Handy, Pappy (Coronado) St. Paul, c.  
Hanley, Myron (Greenwich Village Inn) NYC, nc.  
Harold, Lou (Bal Tabarin) NYC, nc.  
Harris, Jack (La Conga) NYC, nc.  
Harris, Jimmy (Fort Armstrong) Rock Island, Ill., h.  
Harvey, Ned (Queens Terrace) Woodside, L. I., N. Y., nc.  
Heath, Andy (Plitch's) Wilmington, Del., c.  
Heatherton, Ray (Biltmore) NYC, h.  
Heidt, Horace (Casa Manana) Culver City, Calif., nc.  
Henderson, Fletcher (Happy Hour) Minneapolis, nc.

Herman, Woody (Paramount) NYC, t; (Adams) Newark, N. J., 31-Jan. 6, t.  
Herth, Milt (Jack Dempsey's) NYC, nc.  
Hill, Tiny (Rainbow) Belvidere, Ill., 31, b; (Moonlight Gardens) E. DuBuque, Jan. 1, b; (Lakeside) Guttenberg, Ia., 2, b; (Crystal) Dubuque 3, b.  
Hoff, Carl (Edison) NYC, h.  
Hoff, Rudy (Piccadilly) Pensacola, Fla., nc.  
Hollander, Will (Kitty Hawk) La Guardia Airport, N. Y., nc.  
Holmes, Herbie (Mark Hopkins) San Francisco, until Jan. 3, h.  
Horton, Aub (Lido Beach Casino) Sarasota, Fla., nc.  
Howard, Eddy (Oriental) Chi, t; (Chase) St. Louis, Jan. 1-Feb. 5, h.  
Hulton, Ina Ray (Stanley) Pittsburgh, t.

**I**  
International Sweethearts (Royal) Baltimore 25-31, t.  
**J**  
James, Georgie (Cafe Society Downtown) NYC, nc.  
Jerome, Henry (Pelham Heath Inn) Bronx, NYC, ro.  
Johnson, Wally (Lookhouse House) Covington, Ky., nc.  
Jones, Evan (St. Regis) NYC, h.  
Jordan, Jess (Village Barn) NYC, nc.  
Jordan, Taft (Murray's) NYC, nc.  
Joy, Bill (San Carlos) Pensacola, Fla., h.  
Joy, Jimmy (Cleveland) Cleveland, h.  
Jurgens, Dick (Aragon) Chi, b.

**K**  
Kardos, Gene (Zimmerman's Hungaria) NYC, re.  
Kassel, Art (Bismarck) Chi, h.  
Kavelin, Al (Nicollet) Minneapolis, h.  
Kay, Frankie (Dorosko) St. Clair, Pa., c.  
Kaye, Don (Claremont) Berkeley, Calif., h.  
Kaye, Sammy (Essex House) NYC, h.  
Kayne, Judy (Shangri-La) Phila, nc.  
Keller, Leonard (Book-Cadillac) Detroit, h.  
Kemper, Ronnie (Muehlebach) Kansas City, h.  
Kendis, Sonny (Fefe's Monte Carlo) NYC, nc.  
Kent, Peter (New Yorker) NYC, h.  
Kenton, Stan (Riverside) Milwaukee 1-7, t.  
Kirby, John (Copley Plaza) Boston, h.  
Korn Kobblers (Rogers Corner) NYC, nc.  
Kovach, Johnny (Enquist's) South Beach, S. I., N. Y., nc.  
Krupa, Gene (Palladium) Hollywood, b.  
Kuhn, Dick (Aster) NYC, h.

**L**  
Le Combe, Bill (Emerald Inn) Albany, N. Y., nc.  
Lande, Jules (Ambassador) NYC, h.  
Lane, Tony (Canary Cage) Corona, L. I., N. Y., nc.  
Lang, Lou (Belvedere) NYC, h.  
LaPorte, Joe (Old Roumanian) NYC, re.  
Leads, Sammy (Primrose) Newport, Ky., cc.  
Lefcourt, Harry (Rogers Corner) NYC, nc.  
Leonard, Harlan (Savoy) Oakland, Calif., until Jan. 18.  
Leonardo (Cafe Life) NYC, nc.  
LeRoy, Howard (Idle Hour) Charleston, S. C., nc.  
Lewis, Johnny (Palio) Cincinnati, nc.  
Lewis, Ted (Roosevelt) New Orleans, h.  
Lombardo, Guy (Roosevelt) NYC, h.  
Lopa, Joe (Ten Eyck) Albany, N. Y., h.  
Lopas, Joe (Ten Eyck) Albany, N. Y., h.  
Lucas, Clyde (Roseland) NYC, h.  
Lunceford, Jimmie (Apollo) NYC 1-7, t.

**M**  
McGee, Johnny (Arcadia) NYC, b.  
McGrane, Don (Latin Quarter) NYC, nc.  
McIntyre, Hal (Windsor) Bronx, NYC 25-31, t; (Palace) Cleveland, Jan. 1-7, t.

McIntire, Lani (Lexington) NYC, h.  
Machito (La Conga) NYC, nc.  
Madriguera, Enric (Earle) Washington, t.  
Mann, Mickey (Candee) Syracuse, nc.  
Mann, Milton (18th Hole) NYC, nc.  
Manuelo, Don (Orlando) Decatur, Ill., h.  
Manzanares, Jose (La Salle) Chi, h.  
Marcellino, Muzzy (Florentine Gardens) Hollywood, nc.  
Martell, Paul (Arcadia) NYC, b.  
Martí, Frank (Copacabana) NYC, nc.  
Martin, Dave (St. George) Brooklyn, h.  
Martin, Freddy (Ambassador) Los Angeles, h.  
Martin, Hershey (Sir Frances Drake) San Francisco, h.  
Martin, Lou (Leon & Eddie's) NYC, nc.  
Marvin, Michael (The Drum) Miami, nc.  
Marx, Chico (Blackhawk) Chi, c.  
Masters, Frankie (Temple) Rochester, N. Y., 25-30, t.  
Matthey, Nicholas (Russian Kretchma) NYC, nc.  
Mauthe, Chick (Glenn Rendezvous) Newport, Ky., nc.  
Maya, Augustus (Rialto) NYC, b.  
Maya, Don (Casbah) NYC, nc.  
Mayhew, Nye (Bossert) Brooklyn, h.  
Mayson, Bill (Red Raven) Cleveland, nc.  
Melba, Stanley (Pierre) NYC, h.  
Messner, Johnny (McAlpin) NYC, h.  
Miller, Freddy (St. Regis) NYC, h.  
Miller, Herb (Rainbow Rendezvous) Denver, b.  
Miller, Walter (Bellevue-Stratford) Phila, h.  
Mills, Dick (Mattie's) Longview, Tex., nc.  
Miners, Bill (Brooklyn's) Albany, N. Y., nc.  
Molina, Carlos (Commodore Perry) Toledo, O., 30-Jan. 3, h.  
Monroe, Vaughn (Commodore) NYC, h.  
Monchita (Latin Quarter) NYC, nc.  
Morales, Noro (Havana-Madrid) NYC, nc.  
Morris, George (Armando's) NYC, nc.  
Morton, Ray (De Witt) Albany, N. Y., h.  
Mosely, Snub (Beachcomber) Omaha, nc.

**N**  
Nelson, Ozzie (Biltmore) Los Angeles, h.  
Newton, Charlie (Gables Inn) Pleasantville, N. J., nc.  
Nicholas, Don (Venice) Phila, c.

**O**  
Oliver, Eddy (Copley Plaza) Boston, h.  
Olman, Val (Madison) NYC, c.  
Owens, Bob (Happy Hour) Minneapolis, nc.

**P**  
Pafumy, Joe (Belmont-Plaza) NYC, h.  
Page, Gene (Baltimore) Toledo, O., nc.  
Panchito (Versailles) NYC, nc.  
Pastor, Tony (Sunnybrook) Pottstown, Pa., 31, p; (Stanley) Pittsburgh, Jan. 1-7, t.  
Paulson, Art (New Yorker) NYC, h.  
Perner, Walter (Roosevelt) NYC, h.  
Peterson, Hal (Gay Nineties) San Diego, Calif., nc.  
Petit, Emile (Ambassador East) Chi, h.  
Pirro, Vincent (Hurricane) NYC, nc.  
Powell, Teddy (Dixie) NYC, h.  
Prager, Marnie (Child's) NYC, c.  
Price, George (La Conga) NYC, nc.  
Prussin, Sid (Diamond Horseshoe) NYC, nc.

**Q**  
Quinton, Robert (Fefe's Monte Carlo) NYC, nc.

**R**  
Raeburn, Boyd (Tunetown) St. Louis, b.  
Ramos, Ramon (Statler) Cleveland, h.  
Reid, Don (Schroeder) Milwaukee, h.  
Reid, Morton (St. Regis) NYC, h.  
Reichman, Joe (Biltmore) Los Angeles, h.  
Reineck, Harold (Osterhouts) Albany, N. Y., nc.  
Reisman, Leo (Rainbow Room) NYC, nc.  
Resh, Benny (Bowery) Detroit, nc.  
(See ORCHESTRA ROUTES on page 132)

## BANDS AT BEDROCK

(Continued from page 47)  
Once the Mexican-standoff between the APM and NAB is settled, records should be the key to keeping the name of the maestro in front of the public, without the exigencies of hot-footing it around the countryside. However, with the curtailment of all new shellac for records, only the present production figures (which are half of what they were six months ago) will be able to be maintained.

Only the best tunes and surest plugs will be pressed in any quantity, and jockeying for the choice songs is going to begin in earnest. There will be little chance for a leader to back a hit tune with his own instrumental just because he wants to. Every side is going to be at a premium and the disk companies will weigh all tunes carefully before waxing.

Quite possibly a similar cutting down in quantity of recording orks will take place for the same reasons as those affecting songs. For the duration, at least, disk houses may forego the prestige of having under contract the likely band names of the future. With a limited output available, only the surest sellers will be certain of a place on the release sheets.

One thing is certain, the band biz is going to continue. Under new conditions, certainly, and with greater obstacles than ever existed before. But continue they will. Music is too completely a part of America's daily life for it to consider doing without.

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and a

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# Review 42

Thanks to our mentor, Cy Shribman, and to all the theatres and location managers and Coca-Cola for whom we played during the past year. It was our biggest year yet! Our Bluebird recordings met with a fine reception on the part of both the automatic phonograph operators and the record retailers. All in all, '42 was our most successful year and we are deeply grateful to all those who helped us make it that!



# Tony PASTOR

and his ORCHESTRA

featuring JOHNNY (Paradiddle Joe) MORRIS  
EUGENIE BAIRD

## Pre-view 43

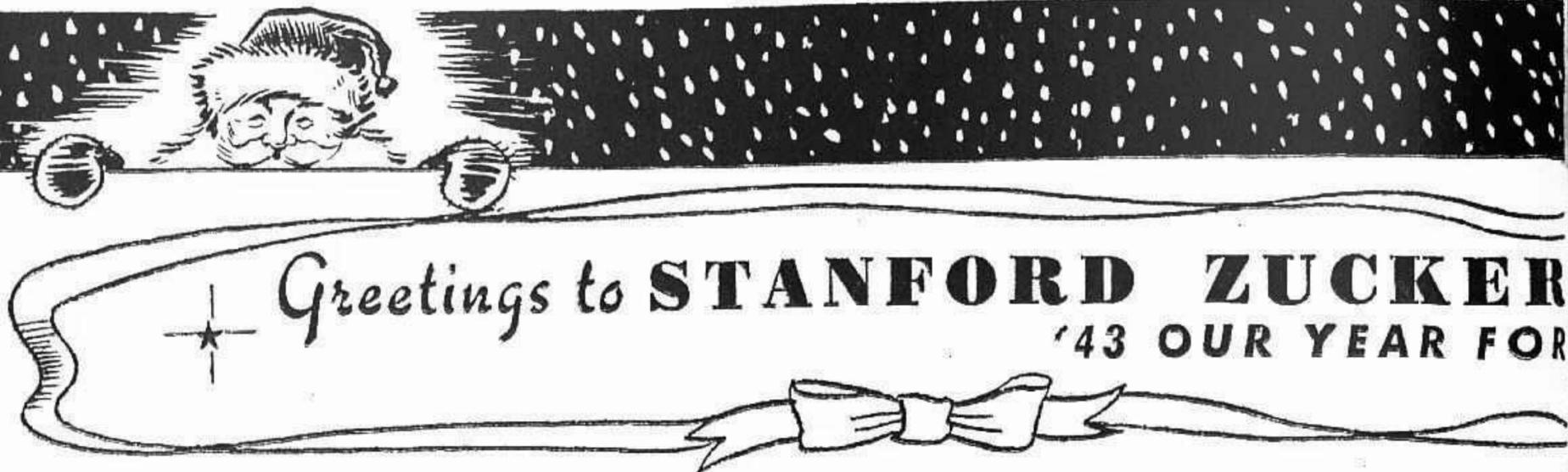
In 1943 we will continue to bring to the patrons of the spots we play, to the air-waves and via recordings the kind of music that has carried us to the heights we have reached. We are already set for our third return engagement at the Paramount, New York City. We believe that this marks an auspicious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

Personal Management: CY SHRIBMAN



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*Gene*

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Jack Green's Continental Grove, Akron, Ohio

*We've Taken Dixie by Storm*

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his Violin and his **ORCHESTRA**

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*Mel*

**MARVIN**

and his

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\*Song Hits Magazine for selecting us  
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tertainers of 1942."  
\*The Press and all our other friends  
for making the past year our best  
gest to date!

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*\*Denny*  
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# Equity Strikes Strongly at Censorship by Intimidation

NEW YORK, Dec. 26.—Equity's proposed plan for self-censorship in the theater hopes to do away with censorship by intimidation as well as official censorship, according to an editorial appearing in the December issue of *Equity Magazine*. In the editorial the association made it known that it considers the recent proposed closing of *Native Son* one of the "ugliest and frightening developments" in the present drive of the city to "clean up" stage plays.

After the announcement of the closing of the play, Equity, the League of New York Theaters and other theatrical groups held an emergency meeting, at which Lee Shubert rescinded his decision to close the show and the theatrical groups decided to fight a concerted battle against outside censorship in all its forms.

The editorial reads as follows:

"One of the ugliest and most frightening developments in this recent campaign against an official censorship was the announcement in one of the New York newspapers that the production of *Native Son* was to be withdrawn at the end of the week because the proprietor of the theater in which it was playing was fearful that successful action against it might result in the revocation of the license of the theater.

"Now, *Native Son* is not an immoral, indecent or obscene show. No action on those lines could be brought or sustained. The play had simply incurred the displeasure of the Roman Catholic Church and was on its list of 'wholly objectionable plays', attendance at which is forbidden to members of that church.

"It did not materially alter the situation that Mr. Lee Shubert denied the accuracy of that report and declared that the play was being withdrawn because it was losing money. No denial and no amount of evidence to the contrary would have served to convince many people that the play had not been withdrawn for the reason announced in *The New York Times*, and the forces pressing for censorship would have been assured that a new and powerful secret weapon had been delivered into their hands.

"And so the determined protest of Equity against this closing, a protest which received support from many of the other producing managers themselves and from the playwrights, was amply justified.

"But there remain the implications of this move, which cannot be easily and lightly dismissed, however successful Equity was in this instance. For if the move had succeeded it would no longer be necessary to prove that a play was immoral, indecent, obscene or anything else. All that would be necessary would be to so intimidate the owners

of theatrical real estate that, in order to protect themselves and their properties, they should undertake the censorship of the theater themselves.

"Once this principle was established in a few instances, any theater owner in whose house there was appearing a play to which organized pressure groups might object on any grounds would feel justified in closing in on that production and ordering it out of his theater.

"These pressure groups are responsible to no one but themselves. Their standards are not always in agreement with the general conscience of the community. In a fair and open contest in court, or anywhere else, they might not be able to sustain their moves to suppress this play or that.

"But under a policy of censorship by intimidation there would be no fair and open contest. There would be only the gathering of such force and the exertion of such pressure that the theater owner would feel that he could not stand and fight it, or that it was not worth his while to do so.

"The imposition of particular types of morality by a reign of terror is certainly nothing that the American public should encourage or permit in such a crisis as that thru which we are passing at this moment.

"It is certainly nothing that the Actors' Equity Association will permit while it has a voice to raise against it (See *EQUITY STRIKES* on page 97)

## "Hiring as Cast" Clause Changed

NEW YORK, Dec. 26.—New "hiring-as-cast" clause in Equity contracts, as amended by the Council and okayed by the League of New York Theaters, does away with an outdated ruling which goes back to the days of permanent stock companies.

Necessity for reforming the clause came up this summer when a performer playing a leading role in a company on tour left the company and a man with a smaller part was given his role. He did not receive a raise in salary, however, as management pointed out that he had signed to play "as cast."

When the matter was brought to Equity's attention, the Council decided to re-word the clause so as to prevent further situations of this kind. As adopted by the Council, the modified rule reads:

"If in the contract of the member his part is not specified, then, unless Equity shall otherwise order, the actor shall only be required to appear and perform in the part in which he makes his first public appearance. If the actor is employed to appear 'as cast', then, except in revues, he shall not, without the written consent of Equity, be required to appear and perform in any part or parts other than the part or parts he appeared in during the first four weeks of the run of the play.

"In no event shall the actor be required to understudy unless his contract specifically so provides."

League of New York Theaters was requested to give consent to make this revised clause effective immediately under prevailing Basic Agreement.

In his reply, James F. Rully, executive secretary of the league, wrote that there was no objection to the amendment generally, but recommended that it be modified regarding plays on tour preliminary to New York and that musical plays be included in addition to revues.

Following a meeting of Equity on November 30, Paul Dullzell, executive secretary, answered as follows:

"We now have to inform you that it is the sense of the council that no further amendments in the 'hiring-as-cast' clause, as already presented to the League of New York Theaters, be made. It was the opinion of the council that the try-out period has already been taken care of by allowing the manager to change around people hired 'as-cast' within the first four weeks of the run of the play. Therefore, the rule does not require any redrafting in order to meet the League's request."

# FROM OUT FRONT

Thanks at Yuletide

BY EUGENE BURR

AGAIN we face a grim Christmas. But, whereas last year we were taking our initial steps into the darkness of war, this year we are able to see the first, faint glimmer of light ahead. The streak of dawn is tiny, and we have a hard, long road to travel thru the night before the darkness can be dispersed; we must not underestimate the task ahead or become prematurely jubilant at the distant signs of daybreak. But the light is there—new and dim—and for that we all give heartfelt thanks on this, our second Christmas of war.

There is room for other thanks, too—to those players who, thru the excellence of their performances, have lifted the stage to heights it might not otherwise have attained. Such thanks are traditional in this space at Christmas-tide; but this year they become the more heartfelt because the players to whom they go have aided in the huge, immensely important wartime task of the theater—the task of raising and maintaining morale, not only upon the critical home front, but among those hundreds of thousands of men in uniform to whom the theater has been a grateful host.

Thanks, then:

TO WILBUR EVANS, the most sensational singing star of the new generation, whose magnificent and beautifully handled baritone brings back the tradition of truly great voices, for his work in the Carnegie Hall revivals of *The Merry Widow* and *The New Moon* late last summer; to Irving Morrow, for his intelligent, solid and astoundingly effective portrayals of two widely differing products of a paralyzed imagination, in *Across the Board on Tomorrow Morning* and *Talking to You*, those twin items on a bill of William Saroyan plays presented by William Saroyan and directed by William Saroyan, who thereby distressed even his most loving isolators no end; to Louis Hector, for his fine performance as the Inspector in *I Killed the Count*, a mystery meller that opened the commercial season and stayed around only long enough to become its first casualty; and to Clarence Derwent, for a sparkling and imaginatively comic portrayal of a harassed promoter in the same minor mishap; to Frank Amy, for a surprisingly sympathetic yet richly comic portrait of a bewildered lad of high school age in *Janie*, an innocuous comedy that wrote a wry comment upon the record of the season by turning out to be one of its best offerings; to Betty Breckenridge, for following up her comic success in *Spring Again* last season with similar success in *Janie*; and, still in *Janie*, to Linda Watkins, for offering the most charming, unaffected and altogether the best performance of her career, and to little Clare Foley, a tiny sprite, whose portrayal of a little sister with a monetary turn of mind is probably the finest example of child acting since the days of the immortal Pud; to Cecil Humphreys, that distinguished actor, for bringing a note of honesty, sincerity and fine effect to the long stretches of *The Morning Star*, a fifth-rate piece of claptrap that had the effrontery to set itself up as a monument to the heroism of the people of London during the blitz; and to a number of others in the same cast, particularly Gladys Cooper, Jill Esmond and Rhys Williams.

TO EDDIE DOWLING, for his charming, spritely, moon-studded performance as a wonderfully equivocal magician in *Magic*, the G. K. Chesterton one-acter, the effect of which Mr. Dowling himself ruined by presenting it on the same bill with Saroyan's trite and badly written *Hello Out There*; to Keenan Wynn, for a heart-warming, hilarious slab of broad comedy (even the Mr. Wynn still has to master real burlesque technique) in *Strip for Action*, a harlequinade involving soldiers and strippers—and almost the authorities—which is hilarious until its last act decides to give a weak imitation of a twelfth-rate musical-comedy book; to Eleanor Lynn, that fine actress, for getting into the swing of the same somewhat abortive funfest, and doing a terrific job as a virginal strip-aspirant, vacillating between Vassar, shift-shucking and love; to Joey Faye, who knows whereof he acts, for doing a couple of burlesque passages in his own inimitable manner and carrying a comedy part hilariously; to Murray Leonard, one of the finest straight men in the business; and to Billy Kour, burlesque director suddenly turned actor with sensationally comic results, all in the same rowdy rapprochement between burlesque and the more nearly legitimate stage; to Hal LeRoy, whose twinkling toes and pleasant personality brought occasional sessions of entertainment to *Count Me In*, a musical whose ineffective and badly written book had been dredged from a college show—just as the there weren't thousands of Broadway gag men who, at a moment's notice, could turn out something almost as bad; to Gower and Jeanne (Gower Champion and Jeanne Tyler), a dance team in the same show, who not only offered superlative dancing but also played speaking parts with verve and fine effect; and, still in the same show, to the Ross Sisters, a trio of sensational acrobats who do things that simply can't be done.

TO BETTY GARRETT, a splendid musical performer whose ability is so great that she even managed to inject life and entertainment into certain sections of *Let Freedom Sing*, an intimate revue that came out of Brooklyn the long way but didn't waste much time getting back there; to William Prince, for the quiet sincerity and fine effect of his performance of the young soldier in *The Eve of St. Mark*, a play wherein Maxwell Anderson, by pretentiously purple writing injected at the climax, ruined the effect of what might have been a stirring and heart-warming saga of our boys in the Pacific; in the same somewhat meretricious masterpiece, to Aline MacMahon, for the depth and fine sincerity of her portrayal of the boy's mother; to Mary Rolfe, in the same play, for a number of mistily tender passages as the boy's sweetheart; and, still in the same play, to Joann Dolan, who, in the tiny role of a smalltown tramp, offered such insight, understanding and ability that she turned Mr. Anderson's roughly sketched stencil into a fully rounded and rather tragic human being; to Teddy Hart, whom the years have changed from a frenzied Mickey Mouse into a passionate brunet billikin, for repeating his hilarious performance in *Three Men on a Horse*, the revival of which proved that even Broadway's laughter has a way of growing stale; and to Horace MacMahon, in the same revival, for an outstandingly fine job in the role originally played here by Millard Mitchell.

TO HARRY IRVINE, for the dignity, pathos, sympathy and tremendous effect he brought to the rather badly written role of the father in the revival of *Bird in Hand*, a competent but far from outstanding play by John Drinkwater that was inexplicably chosen to lead off a projected revival series, but whose greeting ended the series then and there; and to Viola Roache, that always dependable actress, for her excellent work as the mother in the same hopeful start of a project that never materialized; to a large number of people in that excellent musical, *Beat the Band*, which whipped this reporter into a lather of admiration but was, in turn, whipped by the boys on the dailies—to Jerry Lester, who at last came into his own as a top-flight comic; to Romo Vincent, a rotund emcee from the bistros, who transferred his antic avoirdupois to a stage with excellent effect; to Jack Whiting, for his astoundingly unchanged work as the most personable musical comedy juvenile in the business; to Eunice Healy, that superlative dancer, who also carried a straight role in fine style; to Toni Gilman, a lovely young lady from the 'straight dramas, who played a non-musical role with charming effect; to Johnny Mack, a demon drummer who also scored solidly dancing and reading lines; and

BROADWAY RUNS			
Performances to Dec. 26 Inclusive.			
Angel Street (Golden)	Dec. 5, '41	448	
Arsenic and Old Lace (Fulton)	Jan. 10, '41	810	
Blithe Spirit (Booth)	Nov. 5, '41	462	
Claudia (return) (Forrest)	May 24	248	
Counselor-at-Law (revival) (Royale)	Nov. 24	39	
Danmark Check, The (Playhouse)	Oct. 22	76	
Draper, Ruth (monologues) (Little)	Dec. 25	3	
Eve of St. Mark, The (Cort)	Oct. 7	94	
Flare Path (Miller's)	Dec. 23	6	
Janie (Henry Miller's)	Sept. 10	124	
Junior Miss (Lyceum)	Nov. 18, '41	455	
Life With Father (Empire)	Nov. 8, '39	1302	
My Sister Eileen (Broadway)	Dec. 26, '40	820	
Native Son (return) (Majestic)	Oct. 23	75	
Pirate, The (Beck)	Nov. 25	38	
Proof Thru the Night (Morosco)	Dec. 25	3	
Skin of Our Teeth, The (Plymouth)	Nov. 18	40	
Strip for Action (National)	Sept. 30	102	
Three Sisters, The (Barrymore)	Dec. 21	8	
Uncle Harry (Hudson)	Mar. 20	240	
Willow and I, The (Winter)	Dec. 10	20	
Without Love (St. James)	Nov. 10	55	
<b>Musical Comedy</b>			
By Jupiter (Shubert)	June 8	238	
Let's Face It (return) (Imperial)	Aug. 17	152	
New Faces of 1943 (Ediz)	Dec. 22	7	
Rosalinda (44th St.)	Oct. 28	70	
Sons o' Fun (Winter Garden)	Dec. 1, '41	448	
Star and Garter (Music Box)	June 24	214	

to Leonard Sues, who read lines, too, but whose chief talent remains the ability to blow a trumpet that makes the Angel Gabriel's sound like a fish-horn.

TO FLORA ROBSON, for deserting the horrific harridans and stately ladies to which she has previously been addicted, to offer a charming performance as a young English spinster in *The Damask Cuckoo*, wherein John Van Druten looked upon the New York of the turn of the century and found it nothing for an audience to get excited about; and, in the same quiet yet enjoyable bubble of drama-turgy, to Myron McCormick, for deserting the wharf rats, morgue cases and other socially questionable gentlemen who have been his diet, in order to play high comedy with ease, skill, charm and remarkable effect; and, in the same play, to Celeste Holm, for refusing to go overboard in her excellent portrayal of what is practically a cartoon of a chorus girl with her hooks in family and finances; to Virginia McWatters, for doing a generally lovely singing job in *Rosalinda*, the latest guise under which Strauss's long-suffering *Die Fledermaus* has been fed to metropolitan audiences; to Shelly Winter, a young lady with a small and non-singing role in the same show, who impressed solidly with her stage presence and her charm; and, above all, to Erich Wolfgang Korngold, who conducted the Strauss operetta with detailed care and a surging love for the lift and lilt of its melody—a magnificent musical job; to Leon Ames, for playing so smoothly and well that he almost made believable the harried novelist of *Little Darling*, a distasteful minor comedy; and, in the same play, to Karen Morley, for a charming portrayal of the inevitable loving secretary who always inhabits plays like that, and to Barbara Bel Geddes, for growing up into one of the most charming and capable ingenues on the stage; to Elliott Nugent, for his altogether excellent performance in *Without Love*, that strange concoction wherein Katharine Hepburn substitutes posturing for acting and Philip Barrie substitutes hackwork for brilliance; to Audrey Christie, who, in the same play, does a job so brilliantly effective that it hardly seems fair to Miss Hepburn; and, still in the same play, to Sherling Oliver, for a polished, quiet, tremendously able portrait of a philandering French diplomat.

TO TALLULAH BANKHEAD, for at last finding her true milieu—farce-comedy—and for having a field day for herself and the customers in the midst of the stupidity, self-consciousness and insufferable phoniness of Thornton Wilder's *The Skin of Our Teeth*, one of those horrors that erupts in any time of stress to gain the plaudits of determined Intellectuals; to Florence Eldridge, for attempting to inject sincerity into Mr. Wilder's new and Jerry-built edition of Gertrude Stein; to Fredric March, for the same thing in the same hunk of tripe; and, in the same piece, to Florence Reed, for doing one of the best acting jobs of her career in the comparatively small role of a fortune teller; to Stuart Erwin, for the sincerity, honesty and fine effect of his first stage job, the title role in *Mr. Sycamore*, a lovely and intelligent fantasy that failed only because its author lacked the invention to give it body; and, in the same play, to Lillian Gish and Enid Markey, for a pair of beautiful, quiet and luminous jobs as a couple of women who eventually understood why a man should want to turn himself into a tree; to Alfred Lunt and Lynn Fontanne, for coming back to the stage in one of the brightest, gayest and most beautifully acted of all their successes, S. N. Behrman's *The Pirate*, a rollicking, colorful and completely enjoyable comedy; to Clarence Derwent, again, for the tremendous effect he achieves in his scene in the same piece, and to Estelle Winwood, another member of the same excellent cast, for her superlatively humorous and charming comedy playing.

TO LOUIS CALHERN, for deserting the polished men of the world he has played so well, in order to do a terrific, detailed and altogether admirable character job on a sort of sapolized Jeeter Lester in *The Great Big Doorstep*, a comedy about the Cajuns that turned out to be neither very Cajun nor very comic; to Dorothy Gish, for her careful, sympathetic yet deeply humorous portrayal of Mr. Calhern's wife, amid the canvas bayous of the same play; and to Clay Clement, also in the same comedy, for the rich humor of his roistering river pilot; to Paul Muni, for his fine performance in the revival of Elmer Rice's splendidly theatrical potboiler, *Counsellor-at-Law*, despite the fact that Mr. Muni has lost much of the drive and pace he displayed in the same role nine years ago; to Jenny Moskowitz, that great actress, for repeating her fine original job in the same play; to Clara Langsner and Jack Sheehan, for outstanding minor portrayals in the same revival; and, still in the same show, to Olive Deering, for bringing sympathy, understanding and humanity to the stencil of the loving secretary, a stock character as inevitable nine years ago as it is today in things like *Little Darling*; to Edna Best, for the sincerity and ability of her playing in *Yankee Point*, a play about airplane spotters that handled them so stupidly it seemed to be a satire on them, despite the fact that an unfortunate cast was forced to play it seriously; and, in the same play, to Elizabeth Patterson, for a grand performance as a crotchety maidservant who had the play's only decent lines, and Richard Rudl, who stood out thru his quiet playing in the bit part of a captured German spy.

TO A SEXTET of players, all of whom did beautifully effective work—Horace Braham, Hunter Gardner, Hugo Haas, Reginald Mason, Louis Hector and Edith Atwater—despite the fact that they were involved in a revival of *RUR*, a play that had been hailed as a masterpiece when the Theater Guild presented it years ago, but which turned out, upon revival, to be one of the most stupid pieces of involved, incoherent, illogical and earth-bound fantasy ever to insult an adult theater audience; to Colin Keith-Johnston, for a fine performance in *Lifeline*, a play about the British Merchant Navy which, despite more than its quota of cliches, was a far better drama than its direction allowed it to appear; and to many others in the same fine cast—particularly Whitford Kane, whose portrait of a crusty and capable engineer was one of the season's highlights; Rhys Williams, whose picture of a gruff, courageous and admirable Scottish captain was heartwarming and effective, and George Keane, who did fine work as a young officer whose father happened to own the line; to Barbara O'Neil, for the power and integrity of her playing in *The Willow and I*, which is really a couple of good plays combined with one weak one; to Gregory Peck, who had seemed sensationally ineffective earlier in the season in *The Morning Star*, but who, in *The Willow and I*, contributes underplaying that is tremendously effective; and to Edward Pawley, whose portrait of a free-thinking father in the same play is character work at its best; to Joel Ashley, for a detailed and effective portrait of a batting outfielder (no pun on "batting" was intended) in *The Sun Field*, an ineffective adaptation of a Brown novel; to Karl Malden, in the same play, for a splendid acting job as a ballplayer threatened with blindness; and, still in the same play, to Tom Tully for his work as the team's manager and Claudia Morgan for hers as the posing litterateur who married the batting champion and ruined his batting eye.

Sincere thanks to them, every one.

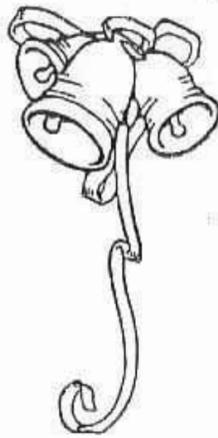
# LIONEL KAYE, JAMES LITTLE, VALENTINOFF, DONAT GAUTIER, DON TOMPKINS, BRUCE EVANS. JOHN HOWES

AND  
**KENO**  
ARE  
DELIGHTED  
TO  
HAVE  
THE  
PRIVILEGE  
OF  
PRESENTING  
A  
COUPLE  
OF  
MUGS  
KNOWN  
AS  
OLSEN  
and  
JOHNSON

Sons o' Fun  
Winter Garden Theatre  
New York

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# Season's Greetings



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 1600 BROADWAY NEW YORK, N. Y.

## New Play on Broadway

Reviewed by Eugene Burr

### ETHEL BARRYMORE

Beginning Monday Evening, December 21, 1942

### THE THREE SISTERS

A play by Anton Chekhov. Staged by Guthrie McClintic. Settings and costumes designed by Motley. Settings built by T. B. McDonald Construction Company, and painted by Triangle Scenic Studio. Costumes executed by Helene Pons and Eaves Costume Company. Company manager, George Ford. Press agent, Walter Alford. Stage manager, Edward P. Dimond. Assistant stage manager, Kirk Douglas. Presented by Katharine Cornell.

Olga Prozorov..... Judith Anderson  
 Masha Prozorov..... Katharine Cornell  
 Irina Prozorov..... Gertrude Musgrove  
 A Maid..... Patricia Calvert  
 Tuzenbach..... Alexander Knox  
 Solyony..... McKay Morris  
 Chetbutykin..... Edmund Gwenn  
 Anfisa..... Alice Belmore Cliffe  
 Ferapont..... Arthur Chatterton  
 An Orderly..... Kirk Douglas  
 Vershinin..... Dennis King  
 Andrey Prozorov..... Eric Dressler  
 Kuligin..... Tom Powers  
 Natasha..... Ruth Gordon  
 Fedotik..... Stanley Bell  
 Roddey..... Tom McDermott  
 Another Lieutenant..... Walter Craig  
 A Maid..... Marie Paxton

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

ACT I—Scene 1: The Living Room of the Prozorovs. A Day in Spring. Scene 2: The Same. Ten Months Later. Evening. ACT II—The Bedroom of Olga and Irina. Two Years Later. Early Morning. ACT III—The Garden of the Prozorov House. The Following Autumn.

Katharine Cornell is an actor-manager to be admired. Unafraid of any acting competition that our theater can afford, she gathers around her the finest casts

obtainable, and submerges herself in beautiful ensemble playing. That's the way it should be—and so seldom is.

Her present cast, playing with her in the revival of Chekhov's *The Three Sisters* that she brought to the Ethel Barrymore Theater Monday night, is the most brilliant of all. It is studded with great names and, what is more important, with great actors. And, unlike so many all-star casts, it does a magnificent acting job under the cohesive, intelligent and sometimes astoundingly effective direction of Guthrie McClintic. In every way, the presentation at the Ethel Barrymore is a superlative job.

In every way, that is, except as regards the play. Miss Cornell's choice of script is, of course, her own affair; but it does seem a shame to waste so magnificent a cast and production on Chekhov's stupid, pointless fantastically uninspired slab of militant boredom. So good is the cast, tho, under Mr. McClintic's direction, that it occasionally brings moments of interest to the piece, and on rare occasion even manages to create a mild theatrical effect. I've seen the mildewed Chekhov master-work drone across the stage a many times—and believe me, what this cast is doing

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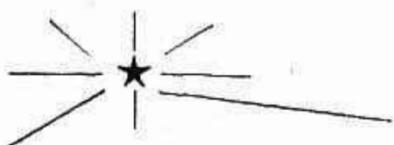
# Season's Greetings MOLLY PICON

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**THEATRE GUILD PRODUCTIONS**

Phillip Barry's New Comedy

*Without Love*

**KATHARINE HEPBURN  
ELLIOTT NUGENT**

ST. JAMES THEATRE, 44th St. W. of B'way  
Matinees Thurs. and Sat.

KONSTANTIN SIMONOV'S

*THE Russian People*

American acting version by  
**Clifford Odets**

GUILD THEATRE, 52nd St. W. of B'way  
Matinees Thurs. and Sat.

with it is nothing short of miraculous.

You shouldn't need an outline of the thing by this time; the swooning and esoteric addicts of the culture cult have surely blabbered enough over it by now to give you a rough idea. But if you insist on an outline, the drama tells about three sisters and of how they never got to Moscow. That's all, brother.

It presents this stupendous hunk of drama by means of a large number of characters and seemingly interminable dialog that never gets anywhere and seems, for the most part, to be composed entirely of nonsequiturs. This, according to what I can gather from the culture boys, serves to show how magnificently Chekhov reproduced the heart of the common man and the tragedy of ordinary life. It has always seemed to me, however, that artistry of some sort is needed to turn the rough materials of life into an artwork—even granting that Chekhov dealt with life's rough materials. Personally, I'd hate to think that life is as dull as all that.

Miss Cornell evidently suspected the boredom that might smite unwary customers herded into the theater by the bleats of the culture boys, so she appended a critical quotation on Chekhov. It was written by Stanislavsky (that magnificent genius who tried to teach actors how to act by forcing them to impersonate strawberries, seaweed and teacups) and it reads as follows: "Read him in the kitchen of life and you will find nothing in him but the simple plot, mosquitoes, crickets, boredom, grey little people. But take him where art soars, and you will feel in the everyday plots of his plays the eternal longings of man for happiness, his strivings upwards, the true aroma of Russian poetry."

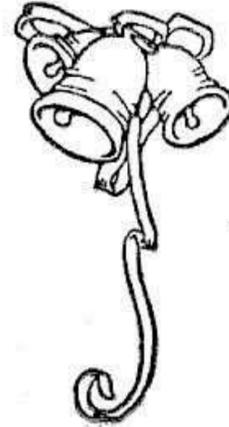
Okay, I'm a scullery boy.

For it seems to me that Stanislavsky, in his attempted defense, has said precisely what those who dislike Chekhov maintain. He tells the audience to take Chekhov where art soars; but the effect of true art is precisely the reverse; in it, the artist lifts and raises the audience. Any slice of life—of real life on Broadway or the steppes of Siberia—will give a sense of eternal longing and a striving upward if it's raised to the realm where art soars. But it is the task of the artist, not of the audience, so to raise it. Stanislavsky thus admits that the man's work is not art, that his audiences have to read into his plays things that are not there, that the much-touted Moscovite depends for effect upon the artistic powers of the audience, lacking all artistic power within himself.

But all that's really beside the point in view of the current revival. For Miss Cornell and her company act so beautifully that the mere privilege of watching them is a treat, no matter what they may happen to be in. As a matter of fact, the weakness of their material in some cases actually increases your delight as you watch them, by their great ability, overcoming such weaknesses as well as any actors possibly could. It would be a treat to see them even in *Abie's Irish Rose* or another play by Chekhov.

Miss Cornell confines herself to the role of Masha, and does magnificently in it. Never precisely a Cornell idolator in the past, this reporter is rapidly becoming one. If Miss Cornell falls down at all, it is (See *NEW PLAYS* on page 97)

**Season's Greetings**



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# 1942 WAS A PROBLEM YEAR

## Pay To Get Booked

NEW YORK, Dec. 26.—A former Miami night club manager is trying to promote a two-a-day vaude revue by offering bookings to standard acts in return for their buying a piece of the show. It's an old gag in legit, but the vaude revue angle is sort of new.

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

SAN FRANCISCO, Dec. 26.—The early-closing edict has put a dent in night spot business hereabouts. First week of the curfew ordered by the Western Defense Command (no liquor sales after midnight) found a drop of almost 25 per cent in attendance. But business is on the upturn again, with reservations for the New Year's week-end reported heavy.

Military policing of all clubs and bars in town has been withdrawn, and the job of spotting violations turned over to the State Board of Equalization. A good percentage of the clubs in town are cooperating by hiring their own watchers and employing policemen and matrons to inquire the ages of suspected juveniles.

In Reno, Nev., club operators are maneuvering to avoid the curfew. Representatives of the clubs say they will ask the city council to pass an ordinance to legalize the Western Defense Command's objectives and still permit night spots to remain open after midnight for civilian trade.

They claim that if Reno becomes a 12 o'clock town it would lose much of its liquor and gambling revenue, and other business would likewise suffer.

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

PITTSBURGH, Dec. 26.—A fire which destroyed about \$50,000 worth of furnishings and carpet in Hotel William Penn sub-basement has put a severe crimp in the potential supper-dance earnings of the town's biggest hotel. The actual fire was confined to the lower levels, the smoke and water did severe damage to the Chatterbox, supper club, and it will be several weeks before the room can be put in shape. New Year's Eve party scheduled for the Chatterbox has been moved to the hotel's 17th floor ballroom.

Other clubs range in price from Yacht Club's \$6 per person down to no minimum or cover at Hotel Roosevelt, Jack McCarty's and other smaller spots.

For first time since Tony Conforti took over the Nixon Restaurant 12 years ago it will be dark New Year's. Conforti closed the club after Boston fire to make sure that the spot was safe. His changes necessitated more work than anticipated and club won't be ready for opening until January 5.

## Des Moines Club Hit by Gas Rules

DES MOINES, Ia., Dec. 26.—Night clubs in outlying sections are beginning to close as a result of gasoline rationing and other war restrictions.

Both the Club 100 and Mainliner, the two largest night clubs here, will stay open to get the New Year's Eve business but expect to shutter afterwards.

The Casa Loma, outside Des Moines, folded last week, with Delmar Schaal, operator, explaining it was impossible to obtain high-grade steaks and employees. Gasoline was also a factor, he said.

Several other small spots have folded due to poor business week nights.

## Night Clubs Had To Make a Lot of Readjustments

NEW YORK, Dec. 26.—Of all of the developments in the night club industry in 1942, nothing has had so marked an effect on wartime whoopee as the Boston Coconut Grove fire last month, when 500 people perished. As an aftermath, stringent night club building regulations have been invoked all over the country.

Since the fire the night club field has tossed aside its trade woes, like the drafting of acts, handling of soldier patronage and need for business stimulants, and has concentrated on a campaign to sell itself back to the public as a safe entertainment.

Previously, the night club field was busy adjusting itself to changes created by war conditions; to a mushrooming of niteries in heavily populated war production areas and military centers; to revamping music and show policy so as to get the swing shift and lonesome female trade.

On the talent end, floorshow units were produced by the major offices to offset the shortage of attractions. Most of the units are of the crazy show variety, and during the year at least a dozen were in operation at prices ranging from \$1,000 to \$2,000.

First year of the war also noted the disappearance of young emcees and the return of a great number of old-time acts and female emcees. Another notable development is the increase in girlie shows, especially chorus lines. Night clubs, being one of the best forms of organized escapism, are playing up the sex angle, especially those near army camps. Plenty of femmes now provide the magnet for the new soldier business.

Due to the difficulty of getting names consistently, several important night clubs switched to production revues, and some new big clubs like the New York Latin Quarter started right off with a non-name revue policy. The Versailles, New York, is a good example of a swanky club dropping its name policy and substituting production revues.

## Club Owners See Profit in Matinees

PHILADELPHIA, Dec. 26.—With after-dark patronage on high levels, niteries are eyeing afternoon trade, particularly Saturday afternoons. Already, four center-city clubs have Saturday matinees which present a full floorshow. Benjamin Franklin Hotel is making a special appeal to the kiddie trade Saturday afternoons with its Lamb-Yocum ice show. No drinks sold during session. Sessions have brought capacity crowds. Shangri-La, Club Ball and Kalliner's Little Rathskeller also feature matinees. Dick McLain's Alpine Musical Bar is first nabe club to cash in on Saturday afternoon trade.

Defense plants on night shifts bring heavy crowds downtown during the day, and until now movie houses were the only ones cashing in, especially on Saturdays. Besides, downtown area is flooded with gals working at government agencies, and the Saturday afternoon sessions have a strong appeal to them.

## La Conga Opens in Milwaukee

MILWAUKEE, Dec. 26.—The La Conga, north side niterie, opened November 23, featuring Jose Mayol orchestra plus Pamela-Du Praye, Dorothy Dee, Corinne Decco, Cleo Wally, Bill (Boy) Otten, Merrill (Base) Surges and Whitey Dixon.

## New N'Orleans Club

NEW ORLEANS, Dec. 26.—Club Hi-Hat has opened, under management of Anthony Lala and James B. Matrangola. Music is by house ork, the Hi-Hatters, with Eunice Rodrigues as soloist.

## Traveling Gets Tougher

MOBILE, Ala., Dec. 26.—There is such a shortage of housing accommodations that performers coming to this city often are given police okay to sleep in their car.

Some show people take naps in railroad and bus stations until accommodations can be found.

## War Work Booming New Orleans Clubs; New Spots Opening

NEW ORLEANS, Dec. 26.—Increased population here to work in shipyards and war plants continues to increase patronage at niteries. Spots in the French Quarter have added shows to take care of the holiday crowds. A half dozen new spots have been opened from Canal Street down since Turkey Day, when the racing season started at the Fair Grounds, with the peak due next week.

Newest spot is the Stork Club, run by Henry Muller and Eddie Abadie. Joe Howard is emceeing a floorshow headed by Ja-Ha-La in a "Swamp Fire Dance"; Estrelita, conga dancer, and a house ork directed by Bob Rosby.

An addition to an increasing number of cocktail lounges is the new Pat O'Brien's, opened December 23 with piano team of Mercedes and Sue. This new spot cost \$75,000 for renovation.

In a ruling last week Police Chief Reyer ordered more clothes on acts in the Quarter after complaint by church and civic club leaders. A dozen or more spots have been featuring G-string acts in the early mornings for several years without molestation.

## Midnight Curfew Forces Early Shows On Hollywood Clubs

HOLLYWOOD, Dec. 26.—Not only is the new midnight liquor curfew cutting down on revenue in many spots, but it is causing a general shifting of floorshow times here to throw as much business as possible to the bars before closing time.

When the ruling first went into effect there were two interpretations of it. First that the bar closed at midnight but that patrons could nurse their last drink until closing time. Second, that the drink had to be consumed by midnight and the bar also close. The second ruling is correct.

At the Baltimore Bowl, where shows are scheduled at 9:15 p.m. and 12, the second show is being delayed five minutes. Slapsy Maxie has been advertising its showtime change: dinner show now starts at 9 p.m. The Bamba Club has moved its nightly show from 11 to 10 p.m.

Trianon Ballroom, whose nightly show is at 10:30, has switched to 10 o'clock.

Bars are now permitted to open at 10 a.m. and close at midnight. Servicemen may be served at bars between 5 p.m. and midnight, except to those under arms or otherwise on duty.

## Cheyenne Clubs In Terrific Boom

CHEYENNE, Wyo., Dec. 26.—Cheyenne night club, bar and restaurant operators are wondering how much more the boom will continue. All are playing to capacity several nights a week, and Saturdays bring them overflows.

The 15,000 troops at Fort Warren, coupled with an airport enlargement and bomber modification center, housing projects, skyrocketing railroad pay rolls and a 100-octane aviation gasoline plant are the sources of the boom.

Most popular night spots here are the Plains Hotel Oak Room, Valencia, Mayflower, Araby and Plamor clubs.

Fire department recently conducted rigid examination of night spots following disastrous Boston fire.

## Vaude Theaters Found Salvation In Name Bands

NEW YORK, Dec. 26.—1942 was vaude's banner year for the past decade. Record-breaking grosses all over the country for houses which used names were very much in evidence thruout the year.

Name bands, the yardstick of the revived parades to the vaude box offices, made much more money during 1942 on theater dates than it was thought possible. Returns to vaude house operators playing these names were heavy. Paramount here hit its all-time high of \$88,000 for a single week, as against the \$70,000 high of the previous year.

Roxy here increased its flesh budget in a general realignment, which included A. J. Balaban coming in as managing director of the house. Since Balaban took over the top spot, Roxy has gone in for more lush production and greater attractions, such as Carmen Miranda at \$8,500 per week and Guy Lombardo's band.

While names have provided the big pull, theater bookers now have the shivers as to what lack of names might mean. With bands like Glenn Miller, Wayne King, Eddy Duchin, Orrin Tucker, Phil Harris et al. in the armed services, there is that much less name power around to keep those terrific grosses going. Indications are that there will also be fewer film stars available for vaude tours because of the \$25,000 net income ceiling. If the dough is not going to Uncle Sam, the film colony has already made known it won't do any more work after hitting \$67,000 (gross figure necessary to maintain a 25G net). Clarification of that is being awaited, and if it holds up, one of the chief losers will be personal appearances.

Talent shortage is also considerably deepened by the withdrawing of up to 1,000 performers in a single year to play for USO-Camp Shows, Inc. CSI is spending \$4,000,000 to entertain the boys in uniform, and there are currently 70 units playing the military circuit.

Femme units are making a comeback, featuring lesser names and plenty of flash. These units haven't appeared much in the key cities but have been doing well in the sticks, which never went in for heavy vaude spending.

Another development of the year was the cautious comeback of girlie units and big units that depend on a flash title, an exploitation angle and production effects to draw rather than a name. Examples of this are Earl Carroll's *Vanities* unit, George White's *Scandals* unit, Billy Rose's *Diamond Horseshoe Revue*, A. B. Marcus *Revue*, Alex Gerber's new *Stagedoor Follies*, Harry Howard's units, Benny Meroff's *Funzaire*, all asking \$5,000 to \$8,500 a week in vaude.

The year also witnessed a major overhauling in the American Guild of Variety Artists, which only resulted in greater chaos. AGVA national office is without leadership, except for a committee appointed by the Associated Actors and Artists of America. New York local, which hasn't called a membership meeting in two years, is in the red, and locals thruout the country have failed to make per capita tax payments to the national office. Two executive secretaries attempted to administer AGVA's affairs thru 1942, Gerald Griffin and Walter Greaza, in addition to many committees.

## Wilson's Cafe Fireproofed

PHILADELPHIA, Dec. 26.—Pop Wilson's Cafe, nabe spot, is now believed to be the first in the nation completely fireproofed following a remodeling. Second floor houses the cabaret and first floor a Musical Lounge-Bar.

## Joyce Takes Tavern

PHILADELPHIA, Dec. 26.—Old Falls Tavern, one of the leading nabe niteries here, long operated by Pat McDonald, has been taken over by Tom Joyce, who continues the show and band policy.

# How I Remember Patrons' Names and Faces

## A Symposium of Night Club Owners, Managers and Headwaiters

Personal greeting and handshaking are very important in the success of any night club—all night club hosts realize this. In this symposium night club owners, managers and hosts try to put down in words their technique for remembering names and faces of patrons. Often the technique is "instinctive," but in many instances the night club host is definitely aware of the acrobatics his memory goes thru to recall a face and a name. Read for yourself:

### Lou Walters

Operator, Lalin Quarter in New York and Miami.

Every big night club owner should have an alter ego, and I have mine. Namely, Leo, my headwaiter, who has

the best memory of any man I have met and is a nice, smart-looking greeter.

If there is anyone in the house who should get some personal attention, my headwaiters and captains tip me off in enough time. But for the mass of customers, Leo and the staff are my diplomatic corps. After all, patrons don't come to see me, but the show.

### Frank Amstadt

For 18 years maitre de, Drake Hotel, Camellia House, Chicago.

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

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

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

### Barney Josephson

Operator, Cafe Society Uptown and Downtown, New York.

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

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

I can remember not only the faces of hundreds, even thousands, of people, but even the tables at which they sat, the parties with whom they came and good parts of the conversation. I suppose that makes up for the weakness on names. At any rate, I haven't lost a customer because of this failing, and apparently recognizing with your eyes and your smile counts more than the recollection of their names.

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

### Lou Taylor

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

I've been in the cafe business the past 25 years and opened my first night club when I was only 20 years old. During those 25 years I'm sure I've personally greeted about 200,000 patrons. I'm not sure how many of them I know by name, but it must be at least 5,000.

I remember patrons by recalling their faces and voices first. If I can't remember their names, I let them talk for a while and, sure enough, their name pops up in my mind. By letting them talk they might use some phrase which is part of their personality, or they might use some gesture which recalls to me their names. I think every person has some distinctive personality mark—voice inflection, hand gesture, hair comb, glasses, shape of nose, teeth, etc.—and I try to associate the name with the personality mark. It works most of the time.

### Bill Hardey

Operator, Gay Nineties Club, New York.

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

in, people, and I have a good memory for names and faces.

It is only human nature to enjoy being recognized and treated as a personal friend, and because of this recognition our patrons like to come again and again to the Gay Nineties, bring other friends with them who, in turn, also become friends of mine.

The most important thing is to be guided by the patron's lead in greeting him by name when he is accompanied

by others, for obvious reasons. Some men thrive on this stuff, while many others do not like to be thought of too much as a frequenter of night clubs and cafes

### Henry Sengfelder

Host, Sherman Hotel Panther Room, Chicago.

My method of remembering names and faces is association. The first time I

## Thanks, Detroit,

for the enthusiastic reception at Lowell Bernhard's 600 seater Casanova Club . . . .

nan Blakstone proves as gorgeous and unique as ever. A past mistress of swift wit and daringly delightful double entendre, she has that rare ability to spread her humor over multiple planes at once—an almost private jest for the sophisticates combined with the common touch of a broader popular comedy. Costuming is tastefully classic. She's every inch still the lively and lovely nan Blakstone. H. F. Reeves. From The Billboard, Dec. 12, 1942.

# nan Blakstone

## Holiday Greetings

to the Bookers, Night Club and Theatre Owners and Operators and the entire Staff of The Billboard . . . all of whom have made this past season so very successful for me.

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CHAZ CHASE

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

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

Congratulations . . .

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- HOLLYWOOD VICTORY COMMITTEE
- HOLLYWOOD WRITERS' MOBILIZATION
- UNITED THEATRICAL WAR ACTIVITIES COMMITTEE
- ACTORS EQUITY ASSOCIATION
- AMERICAN ACTORS AND ARTISTS ASSOCIATION
- AMERICAN FEDERATION OF MUSICIANS
- AMERICAN FEDERATION OF RADIO ARTISTS
- AMERICAN GUILD OF VARIETY ARTISTS
- AMERICAN THEATER WING—CANTEENS—LUNCH TIME FOLLIES
- ARTISTS MANAGERS GUILD
- ARTISTS REPRESENTATIVES ASSOCIATION
- ASSOCIATION OF MOTION PICTURE PRODUCERS
- AUTHORS LEAGUE OF AMERICA
- CHORUS EQUITY
- DRAMATISTS GUILD
- MOTION PICTURES WAR ACTIVITIES COMMITTEE
- NATIONAL ASSOCIATION OF BROADCASTERS
- SCREEN ACTORS GUILD
- SCREEN CARTOONISTS GUILD
- SCREEN DIRECTORS GUILD
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Today, the entertainment world faces the future with grim confidence. We know our job in the days ahead is to work, plan, organize—until the final victory is won.

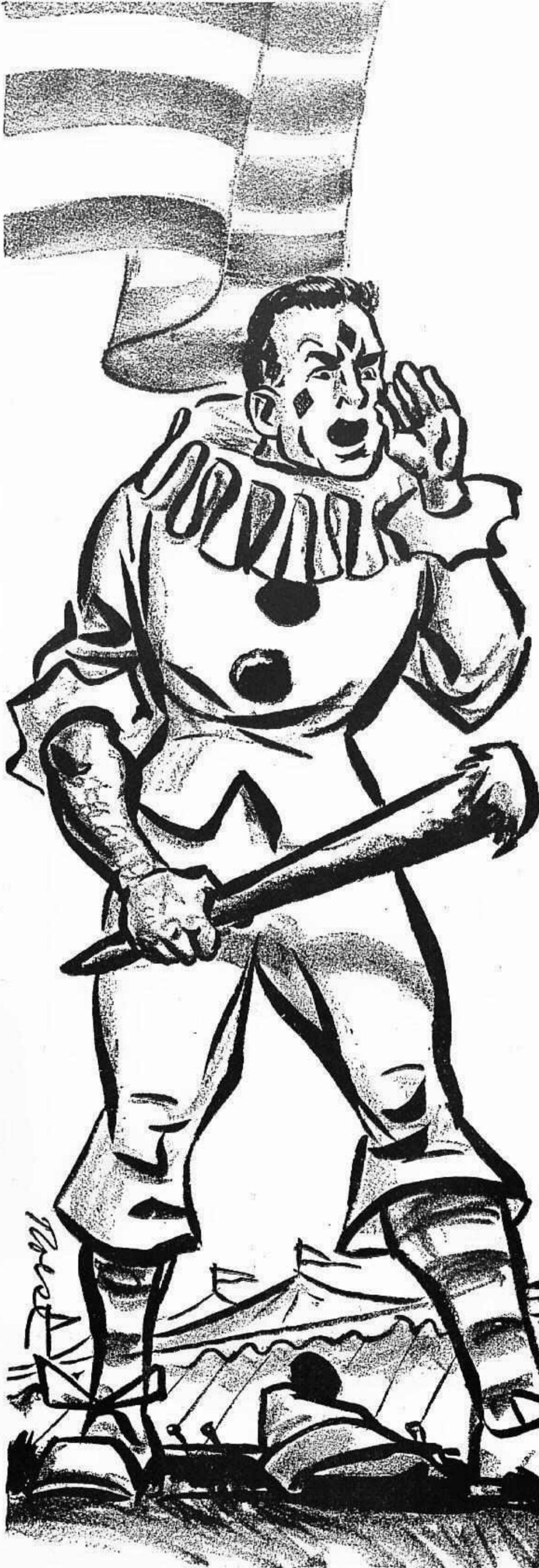
SEASON'S GREETINGS FOR A FIGHTING, FREE NEW YEAR



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# FREEDOM

Many  
Happy  
Returns!

**RKO**  
THEATRES

meet a person, I make sure than I know where he is from, what his business is and, if possible, what kind of dishes he likes. In this way I catalog him in my mind. The importance of remembering names and faces cannot be overemphasized. People like to be recognized, and when a host greets guests by their names as soon as they enter the room the guests start their visit with the proper frame of mind which, usually, loosens their purse strings.

**Herman Schubert**

*Operator, Pelham Heath Inn, Bronx, N. Y.*

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

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

these items for the patron's next visit.

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

**Leo Orta**

*Manager, El Chico, New York.*

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

At an early age I came to America, and after a few tries at different jobs I got into the restaurant business. In this big town where people are so friendly and big hearted, altho most foreigners don't think so, I have discovered that remembering people's faces and names gives them an important feeling.

Show people that you are interested in and like them and you can be sure they will reciprocate. A smile, a gesture of courtesy and a nice word can make more friends than anything else in this business. That is the first duty of a cabaret manager.

**Albert Berryman**

*Headwaiter, the Hurricane, New York.*

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

Like remembering a passage out of a book when the occasion demands such digging down in your memory, I remem-

**Greetings!**  
and best wishes  
for 'Christmas  
and the New Year

**I. M. RAPPAPORT**  
**HIPPODROME**  
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**Season's Greetings**

**CHET — DEE**  
**The DELLS**  
**DANCE DIVERSIONS**  
Just closed  
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LOS ANGELES

Buy More War Bonds in '43

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125th Week  
5100 CLUB  
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Coast-to-Coast  
BLUE NETWORK  
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## Season's Greetings

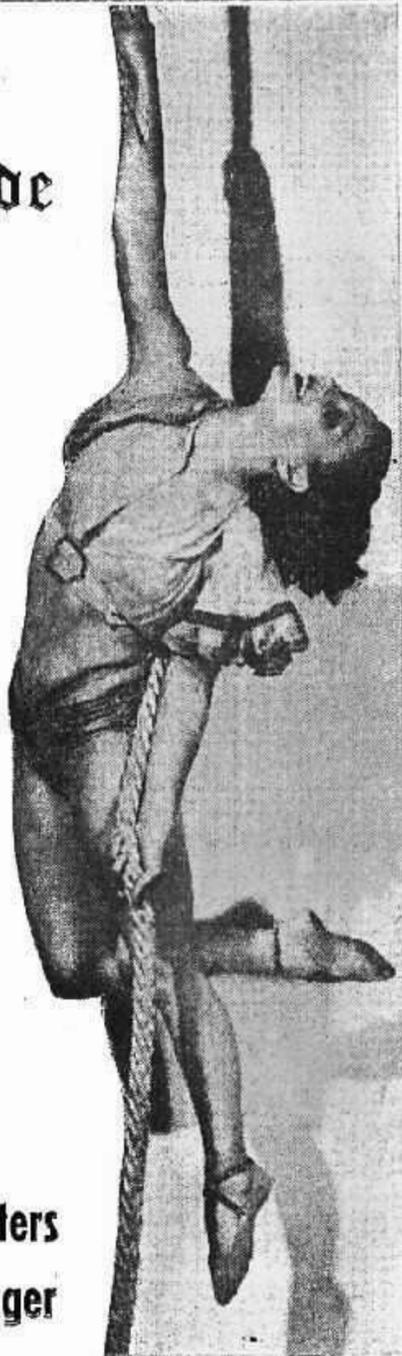
A  
**Happy Yuletide**  
Is the Heartfelt wish  
of  
**MICKEY KING**

Currently Appearing at the  
Famous

**LATIN QUARTER**  
New York



Thanks to **Lou Walters**  
and **John Singer**



ber this information for use on repeat visits.

I don't know how I do it. I just do.

### Floyd Fuericht

*Maitre de, Bismarck Tavern, Chicago.*

I have been employed in Chicago hotels as maitre de for over 30 years and during that time have convinced myself time and again of the importance of remembering names and recognizing faces. I am currently in my eighth year as host at the Bismarck Tavern.

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

### Meyer Horowitz

*Operator, the Village Barn, New York.*

Once before my manager, J. J. McManus, asked me how I remember so many names and faces, and all I could answer at the time was, "I don't know; I just remember?"

Times have changed, but my memory hasn't. I think that other night club owners will concur with me that an un-failing memory is perhaps the most important asset a man who caters to the public can have. It wins consistent and continued good will and patronage.

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

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

### Charles Rickie

*Night Manager, Rogers Corner, New York.*

It's all a question of association of mannerisms. It isn't so much having a person's face flash again before you as your reaction to that person's behavior or characteristics, which brings about an immediate remembering of names.

He may have an exceptional personality; he may voice his enthusiasm outwardly about the food and service; he may be irritable or interesting or boring. On the distaff side: She may be exceedingly charming, have a pleasant voice, or, in reverse, she may be fussy, hard to please, brazen or just a pain in the neck.

Each of the above virtues or failings leaps to my mind on a return visit, and as part of my first reaction I address that person with the name he or she has become associated with in my mind.

### ★ Season's Greetings ★

To all my Friends  
in the Entertainment World!

Sincere Thanks to Acts, Agents  
and Others for making the past  
year an extremely successful one!

Our most fervent hope and  
wish for 1943 is "Peace  
on Earth"

### ★ Harry Altman ★

GLEN CASINO AND GLEN BARN

"Western New York's Biggest  
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Williamsville, N. Y.

# The Latin Quarter



America's  
most amazing  
Cabaret

Season's Greetings to all



## FLORENCE ROGGE

ASSOCIATE PRODUCER  
and  
BALLET DIRECTOR

RADIO CITY  
MUSIC HALL



Season's Greetings  
**WOODIE  
and  
BETTY**

"16 Wheels of Speed"

Direction

William Morris Agency—Chicago

### JOE ZUCCA

Operator, Casa Manana and Hollywood Casino, Hollywood

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

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

In trying to personalize relations with customers, I always find out what a man does first. A few minutes of conversation usually tells me if he is a doctor, lawyer, writer or laborer. Clothes doesn't mean so much as the way they are worn. Fingernails, hair, ties, shirts and grammar all join in making the mental picture. Once I have established the occupation of the customer thru this method, I can usually remember him and his name.

### ARMANDO BERGO

Operator, Armando's, New York

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

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

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

### JAMES BROWN

Manager of Trianon Ballroom, South Gate, Calif.

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

There are so many changes nowadays that it is more difficult to remember people. The other night a customer arrived in uniform. It happened that I had associated him with his work on previous visits. While it didn't take me long to recall him, I was up a tree for a few minutes. One of the biggest assets in the ballroom business is remembering names and faces. I try at all times to know my customers, for there is nothing that boosts business like a friendly, "How do you do, Mr. Jones?"

Holiday Greetings

# ARNALDINE

Featured throughout the best night clubs up-State as

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**MR. ARTHUR ARGYRIES**  
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What did you say, Jerry?

# BOB EVANS

currently playing

La Martinique  
New York

★  
8  
Weeks

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

# JERRY O'LEARY



Personal Mgr.  
**EZ KEOUGH**  
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Chicago, Ill.

## Holiday Greetings

# WHITSON BROTHERS

Just concluded  
**CHICAGO THEATER**  
Chicago

En Route to  
**FLORIDA**

THANKS TO  
MR. DICK ROBERTS  
CORINE MUER  
for 8 swell weeks  
GENERAL MOTORS  
SHOW

Personal Mgt.: EDDIE SMITH  
Paramount Bldg., New York

★  
**BUY  
BONDS**

★

If you're wrong in identifying your customers, that's bad.

### JOSEPH FABER

Manager of Biltmore Bowl, Biltmore Hotel, Los Angeles

**L**UCKILY, I am good at remembering names and faces. I have sort of trained myself to do it. I always repeat the name if I failed to get it at first. If it is an odd name I ask them to spell it. In the night club business, where one meets perhaps 100 people a night, it is hard to keep them all separated in one's mind. But it can be done.

### EARL VOLLMER

General Manager Hollywood Palladium, Hollywood

**H**OW to remember names and faces? That question hits me sort of funny, for it caused me a bit of worry two years ago. I had been at Castle Farm, Cincinnati, for some years and I knew everyone who ever came out there. When I moved to California to become associated with the Palladium, I worried all the way out here as to how I could ever get back to knowing everyone. When I went on the job here I just made it a point to try to remember everyone connected with the field. My first work along this line was to remember the board of directors. I associated each with something and got over that in fine style. I continued using this "formula" and it worked out nicely. If you make up your mind to remember people you can generally do it.

### HANK CONKLIN

Operator, The Boulevard, Elmhurst, L. I.

**R**EMEMBERING names and faces is a matter of association and repetition for me. If a patron is a first-time visitor to the club it is not easy to recall that person when he or she returns a second time unless something unusual takes place during the visit. However, by the second or third time a guest returns, the person's manner of dress, their favorite location, preference of menu, etc., can be used to identify the party for future use.

At times I have kept a file of cards

of people who have been recommended by others and of those who have made a point of expressing their intentions to return. My waiters are also instructed to do their utmost to remember names and faces, for nothing is quite so flattering to a visitor as being called by his name.

A Merry Christmas  
A Happy New Year

The  
**TRIANON**

California's Dining and  
Dancing Spot

2800 Firestone Blvd.  
South Gate, Calif.

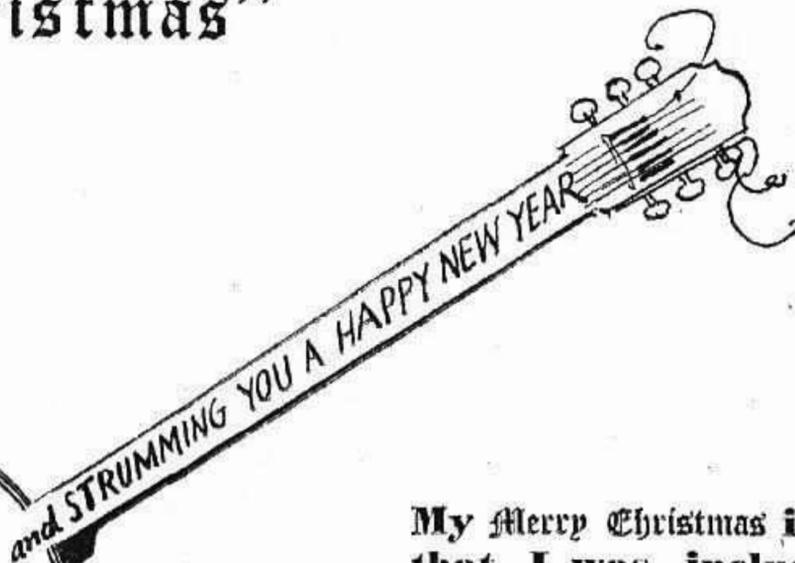
Holiday Greetings

From

**Eddie Howard**

and His Banjo

"Woo Wooing you  
a Merry Christmas"



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

Best Wishes to my many friends  
and representatives

**HARRY ("Woo Woo") STEVENS**

## AGVA Local Officers Claim Shelvey Job Is Victory Over Four A's Board

NEW YORK, Dec. 26.—Appointment of Matt Shelvey as administrative director of the American Guild of Variety Artists is considered a victory over the international board of the Associated Actors and Artists of America by AGVA executives who convened here last month to pick a successor to Walter Greaza despite admonitions from the Four A's that it didn't think sufficient leadership existed in AGVA to take over the responsibilities of the top job.

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

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

Shelvey's appointment marks the first major bending of the Four A's toward the defunct American Federation of Actors, which was superseded by AGVA. Shelvey was a member of the AFA execu-

tive board during the bitter battle between Ralph Whitehead and the Four A's which ultimately resulted in the AFA charter being revoked by the Four A's and the creation of AGVA. It also marks the eighth new executive secretary AGVA has had.

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

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

## Herb Shriner Out of Belmont After 2 Days

NEW YORK, Dec. 26.—Johnny Morgan opened Thursday at the Glass Hat of the Belmont Plaza Hotel following five days of Rufe Davis. Davis, who doubled from the Roxy, was called in to supplant Herb Shriner, radio comic, who scrambled after two nights. The cancellation was by mutual agreement, with the William Morris Agency rep for Shriner.

This room has been death to some talking and singing acts. Among expensive acts that have had trouble here are the Andrews Sisters three years ago and the Smoothies two months ago. Size of the spot and noisy nature of the bar make it difficult for all except sight acts.

## Opens Evansville Club

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

## "Meet the People" Again

NEW YORK, Dec. 26.—The former legit show, *Meet the People*, which later was boiled down to a vaude and cafe unit, is being revived, with Joey Faye and Jack Albertson in the leads. Lew Weiss is handling the outfit and expects it to be ready by January 1.

## Offers Steak With Bond

MINNEAPOLIS, Dec. 26.—Chris Legaros, Rainbow Cafe prop, offers a steak sandwich to purchasers of every \$1,000 War Bond at his cafe. First patron bought \$25,000 in bonds.

### Eight Executives in Three and a Half Years

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

Matt Shelvey is the newest, having been named by the Associated Actors and Artists of America to succeed Walter Greaza. Of the eight executive secretaries in three years, Gerald Griffin holds the record for length of service—one year and three months. Line-up is as follows:

Maida Reade, July 27, 1939, to September 25, 1939.

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

Jean Muir, December 15, 1939, to January 15, 1940.

Hoyt Haddock, February 8, 1940, to February 10, 1941.

Gerald Griffin, February 17, 1941, to April 6, 1942.

Tom Phillips, April 6, 1942, to May 21, 1942.

Walter Greaza, May 25, 1942, to December 21, 1942.

Matt Shelvey, December 21, 1942, to ?

Season's Greetings

DAVID P. O'MALLEY

RAY LYTE  
DORIS HURTIG  
JOHN J. MULLANEY

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• Jack DURANT

Holiday Greetings

from

PAUL REMOS and HIS TOY BOYS

Season's Greetings

THE ANTALEKS

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Holiday Greetings

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Costumes Made to Your Order on Rental Basis

Versailles, New York

# Night Club Reviews

Blackhawk Cafe, Chicago

Talent policy: Show and dance band; Latin band; production floorshow staged by George Hale, at 9:30, 12:30 and 2. Management: Nicholas D. Prounis and Arnold G. Rossfield, owners; Leonard H. MacRain, publicity. Prices: Dinner from \$2.50 except Saturday (\$3.50).

After a season of Marjery Fielding revues, this classy East Side spot has switched to George Hale as producer, and he comes thru with a colorful, bright, gay floorshow that avoids the over-dressiness of the past few shows here. The show, incidentally, boosts the stock of Hale, who says he now has backing set for his Broadway musical and that Billie Livingston will design the costumes.

Livingston's costumes for this floorshow are peachy. On leave from 20th Century-Fox, he recently did the Henie ice show costumes and the new Mike Todd musical. He dresses the Six Ver-Sighs, billed as Famous Conover Cover Girls, smartly. Starts them off in the opening frame in red silk-velvet costumes and sequin jackets; returns them midway in black crepe and black se-

quins with pink gloves outfits, and for the finale, an Oriental idea, has them in exotic, heavy crepe, bare midriff affairs. In all, the costumes give the young chicks plenty of sex appeal—and that's what counts in a floorshow.

The production numbers are eye-filling. The opener has the girls parading, baritone Gilbert Russell warbling *What Hit Me?*, and the shapely sister team, Carole and Sherod, tap-spinning. Later the ensemble girls snap off some fancy writhing while Russell sings the lilting *Misbehavin' Lady*, and Ellsworth and Fairchild, young mixed team, do a vivid semi-apache pantomime ballet that has some pashy moments. For the finale Ellsworth and Fairchild return for one of those Oriental Maharajah affairs, Carole and Sherod come back for a snappy spinning and tapping routine, and the whole cast is on for the final bow. Hale has made good use of the enlarged and rebuilt stage behind the bandstand.

Stars of the show are Elsa Maxwell, syndicated writer and much-publicized

society entertainer who had made a cafe appearance with George Jessel here a few years ago, and Dean Murphy, the young impersonator. The 60-year-old Maxwell does a short stint and wisely uses clever material by Harold Rome. Then she paces a quiz game, with prizes to the winners. Eight minutes, and on only for the midnight show, she's drawing society and celebrities. In for four weeks.

Murphy is, as usual, a showmanly performer. He does almost a score of movie-star impersonations in a continuous flow that uses a lot of chatter (and some of it very topical and subtle). His best is Jimmie Stewart, FDR and Mrs. FDR, and his weakest is Ronald Colman. Marina, daughter of singer Nina Koshetz, is a bright-face young soprano whose voice is obviously cultivated and who sings with dramatic gestures. Good. Drew much applause. Leading the production numbers is Russell, who is too hefty for a juvenile and whose voice is good but undistinguished in any way.

Oddity of this show is that the seven tunes used are all by established writers and are being used here for the first time anywhere. Hoagy Carmichael and Paul Francis Webster wrote *Morning Glory*; Giovanni D'Anzi and John La-touche, *Twilight Rhapsody*; Maria Gre-ver and Raymond Leveen, *Wrap Me in Your Serape* and also *When the Bells of Britain Ring Again Each Sunday*; Emil Coleman, *Shalimer*; David Saxon and Sammy Gallop, *Misbehavin' Lady*; Joseph Meyer, Carmen Lombardo and Eddie De Lange, *What Hit Me?*

Coleman's band cut the show smartly and also dished out excellent dance beat. He carries two brass, two fiddles, one reed and three rhythm.

Panchito's Rumba Band, here several seasons, handles the Latin tunes with an instrumentation of three rhythm and brass, violin and sax, with Panchito shaking the marraccas and vocaling the Latin melodies. Very danceable and easy for listening.

Conover Girls are Lynn Reilly, Wynne Stanley, Savona King, Doris Sandberg, Betty Apple and Patti Robbins.

Paul Denis.

## Kaliners' Little Rathskeller, Philadelphia

Talent policy: Dance and show band; floorshows at 11:20 and 1:20; Saturday matinees. Management: Max, Joe and Si Kaliner, proprietors; Max Kaliner, manager; Mark Gray, headwaiter; Milt Shapiro, press agent; Tony Phillips, booker. Prices: \$1 minimum weekdays, \$1.50 Saturdays and holidays.

This basement bolte still continues to be a gold mine for the Kaliners, who used the dividends from this spot to open the almost-next-door Club Ball. And while the Ball appeal is along class lines, Rathskeller reaches out to the masses. There is nary a dull night here.

Show, as always, is built around the comedy emcee. On this trip it is Ralph Lewis. Not as rough and ribald as the usual run of comics here, but lad has a good sense of comic proportions, a generous supply of ready gags and a delivery that makes it all count. Plenty clever all around and clicks big despite his material being for the most part clean. On his own spot, goes big with timely material. Uses a parody on draitees and camp hostesses and then takes the feds to task for taking over the jobs of men. Clinches it all with a *March of Time* sequence that includes comic impersonations.

Show-stopper is Hilde Simmons, a good-looking damsel who chops up lyrical jive at the piano. Chanting is on the sultry side, and sock. Her swiny planology sparkles plenty, especially on the eight-to-the-bar patterns. Had to beg her way off. Frances White, a pert tap expert, gets the proceedings off nicely with rhythmic, clean cleating. Karney and Kress, mixed team, are a youthful pair of rhythmic tapsters whose forte is a series of jitterbugging satires. For a sock finish they call on service-men in the house to jitterbug with fem partner, rating splits of champagne for their efforts.

Wind-up spot brings on Brown Sisters, trio of sepia harmonizers. With one of the gals at the Steinway, trio gives out with a medley of pop faves. Audience response big.

Victor Hugo (5) still on tap for stellar dance and show tunes.

Maurie Orodénker.

Talent policy: Dance band; shows at 8:30 and 11:30. Management: Otto Roth, operator; Don Roth, manager. Prices: Minimum \$1 (\$2 Saturdays).

Probably not since the Kay Kyser days some five years ago has there been as successful a band attraction here as Chico Marx. To take advantage of the WGN-Mutual air time here and the rep of the place as a band spot, Marx came in for little more than scale, which proved a terrific buy for the Blackhawk. He will be hard to follow. (Gracie Barrie and Dick Stable's band come in January 27 for eight weeks.)

The acts augmenting the floorshow are Toy and Wing and Marjorie Ward. Toy and Wing are the standard Chinese team, concentrating on ballroom and toe work, smartly styled and smartly presented. Team is young and capable. Miss Ward is a bright little tap dancer who boasts quality in wardrobe and personality. Her routines are on the flashy side, tastefully styled for hotels and night clubs.

Chico, in his inimitable style, works the piano in closing spot. His act depends entirely on his mood. When caught, he brought a little girl on the floor to watch him play. Smart bit. He also kids around with the musicians, uses a couple of them on the floor for comedy nonsense, and, judging by the response from the bandstand, he makes everything up as he goes along.

Of this three vocalists, two work in the shows. Blond and sexy Kim Kimberly starts with *Rosie the Riveter*, and youngster Mel Torme still pitches Har-lemesque spirituals. Chico should also use Skip Nelson, too good a singer to be limited to dance sets (Nelson formerly worked for Glenn Miller).

Band is still very much on the swiny side. Instrumentation remains the same: six brass, five reed, four rhythm.

Sam Honigberg.

## Havana-Madrid, New York

Talent policy: Production floorshow staged by Fernando Luis, at 8:15, mid-night and 2; Saturday rumba matinees, by Ralph C. De Villa School of Dancing; show and dance band; Latin band. Management: Lopez and Ferrer, operators; Edward Weiner, publicity. Prices: \$2 minimum weekdays, \$3 Saturday and holiday eves after 10 p.m.

New show is better than the last couple of revues and is tabbed *Yankee in Havana*. Fernando Luis, producer of the show, also emcees straight, talking rapidly and indistinctly with a Spanish accent.

It is a pleasing revue, with two turns providing the sex appeal, Rosita Rios adding her genuine singing talent, and eight-girl line giving the revue body. A couple of other specialists are so-so.

Opener has the eight girls, nice look-ers, in Afro-Cuban feathered costumes, singing and dancing while plumpish Oscar Lopez baritones vigorously and Rayito Del Sol, a small brunette, cooches while shaking a bell girdle. Jungle stuff featuring bongo drums and makes a flashy opening. Next comes Pablito and Lilon, a five-people Cuban musical and

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From

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America's Favorite Mentalists

and

Magical Masters

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to

Our countless friends  
in the profession

# LEON & EDDIE'S

NEW YORK CITY

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

## Holiday Greetings

From

# NINA KORDA

Currently

LOOKOUT HOUSE

Covington, Ky.

"... a handsome, vivacious brun-  
nette... warm, richly expressive  
contralto voice... a great hit  
with the audience, being recalled  
five times."—S. Morgan-Powell,  
Montreal Daily Star.

"... a holdover and a favorite  
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knows how to deliver a tune..."  
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We wish to extend our sincere thanks to all who have helped make Helsing's Vodvil Lounge Chicago's most outstanding and universal night spot.

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

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Bill Anson  
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Bob Ballantine  
Martin Barnett  
Barry, Prince & Clark  
Joan Baylor  
Geo. Bell  
Bobby Belmont  
4 Benedicis  
Wallace Bradley  
Randy Brown  
Paul Burke  
The Carlton Boys  
Lillian Clark  
Gene Clayton  
Billy Costello  
The Crusaders  
Janice Dale  
Dorothy Davis  
Phil D'Rey

Duffield Sisters  
The Dukes  
Gene Emerald  
Fernando & Fair  
Carl Freed & Harmonica Rascals  
Richard Gordon  
Headliners  
Mel Henks  
Jack Herbert  
Helen Honan  
Jo Anne Hubbard  
Jane Kaye  
Preston Lamb  
Jack Lane & Love Birds  
Hope Lawrence  
Jimmy Leeds  
Leslie & Carroll  
Lovely Ladies  
Nick Lucas

The Make Believes  
Tony Marks  
Marcy McGuire  
Meyers & Carlotta  
Nino Milo  
Joe Morrison  
New Yorkers  
Sid Nierman  
Northwest Mounties  
Novelty Aces  
Johnny O'Brien  
Mel Ody  
Terry O'Toole  
Val Owen  
Frank Paxton  
Frank Payne  
Raymond Pike, Jr.  
Professor Backwards  
Professor Cheer  
Carmen Revell

Stanley Rich  
Betty Reilly  
Gil Robinson  
Chet Roble  
Elizabeth Rogers  
Naomi Sanders  
Robt. Sharpe  
Hank Siemon  
Singing Commanders  
Staples & Cerny  
Judy Starr  
Al Sutton  
Red Thornton  
John Tio  
The Townsman  
Al Verdi & Dolores  
Jean & Jane Williams  
Fred Wood  
The Workmans

FRANK S. HOGAN, Director of Entertainment

SHERIDAN  
AT  
MONTROSE

## Helsing's VODVIL LOUNGE

CHICAGO  
ILLINOIS

dancing flash making its American debut here. The mixed team, in typical Cuban frilly costumes, shake and shiver and spin like mad, while the three male drummers provide background for the fast rumbas. Strong turn, visually, and reminiscent of Estelle and Pape. A conga gets the act off.

Oscar Lopez, introduced as the new Cuban singing sensation, is good, but no sensation. He is a virile baritone who has an individual style for selling *Babaloo*. Rosita Rios, show's feature and looking slimmer and more attractive than before, opens leading a production number by singing into a telephone while the girl line parades in hoop skirts. Then took the floor for *Begin the Beguine* in Spanish, *Brazil* in Portuguese, and *White Christmas* in English. She has a delicate soprano, smartly used for intimate, pashy singing. The next production has the ensemble girls singing and dancing a tune, *How Maraccas Are Born*, and promptly being drowned by Noro Morales's band. Senorita Del Sola highlights the number with a coochy dance atop a large drum. Show ran 45 minutes and pleased.

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

Alternate is Pepito Rumba Band, whose leader fiddles and is backed by two reeds and three rhythms. Also okay for the Latin dance incentives. Leader Pepito, a young and handsome fellow, also shakes the maracas in the show's production numbers. Paul Dents.

### Biltmore Bowl, Los Angeles

Talent policy: Dance band and floor-shows at 9:15 p. m. and 12:05 a. m. Management: Joseph Faber, manager; Hans Stoiber, maitre d'; Maury Foladare, publicity. Prices: Dinner, \$2; drinks, 50 cents up.

Gas rationing, if anything, is helping the Bowl because it is in the heart of Los Angeles and easily reached by bus or streetcar. Its radio shots have made it known from Coast to Coast, and servicemen flock here to see what goes. The show continues to be among the best in town.

Opens with fanfare by the Joe Reichman orchestra (three brass, four reed, three rhythm) with Reichman emceeing to bring on Curtis and Claire, ballroom team. Billed as "Dancing on Air," this young team does some light-foot, terpsing that clicks. Turn in a good per-

formance, marked by spins and lifts.

Paul Reagan, mimic, went solid with his good impersonation of movie stars, but the sock was his comedy routine. Material is good and Reagan presents it in a showmanly manner.

Finishing off the show were Harris and Shore, satirical dancers, who do a take-off on *The Tone Poem*, followed by a bit of tangoing and cakewalking. Sylvia Shore enhances the value of the act with her mugging. Clever comedy from start to finish. An act that's good for a lot of laughs.

Reichman emcees, a good job. Band turns in nice accompaniment. Sam Abbott.

### Helsing's Vodvil Lounge, Chicago

Talent policy: Shows from 9:15; cocktail unit music. Management: Bill Helsing, operator; Frank J. (Tweet) Hogan, booker. Prices: Drinks from 40 cents (food not served).

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

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

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

Jack Herbert is an improved performer. He blends his funny line of talk with his effortless execution of magic tricks. Clean all the way, and a good technician.

Hope Lawrence has made noticeable

progress. She is a good-looking blonde with a soprano voice that is easy on the ears. Has improved on delivery and appearance. Her numbers include *Ciribiribi* and *This Is Worth Fighting For*.

Chet Roble, one of the better pianists in town, works the intermission sets, accompanies the acts with well-timed (See NIGHT CLUB REVIEWS on page 72)

### Greetings to a good man Eddie Smith



From **Ray & Pedro**  
Currently  
**Tic Toc Club**  
Montreal

## STAN KRAMER & CO.

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The Patio, Hotel Netherland Plaza, Cincinnati.  
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Season's Greetings

## VILLAGE BARN

New York

# CENTRAL BOOKING OFFICE

Wishes to Extend Holiday Greetings to the Entire Theatrical Profession

and Best Personal Wishes to

## WILLIE SHORE



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# Vaudefilm Grosses

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

NEW YORK.—The Christmas holidays brought the accustomed big box-office returns to Broadway vaudefilmers. The coin comes in handy for some of the places following the pre-Christmas slump.

The Paramount (3,664 seats; \$41,981 house average) for the sixth week, which ended Tuesday (22), of Woody Herman's ork, Hazel Scott and *Road to Morocco*, got a highly pleasing \$40,000. Previous weeks got \$46,500, \$58,000, \$58,000, \$79,000 and \$80,000. Layout is now in its seventh and final week, chalking up a record for length of run and grosses. Benny Goodman and *Star-Spangled Rhythm* come in December 30.

The Strand (2,758 seats; \$30,913 house average), with the single week of Jerry Wald's band and *Flying Fortresses*, pulled an unsatisfactory \$30,000 week ended Thursday (24). Jimmy Dorsey's ork, along with *Yankee Doodle Dandy*, which opened Christmas Day, will undoubtedly compensate for the paucity of biz here.

The Roxy (5,835 seats; \$38,789 house average), with the second week of Rufe Davis, Mary Healy, Hal LeRoy and Raye and Naldi, plus *Life Begins at Eight-Thirty*, drew a placid \$36,000 after an opener of \$47,500. New bill opened December 23 with Carmen Miranda, Nicholas Brothers and *The Black Swan*.

The Music Hall (6,200 seats; \$84,000 house average) continues in the spec-

tafular vein. First week of *Random Harvest* and stagershow featuring the annual Christmas pageant drew a hot \$112,000. Bill is bound to be a long-termer.

Loew's State (3,327 seats; \$20,500 house average) for week ended Wednesday (23), with layout including Guy Kibbee and Ciro Rimalc, along with *Forest Rangers*, wound up with a scant \$18,000. This week's show includes Mitzi Green and McFarland Twins' band, along with *My Sister Eileen*.

## Shopping, Cold Hit Philly Earle; Fay's Neat 82C

PHILADELPHIA.—The department stores and shopping centers the big draw last week and, contending with a cold spell, the box office dipped at all the downtown houses. Earle Theater (seating capacity, 3,000; house average, \$18,000) just barely hit the house par, with an added midnight show, for week ended Thursday (24), finding almost \$18,000 in the tills. Draw was entirely up to Tony Pastor's band; Lowe, Hite and Stanley, and Adriana and Charley, with the band bringing up Marcla Rice, Stubby Pastor and Johnny Morris. Screen filled with *Here We Go Again*. New bill opened Friday (26) brings on Tommy Tucker's band, with movieland's Stuart Erwin and June Collyer extra added. *Whistling in Dixie* on screen.

Fay's Theater (seating capacity 2,200; house average, \$6,000) fared better in face of the competing factors for week ended Thursday (24). Fats Waller making the band magnet, house hit a neat \$8,200 for week. Deep River Boys, Myrna Johnson, Clark and Harryette, and Joyner and Foster rounded out bill, with *Strictly in the Groove* the flicker. New bill opened Friday (26) has Andy Kirk for the band setting, with Stepin Fetchit and June Richmond to bolster the marquee. *St. Town* on screen.

## Cirk Jubilee 15G At Orpheum, L. A.

LOS ANGELES.—Circus Jubilee, including Marie and Her Pals, Madame Charise, William and Charles, and Betty and Marilyn Rich, with Will Aubrey and the Dells, rolled up neat \$15,000 at Orpheum week ended December 16.

Pix were *Invisible Agent* and *Smith of Minnesota*. House average is \$6,500, with 65 cents top for the 2,200 seats.

## Balto Hipp 14 1/2 G

BALTIMORE.—Hippodrome grossed neat \$14,500 week ended December 17 with Glenn Miller's orchestra, including Marion Hutton and the Modernaires, and an extra added attraction in person of Mitzi Green. Pix was *The Falcon's Brother*.

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

CHICAGO.—The Loop houses this week are in line once more for high grosses after a dismal pre-Christmas season ended December 24, which was probably the poorest of the year. Not much was expected anyway, due to the usual lull during that week in addition to the fact that the masses have had more shopping money than has been seen in years and they made every effort to spend it. The current holiday schedule, beginning December 25, will fold up 1942 with profitable takes.

Chicago (4,000 seats, \$32,000 house average) dipped into the red ink department for the first time in months, week of December 18, grossing only \$27,000 with the second week of *Springtime in the Rockies* (Betty Grable, Harry James and band) and a vaude show. Normal show schedule was reduced beginning

## Rose Unit High

DAYTON, O., Dec. 26.—Billy Rose's *Diamond Horseshoe Revue* proved the biggest attraction of the season to date at the RKO Colonial week of December 11, turning in a gross of \$11,400 despite gas rationing.

Tuesday (22) due to poor biz. House opened with a two-week show Friday (25), bringing in Les Brown and his band unit plus Bob Hope, Bing Crosby and Dorothy Lamour in *Road to Morocco*. A natural combo for big money grosses.

Oriental (3,200 seats, \$18,000 house average) had a fairly commercial stage show week of December 18, but not commercial enough to compete with Santa Claus. Ella Fitzgerald and the Four Keyes plus Chuck Foster and his orchestra held the gross from falling below \$15,500. On screen, *Secrets of the Underworld*.

Week of December 25, Oriental opened with Eddy Howard and ork, locally popular outfit; George Givot, plus the second Loop run of *Lady in Distress*, British-made film treated with raves by the local press.



## THE LAMARRS

(Formerly Les and Poppy)  
Comedy Dance Stylists  
Send Season's Greetings  
to their many friends  
in Show Business

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TO ALL OUR FRIENDS

## BOBBY JOYCE and GINGER

Season's Greetings  
To All My Friends  
**BELLE BAKER**

Booked for 2 Weeks,  
Held Over for 6 Weeks at  
**SWAN CLUB, Philadelphia**  
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Opening: **MAYFAIR CLUB, Boston**  
January 7

Merry Xmas  
and  
Happy New Year  
**TO ALL**

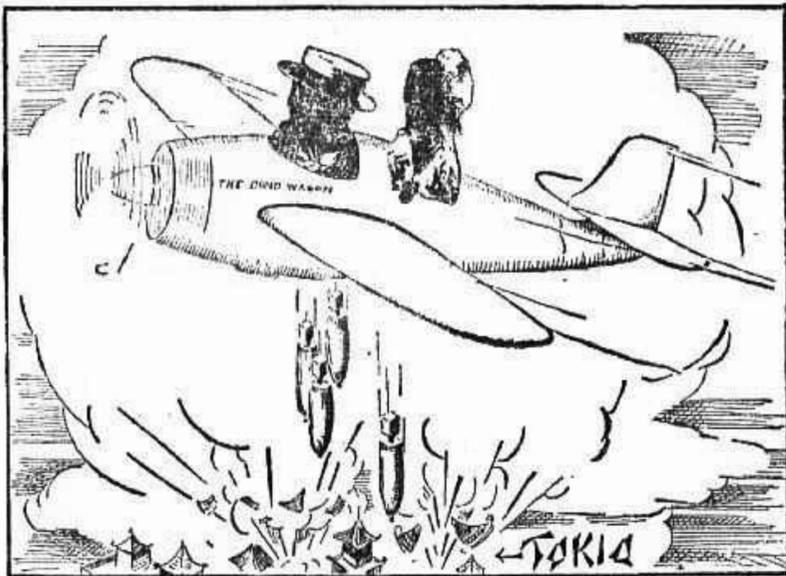


**Nick Lucas**  
**AND HIS GUITAR**

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**GENERAL AMUSEMENT CORP.**  
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SEASON'S GREETINGS and all good wishes



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

• **Raul and Eva Reyes** •

**FRAKSON** The Comedian  
Magician

Wishing

You, You, You and You

A Merry Xmas  
and a  
Happy New Year

Currently  
**WALDORF-ASTORIA**  
New York  
Ninth Return Engagement

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**MUSIC CORP. OF AMERICA**

A NEW FIND IS FOUND

**PRIMROSE** A **JOE**  
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MISTRESS OF THE 1942  
CEREMONIES SCREWBALL

Played 22 Consecutive Months  
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**HOFFBRAU**  
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**10<sup>th</sup>** Week at  
**CHARLIE'S**  
Little Ferry, N. J.

SEASON'S GREETINGS TO EVERYBODY

Holiday Greetings  
**ARNALDINE**

Featured throughout the best night clubs  
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**THE PARISIAN CARICATURISTE**

Thanks to the exclusive booking management of  
**MR. ARTHUR ARGYRIES**  
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Season's Greetings

**RUTH CLAYTON** Currently singing into her 14th  
consecutive week at  
Jack Lynch's **WALTON ROOF,**  
Philadelphia

Per. Dir: **LOU WEISS**—Standard Amusements—1697 Broadway, N. Y. C.

### Salt Lake City Clubs Optimistic

SALT LAKE CITY, Dec. 26.—With business booming and stand-out crowds regularly on week-ends and occasionally on week nights, prices were upped sharply for the New Year's Eve reservations at all Utah niteries.

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

Smaller spots in Salt Lake City such as

### She Married the Boss!

CHICAGO, Dec. 26.—Chautse Shea, singing comedienne and the former LaVerne, ice skater, opened a run at the 885 Club recently and hoped that she would draw a holdover so she could "set" her new material for night clubs. Four weeks later she married the spot's owner, Joe Miller.

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

El Gaucho, Papiano's and Zephyr Club will charge from \$1 to \$3.50 cover.

### N. Y. Clubs Buying More Radio Time

NEW YORK, Dec. 26.—Supplementing daily newspaper advertising, local night clubs have been doing a concentrated job of radio selling via the independent stations. Most of the time bought by the Gotham bistros has been on WNEW's *Dance Parade* and WINS, the former with 15-minute sponsored recorded shows and the latter with spot announcements. Also figuring in some of the business are Stations WHN, WQXR and WAAT (last named in Jersey City).

Niteries currently buying time on the airwaves include:

Billy Rose's Diamond Horseshoe, one 15-minute show, seven days a week on WNEW, and three spots, six days a week on WINS; Park Central Hotel, one 15-minute show, three days a week, WNEW, and six weekly spots on WINS; Royal Casino, one 15-minute show, three days a week, WNEW, and 12 weekly spots on WINS; Ubangi Club, one 15-minute show, three days a week on WNEW, and 18 spots weekly on WINS; Hurricane, one 15-minute show, three days a week on WNEW and also on WAAT.

Famous Door, Onyx Club and Corso restaurants buy six spots weekly on WINS; Club 18 has 21 spots on WINS and also some on WAAT; Riobamba is also on WINS with 12 spots and on WQXR. La Martinique and La Conga are also time buyers from WINS.

According to Larry Morris, of Aetna Advertising Agency, representing most of the clubs buying radio time (placed thru Robert Feldman), niterie advertising on the major stations is impossible because of prohibitive rates. Local stations, he said, give the clubs sufficient extra advertising coverage at not too expensive rates. Average costs, he said, run \$150 for three-day 15-minute show on WNEW and \$84 for two one-minute spot announcements six days a week on WINS.

WNEW, Morris said, gives the greatest coverage, while WINS reaches the sporting element in the afternoons (racing results). WQXR, he said, is strictly for the long-hair trade.

### El Patio Expands

BALTIMORE, Dec. 26.—Having completed extensive modernization and enlargement, El Patio has opened its new balcony, to seat an additional 100. A Ralph Diaz production. Two shows nightly.

### NIGHT CLUB REVIEWS

(Continued from page 69)

music, and singles in the shows with solid arrangements of current tunes. The New Yorkers are a strong cocktail unit, working the main music sets and also as a vocal and musical show feature. Come in for Lucas with good background. Girls wait on tables. Better service would probably result in higher checks. *Sam Honigberg.*

### Zombie Club, Havana

Talent policy: Show and dance band; floorshows at 10 and 1:30. Management: Xavier Peralta, managing director; Julio, maitre d'hotel. Prices: Food a la carte; \$1.50 cover supper (Saturday, \$2).

This new Zombie is a far cry from its old rowdy self. A refurbished interior providing an advantageous showcase for acts, and attractive new colonial-style front give the spot a hypo in appearance. Also, a recent change in policy, placing emphasis on quality of shows, is attracting a better spending clientele.

Pedro Calonge, small in size but big on personality, showmanship and spontaneous humor, sells without trouble. Keeps things moving briskly. Ork's instrumentation has two pianos, drums, four guitars, three trombones, seven saxes and four trumpets. Calonge's clarinet is added in spots.

Rodolfo Cueto and his mellow pipes do well by *Besame Mucho*. His style is different from that usually found in niteries. His *March of Victory* number won applause.

The chorus's *Orquidea del Tropico* again highlights Martha Dominguez, this time in a beautiful soft-shoe number, in pale rose, slinky beaded outfit which sets off her exotic charm.

Calogne did good show backing. Conjunto Casino provides the Cuban terp music. *David C. Coupau.*

Happy Holidays



STEPHANIE DALE

Just Opened  
KITTY DAVIS' AIRLINER MIAMI



Felicidades y Prospero Año Nuevo  
BETTY REILLY  
"Pan-American Colleen"  
Dynamic Singer of Latin-American and American Songs  
Just closed 7 highly successful weeks at Helsing's Vodvil Lounge, Chicago.  
Management: WILLIAM MORRIS AGENCY

This Is the year!

# MILES INGALLS

ASSOCIATE  
JOE FLAUM

HOTEL ASTOR • NEW YORK

Season's Greetings

# PADDY CLIFF

POPULAR SINGING STAR

now starring at the

## BOWERY CLUB

DETROIT, MICH.

Direction

MILES INGALLS

ASTOR HOTEL, NEW YORK

Season's Greetings

from

## A. J. CANTU

P. S. The "Doves" Send Greetings, Too!

Direction: MILES INGALLS—JOE FLAUM—ASTOR HOTEL, N. Y.

HAPPY HOLIDAYS

# JACK HOLST AND MILADY

Direction: MILES INGALLS—JOE FLAUM, HOTEL ASTOR, N. Y.

Best Wishes

# HOLLYWOOD COEDS

Thanks to MILES INGALLS and JOE FLAUM for a Swell Season

A Merry Xmas  
A Happy New Year  
to  
all my friends  
from  
P. F. C.  
Allan Rupert  
76 ARMY AIR FORCE  
MAC DILL FIELD  
TAMPA, FLA.

Too busy touring for Camp Shows, Inc., to have time to write you a Christmas card, so . . .  
Merry Christmas!  
To You and You!  
from  
MARCIA HARRIS  
Pers. Mgt.: Harry Green, 1619 B'way, New York.  
Perm. Address: 1475 Gr. Concourse, Bronx, N. Y.

**Holiday Greetings**  
from the  
**ANGIE BOND TRIO**  
ULTRA MUSICAL AND SINGING ACT



**TULA • MARYA • ANGIE**  
For This Rave Many Thanks to  
**PAUL DENIS**, in *The Billboard*,  
December 12, 1942.

"The Angie Bond Trio, three tall brunettes, really punch away. Angie is at string bass, and she can beat out a terrific beat; Tula is on accordion, and Marya at piano and guitar. Excellent musicians, they also sing (solo, duo and trio) and put a lot of zing into each number. Their arrangements are colorful, their delivery is eye and ear catching, and their selections take care of all patron tastes. They're ready as a novelty musical flash for vaude."  
*Paul Denis.*

Personal Rep. **ALAN RUPERT**

Direction  
**CONSOLIDATED RADIO ARTISTS**  
RCA BLDG., NEW YORK CITY

★ THE MOST TALKED ABOUT REVUE OF TODAY ★

**KATHRYN DUFFY**  
DANCERS

**10 TALENTED GIRLS**

FEATURING  
GAYLE ROBBINS  
America's Favorite  
Mistress Ceremonies  
GINYA LYNN  
SALLY URBAN

Extend  
Season's  
Greetings

CURRENTLY  
**HENRY GRADY HOTEL**

ATLANTA  
HELD OVER ON ALL  
ENGAGEMENTS

★  
PERSONAL MANAGEMENT  
**H. L. BRAUDIS**

**BILLBOARD—**

The Kathryn Duffy Dancers, currently headlining the STAR-SPANGLED REVUE in the Paradise Room here, had the greatest opening night crowd ever booked here. Reservations were filled up 10 days before show opened. Opening night crowds were treated to a bit of artistic entertainment in place of the usual comedy or routine floorshow acts. The Duffy dancers really have something different in the dance line, and patrons kept up applause from start to finish. . . . Augmented by several exceptional acts, the show offers plenty of variety with music, dancing, comedy dished out in generous portions.

**Season's Greetings**

from  
THE DANCING COMEDIAN



**Ray**  
**ENGLISH**

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

**Season's Greetings**  
**Margie Hart**

**JOE RIO**  
COMEDIAN M. C.



NOW APPEARING  
FOR 8th  
CONSECUTIVE  
WEEK AT  
**KITTY DAVIS**  
AIRLINER  
MIAMI BEACH,  
FLORIDA

Opening January 15,  
YACHT CLUB, Pittsburgh, Pa.  
Personal Management  
**GENERAL AMUSEMENT CORP.**  
RADIO CITY, N. Y. C.

P.S.: Thanks to Kitty Davis for a wonderful engagement.

Season's Greetings To All Our Friends

**LIME TRIO**

Direction • **JACK DAVIES**

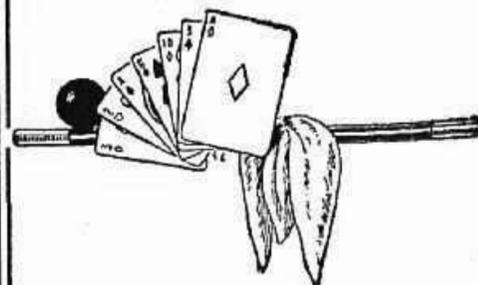
**Our Best Wishes**

for The New Year  
**JOHNNY & GEORGE**

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Anthony Phillips Agency  
New York

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Greenwich Village, New York

**Greetings!**



**JACK HERBERT**  
Comedy Magician-M.C.

Return Engagement  
**HELSING'S VODVIL**  
LOUNGE  
Chicago

Thanks Bill Helsing and  
Marion Isbell

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"Finest and Most Unusual Voice in  
Nite Clubs."  
Mgt. Paul Lester, 1547 B'way, N. Y., N. Y.

**Kibbler Opens New Unit**

NEW YORK, Dec. 28.—Gordon Kibbler's new tab unit, *Wake Up and Laugh*, with Jean Rochelle, Bob Carney, the Carney Sisters and Roy Barbery's ork thus far signed, started November 24 at the Kearse, Charleston, W. Va. Unit will play 10 weeks of Kemp Time thru the South. Four more acts will be signed.

*Wine, Women and Song*, also produced by Kibbler, has finished the Kemp Circuit and will move into Western territory.

## Strand, New York

(Reviewed Friday Evening, December 25)

Jimmy Dorsey on the stage and Jimmy Cagney on the screen should keep the turnstiles clicking merrily the next four weeks. Stageshow is short but packed tight with entertainment by Dorsey's ork and vocalists plus help from one outside act, Billy Reyes, juggling monologist.

Dorsey's turn is, of course, right in there for jitterbug public. By keeping band numbers down to two and bringing his singing acts to the fore, oldsters in to see the nostalgic *Yankee Doodle Dandy* are going to find the JD jive quite all right. His informal leading, too, is going to go down well with both young and old. Bandsmen apparently find grins and finger waggling enough direction. Audience gets its share of attention by maestro's questioning glances as to how they like the stuff, is the volume okay and other unspoken queries.

After a short, bright band opener Helen O'Connell comes on to warble two new rhythmic pips. First, *He Says Murder, He Says*, ribs the hep gentry who make love in the language of swing. The second takes for a ride those who don't even talk but get their points across with a whistle familiar to every corner cigar-store nogoodnik. And every nogoodnik in the house whistled his approval of the ditties.

Bob Eberly came out to a welcome of ahhhhs from his feminine admirers and gives them *There Are Such Things* and *Dearly Beloved* in return. A fair exchange. Then Eberly and Miss O'Connell did their usual twosome job on *Brazil*—Eberly straight and pashy, Miss O'Connell picking up tempo and rhythm—and a double-gripe number called *I'm Tired of Waiting for You*, which winds up with her knocking him flat. Audience approved every bit of it.

One more vocal number has a trombone player step up to sing *Mr. Five by Five*, which introduces another slide-horn man—a plump one—to carry on autobiographically. Closer is a band number which starts off politely with piano boggle-woogie solo followed with solos by Dorsey and four other ork lads. Winds up with all in for a killer climax.

Billy Reyes gives out patter and ball juggling that, taken by themselves, aren't

## Vaudeville Reviews

so much. Cleverly co-ordinated to point up and emphasize gags and tricks, it's a swell combination. Some of the stunts (how Garbo would juggle, ditto Gypsy Rose Lee and Kate Smith) drew spontaneous applause, and all of it brought a big hand.

House jam-packed.

Elliott Grennard.

## Chicago, Chicago

(Reviewed Friday Afternoon, Dec. 25)

Les Brown and his swing band, with Sybil Bowan and Pops and Louie added, make up the entertaining holiday bill. While Brown is known here, primarily because of his long stay at the Blackhawk Cafe, most of the heavy trade will be due to the pic, *Road to Morocco*, which has a couple of fair names in Bob Hope and Bing Crosby.

For the swing fans, the Brown ork is on the right tracks. For others, the brass section (seven) is too loud. Vocally, Brown has good bets in Barbara Lee, tall soft-voiced brunette; Hal Derwin, tenor, fair on his own but much better in the company of the Town Criers, two young harmony teams who lend solid support. Derwin should be more aggressive in his own spot, and such ballads as *Serenade in Blue* and *When the Lights Go On Again*, which he offered, have enough in them to permit a more forceful delivery. The Town Criers are used to fine advantage in special vocal arrangements which feature the solo singers. Tunes include *There Are Such Things*, *White Christmas* (this one, incidentally, is a little over-arranged), and the curtain drawer, *Praise the Lord*.

While Brown toots on his clarinet now and then, his activity is primarily limited to straight introductions and to keeping the band in line, executing both jobs neatly. The comedy highlight in the outfit is Butch (*My Feet's Too Big*) Stone, who improves on showmanship and personality with each appearance. The guy is commercial from A to Z and the customers keep taking his Harlemaesque material like candy. He sold *Knock Me a Kiss*, *Good Man Is Hard To Find* and

*Slender, Tender and Tall*. One suggestion: he should be careful of and eliminate suggestive movements which he unwittingly performs because of the nature of his work.

Sybil Bowan, talented comedienne, did well next-to-closing. Most of her characterizations are good because of her ability rather than because of their nationwide familiarity. This is particularly true of Gloria Swanson, an unknown name to the younger set, as well as Bea Lillie (for similar reasons). Her versatility is well emphasized in the contrasting offerings of a Swedish soprano and a Hollywood has-been, latter handled straight.

Pops and Louie are on early with their jive talk and tap and acro routines. One of the boys looks new in the act and the more difficult tasks fall on the original partner. A whirl-top trick is the act's highspot.

Business end of first show Christmas Day was capacity downstairs.

Sam Honigberg.

## State, New York

(Reviewed Thursday Afternoon, December 24)

Flesh this week is lacking in strong box-office pull, with Mitzl Green and the McFarland Twins' band headlining, but coupled with second run of *My Sister Eileen* the show should rack up a good figure for Christmas Week.

Bill gets off to a slow beginning with the band's *Hip, Hip Hooray* and, appropriately, *White Christmas*, with Dick Merrick on vocals. Ensemble group then polished off *Lullaby of the Rain*, followed by Betty Engel flattening out *Mr. Five by Five*.

Action begins with Ross Wyse Jr. and June Mann tapping out comedy rhythm beats and then into a comic adagio lesson, winding up with a prat-fall that's always good for a laugh. Finish is a session of taps, high kicks and speedy acro. Scored well.

Mitzl Green is doing a return stint with fresh material and sock delivery. Opens with a song recalling her baby days, then going into *Private Jones*, which brought smash applause. New twist on her imitations of Hollywoodites is slanted at their selling war bonds. Material built around imitations of Garbo, Pitts, Veronica Lake and Hepburn is high-grade stuff. Scored a smash. McFarland's accompaniment, however, was horrendous. Timing and volume were way off.

Jackie Miles, closer, has an easy, sure delivery. Took a long time building up but once he got there he was solid. Ran overlong, mainly because he plays too much on one gag. Song criticisms were funny, but the topper was the burly pitchman bit. After-piece, in gibberish, was a real palm whacker. Drew very heavy applause. (Miles, by the way, is the only comic this reviewer has heard making a crack about Errol Flynn from the stage.)

McFarland Twins, with their own stands, which dress up to the stage tremendously, do a clean commercial job. Band is well trained musically but not up to snuff in novelty salesmanship. Switch on *McNamara's Band* to *McFarland's Band* is cute but older than the hills. Jack Palmer does a good song blues bit and trumpet solo. Dick Merrick, vocalist, seems to be too Eberly-conscious on both gestures and vocal projection.

Half house for first show. Sol Zatt.

## Hippodrome, Baltimore

(Reviewed Wednesday Evening, December 23)

Latest in the parade of new faces in the realm of sweet-swing is Hal McIntyre's orchestra, headlining the bill and revue here. McIntyre's combo dishes out a highly palatable brand of swing that sets well with the audience. He and his orchestra prove a capable, smooth group of musicians, and the young maestro shows his versatility by playing both clarinet and saxophone in slick style.

Featured in the revue are vocalists Terry Allen and the Four Lyttle Sisters. The sisters, petite and demure, give an excellent account of themselves with their harmonizing and scored with *Dearly Beloved*, *I Get the Neck of the Chicken* and *There Are Such Things*. Terry Allen assists them in the last-named offering. On his own, he does with a number of pop tunes, the best

of which is *White Christmas*.

Another feature is Billy Reyes, clever juggler, who entertains by juggling his bolster, three rubber balls and three metal plates, all the while giving a running account of comedy patter, tap dancing and waltzing.

Added attractions are the Glenn Miller singing stars, Marion Hutton and the Modernaires, who scored handily with their vocal arrangements, including *Jingle Bells*, *Moonlight Becomes You* So, *Juke Box Saturday Night*, *Mr. Five by Five* and *Strip Polka*. Pic is *Miles From Alcatraz*. Capacity house at opening.

John F. Ignace.

## Roxy, New York

(Reviewed Wednesday Evening, December 23)

This show, so far, is the best of the Balaban-Rausch regime. The budget wraps have been forgotten, both in talent outlay and sets, with the result that the stageshow is fast, colorful and handsomely mounted.

The process of making the stage more intimate appears to have been completed. It has been narrowed down, by prefabricated sidepieces, and new proscenium decorations have been added. Result is both artistic and utilitarian, as the usual number of Gae Foster coryphees can now fill up the stage with ease.

From the results of this show the new policy is bound to be successful. Experimentation, however, is still under way as the next show, Guy Lombardo, will demonstrate how a band policy will work in the house.

This show's topper is Carmen Miranda, all smiles and headdress, backed by a male banda da lua of six rhythmic pieces who occasionally give out with choral dressing to her Latin rhythms. The senorita gives out with her usual personality singing and had to make a get-off speech.

Making a return to the house are Sherman and Seckler, mixed team, accomplished modern ballet dancers, who are seen in two spots. The first is a smart ribbing of the minuet as performed by the augmented house line, and the second a modern Latin ballet which preceded Miss Miranda. Both are given the benefit of superior sets and production. The background to the minuet number was conducive to spontaneous applause. Their numbers went over exceedingly well.

The Nicholas Brothers, in some amazingly fast tap routines, got the measure of the house with ease. Stopped the show. They returned to do some warbling of *Mama Yo Quiero* in Portuguese.

## DAVE BARRY



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"His takeoffs are riotous . . ."

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"He's so good you'll want to see him twice."

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## Season's Greetings



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with Miss Miranda and did similarly well.

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

Opener is Gautler's Steeplechase, vet dog and pony act performed with its usual proficiency, followed by Bob Hannon, perennial house emcee, who is assigned one number which, as usual, was well done.

The line, other than furnishing atmosphere, is allotted a precision routine done with its customary polish.

House opening night was jammed, both the stage bill and the film, *Black Swan*, sharing responsibility for the overflow biz. *Joe Cohen.*

**Palomar, Seattle, Wash.**

(Reviewed Wednesday Afternoon,  
December 23)

Lester Cole and his Debs dropped their song-and-dance routine long enough to sing Christmas carols, and deliver they do. Cole and the Debs are in their second week and turning in an above-par performance. They did selections from Jerome Kern's *Show Boat* as an opener and offered *Irish Eyes Are Smiling*, *Danny Boy*, *Young Charms* and *Great Day* along the request line.

Gene and Walton's revue with Glamourettes—seven gals—present one of the finest lines seen here this season. Act consists of French Can-Can, Parade of Nations and a South Sea Voodoo, the last-named leaving one with a tart taste because of the Christmas season. First time carols and voodoo vic. Two outstanding specialties by the Glamourettes are high-kick control by Anna Lee, which really is along spectacular lines, and an adagio routine by the Zorkan Twins. Costumes are elaborate but revealing, with plenty of pulchritude. Glamourettes displayed plenty of zip and had appreciative audience.

Paul Kirkwood, besides juggling with an assortment of comic patter, clinches the audience's appeal with a ladder-balancing stunt that's tops.

Irving Antes and his Palomarchestra are on stage this week and served up a good treat for the yule season.

Pic is *Sherlock Holmes in Washington*. Good house. *Buzz Busselle.*

**Oriental, Chicago**

(Reviewed Friday Afternoon, Dec. 25)

A show that doesn't play too well but in spots is quite good. Fault really lies with the scarcity of acts, and a booker these days has to buy what is available rather than what is especially suited for the bill. Only one girl on hand and the three features are single males.

Eddy Howard and band make a fast repeat in the Loop (the boys were at the Chicago end of September) with new pop tunes and the same novelties. Latter department includes their entertaining *Swinging the Alphabet*, in which the boys handle radium letters on a dark stage. Eddy is an eager-to-please maestro with a voice that is known here, and is thoroly accepted in the closing spot when he assigns himself to several ballads. Works informally thruout, a style that finds favor in this house.

Band does not boast of any particular style, playing sweet and swing with mildly pleasing results. The numbers represent a fair picture of current hits (*Pennsylvania Polka*, *Five by Five*; *Hip, Hip Hooray*). Drummer Phil Patton singles up front with a punchy vocal rendition of *Der Fuehrer's Face*, and the band's corpulent first trumpet man, naturally enough, handles *Five by Five*. Tenor Roy Bast (saxophonist) leads off early with *Hooray*.

Ted and Flo Vallet, bright baton-twirling team, add pep to the doings with a valred set of tricks, both pitching in with flashy bits. Flo is also a good acrobat, executing familiar feats while twirling batons.

Criss Cross, ventriloquist, still works the cowboy dummy and two miniature radium dolls: torch singer and a Negro singer. Went big at this show, even tho he introduced little change from his last local appearance.

George Glyot, too, hasn't changed a line in the act, and his Greek ambassador skit in butchered English still has plenty of laughs. He should, however, add more timely lines, to give the turn freshness.

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Greetings

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Momey BAILEY

Thanks to  
Miles Ingalls  
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Golden Gate Theater  
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MGT. WILLIAM MORRIS AGENCY

On screen, second Loop run of the British-made *Lady in Distress*. Business good end of second show opening day. Current bill is in for only six days, giving way Thursday (31) to Harry Howard's *Bombshells of 1943* vaude unit and Republic's *Icecapades Revue*, coming in for eight days. *Sam Honigberg.*

**New Springfield Club**

SPRINGFIELD, Mass., Dec. 26.—A new night club has opened at the Hotel Bridgway, the Tudor Room. The first week's entertainment was provided by Harry Newell and Freddie Steger, song and comedy team.

Greetings!

# Jack LeMaire

Outstanding Young Comedian

### Handling the Hecklers

PHILADELPHIA, Dec. 26.—Ralph Lewis, emcee at Kallners' Little Rathskeller, has a new line to shame the ringsiders who think it funny to toss pennies at an act. When it happened a few nights ago Lewis looked at the Lincoln head and niftied: "I can't take that because it would put me over the \$25,000 limit!"

### Dallas Club Goes Indoor

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

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

### Cook's Unit for Vaude

CHICAGO, Dec. 26.—Ralph (Cookie) Cook's *Funs-a-Cookin'* unit is being re-organized for vaude dates, to be booked by the Central Booking Office here. Already set are the Paramount, Anderson, Ind., December 30, and Palace, Fort Wayne, December 31, for four days. Show played Colosimo's Cafe for several months and closed recently when Mike Polson decided to cut the talent budget due to the gas rationing scare.

Season's Greetings from

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# CONDOS BROTHERS

That's All

Lew

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To Everybody

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Greetings

From

# HARRY HOWARD

Season's Greetings

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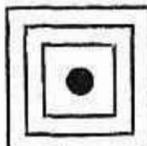
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HOLIDAY GREETINGS

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Just closed Roosevelt Hotel, Jacksonville, Fla. Dec. 28 to Jan. 10, the exclusive Southern Manor Club, Phenix, Ala. Miami, Fla., follows.

THANKS TO HENRY THERRIEN

MERRY CHRISTMAS

HAPPY 1943

# JIM WITTERIED

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Now in fifth month CAMEL CARAVAN UNIT playing for our Service  
Men all over U. S. A.

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Season's  
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**Greetings**

From



**BEVERLY LANE**

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Thanks to  
H. S. BARGER, IZZY HIRST  
and MILTON SCHUSTER

**Censorship Trouble in Hartford; Catholic Paper Leading Attack; Probe State-Owned Theater Lease**

HARTFORD, Conn., Dec. 26. — Mayor Thomas J. Spellacy called the managers of the State and Hartford theaters Friday (18) to discuss "indecent shows." Following the conference Mayor Spellacy said the managers declared "they never have had and never will have any indecent exhibitions" in their theaters.

The mayor called the conference following publication in *The Catholic Transcript* of charges that Hartford's officials were "doing nothing" about the presentation of indecent shows in Hartford. The newspaper described local stagings as "burlesque under a misleading name."

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

Last Friday the State, 4,300-seat vaudeville theater, announced it had canceled the New Year's Eve engagement of Margie Hart. It released the statement: "At the time we were approached to book Miss Hart at the State Theater we made several pointed inquiries of a cross section of public opinion regarding the advisability of presenting her. We asked newspapermen, business men, wives, husbands and mothers. The opinion was unanimous that if we presented Miss Hart at the New Year's Eve show in the song and dance act which she performed in a recent movie entirely without suggestion and entirely passed by the national movie censoring office, there could be no offense to the sensibilities of the theater-going public; but upon reading the mayor's statement and the editorial in *The Transcript*, we immediately saw that we were in error in booking Miss Hart, and we forthwith canceled her scheduled appearance. . . .

"An erroneous impression has been created, we think, in statements linking the State Theater with what might be termed a 'burlesque' element. Our policy of entertainment is based simply on a 'name' and talent standpoint. If the entertainer has a name and is talented, then he is able to perform without the aid of 'off-colorism' in his act. This is the type of entertainer to book. . . .

"We feel that if we had made an error in booking Miss Hart, we are glad that the matter has been brought to our attention. . . ."

Mayor Spellacy said he had told the

two theater managers that under the city charter "the power to license theaters is vested in the chief of police, who also has authority to revoke the license. . . . I also told them that I had an appointment with the chief of police and that my instructions to him would be to immediately revoke the license of any theater . . . that exhibited any immoral or obscene performance."

*The Hartford Times*, in an editorial, declared that "from statements made to *The Times* it appears that the principal attraction at one of the theatrical entertainments in Hartford is a 'strip tease' act, described by persons who have seen it as frankly sensuous and suggestive. . . .

"If there is good foundation for the (See *Censorship Trouble* on opp. page)

**Girl Patronage Hypos Phila Troc Burly Patronage**

PHILADELPHIA, Dec. 26.—Izzy Hirst's Troc, only burly house in town, still manages to get its share of the theatrical boom here because of war workers, government employees and servicemen. Business is still up to last year's level, which was 15 per cent higher than previous years.

Stag audiences seem to be things of the past. Women have filled up the drop in male patronage at the Troc, and evening audiences now are about 35 per cent female.

Strippers coming here have taken due cognizance of the changes, altering their style to appeal to females. Sirens sell more clothes. However, at the midnight shows, when male patrons take over, they go to town.

Servicemen are generally well behaved, especially the sailors. It's the defense workers who whistle, stomp and holler "take it off."

State liquor control board's frowning on strippers at the night clubs has brought the Troc back to the foreground. Last year found more than half of the niteries in town highlighting strips. Some out-of-the-way spots are still bringing in flesh washers, but gals have to put on a dance rather than a display.

Greetings of the Season  
**EVELYN TAYLOR**



Featured on the  
**HIRST & MIDWEST CIRCUITS**  
Thanks to Izzy Hirst and Mill Schuster

Season's Greetings  
**OLIVE SHARRON**



**BITS AND STRIPS**  
TOURING THE HIRST CIRCUIT

Holiday Greetings  
from



**JESSICA ROGERS**

Season's Greetings  
**OSCAR MARKOVICH**

Holiday Greetings  
**MANDY KAY**

HOLIDAY GREETINGS  
**LEON VAN GELDER**  
Musical Director, Hudson Theater,  
Union City, N. J.

**TO ALL IN THE BURLESQUE FIELD**  
**SEASON'S GREETINGS**  
and **BEST WISHES** from  
**I. HIRST CIRCUIT**

<b>TROCADERO THEATER</b> PHILADELPHIA, PA.	<b>GAYETY THEATER</b> WASHINGTON, D. C.
<b>HUDSON THEATER</b> UNION CITY, N. J.	<b>GAIETY THEATER</b> NORFOLK, VA.
<b>COLONIAL THEATER</b> UTICA, N. Y.	<b>NATIONAL THEATER</b> DETROIT, MICH.
<b>HOWARD THEATER</b> BOSTON, MASS.	<b>MAYFAIR THEATER</b> DAYTON, OHIO
<b>LYRIC THEATER</b> BRIDGEPORT, CONN.	<b>GARRICK THEATER</b> ST. LOUIS, MO.
<b>EMPIRE THEATER</b> NEWARK, N. J.	<b>CASINO THEATER</b> PITTSBURGH, PA.
<b>GAYETY THEATER</b> BALTIMORE, MD.	<b>LYRIC THEATER</b> ALLENTOWN, PA.

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**SEASON'S GREETINGS—**  
**HOLLYWOOD**  
SAN DIEGO, CALIF. *Revue*  
**Bob Johnston, Manager**      **Frances Johnston, Chorus Producer**

**SEASON'S GREETINGS**  
**JUNE ST. CLAIR**  
AND  
**HELEN COLBY**

# Burlesque Notes

## NEW YORK:

ANN CORIO, who has broken many records on her vaude tour thru the Midwest, opens New Year's Eve at the Flatbush, Brooklyn, following with the Windsor, Bronx. Then back to Hollywood for her film, *Sarong Girl*. . . STEVE MILLS, Johnny Cook, Harry Meyers, Terry King, Al Golden Jr., Zonia DuVal, Chuck McKenna and Annette Ross comprised the cast that reopened Joe Weinstock's Erie, Schenectady, N. Y., Christmas Day. Burly principals now being booked thru Phil Rosenberg's office. . . JACK HUTCHINSON, with a Hirst unit, is much concerned over the condition of his 22-year-old son, Jack Jr., an electrician's mate, a casualty from overseas now at Navy Hospital, Los Angeles. Junior, before he enlisted, was with Billroy's Comedians and Heffner-Vinson Players. . . MARGIE HART'S brother, Thomas J. Cox, now attending Flight School in Athens, Ga. . . JACK HARPER, banjoist with a Hirst unit, is Jack McCloud, brother of Flossie and Mabel, ex-burly aces.

INA LORRAINE, dancer, now playing Milwaukee niteries. . . LESTER MONTGOMERY, former number producer, now a private with Co. O, 54th Med. Inf. Bn., 4th Plat., Camp Barkley, Tex. . . JACK H. ROSEN, formerly of Binder and Rosen comedy duo, now a private with Deml., Headquarters Co., Building No. 60, Fort Lawton, Seattle. . . LARRY NORMAN, vocalist-straight on the Hirst wheel has copyrighted his ballad, *When This Is Over*. . . LARRY RAYMOND, whistler, now doing a single with a Hirst unit since his former teammate, Jack Murray, became a chef at Camp Scottfield, Ill. . . FRANCES COURT, who doubled at the Erie, Schenectady, in scenes and as a show girl, recovering in a local hospital from a nose-lifting operation. . . LEONARD RAYMOND back from Syria.

GEORGETTE STARR, singer, under Paul Lester's booking management, is doing a repeat at the Cinderella niteries. Was in musical comedy and two years over WINS. Howard Hotel, burly rendezvous in Bridgeport, Conn., had her eight months. . . LEO (SARGIE) HELFER, former candy butcher, now with Combat Team 104-1A, Yankee Div., at Myrtle Beach, S. C., saw seven weeks of action at New Caledonia and came back minus a scratch. . . DIANE JOHN-SO., left a Hirst unit last week to proceed to San Antonio, where she will act as hostess at the Cadet Club to be near her husband, Ernest J. McLean, a pilot in Group 12, Squadron 1, Flight D, at Kelly Field. . . ED (DOLLAR-SIGN) DALY, former burly advance man, is now in San Francisco, clerking for the Army and Navy YMCA. . . RENEE was the last featured strip at Jacques, Waterbury, Conn., which shuttered December 19.

TILLIE GRIFFIN moved from the Hollywood Theater, San Diego, to the Mandarin Theater in Stockton, Calif., where she has built for herself a three-room house. . . MAC (GOGGLES) BARRON, comic, Ill, forced to leave the Globe, Baltimore, for Montreal for a change of climate. . . DIANE BENNETT, chorus girl wife of straight man James X. Francis on the Hirst tour, recovering from three operations in St. Michael's Hospital, Newark, N. J. . . ROBERT WILSON, of the dancing act of Three Gentlemen of Rhythm and Pearl, was out of the Hudson, Union City, N. J., show five days of December 13 week because of pneumonia. Cornell Lyons and L. D. and Pearl Jackson carried on as a trio. PATSY ANN, former parade girl with *Wine, Women and Song*, has returned to strip-teasing on the Hirst wheel. . . EDDIE (NUTS) KAPLAN, comic, with a

Hirst unit, has been joined by Dick Dana, straight, as a new combo billed "The Stars of the Steel Pier." UNO.

## PHILADELPHIA:

JESSICA ROGERS topping the fem parade in the Billy Wallace-Herbert Barris-Kenny Brenna unit taking in the Hirst houses. . . NOEL TOY in town, with a local nitery stand in sight. . . JACK MONTGOMERY, dance director at the Troc, out of the Hahnemann Hospital after being bedded for several days because of frostbite. . . JAY AND MAX HORNIG, general manager and treasurer, respectively, of the Hirst Circuit, mourning the loss of their mother. . . JULES ARLISS, Troc manager, has scheduled three shows for New Year's Eve, with Valerie Parks skedded for the lead. . . PHYLLIS La RUE new at Town Tavern at near-by Delair.

## SAN DIEGO:

SID RAY has opened at the Hollywood Revue here. . . BILL MILLER, formerly straight at the Hollywood, has gone to the army. . . DON LYNN to Hollywood for a part in *The G-String Murder*. . . CLAUDE MATHIS is winding up three years as comic at the Hollywood. . . WEN HITTS to the army. . . JOY DAVIS, stripper, has opened at the Hollywood.

## Chicago Burly Short Of Ensemble Girls

CHICAGO, Dec. 26.—The shortage of chorus and showgirls for burlesque houses in this area is growing more acute. Defense plants have lured many away from the burly stage with better money and shorter working hours. While burly houses pay more than they did a few years ago (\$30 to \$35 a week now), they cannot meet the defense boom competition.

In several cases theater managers, failing to get response to their local classified ads for girls, are forced to get by with what they have on hand.

## CENSORSHIP TROUBLE

(Continued from opposite page) comments which have been made about this show, the theater license should be revoked and the management and the performers should be brought into court. Lewdness and nudity are not yet within the law in Connecticut. Hartford need put on no sanctimonious attitude to deal with anything that tends to corrupt the morals of the young—it need only see to it that the young be protected.

The advertising manager of *The Hartford Times* says theatrical advertising had been repeatedly censored by him. He revealed he had held conferences with the management of the Hartford to insist on changes in text and pictures.

The State plays vaudefilms. The Hartford plays "Glorified Follies." Mrs. Clark Hinman is listed as vice-president of the Hartford Theater and her husband as president.

John J. Waylor, who negotiated the lease between trustees of the Foot Guard Hall and the Hartford Theater Corporation, says the shows at the theater are "high class" and cost from \$6,000 to \$6,500 to produce.

Over last week-end, Governor Robert A. Hurley announced he would "investigate the status of the lease under which the State-owned Foot Guard Armory is being used as a theater for burlesque shows. Foot Guard Armory is listed on the books of the city assessor's office as tax-exempt, under the title, "State of Connecticut." Building is valued at \$117,000.

George L. Woolley, treasurer of First Company, Governor's Foot Guard, announced that the Armory was leased to Hartford Theater Corporation last summer for one year, with option for four years. Woolley added that contract provided that theater be licensed by police department.

NEW YORK, Dec. 26.—Al and Belle Dow, bookers of the Hartford Theater, explain that the policy of that house is vaude acts, blackouts, a stock chorus line and burly strippers working under wraps. Dow says, "We don't let them really strip, and we don't even permit 'hells' in the show."

Eddie Sherman Agency here, which books the State Theater, reveals it has booked *Truth and Consequence* quiz show to replace the Hart cancellation. Lawrence Golde, booker for Sherman, says the theater has played other burly personalities, such as Gypsy Rose Lee and Ann Corio, but that there have never been any complaints.

# Magic

By BILL SACHS

RUTH DORE, 15-year-old magic lass, opened Christmas night at Glenn Rendezvous, Newport, Ky., for a two-weeker, set by Miles Ingalls, New York. . . FAIRFAX, actor-magician, laid up the last three months with a broken wrist sustained in an accident, has resumed with his magic in Southern California. He is also rehearsing in a new play, *The Barber Had Two Sons*, with Blanche Yurka, which opens a two-week stand at the Geary Theater, San Francisco, January 4. He will appear in the play under his full name, Fairfax Burgher. . . WALKER AND COZY are presenting their magic and illusions with Frank Coleman's Wonders of the World Museum in Baton Rouge, La. Walker is also lecturing. The team formerly operated a side show on the John R. Ward Shows. . . JACK HERBERT, after a string of one-nighters in Indianapolis, Akron and Dayton, O., opened at Heising's Vodvil Lounge, Chicago, December 17 for two weeks. . . AL DELAGE AND SHIRLEY, after theater dates in Binghamton, N. Y.; Buffalo and Lynn, Mass., as well as several USO shows in New York, open New Year's Eve at the Capitol Theater, Pawtucket, R. I. . . VANTINE AND CAZAN are in their fourth week for Camp Shows, Inc., with Vantine having just been appointed manager of the unit. Cazan is slated for an early return on Dave Elman's Hobby Lobby air show with her "Welded in a Boiler" stunt. . . GRAVITYO, with Jack Halligan's side show on Conklin's Shows in Canada the past summer, is in his ninth week with Ray Marsh Brydon's Museum in Akron, presenting his juggling, magic, paper-tearing and flower-cutting routines. He'll resume in niteries when he leaves there. . . MARQUIS THE MAGICIAN, carrying seven people and 2,300 pounds of baggage, typewrites that he's set solidly for 37 weeks in theaters. Conchita Villa is principal girl assistant, and Vernon Henry, stage manager and "perfect stooge." The DeMarise Sisters, Judy and Joan, are featured in their dances.

ROBERT REINHART, magician and former trade-paper writer, reveals that his hobby is recording standard vaude turns on 8mm. film. Hopes some day to turn them over to a museum and claims there should be a permanent record of vaude routines. Also reveals that

Dell O'Dell, the femagician, is a movie pic bug, selling her act thru its being recorded on 16mm. film. . . BLACKSTONE and Company gave two performances a day December 25 and 26 for the troops stationed at Pine Camp, N. Y. . . NEWMANN, veteran mentalist, who has been in Minneapolis since closing a successful season in his established territory thru the Northwest, postals that there's no magic at present in the Twin Cities and that Minneapolis is without a magic store, Art Browne having closed out his magic stock to concentrate on an exclusive top shop. Newmann says he's already planning for his 47th season starting in the spring. . . THE GREAT OVETTE put in the last month in the St. Louis area, working niteries and department stores. . . BECKER THE MAGICIAN infos that he has been keeping busy in schools around his home territory of Aurora, Ill. . . ROLAND HAVERSTOCK is putting in the holidays in Alvord, Tex. . . KING FELTON pens that his recent ad in *Billyboy* brought him numerous orders for magic and illusions and that he may open a studio to go into the manufacturing end on a bigger scale. King and Hazel Felton were guests of honor last week at an oyster supper staged by the Odd Fellows in Topeka, Kan., where they are wintering. . . PAUL A. NOFFKE JR., magician son of the popular Springfield (Mass.) manipulator, is with the army air force at Jefferson Barracks, Mo. . . JUDSON COLE is playing vaude houses in Eastern Pennsylvania. . . JOHN SIMS is making his magic stand over the holidays at Venice Cafe, Philadelphia.

MR. AND MRS. GEORGE B. HILL opened December 22 at the Liberty, Davenport, Ia.



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**NEGRO MAKES ADVANCES**

(Continued from page 28)

man, was formerly with Cootie Williams. Andy Gibson is now arranging for Charlie Barnet and Jimmy Mundy for Paul Whiteman. Charlie Shavers, now trumpet and arranger for John Kirby, is a specialist on small-band arrangements. Fred Norman, formerly with Benny Goodman, is now with Lionel Hampton. Clyde Hart is now with Kirby as pianist and arranger. Don Redmond, who gave up his own band three years ago, is free-lancing. Tab Dameron is a Jimmie Lunceford arranger. Buster Harding, now arranging for Count Basie, worked for Larry Clinton and Teddy Wilson and others.

Seventy-five per cent of the established Negro arrangers are specialists in swing music, but practically all of them can do sweet numbers just as well.

**Legitimate**

Due to the house contractor system, Broadway legit houses rarely, if ever, hire Negroes in pit bands. Currently, *The Pirate* at the Martin Beck Theater employs four Negroes in its band of six, used offstage.

Most recent Broadway show to use a Negro pit band was *The Hot Mikado*, which tried a Negro band on its out-of-town dates and switched to a white band for its Broadway run.

All-colored revues, which hit Broadway once every season or so, usually carry colored pit orchestras.

(For further detail on the Negro in legit, watch subsequent issues of *The Billboard's* Legitimate Department.)

**Detroit**

DETROIT, Dec. 26.—Shift of policy from regulation floorshows to use of at least one colored name, modeled slightly after the successful Bowery pattern, has built business about 60 per cent for the Swing Club here. Spot is one of the sepia spots which have been coming more into prominence here in recent months.

Managed by Henry Hare, the spot is being booked by Rollo S. Vest, and opened last month under the new policy, with Lil Green in for three weeks. Bookings will be for two weeks, with a return engagement for acts proving hits. This will avoid last-minute uncertainties over future bookings caused by transportation problems. Crowd of 700 was reported at the opening show for Lil Green. Pha Terrell followed Miss Green's engagement, and the Cats and the Fiddle opened December 8.

(Continued next week)

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**A Number of SPECIAL FEATURES**

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



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

Explanation of Symbols: a—auditorium; b—ballroom; c—cafe; cb—cabaret; cc—country club; h—hotel; mh—music hall; nc—night club; p—amusement park; ro—roadhouse; re—restaurant; s—showboat; t—theater.

(Routes are for current week when no dates are given)

**A**

- Acromanias (Paramount) NYC, l.
- Adams & Dell (Queens Terrace) Woodside, L. I., N. Y., nc.
- Adele (Sheraton) NYC, h.
- Aida, Bob (Latin Quarter) Chi, nc.
- Ammons, Albert (Cafe Society Downtown) NYC, nc.
- Andrews, Johnny (Belmont Plaza) NYC, h.

**B**

- Aunt Jemima (Tower) Kansas City, Mo., t.
- Aviles, Hernando (El Chico) NYC, nc.
- Baker, Bonnie (RKO-Boston) Boston, t.
- Bakina, Antonina (Old Roumanian) NYC, re.
- Banks, Sadie (Old Roumanian) NYC, re.
- Barbary Coast Boys (Rogers Corner) NYC, nc.
- Barnay, Elmo (Beggar Bar) NYC, nc.
- Barton & Eileen (Cafe Society Downtown) NYC, nc.
- Bell, Dolly (Latin Quarter) Chi, nc.
- Berman, Ruth (Ruban Bleu) NYC, nc.
- Bernhardt, Jeanne (Leon & Eddie's) NYC, nc.
- Berry Bros. (Broadhurst) NYC, t.
- Birse, Daria (Russian Kretchma) NYC, nc.
- BluKstone, Nan (Savoy Lounge) St. Louis, nc.
- Blanche & Elliott (La Salle) Battle Creek, Mich., h.
- Blanka (Casino Russe) NYC, nc.

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- Bond, Gertrude (Idle Hour) Charleston, S. C., nc.
- Bouvier, Yvonne (Little Club) NYC, nc.
- Bowan, Sybil (Chicago) Chi, t.
- Bowman, Patricia (Capitol) Washington, t.
- Brandon, Joan (Shangri-La) Phila, nc.
- Bricktop (Gerutl's) NYC, re.

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- Brown, Evans (Palm Beach) Detroit, nc.
- Brown, Pete, Trio (Onyx) NYC, nc.
- Brown, Randy (Jefferson) St. Louis, h.
- Burns & White (Latin Quarter) Chi, nc.
- Burton Twins (835 Club) Chi, nc.

**C**

- Callahan Sisters (Chez Paree) Chi, nc.
  - Campbell, Janet (Patio) Cincinnati, nc.
  - Cappella & Patricia (Beverly Hills) Newport, Ky., cc.
  - Carille, Charlie (Rogers Corner) NYC, nc.
  - Carmelita (Latin Quarter) NYC, nc.
- (See ROUTES on page 98)

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## Let's Avoid Auditions

The practice of holding auditions in an empty cocktail lounge for the benefit of a prospective buyer is neither practical to the unit nor of much help to the buyer. Yet it is a growing practice in which both booker and buyer participate. The sooner such auditions end the better for the business in general.

The buyer must realize that a unit called for an audition and given an average of 10 minutes to play will pick the two or three cream numbers of its repertoire to make an impression. Does that mean that the unit will hold up for a full evening with versatile, entertaining sets? Does it mean that the unit will fit the spot and that the type of customers frequenting it will approve that unit's style and looks?

The booker must realize that it is unfair to ask a unit to audition for a job, along with probably 10 or 20 other units after the same job. The buyer, in the environment of a room crowded with anxious musicians, cannot pay the attention each unit deserves.

The solution? A buyer, if at all possible, should catch a unit on a job, and to make an unbiased decision should not inform the unit of his presence. If not possible and still insisting on seeing the outfit before buying, the spot operator or manager should buy that unit for a night and test it out in front of his customers. Another way out: A buyer should develop confidence in a reliable booker who, once he lands an exclusive account, will do his best to find suitable talent to meet all requirements.

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

NEW YORK, Dec. 26.—Agencies, already upset by lack of suitable musicians, have been tearing out their hair because they cannot get many musicians to go out of town. This condition has prevented the formation of many new units. Since the majority of work is out of the New York metropolitan area, this has become a major problem in the booking offices.

Cases have been recorded where offers for sidemen in cocktail combos as high as \$125 weekly have been refused because of the bias against out-of-town engagements. Many would rather accept a few local club jobs weekly than take a higher paid job elsewhere.

The increased cost of living thruout the country is largely responsible for this condition. Musicians feel that even a large salary, out of which must come support for themselves and the maintenance of their regular home, does not justify engagements elsewhere, no matter what the salary.

The chief complainants are bookers who find it difficult to organize combos. Leaders who find it necessary to replace

a man because of the draft or a better offer face the same situation. During local engagements they are often able to get any number of men, but as soon as that job ends there is usually an evacuation.

For this reason, many local spots can buy talent at scale, while in other cities scale no longer means anything, as musicians will not play for scale out of town.

Another complicating factor is the refusal of many hotels to offer rooms along with a booking deal. Time was when hotels gave room and board, but this is true only in rare instances now and bookers have to scream to get rooms included in the deal.

In defense towns or in Washington rooms are quite a problem. Musicians have often had to park their instruments and sleep at the rail or bus station.

The draft situation, too, has complicated the lives of bookers. Often a sideman is willing to go out of town but is unable because he fears his induction notice is imminent.

## More Names Wanted as Gas Limit Hits Biz; Bookers Scout Field

MINNEAPOLIS, Dec. 26.—Gas rationing has increased the demand for name units in the Midwest. Cocktail lounge operators attracting automobile trade report that business has taken a sharp decline this month due to the gas limit, and one way of combating this situation is by using strong attractions. What makes it difficult, of course, is the scarcity of names. Booking offices are swamped with orders for such units, and money is no problem. It is not unusual to get offers of \$750 and up for a strong four-piece unit.

Bookers are working overtime to line up new names. They are scouting the vaude and nitery fields to find possible bets to front new combos. A couple of prospects in this area are Nick Lucas and Joe Potzner, comedy bass player with Dick Jurgens's band. Lucas, managed by General Amusement Corporation, has discussed this offer with GAC a number of times, and as soon as he can locate a spot with a radio wire he will pick up two or three men (piano and Novachord and possibly drums) and go out as a unit. Lucas, on his own, is now making \$500 to \$600 a week. With a unit he will have to get a minimum of \$750. Potzner is well known in the Milwaukee area, his home town. Jurgens breaks up his band January 17. Potzner plans to return to Milwaukee and organize a comedy outfit.

Another possibility is Perry Como, veteran vocalist with Ted Weems's band (now in the Merchant Marine). GAC in Chicago has been trying to interest him in the unit field.

ROCK ISLAND, Ill., Dec. 26.—Ernie Krabbenhoff, owner of the Buvette Club here, will try out a name policy starting January 4 when Texas Jim Lewis, veteran vaude unit consisting of four men and a girl, opens a run. Outfit has been set by Jack Kurtze, of Frederick Bros.

## Five One-Nighters Gross Over 4G for Louis Jordan Unit

YOUNGSTOWN, O., Dec. 26.—Louis Jordan's five-piece combo, which wound up a one-nighter tour December 16), grossed a big \$4,250 in five stands. It is figured that gas rationing kept down the figure.

Jordan played the Jam Room, Milwaukee, Saturday (12) to 1,200 people, who paid \$850. On Sunday (13) at Savoy Ballroom, Chicago, 2,500 patrons dished out a total of \$1,600. This was the only date, incidentally, where another band was used on the same bill, (Floyd Campbell, local outfit, was added for dancing).

On Monday (14) the quintet attracted 700 people and \$600 at the Dixieland Ballroom, Lexington, Ky. Gas rationing all but ruined the Tuesday (15) date at an out-of-the-way auditorium in Cincinnati, where 350 people showed up, paying \$1 admission. Here the unit played the New Elms Ballroom, grossing \$850 paid by 850 customers.

## Al Borde Expands In Cocktail Field

CHICAGO, Dec. 26.—Al Borde, head of the Central Booking Office, announces that he is going into the cocktail unit field in a big way starting January 5, when Ralph Williams will join as manager of the small outfit department. Williams is a former band booker and leader.

Williams will be assisted by Lucille Ballantine, who has been servicing cocktail lounge accounts. In the East the office will be represented by Johnny King, who leaves for New York next week to manage the newly opened branch. Borde says that he decided to expand in this field when he realized how active hotels, cocktail lounges, etc., are in the cocktail entertainment field.

Music Corporation, for \$750 a week for the first two weeks, and \$800 for hold-over weeks.

While located in the heart of town, Krabbenhoff figures that the current gas rationing will keep many potential customers away, and a name unit will draw many who would otherwise stay at home or spend the money in their neighborhoods. Another new unit in the Buvette are the Four Notes, colored group, who opened a run Monday (21).

## Newest N. Y. Lounge

NEW YORK, Dec. 26.—Reva Reyes opened as feature of the Harlequin Room Wednesday (16). The newest local lounge is above the Copacabana. Supporting Miss Reyes are Bernie Dolan and Jan August and Phil Ellis. Host is Leo, former maitre d'hotel at the French Casino and later operator of Leonello's. Decorations are by Frank Stevens. Publicity by Jack Diamond.

## Off the Cuff

EAST:

ANGELA VELEZ, singing accordionist, is new at Castelholm Restaurant, New York. . . . CASSIE CASSANO is a newcomer to Rogers Corner, New York. . . . DAVE ROBERTS TRIO has signed with General Amusement Corporation. . . . FLO ANN TURK went into the Daniel Boone Hotel, Reading, Pa., Tuesday (15). . . . SCOTTI AND BAGLEY, piano and song pair, went into the Park Central Hotel, New York, Wednesday (16) prior to going to the Bingham House, Philadelphia, January 4. . . . ART WANER TRIO marking their third year at Leon & Eddie's, New York.

MINTO CATO, singer, new in Philadelphia at Irvin Wolf's Rendezvous in the Hotel Senator, with COOKIE WILLIAMS (3) and pianist WENDELL MASON holding over. . . . VIRGINIA MADONA has been added as vocalist to the instrumental AL FRANCIS TRIO, holding forth at the Palm Room of the Penn-Atlantic Hotel, Atlantic City. . . . FRANK DI PRIMA'S AMERICANA FOUR, instrumentalists formerly with Paul Whiteman's orchestra, and featuring songs by LYN WHITE, make their bow at the Majestic Hotel Musical Bar in Philadelphia. . . . HAROLD FERREN, pianist formerly with Alex Bartha's orchestra, with vocals by SUNNY GREY and VAL GILBERT, bring musical entertainment for the first time to Buddy's Commodore Cafe, Atlantic City. . . . THREE MIDSHPMEN, featuring vocalist LEA LAWLER, locate at the Clifton, Allentown, Pa. . . . NANCY GRACY, solo-vox soloist, featured at Club Imperial, Atlantic City. . . . PHIL DARCY TRIO, with vocals handled by ANN SMILIE, new at Dick McClain's Alpine Musical Bar, Philadelphia.

TERRY SISTERS' ORK has been signed by the William Morris Agency, as have the Four Bars, a septa troupe of four voices, bass and guitar. . . . ALBERTA HUNTER, singer, moved out of Tommy Joy's, Utica, N. Y., to open at the Casbah, New York, December 23. . . . ART WANER is heading the cocktail combo at Leon & Eddie's for the third successive year. . . . THOSE THREE GUYS marked a full year at the Jamestown Hotel, Jamestown, N. Y., Christmas Eve. . . . THE TOPPERS have been renewed at the Enduro, Brooklyn, for six additional weeks. . . . LADIES OF NOTE open January 4 at the Henry Grady Hotel, Atlanta. . . . HOWARD LEROY ORK will stay eight more weeks at the Idle Hour, Charleston, S. C. . . . DON BAKER (4) returns to Pat and Don's, Newark, N. J., January 5. . . . FREDDIE MASTERS band is set for the Algiers, a new Greenwich Village (New York) spot, December 29. . . . ANGIE BOND TRIO has signed with Consolidated Radio Artists. . . . DIANE NOBLE has signed with Mike Special office, New York. . . . JOEY NASH, radio singer, and Billie White, (See ON THE CUFF on page 95)

## Reviews

### Johnny White

(Reviewed at Town Casino, Chicago)

For sopt catering to musicians, this trio can fill the bill to perfection. Lounges attracting the masses, however, will find White's music too trade-wise. The boys, particularly White on the xylophone and piano, play for the love of playing, and pay little direct attention to the drinking trade. For the ear department, the music is easy to take—it is relaxing and has sufficient variety.

White, young and personable in appearance, should put on more of act for the customers, by all means. He should look more to the tab payers rather than worry too much whether his hammers hit the xylophone correctly on each note.

Instrumentation also includes guitar and bass. Guitarist Stanley Ogle and White double on vocal solos and come in for trio work of course. Unit is a veteran Chicago group seen on several good jobs. Honigberg.

hotcha hulas in the native Hawaiian tongue. Plenty liquid in her hip swaying, but more important, gal can really sing. Also benefits from a generous wardrobe of gorgeous gowns.

Three music makers are unusually high in musicianship and include Frank Darling, once with Gene Krupa, on bass; Vinnie Erico, guitar, and Joe Baque, alternating between piano and vibes. Miss Travers' maraccos shaking spices the rhythmic beats. Lads also join in on the vocal harmonies for the jump tunes. All make a nice appearance, and combo is tailored for the classier cocktail lounges and hotel rooms. Orodanker.

### The Stylists

(Reviewed at Carlton Terrace, Forest Hills, L. I., N. Y.)

This four-piece unit, having played together for some time, is a well-integrated affair, with a superior sense of ensemble work. Instrumentation consists of Johnny Tatum, leading from the accordion; Marjorie Hyams, vibes; Jerry Bleecker, guitar, and Bob Rohe, bass. Set-up gives the outfit roundness as well as a steady beat which is conducive to either listening with the drinks or dancing. They are able to make the most of their arrangements, which at time give them the power of a six-piece outfit.

Vocally, they have achieved an effect similar to that of the Merry Macs, which is a pretty good model and suited to their individual voices. On solo work, Miss Hyams does a good job, while Bleecker displays a sweet tenor that hits its mark.

On the instrumental side, the outfit could do more solo work, as each is an (See REVIEWS on page 87)

### Pat Travers and Her Men About Town

(Reviewed at Alpine Musical Bar, Atlantic City)

Instrumentally, there are three highly capable "men about town" equally effective for the jive and sugary stuff. And enhancing the selling, and at the same time complementing the personality with sock singing, is Pat (Patti) Travers as the little lady out front. Just a youngster, over-bubbling with youthful enthusiasm, Miss Travers gives out with the rhythm and ballad songs in excellent singing style. Peppers her repertoire with rumbas in the Spanish tongue and even the

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Traveling Swing Units  
 Tripled His Business

By Rodney Kenyon

Owner of the Foxhead, Des Moines

COCKTAIL entertainment has forced me to enlarge my place twice, and it more than tripled our original weekly gross. When we first opened the Foxhead, we featured a local musical group. Being a swing record fan myself, I decided to experiment and start booking traveling bands—small units that had a lot of jive and entertainment.

The first group we booked was the Four Clefs. What a promotion campaign we prepared! We played their records on the air, covered a radius of 50 miles with window cards and bought quarter-page ads in the local papers. The results were stupendous, so we decided to make this a regular policy at the Foxhead.

We appointed Berle Adams, of General Amusement Corporation, our exclusive agent and entrusted him with booking responsibilities.

We're proud to say that we have featured some of the outstanding small combinations in the field at the Foxhead, such as Louis Jordan and His Tympany Five, King Cole Trio, Red Hodgson Trio, Don Jacks and His Musical Waves, Coleman Hawkins, etc.

Since we have a long bar and do not feature dancing, it is imperative that the bands hired are good entertainers. Not only must they play popular hits of the day, but they must also be exceptional instrumentalists and, above all, do a lot of clowning and entertainment. The most popular band with us is still Louis Jordan, who holds all attendance records,



The Jordan band incorporates all of the requirements necessary to be successful in our type of lounge. Each member of the band is an outstanding musician and entertainer, and Jordan is by far one of the greatest colored entertainers of the day.

We have continuous music at the Foxhead. During the band's intermission Nord Richardson is featured at the organ. He is now in his second year.

Winning Policy: Pop  
 Price, Entertainment

By Joseph Faber

Manager, Biltmore Hotel, Los Angeles

SINCE the exit of prohibition, entertainment has been a vital factor in the promotion of business in cocktail bars. I have had occasion to notice this fact time and again in our French Room Cocktail Bar, where small units are employed.

Patrons come in to be entertained and it is our job to buy outfits that will do the job successfully. Repeat trade, too, depends a lot on the unit which can attract our steady customers time and again, or keep them away.

Currently, for example, we are using Julius Klein, cymbalom player, who is a former member of the Paul Whiteman band. He has been responsible in building our repeat business.

For the last eight years, since I have been using cocktail entertainment, I have followed the policy of entertaining units and reasonable prices. That policy was and still is successful.



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DON JACKS

and the  
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A complete floor show and dance orchestra  
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BUYERS TELL

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

By J. Edgar Moss

Talent Buyer, Pick Hotels Corporation

IN BUYING units we look for the unusual—that is, difference in dress, ability in performance and style in presentation, with emphasis on vocals, due to the fact that none of our rooms offer dancing and must amuse the guest with a well-balanced evening's musical entertainment.

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

A good, attractive unit, from a duo up to a quartet (or in some cases five or six), can work all of our 15 hotel jobs for a consecutive period of from six to eight months. We keep one unit, no matter how good, only four to six weeks in one spot, for it is the management's policy to keep units circulating in order to give the room a more cosmopolitan atmosphere. And, too, we found that a unit staying in one room too long becomes too attached, as a group, to our more regular patrons, and upon its eventual departure business suffers. However, the more popular groups are repeated time and again if return engagements are warranted.

A unit of value to us must have had previous hotel experience or experience in good cocktail lounges, and its performance must be well-rounded and accomplished. We know that the better unit today commands a better salary and we are willing to meet the increase. Our talent budgets permit the buying of strong attractions, for they increase our business in proportion.

We prefer girl units if available. Male units with a girl on vocals are favored

above all-male outfits if both compare equally as well in performance. Our hotels, catering as they do to transients, find that a girl in a unit not only adds to the general appearance of the group but gives the unit more appeal and color. That appeal, incidentally, is limited to the bandstand, for mixing is a forbidden word in the Albert Pick chain. Units are instructed that their rest periods must be spent outside the room they work in and that they cannot sit with the customers. For this reason, too, we no longer use strolling units. We prefer them on the bandstand away from the customers, limiting their services to entertainment.

Tipping is not prohibited if a customer happens to send up a request with a gratuity. There is no tipping at tables, however, now that we no longer use strolling combinations. The tipping practice, as we know it, cheapens both the unit and the room, and for that reason have put an end to the strolling policy, as we find units no longer work for the customers, but for the individual tipper.

As a buyer for the hotel chain, I make it my point to see everything before I buy. While I have confidence in many booking offices, I found out that not everything submitted has been seen by the respective booker or agent despite the generous comments heaped upon that particular attraction. Bookers should, by all means, see every unit before they submit it. Selling an unknown quantity is not only unfair to us but also to the unit, which is unhappy if booked into the wrong room.

And here's another suggestion based on experience: Bookers should urge their attractions to pay particular care to costuming. And the attractions should guide them themselves accordingly. Customers have long tired of the stereotyped tuxedo outfit. Why not employ different colors and unique designs that will catch the eye the moment a patron enters the room? A properly dressed unit has this advantage: It will get more attention and keep it for longer periods of time. And, too, it will be remembered long after tuxedo outfits will have been forgotten.

# THEIR NEEDS

## Looks to Hinterlands For New Combo Names

By Joe Rogers

Owner of Rogers' Corner, New York  
**T**HIS country is a mighty big place containing plenty of talent just waiting to be discovered. Many of them are top-notch performers and need only a chance in some metropolitan spot to send them on their way. They can be found in many small communities or two-by-four hamlets as well as the big cities. It's a good idea to look for them.

Before gas rationing set in I made it a rule to try to catch every performer or combo called to my attention. I still do within the limits of my ration book, altho my travels are not as extensive. I try to visualize them in my room, which I have discovered is too large for the conventional singer or intimate performers. Singers must have some novelty angle and have some sight material in their repertoire.

Top musical novelties, singers and combinations have been highly successful here. Just look at the length of time an act that clicks stays at Rogers' Corner. All of these have sight and novelty values, and many of them develop into names in the cocktail field.

Having once been a circus side-show operator, I have learned much about people's preferences. I have learned that audiences want something different from what is dished up in the run-of-the-mine place. The trick is to give them just that.

## Profitable Room for Acts in Cocktail Bars

By Frank J. (Tweet) Hogan

Talent Buyer for Helsing and Isbell Lounges, Chicago

**T**HE musicians and singers who are seeking employment in this new and growing talent outlet—the cocktail lounge—will have to realize that it is showmanship that plays an important part in pleasing customers in the informal atmosphere of these spots. The patrons of the smarter cocktail lounges expect more than incidental music with their drinks—today they frequent these spots not only to drink but also to be entertained. They expect to find performers who possess talent and pleasing personalities.

Various spots differ as to their entertainment needs, but whether they offer a swing combination or the conventional string trio, the ability to sell their wares to the customers is a most important factor.

In addition to the regular cocktail combos, some spots have been using and developing fine acts. It is my personal opinion that in the near future "de luxe" lounges and theater bars will feed the stage, screen and radio with many future stars. For some time now showmen have been crying for an outlet for new talent. The theater bar may be the answer.

The Helsing and Isbell spots in Chicago have gone a long way in proving how a cocktail lounge can develop talent and

## New York Buyer Wants Originality and Class

By Spencer Sawyer

Managing Director, Hotel Sheraton, New York

**T**HE prerequisites of every unit of entertainment I buy are audience appeal, a certain amount of what the trade calls class and a good measure of originality in presentation. These are the essentials, and all else is of secondary importance.

However, because of the varied clientele in the Satire Room, these virtues must be properly combined to make for a well-rounded act. For example, too much class may lead to utter boredom for some; too much presentation may tend to oversell an otherwise pleasant enough feature. By the right proportion the act is balanced, and a balanced act always leads to a successful engagement.

## Lyons Says Corn Bands Do Best in His Lounge

By Arthur Lyons

Manager, Radio Room, Hollywood

**T**HE success of entertainment in a lounge is reflected in the success of our own spot. True, we have tried a number of ideas in entertainment before hitting upon the formula that meant profitable business. Because of increased biz, we found it necessary to double our space.

After experimenting with sweet music in 1930, hot music in 1940 and with comedy bands after that, we decided, checking cash-register receipts and general customer comments, that comedy goes best.

Particularly in this day when people want to forget the war headlines, nothing in the unit-entertainment field can do a better job than plain corn, dished out on instruments by a bunch of screwball musicians. Mike Riley turned the trick for us with his zany, slapstick comedy, getting fine reaction from war workers, business people and servicemen alike.

provide employment for acts in addition to musical units. Helsing's Vodvil Lounge, for one, uses three and four acts on a bill, and each enjoys fine success, both from the standpoints of reception and grosses. We were the first to use the Make Believes, pantomime trio, now a well-known vaude and cafe act. We "took a chance" on Marcy McGuire, now under contract to Radio Pictures. Other acts are being developed today, and several of them display definite promise.

The name act can find employment in the better lounges. Helsing's has used Nick Lucas, Judy Starr, Joe Morrison and others.

A job in a cocktail lounge is, in effect, a severe test of the ability of the performer, whether musician or actor. The audience he faces is a critical one, and if he can please patrons when they share their time with friends and liquor, he should be a "pushover" in places where working conditions are comparatively more favorable.



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# War and the Cocktail Field

By **SAM HONIGBERG**

THE war has brought on the boom in the country which has been the greatest factor in stimulating activity in the cocktail field since the repeal of prohibition. With good spending money in the pockets of the masses as well as the classes, thousands of neighborhood and downtown bars and lounges throughout the country have been provided to meet the tastes and budgets of all.

With the growth of competition, talent has entered the picture to attract and build business for individual spots. And talent—good talent—has done a lot in taking the business out of the saloon and into the smarter, more tasteful cocktail lounge.

The war is introducing thousands of new customers to this popular form of entertainment and it will be up to the men in the field—the buyers, bookers and entertainers—to keep them after victory is ours. Countless men in uniform from the four corners of this land have never been in a cocktail lounge before entering service. Their opinion of the field will undoubtedly be reflected in the popularity the cocktail business enjoys after the men return to their homes and resume their normal peacetime routine.

Never before has there been such a need for name cocktail units, because of the keen competition, and never before have good cocktail performers had such an opportunity to groom themselves for the name class, reaching as they do an ever-increasing audience and being showered with attention from buyer and booker alike.

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

Units have not yet even tapped their possibilities in pictures, radio, vaudeville, transcriptions and recordings. It stands to reason that these branches of entertainment want personalities with a following among potential customers. Cocktail people are building that following, locally and nationwide.

Both the buyer and booker have a big job ahead of them if they want to improve conditions in the field and attract new and colorful personalities of the show world. There must be a close harmony between buyer or/and operator of the lounge and the booker and agent. Today, few booking offices enjoy the complete confidence of the average buyer, and probably for good reason, and few buyers give the booking office and its units the co-operation imperative for a happy association.

The major fault of this condition is, ironically enough, due to the prosperity in the field. Its growth attracts fortune hunters from both sides of the fence who have no place in the business. The fly-by-night operator and booker are a

detriment to the field and, in the long run, to themselves.

Too many of these easy-money booking fiends enrage the legitimate operator by misrepresenting the talent they are supposedly handling and by selling units they have never seen into spots they have never visited. As is ably pointed out in signed articles in this department, the problems of each cocktail lounge operator are individual and his talent demands are quite different from his next door competitor. The booker who sells blindly seldom has a chance to sell the same account again and loses the confidence of the units. Not only should a booker see everything he handles, but he should be thoroughly familiar with the unit's potentialities and limitations. It is not only his job to keep the act employed but also to secure more profitable jobs in better places, provided, of course, the talent is there to rate such progress.

The buyer, doing business with a legitimate booker, should place sufficient trust and confidence in that office to promote suitable service. If checkmated on every move, particularly if such checkmating on the part of the buyer is uncalled for, the booker cannot be expected to do a creditable job for the account. The honest 10 per-center wants to do right by both the unit and buyer, for only successful deals can build his own future. Many a buyer and/or operator, however, turns showman overnight and takes it for granted that he knows all there is to know about the entertainment field. Even tho he might have been in the restaurant or brokerage or any remotely allied field all his life, as soon as he starts buying talent he acquires an impresario complex (in many cases). Such a man is hard to service and usually buys every new unit from a different office.

Then there is the buyer who looks at his entertainers as so many saloon mixers who are brought in primarily to sit with customers and to keep emptying drinks during their "working" hours. The entertainment is secondary. Well, that buyer is not looking for cocktail talent and a legitimate booker will not do business with him.

The buyer who is in business to stay and build a legitimate spot can be of great service to the booker. He must realize the acute shortage of talent when lining up a show and should provide enough of a budget to meet the rising costs for units. Also, if he intends to hold over a unit, the sooner such information is forwarded to the booker, the more certain he will be that the unit has not already been sold to someone else.

The many spots located in the neighborhood of an army camp, naval training station, or any other location housing servicemen must be extremely careful in the handling of uniformed customers. In a number of cases, operators have asked commanding officers to be placed on the "out of bounds" list which automatically forbids the serviceman from entering that cocktail lounge. Such action is taken to avoid trouble. Most

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spots, however, welcome uniform trade, but their operators should take great care in placing a limit on the number of drinks and watching out, generally, for the servicemen's behavior while on the premises.

Because the field is already in the "big business" class, units are better off if handled by a recognized booking office. Proper representation gives the unit a good "front" and usually results in better guidance and more profitable engagements than the performer himself can unearth.

The development of the field has also reduced the tip strollers to the dwindling point. Those in the booking and buying positions who count are looking down at the unit which emphasizes tips. That unit usually works for the generous customer only and ignores the room itself. The platform for the unit as we know it today, incidentally, has been installed originally by many operators who wanted to keep their entertainers from strolling and away from individual tables. If a customer wishes to send up a tip for a request, fine; strolling for a collection, however, is degrading to the business.

The average musician today no longer looks down on the cocktail field. It has the respect of the music industry, in general and, on the average is more profitable to the individual musician than a job with a large touring band. The wartime gas rationing and transportation problems, of course, are not as hard on the unit which has on the average of three to four men to move. Spots themselves, however, are hard hit. The out-of-the-way lounges that have catered to car trade must resort to many business tricks to keep business going. A good feature, as a rule, is a name unit strong enough to make the customer part with a couple of gallons of precious gas, but such names, as indicated before, are quite rare.

Bookers looking ahead and planning peacetime programs see great possibilities for the unit, now intact, which will keep its name in front of the trade for the duration. After the war hundreds of new musicians and entertainers will invade the field. The unit with the background of successful jobs and smart promotion will occupy a top position.

REVIEWS

(Continued from page 33)

accomplished musician, and such procedure would give them greater variety without hurting the group labors.

The outfit also shows a pretty good sense of humor. On night caught a blackout hit the town. They continued playing, striking up *When the Lights Go On All Over the World*. *Cohen.*

Victory Four

(Reviewed at Crown Propeller, Chicago)

Four boys who are, primarily, good musicians and play strong versatile sets that are good for listening. When caught, they jammed, played waltzes, polkas and novelty tunes. Because of the nature of the spot, pop, comedy numbers predominate.

Everett Hull, bass and piano, is the leader. The others are Leon Shash, blind accordionist who doubles on guitar and vibes; George Mitchell, alto and tenor sax as well as clarinet, and George Michaels, fiddle and trumpet. Their basic instrumentation, consisting of bass, clarinet, accordion and fiddle, lends itself nicely to a variety of tunes.

Boys concentrate on special arrangements which dress up the familiar tunes with a personalized front. Vocally, they are not so forte. Violinist Michaels handles most of the vocal solos. *Honigberg.*

Juan Makula

(Reviewed at Rogers Corner, New York)

Makula has been around New York clubs for years with a gypsy and Spanish band. He is an expert violinist, knows how to make the fiddle cry, and he has shown his worth as leader in spots in New York and more recently at the Rumba Casino, Chicago. However, in Rogers Corner he is obviously out of place.

His band is not loud and flashy enough for this big, sprawling drinking spot. It attempts to meet audience demands by

dropping its more delicate arrangements and going in for pop and familiar selections. The unhappiness of the musicians showed on their faces, for they play listlessly and without animation. Makula's fiddle is back, by men at the piano, string bass, accordion and trumpet. Makula doubles on the twin Cuban small drums for the rumbas. His vocalist is plumpish, pretty, brunet Juliana, who has a good soprano voice but doesn't use it to best advantage. She switches from maracas to the double drums on some rumbas.

Band has been here the past 10 weeks and provides contrast to the other two bands on tap: Johnny Pincapple's Hawaiians and Harry Letcourt's band. (The Korn Kobbler are in the adjoining Pan-American Room.) *Denis.*

Bob and Sue Forsythe

(Reviewed at the Rose Bowl, Chicago)

Song and piano team, comparative veterans in the cocktail lounge field as an act (having been together four years), who will fit in most of the intimate rooms catering to patrons with a liking for both the old and new tunes. Bob is pianist, furnishing strong accompaniment and playing versatile solos on piano and Solovox. Sue has a likable delivery and concentrates on the sweeter tunes, altho requests for such pops as *Mr. Five By Five* and others of that school are readily granted.

Impressive is their extensive library. At this showing, Sue reached 'way back and revived titles that few will remember, altho many of the old-timers will cherish once they hear the melody (*Ace in the Hole, The Chairs in the Parlor All Miss You*, etc.)

Bob has had piano experience as a member of large bands (Kentucky Kernels) and a grinder on his own. Sue has worked alone for years. Both can double on emcee duties. *Honigberg.*

Dorothy Donegan

(Reviewed at Elmer's, Chicago)

Colored and dynamic pianist who specializes in the profitable business of swinging the classics and pounding out boogie-woogie rhythms. As fillers, she has on hand a nice assortment of the current, standard and show tunes.

Outstanding about this personality is her original, mad style of playing, to her own accompaniment of drum-rhythm foot-stamping and odd facial mannerisms.

The girl can really play the piano and since her opening here (seven months ago) has been attracting the high-hat-and-dress-coat trade, which crowds into the narrow confines of this lounge to approve her talented work.

While not of particular difference here, better dress and make-up, together with her socko piano specialties, should prove her a topnotch attraction in the smarter, intimate rooms. *Honigberg.*

Barbary Coast Boys

(Reviewed at Rogers Corner, New York)

This two-man piano-singing team (Fisher and Gold) has been playing virtually stock in this fancy saloon. Their talents are perfectly attuned to the rowdy, noisy, serviceman patronage this big club attracts.

The men work on the stage behind the bar and have to make a lot of noise to catch and hold attraction here. The stockier, bigger of the team sings in vigorous, loud baritone, making the lyrics understandable and delivering them in punchy style. The smaller fellow, at the piano, accompanies, chimes in the singing occasionally and adds novelty touches to some of the tunes. For example, during the *Der Fuehrer's Face* number he kept blowing Bronx cheers, and during the *Who Do You Think You're Talking To, Adolf?* he punctuated his partner's lyrics with "he stinks." They make a good combo for this room and their turn drew appreciative applause and attention. They are also good in encouraging patrons to join in on the singing.

We wouldn't recommend them to a smart-set lounge, but for Rogers Corner they're perfect. *Denis.*

Another Pitt Spot Maybe

PITTSBURGH, Dec. 26. — Another downtown amusement spot may open in Mayfair Hotel, the Inn, which has been taken over by Samuel Lebis, owner of Hotel Fort Pitt. Latter features cocktail combos in bar.

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**Lounges Hopeful  
Despite Blow From  
Gas Rule, Weather**

NEW YORK, Dec. 26.—Altho the first week-end of the current gas scarcity and the inability to get more than one coupon's worth on an A card gave Eastern cocktail lounges one of the worst week-ends of the season, operators are inclined to blame the business downfall to the extreme cold.

Operators believe that their presence in metropolitan centers will offset any damage that may be done by the gas situation. In fact, several operators think that the situation will work out to their eventual benefit, as all amusement seekers will be confined to in-town spots.

The combination of cold and gas shortage hit the spots adjacent to Broadway hardest. Theater business was off over the week-end when the East experienced the coldest day of the year. After-dinner business was hit hardest.

Pre-Christmas shopping, which heavily dented the customers' pocketbooks, also hurt.

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

Lounge operators generally are optimistic over the winter prospects even if the gas scarcity in the East should continue. There is little abatement in buying activity in the booking offices.

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# BOOKERS DISCUSS TALENT, SPOTS

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

By Joe Marsolais

William Morris Agency, New York

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



The word consideration has a great many meanings. We realize that the client whose entertainment budget is limited to \$75 weekly has as many important problems as one who spends \$3,000 weekly; and we must work on

that basis. His entertainment is equally as important as the large spender; sometimes, more so.

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

Imagination and foresight have always been used by agencies, but today, because of the great demand for smaller units, a new field has been opened and an agent must exercise great vision in order to get his share of business. There is always the possibility that out of a mediocre six-piece ork a fine cocktail trio can be secured. Again, a weak attraction in one field might be a tremendous success in the small-unit business. In this way new attractions and

new money-makers are constantly being created for our clients.

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

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

## Units Add to Revenue Of Booking Agencies

By Milt Deutsch and Frances Foster

Frederick Bros.' Music Corporation,  
 New York

IF IN the past cocktail units have felt they were not sufficiently recognized as a tremendous source of revenue by all agencies, then today they must feel more than gratified at the sudden complete recognition, attention and energies now devoted by all the offices to their problems.

For years cocktail units have been the "5 and 10-cent" article for the industry; today cocktail units are important and account for a new and important source of income. While the cocktail units cannot possibly compensate for losses of income from band one-nighters, they have proved they make for the "bread-and-butter" deals that increase the overall agency take.

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

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## Discussion of Two Cocktail Lounge Types And Respective Talent Used With Success

By Berle Adams

General Amusement Corporation,  
Chicago

BEFORE intelligently determining what factors or talents are necessary to build a successful cocktail combination, we must realize that there are two distinct and different types of cocktail lounges—one that has a dance floor, which we shall refer to as a cafe lounge, and the other, the show-bar type which has no dancing.

Entertainment is a minor problem in the cafe lounge; the band must play good dance tempos, featuring occasional vocals (usually by a pretty girl singer) and make a clean-cut, personable appearance. Since most of the inhabitants of this type lounge usually arrive in couples, and since their primary interest is to converse with one another and dance together, the band has no entertainment problem whatsoever; the customers practically entertain themselves by dancing.

However, an entirely different condition exists in the show-bar type lounge. Most of the people come stag, dress informally and seek entertainment. They seat themselves at the bar or booth, order their favorite drink, focus their attention to the stage, sip their drink and subconsciously say to themselves, "Okay, you guys—I bought a drink, now entertain me." What a large order this is! It is not only an order, it's practically a challenge. No wonder you'll often hear a show-bar musician exclaim, "They expect you to do everything but sweep the floor!" This statement may sound exaggerated, but it really isn't. All the band is expected to do is to play good music, feature two or three different solo voices, play special trio and quartet arrangements, know all the old tunes, along with the new ones and, above all, present novelty skits and clown around. Novelty and comedy material seems to be the order of the day. An inferior musical unit can work steadily and at good money provided it is able to do novelties. The public wants to laugh, it wants to be entertained—it can hear good music at home by listening to the radio. When they go out they

want to see live performers, and they expect these performers to make them happy and make them laugh. In other words, in order to make big money in the cocktail unit field today you must develop and create entertaining features.

The Cinderella band of the cocktail combo field, Louis Jordan and His Tympany Five Orchestra, attributes its phenomenal rise to fame to this transition of style. Only a year and a half ago this band came to Chicago from New York to play an engagement at the Capitol Lounge, a show-bar type lounge. The band, always a great musical unit, had been playing at small cafe lounges in the East, and always for dancing. This was their first show-bar assignment. After the first week they were discouraged and disgusted; they had to play standing up, so their backs hurt them. They were continuously working under complete and careful scrutiny of hundreds of pairs of eyes and were receiving a cold and challenging reception. No one applauded; no one seemed to care. Discouraged, Jordan wanted to hand in his notice and return east. "I don't understand these people," he said. "They just sit and look at you. We play all of our special killer-diller arrangements, and nothing happens. They never even applaud."

"Why don't you work up some novelties," I suggested. "We're musicians, not clowns," was his retort. After much persuasion he prepared a novelty. The reception was favorable. People applauded and sent up requests for its repetition nightly. Smart showman that he is, Jordan saw the trend and concentrated more of his time and effort in developing and arranging humorous and entertaining novelty material.

Jordan developed into a great personality, and the price of the band skyrocketed. They were still playing the same music, but they were no longer just another band—they were entertainers.

In other words, if you have a cocktail combo or anticipate building one, concentrate your time and effort in developing comedy material. Don't be just a musician; be an entertainer, too, and you'll make money.

## Consistency in Buying Is Best Profit Method

By Danny Hollywood

General Amusement Corporation,  
New York

SOME of the top-notch musical combinations fall to go over in many spots. This does not reflect on the caliber of the unit as much as it does

upon the lounge management's talent-buying policy. A clientele geared to live combos will not easily take to another brand of music, and one wouldn't expect the Budapest Quartet to wow 'em at the Famous Door or at the Savoy Ballroom in New York.

Cocktail lounges must have a consistent talent-buying policy.

In taking into account the musical needs of a room, an operator must gauge the musical tastes of his patrons. He must also consider the size of the room, as it would be a mistake to get a brass-heavy combination in a small lounge, and it would take some brass to get over in a large room. If areas adjacent to large troop concentrations and to factories, femme entertainers often provide the answer. In any event, once the right combination is found, the operator must retain that policy or gamble upon the box office.

In towns like Philadelphia colored combinations are going over heavily. Detroit similarly goes for that kind of live, while in the South sepia combos are no attraction. Sectional preferences must also be considered.

The role of a buyer and agent is therefore most important and their understanding of the entertainment needs of a spot will often determine its success.

## Foolproof Comedy Unit Patent Worth Fortune

By Stanford Zucker

Manager, Stanford Zucker Agency

ANYONE developing a formula for creating a successful comedy band combination would find a fortune awaiting him. That has been tried with varying degrees of success, but no bands built along comedy lines have yet reached the big time. It seems that it's just impossible to tell a fellow to get himself a group of musicians and tell them to be funny. It just doesn't seem to work out, even with a capable comic to front the outfit. But that doesn't mean that it won't be done. The fact that several such combos are in the process of formation indicates that neither this office nor other outfits have stopped trying.

The best cocktail comedy outfits have been picked up as intact units. In those units you'll find that the men in them have been playing together for years. By the process of strengthening and elimination, outfits such as the Korn Koblbers have built up an organization that commands big money. Freddy Fisher's Schnickelfritz band, Mike Reilly, Spike Jones and Al Trace are sufficient proof that time and a flair for comedy are the necessary factors.

Corn seems to be the biggest element in small comedy bands. The Korn Koblbers and Schnickelfritzers were picked up intact in the St. Paul and Minneapolis area, which seems to be the spawning grounds for such outfits.

Mike Reilly was fortunate in getting together men equally as funny as he is.

With an example like that it's easy to see why many offices haven't abandoned hope. If it clicks, then there's the possibility of grossing \$120,000, as the Korn Koblbers have done in 1942. And that, brother, ain't corn.



# The Booker Still Has His Problems, But Today They Are Different From Yesterday

By Dick Stevens

Manager, Cocktail Unit Department, MCA, Chicago

THE booking of cocktail units today and yesterday is as different as day is from night—and by "yesterday" we go back only as far as the pre-war days.

During peacetime, when conditions are normal and the competition among offices is normally keen, a booker must be good to increase accounts and service them properly. It is not a question of getting units; rather, it is a problem of keeping and building accounts.

It is of utmost importance, therefore, that a booker be familiar with the spots he is servicing. Each room has its own physical limitations and its demands for units are individual. What will go big in one room is out of the question for another room. "What type of trade does the room cater to?" "Is the stage on a revolving platform, on a platform at all, or is the unit working in some obscure floor-level corner?" "Does the unit have to stroll?" These and dozens of other questions can be clearly and honestly answered and ensuing problems solved only if the booker is thoroly familiar with the room.

And granted that the booker has sufficiently good units on hand available at prices that meet with the individual account's budget, it is reasonable to assume that he can consistently build his business and keep both unit and buyer happy.

Today, with the shortage of talent a growing danger in our business, buyers are doing business with anyone who has the unit. With the good units always working (if they are not in service), many spots have to accept the "next best" thing or buy an item that does

not even belong. The booker today is sitting back of his desk and taking orders if he is fortunate enough to have a list of units available.

A booker can offer a buyer a real service if he can convince him that a good unit should be tied up for a longer period of time than the spot has been accustomed to use. The spot can no longer take a chance of buying talent for two weeks and options and wait to see how well the unit goes. The account must either place its confidence in the booking office which has been servicing it by contracting a good attraction for a long period of time or take that gamble to be assured of entertainment that is above par.

A buyer, at the same time, can be of service to the booker by learning to trust his judgment and confidence. As we all know, jobs in key cities are secured by means of an audition, a practice which is undoubtedly an outgrowth of the buyer's lack of confidence in the booker. An audition, however, does not always result in the best buy for the spot. A number of units are being submitted for each audition, and each unit can only do two to three numbers. It is only natural that the unit would select the top two or three numbers in its repertoire. That does not tell the full story of the unit. Yet many units have been bought after a brief audition, and many disappointments have resulted from such a practice. However, the booker is not to blame. The buyer has heard the unit and bought it—and he cannot register any complaints after signing the contract.

However, when a booker has the trust and confidence of the buyer, every effort will be made to secure and submit not only the best available units, but also the best units for the spot in question. This is being done for accounts in out-of-the-way locations. And when a buyer is disappointed he has more reason for complaining to the booker, who, in reality, handled the entire transaction. A unit's worth is not proved by the performance of a couple of numbers. Background, repertoire and dozens of other factors enter into the general picture which makes for satisfaction or disappointment.

## Lounge a Profitable Hotel, Cafe Sideline

By Harry Kilby

Head of Cafe Department, General Amusement Corporation

HOTEL and entertainment rooms are discovering the value of a cocktail lounge as an off-shoot to the major entertainment operation on the premise.

In some of the older spots, this has long been in effect, and now that lounges are coming into a prominence all their own, it is expected that more will open.

One of the reasons lounges have been valuable additions to the main operation is the fact that it permits an earlier business start. Dinner business not beginning until 7 or so, a lounge which starts at the usual cocktail hour around 4 not only gets quite a bit of business of its own but helps collect a potential dinner crowd for the main room.

In wartime curfews are always a potential danger—witness Miami, where all activity must stop at midnight. It is therefore essential to start the business day earlier in order to compensate for the revenue drop. Cocktail lounges appear to be the solution.

These rooms are productive of a great percentage of profit, as the main traffic is in drinks. Little food is served. Every hotel or night club operating a separate lounge has found it paying its own way.

The lounge is particularly valuable during capacity nights. It is the most convenient place to wait for a table.

## Sees Radio, Theater, Pic Offers for Units

By Charlie Busch

Consolidated Radio Artists, New York

IT TOOK years after the repeal of prohibition for the average hotel and restaurant owner to realize that drinking people preferred to imbibe at a bar rather than sit at a table, mainly because a bar, large or small, creates a certain amount of entertainment and intimacy thru the customers themselves. It is still a common sight to see a cafe with 40 or 50 empty tables, and yet a small bar in the same room crowded with people standing three or four deep waiting for drinks.

Smart operators, finding the bar the most popular spot in the house, first used the radio for entertainment and later switched to live talent. First, they used a piano player, or a team, and in many cases now use as many as four or five units behind the bar to entertain.

Small defense towns created by the war that usually supported three or four corner saloons now support 10 or 12 cocktail lounges each with a seating capacity of 100 or better. Naturally, competition between these lounges has created a demand for the better units—each lounge trying to outdo a competitor with a better cocktail combination.



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at the  
**HOTEL BOSSERT**  
New York

which in turn has doubled and tripled prices for these units.

There is a great demand for girl units, as the draft has disorganized many a good male combination. However, the demand can only be met when outstanding girl musicians learn to organize and combine entertainment with good music as well as the men did.

The peak in this business has not yet been reached for these small bands, as the future will see small name units playing theater dates, radio commercials and even being featured in pictures. The future will also see many big-band leaders who are good instrumentalists forced to cut down to six or seven men because of the lack of good side men to play their present libraries.

The booker's job is to plan the future of a small unit as carefully as that of a big band to assure its success.

**Successful Units Are  
Showmanly, Versatile**

By Jack Kurtze

Cocktail Unit Department Manager,  
Frederick Bros., Chicago

**WHAT** is wanted in a cocktail unit? Showmanship and versatility, plus a desire to please—that's the answer from cocktail lounge operators everywhere. However, there are a host of factors entering into the talent requirements of each individual spot, depending upon its particular type of clientele.

In the early '30s, when the first strolling entertaining units gained a solid foothold in popularity, run-of-the-mill musicians could get by playing choruses on current tunes and specializing in request-answering ability. But these days "big-little bands" must have expert musicianship, with eye-appeal, ear-appeal and comedy, to hit the top brackets.

Combos that draw the heavier salaries generally have at least one girl in the unit, since many spots in the higher brackets cater to transients and demand the added sparkle of the femme touch. On the other hand, some lounge managers ask for all-male groups, as in some sections of the country a large part of the trade now consists of the ladies, the armed forces actively absorbing percentages of former imbibers of the stronger sex.

Too, there has been an insufficient supply of "cocktail names," but this situation is slowly being remedied by many big-band leaders cutting down personnel and entering the new field. These attractions draw fancy prices, depending upon the background of the leader, who controls their box-office power. Many units that would have been considered very ordinary before Pearl Harbor are now verging on the name field, merely due to the fact that the boys have been fortunate in sticking together and now being sold on the strength of the known scarcity of well-organized combinations.

Much more could be said, and probably will be, but the true answer to "What is wanted in a unit?" is only answered by another question, "What do the cocktail sippers like?"

**Booker's Golden Rule:  
"Don't Oversell Unit"**

By J. J. (Bookie) Levin

Chicago Booker

**I** STARTED in the cocktail unit field some 15 years ago when I realized that it was better to book three good musicians than a band with 12 mediocre sidemen. While few of us realized in those days the tremendous possibilities in this field, the encouragement given me by hotel men in the Midwest has been a most effective stimulant to carry on by building both units and accounts.

Ever since I started in this game, and a most interesting game it is, I have tried to play it fair, and it has paid off proportionately well. "Don't oversell a



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unit," was and is still my motto. If I feel that the combo at hand is only fair, the buyers will get that honest reaction. I feel that this practice has helped me retain accounts for many years. Among them are Frank Doyle's Louis Joliet Hotel, Joliet, Ill.; the Leland Hotel, Springfield, Ill., managed by Edward Perry, and the Pere Marquette, Peoria, Ill., and Broadview, East St. Louis, Ill., managed by Jerry Gordon.

These hotel men, among others, have pointed out to me that people would rather sit at a bar or table and enjoy their drinks and food while listening to a unit rather than attempt to dance on an already crowded nitery floor. This conviction on the part of hotel executives, incidentally, has resulted in many new cocktail lounges in hotels thruout the country.

Years ago most musicians would scoff at the opportunity of joining a small cocktail unit. They would rather lay off and wait for the big chance Benny Goodman, Paul Whiteman or maestri of a similar caliber might offer them rather than take a job in a lounge or bar. While a few of them still are of the same attitude, they are certainly in the unprofitable minority. The best of the musicians today realize the importance of the unit field and jump at an opportunity to develop a following in it. The current shortage of good units is due to the draft, growth of the business and other war conditions rather than the musikers' indifference to this spotlighted business.

OFF THE CUFF

(Continued from page 88) pianist, are a new combo for cocktail work.

MIDWEST:

SAM KOKI (4) and NAPUA are being considered for a couple of pictures in Hollywood. . . DALE SISTERS (3) leave this area this week to open a four-week run at the Manhattan Lounge, Sarasota, Fla., New Year's Eve. D. C. ASHTON operates the lounge. . . WALT SEARS'S Four Californians, with BABS KEMP on vocals, hold over at the La Salle Hotel, Milwaukee. . . JESSE PRICE (5) filling an indefinite date at the Club Rio, Springfield, Ill. . . SPORN AND DUKOFF, accordion and violin, have been set in the Neil House, Columbus, O., by Merle Jacobs, of MCA, Cleveland. . . SCOTT SISTERS (Helen and Adele), vocal and musical team, moved into the Society Bar of the Hotel Bolton Square, Cleveland, following a run at the Maryland Hotel, Cumberland, Md. The girls graduated from University of Illinois last June. . . SINGLAIR MILLS, colored pianist, is now entertaining at the 1111 Club, Chicago. . . PHIL SHELLEY, Chicago booker, has left for New York for a week to look over the Broadway scene and talk business with STANFORD ZUCKER, whose attractions he is handling in the Midwest. . . DOROTHY DONEGAN, colored pianist, turned down a \$200-a-week picture offer from Irving Mills, who is producing an all-colored

Liquor Shortage In Some States a Worry to Hotelmen

CLEVELAND, Dec. 26.—One of the more pressing problems discussed at the recent Ohio State Convention of Hotelmen here was the liquor shortage, which may eventually cause the shuttering of many spots. It was pointed out that many liquor buyers are unable to get their full needs.

The situation is acute in a number of States, particularly Ohio and Pennsylvania, which have a State monopoly on liquor sales. Instances were cited wherein one Pennsylvania night club operator who normally uses 35 cases weekly is able to get only two cases per week. In Ohio an operator whose weekly order amounts to 30 cases is able to get only five. In both cases cancellation of talent resulted.

Speakers at the convention stated that in the affected States the fault lies with the liquor buyers for the State store systems, who failed to stock up sufficiently to take care of all the needs. It was pointed out that there is enough liquor in storage to take care of normal supply for five years, but the liquor concerns are trying to conserve their stocks and provide equitable distribution among their customers.

Should the situation become more acute, cocktail lounges in State-operated monopolies are expected to be hit first. There are 17 States operating liquor monopolies: Maine, New Hampshire, Vermont, North Carolina, Virginia, West Virginia, Alabama, Idaho, Iowa, Utah, Washington, Oregon, Michigan, Ohio, Pennsylvania, Montana and Wyoming.

feature for 20th-Fox Films.

JULIE ANDRE, guitarist, is down for the La Salle, Chicago, January 4. . . DON SEAT QUINTET has been installed at the Back Stage Bar, Akron.

FROM ALL OVER:

DON SEAT QUINTET opened Monday at the Backstage Bar, Akron. . . SONNY BOY WILLIAMS goes into the Beachcomber, Omaha, January 4.

PAULINE GRAHAM is working the piano at Casino Royale, New Orleans. . . CAT AND THE CANARY (Jimmy Page, piano, and Terry Leonard, voice), new team in the Midwest, will remain at the Packers Playdium, Green Bay, Wis., thru December 28. . . JULES JENKINS, former manager of the 61 Club, outside of Dubuque, Ia., has opened his own cocktail lounge, the Morocco Inn, in that town. Former juvenile and singer, he will at first double as entertainer in the room. . . BILL ANDRE (6), colored outfit, started a run at the Shamrock Club, Pocatello, Idaho, Wednesday (23).

MARJA KARSON MUSICALS are in their third week of a 10-week return date at Gene's in Fargo, N. D. At the conclusion of her run Marja will leave for Chicago and a much-needed rest.

WEST COAST:

HARDING AND MOSS, with Billie Joyce, following an engagement at Jim Otto's in Beverly Hills, moved into the Colonial Inn, Hollywood-by-the-Sea, Calif. . . THE THREE SQUIRES and LU LANE are currently at the Mandalay Lounge, Las Vegas, Nev. . . BILL NOKES, pianist, has been held over at Techau's, San Francisco. . . FRANK CASTLE, five-piece combo, continues at the Shanghai, San Francisco. . . JUDY DEAN, pianist-singer, has been held over at the Club Car, San Francisco. . . ART PADDEN, pianist, skedded for Talk of the Town, a new spot recently opened by Rod Pohl, in San Francisco.

Season's Greetings from LEONARD WARE TRIO (Vocal Instrumentalists) currently SHOW BAR, Detroit, Mich. HARLEM HIGHLANDERS "Rhythm in Kilts" currently LINDSAY'S SKYBAR, Cleveland, Ohio 9th Week! PER. MGT. LOUISE CRANE Artists Management 113W.157thSt., N.Y.C. COMBOS to suit your TASTE

HAPPY HOLIDAYS George Fisher's NEW YORKERS In Our Second Successful Year at HELSING'S VODVIL LOUNGE Chicago

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Happy Holidays from ANCIL SWEET at the Organ Featured 7th Month HICKORY HOUSE, N. Y.

Greetings of the Season From MAX MILLER—SHORTY CHEROCK and their orchestra with Andy Nelson-Mel Schmidt The Most Exciting and Talked About Jazz Group in the Middle West, Starring Swingdom's Greatest Jazz Instrumentalists. INDEFINITELY ELMER'S, CHICAGO

Season's Greetings AL GAYLE "Radio's Singing Accordionist" And His ORCHESTRA Currently HOLLYWOOD TROPICS HOLLYWOOD, CALIF. Personal Management — Irene Curtis. Booked by William Fleck Agency.

Great! says TIME MAGAZINE November 16, 1942 DOROTHY DONEGAN Classical Swing-Queen of the Ivories Currently ELMER'S—CHICAGO Personal Management: Phil Shelley Agency

# Roadshow Films

## SUPPLIES 16mm. & 35mm. EQUIPMENT

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### Roadshow Biz Bigger in '42; Many Problems for 1943

NEW YORK, Dec. 26.—This is this time of the year when roadshowmen and all others interested in the 16mm. film industry sit back and ponder on events that took place during the past year. This is also the time when these same people wonder for a minute just what will happen to the industry and their business during the coming year. It would take more than a fortune teller with the proverbial crystal ball to decide what will and what won't happen in 1943.

Let's turn back the clock a year and see just what's been happening in the industry. Of course, almost everything that has happened can be tied up with America's active entry into the war. The war has affected the industry and will undoubtedly continue to do so for the duration.

Before the war the roadshowman's only task was to entertain the public. Life in those days was comparatively easy because roadshowmen had plenty of gas to get around. At that time, ration was just another word in the dictionary.

#### War Affects Industry

Since the war, however, the roadshowman's job has been to give morale as well as entertainment to his audience. Roadshows have been given in war plants, at civilian defense organizations and before other groups to raise morale and to educate the people toward their part in the war effort. During July the Office of War Information allocated 16mm. prints to the non-theatrical field. The government granted these prints to various 16mm. film libraries throughout the country.

As a result, roadshowmen are obtaining these OWI shorts and are exhibiting them free of charge along with their regular showings as their part in helping to win the war.

The war has curtailed the roadshowman's use of his car. He has found it increasingly difficult to tend to his business with a decrease in the amount of gasoline he needs. Many roadshowmen have been able to get extra allotments of gasoline from their ration boards because their work is important. The war has also caused roadshowmen to use the telephone, telegraph and mail services more frequently rather than making long jumps in their cars to take care of advance bookings. Many roadshowmen also have played entire towns for one week, changing their showing each night rather than moving on to the next town after a one-night stand.

Because of the war also roadshowmen have found audiences showed a decided preference for comedies, musicals and other light entertainment pictures rather than heavy dramas. All escape pictures have been popular. In addition, the popularity of religious and foreign language pictures has grown since the start of the war. People are becoming more religious and are more anxious to see motion pictures of their allies. Showshows have also been clicking in Brazil and Hawaii.

Many roadshowmen and others connected with the 16mm. industry have joined the armed services. Several roadshowmen have sold their equipment back to the dealers so that other roadshowmen can get this much-needed material to carry on their work. Much of the money received from these sales has been turned into War Stamps and Bonds.

In 1942 the government froze 35mm. raw stock and put a ban on all film for commercial advertising use. This hurt the sponsored advertising business and cut out a potential source of revenue for roadshowmen. These orders were put into effect so that the armed forces could get all the raw stock they needed for their purposes. As a result, there has been an increase in the use of slides to advertise merchant's products. During the year there has also been an increase in the use of 16mm. trailers. The government also gave approval to a sponsorship plan for short trailers to be shown along with film showings to sell War Stamps and Bonds.

During 1942 roadshowmen realized the tremendous importance of good showmanship along with good films. Lectures, novelty acts and colored travelog slides were used along with films.

#### Extended Use of Roadshows

It was also during 1942 that Thomas E. Dewey used films on a roadshow basis to help his campaign for the New York gubernatorial election. Mobile film units were organized in Canada to bring home the war to thousands living in rural areas throughout that country. And the United States Government sent out a call to roadshowmen to turn in their moving pictures and stills of isolated areas so they might be used by the army. After being used by the government this property was to be returned to its owners.

At the end of June, Judge Byron Kennedy, of the Wabash Circuit Court, handed down a decision on a test case that taxes were not collectible on non-theatrical free shows. And in July, Presiding Judge R. W. Iobst, of Lehigh Court of Common Pleas, okayed outdoor film showings.

As late as December *The Billboard* received word from the War Production Board in Washington that no freeze of 16mm. raw stock was contemplated at the time.

#### Predictions for 1943

Looking ahead into the future is a

### New and Recent Releases (Running Times Are Approximate)

**OF MICE AND MEN** (available January 12), distributed by Post Pictures Corporation. This is a vivid presentation of John Steinbeck's prize-winning stage play and sensational novel. A tense dramatization of the struggles of migratory farm workers forever trudging the roads that lead to nowhere, in the never-ending search for work. Featuring Burgess Meredith, Betty Field and Lon Chaney Jr. Running time, 108 minutes.

**THE RETURN OF THE BUFFALO**, distributed by Associated Screen News, Ltd. For many years the merciless guns of the white man brought terror and death to the buffalo. Great herds were decimated until the monarch of the plains faced total extinction. Tall cities rose to the skies from his feeding grounds. In all the West there was no room for him. Then a tract of land was set aside as a sanctuary and the herds came back. A dramatic, swift-moving story of the shaggy beasts of the prairie. Running time, one reel.

**KILLERS OF THE SEA**, distributed by Post Pictures Corporation. An authentic film document of real thrills in real battles with man-eating monsters of the sea. Captain Casewell dives overboard after his prey, armed only with a knife. Actions described by Lowell Thomas from a narration written by John P. Medbury. Exploits are performed by Captain Wallace Casewell. Running time, 50 minutes.

**REVIZOR (The Inspector General)**, distributed by Brandon Films, Inc. The world-famous satire by Nikolai Gogol, directed not only against Tzarist corruption but against civic corruption everywhere. Vlasta Burian, the best-known of Czechoslovakia's theater artists, gives a thrilling performance in the role of the fake inspector-general. Gay folk dancing and singing are featured in this picture, which has Czech dialog. Running time, 75 minutes.

difficult job. No one knows exactly what will take place in the industry in 1943. However, several guesses can be made.

During 1943 there will be fewer roadshowmen on the road. Many more of them will enter the armed forces and others will leave the roadshow business for other endeavors. As a result, those roadshowmen who will continue in business should do better than ever, for a couple of reasons. First of all, there will be less competition. In addition, many people in rural areas won't have the gas or oil to travel many miles for motion picture entertainment. As a result, they will welcome the roadshowmen to their communities more than they have ever done in the past.

Roadshowmen will continue to show government films not only because their audiences want to see these pictures but because roadshowmen are anxious to do their part in the war effort. As a result, the government will undoubtedly give some consideration to these roadshowmen and allow them extra allotments of gas to carry on their work. This is not a promise but a prediction.

There will probably be an increased difficulty for distributors to get as many prints as they need. In addition, there will be a greater shortage of labor and transportation difficulties in the shipment of prints. However, roadshowmen have climbed barriers before and will do it again. There are enough pictures in film libraries throughout the country to keep roadshowmen supplied for a few years.

According to many people in the industry (See BIZ BIG IN '43 on opposite page)

### Phila Defense Org Uses 16mm. at Meets

PHILADELPHIA, Dec. 26.—The speakers' bureau of the Philadelphia Defense Council has announced this week that it is making available 12 reels of 16mm. sound war film for use at patriotic meetings. The films are offered free for showing at churches, air-raid warden meetings, schools, libraries, labor organizations or any accredited civic organization.

The programs vary from 30 to 45 minutes and have been arranged by the Office of War Information. New sets of films will be sent to the Philadelphia Defense Council each month, and a special appeal was made to the public for 16mm. projectors to be loaned with the film. Each reel opens with music and words on the screen of the national anthem and closes with a song suitable to the program. The subjects include food, salvage, man power, civilian defense, rumor mongering, the Battle of Midway and war production.

The films will be distributed by the Kunz Motion Picture Service, local distributor of 8 and 16mm. films. In addition, the Kunz firm is making available some 16mm. sound films prepared by Inter-American Affairs and by British War Information. A small service charge is made per reel only to cover cost of inspection.

### Reading School Buys 16mm. Equipment

READING, Pa., Dec. 26.—A 16mm. projector for handling both sound and silent films was purchased by the West Wyoming School with money raised through the combined efforts of the teachers, pupils and Parent-Teacher Association. The projector will be used for showing educational films to both elementary and junior high school pupils. A schedule of films to be shown during the coming year is now being prepared.

**MOGULL'S**  
16mm. SOUND MOVIES  
NEW KARTUNES  
15 new titles in the famous Bosko series and Harmanizing Animated Cartoon Comedies. These musical nifties are the Pep of the Program! 16mm. Sound black and white \$17.74 each; two for \$30! Full color Kodachrome—world's best color, \$67.50 per reel; two for \$105. Features, Westerns, Cartoons on time. \$100 worth for \$20 down and \$7.48 per month; less than rental!  
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Leading Lending Library  
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**MAKE MONEY**  
**SHOW MOVIES**  
IN YOUR OWN OR NEARBY COMMUNITY  
Tire, gas restrictions will keep people home. We furnish everything: talking picture projector and finest pictures. Cash in on this big opportunity. Write Now!  
Southern Visual, Dept. B-1, Memphis, Tenn. **\$19.50** STARTS YOU  
EXPERIENCE NOT NECESSARY

**WE NEED 16MM. SOUND PROJECTORS!!**  
Highest prices paid—SPOT CASH. Wire collect or write, giving full description.  
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Send for our 16mm. Film Catalog.

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200 brand new 16MM. Features available now. Prices right. Also Projectors for sale and rent. Write quick. Let's get acquainted.  
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**16 MM. RELIGIOUS SUBJECTS 35 MM.**  
Westerns, Actions, Selected Shorts, Blitz Reels: England, Poland, Russia, etc.  
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**FREE** Clip this ad and send it today for your free copy of **HOW TO MAKE MONEY IN THE ROADSHOW BUSINESS**  
It has many important tips for both beginners and veterans of the business. Send this ad to Reprint Editor, *The Billboard*, 27 Opera Place, Cincinnati, O.  
1-2-43

## Leon Harvey Under Knife After Fall

COLUMBUS, O., Dec. 26.—Leon Harvey, well known in rep and tab circles, who gave up trouping several years ago when he lost his leg in an auto accident, underwent an operation for hernia at a hospital here Tuesday (22). Harvey suffered a bad fall on an icy pavement here several weeks ago, sustaining cuts and bruises about the face and body and aggravating an old hernia condition, making an operation necessary.

Harvey is now manager of the Betty Bryden booking office in the Grand Theater Building here. He'll be in the hospital at least two weeks.

## Where Are These Oldtimers?

Philadelphia.

Editor The Billboard:

Can any of your readers inform me thru your page as to the whereabouts of the following:

Harry Horne, ace of stock directors and producers and best in his line; Fletcher Smith, circus press agent; W. E. Eiler, who formerly had *Tom, Ten Nights and Rip* shows thruout the West, and Harry Morgan, who formerly had *Tom* shows and who made his headquarters in Chicago.

Will greatly appreciate this information.  
BILL PETERS.

## Rickey Doing Flesh Bill

NORTHPORT, Wash., Dec. 26.—Tom T. Rickey has shelved his vaude-picture trick and is playing schools and halls in Stevens County, Washington, with a three-people flesh show, *The Western Whiz-Bang*, by E. F. Hannan. Rickey has had shows in Western Canada for a number of years.

## Roller Derby for Fort Worth

FORT WORTH, Dec. 26. — Irving Wayne, Roller Derby representative, has arranged for the derby to come here for an indefinite stand at Will Rogers Memorial Coliseum in March, exact date to be announced later.

## Rep Ripples

HAZEL FELTON, of King and Hazel Felton, who the past summer presented their magic specialties with the Allen Bros.' Show, shoots the following news from Topeka, Kan., where they are putting in the winter presenting their magic show and manufacturing illusions and tricks: GEORGE AND MARY BEAVER, who had been operating a picture circle out of Poplar Bluff, Mo., lost their new picture equipment and sound system in a fire which destroyed a store building in Brosley, Mo., recently. . . . MAE DONALD, known professionally as Ma Goodwin, has a new picture theater in Clute, Tex., a new and booming defense town. Her projectionist is Frances (Maloy) Clark, who says the work is very fascinating and unique for a woman. . . . RALPH BLACKWELL is back from Canada, and his address is again Co. B, 330th Engs., Camp Claiborne, La. . . . BOB McLAIN is reported playing army camps for Nat D. Rodgers out of Alexandria, La. . . . CARL BRIGGS is also with one of the Rodgers' units playing the camps. . . . IRENE VIVIAN, wife of Jack Vivian, owner-manager of Allen Bros.' Show, is mending nicely from a recent major operation. Friends may write her at Burge Hospital, Springfield, Mo. . . . JESS AND MARY BISBEE, after winding up their tent season, are enjoy-

## Managers, Performers!

We solicit your co-operation in keeping the tent-repertoire page alive and interesting. Managers, we're interested to know how your business is progressing; what effect tire, gas and similar war restrictions are having on your business; the roster of your show and any other information which may be of interest to our readers. Performers, shoot in your personal news items. Your friends are anxious to know where you are and what you're doing. Drop in a newsy line to the rep editor now, even if it's only a penny post card.

ing a rest at their winter quarters in Memphis. . . . GENE NORMAN, doing impersonations, has just finished a tour of Hawaii and, after a few weeks in the Midwest, is slated to go to England and Iceland for the USO. . . . DICK, MIDGE AND PEGGY LANHAM are in St. Louis, where Dick and Midge are doing defense work. . . . HOWARD BRANDT, of the Gordon-Howard Candy Company, Kansas City, Mo., has just returned from an Eastern tour. He recently bumped into Ted North Sr., while the latter was en route to spend Christmas with his family in Hollywood.

HARRY (SLIPFOOT) CLIFTON, erst-while rep, tab and minstrel performer, postals that he's still at Will Rogers Memorial Hospital, Saranac Lake, N. Y., doing a good job of getting well. Says he'd like to hear from Billy Henderson and Gene Gerald and the rest of the minstrel-singing gang. "I'll bet the water's cold for those minstrel singers washing up," writes Clifton. "Here's hoping they all get a long season South with warm water." . . . CHARLES (SLIM) VERMONT has left the Shelby Rendezvous, Hattiesburg, Miss., to take a job in town out of the business. . . . CHICK KIMBALL, veteran tab and rep performer, is now director of the artists' bureau at Station WSB, Atlanta. . . . BYRON GOSH, tent show vet, who still is successfully operating his Your Theater at Chilhowie, Va., is showing the Soviet government film, *This Is the Enemy*, thru Virginia and West Virginia. He is using three "Cossack riders," doing dagger juggling, rope spinning and gun drills in theater lobbies and on the streets as a bally to the flicker. The three Russian riders are a trio of character men well known in repdom—Harry Davenport, Raymond Finkelstein and Jack Reynolds. . . . JIMMIE BURKE type-writes from Walnut Ridge, Ark., that he and his wife are playing schools in that area, but that they won't be able to continue much longer unless they get tires and more gas. . . . DENNY HARMOUNT, who played the part of Lawyer Marks in Harmount's *Uncle Tom's Cabin* Company, is seriously ill in Mayo Bros.' Clinic, Rochester, Minn., according to word received from Al Fuller. It would give Harmount much comfort to receive mail from old trouper friends. Mail should be addressed to Mrs. Denny Harmount in care of Emil Mundt, Route 3, Box 60, Rochester, Minn.

## MIAMI SEASON

(Continued from page 8)

Alfredo Seville has won his battle with laryngitis and is at the Ball, where he has already had two record runs.

Joe Rio closes at Kitty Davis next week after three months and is booked at the Hurricane, New York. Jack Marshall, who made such a hit here last spring, steps into Rio's shoes.

Riptide Club is now known as Ball of Fire. Dolly Edwards is the new emcee there.

Gus Van is at Mother Kelly's as added attraction. He is the first name act on the beach this winter.

The Martinelli concert, booked for December 13, was postponed until December 27 at the All-American Metropolitan.

Betty Noble, acrobatic dancer, has been added to the lengthy bill at the Drum.

Lou Walters's Latin Quarter on Palm Island opens Tuesday, but repairs and rehearsals may change the opening date.

## STRESS SAFETY RULES

(Continued from page 4)

but seem to be seriously hampered by war and priority restrictions.

ATLANTIC CITY, Dec. 26.—Army officers' precautions stemming from Boston's disastrous nitery fire has resulted in the closing of Tom Endicott's Dude Ranch nitery, pending alterations. The Dude Ranch, which features Western-style entertainment during the summer, accommodates about 600, and closing was ordered because nitery assertedly had inflammable roof decorations and fire exits opening inwardly. Ranch, operating for the first time during the off-season months, had been popular with army personnel.

Col. Robert P. Glassburn, commanding officer of the army air forces stationed here, stated that army officers, in company of the city's fire department inspectors are checking cafes, dance halls and amusement places. "We will put every night club out of bounds that we find is a menace to life," he asserted.

Spots were ordered to remove rubbish and weeds around the premises, place red lights over fire exits, remove decorations and make other changes. Any spot deemed unsafe will be declared "out of bounds" for army men. It is expected that the city will follow up with closing orders for any spots ordered out of bounds by the military. Management of the Dude Ranch has agreed to make changes requested.

## NEW PLAY

(Continued from page 59)

only in the emotional explosion in the third (now the second) act, wherein she tends to go overboard. This, however, is quite understandable, since it provides the only variety of mood or pacing that the play allows.

Judith Anderson fully matches Miss Cornell's beautiful work, playing Olga with quiet dignity and restraint that make up for her last season's Lady Macbeth. And Gertrude Musgrove is a charming and finely effective Irina. Astoundingly fine performances occur thruout the

cast. Alexander Knox, for example, who plays the Baron, deserts the prim stiffness that has marred his previous work here, and turns in a top-notch performance. Tom Powers brings simplicity, understanding and dignity to the foolish Kuligin, doing another one of those superlative jobs that place him among our half-dozen top actors. McKay Morris, thru an almost superhuman acting alchemy, makes the unplayable Solyony actually seem human and understandable. Dennis King, faced with the long, phony and ridiculous speeches of Vershinin, brings to them alternating charm and quiet seriousness that are wonderfully effective, particularly in view of the material with which he has to work. Eric Dressler scores as the harassed Andrey, and Alice Belmore Cliffe is excellent as the old servant.

Edmund Gwenn, tho he does a generally fine job, is somewhat less successful as the doctor, breaking away from the beautiful ensemble playing on occasion in order to score individual points, and entirely missing the pathos and sympathy he might have created in his scene of drunken despair. But the only really bad performance is that offered by Ruth Gordon as Natasha. Miss Gordon, as usual, gives a really almost overdrawn impersonation of Ruth Gordon, with her vocal and physical mannerisms almost reaching the point of burlesque.

That, however, is only one point in what is otherwise unquestionably the finest cast of the season, even Chekhov is worth sitting thru if you can see performances such as these.

## EQUITY STRIKES

(Continued from page 56)

or the strength with which to stand up and fight.

"And so, while Equity hates and distrusts and will oppose an official censorship from any source, it has even less use for and will oppose as strongly a censorship imposed and maintained by intimidation."

## BIZ BIG IN '42

(Continued from opposite page)

dustry, 16mm. and road shows will really come into their own after the war. Of course, "after the war" might be in 1943 and it might be years later. However, these people feel that many who never before bothered with 16mm. film are finally realizing the importance of this medium.

During 1942 more churches, schools and organizations used 16mm. film to good advantage. They found that the subject material was entertaining and educational, the equipment was easier to carry and to handle and the film itself was safer because it was non-inflammable. There is no doubt that 16mm. will be used more by these groups during 1943.

The United States Government has given the greatest boost to 16mm. industry. 16mm. being used by the armed forces to take pictures of battles. In addition, 16mm. prints are being shipped to army camps in this country and to the boys overseas for their entertainment. And last, but certainly not least in importance, is the fact that 16mm. is being used extensively by the government for its Office of War Information shorts. The government has realized that it can reach a much wider audience with its propaganda pictures if they are exhibited on a non-theatrical basis. There is reason to believe that the government will continue to use this medium as the war progresses. And after the war people will be so accustomed to seeing 16mm. pictures that they will continue to welcome the programs offered by roadshowmen.

The ANFA is looking forward to a substantial increase in membership during the coming year, contrary to the belief that membership is lost during a period of war. This organization has played a big part in helping the industry and many roadshowmen are realizing they can accomplish more if united.

Many things can and will happen to the 16mm. industry and to roadshowmen during the coming year. One thing is sure, however, all concerned will continue to do their small bit in contributing to the war effort. They will continue to help the government in every way possible by not grumbling about gas curtailments and by exhibiting propaganda films along with their regular showings. Roadshowmen have in the past and will continue to do so in the future play a big role in bringing entertainment, courage and knowledge to people in a war-torn world.

# Derbyshow News

(Communications to BILL SACHS, Cincinnati Office)

AMONG THE WALKIE KIDS on the Coast, according to a letter received from Mr. and Mrs. Mickey Thayer Sr., are Ernie Bernard, Vina Walker, Hobo and Jean Hobaugh, Johnny Crowder and Roma, Billy and Maxine Steele, Buttons Slaven, Billy Wilks, Ruthie Carroll and Junior and Eileen Thayer Passo. The Thayers report that Junior has a 1-A army classification and expects to leave soon for induction. He's currently employed in an aircraft factory in Long Beach, Calif.

PRIVATE LOUIS T. PODESTO (Joe Banana) letters from Station Camp, Casual Detachment 5, Camp Livingston, La., that he saw Jack Murray, former derbyshow dancer, who is one of the best in camp. Podestro adds that Uncle Sam has given Jack a new set of teeth and he can eat meat now. He was tired of drinking soup anyway, Podestro says.

ROBERT BROWNIE, who left the profession recently to join the army, is a

private, first class, with 321st Medical Battalion, APO, Camp Adair, Ore. "Have been plenty busy writing acts, putting on shows, cooking and drilling," Brownie writes. "My cooking hasn't killed anyone yet, but you never can tell. I'm really with a swell bunch of boys. Wonder what Johnny Hughes, Hughie Henderson, Chad Alviso and all the other boys who worked with me are doing."

INQUIRIES HAVE REACHED the desk recently concerning the following: Stanley West, Bus Stewart, Maxine Lang, Bonnie Lucas, Clyde and Augie Hamby, Emory Hamby, Louie Merideth, Dud Nelson, Viola Comerford, Billy Willis, Peggy Larry, Dale Thorpe, Ruthie Carroll, Elmer (Sparkplug) DuPree, Jennie Bush, Hughie Henderson, Patsy Paterson, Harry Hamby, Opal Fertig, Jack Berquist, Millie Bungers, Roy Meyers, Lou DeVine and Johnnie Hughes. Your friends are anxious to know where you are and what you're doing, so shoot a line to the column.

"Wishing Everyone a Merry Xmas and a Happy Prosperous New Year"

Marion, Joe and 'SEABEE' HAYWORTH & COMPANY

# The Final Curtain

**ASQUITH**—Mary, 69, former actress, author and playbroker, December 23 in Brooklyn. She was active on Broadway many seasons, where she starred with Kate Claxton in *The Two Orphans* and appeared in *Holy City*. She was the author of several plays and a novel, *We Actor Folks*. Miss Asquith was also a former scenario writer and reader for Fox Films. Survived by her sister, Mrs. Henriette Browne, and a foster son, the Rev. Will Whalen. Interment in Calvary Cemetery, New York.

**AYRES**—Walter Shreve, 64, actor, December 16 in Bellevue Hospital, New York. He appeared in *The Farmer Takes a Wife* and *Tobacco Road*. A sister survives.

**BARGLEGE**—Egbertus Jan (Dutch), veteran tattoo artist formerly with carnivals, in Carr Hotel, Pittsburgh, December 20. He was employed as an electrician in recent years.

**BAZINET**—Lowell W., 36, a partner in the operation of Bazinet Shows, at his home in Minneapolis December 21. General representative of the shows, he was a member of the Showmen's League of America, Chicago, and Minnesota Showmen's League. He had been associated with the operation of riding devices most of his life and trouped with the shows the last 10 years. Besides his parents, Mr. and Mrs. William A. Bazinet, Minneapolis, a brother, Private Dwight J. Bazinet, Camp Van Dorn, Miss., and a sister, Mrs. George C. Merrill, Detroit, survive.

**BRINKMAN**—Col. Benjamin G., 55, millionaire owner of Fontaine Perry Park, Louisville, under mysterious circumstances in the waters off the coast of Florida recently. His body was found floating in Biscayne Bay, Fla., December 20. The cause of his death has not been determined. Brinkman and a companion, George G. Sedano, professional dancer, had been missing since they boarded Brinkman's cabin cruiser at Card Sound in the Florida Keys, 40 miles south of Miami, December 15. Civilian air patrol fliers found their bodies. Brinkman also owned the Fourth Avenue and Madison Square rinks in Louisville and formerly owned Forest Park Highlands, popular St. Louis amusement resort. Survived by three brothers, Jule, William and Albert, all of St. Louis, where burial was made.

**BURKE**—Joseph C., 58, veteran actor, December 19 in New York. He appeared in *The Student Prince*, *Turn to the Right* and other plays before he lost his sight 10 years ago. Survived by his son in the armed forces.

**BURY**—Antoinette, mother of Joseph L. Bury, owner-manager of De Luxe Amusements, at Lynn, Mass., December 23. Services at Taunton, Mass., December 26.

**CAMPBELL**—Mrs. Gordon, former secretary to comedienne Gracie Fields, December 21 at Toronto. Survived by her husband and parents, Mr. and Mrs. George E. Berry.

**CARRICK**—Thomas, 68, veteran theater man, December 15 at Marlboro State Hospital, Asbury Park, N. J. He was connected with the Walter Reade Enterprises in that city 40 years. Surviving are his widow and four brothers.

**COY**—Pvt. B. E. (Bill), 39, outdoor showman, December 18 at Coffeyville (Kan.) Air Base Hospital following an operation. He trouped with major carnivals since 1916. Survived by his mother, Mrs. Mattie Coy; three brothers, Pvt. Herman, Pvt. Neal and Euell, and a sister, Mrs. W. F. Osborn.

**CRONIN**—Ernest, formerly with Crafts Golden State Shows, November 15 in the Marine Hospital, Staten Island, N. Y.

**GLIDDEN**—Mrs. Alice C., 42, wife of Huber Glidden, chief auditor of Mullin & Pinanski Theaters Corporation, December 14 in Massachusetts General Hospital, Boston. Survived by her husband and two sons, Noah and Emlie.

**FITZGERALD**—John M., 75, associated with theatrical activities in Waterbury, Conn., for 45 years and husband of Catherine (Bolger) Fitzgerald, at his home in Waterbury December 19 after a brief illness. He was widely known in the legitimate and vaude fields, later becoming a projectionist. He was for many years stage director at Jacques and Poll's Palace theaters, Waterbury. He was a past president of the stagehands' union of Waterbury, of which he was a member for 37 years. Survived by his widow; a son, John F. (Jack) Fitzgerald, orchestra leader; two brothers, Michael, of Waterbury, and

Dennis, of Naugatuck, Conn. Services from Mulville Funeral Home, Waterbury, with burial in St. Joseph Cemetery there.

**GILBERT**—Jean, 64, composer of the operetta *La Casta Susanna*, in Buenos Aires December 21.

**HANSON**—Harry, 71, veteran showman, suddenly in Cape Town, South Africa, October 16. From 1900 to 1904 he was advance manager for Pills' Circus and later became a free-lance showman in South Africa. After the World War he took over the management of several theaters there, retiring many years ago. Survived by his widow and two sons.

**HILL**—Beatrice, sister of F. Percy Morency, office manager of Art Lewis Shows, at Vancouver, B. C., December 10 after a short illness.

**KAISER**—Jacob, veteran Pittsburgh film exhibitor, recently in Pittsburgh after an illness of several weeks. Survived by son, J. Albert Kaiser, projectionist at the Rowland Theater, Wilksburg, Pa.

**KING**—Clifford C., 74, former band leader, December 15 in a convalescent home in Norwich, Conn. A widow, son and daughter survive.

**KLUGH**—John F., retired assistant keeper of the Harrisburg (Pa.) Zoo, December 6 at the home of his daughter in Franklinton, Pa., after a long illness. Services December 10, with burial in Franklin Church Cemetery, Dillsburg, Pa.

**KOSTIAL**—Michael, 52, at Lutheran Hospital, St. Louis, December 22 after a lingering illness. The past 12 years he was with the St. Louis Zoo, where he presented a wild animal act. He toured Europe and worked in vaudeville up to 1931. Survived by widow and three sons. Interment in Concordia Cemetery, St. Louis, December 24.

**LEPS**—Wassili, 75, founder of the Philadelphia Operatic Club and organizer of the Providence Symphony Orchestra, December 23 in Toronto. He also conducted orchestras in Atlantic City and Pittsburgh and at one time was the conductor of the summer organization of the Cincinnati Symphony Orchestra. Survived by his widow and a daughter, Mrs. H. G. Schanche, Toronto.

**LYNCH**—Thomas P., 80, former circus musician and for many years a member of the Salem Cadet Band, December 16 in Marblehead, Mass.

**MALONE**—J. J., 76, father of Roy Malone, announcer at Station CKCK, Regina, Sask., at Regina recently. Burial in Regina.

**MILLER**—Mrs. George A., wife of George A. Miller, owner of Miller's Dog & Pony Circus, at Eaton Rapids, Mich., December 7 after seven weeks' illness. Several seasons ago she quit trouping and retired to her farm home. Survived by her husband; a son, Harry, a brother, and a sister, Mrs. Gene Tracy.

**MILLER**—Hugh R., 67, opera singer, December 14 at his home in Carlisle, Pa., after a long illness.

**MOUNT**—Ernest, 69, cookhouse operator and concessionaire, December 15 in Punta Gorda, Fla., of a heart attack. Survived by a brother and two sisters, of Buffalo. Burial at Buffalo.

**POLANS**—Private Murray, 44, former concessionaire with World of Mirth Shows, December 19 at Keesler Field, Miss., of a cerebral hemorrhage. Private Polans was a member of the air corps and the first member of the National Showmen's Association to die in service. Semi-military services, with burial in the NSA plot at Ferncliff, Ardsley, N. Y.

**PROSSER**—Mrs. Louise, 76, mother of Ernest Prosser, billposter with the World of Mirth Shows, December 14 in a hospital in Waterville, Me. Services at her residence, with burial in Pine Grove Cemetery, Waterville. Survived by her son and two sisters.

**REID**—Andrew J., 84, in Jay County Hospital, Portland, Ind., December 23 following a week's illness. He was a former carnival showman, having operated a Well Show with Wleder Amusement Company years ago. Services were conducted by Rev. Lee Tyndall from Baird Chapel there December 26, with interment in Green Park Cemetery.

**SEDANO**—George G., 49, professional dancer, under mysterious circumstances in the waters off the coast of Florida recently. His body, with that of a companion, Col. Benjamin G. Brinkman, well-known park operator, was found floating in Biscayne Bay, Fla. They had been missing since they boarded Brinkman's cabin cruiser at Card Sound in the Florida Keys, 40 miles south of Miami, December 15. Sedano recently had been giving free dancing lessons to servicemen at Miami Beach Servicemen's Pier.

**SMITH**—Bruce, 62, former vaude agent, December 17 at his home in New York of a heart attack. He was a legit casting agent 20 years, associated with Al Knight most of that period. Smith and Knight also formerly teamed in vaude.

**STOCKBRIDGE**—Carl W., 59, Boston Symphony cellist, December 21 in Boston. He was the son of Arthur Bealvais Stockbridge, prominent cellist who became a member of the Boston Symphony when it was founded in 1881, and Amalia Aberg, noted opera singer and pianist.

**TATE**—Moses Prichard (Ma), 69, former cookhouse operator with carnivals, including the J. F. Murphy, Smith Greater and Zipp & Zipp shows, at his home in Clearwater, Fla. Widely known in outdoor show business as Ma Tate, he operated popcorn and peanut stores in Clearwater and Tarpon Springs, Fla., after retiring from the road. Funeral services from Moss Chapel, Clearwater, with burial in Cycadia Cemetery, Tarpon Springs, December 19. His widow survives.

**WALKER**—Corliss Powers, 89, pioneer theatrical manager, at Winnipeg, Man., December 23. He built the Walker Theater there. Survived by widow, Harriett, who starred in musical comedy under the name of Harriett Anderson.

**WARNER**—Mrs. Pauline Corbett, 48, former member of a vaude song and dance team, in a Columbus (O.) hospital December 17 of a cerebral hemorrhage. She began her stage career as a member of the old Olentangy Stock Company, Columbus. With her husband, Stanley M. Warner, she operated a voice and dance studio in Columbus 12 years following their retirement from vaudeville. Besides her husband she is survived by two daughters, mother and two brothers.

## Marriages

**GRILL-HIGGINS**—Joaquin Grill, former orchestra leader and now in the coast guard, to Elizabeth Ann Higgins, non-pro, December 20 in Oakland, Calif.

**LAWRENCE-FOSS**—Marc Lawrence, stage and screen actor, and Fanya Foss, film writer, at Las Vegas, Nev., December 23.

**MILLER-SHEA**—Joe Miller, operator of the 885 Club, Chicago, and Chautse Shea, singer now appearing in that club formerly known as LaVerne, ice skater, in that city December 23.

**PINFOLD-SMITH**—William E. Pinfold, owner-manager of Pinfold's Wild Life Exhibit, and Cora Sue Smith, non-pro, December 21 in St. Louis.

**POROZOFF-BROWN**—Nick Porozoff, manager of Russ Morgan's orchestra and Morgan's music publishing interests, and Evelyn Brown in Chicago December 26.

**SHIRKIN-KAHNTROFF**—Carrol Shirkin, of Baltimore, to Jean Winifred Kahntroff, daughter of Morris Kahntroff, well-known pitchman.

## Births

A son to Mr. and Mrs. Norman Newman at Niagara Falls, N. Y., November 20. Former troupers, the Newmans have settled there for the duration.

A daughter, Bonnie Eileen, to Mr. and Mrs. Sidney Kleper in St. Francis Hospital, Hartford, Conn., recently. Father is manager of Loew's Bijou, New Haven, Conn.

A daughter to Mr. and Mrs. Johnny Davis December 15 in Milwaukee. Father is Milwaukee orchestra leader.

A son to Mr. and Mrs. Jack Griffin, of the Proven Pictures Theater, Hartford, Conn., December 14 in that city.

A son, Norman Patrick, to Mr. and Mrs.

William (Smiling Bill) Thompson, recently at Methodist Hospital, Memphis. Father is with Swift & Company promotion department and until recently emcee of the Swift Jewel Cowboys.

A daughter, Judy Evelyn, to Mr. and Mrs. Al Graham in Fresno (Calif.) Hospital November 11. Father is orchestra leader, currently at Hotel Claridge, Memphis.

## ROUTES

(Continued from page 80)

Carole & Sherod (Versailles) NYC, nc.  
 Carr Bros. (Earle) Washington, t.  
 Carrer, Charles (Iceland) NYC, re.  
 Carroll, Jimmy (George Washington) NYC, h.  
 Carroll, Susan (19th Hole) NYC, nc.  
 Carter & Kathy (La Conga) NYC, nc.  
 Casto, Jean (1 Fifth Ave.) NYC, h.  
 Cerney Twins (Greenwich Village Inn) NYC, nc.  
 Chandra-Kaly Dancers (Rlobamba) NYC, nc.  
 Chanticleers, (Cerutti's) NYC, re.  
 Chappelle, Carol (Louise's Monte Carlo) NYC, nc.  
 Chase, Rhoda (La Conga) NYC, nc.  
 Cherney, Tanya (Old Roumanian) NYC, re.  
 Claire, Bernice (New Pelham Heath Inn) Bronx, NYC, nc.  
 Claudet, Marguerite (Idle Hour) Charleston, S. C., nc.  
 Cockran, Eddie (Patie) Cincinnati, nc.  
 Colleano, Con (Broadhurst) NYC, t.  
 Collette & Barry (Glenn Rendezvous) Newport, Ky, nc.  
 Cortez, Maile (Lexington) NYC, h.  
 Cortis, Sonja (La Conga) NYC, nc.  
 Costello, Lucy (Village Barn) NYC, nc.  
 Costello, Tony (Howdy Revue) NYC, nc.  
 Covarro, Nico (Bal Tabarin) NYC, re.  
 Criss Cross (Oriental) Chi, t.

## D

Daniels, Danny (La Conga) NYC, nc.  
 Davis, Fanchon (Old Roumanian) NYC, re.  
 Davis, Murray (Rainbow Inn) NYC, nc.  
 Dawson, Danny (Mayflower) NYC, c.  
 Deering, Jane (Rainbow Room) NYC, nc.  
 DeFay, Arleen (Sawdust Trail) NYC, nc.  
 DeMar & Denise (Earle) Washington, t.  
 DeMarcos, The (Broadhurst) NYC, t.  
 De Sol, Rayito (Havana-Madrid) NYC, nc.  
 De Soto, Luis (Don Julio's) NYC, nc.  
 DeVasconcellos (Capitol) Washington, t.  
 Dixon, Gaye (Club 18) NYC, nc.  
 Dombey, Ken (Puritas Springs Park Rink) Cleveland, p.  
 Donovan, Nancy (Maxim) NYC, c.  
 Dore, Ruth (Glenn Rendezvous) Newport, Ky, nc.  
 Douglas, Roy (Daley's Meadowbrook) Cedar Grove, N. J., nc.  
 Downey, Bobby (1 Fifth Ave.) NYC, h.  
 Doyle, Eddie & Amy (Palm Garden) Cincinnati, nc.  
 D'Ray, Phil, & Co. (Hollywood) Kalamazoo, Mich., nc.  
 DeSylva Twins (Rice) Houston, h.  
 Duffy, Kathryn, Dancers & Revue (Henry Grady) Atlanta, h.  
 Dukes, Willie (Onyx) NYC, nc.  
 Durant, Jack (Stanley) Pittsburgh, t.

## E

Edwards & Diane (Iceland) NYC, re.  
 Ellsworth & Fairchild (Versailles) NYC, nc.  
 Emerald Sisters (Fort Benning) Columbus, Ga., 29-Jan. 2.  
 Emerson, Hope (Weylin) NYC, nc.  
 Estelita (La Martinique) NYC, nc.  
 Evans, Bob (La Martinique) NYC, nc.

## F

Farrell, Beth (Brown Derby) Chi, nc.  
 Faust, Johnny, Marionettes (Club Ball) Miami, nc.  
 Ferris, Tommy (Singapore) Chi, re.  
 Fields, Benny (Greenwich Village Inn) NYC, nc.  
 Fisher & White (Old Roumanian) NYC, re.  
 Ford, Don (Casanova) Detroit, nc.  
 Francis, Georgia (Latin Quarter) NYC, nc.  
 Francis, Jeanne, & Jerry Grey (Florentine Gardens) Hollywood, nc.  
 Franklin, Hazel (Biltmore) NYC, h.  
 Fredericks, Chester (Palace) Columbus, O., t.  
 Fredysons, Seven (Latin Quarter) NYC, nc.  
 French, Eleanor (Rainbow Room) NYC, nc.  
 Fun for Your Money (Latin Quarter) Chi, nc.

## G

Gaby, Frank (Capitol) Washington, t.  
 Gail Sisters (Astor) NYC, h.  
 Gaultier's Bricklayers (Music Hall) NYC, t.  
 Gerly, Julia (Sawdust Trail) NYC, nc.  
 Gifford, Albert (Music Hall) NYC, t.  
 Givot, George (Oriental) Chi, t.  
 Glover & LaMae (Sheraton) NYC, h.  
 Golden Pair (Hollenden) Cleveland, h.  
 Gordon's, Al, Racketeers (Temple) Rochester, N. Y., t.  
 Gould, Sid (Latin Quarter) Chi, nc.  
 Graham, Ann (Rlobamba) NYC, nc.  
 Gray, Gilda (Tower) Kansas City, Mo., t.  
 Grays, Six (Iceland) NYC, re.  
 Green, Harold (Rogers Corner) NYC, nc.  
 Green, Mitzl (State) NYC, t.  
 Griffin, John (Village Barn) NYC, nc.

## H

Haley, Jack (Broadhurst) NYC, t.  
 Hall, Patricia (Mon Parade) NYC, nc.  
 Hammond, June (Wivel) NYC, re.  
 Harlowe, Buddy, Trio (Queens Terrace) Woodside, L. I., N. Y., nc.  
 Harold & Lola (Latin Quarter) NYC, nc.  
 Harvey, Kathryn (Bertolotti's) NYC, nc.  
 Haynes, Mitzl (Latin Quarter) NYC, nc.  
 Heasley Twins (Biltmore) NYC, h.  
 Heath, Bobby (Sawdust Trail) NYC, nc.  
 Hendrik, John (Ambassador) NYC, h.  
 Henning, Pat (Paramount) NYC, t.  
 Herbert, Jack (Helsing's) Chi, c.  
 Hibberd, Byrd & LaRue (Latin Quarter) NYC, nc.  
 Hoffman Sisters (Merry-Go-Round) Pittsburgh, nc.  
 Holden, Marie (Sawdust Trail) NYC, nc.  
 (See ROUTES on page 132)

### In Memory

Of Our Dear and Beloved Brother

## ABE ULIS

Who Passed Away Nov. 7, 1942

Ulis and Clark

P. O. Box 201 Reseda, Calif.

## ACA Counsel Okays Further Contacts in DC

ROCHESTER, N. Y., Dec. 26.—As previously announced at the American Carnivals Association, Inc., office here, Assistant General Counsel Hyman Gould and Associate Counsel Richard Kaplan spent several days in Washington conducting an exploratory investigation in behalf of the association to determine the possible problems which may confront the industry in the future, said Max Cohen, secretary-treasurer of the organization, this week. A number of possible sources of information were contacted, Cohen said, and some of these were persons in official positions and able to accurately appraise conditions prevailing in Washington.

"Consensus of all these sources," said Cohen, "was that show business is vital to the war effort and is essential as a public morale builder.

"That those contacted approved of the continuance of outdoor amusements and would work within the scope of their official ability to keep outdoor shows going for the duration.

### Close Contact Needed

"However, it was felt that great confusion exists in various government offices, and that its future attitude at this time is uncertain. It is felt that, despite this present departmental confusion, shows will be permitted to go out and somehow kept on the move. This, however, will require close observance of the situation by reason of the daily changes and prompt action as developments occur in the hope of ameliorating conditions which may prove too troublesome for the individual shows in the industry to cope with.

### Officers' Meeting Later

"Representatives looking into the matter of permanent representation ascertained that such representation is available, but not desirable nor recommended at this time. It is recommended, however, that a representative of the organization make a further exploratory investigation at Washington soon after the new Congress convenes to determine what further information is then available.

"Thereafter a meeting of the officers and directors of the association should be held to determine what progress has been made, what future steps should be taken, and means to be used in defraying expenses of such program as may be adopted."

## Pinfold Exhibit in Good Bow at St. Louis Location

ST. LOUIS, Dec. 26.—William E. (Whitey) Pinfold opened his Wild Life Exhibit in the Westlawn sector here Wednesday to good business. He said he plans to remain at the spot for several weeks. Before coming here he played Belleville, Ill., and East St. Louis, Ill., to good turns. Pinfold said he will play in the vicinity of St. Louis for the rest of the winter. During the East St. Louis engagement Pinfold added several museum acts to his exhibit, so that it is now billed as a museum and wild life exhibit.

H. W. (Doc) Mitten, with Pinfold for the last several months, returned to the fold during the East St. Louis date, after being called up for army induction several weeks ago, but was rejected. H. D. Ewing and Fred Daly are also with the exhibit.

Pinfold was married here December 21 to Cora Sue Smith, non-professional of East St. Louis.

## First NSA Member To Die in Service

NEW YORK, Dec. 26.—Murray Polans, concessionaire, was the first member of the National Showmen's to die while serving in the armed forces. Polans, a private attached to the Air Corps Technical School at Kessler Field, Miss., succumbed to pneumonia last Saturday. Polans was highly popular, having operated in recent years on World of Mirth Shows. About 100 attended the funeral services, semi-military in character, on Tuesday. He had been inducted at Fort Dix, N. J., then transferred to Mississippi.



THIS GROUP OF OUTDOOR SHOWFOLK represents officers of the Ladies' Auxiliary, Pacific Coast Showmen's Association, for 1943, who were voted into office at the recent election. Seated is Edith Bullock, president. Standing, left to right, are: Lillian Eisenman, second vice-president; Fern Chaney, first vice-president; Donna Day, secretary, and Marie Taitte, treasurer. They will be inducted at club's initial 1943 meeting, January 4.

## Baton Rouge Stand Good For Coleman's Museum

BATON ROUGE, La., Dec. 26.—Frank Coleman's Wonders of the World Museum opened here December 13 to exceptionally good results. Unit is located at 311 Florida Street in the downtown business district. City and county officials have given good co-operation.

Line-up includes John Walker, magic; Ruby Neal, illusions and head of the art department; Cozy, sword box; Bob Wallace, pop-eye; Kent Johnson, tickets; Mrs. Frances Coleman, door and relief ticket seller; Madam Zerlita, mentalist; Tiny Cowan, giant youth; Frank Coleman, armless wonder. Ruby Francis is the annex attraction.

## Sunset Gets Fairs In Iowa, Illinois

EXCELSIOR SPRINGS, Mo., Dec. 26.—K. H. Garman, manager Sunset Amusement Company, signed contracts to provide the midways at Monticello (In.) Fair and Van Buren-Jefferson Fair, Keosauqua, Ia., during the annual convention of the Fair Managers' Association of Iowa in Des Moines, December 8, it was announced at local quarters last week.

Management also announced that shows have been inked for fairs in Morrison and Oregon, Ill. Garman said that he will attend the Illinois Association of Agricultural Fairs meeting in Springfield before completing his fair route. Shows are slated to open here early in May.

# Ballyhoo Bros.' Circulating Expo. A Century of Profit Show

By STARR DE BELLE

Borderburg, Tex. Week ended December 26, 1942.

Dear Editor:

You will notice from the 24-sheet I mailed you under separate cover that we have added "Traveling by Land, Water and Air" to our posting paper. For your own information, we hope that you will take time and put the 24 individual sheets together and thus get accurate data on what we are doing to make this show's billing and mode of transportation different. The 16-sheet lithograph depicting our midway which is accompanying the descriptive paper should impress you with the beauty of our joy zone. Kindly put the stands of paper together, spread out on your office floor, and keep them there for future reference. Our billposter, who was raised by the bosses, usually gums up the 16-sheet stand by putting wrong sheets in wrong places. He claims that the more he mixes up the sheets of our midway jig-saw puzzle the more it looks like our shows. You will also note, by the luster of the paper, that our equipment is well painted.

The reason the bosses gave for adding water and air transportation was due to moving difficulties thru the mountains of Mexico, which we will soon invade. They figured it cheaper to move their equipment on rafts thru underground water channels or over mountain tops than it would be to move the train around them. No doubt you are wondering where we got the planes. We didn't. Remember the ad we ran three weeks ago for a man with his own equipment to make balloon ascensions and parachute leaps as a free act? We received replies from 150 such acts, who did double, triple and up to as high as 10 parachute leaps from one balloon. After figuring up the number of 'chutes that could be dropped

from 150 balloons, allowing one 'chute on each balloon for the rider, the total came to 1,000. By allowing two tons to each 'chute, the figures showed that 2,000 tons of show and ride equipment could be moved by air, which would put enough stuff on the lot for a Monday opening while waiting for the rafts and train to arrive. There is enough undercurrent on this show to move it, should flying weather be unfavorable.

Perhaps the paper I sent you is of a poor quality. As a matter of fact, it was taken from a batch of samples sent to our office. Our next sample order will be flashier and will carry the lines, "Scientific Performances Guaranteed Thru Blackouts. Each Actor a Radiating Dynamo." After the midway was closed last Thursday night we tried out our first blackout performance. Those who participated were daubed with radium paint, the same as is used on watch dials, and a successful performance, from a candy pitch to the blow-off, was given. Due to the high cost and scarcity of the paint, our people will keep it on day and night.

Manager Pete Ballyhoo stated that business here was on a par with last week's, which wasn't anything to brag about. We should have known better than to ask him while he was arguing with his wife over the question, "Is the show playing under an auspices or is the auspices playing under the show?"

MAJOR PRIVILEGE.

SINCE closing with Blue Ribbon Shows, A. J. Bary (Babe LaBarie) has visited Sorsen's Museum in St. Louis, Howard's Museum in Little Rock and friends at San Francisco. Bary also attended the Pacific Coast Showmen's Association Victory Dance and President's Night.

## "Indie" Ticket Sets 4 Members On NSA's Board

NEW YORK, Dec. 26.—An acute battle for membership on the board of governors developed at the annual election of the National Showmen's Association, held Wednesday evening in the clubrooms. Tellers worked until 4:30 a.m. counting the ballots and at the conclusion it was found that four members on the regular ticket were defeated. They were William J. Bloch, Harry Decker, Kirby C. McGary and Ross Manning. Bernard Renn, William Giroud and Moe Silverman failed to get enough votes on the independent slate, but five Indies were elected as follows: Eugene Cuttman, Joe End, Max Kassow, Sam Levy and Jack Feldberg. There was a tie between Charles Rubenstein, regular, and Charles Lawrence, independent, which will be decided later.

Officers on the regular ticket were unopposed, with Art Lewis becoming president for a second term, associated with him being Oscar C. Buck, first vice-president; Jack Rosenthal, second vice-president; Jack Wilson, third vice-president, succeeding Frank Miller, who withdrew; Joseph A. McKee, secretary, succeeding Sam Rothstein; Joseph H. Hughes, treasurer, succeeding Jack Greenspoon; Harry Rosen, assistant treasurer, succeeding Hughes, and George Traver, chaplain.

Board members named were Frank Bergen, Thomas A. Brady, Arthur Campfield, L. Harvey Cann, Jack Carr, Richard Coleman, Phil Cook, J. W. (Patty) Conklin, David B. Endy, Ralph Endy, David Epstein, Frank Felt, W. C. Fleming, Richard Gilsdorf, Murray Goldberg, Murray Gottlieb, Jack Gilbert, Jack Greenspoon, Mack Harris, Major Harold G. Hoffman, Howard Ingram, Phil Isser, Johnny J. Kline, Sidney Kahn, Harry Kaplan, Joe Landy, Lew Lange, Jules Lasures, Charles Lewis, Jack Lichter, Alfred G. McKee, Frank Miller, L. C. (Ted) Miller, Charles (Doc) Morris, Fred C. Murray, Russell Owens, Jack Perry, Sam Peterson, Sam Prell, Harry E. Prince, William Rabkin, Joe Rogers, Irving Rosenthal, Abe Rubens, Max Schaffer, Casper Sargent, D. D. Simmons, Clemens (See "INDIE" TICKET on page 101)

## Coast Club Aux.'s President's Post To Edith Bullock

LOS ANGELES, Dec. 26.—With one of the largest attendances of the season on hand, annual election of the Ladies' Auxiliary, Pacific Coast Showmen's Association, in the clubrooms December 14 saw Edith Bullock elected to direct the club in 1943. Elected on the same ticket were Fern Chaney, first vice-president; Lillian Eisenman, second vice-president; Donna Day, secretary, and Marie Tait, treasurer. Voting, directed by Margaret Farmer, went off smoothly, and all in attendance pledged their support to the new officers.

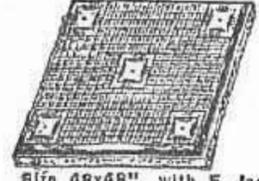
A grab bag held during recess proved successful, taking in \$17. Bank award went to Jenny Rawlings, and Ruth Korte won the door prize. Winners in the subscription book award drive were Margaret Welch, \$100; Ralph Hansen, \$50; Rose Douglas and Roberta Korte, \$25 each.

Bazaar proved a huge success with proceeds totaling over \$200. Silk bedspread, donated by Emily Mettler, was won by Mary Taylor, and club netted \$65 in the deal. Making brief talks were Mrs. Cronin, Lee Sturm, Ethel Chase, Betty Miller, Olga Celeste, Jessie Campbell, Sadie Larios, and Pat Kristensen and Molly Denious, new members.

## League To Hold Big New Year's Party

CHICAGO, Dec. 26.—Arrangements have been completed by the Showmen's League of America for holding a big New Year's Eve party in the Louis XVI Room of Hotel Sherman December 31.

Ernie A. Young, chairman, promises it will be the biggest and best the League has ever held. There will be plenty of entertainment, dancing and surprises, Young states. Price is \$4.40 per person.



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 Size 48x48", With 1 Jack Pot, \$35.00.  
 Size 48x48", with 5 Jack Pots, \$45.00.

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**—NOTICE—**  
 Wm. Gause Rides and Trucks for sale. Now stored at Wernawaga, Wis. Same ready to run. Mail will reach me at Winter Garden, Fla.  
**WM. GAUSE**

# Midway Confab

(Communications to 25-27 Opera Place, Cincinnati, O.)

1943!  
**HERMAN M. SUSS** has been working clubs in New Orleans since closing with Dodson's World's Fair Shows.

**BILLIE BAKER** cards from Akron: "Joined International Congress of Oddities as annex attraction here recently."

**HOLIDAY** equalizer get you?

**MAX TERBAN**, last four seasons with N. Waterman on Endy Bros.' Shows, is wintering in Phoenix, Ariz.

**KEN DAVIS**, high act with Virginia Greater Shows the last two years, is a welder in a Brunswick (Ga.) shipyard.

**MEATLESS** days will mean no beefing.

**FRANK GASKIN**, former bingo operator with Buckeye State Shows, is operating a cafe in Laurel, Miss.

**MR. AND MRS. LAWRENCE MEEK** and family are wintering in Pittsburgh, where Meek is employed in the engineering department of a shipyard.

**WISH** we knew what was in store for us during 1943.

**E. V. ABERNATHY**, former showman, is in Northern Permanente Hospital,



**STEWART (EDDIE) TAIT**, who for many years operated Tait Bros.' Shows in Manila, P. I., with his brother, Harry, was elected treasurer of the Pacific Coast Showmen's Association for 1943 at the annual election in Los Angeles recently.

Vancouver, Wash., suffering with burns sustained at a shipyard there.

**MR. AND MRS. FREEMAN CARVER**, last season with H. T. Spears and John P. Ciaburi on Cetlin & Wilson Shows, are wintering at Walhalla, S. C.

**IT'S** a long road that has no turning, and every war must come to an end.

**MR. AND MRS. L. VERMILLION** letter that they are working their photo gallery in Pittsburg, Kan., where Chief La Fever has his wire jewelry in a Kress store.

**JACK GREEN** has recovered from injuries sustained on Rubin & Cherry Exposition the past season and is working in a war plant in Portsmouth, Va.

**THERE** is no secret to a concession agent's success—he keeps on telling of it.

**PAT AND BILLIE BRADY**, carnival troupers, are wintering in Hinesville, Ga., where Pat is employed at Camp Stewart as an electrician.

**J. C. CORBETT** writes from Richmond, Va., that he is in Pine Camp Hospital there and would like to read letters from friends.

**YOU** can't judge a man's ability by his jack-pot score.

**FRANK C. MOORE** reports that his Musical Comedy Show is booked with Bright Lights Exposition Shows for 1943. He operated a tent theater last season.

**MANAGER-OWNER** Lou Davis reports from Jennings, La., that his Look at Life

Museum moved there after an eight-day stand at Rayne, La.

**HUMBLE** side-show actors have it on the big-timers in one way—no contracts to bind them.

**WALTER AND EVELYN MOORE** are in Biloxi, Miss., operating their novelty jewelry business for the holidays to good results.

**LAST** season legal adjuster for Motor City Shows, Jack Dotty, advises from Youngstown, O., that he is off of the road for the duration and is working in a steel mill there.

**DUE** to a doctor shortage, candy apple concessionaires should find 1943 a big year.

**ROBERT HUGHEY**, owner-manager of Hughey Greater Shows, visited *The Billboard* office last week while in Cincinnati en route to Chicago, where he will visit relatives and vacation.

**CONCESSIONAIRES** with Al C. Hansen and Wallace Bros.' Shows, Mr. and Mrs. Martin A. Wirth are located in Wilmington, N. C., where Wirth is employed in the shipyards.

**ARTIFICIAL** promise that patrons are hep to: "If you are not satisfied I'll give you your money back."

**MR. AND MRS. JOSEPH T. BRETT**, vet carnival troupers, are in Mobile, Ala., where they have been located at Arlington Park since last June. They report a good season.



**MRS. VIOLA FAIRLY**, widely known in outdoor show circles, has been elected to the presidency of the Ladies' Auxiliary, Heart of America Showmen's Club, Kansas City, Mo., for 1943. Wife of Noble C. Fairly, who is running for the president's post of the HASC, she was nominated along with Letty White, first vice-president; Nellie Weber, second vice-president; Irene Lachman, third vice-president; Loretta Ryan, secretary, and Hattie Hawk, treasurer.

**JOHN F. PETERS**, vet concessionaire and last season with Rubin & Cherry Exposition, who has been in New Mexico since closing the 1942 tour, is wintering in San Antonio.

**JANUARY 1** is a good day not to worry managers with personal troubles while they are trying to iron out their own for 1943.

**H. B. DICKSON** and family writes from Oklahoma City after a successful season they stored their equipment at Wynnewood, Okla., where Dickson is employed in a war plant for the duration.

**LEONARD DUNCAN** and Tex Forrester's Duncan Harlem Swing Review is playing Houston clubs and theaters. Forrester is doing the booking, with Duncan producing the show.

**TALKER** last season on Rubin & Cherry Exposition, Billy Pitzer advises from San Antonio that he plans to return to Mexico for three additional theater engagements.

**PRESENT-DAY** winter quarters superintendents are great money savers for offices—or

**Salary No Object**

IF a novelty company hadn't sent the manager of the Aeroplana Blue Sky Shows a calendar, the fly-by-nighter wouldn't have known that it was time to start work in quarters. Sending for Old George, who was shining shoes downtown and was slated to comprise the skeleton crew in quarters, the manager laid out his extensive building and rejuvenating program. "George!" he started, as impressive as possible, "It has always been my custom to start saws humming and anvils ringing after the arrival of each new year. We will continue to operate in the modern manner by not opening a cookhouse, and I will give my help the extra money I would have to invest in dishes, food, stove and cook's salary. Your first job will be the building of a six-foot-square floor for the office tent, should there be any lumber in our truck available. I suggest that it be painted a battleship gray, should such a hue be available in our paint box. This year the shows' color scheme will be patriotic, and I want all four of the office tent's poles painted red, white and blue, should we have such colors in the paint box. If not, substitute with colors used by our allies. Be sure to patch the office top before parafining it, and paint the office trunk black, should such a color be on hand. Check the office light stringer and my 200 feet of cable for bare spots and tape them, should there be any tape in the electric box. When finished, I want the chain and stakes that comprise our front entrance painted. I plan on putting out the flashiest show of my career this year." Yasuh! Yasuh!" answered Old George. "Boss, how much does yo intend to pay?" "With salaries frozen by our government," said the by-nighter, "the law forbids me to pay over the usual 50 cents per day. But you will still be getting 75 per cent the best of it now that there is a ceiling on food prices."

were they merely revised by curbs and priorities?

"CLOSED my Athletic Show," cards Duke De Kokenov from Dayton, O., "and am working in a war plant here. Have a number of army camps booked for the winter."

**CHARLES (RED) ELLMAN**, co-owner of Ellman Shows, returned last week to his Milwaukee home from a hunting trip in Northern Wisconsin. He said the shows enjoyed its best season this year.

**ORVILLE COOPER** cards from Wichita, Kan., that he is working at a theater there. He visited Johnny Howard's Museum recently and renewed many acquaintances.

**THEN** there is always the popular midway-ite who could have saved you some money had he known beforehand by getting you the same thing wholesale.

**ROGER E. HANEY**, who successfully operated his rides on Sol's Liberty Shows last season, opened the H. & H. Sales Company in Kansas City, Mo., last month.

**DANNIE LA ROUECH** and Tom Ste. Germaine, carnival cookhouse operators for many years, have anchored at Malden, Mo., for the duration, where they are operating the St. Louis Lunchroom to good business.

**RAY C. ELLIS**, last season with Hughey & Gentsch and Dyer's Greater shows, cards from Biloxi, Miss., that he is recuperating in Veterans' Facility Hospital there after undergoing a foot operation

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during 1942 has been one of our major tasks. We hope to continue this practice in 1943. Clean Outdoor Amusements are needed for our hard working defense employees throughout this country.

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and would like to read letters from friends.

IF one general agent doesn't know all there is to know about another agent's affairs it probably isn't the result of not trying.—Colonel Patch.

JACK RUBACK, owner Alamo Exposition Shows, returned to his home in San Antonio following a trip to Chicago meetings and a 10-day vacation with relatives in Kansas City, Mo. He opened a set of rides and concessions on West Houston Street, in San Antonio. He plans to keep them in operation thruout the winter.

E. G. MAY, Mighty Sheesley Midway, advises from Anniston, Ala., that he has recovered from injuries sustained in an auto accident last September. He says he plans to winter in Anniston and that Mrs. William Thompson, formerly with the Sheesley combo, visited he and Mrs. May and Mr. and Mrs. Art Detwiler recently while en route to Glendale, Calif.

E. WOMBLE, for the last several years engineer for Lewis Supply Company, distributors of Diesel power plants to carnivals, was promoted to superintendent of his firm's Diesel engine division, replacing J. W. Clements, who resigned from that organization in November. Womble has a wide acquaintance with outdoor showmen.

WE used to consider a good showman one who didn't know how he would get it into the barn in the fall or how to get it out in the spring, yet was always successful in doing both year after year.

WINTER as usual has driven numerous trouper off the road and Houston again is a favorite spot. Shows currently in town include Roy Grays, Reynolds &

Wells, Toby MacFarland and Texas Kidd, which have opened a Penny Arcade across the street from the city hall there. Town has about 500 carnival troupers, many of whom are engaged in war work.

SAN FRANCISCO NOTES by Jack E. Lewis: Mike Krekos, president Pacific Coast Showmen's Association and owner West Coast Circus Shows, returned to town with Mrs. Krekos and reported the PCSA Victory Dance and President's Night a success. William McKlosky, formerly with World at Home Shows, is here dickering with a local theater. Arthur P. Craner, publicity director, West Coast Circus Shows, returned from Los Angeles recently. Sam Houston is in town contemplating the opening of a store show on Market Street. Sid Wolf opened a novelty store on Market Street to good results.

## IN THE ARMED FORCES

Showmen in the nation's fighting forces and their relatives and friends are invited to send personal items, including rank and branch of service, to this department.

PFC. BURK FORTNER, formerly with Hartsock Bros.' Shows, is with the air force at Minter Field, Calif.

FORMER member of Mighty Sheesley Midway, R. H. Axley is with the navy and doing sea duty with the U. S. S. Dixie.

PVT. PAUL HAMILTON cards from Camp Lee, Va.: "I'm trouping again with Company E, 1st Platoon, T-35, 12th Regiment Q, M. R. T. C. here."

PAST season with T. J. Tidwell and Greater United shows, A. E. (Tex) Thatcher, scaman first class, is stationed at Camp Endicott, Davisville, R. I.

S. J. (DUKE) DOUGHERTY, former concessionaire on Ideal Exposition and Penn Premier shows, is stationed at Naval Section Base, Mayport, Fla.

R. (JIMMIE) HICKS, last 10 years with O. C. Buck Shows and Mighty Sheesley Midway, is at Camp Gruber, Okla., where he has been promoted to a corporal.

PVT. EDWARD M. HUNTER, formerly with Amusement Corporation of America, is with Headquarters Company, 14th Armored Division at Camp Chaffee, Ark.

"PVT. HERMAN WEINER, former trouper, has been transferred to a station near Los Angeles," cards Mrs. Weiner from Coral Gables, Fla.

IT'S Corporal H. V. Petersen now. The former manager of the Tivoli Exposition Shows was promoted two weeks ago and is stationed at 85th General Hospital, Louisville, Ky.

PVT. P. G. TEMPLETON, Co. G, 1st Q. M. T. R., Barracks 237, Fort F. E. Warren, Wyo., for several years operated Webb's Frozen Custard concessions on various carnivals.

RUSSELL B. ANDRES, formerly with Mighty Sheesley Midway, is a cook in the army and located at Camp Perry, Williamsburg, Pa., Headquarters Co., C. D.

TILT-A-WHIRL foreman with W. G. Wade Shows last season, Pvt. Bill Ward is ill and confined in the army's Station Hospital, Ward 35, Fort Dix, N. J., and would like to read letters from friends.

CORP. ABE FRIEDMAN, former concessionaire with carnivals and more recently with Johnny J. Jones Exposition and Hennies Bros.' Shows, is in Medical Section, Headquarters Detachment, Staging Area, Fort Lawton, Wash.

CORP. B. R. (BUDDY) MUNN, Octopus operator with Byers Bros.' Shows,

spent a 10-day furlough with his parents, Mr. and Mrs. Bud Munn, at Texarkana, Tex. He is stationed at Moore Field, Mission, Tex.

WILLIAM THOMPSON, concessionaire with Mighty Sheesley Midway, is with the navy, having enlisted recently in Charlotte, N. C. Mrs. Thompson, also well-known in carnival circles, is working in a war plant at Glendale, Calif.

A. MURRY cards from Waverly, N. Y.: "More members of Pioneer Victory Shows now in the armed forces are Ansley E. Slutsman, chairplane operator, who is with Naval Training Station, Newport, R. I., and Pvt. R. C. (Count) Golden, who is soldiering at Fort Jackson, Columbia, S. C."

HAROLD CLIPPARD, former corn game operator for Roy Goldstone and recently with United American and Wallace Bros.' shows, is with the Army Air Corps at Miami. His brother, David, expects to be inducted soon. Both are sons of Arthur Clippard, known in show business as Bob Fox.

### "INDIE" TICKET

(Continued from page 99)  
Schmitz, Gerald Snellens, Paul Spitzer, James Strates, Elias E. Sugarman, Harry Sussman, Leonard Traube, Irving Udowitz, Ben Weiss, George F. Whitehead and Frank Wirth.

Tellers were Charles (Chick) Goodman, chairman; Dada King, Morris Levy, Al Baker, Mack Goldberg and Hyman Malk.

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