

The Billboard

DECEMBER 15, 1945

25 Cents

THE WORLD'S FOREMOST AMUSEMENT WEEKLY

FAIRS

COLLEGE FOR MIDWAY MEN



THE DINNING SISTERS
Four-Platter Disk Debut
(SEE MUSIC SECTION)

NIGHT CLUBS-VAUDE

**Club and Vaudeville Contract
Breaking Formulas (Part 2)**

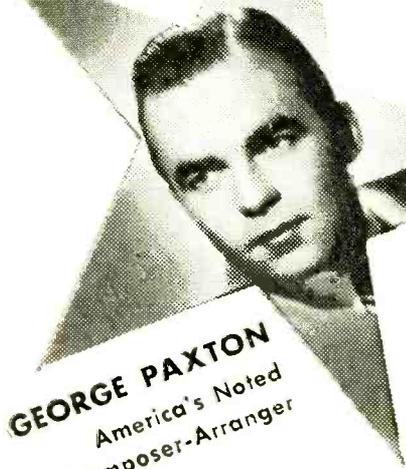
COIN MACHINE

**Telefax With Coin Gimmick
To Speed Tomorrow's Wires**

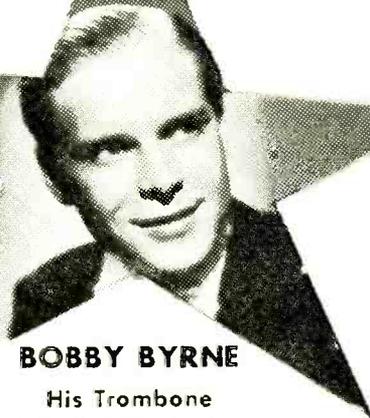
MUSIC

EARS COUNT NOW ON PLUG SHEET

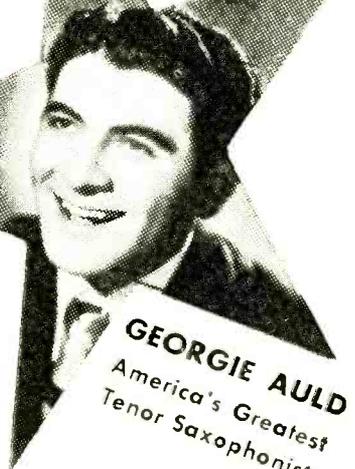
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His Trombone
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America's Greatest
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"Paradiddle Joe"
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JOHN KIRBY
Featuring
SARAH VAUGHAN



CHAVEZ
Latin-America's
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"Sweetheart
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ROBBINS ARTIST BUREAU, LTD.

(Subsidiary of ROBBINS MUSIC CORPORATION)

1619 BROADWAY, NEW YORK 19, N. Y.

DIRECTION: HOWARD S. RICHMOND

HAMS MAKE TOP PRODUCERS

Seattle Show Biz Takes Dive In Press Strike

SEATTLE, Dec. 10.—Seattle's showbiz found itself "let down" for over two weeks because of a printers' strike which closed the three daily publications and major outlet of reaching the public thru advertising channels.

Check of leading theaters revealed business "off" with no estimated percentage, altho several house managers said it probably would be between 10 and 20 per cent. Usual week-end and Thanksgiving holiday S.R.O. signs were not frequent in theaters either in neighborhood and metropolitan areas.

Fringe Flackery

Theaters turned to the radio, hand-outs, neighborhood weekly publications, church publications where possible, and in many instances high school papers in an effort to inform the public of feature bills. Even with all these available sources covered, the usual run of business was not up to par at the box offices.

Bad weather didn't help business, heavy downpours dampening any efforts of the public to "shop" the theaters for the best bill. Daily papers have carried starting-time schedules of all metropolitan theater features, and the public has been accustomed to finding its show blurbs brought right to the home fire-side.

Biz Down

One flacker said he had been "rushed to death getting copy out to every available source they could find," but that "things definitely were down as far as business was concerned."

Business in general found the public shopping around, and novelty stores in many instances complained that "folks had adopted a looking around" attitude that was not usual at this time of the year.

Skating rinks, bowling alleys, dance halls and pavilions, night clubs and others in this type of recreation were little affected by the lack of advertising sources, tho some reported crowds not up to par "but doing okay business."

Wildberg Puffs On Legit Weed In Preem Plans

CHICAGO, Dec. 8.—John Wildberg, producer of *Anna Lucasta*, made it very clear to *The Billboard* this week that his heart is in Chi when it comes to opening up his new play, *Curtain Going Up*, an adaptation from a novel by Ursula Parrott. Wildberg said he would begin casting for the new show next February on the West Coast and expects to land a big name there, but for the supporting cast he would depend on Chi, Hollywood and the Main Stem.

Producer is faded with the definite problem of finding a theater for the *Windy City* preeming, as the Shuberts control almost every legit house here with the exception of the Civic Theater, where Wildberg is now showing *Lucasta* to the tune of a capacity house every week. However, it is definite that Wildberg is not alone in his aspirations to bring preem legit back to Chi, as over the week end he will talk to several persons in the *Windy City's* rich environs who are known to be more than interested in backing the Midwest legit movement. These persons are also known to have the wherewithal to back any movement, legit or otherwise.

Wildberg says, "We're determined to produce in Chicago, whether we have to rent, buy or build a theater. It may be (See *Wildberg Puffs Weed* on page 41)

War Bite on Showbiz Stays Till Next Fall

Election Will Slow Action

WASHINGTON, Dec. 10.—Despite agitation by influential Congressmen to get executive and legislative action on a proclamation to end the present "unlimited national emergency," it now appears virtually certain that the current record-sized taxes on entertainment biz will stay unchanged until next fall at the earliest. This became practically a certainty as the Senate moved to concur in House action on extension of the Second War Powers Act until next June.

Present peak-level entertainment taxes are hold-overs from emergency tax legislation enacted during the war in the heat of "unlimited national emergency," which apparently will not be terminated until after expiration of the Second War Powers Act. There is nothing on the statutes to require continuation of the "unlimited national emergency" until lapse of the act, but most congressional leaders are expressing the view that it would be an unwise policy to call on Congress or the President to terminate the emergency while the act is still in operation.

Act Has No Tax

Second War Powers Act itself carries no taxing provisions. Its provisions include rationing and priorities over scarce materials. If Congress had not moved to extend the law until next June, its powers would have expired at the end of (See *WAR BITE STICKS* on page 41)

Balt. Council Sets 5% Amusement Tax Plan for '46 Budget

BALTIMORE, Dec. 10.—A 5 per cent tax on admissions to amusements in Baltimore would be levied under the terms of an ordinance submitted to the Baltimore City Council to provide some of the new revenue needed to balance the budget for the next year. Estimated yield annually would be approximately \$1,700,000, according to the tax proposal put before the budget session of the council. Present rate is \$2.89.

This is one of the three new tax plans likely to receive consideration.

Other points advanced for boosting the city revenue include a tax on tobacco products estimated to yield \$1,500,000, and a soft drink tax designed to divvy another \$1,000,000.

Amusement tax, submitted and proposed by Jerome Sloman, is patterned after State's one-half per cent amusement tax. Ordinance, as submitted, would make the tax applicable to all amusement admissions, cover and similar charges in restaurants, cocktail lounges, and similar establishments where entertainment is provided. If no cover is

S. F. Inks With Guild; Seattle, K. C., L. A. Later

SAN FRANCISCO, Dec. 10.—San Francisco will become a full-fledged member city in the new nationwide subscription circuit of New York's Theater Guild-American Theater Society. Arrangements were concluded between the Theater Guild and Homer Curran, managing director of the Curran and Geary theaters, while the latter was in New York last week.

Four plays will be presented. First will be *Foolish Notion*, starring Tallulah Bankhead, which will open at the Curran on January 14. Second will be *Oklahama*, due at the Curran on February 7. Third will be a new production of Oscar Wilde's *Lady Windemere's Fan*. Fourth offering will be announced shortly. San Francisco is the first to make the network a Coast-to-Coast chain. Other new centers now being added are Kansas City, Mo.; Seattle and Los Angeles.

Harriet Watt, Chi rep of the Guild, has set up at the Curran an office which will immediately begin enrolling members. Subscription program here will be limited to two weeks for each attraction.

Public Shrugs, Ops Scream at 10% Tax Gouge

NORFOLK, Dec. 8.—City council slapped a 10 per cent admissions tax onto local theater and amusement enterprises last week over strenuous opposition from legit promoters and film interests. Latter are seeking thru a newspaper advertising campaign, radio plugs and trailers, to arouse public resentment, but response to their appeals for protests has been apathetic.

W. S. Wilder, op of pic Palace chain and principal promoter of roadshow attractions at the Center Theater, has cast his lot with other members of the Norfolk Theater Managers' Association in the effort to have the tax repealed. Test will be made in the local courts, attorneys for the association say. Frank L. Fowler, Wilder general manager, is a member of the committee in charge of the campaign.

Other local promoters of roadshows, concerts and other forms of flesh entertainment have expressed no opinion nor have they taken any part in the organized opposition.

made but entertainment is furnished, tax will be levied on the food or refreshment bill.

Imposition of this 5 per cent tax, Sloman explained, would not add to the total amusement taxes paid by the patrons of amusement places next year, inasmuch as it is expected that by July 1, the extra wartime federal tap of 10 per cent on all amusements will be lifted.

Emote First; Boss Later

Nearly all backgrounds show up among current presenters—even pitchman

By Frank Gill

NEW YORK, Dec. 10.—The legit stage is still the shortest route to show producing on Broadway.

To prove (or disprove) this fact, *The Billboard* has culled the ranks of the Main Stem's top 33 producers and discovered that no less than nine are ex-theatrics; two more than the next most numerous group—dollars and cents men. Fifteen-per centers, newspapermen, lawyers and p. a.'s followed with four for the first-named and three of each of the others, among the other "presenters."

But that doesn't mean that men in other fields haven't been dazzled by the glamour (minus the headaches) of putting shows on Broadway and on the road. A couple of ex-candy butchers are top Stem names. At least one banker has been persuaded to throw his chips on the biggest gambling table of all; a broker has left the bear pit on Wall Street, for the "bull pen" on Broadway and musicians have joined the ranks too.

Ferrer and Stone

Newest of the thespians to turn to producing are Jose Ferrer and Paula Stone. The former, born in Puerto Rico and educated at Princeton, won plaudits for his *Charley's Aunt* and his more recent Iago in the Margaret Webster *Othello*. His initial venture is the current *Strange Fruit*. Paula Stone, one of the Fred Stone daughters, and a pic. air and legit player, teamed up with Hunt Stromberg Jr. to put over *The Red Mill*.

Next newest are Richard Kollmar and James L. Gardiner, whose hit musical, *Are You With It?* is their first venture. Kollmar, who still has an air stint, is the vet thesp of the two. They met in *Early to Bed*, where the latter, scion of a wealthy Texas oil family, was getting his feet wet—legit-imately! He found the novel from which the musical was fashioned and the show was on. Gardiner is planning solo production next.

Gil Miller Oldest Actor-Producer

Of the rest, all of whom are vets on the Stem, oldest stage debber is Gilbert Miller, who, before inheriting his pop's producing mantle, trod the boards in 1906 for the first time. Next comes Howard Lindsay and Eddie Dowling, both of whom debbed three years later, in 1909. Former, whose last was *Strip for Action*, went back to acting in *Life With Father*, after years of scripting. Latter, still thesping in *The Glass Menagerie*, doubles as a producer from time to time. Four years later, in 1913, two more noted producers made their legit bows; George Abbott and Guthrie McClintic. The latter, just back from E. T. O., is readying his latest for his frau, Katherine Cornell.

That Legit Lure—for Biz Men

Evidently legit has a lure for business men. No less than seven are currently furnishing fare on the Stem. With biz savvy and a sure kitty, most of them can afford to gamble a little stronger on the Stem than can thespians who have to haunt angels for backing. In most cases there has been some definite connection between showbiz and these men, even tho they first stayed on the outside looking in.

For example, take Herbert L. Harris, whose latest *The French Touch* arrived here Saturday (8). He still functions as a pop perfumery company v.-p. His association with showbiz stems back to the (See *Hams Make Top* on page 40)

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Congress To Press for ICC Policy After A-A Confab; Seek Wire Service Merger

Limey Opposition May Have Stolen Show

WASHINGTON, Dec. 10.—Congress will resume pressure for a statement of U. S. international communications policy after the domestic reconversion hubbub has settled down, *The Billboard* learned subsequent to the Anglo-American Telecommunications Conference which wound up Tuesday (4) at Hamilton, Bermuda. Congressional action on policy outline which would clear the way for merger of all U. S. foreign wire and radio message services, however, will be delayed at least six months, if not until the new Congress, since little can be accomplished in an election year.

State Dept. No

Congressional sources informed *The Billboard* that State Department objection to consolidation of foreign message transmission services is expected to evaporate shortly with an anticipated shake-up in the leadership of State Department's Economic Affairs Division. Congressional leaders are critical of State's "business man's" approach, contending that American business practices won't work in international communications where the field is controlled wholly by foreign governments. General view is that some sort of consolidation would be favored by industry and that it is up to Congress to reconcile different proposals, which range from consolidation within types of message services, thru exemption of certain types, to complete merger of all 13 of the pre-war message services. Short-wave radio transmission, however, would be exempted from any merger plan.

With the executive branch still split on the basic proposal of unification, Congressional leaders have been reluctant to push the policy issue, as it would be impossible to mobilize administration votes. On the other hand, the White House, faced with the more immediate problems of reconversion pricing, labor-management relations and stabilization of a peacetime economy, also is willing to let the matter slide.

Merger Inevitable

One Senator told *The Billboard* that complete merger of the message services is inevitable, both for national defense purposes and for better and lower-cost service to the U. S. The communications services, he asserted, know that unification is the only out if they expect to continue prosperous operation and survive the sharp trade practices of foreign government-controlled services.

Fact that the State Department took along to the conference representatives of private American communications companies in an advisory capacity, is interpreted by some sources in Washington as indicating a change in the State policy on the merger question. Chief stumbling block in negotiations hinged on the fact that, while Great Britain approached the conference table with the point of view of complete government ownership of communications, U. S. delegation had to reckon with individual operators in attempting to reach agreement.

Absence of high-caliber communications experts from State Department, however, is particularly irking to Congress. Altho Bermuda conference was devoted to and the agreements reached relate only to commercial and press rate charges and British monopoly controls in certain areas, there is a lingering doubt in the minds of many congressmen

that the U. S. might have been "out-traded." The point out that Federal Communications Commission Chairman Paul A. Porter was the only actual "specialist" on the U. S. delegation, which was headed by the career diplomat and Assistant Secretary of State, James C. Dunn. In addition, no one from Capitol Hill was invited to attend the conference and the legislators resent the omission as a slap for urging immediate merger of U. S. foreign telecommunication facilities last summer.

FCC Chairman Porter, now back in Washington, told the final session of the conference that the agreement needed no defense, asserting "it is a document to proclaim."

"It represents many significant advances in the broad objective of establishing a more efficient system of worldwide communications," Porter added.

"It is a charter of principles that, if universally adopted, should ultimately extend to the peoples of all countries the opportunity to communicate cheaply and swiftly among one another." Porter in Washington confined his analysis of the conference to reiteration of the remarks he made at the conference.

WOR Follows Circus Tradition With Yule Party for Bellevue

NEW YORK, Dec. 10.—An annual Christmas party for crippled children at Bellevue Hospital in New York, is on the public service and promotional agenda for WOR, Mutual's outlet here, with first shindig skedded for December 22. WOR intends to haul a crop of its artists over to the hospital for an hour and a half's show, 15 minutes of which will be aired.

Station is building listener interest in the project by asking its audience to donate old clothes to the kids. Station

ABC (Blue) Gets Its Step Two Shake-Up; "Workers" Now in Every Key Slot; Track Clear

Central and West Coast Heads Report Direct to Woods

NEW YORK, Dec. 8.—Reshuffle of the executive set-up of the Blue web, which started with a top-level shake-up some months ago, continued this week on a more positive plane, with a realignment of responsibilities on the vice-president level. Two new v.-p.'s were named, two new departments were created and duties were reassigned.

Fred Thrower Jr., sales v.p. until he resigned two years ago to join the navy, is back in his original slot. Pete Jaeger, who filled in for Thrower, shifts to a new balliwick as v.-p. for creative sales. This covers program selling, promotion and merchandising aid for Blue clients. He reports to V.-P. Thrower.

Norton and Kiggins Upped

John Norton Jr. comes up from station relations manager to be v.-p. of this department. Keith Kiggins, previously Norton's boss, shifts his vice-presidency over to become an assistant to Blue web President Mark Woods.

Murray Grabhorn, who previously backstopped Pete Jaeger in sales as assistant general sales manager, takes charge of another new department: stations sales.

Thus, the sales set-up has Fred Thrower as head man, Pete Jaeger riding

herd on selling shows and helping to sell products using the Blue web, and Murray Grabhorn handling the selling of time on the network. With Thrower and Jaeger old-time personal friends and Grabhorn packing plenty of savvy in their spheres, the trade sees this realignment as a worth-while reshuffle.

Just Four Bosses

Likewise, sideliners are impressed by Keith Kiggins's move and upping to one of Mark Woods aids. Under the present set-up Bob Kintner, officially v.-p. for news and features and unofficially the expert on Washington affairs and public relations; Nicholas Priaulx, officially v.-p. and treasurer and unofficially Ed Noble's representative, and Charles Rynd, treasurer and assistant secretary, are joined by Kiggins as assistants to Woods. All other execs report to one of these four.

Only exceptions are Ed Borroff, v.p. for the Central Division, and Don Searle, proxy of the Western Division, who report directly to Woods. With the addition of Kiggins, the trade sees Prez Woods freed of administrative obligations and able to clear his desk, to a degree, for over-all planning and long-range operations.

D. C. Showbiz Hopper

WASHINGTON, Dec. 8.—Following are additions to the D. C. Showbiz Hopper which appeared in its entirety in the December 1 issue of *The Billboard*, outlining the progress of major Congressional bills of interest to the entertainment industry.

HR-4009, BY REP. HARNES (R., IND.).—Aimed to insure War Department release of State fairgrounds in time for 1946 fairs. Would require War Department to relinquish leased property upon 30-day notice from State, removing all government property and restoring the grounds as provided by lease. House Military Affairs Committee withheld action on bill after War Department agreed to release fair property. Bill will be sent to floor if the promise isn't kept. HR-5260, by Rep. Johnson (D., Calif.).

—Same as Harness Bill. Same future. S. RES. 118, BY SEN. CAPEHART (R., IND.).—Calls for full-scale investigation of foreign radio connections with U. S. firms, including patent and trade agreements. Aimed specifically at operations between RCA and a Dutch company. Action suspended when RCA revised its agreements. Bill is in a Senate interstate and foreign commerce subcommittee and "dead," according to sub-committee Chairman Briggs (D., Mo.).

Henie Det. Tops 1944 by 22G's; Mail Order Big

DETROIT, Dec. 8.—Sonja Henie Ice Show at Olympia Stadium topped 100,000 attendance in seventh show Friday (6). Show is running \$22,000 ahead of last year so far on gross, or 20 per cent, according to William H. Burke, general manager, altho actually one less show to date so far this season.

Shifting opening from Thursday to Friday helped show off to good start. Prospects are for S. R. O. for this and next week-end, altho there will be no show Sunday night because of hockey sked. Total will be 19 performances, two more than last year, and new record that will probably be Detroit's for single attraction of any type is practically assured.

New feature of business this year is increasing percentage of seats sold by mail, in contrast to usual heavier sales at box office here, different from other cities. Management is building mail sales for future season by getting names of patrons on cards thru gimmick of three prizes at every show, in form of pair of ducats.

will pay for the candy, ice cream, etc. Feature is being set up by Charley Oppenheim's flack department and the special events division.

Teentimers Get Sock Promotion; 85 Stores Tie In

NEW YORK, Dec. 10.—Sparkplugged by department stores in 85 key cities thruout the country, *The Teentimer Club*, radio seg sponsored by Teentimer, Inc., manufacturers of dresses and cosmetics for the bobby-sockers, and broadcast over NBC net on Saturday morning spot, 11-11:30 a.m., has launched a carefully planned promotion pitch built around John Desmond, program attraction. Teentimer products have about 400 stores that are exclusive outlets, and a half million Johnny Desmond Fan Club membership cards are being mailed to stores for distribution to the kids.

Department stores in each of the 85 cities take a 60-second cut-in announcement on net show. Number of stores already have corralled store auditorium or local theater to listen to program and hold social at which kids dance, present fashion shows. Typical of promotion build-up was the talent contest recently run by Edwards department store in Rochester, N. Y., bobby-sock winner appearing on New York show.

Big item in campaign is the Teentimer flack kit which goes out to all department stores, containing newspaper mats, display ads, slickly concocted feature stories for placement in local press and spot announcements. As blow-off on pitch, *Teentimer* show expects to hit the highway and present program in major cities, using store auditoriums or local theaters.

Show started on NBC net on November 24, with program revolving around name band. Tentative list of bands which will get star billing on future programs includes Tony Pastor and Woody Herman.

'Ice-Capades' Grosses Sock 12G in Buffalo, Despite Bad Weather

BUFFALO, Dec. 10.—Annual stand of the *Ice-Capades* of 1946, sponsored as usual by the Buffalo Hockey Club, went over well, thanks to a big advance sale aided by fine promotion campaign, but last-minute ticket sales were hurt by an unexpectedly early spell of very bad weather which completely tied up the town and made driving and traveling from outlying districts hazardous. Show played Memorial Auditorium November 20 thru 25, giving eight performances (two matinees). Capacity of auditorium is 9,500 and house was nearly filled for week night shows, with 200 standees for Saturday night and full houses for week-end matinees and Sunday night. Ducats were priced at \$1.60 to \$3 including tax, with the de luxe seats going over biggest. Publicity tie-ups were numerous during show's engagement, including a fashion show at the Statler Hotel in connection with E. W. Edwards department store, publicized with full-page newspaper ads. While Hockey Club officials did not wish to be quoted on any definite figures, it was generally estimated that attendance numbered about 70,000 persons, and gross take was about \$120,000. Hockey Club will sponsor *Ice Follies* here January 30 thru February 3, another annual promotion.

Nylons Now

NEW YORK, Dec. 8.—WDNC, Durham, N. C., CBS affiliate which which shipped cigarettes to time buyers during smoke shortage this summer—station is in heart of tobacco land—has done it again. This time its a pair of nylons in commemoration of return of local hose mills to nylon production.

Swing's To Name Ork Programs

NAB Answering Anti-Radio Attacks in Ad-Agency Pitch; Analyzes Press & Mag Slams

Presentation Really Aggressive

NEW YORK, Dec. 10.—National Association of Broadcasters is currently lugging around to top agency men, a presentation which is reported to answer competitive allegations in recent newspaper and magazine anti-broadcasting presentations. A joint effort of the NAB, and the CBS and NBC promotion and research departments, the presentation, still a very confidential item, is said to have been prompted specifically by derogatory material issued by the American Newspaper Publishers' Association and *Collier's* mag.

NAB action, regarded as the first time the industry association has taken positive steps to defend radio against inroads by other media, is not simply an out-and-out defense. Instead, it takes a positive stand, dealing with the advantages of broadcast advertising. And, in boosting radio, it pauses to take polite swipes at the figures and theories quoted by newspaper publishers and mag men.

Ad men who have seen the presenta-

tion say that it is one of the best selling jobs advanced by the industry since Paul Kesten got out his now famous memo on broadcasting some years ago. Station and web toppers consulted, added that they hope the NAB continues to be as aggressive as it has in this case.

Lewis Return Sets Trend in Y&R Policies

Will Give Agency an Edge

NEW YORK, Dec. 8.—Tom Lewis, ex-colonel in charge of the Armed Forces Radio Service, rejoins Young & Rubicam early next month. He will be v.-p. in charge of radio and a member of the agency exec committee and plans board.

Lewis was a top producer at Y&R, with six years of seniority when he went into khaki in 1942. As v.-p. he will work out of the Hollywood office.

Move is important in several ways. With nine of the 20 Y&R programs originating on the Coast (Ozzie and Harriet, Fanny Brice, *Sherlock Holmes*, Eddie Cantor, Dinah Shore, Ginny Simms, *Duffy's Tavern*, GE Houseparty and a regional, *What's Doin', Ladies?*) having top brass headquarters on the scene, it should expedite and facilitate Y&R Coast radio operation.

Additionally and possibly most important, having brass of top exec level on tap gives Y&R an edge insofar as West Coast new biz is concerned. And, as has been noted by *The Billboard* in the past, the West Coast looms large as an independent industrial factor in the post-war economy of the U. S. A.

Furthermore, the West Coast is the home office area for pic firms with juicy billing figures for all media. Lewis knew Hollywood before going into service. As head of AFRS he worked out of Hollywood with film people, so staying on the Coast now will be no handicap.

Appointment of Tom Lewis as v.-p. in "entire charge of radio" does not affect operation of Gordon Cates and Harry Ackerman. Former continues as v.-p. and general manager of the radio department, latter as v.-p. in charge of radio program operations.

Thus one is administrative prexy, the other the talent headman, and both work out of New York, which handles most of the agency radio.

Horn of Plenty

NEW YORK, Dec. 8.—Whatever you do, don't tell anyone that you'd like to learn more about the radio business!

A guy in the copy department of one of the largest and most conservative agencies did that and now he's practically supporting two psychoanalysts.

One day, while lunching with the office wit, our unhappy hero mentioned the fact that he was mildly interested in radio and would like to find out more about it. That information was carried back to the rest of the boys. Their decision was to send this freshly created neurotic all their surplus, memos and mailing pieces from talent agencies.

Last Thursday he had routed to him over 100 assorted pieces of material and it's been going on for weeks.

He would open his big, fat mouth!

Cycle Ready For Comeback

Gimmicks instead of stylists expected to be Hooper point corrals—musikers' trend up

NEW YORK, Dec. 10.—Name orks are, in the opinion of sundry top talent men, on the way back as top program talent. Tip-off, as they see it, is in the emergence of ork pilots as guests. Thus, programs buying a Woody Herman, Louis Prima, Tommy Dorsey or Frankie Carle as guest star, get the audience appeal and name vaude of the full band for the price of an instrumental soloist.

In the offing are a variety of band shows pegged on ideas which will be audience pullers and not top heavy in costs. Headache for name orks with a yen for radio commercial has, in the past, been an inability to operate on their radio take.

Thus, a band has to play hotels and theaters and clubs to stay in the black. Only exceptions are the few top names who get five-figure salaries from radio. In this class are Kay Kyser, Guy Lombardo, Fred Waring, etc.

But armed with an idea, like the *Kollege of Musical Knowledge* or Sammy Kaye's *So You Want To Lead a Band*, the orks can take an air show and use the idea in their personal appearance bookings, too. This works two ways, as the program sponsor benefits from the personal appearance dates.

Good Buys

With name leaders proving a good buy at \$1,000 or \$1,500 a shot as instrumentalists fronting the regular program combo and more than a few name orks ready to break out with ideas, the talent men figure they're also a good buy for prospective sponsors at \$2,500 or \$3,000 a week. Angle here is that every name band around today has the advantage of three years of plugging, via records and camp dates plus USO-ing for servicemen here and overseas.

With the millions coming out of uniform and name band conscious, the reasoning is that any good name ork program is bound to get a rating. Add this to the bargain price and the cross pluses inherent in theater and club dates based on an idea, and it sounds like a smart set-up. In any event, the ad agency men are beginning to talk turkey to orks.

Another plus, according to the men who sell and those who buy, is the inevitability of the cycle. It's been years since the cycle swung away from straight ork programs, even tho in those days the ork appeal was based on style, not ideas.

Ork stylists are still around, as are plenty of newcomers. It's only a question of time, in the opinion of those who know, and not too much time at that, before a fresh crew of stylists show up and start grabbing the ears of listeners.

Cycle has been away for years and it's starting to come back. When the turn is completed it'll be met by a fresh supply of ideas and styles and sidemen.

Web, BMB Hats Confab on Cost Of Net Reports

NEW YORK, Dec. 9.—Web execs are quietly meeting with BMB brasshats for informal discussion on the respective costs of membership. Idea is to alleviate the cost complex on the part of nets by having all sit around and talk informally.

Networks thus far have sidestepped signing up for fear of having to carry a major portion of the financial load if one or more of the webs didn't go along. And hesitant nets have stalled for fear they'd have to pay more than another chain.

Talks are moving smoothly, with the outlook favorable for an agreement between webs on the share of the net. Once this point is reached they figure to sign BMB contracts.

Sterling Buys ABC 'Bride & Groom' Seg; Two CBS Soapers ?

NEW YORK, Dec. 10.—Sterling Drug Company, for Bayer's Aspirin and Phillips Milk of Magnesia, last week signed to sponsor the new ABC audience-participation show, *Bride and Groom*. Show under the present plan, will be moved from 4:15 down to 3 p.m., and Al Pearce, now at 3, will move up to 3:30.

Ladies, Be Seated, which now occupies the 3:30 slot, will probably be shoved to 4:15. Reason for the elaborate shifts is to create a full-hour parlay between *Bride and Groom* and Al Pearce, a move which Sterling and ABC think will mean stronger audience draw for both shows.

Understood that Sterling Drug is considering canceling its *Amanda* and *Second Husband* soap opera shows now on CBS. Former is sponsored by Phillips, latter by Bayers, and both are long-time members of the Sterling show farm.

Idea behind the shift from soap opera on CBS to audience-participation on Blue, if the CBS 11-11:30 a.m. nix goes thru, is to get larger networks and more coverage at the same dough. On CBS both programs are limited networks of 41 and 42 stations, respectively; on Blue the sponsor figures to get more at same price.

Frigidaire Buys 20th-Fox Pkge., CBS Sun. P.M.'s

NEW YORK, Dec. 10.—Frigidaire Division of General Motors Corporation has finally signed for 20th Century-Fox package. Deal originally called for use of the film company name in the program title, also exclusive use of 20th-Fox players and properties.

Squawks from Louella Parsons, Hearst film columnist, and the Screen Actors' Guild stymied the original set-up. Both saw the package as possibly restricting their entry to 20th-Fox properties for guest shots. Latter was particularly affected by reason of its Screen Guild Players' program on CBS for Lady Esther.

Under the revamped set-up, title will probably be something like Hollywood Air Theater, Frigidaire will get what it wants from the Fox lot by offering more dough and everyone will be happy.

Show starts Sunday, January 6, over full CBS web on the 2:30 p.m. half hour. As soon as better time is open the program will shift. Al Newman will handle the ork and Bob Redd the stopwatch. Foote, Cone & Belding is the agency.

W6XYZ Mum Till New Home Is Set

HOLLYWOOD, Dec. 8.—W6XYZ closed shop until it hauls its transmitter from its present location on the Paramount studio lot to its new 5,800-foot perch on Mount Wilson.

Video outlet expects to resume air pix first part of January. In the meantime, Klaus Landsberg, Coast manager for television products and director of W6XYZ, pulled out for New York Friday (7) for an exec huddle and will remain there until December 15.

P&G \$3,500,000 to ABC If Eve Half-Hour Strip Opens

NEW YORK, Dec. 10.—ABC program and sales departments are currently working like eager beavers to clear five evening half hours along the entire web for possible sale to Procter & Gamble. Understood that P&G has indicated that it would be interested in buying the time, worth \$3,500,000, provided ABC can clear something between 8 and 10 p.m. E.W.T.

Both 8:30 and 9 p.m. appear to ABC programers to be their best possibilities, but clearing either one means shifts

of at least three sponsored shows. Sales and program execs, including Adrian Samish, program v.-p., and Peter Jeager, former sales v.-p., have been flying to and fro between New York and points west in an effort to secure the time.

P&G, rumor has it, is interested in airing five different shows, music, variety, quiz, mystery and drama. At one time, tho, it was suggested that the soap company put in a half-hour strip. Idea was rejected because of the monumental difficulties involved.

ABC Gets Pro Football Airing; Sells Wilson Org

CHICAGO, Dec. 8.—World's championship gridiron battle between the Washington Redskins and the Cleveland Rams for the 1945 professional football title will be broadcast exclusively by the American Broadcasting Company on December 16.

Broadcast was sold by the American sales staff here to the Wilson Sporting Goods Company of this city. Harry Wismer and Johnny Neblett will broadcast the game from the Cleveland Stadium.

Participations Going Overboard?

Nets Forget Local Segs

Ratings look okay, but show builders warn of that thing called saturation

NEW YORK, Dec. 10.—It has long since stopped being news when web programmers weep that one type of program or another is headed for a speedy demise. But the latest wall from top showmen at nets and agencies, a cry that daytime audience-participation shows are being done to death, is, in the opinion of crack radio men, based on a set of incontrovertible facts.

Pointing to the recent flood of morning and afternoon gag quizzes, several well-known show builders contend that an audience saturation point is near. Most of them feel that the addition of web audience participation to the shows aired daily by local stations has resulted in an overload of a program format which, at best, exhausts listeners.

One network chief phrased it this way: "We have found in the last few years that daytime audience-participation is an inexpensive, profitable and popular way to fill up a schedule. But today, many of us are going much too far. Just look at the logs. Mutual has only one afternoon audience-participation show and NBC none. CBS has three and ABC airs no fewer than six. With the exception of ABC, and possibly Columbia, this doesn't sound like too much. But, take Mutual. Its single gag quiz is the successful *Queen for a Day*. But WOR, Mutual's New York outlet, carries another, *The Better Half* matinee, and MBS stations out of town carry their own shows. The same, of course, goes for CBS, NBC or the Blue. When you add local and net audience-participation shows together, you get a powerful load of noise.

Dialers Take 'Em

"It may be that listeners can still take it. At least, the Hooperatings seem to show that they can. But, if the trend continues, audience-participation won't be worth buying. A little temperance, please."

Other program men say that the temptation to air such shows is very great because of their comparatively low cost, publicity and promotion value and naturally, the fact that not many of them remain unsponsored long. But too much of anything is no good and over-emphasis on audience-participation can kill it off.

No one says that such programs should be thrown out completely. But most program men contend that radio will have to take it easy if it doesn't want to lose a good thing.

Have you dialed *Tele-Quiz* lately?

Associated Tap For "ABC" Tag Said To Be 25G

NEW YORK, Dec. 8. — Twenty-five thousand bucks is Associated Broadcasting Corporation's price to settle out of court, its suit to restrain the American Broadcasting Company, nee Blue, from using the call letters ABC. Negotiations are about complete between the two webs, final agreement hinging on Associated's desire to retain name while giving up ABC initials to Blue.

Trade believes that 25G's is relatively small sum for Blue to pay to get rid of nuisance value litigation involves. Initiated by the Associated last August, the suit has been postponed many times and is now pending in Chi's United States District Court with the next hearing slated for January 27, 1946.

ABC's Farm & Homemaker Seg Bows Out as Farm Directors Meet

CHICAGO, Dec. 8.—American's *Farm and Homemaker's* program, oldest farm radio program (1927), bowed out yesterday (7) in a tangle of controversy among ABC execs, the talent on the show and certain members of the National Association of Farm Radio Directors, on whose convention in Chi this week the news of the withdrawal of the 18-year-old program burst almost like an atom bomb in the midst of their plans to expand farm programs.

Ed Borroff, ABC Midwest prexy, gave as the reason for the web dropping the show that it "had outlived its usefulness."

"We've found out for instance," he declared, "that you can't tell New England farmers how to raise cotton, and that the average farmer wants to hear facts on his region which can't be accomplished satisfactorily on a web."

Borroff said most stations claimed to have better regional programs anyway, and that only 37 net stations plus six college land grant stations carried the *Farm and Homemaker's* show. He thought *Club Matinee*, which is shoved in the spot (11:30 C.S.T.), will have just as big if not bigger appeal to rural areas. He says farmers have come a long way in education, and variety shows would appeal to them more than a network farmer show.

In sharp disagreement was a spokesman for the radio farm directors. He told *The Billboard* that American was making a big mistake in taking off one of their few public service programs and intimated that the FCC's fire might

have a hand in what public service program features should be encouraged. "After all," he declared, "frequencies and allocations belong to the people in the final analysis, not to any one individual or group of broadcasters. In cutting off this fine old program that many people had come to regard as an institution, ABC may be doing itself a lot of harm."

During the last three programs, plugs indicating that the program was going off were aired, with results of more than 200 letters per day. ABC's New York office wired Chi office—where show originates—urgently demanding no more plugs, since this would place the web in the embarrassing position of taking show off which commanded some public interest.

However, Borroff sticks to his guns in that he says web is willing at any time to resume airing provided it can be proved show is popular enough to warrant outlay. On the other hand, NBC after split with Blue, had nothing but the title of the old *Farm and Home Hour*, as Blue carried show, but three months ago revived farm program with Department of Agriculture under old name, grabbing Allis-Chalmers as sponsor.

Former Blue web show featured Curley Bradley as emcee and singer. Robert White was producer.

CBS Curves New Pitch in Triple-Linked Airings

HOLLYWOOD, Dec. 10.—CBS will pitch a new curve in the participator game Sunday (9) when it combines three audience shows into a straight hour and a half broadcast using the same spectators. Net's triple-threat theory was first tried out on the CBS Coast web, and may go t. c. Shows on weekly from 3:30 to 5 p.m. (P.S.T.) Sunday spot normally held by long-haired music or dramatic shows.

Fact that CBS was going to start a series of participators was first revealed in *The Billboard* last week when it was reported that net's space squeeze problems would force airshows to originate at Earl Carroll's across the street from Columbia Square. However, CBS later discovered that nitery still hosts G.I.'s Sunday afternoons at a servicemen's dance and spot not available. As last (See CBS CURVES PITCH on page 41)

Elgin Parade Precede May Be a P&G Pitch

NEW YORK, Dec. 10.—Procter & Gamble, the nation's largest radio advertiser, is mulling lifting a leaf from the book of Elgin Watch with the presentation, on Christmas Day, of a full hour, all-star variety pot-pourri on NBC. Elgin for many years has sponsored two-hour shows on CBS every Thanksgiving and Christmas.

P. & G., via four of its many agencies, is currently at work lining up talent but trying not to duplicate Elgin's parade. Soap show will be aired from 3-4 p.m., the hour before Elgin goes on the air. That hour is normally owned by P. & G. for several soap operas.

Murrow Coming Home; Due Thinks Trade, for CBS 20th Floor Slot --- But Where's "?"

Talk Flirting With Three Pigeonholes

NEW YORK, Dec. 10.—Ed Murrow, CBS head man overseas, has been called off his trip thru the Middle and Far East by Columbia Prexy Paley. He's coming back to the States for confabs and, in all probability, a new assignment.

New post is still Paley's secret. However, pundits in the trade expect news man to wind up on the CBS executive floor in one of three capacities.

One group expects Murrow to take over news operations, while another expects him to be used as home office expert on governmental affairs, both domestic and foreign.

Third batch of thinkers anticipate

Murrow being assigned to video as Paley's personal rep. Angle here is that video's big problem in the near future will be in programming and production, but on a top level. Job of building shows is under control, but the chore of deciding what type of shows to air when, how to cooperate with ad agencies, etc., is unfilled.

Under normal conditions CBS Boss Paley might be expected to handle this himself, as he did in the birth-pain days of the web. But with Paley tied down to the network, and a top-notch mind and diplomat required to handle an important future, Murrow might be the man.

NAB, Fed Ag Want More \$\$ Farm Airings

U. S. Dept. To Press FCC

CHICAGO, Dec. 8.—Closer ties between commercial radio and the U. S. Department of Agriculture was one of several platforms advocated by the National Association of Radio Farm Directors' meeting in Chi this week (3-6) in conjunction with 4-H Club convention. Org heard Ag Secretary Clinton Anderson pay high tribute to radio farm broadcasters in providing farmers with "clear accurate info and assisting greatly in the reconversion period."

John Baker, chief of radio, U. S. Ag Department, told the 78 Radio Farm Directors that the department "looked favorably" upon moves to bring more farm programs into the commercial radio fold, provided they were kept on a high plane. Thus the department is willing to provide material for a sponsored farm show, and sees more farm news—alho bank-rolled—than ever before. Safety was studied as a prominent factor in developing farm programs, with the National Safety Council reps telling the group farm accidents were on the upswing, and could be prevented by injecting more farm safety in the programs.

A spokesman for the group intimated clearly the U. S. Ag Department would put plenty pressure on the FCC next month when hearings for new stations, station changes, etc., would be held.

NAB Committee

As evidence that farm airing is playing a more important role in commercial radio, action of the NAB in appointing a committee from the Farm Directors to report on the farm situation was cited. The committee, headed by Larry Haeg, WCCO, Minneapolis, sent its report to the board of directors of NAB containing five major recommendations:

1. The preparation of a brochure on agricultural broadcasting, stressing the factors contributing to a well rounded and complete ag service by radio stations for use by management and possible distribution to ad agencies, listeners and others interested in farm broadcasting.

2. To develop closer working relations with Ag Department agencies dealing with agriculture, and institutions of agricultural education and research.

3. To arrange periodic regional discussions or clinics, with broadcasting management, farm radio broadcasters, reps of the Ag Department, other governmental agencies dealing with ag, farm organizations, farmers and ranchers and others interested, to examine the possibilities of extending service of radio broadcasting to agriculture over commercial stations.

4. To establish for the convenience of station management, a guide for determining qualifications of competent agricultural broadcasters.

5. To examine the NAB standards of practice as they apply to agricultural broadcasting.

In addition, the committee suggested the NAB appoint an ag committee member in each of its 17 districts to work with station management in the respective area, and an agricultural director be appointed within NAB to supervise all ag projects.

Close co-op between NAB and the Radio Farm Directors is evidenced by the NAB holding a meeting at the same time in order to keep close ear to the farm situation.

NEW YORK, Dec. 10.—Harry Salter, former big-time radio conductor and ex-major in the Army Special Services' Music Division, has been signed to conduct the ork on CBS's new version of *Assignment Home*.

Home, Columbia's top public service show, began airings Saturday (8).

The **WNEW** "MAKE-BELIEVE BALLROOM" with **MARTIN BLOCK**

*Still leads them all!**



WNEW 'Ballroom' Leads For Period's Ratings

According to the September Pulse report. WNEW's (N. Y.) "Make-Believe Ballroom" during the across-the-board hours of 10-11:30 a.m. and 5:30-7:30 p.m. has a better average rating for the 14 quarter-hours than any other station in its area during the same period.

Current average ratings for the other four leading N. Y. stations are: WABC, 3.4; WAAF, 3.4; WOR, 2.7; WJZ, 2.6. WNEW's is 4.4.

VARIETY—October 24, 1945

MARTIN BLOCK

One of America's
Greatest
Salesmen

*The November Pulse shows an even better picture.

It's another favorite program on—

WNEW

1130 ON YOUR DIAL

NEW YORK 22, N. Y.

TEN THOUSAND WATTS—ON THE AIR TWENTY-FOUR HOURS A DAY
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

THE BILLBOARD-HOOPER URBAN CIRCULATION INDEX

(Based upon Facts and Figures from C. E. Hooper Audience Measurement Reports)

VOLUME No. 1, ISSUE No. 6

PROJECTED FROM NOVEMBER 30, 1945, RATINGS

PROGRAMS WITH TOP EVENING URBAN CIRCULATION

| Program | Net | Agency | Sponsor | Product | Urban Listeners* |
|-----------------------------|-----|--------|-----------------|-----------------|------------------|
| Edgar Bergen..... | NBC | JWT | Standard Brands | C&S Coffee | 10,127,812 |
| Bob Hope..... | NBC | FC&B | Lever Bros. | Various | 9,928,788 |
| Jack Benny..... | NBC | FC&B | Am. Tob. Co. | Lucky Strike | 9,611,726 |
| Fibber McGee and Molly..... | NBC | NL&B | S. C. Johnson | Wax | 9,448,143 |
| Radio Theater..... | CBS | JWT | Lever Bros. | Lux | 9,262,592 |
| Walter Winchell..... | ABC | L&M | Jergens Co. | Lotion | 8,875,675 |
| Fred Allen..... | NBC | JWT | Standard Brands | Various | 8,069,913 |
| Take It or Leave It..... | CBS | Biow | Eversharp | Pens, Pencils | 7,491,148 |
| Mr. D. A..... | NBC | DC&S | Bristol-Myers | Ipana | 7,191,221 |
| Music Hall..... | NBC | JWT | Kraft Cheese | Velveeta | 7,047,847 |
| Abbott and Costello..... | NBC | WE | R. J. Reynolds | Camels | 6,883,093 |
| Screen Guild..... | CBS | Biow | Lady Esther | Cosmetics | 6,854,535 |
| Aldrich Family..... | CBS | Y&R | General Foods | Postum | 6,802,437 |
| Eddie Cantor..... | NBC | Y&R | Bristol-Myers | Sal Hepatica | 6,586,534 |
| Jack Haley Show..... | NBC | M&A | Sealtest, Inc. | Milk, Ice Cream | ** |

PROGRAMS WITH TOP FEM DAYTIME URBAN CIRCULATION

| Program | Net | Agency | Sponsor | Product | Urban Listeners* |
|------------------------------------|-----|----------|---------------------------------|---------------------------|------------------|
| When a Girl Marries..... | NBC | B&B | General Foods | Sure Jell, MH Coffee | ** |
| Pepper Young's Family..... | NBC | P&R | Procter & Gamble | Camay Soap | ** |
| Grand Central Station..... | CBS | McC-E | Pillsbury Mills | Various | 1,455,701 |
| Portia Faces Life..... | NBC | B&B | General Foods | Post's Raisin Bran Flakes | ** |
| Breakfast in Hollywood..... | ABC | K&E | Kellogg Co. | Per | 1,420,846 |
| Theater of Today..... | CBS | BBD&O | Armstrong Cork | Quaker Rugs | 1,416,452 |
| Stars Over Hollywood..... | CBS | Sorenson | Bowey's | Dari-Rich | ** |
| Backstage Wife..... | NBC | DFS | Cummer Co. | Energine | 1,394,485 |
| Young Widder Brown..... | NBC | DFS | Sterling Drug | Various | 1,389,799 |
| Romance of Helen Trent (MTWF)..... | CBS | DFS | Kolynos Co. | Kolynos, Bisodol | 1,334,441 |
| Right to Happiness..... | NBC | Compton | Procter & Gamble | Ivory Soap | 1,333,855 |
| Breakfast in Hollywood..... | ABC | Compton | Procter & Gamble | Ivory Flakes | 1,314,963 |
| Stella Dallas..... | NBC | DFS | Phillips Chem. Co. | Shampoo, Energine | 1,304,126 |
| Billie Burke..... | CBS | L&F | Lambert Co. | Listerine | 1,294,607 |
| Just Plain Bill..... | NBC | DFS | Whitehall Pharmaceutical Co. | Anacin | ** |

PROGRAMS WITH TOP FEM EVE. URBAN CIRCULATION

| Program | Net | Agency | Sponsor | Product | Urban Listeners* |
|-----------------------------|-----|--------|------------------------|--------------------|------------------|
| Bob Hope..... | NBC | FC&B | Lever Bros. | Various | 5,475,134 |
| Edgar Bergen..... | NBC | JWT | Standard Brands | C&S Coffee | 5,030,808 |
| Radio Theater..... | CBS | JWT | Lever Bros. | Lux | 5,011,477 |
| Fibber McGee and Molly..... | NBC | NL&B | S. C. Johnson | Wax | 4,964,906 |
| Walter Winchell..... | ABC | L&M | Jergens Co. | Lotion | 4,868,200 |
| Jack Benny..... | NBC | FC&B | Am. Tob. Co. | Lucky Strike | 4,723,852 |
| Fred Allen..... | NBC | JWT | Standard Brands | Various | 4,161,636 |
| Take It or Leave It..... | CBS | Biow | Eversharp | Pens, Pencils | 4,880,300 |
| Music Hall..... | NBC | JWT | Kraft Cheese | Velveeta | 3,869,909 |
| Screen Guild..... | CBS | Biow | Lady Esther | Cosmetics | 3,795,930 |
| Eddie Cantor..... | NBC | Y&R | Bristol-Myers | Sal Hepatica | 3,741,766 |
| Mr. D. A..... | NBC | DC&S | Bristol-Myers | Ipana | 3,653,904 |
| Jack Haley Show..... | NBC | M&A | Sealtest, Inc. | Milk, Ice Cream | ** |
| Abbott and Costello..... | NBC | WE | R. J. Reynolds | Camels | 3,496,604 |
| Kay Kyser (10-10:30)..... | NBC | TB | Colgate-Palmolive-Peet | Soap, Dental Cream | 3,112,329 |

PROGRAMS WITH TOP MALE DAYTIME URBAN CIRCULATION

| Program | Net | Agency | Sponsor | Product | Urban Listeners* |
|-----------------------------|-----|----------|---------------------------------|---------------------------|------------------|
| John W. Vandercook..... | NBC | DPB | Oldsmobile | Autos | 444,618 |
| Stars Over Hollywood..... | CBS | Sorenson | Bowey's | Dari-Rich | ** |
| Let's Pretend..... | CBS | BBD&O | Cream of Wheat | Cereal | 341,372 |
| Theater of Today..... | CBS | BBD&O | Armstrong Cork | Quaker Rugs | 331,267 |
| Breakfast in Hollywood..... | ABC | K&E | Kellogg Co. | Pep | 327,020 |
| Front Page Farrell..... | NBC | DFS | Whitehall Pharmaceutical Co. | Kolynos | ** |
| Grand Central Station..... | CBS | McC-E | Pillsbury Mills | Various | 317,794 |
| When a Girl Marries..... | NBC | B&B | General Foods | Sure Jell, MH Coffee | ** |
| Billie Burke..... | CBS | L&F | Lambert Co. | Listerine | 288,797 |
| Tom Mix..... | MBS | Gardner | Ralston-Purina Co. | Cereal | 287,116 |
| Breakfast in Hollywood..... | ABC | Compton | Procter & Gamble | Ivory Flakes | 256,578 |
| Just Plain Bill..... | NBC | DFS | Whitehall Pharmaceutical Co. | Anacin | ** |
| Kate Smith Speaks..... | CBS | Y&R | General Foods | Certo | ** |
| Portia Faces Life..... | NBC | B&B | General Foods | Post's Raisin Bran Flakes | ** |
| Superman..... | MBS | K&E | Kellogg Co. | Pep | 248,377 |

PROGRAMS WITH TOP MALE EVE. URBAN CIRCULATION

| Program | Net | Agency | Sponsor | Product | Urban Listeners* |
|-----------------------------|-----|--------|------------------------|--------------------|------------------|
| Edgar Bergen..... | NBC | JWT | Standard Brands | C&S Coffee | 3,375,937 |
| Walter Winchell..... | ABC | L&M | Jergens Co. | Lotions | 3,324,094 |
| Jack Benny..... | NBC | FC&B | Am. Tob. Co. | Lucky Strike | 3,280,453 |
| Bob Hope..... | NBC | FC&B | Lever Bros. | Various | 3,268,737 |
| Fibber McGee and Molly..... | NBC | NL&B | S. C. Johnson | Wax | 3,038,226 |
| Take It or Leave It..... | CBS | Biow | Eversharp | Pens, Pencils | 2,858,337 |
| Radio Theater..... | CBS | JWT | Lever Bros. | Lux | 2,764,953 |
| Fred Allen..... | NBC | JWT | Standard Brands | Various | 2,699,344 |
| Abbott and Costello..... | NBC | WE | R. J. Reynolds | Camels | 2,450,381 |
| Mr. D. A..... | NBC | DC&S | Bristol-Myers | Ipana | 2,406,739 |
| Screen Guild..... | CBS | Biow | Lady Esther | Cosmetics | 2,194,535 |
| Can You Top This?..... | NBC | TB | Colgate-Palmolive-Peet | Soap, Dental Cream | 2,159,241 |
| Kay Kyser (10-10:30)..... | NBC | TB | Colgate-Palmolive-Peet | Soap, Dental Cream | 2,052,333 |
| Music Hall..... | NBC | JWT | Kraft Cheese | Velveeta | 2,050,283 |
| Blondie..... | CBS | WE | Colgate-Palmolive-Peet | Super Suds | 2,046,475 |

PROGRAMS WITH TOP JUVE. DAYTIME URBAN CIRCULATION

| Program | Net | Agency | Sponsor | Product | Urban Listeners* |
|----------------------------|-----|----------|---------------------------------|---------------------------|------------------|
| Theater of Today..... | CBS | BBD&O | Armstrong Cork | Quaker Rugs | 606,803 |
| Terry and the Pirates..... | ABC | S&M | Quaker Oats Co. | Puffed Wheat | 671,907 |
| Let's Pretend..... | CBS | BBD&O | Cream of Wheat | Cereal | 590,481 |
| Billie Burke..... | CBS | L&F | Lambert Co. | Listerine | 547,718 |
| Tom Mix..... | MBS | Gardner | Ralston-Purina Co. | Cereal | 533,074 |
| Stars Over Hollywood..... | CBS | Sorenson | Bowey's | Dari-Rich | ** |
| Smilin' Ed McConnell..... | NBC | LB | Brown Shoe Co. | Shoes | ** |
| When a Girl Marries..... | NBC | B&B | General Foods | Sure Jell, MH Coffee | ** |
| Portia Faces Life..... | NBC | B&B | General Foods | Post's Raisin Bran Flakes | ** |
| Grand Central Station..... | CBS | McC-E | Pillsbury Mills | Various | 410,057 |
| Superman..... | MBS | K&E | Kellogg Co. | Pep | 393,654 |
| Just Plain Bill..... | NBC | DFS | Whitehall Pharmaceutical Co. | Anacin | ** |
| Front Page Farrell..... | NBC | DFS | Whitehall Pharmaceutical Co. | Anacin | ** |
| Breakfast Club..... | ABC | JWT | Swift & Co. | Meat | 300,513 |
| Lorenzo Jones..... | NBC | DFS | Sterling Drug | Various | 299,634 |

PROGRAMS WITH TOP JUVE. EVE. URBAN CIRCULATION

| Program | Net | Agency | Sponsor | Product | Urban Listeners* |
|-----------------------------|-----|--------|------------------------|---------------|------------------|
| Edgar Bergen..... | NBC | JWT | Standard Brands | C&S Coffee | 1,721,066 |
| Aldrich Family..... | CBS | Y&R | General Foods | Postum | 1,644,913 |
| Jack Benny..... | NBC | FC&B | Am. Tob. Co. | Lucky Strike | 1,607,422 |
| Blondie..... | CBS | WE | Colgate-Palmolive-Peet | Super Suds | 1,504,761 |
| Radio Theater..... | CBS | JWT | Lever Bros. | Various | 1,486,162 |
| Fibber McGee and Molly..... | NBC | NL&B | S. C. Johnson | Wax | 1,445,010 |
| Inner Sanctum..... | CBS | Y&R | T. J. Lipton | Tea | 1,363,877 |
| Dr. Christian..... | CBS | MCE | Chesebrough | Vaseline | 1,349,672 |
| Great Gildersleeve..... | NBC | NLB | Kraft Foods | Parkay | ** |
| Date With Judy..... | NBC | RWO | Lewis-Howe | Tums | 1,212,596 |
| Fred Allen..... | NBC | JWT | Standard Brands | Various | 1,209,081 |
| Mr. and Mrs. North..... | NBC | L&M | Jergens Co. | Woodbury Soap | 1,190,336 |
| Bob Hope..... | NBC | FC&B | Lever Bros. | Various | 1,184,917 |
| Burns and Allen..... | NBC | B&B | General Foods | MH Coffee | 1,178,327 |
| Beulah Show..... | CBS | RW&C | Lewis-Howe | Tums | 1,146,108 |

PROGRAMS WITH TOP DAYTIME URBAN CIRCULATION

| Program | Net | Agency | Sponsor | Product | Urban Listeners* |
|------------------------------------|-----|----------|---------------------------------|---------------------------|------------------|
| When a Girl Marries..... | NBC | B&B | General Foods | Sure Jell, MH Coffee | ** |
| Theater of Today..... | CBS | BBD&O | Armstrong Cork | Quaker Rugs | 2,444,523 |
| Stars Over Hollywood..... | CBS | Sorenson | Bowey's | Dari-Rich | ** |
| Grand Central Station..... | CBS | McC-E | Pillsbury Mills | Various | 2,183,551 |
| Billie Burke..... | CBS | L&F | Lambert Co. | Listerine | 2,131,123 |
| Portia Faces Life..... | NBC | B&B | General Foods | Post's Raisin Bran Flakes | ** |
| Breakfast in Hollywood..... | ABC | K&E | Kellogg Co. | Per | 1,995,950 |
| Let's Pretend..... | CBS | BBD&O | Cream of Wheat | Cereal | 1,974,422 |
| Just Plain Bill..... | NBC | DFS | Whitehall Pharmaceutical Co. | Anacin | ** |
| Young Widder Brown..... | NBC | DFS | Sterling Drug | Various | 1,881,574 |
| Pepper Young's Family..... | NBC | P&R | Procter & Gamble | Camay Soap | 1,808,789 |
| Backstage Wife..... | NBC | DFS | Cummer Co. | Energine | 1,806,738 |
| Breakfast in Hollywood..... | ABC | Compton | Procter & Gamble | Ivory Flakes | ** |
| Stella Dallas..... | NBC | DFS | Phillips Chem. Co. | Shampoo, Energine | 1,732,489 |
| Romance of Helen Trent (MTWF)..... | CBS | DFS | Kolynos Co. | Kolynos, Bisodol | 1,707,300 |

KEY TO AGENCY ABBREVIATIONS

- B&B—Benton & Bowles
- BBD&O—Batten, Barton, Durstine & Osborn
- DC&S—Doherty, Clifford & Shenfield
- DFS—Dancer-Fitzgerald-Sample
- DPB—D. P. Brother
- FC&B—Foote, Cone & Belding
- JWT—J. Walter Thompson
- K&E—Kenyon & Eckhardt
- LB—Leo Burnett
- L&M—Lennen & Mitchell
- McC-E—McCann-Erickson
- M&A—McKee & Albright
- NL&B—Needham, Louis & Brorby
- P&R—Pedlar & Ryan
- R&R—Ruthrauff & Ryan
- RMS—Russell M. Seeds
- RWC—Roche, Williams & Cleary
- S&M—Sherman & Marquette
- WE—William Esty
- Y&R—Young & Rubicam

*Urban, as interpreted in this report, means all cities with populations of over 25,000 a total of 14,644,878 radio homes.

**No "number of urban listeners" reported for programs broadcast in less than 100 cities and therefore circulation figures not available.

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RWG - AAAA Meets Moving Towards Paper

NEW YORK, Dec. 10.—Negotiations between the Radio Writers' Guild and the AAAA's for a minimum basic agreement covering free-lance and contract writers have, after six meetings and three months of talking, begun to make headway. Going hasn't been too easy, as agency reps have refused to talk contract, claiming this would make them liable for anti-trust action. Instead, the talks have been with an eye toward the four A's coming thru with recommendations to their members.

Topics on the roster are a new release form, arbitration, a standard form contract, control of rights to material, credits, liability for material, single program scripts, audition scripts, trial or outline scripts, rewrite responsibility, individual contracts, disability rights and, in a special category, the problems of the comedy writer. Thus far, agreement has been

It Works!

NEW YORK, Dec. 8. — Foote, Cone & Belding crew have a gimmick of their own for the treatment of a practical-joking staffer. They picked up several dozen cheap copies of old books, wrote onto the inside cover of each an offer of \$5 for returning same to Mr. So-and-So at such-and-such an address.

Now the practical joker isn't laughing. People keep finding the books on busses, trolleys and subways and come in for their five dollars.

reached on four phases.

These are arbitration, the use of a standard RWG form contract, the release of the writer from responsibility for any ideas or wording coming from the ad agency, and payment on delivery for scripts ordered for one-time programs.

Big problems are the release form and writers' control of material. To facilitate material, subcommittees have been set up to work on these two problems.

MBS Makes Sat. Teen Pitch With Kid Skein And Program Switch

NEW YORK, Dec. 10.—Mutual is building itself a full hour kid skein, with intent to steal, by booking *Land of the Lost*, sock sustainer, into the 11:30-12 Saturday a.m. slot. Program will be followed by General Foods' *House of Mystery*.

General intent of MBS programers in making the switch from Sundays at 3:30 p.m. is said to be an effort to take away from CBS a goodly portion of the kid audience which tunes in to *Let's Pretend* at 11:05 a.m. Saturday, and presumably dials out when CBS puts on Billie Burke at 11:30. Idea is the old program mood theory, this time applied to two networks.

Show will be heard in New York on WOR without need for transcribed repeat at a different time, the method followed when *Luna* was airing on Sunday. *Hookey Hall*, WOR program heard at 11:30 Saturdays, is being canceled by Pharmaco Corporation.

RWG Will Pitch After Contracts in Det., Hub and D. C.

NEW YORK, Dec. 10.—Due to pressure from scripters in Detroit, Boston and Washington, Radio Writers' Guild is going after staff contracts in those cities. Writers from the mentioned cities have come into the New York office and asked that the Guild do a job for them, too.

Contracts will contain the standard provision about the rate of progression of staffers, division between junior and senior classifications, distinctions between the different types of writing (continuity, dramatic, etc.), the rights that a scrivener has to his work and the percentage of profits that writers are entitled to from rebroadcasts. Guild will make its pitch as soon as negotiations between it and the radio committee of the four AAAA's are cleaned up.

Mass Hearings May Clear Cloud Over FCC; Problems Loom Bigger and Better

Electronic Horizon Is Top of Everything

WASHINGTON, Dec. 10.—In wake of Congressional mutterings that Federal Communications Commission is "retarding" radio industry progress by failure to step up processing of applications, FCC is ready to stage the biggest series of mass hearings in agency's history. With hearing sked arranged Wednesday (5) on 271 cases which previously had been earmarked for airing, the commissioners are preparing to go on a nationwide circuit from the start of the new year until the end of March and possibly longer.

Moving to break the "bottleneck,"

for which Chairman Paul A. Porter, of FCC, admitted the commission has been largely responsible because of personnel shortages, FCC hearings are arranged to be held as near as possible to the communities affected. Those involving "substantial engineering questions" were skedded for national's capital in order to get the most use of FCC's understaffed technical department. Commission has already set 14 hearings for balance of year and highlight of first 1946 stint will be consolidated hearings on video applications of nine Washington broadcasting and newspaper companies for the four available channels allocated to the metropolitan district.

Gamut Department

All types of applications will be aired at the series of hearings. No hearings have yet been scheduled for New York, altho nearly more than twoscore other cities will be scenes of the sessions. Under pressure of work, the commission has set one day for each hearing, except in cases of consolidation. In latter cases, day has been set for each party. Consequently, the tight sked allows for no postponements and those who cannot meet the deadline will be removed from the list and set down for hearing subsequent to April.

Meanwhile, 23 additional FM grants were announced last Thursday (6), bringing total of conditional grants to 197, with over 300 applications still to be acted on. Fifteen applications for Cleveland-Akron area, seven in Providence-Pawtucket, R. I., area, and eight in Indianapolis area, were designated for hearing. Among new commercial video bids was one from Walt Disney Studios.

That "Bigger" Job

FCC, in smashing the barricades, is obviously girding itself for still bigger jobs to be tackled, as implied by Commissioner Paul A. Walker, vice-chairman of FCC, in a talk Wednesday (5) before convention of National Association of Railroad and Utilities Commissioners in Miami Beach, Fla. Walker declared that the expansion in radio, which is having decided effects on all belated fields in the electronics industry, is presenting big challenge to government as well as industry, and he viewed "increasingly heavy responsibilities" to both federal and State governments.

"It is not visionary to predict," he said, "that, in the future, television as well as facsimile may be combined with telephony. Two people talking long-distance may be able to see as well as to hear each other. Or if we call and fail to get an answer, we may, by means of facsimile, convey a message which the party called will find at his telephone when he returns. These operations are technically possible now. Further experimentation may effect economies which will bring these services within the reach of all."

Visual Speech

Walker cited peacetime applications of radar in ships, autos, trains, busses, taxicabs, etc., and he told about advances in "visual speech" which will have chief potential value in teaching the deaf. He foresaw swift growth of all sorts of related communications in addition to radio, particularly in telephone communications which will employ radio and which will be operating at incredibly low rates. Use of coaxial cables thruout the nation, he said, has gone far beyond experimental stage. Citing reductions in rates already affected by these improvements, Walker said that long-distance toll rate for a three-minute daytime station-to-station call between New York and San Francisco might be cut to less than \$1, with the rate already down to \$2.50 from \$9 11 years ago. A New York-London call, he pointed out, now costs only \$12 compared with \$75 in 1927, and the rates are due for further reduction.

The FCC vice-chairman foresaw terrific advances in video, FM and all sorts of gadgets like walkie-talkie, all of which have the FCC hopping in establishing and revising rules and processing applications.

NAB-AAAA Nat'l Spot Contract Due for Agency No'ing, 4 Nixes

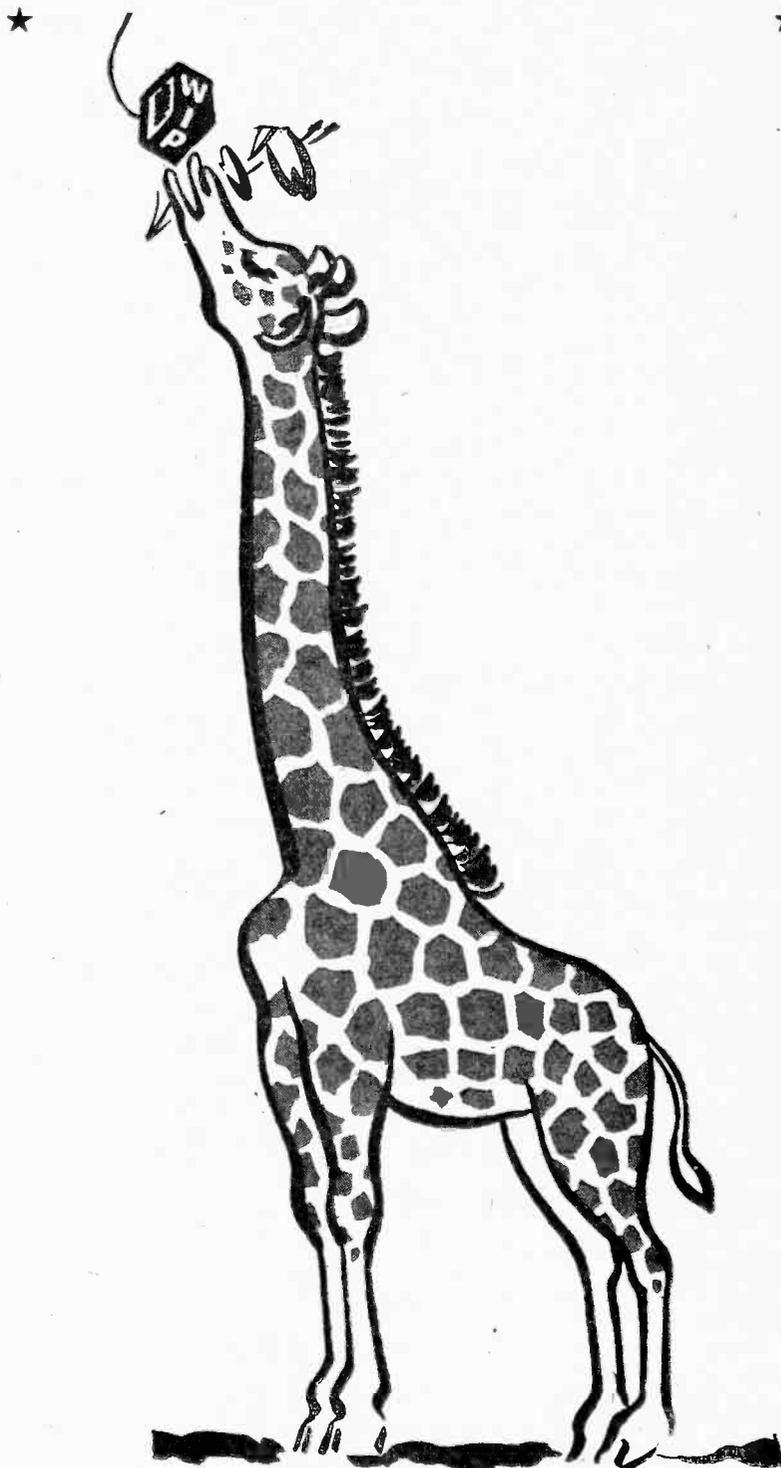
NEW YORK, Dec. 10.—Proposed new standard contract form, which was brewed by the NAB Sales Managers' Committee and a subcommittee of the AAAA's, will not be okayed in its present form. Pact covers national spot biz and is due to be mixed by ad agency men on four counts.

okay and ad men would prefer the present practice whereby the agency takes responsibility and the client is not liable.

Option Biz

2. NAB wants to give an option on time to the agency and not the client. As agency men see it, this practice penalizes the client, is unfair and will eventually penalize agencies as well. Example: Client shifts an account from (See NAB-AAAA SPOT on page 41)

1. NAB wants to hold a client as well as the ad agency responsible for payment. Agency men see no reason why both should be liable. One or the other



We're NOT Sticking Our Neck Out

when we say the best way to make your cash register ring is to tell 'em your story over WIP! There are 8,000,000 of 'em in the signal area of Philadelphia's Pioneer Voice. Our sponsors know it—ask any one of the 165!

610 K. C.

MUTUAL'S 3rd MARKET AFFILIATE

Represented Nationally by GEO. P. HOLLINGBERY CO.



FREE TO WOMEN'S PROGRAMS!

Every Month Scripts and Contests with prizes.. Yours for the asking **EXCLUSIVE IN YOUR TERRITORY**

Write—Wire—Phone. If your territory is open we'll send details and script.

FEATURE BUREAU EST. 1939

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WLW

700 ON YOUR DIAL

THE NATION'S MOST MERCHANDISE-ABLE STATION

The OPEN DOOR

to the prosperous homes of the important

EL PASO TEXAS MARKET

Only KROD can take your message to ALL the El Paso Southwest.

DORRANCE RODERICK, Owner
VAL LAWRENCE, Manager

Howard H. Wilson Co.
National Representatives

Inking Gives Butch Liberty ---And Breath

26 Weeks at 2G Per.

NEW YORK, Dec. 8.—*Liberty* magazine will sponsor Mayor La Guardia weekly quarter-hour commentaries on the Blue web effective January 6 at 9:30 p.m. Warwick & Legler is the agency.

Deal gives the mayor, who checks out of city hall come new year, a free hand even unto disagreeing with mag's editorials. Publication has committed itself for minimum of 26 weeks of sponsorship, will pay "Butch" about \$2,000 per week net.

As might have been expected, the contract being signed by the mayor, while sponsor, agency and web execs mugged for the camera, was nothing more than a copy of the Blue web press release on the story. After the first couple of shots Hizzoner noticed big block lettering on handout, and covered it with his mitt while posing.

La Guardia's free hand on subject matter is protected by libel insurance on three sides, network, ad agency and the mayor.

Program will go over 198 Blue outlets, Coast-to-Coast, and stacks up as *Liberty* mag's bid to regain top ranking among national weekly mags. Publication, with 1,350,000 circulation, now runs in show spot. Back in lush pre-depression days, when Bernarr Macfadden bank-rolled the book, it was, thanks to sundry succulent promotions, the top circulation medium in its field.

No 15% for MCA on Liberty-La Guardia Sale; Big Burn

NEW YORK, Dec. 10.—Music Corporation of America, talent agency which thought it had Mayor Fiorello H. La Guardia sewed up tight for his radio future, this week sat on the curb and howled over the mayor's deal with *Liberty* mag. MCA, never with a real commitment from La Guardia, was out in the cold rain in the *Liberty* sale and proceeded to set up a squawk that could be heard from Vine Street to Madison Avenue.

True story of MCA and the mayor, according to reliable sources, was that Hizzoner agreed to let MCA sell him, if they could, but removed all strings which might have bound him to the talent agency. In other words, MCA was allowed to do the legwork, but La Guardia could be sold by another source without MCA collecting a penny. And that's what happened.

MCA officials, it is reported, are burning like one of those fires the mayor used to run to of a winter's eve. They have investigated every possibility of legal action, but trade dopesters say they have as much chance as Goering at Nuremberg.

Payoff-In Advance

NEW YORK, Dec. 8.—Trade cognoscenti are totaling the abnormal amount of newspaper space culled by the signing of Mayor La Guardia by the American Broadcasting Company and *Liberty* magazine, as a weekly commentator, and saying both are ahead of the game even before Hizzoner goes on the air.

Blue web grabbed front page stories and pix in all dailies and good wire service breaks. This was a week before the commercial deal was set and easily repaid the web the 50G it guaranteed La Guardia. *Liberty* mag came along early this week and once again the clippings were lush, even unto getting the name of the publication into headlines of the story in the most conservative old-line press.

Too Short for a Head

MUTUAL busy concocting a new sustaining afternoon comedy show tentatively labelled *Party Time* for first of the year. Show may air from the Coast. Five-minute spot called the *Nitwit Network*, which razzes radio, is featured.

Maj. Warren Wade, back at NBC television as an exec producer. Wade rode herd on morale, training and combat films produced by the signal corps.

CBS's Bill Shirer due back in the States by Christmas. He's been in Germany covering the Nuremberg trials.

George W. Wallace, another khaki grad, returned to NBC's advertising and promotion department. Before his army service, Wallace was assistant promotion manager of NBC spot sales.

James P. Gillis, with the army for two and a half years, back at NBC spot sales division.

Announcer Tom Hudson, three weeks out of the army, has been signed to do the "Teentime Club" show on NBC. "Detect & Collect" on ABC and "Lanny & Ginger" on Mutual.

Lou Conterno, of Mutual's flack department, begins writing a monthly drama column for *Swing* mag. First appearance slated in January issue.

CBS's news program, "The World Today," is using recordings of overseas pick-ups. Idea is to get overseas reports on wax when transmission is good, then spot on the program.

One Man's Opinion, daily humor column penned by Walter Kiernan, ABC commentator, returns to the International News Service after a spell with Bell Syndicate.

Joseph Hershey McGillvra, station rep, goes to Chi this week.

Format of the Durante-Moore Rezall program, in process of being changed. Jeri Sullivan, singer on show, coming off.

Kate Smith's annual party will be held at the Waldorf, December 17 or 18. Foote, Cone & Belding, new agency on the show, picking up the tab.

La Guardia will be the intermission commentator on CBS philharmonic broadcast on December 16.

Ernest Lee Jacknke Jr., fresh from overseas duty, returned to old slot in ABC station relations.

Fax Cone, Chi prexy for Foote, Cone & Belding, broke a bone in his foot stepping off a curb.

CBS television Station WCBW, New York, added two new directors, Johnny Southwell and Bob Bendick, and one assistant director, Jerry Faust, to staff. Southwell was last with Young & Rubicam as tele director; Faust was radio and video actor; Bob Bendick was a cameraman and director at WCBW before the army and will handle mobile operations of the station.

Television Broadcasters' Association, Inc., re-elected all of its officers at the annual meet of the board of directors at the Hotel Commodore, New York. J. R. Poppele, chief engineer at WOR, was renamed prexy. F. J. Bingley, of Philco Radio and Television Corporation, re-elected v.-p., and Will Baltin, secretary-treasurer.

Four vets were re-employed at old spots on staff of Station WADC, Akron's CBS outlet, during the past week. Mikers Roger Adams, Horace Norman and Karl Osborne were among returnees. John Robertson, operator, is also back at station's control board.

Robert W. Booth, after five years in khaki, returned to Station WTAG, Worcester, Mass., and took up old duties as assistant manager.

Miles Laboratories has renewed for the historical "Almanac of the Air" on Keystone Broadcasting System. Seg is five-a-week series of one-minute shots that broadcasts info culled from "Dr. Miles' Historical Almanac."

Frank Taten discharged from the army recently, has hit the trail back to WCOL, Columbus, O., where he'll take over as continuity director.

Joseph Hershey McGillvra appointed exclusive rep for Station WMFF, ABC outlet in Plattsburgh, N. Y.

WQXR, New York indie with the very longhair, laying plans for celebration of its 10th anniversary starting around January 1. Station officials are a bit confused over whether they should make their big splash in July or December. It was July 1936 that WQXR got FCC approval to become a full-time commercial station, but commercials did not begin until December 1936.

Howard Dorsey, back in country after three years in khaki, has joined miking staff of KMOX, St. Louis CBS affiliate.

FCC Trying To Establish Regulation To Comply With Court Order and Still Move

Ashbacker Decision Calls for Plenty Hearings

WASHINGTON, Dec. 10.—Modifying its hearing procedure in broadcast cases, Federal Communications Commission is taking in stride its setback in Ashbacker Radio Corporation case in which the U. S. Supreme Court ruled against FCC last Monday (3) as forecast by *The Billboard*. Ashbacker won its argument for joint hearing on application by Fetzter Broadcasting Company for construction permit for use on same channel on which Ashbacker had a change-of-frequency application pending before FCC, in what is interpreted as an attempt to forestall anticipated "strike applications," which the commission told the high court would be sure to develop if FCC were not sustained in its decision. FCC, last Wednesday (5), temporarily modified its hearing procedure in broadcast cases. FCC explained the action was taken to speed up disposition of cases which have reached an "unprecedentedly heavy volume."

15 Days—or Else

The new procedure which the commission will consider adopting as permanent if it should "prove to be successful" requires that petitions to intervene in applications must be filed with the commission not later than 15 days after the issues in the hearing have first been made public. Requests for an extension of time must be filed within

the 15-day period and unless "good cause" is shown for delay, the petition will not be granted, according to FCC. Motions to enlarge the issues also are subject to the same conditions. Under a third proposal, parties will not be required to file proposed findings of fact and conclusions of law with the commission unless they are specifically directed to do so by the commission. The non-filing of such proposed findings, under the regulation, will not constitute a waiver of any rights. Parties not requested to file proposed findings may do so by notifying the commission of the intention.

FCC's main contention in the Ashbacker case was that individuals who wished to hold up operations of any broadcasting company could file a counter application, and regardless of its merits, successfully block radio service of a higher quality. The court, in reversing the decision of both the FCC and a lower court, noted that FCC's license grant to Fetzter had been "unconditional" and, consequently, since Ashbacker had not been given a hearing, he had, in effect, been prejudged by the commission.

Bill Shea, captain in U. S. Army Air Force, back at WNEW, New York indie, continuity department.

Bradley Cites Radio As Ace Medium to Sell Vets' Problems

NEW YORK, Dec. 10.—Gen. Omar N. Bradley, administrator of the Veterans' Administration, said Thursday (6) that radio, along with motion pictures, is the best medium for educating the American people in veterans' problems. General Bradley, discussing the new CBS series, *Assignment Home*, pointed out that while the VA has a primary responsibility to the veteran, many of his problems can be resolved by the community, provided it is informed.

Vet administrator, an ETO hero, said that communities must learn several things: First, how to give advice; second, that the veteran is now a mature man, and lastly, that most veterans are not neurotics. Parents and friends, he said, ought to find out what a man went thru and where he was so that they can conduct intelligent conversations with him.

This job of education, he feels, can be done by radio. He expressed the hope that other networks will present shows similar to *Assignment Home*.

WXYZ Debts 13-Week Hospitalized Vet Series From B. Creek

DETROIT, Dec. 10.—An entertainment program designed to keep hospitalized veterans from being forgotten by the public, went on the air over WXYZ Tuesday (4) under the title of *This Is Percy Jones*. Title, which might be taken as a good one for a soap opera, will be savvied by Michigan audience, however. It refers to the army's huge hospital, largely an amputee center, at Battle Creek.

Show originated at hospital and features an 18-piece ork from the ASF plus G.I. vocalists. In addition to the straight entertainment, there will be a narrator or dramatization and interview of the outstanding experiences of veterans now undergoing rehabilitation in the hospital. Home-town atmosphere is built up by picking and introing local men from Michigan towns.

Also presented is a "man of the week" likely to be a specially handicapped vet with a good record of readjustment. Narration is devoted partly to explaining the inner workings of the house hospital.

Show goes on for a series of 13 weeks on WXYZ as well as the Michigan Radio Network, at 10:30 to 11 p.m.

Butcher's Dough

NEW YORK, Dec. 10.—Capt. Harry Butcher, former CBS Washington rep who is coming out in print with General Eisenhower's diary, stands to gross close to \$900,000 on the deal, according to reliable estimates in the trade. *The Saturday Evening Post*, which begins serialization next week, has paid Captain Butcher \$175,000 for rights.

About \$250,000 more, it is said will be forthcoming in royalties from pub Simon & Schuster, and the Book of the Month Club. Butcher still has the Great Britain rights to the books, and it is said that he can get close to \$200,000 there. And a motion picture sale should bring in at least another \$150,000 or \$200,000.

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PHOTOS 8x10 5^z EA.
 Genuine Glossy Photographs
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 WE DELIVER WHAT WE ADVERTISE

NAB TO RAISE CASH AND CAIN

Up Dues, Open Door to Press

By-law reshuffle may clip Arney's wings—is in market for Frazier replacement

WASHINGTON, Dec. 10.—Discontent over "inside politics" at the National Association of Broadcasters is bubbling over NAB's internal reorganization heaves and its preparations to increase its \$500,000 budget to expand associa-

tion's operations and improving its slack front. NAB, which has a reputation for its Pentagon-like habits of military secrecy, is beginning to suffer usual ill effects of those habits, and its public relations slip is beginning to show.

Come Thursday and Friday (13-14), NAB's finance committee will meet in Washington to plan raising the dues on their 800 or more members who now pay from \$5 to \$400 a month, based on various membership classifications. What the new rates will be hasn't been finally determined, but NAB is convinced that its future will expand with radio, so the tariff will be what the traffic can bear. Finance committee's recommendations will be taken up by NAB's board of directors at its January meeting in Hollywood. Because of the increased membership rates and in view of the fact that NAB's membership embraces everything from pint-sized broadcasters to big net stations as well as FM and video outfits, it's a foregone conclusion that the NAB boys will be under watchful eyes. Members can't be blamed for wanting to see that the organization warrants the increased fees.

By-Laws Revamped

Key step in revamping NAB will be recasting of by-laws to define lines of authority. Expectations are that the re-writing of the by-laws will result in reduced power for C. E. Arney Jr., NAB secretary-treasurer, who, it is generally known, had his eye on the vice-prexie job and who has been dictating a lot of NAB inside policy, including its public relations secrecy. Arney hasn't been too popular with most of the press because of his public relations policy which has been anything but beneficial to NAB. Most oft-repeated complaint is that Arney has shown favoritism in doling out yarns, and, as result, a lot of the press fellows no longer take NAB news releases seriously.

NAB's board of directors, it is learned, has already suggested that functions of Arney and A. D. Willard Jr., NAB's new exec v.-p., be defined in amended by-laws. Under present set-up, Arney technically carries as much or more power than Willard, whose line of authority apparently will be increased under re-cast rules. Willard is viewed as Prexy Justin Miller's "good right arm." When the board meets next month it will revise the by-laws to recognize the post of exec.

Arney Miffed

In New York, Philadelphia, Washington and wherever else NAB boys get together, chit-chat during recent weeks has always turned to the association's internal troubles which many of the big-wigs hope will be remedied soon. One widely told story has it that Arney was disappointed when he didn't get elevated, nominally, in the course of the recent topside reorganization which brought Miller in as prexy last October, and Willard in as Miller's top aid, at least in name.

Same story has it that Arney raised a fuss and handed in his resignation. According to this yarn, Arney's friends on the board induced their associates to reject the resignation and to raise Arney's salary from \$12,000 to \$16,000 yearly.

Come what may, NAB, in view of its preparations for increased membership fees, will be on the spot to stick to rules of free press and to stop playing favorites. Inside reorganization plans are proceeding, and NAB is in the market for a director of engineering to replace Howard S. Frazier, whose resignation was announced Friday (7) by Prexy Miller. Frazier, who is opening up offices in nation's capital as a private radio management consultant, will be retained by NAB as an adviser and will complete certain projects he has undertaken.

Cornelius Added

At the same time NAB has announced the appointment of Helen A. Cornelius as special counsel on retail broadcasting advertising. She also will run a private advertising and counseling office.

Also announced was progress in plans for setting up an employee-employer relations department in NAB. Board of directors authorized Miller to take the necessary steps.

Miller, in Universal Bible Sunday broadcast (9) over CBS, reiterated his oft-repeated plea for freedom of radio, and he pointed out that "we are free

Abe Schechter Gets His Beat -- Or "Ask and Get" a Broadcast

NEW YORK, Dec. 10.—Col. A. A. (Abe to trade) Schechter, head of Mutual's news and special events department, pulled himself a scoop last Wednesday night when Dr. Juan Isac Cooke, Foreign Minister of the Argentine, went before an MBS mike with the first official in-person statement of Argentina's position in world affairs. But the story of how Schechter pulled that exclusive reads like the book of a Victor Herbert operetta.

A little over two months ago Schechter, along with Charley Heslep, MBS Washington rep, dropped in to see the Argentine consul. They asked that Colonel Peron, head of the Argentine government, go on the air. Consul said he'd find out about it. A week or two later he reported that they couldn't have Peron, but they could have Cooke. That was fine.

After another week's wait the Argentine rep came back and wanted to know what kind of questions would be asked. He was told.

Not long after that he came back again, this time to ask, "How much the show would cost the Argentine government." Nothing.

Much waiting. Then he called Heslep to find out whether Dr. Cooke would have to answer in English, on account Dr. Cooke, he don't speak so good the English. He was told that MBS's Argentine man, Gerald Dougherty, would translate his

answers. Schechter is a persistent man. Everything was going along swimmingly when someone, somewhere, decided that an exclusive interview for Mutual wouldn't be a good idea. The show wound up an MBS exclusive, but with questions asked by reps of the AP, INS and *The New York Times*. That was the last hurdie.

Usually these stories end with a bland announcement that owing to the sudden illness of somebody or other of no considerable importance, the program was canceled. In this case it wasn't. The show, as the well-worn cliché puts it, went on.

Col. Schechter, despite rumors to the contrary, has not retired to a rest home.

CBS Settles White-Collar Situation; Signs With SOEG

HOLLYWOOD, Dec. 8.—Screen Office Employees' Guild and CBS have agreed on a pact covering local white-collar workers. Contract will be the first in the trade in this category.

Deal, which must be voted upon by the membership, calls for a union shop and a 20 per cent wage tilt. Actually, the salary hike is 20 per cent for those at the starting price and 15 per cent for those at the top in each classification.

Contract will be for one year starting January 1, 1946. There's no retroactive pay.

More Radio News on Page 41

Ask any Central New England distributor which station exerts the greatest sales influence in Central New England. The answer will be WTAG.

BOSTON'S EXCLUSIVE AMERICAN OUTLET

A COWLES STATION
Represented nationally by the Katz Agency

8x10 GLOSSY PUBLICITY PHOTOS 100 for \$6.25

As low as 5c Ea. in quantity. If you use photos you should get our price list and see our samples before ordering. Drop us a card for free sample and price list. This is not the cheapest service, but our prices are low enough so that you can now afford real quality. Prompt, courteous service. Quality guaranteed.

Mulson, Dept. B,
310 E. Washington Ave.
BRIDGEPORT, CONN.

BY MEANS AND GETTING BETTER ALL THE TIME

and other top Radio Stations use this 3x5 VISUAL record of song hits of over 100 publishers, plus old favorites. Includes lead sheets and lyrics of chorus.

Samples free.

1619 Broadway New York 19

TUNE-DEX

WANTED

47,673

PICTURES

47,673 listeners wrote WLS for a picture of "The Arizona Cowboy."

The offer was made on only 38 announcements—18 of them between 5:00-5:30 a. m.

The combination of complete coverage, top talent and loyal listeners is why WLS GETS RESULTS!

890 KILOCYCLES
50,000 WATTS
AMERICAN AFFILIATE

REPRESENTED BY JOHN BLAIR & COMPANY

WPTZ Off Air For 6 Weeks; Staffers Kept

PHILADELPHIA, Dec. 10.—Philco Corporation tele station here, WPTZ, will shortly go off the air for six weeks for a change in channel. WPTZ was on Philadelphia's Channel 3. It moves down to Channel 2.

It is understood that Philco will not release any station staffers during the change-over period. Instead, company will go ahead with its expansion plans.

NBC-CBS Battle Of Video Sports Starts Wed., 12

NEW YORK, Dec. 10.—There will be a very warm time in Madison Square Garden Wednesday night (12) when both CBS and NBC tele gets under way with remote pick-ups of college basketball games. As predicted in *The Billboard* for December 8, the two nets begin clawing at each other's throats across the Garden boards.

Columbia's mobile unit, immobilized by the war, is back in use, and sports-special events director Bob Edge, also back from the wars, will be in harness with the play-by-play. Bob Bendick, ex-G.I. who was a CBS cameraman before Pearl Harbor, has been appointed director of the mobile unit and will handle production.

NBC pulled its first coverage of basketball Saturday (8), but the fun really starts Wednesday. Neither net has as yet signed a sponsor for the games, but trade rumor has it that the one which first lands a bank roll will get an exclusive on the games. It is understood that both webs have prospects lined up, but most of them want to hold off until the first showing so they may see the cat in the bag.

General Mills Buys Video One-Shot On Columbia's WCBW

NEW YORK, Dec. 10.—Second big-time sponsor for CBS television, General Mills, signed a contract for a one-shot film last week. G. M. will sponsor a pic on the history of cake called *400 Years in Four Minutes*.

The 28-minute film will be aired December 18, starting at 8:38. First heavy-billing advertiser to go on CBS was Lever Bros.

"Missus Goes a Shopping" Being Shed by J. Reed King

NEW YORK, Dec. 10.—Video versions of *The Missus Goes a Shopping*, audience participation show featuring John Reed King, drops off Columbia's WCBW January 8. Understood that dough split from projected sale of seg is the chief reason why emcee King is bowing out, plus his desire to devote more time to his own tele packages, *Thanks for Looking* and *King's Record Shop*.

The Missus, which has been on WCBW for over a year, won a TBA award last year as the most successful adaptation of a radio show to television.

Hoosgow Yule Airing Again

PHILADELPHIA, Dec. 8.—For the 12th consecutive year KYW will air the annual Christmas concert by inmates of the Eastern Penitentiary here and the county prison at Holmesburg. Idea was first originated 16 years ago by James P. Begley, station program manager. Each prison gets a separate half hour, and show features prison band, glee club, soloists and novelty groups.

More Video Reviews on Page 41

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Chi Likes Nitery Talent for Air Segs

CHICAGO, Dec. 10.—Radio interest in night club talent, an on again, off again proposition at best, seems to be somewhat up here this week as a result of ABC interest in a new show featuring Jack Waller, vet nitery comic, and nibbles for several other club names. Professor Backwards (Jimmy Edmondson) is said to be certain for an NBC airing shortly, and Phil Grey, another club comic, is being groomed for regional showcasing via WLW, Cincy.

There have been further indications that nitery talent may get another crack at radio. In the past, many comics have been out as radio performers either because so much of their material is blue, or is designed for small, intimate groups. Lack of mike personality has been the downfall of many singers. However, events here in weeks past show that radio programers are still on the prowl for talent along the Loop.

Waller show is being packaged by Phil Phillips and written by Leonard Nathanson. ABC is so interested that it is paying audition costs.

Action Stuff, With Stars May Be Answer to Radio's Need of Middle Dough Segs

Sponsors Still Look for Less Than Ceiling Shows

NEW YORK, Dec. 10.—Radio action drama, making liberal use of the star system, is likely to be one of the more important post-war program trends, according to top talent and production executives. Lines of thought pointing to the probability of such a program development are: (1) Desirability of finding a tested formula for medium-priced shows; (2) tenure of the present high price structure in the talent and production field is regarded as uncertain, and (3) action dramas, including mysteries, adventure and detective yarns, have been able to grab fair audience acceptability without names and would naturally develop better ratings when dressed up with the added marquee

value—and performance value—of a name. And the cost would still be within reason.

Attempts to develop such a program type were made last summer when the Columbia Broadcasting System aired a series titled *The Sea Has a Story* starring Pat O'Brien. Mutual Broadcasting System currently broadcasts another of the type, *The Rogues' Gallery*, starring Dick Powell and sponsored by Fitch.

Lack of a tested formula in the medium-priced program bracket has always forced many sponsors to either of two extremes—the expensive variety layout costing between \$14,000 and \$20,000 or the low-cost show of perhaps \$3,000. Radio's middle bracket has always attracted the more experimental-minded. Whether or not such a situation can continue indefinitely in the post-war period is being questioned. Feeling of the talent agents is that top-priced programs will hold their own as long as the economic structure remains stable. Should the economic structure suffer severe strains as a result of post-war reconversion, it is felt that the medium-priced program bracket will necessarily attract more sponsors and will necessarily have to develop a more stable type of programing.

Average radio action program entails a talent layout of \$3,000 and does fairly well in the matter of audience acceptability. Addition of a name, it is argued, would boost such a show into the star class and would not raise the talent nut to more than \$5,000 or \$6,000. Meanwhile, its Hooper would definitely be up.

REVIEWS

Don Lee

Reviewed Monday (3) 8:30-10 p.m. Style—Vaude, films. Sustaining on W6XAO, Hollywood.

Tele flesher this time was a salute to the United Nations. As to why these lands should be so greeted at this particular time was not made clear unless, of course, it is always timely (atom bomb or no) to love one's neighbors. Latter must have been the reason, because group singing *Hi! Neighbor!* was used to start and close the half-hour live show.

Whatever the cause, the effects were good. First of all, it gave W6XAO an excuse to string up a series of vaude acts which otherwise may have stranded in mid-air. Tie-in is always good, but especially welcome on tele where continuity and form are essential. Also the "good neighbor" gimmick served the purpose of putting home viewers in a friendly and forgiving state of mind toward anything that was to follow.

First act was four Chinese girls singing *Purple Bamboo Lullaby*, with lyrics in both Chinese and English. Unfortunately the diction was bad, leaving the curious in the dark as to what our brave allies say while crooning a purple bamboo cradle song. However, the tune was pleasingly Oriental (and not too long) and vocal work okay, making the act not hard to take.

Teresita Arias represented the entire continent of South America in a Latin dance which proved colorful and added life to the revue. Due to the element of motion terp as a rule makes good tele fare. This was even true in the case of the six little gals who banded together to offer a Polish dance. Whirling peasant skirts added zip to the show and distracted from the heavy-footed, awkward routines.

Show then took an unfortunate nose-dive with Kria Melissarato's reading of a Russian fairy tale. Despite the heroism of the Russian warriors, this part of the salute was hard to swallow. First of all, scanning a story teller via video is a tough nut to crack. Viewers tire of looking at the same person from the same angle in the time it takes to spin a yarn. In this case nothing was done to solve the problem. What made things worse, the woman spoke too rapidly to make comprehension easy. Also considering the great wealth of Russian lore, it seemed that Miss Melissarato could have picked a more interesting and colorful tale.

Altho none of the acts reached pro par, the fact that they were tied in a bundle sold them as good entertainment. Another example of production carrying the load for not-so-hot material.

Scanning showed W6XAO's image quality has taken a turn for the better. However, lighting still needs more attention. Juicers should strive for even flooding, especially in close-ups where an occasional chin shadow can so easily grow into a beard.

Full hour was devoted to canned stuff with only a cartoon proving eye-worthy. Show opened with three films, closed with three. *Lee Zhitto.*

Balaban & Katz

Reviewed Friday (7), 7:30 to 8:30 p.m. Style—News, variety. Commercial and sustaining on WBKB, Chicago.

The Fair department store, one of Chi's largest, started its new commercial video series on WBKB tonight and proved, among other things, that there is a definite danger point at which a video program can begin to have too much selling on his show.

The first stanza of The Fair's series consisted of nothing but telecasting various products on sale at the store. This was done intentionally, for the series is supposed to be an important part of a "tele-shopping" service. Articles displayed on the programs can be ordered by phone calls from the home viewers. All of this, of course, is intended to be an experiment based on the theory that at some future date the public will not have to go out of its homes for shopping for some items but will be able to make choices after seeing the items displayed on television programs. The way The Fair handled the experiment indicated, however, that there is a point where too much selling becomes confusing. On tonight's show various men's clothing and sports items, as well as household furniture and table accessories were telecast. Camera work and lighting were good and the articles could be seen and appreciated, but there were so many displayed in such a short time none were sold to the best advantage. After seeing so many items, the viewer's memory of any specific one was hazy.

We think it would be better for The Fair to weave some comedy or drama into the sales pitches. There might be simulated shopping scenes in the store, with children's antics adding human interest, or a husband and a wife out Christmas shopping. At any rate, there should be something to increase audience interest and get the show out of the boring doldrums of sheer salesmanship.

In direct contrast to The Fair's offering, the Commonwealth Edison program, *Telequizzicals*, showed how entertaining and effective video selling could be woven together to hold audiences interest (and thus increase the chances of the commercial messages being effective). Edison's show, arranged and produced by Adrian Rodner, has its commercial cleverly woven into a quiz program. As a show for a public service company interested in selling electricity, this program is a natural.

For its new program tonight WBKB initiated another gimmick worked out by Bill Eddy. WBKB, cramped for space, has always been troubled with the necessity of having intermission slides telecast during scenery changes. Eddy therefore rigged up a small studio next to the station's control room. Here an announcer sits and reads the news during change of scenery between shows. Ingenious part of the arrangement is that the studio is just about large enough for the announcer and a few lights. The camera used is one that is placed in a

NBC Ups Sked To 17½ Hours During 6 Days

NEW YORK, Dec. 10.—NBC's television station here, WNBT, jumps its weekly number of broadcast hours to 17½, spread over six days, when it begins airings of basketball and hockey games from Madison Square Garden this week. Seventeen and a half hours a week means that WNBT has doubled its time on the air inside of a year.

Basketball and hockey account for nine and a half hours, more than half the total time. Friday night boxing takes another two and a half hours, meaning that almost two thirds of NBC's time is filled by remotes. *The Television Quarterback*, with Lou Little, adds another half hour to the sports total.

Films and drama fill rest of the time.

permanent spot outside the studio and right in front of the station's slide projector. When slides are to be telecast the camera's swung around and pointed at the projector. If a newscaster is to be caught, the camera is turned completely around on its permanent base and, pointed thru a hole knocked in the wall of the news studio, is focused on the newscaster. The result gives little chance for unusual camera angles or lighting or good background, but it does eliminate a big bug at WBKB.

Cy Wagner.

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Net-Pub Meet May Clean Air

Performing Artists Again Look at Disk Dough; Meet Skedded After January 1

Still Hoping for Copyright Act Revision

NEW YORK, Dec. 8.—Another attempt at settling the problem of a royalty payment for the interpretive artist will be made after the first of the year. Maurice J. Speiser, of the National Association of Performing Artists, stated this week that a meeting of "all interested parties" will be held soon. Interested parties would include, in addition to NAPA, the broadcasting industry (represented by the National Association of Broadcasters), the record companies, the American Federation of Musicians and the coin machine interests. "It is hoped the latter will attend," Speiser said.

Controversy over the "interpretive right" of a performer to collect royalties from records used commercially is definitely by no means a dead issue and is currently being aggravated by various factors: (1) Recording artists—the Crosbys, Sinatras, etc.—are at a popularity peak and their wax works are being increasingly used by radio sponsors, and (2) indie stations are coming of age, are getting more power and more audience acceptability, and their use of records is even cutting in on audiences hitherto held by key network outlets.

Too Easy To Sell

Other factors enter into the picture. Station salesmen readily admit that sponsors who will not take a live program are pushovers for a record show featuring a top artist. These programs frequently not only get good ratings—but ratings comparable to live programs in similar time slots—and talent cost is non-existent.

Recording artist figures that with such a set-up he should cash in. With the war over, he's even more desirous of cashing in—because a revision of the nation's income tax schedule is a possibility and this would permit him to keep some of the earnings records might give him.

Copyrig't Revision Hope

Solution to the problem may come in various ways. NAPA hopes for a revision of the Copyright Act of 1909. Such an amendment would obviate the necessity of the org's battling the matter out in the various States—a method which has been found costly and not too successful because of time factors and the delays of court action. Secondly—and in the event the interested parties could not agree on push for a copyright amendment—there is the possibility of an amicable agreement wherein artists, record companies and the American Federation of Musicians would all be cut in on the take. Name artist, says Speiser, would, of course, get the biggest royalty cut, but side musicians would also share in the divvy, according to by-laws of the NAPA.

Problem of a royalty payment to recording artists was brought to the fore years ago by NAPA in the WDAS case in

Frankie & Tommy Ain't Sweethearts

NEW YORK, Dec. 8.—If you heard Frank Sinatra's radio show Wednesday (5) you'll know that there's still no love lost between The Voice and Tommy Dorsey.

Said Frankie on the air when Axel Stordahl asked if he was going to buy something or other on the 52-week easy-payment plan:

"Not me, in 52 weeks I can be back with Dorsey and you know what kind of money I'd be making then."

Philadelphia. Pioneers who attempted to solve the problem were Fred Waring, Paul Whiteman and Irving Caesar—and NAPA was able to prove its right to license stations and collect royalties in various parts of the country. Record companies injected themselves into the picture, claiming they had a "pecuniary right" by virtue of manufacturing the disk—and therefore were entitled to some compensation for commercial use.

—And Those Nickels

Position of the coin machine industry in the general picture intrigues the NAPA, which says the juke box industry collects some \$300,000,000 yearly—all from nickels dropped into an estimated 500,000 machines. NAPA's estimate of the financial extent of this industry is based upon figures prepared by the National Labor Board in June, 1944, when it investigated the wax industry in connection with the AFM's ban on records. Copyright act, in its present state, provides for no take from juke boxes—and any move in this direction would be closely watched by entire music industry, notably ASCAP, MPPA, SPA and individual publishers who have looked longingly in this direction for years, with frustration.

C. M. Finney Out of Associated—Muzak; It's All Houghton

NEW YORK, Dec. 10.—In an unexpected move, Clinton M. Finney last week quit his post as president of Associated-Muzak Corporation and affiliates. Resignation, effective immediately, has Finney in consulting posish after a short vacation.

Trade, tho caught by suddenness of break, nevertheless wasn't completely napping. Understood all along that pulpman Houghton's efforts to clean house with a broom of new ideas weren't jibing with Finney's plans.

Music biz generally sorry to see the Finney out. Remembers him well for his soothing pitches in the Petrillo and ASCAP disagreements. Credits him much with building Associated-Muzak to present status.

Mr. Whiskers Gets In AKM-ASCAP Act Via APC Act

NEW YORK, Dec. 10.—American Society of Composers, Authors and Publishers won a partial victory last week in their attempt to get Uncle Sam mixed up in Harry Proper's suit against them for 150G royalties due Austrian Society—AKM—when Justice C. G. Walters decided that the United States Alien Property Custodian "may" join Proper as a co-plaintiff. Justice Walters, tho opining that Proper was a "true" receiver for AKM and had the right to file suit, nevertheless gave Alien Property Custodian 60 days to apply for co-plaintiffship.

Original ASCAP pitch was that APC, being charged with the protection of alien property, was the responsible receiver for the Austrian Society and that if a claim was filed, APC rather than Proper should be the plaintiff.

Suit revolves around 150G in royalties which Proper says has piled up for 1936-1938 and which has been held in care by ASCAP during war years. Austrian Society and ASCAP originally inked in 1933 but stopped doing biz in 1936.

That Legal Pen

NEW YORK, Dec. 10.—"A letter will make you feel better"—an army chaplain's advice to troops in the Pacific, paid off last week.

Seems that Paul-Pioneer's Max Mayer, terribly annoyed at Lucky Strike *Hit Parade's* slight of P-P fave—(*Did You Ever Get That Feeling in the Moonlight*, and very much discouraged by the lack of success enjoyed by pub-mates in court fights with the cigarette men, sat down and wrote a letter to LSMFT explaining his woes. Result—tune honored with a 9th posish slot on *Parade* last week and Mayer feels better.

Possibilities trade says are terrific. What with some ink, some paper and a little patience, pubs might be able to maintain a steady stride in *Parade*.

Confab Called On Duplicat'n

Unfair tune exploitation by podium-pubs has trade itching for tighter rules

By Joe Carlton

NEW YORK, Dec. 8.—One of the great reforms instituted in the music biz is expected to materialize within the next two weeks when a conference of leading network execs and music-trade figures is called here by Charles C. (Bud) Barry, program director for the American Broadcasting Company (ex-Blue network).

At this meeting, Barry declared, an effort will be made to evolve a code or formula whereby program standards governing the playing of pop tunes over the air can be heightened. Specific evils against which such a set of rules would be aimed include excessive duplication of certain pop tunes currently being featured by name bands and artists on commercial and remote etherings.

Besides representatives for all four major networks, NBC, CBS, ABC and Mutual, delegates from key orgs and pubs in the music trade will be asked to attend. Latter will include spokesmen from the Music Publishers' Protective Association, contact men's union, ASCAP, BMI and some major and minor pubs operating under both ASCAP and BMI license.

Survey Started

Need for reform in radio program rules, which would be passed on, of course, to all aspects of the song trade, was brought to Barry's attention thru the efforts of Paul Secon, of *The Billboard* Music Department, who undertook recently to prepare a three-month survey of the bands and tunes getting network play. Secon's statistical survey broke down these ditties into categories such as: "How Often a Hit Tune Was Repeated; How Often an Original (or other number published by a maestro-owned firm) Was Repeated, and How Often Standards Were Being Aired." Conclusions drawn from this survey, Barry asserted, made it clear that program standards had been heavily abused with a great amount of unwarranted material getting network exploitation.

(Look for a complete analysis of this survey in next week's *Billboard*.)

Adoption of new and tighter rules for playing pop songs on radio programs would be gleefully welcomed in many parts of Tin Pan Alley. It has been no secret for a long time now that big and little pubs alike look with horror on the rush of batoneers into their own song-selling set-up. Pub contention has always been that free and open competition is okay, but when the maestri start forming pubs of their own, the whole song plugging scene takes on streaks of monopoly. Plug-swapping by the maestri, excessive boosting of their own songs and angled deals which disgorge three or four pub houses built around the strength of one name-band's air time have been developed to such extremes, established music men claim, that today radio puts itself in the position of favoring special interests when it exerts no further jurisdiction than passing on the morality of a given tune or banning the re-playing of a tune within a two-hour period.

Sour Grapes?

Maestri, of course, feel that pub complaint is just a case of sour grapes springing out of the former's realization that much gravy could be ladled out of the pub racket. Orks can't see why they shouldn't extract profits from tunes that they do so much for on the air, and the net result has been that currently almost every batoneer who can command a fair fraction of ether time hires himself one room, a press and a songpluggier and makes like a publisher.

Following close on the heels of the (See NET-PUB MEET on page 22)

AFM Sits Back Waiting NBC Spitalny Sub

H. L. Still To Wave Baton

NEW YORK, Dec. 8.—Late this week execs of Local 802, American Federation of Musicians, expected momentarily the naming of a new contractor at NBC to succeed H. Leopold Spitalny, who last week was barred from the job for one year by the Union's Trial Board. The local, said one top exec, has the right to accept or reject any musician named to the post. Spitalny, according to 802, must wind up his contractor duties Monday (10), but can still conduct and engage in other work open to a member of the Musicians' Union.

Samuel Chotzinoff, manager of the music division of NBC, stated late in the week that Spitalny had already folded up his work as contractor but was remaining at the network as a conductor. No name was mentioned as a successor, altho some are being considered, including Roy Shields, of NBC's Chicago Division. Network is wary of even discussing case—feeling that the matter involves only Spitalny and the local.

No Comment

Spitalny, whom the local has penalized for infraction of union regulations at NBC, has made no statement as to whether he will appeal the case before the Executive Board of the American Federation of Musicians. AFM at press time stated no appeal had as yet been filed—but pointed out that Spitalny still had plenty of time.

Musicians' union scale for the job of contractor at NBC is \$330 weekly.

Sonny Dunham To Vogue; Makes Three for Label

NEW YORK, Dec. 8.—Sonny Dunham has been signed by the Vogue Record firm of Detroit. Deal's one-year term paper with minimum guarantee of eight sides per annum marks the third maestro picked up in recent weeks by Vogue. Other two signees were Art Mooney and Shep Fields.

Dunham's recording activities of late haven't been too considerable with the exception of some extraneous sides for Premier label, but back a few years he was well set on Bluebird and then later on Hit. Orkster starts recording for the new diskery about January 3 when he makes a Detroit stand. Current at Claridge Hotel, Memphis.

The Modernaires'



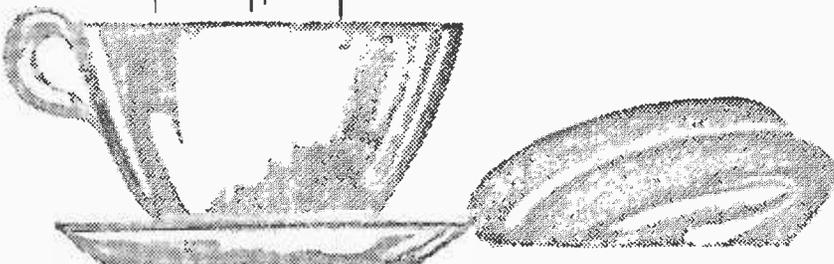
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De Luxe Inks Rabble-Drowsing As Svengali Waxes Eloquent

NEW YORK, Dec. 8.—If you are a rash and reckless fellow and tell the Victor boys that their records put you to sleep, you are inviting a platter in the puss. Same goes for the lads at Decca, Columbia, Capitol and so on down the line—but wait—stop—when you get to De Luxe diskers. They'll love you if you can say they're peddling Mickey Finns on wax.

All this surprising reaction because De Luxe, which operates out of Linden, N. J., just concluded a contract with one Ralph Slater, hypnotist, and they are now ready to launch into the record market with the very definite idea that they've got a wax Svengali who puts folks to sleep or, at least, helps them to grab a golden doze. Novel approach has some basis, since Slater, who holds down a half-hour spot on Mutual Network Wednesdays, has been drawing quite a bit of fan mail with his sleep-purveying gimmick.

To exploit this gift Slater has for rabble-drowsing, De Luxe has contracted for a series of seven one-record albums which will be titled along the lines of *Time To Relax* and *Time To Sleep*. Faith in Slater is backed up by an alleged deal calling for \$25,000 guarantee against a possible \$50,000 return in royalties.

First demonstration of how Slaterism would work on wax will be given by De Luxe at a distributor meeting in Philly, Saturday (15), where the mesmerist will endeavor to provoke the assembly into sleep and then, it is assumed, to sales. Claims for Slater demonstrations are that five minutes of his waxing and "Gosh, I feel tired" sets in. Company admits that

prospective buyers will have to co-operate with the record even as subjects are asked to co-operate with professional hypnotists but feels that this is no barrier to folks who have been trying to knock off 40 winks unsuccessfully since Rip Van Winkle's time.

Other claims for Slater supporters include supposed certification from medical authorities that no harmful or permanent effects can be stimulated by his routine. Also said that in recent tours of army camps and hospitals, Slater enrolled a tremendous list of insomniacs who went down for the count before his sleep-talk.

Reaction in the trade to the De Luxe project is mostly whimsical, as one spokesman put it, pointing out that "they really pulled a sleeper on the wax field."

BMI Clan Gathers; No Accurate To Guide \$48 Pointers

NEW YORK, Dec. 10. Regular meeting of Broadcast Music Inc's board of directors skedded this week will, for the first time in BMI history have members of the field staff sitting in. Reason for joint get-together, BMI spokesmen say, is "purely coincidental." Annual assembly of field men "just happens to occur" during the same week as the board's biz huddle, and "it was felt that directors would like the opportunity of discussing matters with the BMI staff."

Trade appreciates board's yen to "discuss matters" with fieldmen, wonders tho, how much Professor Peatman ACI acceptance caused the "coincidence."

THE DINNING SISTERS

Four-Platter Disk Debut

THIS chirpsome trio burst into the platter field by breaking a record; a feat that's getting them talked about (as if they haven't been the subject of plenty of favorable comment to date). They debbed with Capitol with a four-disk album; three more platters than any other musicians make for an opener.

This standout debbing follows along the happy groove they've dug in showbiz in the past 12-month period, wherein they made their first p. a.'s in name niteries. Recalls by table sitters and managements alike indicate that the after-dark path will glitter with the girls when and if pic, air and platter commitments permit. Since January, 1945, they have racked up a record-breaking 18 weeks at the College Inn, in Chi's Hotel Sherman, and long stays at Detroit's Latin Quarter and the Glen Park Casino, Williamsville, N. Y. In addition they hold the distinction of being the only chirping combo to play both the Chicago and Oriental houses in the Chi Loop. This one they pulled off during a six-month period this year. Currently the girls are on the Coast, having difficulty skedding their day to cover Capitol diskings, two Columbia pix and guest airings as well as vaude and nitery appearances.

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- 5 Don't Be Tellin' Me Your Troubles Saturday Nites—NBC Network.

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- Pan 103 KA ULUA (Song of the Big Fish "Ulua")
- Pan 014 BEAUTIFUL KAHANA (Hawaiian Love Song)
- Pan 014 ULA NO WEO (Hawaiian Hula Chant)
- Pan 015 NA LEI O HAWAII (Song of the Islands)
- Pan 015 NA ALII (Song of the Kings)
- Pan 016 HALEIWA HULA (Hawaiian Hula Song)
- Pan 016 HAME PILA (Hawaiian Fish Song)
- Pan 016 ALOHA OE (Farewell Song)

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Featuring **MARGA LLERGO**

Guest Star From Mexico City

With Rafael Mendez and His Pan-American Orchestra

- Pan 021 EL MUERTO SE FUE' DE RUMBA (The Ghost Goes Slumming)
- Pan 022 DIEZ MINUTOS MAS (Ten More Minutes)
- Pan 022 LA BAMBA
- Pan 022 EL RANCHO GRANDE
- Pan 023 CARTAS MARCADAS, Ranchera
- Pan 023 TRAIGO MI "45," Ranchera (Give Me My Pistol)

NOEL DE SELVA

and His Pan-American Orchestra

- Pan 001 LINDA MUJER (Guaracha)
- Pan 001 CHIHUAHUA (Mexican Polka)
- Pan 002 LA CUMPARSITA (Tango)
- Pan 002 EL PATON (Rumba)
- Pan 003 QUADALAJARA
- Pan 003 JUAREZ—Danzon Veracruzano
- Pan 004 CAE-CAE (Samba)
- Pan 004 DON MIGUEL—Danzon Veracruzano
- Pan 005 LA PALOMA
- Pan 005 CIELITO LINDO
- Pan 006 MEXICANITAS (Ranchera)
- Pan 006 EL VENADITO (Ranchera)
- Pan 107 RUMBA RHAPSODY
- Pan 107 ESPANA CANA (Paso Doble)
- Pan 108 BABALU (Afro-Cubano)
- Pan 108 NEGRA LEONO (Rumba)
- Pan 109 LA CUCARACHA (Rumba)
- Pan 109 SIBONEY (Rumba)
- Pan 110 ADIOS MUCHACHOS (Tango)
- Pan 110 QUIEREME MUCHO ("Yours") Bolero

THESE FOUR SELECTIONS, 65c NET EACH

RAFAEL MENDEZ and His All-Star Pan-American Orchestra

- 017 TUMBANDO CANA (Guaracha)
- 017 TODA UNA VIDA (Hasta Manana) Rumba-Bolero
- 018 PORQUE (Tango)
- 018 ACERCATE MAS (Come Closer to Me) Rumba-Bolero

RAFAEL MENDEZ and His All-Star Jazz Orchestra

- Pan 111 TEA FOR TWO
- Pan 111 I KNOW THAT YOU KNOW
- Pan 112 IN A LITTLE SPANISH TOWN
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FOR 1946

**SEEMS LIKE
OLD TIMES**

backed by

SYMPHONY

DECCA 18737

Ears, Not Segs, Count in New Tune Index

May Not Kill Payola—But

NEW YORK, Dec. 10.—Big and little, the pubs agreed this past week that pubbing the Peatman Radio Music Coverage Index in place of the "Plug Sheet" was going to be a step forward for the industry. (See Page 24.) Good or bad, they agreed that any report that was an honest plugging index, instead of a wish-fulfillment plug report, was on the credit side of the ledger. BMI, which started out with a huge black negative on the entire project, is just as set against it—but BMI brass huddled during the seven days between the announcement and the pubbing of the first *Songs With Greatest Radio Audiences*, as *The Billboard* calls it, and, altho not ready for the light of print, have come up with a few ideas of their own on how to make Peatman pay off for the music industry's all-year-round Santa Claus.

Curtail Payola—No!

There were a few contact men who admitted that the change to Peatman would curtail the payola. Some were even ready to contend that the switch would cost 'em more dough—but that the dough would be spent on "ears," not performances. If a program can deliver an audience of 15,000,000 homes (and toppers do), which would mean 750 Peatman points, that's worth lots of moola, since as low as 2,000 Peatman points can make a tune No. 1, and a Peatman topper seldom goes beyond the 3,500 figure. In summertime, No. 1 may sink below a Peatman of 1,000—which

gives some idea of what a sock Crosby or a Hope (Frances Langford) tonsiling can do for a tune. Idea of the Lindy boys is that payment won't stop but that the price tag will be definite—and that it will be so much for so much—a Peatman.

Can They Be "Bought"?

The other side of the pic still continues—that the big Peatman point programs can't be bought—but that the tune has to make the grade on its "merit." That "merit" line, of course, has the Brillbillies in hysterics—with them it's simply: "You take your No. 1 plug tune, you 'work' it ('work' equals 'payola') and then you work it some more—and if the 'work' is enough, the tune has 'merit.'"

Fact that some top ASCAP and BMI firms have put it on the line with all the dough in the world, and the tune has still turned up its toes and died a-borning, doesn't stop the "what d' yuh want" boys from insisting that it's the dough-ray-me, not the do-re-mi that makes the tune.

Regardless, everyone admits that with this issue of *The Billboard*—and other trade newspapers—the die is cast (corny that). If no one dials the program with "your" tune on it—it's worthless as a plug. Even tho John G. Peatman (Doctor Peatman to you) gets white around the gills when his *Audience Coverage Index* is referred to as the "sheet" they're going to pay off on the win, place and show positions—in the Peatman—call it "sheet" or a record of the songs with the most radio coverage.

Peatman, says the trade, has made a solid step in the right direction—but it's only a step—the payola is still with us—only it's for "value received."

B. Hutton-Capitol Split

HOLLYWOOD, Dec. 10.—Betty Hutton will leave Capitol Records in January. Reason is thrush is dinking only novelty dittles and would like to try her hand at straight stuff. With Capitol carrying a full load of fem balladists as is, she thinks she'll be better off with a different waxery. Both parties appear not too sad about the divorce.

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IMPORTANCE

The Officers and Directors of Musicraft Corporation are pleased to announce that Musicraft has been acquired by Jefferson-Travis Corporation, manufacturers of radio and recording equipment. The resources, facilities, and management of the Jefferson-Travis Corporation will join with Musicraft to carry out its present expansion program.

The merger of forces of the two companies has as its objective a position of major importance for Musicraft in the field of recording, production and distribution of phonograph records.

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Cutless Song - Mag Dough Will Change SPA Coming Paper

NEW YORK, Dec. 10.—Early returns from Songwriters' Protective Association's initial looksee into pubs' books revealed last week that several pubmen have been shy about telling writers that their tunes were being "leased" for a whale-gulp of dough to music mags. Story about dough being made, tho well known to trade, has bit of a twist. Seems that while the ink has been flowing freely the past year between pubs and lyric mags like *Song Hits*, *Hit Parader*, etc., and that coin in figures like 25-50G individually and near a million collectively have been making black marks in pubs' books, tunesmiths haven't been collecting a red cent. Not only that, but even the practice of tossing 25 odd bucks to the writers for the right to lend their songs to tune mags—something of an attempt to stick to the letter of the law—has been thrown out. Several pubs are not only forgetting to cut the writer in on the dough but not even bothering to let him know that his work is resting between the pages of one or more of the music mags.

Forgetfulness?

Pubs' "forgetfulness" on both counts is being remembered by the association's contract committee at its present council sessions, an SPA spokesman revealed. For not only will the "new paper" call for a sizable cut of coin picked up—past and future—but the whole song-exploitation period is skedded to have its face changed. Latter point aimed particularly at those pubs who, anxious to get on the gravy train of the pub-tune mag track, have made little more than a pretext of "working" on many songs, but upon receipt of material have immediately gone lyric-mag hunting.

"In the old days they'd at least spend three or four months on a good number," an SPA spokesman said, "before farming

it out for some possible extra money they might be able to pick up from tune magazines. Now they're impatient and are getting rid of songs which potentially might be hits if worked on."

One Year—May Work Both Ways

Present paper allows pub one year to "work" on a song, plus 30 days after writers start asking questions, and pub men have been sticking to the letter of the law by printing a few salable copies (not unlike song-sharkpubs) when "whys" and "wherefores" were thrown at them.

New contract will have a one-year option clause for the exploitation period whereby writer will be able to "lift" his tune and go shopping elsewhere if pub doesn't produce.

Meanwhile, SPA isn't adverse to writers making deals of their own with lyric mags while new contract is taking form.

Chi Trying To Build A Jazz-Star Center

CHICAGO, Dec. 8.—With reports unanimous from all over the country that jazz concerts, featuring name musickers, are cleaning up plenty moo, Chi will get something new in the way of swing sessions December 17 at Orchestra Hall when Paul Edouard Miller, prominent jazz critic and writer, features a number of almost unknown and semi-name jazzsters in an evening of bash. Miller told *The Billboard* that he is hoping to put Chi back on the map as a jazz-star producing center and he has chosen carefully from among Midwest jazzmen to pick up a capable cast for the opening of what may become a series of concerts, designed to present the lesser-lights to the public.

Only well-known jazzman on the first date is Sidney Bechet, the New Orleans reed ace, with the remainder: Tony Parenti, white, N. O., clarinet; Bill Funkey, Gary, (Ind.) alto and tenorman; Max Miller, Chi pianist currently fronting his own cocktail trio; Kenny Smith, drummer, and several other unknowns filling out the program. Ducats are scaled from 95 cents to \$3.60 for boxes.



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Bobby Capo with the Seeco International Orchestra -- Dir Alfredo Mendez

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Bobby Capo with Noro Morales and his Copacabana Orchestra

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Class C Spots Get Raise

NEW YORK, Dec. 8.—Substantial wage increases in 70 Class C spots have been negotiated for musicians by Local 802, American Federation of Musicians. These spots include ballrooms, various night clubs, restaurants, bars and grills. Not all contracts are the same, owing to different working conditions and hours prevailing at the different spots, but the following chart gives a good idea of the differences between the old and new scales.

| | Old Scale | | New Scale | |
|---------------------------|-----------|----------|-----------|----------|
| | Leader | Side Men | Leader | Side Men |
| Arcadia Ballroom | \$ 90.00 | \$60.00 | \$112.50 | \$75.00 |
| Roseland | 90.00 | 60.00 | 112.50 | 75.00 |
| Wivel Restaurant | 106.95 | 71.30 | 129.00 | 86.00 |
| Russian Kretchma | 80.00 | 65.00 | 100.00 | 75.00 |
| Zimmerman's | 74.44 | 51.94 | 125.00 | 75.00 |
| Bal Tabarin (Show Band) | 75.00 | 60.00 | 100.00 | 75.00 |
| Bal Tabarin (Relief Band) | 65.00 | 50.00 | 80.00 | 60.00 |
| Chin Lee's | 65.00 | 55.00 | 80.00 | 70.00 |
| Lee's | 65.00 | 55.00 | 80.00 | 70.00 |
| Corso Restaurant | 67.50 | 52.50 | 82.50 | 62.50 |
| Cafe Wienecke | 67.50 | 52.50 | 82.50 | 62.50 |
| Switzerland Restaurant | 65.00 | 50.00 | 80.00 | 62.50 |
| Old Roumanian Restaurant | 75.00 | 62.50 | 90.00 | 70.00 |
| Rainbow Inn | 67.50 | 56.00 | 80.00 | 65.00 |
| Luchow's Restaurant | 75.00 | 51.00 | 82.50 | 56.00 |
| Lorelei Restaurant | 67.50 | 52.50 | 77.50 | 62.50 |
| Madison Bar and Grill | | | | |
| (Week ends only) | 30.00 | 25.00 | 40.00 | 30.00 |
| Round Room Cafe | 50.00 | 40.00 | 55.00 | 45.00 |
| Club Lincoln | 40.00 | 37.50 | 65.00 | 55.00 |
| Tango Palace | 50.00 | 40.00 | 60.00 | 50.00 |
| Bellaire Castle | 50.00 | 45.00 | 75.00 | 60.00 |
| Shore Road Casino | 55.00 | 40.00 | 70.00 | 55.00 |
| Perlman's Restaurant | 35.00 | 35.00 | 50.00 | 47.50 |
| Sheib's Inn | 45.00 | 40.00 | 65.00 | 50.00 |
| Russian Inn | 55.00 | 45.00 | 60.00 | 50.00 |
| Turn Hall | 53.65 | 40.65 | 58.65 | 45.65 |

In addition to raises for leaders and side men, contracts provide for hikes in pay of stewards. Generally the steward receives \$2.50 more than a side man.

Contracts also provide for improved working conditions.

Borge, Spitalny Open Det. Music Hall Bill

DETROIT, Dec. 8.—Victor Borge and his ork are booked to appear at the Music Hall, Detroit, December 19. Phil Spitalny and His All-Girl Orchestra are slated for three shows, two on New Year's Eve and a matinee performance on New

Year's Day. December 31 shows will begin at 8:30 and 11:45 p.m. This will be the first time any such plan has been carried out in Detroit.

Other artists on the roster of Music Hall for January thru April are Grace Moore, Malcuzyński, Larry Adler, Paul Praper, Grand Opera Quartet, Conrad Thibault-Margaret Speaks, Trapp Family, Yehudi Menuhin, Tito Guizar, Veloz and Yolanda and others.



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and COME TO BABY DO

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Lynne Stevens, vocal

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PHIL MOORE FOUR

SYMPHONY

Billy Daniels, vocal

and I LOVES YOU PORGY

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| DOCTOR, LAWYER, INDIAN CHIEF— | DIG YOU LATER—Perry Como .53¢ |
| Betty Hutton .53¢ | LET IT SNOW, SNOW, SNOW— |
| COME TO BABY, DO—King Cole Trio .53¢ | Vaughn Monroe .53¢ |
| AREN'T YOU GLAD YOU'RE YOU?— | WHITE CHRISTMAS—Bing Crosby .53¢ |
| Bing Crosby .53¢ | WHITE CHRISTMAS, ANNIVERSARY |
| I CAN'T BELIEVE THAT YOU'RE IN | WALTZ—Guy Lombardo .53¢ |
| LOVE WITH ME—Bing Crosby .79¢ | SUMMIT RIDGE DRIVE—Artie Shaw .53¢ |
| LET HIM GO, LET HIM TARRY— | BEER BARREL POLKA—Glahe Musette .79¢ |
| Evelyn Knight .53¢ | WOOD CHOPPERS' BALL— |
| | Woody Herman .37¢ |

RACE RECORDS THAT GET TOP PLAY

GUARANTEED HITS

- | | |
|--|--------------------------------------|
| GOTTA RIGHT TO CRY—Joe Liggin's | WE'RE TOGETHER AGAIN—McVea |
| and His Honeydrippers .89¢ | All-Stars (Vocal Rabon Tarrant) .89¢ |
| BLUES AT SUNRISE—Ivory Joe Hunter .89¢ | MY BABY'S BUSINESS— |
| DRIFTING BLUES—Clarence Brown and | James Rushing Vocal .89¢ |
| Three Blazers .89¢ | RECONVERSION BLUES— |
| BABY, DON'T YOU CRY—Clarence | Ivory Joe Hunter .89¢ |
| Brown and Three Blazers .89¢ | SOMEBODY DONE CHANGED THE |
| UNLUCKY WOMAN BLUES— | LOCK ON MY DOOR—Wynonie Harris .89¢ |
| Helen Humes .89¢ | COOL DISPOSITION BLUES— |
| HONEY DRIPPER—Joe Liggin's and | Arthur Crudup .37¢ |
| His Honeydrippers .89¢ | VITAMIN A BLUES—Joe Williams .37¢ |
| BE BABA LEBE—Helen Humes .89¢ | BARTENDER BOOGIE—Jack McVea .79¢ |
| HE MAY BE YOUR MAN—Helen Humes .89¢ | I CAN'T GET ENOUGH OF YOU— |
| MERRY-GO-ROUND BLUES—Jay Mc- | Savannah Churchill .79¢ |
| Shann (Vocal by Crown Prince Charlie) .89¢ | CALDONIA—Louis Jordan .37¢ |

HILLBILLY RECORDS GOING VERY STRONG NOW

- | | |
|--------------------------------------|---------------------------------------|
| IT'S BEEN SO LONG, DARLING— | TALKIN' 'BOUT YOU—Hank Penny .79¢ |
| Ernest Tubbs .37¢ | SEND THIS PURPLE HEART TO MY |
| YOU TWO-TIMED ME ONE TIME TOO | SWEETHEART—Donver Darling .37¢ |
| OFTEN—Tex Ritter .53¢ | HEARTACHES—Idaho Call |
| YOU WILL HAVE TO PAY—Tex Ritter .53¢ | (A Sure-Fire Hit) .79¢ |
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| WEARY NIGHTS AND BROKEN | SORRY—Idaho Call .79¢ |
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| YOU WOULDN'T UNDERSTAND— | IS IT WRONG?—Monte Hale and Boys .79¢ |
| Bill Carlisle .79¢ | DON'T PLAY WITH MY HEART— |
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Music---As Written

NEW YORK:

Henry Tobias, *Miss You* scribe, now running Viking third of the Saunders-Viking-Chelsea pubs. Working on tune he wrote with Don Reid *Tell Me That You Love Me Honey* and already has records set on Columbia and Capitol.

The Sunny Skylar ain't telling who's going with him in his new publishing venture, he already has first tune ready to go. 'Twill be "Ten Little Indians," written by Skylar and pianist-orkster Frankie Carle.

Benny Goodman closes Terrace Room December 23 and heads for Meadowbrook Gardens, Culver City, Calif., where he opens January 3. . . . Revived Memphis Five jazz group, featuring Phil Napoleon, Frank Signorelli, Chauncey Moorehouse and others, got off to a flying start, with the Monday night slot at "400" Club December 23. Opens on the 25th at Frank Dalley's Meadowbrook. . . . Dorothy Reid, ex-chirper with Benny Goodman and Randy Brooks orks skedded for canary spot with new Buddy Rich band when it opens Newark's Terrace Room December 25.

Jerry Kanner's Spin Record firm signed Rosalie Allen, hillbilly disk jockey and yodeler, to five-year contract.

Erv Brabeck, former arranger with several well-known bands, takes off navy lieutenant bars next week and returns to his old slot as band location man with Frederick Bros.' New York office.

The Murphy Sisters received a plaque this week from *Song Hits* mag as the outstanding new singing trio.

CHICAGO:

Stan Kenton's ork does four numbers in the Columbia film musical, *Duchess of Broadway*, currently in production. They are *Avocado*, sung by June Christy and Gene Howard; *I Can't Believe My Eyes*, *Mist Over the Moon* and *I Never Had a Dream Come True*. . . . Oscar Pettiford has replaced Junior Raglan on bass with Duke Ellington. . . . Eddie Mallory's new ork came into the Rhumboogie December 7. . . . Hazel Scott is shopping for baby clothes for an early summer arrival. . . . The Modernaires play the Earle, Philly, week of December 14, after which they'll spend a week in New York doing transcriptions for Ziv and platters for Columbia.

Jack Braun is now covering the Cincy area for Leeds music. . . . Lem Johnson, the Negro saxist, set to take a band to the Pacific area for USO. . . . Rubelle Blakely, ex-Hamp crooner, readying a four-chick vocal group to accompany him on a road tour. . . . Paul Edouard Miller, co-editor of the swing section of *Esquire* mag, leaving that post shortly. . . . Teddy Phillips starting two weeks at Tune Town Ballroom, St. Louis, December 17.

HOLLYWOOD:

Eddie Heywood, who goes into the Los Angeles Orpheum Theater December 11 for one week, is being leased by 20th Century-Fox for Lucille Ball's next pic, *Dark Corners*. . . . Cleffer Lew Pollack is in critical condition after being stricken with meningitis. He is under treatment at Queen of Angeles Hospital here.

Al Sack has rounded up a 24-man ork for his Black & White waxings. Group is made up of nine strings, harp, five brasses, five woodwinds, four rhythm. . . . Hoosier Hot Shots, recently signed by Decca for two year tie-up, now here to appear in Columbia pic "Smoky River Serenade." . . . Charlie Barnet will cut and publish tune he bought from Don Raye and Gene De Paul, "Madam Butter-ball."

Spotlight Records have signed Western tunesmith, Jack Kenney, to an exclusive waxing deal, whereby Kenney will cut his own cleffings. First set will be plattered December 22 and include *Calgary Blues*, *Texas Gal*, *I Can't Believe* and *There's a Tear Behind Every Smile*. . . . Ray McKinley, now out of the army, here organizing a band. McKinley bated Glen Miller's band following latter's death.

Muzak Licensee in Chi

CHICAGO, Dec. 8.—Muzak, wired music service, recently signed a contract with a local franchise holder and is now operating here. Licensee is the Boom Electric & Amplifier Company. All types of users will be sought, including bars, grills, industries, hotels and apartment houses.

PREMIER RECORDS

—HITS—

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Dream Lucky Blues
Julia Lee
 - #29012 If It's Good
Show Me Missouri Blues
Julia Lee
 - #29011 Shipyard Woman Blues
Crown Prince Boogie
Jay McShann
 - #29010 Hootie Boogie
Garfield Avenue Blues
Jay McShann
 - #29009 Kansas City Kiffy
Trail to San Antone
Ambrose Haley
and his "Ozark Ramblers"
 - #29008 Stars and Stripes on Two Jims
Good Old Turnip Greens
Ambrose Haley
and his "Ozark Ramblers"
 - #29005 Blue Skies
My Blue Heaven
Harry Cool
 - #29003 Ain't Misbehavin'
Sophisticated Lady
Russ David
 - #29002 Coffee Five, Doughnuts Five
Jungle Twilight
Four Notes
 - #29000 You Sure Look Good To Me
I'd Do It All Over Again
Four Notes
 - #28999 Daddy's Got Woo Woo
Southern Comfort
Tony di Pardo
 - #28995 Build a Fence Around Texas
Kentucky Babe
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On the Stand

McFarland Twins

(Reviewed at Dixie Hotel, New York, December 6, 1945)

(Mgr.—Charlie Barber; agency—none)

George and Archie McFarland are two clean-cut, hard-working lads who took the bull by the horns with this no-dough stand. Gambling for that "certain" break, the twins landed the date on their own hook and book—GAC's been dropping word around that it had a hand in, but this the maestri disclaim vehemently. They're trying to prove they're good the hard way.

And hard way it is! Four shows a day, running from 7 p.m. to 3 a.m., as well as a disjointed air time arrangement that means juggling the shows whenever the coveted "shot" rolls around. Plus which, the Dixie wants show bands, so the Twins have to don the funny hats, gambol around and generally give the place a Latin-eighth touch. Which is fine for the management, but the McFarlands have to work like beavers to retain a self-promoting dance-band motif despite all the monkey biz. This last part makes it hard to rate the paired maestri for location potential, dance sets not being that frequent or pointedly styled. But if no single arrangement touches off screams of praise for musicianship, neither is any given number too far below a wholesome quotient. Certainly should sound lots better than "just a show band" on the air.

As a theater bet there's much to be said for the ork. Leaders, as we said before, knock themselves out with personality numbers built around the twin-leader gimmick. Also, they've a froggy-voiced trombonist who has a real flair for gargled lyricism. Add in a quantity of special material and the net product looks better in the compact Dixie Room than many a name bander caught on the local stages.

McFarlands say they can stay here for six months or they can move on to something better if it comes up. Opinion here is that they'll get going before the 180 days are up—they've got front, they'll bear the brunt of heavy rehearsal and genuine plugging, and with some agency support, which they don't have, they'd be equipped to carry off many a neat theater stunt. Joe Carlton.

"Peatman Audience Measurement No BMI Ache"—Burton

NEW YORK, Dec. 10.—Scoffing at talk that trade's acceptance of the Peatman System had thrown Broadcast Music, Inc., into a dither and was forcing org to consider immediate change in its coln-per-performance deal with pubs, BMI legal man Bob Burton said last week that the biz buzz was off key 'on two notes. Firstly, he said, trade had placed too much importance on BMI's pay-off method, and secondly, it had assumed an endless life for the Peatman System.

"Trade has never fully understood our pay-performance rating," Burton said, "and has too often exaggerated it as the sole measure of publishers' status with us. That just isn't the case. Personnel, integrity and potentiality are also measures—equally important. We've paid off in many cases and given money to several reliable publishers far in excess of their present value. Pay-performance rating is just one measure—easily altered."

Commenting on the seemingly ready acceptance of the Peatman System as an established institution already with a long life ahead of it and talk that BMI was getting rid of its pay-per-performance method, the lawyer said: "We're watchfully waiting, calmly seeing how long Professor Peatman's brainchild remains the fair-haired popularity system before anything is done."

ASCAP pubs feel this talk is just plain whistling in the dark with no thinking in daylight.

Auld Tags 15C in Bridgeport

BRIDGEPORT, Conn., Dec. 10.—George Auld, always a favorite in Bridgeport, again lived up to expectations by drawing 1,127 persons at \$1.20 each, and 296 servicemen at half price at the Ritz Ballroom here last Sunday night (2). Gross totaled \$1,530.



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Net-Pub Meet May Clear Air; Confab Called on Duplication

(Continued from page 13)

Peatman System, a new proposal from the radio industry to set firmer controls over pop music programed on its stations should put the clincher on certain reforms that Peatman's ACI Index has already stimulated. With maestri knitting themselves together in pub enterprises, unaffiliated tune-producers have found themselves forced to resort to out-and-out payola. Otherwise the "contacts" would have no part of their tunes. Both Peatman's listing, which does not give equal credit to all ork plugs regardless of station coverage or importance, and this new program-control concept are calculated to alleviate much of this condition.

Works Both Ways

Another aid that would be rendered by the program-clearance idea stems from the odd twist given to the maestri-pub relationship in that it often works both ways. Major pubs faced by competition from wand-wavers have been known to sink bank rolls behind rival orks for the sole purpose of getting those air time plugs when the tootlers grab some location wires. Should the rules at all stations be expanded to forbid undue heavy plugging of tunes from any given pub, unless public acceptance required such play, sentiment of the trade is that all pubs would be getting a better shake in the long run. Felt by some spokesmen, in fact, that the way song biz is going now, actual operation and supervision of the hit-foundries is passing out of the old pub and scribe hands and into orchestral paws.

That maestri can and do give vast attention to plug songs in which they themselves are interested on a profit basis has been pointed out time and again in *The Billboard*. Issue of October 20, for example, carried a sample survey running from September 24 to October 7 which made it quite evident that ork leaders such as Tommy Dorsey, Louis

Prima, Vaughn Monroe and Sammy Kaye were giving all the "repeat plugs" either to tunes that they had recorded and/or pubbed.

Dorsey Example

Breakdown, then, showed Tommy Dorsey as programing a total of 116 "sheet shots" over 14 half-hour periods. Of these, he actually played only 40 selections, the difference of 76 being made up with repeats given to various tunes picked out of the 40. And of these 40, it was pointed out that no less than 7 were originals, 12 were standards, 14 were ditties that had been recorded by the maestro (some of which were also pubbed by his affiliate firms). Just what happens in an air time set-up such as this is pointedly demonstrated by the revelation that two tunes from TD pub-firms got a preponderance of plugging while he held the air—*It's Never Too Late To Pray* out of Seneca getting 15 plugs in two of the weeks covered and *A Door Will Open* out of Dorsey pub knocking off 14 shots.

In Sammy Kaye's case, when he was broadcasting from the Astor Hotel here the pub-maestri tie was plainly pushed forth. Kaye was on the air seven times, the October 20 survey showed, and played a total of 44 tunes. Out of these, at least 23 were standards or originals and the heaviest bulk of the plugging went to Republic pub tunes in which Kaye had an interest. Since nine of the remaining plugs went to Kaye's disk-tunes, that left only 12 performances credited to no-angle contacts from outside pubs.

Besides Kaye and Dorsey, music men point to a whole string of maestri who have not only debuted in the pub biz lately but are turning in greater frequency to the practice of putting their names down as composers of many of the tunes that get their own air timing.

With all this in mind, pub industry reckons to fall right in line with Barry's espousal of new pop-tune rules for radio.

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Guild Disk, Song Mag Does WOR Promotion Pitch

NEW YORK, Dec. 10.—Enoch Light's orchestra begins a new sponsored series with the first broadcast over WOR on Saturday, December 15 at 5 p.m., featuring the *Light Date With a Disk* talent gimmick and Bob Shepard as announcer and emcee. Show is written by Charles Reed Jones, editor of *Song Hits* mag, the sponsor.

Talent hunt centers around on-the-spot records made after each broadcast, winners to be selected from their records by a representative radio and platter group. Week's winners appear on the next broadcast and the series' winner receives a contract to record with Light's band for Guild Records.

Half-hour show will also feature guest stars from the musical world and Danny Sullivan, Light vocalist. Grab bag idea will be carried out thru the seg by musical numbers, quizzes and prizes all being drawn from a large sack.

Broadcasts will be from the WOR Guild Theater. Agency is Donahue & Coe.

NEW YORK, Dec. 8.—Signature Record label which has yet to produce its first disk, continues to amass new masters. Firm has now signed Ray Nance, well-known instrumentalist and vocalist with Duke Ellington, and will cut sides end of this month with Nance heading a quartet specially thrown together for the recording dates.

PHONOGRAPH RECORDS

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Hill for Free

CHICAGO, Dec. 8.—Tiny Hill, the ork-ironer who's added talent scouting for Western and and folk artist names for Mercury Records to his job, is proving a natural for the new firm when it comes to nabbing promotion and publicity breaks via radio. During his tour of the Midwest last week, Hill engineered seven p. a.'s over various radio stations throughout the area, in which he was interviewed and his new recordings for Mercury were played. All p. a.'s were gratis deals, with Tiny walking off with plenty of nice publicity.

Plenty Promotion Paper for Retail Yuletide Pitch

NEW YORK, Dec. 10.—With "Peace on earth, good will to men" ringing loudly in their hearts, and potential heavy pocket coin clinking in their ears, major record orgs are going all out to cash in on what they call: "The spirit of the spritest Christmas in five years."

Ditties, pitch material ranging everywhere, elaborate window showpieces, fancy wall hangers, and holly decorations, to top heavy displays of children's albums and record books marked "for mother," "for father," "for Uncle Joe," are green-and-red headlighting diskeries attempts to make a killing before the question mark of the next few holiday years is periodod.

Led by Capitol's "For Year 'Round Cheer, Give Records This Year"; Columbia's "Everyone Loves Music—Give Columbia Records," and Victor's "The Gift

Mercury Debs Dec. On Bogeyman Spiels, Kid Disks, N. Y. 88-er

CHICAGO, Dec. 8.—Mercury Records, local firm with self-sustaining pressing plants here and in St. Louis, will cut its first album around the end of December with pic star Peter Lorre doing dramatic monologs on three 12-inch vinylite platters. Monologs, written by Frank Wilson, will be on the weird side, with musical background to match. Other albums being readied by Mercury for shortly after January 1 release are a set of children's disks and four 10-inch platters on regular shellac by Errol Gardner, the Gotham Jazz 88-er.

Tiny Hill, in charge of the folk artist catalog of the new label, inked two more artists this week, bringing in the Prairie Ramblers, vocal and instrumental four—some featured on the Alka-Seltzer *National Barn Dance*, and Rex Allen, Station WLS, Chl, Western singer, into the Mercury fold. Prairie Ramblers previously waxed for Columbia, while the Mercury contract is Allen's debut to the wax works.

Billy Eckstein Signs Again With National

NEW YORK, Dec. 10.—National record label has re-signed the Billy Eckstein ork to a dinking contract covering the '46-'47 period, it was announced by the diskery this week.

New pact calls for a hiked stipend to Eckstein on the strength of claimed sales of 500,000 records in the past year.

That Keeps On Giving—RCA-Victor Records for the Entire Family," platter orgs have filled dealer spots with the heaviest "propaganda" in the history of biz.



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PART 1—The Billboard

HONOR ROLL OF HITS

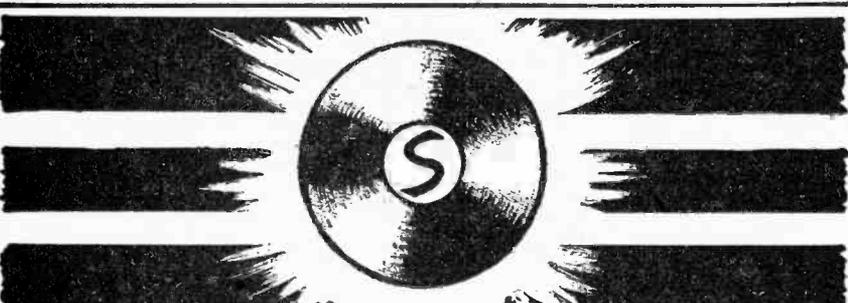
(TRADEMARK)

THE NATION'S 15 TOP TUNES

1. IT'S BEEN A LONG, LONG TIME
2. CHICKERY CHICK
3. IT MIGHT AS WELL BE SPRING
4. I CAN'T BEGIN TO TELL YOU
5. WAITIN' FOR THE TRAIN TO COME IN
6. THAT'S FOR ME
7. I'LL BUY THAT DREAM
8. WHITE CHRISTMAS
9. TILL THE END OF TIME
10. SYMPHONY
11. (DID YOU EVER GET) THAT FEELING IN THE MOONLIGHT!
12. IT'S ONLY A PAPER MOON
13. LOVE LETTERS
14. IF I LOVED YOU
15. HOW DEEP IS THE OCEAN?

The nation's 15 top tunes, THE HONOR ROLL OF HITS, is determined by a scientific statistical tabulation of various degrees of each song's popularity as measured in the following survey features of The Billboard's Music Popularity Chart: Songs With Greatest Radio Audiences; Records Most Played on Disk Programs; Play Status of Films With Leading Songs; Best Selling Sheet Music; Best Selling Retail Records, and Most Played Juke Box Records.

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ENGLAND'S TOP TWENTY

| SONG | ENGLISH | AMERICAN |
|-------------------------------------|----------------------------|----------------------------|
| 1. I'M IN LOVE WITH TWO SWEETHEARTS | Irwin Dash Music Pub. Co. | Music Makers |
| 2. THE GYPSY TROUSERS | Peter Maurice Music Co. | * Santly-Joy |
| 3. BELL-BOTTOM TROUSERS | Campbell Connelly & Co. | Advanced |
| 4. I HOPE TO DIE IF I TOLD A LIE | Mac Melodies Co. | * |
| 5. UNDER THE WILLOW TREE | Campbell Connelly & Co. | Valiant |
| 6. THERE! I'VE SAID IT AGAIN | Irwin Dash Music Pub. Co. | * |
| 7. CAROLINA | Peter Maurice Music Co. | Harman Stevens Berlin |
| 8. COMING HOME | Bradbury Wood Victoria Co. | |
| 9. THERE MUST BE A WAY | | |
| 10. JUST A BLUE SERGE SUIT | Campbell Connelly & Co. | Shapiro-Bernsteln Chappell |
| 11. JUST A PRAYER AWAY | Chappell & Co. | * |
| 12. SYMPHONY | Noel Gay Music Co. | |
| 13. LET'S KEEP IT THAT WAY | Bradbury Wood | Chappell |
| 14. CHEWING A PIECE OF STRAW | | * |
| 15. REMEMBER ME | Cinephonic Music Co. | Dorsey |
| 16. I SHOULD CARE | Southern Music Pub. Co. | * |
| 17. GOODNIGHT, MY WONDERFUL ONE | Francis Day | |
| 18. THE MORE I SEE YOU | Chappell & Co. | Bregman-Vocco-Conn |
| 19. PABLO, THE DREAMER | Southern Music Pub. Co. | Southern Morris |
| 20. LET HIM GO, LET HIM TARRY | Yale Music Corp. | |

*Publisher not available as *The Billboard* goes to press.

FILM PLUGS

PLAY STATUS OF FILMS WITH LEADING SONGS

Tunes listed alphabetically are in films currently showing or to be shown soon. Only tunes which have won a position in one or more of the other features of the

Chart are listed, since many film-featured tunes never reach any degree of popularity, and many others are never even published.

AFTER ALL THIS TIME (Chelsea), in Monogram's "Swing Parade of 1946." National release date not set.
ALONG THE NAVAJO TRAIL (Leeds), sung by Roy Rogers in Republic's "Don't Fence Me In." National release date—October 20, 1945.
DIG YOU LATER (A HUBBA-HUBBA-HUBBA) (Robbins), sung by Perry Como in 20th Century-Fox's "Doll Face." National release date not set.
DOCTOR, LAWYER, INDIAN CHIEF (Burke-Van Heusen), sung by Betty Hutton in Paramount's "Stork Club." National release date—December 28, 1945.
I CAN'T BEGIN TO TELL YOU (Bregman-Vocco-Conn), in 20th Century-Fox's "The Dolly Sisters." National release date—November, 1945.
I'LL BUY THAT DREAM (Burke-Van Heusen), sung by Anne Jeffreys in RKO's "Sing Your Way Home." National release date not set.

IT MIGHT AS WELL BE SPRING (Williamson), in 20th Century-Fox's "State Fair." National release date—October, 1945.
IT'S ONLY A PAPER MOON (Harms, Inc.) in Warner Brothers' "Too Young To Know." National release date—December 1, 1945.
JUST A LITTLE FOND AFFECTION (Shapiro-Bernsteln), sung by Connee Boswell in Monogram's "Swing Parade of 1946." National release date—January 12, 1946.
LOVE LETTERS (Famous) in Paramount's "Love Letters." National release date—October 26, 1945.
SOME SUNDAY MORNING (Harms, Inc.), in Warner Bros.' "San Antonio." National release date—December 29, 1945.
THAT'S FOR ME (Williamson) in 20th Century-Fox's "State Fair." National release date—October, 1945.

Music Popularity Chart

Week Ending
Dec. 6, 1945

RADIO

SONGS WITH GREATEST RADIO AUDIENCES

(Beginning Friday, November 29, 8 a.m., and ending Friday, December 7, 1 a.m.)

Tunes listed have the greatest audiences on programs heard on network stations in New York, Chicago and Los Angeles. List is based upon John G. Peatman's Audience Coverage Index, a national survey of popular music broadcast on radio networks. The index is projected upon radio logs made available to Peatman's ACI by the Accurate Reporting Service in New York, Radio Checking Service in Chicago, Radio Checking Service in Los Angeles and the rating services of C. E. Hooper and Pulse, Inc., together with information supplied by the American Broadcasting Company, the Columbia Broadcasting System, the Mutual Broadcasting System and the National Broadcasting Company. Listed are the top 30 (more in the case of ties) tunes

alphabetically. The total times the song has appeared among the top 30 in the Peatman survey to date will be indicated in the chart under the "Weeks to Date" column, but only those making their appearance for the first time this week are indicated. Other tunes have been on Peatman before but this information has not been published and is therefore not available. The music checked is preponderately (over 90 per cent) alive.

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

| Wks. to date | TITLE | PUBLISHER | LIC. BY |
|--------------|--|--------------------|---------|
| | Along the Navajo Trail (F) (R) | Leeds | ASCAP |
| 1 | Aren't You Glad You're You (R) | Burke-Van Heusen | ASCAP |
| 1 | As Long As I Live (F) (R) | Witmark | ASCAP |
| | But—I Did (R) | Remick | ASCAP |
| | Chickery Chick (R) | Santly-Joy | ASCAP |
| 1 | Chico Chico (F) (R) | Robbins | ASCAP |
| | Come to Baby, Do (R) | Leeds | ASCAP |
| | How Deep Is the Ocean? (R) | Berlin | ASCAP |
| | I Can't Begin To Tell You (F) (R) | Bregman-Vocco-Conn | ASCAP |
| | If I Loved You (M) (R) | T. B. Harms | ASCAP |
| | I'll Buy That Dream (F) (R) | Burke-Van Heusen | ASCAP |
| 1 | I'm Always Chasing Rainbows (F) (R) | Miller | ASCAP |
| | It Might As Well Be Spring (F) (R) | Williamson | ASCAP |
| | It's Been a Long, Long Time (R) | Morris | ASCAP |
| | It's Only a Paper Moon (F) (R) | Harms, Inc. | ASCAP |
| | Just a Little Fond Affection (F) (R) | Shapiro-Bernstein | ASCAP |
| 1 | Let It Snow! Let It Snow! Let It Snow! (R) | Morris | ASCAP |
| | Love Letters (F) (R) | Famous | ASCAP |
| 1 | Oh, Brother! (R) | Bourne | ASCAP |
| | Put That Ring On My Finger (R) | ABC | ASCAP |
| 1 | Slowly (F) (R) | Rudy Vallee | BMI |
| | Some Sunday Morning (F) (R) | Harms, Inc. | ASCAP |
| | Symphony (R) | Chappell | ASCAP |
| | (Did You Ever Get) That Feeling in the Moonlight (R) | Paull-Pioneer | ASCAP |
| | That's For Me (F) (R) | Williamson | ASCAP |
| 1 | The Last Time I Saw You (R) | Barton | ASCAP |
| | Till the End of Time (R) | Santly-Joy | ASCAP |
| | Waitin' for the Train To Come In (R) | Martin Block | BMI |
| | Walkin' With My Honey (R) | Republic | BMI |
| | White Christmas (F) (R) | Berlin | ASCAP |

RECORDS MOST-PLAYED ON THE AIR

Records listed here in numerical order are those played over the greatest number of record shows. List is based on reports received by The Billboard from disk jockeys throughout the country. Unless in-

dicated in this chart, other available records of tunes listed here will be found in Most-Played Juke Box Records chart. (F) Indicates tune is from a film; (M) indicates tune is from a legit musical.

| Weeks to date | POSITION | | TITLE | Lic. By |
|---------------|-----------|-----------|---|---------|
| | Last Week | This Week | | |
| 9 | 1 | 1 | CHICKERY CHICK...Sammy Kaye...Victor 20-1726—ASCAP | ASCAP |
| 10 | 2 | 2 | IT'S BEEN A LONG, LONG TIME...Harry James...Columbia 36838—ASCAP | ASCAP |
| 9 | 3 | 3 | IT'S BEEN A LONG, LONG TIME...Bing Crosby-Les Paul Trio...Decca 17708—ASCAP | ASCAP |
| 2 | 7 | 4 | SYMPHONY...Freddy Martin...Victor 20-1747—ASCAP | ASCAP |
| 5 | 4 | 5 | WAITIN' FOR THE TRAIN TO COME IN...Peggy Lee...Capitol 218—BMI | BMI |
| 2 | 8 | 6 | SYMPHONY...Benny Goodman...Columbia 36874—ASCAP | ASCAP |
| 2 | 16 | 7 | I CAN'T BEGIN TO TELL YOU (F)...Harry James...Columbia 36867—ASCAP | ASCAP |
| 5 | 6 | 7 | IT MIGHT AS WELL BE SPRING (F)...Dick Haymes...Decca 18706—ASCAP | ASCAP |
| 3 | — | 8 | WAITIN' FOR THE TRAIN TO COME IN...Harry James...Columbia 36867—BMI | BMI |
| 8 | 8 | 9 | IT'S BEEN A LONG, LONG TIME...Charlie Spivak...Victor 20-1721—ASCAP | ASCAP |
| 1 | — | 9 | DIG YOU LATER (A HUBBA-HUBBA)...Perry Como...Victor 20-1750—ASCAP | ASCAP |
| 1 | — | 10 | WHITE CHRISTMAS...Bing Crosby...Decca 18429—ASCAP | ASCAP |
| 18 | 5 | 11 | TILL THE END OF TIME...Perry Como...Victor 20-1709—ASCAP | ASCAP |
| 3 | 9 | 11 | I CAN'T BEGIN TO TELL YOU (F)...Decca 23457—ASCAP | ASCAP |
| 7 | 11 | 11 | IT'S BEEN A LONG, LONG TIME...Stan Kenton...Capitol 219—ASCAP | ASCAP |
| 9 | — | 11 | I'LL BUY THAT DREAM (F)...Harry James...Columbia 36833—ASCAP | ASCAP |
| 11 | 10 | 12 | THAT'S FOR ME (F)...Dick Haymes...Decca 18706—ASCAP | ASCAP |
| 5 | 12 | 13 | IT MIGHT AS WELL BE SPRING (F)...Paul Weston-Margaret Whiting...Capitol 214—ASCAP | ASCAP |
| 2 | 14 | 13 | NANCY...Frank Sinatra...Columbia 36828—ASCAP | ASCAP |
| 1 | — | 13 | I CAN'T BEGIN TO TELL YOU (F)...Sammy Kaye...Victor 20-1720—ASCAP | ASCAP |

Coming Up

| |
|--|
| I CAN'T BEGIN TO TELL YOU (F)....Andy Russell (Paul Weston Ork)....Capitol 221 |
| IN THE MIDDLE OF MAY...Freddy Martin (The Martin Men)...Victor 20-1747 |
| WHITE CHRISTMAS...Frank Sinatra (Axel Stordahl & Ork)...Columbia 36860 |
| THE HONEYDRIPPER...Jimmie Lunceford-Delta Rhythm Boys...Decca 23451 |
| MY GUY'S COME BACK...Dinah Shore...Victor 20-1731 |

'SYMPHONY'



sung lovingly by

Jo Stafford



G.I.'s hiked miles to hear it "over there" . . . They'll crowd around to hear it over here!

Coupled with a firstie by Jo,

'DAY BY DAY'

with PAUL WESTON and His Orchestra

ANOTHER CAPITOL DOUBLE SMASH!
CAP. 227



RCA VICTOR

New Releases

DINAH SHORE

WITH RUSS CASE AND HIS ORCHESTRA

PASS THAT PEACE PIPE

Everybody Knew But Me

by Irving Berlin

RCA VICTOR 20-1775



CHARLIE SPIVAK

AND HIS ORCHESTRA

Stranger in Town

VOCAL BY JIMMY SAUNDERS

Home Country

VOCAL BY IRENE DAYE

RCA VICTOR 20-1774

LARRY STEVENS

WITH MAHLON MERRICK AND HIS ORCHESTRA

It's a Grand Night for Singing

(FROM 20TH CENTURY-FOX PICTURE "STATE FAIR")

Come Closer to Me

(FROM THE MGM PICTURE "EASY TO WED")

RCA VICTOR 20-1776

A New Continental Hit!

HENRI RENÉ and his Musette Orchestra

The Blonde Sailor (Waltz)

Silk Umbrella Polka

VOCALS BY THE VICTORIANS

RCA VICTOR 25-0056



PART 2—The Billboard

RETAIL SALES AND

BEST-SELLING SHEET MUSIC

Tunes listed are the national best sheet music sellers. List is based on reports received from more than 20 jobbers in all sections of the country. Songs are listed according to greatest number of sales. (F) Indicates tune is in a film; (M) indicates tune is in legit musical; (R) indicates tune is available on records.

| Weeks to date | Last Week | This Week | POSITION | Tune | Artist |
|---------------|-----------|-----------|----------|--------------------------------------|--------------------|
| 9 | 1 | 1 | 1. | IT'S BEEN A LONG, LONG TIME (R) | Morris |
| 7 | 2 | 2 | 2. | IT MIGHT AS WELL BE SPRING (F) (R) | Williamson |
| 6 | 4 | 3. | 3. | CHICKERY CHICK (R) | Santly-Joy |
| 5 | 3 | 4. | 4. | I CAN'T BEGIN TO TELL YOU (F) (R) | Bregman-Vocco-Conn |
| 10 | 5 | 5. | 5. | THAT'S FOR ME (F) (R) | Williamson |
| 12 | 7 | 6. | 6. | I'LL BUY THAT DREAM (F) (R) | Burke-Van Heusen |
| 3 | 8 | 7. | 7. | WAITIN' FOR THE TRAIN TO COME IN (R) | Martin Block |
| 19 | 6 | 8. | 8. | TILL THE END OF TIME (R) | Santly-Joy |
| 14 | 7 | 9. | 9. | ALONG THE NAVAJO TRAIL (F) (R) | Leeds |
| 1 | — | 10. | 10. | WHITE CHRISTMAS (F) (R) | Berlin |

BEST-SELLING POPULAR RETAIL RECORDS

Records listed are those selling best in the nation's retail record stores (dealers). List is based on reports received from more than 700 dealers in all sections of the country. Records are listed numerically according to greatest sales. (F) Indicates tune is in a film; (M) indicates tune is in a legit musical. The B side of each record is listed in italic.

| Weeks to date | Last Week | This Week | POSITION | Tune | Artist |
|---------------|-----------|-----------|----------|----------------------------------|---|
| 8 | 2 | 1. | 1. | CHICKERY CHICK | Sammy Kaye ... Victor 20-1726 |
| 4 | 5 | 2. | 2. | I CAN'T BEGIN TO TELL YOU (F) | Bing Crosby-Carmen Cavallaro |
| 9 | 1 | 3. | 3. | IT'S BEEN A LONG, LONG TIME | Bing Crosby ... Decca 18708 |
| 9 | 3 | 4. | 4. | IT'S BEEN A LONG, LONG TIME | Harry James ... Columbia 36838 |
| 1 | — | 5. | 5. | SYMPHONY | Freddy Martin ... Victor 20-1747 |
| 3 | 8 | 6. | 6. | IT MIGHT AS WELL BE SPRING (F) | Paul Weston-Margaret Whiting |
| 4 | 6 | 7. | 7. | WAITIN' FOR THE TRAIN TO COME IN | Peggy Lee ... Capitol 218 |
| 11 | 4 | 7. | 7. | I'LL BUY THAT DREAM | Dick Haymes-Helen Forrest ... Decca 23434 |

(Continued on page 80)

BEST-SELLING POPULAR RECORD ALBUMS

Albums listed are those selling best in the nation's retail record stores (dealers). List is based on reports received from more than 200 dealers in all sections of the country. Albums are listed numerically according to greatest sales.

| Weeks to date | Last Week | This Week | POSITION | Album | Artist |
|---------------|-----------|-----------|----------|-----------------|---|
| 3 | 1 | 1. | 1. | Merry Christmas | Bing Crosby ... Decca 403 |
| 9 | 3 | 2. | 2. | On the Moonbeam | Vaughn Monroe ... Victor P-142 |
| 9 | 2 | 3. | 3. | Going My Way | Bing Crosby ... Decca 405 |
| 34 | — | 4. | 4. | King Cole Trio | Collection of Favorites ... Capitol A-8 |
| 24 | — | 4. | 4. | Glenn Miller | Glenn Miller and Ork ... Victor P-148 |

BEST-SELLING RECORDS BY CLASSICAL ARTISTS

Records listed are those classical and semi-classical records selling best in the nation's retail record stores (dealers). List is based on reports received from more than 350 dealers in all sections of the country. Records are listed according to greatest sales.

| Weeks to date | Last Week | This Week | POSITION | Record | Artist |
|---------------|-----------|-----------|----------|--------------------|---|
| 25 | 1 | 1. | 1. | Chopin's Polonaise | Jose Iturbi ... Victor 11-8848 |
| 11 | 2 | 2. | 2. | Clair De Lune | Jose Iturbi ... Victor 11-8851 |
| 33 | 4 | 3. | 3. | Warsaw Concerto | Wallenstein, Los Angeles Philharmonic Ork ... Decca 29150 |
| 4 | 3 | 4. | 4. | Warsaw Concerto | Sanroma Boston Pops ... Victor 11-8863 |
| 5 | 5 | 5. | 5. | Ave Maria | Andre Kostelanetz and Ork ... Columbia 7416 |

BEST-SELLING RECORD ALBUMS BY CLASSICAL ARTISTS

Albums listed are those classical and semi-classical albums selling best in the nation's retail record stores (dealers). List is based on reports received from more than 200 dealers in all sections of the country. Albums are listed according to greatest sales.

| Weeks to date | Last Week | This Week | POSITION | Album | Artist |
|---------------|-----------|-----------|----------|---|--|
| 22 | 1 | 1. | 1. | Rhapsody in Blue | Oscar Levant, Philadelphia Ork; Eugene Ormandy, conductor ... Columbia X-251 |
| 31 | — | 2. | 2. | Music to Remember (From the Life of Chopin) | Jose Iturbi ... Victor SP-4 |
| 2 | — | 2. | 2. | Peter and the Wolf | Koussevitsky, Boston Symphony ... Victor M-566 |
| 9 | 4 | 3. | 3. | Kostelanetz Conducts | Andre Kostelanetz ... Columbia M-574 |
| 1 | — | 3. | 3. | My Favorites | Fritz Kreisler ... Victor M-910 |
| 3 | — | 3. | 3. | Tschaikovsky Nutcracker Suite | Stock and Chicago Symphony Ork ... Columbia M-395 |
| 25 | — | 3. | 3. | Rhapsody in Blue | Sanroma (Piano) Boston Pops ... Victor DM-358 |
| 8 | — | 3. | 3. | Strauss Waltzes | Andre Kostelanetz and his Ork ... Columbia M-481 |

Music Popularity Chart

Week Ending
Dec. 6, 1945

JUKE BOX PLAYS

MOST-PLAYED JUKE BOX RECORDS

Records listed are those receiving the greatest play in the nation's juke boxes. List is based on more than 500 reports received direct from operators in all sections of the country. Listed under the title of each of the most played records are other available recordings of the same tune.

| Weeks to date | POSITION | | Record |
|---------------|-----------|-----------|---|
| | Last Week | This Week | |
| 7 | 2 | 1 | CHICKERY CHICK —Sammy Kaye (Nancy Norman-Billy Williams-The Kaye Choir) Victor 20-1726 (George Olsen, Majestic 7155; Gene Krupa, Columbia 36877; Evelyn Knight-The Jesters, Decca 18725) |
| 9 | 1 | 2 | IT'S BEEN A LONG, LONG TIME —Bing Crosby-Les Paul Trio Decca 18708 (Harry James, Columbia 36838; Stan Kenton, Capitol 219; Charlie Spivak, Victor 20-1721; Phil Brito, Musicraft 15040; The Five De Marco Sisters, Majestic 7157) |
| 8 | 3 | 3 | IT'S BEEN A LONG, LONG TIME —Harry James (Kitty Kallen) Columbia 36838 (See No. 2) |
| 4 | 5 | 4 | I CAN'T BEGIN TO TELL YOU (F) —Bing Crosby-Carmen Cavallaro Decca 23457 (Andy Russell, Capitol 221; Harry James, Columbia 36867; Sammy Kaye, Victor 20-1720) |
| 5 | 6 | 5 | WAITIN' FOR THE TRAIN TO COME IN —Peggy Lee (Dave Barbour Ork) Capitol 213 (Harry James, Columbia 36867; Louis Prima, Majestic 7156; Johnny Long-Dick Robertson, Decca 18718) |
| 11 | 4 | 6 | I'LL BUY THAT DREAM (F) —Dick Haymes-Helen Forrest (Victor Young Ork) Decca 23434 (Harry James (Kitty Kallen), Columbia 36833; Hal McIntyre, Victor 20-1679; Joan Edwards, Cosmo 456) |
| 2 | 9 | 7 | WAITIN' FOR THE TRAIN TO COME IN —Johnny Long-Dick Robertson Decca 18718 (See No. 5) |
| 1 | — | 8 | WHITE CHRISTMAS (F) —Bing Crosby (John Scott Trotter Ork) Decca 18429 (The Mel-Tones, Jewel G-4000; Frank Sinatra (Axel Stordahl and Ork), Columbia 36860; Guy Lombardo (Tony Craig), Decca 18717) |
| 17 | 7 | 9 | TILL THE END OF TIME —Perry Como (Russell Case Ork) Victor 20-1709 (Les Brown, Columbia 36828; Dick Haymes, Decca 18699; Ginny Simms, Columbia 39849; Don Baker, Continental C-1162; Bob Graham, Jewel 3000) |
| 11 | 8 | 9 | I'LL BUY THAT DREAM (F) —Harry James (Kitty Kallen) Columbia 36833 (See No. 6) |
| 1 | — | 10 | DOCTOR, LAWYER, INDIAN CHIEF (F) —Betty Hutton (Paul Weston Ork) Capitol 220 |
| 3 | 10 | 11 | WAITIN' FOR THE TRAIN TO COME IN —Harry James (Kitty Kallen) Columbia 36867 (See No. 5) |
| 3 | — | 12 | IT'S BEEN A LONG, LONG TIME —Stan Kenton (June Christy) Capitol 219 (See No. 2) |
| 8 | 12 | 12 | IT'S BEEN A LONG, LONG TIME —Charlie Spivak (Irene Daye) Victor 20-1721 (See No. 2) |
| 6 | 10 | 12 | NO CAN DO —Guy Lombardo (Don Rodney-Rose Marie Lombardo) Decca 18712 (Xavier Cugat, Columbia 36836; The Four King Sisters, Victor 20-1719) |
| 1 | — | 13 | SYMPHONY —Freddie Martin (Clyde Rogers) ... Victor 20-1747 (Marlene Dietrich, Decca 23456; Benny Goodman, Columbia 36874; Jo Stafford, Capitol 227; Danny O'Neil, Majestic 17162; Guy Lombardo, Decca 18737; Bing Crosby, Decca 18635; The Phil Moore Four, Musicraft 15048) |
| 1 | — | 13 | IT MIGHT AS WELL BE SPRING —Sammy Kaye (Billy Williams) Victor 20-1738 (Dick Haymes, Decca 18706; Paul Weston-Margaret Whiting, Capitol 214) |
| 1 | — | 13 | DIG YOU LATER (A HUBBA-HUBBA-HUBBA) (F) —Perry Como (The Satisfiers-Russ Case Ork) Victor 20-1750 |
| 1 | — | 14 | I CAN'T BEGIN TO TELL YOU (F) —Sammy Kaye (Nancy Norman) Victor 20-1720 (See No. 4) |
| 1 | — | 14 | IT MIGHT AS WELL BE SPRING —Paul Weston-Margaret Whiting Capitol 214 (See No. 13) |

Coming Up

CHICKERY CHICK—Evelyn Knight-The Jesters (Bob Haggart Ork) ... Decca 18725
SIoux CITY SUE—Dick Thomas National 5007
THE HONEYDRIPPER—Joe Liggins Exclusive 207

MOST-PLAYED JUKE BOX FOLK RECORDS

Records listed are folk records most played in juke boxes. List is based on more than 500 reports received direct from operators all over the country.

| Weeks to date | POSITION | | Record |
|---------------|-----------|-----------|--|
| | Last Week | This Week | |
| 5 | 3 | 1 | SILVER DEW ON THE BLUE Bob Wills Columbia 36841 |
| 20 | 3 | 2 | GRASS TONIGHT Bob Wills Columbia 36841 |
| 9 | 2 | 2 | YOU TWO-TIMED ME ONE Tex Ritter Capitol 208 |
| 5 | 1 | 2 | TIME TOO OFTEN Tex Ritter Capitol 208 |
| 10 | 3 | 3 | SIoux CITY SUE Dick Thomas National 5007 |
| 6 | — | 3 | IT'S BEEN SO LONG Ernest Tubb Decca 6112 |
| — | — | 3 | DARLING Ernest Tubb Decca 6112 |
| — | — | 3 | WITH TEARS IN MY EYES Wesley Tuttle Capitol 216 |
| — | — | 3 | TEXAS PLAYBOY RAG Bob Wills Columbia 36841 |

MOST-PLAYED JUKE BOX RACE RECORDS

Records listed as race-type disks most played in the nation's juke boxes. List is based on more than 500 reports received direct from operators all over the country.

| Weeks to date | POSITION | | Record |
|---------------|-----------|-----------|--|
| | Last Week | This Week | |
| 19 | 1 | 1 | THE HONEYDRIPPER Joe Liggins Exclusive 207 |
| 6 | 2 | 2 | THE HONEYDRIPPER Jimmie Lunceford-Delta Rhythm Boys Decca 23451 |
| 2 | — | 3 | THE HONEYDRIPPER Roosevelt Sykes Bluebird 34-0737 |
| 2 | 3 | 3 | BEULAH'S BOOGIE Lionel Hampton Decca 18719 |
| 4 | 3 | 3 | LEFT A GOOD DEAL IN MOBILE Joe Liggins Exclusive 208 |
| 26 | — | 3 | CALDONIA BOOGIE Louis Jordan Decca 8670 |
| 1 | — | 3 | BLUES AT SUNRISE "Ivory" Joe Hunter Exclusive 209 |
| 1 | — | 3 | BE-BABA-LUBA Helen Humes (Bill Doggett Octet) Philo PV-106 |



COLUMBIA RECORDS



PART 3—The Billboard

ADVANCE RECORD

ADVANCE RECORD RELEASES

Records listed are generally approximately two weeks in advance of actual release date. List is based on information supplied in advance by record companies. Only records of those manufacturers voluntarily supplying information are listed.

- A RED KISS ON A BLUE LETTER... Les Brown (Doris Day)... Columbia 36896
- AIN'TCHA GLAD Monte Easter Ork (Monte Easter)..... Sterling SR-103
- ARTISTRY JUMPS Stan Kenton Capitol 229
- AS LONG AS I LIVE..... Johnnie Johnston-The Satisfiers (Lloyd Shaffer Ork) Capitol 228
- AT LEAST YOU COULD SAVE ME A DREAM Herb (Flamingo) Jeffries (Eddie Beal Trio-Three Shades of Rhythm-Chorus directed by Carl Jones)..... Excelsior HJ-100
- BETTER LET MY GAL ALONE..... Tampa Red..... Bluebird 34-0740
- BRING ENOUGH CLOTHES FOR THREE DAYS Timmie Rogers and Excelsior Hep Cats..... Excelsior TR-107
- CARIOCA Carlos Varela Havana-Madrid Ork..... Coda 5028
- CHICAGO Tommy Dorsey (Cy Oliver-The Sentimentalists) Victor 20-1773
- DARK WATER Luvenia Nash Singers..... Excelsior 147
- DAY BY DAY Jo Stafford (Paul Weston Ork)..... Capitol 227
- DIEZ MINUTOS MAS Marga Liergo-Rafael Mendez-Pan American Ork..... Pan American Pan 021
- EL JUDIO RUMBERO Carlos Varela Havana-Madrid Ork..... Coda 5028
- EL MUERTO SE FUE DE RUMBA (THE GHOST GOES SLUMMING) Marga Liergo-Rafael Mendez-Pan American Ork..... Pan American Pan 021
- EMPTY BED BLUES Monte Easter Ork (Monte Easter)..... Sterling SR-103
- GOOD DIP Erskine Hawkins..... Victor 20-1777
- GUITAR POLKA Al Dexter and His Troopers (Al Dexter) Columbia 36898
- HONEY, DO YOU THINK IT'S WRONG? Al Dexter and His Troopers (Al Dexter) Columbia 36898
- HURRY, JOHNNY, HURRY The Buchanan Brothers.. Bluebird 33-0541
- I AIN'T MAD AT YOU, PRETTY BABY Flennoy Trio..... Excelsior FT-116
- I NEVER HAD A DREAM TO MY NAME Hollywood's Four Blazes (Connie Jordan)..... Excelsior FB 110
- IF YOU'LL BELIEVE IN ME..... Don Weston-The Rhythm Rangers..... Westernair 4006
- I'M ALWAYS BLUE FOR YOU..... Cal Shrum and His Rhythm Rangers..... Westernair 4007
- I'M NOT HAVING ANY (THIS YEAR). David Street (Russ Case Ork)..... Victor 20-1778
- I'VE GOT NUGGETS IN MY POCKETS. Britt Wood-The Rhythm Rangers..... Westernair 4006
- I'VE GOT THE WORLD ON A STRING. Woody Herman (Woody Herman)..... Columbia 36897
- JUST A-SITTIN' AND A-ROCKIN'..... Stan Kenton (June Christy)... Capitol 229
- LET IT SNOW! LET IT SNOW!..... Danny O'Neil (Ruby Newman Ork)..... Majestic 7162
- LET'S HAVE FUN TONIGHT..... Erskine Hawkins (Ace Harris and Chorus) Victor 20-1777
- LOVE ME Woody Herman (Frances Wayne)..... Columbia 36897
- LOVE WILL BLOOM IN PARIS THIS SPRING Hollywood's Four Blazes (Connie Jordan)..... Excelsior FB-101
- MANY TEARS AGO Eddy Arnold and His Tennessee Plowboys Bluebird 33-0540
- MERCY MAMA BLUES..... Tampa Red..... Bluebird 34-0740
- MONTE'S BLUES Monte Easter Ork (Monte Easter)..... Sterling SR-104
- MY LOVE Flennoy Trio..... Excelsior FT-140
- NEVER TOO LATE TO PRAY..... Tommy Dorsey (Stuart Foster-The Sentimentalists) Victor 20-1773
- OH! GOOD GRACIOUS, KATY..... Britt Wood-The Rhythm Rangers..... Westernair 4005
- OLD SHOES BLUES Cliff Lange and Orchestra of Stars (Teddy Walter)... Pan American Pan 020
- ONE MORE DREAM (AND SHE'S MINE) Johnnie Johnston-The Satisfiers (Lloyd Shaffer Ork) Capitol 228
- PARTING OF THE WAYS..... Cal Shrum and His Rhythm Rangers (Don Weston) Westernair 4008
- PRIMROSE VALE Pat Killoran Ork..... Joe Davis 3606
- ROGERINI Cliff Lange and The Orchestra of Stars..... Pan American Pan 020
- SHE KNOWS WHAT TO DO..... Monte Easter Ork (Monte Easter)..... Sterling SR-104
- STACK O' BARLEY Pat Killoran Ork..... Joe Davis 3606
- STEAL AWAY Luvenia Nash Singers (Elise Boone)..... Excelsior 147
- SYMPHONY Danny O'Neil (Ruby Newman Ork)..... Majestic 7162
- SYMPHONY Jo Stafford (Paul Weston Ork)..... Capitol 227
- TELLING MY TROUBLES TO MY OLD GUITAR Don Weston-The Rhythm Rangers..... Westernair 4005
- THAT'S A GOOD LITTLE OLD DEAL. Hollywood's Four Blazes..... Excelsior FB-109
- THAT'S THE WRONG GAL, BROTHER. Flennoy Trio..... Excelsior FT-140
- THE BIG-LEG MAMA'S FINE..... Hollywood's Four Blazes..... Excelsior FB-111
- THE BOOGIE BEAT'LL GETCHA IF YOU DON'T WATCH OUT THE BOTTOM FELL OUT OF THE SKY The Buchanan Brothers.. Bluebird 33-0541
- THE INDUCTION BLUES Flennoy Trio (Jimmie Edwards)..... Excelsior FT-117
- THE RAMBLER Pat Killoran Ork..... Joe Davis 3606
- UH-HUH David Street (Russ Case Ork)..... Victor 20-1778
- WE'LL BE TOGETHER AGAIN Les Brown (Doris Day)... Columbia 36896
- WITH TEARS IN MY EYES Cal Shrum and His Rhythm Rangers..... Westernair 4007
- YOU CAN'T BREAK THE CHAINS OF LOVE Cal Shrum and His Rhythm Rangers..... Westernair 4008
- YOU MUST WALK THE LINE..... Eddy Arnold and His Tennessee Plowboys Bluebird 33-0540
- YOU THRILL ME The 5 Red Caps..... Joe Davis 7135

The
MILLS BROTHERS

*Again Grabbing Nickels
with*

PAPER DOLL
DECCA (18318)

RE-ORDER TODAY!

Management -
GENERAL AMUSEMENT CORPORATION

Record No.
7161

PHIL REGAN . . . singing

★ **Sunbonnet Sue**

★ **By the Light of the Silvery Moon**

(With Majestic Male Quartette)
Two favorite Gus Edwards numbers sung by Phil Regan in the Monogram picture, "Sunbonnet Sue."

ORCHESTRA DIRECTED BY HARRY BLUESTONE

THELMA CARPENTER . . . singing

★ **Just A-Sittin' and A-Rockin'**

Duke Ellington's new rhythm song

ORCHESTRA DIRECTED BY EARL SHELDON

★ **Hurry Home** (Assisted by Deep River Boys)

ACCOMPANIED BY BUD FREEMAN AND ORCHESTRA

Record No.
1023

Majestic
RECORDS

Studio: New York City Sales: St. Charles, Illinois
(Subsidiary of Majestic Radio & Television Corporation)

Music Popularity Chart Week Ending Dec. 6, 1945

DATA AND REVIEWS

RECORD POSSIBILITIES

In the opinion of The Billboard music staff, records listed below are most likely to achieve popularity as determined by analysis into best selling, most played or most heard features of the Chart.

YOU WON'T BE SATISFIED

(Until You Break My Heart) ... Les Brown ... Columbia 36884

This may not be a "Sentimental Journey" but with Doris Day's vocals Les Brown does a sock job of the tune and it's in the money—but definitely. This is a must.

BUZZ ME Louis Jordan and Tympany Five Decca 18734-B

This is the top dinking of this song—and it's just what the Jordan ordered. Jordan sells it vocally and the Five deliver their usual big-little band handling. This also is a must.

THAT WENT OUT WITH BUT-TON SHOES

..... Tommy Dorsey .. Victor 20-1761-B

TD gets the billing on this but he has Pat Brewster, Stuart Foster and the Sentimentalists doing most of the work—and they do a top drawer job. It's the word that'll get 'em . . . on juke boxes and in the home disk spinners. Tune's okay, too.

SYMPHONY Jo Stafford (Paul Weston's Ork) Capitol 227

For the first time this French tune is handled as it should have been from the start. "Symphony" is on the way up in The Billboard popularity charting—and this should kick it right upstairs. It's okay for nickel droppers and crew-cut home mooners.

YOU ALWAYS HURT THE ONE Spike Jones and His City Slickers Victor 20-1762-B

This is for Spike's fans—and while it's not a "Cocktails for Two" it doesn't have to be, to be sold out as soon as it hits the stores. The paytables will love it just as well as the gang that messes up the house.

THE HOUSE I LIVE IN Frank Sinatra .. Columbia 36886

There's been so much publicity about this that it would sell—even if it weren't as good a job as it is. This may not be juke stuff but it's an over-the-counter seller par excellence.

RIP VAN WINKLE Ella Mae Morse (Billy May's Ork) Capitol 226

Ella Mae Morse hasn't had a tune-turning like this in a "Cow-Cow Boogie." It has just the right tune approach for E. M. M. and the words aren't negative for the Morse. Check this as a tune that will wear out plenty of juke copies and will sell over the counter.

RECORD REVIEWS

By M. H. Orodener

Lightface portion of reviews is intended for information of all record and music users. Boldface portion is intended for guidance of juke box operators.

TOMMY DORSEY (Victor)

The Moment I Met You—FT; VC. *That Went Out With the Button Shoes*—FT; VC.

It's real contagion that Tommy Dorsey packs into this couplet. With plenty of bounce and beat, the band gets off Buck Ram and Gail Meredith's "The Moment I Met You" right from the edge. With just as much contagion in the rhythmic tune itself, the Sentimentalists carry on with their close harmonies. Flipover finds a delightful novelty in Sid Robin's "That Went Out With the Button Shoes," which Dorsey dishes up in crisp and catchy fashion. He calls on Stuart Foster, Pat Brewster and the Sentimentalists to give out lyrically in most engaging manner.

Music ops can tag both of these sides for the selectors.

BING CROSBY (Decca)

The Bells of St. Mary's—FT; V. *I'll Take You Home Again, Kathleen*—FT; V.

After sitting on every one else's session, Bing Crosby cuts two on his own. With John Scott Trotter providing the usual rich and melodic musical bank, Crosby is his own self for two standard songs, taking liberty with the tempo to give full expression to each. "The Bells of St. Mary's" is brought back again as the theme for his new flicker, and "I'll Take You Home Again, Kathleen" gets full meaning and expression in Crosby's song.

While the sides do not spin bright for the music boxes, the picture association will attract attention to "The Bells of St. Mary's."

KAY KYSER (Columbia)

Coffee Time—FT; VC. *Angel*—FT; VC.

Contrasting the sweet and hot a la Jimmy of the Dorseys, Kay Kyser turns the trick to good returns for "Coffee Time" with Michael Douglas singing the cute lyric in a soft and dreamy manner and Lucyann Polk picking it up for a more spirited and rhythmic setting. Douglas has even greater opportunity to display the romantic quality of his pipes for "Angel," a sensuous love ballad from the movie "Yolanda and the Thief." Gets assist from the Campus Kids with the Kyser band blending Latin rhythms to the lovely melody for the instrumental stanza.

Plenty of contagion for the juke box clan in the Kyser coloring for "Coffee Time."

ELLA MAE MORSE (Capitol)

Buzz Me—FT; V. *Rip Van Winkle*—FT; V.

With tunes tailored for her vocal talents, and a rocking rhythm background provided by Billy Mae's band, Ella Mae Morse picks up plenty of ground among the cow-cow fans with this spinning. "Buzz Me" is a slow and low-down race blues and Miss Ella Mae turns in a salty song and is just as sultry for the brighter spinning of the modernized story in jive of "Rip Van Winkle."

Miss Morse's fans will find both sides to their likings, with race locations a match for her "Buzz Me" buzzing.

AL JOLSON (Decca)

Swanee—FT; V. *April Showers*—FT; V.

The new generation of phono fans can hardly be expected to appreciate the song selling qualities of Al Jolson. But for those who do not on nostalgia, there is no getting enough of these two songs closely identified with the "jazz singer." Still in good voice, it's the same Al of old, whistling and singing his way with Gershwin's first hit, "Swanee." For those who remember "Sinbad the Sailor" and how Jolson could never get off the stage until he delivered at least a dozen or more encores, "April Showers" is a prize possession. The swoon singers can take a lesson in singing from these.

Appreciation of these sides are beyond the realm of the juke box fans.

KATE SMITH (Columbia)

Just a Little Fond Affection—FT; V. *Tumbling Tumbleweeds*—FT; V.

For the forthright song selling, Kate Smith rings the bell with a resounding smack. With song material that holds meaning, Miss Kate gives the ballads just that and adds to the contagion contained in "Just a Little Fond Affection" with vocal color added in the close harmonies of the Four Chicks and Chuck. Miss Kate and the vocal troupe also bring back an old fave with renewed vigor in song of the wide-open spaces, "Tumbling Tumbleweeds." Jack Miller's orchestra provides full musical body for the song sellers.

With "Just a Little Fond Affection" looming big in song hit circles, Kate Smith's interpretation rings true as a coin catcher.

(Continued on page 80)

YOU'VE NEVER HEARD CRYSTAL-CLEAR TONE UNTIL YOU'VE HEARD



GUILD RECORDS

Guild Records have made a sensational advance in record manufacturing with the introduction of laboratory-tested CRYSTAL-CLEAR TONE. Fidelity and clarity such as never before has been achieved on ANY records will be found on the new Guild Records.

WRITE, WIRE OR PHONE ... AT ONCE!

for Guild's free display cards, window streamers and catalogs, and keep pace with the steadily growing public acceptance of Guild artists and Guild Records!

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GUILD RECORDS

665 FIFTH AVE. NEW YORK, N. Y.

CONTRACTS ARE BROKEN---BUT

Op Usually Pays and Pays

AGVA and police both on performers' side—and it's only names who quit

By Bill Smith

NEW YORK, Dec. 10.—If contracts are a big deal in the biz the little paper that is signed between cafe owners and actors is the one that counts most. Reason is that the employment contract is the pay-off. It is what brings in the dough for the actor, his reps and, the owner hopes, for him. Because it is so basic it is also the breeder of considerable arguments in which newspaper critics play a major role. An agent knocks himself out trying to sell

an act for a certain price. The op who may do the buying has to be convinced that the act will bring in the dough. Finally a deal is made and the performer opens. If it's a good booking the act is happy, the agent draws his 10 per cent and the owner rubs his hands at the nightly take. Everybody is happy—until the reviews come out. If all the crits, or a majority, agree that the performer is doing good, the happiness is intensified. But if the boys who are cuffed by the joints turn thumbs down then the fat's in the fire. The agent will insist the lads who pan and praise don't know from nothing. The actor does a burn and the op may start thinking that maybe he's been sold a turkey. If biz continues good the op doesn't care one way or another. But if it doesn't the act is in trouble.

Acts Ask Out—Sometime

If the performer is a name he may ask to be let out and if the op is willing and can get a replacement things work out okay. But in these situations name acts seldom play an important part. It is the smallie who usually finds himself on the receiving end of a cancellation.

According to the present rules all employment contracts are made on a play or pay basis which means that either the op plays the act for the full run of the contract or pays him off. But while it means just that, without any ifs and buts, there are ways used by the boys to get around it. Main reason is obvious. If a performer opens and doesn't do good the cafe owner not only wants to get rid of him but also doesn't want it to cost him any dough. Legally, the op hasn't leg to stand on. That little phrase "pay or play" has him stymied. So he approaches the act with a pitch about how bad business is and how much better he'd be if he improved his routine or if he came back in the next show or some other reason. If the performer can't see throwing away any salary the op is stuck for the length of the contract or some adjustment is made. A few years ago the Condos Brothers opened at La Martinique and apparently conflicted with another act on the bill. So, according to Nick Condos, Dario approached them with something like this, "You boys are doing terrific. The customers like you and I like you. I'm gonna bring you back into a new show where you'll really get a job done on you." The lads were happy and said fine. "In that case," said Dario, "will you close tonight?" No, Dario had to pay them off anyway.

Louse-ing Procedure

Another favorite but less subtle method is to louse up the performer. There are at least two well-known ways to do that. One is to order the waiters and the bus-boys to keep their arms folded when the act is on. And if you don't think that method works, brother, take a look at some of the performers around who are made by house claques rather than by (See *Contracts Are Broken* on page 35)

"Ice-Capades" Mates With "Ice Follies" To Sire "Cycles"

NEW YORK, Dec. 8.—The rival producing firms of John Harris (*Ice Capades*) and Shipstead and Johnson (*Ice Follies*) are joining in a mutual venture in the Hans Brinker line, to be called *Ice Cycles*. New package, with a cast of about 90, is now in rehearsal and goes on the road early in January.

Norman Frescott, Harris's manager,

Chiado Buys Casa; Drops NameOrks for HighBudgetActSked

DETROIT, Dec. 10.—Club Casanova, leading indie downtown spot, shifted to new ownership this week, with takeover by Sam Chiado. Lowell Bernhardt, who has operated the spot for a dozen years, starting as a neighborhood restaurant and converting it originally into the Blue Lantern and about five years ago into the Club Casanova, is withdrawing from business to devote his entire attention to his oil well property in Central Michigan.

Chiado is a brother of Mickey Chiado, owner of the Club Gay Haven and president of the Metropolitan Cabaret Owners' Association. He was formerly employed by his brother at the Gay Haven, but has never had an independent venture of his own.

Policy change is being introed, with heavier emphasis upon show budget and with more and/or better acts to be bought, Chiado said. Name bands, which have been a recent feature of the spot, including Tiny Wolf and Blue Barron, are being dropped, with the money spent on them going to acts. Chiado maintains that the average night spot patron would rather have a good show than a famous band, and is starting to book accordingly.

El Portal Club Sets Green Light to Deb; No Games? Ops Mum

MIAMI, Dec. 10.—City council of El Portal, a Dade County village, granted a night club license to the new palatial 86 Club, located just outside Miami city limits at 86th Street and Biscayne Boulevard.

In issuing the permit, Mayor A. W. Moore stated that he made it clear to W. D. (Bill) Bartlett that no gambling will be allowed. Besides Bartlett, it is said that Charles Thomas and Merle Yarborough are ops. Bartlett remains mum.

Bigger Drinks, Bigger Tariff, Says OPA With Strong Proviso

WASHINGTON, Dec. 10.—When beverages are offered by public drinkeries and eateries in quantities twice or triple the only sizes for which they have established ceilings, prices may be double or triple the seller's ceiling for the smaller sizes, OPA announced today. This action, effective next Saturday (15), is taken at the request of the Restaurant Industry Advisory Committee to provide ceilings for new sizes of drinks, including milk, for which a restaurant or tavern would not have an established ceiling under the existing April 4-10, 1943, "freeze."

OPA pointed out that if the usual quantity is increased only a fraction,

the joint operation does not herald any future merger between Harris and Shipstead-Johnson and denied that further common productions are in the works. Trade says if *Ice Cycles* gets over there will be more two-way operations. Frescott said the new show is being produced because the competitors have enough extra but unfilled playing time available to make the effort worthwhile. Both *Ice Follies* and *Ice Capades* work solidly thruout the year, he said, thus restricting such possibilities as Hollywood. Moreover, in the territories covered by each of the earlier shows there is a lot of demand for return engagements which neither show is able to take up, and *Ice Cycles* will be used to satisfy this proposition. An additional factor, said Frescott, is that new arenas are either building or in the blueprint stage, thus providing an additional market for a new icer. *Ice Cycles* will be produced by a new corporation, International Ice Attractions, Inc.

According to AGVA, the new show will come in under the two-way contract signed with Harris and Shipstead-Johnson last year. The pact for each of the earlier shows is identical, being a "Class A" traveling type with \$60 for chorines and \$125 for principals and several other features. At the time the deal with the two icers was signed, said Matt Shelvey, of AGVA, there was a provision that all future shows produced by the two firms would come in under similar terms, and this is now being done. The union contracts have two more years to run.

Philly Shangri-La Tries Colored Show Plus Cover Charge

PHILADELPHIA, Dec. 10.—Manager Adolph Goldman has announced a change of policy for the Shangri-La night club which will revive two customs unfamiliar to nitery patrons here for many years. Both are due to be put into effect on December 14. Spot will feature all-colored shows and slap a cover charge on all comers.

First show booked for two weeks with two-week option is a tab unit headed by Marva Louis, Peg Leg Bates, Coleridge Davis orchestra and a line of girls.

It is approximately 10 years since a top mid-city nitery feated an all-colored floorshow. Idea is expected to catch on. Cover will be called a music charge and will be 50 cents per person week nights and 75 cents per person on Saturdays and holidays. Notice printed on each menu explains reason for music charge. Management says charge enables them to lower the price of food and liquor and that patrons make out better in the long run.

Who Gets Ethel Is "?"---Miller Or the Shuberts

NEW YORK, Dec. 8.—A little nifty in booking tangles developed here this week around Ethel Waters, set for the Embassy Club (ex-Rio-bamba). Before the botch-up is worked out Equity and AGVA are likely to get into the act, along with Miss Waters; Bill Miller, of the Embassy; Charlie Yates, of Associated Booking Office; "Doc" Milton Bender and a passel of lawyers armed with injunctions.

Miss Waters was inked for the ex-Rio-bamba in early fall to work four weeks with options at about \$2,500 weekly. At this time Miss Waters was on the point of leaving the William Morris agency but had not yet tied-up with a new agent.

"Doc" Bender, who says he is not an agent, but declares himself a mutual friend of both the actress-singer and Bill Miller, brought the parties together for the deal. Whether Bender is to receive commission is debatable. He says, only if she does well; Miller says, 10 per cent to Bender above Miss Waters salary. But both Bender and Miller check that the headliner agreed to make the opening date dependent upon what ever time Miller could finish his rebuilding and other chores. The approximate date was understood by the three to be November 29 and the contract was so written, it is reported by Miller and Bender.

Comes the "Exclusive"

Meanwhile, Miss Waters finally left WM and signed up with Charlie Yates, of Associated Booking Office, on what is reported to be an exclusive agency paper. Yates, who is out of town, could not be reached for comment, but Miller contends and an Associated spokesman admitted that the agent had inked Miss Waters to appear in the Shubert *Passing Show*, which she is to join in Pittsburgh shortly. Miller claims Yates jumped the gun on this, stated that the Shubert deal was closed on November 29 or 30 when he, Miller, didn't open as scheduled.

Miller, of course, is refusing to yield her. The Shuberts, on the other hand, are reported up in arms because she fig- (See *WHO GETS ETHEL?* on page 36)

Ident Card Tab By Police in N. Y. Skedded Soon

NEW YORK, Dec. 10.—Back in September, 1943, the Police Department, Division of Licenses, passed a whole batch of new regulations covering cafes. At first there was a terrific beef and court suits to enjoin the police from interfering. But after all the yelling and court battles were over the P. D. had its way.

But like all new rules people get accustomed to them and then gradually forget about them. One that cafe ops may have headaches with is regulation No. 5 which says in part all employees of night clubs shall have identification cards "in his physical possession while in the place of employment (cafe)."

Because there has been no recent enforcement of this order a lot of performers have neglected to get these identification cards, and a lot of cafe ops have forgotten about it also.

It is understood that there will be an effort to call on cafes to examine cards. Anybody working in a cafe who can't show one may find himself out of a job. How soon the checking up will start on a concerted basis is not known. In fact the Police Department denies that any new drive is contemplated. But Commissioner Cornelius O'Leary, in charge of Police Department licenses, admitted that some "effort, which will start from local precincts, may begin."

Shangri - AGVA Fracas Ends in Kissing Fest?

NEW YORK, Dec. 10.—The Shangri-La AGVA battle which managed to reach the courts has finally been settled with both sides apparently having kissed and made up again. Brawl began when Noel Sherman, who produced the shows for the club, claimed that Dewey Yessner, Shangri-La op, owed him \$8,000.

AGVA came into the picture when Sherman charged that some of this money was due him because he had advanced salaries to the performers. So the union went after Yessner and told him to pay up. When he refused the union hung an "unfair" tag on the club.

Op countered with a court action against the Philly local and the national office, and managed to get a temporary injunction. At the preliminary hearings it developed that Sherman's claim did not include performers' salaries and it also appeared that the club alleged a counter claim against Sherman for about \$4,000, which their accounting records disclosed. This discrepancy between Sherman's verbal complaint before AGVA and the testimony in court led to AGVA's lifting of the "unfair" charge.

Yessner and Sherman exchanged releases and the spot began operating again.

Hermann Goes Into National Hotel, Havana, as Show Boss

NEW YORK, Dec. 8.—Henry Hermann, local lounge and cafe agent, said yesterday (7) he has just signed on as resident entertainment manager at the National Hotel, Havana, Cuba, and will leave shortly to launch a big-name policy for New Year's and thereafter. Spot has not been splurging during the war but now is ready to go ahead. Hermann said he has his lines out for name attractions and is prepared to authorize big dough for same.

She Saw Du Pont

PHILADELPHIA, Dec. 8.—Savannah Churchill and S. H. Dudley, manager of the Fans Theater, were miles apart when it came to price for the singer's run as star of the show. After three weeks of bickering, Dudley was ready to give up the struggle when he struck on an added inducement for his offer. In addition to cash, he added six pairs of nylon stockings to the deal. Miss Churchill accepted without further dispute.

Florida Gov. a Pilate On Miami Gambling; Says It's Cop Job

MIAMI, Dec. 8.—A parade of witnesses testified before Dade County grand jury all week, and gambling in Miami area took a new turn with a statement by Gov. Millard Caldwell, in attendance at a convention here.

Said the governor: "I was not elected as a policeman, and control of gambling is a police problem. As the State's chief executive, I shall not in any way intervene in the gambling problem of Dade or any other county."

"I will not make any move to supersede the authority of local officials to stop gambling. People of Dade County chose their public officials and entrusted to them the duties of enforcing the laws. If the officials assume a liberal attitude toward gambling, that reflects the desires of a majority of the electorate."

Meanwhile Dade County grand jury, under special court orders to sift allegations of gambling in the county, heard C. D. Van Orsdel, chairman of the Dade County Law Enforcement League, Monday. Sheriff Jimmy Sullivan will testify later this week or next. Van Orsdel has made charges that the sheriff has neglected his duty, allowing gambling at Turf Club, Teepee and De Luxe Bar.

Van Orsdel claims clubs are now "suffering from grand jury fever."

Vaude Outlook Okay For 60 Clubs in Erie; 15% Increase Seen

ERIE, Pa., Dec. 8.—Investigation of act demand in Erie shows a ready market for singles, doubles and small units of all types. Entire field here is behind locked doors. All clubs operating with talent are fraternal, vets orgs and dues-paying clubs of all types. Survey of the local field shows a total of 60 clubs operating on a membership basis. Of this total, 30 per cent are using talent regularly. Majority using only week-end dates. This offers an opportunity for acts to pick up shows at two or three spots on Friday, Saturday and Sunday.

Since the end of the war returning veterans have been putting on pressure for more shows. With crowds following the best shows, budgets are being upped. Local agents report they expect at least a 15 per cent increase in the amount of clubs using talent. Despite their restricted memberships, leading clubs are advertising bills in the daily papers and on the air. Agents also report that with the increased demand for show, acts are being held in one club for two and three shows. This automatically increases the demand for acts since the doubling up of more than one club becomes more difficult. Banquet business, almost defunct during the war, has jumped up into important bookings, with many industrial plants creating the largest demand.

Outlook is impressive here, according to Wylma Miller, AGVA booker here for club dates. Theater bookings of legit and musicals look dismal, however, due to transportation difficulties facing one-night performances.

MIAMI, Dec. 8.—Al Mercur's Hollywood Show Place, a brand-new night spot, opened Friday, November 30. It is on West Flagler Street, just a step from downtown. Offers continuous entertainment with Eddie Germaine, singer; Bob Maitson at the electric piano, and Flo Myles, a pianist of ability.

TA Slaps Curfew On Benefits in Garden Jan. 1

NEW YORK, Dec. 10.—The long run of benefits staged at the Madison Square Garden will receive a jolt when the Theater Authority makes its latest decision known. Ruling decided upon in a four-hour meeting Thursday (6) says that beginning with January 1 all benefits in the fight arena will have to be over by 12:30 a.m.

This means that those marathon shindigs like the *Night of Stars* and similar annual functions will have their shows cut to the bone. TA has also asked the Garden to arrange a more equitable spacing of benefits. It says it sees no reason why it should permit more than one such show a month instead of as many as four in a week which seems to be the practice now.

The Garden has agreed to co-operate but in the event the officials prove recalcitrant and insist that running the Garden is none of the TA business, the org has put teeth in its new ruling by not permitting any benefits there at all. Neither the TA or the Garden envision any difficulties.

Some effort was made at the meeting to call for payments to performers who appear at those benefits. It was voted down, however, when it was pointed that it would be interfering with performer's future bookings if they turned down benefit requests. No performer, it was pointed out can turn down a major booker who wants him for a benefit. For even if there is no direct pressure, the implied pressure is terrific.

Ruling will apply to the Garden only, and will not affect hotel affairs.

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Best Wishes for the Holiday and the Year To Come

Havana-Madrid, New York

Talent Policy: Dance bands and floorshows at 8:30, 12 and 2:30. Owner-operator: Angel Lopez; publicity, Ed Welner. Prices: \$2-\$3 minimums.

Havana Madrid's new winter show is a routine affair, tho it carries several performers who have something on the ball. Offering lacks an outstanding climax, just putters along.

Line of six opens, wearing black and white costumes. Routine is commendably brief and earns a fair hand.

Jackie Fields, magi, is first of the acts on with a combo of magic and a drink-mixing stunt. Fields's patter is fairish, but he rushes it too fast, as he does most of his prestidigitations. Illusion stuff is not outstanding and doesn't really go with the second half of the act. In the latter, the magi hasn't mastered his business too well. There are frequent fumbles and misses. Tightening and speeding the turn would help considerably. Fair laughs and mitts.

Josephine Delmar, a bountifully built but shapely brunette, follows with an

NIGHT CLUB REVIEWS

Zanzibar, New York

Talent Policy: Dance bands and floorshows at 8:15, 12 and 2:30. Owner-operators: Joe Howard and Carl Erbe; publicity, Carl Erbe; production, Clarence Robinson. Prices: \$3.50, minimum.

The new Zanzibar show, variously billed as the *International Laugh-Lease Revue* or the winter edition of the *Zanzibar Nights*, will do business for the Broadway hottery. It is not a brilliant offering, but it contains enough elements of different sorts to satisfy most customers. It is well paced and it has a heavy quota of marquee punch. Its main drawbacks are that it is weak in comedy and that at least two of its attractions reveal nothing more than they have shown many times before. First-night audience Wednesday (8) received the program well.

Opens with the line (8) in attractive black and white costumes in a fast little routine in which Ralph Brown, solo tapster, also works. Gals go thru their paces at a pleasing clip, segueing into Brown alone. Cleat bumper has a lot of fancy audience-catching stuff in his bunnions, chiefest being a style of tapping on his heels. He is a very skillful terper with plenty showmanship. Only fault is he stays on too long. Reactions hearty, running to whistles.

Ella Fitzgerald follows with a scorching opener, *Honeydrinker*, in which she displays some of the best jump singing heard in these parts in a long, long time. Weakens initial impression, however, with a so-so ballad, then recovers with a solid job on *Kiss Goodnight* which brings cries of "more." Encores, of course, with *Tisket-Tasket*, getting a top hand, and a skat chore on *Flyin' Home*.

Howell and Bowser, held over, are next to give the show whatever comedy it has, which isn't much. The singer of the team has a fine voice—rich, dexterous and trained—which he uses with a lot of savvy on a whole range of tunes. Guy is strong enough to stand as a single. Comic of the pair has a funny mug but needs material badly. Comedy is mostly lame or of the toilet variety. With stronger rib stuff team has good possibilities. Receptions good, bringing on encore bit.

Production number follows with Ray Sneed Jr. attempting the role of a ballet dancer. Aside from a few trick jumps, Sneed shows nothing as a balletist. Line's part of the routine flows into a "black light" sequence which is topped by a revolving ball mirror effect to convey the idea of snowflakes. A good showmanly sequence, on the whole, and productive of good mitting.

Maurice Rocco, doubling from the Roxy, is on next with the usual. First two numbers pulled just fair palming, but he got into high with his third in which he dances at the keyboard and ended with heavy mitts and two encores.

Ink Spots are next-to-closing, also purveying the usual stuff on some standards and newies. After a pretty good exit hand they returned for *If I Didn't Care*, and in the regular pattern and solid applause.

Finale has the line dancing, the principals taking bows and Ray Sneed Jr. turning on some really juicy snake-hips stuff to which he ought to stick.

Cootie Williams ork earns a laurel for a grand job of accompaniment for a show requiring many different tempos and effects. Claud Hopkins relieves. Biz capacity. Coke and Poke, billed, did not show when caught. *Paul Ross.*

Forbidden City, San Francisco

Talent Policy: Dance band and floorshows at 8, 10, 12. Owner-manager, Charlie Low. Production, Walton Biggerstaff. Prices: \$1.50 minimum, dinner from \$2.50.

A well-balanced show here with all Chinese entertainers. Chorus line (6), exotically costumed, handles routines with well co-ordinated pep and verve. A shrewd operator, Charlie Low, doubles as emcee. He definitely retains the distinction of having one of the top Oriental night spots in the country.

Gladys Mar, a vocal newcomer, highlights. Has socko quality voice. Her *Till the End of Time* evokes plenty of hand clapping. Suave Dudley Lee presides over the male singing department. Smooth at the mike with *It Had To Be You* and *It's Been a Long, Long Time*. Has Sinatra type poise while performing.

Mocamba, Miami Beach, Florida

Talent Policy: Dance band and ice shows at 8:30 and 11. Management: Jack Friedlander, owner-operator. Prices from \$2.50.

In a glitter of beauty, Mocamba spot starts the winter season with a bang, a turnaway attendance indicating the demand for this class of entertainment. Donn Arden's icer called *Tropicana* clicks heavily, but a Miami favorite stole the show. Jerri Blanchard comes back and scores a personal triumph, doing her parodies which include *Eadie Was a Lady, You Never Say Yes and It's Gotta Be This or That*. But the honey is her rendition of *Mr. Levine*. This fem wows the customers and is a riot.

Tropicana does not attempt to have a plot. Skaters follow out a Latin routine of congas, rumbas and sambas and do them well. Billy Lowe, an excellent tenor, announces and sings the show. Glamorous skating line of seven gals enhances proceedings in gorgeous costumes appealing to the eye. Pantaloon finish causes some merriment.

Lois Dworshak is the star of the production. Fem has plenty on the ball and her interpretations of blues and jungle jive stamp her a top-notch artist.

Muriel Pack's hula to the click of castinets is well liked. Jean Braithwaite runs a close second in a graceful skating specialty.

Dick Salter, only man in the show, has a breathtaking tango, and to do this on skates proves himself a master of the gliders.

Machita and his band pep up festivities. Guests are going to like to dance to this music. *Tropicana* should be here a long time. *Larry Berlner*

A bit of dexterity punctuates the show at this point in the person of Prof. Lew Fone Wah, who tosses and catches twirling plates with abandon. Concludes with a fluorescent whip dance.

Next on is a petite Chinese tapper, who dances under the unglamorous cognomen of "Butch." Very lovely and fascinating with her jitter routines. The Tai-Sings, a clever duo with some intriguing dance interpretations, round out the show. Do a mirth-provoking satire of Greta Garbo and George Arliss dancing the *Gavotte*. Good cutting job by Al Guera and ork (8). Business tops. *Edward Murphy.*

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VAUDEVILLE REVIEWS

Radio City Music Hall, New York

(Reviewed Thursday Afternoon, Dec. 6)

To celebrate the Christmas season house has pulled all the stops in putting on its annual spectacle. It is as colorful as a tropical jungle; has beautiful rather than sensational effects. It has even gone in for a semi-book show which stretches out thru four acts. Plot is simple. Boy and girl love each other; girl becomes jealous and gives the boy the air. Discovers it's all a mistake and they marry amidst great jubilation. Girl is Patricia Bowman; boy is Rudolf Kroeller. Scenes take place on the village square and in the toymaker's shop, allowing plenty of latitude for Sharkey to flip and flap his way thru his routines on the outdoor set and for the Briants to do their slow corkscrew drops in the toy shop. Both acts fit the scene like a nylon swim suit on a Varga model and draw enthusiastic responses.

Stageshow is in two parts. First half is given over to the Nativity spectacle which this year is as big and beautiful as ever. House staff in shepherds' costumes open with *Holy Night*. As they come on stage from side boxes lights go down and Star of Bethlehem appears in the sky bringing on the Wise Men with donkeys, horses and vehicles. Cloud effects give impression of motion. Caravan stops in front of stable. Doors open slowly revealing the Nativity spectacle with cast singing *Come All Ye Faithful*. Reception was tremendous.

Second half opens with a charmingly conceived and effective ballet which segues into a winter scene showing boy and girl. Then comes the village square with colorful crowd scenes and some slick choral work. Big doll in window of toy shop attracts boy and girl sees green. Stage revolves to inside of toy shop, with girl discovering that doll is really a doll and not a rival. Switches costume with doll on stage to fool boy. Toymaker comes in and chase scene follows. Dolls come to life and go thru some eye-filling terps, bring on the Briants (2) (toymaker is the other half of the team) for some funny routines and bits of business. Next scene is back to the village square showing wedding and ending with the customary close order and kick routines of the Rockettes, who wind up pulling a sled with the married couple.

Pic, *The Bells of St. Mary*. Biz, capacity. Bill Smith.

Strand, New York

(Reviewed Friday Evening, December 7)

New Christmas show has some moments but they're so far apart that package seems a collection of lulls. It opens to a bow to the season with Hal McIntyre's ork giving out with a jump version of *Jingle Bells*. The scrim snow flakes give the tee-off a nice start. Boys have one production number that is framed with skill. Brasses and reeds are pulled down front, with floor lights hitting them when they take a chorus. Silhouette and spotting is effective. Unfortunately the number chosen doesn't live up to the build-up. Song announced as American version of *Swanee River* is loaded so heavily with harmonics and counterpoint that any resemblance between what Stephen Foster wrote and what McIntyre's lads give out with is strictly an accident. Result was a dull hand from a house that didn't act too happy in the first place.

Johnny Desmond, ex-G.I. and part of (See *Strand, New York*, on page 34)

Loew's State, New York

(Reviewed Friday Evening, December 7)

State's current offering starts well and ends fairly well but sags badly in the middle. May be due to the fact that house had to replace Ross and LaPierre at the last minute due to illness in the team. Theoretically the skein of the show would have been tighter as originally planned.

Opens with Mel Hall, standard cycling act. Hall goes thru his well-known paces with the single, double and high wheels, ending in the bit where he does a head-stand on the rolling stilt. Good pacing from the fair-sized crowd.

Jesse and James, first seen in these parts at the Zanzibar, follow with their fast, furious and breakneck acro-taps (See *LOEW'S STATE* on page 34)

Oriental, Chicago

(Reviewed Thursday Afternoon, Dec. 6)

Russ Morgan's ork (five reeds, five brass, five strings and three rhythm), coupled with the pic, *Captain Kidd*, should do good biz here, for the genial trombonist-leader hasn't played here for a couple of years, and he has plenty of friends locally after a number of long hotel room stays.

Band gets its biggest punch from the leader himself, who's probably the most natural emcee among frontiers today. Morgan-styled music's on the sugary side, with the fiddles getting a good break to show that strings mean a lot to really putting over ballads. Did okay on one swing special, with intro proving that volume doesn't have to be high to make the music solid. Morgan himself contributes several fine muted trombone bits plus a milt-getting bit where he Steinways a medley of his own hits. Band's showmanship department is completely in the hands of the leader, who handles the assignment capably and grabbed plenty of laughs with his homey humor.

Chirp Marjorie Lee wisely sticks to the moody ballads, where she's the equal of most girl singers today. Her tender treatment of two current pops earned warm response. Gal is well suited to this band's book. Tenor man Bud Weber handles the bouncier numbers plus the tenor and clary breaks capably.

Jeanne Blanche opens the show with a tap routine that displays well her ability to pick 'em up and drop 'em, but she lacks flash until her closing series of spins. Encore bit won a much healthier mitt because it was filled with acro steps that kept the payees' eyes on the alert.

Remainder of the bill was Bob Dupont, who always manages to add a few new juggling bits to an already fine standard routine and thereby wins mitting even from those who attend weekly, and Hal Stone with Nina Kaye, whose standard trom-blowing mixed with scissor snipping pulled a mess of laughs and plenty of palm whacking at the bow-off. Johnny Sippel.

Chicago, Chicago

(Reviewed Friday Afternoon, Dec. 7)

Cab Calloway and company are making their annual visit here, and again, the hi-de-ho king brings an extremely well-paced and balanced show. Show is even stronger than last year's, with Pearl Bailey and Doty Saulters both rating encores and getting them.

Calloway aggregation (nine brass, five sax and four rhythm) offer a brand of jump and pop music that's just bouncy enough to get the swingers and just mellow enough to entice the longhairs. Cab used only one really wild flagwaver and that was the finale wherein the crescendo beat is good. Leader's mugging has slowed down a little, but he's still the eye-catcher when it comes to stick-waving. Cab also rated nice response on his one attempt at the scat library and his other try on a pop tune.

It's unusual to see two gal singers rate heavy applause during the same show, but la Bailey and la Saulters both nab (See *CHICAGO, CHICAGO*, on page 34)

Golden Gate, San Francisco

(Reviewed Wednesday Afternoon, Dec. 5)

Show is a riot of jazz, with Lionel Hampton and his ork in the lead. Band tees off with a *Flying Home* jazz session. By the time the thing gets well under way—with Hampton banging a barbaric drum, his brasses screaming and the rest of ork catching the jazz fever—whole business reached the proportion of a celebration in a jungle of wildest jazz dreams. Sesson lasts a good 20 minutes. At every pause the audience cheers for more. *Slide, Hamp, Side; Air Mail Special, No Can Do*, and *Hey, Baba, Re Ba* are other Hampton numbers. Hampton, himself, solos on the vibraharp.

Herbie Field wows the house with clarinet and saxophone work. Arnette Gobbs, Johnny Griffin and Trumpeter Jimmy Nottingham also step out of the band ranks for specialties. Vocals bring Madeleine Green to the mike in *You Were Right, Baby*. The Rimmer Sisters are a fast tap dance team. Red and Curly are a comedy duo billed as "Two Hep Gaters." Pic. *Mama Loves Papa*. Edward Murphy.



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| SINCERE THANKS TO | 1st WEEK..... | \$126,000 |
| LEON LEONIDOFF | 2nd WEEK..... | 130,000 |
| JACK DAVIES | 3rd WEEK..... | 125,000 |
| THE ROCKETTES | 4th WEEK..... | 120,000 |
| CORPS DE BALLET | 5th WEEK..... | 123,500 |
| GLEE CLUB | 6th WEEK..... | 117,000 |
| RADIO CITY MUSIC HALL PERSONNEL | 7th WEEK..... | 105,000 |
| AND EXECUTIVE STAFF | 8th WEEK..... | 112,000 |
| | 9th WEEK..... | 78,500 |
| | TOTAL..... | \$1,037,000 |

P.S.: The picture helped, too . . . "Week-End at the Waldorf."

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Critics acclaim him the "Find" for 1946 PROFESSOR BACKWARDS (JIMMY EDMONDSON)

#1 COMEDY SENSATION

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VARIETY SAYS: CHICAGO THEATRE

Hit of the bill is the unique act of Prof. Backwards (Jimmy Edmondson), who is making his first appearance at the B & K flagship after being out of town but a few weeks following a long run at the Panther Room of the Sherman Hotel.

Coming on in a professor's cap and gown, he goes into a funny line of chatter at once and has 'em laughing from the first gag on. Material is clever and his manner of delivery makes it even funnier. After this he brings out a large blackboard and proceeds to amaze by writing long words backwards, upside down and in combinations keeping up a steady line of chatter during his mental calisthenics. Spell it backwards or forwards the guy is a wow.

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CHICAGO

STRAND, NEW YORK

(Continued from page 33)

Glenn Miller's overseas outfit in his theater preem, showed a pleasant personality, an attractive grin that can be used more, but only a so-so voice. Some of this was apparently due to nervousness and rehearsal fatigue. Boy opened with *Waiting for the Train*, followed with *It Might as Well Be Spring* and went into a Glenn Miller medley. Came back for an overlong *Symphony*, both the English and French version. Desmond has a nice easy style and sings a smooth song. Should do better after he gets a couple of shows under his belt.

Slam Stewart Trio (Earl Gardner, piano; Hal West, drums) gave the show the shot in the arm it needed. But as they close the bill the hypo is too late. Three guys really went to town on *Slipped Disc, This or That and Lady, Be Good*. On latter the band came in for some sock work. Stewart has one piece of biz that drew top hands. His gut box bridging down to the highest note got a splendid reception.

The Albins, knockabout comedy dance team, get laughs on appearances alone. Boy is big and full of muscles; gal is a pint-sized cute blonde. Couple show

three routines. Two are dance stuff which starts off okay but becomes tiresome. Main reason seems to be the sameness of both routines. It needs added bits of biz and some under, rather than overacting to sell. Pair also do a talking bit where he makes like Boris Karloff (he looks like him) and she dead pans. It starts off okay but bogs down in the Sinatra take-off a la Karloff. Reason here is stretch-out. A couple of bars instead of a whole chorus would get better returns.

Johnny Woods, comic, had a hard time selling his radio commercial routine. His take-off of air and pic names was skillful enough, but once they started they didn't mean anything. Reason here is that a good impression is not enough. To cash in a performer must have material to sell with the take-off, and Woods didn't show any.

In the voice department Frankie Lester, a slight, thin lad did okay with *I'll Buy That Dream* and *It's Been a Long, Long Time*. Ruth Gaylor, a cute bouncy brunette, got some nice mitting with her *Kiss, Good Night; Tired and Santa Claus Is Coming to Town*. Canary has possibilities but needs a lot of experience in acting. She over-punches

with heavy mugging that detracts rather than adds to her work.

McIntyre also carries a quartet (two guys, two gals) who have one spot of their own but are used mostly for backing individual singers. The group is unbilled and so far has no handle.

Pic Too Young to Know. Biz fair.
Bill Smith.

CHICAGO, CHICAGO

(Continued from page 33)

their share because their styles and choice of selections don't duplicate. Winsome Dotty, once a pro dancer, has finally worked some terping into her presentation, and the addition is sure-fire to pull more palming. Rated one encore and would have had another coming up if stage time would have allowed it. Pearl Bailey has only a couple of sides on Columbia to presage her coming here, but after her vaude p. a. here she should get a number of requests for her presence at supper clubs locally. Gal has that knack of making it seem as tho she's singing right next to you, even if it's a big vaude house. Treats her rhythm blues numbers in a relaxed and natural manner, much like a hillbilly blues singer, and the change from the usually shouting and jiving Negro chirps is a welcome one. Gal has played down the facial mannerisms, and substitutes glib double-entendre side remarks during her songs to pull plenty of chuckling.

Three Poms, gals, two in slacks and the other in abbreviated garb, run the gamut of tap-terping, with the two in slacks doing precision taps that accentuate their positive ability, while the third member does an acro bit to swing music. Both their tapping and acro won full approval here.

The Moke and Doke are a revised monicker for what was once "Moke and Poke," act hasn't changed essentially, except that the new man, Doke, does a swell job of Stepin Fetchit dancing. Pair pulled a couple of gags which didn't fit in a white vaude house, altho they'd go over big in a race house.

Johnny Sippel.

LOEW'S STATE, NEW YORK

(Continued from page 33)

dance act. Two young Negro hoofers get over solidly.

Then Harry Martin lets down the pace of the bill with a tiresome act combining gag musical bits on three instruments and a string of dog-eared patter. It is bad management for the house to let him stay on so long considering the little he has to offer. Results in terms of laughs and palming just passable.

Sylvia Froos follows under the handicap left by the previous act, but succeeds only halfway in picking up the show again. For one thing her yellow, billowy gown with big red roses should be eliminated—it makes her look rather blimpish. For another, her musical comedy delivery is lost or largely dissipated in the two pops with which she antes. On the third number a novelty called *Do It Now* her turn comes to life and brings her a hearty hand. Encores with an overly long parody involving so-so impressions. Acts need careful overhauling.

James Barton is on next-to-closing and provides a welcome lift to the proceedings. From his repertoire of bits, songs, dances and sketches he has chosen his standard two-drunks routine, a soft-shoe terp with buck-and-wing touches, a sketch about a sharpie of the 1920's and his own version of *Caldonia*. His great pantomimic skill, remarkable timing, gutbucket humor and seasoned delivery hit the audience immediately and bring enthusiastic reactions down the line.

Reg Kehoe (six women, two men) close with a vibraharp act. A bass, cymbals, maraccas have been added to give more body to the tinkly music produced. Stick welders work cleanly in a series of thoughtful arrangements of pops and semi-classics. However, despite ability shown by the members thereof, the act suffers from basic fault of all acts of this type—the difficulty of varying the pace, the tendency to knock out the music at a canter, the fundamental lack of punch. Considering the problems involved, act builds to a nice finish and earns good applause. Picture is *Highness and Bellboy*.
Paul Ross.

Betty * Black *



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Contracts Are Broken --- But Op Usually Pays and Pays

(Continued from page 30)

payees. In fact, one local op who wants an act to stick around will wander around the club and bawl the hell out of waiters and busboys for not making with the hands.

If cutting down applause isn't enough there is still another way. The lights are screwed up. They may come up spots when they should be full; blue when they should be white and black-out on punch lines or business. It is all an "accident," but these "accidents" happen during every show until the act goes crazy. He knows very well that the op is out to get him and he's willing to fight back. But in the process of fighting back he may hurt himself insofar as getting other jobs are concerned. Obviously, if he can't be presented at his best, a potential buyer who comes in to see him isn't going to be enthusiastic. Then, of course, there is the music. It isn't too hard to wander off cue on bits of biz. Where the drummer is to come in with a roll he makes with the cymbal. The key can suddenly change; the brass can get too loud. Yes, there are ways . . . and ways.

The performer, trying to get out of a contract can also pull a number of fast ones. A sluff-off performance isn't too hard to manage; coming late for shows "an accident you know—can happen to anybody" can occur. And if all these fall—well, a guy can get sick, can't he?"

Comes AGVA

Where all or any of these things happen for the purpose of breaking a contract AGVA is usually called in. Of course, the agent is also in there. But all too often the agent forgets he's supposed to be an artist's representative. He makes more like a cafe owner's rep. His reason is that there are plenty of acts around but he has to keep on the good side of the spot if he wants to keep selling it acts. So what, he figures, if I don't make so much on this act, I'll make it up on that dance team I'm putting in next week. Unfortunately this attitude among agents isn't so rare. It is a position taken not only by the smallies but also by the large offices. So this leaves the act in a whole. So AGVA comes in.

A union rep can come in to the spot and catch the show. If the actor has a legitimate beef AGVA can pull the act and force the spot to pay off for the entire contract. This doesn't happen often but it is provided for, even the ops are not aware of it. The union's position in this is quite clear. It says that ops should know the acts they buy and once they make a deal they have to go thru with it. If the op is stuck that's just too bad, either he doesn't know his business or the agent pulled a fast one. No cafe owner will admit he doesn't know the business. He throws all the blame on the agent. The agent isn't going to stand by and be accused of throwing curves and besides, he doesn't want to lose the account, so he passes the buck to the performer. The fact that many acts are booked sight unseen is blithely ignored. No agent would willingly admit he would do such a thing and no op would admit that he didn't know all about the act. So AGVA takes the position that inasmuch as everybody concerned knew the act's work it is pay or play. So it is back to the old merry-go-round of who gets paid and who does what to who.

About a year or so ago a dance team was booked into an East Side class hotel by MCA. After the first show the team was let out. It later developed that nobody had seen the act work before. The office which made the sale admitted that it was relying on reports for its sales pitch. The hotel admitted it had believed the agent. But in this case the team was paid off and no harm was done.

After the First Show

In the old days, letting an act out after the first show was common practice, even though there was a contract in force. It was all very simple: Nobody paid much attention to contracts and there was nobody around to make them. But now AGVA has muscles and the little paper which both parties sign means exactly what it says. Today no reliable agent will sell a performer on a contingent basis. The least an op can sign for is a week in a cafe or a split week if it is a theater and split weeks is its regular policy. Of course, if an op gets tough and says the act is out and no

pay, he can find that before the night is over he hasn't any show at all. All the entertainers may be pulled and the "unfair" tag hung on the spot.

But there is still another way, a way that doesn't even involve AGVA. There is a little known paragraph in the New York Police Department's regulations governing cafes which say, "No financial indebtedness to entertainers shall remain unpaid beyond the period when such indebtedness becomes due." According to this cutie any act which is let out without getting paid off in full can go to the police and finger the spot, and if he can make his charge stick, and with a contract in existence there is no reason why he can't, the club can lose its license.

So-o-o-o if a performer goes into a cafe and the op doesn't like him it's just too bad for the op. For the pleasure of not having him around he'll have to pay the act off in full and then go home and take it out on his wife and her relations. Because so far as the performer is concerned the police department and AGVA says, "Danger! Don't touch."

Cleric Blasts Minn. Liquor Nitery Ads

MINNEAPOLIS, Dec. 8.—Nitery biz in State was thrown into turmoil here when Dr. Richard R. Raines, Methodist minister, charged in a sermon that Minnesotans spent 80 per cent more for alcoholic beverages in 1944 than for public schools.

Cleric proposed liquor industry—and it was interpreted as cafes as well as off-sale establishments—should have advertising rights removed. In order to keep liquor industry from winning support of young people, advertising for wine, liquor and beer should be eliminated to make it "less easy," he said.

Modus operandi would be: slice advertising one-half the first year, 25 per cent second year and eliminate entirely third year. Ban would apply to radio, newspapers, magazines, billboards and all other media.

His figures cited showed \$90,000,000 spent for drinks by the State in 1944 against \$50,000,000 for public schools.

Minister's blast was picked up immediately by United Temperance Movement of Minnesota, which declared that federal legislation to ban all liquor ads is needed. Such a proposal will be made to Congress, it said. It admitted that any State law banning such ads would be ineffective because it would not cover network radio shows or national magazines and papers coming into State.

Charles S. Davis, executive secretary of On-Sale Liquor Dealers' Association, called minister's sermon "unbridled statements which are not helpful in the situation." He declared "we try to run our business as clean and legitimately as possible and don't deal in half-truths and prejudices."

Miami's Traymore Gets Own Blue Angel With Bea Kalmus

MIAMI, Dec. 8.—This town will soon have a Blue Angel, modeled on the New York version. Spot is being operated by Bea Kalmus, who is doubling as one of the performers on tap. Opening is set for December 20. Mervyn Nelson and Duke Art Jr. are inked in so far. Spot is located in the Traymore Hotel, and has capacity of about 200. Policy will be a la New York.

HAVANA-MADRID

(Continued from page 32)

too slick, just too poised. He doesn't punch to the audience, but instead fritters away his effect in a series of meaningless gestures, postures, mannerisms. Closer application, a stronger effort at reaching the payees will benefit him. Also his arrangements could be simplified to his advantage. Reactions pretty good, calling for two encores.

Juanito Sanabria ork just so-so on accompaniment. Carlos Varela band relieves. Biz fair. Paul Ross.

Pre-Yule Deb Set For Buff Casino; Plans Name Shows

BUFFALO, Dec. 10.—Harry Altman's new Town Casino, giant downtown nitery, is now nearing completion and is expected to open before Christmas, in time to take in holiday biz. New night club was built from scratch at a cost of \$125,000 on the Main Stem site, where Altman's Town Barn burnt down last season. It will be real class spot with lavish interior layout, such as domed ceilings, carpeting, de luxe fixtures. Casino will seat 1,000 persons in nitery room, which will be terraced on five levels for better vision and have no posts at all. The glassed-in cocktail lounge will accommodate 300 and boast a large bar with revolving stage in center, plus a separate stage at one end of room. Owner of the new venture is H. & H., Inc., namely Harry Altman and Harry Wallens. Irving Milch is the attorney. Ruben Bodenhorn, who did several Latin Quarter niteries, is decorator, while Charles E. Speich, Buffalo, is the architect. William Morris agency will be exclusive talent bookers. Joseph O. Klein, formerly with Stuyvesant Hotel and Chez Ami niteries here, will be Casino's steward.

Use of talent will be on large scale, including name headliners and seminames. Shows will be productions featuring six to eight-girl lines. Acts will enjoy the 10 modern, separate dressing rooms with showers and special lavatories, according to Owner Altman. For his opening show he plans to have Terry Lawler, singer; De Marlos, dance team; Raymond and Shay, Vikings. Seven Sliman Acrobats and Muriel Kretlow line girls.

Meanwhile Altman has kept his equally large suburban nitery, the Glen Casino, open and attracted biz despite early winter these past weeks. He's been featuring well-known headliners out there, such as Jackie Heller, Jan Bart, Tommy Dix, Maurice Rocco, Dinning Sisters, Modernaires with Paula Kelly, etc.

Calumet City Sets Nitery Comeback

CHICAGO, Dec. 8.—Foundation for what is expected to be the first of a series of new promotions to put Calumet City, Ind., back on the amusement map as a night-life area, was laid this week when Jack Gannas and Sam Mitchell, ops of the Riptide, Calumet City dancery and lounge, reported they are building a bistro, which will feature a complete floorshow with a substantial budget. The city was quite an amusement center before to the war, but suffered considerably when gas rationing and the draft cut down patronage. Calumet City lies in the center of the Indiana oil refinery and steel production area and is approximately 20 miles from Chi's Loop.

While plans for the new spot are still vague because of building difficulty, Gannas reported that he and Mitchell, together with Bill Johnson, another local op, are set to bring a good-sized show into the room when it's finished. Location of the new nitery is in the middle of the State Street amusement center in Calumet City.

Previously the bulk of Calumet City's allure was a long line of cocktail lounges and striporiums.

Turf Club Switching to Class Pitch; Carlos and Melissa Set

GALVESTON, Tex., Dec. 8.—Sam Macio is switching his Turf Club to a supper club policy patterned after the Blue Angel-Ruban Bleu idea, beginning December 21. Room will be the first of its type in the town. Spot seats 250 and is having a lounge addition built for the opening. Macio is dickering thru New York agents for initial bill. Carlos and Melissa are set so far.

Joe Glaser-Leland Hayward Shift Offices—No "To-Let"

NEW YORK, Dec. 10.—Joe Glaser's Associated Booking Office will shortly move from 745 Fifth Avenue over to Madison, where the Leland Hayward offices are located. But before the boys start a rush for the vacated quarters they might like to know that MCA will take over the offices and the Leland Hayward staff will move in.

Incidentally, Glaser has added quite a number of acts to its list. New comics are Sammy Walsh and Henny Nadell, latter recently got his release from MCA.

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Music Hall 78G; Roxy 70G; Paramount 60G—Nose Dives

NEW YORK, Dec. 10.—A tough combo of stormy weather, no holidays and Christmas right around the corner hit Stern houses a roundhouse last week. Even new bills took it on the chin.

Radio City Music Hall (6,200 seats; average, \$100,000) collected \$78,500 for its ninth and final week for Bob Evans and *Week End at the Waldorf* for a beautiful total of over a million fish. Show teed off with \$126,000. Next came \$130,000, \$125,000, \$120,000 and \$123,500. For the sixth, seventh and eighth innings the figures were \$117,000, \$105,000 and \$112,000. New show opening Thursday (6) has Sharkey, the Briants and *Bells of St. Mary* (reviewed in this issue).

Roxy (6,000 seats; average, \$75,000) slipped to \$70,000 for its third stanza with Beatrice Kay, Maurice Rocco, Arthur Blake and *Dolly Sisters*. Bill opened with \$93,000, followed by \$90,000.

Paramount (3,664 seats; average, \$75,000) teed off with \$60,000 for its preem with Tony Pastor ork, Marion Hutton, Paul and Eva Reyes and *Masquerade in Mexico*.

Capitol (4,627 seats; average, \$55,000) fell to \$65,000 for its second week with Jimmy Dorsey ork, Carlos Ramirez; Low, Hite and Stanley, and *Yolanda* as against opener and previous figure of \$80,000.

Strand (2,779 seats; average, \$45,000) for its fifth and last week with Vaughn Monroe, Fred Sanborn and *Confidential Agent* saw a poor \$38,000 as compared with previous week's \$49,000. Started off with \$70,000, then came \$63,000 and \$52,000. New bill opened Friday (7) has Hal McIntyre ork, Slam Stewart Trio,

Abacadabra Is Sock 4-Day Biz in Toledo

TOLEDO, Dec. 8.—Blackstone continued to pack 'em in during a four-day-five-performance (December 2-5) engagement at the Town Hall Theater here. Wednesday matinee sellout with performance starting at 3:30. School officials co-operated by permitting students time off to attend.

This was first time in the city for Blackstone on full show schedule. On prior visits at Paramount and State theaters (stageshows and movies) box office always was fair.

Blackstone route: Akron, December 9-12; Utica, N. Y., December 13-15; Erie Theater, Schenectady, December 16-22.

Raye-Naldi 18G, L. A.; Clark Revue 21G

LOS ANGELES, Dec. 8.—Mary Raye and Naldi are expected to trip over a weak \$18,000 b. o. at the Orpheum (2,200 seats) this week. Other acts: Johnny Mack, Merry Men (3), Harry Steffen, Anne Triola. Pic, *Condemned*.

Last week, Cottonseed Clark and his Hollywood *Barn Dance Revue* roped in an okay \$21,500 take, sharing the stage with Smiley Burnette, Sunshine Girls, Ozie Waters and Art Wenzel. Screen fare, *The Fatal Witness*.

Earle Grosses Fat 26G; Basie Heading Pop Bill

PHILADELPHIA, Dec. 8. — Box-office take went well over the average at the Earle Theater (seating, 3,000; prices, 45 to 95 cents) for the week ending Thursday (5). The tills had a fat \$26,500. Count Basie, a heavy fave here, was the top item on the stage bill, which also featured Shorts Davis, Ann Moore, Dusty Fletcher, Jimmy Rushing and the Three Rockets. *Isle of the Dead* got a good hand as the screen attraction.

Johnny Desmond and *Too Young to Know* (reviewed this issue).

Loew's State (3,500 seats; average, \$25,000) nose-dived from previous week's \$31,000 for Enoch Light, Hal LeRoy, Cookie Bowers to \$20,000 for the second week of the same bill. Pic was *In Hollywood*. New bill (reviewed this issue) started Thursday (6) has James Barton, Ross and LaPierre, Sylvia Froos and *Highbess and the Bellboy*.

Masters' 1-Nighter Nets Coliseum \$2,226

ST. PETERSBURG, Fla., Dec. 8.—Frankie Masters' ork played the opening winter dance at the Coliseum here Wednesday (28), attracting 938 dancers and grossing Manager Rex MacDonald \$2,266. Admission was raised by the management to \$2.50 per head.

Charlie Spivak and his ork are scheduled for the ballroom Friday, December 14. Sammy Kaye, who broke the house records with a gross of more than seven grand last winter, may return for another stab in January.

Sally Rand, Vagabonds Net Neat 29G at Golden Gate

SAN FRANCISCO, Dec. 8.—Paced by Sally Rand and the Four Vagabonds, Golden Gate (2,850 seats; average, \$32,000; prices, 45 to 95 cents) grossed \$29,000 for week ended Tuesday (4).

Stageshow also had Niles and Nadyne, Ted Cooke and Helen Hughes Dancers. Pic, *Cornered*, third week.

WHO GETS ETHEL?

(Continued from page 30)
 ures into their vehicle and are rumored to have gone to Equity about it.

Injunction Talk

There also is talk about injunctions flying back and forth. Miller says if she tries to open for the Shuberts he will serve her with a restraining paper. The Shuberts, it is learned on good authority, have threatened to serve both Miss Waters and Miller with a similar document if she doesn't open for them.

A check at AGVA concerning Miller's rights in the matter elicited the information that an "approximate opening date" is considered to be the period one week before and one week after the presumed time. Thus, technically, Miller is in position where if he pays Miss Waters by December 13 for the week's "work" from December 6 onwards he can protect his pact. The op says he may do so, but hopes to straighten everything out in time for his planned December 27 opening.

Tropic Isle, Brooklyn Spot, Looking for Names Now

NEW YORK, Dec. 10.—The Tropic Isle, an old-line downtown Brooklyn cafe, is out hunting for names to preem with what it hopes to be a new policy. Spot has been running with lines and three-four acts for some time. Recently it got rid of the lines and limited shows to acts.

Charles Carol, op of the club, admitted that he tried to buy Tommy Dix and Joey Adams but both were unavailable. In any case room expects to bring in some name for New Year's and failing that expects to preem with attractions shortly after that. Spot now seats 325 but alterations are being made to increase it to about 425. Room operates on a no cover-no minimum basis. If it gets its name talent it expects to up the tariff to \$5 for New Year's, which Carol says the OPA has permitted it to do.

Coast Ciro Gets Pearl Bailey; Second Colored Act for Spot

HOLLYWOOD, Dec. 8.—Pearl Bailey, the Negro singer, will open at Ciro's, here, for two weeks beginning December 21. Booking is unusual since the spot has used a colored attraction only once before, Duke Ellington. After Ciro's, Miss Bailey returns to New York for a role in a forthcoming musical.

5 Nitery Bills Usher in Sock Winter Season

MIAMI, Dec. 8.—Winter season really hit on high this week with five new shows. George Dientz's Paddock opened Tuesday (4) with Nick Long Jr., Hal Thornton, Don Tannen and Frances Welch. Bill Jordan's Bar of Music took down the shutters Wednesday (5), with a brand-new bill at Clover the same evening. Bill Bartlett's swank 86 Club came to life Thursday (6), also Club Ball headed by Hal Fischer.

Next week Lou Walters's revue, *Midnight in Paris*, bows into the Terrace Thursday (13). Frolic spot breaks away from its ballroom routine on Saturday (15), bringing in Gustave G. Coplan's production of *The Drunkard* with two shows nightly and dancing between shows to Tommy Nunez ork. On the same night E. M. Loew's Latin Quarter gets under way. Sandwiched between these openings is the new show at Kitty Davis, with Emil Boreo the headliner (14).

Thursday (20) Ned Schuyler's Beach-comber, Bee Kalmus's Blue Angel and Ciro's make their bid for a share of the sock biz in view.

Union Killing Settled for 8G Balm by Widow

MINNEAPOLIS, Dec. 8.—Suit for \$10,000 brought against Casablanca night club corp for the fatal slaying of her husband, Albert Schneider, by the missing Rubin Shetsky (Wayne Saunders), former club manager, was settled out of court by Mrs. Schneider for \$8,000.

Schneider, union organizer, was shot and killed in the Casablanca in a brawl following an after-hours drinking party last July 27. Shetsky, indicted on charges of the murder, went to trial before a jury and disappeared from the scene while his trial still was in process. On court ruling, the case continued without the defendant who subsequently was convicted of the slaying. He has never been found.

Judge John A. Weeks of Hennepin District Court, who signed an order dismissing the damage suit against Casablanca, also ordered the receivership action brought against nitery of Mrs. Schneider be stricken from the records.

Wisconsin Nixes Mayor

MINNEAPOLIS, Dec. 8.—Amendment of State law to enable the mayor of Minneapolis to revoke a liquor license was the major item in a legislative program under consideration by United Temperance Movement of Minnesota. Proposal was made after Mayor Humphrey of Minneapolis was blocked by State ruling, for revoking liquor license of Casablanca night club, scene of the fatal slaying of a union leader. Mayor had called a hearing on the shooting, but before he could get under way with it, the State attorney-general ruled the right to cancel on-sale liquor license rested with the issuing branch of government, the city council.

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Holiday Bookings Hold Up in Hopes, Despite Biz Drooping

NEW YORK, Dec. 8.—From indications developed so far the holiday season looks to be about on a par with the same period last year as far as bookings of units and lounge acts are concerned—that is, good volume at good prices. While biz in the lounges themselves is not as bright as it was at this time, 1944, ops apparently are not letting gloom envelop them as the Yuletide approaches, but are committing themselves to stuff they can offer patrons in search of cheer.

Lounge agents here are not agreed about the level of dough being passed over the counter for talent. Some say the mazoom is a little under last year, some better, so the average would place the dollar-mark at about last year's level. But all are agreed that there is plenty of demand.

"Hold-On" Helps

One factor making for good volume of sales, say the flesh-dealers, is a tendency on the part of ops to hold on to what they have in stock already, rather than switch into new bookings. This cuts down the material for turnover sales and hypos the demand for what is left at a time when the normal demand itself is healthy.

Another fact, apparently, is a rash of private party engagements for the Christmas period. Last year there was some of this type of business but several influences worked against any large-scale development. One was the scarcity and the price of desirable entertainment, another was that wartime sentiment tended to hold down gala and expensive shindigs except among the men in service installations. Now, with

Hazel Scott Foursome Jells To Regular Hot Combo at 7C

NEW YORK, Dec. 8.—Eugene Cedrick, who knocked together a foursome to accompany Hazel Scott on her recent concert tour, has jelled same into a regular hot combo and has opened at Murphy's, Trenton, with further dates set for three-four months. Cedrick works on tenor sax. Others in the outfit are Slick Jones, drums; Edgar Brown, bass, and Fred Jefferson, piano. Bill Peterson, of CRA, who is booking them, claims a price of \$700.

the war ended and food rationing virtually ended, a lot of party-givers are coming out of hiding and this is creating calls for units.

While demand is uniformly for all types of acts, most agent report special emphasis on small bands and entertaining combos among the buyers.

Berkes Buys Clique; Old Ops Returning to Auto Sales Rooms

DETROIT, Dec. 8.—Clique Lounge, leading midtown spot in the heart of the uptown business district, shifted hands this week, with Phillip and Meyer Berke, newcomers to the business, taking over. Former owners, Alvin Rodecker, Gilbert Michel and Jack Stone, have returned to the automobile sales field, taking over an agency for the new Kaiser-Frazier car.

Spot was to be managed by Edward F. Casmer, who recently sold out Lee 'n' Eddie's, for the new owners, but Casmer may not take over the post because of his wife's serious illness.

Lounge uses a pianist, with Marie Stanley booked in for an indefinite stay. Location right across from the General Motors Building makes the spot a leader for business men's patronage.

D. C. Latest Lounge, Casbah; Former Del Rio Is Now Duet

WASHINGTON, Dec. 8.—The capital city has a smart new lounge, The Casbah. Spot opened recently under the management of Earl Woodson who is reportedly running it for an undisclosed syndicate of ops. Room is specializing in Negro talent and is spending about \$1,000 to \$1,500 weekly. Capacity is about 240. Don Hanley working there currently.

Meanwhile the former Del Rio, newly decorated and rebuilt, has blossomed out under a new tag, The Duet.

University Inks Allied In Distribution Deal

HOLLYWOOD, Dec. 10.—University Records inked Allied Products Company, L. A., to handle its national platter distribution. Allied reportedly has 20 agents covering Western States and affiliate companies in New York and Chicago. Jimmie Richards, owner-manager of University, and M. H. Sterns, Allied's sales manager, sewed up deal.

Six Months & Three Years, for Friends

NEW YORK, Dec. 8.—Pat Ruggles, ex-manager for George Auld band, who was picked up by authorities last April on charges of selling marijuana here, was sentenced this week to six months in prison and three years probation by Criminal Courts Judge John W. Clancy.

Ruggles, whose real name is Pasquale Ruggiero, was dropped by Auld when the criminal charges were first preferred. In court, Ruggles pleaded guilty but claimed he had been peddling dope as an accommodation to his friends, not for profit.

Longhairs, Crewcuts In Philly Planning Annual Self-Plugs

PHILADELPHIA, Dec. 8.—A guild for contemporary music has been formed by local musicians with an eye to plugging their own compositions here and elsewhere. Series of concerts featuring only the works of Philadelphia music writers is planned as an annual event.

Group will also make tours and attempt to interest a radio sponsor in the idea to pay for air time. Both pop and classical tunes will be plugged. Board of musician-judges passes on all compositions used on concert programs.

Fans Shutters After 4 Weeks; Yule Reopening Is Planned

PHILADELPHIA, Dec. 8.—After a four-week run with colored stagershows and first-run pictures, the Fans (formerly Fays) does a record shutdown under I. Hirst management this week. Colored support has been slim, and since the house is under six month's lease from Morris Wax, Hirst is expected to relight for the Christmas and New Year holidays. The management announced a name-band policy when and if it reopens.

Chi Terps All Year Round

CHICAGO, Dec. 8.—With biz reported up in the suburban and outlying danceries, O'Henry Ballroom, Class A terpery, 18 miles southwest of Chi's Loop, will remain open all year instead of its usual shuttering from after New Year's Eve to St. Patrick's Day. R. J. Verderbar, owner and manager of the dancery, said spot will continue with its semi-name band policy. Doors are open Wednesday, Friday, Saturday and Sunday eves.

Showbiz on Park Av. Is in Again; One Day NY Central May Sell

NEW YORK, Dec. 10.—In the past few days some of the flesh peddlers have been buzzing with talk about how showbiz was in for a boom on Park Avenue because (1) hotels would expand their supper club policy and because (2) practically all the hotels on the street owned by the New York Central had been sold.

So far as any expansion in show policy at such hotels as the Park Lane, the Ambassador, the Marguery and others is concerned, the whole thing seems a mystery to the people concerned. Insiders admit, however, that under the railroad's management policy has been extremely conservative, and with new owners in the saddle a change could occur.

But whether or not a sale is being contemplated or has gone thru, Wall Street sources say that Central's sale of Park Avenue real estate is not a new story. It comes up every three or four months and has been coming up for the past 10 years. It is admitted that with land values being what they are a sale now would be logical.

Pubs Nix Clements' New Platter Plans

HOLLYWOOD, Dec. 8.—Cowboy singer, Zeke Clements, who planned to release platters of his tunes *New Smoke on the Water* and *I'll Have to Live and Learn* under his own Liberty Records label, will have to pull two titles. Trouble is publishers of the ditties (Adams, Vee & Abbott) have already turned over songs to other diskers and, if Clements releases his pressings before the others, tiff might result. Clements is now en route East to pick up talent for future Liberty releases.

Chi Palmer House Sold to Hilton Hotel Interests

CHICAGO, Dec. 8.—The Palmer House, well-known Loop hostelry, was purchased this week by Conrad Hilton, owner of the hotel chain which bears his name, for a reported \$19,200,000 from the Palmer House Company which represents the Potter Palmer family who have owned the hotel since Civil War Days.

The reps of the Hilton chain here would not comment, it is believed that the entertainment policy currently utilized, a \$4,500 budget weekly in the Empire Room, the large dining room in the hotel, will continue to be at least what it is. When Hilton took over the Stevens Hotel here about a year ago, he introduced a heavy budget into its Boulevard Room, and insiders report that his hotels generally go heavy on the entertainment budget.

Terrace and Hurricane First Miami Rooms Tagged by Fox

NEW YORK, Dec. 10.—First results of the look-see now being carried on in the Florida situation by Dave Fox, New York local head, is a demand for bond money from the operators of the Terrace Room and the Hurricane, both in Miami, according to Matt Shelvey, head of AGVA. Shelvey declared Fox went southward to check a set of recommendations made by Arthur Kaye, AGVA's Miami man, concerning the operators of various spots in the vicinity. Established spots are not being asked for bonds, said Shelvey, but places run by persons unknown to the union will be asked to ante up before shows are allowed to go in. So far the Terrace and Hurricane have been tapped and there may be several more before Fox entrains for home, said Shelvey.

Mandel, Gamsa Still Booking Iceland Under New Operators

NEW YORK, Dec. 10.—In writing of the sale of Iceland in last week's issue of *The Billboard* the name of Jack Mandel, who books the room together with Senia Gamsa, was inadvertently omitted. Understanding is that both Mandel and Gamsa will continue to book the Iceland for the new ops.

New show due here December 20 will consist of Danny White, just out of the army, the Skating Whirlwinds, Le Brun and Campbell, a line and a girl singer not yet chosen.

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OFF THE CUFF

East:

CHRIS-CROSS and orchestra have been signed for an additional four weeks at Club Ferdinand, Hartford, Conn. . . . PHYLLIS MARSHALL into the Blue Room, Newark. . . . JIMMY CASSIN working at the Hollywood Grille, Poughkeepsie. . . . CLEON AND JOE held over at Dunphy's, Newark. . . . TONY RAND staying on at the Maryland Club, Washington. . . . JIMMY SUMMERVILLE current at the 44 Club, Newark. . . . FREDDIE MASTERS can be seen at the Dubonnet, Newark. . . . RODOLFO CORNEJO working at the Onyx, Nutley, N. J. . . . LITTLE JACK LITTLE into El Patio, Washington, for Christmas. . . . SNUB MOSLEY now doing a thrice-weekly shot on the Blue Network. . . . KING COLE TRIO return to the Cove, Philadelphia, January 17, but hit the Brown Derby, Washington, first.

LEO BREDEN'S outfit are now at Alpine Hut, New Britain, Conn. . . . BILLY AUSTIN now heading new cocktail department at Universal Attractions, New York. . . . JACK GRANT Trio in their 12th week at De Witt Clinton Hotel, Albany, have been held over for another four weeks. . . . PATRICIA KINGSLEY, piano, featured at the Emerald Room of the Top Hat, Union City, N. J. . . . KENNY JAGGER now at Miami Hotel, Dayton, O.

Here and There:

ZERO MOSTEL due into Lee 'n' Eddie's Detroit, December 21. . . . CALVERT SISTERS and Enya Gonzales open at the

Embassy, Philadelphia, January 2. . . . TOMMY DIX current at the Latin Quarter, Boston. . . . MARION INCLAN booked for the National Hotel, Havana. . . . HAROLD DOBROW, wearing his Purple Heart, has resumed agenting in the nitery department at William Morris, New York. . . . JOHN BOLES, Ruth Terry and Marcia Maguire being set out of Hollywood for theater dates in the East. . . . SOPHIE TUCKER goes to the Coronet, Philadelphia, in April. . . . JERRY LESTER heads the next show at the Copacabana, New York, opening January 15. . . . ARTINI AND CONSUELO into the Palmer House, Chicago, with Irwin Corey. . . . CARL RAVAZZA inked for Ciro's, Miami, January 18.

FRED TOPLIS AND HIS JESTERS are new at the Shangri-La, Philadelphia. . . . EDDIE BAUERS takes his piano and songs to DuMonds, Philadelphia. . . . SAMMY YOUNG and His Royal Dukes are current at the Modern Cafe, Philadelphia. . . . THE THREE CLEFFS are in the spotlight at the Club Nomad, Atlantic City. . . . BENNY MORRIS and his unit with MISS CLAIRE on the vocals, set the pace at the Chateau Renault, Atlantic City. . . . ART WILLIAMS, piano and songs, returns to the New Torch Club, Atlantic City. . . . GEORGETTE is at the Cadillac Tavern, Philadelphia, for songs and piano interludes. . . . FRED GRAY and his quintet have been added at the Calais, Philadelphia. . . . THE JUD JOHNSON TRIO current at the Melody Inn, Philadelphia. . . . JACK BERRY, singer-pianist, now at LaMaina's Cocktail Lounge, Camden (N. J.).

Morehouse in Lead at Eighth Mth. Tabbings

One Shift in Standings

NEW YORK, Dec. 10. — With eight shows added to the tab since averaging Stem crix accuracy a month ago, score still tabs *Sun's* drama pooh-bah, Ward Morehouse, out in front of the field with a perfect score, 100 per cent. Morehouse has clocked only 18 shows out of the 26 included to date in the tally, but he has hit every one of them in the nose.

As a matter of fact, running order of the nine experts of the New York dailies remains almost status quo. Robert Coleman (*Mirror*) holds his second place slot with a score of 93.3 per cent. *Mirror* cric caught all 26 shows and was wrong twice. *Herald-Tribune's* pundit, Howard Barnes, sticks close on his heels with a score of 91.7 per cent, based on 24 judgments, two of which were errors. Louis Kronenberger (*PM*) and Lewis Nichols (*Times*) are still tied for fourth position at 88.5. Both have covered all 26 items and guessed wrong three times apiece. John Chapman is a few steps behind them with four errors out of 25 guesses. News expert's score is 84.0.

One Shift

Single shift in the line-up is the move-up by Wilella Waldorf into sixth place over Robert Garland (*Journal-American*). *Post's* fem cric went wrong on only one of the additional eight shows and upped her score to 80 with five errors out of a possible 25. Garland slipped up on two more and dropped his average to 76.9 per cent. His score is based on six wrong out of 26. Burton Rascoe (*World-Telegram*) continues to trail the field. Rascoe has covered them all, but has nine errors chalked up against him out of the 26. His score is 65.4 per cent.

10 Not Tabbed

Ten current productions have not been included in the tally to date, as they have neither failed at this writing nor been on deck long enough to make the success grade. (*The Billboard* yard stick for measuring Stem success is 100 performances.) However, comes another month and most of these should prove up one way or the other, which can easily make for sudden shifts in cric averages.

Final tape won't be broken before the season ends on April 30, 1946, and there are plenty more judgments to be passed in the meantime, so the present running order is far from final.

The Billboard merely presents a record from month to month along the way, to show how the experts hold their own.

'Pharmacy' Sock 15G Advance B.-O. in Montreal

CHICAGO, Dec. 8. — Eddie Dowling's *St. Lazare's Pharmacy*, which will be preemed for the first time in the States December 23 at the Studebaker, opened in Montreal (4) with 15G advance b.-o. sales, thus placing it in the category of Paul Robson's *Othello*—which was the only other vehicle to approach that advance figure in Montreal. For Montreal, 15G's is equivalent to 50 in Chi, veteran theater men say.

One reason advanced for big sale in Montreal is fact that most of the players are French-Canadian and the play itself is laid in an Eastern Canadian province. That is also one reason Dowling chose Canadian city for the opening. Miriam Hopkins's supporting cast is exclusively French-Canadian.

It is said about here Dowling is trying to get back into Chi cric and theatergoers' good graces (he made some sore when he yanked *The Glass Menagerie* off here for Broadway) and that to make amends is pulling *St. Lazare's* here instead of Main Stem, and if show goes over, will keep it in Windy City for a good run before trying Main Stem.

Editorial

Appeal to Reason

ONCE more legit gives evidence of traditional short-sightedness and no leadership. It's another case of come boom times the devil take the hindmost and come a tough stretch let everybody cry in their beer and blame everything and everybody but themselves.

In its September 15 issue *The Billboard* pointed out that post-war reconversion was important to the theater and that the next couple of years presented a golden opportunity for legit to regain much of lost glory. Legit, it pointed out, must be sold and sold nationwide. *The Billboard* offered a concrete and workable suggestion—the establishment of a National Theater Information Service, supported and managed by and for the commercial theater. The supervision of such a bureau would be in the hands of a committee composed of representatives of the various theatrical crafts, with the actual work carried out by a competent, paid press agent who would spread the gospel of legit thruout the country. Financing of the project would be via a levy of a small fraction of 1 per cent of the grosses of every Stem and road production.

The project was submitted to the League of New York Theaters, and that organization polled its 105 members. The response—or rather the lack of it—appears to indicate that legit management as usual is primarily interested in today's gross and not in building for the future. Only a half dozen producers apparently have the vision to see merit in the idea. Enthusiastic replies were received from Theron Bamberger, Alfred Bloomingdale, Shepard Traube (his letter was published in *The Billboard*, November 10), Cheryl Crawford, Emil Friedlander and Harry Fromkes, representing less than 6 per cent of the League's membership. The Shubert interests are likewise favorably inclined, with reservations. Feeling in that quar-

ter seems to be that the financing of such a proposal would put the burden on a few. But if practical financing could be worked out so that all would carry their weight, they are for it.

The Billboard is not wedded to any financing method, whether it be by a percentage of grosses or by a small assessment made on each production. It realizes that to start with the N. T. I. S. would obviously carry some "free loaders." However, it all comes down to a question of leadership. If enough producers can be made to see the writing on the wall and get behind the post-war sales of their products, the rest of them will soon catch on that it's time to get on the bandwagon.

However, it seems that that time is not yet and the penny-wise-pound-foolish attitude of the vast majority of managers puts it up to *The Billboard* to attack the problem from a different angle.

Almost anyone will admit that the plan is soundly beneficial to legit. *The Billboard*, therefore, will make formal application to the Carnegie and to the Rockefeller foundations to set up such an office in order that it may prove itself to the skeptics. These funds have already been tapped for the benefit of the National Theater and Rocky Mountain conferences, and there seems every justification for this project to receive similar assistance.

The main point is that every post-war period is critical for the theater. Will it muff its opportunity this time? Or will it use every facility to develop the vast new audience that the hinterland provides—an audience which has been made conscious, by G.I. shows, that "round actors" are really something to see? That is what the National Theater Information Service is aimed at to start.

The Billboard is out to sell the theater to the people—in spite of itself.

Guild Picks G.I. Contest Winners

NEW YORK, Dec. 10.—First three winners of the Armed Services Award for writers was announced last week by the Theater Guild. They are Corp. Haig Manoogian, Sgt. Robert McKnight and Lieut. Daniel Rudsten. First two are two-time winners, having won first and second awards in the National Theater Conference Armed Services contests.

Winners in the Guild Conference receive \$500 cash each from the \$2,500 fund placed in trust by Guild brass Lawrence Langner and Theresa Helburn with the Dramatists' Guild last May.

An additional award of \$500 has been made to Theodore Ward, Negro playwright, for his script *Ouah Lan*. Ward scripted *The Big White Fog* for the Federal Theater, Chicago, in 1938. His *Sick and Tired* won second prize in the Chicago play contest in 1938.

Fund's 13 Yrs. Net 445G in Benefits

NEW YORK, Dec. 10.—Stage Relief Fund celebrates its 13th birthday this month. During the 13-year period 220 benefit performances of Stem hits have been given, grossing in all \$445,155. In 1945 12 benefits were given, with *Song of Norway* topping any single show's gross in 13 years. Musical turned up with \$5,641 at a \$5 top.

This year Brock Pemberton, vice-chairman, replaced John Golden as fund treasurer, a post the latter has filled since 1932. Also Walter Hampden, Austin Strong and Stanley Gilkey were elected to the exec committee headed by Rachel Crothers and including Antoinette Perry, Jane Cowl and Marc Connelly, all of whom, with Pemberton, have served for the full 13 years.

Stem Crix Poll

May 1, 1945-November 7, 1945

| | Right | Wrong or No Opinion | Accuracy Percent. |
|---|-------|---------------------|-------------------|
| Ward Morehouse (<i>Sun</i>)..... | 18 | 0 | 100 |
| Robert Coleman (<i>Mirror</i>)..... | 24 | 2 | 93.3 |
| Howard Barnes (<i>Herald-Tribune</i>)..... | 22 | 2 | 91.7 |
| Louis Kronenberger (<i>PM</i>)..... | 23 | 3 | 88.5 |
| Lewis Nichols (<i>Times</i>)..... | 23 | 3 | 88.5 |
| John Chapman (<i>News</i>)..... | 21 | 4 | 84.0 |
| Wilella Waldorf (<i>Post</i>)..... | 20 | 5 | 80.0 |
| Robert Garland (<i>Journal-American</i>)..... | 20 | 6 | 76.9 |
| Burton Rascoe (<i>World-Telegram</i>)..... | 17 | 9 | 65.4 |

(Note: Voided in this tabulation are revivals with fixed or limited runs. Also not tabbed are 10 productions which have preemed too recently to have had an opportunity of proving themselves.)

Bankhead S.-A. Ups 'Notion' B.-O.; 350G in 3 Mos.

CHICAGO, Dec. 8.—Reps for *Foolish at b. o.* than any other dramatic production, starring Tallulah Bankhead, claimed this week to have earned more than in a comparable time since the play has hit the road. From September to December, the play has pulled over 350G's which is better than *Oklahoma*, considering the higher cost of staging a musical.

In Chi alone, the gross will be over \$100,000 for the four weeks it will run here (closing 15). Big reception is big reason why show will not close in Chi as originally intended, but will travel on for a westward jaunt, including Minneapolis, St. Paul, Des Moines, Kansas City, Salt Lake City, Sacramento and Los Angeles.

Main reason show has done so well here and elsewhere is the pulling power of Tallulah, as the vehicle itself has rated only lukewarm reviews. For the most part, cric here unanimously supporting this contention. It's Tallulah all the way thru, they say, and show reps nod and chortle.

New Negro Rep Preems Dec. 22

NEW YORK, Dec. 10.—A new Negro repertory company will open its doors for biz at the McKinley Square Theater in the Bronx Saturday night, December 22. Managed by Dr. William Dunn and Georges Gersene, the McKinley Square Players will preem with *Arsenic and Old Lace*, featuring Avon Long in the role of the dramatic critic.

Org will do a show every two weeks and maintain a permanent company. Outstanding Negro legit stars will be added to the casts from time to time. First production will be directed by Otto Simetti.

CDG 'Wife' Hits Dixie Trail; Biz Climbing; Baker Roads 'Pickup'

NEW YORK, Dec. 10.—South continues getting a full share of legit with the Civic Drama Guild's production of *Soldier's Wife*, the second show within a month to pass thru those parts. First was *Angel Street*. Produced by Stanley Woolf, legit is now playing one and three-night stands in cities like Knoxville, Atlanta, Savannah, Augusta and Charlestown, W. Va. Box office for the play started off slow but take is going up.

Woolf is trying to build his CDG into an org that will stand for good drama. He feels that if the CDG can keep sending out solid shows, org will gradually win audiences and will not need high-pressure flacking to sell ducats. His ambition is to have the CDG be to the road what the Theater Guild is to New York City.

Producer is especially bitter about units such as *Earl Carroll's Vanities*, which he claims is nothing but a third rate burly. "Units such as this ruin the road. They make it bad for the next 10 shows following them, because the customers, once bitten, stay shy of the b. o. and biz suffers accordingly."

Company travels in a station wagon; a truck carries the sets. Long jumps are made by train. Most of the booking is done by the United Booking office, with Woolf getting some dates on his own. After touring the South, show goes to the Southwest then the Middle-West. CDG expects to do three more plays on the road next season.

Another newcomer to the road, Harry Baker, has just launched his production of *Elsa Shelley's Pick-Up Girl*. Show opened in Allentown doing fair biz but since then b. o. receipts have picked up considerably. Company will be on the road indefinitely, doing everything from one-night to month-long stands in the large cities. Baker plans to hit the large cities between here and the Coast such as Chicago, Detroit, Cincinnati, etc. Manager is playing up the juvenile delinquency angle strong in his flacking, getting local judges to see and endorse the show.

Broadway Opening

THE FRENCH TOUCH

(Opened Saturday, December 8, 1945)

CORT THEATER

A comedy by Joseph Fields and Jerome Choderov. Staged by Rene Clair. Set and lighting by George Jenkins. General manager, Edward Choate. Stage manager, Joseph Olney. Press representative, Mary March. Presented by Herbert H. Harris. Patard.....John Regan
Roublard.....Brian Aherne
Giselle Roublard.....Jacqueline Dalya
Schwartz.....William Malten
Felix Von Brenner.....John Wengraf
Jacqueline Carlier.....Arlene Francis
Boucot.....Ralph Simone
Henri.....Jerome Thor
Georgette.....Louise Kelley
Toto.....Richard Bengali
Nanette.....Mary Cooper
Madeleine.....Sara Strengell
Robert.....Stewart Stern
Paulette.....Libby Linn
Marcel.....John Graham
Odette Renoux.....Madeleine LeBeau
Reiner.....Dave Hyatt

Joseph Field's and Jerome Choderov's latest will likely cause no conflagration. It's plot is tissue thin and as a play it certainly could never be tabbed as a major contribution to the theater. However, with all its horseplay, *The French Touch* should prove a customer pleaser. Authors have had to stretch their plot to the limit to make it last out an evening, but they have spruced it up with plenty of chuckle lines that keep it bubbling along at a fast clip.

A few thumbs may be turned down on the score that patriotism and sacrifice should not be treated farcically. But it would seem that the Fields-Choderov combo has been very smart in eschewing serious war emphasis—which experience is proving unpalatable to theater paying guests. At any rate, the result is pretty good entertainment.

The conceit concerns an aging actor-manager-playwright who is forced by the Nazis to write a collaborationist play during the occupation of Paris. He agrees to it only when he gets the idea of adding a final unrehearsed scene which will blast the Nazi conquerors out of their seats on opening night—tho while he knows that it will mean a concentration camp or death for him and his whole troupe.

His production is further complicated by the advent of two former wives as well as his current matrimonial incumbent, all of whom the Nazis insist on having in the show. The ladies don't get on too well. Also the Nazi big shot wishes to make one of them his mistress.

All of which adds up to an excursion into sex and patriotism, with the scale heavily weighted by the former. Everything is treated flippantly in spite of the undercurrent of impending disaster. Its hammy gaiety is a welcome relief after some of the grim realism the Stem has been treated to of late.

Brian Aherne, back to the theater for the first time in years in other than a Robert Browning costume, has a field day with the role of the hammy great lover. The ladies will likely swoon over him. Arlene Francis, Madeleine LeBeau and Jacqueline Dalya contribute excellently as the wives, ex and current, and John Regan is impressive as a theater handy man. Rating top honors is the performance of John Wengraf as the chief nasty Nazi. Latter comes close to running away with every scene in which he appears.

Rene Clair's staging keeps things moving at the pace such a script calls for and George Jenkins's set of the boxes and proscenium of a stage is one of the craftiest he has devised.

In sum, *Touch* may be frothy and thin. But it is amusing and well-acted, the kind of entertainment that ought to make customers feel that they are getting their amusement dollars' worth.

Bob Francis.

Ouch!

NEW YORK, Dec. 10.—Dentists holding annual confab at the Hotel Pennsylvania last week, combined with pleasure in their choice of a legit show for playing. Of all on the Stem, they picked *Deep Are the Roots*.

BROADWAY SHOWLOG



Performance Thru Dec. 8

Dramas

| | Opened | Perfs. |
|--|------------|--------|
| <i>Anna Lucasta</i> (Mansfield) | 8-30, '44 | 542 |
| <i>Dark of the Moon</i> (46th Street) | 3-14, '45 | 310 |
| Closes Saturday (15). | | |
| <i>Dear Bath</i> (Henry Miller's) | 12-13, '44 | 420 |
| <i>Deep Are the Roots</i> (Fulton) | 3-26, '45 | 86 |
| <i>French Touch, The</i> (Cort) | 12- 8, '45 | 1 |
| <i>Glass Menagerie, The</i> ... (Playhouse) | 3-31, '45 | 292 |
| <i>Harvey</i> (46th Street) | 11- 1, '44 | 475 |
| Dream Street gossip has Frank Fay being considered for a gubernatorial nomination by his friends. Joe E. Brown took day off from rehearsals Friday (7) to fly to Toledo to receive M.A. degree from University of Toledo. All available house seats have been reserved for the visiting mayors who convene here next week. Show is out-of-town-city-fathers first choice, gleefully reports drummer Tom Kilpatrick. | | |
| <i>I Remember Mama</i> (Music Box) | 10-19, '44 | 580 |
| Adrienne Gessner and Ruth Gates out with Grippe Monday (3) thru Thursday (6). Lois Holmes filled in for former and Ruth Revers for the latter. Margaret Williams took over Lois Holmes's vacated spot and Cora Smith went on for Ruth Severs. Nancy Marquand also out Wednesday (5). Celia Babcock subbed for her. | | |
| <i>Life With Father</i> (Bijou) | 11- 8, '39 | 2,552 |
| <i>Mermaids Singing, The</i> (Empire) | 11-28, '45 | 12 |
| Walter Abel and Beatrice Pearson air-guested by Maggi McNellis (NBC) Friday (7). Ditto Lois Wilson by Adrienne Ames (WHN), same date. John Van Druten left for two-week vacation on Coast ranch, Friday (7). Will be back for Christmas in time to prep John Beal's entrance into "Turtle" cast. Walter Abel, Lois Wilson and Frieda Inescort were guested by the Comœdia Matinee Club at Hotel Astor, Wednesday (5). Last two were likewise guested by Theater Assembly at Astor on Friday (7). | | |
| <i>Rugged Path, The</i> (Plymouth) | 11-10, '45 | 33 |
| <i>Sound of Hunting, A</i> (Lyceum) | 11-20, '45 | 23 |
| Closes Saturday (8). | | |
| <i>State of the Union</i> (Hudson) | 11-14, '45 | 29 |
| <i>Strange Fruit</i> (Royale) | 11-29, '45 | 12 |
| Claim around 12G for week. Production split into three acts from two, Wednesday (5). Further cuts in script go into effect Monday (10). | | |

| | Opened | Perfs. |
|--|------------|--------|
| <i>Therese</i> (Biltmore) | 10- 9, '45 | 72 |
| Annette Sorell will be air-guested by Capt. Tim Healy (WMCA) Monday (17). Incidentally she will be leaving the troupe shortly having been signed to a seven-year pic contract by Selznick. | | |
| <i>Voice of the Turtle, The</i> (Morosco) | 12- 3, '43 | 705 |
| Vicki Cummins air-guested with Margaret Arlen (WABC) Thursday (6). Elliot Nugent and Martha Scott ditto with Maggi McNellis (NBC) Monday (3). Peggy French has been signed for the National company which will begin a four-month stand at Boston's Plymouth on Christmas night. Ruben Rabinowich will have the drum-beating chore and Abe Cohen has been signed as company manager. Rehearsals start Monday (10) when Harvey Stevens checks in from Coast and Louisa Horton arrives from Chi. | | |
| <i>You Touched Me</i> (Booth) | 9-25, '45 | 84 |
| Edmund Gwynn recovered from grippe Monday (3). Show resumed performances as of that date. Will play Sunday night performances for next three weeks, eliminating Monday showings, beginning Sunday (9). Rehearsals start next week for Katharine Cornell-Cedric Hardwicke "Antigone." No other players yet announced. | | |

Musicals

| | | |
|---|------------|-----|
| <i>Are You With It?</i> (Century) | 11-10, '45 | 34 |
| Joan Roberts honor guest at Nylon Fashion Show on the St. Regis Roof, Tuesday (4). Thursday (6) Lew Parker and Dolores Gray guested at Newspaper Guild Page One Ball at Madison Square Garden. Show gave a special Victory Bond mat Friday (7). | | |
| <i>Bloomer Girl</i> (Shubert) | 10- 5, '44 | 494 |
| Whole show treks to Camp Upton Sunday (9) to give a G.I. performance. Nannette Fabray and David Brooks guested at the Newspaper Guild Page One Ball at Garden, Thursday (6). Both also appeared for Police Athletic League Benefit at Madison Square Garden, Monday (10). Richard Haas has switched back to assistant stage manager's chore. Has been with "Day Before Spring." | | |
| <i>Carousel</i> (Majestic) | 4-19, '45 | 272 |
| Russell Collins leaves cast Saturday (22). Joins "Georgia Boy." No replacement set yet. Agnes DeMille back on job. Busy tightening ballets of | | |

LULL PROVES SOUR
Pre-holiday lull hit the Stem this week and dealt out b.-o. wallops all along the line. Even the hits which had sellouts for previous stanza took a coin-beating anywhere up to 25 per cent. Blame, as usual, tossed to holiday shopping and pre-Christmas spirit.
"Sound of Hunting" and "Marinka" both decided to call it a day; latter however, has run up a pretty fair success marker of 166 performances. Only one new entrant this week, "The French Touch," which preemed Saturday (8). However, list gets a boost of three next week on Wednesday, Thursday and Friday, when "Brighten the Corner," "Hamlet" and "Dream Girl" bow-in in that order. List will be back to 31 lighted Stem houses.

| | Opened | Perfs. |
|---|------------|--------|
| both "Oklahoma" and "Carousel." Jan Sterling replaces Anne Jackson in "Dunnigan's Daughter" at the Wilbur, Boston, Monday (10). "Carousel" unit will play a return engagement of "My Sister Eileen" for G.I.'s at the St. Albans Naval Hospital, Tuesday (18). Murvyn Vye out of cast Thursday (6) mat. Ray Jacquemet subbed. | | |
| <i>Day Before Spring, The</i> (National) | 11-22, '45 | 20 |
| Bill Johnson will appear at the Police Athletic League Benefit at the Garden. Johnson and Patricia Marshall were guested by the Dutch Treat Club at the Park Lane, Wednesday (5). Clarence Geiger has switched from "Bloomer Girl" to take over assistant s. m. chore. | | |
| <i>Follow the Girls</i> (Broadhurst) | 4- 8, '45 | 698 |
| <i>Marinka</i> (Barrymore) | 7-18, '45 | 166 |
| Closes Saturday (8). Jerry Wayne has turned in notice, so show will have to look for another lead before departing for the road. | | |
| <i>Oklahoma!</i> (St. James) | 3-31, '43 | 1,179 |
| Ruth Weston celebrates her first anniversary with the show Monday (10). Cast will give a benefit for the Stage Relief Fund January 3. | | |
| <i>On the Town</i> (Martin Beck) | 12-28, '44 | 398 |
| Nelle Fisher will do choreography and stage two song numbers for Equity Library Theater production of "The Drunkard." Lyle Clark will direct show. | | |
| <i>Polonaise</i> (Adelphi) | 10- 6, '45 | 73 |
| Price scale reduced and Sunday mat and evening performance in the schedule. | | |
| <i>Red Mill, The</i> (Ziegfeld) | 10-16, '45 | 63 |
| <i>Song of Norway</i> (Imperial) | 8-21, '44 | 546 |
| <i>Up In Central Park</i> (Broadway) | 1-27, '45 | 362 |
| Betty Bruce out ill Monday (3) thru Tuesday (4). Marilyn Wynn subbed for her. Dick Williams has replaced Sam Brin as company manager. Latter goes to Columbus Circle Theater as house manager. George Ashly has been named treasurer of the Circle. "Hamlet" will give a G.I. preview Wednesday (12). | | |

ICE SHOWS

| | | |
|---|-----------|-----|
| <i>Hot Off To Ice</i> (Center) | 6-22, '44 | 702 |
| Lucille Risch is subbing for Florence Ballard. Latter recuperating from appendectomy. | | |

Out-of-Town Opening

NELLIE BLY

(Opened Saturday, December 1, 1945)
FORREST, PHILADELPHIA

A musical comedy in two acts and 19 scenes, presented by Eddie Cantor and Nate Karson. Book by Sig Herzig; lyrics by Johnny Burke; music by Jimmy Van Heusen; staged by Nat Karson; choreography by Edward Caton; dialog directed by Edgar MacGregor; musical supervision by Joseph Lilley; scenery by Kaj Velden Studios; costumes by Brooks.

CAST: Lubov Roudenko, Marilyn Maxwell, William Gaxton, Victor Moore, Fred Peters, Benay Venuta, Walter Armin, Bob Straus, Fred Peters, Edward H. Robins, Elfrida Derwent, Artells Dickson, Walter Armin, Jack Whitney, Bernard Kovier, Jack Voeth, Bob Straus and Edward H. Robins.

Eddie Cantor's debut as a producer is anything but auspicious. He will have to work long and hard at comedy to get out of the red for *Nellie Bly*, which boasts (to its credit) fetching costumes, excellent scenic effects and a few bright moments with William Gaxton and Victor Moore. They are not enough to overcome a ponderous plot, however.

The idea is basically a good one but even the much needed rehearsing and trimming will leave this a doubtful entry as entertainment. It's more of a story with music than a musical comedy. The tunes are well written but are neither candidates for the Honor Roll of

Hits nor show song hall of fame. They serve essentially as a means of getting more story across and there's certainly more than enough of that without setting more of it to music.

Philly Crix Tab

Three out of four experts gave "Bly" the thumb-down for a score of 25 per cent. No: R. E. F. Sensesderfer (Bulletin), Edwin Schloss (Record), Jerry Gaghan (News). Yes: Linton Martin (Inquirer).

Nellie was the gal who circled the globe in 1888 under the promotional banner of the old *New York World* and did it in 75 days just to make Jules Verne's agile fictional hero look like a slowpoke. Today when it takes only five hours and a matter of minutes to cover the United States, *Nellie* isn't the same gal who caused such a stir among our grandparents.

In this version of her world trotting, *Nellie* has a slow-witted rival who is a victim of politics, sea sickness and a city slicker. The race is a nightmarish ramble thru Russia, China, Arabia and the Paris Exposition.

Victor Moore is Phineas Fogarty, the ex-ferryboat deckhand who competes with Marilyn Maxwell, who makes *Nellie* a beautiful lady. Gaxton is Moore's fast talking sidekick. Benay Venuta makes a lively hard-boiled fem saloonkeeper. The five dancing Debonairs click with their clever routines and Bill and Cora Baird's marionettes tour the world on an amusing smaller scale.

There's Nothing Like Travel, a liting waltz, is used as a reprise and rivals *You May Not Love Me* as the click tune. Moore's chanting of *Fogarty the Great* is the hilarious showstopper.

Maurie H. Orodanker.

ROUTES

Dramatic and Musical

Bankhead, Tallulah (Studebaker) Chicago. Barrymore, Ethel (Locust St.) Philadelphia. Billion Dollar Baby (Shubert) Boston. Blackstone: Utica, N. Y., 12; (Eric) Schenectady 13-15.
Blossom Time (Municipal Aud.) Fresno, Calif., 12; (Municipal Aud.) Long Beach 14; (Santa Ana High School) Santa Ana 15.
Carmen Jones (Erlanger) Chicago.
Dear Ruth (Geary) San Francisco.
Dear Ruth (Harris) Chicago.
Desert Song (Civic O. H.) Chicago.
Dunnigan's Daughter (Wilbur) Boston.
Gilbert & Sullivan Opera Co. (Cox) Cincinnati.
Hasty Heart (American) St. Louis.
Joy Forever, with Guy Kibbee (Blackstone) Chicago.
Late George Apley (Walnut St.) Philadelphia.
Lawrence, Gertrude, in Pygmalion (Plymouth) Boston.
Life With Father (Music Hall) Houston, Tex., 12; (Paramount) Austin 13; (Texas) San Antonio 14-15.
Lutesong (Shubert) New Haven, Conn., 13-15.
Musical Repertoire (Copley) Boston.
Musical Repertoire (Nixon) Pittsburgh.
Nellie Bly (Forrest) Philadelphia.
Of All People (Shubert-Lafayette) Detroit.
Oklahoma (Colonial) Boston.
Olsen & Johnson (Shubert) Chicago.
Only Girl (Music Hall) Kansas City, Mo., 13-16.
Rainer, Luise (English) Indianapolis 10-12; (Town Hall) Toledo, O., 13-15.
Passing Show (Cass) Detroit.
Pick Up Girl (Royal Alexandra) Toronto.
Rebecca (Lyric) Richmond, Va., 10-12; (Center) Norfolk 13-16.
St. Lazare's Pharmacy (His Majesty's) Montreal.
School for Brides (Erlanger) Buffalo.
Soldier's Wife (City Aud.) Savannah, Ga., 12; (Civic Aud.) Augusta 13.
Spring in Brazil (Ford) Baltimore.
Student Prince (Biltmore) Los Angeles.

Burlesque Notes

By Uno

MEI LING is featured at Bob Johnston's Hollywood, San Diego, Calif., where current stock principals include Eddie Ware, Joe (Say No More) and Bozo Lord, Hillary Dawn, Tillie Griffin, Eldona Raye and Ina Lorraine. Frances Johnston is number producer over 24 chorus girls and 10 boys. . . . WEN MILLER has replaced Moe Costello as manager of the Gayety, Norfolk, which also changed its name recently to the New Galety when the house was sold by Mrs. Rudnick (Billie Shaw) to the Hirst Circuit. . . . MOE COSTELLO still operates Hotel Tazewell, Norfolk, with Ned Crane, former burly producer, as manager. . . . ARLEN STEWART and Crystal Aymes, ex-burly features who were set for the road company of *School for Brides*, are recovering after five weeks of medical care for shock sustained when the train bearing the troupe was wrecked between Little Rock and Birmingham killing eight people. . . . LAMEE LANE, following her Burbank, Los Angeles, engagement, is playing nurse to her dad, ill at home in Huntington Park, Calif. Miss Lane is set to open next week at the Folies, Los Angeles.

JACK SUCKLEY, formerly teamed with Kenny Brenna, has been booked by Charlie Allen to go overseas with the Irene company. . . . YVETTE (Emily Greeno), after her two weeks at the Star, Portland, Ore., moves into the Liberty, San Francisco. . . . BILLY PITZER, Cliff (Snuffy) Cochran and Tommy (Kat) Reynolds are in their 14th week at Arthur Clamage's Fox, Indianapolis. Others in the cast are Wynette, featured; Betty Via Lynette, Condee, Trudy Wynn, Roberta Baker, Texas Lee, Fred Frampton, Verne and LaVerne and Al Grace Frazier. . . . SAM COHEN, manager of the Hudson, Union City, N. J., played host and fed over 200 returning vets residing in the theater's vicinity in a party on stage after show time December 7. Mayor Harry J. Thourot delivered the welcoming address. Entire Marlane-Marty Furman unit on the Hirst Circuit, together with the stock chorus, house ork and attaches helped entertain the 38th Street boys into the early hours of December 8. . . . FRED O'BRIEN, producer, was called suddenly from the Roxy, Cleveland, to attend the funeral of his mother, Mary O'Brien, 79, who died at her New York home November 28. . . . GERTRUDE BECK is back in burly with the I. B. Hamp-Evelyn Taylor unit on the Hirst Wheel after six months' illness at her St. Louis home.

ALVIN, Minneapolis, opens December 21, after being shuttered the past season, with Charley Fox, op of the Empress, Milwaukee, taking over. . . . VAL DU VAL holds over as feature at the Rialto, Chicago. . . . PETTI DANE current feature at the Empress, Milwaukee. . . . GURSTON ALLEN, owner of Casino, Toronto, was a Chi visitor last week. . . . EMMETT CALLAHAN, manager of the road company of *The Desert Song*, now at the Civic Opera House, Chi, is the former burly owner. . . . HELEN LOVETT currently grabbing top billing at the Casino, Toronto. . . . IRMA LEE unable to open in Boston, due to illness, and was finally replaced by Roberta Baker at the Palace, Buffalo.

Hams Make Top Producers; Emote First and Boss Later

(Continued from page 3)

late comic Lew Fields, with whom Harris (a nephew of Mrs. Lew Fields) trouped for years. Harris debbed as a producer years ago with the early Richard Rodgers and Moss Hart shows.

Neckwear Producer

Then there's Joseph Hyman, co-producer with Bernie Hart, of *Dear Ruth*, whose outside interest is neckwear manufacturing. He, too, is no Main Stem tyro. Oldtimers will remember the Elsie Janis Sunday night shows at the Cort, which he helmed.

Two of the most colorful of these biz-and-Broadway boys are Alfred De Liagre Jr. *The Voice of the Turtle* and Mike Todd *Up in Central Park*. The former, coming from a well-heeled New England woolen mills family, tried aviation, real estate, banking, publishing and the family textile mills before breaking into showbiz. Todd, the youngest boy getting a pharmacist apprentice certificate in Illinois, made his first million heading a construction company building tailor-made homes. He was also a big noise in the building of sound stages at the advent of early talking pix. His bow to showbiz was with the New York World's Fair where he made a pile as a concessionaire. Also there's Victor Payne-Jennings, ex-RAF pilot in World War I, who went into producing in London in 1924 after three years biz in India and two in London. He started on the Stem 1937.

Gent's Furnishing Shuberts

But, most noted of all ex-biz boys, are the Shuberts (*Dark of the Moon*), who gravitated from gent's furnishings to large-scale legit operations.

Handling thespas as a 15 per center gives some of the boys ideas about grabbing off big dough (or king-size head-aches) as producers. Presumably that's the reason why no less than four of the 33 current producers were originally agents. Max Gordon was one who broke in on the Stem in 1925 in association with the late Sam H. Harris with *The Jazz Singer* and other shows. Leland Hayward (*State of the Union*) peddled flesh with great success on the West Coast before breaking into Broadway. Nat C. Goldstone (teamed with John C. Wilson) *Bloomer Girl*, still functions as a 15 per center on the Coast. Al Borde, Midwest flesh peddler and nitery booker, has debbed on Broadway with *Follow the Girls*, tho still carrying on as an agency op out of Chi. Story goes that Borde fronts for capital subscribers, by air comic Phil Baker among others.

Cric Steps Down

It's news when a press drama cric steps down off his pedestal and tries to do what he's been panning others for doing. That's just what vet producer Brock Pemberton (*Harvey*) did. As far back as 1910-'17 he was legit ed and cric on *The New York Evening Mail* and later *The New York World* and *The New York Times*. In 1917 he broke into producing as aid to Arthur Hopkins and began to fend for himself in 1920 with *Enter Madame*.

Russell (Buck) Crouse (partner with Howard Lindsay in many hit shows), was a Midwest, later a New York feature writer. Still later he broke into showbiz as a flack, which puts him over into a second class of producer material.

Amateur First

Newest scribbler to hit the Stem is William Cahn, ex-G.I. and former Hub trade paper ed, who flirted with amateur legit before venturing in with *Devils Galore*, which flopped here. Currently he has two ventures readied for Broadway showing, *Willie Kringle* and *They Lived in Brooklyn*.

Legit flack has been a stepladder for at least three successful producers to climb into the saddle. Kermit Bloomgarden, former flacker for another producer, Herman Shumlin, himself a former p. a., is now producing with *Deep Are the Roots*. Vet producer Jed Harris is another who came from flack ranks.

No less than three lawyers have found producing successful. Theater Guild helmsman, Lawrence Lagner, a patent attorney and successful legit scripser, is one of the founders (1919) of the Theater Guild. (Current shows *Carousel*, *Oklahoma*.) He broke into producing on his own with the New York Repertory Company in 1931. John J. Wildberg (*Anna Lucasta*) is a theatrical attorney, mouthpiece for the Group Theater, who

quips that "You have to be an attorney to be a producer." David Wolper, legal eagle for another producer, Mike Todd, came into legit producing via the nitery biz. A former owner of the Hurricane, he moved on to the Main Stem with a turkey, then *Follow the Girls* from which he later bowed out to Al Borde. He is currently readying two new shows, *By Appointment Only* and *If I Die Before I Wake*.

Candy Butchers, Okay, Too

The route from candy butcher to producer is a long, rough trail, but two top helmsmen made it, Oscar Serlin and J. J. Leventhal. The former, Russian-born, Chi educated, in a number of classes of ex's, turned producer. Starting as a candy butcher, he rose thru usher and ticket taker to the box office, later becoming assistant manager of the Olympic, Chi. During his years at De Paul University, he wrote for vaude acts and later took a whirl at gag writing, after a trip to Europe to study ex-legit there. His initial producing venture on Broadway in 1929 was Preston Sturges's first play, *The Guinea Pig*. He did a single turn as a thesp in another show and then went back to producing and writing. His *Life With Father* phenomenal success put him up there among the younger producers.

Leventhal, Broadway and road show vet, really began his legit association in his native Austria as service messenger for Ulric Haupt, the director. But once in U. S. he broke into biz as a pitchman, later as a candy butcher in Brooklyn, and debbed as producer at the Playhouse, Passaic, N. J. From there he branched out to the Main Stem and in later years has gone big on the road. His most recent Broadway show was *Marinka*, which shuttered December 8.

Notes and Words

At least three musicians have hit gold on Broadway; two vets, one a newcomer. The vet is John Golden, who was a songwriter and thesp before breaking into producing some 30 years back. He authored a long series of songs and musicals before moving into producing, eventually becoming one of the best known in the biz. The other is Richard Rodgers, co-creator of numerous hits, and teammate of Oscar Hammerstein II in *I Remember Mama*.

The newcomer is Edwin Lester (*Song of Norway*), a musician from New York, who moved out to the West Coast and eventually turned to showbiz as founder and general director of the L. A. and San Francisco Civic Light Opera associations. Originally a pianist and singer, he served in World War I, took a 12-year flier into business, broke away in 1933 and started producing at Grauman's Chinese Theater in Hollywood.

Among the others now on the Stem are a brace of medics, a former poetess and play reader, a librettist, a banker, broker, two stage managers, theater manager, set designer, radio scripser and a union official.

Medical Department

The medics, neither of whom has a show on Broadway at the moment, are Dr. Paul Czinner, husband of Elizabeth Bergner, who produced her last show, *The Two Mrs. Carrrolls* (with Jules Leventhal in the background) and Dr. (See HAMS EMOTE FIRST on page 70)

Polack Circus Into Orph, L. A., for Yule

LOS ANGELES, Dec. 10.—Polack Bros.' Circus will move into the Orpheum Theater here for a two-week holiday stint, starting December 18. Show appeared last summer at the same house and pulled such a good b. o. Orpheum management booked it for its Christmas package.

Acts skedded to appear include Hubert Castle, tight wire; Power's Elephants; Mable Stark in lion-tiger taming act; the Antelecks (5), high perch act; Four Sidneys, bicycle act; Bo Bo Barnett will supervise clowns and Jack Klein will be ringmaster. Al Lyons and house ork decked out in circus garb will support show from the pit. Circus has had a tough time trying to find housing for animals in downtown L. A. As a last resort Polack Bros. will shelter beasts under tents to be pitched on parking lot in rear of theater.

Magic

By James C. Sherman

In the third issue of each month *The Billboard's Magic* column is conducted by a nationally known magic or mental personality to pinch-hit for Bill Sachs. This week's guest is Jim Sherman, popular Chicago magician and magic dealer, who in the past year has made several tours with Edgar Bergen and Charlie McCarthy to entertain G.I.'s at army camps and hospitals.

I HAVE been asked by Bill Sachs to jot down my experiences the past year with the Edgar Bergen shows, playing camps and hospitals. In the 35 years that I have been doing professional magic, I thought I had covered every type of audience and every condition, but my work in the past year brought out many novel experiences.

In World War I, while hospitalized in France, I organized a small unit to entertain our own gang. The thing caught on so well that the other hospitals sent for us, and it wasn't long before we were playing all over France. The experiences gained there taught me that hospitals and camps couldn't get enough entertainment. However, the conditions there were vastly different from those encountered over here. In February of this year Mrs. Sherman and I were Edgar Bergen's house guests at his beautiful home in Beverly Hills, Calif. At that time most of his shows were broadcast from the studio. He decided to play more camps and hospitals while we were there. After one of the broadcasts, the gang kept hollering for more, so a little ad lib. show was organized. The idea took so wonderfully that it became a regular thing each week. As a matter of fact, real thought and time were put into the after-show, which usually ran about an hour.

The most impressive thing about the aftershow, from my standpoint, was the size of the audiences. In my many years of magic I have entertained audiences from seven or eight people up to 2,500, and regarded an audience of more than 2,000 as very large. At one of our shows at Great Lakes, Ill., we hit an all-time high of 4,500, and you can imagine the thrill. This was a far cry from the size of audience that attended the Bergen broadcasts. None of them was smaller than 7,000 and they usually averaged 10,000 and 11,000. This called for an entirely different technic in show presentation, as you had to build the show to fit that type of condition, if you can visualize 10,000 howling G.I.'s.

The principal thing I learned with such a large audience was that everything had to be fast and flashy. It is not hard to imagine how stupid it would have been to do small things with cards or billiard balls that could not be seen past the 50th or 60th row.

IT WAS in producing shows of this kind that Bergen demonstrated the master showman that he is. Everything moved with the speed of lightning, and when it was all over the gang was usually hollering for more, proving the oldest adage in show business, "always leave them wanting more." Condition under which the show worked were always interesting. Sometimes it was a large auditorium; often a hangar, and on many occasions the show was given with the stage partially in a hangar with crowds overflowing on the outside.

I recall one experience at Kelly Field when the show was given for all the civilian employees. You can imagine the thrill of standing on a stage and looking out at an audience numbering a good-size town—16,500 to be exact. Add to that the fact that they had been standing in a hot sun for two hours, and it takes no imagination to realize the difficulty of entertaining them. Under these very trying conditions, the Bergen technic of fast tempo, flash and lots of comedy proved itself the perfect formula. No act on the show ran over seven or eight minutes, and usually averaged six or seven minutes.

The show usually opened with me doing the candy pitch, with Edgar Bergen and Earl Ebl, the producer of the Bergen show, dressed in circus coats pitching the candy in the audience. The pitch (See MAGIC on page 71)

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Coin Machines Hit Less By Strikes Than Thought

DETROIT, Dec. 8.—Effects of the General Motors strike are proving very scattered in their impact upon the coin machine business, but less serious in the Detroit area than most predictions anticipated.

Because this strike is expected to be the first of what may be a complete national pattern and because the strike situation is so centralized right in the Detroit area, it rates more detailed study as typical of what the industry may face in the coming months.

Trend to Taverns

General amusement spending is holding up remarkably well around Detroit. Some theaters even hit their highs of the year in the past two weeks of strike, proving that business depended chiefly upon what was being offered as an amusement attraction. Vendors of all types in theaters have profited accordingly, but the same trend is observed in games, such as ray guns and bowling alleys, which are leaders in Detroit amusement machines. They continue to get a fair degree of play.

Liquor sales are off a little in night spots, with the cheaper neighborhood spots getting more of the trade, while the swankier cocktail lounges are losing out a bit. However, patronage is up to normal in the bigger spots which have elaborate floorshows—showing that the public is still spending for amusement—even tho the total of the check may be reduced a bit by fewer drinks. This situation means that juke boxes, assorted vendors and games, especially of the bowling alley type, are getting good play, since their appeal is more directly in proportion to total attendance than to the total spending for liquor.

Play Games More

Some change in patronage trends is noticeable. The factory worker who went out night clubbing is becoming a thing of the past, but he is going over to the neighborhood tavern now instead and spending on the machines there. On the whole, this means more revenue for the machine operator, since the bigger night clubs did not prove too profitable for game or juke operators, with the floorshow and music as counter attractions. But without live entertainment in the beer garden the patrons turn to the machines and they become the necessary adjuncts of the "poor man's night club."

Detroit is more typical of the general strike situation than certain up-State towns, such as Flint, where it is estimated that 90 per cent of industrial workers were dependent upon General Motors. Here the strike affects immediately only a fair percentage of the total employment of the city and does not

have too depressing an effect on business.

Strikers themselves are probably staying close to home and the picket line, but the employees affected by layoffs during the strike still get jobless compensation. These, together with those who lose in trade as strikers curtail purchases of various commodities, such as storekeepers of all classes, are still spending for entertainment and machines get their share. To many, this is an opportunity to take the rest they have waited for during three years of steady wartime production, and they are out to take advantage of it.

Up-State Hit Hard

Up-State, in Flint, reports are that the situation is more serious, because the entire community is so dependent upon one company. In such instances the level of spending is cut an estimated 50 per cent.

In Detroit proper operators generally report no significant change in play since the beginning of the strike except the trend away from the cocktail lounge type of spot, which is compensated for by some increase in neighborhood taverns where machines get more play.

Reaction of operators here, while occasionally pessimistic on the surface as far as immediate business prospects are concerned, is good.

Gazette Lists Patents of Use To Coin Firms

WASHINGTON, Dec. 8.—Three patents which might be of use to juke box and other coin machine manufacturers are listed as available for licensing or sale in the November 20 issue of the *Official Gazette of the U. S. Patent Office*.

Official descriptions follow:
Patent No. 2,147,605. Loudspeaker with oscillatory coil. Dynamic speaker constructed to overcome disadvantage of uncertain centering, making it acoustically correct. Center disk has a series of single radial projections separated by air gaps and so secured to render it torsion free. Elongated oscillatory coil disposed in air gap between pole core and pole plate of the magnet system allows performance of maximum vibration so that lower tones are produced. (Owner) Walter Lissauer, care Lissauer Laboratories, E. Walnut Road, Vineland, N. J.

Patent No. 1,735,820. Stabilizer. Device placed between source of current supply and radio receiving set, delivers a constant potential by eliminating changes due to variations in direct, alternating, pulsating or similar currents. Tube consists of a tungsten arc operating in an inert gas, etc., connected to a potentiometer. Has negative resistance characteristic so that when voltage drop decreases, current increases and vice versa. (Owner) Richard A. Ward, care Theodore Sheldon, 209 South State Street, Chicago.

Patent No. 2,382,055. Remote control system. A means of operating, over a distance, a plurality of control devices or motors, either separately or simultaneously, by transmitting a number of control signals over a single carrier, to start, drop or vary the speed of mobile equipment of land, sea or air by televising certain signals or characters. (Owner) John H. Homrighous, 1029 Wenonah Avenue, Oak Park, Ill.

Report of Stocks Of Special Value To Coin Industry

PHILADELPHIA, Dec. 8.—Transfers of stocks reported to the Securities and Exchange Commission included the following transactions involving concerns in the coin machine industry.

Gift of 3,000 shares Alrean Manufacturing Corporation stock by Randolph C. Walker, president. This left Walker's holdings at 40,300 shares. Recipient of the gift was not named.

Sale of 20,000 shares of stock in the F. L. Jacobs Company by Clare S. Jacobs and sale of 6,500 shares by Rex C. Jacobs,




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Henry Lemke Cites New Purchases as Expansion Program

DETROIT, Dec. 8.—Enlargement of the extensive route of photographic machines operated by Henry C. Lemke, of the Lemke Coin Machine Company, is point No. 1 on his post-war expansion program. Lemke is currently placing an order for 10 more photo machines, which will make him one of the largest operators in Michigan.

Lemke was in Chicago, where he attended the outdoor show conventions of various organizations, and will also contact coin machine manufacturers and distributors, combining a social convention with a buying trip.

Funeral Rites Held For Mrs. Berenson

MINNEAPOLIS, Dec. 8.—Mrs. Sarah Berenson, 76, mother of M. M. (Doc) Berenson, operator of Minnesota Machines Company in Minneapolis, died at her home here November 15. Funeral was the following Sunday at Keneseth Israel Synagogue. Other survivors are her husband, Isaac; four other sons, two brothers, a sister and five grandchildren.

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| 520 | 25¢ | EASY FINS, DEF. PROFIT, SLOT SYMBOLS | 55.00 | 1.25 |
| 720 | 5¢ | BABY BELL, SLOT SYMBOLS | 17.37 | 1.75 |
| 1000 | 25¢ | ALL OUT CHARLEY, DEFINITE PROFIT | 60.00 | 3.25 |
| 1000 | \$1.00 | JACK POT CHARLEY, THICK & PROTECTED | 185.30 | 2.50 |
| 1000 | 5¢ | OUT DOOR SPORTS, THICK, JUMBO HOLES | 28.40 | 3.25 |
| 1000 | 5¢ | SPOT OF GOLD, THICK, JUMBO HOLES | 28.14 | 3.25 |
| 1000 | 10¢ | BIG DIME DOUGH, THICK, JUMBO HOLES | 42.75 | 3.25 |
| 1200 | 5¢ | TEN BIG FINS, THIN, JUMBO HOLES | 35.20 | 2.50 |
| 1200 | 5¢ | VICTORY BELL, THICK, JUMBO HOLES | 38.57 | 3.80 |
| 1200 | 50¢ | TEXAS CHARLEY, THICK & PROTECTED | 152.75 | 3.00 |

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president. Clare Jacobs also is an officer and director of the corporation. Buyers were not named.

SEC also reported that E. L. Cord, one-time head of the now defunct Auburn Automobile Corporation, had purchased 15,811 shares of common stock in the Chicago Electric Manufacturing Corporation. This brought his holdings to 31,275 out of the company's 50,000 shares outstanding, thus giving him a controlling interest.

Most of the stock was bought from Edward S. Preston, former president of the firm, and Adolor J. Petit, former vice-president. Both severed their connection with the firm, and Harold T. Ames was named president.

East Juke Ops Eye Teen Clubs

Younger High Set Gets Aid

Atlantic City establishes club especially for junior high school boys and girls

ATLANTIC CITY, Dec. 8.—With juke boxes sending solid again in teen-age canteens up and down the East Coast, re-opening of the Ventnor Junior High School Canteen may mark a departure in youth centers, Atlantic City observers believe.

While most canteens admit youngsters from 13 to 19, the Ventnor Canteen limits attendance to junior high school boys and girls. Juke operators and others who have looked over the layout declare that it has all the earmarks of success.

In Philadelphia, where the music operators' association played a large part in the original launching of teen centers, some predicted their city would have room for at least 15 of the new type clubs.

Line Drawn

Basis of the new canteen is a fact often overlooked by grownups. Adults commonly think of all boys and girls from 13 to 19 as teen-agers sharing the same needs and urges of adolescents, but to the youngsters themselves it is not as simple as that. To them, a sharp line is drawn between the junior high school group (13 to 16) and the senior high boys and girls.

The Ventnor Canteen, begun last year as an experiment, attempted to meet this problem. It has met such success that its backers expect the idea to spread thruout the nation.

Feeling too old for playgrounds, and snubbed as too young for high school canteens, the junior high boys and girls have flocked to a canteen set up for their exclusive use.

Mrs. John Barrett, first vice-president and recreational chairman of the Ventnor Parent-Teachers' Association, took the lead in the adult side of the program. The city co-operated by lending the youngster's use of a pier for their canteen.

Juke Entertains

As in other youth centers, most of the important committees are composed entirely of students, who are then able to choose the records to which they want to dance, the refreshments and other entertainment they want.

Coin phonographs, of course, are the heart of a teen-age club, whether for junior or senior high students. Ventnor Canteen also has a number of soft drink machines. One adult supervisor of a teen club reported that four soft drink vendors in his group's canteen were able to pay the rent.

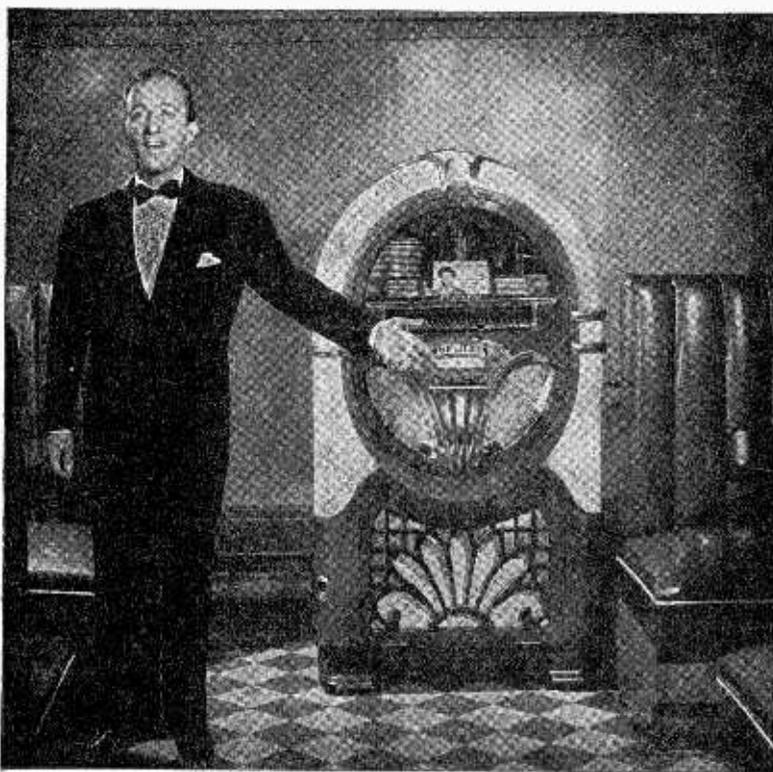
Dancing is an especially important part of the Junior High Canteen because of the social poise it gives. Many of the younger boys and girls naturally must be taught to dance, which actually is an educational feature since dancing is so often the basis of both high school and adult social functions.

Rent Machines

Amusement machine operators here have shown interest in the Ventnor project since it opens an entire new field for music machines. Canteens rent the machines for whole afternoons and evenings when dances are held. Some think that these locations will become a standard part of every alert juke operator's routes once machines and records are plentiful again.

Philadelphia operators, recalling the role played by the Philadelphia Music Machine Operators' Association under Jack Cade in establishing the first teen canteens in 1943, are watching the Ventnor development with added interest.

Plans are reported afoot to set up centers modeled on the Ventnor Canteen in several of the city's more crowded (See East Juke Ops on page 82)



BING CROSBY, standing beside a juke box, thanks all of the music merchants who co-operated in the drive to aid the Sister Kenny Foundation which helps those unfortunate youngsters who are stricken with infantile paralysis.

Music in Dept. Stores Making Shopping Easy

CHICAGO, Dec. 8.—Christmas shoppers in at least two Chicago area department stores are going to have telephone music to make the weary search for gifts more pleasant.

J. D. Madigan, president of Madigan Brothers, large West Side Chicago department store, announced that amplifiers in his company's store will supply a gentle background of yule tunes this year. Music will be piped from a central studio, and it will be carefully chosen to give customers a lift after long shopping tours, according to reports.

In Evanston, Ill., just north of Chicago, the Edgar A. Stevens store has installed a similar music system to soothe ragged nerves of shoppers.

Other principal metropolitan merchants no doubt will be watching the effect of these installations on sales. Music from jukeboxes have long been advocated as a means of keeping up spirits of shoppers, and previous tests have indicated that a background of music tends to increase sales. Many large stores thruout the nation have used music during holiday seasons, and a few have used it as a method of giving their workers a lift before store opening. Gold & Company, Lincoln, Neb., has used music in this manner for several years.

Hermann Announces Purchase of Large Building in N. Y.

ALBANY, N. Y., Dec. 8.—Arthur Hermann, president of the Arthur Hermann Company, of Albany, announces the purchase of a \$45,000 three-story brick building at 282 Central, Albany. Firm will distribute the Alreone juke box in 43 counties in Upper New York State.

Hermann also announced that his firm will do \$10,000 worth of renovation before occupying the new building.

Showroom, office, warehouse and service center will be used for the distribution of automatic phonographs and accessories.

Martin Announces Two More Record Firms to Concern

CHICAGO, Dec. 8.—The James H. Martin firm, which just last week nabbed a Midwest distributorship set-up for the Mercury label, added to its line again this week with acquisition of two new disks pressed in New York.

Jimmy Martin, prexy of the Chicago distributing firm, announced appointment by Swank Records as well as by Spin Records, both Gotham firms. The Swank records are to feature the recording of *Barber Shop Quartets* and already the diskery has signed four of the top quartets singing today. Hillbilly tunes will be pressed exclusively on the Spin records.

Both distributorships include territories in Illinois, Indiana, Wisconsin, Minnesota and Missouri.

Radio Firm To Buy Musicraft; Puner To Continue Prexy

HARTFORD, Conn., Dec. 8.—Irving M. Felt, president of Jefferson-Travis Corporation, Hartford, manufacturers of radio communications equipment and sound receiving equipment, announced this week at a special meeting of stockholders that it has voted to acquire all the outstanding capital stock of Musicraft Corporation.

Musicraft will be operated as a wholly-owned subsidiary of Jefferson-Travis, according to Felt. Paul Puner will continue as president of Musicraft, Oliver Sabin and Albert Marx will continue as vice-presidents and Irving M. Felt has been elected chairman of the board of directors.

Declare 60c Dividend on Decca Record Co. Stocks

NEW YORK, Dec. 8.—Decca Records, Inc., declared dividends of 60 cents per share of common stock. The firm made similar payments last December.

Talent - Pub Aches Push Wax Org Plan

Diskers Want Biz Back

NEW YORK, Dec. 10.—Harassing tactics of name artists and music pubs, as well as other manifold problems in the wax business, are forcing record companies to consider the advisability of setting up a trade organization. Such an org was mulled years ago—when wax industry was much smaller and less complicated—and tho leading wax execs went on record as favoring the plan, nothing came of the idea. Diskeries admitted mutual distrust prevented unified stand on any problem—even the Petrillo ban on recordings.

Need is admittedly more acute than ever, owing to the industry's great expansion in the last few years.

Leading record official let his hair down this week, claiming that arbitrary demands of both artists and pubs were seriously hampering operation of most diskers. Name artists nix work for a flat sum and insist upon royalty arrangements and commitments. Usual deal calls for name artist to tape the retail price of the record with a royalty ranging from 1 to 5 per cent. In addition, artists who rate are able to wrangle a minimum guarantee against royalties—an arrangement which commits the record company to a certain number of pressings.

Oh, Those Commitment Blues

Insofar as a record company is geared to a limited number of pressings, the inevitable is bound to happen and does—namely, certain recordings of hit caliber cannot be given proper exploitation because only a small number of pressings can be made once the commitments are taken care of. Case in point is Les Brown's waxing of *Sentimental Journey* a couple of months back. Columbia could have sold many more platters than it made, and Brown was unhappy about the entire deal. When such a situash occurs, sales figures are in no way a test of the worth of a record.

Smaller Lists Certain

Already, record companies are using smaller lists—and the lists are expected to grow even smaller, to the detriment of new talent. "Under a system which permits such commitments to name artists we can only take care of a limited number of names," one exec stated. He also pointed out that the artists not only demand and obtain commitments, but also insist on choice of tunes. In addition, publishers insist that the record company use certain artists for specific tunes—or else. The implied threat, of course, lies in the legality of publishers to demand the full statutory rate of two cents per side on disks sold.

As compared to the old days of the record industry when artists and pubs were more tractable, the situation is now likened to the case of the tail wagging the dog. The wax works want to take over their own biz again and are on the way to doing so, either thru a trade organization or an internal blow-up in several of the bigger diskeries.

Name Paul Beck as Service Head for Juke Manufacturer

CHICAGO, Dec. 8.—Paul Bleck, who has been service manager for AMI for the past 15 years, has been placed in complete charge of the service department and service operations covering the firm's new model juke boxes, according to Doc Eaton, general sales manager.

Eaton also announced that Forest Teeter, pioneer phonograph and parts man who has been associated with the trade for some 10 years, has been appointed parts manager.

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Record Reviews

(Continued from page 29)

THE FIVE DeMARCO SISTERS (Majestic)

It's Been a Long, Long Time—FT; V. *Chico, Chico*—FT; V.

There's plenty of quality in the vocal blend of the youthful Five DeMarco Sisters. But considering the youth of the gals, there could be more of a youthful enthusiasm in their rhythm arrangements for vocally, the sisters have what it takes to crowd out plenty of the plattering vocal troupes. But even without striking any note of individuality, the DeMarcos make it pleasant plattering as they blend their pipes for *It's Been a Long, Long Time*, singing it as a slow ballad and doubling the tempo for the last stanza. Bud Freeman's tenor sax and ork provide adequate support. However, the Dixieland character to the ac-

companying band doesn't blend as well for the forthright singing the DeMarcos give to *Chico, Chico*.

With a top tune in "It's Been a Long, Long Time," the vocal pleasantries of the Five DeMarco Sisters may bring in some coinage.

SLAM STEWART (Savoy)

Play, Fiddle, Play—FT. *Dark-Eyesky*—FT.

Two of the standard singing bass pieces featured by Slam Stewart are backed on this disk, cut with Errol Garner at the piano, Mike Bryan's guitar pickings and Harold West's drum beats. *Play Fiddle Play* is taken at a moderate tempo with Slam's string bass teeing off and polishing off the side as he climbs up the neck of his viol. A livelier beat is set for *Dark-Eyesky*, and again, it's Slam's uncanny fiddling that creates the excitement.

Spinning is for the hot jazz fans.

RUSS MORGAN (Decca)

That Feeling in the Moonlight—FT; VC. *You're Nobody 'Til Somebody Loves You*—FT; VC.

The velvety rhythms, expounded by Russ Morgan spin in plush setting for these two sentimental ballads. In addition to his conversational style of singing a song, maestro Morgan adds his Steinwaying to *That Feeling in the Moonlight*. Just as restful, relaxed and rhythmic is his own *You're Nobody 'Til Somebody Loves You*, a pretty sentimental ballad for which Morgan spins the homey philosophy lyrically to excellent returns.

A welcome relief from the raucous rhythms, the Russ Morgan refinement for two swell songs should mean much for the music boxes at class locations.

RAY NOBLE (Columbia)

Cuddles—FT; VC. *I'll Be Walkin' With My Honey*—FT; VC.

Ray Noble adds a whimsical touch to both of these bounce ditties, fashioning his rhythms in a manner that not only intrigues but makes for tuneful and toe-tapping spinning. Plenty of harmonic color in his arrangements, highlighting the blend of saxes and clarys. Frances Hunt is equally effective for the singing, both for *Cuddles* and *I'll Be Walkin' With My Honey*.

While both side spin brightly, "I'll Be Walkin' With My Honey" has the edge for music box play.

CHARLIE BARNET (Decca)

Just a Little Fond Affection—FT; VC. *Surprise Party*—FT; VC.

Returning to the records, Charlie Barnett brings a band with plenty of body and power in its blowing. However, the band boys are shunted back in favor of a more commercial presentation. Set off at a bright tempo, with Fran Warren giving casual expression to the vocal, *Just a Little Fond Affection* has the maestro leading the entire sax section with the solo flash going to the trumpet's light growling. Barnett's tenor sax blows it blue as does the trumpet to tee off *Surprise Party*, with Redd Evans coming in for this session to give the novelty lyrics a delta sing. No spark of any real musical or vocal enthusiasm for either side.

Save for the popularity of "Just a Little Fond Affection" itself, there is little in these sides to excite the phono fans.

VICTOR YOUNG (Decca)

Love Letters—FT. *Stella by Starlight*—FT.

Victor Young, with a concert orchestra accenting strings and harp, paint a beautiful tonal picture for two of the conductor's compositions. Both real

classics, rich in melodic appeal, *Love Letters* is the picture theme and *Stella by Starlight* is a wistful serenade serving to spotlight Ray Turner's concertizing at the Steinway.

Strictly class music for class locations.

BILLY ECKSTINE (National)

I'm in the Mood for Love—FT; VC. *Long, Long Journey*—FT; VC.

Billy Eckstine increases his stature as the ebony Sinatra with these sides. It's a fine brand of sepiia swoon as he sings romantically for the familiar *I'm in the Mood for Love* and is just as effective for the singing of the race blues, packing plenty of vocal punch in Leonard Feather's *Long, Long Journey* as he sings of a lover who is blue being without a sweetheart. The Eckstine band provides the maestro with solid support for both slow spinnings, with the hot horns taking turns in cutting under the singing stanzas.

The race locations will crowd the machines with coins for this disk, particularly for "I'm in the Mood for Love."

SPIKE JONES (Victor)

The Blue Danube—FT; VC. *You Always Hurt the One You Love*—FT; VC.

It's a hodge podge, overdoing a good thing, in the inane manner in which Spike Jones gives a pot and dish-pan symphonic touch to the Strauss classic, *The Blue Danube*. Nor does the hysterical singing of Carl Grayson and Del Porter help. However, Spike more than makes up for the Strauss muddling with a devastating satire on the singing of the Ink Spots for *You Always Hurt the One You Love*, with Carl Grayson and Red Ingle providing the vocal pathos.

The phono fans will find their fun in "You Always Hurt the One You Love."

Popular Album Reviews

THE DESERT SONG (Decca)

This Sigmund Romberg show classic comes to full bloom again with baritone Wilbur Evans and soprano Kitty Carlisle leading a company that includes a spirited male chorus directed by Jeffrey Alexander, the orchestra directed by Isaac Van Grove, and additional lead in voices in the lyric tenoring of Felix Knight and the singing of Vicki Vola. With the accompanying booklet providing the story synopsis along with the song lyrics, and the singers engaging in bits of show dialog to give the spinning a sense of continuity, it's like an evening at the theater in your own home parlor. Both Wilbur Evans and Kitty Carlisle are in excellent voice, actually living the spirit of the song in their singing. With the 10 sides taking in all the show favorites, the package measures up to full musical enjoyment.

GYPSY MELODIES IN SWING (Seva)

Some months ago, Jan Bart, sweet romany tenor troubadour, introduced a modern transcription by Buddy Kaye and Sammy Medoff of Russo folk ditties. At that session, he apparently cut enough sides to give the label a swell package of Russo-Gypsy melodies in the modern fox-trot setting. With full understanding of the bitter-sweet qualities of the Romany chants, captured alike in the lyrical adaptations and in the full musical bank provided by the Gypsy Swing Orchestra directed by Medoff, Bart offers six sides that hit the mark in *Czardish With Me*, *A Gypsy Serenade*, *Mahshynka*, *Gypsy Romance*, *Ecstasy*, *Ochi Chornie*. All are familiar and dished up in refreshing manner.

FOLK RECORD REVIEWS

(Hillbilly, Race, Cowboy Songs, Spirituals)

By M. H. Orodener

GENE AUTRY (Columbia)

Don't Live a Lie—FT; V. *I Want To Be Sure*—FT; V.

Gene Autry takes two plaintive and pretty melodies and sells 'em like a million in his easy going and relaxed style of song selling. With the accompanying string band providing a sprightly setting, the cowboy chanter wends his way whimsically thru the cautious lyrics in a very likable fashion. Singing them smoothly and sweetly, with the Autry hand in penning the tunes, *Don't Live a Lie* is a simple story of pride keeping lovers apart, while in *I Want To Be Sure*, he tells of his caution before telling his girl that he loves her. Both sides ring the bell for the phono boxes as well.

WILEY & GENE (Columbia)

Make Room in Your Heart for a Friend—FT; V. *Forgive Me*—FT; V.

Individually and collectively, Wiley (Walker) and Gene (Sullivan) making a fetching twosome for the singing of the cowboy chants. With a heavy outdoor flavor to their toning, and with trim electric guitar pickings standing out among the accompanying musicians, the boys sell it singly and doubly for their own homey *Make Room in Your Heart for a Friend*. It's a blues torch tune for *Forgive Me*, as one of the boys tells how he left his girl broken-hearted and now wants to make it up for her somehow. There's a tear in his voice as he lyrically begs forgiveness, with the piano, fiddle and guitar providing a bright musical background to keep the spinning moving along. Phono fans will favor both chants.

CURLY WILLIAMS (Columbia)

Southern Belle—FT; V. *Jealous Lady*—FT; V.

With a hot string band, the Georgia Peach Pickers, providing a toe-tapping accompaniment, it's an alfalfa hot style of singing that Curly Williams gives out in serenading a *Southern Belle*. Joined by the other outdoor shouters in the band, it makes for a Curly Williams Trio imploring the *Jealous Lady* not to weep any more. Spinning is just as toe-tapping, with piano, fiddle and guitar cutting in with a Western brand of instrumental heat. Both sides make for bright spinning in the music boxes.

THE CARTER FAMILY (Bluebird)

When the World's on Fire—FT; V. *Keep on the Sunny Side*—FT; V.

For the backwoods singing with revivalist fervor, the Carter Family spin out the authentic style. With all the members of the family joining in song to the accompaniment of guitar and auto-harp, there is a spark of the religious excitement in their going-to-Heaven *When the World's on Fire*. A happy mountain melody, the Carters spin homey philosophy in their singing of *Keep on the Sunny Side*. It's the kind of singing that warms the cockles of the rocking chair and fireside brigade.

FUZZY KNIGHT (Jewel)

Texas With a Capital "T"—FT; V. *The Hep and the Square*—FT; V.

Fuzzy-voiced Fuzzy Knight gives out effectively for both of these outdoor novelties, with Deuce Spriggen's Western Band providing the lively beats for both of these Cindy Walker ditties. Particularly effective is *The Hep and the Square*, to which a dash of the boogie beat is applied. It's a comedy tale of Jackson the Hep and Elmer the Square who met at the Madison Square Garden rodeo. When Jackson asks Elmer to shoot the jive, he gives out with his trusty 45. Mated side, *Texas With a Capital "T"* is a rousing salute to the Lone Star State and will be self-satisfying for the folks down that way. However, the phono fans everywhere will go for the comedy contents.

BOB WILLS (Columbia)

White Cross on Okinawa—FT; V. *There's an Empty Chair at the Christmas Table*—FT; V.

Tommy Duncan, who gives out vocally for Bob Wills and His Texas Playboys, hits a poignant theme for this twosome. Both ballads are tear-jerkers, and Duncan warbles 'em that way. Provided with a lively rhythm beat for *White Cross on Okinawa*, he sings of the Gold Star in some mother's heart. With the string band slowing the pace, gets real maudlin for *There's an Empty Chair at the Christmas Table*. For those who like it sad, these sides will sell.

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Try Me Just One More Time—Tex Grande. 79¢
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 Heartaches—Colorado Hillbillies. 79¢
 Sioux City Sue—Dick Thomas. 79¢
 Stepping Out Kind—Grandpa Jones. 79¢
 Shoo Fly—Crockett Mountaineers. 79¢
 Talking About You—Hank Penny. 79¢
 A Little While Longer—Six Westernaires. 79¢
 Honesty—Dick Thomas. 79¢
 Baby, You Done Flubbed Your Dub
 With Me—Carlisle Bros. 79¢
 Triffin' Gal—Colorado Hillbillies. 79¢
 Don't Hang Around Me Anymore—Tex Grande. 79¢

RACE RECORDS

Honey Dripper—Joe Liggins. 89¢
 Tavern Boogie—Roosevelt Sykes. 89¢
 Brother, That's the Wrong Gal—
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 Baby, You're Running Wild—Cecil Gant. 89¢
 My Baby's Bizness—Jimmy Rushing. 89¢
 Please Believe Me—Frank Haywood. 89¢
 Be Baba Leba—Helen Humes. 89¢
 Blues at Sunrise—Johnny Moore. 89¢
 Watch That Stuff—Cecil Gant. 89¢
 Cock-a-Doodle Doo—Wynonie Harris. 89¢
 The Things You Want the Most of All—
 The Four Blues. 79¢
 I'd Do It All Over Again—The Four Notes. 79¢
 He May Be Your Man—Helen Humes. 89¢
 Got a Right to Cry—Joe Liggins. 89¢
 Brooklyn Boogie—Happy Johnson. 89¢
 I'm Still in Love With You—T. Bone Walker. 89¢
 Sugar Mama Blues—Johnny Criner. 89¢
 I'm Drunk—Clarence Williams. 89¢
 Please Believe Me—Frank Haywood. 89¢
 What's on Your Worried Mind?—Cecil Gant. 89¢

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Daddy's Got Woo Woo in His Eyes—
 Tony DiPardo. 53¢
 Honey, I'm in Love With You—Ben Pollack. 79¢

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BEST-SELLING POPULAR RETAIL RECORDS

(Continued from page 26)

| Weeks to date | POSITION | Last Week | This Week | Artist | Label |
|---------------|----------|-----------|-----------|--------------------------------------|----------------------------------|
| 1 | 8. | — | 8. | DOCTOR, LAWYER, INDIAN CHIEF | Betty Hutton.....Capitol 220 |
| 2 | 9. | 8. | 8. | I'm Just a Square in a Social Circle | Perry Como.....Victor 20-1750 |
| 9 | — | 9. | 9. | DIG YOU LATER (A HUBBA-HUBBA) | Here Comes Heaven Again |
| 1 | — | 9. | 9. | IT'S BEEN A LONG, LONG TIME | Charlie Spivak....Victor 20-1721 |
| 1 | — | 9. | 9. | WHITE CHRISTMAS (F) | Bing Crosby.....Decca 18429 |
| 1 | — | 9. | 9. | Let's Start the New Year Right | |
| 5 | 7 | 10. | 10. | SYMPHONY | Benny Goodman..Columbia 36874 |
| | | | | My Guy's Come Back | |
| | | | | IT MIGHT AS WELL BE SPRING (F) | Dick Haymes.....Decca 18706 |
| | | | | That's for Me | |

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Movie Machine Reviews

Assembled and released by Soundies Corporation of America, Inc.
Release date, November 26

Program 1220

Ten Years From Now is a tune that describes what a wonderful world this will be if you help the Victory Loan and yourself by buying bonds. This fast tempoed patriotic number is played by MARK WARNOW and his orchestra and sung by popular JERRY WAYNE. Only the words appear on the screen. (Treas. Dept.)

CHUCK FOSTER and His Orchestra give a musical description of a Latin gent, by name, Jose Gonzales. The complete band, as well as Foster himself, sings the lyrics of this catchy novelty number. Band setting. (Filmcraft.)

June Comes Around Every Year a standard pop tune is played by EMIL COLEMAN and his orchestra with Emil doing a solo at the piano. Throaty voiced LOUISE TOBIN handles the vocals. Band setting. (R. C. M.)

PAUL PAGE'S "come-hither" voice does well by the swiny novelty tune Sophisticated Hula. Dancers (6) in shimmering cellophane "grass" skirts do a jitterbug version of the hula. Native setting. (R. C. M.)

The currently popular hit tune with the Latin flavor, No Can Do, is sung by the famous DINNING SISTERS. A hip-swinging dance team and flashes of dark-eyed beauties in mantillas add variety. Garden setting. (Filmcraft.)

RED RIVER DAVE AND HIS BOYS play the cowboy ballad There Ain't a Town in Texas. Dave and a blond cow-girl are a very attractive twosome both on the vocals and some Western style yodeling. Costumes are Western and the setting is a bar. (Filmcraft.)

I'm Gonna Love That Guy, one of the top tunes of the day, is presented by STAN KENTON and his orchestra. Blond, vivacious JUNE CHRISTY sings the vocals. Band setting. (Filmcraft.)

THE COUNTS and THE COUNTESS really beat it out in the boogie number, I've Got To Be a Rug Cutter. The COUNTESS in a gown that's definitely

swish plays a hot piano; all three of these septia entertainers sing the vocals. Nite club setting. (R. C. M.)

Assembled and released by Soundies Corporation of America, Inc.
Release date, December 10.

Program 1221

The hit parade tune, It's Been a Long, Long Time, is played by STAN KENTON and his orchestra. Blond bundle of charm JUNE CHRISTY sings the vocals. Band setting. (Filmcraft.)

JERRY COOPER sings a memory-evoking tune called Saloon. The setting is "Gay '90's" with a moustached bartender, cop on the beat and flashes of be-plumed damsels thrown in for good measure. (Filmcraft.)

The oldie, Winter Wonderland, sung by the rhythmic and luscious DINNING SISTERS. Costumes are eye-appealing snow suits and the setting is an outdoor winter scene; snow and all. (Filmcraft.)

The attractive BARKLEY SISTERS give a swell rendition of the top tune, A Kiss Goodnight. Flashes of romantically inclined couples provide interest. (Filmcraft.)

CHUCK FOSTER and his orchestra play Waitin' For the Train To Come In. Glamorous and blond MARILYN PAUL sings the vocals in a realistic railroad station setting. (Filmcraft.)

The Trouble With Me is presented by SPADE COOLEY and his Western gang. A cute cow gal whistles at rangy TEX WILLIAMS while he sings the vocals. Western costumes and setting. (R. C. M.)

An unusual arrangement of Chopin's famous Polonaise is presented by the AIR LANE TRIO. Beside the music-making of this popular trio (organ, guitar and accordion) there is also a graceful dance routine by four pretty belles. (Filmcraft.)

We, the Cats, Shall Hep Ya is strictly a jump number, doubly so when presented by dancin', prancin' CAB CALLOWAY and His Orchestra. Band setting. No gals in this one. (Filmcraft.)

Madelene Quincannon.

Report Juke Boxes Gave Helping Hand To Charity Drive

NORTH TONAWANDA, Dec. 8.—Just as juke boxes helped put over the bond drives during the war, so are they helping a drive to aid the Sister Kenny Foundation for Infantile Paralysis. Mike Hammergren, general sales manager for Wurlitzer, announces that operators of that firm's juke boxes everywhere got behind the drive to aid Sister Kenny during a nationwide campaign between November 22 and December 8.

Hammergren gives Bing Crosby credit for the idea which brought the juke boxes into the Kenny campaign. Crosby is the national chairman of the Sister Kenny foundation.

The juke box manufacturer requested its operators to put stickers on the record changer window of every juke telling the public that 10 per cent of the money taken in by the machine during the campaign would go to the Kenny Fund.

A great majority of the operators gave full co-operation, according to Hammergren, who also added that the results of the final tabulation should please Crosby.

Said Crosby, highly elated with first reports of the campaign: "I'd like to individually pat on the back every juke box operator who turned a share of his 'take' toward this cause. He may personally never see the kids who benefit from his generosity. I will, and I know from what I already have seen, the great good it will do. All I can say to you is thanks a million for going my way. Somehow, somewhere, you'll get your reward. Good deeds have a way of rewarding their doers."

Cleveland Coinmen Cohen, Levine, Visit Spike Jones on Set

HOLLYWOOD, Dec. 8.—In Hollywood this past week were two members of the Cleveland Phonograph Merchants' Association—Jack Cohen, president of the organization, and Robert Levine, Cleveland distributor.

Cohen and Levine visited Spike Jones and His City Slickers on the set of Ladies' Man at Paramount studios. Jones, who had previously entertained the phonograph merchants with his antics while in Cleveland, was shooting a number with Eddie Bracken, star of the new musical comedy.

After hearing the new numbers Jones has whipped up for this picture, Cohen predicted the Jones disks when released will break the City Slickers' own juke box record.

Jones told Cohen that he is developing a number of new tunes, including The Green Danube, Benzadrine Beguine and Whiffenpoof Song.

EAST JUKE OPS

(Continued from page 78)

areas. Backers are groups combatting juvenile delinquency and other civic organizations.

Atlantic City authorities reported that opening of the Ventnor club last year was accompanied by a very noticeable drop in juvenile delinquency in that area.

Civic Enterprise

The clubs also serve to focus the youngsters' attention on various civil and social problems. Several Midwestern canteens, for instance, have been active in fostering racial and religious tolerance among youngsters. They also encourage the youths to co-operate in civic enterprises, and teach them how to do it at the same time.

"This is a golden opportunity for the music machine industry to render a really worthwhile service to the public," one operator declared when teen canteens first swept the country. "Here is our chance to show the public, and the press in particular, that we deserve a permanent and respected place in the mercantile, business and industrial life of a community."

Wartime shortages of both records and machines prevented real fulfillment of this prediction, but the music machine operators now appear to have a new opportunity. Especially is this true as the end of the war shows no decrease in juvenile delinquency and murders and robberies by teen-agers continue to take the daily newspaper headlines.

Carrollton, Ga., Officials Set Hours Limit on Jukes

CARROLLTON, Ga., Dec. 8.—The mayor and city council here have voted a ban on the playing of juke boxes, or "juke organs" as they are known locally.

Ban prohibits playing of jukes in Carrollton after 10 p.m., on weekdays and all day Sunday. At the same time, the city made a move to require the closing of all business on Sunday from 10 a.m. to 1 p.m., cafes expected.

COIN TELEGRAMS

(Continued from page 74)

blank from its cylinder, examines it, then turns a knob that shuts off the customer's machine and flashes on the last two squares of glass which announce: "Your Telegram Is Accepted—Thank You."

The beam of light playing on the sender's message triggers a photoelectric cell in his transmitting apparatus. This photo cell controls the voltage in a circuit running to the receiver's cylinder and a metal point just a fraction of an inch from the cylinder. When the beam of light passes over the black characters written by the sender, it causes a spark to jump between the receiving cylinder and the point. This causes a black spot to appear on the gray blank. The spots are etched out in the shape of the letters of the message, including every hook and curlicue.

Operator Control

The central receiver of messages also has a control knob by which he can increase or decrease the darkness of the letters. It simply varies the voltage in the photoelectric circuit. He can keep re-running the message until satisfied. Also, before he signals the sender the message is accepted, he can keep re-running it until satisfied with his copy.

After transmission, the original telegram drops into a small compartment below the sending cylinder.

This machine only permits the customer to send messages, but Western Union has another of the console type which can either transmit or, by flip of a switch, receive messages. It has never been placed in coin operation, officials said, but it appeared equally adaptable.

The telegraph company, however, is unlikely to set up its machines on the flat sum basis used in the publicity stunt at the World's Fair. In the machines, as elsewhere, it would charge varying rates for messages depending upon the distance and wordage.

Coin Operation

There lies the largest obstacle to coin operation, but Meyers was quite optimistic that company engineers would be able to solve it without losing even a night's sleep. Simplest solution, no doubt, would be a mechanism modeled on the coin-operated telephone. The central operator would signal the amount of the charge, possibly by lighted signs. Then a light or other indicator in the central office would show when the customer had deposited the correct amount in the coin chutes.

Great recent improvements in coin chutes and selectors, however, might make possible an even simpler set-up, especially if coupled with electronic counting or registering mechanisms.

Locations open to coin-operated telegraph stations would number in the thousands. Among those that come quickly to mind are hotel lobbies, all-night lunchrooms, neighborhood drug-stores and small-town railway and bus stations that close all except the waiting room after the 9 or 10 o'clock. Meyers pointed out that they would be especially convenient in neighborhoods remote from the present telegraph offices and in office buildings where telegraph business would be too small to justify regular feeder wire service, but too heavy for ordinary messenger handling.

As for their effect upon other coin business, it would seem that their adoption by Western Union, which controls all U. S. telegraph wires since its absorption of Postal Telegraph, would serve to open many new locations to coin machines as coin telephones frequently have done.

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Hayride Week-End

The hayride-barn dance idea is catching on all around the Philadelphia area and newest week-end idea has started at near-by Carlisle, Pa. This town is located near one of the army camps still in operation and is drawing the major portion of its crowd from the soldiers who enjoy the hillbilly music and also the hayrides. Customers can either ride out to the barn where the shows and dances are presented in the hay wagons which congregate at a specified spot in town, take intermission rides or do both. A small charge is made for any extra rides and the idea is popular. Burgandy Hillbilly Band and Mary Ann are featured at the spot and weekly guest stars are a feature of the entertainment.

Large collection of lyrics, which were obviously folk tunes during the early pioneer days, have turned up in an old Philadelphia attic. House had been shut for many years and new heirs discovered the collection when they were examining the property. Music for the lyrics did not turn up after a strenuous search had been made of the premises. Lyrics were turned over to Frank Capano, Philadelphia publisher, who is now specializing in American folk tunes. He will attempt to discover the music thru research, and if it is not available, Capano expects to set the words to music and publish the songs with an explanation about their discovery on each title page. Several firms in the area are interested in sponsoring contests to discover the best tune that could be written to a given set of lyrics, and if the heirs agree,

one of the song poems will be used for that purpose. Discovery was given a big spread in the local papers, and hillbilly talent in the area have contacted Capano in the hope that they will be permitted to introduce one or more of the songs.

Sally Hunter, a newcomer to hillbilly singing, who is boomed as one of the finds of the year, is reported to have an inside track on the field and will probably introduce the tunes on her new early morning show.

Honored at WFIL

Mrs. Mae Ford, Camden, N. J., resident, was honored at the WFIL, Philadelphia, *Hayloft Hoedown* broadcast at Town Hall recently. She founded the 24 Selectees' Mothers' clubs with a membership of 4,300. Clubs give aid to G.I.'s and their mothers. *Hayloft Hoedown* made her "queen of the broadcast" and invited officers of each of the 24 clubs to attend the show and pay honor to the founder of their groups. Program included musical requests from Mrs. Ford and the club women in addition to their G.I. sons.

Sue Anderson takes her *Arizona Riders*, a cowboy band, for a tour of the hinterlands of Pennsylvania during December. Unit headquarters is in Philadelphia and the group will tour Reading, Harrisburg, Lewisburg, Lewistown, Lancaster, York, Birdsboro, Willamspport, Mildred, Bernice, Forkville and Steelton. Sue sings with the band, and unit features a full hillbilly revue.

Signs Contract

Rosalie Allen, hillbilly disk jockey and champion girl yodeler who writes tunes as well as sings them, has signed a five-



FIRST OFF the production line at Packard's Indianapolis plant are these Pla-Mor wall boxes. The first shipment of the wall boxes went out November 30, according to company officials. Carl McCowan (left), production supervisor, Niagara division of the company, receives congratulations from W. F. Sturby, president, for meeting the production dead line.

year contract with the newly organized firm of Spin Records, 74 Riverside Drive, New York. Her first release, *I Swear I'll Never Wear a Pair o' Shoes*, backed by *Clementine* with modern lyrics, is clicking solidly all over the country.

Rosalie's next waxing will be "The Hick With the Hiccups" (Top Music Publishers novelty hit) in which she will team up with comedian Johnny Woods, also just signed by Spin. Woods, back on the big time after three years in the army, is now appearing at the RKO-Boston Theater. Hank Lawson and His Music Mixers, booked to follow the Korn Kobbler into Rogers Corner, New York, will furnish the music.

Versatile Rosalie conducts a nightly hillbilly show over WOV, *Jivin' the Corn* (6:40-7 p.m., Monday-Saturday). Theme song of the program, which presents modernized, swiny versions of hill-country and Western songs played by a hillbilly trio, is swingin' a hillbilly tune, written by Rosalie in collaboration with Ben Jaffey, composer of *Please Don't Squeez da Banana*.

Two sides by Terry Fell and the Fellers have just been released on the Memo label. Songs are *You Ran Around While I Was Gone* and *I've Done All I Know To Do*, both written by Terry Fell and published by Melody Moderne of Hollywood.

Lee Ryer and Noel Marchant have just had their new Western song *Smoky Moon* accepted for publication by Melody Moderne. Song is set for recording early this month for January release. On the schedule for cutting at the same time are *Trails to Santa Fe*, *I'm Serenading My Lucky Star* and *Melancholy Cowhand* by the same writers. Lyrics of the first two are by Juanita Roos, whose work is well known to readers of these columns.

WOVO Feature

Honey Davis and Her Radio Round-Up are the near-early morning feature on WOVO, Fort Wayne, Ind. They are heard for 45 minutes each weekday morning.

Before coming to Fort Wayne, Honey and her group were at WWVA. While there they made personal appearances in West Virginia, Ohio and Pennsylvania. In Fort Wayne they will book in Indiana, Ohio and Michigan.

Honey broke into show business as half of the team, the Davis Twins. Sonny, her twin brother and the other half of the team, is now serving with the navy in New Hebrides. He will rejoin the act following an expected discharge.

Autry in Chi

Gene Autry, in Chicago for the National 4-H Club Congress, entertained 800 of the boys and girls attending the conclave at the *WLS National Barn Dance*, where they were the guests of

Prairie Farmer-WLS, December 1, at the Eighth Street Theater.

WLS acts will again entertain at the annual *Chicago Municipal Tuberculosis Sanitorium Christmas Party*. Jack Holden, *National Barn Dance* announcer, who builds the show each year, will be emcee. He will have with him on the stage the *Prairie Ramblers*, Connie and Bonnie Linder, Rex Allen, Jimmy James, Ted Morse, Mac and Bob and Christine. Party is scheduled for December 19.

Rex Allen and the Blackhawk Valley Boys and Penny West entertained Indiana, Michigan, Wisconsin and Illinois 4-H Club winners attending the National 4-H Congress December 5 at *The Prairie Farmer-WLS* breakfast given in honor of these outstanding Midwest youths by the farm paper and the radio station, in the South Ballroom of the Stevens Hotel.

Burl Ives, renowned folk artist, opened in Chicago's smart supper club, the Mayfair Room, at the Blackstone Hotel December 7.



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Bob Slifer Returns To East Coast Sales Distributing Firm

NEW YORK, Dec. 8.—Bob Slifer has returned to the coin machine industry as sales manager for East Coast Sales & Distributing Company, distributors of



Rock-Ola products in New York and New Jersey.

Slifer previously held the same position, but since Pearl Harbor he has been on leave of absence to one of the world's largest manufacturers of electrical equipment. With the latter firm, he held a number of major executive positions including that of production manager.

Prior to entering the coin trade, Slifer was associated with a firm manufacturing specialty electrical food equipment. He was with that company for 13 years, rising successively from assistant service manager to service manager, office manager and finally assistant divisional sales manager for two large Midwestern cities.

Correction

Caption under the photographs of Nat Cohn and Earl Winters, which appeared on Page 86 of *The Billboard* for December 8, was incomplete. The caption should have listed Cohn and Winters as partners and associates in the Modern Music Firm, New York.

G. Weber Announces New Display, Show Rooms About Ready

CLEVELAND, Dec. 8.—Gary Weber, head of the E. W. Distributing firm of Cleveland, says that his company's new show and display rooms will be ready for occupancy within a few days.

During the war, E. & W. was engaged 100 per cent in war work, handling nothing but communication installation work.

For 17 years, the firm has been engaged in juke box distribution. E. & W. handles AMI jukes for Northern Ohio.

Weber is a member of the State board of Phonograph Operators of Ohio, and a member of the executive board of the Cleveland chapter.

Young Distributing New Site

CINCINNATI, Dec. 8.—Young Music Distributing Company here is now in new headquarters in the Becker Building, 707-9 Sycamore Street. Formerly at 105 East Third Street. Firm is exclusive Wurlitzer distributors for Ohio with the main office at 1257 West Broad Street, Columbus, O. Joseph R. Young is owner and president with Morrey Goret manager of the Cincinnati office. New site gives plenty of display room with lots of accommodation for offices, shop and parts department.

Shortly thereafter he became interested in coin machines and entered the business.

SONORA

"Clear as a Bell"

MARK WARNOW and DICK TODD'S ALL AROUND THE CHRISTMAS TREE & HAPPY LITTLE MELODIES #3000

Still Time To Cash In On This

- #3000 All Around the Christmas Tree Happy Little Melodies Dick Todd and Mark Warnow
- 1083 Sweet Adeline Hall, Hall, the Gang's All Here Ben Yost Singers (Barber Shop)
- J7002 Gold On the Rainbow Be My Darlin' The Carolina Playboys
- J3001 Leone Jump Little Brown Jug Joe Biviano, His Accordion Accomp. by Rhythm Sextette
- 1083 Is the Range Still the Same? Back Home Home on the Range Red River Dave and Orch.
- 1068 You're Irish & You're Beautiful Mother Machree Frank Connors and Orch.
- 1038 Missouri Waltz Beautiful Ohio Bob Stanley and Orch.
- 1081 Moonlight in Hawaii Drowsy Waters Lani McIntire and Orch.
- 1034 Helena Polka Mother Goose Polka Stanislaw Mroczek and Orch.

Retail Price, 53c; Operator's Price, 33c, Tax Inc.

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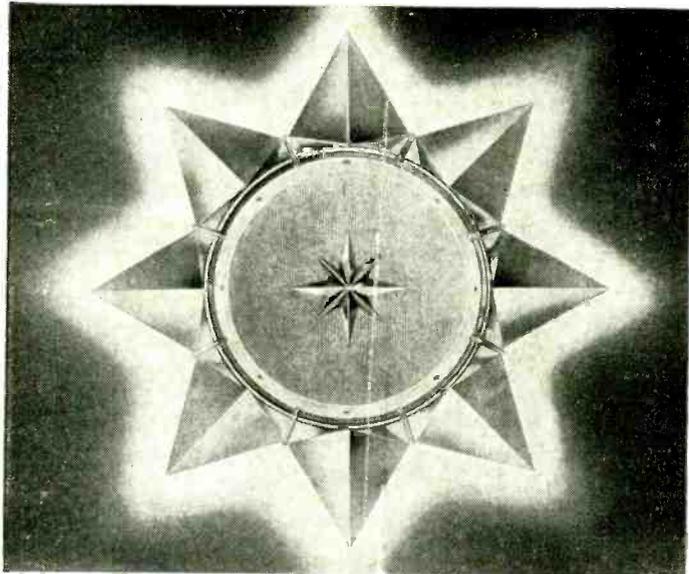
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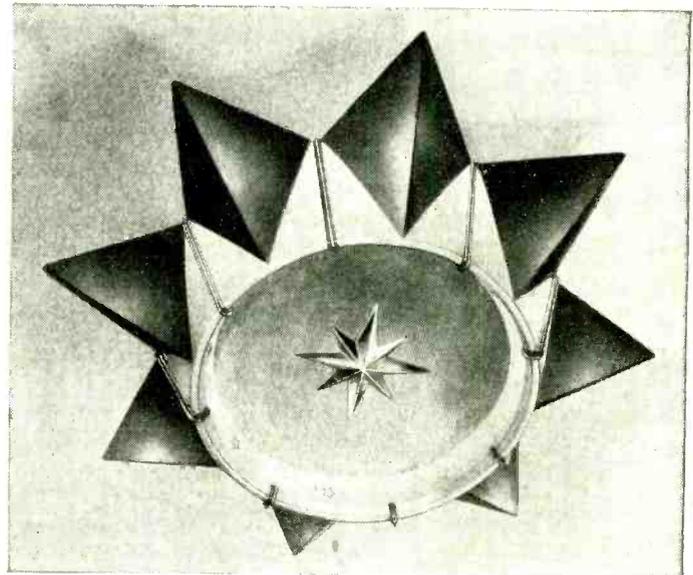
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