

The **Billboard**

DECEMBER 22, 1945

25 Cents

THE WORLD'S FOREMOST AMUSEMENT WEEKLY

RADIO

SPOTS OVERSPOTTED ON AIR



DUKE ELLINGTON
950 Standards—and Still Duke-ing
(SEE MUSIC SECTION)

NIGHT CLUBS-VAUDE

OK! It's Peace---What Goes For New Year's in Clubs?

GENERAL NEWS

Showbiz "Literature" Sells ---But Not East of Hudson

COIN MACHINE

DRINK VENDING IN LOBBIES?

• NEW CALEDONIA • NEW HEBRIDES • SOLOMON ISLANDS • RUSSELL ISLANDS • FIJI ISLANDS •

• PRINCE EDWARD ISLANDS •

• NEW BRUNSWICK •

• FIJI ISLANDS •

• NETHERLAND EAST INDIES •

• NEW GUINEA •

• NEWFOUNDLAND •

• NOVA SCOTIA •



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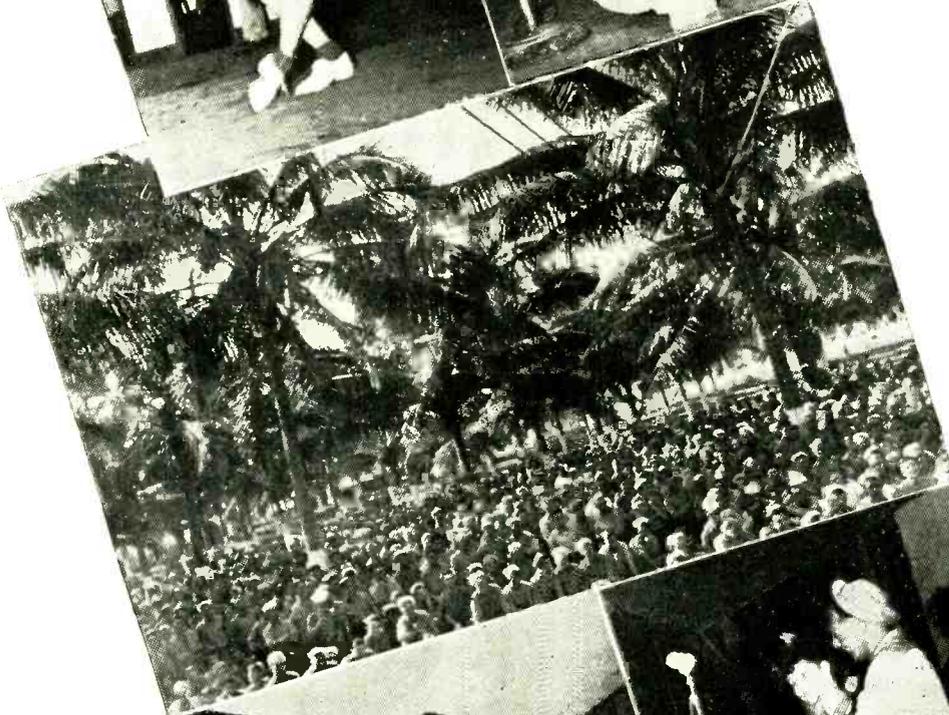
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• MARSHALL ISLANDS • ADMIRALTY ISLANDS • PHILIPPINE ISLANDS • SYDNEY, N. S. • NEW CALEDONIA •

Showbiz Tomes Sell---West of N. Y.

Colorless Alcohol

NEW YORK, Dec. 17.—Riding back from the Princeton showing of color television, Ben Gross (Daily News radio editor) spilled a sizable potion of RCA's Gallagher & Burton over W. W. (NBC news spieler) Chapin's pants. Ben was most apologetic, but Chapin told him not to worry—there would be no stain since there was no color at RCA.

N. Y. Swings Into Yuletide With New Zest

Many Songfests Skedded

NEW YORK, Dec. 17.—With music, giant trees and special ceremonies, the five boroughs of New York this week are ushering in the first peacetime Christmas in five years. These, coupled with songfests at Carnegie Hall and Town Hall, will inject a pre-war yuletide festive note into the pre-yule week.

Department of Parks has erected 22 trees in parks thruout the five boroughs, and opening ceremonies of lighting the trees will be held Wednesday (19), when Mayor Fiorello H. La Guardia delivers his annual Christmas message and lights the tree in City Hall Park, Manhattan, at 5 p.m. Department of Sanitation band, glee clubs from the fire and police departments and a special boys' choir from St. Catherine of Siena Church will carol festively. Whole proceedings will be aired over the city outlet, WNYC. Other trees will be lighted in Borough Hall Park, Brooklyn; Borough Hall parks of Queens and Richmond, and Joyce Kilmer Park, the Bronx.

100 Parties

In addition, 100 Christmas parties will be held in neighborhood playgrounds thruout the city, with carol-singing, tree-lighting and special games. Met chirper Lily Pons will preside at the tree lighting at Carl Schurz Park, 84th Street and East End Avenue, Wednesday evening.

Even ritzy Park Avenue is pitching in to make this a colorful yuletide along its plush sidewalks. Park Avenue Association is handling the setting up and lighting of 30 trees along the avenue between 34th and 96th streets this week. Trees are donated anonymously by private citizens resident on the avenue and are designed as memorials to the men who died in the war as well as a tribute to returning vets.

At inauguration ceremonies on Monday (See N. Y. SWINGS on page 23)

Sinatra Gets NCCJ Citation

NEW YORK, Dec. 17.—Frank Sinatra last week was awarded a citation by the National Conference of Christians and Jews for his outstanding work in helping to build national unity. The Voice was presented the citation by Dr. Everett R. Clinchy, national prexy of the conference, at a session attended by 700 reps of the amusement division of the NCCJ. Eric Johnston and David O. Selznick were speakers at the meet.

Announcement was made of the subscriptions pledged by various persons. Among the well-known showbiz names in the list were Selznick, who went for 5G; Sam Goldwyn, 2 1/2 G, and Eddie Cantor, Barney Balaban, John Golden, Nicholas Schenck and Will Hays, each for 1G.

Legit Back On Rack Over Theater Lack

Trade Is Pessimistic

NEW YORK, Dec. 17.—Legit producers will continue to wrack their brains over the booking situation for a great many moons. In spite of a season which hit a new high for booking headaches among the managers, theater owners unanimously agree that there will be no legit houses built on the Stem for the next two or three years and perhaps longer. Most of them say that Broadway has enough houses, that this season is abnormal and that when things go back to the "old days" there will be enough theaters.

Lee Shubert, who owns or leases most of the legit property on the Street, is the No. 1 spokesman for this point of view. Shubert states emphatically, "I don't see any chance of building theaters (See LEGIT BACK ON RACK on page 41)

Pic Tie-Ins Hypo Sales

Legit hits in demand beyond the Alleghenies, but Stem has a cold shoulder

NEW YORK, Dec. 17.—Not even the pre-Christmas boom can hypo the sale of plays between covers, books on legit, radio and tele here. The hinterlands still remain the sale center for such tomes, with plenty dough divvied up regularly for all types of volumes on these subjects.



"New York," said one sales house, "is dead. The further west you go, the higher the intelligence climbs. All our sales are in the Middle West and West, where a love of the theater and an interest in radio and television is strongly marked by comparison." Other bookstores and jobbers concurred, admitting that even the influx of ex-khaki and blue boys and girls didn't show up much on the cash registers.

Small Stir

A few of the top Main Stem hits raise a flutter when they first come in and get kissed by crix; but sales are spotty from then on in Gotham. For example, The Glass Menagerie and I Remember Mama have both done only so-so biz here, yet such biz looks good compared with sales of other thesping between covers. While beyond the Hudson, and especially around St. Louis, Chi, Detroit and Kansas City, Mo., there's a big demand not only for current legit socks but such past favorites as Blithe Spirit, Angel Street, Soldier's Wife and oldies such as Stage Door and You Can't Take It With You.

One bookstore pushed the blame for low legit book sales to OPA and paper conservation. Less plays, he stated, are being printed, and oldies such as O'Neill and Noel Coward are hard to get, if they can be obtained at all. However, he did admit, that even if the paper ban were yanked off, there'd be no crush at the counters for such tomes.

Air Tome Sale Slight

With the exception of Norman Corwin and Arch Oboler, few air thesping books cull dough over the counters. And, again, most of the call comes from the Middle West and West. What radio book interest there is lies in the technical field, where vets, male and female, are eyeing airing as a possible future career. Vocational (See SHOWBIZ TOMES SELL on page 22)

Members OK AEA Council Fay Censure

"Mess" May Continue

NEW YORK, Dec. 17.—By an overwhelming vote of 470 to 72, 542 eligible members of Actors' Equity supported the union council's recent censure of thesp Frank Fay this week at a special meeting held in the Hotel Astor here. Twelve hundred members turned up for the meeting, but only 547 could vote. Five did not vote.

This was the climax of a stormy five-hour session in which politics and isms were banded about by top Main Stem names. Fay had few vocal supporters, but held his ground by claiming that: "I am a Catholic, proud to be one, and we Catholics should stand together against the forces of anti-Fascism!"

Fay Resignation Suggested

Paul Robeson got to his feet for rebuttal and pointed out that many Catholics in France and Spain were persecuted by Fascists and were anti-Fascist. He suggested, in closing, that Fay resign his seat on the Equity Council.

Margo, one of the five at whom Fay's (See MEMBER OK AE on page 23)

Longhairs Getting Haircuts

Comes the Dawn Of a Musical Era

Met pilot says U. S. growing musically—opera must entertain, be streamlined

NEW YORK, Dec. 17.—There's no more longhair, cut in the Victorian manner. Today classical music has had a haircut ranging from swing to crew-cut, and those who cry into their beer about "the good old days" had better order another seidel, because they've got a lotta weeping to do. The golden age of opera is here, now. Authority for this is Edward Johnson, Met pilot, who's seen opera grow for 30 years—20 red, 10 black—to its present peak as top entertainment and is firmly convinced of opera's streamlined showbiz.

"Big changes have occurred in the last decade on both sides of the footlights," he said. "Met audiences today are

vastly different from those of 1935 and before. Today they want entertainment, something about which they have learned from radio and the legitimate theater and which they demand if they're going to fill the Met. To accommodate them, we have changed our backstage policy." Big bosoms are out, he intimated. Today opera has to be presented as colorful and credible; not simply as a group of outsize people with oversize voices. The voices today are just as good—and they're native voices. We don't have to apologize for American artists on the bill. Everyone today

takes them for granted and appreciates them."

Music B.-O. Up

Johnson pointed out that America was growing up musically and that musical box offices were growing up simultaneously. Radio, he claimed, was the biggest force for wide music appreciation, with the legit theater and movies as second and third. "The shows on Broadway today," he said, "such as Carousel and Oklahoma! are musicals that have to be sung properly. They Longhairs Getting Haircuts on page 32)

In This Issue

Table listing contents of the issue including Bands & Vaude Grosses, Letter List, Reviews, Legit, Night Club, Vaude, Rinks-Skaters, Roadshow Films, Routes: Carnival, Circus, Television, Vaudeville, Vending Machines, and Vets' Employment.

Payne - Jennings Sold on Plays, Post-Book & Pic

NEW YORK, Dec. 15.—Playing salmon on Broadway pays off. Victor Payne-Jennings believes it does and has figures to prove it. He cites his production of *Rebecca* as an instance to explain why he prefers to labor upstream against popular conceptions, rather than float lazily downstream like the rest of the producers. He has 80,000 reasons why his production, *Rebecca*, after the best-selling novel and hit pic had milked national audiences, still made dough. It made, on the road, \$80,000 net.

"I don't believe," said the British-born producer, "that novels and movies do much, if any harm to a good play, providing it is good. I rather think that they help whet the appetite for such a show, provided that (a) the play is a good play and (b) that the show is cast interestingly, that is to say, with names that draw.

"Admittedly, you cannot get names for a show that will challenge Hollywood, but you can get names which will bring in their own audience.

"I produced *Rebecca* because I believed it was a play with audience appeal. True, (See *PAYNE, JENNINGS SOLD*, page 22)

Henie Icer Heads For Record 464G Total in Detroit

DETROIT, Dec. 15.—Sonja Henie's ice revue at Olympia Stadium is sold out for the week-end, with few seats left for final three days, Monday to Wednesday. Total sales are running around 20 per cent ahead of last year, and are slated to run about \$464,000 for the 19 performances, with attendance total of 260,000, according to William H. Burke, general manager. The figure would mean the largest gross for a single amusement attraction in Detroit in show history, achieved in 19 shows, two more than a year ago.

Attendance records were set despite onset of GM strike just before show opened, plus general industrial uncertainty in this city. Exceptional number of returned veterans, who have not had chance to see ice shows in years, is one factor in bigger attendance this year here. Show is also drawing fairly heavily from competitive attractions, such as motion picture houses. Detroiters continue to spend fairly heavily for amusement but are more selective in spending than during war. Big attractions, consequently, draw more heavily than usual by comparison.

Eliz. Bergner Plans Double Play Bill

CHICAGO, Dec. 15.—Elizabeth Bergner, now at the Great Northern here in *The Two Mrs. Carrolls*, has decided to revive an old theatrical custom of appearing in double billing in the same week at the same theater. Miss Bergner, thesp toast of European capitals and North America, will start her tour next fall in which she stars in two plays at the same time.

Veteran theater men here say this custom hasn't been practiced since the days of Bernhardt, and that the reason Bergner (See *MISS BERGNER'S PLANS*, page 22)

Coburn Spiels at Episcopal Actors' Guild Memorial

NEW YORK, Dec. 17.—Memorial address for the annual commemorative service of the Episcopal Actor's Guild Sunday (16), at the Little Church Around the Corner, was made this year by thesp Charles Coburn, in from the Coast. Prexy Vinton Freedley and Rev. Dr. Randolph Ray also participated.

Memoriam is for Theodore Appel, George Barbier, Leslie Bingham, A. O. Brown, Mrs. Frances Cadish, Myrtle Edwards Comstock, Edward Fielding, Percy Haswell Fawcett, Howard Herrick, Mrs. Robert T. McGusty, Percy Moore (for 18 years Guild exec sec), Nina Morris, Harry Neville, Cora Tanner Reed, Mrs. Franklin W. Robinson, Mme. Teresa Cerutti Simmons and Harriet Sterling, all of whom have died within the past year.

Firing the Pan

BOSTON, Dec. 17.—When is ham HAM? Hub crix answered this one with their comments on thesp John Carradine last week following the *Murder Without Crime* revival. What they did to the pic-famous Carradine was strictly murder without crime.

"... His (Carradine's) speech has an oddly oratorical quality that every utterance has the portentousness of a judge delivering sentence!" (Elinor Hughes) ... "Mr. Carradine's acting is old fashioned, suggesting a theatrical caricature rather than a character. His rolling voice and bobbing eyebrow, his way of striking attitudes that suggest an earlier epoch of acting, serve to defeat his own talent" (Elliott Norton). ... "For one and a half hours last night John (I Am a Ham) Carradine tortured Tom Rutherford and the audience" (Peggy Doyle).

Snapper came when Theodore C. Ruskin, revival pilot, yelled that he'd had enough of Carradine and was closing the show. (It shuttered Saturday.) He gave as his reason that "He found it impossible to get from John Carradine the co-operation that is usually accorded a producer by an actor," adding that John wouldn't follow suggestions of Hal McKee, the director, and even told the press that he didn't like the play.

P. S. From Carradine: No comment!

Showbiz Wins First Round Vs. L. A. Tax Gouge; 3% Likely

LOS ANGELES, Dec. 17.—Amusement industry here won the first round in its fight against a proposed 5 per cent amusement tax when the L. A. city council voted in favor of cutting the planned tax to 3 per cent before considering the measure. Final action is expected the latter part of this week.

In battling the proposed bill, the amusement leaders' chief beef is that such a tax is discriminating against one particular business, and therefore is unfair. While many believe the tax will go thru, now that it has been cut down to 3 per cent, the trade is expected to put up a fight to the finish. California State already has a 2½ per cent amusement tax in effect. If tax goes thru, it will mean city, State and federal governments will be sticking their fingers into the entertainment till.

Canadian Vets Get Help In Crashing Radio, Legit

VANCOUVER, B. C., Dec. 15.—Veterans' Affairs Department here has set up a talent scout agency to aid returned men who wish to crash radio or the legit stage. Agency consists of a board of experts, including musicians and radio and stage directors.

Auditions are held once a week at Radio Station CBR. If veterans pass the board examination, they qualify for further training under the rehabilitation plan. They must pass a similar test every six months to show that they are making progress. Board is believed to be the only one of its kind in Canada.

Hartford Astor to Comstock

HARTFORD, Conn., Dec. 17.—Astor Theater Building, generally known as the Comstock property, was sold this week-end by Sal Adorno, affiliated with the S. S. & S. Corporation, East Hartford, to the recently incorporated Comstock Building Corporation to the tune of \$112,000. New owners are Harry L. Post and Rose L. Post, East Hartford, and Gladys Howard, Hartford.

Hospitalized Vets Next CSI Goal, But Dough Is Question

NEW YORK, Dec. 17.—Indications are that Camp Shows, Inc., will furnish entertainment to the veteran hospitals. USO's board of directors (parent org of CSI) has been mulling over the problem for a long time. Unofficial sentiment there is all for pitching in and giving the forgotten G.I.'s of the last war, as well as of this one, a chance to forget their blues by a diet of CSI entertainment.

However, this is more easily said than done. First, the charter was given to a wartime org to send units out to entertain the army personnel. It was to terminate its existence at an unspecified but definite time. Now the charter will have to be changed, as vets are under the Veterans' Administration. Secondly, vets are certain to feel that the CSI will furnish amusement to them indefinitely (See *HOSPITALIZED VETS*, page 22)

CSI Tries Planning ETO Skeds But Army Brass True to Type

NEW YORK, Dec. 17.—Camp Shows, Inc., has been sending frantic calls to Special Services headquarters in Europe since October to get the army to decide how much entertainment it needs for the next few months. CSI originally sent over 100 units as part of the V-E program, but since then troupes have been returning regularly, and in 90 days none of these units will be left.

Headquarters on the Continent acknowledged CSI's messages, but is taking its own sweet time before it makes up its mind. Brass at 8 West 40th is tearing its hair because entertainment takes time to set up and unless the boys overseas get on the ball the occupation troops won't be seeing any shows. They'll be high and dry and the fraternizing will boom aplenty.

Meanwhile, CSI's V-J program is steaming along. Since the beginning in early October, 56 units have already been shipped, 27 are awaiting shipment, and 48 more units have been requested. Entire entertainment bundle will be wrapped up by March. Of the 12 legit pitched for by the army, 11 have already gone out. Rest of the program is composed of concert, Negro, sports and variety units.

Red Cross Show Smash Hit in Italy

NAPLES, Italy, Dec. 15.—Red Cross variety show, *Our Corn Is Green*, with a cast of 27, has been making the rounds of army installations in this country these last few months and making life a little less grim for the Joes sweating out points to get home. First organized for road production in September by Red Crossers, Sam Corallo and Mary Dolliver, *Corn* struck out for Foggia, the dreariest area in this none-too-cheerful country, where G.I.'s live on airfields in dust-swept tents and shacks.

Biggest day in their Foggia trek, Marjorie Horn reports, was when they staged four performances in wards of the 61st Station Hospital, then drove 30 miles to play for the 1st Fighter Group. After the show, the G.I.'s naturally expected the Red Cross girls to dance with them. They did. Bronze stars are coming up.

At Bari, *Corn* caught the 15th Air Force, U. S.-bound. It was there that the show played to its most grateful audience, a soldier in an iron lung in the 45th General Hospital. It also happened to be a birthday celebration for the sick G.I. Having toured by truck, plane and jeep the Red Cross troupes are now off on a further tour in the direction of Rome and Leghorn. "Now, that the war's over, there isn't much glamour connected with this stuff," one of the troupers commented, "but it sure makes you feel entertainment is important."

Ice-Capades' 9-Wk. Deal Nets A. C. 90G for Services

ATLANTIC CITY, Dec. 17.—The *Ice-Capades* will open a nine-week stand at Convention Hall on July 2, 1946, with the city likely to receive \$90,000 under an agreement made between the Convention Hall Commission and the ice show promoters. City will get 30 per cent of the gate under the arrangement with the promoters to furnish the music, publicity and other requirements.

Under the agreement, the city will rebuild the ice-skating rink which became outmoded during the three years the army rented the hall. Previous negotiations for the *Ice-Capades* to build the rink and take the costs out of the city's receipts were dropped when the city insisted upon supervision of the construction.

Two-year option for the *Ice-Capades* promoters is also included in the lease. Shows were presented at Convention Hall for three summer sessions before the army took over the auditorium. Prior to that time, the *Ice Follies* were presented for two seasons.

"Holiday" Icer Off Slowly in Cincy

CINCINNATI, Dec. 17.—*Holiday on Ice*, the steel-blade opus launched in September by Calvin B. Gilbert and Emery F. Gilbert, of Milwaukee, and W. Carl Snyder, of Frederick Bros.' Chicago office, moved into Music Hall here last Wednesday (12) for an engagement that is slated to carry thru December 23.

Show boasts a wealth of ice talent, and the local dailies have been lavish in their praise of *Holiday*. However, show comes here at a bad time—just before the holidays and in the face of a sub-zero spell. This is the first major icer ever to show here, and the natives still have to be educated along those lines, altho the Netherland Plaza Hotel here has featured a tank icer in its Restaurant Continentale the last five years. As a matter of fact, *Holiday on Ice* has the semblance of Old-Home Week, with nearly all of the show's principals having appeared in the Netherland's icer some time or other.

Show opened Wednesday to a one-third house, much of it paper. Thursday and Friday were practically in the same category. Saturday and Sunday biz perked a bit but not enough to make the owners fat on the engagement. Prices are scaled from 75 cents to \$2.40.

Show's features include Gerald La Croix, Everett Sisters, Kenny Phelps, Ray Frost, Bob Carroll, the Four Elgins, Tony LeMac, Kenny Lamb, Georg von Birgelen, Twinkle Watts, Phil Hiser, Adele Inge, Howard Bissell and Jerry Farley, Peggy Fahy, Hal Ring, Don Wussow and Marie Krall.

Milton Blakely serves as emcee and Mildred Stanley aids in weaving the continuity with her canarying. John Doolittle ork supplies the music. Show is produced by Truly McGee.

Philly Fellowship Org Salutes Show-Biz Personalities

PHILADELPHIA, Dec. 17.—Seven top figures in the entertainment world will be showcased for the first time by the Philadelphia Fellowship Commission on the *Within Our Gates* radio series presented over WFIL weekly. Cycle of seven outstanding show world personalities teed off recently with the dramatization of the life story of Guglielmo Marconi, founder of radio.

Subsequent biographies include Sergel Koussevitsky, Boston Symph; Marian Anderson; Spyros Skouras, president of 20th Century-Fox; Irving Berlin; the late John McCormick and Eric Johnston, president of MPPDA. Idea behind the show is to pay tribute to men and women of every race, religion and national background who contribute to a more comfortable, freer, safer and healthier world for all mankind.

John Sheuer, WFIL production head, will produce the series, which will be written by script writers of all local advertising agencies and radio stations. Visiting stage and screen stars will play the lead roles.

D. C. Showbiz Hopper

(For Info on Present Standing of Showbiz Bills See *The Billboard*, Issues December 8 and 15)

"Spots Overspotted on The Air"

Full Hour Seg For Kate Smith A Possibility

Product Competish, Reason

HOLLYWOOD, Dec. 17.—Move is afoot to return Kate Smith show to full hour format when program shifts from Y&R to FC&B come the new year. Show is still on the General Foods roster but will plug Postum, coffee sub, hence shift to FC&B agency.

With new sponsor having an instant brew mixture and current jump in Instant Coffee sales, it is understood that Postum execs are interested in trying to leapfrog their competitors. Thus the talk of returning the K. Smith setto to its former 60-minute successful straight variety show format.

Switch is still in the talking stage with the big problem being supporting talent. If a sock secondary feature, comedy or novelty, can be tapped—and the scouts are on the prowl—then it's an odds-on chance that the move will be made.

\$250 Deal Nets Smart Plug For Como "Hubba-Hubba"

NEW YORK, Dec. 17.—The *Chesterfield Supper Club*, aired on NBC at 7 p.m., Monday thru Friday, came up with a neat promotion stunt based on Perry Como's hit radio tune, *Dig You Later, a Hubba Hubba Hubba*.

Plans are to mail recordings of the song to all radio editors and NBC stations thruout the country, a total of about 500 waxings. Deal stacks up as a smart and inexpensive pitch, as the entire nut won't exceed the \$250 mark.

NAB Code Dragged Out Once Again for an Overhauling

WASHINGTON, Dec. 17.—Amid rising controversy in government and press on commercial excesses in radio, the National Association of Broadcasters is again moving toward revision of its standards of practice on commercials. Last revision of the NAB code took place in August in the wake of the Federal Communications Commission ruling which, in effect, repudiated some of NAB's key code tenets of political and labor programming. Now NAB's code committee, which meets today and tomorrow in the Palmer House, Chicago, is preparing recommendations on commercials and news programs generally for study of the NAB board meeting in Hollywood next month (January 3 and 4).

With Chairman Paul A. Porter and Commissioner Clifford J. Durr, of the FCC, having been particularly outspoken in criticism of commercial excesses, and with the issue having flared up several times in recent months on Capitol Hill, radio broadcast time for plugs is seriously under fire. Even the Rep. Emanuel Celler's (D., N. Y.) bill to reduce plug time on the air may not get out of the House Interstate and Foreign Commerce Committee, its appearance in the Congress hopper is serving as an ample springboard for wide-open discussion of the issue.

News Airing Scanning Seen

NAB board of directors is expected to re-examine the association's standards governing news broadcasting as a result of the code committee's Chicago meeting recommendations. It is barely possible that the board will consider some phases of the issue raised by the House Un-American Activities Committee bill on radio commentators. Code committee's discussion, so far as this bill is concerned, is limited solely to the possibility of newscasters and commentators identifying themselves and specifying whether programs are of editorial or strictly news nature.

Main attention, however, is being

given by the code committee to the weighing of recommendations to the NAB board for exceptions to the NAB code dealing with commercial programs and length of plugs. Also, recommendations may be made concerning limitations of plugs before and after breaks for chain and local announcements. Board may be asked to consider whether revised standards should suggest that the industry reduce the length of plugs in five-minute news programs, altho some on the committee want to make room for lots of exceptions to the rule.

Code committee is weighing general revisions of the newest standards of practice. Latest standards, viewed as a decided improvement over the previous code, recommend that members' stations limit commercial plugs in five-minute general programs to a minute and three-quarters. But, in five-minute news programs, under the present standards, plugs are suggested as being limited to a minute and one-half. Other limitations of plugs, under current standards, are: Two minutes for 10-minute programs; two and one-half minutes for 15-minute programs; two and three-fourths minutes for 25-minute programs; three minutes for half-hour programs, and six minutes for hour programs. These limitations, according to the code, don't apply to "participation programs, announcement programs, 'musical clocks,' shoppers' guides and other local programs falling within these general classifications."

Backstage talk suggests strengthening of language in the code's tenet on new programs, particularly in reference to the following code statement: "News should not be selected for the purpose of furthering or hindering either side of any public question, nor should it be colored by the opinions or desires of the station management, the editor or others engaged in its preparation or the person actually delivering it over the

(See NAB CODE SET on page 12)

Golden Goose Is Throttled

Ad, agency execs fearing ear chasing—mull action to bring balance to plugs

By Lou Frankel

NEW YORK, Dec. 17.—Top advertising and agency execs are doing plenty of head shaking and brow knitting over the overload of spot announcements now being carried by just about every station in the

biz. Even in secondary and tertiary markets, which once dreamt about national spot biz, the stations are so loaded with 60-second, 30-second and chain break plugs that they have no "make-up time" available. Thus, in the current U. S. Army drive for topnotch spot time for its recruiting

drive (covered in another story) the consistent spot users, who are giving their time to recruit rookies, are asking only that stations do not use their inability to make up the canceled announcements to rob the advertisers of their top frequency discounts. With spot space that tight, the top-level minds realize, what many a station exec doesn't; namely, station public service programming and audience appeal must suffer.

Satiation Inevitable

With stations overloaded with jingles, jingles and jugglers, the thinking is that listeners are bound to become sated. And anything that adversely affects listening, and so saps at the medium, will eventually sap at the efficacy of advertising. Thus, with stations ignoring their basic responsibilities, the ad and agency men are probing the situation.

Initially the switch to spots stemmed from the shortage of web time. Thus, (See STOPS OVERSPOTTED on page 12)



Der Bingel Still Eyeing Segs

FC&B Nursing Not for Nothing

Lots of clients with plenty of change, but it's all still on an if basis

HOLLYWOOD, Dec. 17.—With Bing Crosby still in New York, local radio men are beginning to wonder when Der Bingel will sign with the new sponsor and which Foote, Cone & Belding client will grab the tab. Angle here is that Crosby went East with Vic Hunter, of FC&B's local radio crew, and has been huddling with the top brass of that agency quite consistently.

Local ad men see plenty of clients on the FC&B books who should be interested in sponsoring the groaner. American Tobacco, always a sizable spender in radio, is a prime prospect, with the obvious spot being for Bing to replace Kay Kyser—Wednesday evening on NBC—as Kyser has gone on record as wanting out.

Then there's the Sunkist Orange growers group and Armour, the meat packers; also Cities Service, which hasn't been too happy of late with its long-time air show. Lockheed, the local plane builder, has dabbled in air shows, albeit not too successfully, and might jump to buy Crosby. Another interesting bet

Jingle Bells

NEW YORK, Dec. 17.—*Seventeen*, magazine for the bobby-sox bracket, has been placing spot jingles on 60 stations thruout the country. First week in every month, just before the mag hits the stands, the spots make a concerted sales pitch. Al Paul Lef-ton handles the account.

is the Safeway Stores supermarket set-up which bought into the Eastern market before the war and has begun to open shops back there since V-J Day.

Aside from American Tobacco, the local longshots figure General Motors as the best bet in the FC&B roster. Agency has entry via handling the Frigidaire portion of this account and might make a successful pitch for the Chevrolet biz with Crosby as bait.

Only deterrent here is that motor men don't anticipate any difficulty selling as many cars as they produce once they get into production. To which the sideliners say: "Yes, but GM has been known to look ahead and Crosby will be a potent salesman in years to come when the auto competition is once again keen."

So you take your pick and make your bet. Best bet in these parts is that Crosby won't work on Kraft, and as Frank Morgan, after trying to sell his own package program, was finally renewed by the cheesemaker, this looks like a safe bet.

Kraft Readies Sunday Punch

Sponsor won't give up on Crosby until all the legal routines have been tried

NEW YORK, Dec. 17.—Bing Crosby and the Kraft Cheese Company are squaring off for Kraft's suit against Crosby for alleged refusal to fulfill his contract. Kraft lawyers this week began considering steps to make the singer go back to work, figuring that they could clip him for doing too many guest shots if all else fails, according to reliable reports in the industry this week.

Crosby has already indicated to his confidants that a possible suit doesn't worry him because California law says that seven years is the limit on any agreement. On the other hand, Kraft says he has to go thru with the deal. In case that doesn't work, Kraft may plug the angle that he has violated his contract in the past by doing more guest shots than his paper allows him.

Suit itself looks more and more likely to go thru, as Crosby looks less and less likely to return to the air and Kraft tempers get hotter and hotter. Bing has indicated that he might be interested in Kraft if he could record his show, but the sponsor, agency and NBC have all indicated their displeasure.

Jim Shouse Heads Cincy Delegation On UNO Promosh

CINCINNATI, Dec. 17.—James D. Shouse, president of The Crosley Corporation in charge of broadcasting, stirred the local city council, chamber of commerce and other civic groups this week with the plea that Cincinnati make a bid as a permanent site for headquarters of the United Nations' Organization.

Shouse cited as the chief of the city's advantages the powerful Bethany Transmitters, built at a cost of \$1,750,000 under WLW technical supervision during the war and designated by the Office of War Information as the "Voice of America." Each of the six transmitters at Bethany, near Cincinnati, is geared to broadcast with 200,000 watts, making it the most powerful short-wave station in the world. It is now being operated by the State Department.

Shouse's idea met with enthusiastic approval of the city dads, and as a result, Shouse, together with Mayor James G. Stewart and Walter F. Eberle, president of the chamber of commerce, left New York for London today. They are slated to arrive in the British capital tomorrow (18).

The claims of the Cincinnati delegation will be heard Thursday, according to a cable received here from Stoyan Gavrilovic, of Czechoslovakia, chairman of the Preparatory Commission of the UNO, which is hearing claims of interested cities.

Chalk the whole thing down as another swell piece of good-will and promotional biz by Station WLW, which is footing the bill for the trip abroad for the trio, which is slated to run about \$1,500 per head.

Petry To NAB To Stop Hooper

Tries To Stop Report Distrib

Twist is that station rep still has his own research set-up and lots of ideas

NEW YORK, Dec. 15.—Ed Petry, station rep, threw the book at C. E. Hooper, researcher, this week, via the NAB, of which both are associate members. Petry claimed Hooper had no right to disclose to ad agencies the Hooper city ratings.

These are station listening reports which Hooper pioneered and which stations financed. Currently the researchery is selling these reports to agencies, as well as the station.

No action taken on beef, as yet. Trade feels the station rep has an ulterior motive in squawk, especially since it's understood C. E. Hooper got okay from a majority of stations before putting reports on the block.

Chappell Figures "Answer" Hoop?

Angle is that Petry had retained Matthew Chappell, ex-Hooper top technician, to create his own researchery. And, altho it's never been officially confirmed, trade figures the station rep wanted a statistical analysis of his station-clients' ability to sell as compared to the Hooper survey of station audience.

To Petry this would, as the trade saw it, be a backfire to Hooper's reports which did not favor Petry's clients. And, to the trade, this was a typically smart Petry move. For not only would the Petry clients possess what figured to be a potent competitive sales weapon, but, and possibly most important to the station repper, once the survey was established the stations would think thrice before leaving his list.

Petry Paid

The hidden hook in the set-up was Petry's financing of the Chappell operation, since the service was to cost his stations nothing. The trade savants wondered how long the time-peddler would continue to foot the tab.

Mr. Whiskers Pays

As originally analyzed by the trade cognoscenti, the Petry outfit would be financing its research operation with government money, i. e., excess profits. Thus, the stations would be getting something for nothing, but, so would Petry. Thus also, the sideliners reasoned, Petry would have no trouble getting anti-Hooper remarks from his clients.

Now the trade is wondering why Petry brought his battle with Hooper out from under cover, for in the past week they had heard a few stories that, even tho no one concerned will talk, make interesting speculation. First they heard that Petry was quietly asking his station-clients to take a financial piece of his research project; second they heard that Matthew Chappell might resign.

Exit Excess Profits Tax

To this, the radio raconteurs add the fact that excess profits taxes get trimmed as of the new year, ergo Petry cannot finance his statistician with tax money, is looking for an out. If his stations won't contribute—and since the sales efficiency surveys are still unborn, it will be understandable if they don't—if Petry doesn't want to dig into his own kick and that's also understandable—then something must be done.

So the story gets around that Chappell, the statistician, who has set up the survey, will resign. That means if the stations want the service mebbe they'll dig down to make sure it comes true (there's been some "selling" of the new Petry-Chappell approach).

In the Open

So the battle with Hooper breaks into the open. Now if the stations want the Petry service they can really rally round.

If the Hooperating creator gets censured by the trade, then Petry can go (See PETRY TO NAB on page 12)

WTOP's "Man From Mars"

WASHINGTON, Dec. 17.—Maurice E. Mitchell, publicity and promotion chief at WTOP (CBS) here, still has the Washington boys at the Kiwanis Club breaking out in a cold sweat. Mitchell, it can now be told, was principal character in a hoax cooked up by Carl J. Burkland, WTOP manager, at the Kiwanis' luncheon meeting at the Mayflower Hotel on Thursday (13). Mitchell, posing as assistant to Dr. Vannevar Bush, chairman of the Office of Scientific Research and Development, addressed the luncheon meeting and told the frightened listeners that the world was sitting on a virtual powder keg of atomic bombs which were ready to explode any minute.

So credible was Mitchell's account, that one listener loosened his collar and whispered to his neighbor: "Oh, Lord, I gotta get out of here and phone my wife to stop buying Christmas presents—we're all gonna die anyway." Mitchell elaborated on the imminent danger of the atomic explosion, using a slide rule, an old blueprint and some formulas taken at random from scientific texts.

Mitchell told the Kiwanians that he was filling in for "Dr. Bush," who was seated at the head table (Dr. Bush was none other than Claus Bogel, 75-year-old one-time Shakespearean actor and now a WTOP radio entertainer). After 20 minutes of excited discourse by Mitchell, "Dr. Bush," who had been scheduled as principal speaker, fled from the room to keep another date.

Mitchell soon followed—taking his slide rule, blueprint and formulas with him. Burkland is still trying to convince a lot of terrified Kiwanians that it was all just a gag and that "Dr. Bush" was not "Dr. Bush" and that all Mitchell knows about atomic bombs is what he's read in the newspapers.

WCHS Goes to Bat For County Public Health Officer

CHARLESTON, W. Va., Dec. 17.—WCHS, local indie, recently went to bat for a county health officer under political barrage, and played an important part in untangling a jangled public health situation. Dr. E. W. Lange, sent to Charleston by the U. S. Public Health Service to conduct a survey, resigned under pressure, and the matter would have died if Howard L. Chernoff, g. m. of WCHS, hadn't invited the doctor to present his case over the station.

As a follow-up to the Monday (3) radio address, Dr. Lange spoke at a mass meeting held in the WCHS auditorium

Mitch Upped to Sales

NEW YORK, Dec. 17.—WTOP, CBS o-and-o outlet here, has upped Maurice Mitchell, flack and promotion prexy, to the sales staff. New chore will lift a load from Carl Burkland, WTOP manager, giving him more time for administration and planning.

Move's still in the unofficial stage with announcement due after first of the year. Meanwhile, CBS is looking for someone to fill Mitchell's shoes.

Friday evening (7), to which the public was invited. Station placed ads in newspapers each day and also used spots on sked announcing meet. More than 2,000 people came to hear the resigning doctor's case. Meeting resulted in formation of local committee which will tackle public health problem. Chernoff hopes to include public forums of this type as a regular part of station's public service features.

ABC's Clapper Lures Get Webs in Gimmick Dither; Pro's Must Go--But How?

HOLLYWOOD, Dec. 17. — With participants pyramiding at their present pace, ABC here decided to do something about radio's heretofore neglected factor, the studio audience. Last week Blue created a department of audience promotion, pulled Ed Egen from sales promotion and put him in charge. Question was: Have daytime participants so soon reached the state where giveaways are not enough? ABC, however, said that the purpose of the new department is to be of greater service to audiences, to help them get to the shows, to remind them when and where they are held.

Because the web has been forced to scatter its shows due to a lack of studio space, it feels something should be done to make it easier on hand clappers. ABC has already started a bus shuttle service which picks up people at Sunset and Vine and delivers them to the KECA studios some eight blocks away from Radio Center. Now being printed is a jumbo ticket gimmick which tells the women to "rest and relax while shopping" by attending ABC's *Glamor Manor* at 9 a.m. (P.S.T., the Al Pearce show at noon and *What's Doing, Ladies?* at 2, the ducat admitting them to all three.

Web Battle?

It will also be Egen's job to promote audiences from Los Angeles suburbs, thereby pulling in fresh palmers and get-

ting rid of the daily deadwood that plagues all participants. Beneath the surface of ABC service with a smile, some tradesmen see a new bogeyman. It won't be long until current competition for audiences will flare into a knockdown, drag out battle between the webs. ABC, which has cornered the daytime participant market with six shows and therefore has more to lose than the others, is smart in building its defenses now. Available audiences, they say, will soon be outpaced by the increase in audience shows (straight or participation).

Others, however, laugh off these fears. The more audience shows, the better, is their claim. One web, for example, says it had to struggle getting people to attend a show aired during midmorning, but as soon as another net down the street started a show an hour later, the first show pulled more than the studio could hold. Reason is that people don't want to come in for just a half an hour's entertainment, but if they can line up two or three shows in a row the trip is worth while. These sources further state that ABC's promotion scheme is the only thing the Blue can do until it will be able to house all its broadcasts under one roof. This does not indicate loss of interest in broadcast attendance. During the war radio row pulled a steady flow now being gradually replaced by tourist trade. Broadcasters expect the latter to (See ABC's Clapper Lures on page 42)

Odds Against CBS' Bid for KQW Transfer

WASHINGTON, Dec. 17. — Federal Communications Commission's stiffening attitude against what some commissioners view as threat of jumbo network monopoly ownership of stations, is turning the odds against Columbia Broadcasting System in its bid to take over KQW (San Jose, Calif.), 5-kilowatt, from Pacific Agricultural Foundation, Ltd., *The Billboard* has learned. FCC staged hearing today in KQW case, with most insiders saying that only an upset can turn the tide in CBS's favor. CBS has been hotly seeking the station which operates on 740 kilocycles, unlimited day and night.

Chairman Paul A. Porter, of FCC, has withheld from participating in case, while Commissioner Durr is believed to be definitely opposed to the transfer, with at least two others expected, at present, to side with him. Presiding at the hearing today were Commissioners Durr, Jett, Denny and Wills. Altho FCC is busy this week with a load of other biz, the KQW case holds major interest because of the issue of commish policy on web station ownership.

Carlin Shopping For Showcases

NEW YORK, Dec. 17.—An open showcase for new shows, or revivals of old ones, is being planned by Mutual Program V.-P. Phil Carlin to replace the Ralph Slater show, due to check out of the Wednesday 10 p.m. slot within the month. Carlin is at work lining up shows to fill the time, figuring that he'll keep shoving in new ones until a hot one comes along.

About set for airings are a revival of *The Clock Strikes*, dramatic stanza, and *Moonshine and Honeysuckle*, a non-satirical hillbilly script show. Also in the wind are a comedy program and a music show.

Carlin feels that by showcasing as many programs as possible along the web, he can get a better evaluation of the audience reaction and the shows' true worth. Most of the programs will not be heard in New York, but on some of them listeners will be asked to write in their opinions. At the same time Carlin thinks he can get reaction from stations, which will be a better barometer than an audition disk played over a closed circuit.

KLZ's New Farm Program Receives Elaborate Send-Off

DENVER, Dec. 17.—A completely new farm news and forum program designed to assist farmers in this region will be unveiled by KLZ, Columbia's outlet here, next January 10 when Secretary of Agriculture Clinton Anderson and Gov. John C. Vivian, of Colorado, introduce the station's new farm reporter, Lowell Watts, and several other KLZ farm features. Basing its ideas on the results of a diary study conducted for it by Industrial Surveys, Inc., KLZ is skedding Watts in a sustaining show from 12:30-12:45 (Mountain Time) across the board and another 15 minutes of farm news from 12:45 to 1.

The station, of course, is continuing its long-standing *Farm Service Program* at 6:15 a.m., but the new noon show, which will air from studios, fairs, farms and markets, fills a need shown in the survey. To help Air Forces' vet Watts in his coverage, KLZ has purchased a mobile unit, wire recorder and taken additional office space.

Robert H. Wesson, now program manager, becomes sales rep for KGO and ABC spot sales, San Francisco, come the new year.

La Guardia on Air, Not Solely Liberty Seg

Set on WJZ, Sundays

NEW YORK, Dec. 15.—Daily newspaper *PM* today broke on its front page the news that Mayor LaGuardia will write a weekly piece for the sheet when he checks out of office with the new year, and thereby inadvertently tipped the mitt on Hizzoner's recently signed contract as a commentator for *Liberty* magazine on the Blue net. Mayor's deal covers only this network commercial. He cannot do a commercial on any other web, nor can he do another steady night-time program. But LaGuardia can do a steady afternoon show, sustaining or commercial, on a local outlet.

Angle here—and his *PM* pact was the tip-off—is that The Hat hasn't forgotten the vote notched by Newbold Morris, whom the mayor supported, in the recent local mayoralty campaign. LaGuardia sincerely feels a responsibility to Morris and the people who voted for him, so intends keeping his voice on the local political pulse. (Democratic candidate swept the town but Morris, despite short dough and a late start, out-poled the Republican candidate thanks to LaGuardia support.)

Since WNYC, the city-owned station was out as an outlet—the mayor-elect, Bill O'Dwyer, having said he wouldn't broadcast, so it was a cinch LaG. wouldn't use WNYC—the local choice narrowed down to four stations: WJZ, local ABC outlet, an obvious choice since ABC will carry his *Liberty* mag commercial; WMCA, WQXR and WLIB, a liberal-slanted indie. The obvious choice won out, and the Little Flower will be heard each Sunday at noon over WJZ.

Uhuh!

NEW YORK, Dec. 15.—Recently returned vet, a warbler in pre-war days, has landed an afternoon spot on one of the nets strictly on the strength of the G.I. Bill of Rights. He had a similar network spot before he left to join Uncle Sam. He's now assured of a build-up for 60 days—and then he . . . and then . . . and . . .

Wamboldt to Coast In Rumored Shove; Nussbaum Moves In

NEW YORK, Dec. 17.—M. P. (Bob) Wamboldt, ABC's Eastern production manager and third man in the web's program department, moves to ABC's Coast division January 15 as production director. He will be replaced in New York by Lieut. Col. Howard Lynn Nussbaum, ABC's assistant production manager until he went into the army in 1941.

Wamboldt, regarded in trade circles as a crack director and program exec, headed Compton's Hollywood office for many years and before that time directed pix for Warner Bros. Nussbaum, among other top jobs, was radio pro for the 21st Army Group in the ETO.

It is rumored that Wamboldt is being shoved out to the Coast because his immediate superior decided that he didn't want him around the shop, not because there wasn't room for him with a serviceman coming back.

Jim Sterton Back at ABC

As Asst. to V.-P. Borroff

CHICAGO, Dec. 17.—Jim Sterton, former ABC program manager who was discharged from the army recently, will assume title of assistant to vice-president Ed Borroff January 1. Gene Rouse, present program manager, will retain possession of the title.

West Coast SPG Wins Wage Boost To \$300 Month

HOLLYWOOD, Dec. 17.—American Broadcasting Company and Screen Publicists' Guild (Local 1489) have agreed on a contract covering the web's local flackery, as well as ABC's future flack operations here in FM and television. Pact calls for a hike in monthly base rate from the present \$250 to \$300, 100 per cent union shop; three weeks' vacation after one year; seven work days vacation after four months; five-day, 40-hour week with time and a half for overtime, and no call backs sooner than 12 hours after the conclusion of the preceding work day. Agreement will be dated as of January 1, retroactive to December 1, and will run for three years. It will be reopened after two years for wage-hour discussions.

Pact further provides that flacks earning more than the scale wage immediately receive a \$25 monthly increase and an additional \$25 monthly boost after the first year. Web will start a new classification, junior publicists, with pay at \$200 per month. However, company is allowed a maximum of one to work under that classification for a period of no longer than one year. His duties must be as an assistant. Also the company will allow flacks to do outside creative writing as long as it does not infringe on their job. Provisions are also made for arbitration in cases of dispute, seniority, leave of absence and sick leave.

During contract negotiations, the Guild agreed to scratch its demand for preferential hiring, whereby ABC would fill flack vacancies with Guild members before looking elsewhere. Net, however, has agreed to abide by the principle of the clause, altho it didn't relish the idea of having it in the pact. Speaking for the Guild in reaching the agreement were Milt Gottlieb, business manager; Nel Cleary, ABC unit chairman, and John Boylan, Lyle Rooks and Ken Whitmore, members of the Guild Radio Committee. Representing ABC, Don Searle, v.-p. in charge of the net's Western operations; Don Tatum, net attorney, and Bob Hall, flack chief for ABC's Coast

Ford Sunday Hour Window Cards Go To Music Windows

NEW YORK, Dec. 17.—Kenyon & Eckhardt agency is currently at work on a special promotion for the Ford *Sunday Evening Hour* which asks ABC station managers to place display cards in local music stores. To date, 110 stations have replied to a preliminary pitch from Hal Davis, agency radio p. a., requesting about 300 cards for direct placement with their local music dealers.

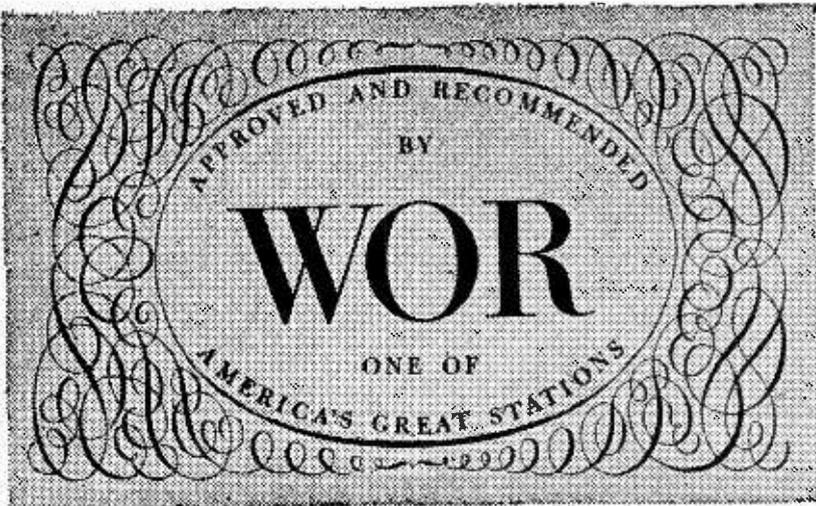
Agency plans to mail a different card each week with name of guest conductor for the duration of the program. Cards are black on white, carry the name of the show, conductor, a few words about the program and the individual station's call letters. Letter comes on gummed sheets with call letters of each station and air time. Outlets just scissor out their own letters and paste.

Chi Air Flacks Wake Up to Negro Press

CHICAGO, Dec. 17.—American web's Midwest flackery department this week began a campaign to give adequate coverage to the Negro press, long neglected by p. a.'s here, and immediately came up with layout in *Ebony*, pic mag which has been called "the Negro Life." Break will deal with the daily life of the Vagabonds, ABC singing quartet.

Press department is also concentrating on the three Chi Negro newspapers, *The Defender*, *World* and *Bee*. New York press departments have long covered the Negro papers, but this drive is regarded as American's first attempt to do a job in the important Chi area.

division. Pact inking is expected the latter part of this week, pending okay from ABC New York execs.



picture of a label never printed

IN THE HOMES of hundreds of thousands of listeners the letters WOR are the initials of an old and trusted friend.

Since its founding in 1922, WOR's unique personalities and intimate methods of programming have increasingly cultivated this confidence and warm friendship among the people who dial it into their homes.

This faith of thousands in the things that WOR says, is no less an asset to WOR's hundreds of sponsors than it is to the station itself. It is as tangible and valuable a mark of added approval as if each advertiser's message and product were to bear the label shown above.

It is such belief in WOR that helps sponsors not only to make sales, but to build added public goodwill for their companies and themselves.

Sen. Small Business Group's FM Costs Findings Bring Industry's Bronx Cheer

Low Estimates Called "Misleading"; Trade From Missouri

WASHINGTON, Dec. 17.—Radio industry folk are taking a mirthful "you gotta show me" attitude in response to findings by the Senate Small Business Committee and Federal Communications Commission that small-fry with little money can own FM broadcast stations. Industry people are laughing over the fact that the findings, reported Friday (14), give the impression that a fellow need spend as little as \$6,420 for a 250-watter. Figures exclude high cost legal and engineering services and they also exclude the expensive proposition of acquiring land and downtown office space. Typical response from one prominent broadcaster was: "I wish I could start even a little 250-watter in a decent-sized city for anywhere near seven grand, or even 15 grand—and if I could, then I wouldn't be in business five years from now, because there'd be so many in the business on the big number of frequencies available and competition would be such a godawful headache and the programs would be so lousy that I'd be better off owning a grocery store."

FCC and the Senate Small Business Committee in reporting findings showed what they described as costs for "six major items" in FM: Transmitters (including royalties), antenna, control consoles, remote pick-up, turntables and monitors. In announcing to the public that anybody could get into the business on a shoestring, the Senate Small Business Committee neglected to tell about the heavy cost for promotion, real estate, lawyers, engineers (including field surveys), studio, transmitter furnishings, etc.

"Omission Misleading"

That omission, say industry folk from sad experience, is "quite misleading to the poor public."

"Anybody who tries to get into radio," said one prominent spokesman, "will find that he'll need plenty of shekels handy before he can even present his application to the FCC—and I'm talking about all the money he'll need for hiring a lawyer, engineer and other professionals and for acquiring sites and so forth. Even after the application gets to the

commission," said the spokesman, "the guy will need plenty of money to show that he's capable of making the station a going proposition—and if his application is contested by competitors, he'll need plenty of money to fight off the wolves."

Senate Small Business Committee nevertheless is serious about the findings, and committee members are indicating that they plan to keep close scrutiny on the industry in order to keep the way open for small-timers to enter radio business. Sen. Glen H. Taylor (D., Idaho), a member of the committee, in releasing the findings said, "Radio broadcasting need not be exclusively a big business game." He said the survey shows that "the cost of equipping a station is far less than most people realize and that radio broadcasting is well within the reach of small business enterprise, farm groups, co-operatives, labor unions and educational institutions."

According to the FCC committee estimates, six major items of equipment, based on price quoted by leading manufacturers, would have a median cost as follows: 250 watts, \$9,508; 1,000 w., \$14,758; 3,000 w., \$17,858; 10,000 w., \$27,308, and 50,000 w., \$80,558. Prices for equipment, according to surveys, ranged from a low of \$6,420 for a 250-watter to a high of \$85,110 for a 50-kilowatter.

"Nothing would be more unhealthy for the future of free speech and open and fair discussion of public issues than to allow the control of this new FM broadcasting to become concentrated in the hands of a few people," said Senator Taylor. He voiced hope that newspapers will make application for frequencies "in order to provide diversified service throughout the country. There is no license fee for a radio station," he said, "and no charge for the use of the public airwaves."

According to the survey, manufacturers estimated earliest delivery dates of FM transmitters for orders placed last month as follows: 250 w., next June; 1 k.w., April; 3 k.w., May; 10 k.w., July, and 50 k.w., January, 1947. However, first deliveries on orders placed prior to November can be made, according to the survey, as follows: 250 w., January; 1 k.w., February; 3 k.w., May; 10 k.w., June, and 50 k.w. August.

W. Coast Segs With Stem Yen Staying Put

Transport, Guest Lack

NEW YORK, Dec. 17. — Shortage of transport and lack of names in the East for guest shots, is currently plaguing West Coast programs with yen to visit Manhattan. Three programs are presently stuck in Hollywood and will stay there until pressure abates.

Transportation is high hurdle right now due to West-to-East space freeze for returning servicemen. Since shows have to make jump East in a hurry, between programs, to arrive in time to produce next program, they shy from taking chance of being bounced from plane or having train space canceled.

Space shortage also makes for guest star difficulty normally. There is a constant stream of celebs thru New York, now this stream is only a drizzle and the demand overshadows the supply. This, in return, results in top fees for guests and most shows can't stand the gaff.

HARTFORD, Conn., Dec. 17.—Report To Connecticut, Sunday afternoon show originating from Washington, until now aired only by WDRG, local CBS affiliate, is being rebroadcast Monday by stations WBRY, Waterbury, and WELI, New Haven, Conn. Prospect is that other stations in the State will broadcast show in near future.



The Billboard

TALENT COST INDEX

Based on "FIRST FIFTEEN" HOOPERATINGS for evening programs and the "FIRST THREE" Sunday afternoon segs.

In the absence of continuous data on non-telephone home listenership, The Billboard takes the liberty of projecting telephone home-based radio audience measurements to total families.

Vol. II No. 23E (Report December 15, 1945)

Program Sponsor, Agency, Net & Stat.	Hooper-Rating	Weeks to Date	Opposition	Talent Cost	Cost Per Point	Talent Cost Per 1,000 Urban Listeners
BOB HOPE Lever—Pepsodent F. C. & B. NBC 124	34.0	1/2 hr. 276	Ford Show—CBS Concert Time—ABC Am. Forum of Air—MBS Overseas Report—MBS	\$15,000	\$441.18	\$.51
FIBBER MCGEE AND MOLLY S. C. Johnson Floor Wax N. L. & B. NBC 142	28.3	1/2 hr. 401	This Is My Best—CBS Hank D'Amico—ABC Wilfred Fielsher—ABC Am. Forum of Air—MBS	\$10,500	\$371.02	\$.41
RED SKELTON (CH) Raleighs R. M. S. NBC 145	24.8	1/2 hr. 167	County Fair—ABC Congress Speaks—CBS Behind CBS—CBS Symphonette—MBS	\$ 9,500	\$383.06	*
EDGAR BERGEN Standard Brands Chase & Sanborn J. W. T. NBC 144	24.7	1/2 hr. 362	Beulah Show—CBS Sun. Eve. Hr.—ABC Alex. Med. Board—MBS	\$14,500	\$607.29	\$.54
JACK BENNY** Amer. Tob. Co. Lucky Strike R. & R. NBC 145	24.4	1/2 hr. 528	Thin Man—CBS Drew Pearson—ABC Don Gardiner—ABC Opinion Requested—MBS	\$22,500	\$922.13	\$.88
SCREEN GUILD Lady Esther Powder Blow CBS 141	24.2	1/2 hr. 275	Contented Hour—NBC Hoosier Hop—ABC Auction Gallery—MBS	\$10,000	\$413.22	\$.46
RADIO THEATER Lever Bros.—Lux J. W. T. CBS 149	22.8	1 hr. 505	Telephone Hr.—NBC Information Please—NBC Memo to America—ABC Golden Gate—ABC Various—MBS	\$16,000	\$701.75	\$.74
WINCHELL** Jorgens L. & M. ABC 187	22.0	1/2 hr. 632	M.-Go-Round—NBC Request Performance— CBS Human Adventure—MBS	\$ 6,000	\$272.78	\$.30
MR. D. A. Bristol-Myers Ipana and Vitalls D., C. & S. NBC 130	21.8	1/2 hr. 334	Maisie—CBS Pages in Melody—ABC Spotlight Bands—MBS	\$ 4,500	\$206.42	\$.23
FRED ALLEN Standard Brands Tender Leaf Tea Blue Bonnet Mar'ine J. W. T. NBC 141	21.5	1/2 hr. 466	Crime Dr.—CBS Sun. Eve. Hr.—ABC Don't Be a Sucker— MBS G. Heatter—MBS	\$12,000	\$558.14	\$.55
EDDIE CANTOR Bristol-Myers Trushay-Sal Hepatica Y. & R. NBC 130	19.9	1/2 hr. 465	Frank Sinatra—CBS One Foot in Heaven— ABC G. Heatter—MBS Real Stories—MBS	\$13,500	\$678.39	\$.74
TAKE IT OR LEAVE IT Eversharp Blow CBS 147	19.0	1/2 hr. 283	Hour of Charm—NBC Theater Guild—ABC Operatic Revue—MBS	\$ 4,500	\$236.84	\$.24
TRUTH OR CONSEQUENCES P&G—Duz Compton NBC 133	18.7	1/2 hr. 261	Mayor of Town—CBS Man From G-2—ABC Treasury Show—MBS	\$ 7,000	\$374.33	\$.38
ABBOTT AND COSTELLO R. J. Reynolds Camel Esty NBC 139	18.5	1/2 hr. 102	Island Venture—CBS Curtain Time—ABC You Make News—MBS	\$13,000	\$702.70	\$.79
AMOS 'N' ANDY Lever Bros.—Rinso R. & R. NBC 148	18.4	1/2 hr. 309	Inner Sanctum—CBS Guy Lombardo—ABC G. Heatter—MBS Real Stories—MBS	\$ 9,000	\$489.13	\$.56
THE SHADOW (LN-MA) (Del., Lack. & Western) R. & R. MBS 35	11.4	1/2 hr. 255	Gen. Motors Symph.— NBC Family Hour—CBS Mary Small Revue—ABC	\$ 2,500	\$219.30	***
NICK CARTER H., M. & M. MBS 126	10.1	1/2 hr. 62	Gen. Motors Symph.— NBC Gene Autry—CBS W. L. Shirer—CBS C. Greenwood—ABC	\$ 1,500	\$148.51	\$.15
THE SHADOW (LN-MA) Groves Labs R. & R. MBS 50	10.0	1/2 hr. 255	Gen. Motors Symph.— NBC Family Hour—CBS Mary Small Revue—ABC	\$ 2,500	\$250.00	***

*Insufficient data. **Includes second broadcast on Pacific Coast. ***The network in this case is not extensive enough to permit of the projection of Hooperatings and listeners-per-listening-sets upon the urban city population on the same basis as networks of over 100 stations. The "talent cost per urban thousand listeners" is therefore not reported.

LN—Limited Network. MA—Moving Average. CH—Computed Hooperating.

L. & M.—Lennen & Mitchell. D. C. & S.—Doherty, Clifford & Shenfield. F. C. & B.—Foote, Cone & Belding. Y. & R.—Young & Rubicam. J. W. T.—J. Walter Thompson. R. W. & C.—Roche, Williams & Cleary. R. M. S.—Russell M. Seeds. N. L. & B.—Needham, Louis & Broby. McK. & A.—McKee & Albright. McC.E.—McCann-Erickson. B., B., D. & O.—Batten, Barton, Durstine & Osborn. H., H. & M.—Henri, Hurst & McDonald. L. W. R.—L. W. Ramsey. R. & R.—Ruthrauff & Ryan.

The average evening audience is 10.1 as against 9.4 last report, 9.8 a year ago. Average sets-in-use of 31.9 as against 29.7 last report, 30.5 a year ago. Average available audience of 80.1 as against 79.2 last report, 79.1 a year ago. Sponsored network hours reported on were 79 3/4 as against 81 1/2 last report, 84 1/2 a year ago.

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Too Short for a Head

SAM SLATE, aid to Stephen Fry at BBC, New York, back from four-month session in London. Headed south for rest and recuperation, due back first of the year.

With Uncle Sam putting a clamp on import of Swiss wrist-watch innards, several of the watchmaking newcomers to radio are worried about having product to meet consumer demand built by radio. Import restriction apparently stems from allied drive to uncover Axis funds hidden in Switzerland.

CBS is using solid hour of pop music to fill 4-5 p.m. Saturday, time opened by end of football games. "Listen to Lawrence" show comes from WCAU, Philadelphia; "Motor City Melodies" comes from WJR, Detroit.

Greenberg Publishing Company, bringing out "How To Audition for Radio" tome by Ted Cott, WNEW program director. Beside tips, book will have sample scripts.

Fresh, the Pharma-Craft Corporation's deodorant which recently unsponsored Counter Spy on the Blue was re-signed by Young & Rubicam, and "accepted" by J. Walter Thompson. Latter will drop Odorono, also a deodorant.

George Foster, producer, and Mort Green, writer, are resigning WNEW. They're opening shop as indie package producers.

CBS suddenly realized that Ed Noble, ABC prezzy is stockholder in Sterling Drug, has gone to bat to keep client from shifting to Blue. Sterling last week bought "Bride and Groom," wants to drop its two daytime soap operas on CBS.

Ad agency staffers drew their Christmas bonus checks this week. To facilitate using the lucre for yule shopping.

Harry Ingram resigned Y&R directing staff. His show, *Two On a Clue*, after 52 weeks, was dropped by LaFrance-Satina effective January 7. Second Mrs. Berton replaces. CBS is the web, John N. Young the author. Berton had a season on CBS West Coast in 1942. Cast not set.

J. Walter Thompson has arranged a tie-up with Photoplay Magazine, movie fan mag, with the "Lux Radio Theater," January 14, "Lux" will present a radio version of the film selected by the Photoplay poll as best of the year. Poll is researched by George Gallup.

Ron Rawson, producer and miker, has packaged a 15-minute children's show, as yet untitled, in which a fem commentator narrates animal stories.

Matt Chappel, Ed Petry research head, out with flu. Also down with the bug was George Daly, radio tub-thumper.

Ben Gedalecia has been named associate research director at ABC. With OWI for past three years as head of evaluations division, Gedalecia will ride herd on listener surveys, test tele programs and public opinion polls.

Kenyon & Eckhardt radio department now circulates a news digest, culled from trades and dailies, to non-radio execs. Sheet gives highlights, credits source, has prime readership in the organization.

Sgt. Les Lieber, ex-radio p. a., now doing publicity for AFN in Paris, due home next week.

Maj. Karl Schullinger has rejoined Foote, Cone & Belding as manager of the radio department.

Bill Hawes, former braintruster for Ralph Edwards's *Truth or Consequences* show, is at old stand after two years overseas service in the navy.

Pete Donald, emcee of the Borden show on CBS, gets lusty laugh just before air time by pouring a glass of beer from a paper milk container, and giving it to someone in the audience. Naturally the container is loaded with the brew just before being used so's to build a nice head when poured.

Bill Zuckert, busy character thesp before being shanghaied by the Seabees, is back after 19 months in New Guinea. Saw plenty of jungles, never a Jap. He's on the *Lex*. 2-1100 list.

Harry C. Levin heads the New York radio department of the Victory Clothing Collection. Levin lately was regional station relations chief for OWI.

America's Town Meeting, forum aired

over ABC, will be televised by the net December 27, using General Electric video station, WRGB, Schenectady, N. Y. Under tandem aegis of ABC and WTRY, ABC outlet in Troy, N. Y., program will originate at WRGB. Tele viewers will see and hear same show that radio listeners get. This will be second time *Town Meeting* has been televised.

Sgt. Bill Hunter, late of Radio Tokyo and Manila, and chief engineer of first American station to be installed in the South Pacific, has climbed into civvies. He's back at WPAT, Paterson, N. J.

Ted Cott's "So You Think You Know Music" seg, aired on Mutual net, moves January 4 from 10-10:30 p.m. down to 8:30-9 p.m. Show is broadcast Fridays.

Nathan Halpern, recently returned from overseas where he served with the navy and the OWI at SHAEF, has been appointed exec assistant at CBS.

Tom Slater, Mutual special events director, last week became the father of a five-pound boy, his third child.

Ben Alexander, grad of 22-month overseas hitch in navy radar, joins "Gilder-sleeve." He was with NBC eight years as announcer, actor and writer before the navy. Don Stanley, in blue two years, replaces Bob Campbell on miking staff. Campbell will free-lance.

WCOP's "Sales Spotlight," pamphlet plugging the station, its programs and promotions, is a smart bit of direct mail follow thru. It's a monthly in black and white, designed to serve the dealers in and around Boston.

Dave Zimmerman has returned to WWJ, Detroit station, after nearly four years with the army. He's station's senior miker.

Lieut. Harold J. Hubert has taken over slot as account exec head of radio department at F. B. Hubert advertising agency in Detroit.

Theodore G. Schneider, old night manager at WHN, New York indie, has come back after three years in navy to become daytime manager and chief miker.

Three navy, three army vets back at WHBC, Canton, O., station. Former are Charles Pickens, staff pianist; Gervis Brady, sales rep, and Charles Erbland, promotion manager. Collins Bell, sales rep; James Rober, miker, and James Healy, news editor, were in khaki.

One of Philly's leading super-markets, Food Fair Stores, Inc., has resumed radio advertising on a big scale with sponsorship of a new half-hour mystery program over KYW, to bid for increased patronage from housewives now that food rationing has ended red and blue token worries. Concern sponsors "The Haunting Hour" each Sunday. It's one of the few locally produced and acted dramatic programs. Contract is for 52 weeks.

Listen Here, monthly mag published by WTAG, Worcester, Mass., is okay. It's distributed to listeners as well as to trade. Carries CBS ads. Editor is Mitzie Kornetz, associate ed, Phillip Jasen.

Maj. John L. Wildermuth is new chief engineer at WADC, Akron station.

John Bates, radio director for J. M. Mathes, New York agency, has gone to Phoenix, Ariz., to recuperate from bout with virus pneumonia.

Frank O'Connor, recently out of khaki, has joined the West Coast radio department of Ted Bates. He was a staffer at J. Walter Thompson before draft.

Arthur Faske has resigned as chief engineer of WLJB, Brooklyn indie.

Edward J. Noonan, recently out of the armed forces, has reopened his market research service in Boston and New England.

Alex Griffin, WIP-Mutual commentator, is the first inter-ocean airplane passenger to cover Westminster Abbey, the House of Lords, Ireland, Newfoundland and other points of interest in carpet slippers. Griffin was a passenger on the first American Airlines flight to London. On the way, his feet began to ache, so he slipped out of his shoes, and made his feet comfortable in soft slippers. When it came time to land, his shoes wouldn't go on, so he wandered around in bedroom slippers.

For More Radio News See Page 42

FTC, Trade Plan Ad Rules Revision To Foil Sharpers

WASHINGTON, Dec. 17.—Slick ops who hope to scoop up the cream on radio sales thru false leads in advertising will be blocked by early revision of the federal trade practice rules for the industry. Government is getting fullest co-operation from top industry leaders for an unprecedented crackdown, so far as radio is concerned, insiders told *The Billboard*. Manufacturers fear that fly-by-nights will attempt to exploit pipe-dream dope on war-developed radio reception, television and FM development before the genuine items are on the market.

With radio expansion into FM and television gaining speed, government and industry leaders want to head off dangers of fraudulent advertising without delay. Once general agreement is reached on lingo for describing various devices, market-wise manufacturers can prod their ad-men into getting out the real dope on war-improved radio, industry representatives told *The Billboard*, and thus salvage brand-name reputations in the eyes of John Q. Public, who has been ballyhooed thruout the war to expect the ultimate in radio experimentation within a few months after victory.

FTC To Help

Used by manufacturers and their retail agents in preparing advertising copy and sales programs, the regulations, designed to prevent and eliminate false advertising, deceptive selling methods and other sharp trade practices, will be worked out by the Federal Trade Commission with the "voluntary co-operation" of the radio manufacturing industry. They will replace the rules adopted in 1939.

Altho no formal request for a trade practice conference has yet been filed with the FTC, it was learned that there is considerable industry interest in the "go" signal from the industry under "go" signal from the industry under its policy of enforcing trade laws thru general industry co-operation and self-policing. The commission, however, from unofficial comment, appears anxious to revise current trade practice guides and wants to call its first post-war conference at an early date. Officials expect "considerable expansion" in radio styles volume within the near future and, judging from pre-war advertising which hinted at television and FM functions of late models, they anticipate a deluge of consumer complaints as well as scores from industry members who check up on each other. FTC members expressed fear, however, that if the regulations were revised too early, the industry would not have enough experience with the new models to determine the trend of possible unfair practices.

Voluntary Approach Preferred

"We can't require the industry to attend a trade practice conference," an FTC official told *The Billboard*. "We prefer the voluntary approach in preventing unfair trade practices," he said, "since it produces the best results. It may be slower and take more time," he added, "but we maintain better relations with the industry and we do not give the impression of being dictatorial."

Two or three large set makers are currently working on new rules which will be presented to the FTC within a few months. Television regulations are expected to be written up under a separate code. As soon as formal application for a conference reaches FTC, commission officials indicated they will call a preliminary meeting to get general proposals from the industry. Later, after they have been studied by the commission, a set of proposed guides will be issued. Subsequently, hearing will be set and after the rules are revised, if necessary, and get industry approval, they will be declared official and binding.

Decish Expected Soon

A Federal Trade Commission decision, expected within the next few days, will set the pattern for advertising tube and power capacity of sets. FTC has been studying ad copy put out by Zenith Radio Corporation since a federal court last spring sustained a commission ruling that, in effect, rectifiers and tuning devices must not be too closely identified with standard tubes used in the "detection amplification, and reception of radio signals."

The commission sustained a complaint that the public was misled on the

strength and value of sets where such devices were identified as tubes. FTC will rule on whether or not, say, "7-tube, including rectifier tube" is adequate protection to the public and sufficient to overcome the "unfair practice" alleged by the commission in the Zenith case. The final outcome of this case will, in part, determine further action on a complaint against Montgomery Ward & Company involving identification of rectifier tubes.

Philco and RCA, it was learned, have specifically requested that the industry practice rules be amended to eliminate reference of rectifier tubes and other tuning devices from advertising copy. In the Montgomery Ward case, however, the FTC is called upon also to decide whether or not statements in advertising that a set equipped with plugs for television give the impression that video signals can be received on the set by merely plugging an extension cord into the wall. A complaint filed with the commission asserted that the public is being misled and, in fact, the sets cannot receive or reproduce picture signals in visual form.

Widow Settles WDGY Court Fight in Cash

MINNEAPOLIS, Dec. 17.—Mrs. Mae G. Young, executrix of the estate of her husband, Dr. George W. Young, founder of Station WDGY, won court approval to dispose of station holdings to Stuart Investment Company, of Omaha, for \$301,000. Dr. Young died April 27. Authorization was granted by Probate Judge Manly L. Fossee, who approved transfer of station license to Twin City Broadcasting Corporation, of Minneapolis, pending FCC approval, which has been applied for.

At the same time, Mrs. Young settled two claims totaling \$320,000 by two sisters of her late husband. Claims were settled for \$8,000 each. One sister, Mrs. Myrtle Egan, had filed suit against Mrs. Young as executrix, for \$145,000, charging that \$290,000 had been placed in a safe deposit box by her brother with the understanding that half was to be hers at his death.

Other sister, Avada Young, claimed \$175,000 she said her brother promised to will her as one-half interest in WDGY for her services to station. No evidence was produced in court to substantiate the claim, however.

Dr. Young's will dated July 7, 1939, left each sister \$1,000, while the balance, "in excess of \$300,000" was willed to his wife.

MY DEARIES ARE GETTING BETTER ALL THE TIME

WBOC
Salisbury, Md.

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.

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WE DELIVER WHAT WE ADVERTISE

U. S. Experts View FCC's Rural Listeners Survey as Go-Ahead for Entertainment

Federals To Present Views at Clear-Channel Hearing

WASHINGTON, Dec. 17.—Top government analysts are interpreting findings of the recent Federal Communications Commission rural listener survey as giving the "green light" for widespread expansion and improvement of radio entertainment programs despite the survey's conclusion that rural listeners prefer news to entertainment programs. The hitherto undisclosed views of these analysts will be made available to FCC's clear-channel hearing which opens here January 14.

The analysts point out that the radio industry, on the basis of the survey's results, faces an exceptional opportunity to expand rural entertainment programming by means of improved and varied shows. With the news and educational interest seemingly the prime urge among rural listeners for turning on the radio, the analysts say entertainment programs can be revamped to keep the listeners close to their receivers after the wind-up of the news shows. Some see even the possibility that entertainment might move up to a number rating among rural programs within a year if the radio industry takes advantage of the situation. It is emphasized, however, that the brand of entertainment should be brought to a higher level, including better-class music and drama and less inane wisecracking and fewer commercial plug interruptions.

More P. S. Shows

This doesn't mean that there should be a diminution of informational programs, say the analysts. In fact, they point out, public service programming would seem to be encouraged by the results, and the public service programming might well include high-grade entertainment. The majority of rural listeners would seriously miss spot news, weather and crop report programs, which have become identified with rural life, say the analysts. Radio folks are advised, tho, that it should definitely not be inferred that purely amusement programs are not wanted. The poll reflects "A wide interest in radio as an entertainment medium," said one top official, "and it would be wise for broad-

casters not to lose sight of that."

From some analysts, too, came a refutation of criticism in the industry that the poll's results cannot be regarded as valid for normal peacetime periods since the survey was taken last summer at the peak of an abnormal phase of the war. This phase followed the Nazi surrender and American public interest was focussed on demobilization and transfer of U. S. troops in the European theater and on the preparations for invasion of Japan. Rensis Lickert, chief statistician in the division of program surveys, Department of Agriculture, where the poll was prepared, told *The Billboard* that he was "quite convinced" there would be no appreciable deviation from the findings if the poll were taken now or at any other time. Opinion polling in the survey was concentrated between last June 15 and July 28.

They Like It

Radio's job of satisfying its rural "clients" is viewed as relatively easy since "an amazingly small amount of criticism" is reflected in the poll. The conclusion, statisticians say, generally is: The "sticks" like what they are getting, but way is wide open for variation and improvement.

The clear-channel hearing will be influenced in great measure by results of another poll, operated by Commerce Department's Census Bureau, which is in process of tabulation. This poll is designed to show the degree of quality of radio reception in the rural areas, and inside information points to results demonstrating extremely poor quality in some sparsely settled areas and generally good quality in most others. Some rural areas, it is found, can pick up programs better than in the concentrated areas of population which is no surprise to the trade.

"Snow Village" May Be Revived by MBS

NEW YORK, Dec. 17.—*Snow Village*, an old-timer in radio comedy-drama, may be revived by Mutual Program Vice-President Phil Carlin to fill in the web's 12:30-1 p.m. Saturday slot. Program, based on the adventures of two oldsters in a New England town, will feature Parker Fennelly, of the original *S. V.* and now of the Fred Allen show, and Ethan Allan.

Carlin intends to air the show at 12:30 in an effort to build the noontime listening strip. As reported in *The Billboard* last week, *Land of the Lost* is being moved to 11:30 to build kid listening

Trade Big Berthas Unlimber Guns for FCC's Ad Ruling

WASHINGTON, Dec. 17.—Federal Communications Commission's idea of requiring public legal advertising of all applications for assignments, transfers or licenses for any kind of radio station (AM, FM and Video) is going to get heavy opposition from a lot of radio jumbos planning some imminent swaps, it appeared today as the FCC awaited requests for oral argument on the new proposed rule which FCC devised months ago in the wake of a ruling of Aviation Corporation transfer of Crosley interests. FCC last Monday (10) announced that oral argument will be scheduled if ample requests are filed before January 15.

Rule which has caused a storm of controversy would affect "applications for consent to assignment of construction permit or license for any kind of station or for consent to the transfer of control of a corporation holding such a construction permit or license." Each application, according to the proposed rule, would have to be accompanied by notice which the licensee or permittee would be required to publish at least twice weekly for three weeks immedi-

It's "Tokyo Mose"

TOKYO, Dec. 12.—G.I.'s and Japanese tuning in the 18-station hook-up of the Armed Forces Radio Network are being amazed these days to hear a G.I. counterpart of *Tokyo Rose* named *Tokyo Mose* playing records used by the former female Japanese announcer and broadcasting over the facilities used by the *Rose*.

Unlike the malicious *Rose* propaganda programs beamed to spread unrest among allied troops in the Pacific, *Tokyo Mose* spins popular records and sells recruiting, the army's educational program and v. d. prevention to Allied occupation troops in Japan and Korea.

"Mose" Is Averback

The *Tokyo Mose* show is broadcast Monday thru Saturday, 2-3 p.m., and originates at WVTR, key station of the Armed Forces Radio Network in Tokyo. *Tokyo Mose* is actually Sgt. Hy Averback, former assistant production manager of KMPC, Hollywood, and actor on the Screen Guild and Hedda Hopper shows. Averback has done disk shows on army stations at Guadalcanal and Noumea.

In addition to the playing of records, announcements in behalf of the army and some good-natured army griping, the *Tokyo Mose* show presents such special features as "The Bing Crosby for President Association," the "Who's Having Babies in Hollywood Dept.," and the "Betty Grable Bureau," airing all possible items about the blonde star.

Carruthers To Head Don Lee's New Eng'r Research Dep't

HOLLYWOOD, Dec. 17.—Don Lee has set up an engineering research department and hopes to come up with some new tricks by delving into the unknown. Walter W. Carruthers, who was with the net for four years before going on war duty, heads the new department. During the war Carruthers was engineer in charge of research on training devices for submarine operators at San Diego.

Net will concentrate on sound effect work and expects to develop sound production via electronics. This stuff is supposed to be right up Carruthers' alley because his war work consisted of electronic detection of underwater sounds. Department is also expected to develop improved lateral record pick-ups and variable speed turntables.

from 11:30 on, since *House of Mystery* airs at 12. Sticking *Snow Village* in after *House of Mystery* is designed to hold onto the audience built by the two preceding shows.

Army Beating Drums; Outlets Clear AAA Time

NEW YORK, Dec. 17.—U. S. Army is buying spots for another splurge in its recruiting campaign. New push will be a three-week bally starting January 7, using five spots a week each of the first two weeks three the final week. Campaign will blanket the country by using every station excepting only those outlets that carried at least three of the army-sponsored football broadcasts. N. W. Ayer is the agency.

And since it's a drive for the army, the stations and their reps are really doing a job in clearing prime time. Stations are spotting the announcements in periods previously taboo, clearing time sold to year-round advertisers, revamping skeds. Station reps are blowing their profits in telephone, teletype and telegraph tolls to facilitate the clearing. And advertisers, once they know who wants the time, are stepping aside. Previous drive, using the football games, was aimed at getting vets to re-enlist and clicked big. Push now being prepared will be aimed at rookies.

CBS Non-Union Staffers Given 10% Pay Boost

NEW YORK, Dec. 17.—CBS has come thru with a general 10 per cent wage increase for staffers not covered by union contracts who have not received raises to that amount in the last year. Web will also hand out a number of merit raises within the next few weeks.

Many employees who are covered by union contracts have received increases of above 20 per cent in the last year, chiefly technicians who are members of the International Brotherhood of Electrical Engineers. Directors, members of the Radio Directors' Guild, have also been given increases in excess of 10 per cent and writers are currently working on a new contract.

CBS move was seen by the trade as having two motives: To spur the staff to better work, much needed at net, and to forestall, if possible, the growing trend towards organization of white collar workers. Trade also sees recent return of Bill Paley, web prexy, to active control in final approval of long-needed pay tilts.

VA Service Set To Aid Airers on Vet Programs

NEW YORK, Dec. 17.—The Veterans' Administration, U. S. Government agency concerned with returned servicemen, has established a radio service division designed to assist broadcasters on programs dealing with vets and encourage rehabilitation shows. Joe Brechner, former AAF radio staffer, who has been appointed radio service director for the VA, told *The Billboard* that he has asked the NAB to conduct a survey among stations, asking them what sort of program material they need.

"At the present time," Brechner said, "we do not intend to set up any production unit. If you are going to produce shows, you have to go all-out. And we have neither the manpower, the facilities nor the money. What we are trying to do now is to convince networks, and particularly stations, that they should help out with the vital job of veterans' problems. Some networks have said that vets material is dull. Actually, it's the best human interest stuff available."

The radio service, which began November 1, has sent out a series of scripts, some of which have been used on the air. The majority of them have been interview formats with the heads of the VA field service branch nearest the station acting as guinea pig. To date, all material has gone first to these field offices and dealings with stations left up to them.

Brechner expects his department to expand as soon as sufficient funds are forthcoming from Congress and as soon as his survey is complete.

Hall Bros. Buys Digest Program

NEW YORK, Dec. 17.—Hall Bros., greeting card maker, takes on *The Reader's Digest* show formerly bankrolled by Campbell's Soups. Show goes over CBS January 13, from 2-2:30 p.m. With Frigidaire taking the next half hour for its *Hollywood Startime Theater*, the Foote, Cone & Belding agency has a solid hour of Sunday afternoon billing on CBS.

Hall Bros., now has Charlotte Greenwood show on Blue. This will probably fold as soon as cancellation can take effect.

New program will be titled *Reader's Digest-Radio Edition*. As usual, program material will be based on stuff in mag. Big change will be the use of a top name in quarter-hour dramatization. Carl Bixby will be editor, Paul Rickenbacher the agency exec in charge.

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Plush Carpet Out For Tele Talent

RCA-NBC Shows Press Color To Prove That Upstairs Frequencies Are NSH Today

Sick Stomachs Among Viewers Due to Flicker

PRINCETON, N. J., Dec. 17.—Radio Corporation of America and its strapping offspring, NBC, wound into a ball all their recent television developments, reared back, let fly and splashed it right in CBS's face last Thursday (13). A full day's junketing by a group of about 65 newspapermen tore away the curtain from color, a vastly improved receiver tube, three-dimensional tricks and a repeat performance of the image orthicon.

Led by Gen. David Sarnoff, stripped down to his mental shirtsleeves, a performing crew of RCA engineers threw at CBS a color system which, far from ready for commercial use, is in all fundamentals the same as Dr. Peter Goldmark's at Columbia. They trotted forth a new kinescope with a picture which almost doubles the light and brightness of pre-war tubes and also pulled a few stunts in third dimensional effects which impressed nobody except those who had never seen the stereoscope of a Victorian living room.

Trade reaction had it that of the three new developments, only the receiving tube was worth any excitement (as indicated in an exclusive report in *The Billboard* November 24), and RCA's sales execs came right back with an announcement that the new tube will be incorporated in all RCA sets, due on the market (some of them) by the middle of '46.

Color Disk and Drum

RCA's color television, which uses a color disk at the camera and a color drum at the receiver, falls out of phase at the slightest provocation and leaves the viewer with a splitting headache and a queasy stomach, got a mildly interested "hummm" from most experts. Pictures in three dimensions were regarded as an interesting laboratory toy, but hardly practical for commercial use now. Three dimensions in tele require the use of Polaroid lenses in front of the eye, the same as the old movie "novelty." Both the color and third dimensional effects flicker and the color breaks down into great big globs of red, green or blue everytime the viewer nods his head or blinks his eye. RCA color, by the way, uses another process also in use by Goldmark and by the British, sound impulses transmitted on the same carrier as video, but interspersed between picture flashes. Goldmark's color has automatic phasing, RCA's does not. That's about the only big difference.

The color demonstration was transmitted about two miles on a 10,000 mg. band between 10 and 12 mg. wide, sort of super-duper high frequencies.

The new tube produces its bright picture by means of an aluminum sheet between the electron stream and the phosphorescent surface of the tube. This process reflects to the front of the tube all the light which bounces back off the phosphor and is lost. Most popular of the sets using this principle (12-inch reflecting, 10-inch direct viewing, seven-inch direct viewing and 18 by 24 projection were shown) was the seven-inch table model, said to market somewhere under \$200.

Kesten's Statement

But if RCA impressed the press with only one-third of its show, it won a tactical victory which drew from Columbia's Paul Kesten the following statement: "We are delighted that one of the country's big manufacturers has gone so far toward color television in

the high frequencies. We are particularly gratified that this demonstration should have occurred so soon, less than three months after CBS first broadcast color television in New York. (CBS did not demonstrate its color to the press, but to a small group of FCC commissioners) . . . (Sarnoff's estimate of the time required for color to be in operation, five years) is a very safe estimate. It is from three to four years longer than we think it will take."

Sarnoff, speaking before the newspaper group, took pains to point out that he "was not starting a fight" but to listeners, it was obvious that Sarnoff had called the conclave to convince the public, once and for all, that HF color is far away and that LF has to get started. He asserted that mechanical color, like RCA's and Columbia's, is not good enough, that there must be an electronic system. Further, he said, no one that he knows of has the know-how to do anything except experiment in the high

For "Ads" Sake

NEW YORK, Dec. 17.—Television, like most youngsters, is self-conscious and rarely has the good sense to laugh at itself or one of its members. But the business had a good guffaw when it took a gander at a national cigarette ad this week and remembered that the "crack" television director therein eulogized was a combination log girl and secretary at one of the smaller stations in the biz.

Four-color ad did the thing up brown, complete with folding canvas chair, a la Hollywood, and some really inspirational copy. But gentlemen—a secretary?

frequencies, whether it be color or black and white.

Just about the sum and substance of the whole story was contained in a phrase dropped by an important trade figure after the show was over. "This may possibly have done RCA some good," he said, "but it certainly did CBS a lot of harm."

It was pointed out by several observers that RCA's demonstrations leave CBS in the position where it can be said to them: "Put up or shut up." The ball now belongs to Paul Kesten and Peter Goldmark. If they can show commercially feasible color television, they're in. If not, RCA is.

28-Hr. Week Jolts Outlets

Writers, directors, producers, talent at a premium—dough is big problem

By Marty Schrader

NEW YORK, Dec. 17.—Imminent realization of the FCC's edict requiring 28 hours a week of air time for every television station has most program managers here in a virtual tizzy, worried half to distraction over the "shortage" of writers, directors and acting talent. The prospect of putting on a full schedule of shows has created for the first time a sellers' market in local television.

Video men, who haven't devoted much time to exploring the market for scripts, for instance, are fearful that they will be hard pressed to program the sked, particularly with the lack of film footage. It is known that a program exec at one station has been desperately searching for material, even going so far as to speak before writers' groups to ask them for help. Experienced producers, also a problem, are few and far between. Likewise, talent of any real consequence in radio or the theater is reluctant to work in tele at today's prices.

Money, as usual, is at the root of the question, with good men preferring more lucrative fields to video's low pay. There have been cases in this town where writers were paid a dollar a minute, about \$30 for a 30-minute show, hardly enough to tempt men whose radio prices range from \$250 and up. Another point which gripes scripters is the fact that the little guy, who may be willing to grind out stuff at 50 bucks a throw, has hardly been given a look-in at most television stations in the past. At times television has displayed a middle-aged spread just like its poppa, radio, preferring to deal only with the lads who peddle thru the Morris office or MCA. As a result of this attitude, many young writers have been denied the opportunity to learn anything about the medium, and today, when the stations are begging them for stuff, some scripters aren't prepared to deliver the goods.

About the only source of experienced production talent around town is the dispersed DuMont staff, but execs in most cases are looking over their heads at people from other fields. New producers in New York stations these days are coming from legit, ad agencies, radio and what have you, but few, if any, come from television.

NBC has partially solved its programming problem by skedding close to nine hours of sports remotes per week, but even that won't close the gap. CBS has talked a great deal about how it will also do remotes, but at this writing, nothing has happened. DuMont is not on the air now and has no remote equipment on hand.

The solution to the whole situation, a few eagle-eyes say, rest in convincing the big brass in their radio towers that they'll have to snap the rubber band off the roll. Of course, television is a non-profit operation today, but, as David Sarnoff pointed out to the press Thursday (13), there will be no money made for five years. If that's the case, why not do the thing right while losing money, trade asks?

spot. Without doubt, most viewers use the break to rest their eyes, but if something were on, the pull back to the receiver would be increased and the audience loss not so great. When continuity of listening is broken in radio a goodly portion of the audience drops out. Same is probably true in television.

We had hoped to do a comparative review of CBS and NBC on this basketball game, but Columbia, which last week announced that it would be at the Garden, bowed out, explaining that its equipment had not passed muster.

Marty Schrader.

REVIEWS

Bedelia

Reviewed Wednesday (12), 8:18-28 p.m. Style — Ventriloquist. Sustaining over WCBW, New York.

Bedelia, a ventriloquist act with drama-comedy trappings, was John Southwell's first directorial effort since leaving Young & Rubicam and joining CBS. Southwell distinguished himself neither for excellence nor incompetence, but rather delivered the sort of show of which Mike Gonzales, the old baseball coach, would have said: "Good field. No hit."

Southwell demonstrated great potentialities with a series of imaginative effects and the program's general structure, but his choice of material would have been of no credit to the rawest amateur. *Bedelia*, the comedy show, was distinctly unfunny. The fault in this case presumably rests equally with the star, Shirley Reid, as with Southwell. But it adds to no director's reputation to use anything as sluggish as *Bedelia*.

On the credit side of the critical ledger is the fact that Southwell tried several intelligent ways to elaborate on and improve the by now well-worn groove of ventriloquist turns. Miss Reid, the voice, became a young woman with a parlor date, and *Bedelia*, the dummy, became the pesty young sister. Loney Lewis played the boy friend with no great distinction.

Southwell added something to ventriloquism when he utilized television's special advantages to permit the ventriloquist to walk away from the dummy. The first time this was done a long shot, with its lack of definition, covered up for the lack of lip movement. But it was even better the second time when the dummy was left on a sectional couch and operated by a third party, hidden behind the furniture who was able to put his hand between one of the sections.

Technically, the program was good—which is as it should be. It's time that directors stopped congratulating themselves everytime they run thru 15 minutes without too many fluffs. In one or two of *Bedelia*'s long shots, cameraman Howard Hayes took in too much floor and some of Ralph Warren's close-ups were fuzzy, but aside from that both are to be commended. Shading, too, seemed to be much better than it has been in past weeks and the light-
Marty Schrader.

Basketball-NBC

Reviewed Wednesday (12), 8-11 p.m. Style—Sports remote. Sustaining over WNBT-NBC, New York.

Color television, General Sarnoff, three dimensions or any other fireworks notwithstanding, the best salesman for low frequencies in general and NBC in particular, is the sports coverage which the net's station here, WNBT, is attempting right now. On the tall end of a football season which drew as much press space as anything else in television to date, NBC has delivered another sure-fire space grabber in twice-weekly basketball games from Madison Square Garden.

Basket ball, now enjoying the biggest boom in its history and subject of "learned" essays in the sports pages, is a natural for television. Its action is confined to a small area. It moves fast, but the ball is easy to follow. There is little deception. As in football, it is not subject to weather conditions, is played in brilliantly lighted stadia and even the background a polished hardwood floor, helps make it easier to see. All those elements were present Wednesday night, plus the added boost of two very exciting games.

That's not to say that NBC has reached or even approached perfection, even tho the outstanding fault was not the net's. Photographers' flash bulbs, exploding directly under the cameras, knocked the picture lopsided and ruined, even in a few seconds, some of the best action. Bob Stanton's commentary was a valiant attempt to do a play-by-play, but even better speliars than Stanton can't follow the twistings of basketball without getting stumble-tongued. When things were slow friend Stanton did okay, but he got completely lost when real action started. It would be better if he tried the Red Barber trick and explained the game and some of its finer points.

Chief criticism of the show hinges on the question of fatigue. Two full games, even on the spot, is perhaps a bit too much. But in television, with its ever-present factor of eye strain, the deadening effect on the viewer is intensified. One game, the top one of the evening, would be enough.

Between halves and between games NBC used only a badly painted sign and some recorded music to hold the audience. It would be helpful perhaps if some sort of live show, news or a resume of the game were put in the 10-minute

For Late Television News See Page 42

CBS "Private" Color Show For N. Y. Times' Jack Gould Puts X Sign on Web's P. R.

—And Even Times' Story Does Not No Good

NEW YORK, Dec. 17.—CBS, which used to be the network most newspapermen loved best, was on the receiving end of a series of growls from reporters and editors of consumer and trade papers all over the country this week when the press learned that Columbia had given an exclusive look-see at its color television to Jack Gould, radio editor of *The New York Times*, and permitted him to release the story in *The Times* of December 14. Coming as it did on top of a controversy between CBS's Dr. Peter Goldmark and *PM's* Gordon Cole over the degree of optimism expressed by Goldmark before the FCC last month, Gould's exclusive appeared to most newspapermen as a definite slap, one which is not and will not be taken lightly.

In Washington, New York and other points, there has been considerable interest and speculation over the comparative quality of CBS and RCA color. Newspapermen have been chafing at repeated delays of Columbia's demonstration, but none expected to be left as far out on the limb as they have by the Gould story. Comments on the matter ranged from the unprintable to a mild "lousy press relations." No one has expressed any indignation at Gould, but all agreed that when a reporter is allowed to see top secret stuff and accomplishes it only with the complete co-

operation of the company concerned, the rest of the press deserves a break too. If Gould had seen CBS color on his own hook, no one would raise so much as an eyebrow. But when CBS gratuitously passes along an opportunity like that and doesn't give the other boys as much as a smell, journalistic tempers, always an unpredictable factor, go up like the thermometer in July.

The story going around the best pubs has it that Gould was admitted to the holiest of holies about two weeks ago. At that time he promised to keep his reactions and his facts in strictest confidence. After the RCA demonstration Thursday (13) (see story elsewhere in this issue), he called CBS and told them, in perfect fairness, that he could give them a break with an objective, comparative piece if they would agree to release him from his promise of confidence. After one of those earth-shaking exec conferences, Gould was told to go ahead with his story. Keston and company figured they'd get a good break in *The Times* and the hell with the rest of the papers.

Ironically enough, the piece was buried back on Page 20 and has done far more harm to CBS than good. It is understood that CBS brass hats have finally decided that they'd better show what they have to all the boys and stop all the secrecy even tho the edge is off.

G.I-Family Gab Hour on Christmas Set by MBS, SONJ

NEW YORK, Dec. 17.—The Standard Oil Company (New Jersey) will sponsor a full hour "round-the-world pick-up show on Mutual Christmas Day, airing from 10-11 p.m. Program, which is being set up by Abe Schechter, MBS news and special events head, will feature live talks between servicemen all over the globe and their families at home. First time MBS has been able to sked two-way conversations since censorship was lifted.

Ralph Slater will emcee the program from New York. Marschalk & Pratt is the agency.

NAB Code Set for An Overhauling

(Continued from page 5)

air, or, in the case of sponsored news broadcasts, the advertiser."

Meanwhile, as foretold in *The Billboard*, NAB is proceeding with plans to increase membership fees in connection with its general reorganization and expansion. Budget committee met here Friday (14) to polish off its recommendations for the board of directors at next month's Hollywood parley. It is learned that the increases will be very substantial, following in general the ratio scheme which now prevails for all types of stations, but with higher rates for each bracket. Dues now are as low as a sawbuck a month to in excess of \$400 a month, depending on station's gross profits.

Latest move in reorganization is the designation of Hugh Higgins as assistant director of broadcast advertising. NAB announced Friday (14) that Higgins will center his efforts on various phases of promotional work for use of member stations. Higgins, who is just out of the Army Air Force in which he served as a major doing public relations work, is a former sales and promotion manager for National Broadcasting Company here.

Meanwhile, in line with reorganization plans, NAB is proceeding with preparations for installation of a program department which will function hand-in-hand in an advisory capacity with appropriate departments of member stations. Progress was reported in the wake of the program managers' committee meeting in New York Monday and Tuesday (10-11), and areport is being shaped for NAB Prexy Justin Miller.

"News" Makes Permit Plea To FCC for Video Station

PHILADELPHIA, Dec. 17.—*The Daily News* filed with the FCC for permission to construct a new commercial television broadcast station here recently. Two other sheets, *The Inquirer* and *Bulletin* have already acquired permits for television, and the sole remaining daily, *The Record*, is expected to follow in short order. Both *The Inquirer* and *Bulletin* also own their own radio stations, the latter's purchase still pending FCC okay.

Philco Radio & Television Corporation,

4 A's Parley Pats Chi Radio; AFRA Rate Dive Nets Nix

CHICAGO, Dec. 17.—"Chi radio isn't in such a bad way after all," so the Western Division Committee of the American Association of Advertising Agencies decided in a panel discussion this week. Fact that there's no trouble casting a good show here was brought out and also the fact that more people are working in radio today in Chi than in 1938.

Of course, it was admitted that a great many shows have made their exit from the Windy City this year, but this has happened before and isn't too indicative that the death knell has been sounded as so vividly described in recent dispatches emanating strangely enough from the Main Stem. So ran the consensus among the 30 reps of Midwestern agencies of radio men. Another factor brought out was that fast as web shows exited from Chi, new ones (in most cases, local at first) arose to take their places and absorb talent both new and those at liberty. Panel consisted of Otto Stadelman, radio director of Needham, Louis & Brorby; Harlo Roberts, prexy, Radio Management Club and radio director of Goodkind, Joice & Morgan; Allen Wallace, producer, and Ray Jones, exec sec of AFRA's Midwestern division.

Under questioning, panel reached the agreement that Chi radio was probably a great testing ground for shows with stars who later developed into big names, even tho full big-time production of radio shows was available here. Reason for some exits was that stars could pick up extra cash in legit, other radio shows or the moon pix (if in Hollywood). Even so, a lot of guestarring on the radio from legit took place in Chi the past

"Take It Off"

PRINCETON, N. J., Dec. 15.—During one of the rehearsals for the color television presentation of RCA-Victor this past week one of the girls poured on the black eye shadow to give her a glamour puss, but as the present RCA color cameras are oh, so sensitive, Ed Sobol, the director, knew that the black would make the shapely fem look like hell.

Sobol therefore swung around and told her to "take it off." The model looked at S and said:

"Are you kidding?"

S assured her he was not.

The model then said okay, but it's going to cost you an extra \$50.

P. S.—It seems that she thought he meant the bathing suit she was wearing, not the eye shadow.

Petry to NAB To Stop Hooper

(Continued from page 6)

ahead, since his clients are committed. If the man who made the First Fifteen a tradework gets a clean bill, as he probably will since the ad agencies figure to be in his corner, then Petry has a face-saving reason for dumping the entire project.

Smart Petry

Actually it all boils itself down to one simple and undeniable fact, at least to many sources, and that is this: The Petry outfit is smart enough to know that station reps will have to do more in the near future than just take orders to earn their cut. So Petry is in there pitching and if this gimmick doesn't work then his crew will come up with another.

One thing is certain, no one is selling Edward Petry & Co., Inc., short; but a sizable sum of sideliners are doing lots of cud-chewing and cogitating. Every time someone comes up with a "new" idea it's another research project—research with a hook.

of this city, was also granted permission to file three applications for constructing experimental television relay broadcast stations.

BSA Commercial Air July 1: No Dough Divvied

NEW YORK, Dec. 17.—British South Africa will have commercial broadcasting by July 1, 1946, at the latest, it was learned here this past week. Operation will be on a modified Canadian type of plan, but the non-commercial broadcasting stations in the BSA will continue to be just that, the commercial airings to be over new stations being built at present for this purpose.

Deal will still be 100 per cent government op, but ad agencies in the area are already setting up radio departments and are planning to corral all the e.t.'s available in the States to peddle to likely bank-rollers. Agencies do not plan at this time to do much live producing, preferring to wait until they find out how the airings get over, and are watchfully waiting to see just how restrictive the rules and regulations will be.

Details are being kept under cover, but the 15 per centers are already here buying up rights and looking "for personnel who can produce, write and service radio advertising." Dough, however, is not in the top brackets. As one agency man expressed himself, "we'll have to be satisfied with a junior exec for the time being."

Spots Overspotted; Goose Throttled

(Continued from page 5)

many an old-timer radio user is in the spot market; thus also, many a new radio user is also in the spot market. Additionally, they are using spots because web time, even when available, puts the competitive cost out of many an advertiser's reach. Example: CBS recently sold its 2-2:30 and 2:30-3 Saturday afternoon time to two heavy-dough clients. Even if a newcomer wanted to gamble on this time he would shy from bucking the expensive guest star-studded opposition.

Product Competition

Another angle is the straight product competition. One top soap and drug name uses as many as 30 spots a week per station. So the competition goes into the market to protect its sales. A coffee concentrate, or a wine maker, breaks a spot campaign and does well, and whammo, two competitors are around repairing sales and distribution fences.

So great is the demand for spot announcement time that at least one advertiser is playing with the idea of buying five-minute spots, transcribing his own musical show, complete with spot plugs, and putting it on the stations.

The long-range thinkers do not particularly blame the stations, for many a station in a secondary market is today netting more dollars from its spot announcement billing than from its network biz. The same is true of national spot announcement biz vs. local customers and even national spot program buyers. The answer is simple. Five spot announcements within 15 minutes bring more money than one 15-minute show.

Nor is this unusual on indie and web affiliates. Actually one Eastern Seaboard network outlet was clocked and in the 45 minutes between 6-6:45 p.m., aired 21 spot announcements. Thus, not only are stations sloughing their public service programming and closing the ears of the listener, but they're losing their live production touch and touting local advertisers onto spots instead of programs.

All Not Guilty

Not that every station is guilty. Many a percolator has set its own standards and sticks to them. But by and large these are the big web outlets. The secondary market affiliates and the major market indies are the stations goosing the golden gander to the hilt.

And according to the clear thinking ad and agency men, the time has come to tackle the problem before the golden goose is gone. Just what steps they'll take they're not saying but its a cinch something is in the works.

productions, then, think many an ad agency radio director, Chicago will stop losing originations and talent. Once the performers stop leaving town in search of more dough the shows will do likewise.

3 Suns, Majestic Settle Battle With New 1-Year Pact

NEW YORK, Dec. 15.—Four-month impasse between the Three Suns and the Majestic Record firm, which had the trio going waxless, has been settled, the diskery announced this week, with the Suns signing a brand new one-year contract. New arrangement is distinct from the old flat-fee paper the Suns had with Majestic, in that the lads are now guaranteed royalties.

Royalty deal and other controversies, including the question of who would pick the tunes and what tunes they would use, also figured in the temporary eclipse of the Suns and led to both parties taking their troubles to the AFM local here. With union aid, the discord between the waxery and the artists was finally straightened out, the current paper calling for recording of tunes governed by "mutual consent of both parties."

Suns will make their next waxings in January. Pact calls for a minimum of 16 sides a year.

Mellin Out of Bourne With Ed Wolpin In

Trade Talks "Reasons"

NEW YORK, Dec. 15.—Plug clansmen who first saw Bobby Mellin, one of the top song makers in the biz, get walking papers at Bourne music pub this week and then heard that Eddie Wolpin, an equally famed tune pusher, had been called in by Saul Bornstein to fill the post as general pro manager, were rushing around Tin Pan Alley like town criers with last-minute bulletins about Mellin's alleged bad deal.

Most popular hot-stove version was that Mellin had been let go two weeks before Christmas—this is pointed out by some of the lads as a deliberate gesture—on the short end of a financial bargain between Mellin and Bornstein. It is claimed that the former was supposed to get \$50 a week or \$2,600 as an end-of-year bonus and was suddenly informed by Bornstein last week that he was finito. Pub thereupon supposedly gave Mellin only \$400 as a bonus and then offered to split an extra fee of \$750 that Mellin had already expended for usual yule-gift payoff.

No Like Competish

Reason Mellin got the heave-ho at the "significant" pre-Christmas period, say some of the tradesmen, is because Bornstein had previously learned that his No. 1 plug merchant had dickered with Sunny Skylar for a pub venture of his own. Bornstein, it is said, didn't like the idea of fostering any competish.

According to Skylar, who let it be known that he was aiming to become a pub after the first of the year, any talk that he had been maneuvering with Mellin was just talk and that during the time Mellin was working for Bourne no such discussions had been held. Whether or not he will go in with Mellin (See WOLPIN FOR MELLIN on page 22)

Leeds Inks Shepard To Salary and Cut

NEW YORK, Dec. 17.—Outbidding Bourne, E. B. Marks and Robbins music pubs for his services over a month and a half, Leeds Music signed Riley Shepard to head its hillbilly section, it was reported last week. The actual coin wasn't revealed, it was understood that Shepard, in addition to a top salary, would be cut in on sheet sales.

Shepard, president of the Federation of American Folk Artists and said to be No. 1 contact man for hillbilly singers throuth the country, according to reports, will have the final say on selection, promotion and merchandising of the entire hillbilly catalog.

REMOTES GOOD PROGRAMING?

Portland, Ore., Hotels Remain Without Any Spot To Terp In

PORTLAND, Ore., Dec. 15.—Talk of resumption of dancing in the hotels of Portland, while finding a factual backing here and there, still fails to produce any concrete substantiation and threatens to continue one of the anomalies in the entertainment field—a city that is near the 400,000 population mark without one hotel dance. Instead, Portland promises, for the time being at least, to remain a spot where the night club dominates this type of entertainment, where well-paid shows are brought in and all local tooters draw above scale.

"Hardly a man is now alive" who can explain this peculiarity of Portland entertainment taste, altho you'll run into varied guesses along the Main Stem. Hotel props will hint that organized music became too greedy in its demands, while the music makers are prone to cry conspiracy and suggest that the greeters got together to padlock the collective purse. Officially, the hotel managers say simply that the enterprise didn't pay, wherein they run into a dispute from the band leaders who used to hold forth up until seven or eight years ago, when the last hotel dance played *Home, Sweet Home*.

Rustic Attitude?

Cynics along Broadway, on the other hand, will contend that Portlanders are too bucolic to appreciate the austere pleasures of the hotel grill, but insist on getting out in the clubs where the going is freer. Music men, of course, would like nothing better than to see the return of the hotel dance and, with their aggressive union, are continually working on the idea.

Most encouraging note—and not too strong at that—comes from the Multnomah, Portland's leading hostelry and the last to give up dancing in 1938. "We might put a room in if conditions were right," said Manager Dean Ireland. And it would take several things to make conditions "right." This being a liquor monopoly State, a service license would be required, the band would have to have a name and its rate be "reasonable." However, the remodeling under

way at the hotel has the boys guessing—and hoping.

Asked why the hotel dropped the grill dance, Ireland said merely, "It didn't pay, and it called for a lot of service." Hotel used the Arabian Room until 1938, and earlier than that, the Indian Grill Room, held down by the orchestra of Herman Kenin, now an attorney at law and president of the musicians' local union.

Portland Hotel Sold

Little likelihood of a dance move is seen for the famous old Portland Hotel, from where George Olsen sprang to national prominence. No word was forthcoming from Manager Joseph A. Herman, but being in the heart of the business district, the hotel has been bought by the Meier & Frank department store interests, with a view eventually of using the site for their own enterprise.

At the Benson, Manager C. E. Larsen would give little hope for future dancin' at the Benson, also saying that in the past "it didn't pay." "It would be good for a while," he said, "and then it would fall off."

At the Oregon, where Heinie Kenin and George Olsen both used to play, Manager Dave Gold, just back from the wars, has no plan for a grill. Instead, hotel has a back-door interest in the variety hall in the basement and is content to let it go at that. Despite all this cold water, union men know that if they can crack the ice at one hotel—say the Multnomah—prestige will require the other rooming houses to follow suit.

Clubs Pay Over Scale

Meanwhile, the reed and brass boys are content to reap the night club harvest. So scarce has been talent, that every club pays over scale, which itself is better than a bare living. Sideman draws \$80 for a six-hour, six-day week, plus 15 per cent for doubling, and the leader's check tops this by 10 per cent. Five and six-piece jobs predominate here, on top of which the club will kick (See PORTLAND TERP-SHY on page 22)

Original Plugs "Intrigue" Nets

Chart shows orks are plugging more unknowns than pops today on the air

By Paul Secon

NEW YORK, Dec. 17.—With the pop music biz shaping up like an octopus—that is, instead of major pubs having a corner on the pop paper market, band leaders, small publishers, disk companies, etc., are each a separate tenacle garnering a piece of biz unto itself—major networks have come a cropper. It's simply a problem in the nets' minds of whether the remote segs in which bands give out with tunes for 15 or 30-minute periods (mostly late at night) are good programing! That's all. Nothing else. Nothing to do with the question of who pubs, who writes, who licenses or who plays. All the networks supply is the time for the tunes to be heard, and their question is, "Do the remotes compare to the professional programing on commercially sponsored shows?"

If Not, Why Noi?

To get down to cases.

When Tommy Dorsey, Sammy Kaye, Three Suns, etc., and any and all major bands are occupying air waves late at night, should there be a control on the part of the nets in dealing with malprograming such as uncensored repetitions of band leaders' published tunes to the point, in many cases, where programs become laden with unrecognized material, and in the process sluff off authentic hit songs?

Comparison Out

This is ignoring relative merits of leaders' own songs as compared with songs published by major houses in biz on the basis of making or losing money on song picking. Again, the question of just how many times a leader should play his own tune comes under, not the weighing of one song against the other, (See Remotes Good Programing, page 20)

PROPOSED PLAN FOR MUSIC ON NETWORKS*

NO. OF AIRINGS	BREAKDOWN RECOMMENDED	EXAMPLES OF TUNES FOR TWO WEEKS		
		POPS	STANDARDS	ORIGINALS
Band is on once a week on any one net and cannot repeat more than one-third of the songs played the previous week. (See example.) Average number of songs per half hour is 8. Of the 8, not more than 3 can be repeated the following week	For an 8-song program: Minimum of 4 pops, 2 standards and 2 new or original compositions. No more than one-fourth of the songs to be unknown or original.	It's Been a Long, Long Time Till the End of Time I'll Buy That Dream That's For Me	FIRST WEEK How Deep Is the Ocean Sunny Side of the Street	It's Never Too Late to Pray A Door Will Open
		Navajo Trail Till the End of Time (Repeat) Love Letters That's for Me (Repeat)	SECOND WEEK Chloe Deep River	Opus No. 1 A Door Will Open (Repeat)
Band is on twice a week on any one net, average number of songs for the two shots 14-16, no more than one-fourth or 4 songs can be repeated. Two of the repeated songs should be pops and other 2 can be standard and original.	For 14-16 songs on 2 programs: Minimum of 8 pops, of which 2 can be repeats. In combination of 8 standards and originals, 2 can be repeats from first program. No more than 4 originals can be played on 2 programs.	It's Been a Long, Long Time Till the End of Time That's For Me I'll Buy That Dream	FIRST PROGRAM How Deep Is the Ocean Sunny Side of the Street	It's Never Too Late to Pray A Door Will Open
		Navajo Trail Love Letters Till the End of Time (Repeat) That's For Me (Repeat)	SECOND PROGRAM How Deep Is the Ocean (Repeat) Chloe	It's Never Too Late to Pray (Repeat) Opus No. 1
Band is on there times a week on any one net, average number of songs 22-24, no more than a fourth or 6 songs can be repeated.	For 22-24 songs on 3 programs: Minimum of 12 pops, of which 3 can be repeated from first 2 programs. Combination of 12 standards and originals, of which 3 can be repeats from other 2 programs in same week. No more than 6 originals as total for the 3 shows. Of these 6, no limit on any one song (which means that an original can be played on 3 successive programs, but this would leave only 3 other original playings for entire week).	Till the End of Time I'll Buy That Dream It's Been a Long, Long Time That's For Me	FIRST PROGRAM Blue Skies Alexander's Ragtime Band	A Door Will Open It's Never Too Late to Pray
		It Might as Well be Spring Atchison, Topeka and Santa Fe If I Loved You That's For Me (Repeat) Love Letters Navajo Trail I'm Gonna Love That Guy Till the End of Time (Repeat)	SECOND PROGRAM Chloe Blue Skies (Repeat)	Opus No. 1 It's Never Too Late to Pray (Repeat)
			THIRD PROGRAM Deep River Stardust	A Door Will Open (Repeat) It's Never Too Late to Pray (Repeat)

*Tommy Dorsey has been selected as a hypothetical case to illustrate this plan. This is not to be construed in any way as an actual situation.



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CHRISTMAS AND A HAPPY NEW YEAR

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BMI Nixes Payoff Change; \$48 Rate for Pubs With Savvy

NEW YORK, Dec. 15.—Reports along Music Row that BMI had chucked its \$48 per point payoff this week and inaugurated a flat six cents a station deal were termed "wholly ridiculous and arising from complete misconception of the BMI structure" by spokesmen for the licensing org here.

Stating that the six cents per station rate was a basic part of BMI clauses that had always appeared in all contracts—including \$48 papers—BMI execs denied that they anticipated discarding or changing the \$48 payoff for the time being.

They admitted, however, that with the advent of the Peatman system that they had come to "scrutinize the power potential" of various pubs and plugs much more carefully, and might, within some far-off period, give thought to a change in the \$48 concept. This was stressed, however, as not applying to old \$48 contracts which would have to be maintained, but only toward new pactings which might or might not be worth the \$48 arrangement to BMI.

Explanation of why the \$48 deal was always something apart and could not be offered to just any publisher, involves the fact that frequently the regular guarantee of a 150-plug minimum per year had not been met by certain smaller pubs and, as a result, BMI had grown tired of giving out contracts and then having to call them in when all specifications had not been fulfilled.

Know How Pays Off

Source for the six cents a station story is understood to be a certain small pub who had dickered with BMI under the belief that the \$48 deal was open to any music figure. Pub thereupon received only the regular contract which pays six cents per plug and promptly assumed that BMI was no longer giving out the 48 bucks. Org's position was that the pub in question was probably not considered capable of delivering the 150 plugs per annum and, therefore, came the straight and basic rate. With any other pubs, provided they indicate to BMI that they have the "know-how" and reputation to put across the 150 shots, says BMI, the \$48 guarantee might very well be extended. It was pointed out, too, that within \$48 papers, the six cents a station rate still applied as a fundamental rate. The higher amount (figuring a maximum of 200 stations to the average network plug, the best that a six-cent rate would bring in for one shot would be \$12 plus an additional few dollars for record srins) was proffered only as an incentive to musikers whom BMI deemed able to deliver 150 or more.

Known that as result of all this, small pub in question threw in his lot with ASCAP on the claim that the latter's 23 cents a point return was worth more than any six cents a station deal.

DUKE ELLINGTON 950 Standards & Still Duke-ing

A FEW days ago Duke Ellington received the Page One Award of the New York Newspaper Guild in recognition of his developing youthful musical talent by sponsoring three annual scholarships at Juilliard School of Music. In the lingo of the scribes, it meant more than just that the Duke was a right guy. It tabbed him as one of the top stickwavers, tune scribblers and concert artists in the country.

For the last 18 years the Duke has been pounding out one sock tune after another, playing one top night spot or theater after another. His total tune score now runs to about 950. He's written so many hits that his brand of music is now called Ellingtonia.

The Duke not only is a pop composer but he does serious stuff as well, and he has appeared in Carnegie Hall and other auditoriums in concerts of his own longhair selections. His scholarship sponsorship is in line with his ideas on elevator music.

For the next six months Ellington is going on a concert tour that will take him thru the country playing to standees as well as sittees. An Ellington concert is like an army-navy game; they turn 'em away in droves at the b. o.

Music as You "Ah"

PHILADELPHIA, Dec. 15.—Music is what the doctor ordered apparently. Medical Arts Building, devoted exclusively to dental and medical offices, is being wired so that recorded music can be sent into the operating and waiting rooms of the building.

Edward Cool, manager of Tele-Music, who is in charge of the installation, is experimenting with all types of music to determine which will have the most soothing effect upon patients. Concern is also negotiating with several hospitals for a similar service.

Spitalny AFM Appeal Stands Fair Chance; Shield Now in Slot

NEW YORK, Dec. 15.—H. Leopold Spitalny, whose replacement as NBC music contractor by Dr. Roy Shield followed disciplinary action against Spitalny by Local 802, American Federation of Musicians, has already filed an appeal with the AFM. Spitalny, who was fined and barred from contracting for one year on the ground that union regulations were not being maintained at NBC, is conceded by some trade sources to have a chance of reversing the 802 decision.

Spitalny is loath to make any comment but it is reported that his case for appeal will, to a large degree, rest upon contention that there existed a misinterpretation regarding the price scale for various types of engagements. Thus, in one phase of the evidence before the trial board of Local 802, Spitalny was found to have "underpaid himself." Confusion existed owing to the fact that he was employed both as a contractor and conductor.

Nosco Case, Too

Another section of the case involved Henri Nosco, a conductor and violinist at NBC. Nosco, according to conclusions of the trial board, was not getting scale. Some musicians claim that scale of Nosco's weekly work was also open to argument. He was paid \$210—scale for a conductor—plus \$50 weekly for various assignments as a violinist. Tax on this sum of \$260 was collected by a union delegate, who, it is alleged, should have squawked earlier if the \$260 was not considered adequate for Nosco's services.

Secretary of the AFM, admitting that Spitalny's appeal had been filed this week, could give no statement as to when case would finally be settled, but six or eight weeks is considered a sufficient interval to allow for rebuttal by the union and final disposition by the AFM board.

Points to be settled by the AFM board will likely include whether or not Spitalny was a victim of technicalities in the price scale.

Possibility that Dr. Roy Shield, of NBC's Chicago division, would succeed to the New York post was mentioned in last week's issue of *The Billboard*. NBC's Chi flack office announced the Shield appointment Tuesday (11) after a protracted silence on the part of NBC in New York.

An Apology

NEW YORK, Dec. 15.—In a story appearing in *The Billboard's* November 21 issue, the Asch record firm was said to have issued an album entitled "Jazz at the Philharmonic" which contained a credit line for Gene Krupa. This was followed up with comment that "subsequent editions of the album knocked off the Krupa name and substituted a nom de plume."

Statement to this effect was erroneous and only printed as the result of some unavoidable editorial nip-ups. Actually, the album contained no such reference to drummer-man Krupa and no such credit line.



Music—As Written

NEW YORK:

Buddy Clark getting back into harness with a Decca album, starring Hildegard, set for next week.

Jack Meskill's "Who, If Not You," lyric to the Latin "Desden" setting well with Ralph Peer, of Southern Music. Said that Peer nixed 15 versions before warming up to the Meskill approach.

Columbia Records' radio show—all-transcribed booster for CRC disks—hits 53 stations beginning January 12. Martin Block acting as emcee-jockey.

Universal's Joe Pasternak putting Carmen Lombardo's new "It Can't Rain All the Time" tune into his next pic. Story goes that Lombardo got the inspiration for the lyrics from a note he received from Pasternak stressing California's "dew." Sounds like heresy from a Hollywoodian.

Victor's Billy Williams set for Western pix deal with Columbia films. . . . Murphy Sisters, another Victor product, set for new Eleanor Powell musical. . . . Mary Lou Williams featuring a 40-minute composition at her Town Hall concert December 30. Called a zodiac suite, piece works around astrological birth dates of names such as Bing Crosby, Duke Ellington, Joe Louis and Paul Robeson. Seems like Vincent Lopez should have been called in.

Russ Hull out of the marine corps and back with his country music pub in Chicago. . . . Robbins Artist Bureau not only exclusive with Bobby Byrne, Johnny Morris and John Kirby bands, but has Byrne and Morris signed to writer pacts with Robbins musk pub.

Bibletone diskery, which up to now has been releasing only religious albums, goes in for single-platter market starting January. Titles, priced at 75 cents, include Negro spirituals such as *These Bones Shall Rise Again* and *New Jerusalem*.

Bob Reichenbach taking over his new duties as director of Universal Recording Company's Hollywood branch after six years with Station KMOX, St. Louis, where he formed Disco wax firm. . . . Martha Raye featuring a non-pubbed ditty built on her "Thank You Very Large" catch line. Penned by Blackie Warren.

Jack Kearney opening his own Kearney music pub (ASCAP) this week. Working on song, *That's What I Like*. . . . Said that Ginny Sims signed with Spot-Lite recording firm for a sizable number of sides. . . . Roy Eldridge starting one-nighters and theater dates under Frederick Bros.' aegis January 20. . . . Russ Smith ork into Robert Richter Hotel, Miami, and Walter Gonsalves-Al Menconi rumba crew into Shelborne Hotel, also Miami. Both set by Meyer Davis. . . . Tony Pastor moved his Hotel Sherman, Chi, date from February 1 to March 1. Meanwhile Pastor opens Frank Dailey's Meadowbrook December 25 for a three-weeker. Anybody with a female chirp to offer can go see Pastor—he's losing Ruth McCulloch—"maternity leave."

Fourth annual Duke Ellington concert at Carnegie Hall slated for January 4. . . . Benny Goodman heads for Culver City Meadowbrook on January 3. He closes Terrace Room, Newark, on December 23.

An intensive promotion campaign is planned for Barry Wood's Cosmo recording of *Tomorrow Is Forever*, title song of pic of the same name. Campaign involves tie-ups with radio, films and book publishing fields, and retail outlets thereof. Participating in exploitation are flack staffs of International Picture

Corporation, Cosmo records and Grosset & Dunlap, publishers of movie version of Gwen Bristow's novel, *Tomorrow Is Forever*. Ballyhoo will include blow-up posters for theater lobbies, record and book stores, reading "See the Picture!", "Hear the Record!", "Read the Book!" Additionally, posters featuring Wood and stars in pic are being distributed, and advance pressings of record are being mailed to jockeys.

CHICAGO:

Mercury Records cut four sides each by the Prairie Ramblers; Rex Allen, accompanied by the Dawn Busters, and the Eddie Vinson band this week. The New Chi record label also inked Dave Dexter Jr., to supervise its jazz recordings on the West Coast, and he will start cutting sides for a jazz album soon. . . . Harry Cool, who closes two weeks at the Oriental Theater, January 3, jumps to Lee 'n' Eddie's, Detroit, the following day for a two-week stay. . . . King Cole Trio will remain intact, despite the fact that Wesley Prince, original bassist, has just received army discharge.

Wynonie Harris has joined Lionel Hampton's band, with Dinah Washington leaving to do a single. . . . Sonora has just cut Ben Yost's Singers for an eight-sided album of old favorites, called "Old-Timers' Album. . . . Hot Club of Chicago, new group devoted to the interests of jazz, presented its first of a series of concerts here Sunday (15), with Earl Hines and members of his ork, and Red Saunders, drummer, featured. George Hofer, jazz critic, emceed. Cecil Gant, composer and singing 88-er of "I Wonder" note, plays a jazz concert at the Coliseum December 23. . . . Ferguson Bros.' Agency mulling a tour of Big Maceo, Victor blues shouter, and Tiny Patton's ork. . . . Earl Warren, who left Basie recently to try his hand at fronting, rejoins the Basie band after the first of the year.

HOLLYWOOD:

Al Sack and ork cut four more sides for Black and White, finishing their eight-side album. Group also disked eight sides for Standard Radio. . . . Dorothy Lamour waxed *Nosotros* and *The Rest of My Life* for a forthcoming Decca album. Tunes from score of Paramount's *Masquerade in Mexico*. . . . Frank Gallagher, fresh from the army, was inked as feature vocalist with Carmen Cavallaro on *Shaeffer Parade*, NBC air show.

King Gulon has built a new 19-man band. Group holds five saxes, six brass and seven rhythm (piano, guitar, two bass, two drums). Outfit has Frederick Brothers tie-up and now Tom Kettering and Billy MacDonald are working to get them a L. A. spot and record pact. . . . Hill and Range will pub Spade Cooley's "Heartaches, Sadness and Tears." . . . Palladium band sked set until early sprng. Gene Krupa will open December 25, Bob Crosby will pull in February 5, with Buddy Rich taking over March 10.

PHILADELPHIA:

Elliott Lawrence ork has been signed for a second appearance on January 12 at Sunny Brook Ballroom, Pottstown, first band to play a return engagement at the spot this season. Lawrence's crew held down the bandstand at Hartenstein's giant dancery on November 10. . . . Hot Lips Page will be the first name band at the Fan's Theater, Philadelphia, when it reopens on December 28 with a name band policy. . . . King Cole Trio, which played the 20th Century, Philadelphia, in 1940 for \$200 a week, has been booked for the Cove in the same city in mid-January for 2G a week.

Standard Phono Company, which puts out standard disks, has appointed J. Cameron Gordon as general sales manager. Gordon's an ex-Victor sales exec from New England.

Elliott Wexler, former rep for Columbia disk distrib in Philly and later a navy lieutenant, out of the service and currently working as Benny Goodman's music-trades contact agent.

Hild Again Heads Local 1

CINCINNATI, Dec. 15.—Oscar F. Hild this week began his 13th year as president of the Cincinnati Musicians' Association, AFL, Local 1. All of the association's officers were re-elected for two-year terms at the Monday's (10) meeting, as follows: Joseph Lugar, vice-president; Alvin Welman, secretary; Charles Joseph, treasurer, and Robert L. Sidell, Robert P. Moore, Wilbur Meyers, Roland Fansher and George G. Smith, executive board members.

1946'S 1st BIG RHYTHM HIT...



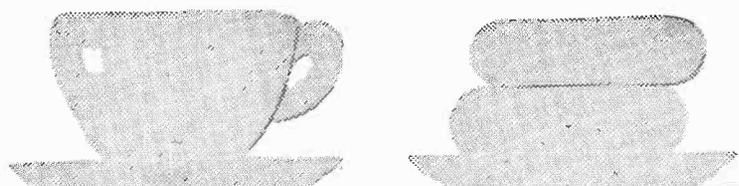
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How To Get 'Em In

PHILADELPHIA, Dec. 15.—City's newest ballroom has opened with a series of promotion stunts to draw dancers. Trianon Ballroom devotes one night each week to the ladies, at which time they are guests of the management. Only their escorts put up for admission.

Another night everyone comes for free after putting up for the tax. Russ Davis and his orchestra are the music makers at the spot, which is clicking solidly with the local crowd.

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- | | | | | | |
|--|---|---|--------------------------------------|---|---|
| T-2000 Cubalero—Polka
Happiness—Polka | Rene Musette Orch. | T-2017 Tommy's Mustache—One Step (Vocal)
Jean Cavall with Harold Grant's Orch.
Let's Do the Old Time Dance—Polka | Rene Musette Orch. | T-2034 Pampelmoose—Polka
Nosedive—Polka | Rene Musette Orch. |
| T-2001 Finger—Polka
Cocoanut—Polka | Bernie Wyte's Orch. | T-2019 On the Broomstick—Polka
Dizzy Lizzie—Polka | Rene Musette Orch. | T-2036 High and Dry—Polka
Three on the Match—Polka | Colonial Orchestra |
| T-2002 Mjstirlou—Bolero
Linda Mujer—Bolero-Rumba (Beautiful Lady)
Mendez's Orch.; Spanish Voc. by G. Del Toro | | T-2020 No Parking—Polka
Good News—Polka | Colonial Orchestra | T-2037 Three Decker—Polka
Happy Country Girl—Polka | Bernie Wyte, Clarinet,
and his Boys |
| T-2003 Bluffer's Polka
Foxy—Polka | Walt Leopold's Orch. | T-2021 Keep Them Flying—Polka
Let's Have It!—Polka | Joe's Merry-Makers | T-2038 Julia and Henry Polka
Cry Baby Polka | Joe's Merry-Makers |
| T-2004 Waltzing on the "Kalamazoo"
Cutting In—Polka | Rene Musette Orch. | T-2022 Cross Your Fingers—Polka
In the Flophouse—Polka | Rene Musette Orch. | T-2039 Oyster Stew—Polka
Tickle-Toe—Polka | Henri Renc, his Accordion
and Accomp. |
| T-2005 Pound Your Table Polka (Vocal)
Old Chief Walla Hoo—Fox trot Novelty (Vocal)
Barry Sisters with Sammy Meade's Orch. | | T-2023 Lumbermen's Hambo
Longroller Polka | Nordic Instr. Quartet | T-2040 Take Me Home—Polka
Dopey Dwarfs—Polka | Rene Musette Orch. |
| T-2008 Sweet Canary Polka
Toreador—Paso Doble | Rene Musette Orch. | T-2024 Flat Tire Polka
Daily Double—Polka | Bernie Wyte's Orch. | T-2041 Emily for Me—Polka
Carrot-Top—Polka | Walt Leopold's Orch. |
| T-2008 Full Moon on the Lake—Polka
Rippling Brook Polka | Henri Renc, his
Accordion and Accomp. | T-2025 Ranchera—Waltz
Beachcomber—Waltz | Rene Musette Orch. | T-2042 Put a Light in the Window—Fox trot (Vocal)
When Manuel Shakes His Maracas—Waltz (Vocal)
"The Good-Fellows" w. Harold Grant's Orch. | |
| T-2010 Perfida Mujer—Bolero (Unfaithful Woman)
Los Que Se Van—Bolero-Rumba
(Those Who Leave)
Mendez's Orch.; Spanish Voc. by G. Del Toro | | T-2026 Pete the Pickleman—Polka
On the Cuff—Polka | Rene Musette Orch. | T-2043 Halli-Halli-Hallo—Fox trot Novelty (w. Vocal)
The Wishing Well—Fox trot Novelty (w. Vocal)
"The Good-Fellows" w. Harold Grant's Orch. | |
| T-2011 Haunting Melody Polka
Mountain Peak Polka | Henri Renc, his
Accordion and Accomp. | T-2027 Silly Dilly Polka
Hitch-Hiker Polka | Joe's Merry Makers | T-2044 Let's Sing Together—Polka
Times Square—Polka | Rene Musette Orch. |
| T-2012 Moonlight Fjord—Schottish
Baltic Polka | Nordic Instr.
Quartet | T-2028 Polar Bear Schottish
Spring Rain Hambo | Nordic Instr. Quartet | T-2045 Happy Sailor—Schottish
Little Ingrid—Hambo | Scandinavian
Ambassadors |
| T-2013 Joey's Got a Girl—Fox trot (Vocal)
Pussy Cat Agony Five—Fox trot (Vocal)
Barry Sisters w. Sammy Meade's Orch. | | T-2029 Jeanie Polka
Happy Hunter—Polka | Walt Leopold's Orch. | T-2046 Farmer's Serenade
Honolulu Lullaby | "The Good-Fellows" with
Harold Grant's Orchestra |
| T-2014 Walter, I'll Pay Later—Polka
Cheating Charlotte—Polka | Rene Musette Orch. | T-2030 Cuckoo Waltz
Take It or Leave It—Polka | Rene Musette Orch.
Colonial Orch. | T-2047 Happiness for Two—Polka
Naughty Goblins—Polka | Rene Musette Orch. |
| T-2015 Quit Your Belly-Achin'—Polka
Take Your Drum and Beat It—Polka | Bernie Wyte's Orch. | T-2031 Sweepstakes—Polka
Hot Chowder—Polka | Rene Musette Orch. | T-2048 Who Do You Think You Are?—Fox trot (Vocal)
Betty Bradley w. Harold Grant's Orch.
Stars Will Fade—Fox trot (Vocal)
Bill Darnell w. Harold Grant's Orch. | |
| T-2016 Happy as a Lark—Polka
North Star Polka | Harold's Instr. Trio
Nordic Instr. Quartet | T-2032 Tin Lizzie—Polka
In the Doghouse—Polka | Bernie Wyte's Orch. | T-2049 Take Me Home—Polka (Vocal)
Landlord, Oh Landlord!—Fox trot Novelty (Vocal)
Barry Sisters w. Harold Grant's Orch. | |
| | | T-2033 On the House—Polka
Birthday Kid—Polka | Colonial Orchestra | | |

- T-2051 In Case of an Air Raid—Foxtrot Novelty (Vocal)
We're In It—Let's Win It!—Foxtrot Novelty (Vocal)
Harold Grant's Orch. w. "The Good-Fellows"
- T-2052 Grandpa Waltz—Scandinavian Ambassadors
Welcome to the Party—Schottish
- T-2053 Notes to You—Polka—Rene Musette Orch.
Snooperman—Polka
- T-2054 Pink Penguins—Polka—Rene Musette Orch.
Jutta-Gutta—Polka
- T-2056 Let's Get the Guy Who Blows the Bugle—
Foxtrot Novelty (Vocal)
You Can Put Your Faith in Uncle Sam—
Foxtrot Novelty (Vocal)
Harold Grant's Orch. w. "The Good-Fellows"
- T-2057 Tap the Barrel Dry—Polka—Rene Musette Orch.
Happy Pappy—Polka
- T-2058 Get a Move on, Cowboy—Waltz Novelty (Vocal)
Tend to Your Knitting—Foxtrot (Vocal)
Jerry Abbott and "The Main Streeters"
- T-2059 Dance on a Cloud—Waltz—Rene Musette Orch.
Walking the Dog—Polka
- T-2060 Johnny Private—Foxtrot (Vocal)
The Saga of Susie Brown (Ril-a-Ral-a-Ree)
Foxtrot (Vocal)
Happy Jim Parsons & the Boys of Co. "B"
- T-2061 Turkey in the Straw—Foxtrot Novelty (w. Vocal)
Listen to the Mocking Bird—Foxtrot Novelty (w. Vocal)
Darrell Fischer and his "Log-Jammers"
- T-2062 Cuckoo Waltz—Vocal—Rene Musette Orch.
Short Cut Cutie
- T-2063 Hap-Hap-Happy Taproom—Polka (w. Vocal)
Purple Hills of Idaho—Foxtrot (w. Vocal)
Harold Grant's Orch. w. "The Good-Fellows"
- T-2064 Honeymoon—Polka—Bernie Wyte, Clarinet,
and his Orch.
Out All Night—Polka
- T-2065 Scrub, Scrub, Scrub—Polka—Rene Musette Orch.
Joy of Spring—Polka
- T-2066 For He-Men Only—Schottish—Scandinavian
Merrytown Boys—Hambo—Ambassadors
- T-2068 Paquita—Tango—"San Diego" Tango Orch.
Sad Eyes—Tango
- T-2069 Rivadavia—Tango—"San Diego" Tango Orch.
Tango D'Amour
- T-2070 Midnight—Tango—"San Diego" Tango Orch.
Corcovado—Tango
- T-2071 Young McDonald Has a Horse—Foxtrot (Vocal)
You Never Cared for Me—Foxtrot (Vocal)
Jerry Abbott and "The Main-Streeters"
- T-2072 Little Brown Jug—Foxtrot Novelty (w. Vocal)
Main Street—Foxtrot Novelty (w. Vocal)
Darrell Fischer and his "Log-Jammers"
- T-2073 Candle Light Shadows—Salon Music
Nocturnal Serenade—Salon Music
Julia Morino and her Ensemble
- T-2074 Piccola Serenata—Salon Music
Dreams of Memories—Salon Music
Julia Morino and her Ensemble
- T-2075 Romance—Salon Music
Even Song—Salon Music
Julia Morino and her Ensemble
- T-2076 You Can't Win a War Without the Irish—Foxtrot (Vocal)
Jimmy Shields w. Harold Grant's Orch.
Fun for All—Polka—Colonial Orch.
- T-2077 Then I'll Forget You—Foxtrot (Vocal)
Take a Look at My Heart—Foxtrot (Vocal)
Kay Lorraine with Harold Grant's Orch.
- T-2078 Hole in Your Sock—Polka—Bernie Wyte, Clarinet,
and his Orchestra
Rag Man—Polka
- T-2079 Dance While You're Young—Schottish
Sailor Boy—Polka—Scandinavian Ambassadors

- T-2080 Jole De Vivre (Joy of Life)—Waltz
Sparkling Youth—Waltz
Standard Salon Orch.; Dir. Harold M. Kerner
- T-2081 Rustling Leaves—Waltz
Souvenirs of Yesteryear—Waltz
Standard Salon Orch.; Dir. Harold M. Kerner
- T-2082 Appassionata (Passionate)—Waltz
Shades of Blue—Waltz
Standard Salon Orch.; Dir. Harold M. Kerner
- T-2086 Two Hearts Across the Sea—Foxtrot (Vocal)
Jerry Abbott and "The Main-Streeters"
The Rain Comes Down on My Window—Waltz (Vocal)
Bill Darnell w. Harold Grant's Orch.
- T-2087 Horse and Buggy Serenade
(Bring Back the Horse and Buggy)
Dance of the Wooden Indian—Polka
Henri Rene and his Musette Orchestra
- T-2091 Wa-Wa Polka—Joe's Merry-Makers
Innkeeper's Polka
- T-2097 Hanging in the Hock Shop Window—Kay Lorraine with
Philmar—H. Grant's Orchestra

- T-2054 Pink Penguins
Jutta-Gutta
- T-2055 Carmen's Veranda
Waltzing on the Kalamazoo
Henri Rene and his Musette Orchestra
- T-501—TANGOS
(3 Records—8 Selections)
\$2.00 List Price
- T-2068 Paquita
Sad Eyes
- T-2069 Rivadavia
Tango D'Amour
- T-2070 Midnight
Corcovado
"San Diego" Tango Orchestra
- T-502—SLUMBER MUSIC
(3 Records—8 Selections)
\$2.00 List Price
- T-2073 Candle Light Shadows
Nocturnal Serenade
- T-2074 Piccola Serenata
Dreams of Memories
- T-2075 Romance
Even Song
Julia Morino and her Ensemble
- Unpublished
T-503—VIENNESE WALTZES
(3 Records—8 Selections)
\$2.00 List Price
- T-2080 Jole De Vivre (Joy of Life)
Sparkling Youth
- T-2081 Rustling Leaves
Souvenirs of Yesteryear
- T-2082 Appassionata (Passionate)
Shades of Blue
Standard Salon Orchestra
Under the Direction of Harold M. Kerner
- T-507—PAN AMERICANA
(3 Records—8 Selections)
\$2.00 List Price

NOVELTY SERIES

- T-5000 Not Tonight, Josephine—Foxtrot (w. Vocal)
Rene Musette Orch.
Pigs' Knuckles—Polka—Andre Musette Orch.
- T-5001 Evergreen Waltz—Andre Musette Orch.
"G" String Rag—Polka
- T-5002 Caviar With Vodka—Polka—Andre Musette Orch.
The Bowling Song—Polka (Instr. Version)
- T-5003 Sneezing Schnozzle—Polka—Andre Musette Orch.
Riding the Beam—Polka
- T-5004 The Merry Ghost From Chatham Square—
Foxtrot Novelty (w. Vocal)
Whistling in the Blackout—Foxtrot Novelty
Rene Musette Orch.
- T-5005 Oscar From Madagascar—Foxtrot (w. Vocal)
Snappy Soldier—Polka—Rene Musette Orch.

LATIN-AMERICAN SERIES

- T-1000 Caminando—Danzon (Walking)
Francisco and his Cuban Boys
Ya Me Voy—Rumba (I Am Going)
Francisco and his Cuban Boys
Vocal in Spanish by Felita Ray
- T-1001 Viva El Amor—Bolero (Long Live Love)
Alfredo Mendez and his Orchestra
Vocal in Spanish by Rita Molino
Ven A Mi—Bolero Son (Come to Me)
Alfredo Mendez and his Orchestra
Vocal in Spanish by Raymond Santiago
- T-1004 Todo Se Olvidara—Bolero Son
(All Will Be Forgotten)
Desprecio—Bolero (Scorn)
Alfredo Mendez and his Orchestra
Vocal in Spanish by G. Del Toro
- T-1005 Ultima Noche—Bolero
Te Espero—Bolero
Alberto Iznaga and his "Siboney" Orchestra
Spanish Vocal by J. Gonzalez
- T-1006 Anhelos—Bolero Son
Ganga Yo E—Afro-Cubano
Alberto Iznaga and his "Siboney" Orchestra
Spanish Vocal by J. Gonzalez

ALBUM SETS

- T-500—HENRI RENE and His Musette Orchestra
(3 Records—6 Selections)
\$2.00 List Price
- T-2053 Notes to You
Snooperman

- T-2073 Candle Light Shadows
Nocturnal Serenade
- T-2074 Piccola Serenata
Dreams of Memories
- T-2075 Romance
Even Song
Julia Morino and her Ensemble
- Unpublished
T-503—VIENNESE WALTZES
(3 Records—8 Selections)
\$2.00 List Price
- T-2080 Jole De Vivre (Joy of Life)
Sparkling Youth
- T-2081 Rustling Leaves
Souvenirs of Yesteryear
- T-2082 Appassionata (Passionate)
Shades of Blue
Standard Salon Orchestra
Under the Direction of Harold M. Kerner
- T-507—PAN AMERICANA
(3 Records—8 Selections)
\$2.00 List Price
- T-2110 La Candelaria—Guaracha
Ebrío De Carino—Bolero
- T-2111 Melodia De Ayer—Danzon
Hasta La Vista—Corrido
- T-2112 Paraiso De Amor—Samba
Regresando—Ranchera
- T-510—RUSSIAN MASTER SINGERS—Vol. I
(4 Records—8 Selections)
\$2.50 List Price
- T-2102 Two Guitars
In the Dark Room
- T-2103 Drinking Songs
Tree on the Hill
- T-2104 Bandura
Cossack's Farewell
- T-2105 Volga Boatmen
Happy Heart
- T-511—RUSSIAN MASTER SINGERS—Vol. II
(4 Records—8 Selections)
\$2.50 List Price
- T-2106 Dark Eyes
Black Hussars
- T-2107 Russian Lullaby
Shining Moon
- T-2108 Evening Bells
The White Birch Tree
- T-2109 Stenka Razin
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SIoux CITY SUE

Words by RAY FREEDMAN Music by DICK THOMAS

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Pie in the Sky Has Lush Cuts For Its Pluggers

NEW YORK, Dec. 17.—“Having religion” and singing about it is paying off in lots of spice, everything nice—close to a million bucks worth annually, *The Billboard* listener of gospel and spiritual singer's dollar notes revealed last week. Jam-packed houses, turnaway crowds, with cops on the run and sky-high admish prices form the gospel-singing pic today.

From Coast to Coast—from barns and auditoriums out California way, to ball-rooms, community centers and locations here in the East, religious “noters” like the Southern Sons, Coleman Brothers, Georgia Peach and The Skylight Singers, Heavenly Gospelers and Silver Echo, are singing for their supper—and it's a 12-course affair!

400-600G

Locations like the Golden Gate in New York, Laurel Garden in Newark, and spots thruout Pennsylvania and New England alone are putting 400-600 grand annually in the pockets of the gospel groaners.

Pic's a lot different from the old days when a church org, if hard pressed for coin, would either rehearse some of the congregation in the spirituals and charge the rest two bits or a half for the performance, or hire itself some local cracker-barrel quartet with a knowledge of the gospels at a fin or a tenner. Now the singers are getting a sizable chunk of the take and in many places it adds up. For example, Newark's Laurel Garden, with a seating capacity of 6,000, packs them in and turns them away twice a day—afternoon and evening at \$1.50 and \$1.75 prices every Sunday. Situash goes for the rest of the country—sometimes less, other places, parts of the South, much higher.

Promoting, except in a few cases, is still a church or society affair.

All-Star Disk

NEW YORK, Dec. 15.—One of those funny situations you can only appreciate in print developed when Moe Jaffe, Paul Kapp and Clay Boland came up to the Majestic offices this week to demonstrate their own tune, *It's the Same the World Over*, for Ben Selvin. Boys were all set to go thru their usual paces, but Ben says: “Wait, why not sell the tune right? Put it on a disk and send it right down to George Olsen.” Olsen, of course, records for Majestic. So Jaffe, Kapp and Boland started in then and there to cut a waxing. In walks Jack Leonard about that time and he joins in. With that, Ben decides to throw in his own vocal. Total outcome was cute in that here was Jack Kapp's brother recording for Majestic, the Majestic recording director turning artist and three pro demonstrators being thoroly out-demonstrated.

Too Many Hicks, Local 802 Laments; Asks Petrillo Ban

NEW YORK, Dec. 15.—Execs of Local 802, American Federation of Musicians, have asked aid of the local's attorneys in drawing up data on employment opportunities in New York. Material will be presented to James C. Petrillo, AFM chief, at AFM's mid-winter session in Chicago soon, in support of 802's request for a ruling restricting the great influx of out-of-town musicians.

Jack Rosenberg, 802 president, who outlined the problem in a recent issue of *The Billboard*, claims that the unrestricted flow of transfer musicians to New York would seriously jeopardize the economic security of musicians who are already members of Local 802. Membership now totals 24,000 and will jump to 35,000 in a year if restrictive measures are not invoked, says Rosenberg.

Precedent Exists

Regulations of the AFM invest Petrillo with power to invoke such restrictive action, and precedent for such a move already exists. In 1939-'40 Local 802 requested Joe Weber, then AFM president, for a ruling forbidding out-of-town musicians to hold jobs at the World's Fair in New York. Weber complied, with the result that a large influx of transfers was prevented. Now—as then—New York is regarded as a potential gold mine by out-of-town musicians and the local is again seeking aid.

What 802 has in mind is a “one-year rule” instead of the current six-month rule—the latter being considered not sufficiently restrictive.

Members of the local point out that another mode of relief would be the setting up of stiffer entrance exams. Current estimates are that 2,500 new members are admitted to the local yearly via exam—kids out of music schools, etc.

Lawrence-Reichner Combo Starting Pub in Philly

PHILADELPHIA, Dec. 15.—Still another baton waver is joining the ranks of music publishers. Elliott Lawrence, WCAU-CBS house band leader, and Bix Reichner are organizing a music publishing outfit to be known as the Lawrence Music Company.

Reichner, a Philly reporter and songwriter with an ASCAP rating, was formerly associated with Dr. Clay Boland in handling music-writing chores for the University of Pennsylvania's *Mask and Wig* shows. Lawrence is also a former *Mask and Wigger*.

Duchin for Cavallaro on Kraft Show; 88's Only

NEW YORK, Dec. 17.—Ork leader Eddy Duchin, fresh out of the army, has been signed to replace Carmen Cavallaro on the Frank Morgan Kraft show, taking over January 3. Duchin will work solo, sticking to his piano and leaving the band to someone else.

Understood that J. Walter Thompson has plans to build Duchin into a straight man for Morgan, in anticipation of the non-return of Bing Crosby.

Lang-Worth Wax Fees Net AFM Unfair Ban

NEW YORK, Dec. 22.—Squabble between Local 802, American Federation of Musicians, and Lang-Worth Feature Programs, Inc., over fees to be paid for a wax date, has resulted in the e. t. outfit being placed on the unfair list and the cancellation of 14 dates by the wax company. Lang-Worth has not been producing during the past two weeks, and estimates the cancellation of dates represents a loss of between \$15,000 and \$20,000 in musicians' salaries.

Local's execs say the dispute hinged on fees owing for arrangements. Si Langlois, of Lang-Worth, gave the matter an added interpretation. He stated that a director, authorized to spend a sum of money which was ample for arrangements and musicians' scale, had exceeded his authority and by unauthorized hiring of personnel had exceeded the production budget. Langlois figures the director, rather than Lang-Worth, should be nicked by the union.

Matter is in the hands of the AFM's national office and was not yet settled late this week, tho clarification as to who pays what is expected soon.

Larry Finley Adds E.T.'s to His Orgs

CHICAGO, Dec. 17.—Larry Finley, West Coast wholesale jeweler who has penetrated various showbiz facets successfully in the last few years, this week added another venture, electric transcriptions, to his long list of endeavors. The new firm, Finley Transcriptions, is getting off to a strong start, with the first series by the firm to be a 312-side series of 15-minute open-end e.t.'s of *Myrt and Marge*, the old daytime serial.

Myrtle Vall, the original Myrt, is handling the scribbling and acting as producer of the show. Several prominent fem voices are being tested for the part of Marge.

Finley's grabbing of the former daytime serial is a rich plum, for trade reports have had several firms dickering for the serial. Present plans call for the Finley firm to release three e.t. features a year. In addition to the first show, Finley is busy putting together a musical package.

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Remotes Good Programing?; Originals "Intrigue" Nets

Continued from page 13)

but in the impact value of radio programming in which too much stress is laid on certain songs in which the band leader has an obvious angle and an obvious radio wedge.

As was discussed in last week's article in *The Billboard*, Bud Barry, program director for the American Broadcasting Company (Blue), has indicated a great deal of interest in whether present programs on all four networks are an evidence of good programing. (Remotes band shows.) The following, as well as the proposed plan which is indicated in chart form accompanying the story (plan which stems from *The Billboard* survey of the matter), presents the story squarely and fairly.

In the month of days between September 21 and October 21, 1945, 10 remote shows on the four nets were scanned with the following results:

TOMMY DORSEY—Was on the air 28 times; played 195 actual selections; there were 40 different titles, indicating that 155 songs were repeats of the 40 different titles; in breaking down the 40 titles, 12 were hit or popular songs to the man in the street; these 12 were played a total of 47 times; there were 13 standards, played a total of 26 times, and 15 original or new songs played a total of 122 times.

LOUIS PRIMA—14 times on the air; 128 actual titles; 26 different titles, indicating 102 repeats; 13 popular, a total of 47 times; 4 standard, a total of 15 times, and 9 originals, a total of 66 times.

ART MOONEY—16 times on the air; 105 actual titles; 26 different titles, indicating 79 repeats; 20 popular, a total of 69 times; 2 standard, a total of 2 times, and 4 original, a total of 36 times.

DUKE ELLINGTON—16 times on the air; 121 actual titles; 66 different titles, indicating 65 repeats; 15 popular, a total of 32 times; 1 standard, a total of 10 times, and 43 originals, a total of 79 times.

THREE SUNS—14 times on the air; 97 actual titles; 41 different titles, indicating 37 repeats; 25 popular, a total of 43 times; 24 standards, a total of 24 times, and 11 originals, a total of 32 times.

VAUGHN MONROE—16 times on the air; 118 actual titles; 54 different titles, indicating 62 repeats; 28 popular, a total of 56 times; 1 standard, a total of 3 times, and 25 standards, a total of 69 times.

SAMMY KAYE—6 times on the air; 56 actual titles; 41 different titles, indicating 15 repeats; 25 popular, a total of 33 times; 13 standards, a total of 13 times, and 3 originals, a total of 12 times.

JERRY WALT—3 times on the air; 23 actual titles; 17 different titles, indicating 6 repeats; 10 popular, a total of 12 times; 3 standard, a total of 5 times, and 4 original, a total of 6 times.

RANDY BROOKS—16 times on the air; 115 actual titles; 35 different titles, indicating 80 repeats; 30 popular, a total of 61 times; 4 standard, a total of 18 times, and 11 original, a total of 36 times.

STAN KENTON—10 times on the air; 76 actual titles; 33 different titles, indicating 43 repeats. 19 popular, a total of 35 times; 6 standard, a total of 11 times, and 8 original, a total of 30 times.

(It should be made clear that the use of the word "original" in the above means, not only "originals" in the sense of instrumentals, but also tunes published by leaders themselves. In other words, a tune that is new or unknown as a hit or popular song.)

Number Important

Above figures, in themselves, may mean little from a cursory observation. But where the mal-practices lie, in the eyes of radio guys, is in the original tune figure.

Take the case of Tommy Dorsey. It's not only the fact that he played 12 popular as against 15 originals, but the real meat is in the number of repeats of those tunes, when you see that he repeated his 12 pop tunes a total of 47 times, or an average of four repeats for each song. However, Dorsey played his 15 originals a total of 122 times, or an average of eight times for each original.

That's the business that the radio men are keenly interested in. For, in the number of repeats, especially in the case of original selections which are not known to the listening public, arises the question of programing. When a band leader on the air say seven times—three on one network, two on another net and twice on a third—repeats practically the same original compositions on every show, as some leaders have been doing, a question arises and the rub is on.

Band leaders have a viewpoint of their own that should be brought to the fore. Certainly, if and when a guy who waves a baton decides to go into the pub biz

on the side—and a legitimate side it is, as it's a right arm to the batoning biz—then he should have an advantage of plugging his own songs thru his own ork. Of course, he has the edge of his own radio shows, disks, etc. But then, he has thru his initiative and dough built up a reputation that he is entitled to collect upon.

Therefore, if and when a leader decides to publish any number of songs, he has the right to play these or any others that he chooses. The question in which the nets are interested is not whether the leader has the ability to pick good material—in the majority of cases where a leader is top-drawer it's pretty well assumed that he knows the difference between a good and bum song—but just where to draw the line on overloading programs with his own babies. In other words, some of the nets contend, and have in the past, that the public still must be served with a good portion of songs that they know. In keeping this in mind, the nets have a mind to check leaders from cramming too many new tunes into their remotes. Again, perhaps, some of them don't want to.

Web Exec Confab

As was also pointed out in *The Billboard* story of last week, Barry is calling together the web execs to find out just how they stand on the subject. Above story, plus the additional material, is presented in an objective picture for the webs to work on. That's the reason for the survey and *The Billboard* proposed plan, in the event that the nets feel a plan or formula as to where the line should be drawn is thought necessary.

Take Tommy Dorsey's 28 radio shots. Of the 40 songs he played, such tunes as *It's Never Too Late To Pray* and *A Door Will Open* were done 25 times apiece. That means that they appeared on practically every Dorsey show. Dorsey was on three nets, ABC, MBS and CBS during the time surveyed. Dorsey publishes both tunes. He played an instrumental *Opus No. 1*, an original which he also pubs, 10 times out of a possible 28. A pop big seller such as *If I Loved You* was done six times out of a possible 28 shots. That's pretty high for a pop in number of times repeated for T. D.

In the case of Prima, such songs as *You Gotta See Baby Tonight* was played 12 times out of a possible 16. Prima publishes *Baby Tonight*. *Felicia No Capicia*, a song which he doesn't pub but with which he is associated as a piece of special material, was also done 12 times. *Homesick*, *That's All*, a pop tune, not pubbed by Prima, was done 6 times. That was high for a pop tune. Vaughn Monroe did *Something Sentimental*, which he disked for Victor, 14 times out of 16 possible shots. Majority of pop tunes were done around three times. Stan Kenton did such originals as *Southern Scandal*, which he disked, 10 times out of a possible 10 times. Majority of pop songs were done a couple of times apiece. Three Suns, only on NBC, out of a possible 14 shots, did one song, *It's Dawn Again*, 14 times. They pub that themselves. Rest of the selections were divvied over pop tunes.

Art Mooney, 16 shots, did *Whistling at the Chicks*, which he pubs 12 times. *Working On the Railroad*, which he also pubs, was done 11 times. Rest of the pop songs never even came close to that figure.

The Billboard interest in the affair, especially to the proposal of the following plan, is just this: Where any part of the music business, or any branch of show business for that part, seems to call for agitation on the part of publishers about a condition which they think is wrong, it is the function of any good trade magazine to look into both sides of the story and lay out the facts. In the present instance, no one person can say who is right or wrong, or whether the present condition is a mal one. However, when it is known that because of leaders loading down their remote shots with their own tunes and as a result legitimate publishers have had a difficulty getting on with their song because of the personal angle applied by the leader, there might be justifiable cause for a look-see into the matter.

As pointed out before, the leaders know a good song when they hear it, and perhaps they should be the ones to choose the songs which they think
(See REMOTES GOOD? on page 22)

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New Survey Is Pubs' Window For Hits Peep

Pre-Plug by Disk Jockeys

HOLLYWOOD, Dec. 17.—Service designed to save music pubs money on exploitation, by telling them in advance how the public reacts to a certain tune, is being offered here by Music Survey, Inc., headed by Albert Raksin at Twentieth Century Records, Inc. New firm plans to issue records free to disk jockeys over the nation, with the spinner in return reporting on the song's popularity. With the publisher knowing in advance what goes, Music Survey believes he will be able to appropriate money more intelligently to push the tune.

Several leading pubs have been approached with the idea and have indicated that they would go for the service, which will be on a fee basis. To start, the charge will be approximately 25 per cent above production costs, which have been figured as low as possible. The master will be submitted to the pub to make certain he is pleased with the musical or vocal set-up. As the new company proves its worth to pubs, profit margin will, no doubt, be widened. Music Surveys declares much dough will be saved pubs on exploitation, advances, arrangements and printing.

3-6 Months Before

"Survey's official policy is to record the songs of the nation's leading publishers between three and six months prior to official exploitation," Raksin said. "These recordings will be of the finest quality, made by leading artists and submitted exclusively to disk jockeys and radio station program directors, who will in turn report the reactions of their listening audiences. Findings will be tabulated, giving a complete and true picture of the entire music industry to determine beyond question which songs will be hits of tomorrow."

Music Survey will be assured by the publishers with which it is working that no other exploitation will be made during the test period on the particular tunes used. Only chance the public will have of hearing the songs will be to tune in a disk jockey. Company will also offer exploitation ideas, scripts and other services. Because there will be no other listening source, survey will have to deal with only a few of the factors affecting a song's popularity.

In order to make releases, which will be staggered, Raksin has two pressing plants. First, with 20 presses, is nearing completion. Second, in the Vernon section, will have a milling plant and 30 presses.

Stewart Fronts for Sextet

NEW YORK, Dec. 17.—Rex Stewart, Duke Ellington's top trumpeter for several years, goes out on his own this week as front man for a sextet. Ork, slated for Three Deuces December 20, is booked by William Morris. Included in Stewart's band is Sandy Williams, a trombone topper with Chick Webb's outfit some years back, and Joe Turner, a biggie European ivory tickler.

It Pays After All

NEW YORK, Dec. 17.—Not everything they teach you in the army goes to waste. Sometimes G.I. training nets dough, other than the G.I. Bill of Rights, which just nets. Ork leader Buddy Johnson tells of a case in point.

Playing a one-nighter in Shepards Warehouse, Kinston, N. C., he arrived with his boys to find the power lines down and the spot in darkness. One of his more recently acquired sidemen—an ex-G.I. who had been with a searchlight outfit overseas—suggested "borrowing" a platoon of trucks and using the headlights. Johnson gave him the nod. The ork played to capacity.

See, sonny?

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Musicraft Tossing Talent Contracts Around Like Mad

NEW YORK, Dec. 17.—Musicraft diskery is still busy stuffing its shopping bag in the talent market. With one major ork almost set for the stable, wax house is now understood to have ground-work laid for John Kirby and Chavez bands, with an invite also thrown in for Sarah Vaughan.

Deal for these three is supposed to be consummated this week; meanwhile Musicraft is knocking itself out with sallies in the longhair sphere. Execs at the firm say they're negotiating with Arthur Judson, top-notch manager of symphonic and concert orks, and are already set to add Alexander Smallins to classical roster. First releases expected about the beginning of February. Also claimed that thru Judson, firm hopes to make deals with two other major conductors.

Along with activity in the concert sphere, firm announces that beginning in February it will re-install its chamber music and instrumental recording program for the serious marts. They have newly signed Kroll Quartet to pace the output in this part of the catalog.

PORTLAND TERP-SHY

Continued from page 13)
in with from \$800 to \$2,000 for a floor-show.

Musicians know that war industry wages and tycoons' wartime profits helped make nitery work lush. Yet, with a loss of approximately 80,000 shipyard workers, club business has fallen off but little, with the tables tucked in like a jigsaw puzzle on most nights. But this can't last forever, and organized music looks forward hopefully to the return of hotel dancing. Local No. 99, AFM, has a membership of 1,000, including about 100 men in the service who are expected back. Kenin says about 25 per cent of these have regular jobs, the others being "marginal," holding daytime employment outside of music and taking week-end playing assignments.

Hospitalized Vets Next CSI Goal

(Continued from page 4)

nately and count on shows from here on in. Brass at USO figures they shouldn't start something they can't finish, and as usual, money enters the picture. Who will pay for the entertainment?

Fund to Divvy

USO execs, knowing that the job must be done, will pitch in and iron out the headaches. Dough can be furnished by the USO. National War Fund (the sugar daddy for USO) has finished its annual drive, but yearly fund raising will fill the coffers until next September. Other matters will be straightened out.

If the plan goes thru, it would give CSI something more to bite into. Entertainment program there for the Pacific has been licked, and many feel the set-up needs added demands to get rolling on all 16 cylinders again.

Bridge to the G.I.'s in vet hospitals has already been built by CSI sketching program in which 300,000 portraits have been drawn for servicemen of this war. This is the first step in rehabilitation. Entertainment in vet hospitals is next.

SHOWBIZ TOMES SELL

(Continued from page 3)

books get some sale here as well as in the hinterland. Fems have evinced some interest for Mary Margaret McBride's *Tune In for Elizabeth* after heavy plugging by a spieler on a number of her airings. Tele, too, from the inside gets customers from vet sources mostly, but it's no hot rush even for these.

Top sales go to books celluloided for Hollywood. Such tomes, either published to sell currently with pix or those already made into films or those known to be readying for the studios, get fast, big sales. In fact, as onc jobber explained, they can pretty near tell where a book-pic is screening by calls for the original volume around the country.

WOLPIN FOR MELLIN

Continued from page 13)

now that he is free of his commitment to Bornstein, Skylar asserted, is still a moot point.

Meanwhile Bornstein told *The Billboard* that so far as any \$2,600 bonus was concerned, Bobby Mellin had gotten "much more than \$2,600."

While conflicting stories persisted regarding Mellin, no such discrepancy held true for Wolpin. Praises for his new pro manager were being sung by Bornstein right in tune with the bulk of the trade, who say he's one of the best tune expeditors in the racket.

REMOTES GOOD?

(Continued from page 20)

the public wants to hear. Perhaps web execs think otherwise. They might conclude, as pointed out above, that the public must be served and this means that they should have a dish of pop tunes to digest along with a side dish of originals. No one can dispute the fact that there must be air time or just plain time to devote to new songs. If not, just how are the new songs going to get started. Again, the pop and hit songs of today were new songs yesterday. That's a legitimate argument on the side of the leaders. With all facts taken into consideration, however, according to a couple of the web execs, from their opinion now and in the past, the programming is taking on the aspect of a personal wedge for leaders. This is not *The Billboard* opinion. Thus, the following plan is presented as a possible solution if the present remotes by bands are examples of bad programming.

(The accompanying chart with this story also tells of the following plan, but in figures and data form.)

Before getting into the actual plan, which involves setting up a formula for each and every remote show the nets suggest leaders follow, another idea presents itself, in conjunction with the formula: i. e., the setting up of a central clearing board which would service the four networks. Thru this clearing board, which would be sponsored by the four nets, would come the programs for the remotes in advance. Board would then administer and check as to whether the formula which the nets set up was being followed. If not, certain recommendations would be made to the bands for changes in programs.

PAYNE, JENNINGS SOLD

(Continued from page 4)

the critics in New York panned it badly, and it flopped here. But on the road, with some 20 weeks of touring around, it made \$80,000 profit. We had sellouts out of town, which proves that movie and book sales beforehand will not harm a really good show."

Payne-Jennings believes so thoroly in his idea that he is at present readying *The Song of Bernadette* for legit, fully convinced that, even if the Main Stem doesn't whoop and holler about it, the hinterlands will divvy up to see it.

"After all," he said, "it takes a million or more to make a picture, whereas a play can be done for \$40,000. If the play's good enough there's a double public."

Queried as to whether angels look askance at such an innovation, Payne-Jennings said: "I have no trouble about finances. I have friends who believe in my judgment. Probably it would be hard to finance such a venture if I had to go out on the open market for money. But I don't."

MISS BERGNER'S PLANS

Continued from page 4)

ner can revive this custom is that she has developed such great pulling power that the public will see her in anything (reviews of *The Two Mrs. Carrolls* proved it was Bergner, not the play, theatergoers went to see), and the fact that her husband, Dr. Paul Czinner, is the producer of her plays and is willing to gamble the limit on her.

Vehicles star has selected for project are *Duchess of Malfi* and *Undine*. Casting will start next spring and Broadway opening is skedded for next fall.

Idea is for Bergner to hit cities for a week or two, playing first three nights in one play and then switching to next for last three nights. Plan is to have audiences so bewitched with Bergner (which is understandable) that they will be irresistibly drawn to the other play.

Meanwhile La Bergner, after closing in Chi tonight, goes on a one-nighter tour thru the Midwest to Coast in her present vehicle, and following that will hit South and Southwest in a three-month jaunt winding up in March.



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Members Okay AEA Council Fay Censure

(Continued from page 3)

campaign was aimed, said she was the only one of the five thespians at Madison Square Garden on September 24 who had the complete support of her whole company (*A Bell for Adano*). She claimed she had collected \$150 for the Spanish Republican Milk Fund from fellow thespians in the company. She pointed out that Fay had attended a pro-Franco rally after the Laski meeting at Madison Square Garden, but that no one had smeared him for this.

Bert Lytell, Equity proxy, said he was “profoundly shocked and disturbed” because the whole case had been tried in the newspapers. He told of mail received by him and his air sponsor, reviling him for taking action against Fay and of threats of boycott of his program. He added that Fay could consider himself lucky that more drastic action hadn’t been taken by the council.

Fay, in defense, labeled more than a dozen top-drawer thespians as Reds, claiming he had photostatic evidence (which he did not produce) to show that “fellow travelers” were Margo, Mady Christians, Raymond Massey, Philip Merivale, Margaret Webster, Phillip Loeb and Sam Jaffe, among others.

“Worker” Ads Mean Red?

He charged that advertisement of the Madison Square Garden rally had appeared in *The Daily Worker* for five days previous to the gathering, and therefore marked the meeting as a Communist rally.

To this Canada Lee replied that *Harvey*, Fay’s own show, was in *The Worker* ad columns, and by the same reasoning must be a Red show.

Emotions were high at this point, and the local Hearst daily, *The Journal-American*, was labeled as the root and cause of the whole trouble. Letters from theater managers of *Carousel*, *On the Town* and *A Bell for Adano* were produced, showing that these houses had been picketed and had ducat cancellations by Fay supporters.

Wire Council Backing

Wires were sent from Shep Traube, Oscar Serlin, Gertrude Lawrence, Ruth Gordon, Dame May Whitty and Eva Le Gallienne. All censured Fay for his stand. Final telegram came from Laurette Taylor (*The Glass Menagerie*), who rapped Fay’s knuckles with a statement that “As a Catholic, she believed the Catholic church could defend itself without any individual help,” and added her voice to the council’s censure.

Lytell, in closing, said the whole issue was resolved fairly and democratically and pleaded for it to be dropped right away.

Fay, who in the course of the meeting stated that he would try the case by public opinion, remarked as he left the room: “We’re not ready to reveal our plans yet.”

N. Y. Swings Into Yuletide With Zest

(Continued from page 3)

day, a series of choirs sang carols on the avenue, aided by the Alda quartet of trumpeters, who ushered in the tree-lighting with a fanfare from the parapet of St. Bartholomew’s Church. Ceremonies were aired over ABC hook-up.

Tree of Light

Annual ceremonies at the Tree of Light in Madison Square Park—the 35th consecutive lighting of the first outdoor Christmas tree in the world—are skedded for Thursday (20), when the Salvation Army staff band, aided by choral groups from the Metropolitan Life Insurance Company and Consolidated Edison will sing carols at 12:15 p.m. in a half-hour program. Community carols will be a feature of the ceremonies.

Town Hall has three yule carol-fests skedded, with the Mount Holyoke Glee Club chirping on Tuesday (18) and the Trapp Family Singers on December 22 and 23. Carnegie Hall is reviving the seasonal presentation of Hundel’s *Messiah* by the Oratoria Society of New York, with Jean Watson, Barbara Stevenson, William Hahn and James Pease as soloists.

XAVIER



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Free Loading Era Fading

Video needs contract to give it commercial hyp—BMI already has inked

NEW YORK, Dec. 15.—High execs in the music business expect the American Society of Composers, Authors and Publishers to negotiate a contract with television interests soon. Herman Finkelstein, ASCAP exec, this week stated, "the time is ripe now"—and pointed out that video companies, in order to stabilize their own commercial operation, would probably soon need a more definite music contract than the current agreement.

Video now has free use of the ASCAP catalog. This is in accordance with a clause, signed in 1941 at the conclusion of the radio-music war, permitting free use of the Society's copyright material with the proviso that the Society could cancel on 30 days notice. ASCAP, not wishing to stifle the infant industry, has never pressed for a more substantial arrangement.

BMI already has a contract covering tele, based on the individual station's gross earning capacity. While tele remains experimental, BMI expects no revenue from the industry. Execs say that while there may be gold in the offing, it is premature to hope for a gold mine.

Point made by ASCAP, however, is that television itself cannot hope to become truly commercial without a more definite music pact—a pact which will guarantee sponsors the use of the ASCAP repertoire and eliminate the possibility of the catalog being yanked on short notice.

Type of Contract?

Preliminary conferences have already been held, and ASCAP's tele committee is closely watching video developments. Society is loath to elaborate on what type of deal it has in mind—because any contract must depend upon the needs of the telecasters. "They are the customers and we'll try to give them what they want," one exec stated. In other words, whether the tele industry will be offered a blanket agreement, a per piece arrangement or a choice of various types of contracts will be largely up to what the tele industry itself needs.

According to Finkelstein, over 50 per cent of ASCAP's members have already assigned television rights to the Society, and the list of members designating the Society as agent is growing steadily.

Reasoning behind the cautious view of BMI is this thought: Income of performing rights societies from standard radio, Frequency Modulation and television depends to a large extent upon the advertising budgets of sponsors. Altho more than 3,000 FM stations and numerous tele stations are technically possible, the commercial development of such stations may only mean splitting the budget more extensively in the various advertising media. There are now about 400 AM and 700 FM applications pending, and new tele stations will come up—but can the ad budget be hypooed?

Immerman Death Brings No Change To S. D. Rack Biz

NEW YORK, Dec. 15.—Untimely death of Saul Immerman last week (see Final Curtain page in this issue) will bring about no immediate change in format of song distributor rack biz, it was learned here.

According to Andrew Weinberger, theatrical attorney who holds a quarter interest in the distrib firm along with Moe Gale, Barney Young and the Immerman Estate, operations will continue, with Gale set to devote more time to the day-to-day biz normally conducted by Immerman and Young.

Benny Carter Ork Signed by De Luxe

NEW YORK, Dec. 15.—Benny Carter ork has been inked by De Luxe diskery. Carter deal was set thru GAC's Mort Davis and calls for the jazzster to do his first sides in January.

Meanwhile, the wax house feels it has a feather in its cap (Carter just coming off a contract with Capitol records) to fit current claims for production of 400,000 disks monthly.

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IT MIGHT AS WELL BE SPRING

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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. I CAN'T BEGIN TO TELL YOU
3. CHICKERY CHICK
4. IT MIGHT AS WELL BE SPRING
5. SYMPHONY
6. WAITIN' FOR THE TRAIN TO COME IN
7. THAT'S FOR ME
8. WHITE CHRISTMAS
9. I'LL BUY THAT DREAM
10. IT'S ONLY A PAPER MOON
11. (DID YOU EVER GET) THAT FEELING IN THE MOONLIGHT
12. TILL THE END OF TIME
13. JUST A LITTLE FOND AFFECTION
14. LILY BELLE
15. IN THE MIDDLE OF MAY

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.

The title "HONOR ROLL OF HITS" and the listing of the hits have been copyrighted by THE BILLBOARD. No use of either may be made without THE BILLBOARD'S consent.

ENGLAND'S TOP TWENTY

	SONG	AMERICAN	ENGLISH
9	1. I'M IN LOVE WITH TWO SWEETHEARTS	Irwin Dash	Music Makers
9	3. BELL-BOTTOM TROUSERS	Campbell Connelly	Santly-Joy
9	2. THE GYPSY	Peter Maurice	*
7	4. I HOPE TO DIE IF I TOLD A LIE	Campbell Connelly	Advanced
7	5. UNDER THE WILLOW TREE	Mac Melodies	*
9	6. THERE! I'VE SAID IT AGAIN	Campbell Connelly	Valiant
6	7. CAROLINA	Irwin Dash	*
7	9. THERE MUST BE A WAY COMING HOME	Bradbury Wood	Stevens
9	8. COMING HOME	Peter Maurice	Harman
3	13. LET'S KEEP IT THAT WAY	Noel Gay	*
6	11. JUST A BLUE SERGE SUIT	Victoria	Berlin
9	14. CHEWING A PIECE OF STRAW	Bradbury Wood	Chappell
7	12. SYMPHONY	Chappell	Chappell
9	11. JUST A PRAYER AWAY	Campbell Connelly	Shapiro-Bernstein
3	15. REMEMBER ME?	Cinephonic	*
1	16. LOVE LETTERS	Victoria	Famous
1	17. I'LL CLOSE MY EYES	World Wide	*
1	18. TWO CAN DREAM	Campbell Connelly	*
1	19. NO CAN DO	Francis Day	Robbins
1	20. OUT OF THE NIGHT	Southern	*

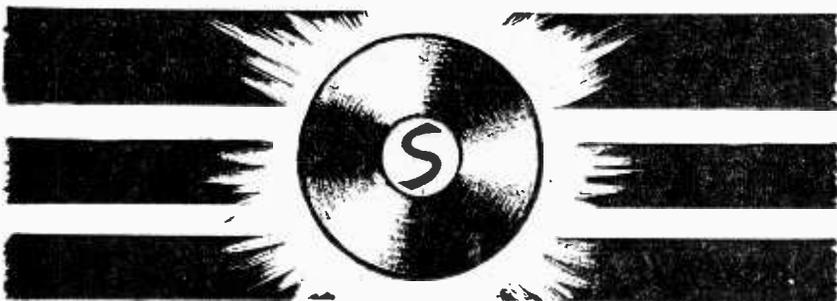
*Publisher not available as *The Billboard* goes to press.

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.

- 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.
- I'M ALWAYS CHASING RAINBOWS** (Miller), in 20th Century-Fox "The Dolly Sisters."
- 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-Bernstein), 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.



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ALWAYS MEANS A GOOD PLATTER

Music Popularity Chart

Week Ending
Dec. 13, 1945

RADIO

SONGS WITH GREATEST RADIO AUDIENCES

(Beginning Friday, December 7, 8 a.m., and ending Friday, December 14)

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. 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. 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 in the list on or after November 29 are tabbed. Other tunes have been on Peatman before but this information is not available. The music checked is preponderately (over 60 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
2.	Aren't You Glad You're You (R)	Burke-Van Heusen	ASCAP
	Chickery Chick (R)	Santly-Joy	ASCAP
	Come to Baby, Do (R)	Leeds	ASCAP
	Dearest Darling (R)	Advanced	ASCAP
	Gee, It's Good To Hold You (R)	Criterion	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
2.	I'm Always Chasing Rainbows (F) (R)	Miller	ASCAP
	In the Middle of May (R)	Crawford	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
2.	Let It Snow! Let It Snow! Let It Snow! (R)	Morris	ASCAP
	Lily Belle (R)	Martin	ASCAP
	Love Letters (F) (R)	Famous	ASCAP
2.	Oh, Brother! (R)	Bourne	ASCAP
2.	Slowly (F) (R)	Rudy Vallee	BMI
	Some Sunday Morning (F) (R)	Harms, Inc.	ASCAP
	Symphony (R)	Chappell	ASCAP
	Tampico (R)	Criterion	ASCAP
	(Did You Ever Get) That Feeling in the Moonlight (R)	Paul-Pioneer	ASCAP
	That's for Me (F) (R)	Williamson	ASCAP
2.	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
	You're Nobody Till Somebody Loves You (R)	Southern	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 throught 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		
11	2	1	IT'S BEEN A LONG, LONG TIME	Harry James..Columbia 36838—ASCAP
10	1	2	CHICKERY CHICK	Sammy Kaye..Victor 20-1726—ASCAP
10	3	3	IT'S BEEN A LONG, LONG TIME	Bing Crosby-Les Paul Trio.....Decca 17708—ASCAP
3	4	4	SYMPHONY	Freddy Martin.....Victor 20-1747—ASCAP
2	9	5	DIG YOU LATER (A HUBBA-HUBBA-HUBBA) (F)	Perry Como....Victor 20-1750—ASCAP
2	10	6	WHITE CHRISTMAS	Bing Crosby....Decca 18429—ASCAP
6	7	7	IT MIGHT AS WELL BE SPRING (F)	Dick Haymes....Decca 18706—ASCAP
6	5	8	WAITIN' FOR THE TRAIN TO COME IN	Peggy Lee.....Capitol 218—BMI
4	11	9	I CAN'T BEGIN TO TELL YOU (F)	Bing Crosby-Carmen Cavallaro.....Decca 23457—ASCAP
3	7	10	I CAN'T BEGIN TO TELL YOU (F)	Harry James..Columbia 36867—ASCAP
3	6	10	SYMPHONY	Benny Goodman.....Columbia 36874—ASCAP
4	8	11	WAITIN' FOR THE TRAIN TO COME IN	Harry James....Columbia 36867—BMI
1	—	12	MY GUY'S COME BACK	Benny Goodman.....Columbia 36874—ASCAP (Dimah Shore, Victor 20-1731; Helen Forrest, Decca 18723; Thelma Carpenter, Majestic 1017)
1	—	13	I CAN'T BEGIN TO TELL YOU (F)	Andy Russell (Paul Weston Ork)....Capitol 221—ASCAP
10	12	13	THAT'S FOR ME (F)	Dick Haymes....Decca 18706—ASCAP
6	13	14	IT MIGHT AS WELL BE SPRING (F)	Paul Weston-Margaret Whiting.....Capitol 214—ASCAP
1	—	14	IT MIGHT AS WELL BE SPRING (F)	Sammy Kaye (Billy Williams).....Victor 20-1738—ASCAP
12	11	15	I'LL BUY THAT DREAM (F)	Harry James..Columbia 36833—ASCAP
2	—	15	DOCTOR, LAWYER, INDIAN CHIEF (F)	Betty Hutton.....Capitol 220—ASCAP

Coming Up

CHICKERY CHICK	Evelyn Knight-The Jesters (Bob Haggart Ork)	Decca 18725
WHITE CHRISTMAS (F)	Frank Sinatra (Axel Stordahl & Ork)	Columbia 36860
AREN'T YOU GLAD YOU'RE YOU?	Bing Crosby (John Scott Trotter Ork)	Decca 18720
IN THE MIDDLE OF MAY	Freddie Martin	Victor 20-1747
THE HONEYDRIPPER	Jimmie Lunceford-Delta Rhythm Boys	Decca 23451
A DOOR WILL OPEN	Tommy Dorsey	Victor 20-1728
ME (F)	Dick Haymes	Decca 18706
	Kay Kyser, Columbia 36844; Jo Stafford, Capitol 213; Artie Shaw, Victor 20-1716; Jerry Wald, Majestic 7149)	

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vocal by

June Christy

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CAP. No. 229



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Sunset and Vine

RCA VICTOR

New Releases



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AND HIS ORCHESTRA

LET'S HAVE FUN TONIGHT

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GOOD DIP

RCA VICTOR 20-1777

TOMMY DORSEY

AND HIS ORCHESTRA

Never Too Late To Pray

Vocal by Stuart Foster and The Sentimentalists

Chicago

Vocal by Cy Oliver and The Sentimentalists

RCA VICTOR 20-1773

DAVID STREET

WITH RUSS CASE AND HIS ORCHESTRA

Uh-Huh

I'm Not Having Any (This Year)

RCA VICTOR 20-1778

EDDY ARNOLD

AND HIS TENNESSEE PLOWBOYS with Instrumental Accompaniment

Many Tears Ago

You Must Walk the Line

BLUEBIRD 33-0540

THE BUCHANAN BROTHERS

(CHESTER AND LESTER) with Orchestra

Hurry, Johnny, Hurry

The Bottom Fell Out of the Sky

BLUEBIRD 33-0541

TAMPA RED

BLUES SINGER with Instrumental Accompaniment

Better Let My Gal Alone

Mercy Mama

BLUEBIRD 34-0740



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	POSITION		
	Last Week	This Week	
10	1	1	IT'S BEEN A LONG, LONG TIME (R).....Morris
8	2	2	IT MIGHT AS WELL BE SPRING (F) (R).....Williamson
7	3	3	CHICKERY CHICK (R).....Santly-Joy
6	4	4	I CAN'T BEGIN TO TELL YOU (F) (R).....Bregman-Vocco-Conn
11	5	5	THAT'S FOR ME (F) (R).....Williamson
4	7	6	WAITIN' FOR THE TRAIN TO COME IN (R).....Martin Block
2	10	7	WHITE CHRISTMAS (F) (R).....Berlin
20	8	8	TILL THE END OF TIME (R).....Santly-Joy
10	—	9	(Did You Ever Get) THAT FEELING IN THE MOON-LIGHT? (R).....Paull-Pioneer
1	—	10	SYMPHONY (R).....Chappell

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	POSITION		
	Last Week	This Week	
10	4	1	IT'S BEEN A LONG, LONG TIMEHarry James.....Columbia 36838 <i>Autumn Serenade</i>
9	1	2	CHICKERY CHICKSammy Kaye.....Victor 20-1726 <i>I Lost My Job Again</i>
5	2	3	I CAN'T BEGIN TO TELL YOU (F)Bing Crosby-Carmen Cavallaro <i>I Can't Believe That You're in Love With Me</i>
10	3	4	IT'S BEEN A LONG, LONG TIMEBing Crosby.....Decca 18708 <i>Whose Dream Are You?</i>
2	5	5	SYMPHONYFreddy Martin.....Victor 20-1747 <i>In the Middle of May</i>
3	8	6	DIG YOU LATER (A HUBBA-HUBBA-HUBBA)Perry Como.....Victor 20-1750 <i>Here Comes Heaven Again</i>
4	6	7	IT MIGHT AS WELL BE SPRING (F)Paul Weston-Margaret Whiting <i>How Deep Is the Ocean?</i>
2	8	8	DOCTOR, LAWYER, INDIAN CHIEFBetty Hutton.....Capitol 220 <i>I'm Just a Square in a Social Circle</i>

(Continued on page 78)

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	POSITION		
	Last Week	This Week	
4	1	1	Merry Christmas Bing CrosbyDecca 403
10	2	2	On the Moonbeam Vaughn MonroeVictor P-142
25	4	3	Glenn Miller Glenn Miller and OrkVictor P-148
10	3	4	Going My Way Bing CrosbyDecca 405
4	—	5	Cugat's Rhumba Xavier CugatColumbia C-110
3	—	5	Duchin Reminisces Eddie DuchinColumbia C-105

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	POSITION		
	Last Week	This Week	
26	1	1	Chopin's Polonaise Jose IturbiVictor 11-8848
12	2	2	Clair De Lune Jose IturbiVictor 11-8851
5	4	3	Warsaw Concerto Sanroma Boston PopsVictor 11-8863
2	—	4	Skater's Waltz Arturo ToscaniniVictor 11-8949
21	—	5	Warsaw Concerto Mathieson, London SymphonyColumbia 7490-M

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	POSITION		
	Last Week	This Week	
23	1	1	Rhapsody in Blue Oscar Levant, Philadelphia Ork; Eugene Ormandy, conductorColumbia X-251
32	2	2	Music to Remember (From the Life of Chopin) Jose IturbiVictor SP-4
34	—	3	Grieg Piano Concerto in A Minor Rubinstein-Ormandy, PhiladelphiaVictor M-900
26	3	4	Rhapsody in Blue Sanroma (Piano) Boston PopsVictor DM-358
1	—	5	Tschaikovsky Nutcracker Suite Ormandy-Philadelphia OrkVictor M-915
3	2	5	Peter and the Wolf Koussevitsky, Boston SymphonyVictor M-566

Music Popularity Chart Week Ending Dec. 13, 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.

POSITION			Going Strong		
Weeks to date	Last Week	This Week			
5	4	1	1. 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)		
8	1	2.	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	3	3.	IT'S BEEN A LONG, LONG TIME—Harry James (Kitty Kallen)	Columbia	36838
			(Bing Crosby-Les Paul Trio, Decca 18708; Stan Kenton, Capitol 219; Charlie Spivak, Victor 20-1721; Phil Brito, Muscraft 15040; the Five De Marco Sisters, Majestic 7157)		
10	2	4.	IT'S BEEN A LONG, LONG TIME—Bing Crosby-Les Paul Trio	Decca	18708
			(See No. 3)		
6	5	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)		
7	8	5.	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; Freddy Martin, Victor 27946)		
4	11	6.	WAITIN' FOR THE TRAIN TO COME IN—Harry James (Kitty Kallen)	Columbia	36867
			(See No. 5)		
2	13	7.	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, Muscraft 15048)		
2	—	8.	IT MIGHT AS WELL BE SPRING (F)—Dick Haymes-Victor Young Ork	Decca	18706
			(Paul Weston-Margaret Whiting, Capitol 214; Sammy Kaye, Victor 20-1738; Ray Noble, Columbia 36893)		
3	7	9.	WAITIN' FOR THE TRAIN TO COME IN—Johnny Long-Dick Robertson	Decca	18718
			(See No. 5)		
9	12	10.	IT'S BEEN A LONG, LONG TIME—Charlie Spivak (Irene Daye)	Victor	20-1721
			(See No. 3)		
2	13	10.	IT MIGHT AS WELL BE SPRING (F)—Sammy Kaye (Billy Williams)	Victor	1738
			(See No. 8)		
12	9	11.	I'LL BUY THAT DREAM (F)—Harry James (Kitty Kallen)	Columbia	36833
			(Harry James (Kitty Kallen), Columbia 36833; Hal McIntyre, Victor 20-1679; Joan Edwards, Cosmo 456)		
2	13	12.	DIG YOU LATER (A HUBBA-HUBBA-HUBBA) (F)—Perry Como (The Satisfiers-Russ Case Ork)	Victor	20-1750
1	—	13.	CHICKERY CHICK—Evelyn Knight-The Jesters (Bob Haggart Ork)	Decca	18725
			(Sammy Kaye, Victor 20-1726; George Olsen, Majestic 7155; Gene Krupa, Columbia 36877)		
2	14	14.	I CAN'T BEGIN TO TELL YOU (F)—Sammy Kaye (Nancy Norman)	Victor	20-1720
			(See No. 1)		
1	—	15.	I CAN'T BEGIN TO TELL YOU (F)—Harry James (Ruth Haag)	Columbia	36867
			(See No. 1)		
1	—	16.	CHICKERY CHICK—George Olsen (Judith Blair-Ray Adams and Ensemble)	Majestic	7155
			(See No. 2)		
18	9	16.	TILL THE END OF TIME—Perry Como (Russell Case Ork)	Victor	20-1709
			(Les Brown, Columbia 36828; Dick Haymes, Decca 18698; Ginny Simms, Columbia 39849; Don Baker, Continental C-1162; Bob Graham, Jewel 3000)		
2	14	16.	IT MIGHT AS WELL BE SPRING (F)—Paul Weston-Margaret Whiting	Capitol	214
			(See No. 8)		
2	—	16.	FISHIN' FOR THE MOON—Vaughn Monroe (Vaughn Monroe-The Norton Sisters)	Victor	20-1736
1	—	16.	WHITE CHRISTMAS (F)—Freddy Martin (Clyde Rogers)	Victor	27946

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.

POSITION					
Weeks to date	Last Week	This Week			
6	2	1.	IT'S BEEN SO LONG, DARLING	Ernest Tubb	Decca 6112
10	2	2.	SIoux CITY SUE	Dick Thomas	National 5010
6	1	3.	SILVER DEW ON THE BLUE GRASS TONIGHT	Bob Wills	Columbia 36841
21	2	4.	YOU TWO-TIMED ME ONE TIME TOO OFTEN	Tex Ritter	Capitol 206
14	—	5.	SHAME ON YOU	Red Foley-Lawrence Welk	Decca 18698
11	3	6.	WITH TEARS IN MY EYES	Wesley Tuttle	Capitol 216

MOST-PLAYED JUKE BOX RACE RECORDS

Records listed are 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.

POSITION					
Weeks to date	Last Week	This Week			
20	1	1.	THE HONEYDRIPPER	Joe Liggins	Exclusive 207
3	3	2.	BEULAH'S BOOGIE	Lionel Hampton	Decca 18719
7	2	3.	THE HONEYDRIPPER	Jimmie Lunceford-Delta Rhythm Boys	Decca 23451
3	3	4.	THE HONEYDRIPPER	Roosevelt Sykes	Bluebird 34-0737
2	3	5.	BE-BABA-LUBA	Helen Humes (Bill Doggett Octet)	Philo PV-106
25	—	5.	TIPPIN' IN	Erskine Hawkins	Victor 20-1639

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singing...

★ **Symphony**

★ **Let It Snow!**
Let It Snow!
Let It Snow!

(ORCHESTRA DIRECTED
 BY RUBY NEWMAN)

RECORD NO. 7162

Those Krazy Karakters...

Korn Kobblers

playing...

★ **I Don't Care If I
 Never Go To Bed**

(WITH VOCAL REFRAIN)

★ **Our Red Hen**

(Polka)

RECORD NO. 1025

Majestic RECORDS

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



PART 3—The Billboard

ADVANCE RECORD

ADVANCE RECORD RELEASES

Records listed are generally approxi- | supplied in advance by record companies.
 mately two weeks in advance of actual | Only records of those manufacturers vol-
 release date. List is based on information | untarily supplying information are listed.

- A LOVE LIKE THIS..... Carmen Cavallaro (Gloria Foster)..... Decca 18742
- ALL I OWE IOWAY..... Dick Haymes (Earle Hagen Ork & Chorus)..... Decca 18740
- BA-BA-LU..... Lazaro Quintero Ork. Continental C-1167
- BABY, WHAT YOU DO TO ME..... Harry James (Kitty Kallen)..... Columbia 36899
- DID YOU EVER LOVE A WOMAN?.. Josh White-Edmond Hall Ork. Decca 23475
- DON'T LET THAT MAN GET YOU DOWN..... Texas Ruby-Curly Fox and His Fox Hunters..... Columbia 36901
- DON'T YOU LIE TO ME..... Texas Ruby-Curly Fox and His Fox Hunters..... Columbia 36901
- EN ESTA TARDE GRIS..... Bobby Capo-Noro Morales and His Copacabana Ork..... Secco 535
- EVERYONE KNEW BUT ME..... Louis Prima (Lilyann Carol)..... Majestic 7163
- HUMORESQUE..... David Rose..... Victor 20-1780
- I DON'T WANNA DO IT ALONE... Kay Kyser (Lucyann Polk)..... Columbia 36900
- I'LL NEVER BE ASHAMED OF YOU.. Red River Dave..... Continental C-5048
- I'M ALWAYS CHASING RAINBOWS.. Harry James (Buddy Di Vito)..... Columbia 36899
- I'M ALWAYS CHASING RAINBOWS.. Perry Como-The Satisfiers (Russ Casc Ork)..... Victor 20-1788
- IN THE AMERICAN TRADITION ALBUM..... Decca A-394
- Abraham Lincoln Second Inaugural Address. Washington, March 4, 1865..... Orson Welles..... Decca 29169
- Franklin Delano Roosevelt First War Address (Before Congress), Washington, January 6, 1942, Parts 1 and 2..... Orson Welles..... Decca 29170
- Thomas Jefferson First Inaugural Address. Washington, March 4, 1801, Parts 1 and 2.... Orson Welles..... Decca 29168
- Woodrow Wilson Address To the Peace Conference, Paris, January 25, 1919..... Orson Welles..... Decca 29169
- IT'S A GRAND NIGHT FOR SINGING... Dick Haymes (Earle Hagen Ork & Chorus)..... Decca 18740
- JOHNNY FEDORA..... Andrews Sisters-Guy Lombardo..... Decca 23474
- JULIAN EL ZAPATERO..... Bobby Capo-Noro Morales and His Copacabana Ork..... Secco 535
- JEROME KERN ALBUM..... Pilotone 106
- All the Things You Are..... Harry Stockwell (Robert Trendler Ork)..... Pilotone 5186
- I've Told Every Little Star..... Brad Reynolds-June Forrest (Robert Trendler Ork and Chorus)..... Pilotone 5183
- The Song Is You..... Brad Reynolds (Robert Trendler Ork)..... Pilotone 5175
- The Touch of Your Hand..... Evelyn Wyckoff-Harry Stockwell (Robert Trendler Ork)..... Pilotone 5175
- The Way You Look Tonight..... Robert Trendler Ork..... Pilotone 5180
- Try To Forget..... Robert Trendler Ork..... Pilotone 5182
- Yesterdays..... Brad Reynolds (Robert Trendler Ork)..... Pilotone 5185
- You're Devastating..... Harry Stockwell (Robert Trendler Ork and Chorus)..... Pilotone 5171
- JEROME KERN-SHOWBOAT ALBUM..... Pilotone 104
- Ah Still Suits Me..... Harry Stockwell-Evelyn Wyckoff (Robert Trendler Ork)..... Pilotone 5184
- Bill..... Diane Courtney (Robert Trendler Ork and Chorus)..... Pilotone 5177
- Can't Help Lovin' Dat Man..... Diane Courtney (Robert Trendler Ork and Chorus)..... Pilotone 5176
- Make Believe..... June Forrest-Brad Reynolds (Robert Trendler Ork)..... Pilotone 5178
- O' Man River..... Harry Stockwell (Robert Trendler Ork and Chorus)..... Pilotone 5172
- Show Boat Overture..... Robert Trendler Ork..... Pilotone 5179
- Why Do I Love You..... Robert Trendler Ork..... Pilotone 5181
- You Are Love..... Evelyn Wyckoff (Robert Trendler Ork and Chorus)..... Pilotone 5174
- LA PALOMA..... Lazaro Quintero Ork... Continental C-1167
- LA REINA..... Noro Morales and His Copacabana Ork... Secco 533
- LEFT A GOOD DEAL IN MOBILE... Josh White-Edmond Hall Ork... Decca 23475
- LET IT SNOW, LET IT SNOW, LET IT SNOW..... Connee Boswell-Russ Morgan. Decca 18741
- MELODY IN SWING..... Don Byas Quartet..... Super Disc 1010
- MONEY IS THE ROOT OF ALL EVIL (Take It Away, Take It Away, Take It Away)..... Andrews Sisters-Guy Lombardo..... Decca 23474
- NEW JERUSALEM..... The Bibletone Jubileers... Bibletone S 2002
- ONE LOVE..... David Rose..... Victor 20-1780
- ONE O'CLOCK JUMP..... Don Byas Quartet..... Super Disc 1006
- ORGULLOSA..... Polito Galindez..... Secco 531
- ORITO OLALE..... Noro Morales and His Copacabana Ork... Secco 533
- POLONAISE ALBUM (Earl Wrightson-Rose Inghram-Mary Martha Briney and Chorus-Al Goodman Ork)..... Victor P-145
- Finale..... Victor 20-1769
- I Wonder as I Wander..... Victor 20-1770
- Just for Tonight..... Victor 20-1772
- Mazurka..... Victor 20-1771
- Now I Know Your Face by Heart..... Victor 20-1772
- O Heart of My Country..... Victor 20-1770
- Polonaise..... Victor 20-1769
- The Next Time I Care (I'll Be Careful)..... Victor 20-1771
- RIDE ON KING JESUS..... The Bibletone Jubileers... Bibletone S 2001
- ROBERTO ALBUM No. 1..... Pilotone 109
- Ba-Tu-Ca-Da..... Roberto and His Pan-American Ork... Pilotone 5024
- Begin the Beguine..... Roberto and His Pan-American Ork... Pilotone 5023
- Chiu Chiu..... Roberto and His Pan-American Ork (Dolores Del Carmen)..... Pilotone 5018
- Flamenco..... Roberto and His Pan-American Ork... Pilotone 5021
- Jungle Drums..... Roberto and His Pan-American Ork (Don Arres)..... Pilotone 5020
- Por Que..... Roberto and His Pan-American Ork (Dolores Del Carmen)..... Pilotone 5017
- Tabu..... Roberto and His Pan-American Ork (Don Arres)..... Pilotone 5019
- What Is This Thing Called Love..... Roberto and His Pan-American Ork... Pilotone 5022

(Continued on page 79)

Music Popularity Chart Week Ending Dec. 13, 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 an attempt into best selling, most played or most heard features of the Chart.

AS LONG AS I LIVE..... Johnnie Johnston with The Satisfiers Capitol 228

Tho the pic "Saratoga Trunk" will help this, it's Johnnie Johnston and the singing group that'll sock it home. Johnnie's following is building and the gang will drop plenty of nickels to hear him warble "As Long As I Live." It's going to be okay in the retail shops too.

PASS THE PEACE PIPE..... Dinah Shore..... Victor 20-1775-B

Dinah's been waiting for something like this—which has what it takes to get to the pop record buying gang . . . and it'll go, but good, on the paytables too.

NEVER TOO LATE TO PRAY.. Tommy Dorsey.. Victor 20-1773-A

This is double sock T. D. and the words—and music add a special something to the job that's done by Stuart Foster and The Sentimentalists. It may not be the quickest climber in the jukes, but once in, it's going to stay a long, long time . . . and it'll be a standard (almost) seller in the retail shops.

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.

LES BROWN (Columbia)

You Won't Be Satisfied—FT; VC. *Come To Baby, Do*—FT; VC.

Les Brown increases his stature on the spinning sides with a bright rhythmic setting for two stand-out songs. With plenty of lift in their beats, band makes it real lifting for "You Won't Be Satisfied," a sentimental ballad with plenty of contagion in the melodic fashioning by the muted brasses and in Doris Day's sultry song-selling. The needling is geared to the jump groove for a lifting "Come To Baby, Do," an infectious rhythm ditty with plenty of infection in Miss Doris's dittying and the band's beating peppered with the maestro's tenor saxing. Plenty of spirit and rhythmic style in this Les Brown plattering to make both tunes rate tops.

Music ops can count double earnings with this couplet, with "Come To Baby, Do" a cinch for major coinage.

LARRY ADLER (Decca)

Clair De Lune—FT. *Hora Staccato*—FT.

Giving concert qualities for the lowly mouth-organ, Larry Adler displays his harmonica artistry with great effectiveness for both of these concert pieces. With Georgie Stoll's orchestra providing the musical body to an overflowing degree of fullness, Adler brings out all of the melodic richness of Claude Debussy's "Clair De Lune." Keeping close to a gay and lively tempo, captures the full flavor of the new familiar Hungarian folk dance, "Hora Staccato."

Sides are reserved for the intimacy of the parlor phonos rather than the juke boxes.

"GATEMOUTH" MOORE (National)

I Ain't Mad at You, Pretty Baby—FT; V. *It Ain't None of Me*—FT; V.

For the race blues shouting about the back-biting women, "Gatemouth" (Dwight) Moore brings some real blues excitement to the spinning sides. In the lively tempo, tells his chick "I Ain't Mad at You, Pretty Baby," only she had better change her ways, and then gets real low-down and groovy as he gives out slower and salty for "It Ain't None of Me," an effective variation of the familiar someone's-got-to-go blues. Moore fashioned both blues himself, and added to the heating qualities of his singing is the righteous rhythmic support from Dallas Hartley and His Small Town Boys.

The phono fans at the race locations will run riot for both of these sides.

RAY NOBLE (Columbia)

Full Moon and Empty Arms—FT; VC. *It Might as Well Be Spring*—FT; VC.

The Rachmaninoff Concerto now comes in for a Tin Pan Alley twist, with Buddy Kaye and Ted Mossman making a fine adaptation of the melancholy music for the plaintive ballad, "Full Moon and Empty Arms." Moreover, Ray Noble's presentation of the classical theme, with silky Strads and sweet trombone, makes for a smooth setting. Roy Lanson making the lyrical exposition count. Rachmaninoff should attain the hit parade heights. For the flipover, Noble turns in one of the best band needlings for "It Might as Well Be Spring," applying a whimsical touch to the slow ballad from the movie "State Fair," and with Lanson again coming thru in high order for the song story.

If "Full Moon and Empty Arms" matches the appeal of the originating Rachmaninoff Concerto, Ray Noble's entry should count for beaucoup coinage.

GEORGE PAXTON (Guild)

I'll See You in My Dreams—FT; VC. *Streamliner*—FT.

Plenty of musical contrast is coupled here by George Paxton. The band spins it smooth yet solid for the evergreen, "I'll See You in My Dreams," with Alan Dale dreaming the lyrics to good returns. Band boys have their inning on the flipover, offering up a fast-stepping and jump-inspiring "Streamliner" opus. Unison saxes introduce the riff pattern, with the maestro's tenor sax, muted trumpet and piano improvising neatly before the band takes it over to build it up to a sock finish. Plenty of enthusiasm in the band and its blowing.

The youthful enthusiasts will find plenty of jump-inspiring music in "Streamliner," with the ever popular "I'll See You in My Dreams" always good for a whirl.

BUCK RAM (Savoy)

Swing Street—FT. *Twilight in Terchan*—FT.

Arranger-composer Buck Ram has rounded up an all-star crew to cut these two stompers. With Teddy Wilson at the piano, Red Norvo's vibe poundings, Earl Bostic's alto and Don Byas's tenor, Remo Palmieri's electric guitar and Frankie Newton's trumpet, there is plenty of musical meat in their individual efforts. That's what counts most in this cutting, particularly for the jump riff fashioning identified as "Swing Street." The all-stars go Oriental in their riding for "Twilight in Terchan," with Slam Stewart's singing bass adding his solo efforts to the solid spinner.

While the disk is for the hot jazz fans, the jump fans will like the title and tooting spinning out "Swing Street."

CHARLIE SPIVAK (Victor)

Home Country—FT; VC. *Stranger in Town*—FT; VC.

It's a refurbished brand of rhythm that Charlie Spivak expounds in these two new sides. For one, the maestro lets the band itself display its fine body. The boys acquit themselves admirably for the ballad, "Home Country," which has the tenor sax leading off and the Spivak trumpet on the follow before Irene Daye takes over for the excellent lyrical exposition. Also a slow ballad, with Jimmy Saunders for the romantic singing, is Mel Torme's haunting ballad of nostalgia, "Stranger in Town," with the maestro's sweet trumpet setting the stage for the spinning.

Plenty bright in the spinning. Charlie Spivak has geared both of these sides for the phonos.

(Continued on page 78)

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- Hide Your Face—Red Murrell 79¢
- Wait for the Light To Shine—Roy Acuff . . . 37¢
- Ridin' 'Neath the Arizona Moon—
Dick Thomas 79¢
- You Will Have To Pay—Tex Ritter 53¢
- Tellin' My Troubles to My Old Guitar—
Don Weston 64¢
- If You'll Believe in Me—Don Weston 64¢
- When My Blue Moon Turns to Gold Again—
Tomorrow Never Comes—Westernaires . . . 79¢
- Heartaches—Idaho Call 79¢
- This Troubled Mind—Prairie Pioneers . . . 79¢
- Be My Little Pet—Delmore Brothers 79¢
- Don't Sweet Talk Me—Grandpa Jones 79¢
- I'm Singing the Blues—Hank Penny 79¢
- Empty Chair at the Xmas Table—Bob Willis . 53¢
- Don't Live a Lie—Gene Autry 53¢
- You Wouldn't Understand—Bill Carlisle . . . 79¢

RACE

- Sugar Babe Blues—Roosevelt Sykes 37¢
- Humble Blues—Big Bill 53¢
- What's on Your Worried Mind?—Cecil Gant . 89¢
- Reconversion Blues—Ivory Joe Hunter . . . 89¢
- Yonder Goes My Baby—Wynonie
"Mr. Blues" Harris 89¢
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Alton Redd 89¢

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Longhairs Getting Haircuts; Comes the Dawn of a New Era

Continued from page 3)
need trained voices to put them over and are, in their way, educating a new public in music appreciation. From there, it's a step to the Met, which, streamlined, is also producing entertainment. Dick Rodgers is coming into the Met thru the back door."

New York is now a music talent mart, for a change, he explained. No more does the Met have to shop for hot bosoms from Germany and liquid larynxes from Italy. Instead, Europe is getting ready to buy American talent—with looks, figures and voices—from the U. S. for their opera seasons. "London's Covent Garden has already intimated that they're going to shop here," he said, and added that today symphony orks in this country were tops, with native musicians a must on their rosters. No more European imports here, either.

Younger Audiences

Of current Met audiences, Johnson has much to say. Show wise and choosy, today's audiences are a great deal younger than those of a generation ago. Young married couples form a large part of the new subscribers and kid interest in opera is increasing rapidly. Airing of the Saturday operas, he maintains, has built up a completely new public, which is swelling the take at the Met more and more each year.

"They're not star crazy today," he said. "An opera with Caruso as the star and a second-rate cast around him wouldn't go down with today's audience. They want an all-around cast of young voices and aren't satisfied with anything less."

Wagner Tops

Strangely enough, the pew sitters' yen today is for the heavy German opera. Wagner is the pop favorite and Richard Strauss's *Der Rosenkavalier* is a box-office sock. Twice in 10 days this season, the Strauss opera has hung up the SRO sign at the Met, an unheard of thing. That's why, altho the Wagner ring is not going thru on this season's sked as a unit, several of the operas in this series are set for presentation. The *Lohengrin* deb this year was a departure from the Met norm, but went over sock.

Johnson believes that the golden age of music in America is only in its adolescence (where have we heard that before—Ed?) and that it is growing each year. He vision the future when, with the Main Stem, the Met, radio and Hollywood all raising the standard of pop music to the longhair level, opera and symphony music will come into their own.

"Even today," he said, "we're a lot further ahead in this country, musically speaking, than we were 25 or 30 years ago. Then music was the girls' province and boys who went in for music were considered little sissies. It's not so today, and I believe that this basic appreciation of music by children gives them a fuller mental balance and makes them better citizens. It's not beyond the bounds of possibility to see musical appreciation having its effect in public life and politics. Look at Paderewski. He was a great musician, and I believe it was music which helped him materially as a statesman." (He made no reference to the current amateur 88-er in the White House.)

"Stop Chasing Audiences"

Johnson believes that music will really come into its own in America on a national scale when the amusement industry stops running after audiences and gets audiences to chase it. That requires a general raising of the standards and Johnson believes that the initial hike has been and is being made today. "In any period of entertainment," he added, "the mental approach to such entertainment is an indication of the growth of the people." Judging from today's longhair standards, the U. S. is growing up fast.

Biggest headache is Yank opera composers. Right now there are none outstanding. The music-writing group in Hollywood—most of whom are transplanted Europeans—are writing the most significant music for pix. Only musicians, for the most part, listen to such compositions, Johnson says, but he thinks that eventually, out of such a group or similar groups will come native American composers who won't write like Frenchmen, Germans or Eng-

lish, but like Yanks, right out of the U. S. soil. By that time, aisle squatters will be in the mood to accept them, just as they accepted Gershwin, Rodgers, Kern, Bernstein and others. In short the public's the barber and music's in the barber's chair.



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Continental Hotel, Chi, Preps Room; "Something New"

CHICAGO, Dec. 15.—New Horizon Room of the Hotel Continental, described by hotel execs as "something very unusual in the way of hotel dining rooms," will be unveiled to the public Friday (28). The 350-seat bistro, with a bar seating 50, will be split into three banquettes by low abutments. Room is built in the shape of an L, with the bandstand and dance floor at the apex of the L to permit the best possible vision from anywhere in the room.

New holstelry spot will feature a society ork and a separate chirp, with Charles Victor's seven-piece crew and Ellen Gordan handling vocals. Spot will have no cover or minimum and hotel officials said prices will be right in line with those charged in other Chicago hotel rooms. Jack Zeeko will be managing director of the room.

Central Booking Adds Stone, Pope, Borde to Combo Roster

CHICAGO, Dec. 15.—Central Booking Office, which has been building its roster of cocktail attractions steadily during the past year, this week added Lee Stone, ex-Stanford Zucker booker and for the past three years with the AAF Special Services office at Abilene, Tex., as head of the cocktail department. Freddy Williamson, office manager of CBO, has added Nick Pope and Max Borde to the cocktail department in the past six weeks, while Kay Jarrett has been with the office for the past eight months.

Central has approximately 85 musical attractions in its stable at present and is handling booking exclusively for about 20 Midwest and Western spots.

Key City AGVA Reps To Meet For Brush Up on Form B, Etc.

NEW YORK, Dec. 15.—The first national get-together of reps from key cities will take place in AGVA's headquarters here on January 3, according to Matt Shelvey. Purpose of the confab, said Shelvey, is to brush up the AGVA people on the facts of "Rule B," the basic pact under which the union franchises agents. The chin-festers also will be schooled in ways to clear claims, check memberships and other facets of the operation, said the union official. Boston, Philly, Miami, Pittsburgh, New York, Cleveland, Buffalo, New Orleans, Dallas, Chicago and Los Angeles will be represented.

A. C. Blumny Has a Blowout On Ciro's Third Birthday

MEXICO CITY, Dec. 17.—A. C. Blumenthal's night spot, Ciro's, in the swanky Reformer Hotel, observed its third anniversary on December 9 with movie and stage stars and other celebrities turning out. Ciro's features two bands and a singer, no floorshow.

Despite the fact that the spot has no act (almost every cabaret in Mexico does), the place is jammed to capacity nearly every night. Vern Hoaglund, who brought his band in from Texas to play a four-month stand when the spot opened three years ago, is still here and, according to Blumenthal, is due for a long stretch.

New Monterrey Nitery On Lookout for U. S. Acts

MEXICO CITY, Dec. 17.—New night spot in Monterrey is the Sans Souci, which is featuring two orchestras and floorshows.

Spot hopes to land American acts, as it's situated only 200 miles from the Texas border on the main road to Mexico City.

New Seattle Amusement Ed

SEATTLE, Dec. 17.—Robert (Bob) Woolson has been appointed to succeed Willard Eisey as amusement editor of *The Seattle Star*. Eisey, veteran employee of the publication, has taken over direction of public relations for Hamrick-Evergreen Theaters here, succeeding the late Joseph Cooper. Woolson is a discharged war veteran and hails from Spokane.

Tampa Nitery Biz Still Going Strong

TAMPA, Dec. 17.—Shutdown of war-born industries and military installations in Tampa has put no damper on the enthusiasm of operators of hotels, night clubs, taverns and restaurants. Tampa Terrace Hotel reopened its Palm Room on December 1 with the Frankie Masters ork and Helen Tiven, pianist. Masters played a week before Buddy Hlsen took over, retaining Helen Tiven. Floridan Sapphire Room and the Hudson Manor's Rose Room feature small house orks. Ted Hartley plays his own arrangements on the piano at the Thomas Jefferson.

Newest among the night clubs is the Tangerine, opened on December 7, and Larry Ford's Royal Palm Club presenting two floor revues nightly with Don Bruce's ork, Harvey Bell, male singer, and Gloria Frenche, fem chanteuse. Old-timers are Danny and Doc's Jewel Box, with two floorshows a night, and Club Hi-Hat, now starring Yvonne Moray, who opened with success on November 23. Taverns and bars with orchestras include Turf Exchange, Tropical Inn, Saratoga Bar and Rainbow Tavern.

American Acts Cash In On Mexican Holiday Season

MEXICO CITY, Dec. 17.—Standard American acts are playing Mexico to cash in on the big holiday season. Lirico, vaude revue house, has the Wierre Brothers and Joan Page, former singer with A. B. Marcus.

Follies, other top revue house, is featuring the Bricklayers, dog act; Pallenberg's Bears; Stuart Morgan Dancers; George Rocher, tap dancer, and Lamb's Manequins.

American acts playing other vaude theaters and night spots include Betty Tanner and Buddy Thomas, Trixie McCormick and Lorenz Roberson.

Milton Inks Juke Disk Deal; Gets 24 Weeks at Suzy-Q

HOLLYWOOD, Dec. 17.—Roy Milton and His Solid Senders have been signed to a two-year recording contract by Juke Box Records. Pact calls for 12 to 14 records each year.

Milton was also signed to another 24 weeks at the Suzy-Q spot, moving from its new-band-every-four-weeks policy. Deal was handled by the Reg. D. Marshall agency.

"What's in Name" To Get Andrews Sis (Hoofers) Test

NEW YORK, Dec. 17.—The Andrews Sisters (the hoofers) get their first theater date when they open at the Hippodrome, Baltimore, on December 27 with *Bells of St. Mary*. Billing will give Andrews Sisters (singers) high blood pressure because dancers' monicker will be 100 per cent and "dancing" will be in small type. Kids are booked in for three weeks and three one week options.

OFF THE CUFF

East:

SKUNK HOLLOW Boys draw a hold-over at the Blue Moon Tavern, Newark. . . . BROADWAY JONES current at Melody Inn, Philadelphia. . . . DEL RIO, Philly, due to open last week, didn't. No liquor permit. . . . JIMMY SOLAR'S option picked up at the Barn, Kingston. . . . TONY RAND still at Merry-Land Club, Washington. . . . SKYLINE TRIO at Erie Press Club, Erie, Pa., for the past 34 weeks. . . . SWEET and LOWE opened at the Hotel Kenmore, Boston. . . . LIND TERRY now at Pete and Don's, Staten Island. . . . FRANK O'CONNELL still at Blue Mirror, Newark. . . . ANGIE BOND TRIO and the Milt Raymond outfit current at Satire Room of the Hotel Sheraton, New York. . . . MONCHITO'S rumba ork current at Club London, New York. . . . BARBARA BARRY working at the 19th Hole, Greenwich Village. . . . MILAN SMOLEN and Alessandro Rosati playing at El Borracho, New York. . . . NANCY NOLAN set for the Ritz-Carlton, Miami. . . . CONNIE DRAKE working in the lounge at the Park Central Hotel, New York. . . . CAPTIVATE-AIRS write they have been extended into 1946 at the Clark Hotel, Los Angeles. . . .

"No Rooms" Sours Orange Belt Lure for Many Tootlers

NEW YORK, Dec. 17.—The big flood of cocktail units which were supposed to get started for the sun-tan districts continues to be only a dribble according to lounge agents who make regular sales calls to Florida.

Main reason still is the widely advertised room shortage. Lots of musickers would like to work in the South if for no other reason than to get out of the snow, but having a place to flop is another matter. Many of the single guys aren't too worried about rooms, particularly if they're sidemen recently out of the army. They feel they've been roughing it long enough for Uncle Sam and getting shot at in the bargain. With a Florida job, maybe they will still have to rough it. But with nobody shooting at 'em and with the dough substantial, a lot of the sidemen are actually signing up for the orange belt jobs.

When the Florida locals increased minimums there was a concentrated wailing and gnashing of teeth. A lot of the spots claimed they would have to go out of business. New York percenters who service these rooms found themselves behind the eight ball. Saloons just wouldn't go above scale, and for scale the agent can't make a buck. But it looks like some kind of deals have been made because units are actually being sold for Florida spots. One agent

claims this new interest is due to the arrangements that ops are now making. These call for scale plus room and board which may bring up a tootler's weekly check to about \$250. For example the Roney-Plaza, Miami, according to one fee collector, is offering sidemen \$110 plus room and board. The Hollywood Beach Hotel, Hollywood, is signing deals calling for \$100 and room and board. Other agents admit that the trend toward flop and food as being part of the deal is gradually spreading in an effort to get the boys down before the season starts rolling.

Some Chary

But if some of the percenters boast of their deals, a few of the more sober-minded reps pooh-pooh the whole set-up as a dream. They point out that a hotel like the Roney isn't putting out room and board that they can get a couple of hundred a week for and turning them over to musicians for nothing. Even if they do offer 'em a flop, the chances are it's in the cellar. So far as food is concerned, they claim that contract doesn't mention what the food shall be. Theoretically a slice of bread can be food, and the pact doesn't even mention how many slices go to each guy.

The fact that room and board are now offered for Florida jobs shouldn't be grabbed at as something big, say agents. As a matter of fact some of them are quite specific and vehement in saying that until the kind of room and the quality and quantity of food and the number of meals per day is set down in black and white a Florida job is just another job away from home. The money is okay but it isn't any better than it is closer to home. Class A scale is \$85 for any five hours up to 1 a.m.; Class B spots pay \$65 for any five hours up to 1 a.m. After that the charge is \$3 an hour overtime per man, with the leader getting \$4.50. Work week is six days. If a unit works the seventh day it gets paid for eight days.

If the outfit has some kind of draw it can get a little more dough. But the number of spots buying top units is small. The rank and file are still buying just four guys who can sing a little and play loud. And that kind isn't getting more than scale and certainly it's not being offered plush rooms and seven course meals.

Cincy Nitery Tiff With AGVA Fixed

CINCINNATI, Dec. 15.—Six-week dispute between the AGVA and operators of four local niteries, the Cat and Fiddle, the House of Rinck, Listermann's and Casa Grande, was settled this week when agreements were signed by the club ops and Tony Nuccio, local AGVA rep.

Contracts call for a higher minimum for acts, ranging from \$60 to \$75, and for a six-day week for line girls. None of the clubs involved, however, employ a chorus line.

12 USO Units on G.I. Cirks

HONOLULU, Dec. 5.—USO Camp Shows' units now making the tour of the G.I. cirks here are *Characters and Caricatures, Concert Hall, Lester Cole and Debutantes, Free and Easy, Room Service, The Hell You Say, Smoke Rings, Jerome Kern's Cameos and Revelers in Revue*. Three other units also arrived here recently. Jack Cavanagh leads a vaude unit of nine persons, including the Clawson Triplets, Dorothy, Doris and Donna. *Three Men on a Horse*, comprising three girls and six men, is led by Joe Downing. *Petticoat Fever* has 10 players in the cast. Units will play six weeks in the islands and then move on to the Marianas, Philippines and Japan.

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AGENT PLAN IN PA. IS PHEW

N. Y. Splitters Sizzle at Law

Pennsy probes acting as hawks in snooping at odd times, perusing contracts

NEW YORK, Dec. 17.—A little storm that may well turn out to be a hurricane hit New York talent offices last week when they received letters from the Pennsylvania labor commissioner, William Douglas, warning them to stop poaching on that State's preserves.

It seems that many of the New York percenters have solicited spots directly and have made sales without paying off Quakertown agents. A beef was apparently made—and the fat was in the fire. The first indication of trouble was when several New York indies were approached in Philly spots where they had acts working and asked if they booked the act. If they did they had to show contracts countersigned by a licensed Pennsy fee splitter.

Most of the boys are quite familiar with the five-year-old law and have protected themselves by cutting in a local percenter. It is well known that this cutting in is strictly a formality. A New York seller gives the Pennsy license holder either \$5 a contract, 2½ per cent of the commission or pays him so much per month. But occasionally one of the Big Town hustlers is likely to slip up and not cut in one of the boys.

Contracts Probed

First major sign of a real fuss was when Stem agents started to receive worried phone calls from Philly ops who complained that labor department reps had come in and warned them not to do any business with out-of-State agencies. Reps insisted on looking thru all contracts and where a Philly agent had not countersigned, a warning was given. Next time, they were told, they might lose their liquor license, amusement permit, and both the op and the act could be arrested for aiding and abetting in a violation of the law.

The next step was a formal letter to New York agencies mentioning specific trips made by their salesmen for the purpose of selling acts and warned them, in diplomatic language of course, that such behavior was not nice.

That New York offices don't like the law is a mild understatement. They feel it is discriminatory and sets up precedents that may well prove dangerous. (See AGENT PLAN IN PA. on page 37)

Carroll's Unit May Have Legal Battle on \$\$\$\$

NEW YORK, Dec. 15.—The Earl Carroll's *Vanities* show now on tap at Loew's State may become the subject of legal action if Carroll swings into the courts, as predicted by the unit's general manager, Lou Kane, to collect for a series of dates contracted by Earl Newberry, Southern promoter operating as Associated Artists, Inc., of Jacksonville.

According to a statement from Newberry, he bought the *Vanities* package thru the A. and S. Lyons office (Jerry Cargill) on the statement that it was a "complete production of the usual road show caliber and Carroll standard with 60 people." Newberry says he arranged 11 play-dates as a consequence but reviewed the vehicle a couple of days before it opened for him and immediately protested to the Lyons office that the show was not as represented, demanding an adjustment of contracts. Newberry states he was told by the booking office that the show would be augmented in time for an Atlanta date worked up by him. This was not done, says Newberry, and adjustments also were refused. As a result, he states, refused to settle with (See CARROLL UNIT on page 37)

A Vaude "Yes"

VANCOUVER, B. C., Dec. 15.—*Public Opinion*, a weekly radio show sponsored by a local department store and staged at the Vogue Theater every Tuesday night, has brought to light the fact that Vancouver fans of the theater want more vaude fare.

Radio show in the main consists of 20 questions which are sent in by the public each week and published in the local dailies. Each contestant clips this list and mails it in to the theater with their "yes" or "no" opposite each question. There is audience participation at each show. Persons selected to win have to guess how public opinion voted on the question asked him.

To the question "Would you like to have Vancouver theaters show more vaudeville acts?" the answer was yes 94 per cent.

Vancouver Theater Op Boosts Biz 50% With Vaude Policy

VANCOUVER, B. C., Dec. 15.—Since adding vaude to his picture fare at the State three weeks ago, business has increased 50 per cent, states Owner-Manager Hy Singer of that theater. He has revived the old-time amateur nights and stacks them in for this feature every Wednesday. Every fourth Friday he pulls a jamboree by having the winners from the Wednesday night contests appear in a final elimination contest.

Singer is so enthused by the business vaude has brought him that he is going ahead with plans for his Orient Theater nitery in Chinatown, which he dropped some weeks ago due to a licensing snag which developed. His plans now are to book vaude acts which will shuttle between the theater and nitery. They are only two blocks apart.

Club Charles Shuts For 6-Wk. Overhaul

BALTIMORE, Dec. 17.—Club Charles will shutter January 21 for a period of six to eight weeks while it undergoes a lot of overhauling. Plan is to put in a kitchen (spot is now only a drinkery), change the entrance and redecorate the interior and exterior. Seating capacity will be increased to 450 from the present approximate 350.

New budget, to include bands, will run to about \$9,000 and will include a 12-girl line. Present show budget, calling for a six-girl line, runs to about \$5,000. No attractions have been set as yet. Feeling is that when opening day rolls around a lot of names now booked for Florida, will be available.

Vaude Slated for Brooklyn If Present Plans Pan Out

NEW YORK, Dec. 17.—Big-time vaude is on the way back for Brooklyn if present plans, still in the talking stage, jell. The first house that may break the ice is the RKO-Albee, tho the Brooklyn Paramount may beat it to the gun. Major reason for the return of flesh is the break-up of the pool in which the Strand, the Paramount and the Fox participated. While the Strand and the Fox are still tied up in the Fabian chain deal, the Paramount pulled out a few weeks ago when Gene Bouchet, New York Paramount house exec, was shifted to the Brooklyn plant to run things. Currently latter theater is undergoing elaborate cleaning and revamping operations, tho it does not admit for the record that a return of flesh is the reason.

At present all the major Brooklyn

Nitery Biz Dive Has Ops Yowling; G.I. Trade Missed

NEW YORK, Dec. 17.—The local cafe ops have the crying towel out again and are scurrying around looking for reasons to explain the present business drop.

Embassy Preem \$25 Dec. 27; Row Over Waters OK

NEW YORK, Dec. 17.—Bill Miller finally has his Embassy show all set and expects to open December 27 with a new high in preem charges (\$25 each sans drinks) if the OPA gives him the green light.

Show will star Ethel Waters; extra added billing will go to the Wesson Tyrell, formed two years ago by Eddie and Lober, Florence Lessing, Darline Zito, Jack Salvo and a six-girl line. Main band will be Joel Herron, now current at the Copacabana. Productions will be by Don Arden.

The hitch which involved Ethel Waters has apparently been worked out. Singer was originally signed for \$2,500 to open on or about November 29. Inasmuch as date was changed Miss Waters was sold to the Shuberts for *Passing Show*. But at the time the theater sale was made, Charlie Yates, who made the sale, said he told the Shuberts that Miss Waters had a prior contract with the Embassy. When Miller attempted to enforce his contract the Shuberts threatened Miss Waters with Equity action for a breach of contract.

AGVA stepped into the fracas and insisted that the Embassy had first call on Miss Waters's services and the Shuberts could only exercise their contract if the Embassy deal wasn't consummated. To bind the deal and to get around the "on or about" clause which means a week either way, Miller paid Miss Waters for the week of December 13 and a bond was put in AGVA for another week's salary. It is understood that the bond applies only to Miss Waters, but AGVA says that additional money will be put up to cover salary of the rest of the cast. No Equity action is expected as both that union and AGVA are part of the Four A's.

Moss Sells Clover Club To Goldman & Solomon

MIAMI, Dec. 17.—Erving Moss has sold his Clover Club, pop downtown night spot, to Jack Goldman and Jack Solomon for heavy dough.

Moss acquired the Clover 18 months ago. It has been playing top acts, which policy will be continued by new owners. Goldman also operates Hickory House branches in Hotel Edwards, as well as in New York.

Some of them say it is because of the pre-holiday season; some because the war is over. Others don't know what to blame except something that they call "general conditions." But whatever the actual reason, the fact remains that with but a few exceptions biz is down about 25 per cent all up and down the Stem.

Only ones claiming an increase over the same period last year are the small chi-chi spots on the East Side. The Blue Angel says "it is doing better and so is the Ruban Bleu. The Versailles also claims an increase in take, but in this case it is probably due to the budget cut. Spot is now operating on a one-act policy (Dwight Fiske) where ordinarily it has an expensive line, production numbers and three or four acts.

But if the low budget spots are holding up, the big spenders are not doing so good. The Copacabana which had the rope up so many times that it probably wore it out admits that customers aren't pouring in as freely as they did this time last year. Cafe Society also is down. The hotels are not doing very much either. On opening nights of new shows they always pack them in. But after that there are plenty of empty tables.

On the West Side biz has also slackened. The mass cafes like the Diamond Horseshoe, Latin Quarter and Zanzibar aren't jammed as much any more. The long lines that used to stretch out into the street are a thing of the past. The London Club and La Martinière gets customers for one show, the rest of the night they look haunted.

On 52d Street biz has really taken it on the chin. Some spots admit that takes have dropped as much as 35 per cent, others say only 25 per cent. Such clubs like the Three Deuces, Downbeat and others are particularly hard hit by the fall off in service trade. The same thing is true of the Aquarium and the Metropole and Rogers' Corners.

Many of the cafes expect to recoup some of their losses with a big New Year's. But some of the ops admit that no matter how good New Year's biz may be it will take a lot of it to make up the current and recent losses.

Whether this business decline will make ops spend less money for talent is extremely doubtful. Names still command salaries, and no op wants his competition to get the edge on him in attractions. What may occur is that lines may be reduced and less dough may be spent on productions. But so far as cutting names is concerned, no such possibility is envisioned now.

Miami's L. Q. Nets AGVA's Unfair Tag

NEW YORK, Dec. 15.—Latin Quarter, Miami, was declared "unfair" today by AGVA for failure to post a demanded cash bond of some \$5,000, according to Dave Fox, union official, who has returned from a look-see into the Florida situation. Fox said that E. M. Loew, owner of the Miami spot, will be informed of the action via the AGVA office in Boston where he makes his headquarters, and, if a bond is not forthcoming pronto, union may level against the New York Latin Quarter because of Loew's financial interest in this spot.

Demand upon the Latin Quarter in Miami is an outgrowth of Fox's recent trip southwards to inquire into the financial responsibility of various clubs operating this winter in the resort city.

A similar demand made upon the Terrace Room there, meantime, resulted in the posting of a \$4,000 bond by this spot, according to Fox. Ciro's and the Hurricane, from whom cash antes also was asked by Fox, have not responded, says the union official. The Beachcomber, subject of some inquiry, has been found okay, Fox states.

New Year's Eve Thru Rose Specs

Names Cost Dough So Bill Goes Out

NEW YORK, Dec. 17.—The new show policy at Bradley's, class restaurant on E. 54th Street, which was due to start rolling Wednesday (12) didn't come off. Originally the show was skedded to open with Jane Dulo, Bernie West and two other acts. But between the opening date and the signing date there seemed a wide difference. It seems, according to Julius Monk who is to run the show, that the Gottlieb brothers, owners of (See NAMES COST DOUGH on page 71)

Detroit Peddlers Now 100% AGVA

DETROIT, Dec. 17.—All Detroit booking agents have formally signed with AGVA for the first time in a year, as the result of general acceptance of Rule B, according to Billy Grubbs, national AGVA rep here. Most local bookers who were members of the Michigan Association of Theatrical Agents, have been operating on a working permit from AGVA during the past 12 months, but without the regular franchise. A. B. C. Theatrical Booking Agency, operated by Ted Rothstein was the only one actually signed.

New agreements covers 24 agents in Detroit and two in Toledo, taking in principals and associates. A total of 12 offices are affected, Grubbs said.

Ex-5100 Op Opens Loop Spot, Frolics

CHICAGO, Dec. 15.—Chi's Loop gets another contender for the night club trade Thursday (27) when Harry Eager, formerly owner of the North Side nabe 5100 Club, opens his Frolics, 750-seat bistro located on the second floor at the northeast corner of Madison and Clark streets. Spot, which occupies 12,000 square feet, is the former site of the old Golden Pheasant, which closed its band policy and went into a food policy approximately 10 years ago.

Frolics has falsely been reported as opening several times in the past six months, but Eager said definitely that the spot will open December 27 because all contractual and building difficulties have been surmounted and he wants to cash in on the heavy holiday biz. Approximately \$122,000, Eager said, was put into renovating the spot.

Variety Bill

Opening revue, in for four weeks with options, is a variety bill, with Billy Delmar and Renita, comedy ballroom team; Gloria Van, songstress; the Jitterbugs, mixed sextet; Harry Jarkey, emcee, and possibly Rex Owen, pantomimist, who currently is bedded but is expected to be on tap at the opening. Line of eight girls is coached by Florence Sullivan, Chi producer, and Henri Lishon will baton a (See EX-5100 OP IN LOOP on page 71)

Still Too Close

NEW YORK, Dec. 17.—Jack Zero, erstwhile songwriter and straight man for any comic who needs one in a hurry, broke the boys up in Lindy's the other night when he told them of his first radio shot.

"After rehearsing all day we went on at night. When my spot came up I started to read my lines but the director waved me back. I finished and he came over and told me that I was too nervous and the mike was too sensitive. I shouldn't stand too close. On the repeat the director again waved me back. I stepped back about four feet. Suddenly a door closed between me and the mike. That was my one and only radio shot and it took a closed door to get me off."

Sligh-Tyrrell Bond Melting Won't Spoil Beautiful Friendship

CHICAGO, Dec. 17.—Firm of Sligh & Brothers. Rest of the bill will be Grab Sligh and Phil Tyrrell, was dissolved this week by mutual agreement of both partners, so that each might concentrate more particularly on his chosen field. Both emphasized that the split was on (See SLIGH-TYRREL MELTING on page 71)

Holiday Biz Looks Terrific

Ops hiring little extra talent in expectation of a flood of customers

NEW YORK, Dec. 15. — This year, America's No. 1 Whoopee Night—New Year's Eve—is likely to be an evening the night club industry will remember with pleasure. That is the major conclusion to be drawn from a 19-city survey across the country completed this week by The Billboard staff and correspondents (results in digest form on this page). With advance reservations running from good to heavy in most towns, with vets contributing considerably to expected volume, with civic authorities generally proving to be liberal in regard to hours of operation—and with this being the first peacetime New Year's Eve since 1940—the chief giggle-juice night should bring biz of huge proportions.



In several cities the anticipation of hefty volume is accompanied by forebodings that the Eve this year will be (New Year's Thru Rose Specs on page 39)

YOUR NEW YEAR'S HEAD FOR 1946

CITY	HOURS OPEN	LIQUOR SALES PERMITTED	EXTRA TALENT BOUGHT	CLUB DATE BOOKINGS	PRICES OR COVER CHARGES	ADVANCE RESERVATIONS	OTHER INFORMATION
BOSTON	To 3 a.m. (Usually 1 a.m.)	To 1 a.m.	None	So-so; prices high for acts bought	\$4.50 to \$7.50 per person	In hotels very heavy; niteries somewhat behind last year	Ice show in town expected to stimulate night-owling; spots anticipate boom evening—but see it as the last big New Year's Eve.
BRIDGEPORT	To 3 a.m. (Usually 1 a.m.)	To 3 a.m.	None	None	\$4 to \$6 per person including tax	Heavy	
BUFFALO	All night (Usually 3 a.m.)	All night	Very little	Prices medium to high; volume debatable	\$2 to \$7 per person	Light	Anticipate heavy patronage from Canadian side.
CHICAGO	All night	All night	None	Prices high; heavy volume	\$2 to \$18.25 per person	Heavy	Anticipate best New Year's Eve since the '20's; vets making bulk of advance reservations.
CINCINNATI	To 5 a.m. (Usually 2:30 a.m.)	To 5 a.m.	None	Very little	\$3.50 to \$9.19 per person	Good	Across-river Kentucky spots open until —; biz expected to top 1945 by 10 per cent.
DES MOINES	All night (Usually 1 a.m.)	All night	Very little	Very little	50c to \$1.50 per person, cover	Light	
INDIANAPOLIS	To 11:45 p.m. (Usually 11:45 p.m.)	To 11:45 p.m.	None	Good; prices medium to high	Indefinite	Indefinite	Many parties in out-of-town private clubs; OPA expected to prowl.
LOS ANGELES	Indefinite (Usually 2 a.m.)	To midnight	Some	Indefinite	\$7.50 to \$25 per person, in some cases tax included	Record	Ballroom charging \$5.50 to \$7.50 per person; smash biz anticipated.
MEMPHIS	Indefinite (Usually 1 a.m.)	Not on premises; liquor stores close at 11 p.m.	Some	100 per cent increase over 1945	\$3 to \$7.50 per person	Heavy	Spots voluntarily closing 2-3 a.m.
MIAMI (Miami Beach)	To 3 a.m. in Miami; all night in Miami Beach (Usually 3 & 2 a.m.)	Probably all night	None	Very little	\$5 to \$15 per person	Heavy	Football game; OPA allowing 1943 rates—about 15% over ceilings.
MILWAUKEE	All night (Usually 3:30 a.m.)	All night	Some	Very little; prices medium	\$2 to \$10 per person	Heavy	All-out celebrating anticipated despite end of war work; vets heavy spenders.
MINNEAPOLIS	To 1 a.m. (Usually 1 a.m.)	To 1 a.m.	Very little	Very little; prices high	Nominal to \$7.50 per person	Good to heavy	
NEW YORK	All night (Usually 4 a.m.)	All night (By special permit)	Very little	Considerable; prices high	Nominal to \$20 per person, in some cases tax included	Heavy	Boom biz anticipated; clubs generally open all night, hotel rooms generally closing at 3 a.m.; see it as last big New Year's Eve.
OMAHA	Probably to 1 a.m. (Usually 1 a.m.)	To 1 a.m.	Considerable	Considerable	Nothing to \$6.50 per person	Indefinite	Spots coming to life after year of darkness.
PORTLAND (Ore.)	Probably 2:30 a.m. (Usually 1 a.m.)	Probably to 2:30 a.m.; on premises under bottle-checking system.	Some	Heavy; prices high	Nominal to \$6 per person	Indefinite	G.Y.'s may now be served beyond midnight; State liquor stores have raised quota per customer.
RICHMOND	Probably to 1 a.m. (Usually 11 p.m.)	Beer and wine only, to 11 p.m.; liquor in State stores	Very little	Some; prices high	Nominal to \$6 per person	Indefinite	
ST. LOUIS	Probably all night	Probably all night	Some	Indefinite	Nominal to \$8 per person	Heavy	
SAN FRANCISCO	To 2 a.m. (Usually 2 a.m.)	To midnight	None	Good; prices medium	Nominal to \$7.50 per person	Heavy	Football game; big biz expected; acts, musicians being paid double for night.
WASHINGTON (D. C.)	Probably to 4 a.m. (Usually 2 a.m.)	To 2 a.m.	None	Very little	\$2 to \$7.50 per person	Indefinite	Many private upper-crust parties; biz at capacity levels anticipated in spots.

Cotillion Room, New York

Talent Policy: Floorshows at 9:30 and 12:30; continuous dancing. Owner-operator, Hotel Pierre; publicity, Dini Earl. Prices, \$2-\$3, minimum.

New show consisting of two sight acts plus male singer Rasha, hold-over, gives this East Side room a well rounded package which should make the auditors happy when they tally the cash register takes.

Of the two new acts, Bobby Baxter is the boy to watch. He has progressed remarkably since he was first caught by this reviewer at the now shuttered Hurricane (olof hasholem). Baxter is a magician of the sluff-off school who pulls customers into his act. Tricks are handled well but it is the lad's shy mannerisms, double takes, plus his small-boy amazement when a trick works, that gets the big hands. His ingratiating manner (sans chatter) gets to the house right away to judge from the rapt attention and laughs he won.

Renee DeMarco, dripping class and wearing a lovely black and turquoise costume, opens up in a slow, dreamy glide to *Laura* in which three fiddles come down on the floor. Stuff was smooth and well handled. Followed with a change of pacer, a stylized Spanish number in which she makes with the heels, hand claps, quick stops and twists and won a really good reception. Next was a story dance in which she did a terp take-off of a gal making a date via phone; her preparation for the party, the party itself and then home again tired but happy. Number is charming but needs tightening. Her closer was *Bahia*, a dramatic routine full of Latin gestures and sharp but graceful precision work. Dance would sell better. (See COTILLION ROOM on page 71)

NIGHT CLUB REVIEWS

Glass Hat, New York

Talent Policy: Floorshows at 8 and 12; continuous dancing. Owner-operator, Hotel Belmont Plaza; publicity, Aletha Shoemaker. Prices, \$2-\$2.50, minimum.

Package here consisting of three acts, one of the best routined lines around, and an ork that knows its business, gives it one of the zingy-est shows caught here in a long time. It has pacing, costuming, comedy and loads of flash which the crowd responds to with plenty of applause.

Headliner is Johnny Morgan who draws titters from a slow opening gradually building to yocks for some of his special stuff. With the exception of his Stokowski routine, short comic has all new material which he knows how to sell. Some of his gags suffer from rheumatism but his self-effacing delivery gets results, practically all the way. His parody routine made up of short takes from current pops hits the laugh meter time and again. His satirical build-up of horse opry flickers is a masterpiece, which just about breaks up the house.

Bert Stanley, emcee and singer, keeps the show moving rapidly when he's in the introing slot and does a solid job of chanting when his turn comes up. Opens with a fast *Great Day* then follows with *White Christmas* in which he sandwiches *Holy Night*. Effect is impressive and pays off with healthy hands. Singer has a good mike technique pulling in and out for good effect.

Alice Moore, long legged, attractive brunette acro dancer, shows plenty of ability with her collection of plain and (See GLASS HAT, NEW YORK page 71)

Mayfair Room, Blackstone Hotel, Chicago

Talent Policy: Dancing and floorshows at 9:15 and 11:45 p.m. Operator, Arnold Kirkeby; maitre d'hotel, Emile; publicity, Mary Anderson. Prices: No cover, minimum.

Burl Ives, one of America's top folk singers, made his debut into this swank supper club and the reception accorded him by the sophisticated payees proved that folk music still has its roots deep in American life in spite of the hurly-burly and the slick tunes common to city dwellers. Before he got thru the guy with the guitar had 'em singing with him and yelling for more.

Mellow tenor of the folk artist brought back days when old-time minstrelsy was in flower, tho the singer was careful to select telescoped versions of his shorter ballads. In fact, he was over cautious in shortening his songs and his program. He doesn't yet realize that when a crowd wants something, they want it. They wanted *Roger Young*, but Ives thought the long ballad would be too much for night clubbers and consistently refused, tho shouts for it were going up to the rafters.

However, anybody that thinks Burl, or a folk artist like him can't appeal to the smart set, should have been present when the palm whackers in the Mayfair Room got down to biz.

Minstrel picks right sort of tunes—some with a fair amount of homespun risqué—which brings yocks from every class of payees.

Singer's repertoire consists of more than 300 songs, and tho he only uses about a dozen in a show, he runs the gamut of practically all English-singing folklore, ranging from the raucous to the subtle. Some of them were *The Bachelor's Song*, an old English sea chantey; an Irish folk song, *Big Rock Candy Mountain*, *Blue Tail Fly* (which he broadcast when he won his Donaldson Award this year) and *Eric Canal*.

Following his stay here, Burl leaves for Hollywood, where after his recent discovery by the moon pix and the smart boys in the niteries, he is in great demand. He should and probably will continue to be. *Herb Bailey.*

Wedgewood Room, New York

Talent Policy: Floorshows at 12:30 only. Continuous dancing. Owner-operator, Hotel Waldorf-Astoria; publicity, Ted Saucier. Prices, cover \$1-\$2.

Classroom has only one act again. But with Grace and Paul Hartman in the slot, room doesn't need anybody else. The team gets laughs from the walk on until the walk off and if big applause is any indication they could have stayed on until they collapsed.

Couple doesn't show any new routines. It is the same old stuff they've sold so well for years. But their material is ageless. There isn't a knockout dance team in the biz caught by this reviewer that comes anywhere near doing the job the Hartmans do. Miss Hartman's Park Avenue and Tenth Avenue chatter-combo as she explains dance steps and male partner's pained pan as he stands and dreamily listens isn't new. Couple have done it for years. But the acting and the bits of biz that goes into it is packed so full of yocks the room broke up time and again. One advantage of old routines is the added bits and a lot (See WEDGEWOOD ROOM on page 44)

Terrace Room, Statler, Boston

Talent Policy: Dancing and two floorshows Tuesday thru Saturday, only dinner show on Mondays at 7:45 and 11 p.m. Manager, D. B. Stanbro. Publicity, Tim Woods. Prices: \$1 cover after 9 p.m.

Hotel has gone back to more familiar show with two headliners instead of revue type with gals. Current show adds up to the right stuff for table sitters. G. Ray Terrill in the opening slot is easily one of the smoothest deceptionists to baffle Bostonians, and the fact that he works without patter is a nice relief. His variation of the cocktail trick which he combines with coin producing from assorted ears, paddles and pocketbooks drew a big hand. High spot from the applause collected was the wad of paper which he rolled on a transparent fan until it came out an egg. Stunt was (See TERRACE ROOM on page 44)

Boulevard Room, Hotel Stevens, Chicago

Talent Policy: Dancing and floorshows at 8 and 12. Owner, C. N. Hilton; managing director, Robert P. Williford; publicity, Fred Joyce. Prices: \$3-\$3.50, minimums.

New revue here gets off to a nifty start with a production number bringing on the Boulevard Dears (12) in scanty play suits against a sunny beach backdrop. Opening number gets added zest from an original tune, *Vacation Time*, composed by Doug Craig and Milledred Jaffe. After that, however, the continuity of the winter playground theme isn't strongly enough emphasized in the production, with the result that the revue misses much of the color it originally set out to create.

Confused booking mars the act portion of the revue, for two of the three acts in the show use stooges, and when it comes time for the Herzogs, closing act in the show, to bring their fem stooge from the audience, payees are hepped and the usually strong finale of this aerial quintet is marred.

The Five Willys do their standard Indian club act to solid return here. It would improve the act if they cut down the volume of their commands during the act, for when the fem gives orders to let the clubs go in a loud voice, audiences are tipped off to their precision and it kills part of the trick.

Leroy, of Hibbert, Byrd and Leroy, who emerges as a pseudo-drunk from a ringside table, didn't do too good a job of aping a heavy imbiber. Guy was also handicapped by the pillars which cut down vision. He would go over better if he'd take a table farther back so more people could see him. After all three (See BOULEVARD ROOM on page 44)

Club Bali, Miami

Talent Policy: Dance band and floorshows at 9:30 and 12. Kurt Dose, Sam Taustin and Al Kabot, owners-operators. Prices: From \$2.50.

This Biscayne Boulevard spot has been entirely done over with a lavishness that intensifies its former beauty. Everything is new, including the trio of operators who have upped the nut to offer top acts.

Hal Fisher, comic here, has come a long, long way in a short time. This chap works hard in a varied offering that runs from singing to impressions in a style all his own. It is difficult to select the best, but his lighthouse and train bits are standouts. New rendition of his house stamps him tops among comics. Insistent applause brings a Mex song that really socks the customers. Hal clicks heavily and will be here a long time, as he is bringing in capacity houses nightly.

Tito Coral has a powerful baritone voice and makes good use of it in his native Spanish tongue. He is a good showman with plenty on the ball. Cleans up with *Spring Again* and *Brazil* in English. Many recalls.

Olsen and Joy, fem and male in sailor costumes, gives out in an acro contortion terp act to get a lot of laughs. Tricks are difficult but are put over with ease. Duo's jive dance is a scream. Heavy mitt for the pair.

Winnie Hoveler Dancers, a six-line chorus in two numbers, are different from the usual run. Sextet opens in South American attire. A drum corps finale is a wow. Costumes are new and outstanding.

Danny Yates ork opened here after 14 months at the St. Moritz in New York. Danny is a sweet violinist, plays the show without a slip and pop numbers for dancing are a hit.

Jack Young, of the former regime, is at the door. *Larry Berliner.*

Walnut Room, Bismarck Hotel, Chicago

Talent Policy: Dancing and floorshows at 7:45, 9:45 and 11:30. Owner, Otto Eitel; publicity, Frank Rand; production, Ed Beck. Prices: \$2.50, minimum.

There's a bit of experiment in the current show here with a comedy ballroom team and a novelty act constituting the floorshow, but judging from audience response, which was heavy thruout, the trend toward a more liberal policy is good one.

Sherman Hayes's new ork (leader got his homing pigeon from coast guard just six montns ago) is playing its first big-time location job and doing creditably. Band is strictly a tenor crew with the (See WALNUT ROOM on page 44)

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"A sell-out throng met Bob Gentry with opened arms and giggled until tears came into its eyes. Gentry's 'Expectant Father' bit was especially funny."—Paul Jones, Atlanta Journal.

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Thanks to Earl Carroll, Jesse Kaye, Eddie Douglas and Miles Ingalls

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Music Hall Sock But Most Stem Houses Off--But Plenty

NEW YORK, Dec. 17.—The pre-Christmas blues, which is used by every theater man and cafe op to explain lowered grosses, are here. A bad day or two of weather doesn't help much either. But whatever the reason, grosses along the Stem are down. The only real exception is the Music Hall which claims it has sold out its reserved section for the rest of the month.

Radio City Music Hall (6,200 seats; average, \$100,000) teed off with a fruity \$137,000 for its first week with the Briants, Sharkey the seal and *Bells of St. Mary*.

Roxy (6,000 seats; average, \$75,000) slipped another notch when it showed \$62,000 for its fourth frame with Beatrice Kay, Maurice Rocco, Arthur Blake and *Dolly Sisters* against \$70,000 for the

previous stanza. Bill started with \$93,000 followed by a second week's \$90,000.

Paramount (3,664 seats; average, \$75,000) moved down to \$50,000 for its second week with Tony Pastor ork, Marlon Hutton, Paul and Eva Reyes and *Masquerade in Mexico*. Previous frame and opener showed \$60,000.

Capitol (4,627 seats; average, \$60,000) polled \$54,000 for its third inning with Jimmy Dorsey, Carlos Ramirez; Low, Hite and Stanley, and *Yolanda*. Opener was \$80,000 followed by a second week's \$65,000.

Strand (2,779 seats; average, \$45,000) got a poor \$45,000 for its kick-off with Hal McIntyre, Johnny Desmond, Slam Stewart and *Too Young to Know*.

Loew's State (3,500 seats; average, \$25,000) went up slightly to \$23,000 for James Barton, Sylvia Froos and *Highness and the Bellboy* as against previous week's \$20,000. New bill (reviewed this issue) has Earl Carroll *Vanities* and *Kiss and Tell*.

Carroll Units May Tangle on Dough

(Continued from page 34)

the show and canceled out the remaining dates. The posters and ad matter sent out for the show claimed "50 people and 40 lavish scenes," says Newberry.

No Such Promise?

Kane, on the other hand, says there was no such thing as a 60 people-40 scenes show promised by the Carroll office and that Cargill oversold the deal. Kane claims that Newberry came to Nashville, saw the show there and was satisfied with it. The unit lost eight girls thru a siege of illness and, with the difficulty of getting leg-tossers, they weren't replaced but that, nonetheless, the unit was capable of giving a two-hour performance.

When the *Vanities* opened for Newberry in Atlanta it did \$12,000 in three days which, says Kane, is a pretty fair take. In Birmingham it brought Newberry \$3,700 for one night, which also is not bad, he declares. But Newberry was bothering him for an adjustment on a complicated series of reasons and he, Kane, agreed to take the nightly guarantee down to \$750 from the stipulated \$1,000, but Newberry refused this offer. Meanwhile, says Kane, Newberry took all the proceeds from a date in Augusta but the show, nevertheless, went on to Savannah for him, where Kane refused to open it unless Newberry gave him the dough for Augusta. This was not forthcoming. Kane thereupon called off the remaining seven dates in various near-by cities. Now the matter remains to be adjusted, says Kane. One thing that must be paid is the tap for Augusta. Another thing is the remaining dates. Kane claims that Newberry is way ahead of the game anyway for Cargill obtained only \$1,000 in advance money deposits whereas the tap should have been \$7,000. On the basis of the dough collected in Atlanta, Birmingham and Augusta, says Kane, Newberry has more than met his nut. Carroll will sue, says Kane.

1G Instead of 7G Okay?

Cargill, of the A, and S. Lyons office, admits he collected only \$1,000 in place of \$7,000, but says this kind of thing is customary with Newberry, with whom he has been dealing for years. The show, says Cargill, was sold by him on the basis of what he had been told by the Carroll outfit, but it proved to be not as represented to him. The vehicle turned out to be "a short show," says Cargill, and the stuff that was supposed to accompany it—advertising matter—was negligible both in quantity and type. The unit didn't even have an advance man, says Cargill. Newberry is justified in canceling the *Vanities*, Cargill feels. Package was sold to him on the basis of an advance of \$1,000 per night and proved not to be up to specifications, says the agent.

Vanities, current at the State, is a one-hour version, condensed from the two-hour job. It is reportedly in for about \$7,500 weekly.

Dean Martin Has Legal Woes Again

NEW YORK, Dec. 17.—Dean Martin, who has had his belly full of lawsuits, has another one of those things on his hands again. The latest entrant in the habeas corpus arena for a piece of Martin's dough is Sammy Watkins, Cleveland band leader, who claims he has a contract with the singer that still has a couple of years to run. He is demanding commission on 30G which he says Martin made in the last two years.

Singer used to work for Watkins at \$60 a week before he hit New York. It was Watkins who is said to have released him to MCA from whom Lou Perry, Martin's present manager, bought him. Before Perry got into the picture there was a personal manager who also had a piece of Martin who brought suit against the singer when troubles arose.

H'wood Does Okay at L. A. Orpheum Hitting 24G

HOLLYWOOD, Dec. 15.—Eddie Heywood will gross \$24,000 at Orpheum (2,200). Stage also holds Gerald Wilson ork, Mabel Scott, Dick Gray, Will Matsin Trio. Pic, *The Tiger Woman*.

Last week b. o. slumped to \$18,200 take. Bill held Raye and Naldi, Johnny Mack, Merry Men, Harry Steffen, Anne Triola. Pic, *Condemned*.

Sunday Okay in Bridgeport; Sherrock Pulls in \$1,558

BRIDGEPORT, Conn., Dec. 15.—Name bands have been doing swell business at the Ritz Ballroom here on Sunday nights. Shorty Sherrock, playing here last Sunday (9), attracted 1,198 customers at \$1.20, and 202 servicemen at half price, grossing \$1,558.80.

Irv Hintz's Farmers are playing here every Friday also to great success.

Hampton Pulls Fat \$38,800 At San Fran Golden Gate

SAN FRANCISCO, DEC. 15.—Lionel Hampton and ork packed them in at the Golden Gate (2,850 seats; prices 45 to 95 cents; average, \$32,000). House grossed \$38,000 for week ended Tuesday (11). Stageshow also had the Rimmer Sisters and Red and Curly. Pic was *Mama Loves Papa*.

Agent Plan in Pennsy Is Phew

(Continued from page 34)

a large office has a big name act that it sells in a Pennsy spot, it sees no reason why it should cut an outsider in on the commission, even tho it is likely to be small. In most cases the offices argue that it isn't the dough, it's something they call the principle. But if the large offices don't like it but tolerate it, the smaller offices are constantly trying to get around it.

Time and again Pennsy inspectors have tapped New York reps when they caught them in the State and told them to stop doing business or the next time they'd be served with warrants.

There is no similar New York law barring Pennsy agents from selling acts in New York spots. However, some of the agents are raising Cain and saying that if Pennsylvania wants to get tough then maybe New York can also be induced to pass a similar law barring outsiders from selling here.

The more thoughtful offices don't see any reason to get all hot under the collar. At least one of the major talent agencies has arranged to have its lawyer go down to Harrisburg and see if some kind of specific ruling that will not be discriminatory can be handed down. If the trip fails, it is understood that some effort will be made to test the law in the courts.

But whatever the plans are it looks like the boys who book Philly spots will have to walk very easy. And one way of walking easy is to have a Pennsy agent issue the contract.

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VAUDEVILLE REVIEWS

Loew's State, New York

(Reviewed Thursday Evening, Dec. 13)

One of the troupers in the new edition of Earl Carroll's *Vanities*, currently occupying Loew's State stage, uses the phrase "a gigantic, stupendous disappointment." The E. C. Package is hardly gigantic or stupendous—but is a most definite disappointment. When caught Thursday night the audience failed to respond at all to 50 per cent of it—re-acted to the rest about the way it would to an average vaudeville show. At best, the new *Vanities* is little better than an act bill surrounded by innumerable stage waits; at worst, it is a rather sorry, unimaginative repeat of a formula so dull as to merit ash-canning.

Presentation begins with Grace Lanphier walking on for an opening song, the nature of which cannot be reported, since it couldn't be heard or understood. Somewhere after the first four bars, the curtains part to reveal 13 half-nude girls with heliotrope fans standing in banks and acting listless. Miss Lanphier then intrins the other members of the company—whose names remain a mystery—and the ensemble then produces lucite torches—a scintillating idea used in last year's edition—which are waved about. Two or three patrons applauded.

Bob Gentry appears, to take over as emcee, and spiel some drooping patter for midget-sized snickers. In his own spot, later on, he does better with a (See LOEW'S STATE, N. Y., on opp. page)

Olympia, Miami

(Reviewed Wednesday Matinee, Dec. 12)

Bill is a good, all-round variety show that gets by nicely, with a fem emcee for a change.

Commille's Dogs, well-trained canines, open and do a standard routine to good returns.

Lin Mayberry, emcee, follows. Lin's line of talk is so fast that it is difficult to get it all. She's a comic on the nut side who shines when she whistles and plays the harmonica. A conversation between husband and wife conducted in bird talk is her best bit. Good hand.

Maxine, radio thrush, dresses and looks swell. Opens with *June, June, June* and gets serious with *Lonesome Road* and *Begin the Beguine*. After insistent applause Maxine closes strong with *It Isn't Even Spring*. Takes plenty of bows.

Cookie Bowers, old Miami favorite, continues tops with his mimicry and mugging. For an encore, does his bathing bit that proves a sock finish.

Sylvia and Christian are among the best terp artists seen here in a long time. Fem is graceful and good to look at. Closer is a statue pose by Sylvia held up by Christian with one hand. A sure-fire finish that gets many recalls.

Pic, Radio Stars on Parade.

Larry Berliner.

Chicago, Chicago

(Reviewed Friday Afternoon, Dec. 14)

Theater ops here have current line-up in for only 10 days, which is very unusual for this house, as they are starting next show on Christmas Day, with bill aimed to pull in holiday throngs.

Lou Breese opened show with his house ork doing half classical, half swing versions of *Dark Eyes*, spotting Rudy Wagner's interesting 88-ing, segueing into Adriana and Charly, whose trampolining rated heavy chuckles and mitt for it's plenty different from usual turns on the (See CHICAGO, CHICAGO on page 72)

A Night in Havana

(Reviewed at the Curran Theater, San Francisco, December 9)

Show is a refreshing type of entertainment—gay, colorful and light-hearted, typical of Cuban night club fare of the better sort. Altho variety is rather lacking and comedy is practically absent, the acts on display are talented and picturesque.

Amalia Aguilar is the featured performer in support of the Lecuona Cuban Boys, vocalists and instrumentalists. She is a dancer of a particularly tropical type, and her three numbers, one in each act, had the audience on its toes and had no trouble topping the evening. Adds a new touch to an old stunt with fem across by leaning over backward to pick up a handkerchief and keeping her body (See A NIGHT IN HAVANA on page 71)

Orpheum, Los Angeles

(Reviewed Tuesday Afternoon, Dec. 11)

It's a three-layer jive cake with the Orpheum's new dish holding Eddie Heywood, Gerald Wilson and Mabel Scott.

Heywood outfit is terrific. Vest-pocket ork feeds the ear with some of the smoothest instrumental work ticket holder has heard in a long time. Tonal balance is never lost, and each man in the combo is tops in his own right. This, plus sock arrangements, make a Heywood session what it is and bring the house down with each number. To top it off, Heywood can ride the 88 with the best of them. His piano harmonies are fresh, beat solid and technique crisp. Guy is unusual in that he is one of the few ivory handlers on the jive side of the fence that pays attention to tone. This is particularly evident in his *Begin the Beguine*, in which he comes out with a singing left hand that can compare to long-hair (See ORPHEUM, LOS ANGELES, page 71)

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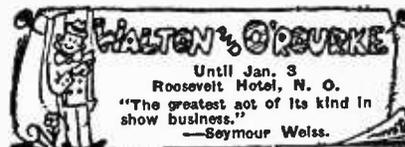
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Magic

By Bill Sachs

JACK GWYNNE takes his new 12-people magic extravaganza into the Taft Theater, Cincinnati, for a week beginning December 29. The four Gwynnes—Jack, Anne, Bud and Peggy—are back together again in the new opus. . . . JOHNNY PLATT, the Chi wizard, typewrites from Calcutta, India, under date of November 28: "Since last writing you from Kunming, our show has appeared in Yunnanyi, Chanyi and Chungking, China, and in Myitkyina, Burma, and Ledo and Chabua Assam in India. I have met Eddie Joseph here, and he is one grand guy. His knowledge of magic, both Oriental and Occidental, is amazing. He is a wonderful help to anyone connected with magic who visits here. There is so much the magic fan wants to see and so many things he wants to get, so Eddie is a lifesaver. I have seen many magi in my travels over here, and some of them do some amazing things. Our tour of the CBI theater will end shortly after Christmas, after which we head for Cairo to play a week or so before returning to the States." . . . CHANDA THE MAGICIAN, sporting a number of new nifties in his program, is heading with his troupe toward Florida, where he plans to put in the rest of the winter. . . . A RECENT visitor to New York was Tom Auburn, Montreal magicker. The same evening Arthur Lloyd, the "Human Cardindex," complete in cap and gown, offered his original version of *Any Card Called For*. . . . KEITH CLARK, minus his familiar mustache, is around the Big Town. . . . LA-MAR THE MAGICIAN (W. F. Myers) has left his native Ohio for a swing thru Virginia, Tennessee and the Carolinas, playing auditoriums. . . . BERT EASLEY is in the midst of a two-weeker at the St. Charles Cocktail Lounge, New Orleans, and indications are that he'll remain there another fortnight. . . . MADAM PINXY has canceled her usual trip South to remain in Chicago for the winter. She is set on a string of *Punch* bookings for the holidays. Mr. Pinxy, back from months of entertaining the G.I.'s, is also working his puppet show in the Windy City area.

DELL O'DELL and Charles Carrer concluded a two-weeker at Ghent Road Inn, Akron, Monday (17), and headed for Buffalo for a repeater at the Chez Ami, where they scored six months ago. . . . AFTER IRONING OUT a lot of red tape, Joe Kury and Jill St. Claire finally left Miami last week, via Pan-American Airways, for Panama City, where they open at the Nocturno Missouri, a nitery, for six weeks, with an option on six more. Kury says he didn't know that a guy had to shoot so many angles to get his act out of the country. . . . MYSTERIOUS COLLINS (George Collins), now showing his wares around Durham, N. C., after a successful swing thru Ohio and Pennsylvania, says he plans to launch an under-canvas magic opy in the spring. Collins infos that he recently bumped into Wallace, prominent Durham deceiver, and says that the latter is not doing much magic these days, as he finds it more lucrative renting apartments, furnishing them and then sub-renting. . . . MILBOURNE CHRISTOPHER, who last week concluded a theater tour in Philadelphia, tells of catching Bobby Baxter at the Walton

New Year's Thru Rose Specs; Holiday Biz Stacks Up Terrif

(Continued from page 35)

last good one in many years—but that remains to be seen. Proof of the fact that ops, generally, expect big b. o. from the celebration is the tendency to forego hiring extra talent. In town after town, hot spot owners are going into the elbow-bending night with what they have in the way of entertainment—thus demonstrating that they expect the crowds to pile in anyway.

Club Dates Up

Club date volume is better than last year, however, and acts or bands booked for private shindigs are generally commanding pretty good prices. Last year, private affairs were held down by the scarcity of food and liquor and the general mood of war-mindedness. This year the lid is off on food, liquor is easier and, with many men back from the service, there are beaucoup parties.

Because the celebration falls on a weekday night (Monday-Tuesday) the city fathers in many a community are either legislating longer hours of operation or are going to turn their backs on the usual shutter-time. Last year's New Year's Eve happened on a Sunday night and the Sabbath influence definitely cut down the time in which Mr. and Mrs. America could get themselves plastered. Longer hours will mean both more selling in the clubs and a greater opportunity to drift from place to place with consequent benefits to the till in more spots.

Liquor-Selling Curfew

Longer hours, however, will not necessarily mean extra liquor-selling time. In the majority of cities dissected by *The Billboard*, the authorities are sticking to the regular stopper-time for booze. But, since the spots will be allowed to stay open after the spirits-dispensing stops, there should be nothing to prevent patrons from piling up a supply of potables for later consumption or, in other ways, fortifying themselves with dizzy-water against the wee hours.

As to the tariffs being charged around the country—in general, they tend to average out to about the same as last year. Thruout the West and Middle West, however, they are showing a tendency to go up while in the East they tend to slide down a bit. Los Angeles is the top city as far as prices go with a level of \$25 a head reached as against a former high point of \$18 per. New York, on the other mitt, is showing a top price of \$20 as against \$25 last year. The tap thru the land is governed by OPA and wherever queried this gov-

ernment bureau has made clear that it is sticking to policy. This, says OPA, is that niteries can charge no more than last year regardless of whether they have doubled or trebled the cost of the show, are throwing in drinks or whatnot. An interesting sidelight on the big night is cast by the fact that such former war-industry towns as Bridgeport, Boston, Chicago, Cincinnati, Des Moines, Los Angeles, Memphis, Milwaukee, Minneapolis, St. Louis and San Francisco are all in the good-to-heavy column as far as advance reservations go. What this means is that people are going to tie on a bun and have themselves some fun even if they resume worrying the next day. The psychology of the first New Year's Eve since the end of the war is undoubtedly a factor in those cities, and it shows, again, that the public will spend if it has a reason to spend. All in all, New Year's Eve this year should produce a rosy glow for the night club industry.

Philly Cafe Ops Shell Out 100G for 2 A. C. Spots

ATLANTIC CITY, DEC. 15.—Philadelphia cafe interests have purchased two places in Margate and have already begun renovations which will make them into top niteries. Spots are Bert Fisher's Famous Old Bar, which overlooks the Bay, and Di Tullio's restaurant. Combined price for the sites was in the neighborhood of \$100,000. The Howard Johnson people were also bidders in the deal, but lost out and are now shopping around for a site in the vicinity.

Burlesque Notes

By Uno

MARLANE, featured with a Hirst unit, found Union City, N. J., a lucky spot. While there, she contacted for the first time in three years her husband, Capt. Frank J. Maholchic, an air pilot, whom she married six years ago. . . . JOE DORRIS, emcee, back at the Omar Club, Binghamton, N. Y., after a long stay at Shore Road Casino, Brooklyn. . . . PRIMROSE SEMON has moved from Miami Beach, Fla., to the Officers' Club, Key West, Fla. . . . BILLY FITZER, besides principaling at the Fox, Indianapolis, where Mrs. Pat Mack is producer, also has seven concessions at the all-year-round Victory Park, San Antonio, all in charge of Mrs. Pitzer. . . . JOIE DAVIS, dancer, joined the Jack Mann unit last week. . . . MARY MILLER and Jack (Check) Hayes finished 32 weeks at the President, San Francisco, and opened at the Rivoli, Seattle, for a return engagement. . . . THELMA CARLTON doubling at her Guest House, Atlantic City, as a hotel proprietor in the summer, and as dance tutor in the winter.

JUSTIN VAIN (Margie Davis) promoted from chorus girl to a stripping-talking principal with a Hirst unit, met up with her former co-chorines at the Howard and Globe, Boston, last week. Sister Babs Davis, former principal, became Mrs. James McDermott November 28 and has left the stage. . . . HIRST UNIT, headed by Marty (Maxey) Furman and Al Anger, comics, has for co-principals Charlie Harris, Alma Maiben, Justin Vain and Estelle Christy. . . . WEN MILLER, who piloted the National, Detroit, over two years before he was taken ill, has recovered and is the new manager of the New Gaiety, Norfolk, recently sold to Izzy Hirst, with Art Lewis as a partner. Lewis, still identified with outdoor attractions, is also partnered with Hirst in other burly houses. . . . THE JOHNSTONS, Bob and Frances, and their Hollywood Theater, San Diego, are celebrating the 20th year of the opening of the house. . . . LILL SABINE, who served as producer, captain, stripper, chorine and talking woman for five years for Moe Costello at the Republic, Ocean View, Va., and Gaiety, Norfolk, is vacationing in Miami with her husband. . . . ALFREDA WALKER, producer, recovered from the flu and is back at Cy Walker's Na Lani Village Bar, San Francisco.

LOEW'S STATE, N. Y.

(Continued from opposite page)

mixture of some fresh-sounding material and a lot that is as familiar as a mother-in-law. Gentry has a pleasing personality but will be a lightweight as a comic until he learns to punch harder. Ray Mayer is hard to place. He is neither hillbilly, city slicker, comic, singer nor instrumentalist, yet he tries to be all of them in his act and succeeds in being none to any satisfactory degree. First, with the assistance of Gentry and a couple of gals, he goes thru a "magic poppy" routine which killed 'em in burly about the turn of the century, but brings barely a ripple in December, 1945. Later, he thumps the keyboard in poor style, tosses off a few oldies which net some mild laughs and sings a song, earning just one yock. Line appears next, in costumes that look like a series of old lampshades, but turn out to be the stuff for a "black light" dance routine. It is doubtful if the hoofing could be more ragged, but the audience is asleep, so nobody minds much. This segues into Park and Clifford, a slow-motion acro turn. Muscle-oozers start off uninterestingly, but gradually break out some tall bone-bending stunts and, at last, the payees are stirred into a good mitt. Alphone Berge follows with a fast moving dress-draping act wherein he clothes some of Mr. Carroll's cheese-cakers in yards of material before the naked eye. Guy milks applause unmercifully and has an unctuous stage-manner, but aside from that, the turn carries interest and should appeal to fem patrons. Responses fair. Ruby Ring is the only really solid act in the whole show. Fem twister works with remarkable ease and purveys a top line of sensational contortions. Mob sent her out with a hefty palm. Only slight fault is her tendency to keep her kisser gaping too much, making her look silly at times. Grace (Lanphier) and Nicco, who follow, have the germ for a class comedy dance act in what they show. Consists of the gal piggotting sensual movements while the guy spoofs it all in a Ruskys dialect. Various bits produce some healthy giggles. Return with a slave dance along the same lines. Trouble is that whoever coined the act stopped using what he had hit upon and allowed the routine to degenerate into hackneyed horseplay. A little more imaginative thinking can make this act a very good one. Responses run downhill. Finale has the cast twirling batons and beating drums—in this, a Broadway house, in the year 1945. *Kiss and Tell* rides the screen. House comfortably filled. Paul Ross.

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BROADWAY OPENINGS

HAMLET

(Opened Thursday, December 13, 1945)

COLUMBUS CIRCLE THEATER

A tragedy by William Shakespeare. Staged by George Schaefer. Sets by Frederick Stover. Costumes by Irene Sharaf. Music by Roger Adams. Company manager, William G. Norton. Stage manager, George Cotton. Press representatives, Bill Doll and Morton Nathanson. Presented by Michael Todd.

Officers of the Guard—
Bernardo William Weber
Francisco John Bryant
Marcellus Alexander Lockwood
Horatio Walter Coy
Ghost of Hamlet's Father..... Victor Thorley
Claudius, King of Denmark... Thomas Gomez
Hamlet, Prince of Denmark, Son of the Late and Nephew of the Present King..... Maurice Evans
Gertrude, Queen of Denmark..... Lill Darvas
Polonius, Principal Secretary of State..... Thomas Chalmers
Laertes, Son of Polonius..... Emmett Rogers
Ophelia, Daughter of Polonius... Frances Reid
Reynaldo Franz Bendtsen
Former Students With Hamlet—
Rosencrantz Howard Morris
Guildenstern Booth Colman
Player King..... Nelson Leigh
Player Queen..... Blanche Collins
Player Villain..... Alan Dreeben
Player Prolog..... Alan Masters
Fortinbras, Prince of Norway..... Leon Shaw
Norwegian Captain..... Nelson Leigh
Osric Morton Da Costa

LORDS, LADIES, SOLDIERS AND ATTENDANTS: Nan McFarland, Jane Flynn, Janet Clausen, Robert Berger, John Bryant, Alan Dreeben, Charles Goff, Robert Hartung, Bill Levitt, Robert Pastene, Frank Rooney, Ray Walston, William Weber.

There should be no question but that Maurice Evans's new version of *Hamlet* will do better than all right. It has lucidity and impact and Michael Todd has embellished it with a sock production.

While there will likely be some carpers who will compare it unfavorably to the Evans's "full-length" job of 1938-1939, latter has done a bang-up chore in cutting the current edition to a few minutes less than three hours. He has retained all the vital essentials and builds the tragedy swiftly and clearly to its climax. Cast has been cut from 33 to 21 speaking parts with such expected items as the gravediggers scene eliminated, but the whole is boiled down to solid satisfaction. This new *Hamlet* is still *Hamlet*—but one with guts.

If a real fault can be found in the production, it stems from Irene Sharaf's costumes. She has stuck to no particular period and while the over-all color combos are arresting, there is a bit of everything from the *Prisoner of Zenda* to *Beverly of Graustark* plus a bit of *Buck Rogers*. They are considerably distracting. It is a little hard to take the King at his prayers in a suit that would be a click in *Blossom Time*. Nor do they go too well with Frederick Stover's sets which are really excellent and in the groove.

The Evans's portrayal of the moody Dane is entirely up to his previous standard. If anything, he has gained in sureness of touch, and his emphasis is exactly right for a production which of necessity must roll along swiftly. Thomas Gomez contributes soundly as king. Lill Darvas's queen does not come up to the mark set by Maudie Christians. And the same goes for the Polonius of Thomas Chalmers. One misses Raymond Johnson in the role. Frances Reid's Ophelia—while the part is slashed—is fine. She plays the mad scene with great restraint and manages a moving portrait of Hamlet's unhappy gal-friend. However, cast in general has been carefully selected and gives solid support. Walter Coy is an excellent Horatio and Emmett Rogers is equally convincing as Laertes.

George Schaefer, who staged the streamlined edition for G.I. South Pacific touring—on which this one is based—has accomplished a top-drawer job of direction at the Columbus Circle. Production is smooth and surely paced thruout. The result should be popular. New *Hamlet* is gaited to modern trend. Cuts thru superfluous trimming and gets right down to business. Evans deserves a bouquet for his script arrangement as well as his thesping. Todd deserves another for putting it on.

Bob Francis.

BRIGHTEN THE CORNER

(Opened Wednesday, December 12, 1945)

LYCEUM THEATER

A comedy by John Cecil Holm. Directed by Arthur O'Connell. Set by Willis Knighton. Company manager, Edward O'Keefe. Stage manager, Elbert A. Gruver. Press representatives, Jean Dalrymple and June Greenwall. Presented by Jean Dalrymple.

Opal Harris.....Dulcie Cooper
Jeri Carson.....Phyllis Avery
Neil Carson.....George Petrie
Dell Marshall.....Lenore Lonergan
Jeffrey Q. Talbot.....Charles Butterworth
Townsend Marshall, Lt., U.S.N.....
.....Gene Blakely
Delivery Boy.....Paul Stanley
Officer Robertson.....Robert Simon

The longer one is about showbiz—the more one wonders. One wonders, for instance, what prompted a promising young actress like Lenore Lonergan to switch from a hit chore in *Dear Ruth*—unless she wanted to demonstrate that she could do a grown-up assignment, if necessary. One wonders also how Jean Dalrymple, who is definitely in the Stem savvy class, could get the notion that a script like *Brighten the Corner* had more than a flicker of candle-power. Even volted with a Hollywood "name," *Corner* still burns blue.

It is all quite hard to understand. Even dazzled by the success of Author John Cecil Holm's *Three Men on a Horse* and *Best Foot Forward*, it is unbelievable that Jean Dalrymple could expect that such a hoked-up combo of ancient Al Wood's farce plots would ring the current Stem bell. In fact, Al Woods would be vastly ashamed of what goes on at the Lyceum Theater.

So we have Charles Butterworth being comic as all get out—and faring very badly withal in spite of his terrific efforts—and young Miss Lonergan striving ditto with little more result in a farce that should have been scrapped on its first reading. It is an insult to offer such inane twaddle to a Broadway audience. A couple of other competent players like Dulcie Cooper and Phyllis Avery have somehow been intrigued into responsibility for a part in the dire proceedings. Evidently, they also have been talked into something.

The current Holm's concerto is built around the bedroom vagaries of a couple of young couples, the wacky, rich uncle of one pair being likely to shower them with a fat marital check. Most of the action has to do with who is in bed with whom and constant ringing of the apartment doorbell. At the end of an act and a half nobody cares who sleeps or rings—except that the doorbell wakes up the audience.

Butterworth works hard—but is not funny. Lonergan works hard—but should have stood in *Dear Ruth*. Phyllis Avery works hard—but would still be happier in *The Doughgirls*. Arthur O'Connell's Stem debut as a director is (*BRIGHTEN THE CORNER on page 44*)

DREAM GIRL

(Opened Friday, December 14, 1945)

CORONET THEATER

A comedy by Elmer Rice. Directed by the author. Settings and lighting by Jo Mielziner. Costumes by Mainbocher. Company manager, Edgar Runkle. Stage manager, Elmer Brown. Press representatives, William Fields and Reginald Denenholz. Produced by the Playwrights' Company.

Georgina Allerton.....Betty Field
Lucy Allerton.....Evelyn Varden
Radio Announcer.....Keene Crockett
Dr. J. Gilmore Percival.....William A. Lee
George Allerton.....William A. Lee
Miriam Allerton Lucas.....Sonya Stokowski
The Obstetrician.....William A. Lee
The Nurse.....Evelyn Varden
Jim Lucas.....Kevin O'Shea
Claire Blakeley.....Helen Marcy
A Stout Woman.....Philippa Bevans
The Doctor.....Don Stevens
Clark Redfield.....Wendell Corey
A Policeman.....James Gregory
The Judge.....William A. Lee
The District Attorney.....Keene Crockett
George Hand.....Edmon Ryan
Bert.....Don Stevens
A Mexican.....Wendell Corey
Two Other Mexicans.....(David Pressman
.....James Gregory)
A Walter.....Stuart Nedd
Arabella.....Sonya Stokowski
Luigi.....David Pressman
An Usher.....Gaynelle Nixon
Miss Delehanty.....Helen Bennett
Antonio.....Don Stevens

Unless all signs reverse themselves, the Playwrights Company has another success. *Dream Girl*, Elmer Rice's latest stage conceit, may not make the sock hit class, but as a combo of comedy and fantasy, it is wise, witty and satiric. It is obviously not intended to be taken seriously but to entertain. The objective is definitely achieved.

Once again the premise concerns a lady-who-can't-make-up-her-mind. This time she, a lass of 23, nursing a secret passion for her brother-in-law and salving her ego with day dreams because she can't bring herself to come to grips with reality. It sounds very serious but it isn't.

There's a wolf in the picture, too, who wants her to take a run-out to Mexico with him. And there's a newspaper guy who brow-beats the hell out of her and finally wakes her up sufficiently to carry her off to Greenwich and nuptials at 2 a.m.

It doesn't look like much of a plot on the face of it, but Elmer Rice is thoroly back on the comedy beam and has needled his script with laugh lines and some caustic observations on modern living. Except for the gal, her mother, father, the wolf and, of course, the hard-boiled reporter, Rice hasn't troubled to give his other characters more body than the gal's dreams demand. However, the central figures are drawn sufficiently sharp to carry the proceedings thru to a completely satisfactory conclusion.

Lead is a natural for Betty Field and she fits most of her scenes like the proverbial glove. She adds another inch or two to her stature as one of the Stem's best younger actresses. Wendell Corey also turns in a top-flight job (*See DREAM GIRL on page 44*)

Out-of-Town Openings

MURDER WITHOUT CRIME

(Opened Tuesday, December 11, 1945)

COPLEY THEATER, BOSTON

A mystery drama by J. Lee Thompson. Presented by Theodore C. Ruskin. Staged by Hale McKeen. Original settings by Raymond Sovey. General manager, Ben F. Stein. General press representatives, Samuel J. Friedman and James P. Davis.

Stephan Tom Rutherford
Grena Sonia Sorel
Matthew John Carradine
Jan Lillian Harvey

The basic trouble with *Murder Without Crime* is that it has less suspense and fewer spine tingles than the simple project of eating a grapefruit. The cast does a noble job of wading in glue, and there are moments which are honestly impressive, notably the early bating scenes between Tom Rutherford as the "murderer" and John Carradine as his landlord and envious friend Matthew, and the two scenes which Rutherford and Lillian Harvey as his returned wife, Jan, get the chance to play well.

HUB CRIX TAB

Most of the scanners brought out the whips for this one. Five said "No" and the other two had no opinion. Voting "No": Helen Eager (Traveler), Peggy Doyle (American), Elliot Norton (Post), Leo Gaffney (Record), Elinor Hughes (Herald). On the fence: Edwin F. Melvin (Monitor), P. W. (Globe).

The special clump of onions is divided equally between the playwright and the director. *Murder* is always an interesting stage pastime, and given a serious jolt of re-writing vitamins plus a pruning of silly touches such as the dizzy knocking-on-the-door business or the murder sequence in which Sonia Sorel as the mistress makes like stabbing herself while weaving like a jitterbug, *Murder Without Crime* has a better than fair money-making chance. It's hard to overlook the door-knocking silliness since the business involves a heavy knocking and then a complete silence (on stage and from the knocker) for a sizable collection of seconds.

Logic is against the cast from the very first few minutes when the finally fatal vial of dope (or something) is waved around. The most annoying thing however, is the fact that excellent actors and actresses are allowed to try to swim upstream against a current that would defeat an agile salmon. *Murder Without Crime* is something to see on the basis of momentary and hard-won acting flashes from everyone concerned.

The great and bitter joke is that the play could be solid entertainment if the playwright, producer and director got together on the suspense.

Barbara Pearson.

PYGMALION

(Opened Monday, December 10, 1945)

PLYMOUTH THEATER, BOSTON

George Bernard Shaw's romantic comedy presented by Theater Incorporated. Richard Aldrich, managing director. Staged by Cedric Hardwicke. Settings by Donald Oenslager. Costumes by Motley.

Clara Eynsford-Hill.....Wendy Atkin
Mrs. Eynsford-Hill.....Myrtle Tannehill
Bystander J. P. Wilson
Freddy Eynsford-Hill.....John Cromwell
Eliza Doolittle.....Gertrude Lawrence
Colonel Pickering.....Cecil Humphreys
Henry Higgins.....Raymond Massey
Sarcastic Bystander.....Jay Black
Taxicab Driver.....Rudolph Watson
Mrs. Pearce.....Anita Bolster
Alfred Doolittle.....Melville Cooper
Mrs. Higgins.....Katherine Emmet
Parlourmaid Hazel Jones
Pedestrians and Bystanders...Lucy Storm,
Barbara Pond, Walter Kapp, John Parks

Critics and audiences alike will let out cheers for this first fine effort of Theater, Inc. *Pygmalion* is that rare combination of good theater in which playwright, producer, director and cast do right by their chores.

HUB CRIX TAB

Out came the superlatives and adjectives for this one. Boston's ponderers voted solidly "Yes" as follows: Elinor Hughes (Herald), Helen Eager (Traveler), Edwin F. Melvin (Monitor), Leo Gaffney (Record), Peggy Doyle (American), Elliot Norton (Post), Cyrus Durgin (Globe).

Briefly, *Pygmalion* concerns the experiment of a wealthy English phonetics professor who picks up a Cockney flower girl, teaches her how to speak correctly, (*See PYGMALION on page 44*)

Editorial

Legit Co-Operation?

JUST how much sparking does legit need to get its collective motors rolling in high? Here is another case where managers got together at the tape and with great enthusiasm stepped on their respective starters. What looked to start with a bang, pooped out in a feeble sputter.

In its issue of August 5, *The Billboard* launched a campaign to have certain time clearly printed on the face of all legit tickets. The basic idea was to improve show-going conditions for all ducat buyers. It pointed out that the average pew sitter had to resort to the A-B-C ads in the dailies in order to make his plans for getting to the theater on time. It pointed out further that the simple procedure would give a break to performers who frequently have to open a show in the face of an *Anschluss* of late arrivals and save plenty of wear-and-tear on toes and knees of pew tenants who have managed to make their seats on time.

The idea must have possessed merit, as practically every Stem theater columnist—as well as a substantial number of out-of-town dittoes—thought well enough of it to pass it on to the consumer public. The consensus seemed to be that it was a good notion to do something toward increasing the comfort of the guy who makes legit biz tick, Mr. John Customer—and that it would cost managers only a negligible amount of trouble.

The answer seems to be the same as ever—when biz is good don't bother about anything but running the show. Apparently, Mr. Customer is still the forgotten man. *The Billboard* isn't forgetting him; it's going to keep right on beating the drum to see that he gets a break.

Three shows have lived up to their promises to ticket time their curtain: *Dear Ruth*, *The Glass Menagerie* and *The Mermaids Singing*—the rest took the publicity and forgot the ticket buyers.

Legit Back on Rack Over Theater Lack

(Continued from page 3)
at all." On the other hand, the Shubert interests have been systematically leasing their legit houses to radio and pix, the Ambassador and the Winter Garden being the latest to change over to other mediums.

CIC Has Building Ideas

City investing Corporation, which is the second largest investor in legit real estate, owning the Morosco, Bijou, Coronet, Fulton and 46th Street theaters, has ideas for building houses, but nothing definite has been set. CIC rep on the Stem, Louis Lotito, claims "building costs are so unstable that contractors are afraid to give bids for labor and materials. Theaters can only be built now on a cost plus basis. To build a theater by itself is a very speculative proposition, so speculative that insurance companies won't even give you a mortgage on one. The theater must be included in other office property (offices, stores, etc.) to enable you to carry on during the lean years. People forget that theater owners were losing their shorts not so long ago." CIC has tentative plans for developing a large parcel of land it owns on 45th and 46th streets. Possibility is that a large office building modeled after the Paramount Building will go up there. Right now, CIC is making enough dough on present holdings to make the org think twice before building.

Among the independents, S. S. Krellberg, who owns the Belasco; Norman Pincus, who owns the Alvin, and Harry Fromkes, owner of the Playhouse, all are in the market for theaters. Krellberg would build now if it were possible. He says it's too tough to get material. "The basic cost of the land is unimportant so long as you utilize the property above the theater to compensate you." Operator also feels that building must be done in the Times Square area so that ticket shoppers get a chance to buy their ducats. The trade agrees with Krellberg, claiming that concentration of houses definitely helps the weak sisters when somebody is hard up to see "round actors." If they can't get ducats for a hit, they'll settle for a mediocre show, they feel.

Too Many Theaters?

Fromkes feels that there are too many theaters. "The problem is to keep your house filled with anything worth putting in," the owner argued. "What Broadway needs is a low-priced tryout theater to get rid of the turkeys. This would save expensive out-of-town tours, cutting costs to a minimum on travel and cutting out travel expenses. Managers would be able to save money and see their shows. If all the houses should be modernized—wired for sound so that people on the balcony can hear and air-conditioned so people can see a show in comfort."

Another trade figure suggested that a tryout house could be used for benefits, thus alleviating some of theater congestion. House buy-outs are a real problem now.

Myerberg Agrees

Michael Myerberg, the Mansfield's owner echoes Fromkes' ideas. "Sure there are too many theaters. The trouble is that there aren't enough good scripts. Owners are now in a position where they can be choosy. There's no biz for a bad show, but there are enough houses available for producers. I feel so strongly about this that I am opening my own show, *Lute Song*, out of town. I haven't got a theater on Broadway. If it clicks, three or four theaters will open up. If not, I don't deserve a house." Owners emphasize that the shortage is temporary, one which a drop in biz can remedy very quickly.

Zoning regulations which came out in 1945 make things tough on prospective builders. At present you can only use 75 per cent of the available space for your theater as contrasted with 100 per cent available under the old laws. This means you have to use 33 per cent more property for an equivalent structure. Building is also nixed in restricted retail districts.

Showfolk say that the only hope of legit is to reclaim some of their theaters from radio and pix. Avon, Ambassador, Maxine Elliot, Guild, Longacre, New Yorker, Ritz, Winter Garden and the Vanderbilt are all tied up by those mediums. However, the Hammerstein on 52d Street and Broadway and the old John Golden on 58th Street, recently acquired by William Fitelson, go back

BROADWAY SHOWLOG



Performance Thru Dec. 15

Dramas

	Opened	Perfs.
Anna Lucasta (Mansfield)	8-30, '41	550
Brighten the Corner (Lyceum)	12-12, '45	5
Scored 22 per cent with seven out of nine critics turning it down. No: Louis Kronenberger (PM), Robert Coleman (Mirror), Howard Barnes (Herald-Tribune), Wilella Waldorf (Post), Lewis Nichols (Times), Ward Morehouse (Sun), Robert Garland (Journal-American). Yes: John Chapman (News), Burton Rascoe (World-Telegram).		
Dark of the Moon (46th Street)	3-14, '45	318
Closes Saturday (15). Timothy Lynn Kearse will take over leading fem role, when tour starts in Baltimore on Monday (24).		
Dear Bath (Henry Miller's)	12-13, '44	428
Show had a birthday on Thursday (13). Producers Hyman and Hart feted entire cast, stage crew and staff at the Stork Club. Troupe goes to Naval Base at Quonset Point, R. I., to give performance on Sunday (16). Stage manager Paul Roberts has resigned. Don Hershey replaced him on Monday (17).		
Deep Are the Roots (Fulton)	3-26, '45	94
Barbara Bel Geddes out ill on Monday (10). Esther Snowden subbed for her.		
Dream Girl (Coronet)	12-14, '45	3
French Touch, The (Cort)	12- 8, '45	9
Took an eight-to-one thumbsdown from aisle expts. Score: 11 per cent. No: Louis Kronenberger (PM), Robert Coleman (Mirror), Wilella Waldorf (Post), John Chapman (News), Howard Barnes (Herald-Tribune), Lewis Nichols (Times), Robert Garland (Journal-American), Ward Morehouse (Sun). Yes: Burton Rascoe (World-Telegram). Management claims 16G for first week. Will try to make a go of it, despite critic panning. Brian Aherne and Madeleine Le Beau will be guested at Hotel Astor by Theater Assembly on Friday (21). Joseph Fields is at work on new comedy, "The Couch Case."		
Glass Menagerie, The ... (Playhouse)	3-31, '45	300
Hamlet (Columbus Circle)	12-13, '45	4
Received general hat-tossing from the crits. Score: 100 per cent. Yes: Louis Kronenberger (PM), John Chapman (News), Lewis Nichols (Times), Howard Barnes (Herald-Tribune), Wilella Waldorf (Post), Ward Morehouse (Sun), Burton Rascoe (World-		

	Opened	Perfs.
Telegram , Robert Garland (Journal-American), Robert Coleman (Mirror).		
Harvey (46th Street)	11- 1, '41	483
I Remember Mama (Music Box)	10-19, '41	588
Joan Tetzel out ill Monday (10) thru Wednesday (12). Nancy Marquand took over her role. Cella Babcock subbed for latter. Marlon Brando likewise out of troupe Wednesday (12) and Thursday (13). Frank Babcock filled in.		
Life With Father (Bijou)	11- 8, '39	2,560
Mermaids Singing, The .. (Empire)	11-28, '45	20
Lois Wilson airgusts with Sue Redd (WOR) on Saturday (15). Walter Abel and Lois Wilson on tele show (NBC) for Child Welfare League, sponsored by Police Department, on Wednesday (12). Jack Manning, current emcee of "Saturday Senior Swing" (WJZ) program, air-guested on "Sinatra Show" (WABC), Wednesday (12).		
Rugged Path, The (Plymouth)	11-10, '45	41
Rumors have Spencer Tracy quitting cast on January 5. Rex Williams and Jan Sterling left cast on Monday (10). Former was replaced by Efrom Zimbalist Jr. and latter by Mary Stephenson. Williams is rehearsing with "Portrait in Black."		
State of the Union (Hudson)	11-11, '45	37
Kay Johnson air-guests with Adrienne Ames on Monday (31). Second company being prepped. Conrad Nagel is a likely choice for lead.		
Strange Fruit (Royale)	11-29, '45	20
Therese (Biltmore)	10- 9, '45	80
Eva LeGallienne-Victor Jory-Margaret Webster rep troupe is set to become a reality next October.		
Voice of the Turtle, The .. (Morosco)	12- 3, '43	713
Martha Scott out of cast on Wednesday (12). Louisa Horton filled in. John Beale has been rehearsing since Monday (10). He takes over role from Elliot Nugent January 7.		
You Touched Me (Booth)	9-25, '45	92
Lay off Sunday (16). Will reopen on Saturday (22).		

Musicals

Are You With It? (Century)	11-10, '45	42
Composer Harry Revel air-guested with Dick Gilbert (WHN) on Wednesday (12).		

YULE TIME BLUES

Biz steadily dropping as holidays close in. Standard hits hold up for substantial take and can afford to stand the shrinkage, but weaker sisters are taking a pushing around, coinwise. One show, "You Touched Me," has decided to suspend for pre-Christmas week. Some others may follow example and effect a saving.

Crix will have a light sked between now and Christmas. Only one Stem entrant is set for next week, when "Billion Dollar Baby" bows in at the Alvin on Friday (21). American Negro Theater will preem their latest effort, "Home Is the Hunter, in their new home on West 126th Street on Thursday (20).

	Opened	Perfs.
day (12). Revel left immediately after for Hollywood to begin work on another score. Judith Allen (WHOM) guested Jane Dulo on Thursday (13). June Richmond was guest of Lew Parker on "Edelbrew" program (WOR) on Friday (14). Frank Satenstein will have chore of casting director for Richard Kollmar's forthcoming "Danny Boy."		
Bloomer Girl (Shubert)	10- 5, '44	502
Carmelita Lanza returned to ballet on Wednesday (12). Dancer Theresa Gushurst left troupe on Saturday (8). Jean Houloose has taken over her slot. John Wilson's London partner, Hugh Beaumont, arrived on Thursday (13). Will stay three or four weeks and catch the opening of Lunts in "Oh, Mistress Mine."		
Carousel (Majestic)	4-19, '45	280
Day Before Spring, The .. (National)	11-22, '45	28
Bill Johnson and Irene Manning appeared at Apollo Theater benefit for underprivileged Negro children, sponsored by Dan Burley, Friday (14). Maurice Abravanel leaves for Australia on Thursday (27). Will conduct Sidney Symphony Ork in concert series.		
Follow the Girls (Broadhurst)	4- 8, '45	706
Oklahoma! (St. James)	3-31, '43	1,187
On the Town (Martin Beck)	12-28, '44	406
Polonaise (Adelphi)	10- 6, '45	81
Will take to road on January (14). Reopens in Philly, stops in Boston, Buffalo, Pittsburgh and Detroit, then into Chi for a limited run. Will wind up on the West Coast. Tania Riabouchinska leaves cast on Saturday (15).		
Red Mill, The (Ziegfeld)	10-16, '45	71
Director Billy Gilbert is the likely choice to stage the new Nancy Walker song-and-dancer, "Look Who's Here," for Gus Schirmer Jr.		
Song of Norway (Imperial)	8-21, '44	555
Up In Central Park (Broadway)	1-27, '45	370
Beginning Sunday (30). Sunday mat and evening showings will be skedd. Monday night and Wednesday mat performances will be dropped.		

ICE SHOWS

Hats Off To Ice (Center)	6-22, '44	711
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Who Really Dunit? "Catherine" Script Brings New Suit

NEW YORK, Dec. 17.—Two scripters, Edwin K. O'Brien and Michael Kane, have filed suit for 100G against Mike Todd and Mae West in New York Supreme Court. Claim is that the Todd-West combo snatched the *Catherine Was Great* script without paying any dough. Writers further claim that they are the sole owners of the literary property, but nevertheless subsequent to April 1, 1943, the defendants produced the play falsely, repping it was written by Miss West. Scriveners seek to have Todd produce his books, records and the original script of *Catherine* as delivered by Mae or her agent.

Todd, in answer, generally denies all the charges, asserting that the work was done as hired employees. He also insists that the guys were given plenty of lettuce for their claims, signing and executing a release in writing from any claims with reference to the play.

Suit is similar to one filed several months ago by two Hollywood scribblers, George S. George and Vadim Uraneff, for \$300,000. They wanted 150,000 bucks as a share of the profits and \$150,000 for alleged breach of contract under which Miss West was to divvy up the profits. Suit was dropped because of releases signed by the writers.

to legit next season. It looks like it will be a long time before Broadway sees any new houses built. When they do go up they will be combination theaters, office buildings and stores. The theater of the past is gone forever.

ROUTES Dramatic and Musical

Born Yesterday, with Jean Arthur (Shubert) New Haven, Conn., 20-22.
Carmen Jones (Erlanger) Chicago.
Clark, Bobby, in Would-Be Gentleman (Shubert) Philadelphia.
Dear Ruth (Geary) San Francisco.
Dear Ruth (Harris) Chicago.
Dunnigan's Daughter (Wilbur) Boston.
Harvey, with Joe E. Brown (Hartman) Columbus, O., 21-22.
Hasty Heart (Hartman) Columbus, O., 17-19; (English) Indianapolis 20-22.
Kibbee, Guy, in A Joy Forever (Blackstone) Chicago.
Late George Apley (Walnut) Philadelphia.
Lawrence, Gertrude, in Pygmalion (Plymouth) Boston.
Lunt and Fontanne, in O Mistress Mine (Town Hall) Toledo, O., 20-22.
Martin, Mary, in Lute Song (Forrest) Philadelphia.
Murder Without Crime (Copley) Boston.
Musical Repertoire (Nixon) Pittsburgh.
Nelly Bly (Shubert) Boston.
Of All People (Ford) Baltimore.
Oklahoma (Auditorium) Rochester, N. Y.
Olsen & Johnson, in Laffing Room Only (Shubert) Chicago.
Rainer, Lulise, in A Gift for the Bride (Hanna) Cleveland.
School for Brides (Royal Alexandra) Toronto.
Student Prince (Biltmore) Los Angeles.
Suds in Your Eye (American) St. Louis.
Voice of the Turtle (Bushnell Auditorium) Hartford, Conn., 20-22.
Voice of the Turtle (Selwyn) Chicago.
Winter's Tale (National) Washington.

Library Theater Aims for Air as Stem Angel Base

NEW YORK, Dec. 17.—Equity Library Theater is making its first move to step out into the big time. Equity Council has given the go-ahead signal to the thespes, needing their reps, Stix and Gude, into beating the drums for a sponsor for a Library Theater radio show. Seg would probably be a half-hour dramatic program with a name. Profits would go to the Library Theater set-up.

Actors are trying to get enough dough to put their own shows on the Stem. Library Theater was offered five weeks at the City Center, run to begin November 17, but offer was turned down because the thespes didn't have the 20,000 bucks needed to go into production. John Golden pays the bills for the Library Theater. However, he wasn't amenable to the City Center proposition. If the radio seg pitch goes thru, Library Theater will have the jack to do its own shows.

WANTED

Two Young Married Couples with Stage Experience to join Road Show playing Auditoriums and Theaters. Also need Hammond Organ Player with Organ. Write or wire

CRA ARTISTS, LTD.

30 Rockefeller Plaza New York City

Need for FBIS Sub Seen in Pearl H. Probe

WASHINGTON, Dec. 17. — With the Army Pearl Harbor Board of Inquiry exposing more secrets of code messages picked up by the Federal Communications Commission's monitoring service prior to "day of infamy," the State Department is quietly but vigorously agitating for creation of a new agency to supplant the Federal Broadcast Intelligence Service which did the pre-war and wartime monitoring and which went by the boards this month as a victim of economy slices by Congress. There appears little doubt but that the State Department will get a sub for the former FCC agency.

Alertness of the FBIS is generally acknowledged, particularly as evidence pours into the Congressional committee investigating Pearl Harbor's one spectacular bit of evidence, which previously had been "top secret" and went into the record Wednesday (12) showing that FCC's monitoring outfit had intercepted the Jap tip-off message three days before the December 7, 1941, attack on Pearl Harbor. Message when translated said: "War with the United States, war with Britain, including the NEI (Netherlands East Indies) except peace with Russia." This was a hitherto undisclosed part of the famous "wind executive" message and more bluntly than any other coded message foretold the "sneak" attack.

State Department bigwigs are pointing out that unless a large-scale monitoring agency is re-established, the United States will be in danger of missing out on any similar "flashes" in the future. Whether FCC or the State Department will get the agency hasn't been determined, but top officials appear convinced that such an agency ought to be restored. Army and navy had depended on the monitoring service for an important part of intelligence info and the military services now have no such agency of their own.

ABC's CLAPPER LURES

(Continued from page 6)

be potent factor in building future audiences.

Parasites Must Go

One thing nearly all agree on. The participator-created "pro" mike follower will have to go if this type of show is to flourish. The character who has found it a profitable sideline to elbow his way to the mike at the drop of a Gruen watch and make off with the giveaways is not new to the trade and appears to present the only real problem facing participators. If enough of them make the daily rounds among the shows, audience participation will lose the freshness and spontaneity responsible for its current success. This, however, may prove a tough nut to crack. Emsees soon get to know the "giveaway Gerties," but sometimes have to reluctantly put on these mike vets if an audience refuses to give. However, it is believed that Hollywood will find it easier to weed out participator parasites once the tourist trade starts pouring in.

Tickle-ish Business

NEW YORK, Dec. 17.—An advertising agency, Al Paul Lefton, recently came across a real brain teaser.

One of its wartime clients was the Arthur B. Tickle Engineering Company, a marine engineering outfit which converted ships. Like many other firms, Tickle used spot announcements to recruit much-needed workers.

Now that the war is over, Tickle, sold on radio, wanted to continue its air advertising, this time to pitch for customers. A highly specialized enterprise, ship converting, didn't look like a sure-fire project for mass-appeal broadcasting.

Finally Lefton snared them a newscast spot on WOR, and since then a steady stream of orders has come to the station from listeners who want Tickle to convert everything from an underwear factory to a private yacht.

Nothing Loaded

NEW YORK, Dec. 18.—Kate Smith soiree last night at the Waldorf was a smart surprise to scribes. Instead of the usual free drink and stale gab, this setto had an idea.

The idea: Every scribe and guest got a bundle of phony dough, hit the line of chuck-a-luck, dice, poker, etc., games. After a number of hours the house called time, gave choice prizes to guests with the biggest bundle of make-believe money.

First fresh approach to a celebrity party local radio row has had in years.

Drees To Plug Gees From Chi Race Parks — But on the Air

CHICAGO, Dec. 17.—Jack Drees, former sports announcer at WIND, Chi indie, and navy dischargee, has been appointed radio exploitation director of the biggest money-making race tracks in these parts, Arlington and Washington parks. Move is regarded as the first time that race moguls in this area have taken sufficient cognizance of radio as a promotional medium to hire a man who knows his way around Michigan Avenue.

Altho all tracks have public relations men, Drees and his boss, Ben Lindheimer, feel that radio hasn't gotten a fair shake from men who are predominantly newspapermen, not radio experts. Drees will supervise all details of exploitation, ranging from air plugs to set-ups for commentators.

Wis. Cheese Firm Airs Little Flower

NEW YORK, Dec. 17.—No sooner did it become known that "The Hat" (Mayor La Guardia) was available for sponsorship of a local program (see page 7) than the June Dairy, a Wisconsin cheese company, put it on the line for a Sunday 12 to 12:25 p.m. (EST) airing over New York's Station WJZ weekly, starting January 6. The mayor took the assignment because he desired to continue on the local political scene and because the sizable b. r. will permit him to maintain the news-gathering and research organization essential for his crusading.

2,000 Kids To Attend WIBG Christmas Party

PHILADELPHIA, Dec. 15.—Annual Christmas party staged by Zella Drake, WIBG fem-commentator, will be the largest ever staged in the area. Previous affairs were held in the studio auditorium which only handled the Christmas wants of 300 youngsters.

This year the party will be staged at the Erlanger Theater, which seats well over 2,000. Santa Claus will be introduced by Mayor Bernard Samuel of this city. Listeners to Zella Drake's program have contributed over 3,000 gifts for distribution, along with fruit and candy for every child.

Program will include music, singing and movies. Children come from St. Edmund's Home for Crippled Children, Salvation Army, Pennsylvania School for the Deaf, Lutheran Home for Orphans, St. Vincent's Home for Orphans, Southern Home for Destitute Children, Infantile Paralysis Group of the Emergency Aid, Baptist Home for Orphans, Presbyterian Home and Children's Village, and Department of Public Welfare. Affair will be held Saturday before Christmas.

Petrillo Okays Net Ed Show Feed to WBOE, Cleveland

CLEVELAND, Dec. 17.—American Federation of Musicians' president, James C. Petrillo, last week indicated in a letter to the Cleveland Board of Education that he may permit the resumption of CBS's *American School of the Air* and other sustaining educational shows on the board's FM station, WBOE. Service of web shows to the station was suspended some weeks ago when Petrillo decreed that there shall be no dual broadcasting for FM unless a stand-by band is hired.

Education board here, which takes ed shows off lines from every commercial outlet in town, appealed to Petrillo, asking for an exception in its case because of its non-profit operation. The AFM prexy first wrote the board that he'd take the matter under consideration. Last week he sent a letter which said, in effect, that they could resume the feeds from other stations. Managers of the city's commercial stations have indicated that they will go back to the old operation immediately.

WWJ Opens Winter Traffic Safety Drive

DETROIT, Dec. 17.—Campaign for winter traffic safety is being injected into various talk programs on WWJ. Drive is being promoted thru co-operation with the Detroit Police Department and the Traffic Safety Association, a civic-minded citizens group.

A traffic note goes into all weather forecasts, tied in with the contents of the weather message. Typically, if snow or frost is coming, drivers are warned to allow extra time for their trips in order to drive slowly enough to insure safety.

Newscasters are being enlisted in the WWJ safety program as well. For instance, Harold True and Austin Grant are using traffic notes in two shows daily, alternating the pitch to insure interest. Typically, True will use a story of a serious traffic violation or accident on the early-morning program, and a report of conviction of an individual for a traffic offense at noon. Next day he will use the same type of material, but reverse the order in which it is presented, so that followers of any one program get different kinds of material on successive days.

La Boheme Trekking To Ohio, Indiana Air

NEW YORK, Dec. 17.—La Boheme Wine is moving its spot campaign west. Having licked New York and New England, the grape juice is now buying spots on stations in Ohio and Indiana.

Campaign was designed to deliver distribution and demand on a State-by-State, section-by-section set-up. As fast as problem is licked the sales pitch shifts. Drive uses 10 spots a week for 13 weeks on each station. Blow is the agency.

Donnelly, Industrial Surveys Selected for BMB Tabulation

NEW YORK, Dec. 17.—The Reuben H. Donnelly Corporation and Industrial Surveys, Inc., have won out over other bidders to do coding, editing, tabulating and mailing phases of the first BMB survey. The technical research committee of the org last week accepted bids from both companies and will recommend their acceptance by the board of directors. Contracts are being drawn up in advance of the boards final okay. Donnelly will handle mailing, lists, etc. I. S. will do the coding, etc.

Canadians Want In -- Too

TORONTO, Dec. 17.—A grand total of 89 applications for radio stations, 54 standard and 35 FM, are currently pending before the Dominion Government. The majority of the applications are from private individuals or broadcasters who have stations in areas other than the ones in which they have applied, but 13 newspapers and nine ex-servicemen are represented.

In the FM group there are applications from four different boards of education, including Toronto, London (Canada), Kingston, and the inspector of public schools of North Renfrew.

Tele Review

NBC

Reviewed Sunday (16) 8-10:30 p.m.
Style—Pix, Shopping hints, comedy, sports. Sustaining WNBT (NBC), New York.

Boredom came forth from NBC video this evening. Add up everything but the hockey and the entertainment score wouldn't touch bottom. Hold everything, the news pix were okay, especially the army shots of the execution of that German general in Italy. The close-ups of the general as he received the bullets of the firing squad were something that won't be forgotten in a long, long time. Paul Alley did his usual swell cutting job. You were there, Charlie.

Third episode of the *Television Christmas Shopper* was enlivened only by some cartoons of Aunt Minnie and forgotten relatives. Aside from that, the scanning was a lot of nothing, and, while Lenore Kingston, who replaced Renee Terry, was permitted to do a little more than Terry last week, it all added up to why people turn off pic receivers.

Shopper, however, wasn't as horrible as a so-called comedy bit titled *How To Wrap Your Christmas Gifts*. This, in writing and direction, was far worse than a B short, without an amusing conceit in the entire episode. The cast, Richard Goode, Jane Thomas and Jon McQuade, can't be blamed. They were given nothing to do to tickle viewers' risibilities. They tickled nothing.

Both *Shopper* and *Wrapper* were from Fred Coe's non-imaginative department.

Last studio live show was *In Town Today*, which brought back to NBC Announcer Capt. Ray Forrest. Jack Costello introed Forrest, who took over the emcee job of bringing an assorted group of people to mike and ike. Most of the time Warren Wade, the producer, had him on that inevitable interviewing couch or jumping up and down from it. He presented some talent, but did them no good. Yvette, for instance, developed a Martha Raye mouth on camera, with none of Raye's comedy. Peggy Alexander danced in a USO uniform, which only presented her face. Reason why the boys went for her overseas. One sock moment on the *In Town* routine was the presentation of Sgt. Harold Russell, whose *Diary of a Sergeant* was human-interest copy.

Both the U. S. Army insert moon pictures and the interview of the handle ex-G.I. developed chills. Russell was real—and you were in the hospital with him—as well as believed him when spoke to the boys about the fact it can be done (living) without h. Videowise, the program, as a unit, below even most of the DuMont CBS scannings. That's bad, broth.

Then came hockey. This evening seemed less spider-webbing in and the puck was therefore east low. It was a well-followed perhaps worth the price of low hours of near nothing. M followers turned off their sets, and came back at hood.

Who could blame them?

Met Tele Ya LF Appli on, Calls It Wasteful

NEW YORK, Dec. 17. — Metropolitan Television (Bloomington's department store, New York), last week withdrew from the FCC its application for a commercial television station in the lower frequencies, contending that operation in that area is wasteful since "the eventual home of television is in the high frequency band."

I. A. Hirschman, company v.-p., told the commission that Metropolitan will continue to experiment in the upper regions.

Rex Davis Joins KMOX Staff

CINCINNATI, Dec. 17.—Rex Davis resigned recently as WCKY news editor and production manager to accept a post in the news department of KMOX, St. Louis. Davis, who formerly sang over CBS for two and a half years as Franklyn Stewart, takes up his new duties January 1. Davis joined WFBE here, now WCPO, in 1931 and in 1937 joined WCKY. His name in private life is Frank Zwygart.

Newspaper Vender Slated Soon

Machine Also To Sell Mags

West Coast firm schedules device with slug rejector, coin change return device

BERKELEY, Calif., Dec. 15.—The Serven Vendor Company, of Berkeley, manufacturers of rural mail tubes and honor racks, announces that it will soon have a newspaper and periodical vending machine on the market. Announcement came from A. H. Taylor, sales manager for the firm.

The company's vending plans were given considerable publicity by newspaper trade magazines when the vending machine was in experimental stages, but this is the first announcement revealing actual production plans. Early last month, the Serven vender was demonstrated at the Western Conference of Newspaper Circulation Managers, and was given a favorable reception there.

Taylor and George T. Hemmeter are the inventors of the new vending machine, according to announcement made by the firm. Two models are now going into production, and Taylor predicted that high-gear production will be reached sometime within the next 90 days, after which deliveries will start in earnest.

Locations Slated

Vender, according to officials of the concern, is designed to sell newspapers and magazines on street corners, in hotel and apartment lobbies and at other locations where business does not warrant placing of a newsstand.

The vender is loaded with papers in a horizontal position, with the loading operation taking about 30 seconds, according to Taylor. Machine is said to be weather-proof and pilfer-proof, with a simple mechanism that will need very little service attention.

Venders will come in two models—one will have a top capacity of 1,250

pages of newsprint, while the larger model will hold 2,500 pages.

Takes Varied Coins

Operation of the machine will be one-handed, and Taylor says that the machine will be equipped with a slug rejector. Coin mechanism of the newspaper vender will be built in such a way that it can be readily changed from 5 cents to 10 cents to 15 cents. Change-over, says Taylor, will be accomplished by pushing a small lever. Reason for the varying coin size is to accommodate different priced papers as well as to account for the difference in price between daily and Sunday editions of the same paper.

The machine will automatically post a "Sold Out" sign just as soon as its contents have been exhausted, says Taylor. In the event that someone places a coin in the machine after the sign has appeared, the vender will automatically return the customer's money.

While he does not enter into details, Taylor announced that the vender will make change for 5 cents in the event the price of the paper in the machine is 3 or 4 cents. No definite facts concerning this coin changer have been made public as yet.

Displays Product

To help advertise the paper or periodical in the vender, a window display, well lighted, has been cut into the machine. The window will place the banner, or most prominent headline, of the newspaper for sale in such a position that it will be easily seen by the public.

Newspaper vending machines have been quite successful over a period of years in many European countries. Madrid, Spain, for example, is reported to have many news vending machines on street corners in place of the stands which dot the corners of American cities.

Difference between the European and the American plan for newspaper vending machines is that vending machines here would be placed in those spots where papers would not otherwise be sold.

Another California firm—the Simplex Manufacturing Company—has announced its intention of entering the newspaper vending field, but no details of that machine have been released, and there is no available information at this time as to that firm's production plans.

COINMEN YOU KNOW

Chicago:

NATHANIEL LEVERONE, chairman of the board of Automatic Canteen Company, was commissioned an "Arkansas Traveler" by Gov. Ben T. Laney on a recent trip to Little Rock. . . . Leverone, who also is president of National Goodwill Industries, Inc., and chairman of the National Committee for Christian Leadership, spoke at the annual banquet of the Men of the Churches of Greater Little Rock.

BOB SCHAEFER, Bell Products rep, was on hand during the Outdoor Showman's Convention at the Sherman two weeks ago to show interested show people what's on tap in the way of amusement games for carnivals and circuses. . . . Mills Novelty and Mills Industries had their reps there, too, in the person of VINCE SHAY, JOHN RYAN and ART COOLEY. . . . International Mutoscope Corporation was ably kept in the limelight thru the busy BILL RABKIN, who knows many members of outdoor showbiz. . . . GUS BAUM, prez of his own novelty company in St. Louis, and ART SLADE, Milwaukee's Pre-Flight Trainer and Batter-Up game rep, had a busy week of it singing the praises of their equipment.

ARTHUR W. (ONE MAN ARMY) WERMUTH, recently hired by the Pace Manufacturing Company as sales manager, has been on the sick list since making his first business trip for the firm, but execs expect him back any day to continue his trade contacts. . . . The sick list also held the name this week of HARRY LEAF, the local chewing gum executive, who is in the Mount Sinal Hospital.

EDWARD TERHAUNE, General Vending Machine Corporation, was aided at the ABCB convention by his son, RICHARD TERHAUNE, discharged a month ago from the army where he served as a nose gunner with the 15th Air Force in Italy. Dick directed the bottlers from the Morrison, convention headquarters, to Room 1289 in the Chicagoan Hotel, where his father was greeting those interested in vending machines. . . . SIDNEY LYMAN, Los Angeles bottler, was kept busy telling of the merits of new vending machines at the same gathering.

ARTHUR H. COHEN, sales manager for JAMES H. MARTIN, Windy City record distrib, took work for his 3d Degree in Masonry November 28, and was helped thru by the able instruction of his father, I. W. COHEN, a retired Chicago mail carrier, who was celebrating his 75th birthday on that very same day. Incidentally, the elder Cohen has been a member of one Chicago lodge for the past 46 years. A mighty record and something the Cohens can well be proud of.

MAX BERENTSON and LOU KOEN right this moment are undoubtedly sunning themselves on the sands of Miami. Lou recently bought a home there and has been sojourning for the past month with exception of a short trip home to help close a few very important business deals. . . . Local juke operators are tipping their hats to RAY CUNLIFFE, Automatic Amusement Company, for his untiring efforts to sidetrack the Chi Juke tax which was given an official okay last week. . . . This week marks the fifth consecutive that workmen have been attracting passersby outside MAX GLASS'S Funland Arcade in the Sherman Hotel. The entire arcade is still in the process of complete rearrangement and renovation. . . . Pace Manufacturing Company has hired an ex-vet to fill the assistant sales manager post, genial ANDY ANDREWS.

MAX GLASS, popular and well-known coinman here, has been seeing the medics about that left knee of his. Max slipped and fell two weeks ago, wrenching the knee, and it hasn't been the same since. . . . The usual post-Thanksgiving and pre-Christmas coin business is perking and brought FRANK O'BRIEN, of Dallas, head of his own distributing firm; LEW LONDON, Leader Sales Company, Reading, Pa.; NAT COHN, from New York, taking leave from his distributing business, and BILL RABKIN, International Mutoscope Corporation, in for business confabs.

Detroit:

CLARK K. HORN has taken over the Auto City Amusement Company, operating firm, at 6432 Cass Avenue. . . . BENJAMIN F. SMITH and SAMUEL SCHNEIDER have taken over Al's Record Mart, leading downtown outlet for juke box records. . . . HENRY C. LEMKE, of the Lemke Coin Machine Company, was in Chicago attending the outdoor show conventions. . . . HARRY MOSS, of Reliance Merchandise Company, has left on a buying trip to New York, leaving his partner, HARRY WEINBERGER, to handle the Detroit store in his absence. . . . JOSEPH BRILLIANT, of Brilliant Music Company, reports that the new Sonora release, All Around the Christmas Tree, is getting a big last-minute demand from operators for holiday play.

ANDREW B. HAMER is incorporating the Sunny Jack Music Company, as a new juke box company, at 211 Mount Vernon Avenue. . . . DAVID YAMSHIN, operator, is proudly boasting of his family of four offspring wherever he goes. . . . FRANK HEALEY, of the American Coin Machine Company, is leaving shortly for a vacation in Florida.

MARTIN DELMAN, of the Grand Amusement Company, who is a songwriter in his spare time, is returning from a business trip to New York. . . . I. EDELMAN, of Edelman Coin Amusements Company, and AL CHERIN, manager of the company, were in Chicago on a business trip.

Buffalo:

L. J. HOFFMAN, who operates Hoffman Music Company and Automatic Hostess in Buffalo, has come up with a new business project. He is launching a telephone music system called Melody Music, which will give factories, clubs, (See COINMEN YOU KNOW, page 84)

Look To The GENERAL For LEADERSHIP

WAIT AND BE REWARDED WITH Aireon

The automatic phonograph that is sensationally different! 27 new exclusive features that make it completely revolutionary in design, in mechanism, in earning possibilities. Don't invest a dime in musical equipment until you see Aireon.

WE'RE EXCLUSIVE FACTORY DISTRIBUTORS FOR MARYLAND, DISTRICT OF COLUMBIA, NORTHERN VIRGINIA, SOUTHERN PENNSYLVANIA

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Latest and Most Fascinating 5-Ball Pin Game.

WRITE—WIRE—PHONE IMMEDIATE DELIVERY

5¢ Jumbos	\$120.00
25¢ Jumbos	225.00
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IT'S NEW

Double Protected!!!

Red - White - Blue JAR DEALS

Has firmly stitched fold and gummed band enclosing the stitch around folded ends of all five tickets.

CHEAT PROOF AND FRAUD PROOF!!!

Double protecting stitch makes rebinding by hand impractical once band and tickets are open!!!

They're new—hot off the press—surpassing all others in super-sales appeal at LOWEST ROCK-BOTTOM COST.

2180—5 to a bundle, 436 bundles in a bag. 25¢ per bdl. Takes in \$109.00, pays out \$72.00. PROFIT \$37.00.

Per Bag	In Dozens	GROSS PRICE
\$1.50	\$1.45 each	\$190.00

DOUBLE PROTECTED!!!

120 tips—filefold. Colored paper. Colored pads. Plainly colored bands.

On Pads \$1.75 Dozen	Envelope Style \$1.50 Dozen
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Save Money—Save Time.

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25% Deposit—Balance C. O. D.

AMERICAN DISTRIBUTING SYNDICATE

P. O. Box 431, Green Bay, Wisconsin

625 W. Main St., Fort Wayne, Ind.

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1 10¢ Pace Comet	\$ 60.00
1 10¢ Pace DeLux	105.00
1 50¢ Pace (Latest Pre-War Model)	300.00

First \$400.00 Takes All!!!

1/3 Deposit With Order.

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1751 Chester Ave. CLEVELAND, OHIO

FBI URGES TEEN-AGE HELP

Ask Coinmen Aid in Clubs

Help needed in setting up canteens thruout U. S. to fight juvenile delinquency

CHICAGO, Dec. 15.—Underscoring suggestions that the coin machine industry lend its aid in setting up teen-age canteens to combat juvenile delinquency is the latest report of the Federal Bureau of Investigation.

Forty per cent of the 62,891 persons arrested for robbery, auto thefts and other crimes against property in the first six months of 1945 were under 21 years old, the FBI said. Exact number arrested under 21 was 24,877. Arrests of girls under 21 for such offenses increased 9.2 per cent over the same period of 1944.

According to the FBI, more boys of 17 are arrested than persons of any other age. Greatest increase in arrests of boys under 21 was reported for such major crimes as murder, rape and assault. These arrests increased 23.8 per cent over the first half of the year, the report said.

Pamphlet Sketch

But that does not tell the whole story of the alarming rise of juvenile crime. This is sketched in the recently published pamphlet of the Public Affairs Committee, Inc., of New York, titled *Youth and Your Community*. The committee said that arrests of boys under 21 in 1944 were 18 per cent above the number in 1941. Arrests of girls under 21 were up 34 per cent over that last pre-war year.

Combination of those two reports would indicate that teen-age crime is running something like 25 to 30 per cent above the pre-war years.

"Altho juvenile delinquency has been with us a long time, its tempo has been dangerously speeded up by the emotional and economic disturbances of war," the committee commented.

This is further borne out by a survey by the FBI of 145 courts in various sections of the nation. The bureau found that the number of juvenile delinquency cases disposed of by these judges increased 31 per cent—from 71,991 cases in 1942 to 93,984 in 1943. And there is no sign of decrease as social and economic dislocations continue with re-conversion to peacetime production.

In Chicago, juvenile authorities declared that a wave of crime by teen-agers and bobby-soxers now is sweeping the country. And it is not just petty pilfering; the crimes range from murder, rape and automobile theft to malicious mischief.

Canteen Major Role

In any solution of the problem, the teen-age canteen is bound to play a major role, juvenile authorities have agreed. Even Chicago's Juvenile Protection Association, which wrinkles its nose at the very tinkle of glasses that might have held liquor, grudgingly conceded that "the much publicized teen-age clubs, with their coke bars and other appurtenances that are altogether too much like our taverns, may help a little."

The Federal Security Agency, after a survey of 303 canteens over the nation, was much more enthusiastic.

"In many towns across the country, the opening of a youth center has resulted in a downward trend in juvenile delinquency," the agency reported. "This decline is shown in different ways: In fewer cases on police blotters; in improved school attendance; sometimes merely in better decorum and fewer youngsters on streets at night."

"Specifically, the opening of a youth center has meant:

"A decrease in juvenile delinquency records reported by law enforcement officers in Spokane, Wash.; Coshocton, O.; Louisville; Bremerton, Wash.; Muncie, Ind.; Bangor, Me., and Fairfield, Calif. In Fairfield, where the drop is reported as 100 per cent, police have taken an active interest in the center and thus

Makes Grade!

CHICAGO, Dec. 15.—Band leader Jimmy Dorsey is the latest appointee as a member in good standing of the "Fraternity of Distinguished Gentlemen of the Juke Box."

Addition of members to the fraternity is aired each Tuesday night over NBC Coast-to-Coast on the *Johnny Presents* show sponsored by Philip Morris cigarettes.

Idea of the fraternity is to introduce popular band leaders whose disks have made a hit via the juke box, and the feature will be a continuing part of the *Johnny Presents* show.

Philly Group Asks Canteen For Teen-ers

Fight Juvenile Crime

PHILADELPHIA, Dec. 15.—A request was made this week by the Citizens' League of near-by Lower Montgomery County for a canteen for teen-agers and supervised recreational programs before a meeting of the Cheltenham Township commissioners.

It was requested that the canteen be located in Elkins Park, a suburb of Philadelphia, where recreational facilities are not available for youngsters. Robert Abrahams, spokesman for the group, pointed out the increased need for such a canteen because of a sudden rise in juvenile crime in the area.

The proposed teen-age center would provide indoor recreation during the winter and have sufficient space for outdoor activity during the summer. A swimming pool is one of the important objects in the campaign. Full support and supervision was promised by the parents group, who said that they would provide whatever financial aid needed once the county provided the building for the center.

Other groups in Philadelphia are joining the campaign and pointing to the success of canteens in their own locales in combating juvenile delinquency and also providing supervised amusement for restless youngsters.

Canteens Open

New canteens are being opened daily in this city and are getting full support from youngsters who like the idea of a spot of their own which meets with family approval. Several police stations in crowded areas are setting up canteens under police supervision. This gives the youngsters a close contact with law and order and a better understanding of the needs of a community. Dances are weekly events at these teen-age centers, and week-night educational and training features are also programmed.

Wherever the canteens operate, police call attention to the fact that juvenile delinquency is present in a much lower state. Public support is also given in the police-operated centers. Adult citizens come in to give lessons in music, art, dancing and dramatics, and classes are usually full for whatever event is listed.

Several new canteens are scheduled to open in the city in sections which have never had them or locales crowded enough to support several teen-age centers without difficulty.

gained an insight into the difficulties of problem adolescents."

How highly police officials regard canteens as a means of combatting juvenile crime is well illustrated by the Corral Club at La Grange, Ill. There the club has grown to 1,000 members since it (See *Urges Teen-Age Help on page 79*)

Distributor Says Disks of Indies Rolling Out Faster

CHICAGO, Dec. 15.—On the word of J. F. Bard, one of the longest organized independent record distributors in the Middle West, juke operators can breathe easier now, as independent disks are beginning to roll faster and faster.

It was predicted by Bard here recently that 50 per cent of indie record pressings will be allocated to juke operators thruout the country. In excess of 60,000,000 records per month are promised for juke, according to Bard. He himself plans on a distributing set-up to handle 10,000,000 records per month by early spring.

Just returned from a trip thru the East, Bard reported that independent recording companies are getting the jump on some long established concerns by devoting much of their new production plans to the immediate needs of phonograph operators.

Enlarge Quarters

In New York, according to Bard, the Continental Record Company has purchased enlarged quarters and is in the process of installing equipment with which they expect to press approximately 1,000,000 records a month soon after the first of the year.

"Other East Coast plants are making similar plans. The Guild Record plant predicts diskery production of over 1,000,000 platters per month in their South Norwalk (Conn.) headquarters," said Bard.

Looking into the West Coast independent manufacturing situation Bard sees prospects for even greater aid to juke operators. It is his contention that from over 50 independent record companies, which have their disks pressed in four plants, will come 20,000,000 to 30,000,000 records per month as soon as unskilled manpower gets tuned to pressing routine.

On the West Coast manufacturers have formed an association, the Pacific Coast Record Manufacturers' Association, numbering among its membership the 50-odd companies pressing there. The association, according to Bard, has been formed to provide co-operative means thru which independent manufacturers can keep abreast of the recording business problems.

Many of these manufacturers took advantage of the inability of the acknowledged "big" record manufacturers to supply juke operators with adequate quantities of disks to-keep juke on location. They provided juke ops with records during the war which made it possible for operators to remain in business in many instances. According to Bard, these firms have full intentions of retaining their juke operator connections and they will strive to improve whenever

Two Music Firms Formed at Philly; Welsh Joins POEP

PHILADELPHIA, Dec. 15.—Two new firms have been added to the list of coin machine companies operating in the city. One is the A-1 Music Company, with Samuel Kwass at the helm. The firm will service the area with juke music, and full plans for the organization are expected to be announced within a few weeks.

Organized on a much more ambitious scale is the Germantown Recreational Center, Inc. This firm will purchase, construct, own, maintain and operate amusement centers of all types, and will handle musical instruments and amusement machines of all types. It will also buy and sell or dispense products sold in machines, including candy, cigarettes, soda and food products of all kinds.

Announcement was also made this week by the Phonograph Operators of Eastern Pennsylvania that Archie Welsh is the newest member of the organization. Welsh deals exclusively in music machines and affiliated products.

they can the quality of independent disks.

Since coming to the United States from Europe when war drums first began to beat in 1938, Bard has been active in the record distributing business. As a matter of fact, he has been in the music business for the past 40 years. Prior to his first trip to the States in 1922 Bard was engaged in the music publishing business in Budapest and Leipzig. During 1931-1938 he furthered his ventures in music and with his own company produced 20 musicals. Bard succeeded his father and grandfather in music publishing and production.

Bard is now on the West Coast where he intends spending the next two months getting production and distribution organized to meet the demand he predicts sure to come soon after the first of the year. In his absence, the Chicago outlet of Bard's firm will be managed by Nick Lany.

Aireon Acquires Five Subsidiary Concerns in '45

KANSAS CITY, Mo., Dec. 15.—The Aireon Manufacturing Corporation of this city announces that Lewis Electronics, Inc., of Los Gatos, Calif., has joined the firm as its fifth subsidiary acquired since 1945. Other subsidiaries include the company's Mexican division, Cinaudagraph and Oxford; Tartak, Chicago; Midco Tool & Supply, Oklahoma City, and the Lab, Greenwich, Conn.

Lewis, manufacturer of transmitting and industrial tubes, has been in business for many years. Prior to the war, Lewis Electronics did a world-wide business in repairing and rebuilding tubes. During the war the company filled a vital link in maintaining radio communication systems in Europe, India and other points on the globe.

When seizure of the Philips plant at Eindhoven, Holland, became one of the main objectives of the advancing German army, a major part of Europe's and Asia's radio equipment was left without a supply of parts for replacement. American firms did not manufacture tubes which would fit Philips equipment.

At this time Garrett Lewis and two assistants were doing a profitable tube rebuilding business in a laboratory near Lewis's home. Lewis was called on to build the much needed parts, and has since grown into one of the outstanding manufacturers and rebuilders of transmitting and rectifying tubes in the world.

At the same time he announced the Lewis subsidiary, R. C. Walker, president, stated that Aireon, with a war record of nearly \$106,000,000 worth of electronic and hydraulic equipment, has shifted into peacetime production with a minimum of reconversion problems.

Walker revealed that the five subsidiaries acquired since April 30, 1945, have assets of approximately \$7,000,000. Today, total assets are over \$13,500,000.

Reflecting the reduced requirements of the armed forces, sales in the fiscal year declined \$6,316,217 to \$32,002,613. Net income, after all charges but before re-negotiations, was \$750,553. This is equal to \$1.03 a share on the 714,919 shares of common outstanding, compared with \$1,064,041, or \$1.49 a share in the previous year.

Trade Data

Soft drink industry actually is small business with more than 6,000 bottling plants in approximately 2,900 communities, according to E. J. Forio, vice-president of the Coca-Cola Company. Beverages are sold thru 1,250,000 retail outlets.

AMERICAN FOLK TUNES

Cowboy and Hillbilly Tunes and Tunesters

All Communications to 155 N. Clark St., Chicago 1, Ill.

Return to WOR

TEX FLETCHER, having served in the army, is returning to WOR, Mutual's key station, to resume his program of Western music. At a Little Roadside Stand, published by G. & W. Music Publications, seems to be going great guns with the folk artists, partly because of gas ration lifting and folks can patronize the stands once more.

CAL SHRUM has just recorded for Western Records, "With Tears in My Eyes," "You Can't Break the Chains of Love," "I'm Always Blue for You."

ART SATHERLY, head of the Home Folk Division for Columbia Records, who has recently been in New England, stopped off in Chicago to record the Rambling Rogue. Uncle Art then went on to his headquarters in Hollywood. TINY HILL was in Chicago all last week, lining up artists and recording for Mercury Records.

Radio Records

LANG-WORTH has recorded for radio use on transcriptions, JACK HOWARD'S new song *Blue Ranger*. The Philadelphia songwriter's tune was recorded by ART DICKSON'S musical crew.

KITTY O'BRIEN, blond vocalist with the *Bashful Barney Melody Rustlers*, heard over WHAT, Philadelphia, is being tested for television and will be the first hillbilly songstress to be given a television build-up if the deal goes thru. She has already been judged the "prettiest hillbilly singer" in the East, and is expected to pass the television test with flying colors. She has already refused screen offers because she prefers to stay in the East for the time being.

JACK STECK, emcee of the Hayloft Hoedown, WFIL, Philadelphia, hillbilly program, got a strange letter this week from a girl who aspires to be a star on the Barn Dance show. Listing her qualifications, she wrote: "I just love to take off my shoes and be comical." From the additional information appended, Jack gathered that she just loves to take off her shoes.

New Show

A hillbilly radio network is being planned in Philadelphia to hit nearby Pennsylvania, New Jersey and Delaware farm areas. Stations will only air a few hours a day under the set-up as it is now planned and each outlet will be given a portion of the airtime to present some form of hillbilly entertainment to listening audience. Network will accept sponsors only after the idea has been tested since it will be conducted as an experiment by a group of clubs, individuals and concerns interested in furthering hillbilly entertainment and developing new hillbilly talent and discovering new folk tunes. Idea has the financial backing of well-

known Philadelphia philanthropists, and will get under way early in 1946, when application to broadcast will be made to the FCC.

Hot Shots

THE HOOSIER HOT SHOTS, "Concert Kings" of radio's National Barn Dance and Columbia Pictures, appeared at a Victory show Thursday (December 13) in the Shrine Auditorium in Los Angeles, Calif.

The Hot Shots presented tunes from the National Barn Dance, and their latest films, "Smokey River Serenade" and "Texas Jamboree."

The madcap musicians shared top billing with film and radio luminaries such as Kay Kyser, the Andrews Sisters, Reginald Gardiner, Iona Massey, Ingrid Bergman, Jack Benny, Bob Hope, Wayne Morris, Red Skelton, Abbott and Costello, Janet Blair, Victor Mature and Lina Romay.

Folk Sinatra

REX ALLEN, who is fast becoming the Sinatra of the Western and folk music world, according to the way he rates with WLS listeners, made six recordings bearing the Mercury label, Monday, December 10. The tunes recorded were: *Driftwood on the River*, *Whatcha Goin' to Do*, *Queen of the Rodeo*, *I'm So Alone in a Crowd*, *Curtains of Sorrow*.

The BLACK HAWK VALLEY BOYS and PENNY WEST will entertain at Fort Sheridan, Ill., December 11, at the request of the American Red Cross. REX ALLEN and MAC and BOB, the blind boys, appeared on the stage of a Wilmington (Ill.) theater December 9.

The WOWO Hoosier Hop, favorite Midwest rhythm and fun show which is featured on the network of the AMERICAN BROADCASTING COMPANY, is now heard on the Coast-to-Coast ABC hook-up each Monday night at 9:30, Central Standard Time.

The Hoosier Hop originates in the studios of WOWO, Fort Wayne, Ind. It features such outstanding acts as NANCY LEE and the OREGON RANGERS, the DOWN HOMERS, GEORGE TROXEL with CANNY O'GRADY, JUDY AND JEN, HERB HAYWORTH and HOWARD ROPA. SKEETS CROSS handles the comedy assignment and doubles in the role of trouble-making UNCLE FEZZ. Genial DON BUSH is the emcee. The script for the Hop is written by SHIRLEY WAYNE, who appeared with OLSEN AND JOHNSON in *Hellzapoppin*. FRED FREELAND produces the show.

In addition to the network broadcast, the Hoosier Hop appears before 4,000 fans each Saturday night in the Quimby Auditorium in Fort Wayne. An hour's portion of this show is broadcast on WOWO each Saturday night at 9:30, CST.

The newest addition to the roster of WHN's New York *Gloom Dodgers* is

Juke Gets Vote!

PHOENIX, Ariz., Dec. 15.—Local papers, reviewing the Phoenix Union High School girls' annual vaudeville show voted this year's performance—with the ensemble numbers built around a juke box—tops of the 18 annual shows staged by the group.

Ensemble numbers featured a group of bobby-soxers gathered around a soft-drink bar with a juke box providing the setting and background music.

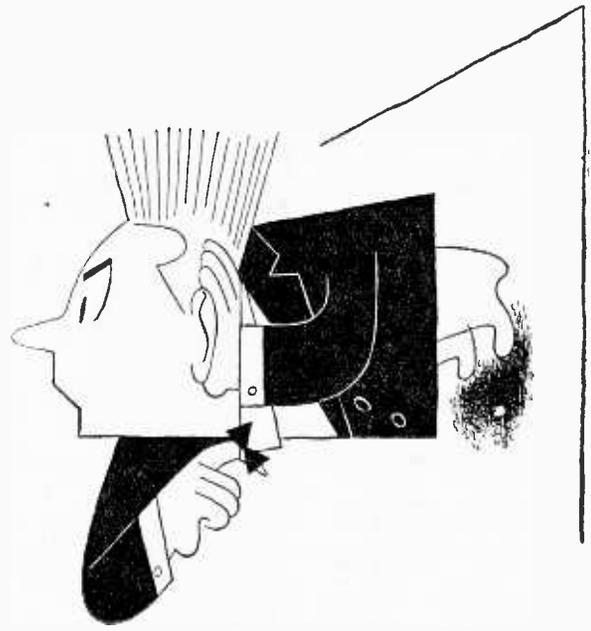
DAVE DENNEY, young cowboy singing star. Young Dave appeared recently as a guest on producer ED ANDERSON'S New-to-New York Talent series, and was such a success that he was immediately signed as a regular member of the cast.

2 More Banks Put In Telephone Tunes

CINCINNATI, Dec. 15.—Two more banks have been added to the list of those that believe in "music while you work" with the announcement that the Guardian Bank and Savings Company and the Federal Reserve Bank have installed telephone music. Approved by customers as well as employees, the music is claimed to have a "soothing effect on their dispositions."

"It works," one employee declared, "Why, you can't get mad with nice music playing. This is the time of the year when we're so busy everyone usually feels a little grumpy at times . . . but not this year."

Customers are in favor of music also, according to one official of the Guardian Bank. Several factories and large offices in the city have also installed the "canned music."



A magnificent NEW phonograph...
 breath-taking, startling, different!
 That's why it's worth waiting for
MILLS MUSIC

MILLS INDUSTRIES, INCORPORATED · CHICAGO, ILLINOIS

I SEE BY THE ENQUIRER.



ARTIST SLAP at the idea of commercials via juke boxes was expressed by Bo Brown and published in a recent edition of The Cincinnati Enquirer. Idea of commercials on juke boxes has been proposed several times, but no one has ever pushed the idea.



PHONO OPERATORS . . . HERE IS
THE PERFECT SERVICE
STAR READY PRINTED **TITLE STRIPS**
 PHONO
 FOR FULL DETAILS SEE YOUR BILLBOARD COIN MACHINE DIGEST . . . OR WRITE
 STAR TITLE STRIP COMPANY, 708 ARCH STREET, PITTSBURGH 12, PENNA.

Record Reviews

(Continued from page 31)

DIZZY GILLESPIE (Guild)

Lover Man—FT; VC.
Shaw 'Nuff—FT.

For the modern gabrieling of Dizzy Gillespie, plattering with his quintet, *Shaw 'Nuff* sets a fine example. Spinning a neck-breaking speed, it's flashy horn work for all the boys, both individually and collectively. *Lover Man*, slow race torch ballad, holds Dizzy in reserve as Sarah Vaughn vocals without creating any real impression to count for much.

For the hot diskophiles, altho the popularity of Dizzy Gillespie may make 'em count at the race corners.

THE FOUR BLUES (DeLuxe)

When the Old Gang's Back on the Corner—FT; V.
The Blues Can Jump—FT; V.

Dripping with sentiment and nostalgia, the Four Blues harmonize smoothly for *When the Old Gang's Back on the Corner*, doubling the tempo to make it a rhythm stanza to spin out the side. Blues show their instrumental proficiency for *The Blues Can Jump*, a lively boogie blues that gives a turn to the piano, bass and electric guitar when the boys aren't singing it in straight rhythm or in scat.

May well be worth the try to put both of these sides in the music box.

WILLIE SMITH (Keynote)

September in the Rain—FT.
Willie, Weep for Me—FT.

The alto sax sorcery of Willie Smith, along with the stellar electric guitar pickings of Les Paul, is reason enough for these sides cut last May under Harry Lim's supervision, *September in the Rain*, a yesteryear pop fave, also includes the earthy trombone sliding of Murray McEachern and Arnold Ross's piano fingering. For the flipover, *Willie, Weep for Me*, it's a traditional slow blues that shows Smith's alto work to even greater advantage.

Sides are solely for the hot jazz diskophiles.

JIM WYNN (4 Star)

Ee-Bobaliba—FT; VC.
I Want a Little Girl—FT; VC.

Paced by the sax blowing of Jim Wynn and his little jam band of Bobalibans, Claude Oliver Tremier does some earthy blues shouting for the jive-ridden *Ee-Bobaliba*, newest song craze in Harlem quarters. In contrast, and more reserved, is the romantic warbling of Luther Luper, a smooth sepi singer, for *I Want a Little Girl*, for which the band provides a bright and driving riff background.

The race locations will reap a harvest with these sides, particularly "Ee-Bobaliba."

ETHEL SMITH (Decca)

The Parrot—FT.
Paran Pan Pin and Cachita—FT.

Ethel Smith displays her flashy organ technique to fine advantage for both of these South American sides. With the Bando Carioca heightening the Latin flavoring instrumentally and rhythmically, Miss Smith spins excitingly for the speed samba, *The Parrot*, from the movie, *George White's Scandals*. Flip-over also finds Miss Smith fingering the organ keys and stops in fastidious fashion for a medley of *Paran Pan Pin and Cachita*.

Music box appeal for this music is limited. But where this spinning finds favor, both sides fill the bill exceedingly well.

GENE AUSTIN (4 Star)

My Blue Heaven—FT; V.
Frankie and Johnny—FT; V.
But I'm Alright—FT; V.
Gene Austin Blues—FT; V.

It's a far cry from the song stylings of yesterday as expounded by Gene Austin and that of the swoon singers today. However, for those who like the intimate and conversational style of selling the song, Austin is still the star salesman. Piping to his parlor-style piano, Austin brings back *My Blue Heaven*, yesteryear's hit so closely identified with him in days gone back, coupling with a novelty rhythm ditty in *But I'm Alright*. For a second spinner, offers up his own streamlined version of the barroom classic, *Frankie and Johnny*, with his lyrical

tenor pipes selling even stronger for an easy rider in *Gene Austin Blues* which is steeped in race genre. While Austin has an easy time of it projecting his song personality on a platter, the commercial appeal would have been enhanced with rhythm support. As long as the label was bringing Austin back, it would have been more in keeping with the day's standard to include a guitar and bass, recalling his success with the Candy and Cocoa unit.

The old-timers who still remember Gene Austin, particularly in his Western strongholds, will be glad to find their old favorite available for a music box spin.

Popular Album Reviews

HOT PIANO (Savoy)

It's the Johnny Guarneri Trio taking in eight sides of pure and exciting chamber music jazz that spins as a must for any le jazz hot folio. Complementing Guarneri's refreshing rhythm gambols on the black-and-whites is the singing bass of Slam Stewart with Sammy Weiss at the drums rounding out the threesome. Plenty of imagination in their exciting improvisations and it all adds up to a session of pure swing. Tempos vary from the fast and furious to the slow and relaxed, with Guarneri providing most of the riff patterns for the riding with his *Hangover*, *Firebird*, *Deuces Wild* and *New Exercise in Swing*. *That Old Black Magic*, *I'm in the Mood for Love* and *My Blue Heaven* round out the roundelay. No picking any of these sides, they're all that good.

THE HARVEY GIRLS (Decca)

The Harry Warren-Johnny Mercer music for Judy Garland's the Harvey Girls movie is showcased for this six-sided album. But this platter purveyor for one will never know why. Even Miss Judy's singing of the popular *On the Atchison, Topeka and the Santa Fe* is forced and comes out as a dirge and makes one wonder how the ditty ever did hit. The dead-pan hot hymnaling of Virginia O'Brien registers big on the celluloid. But the gal never projects her style or song personality in the plattering of *The Wild, Wild West*. Only face-saving side is Kenny Baker's singing of the ballad *Wait and See*. Miss Judy's singing of *In the Valley*, *Swing Your Partner Round and Round* (with the Kay Thompson Choir) and *It's a Great Big World* (with Betty Russell and Virginia O'Brien) rounds out the set which is as easy to skip entirely as the flicker itself. Lennie Hayton wields the stick over the accompanying orchestra and chorus.

FAMILIAR HYMNS (Capitol)

For the holiday season, the label offers up the boy voices of the St. Luke's Choristers at the St. Luke's Episcopal Church in Long Beach, Calif. Rather than the yuletide carols, the lads lift their voices for a medley of 12 *Familiar Hymns*. Directed by William Ripley Dorr, the eight sides are a welcome addition to the meager fund of liturgical music on wax.

FOLK RECORD REVIEWS

(Hillbilly, Race, Cowboy Songs, Spirituals)

By M. H. Orodener

OZIE WATERS (Coast)

Along the Navajo Trail—FT; V.
Silver Dew—FT; V.

The singing star of the Hollywood Barn Dance, Ozie Waters brings a smooth and relaxing song delivery to the spinning sides with his sugar-coated baritone pipes. Attains a high degree of intimacy in his song selling with a delivery that approximates downright purring to make for real enthusiasm on part of the needler. With the soft blend of

The Plainsmen Trio adding vocal color to the chant, Waters rings the outdoor bell with a resounding smack. Accompanied by The Coast Ranch Hands, including a round-up of soft clarinet, accordion and guitars, it's terrific lyrical projection for a soft and easy-going spin *Along the Navajo Trail*. Picking up the pace a bit, Waters paints a pretty tone picture of *Silver Dew on the Blue Grass Tonight*. With real romantic appeal in his pipes, it's almost swoon stuff for the juke-box fans.

DICK THOMAS (National)

Ridin' 'Neath the Arizona Moon—FT; V.
Weary Nights and Broken Dreams—FT; V.

With plenty of sugary appeal in his pipes sparked by a tear quality in his voice, Dick Thomas sings these cowboy chants to great effect. With a lively background set forth by a small band peppered with guitar and accordion trimmings, there is real enthusiasm in his song. He's the carefree cowboy as he sings the yippi-hi-ho strains of *Ace Pancoast* and John Creighton's *Ridin' 'Neath the Arizona Moon*, adding a lick of yodeling to heighten the effect. In complete contrast and with equal effectiveness, sings it sweetly and sobbingly for his own *Weary Nights and Broken Dreams*. A lively tempo for both pieces, sides should be swell spinners for the phono ops.

IDAHO CALL (Coast)

Heartaches—FT; V.
It's Too Late Now—FT; V.
You Don't Care What Happens to Me—FT; V.
Darlin', What More Can I Do—FT; V.

With the spirit of the outdoor in his singing pipes, Idaho Call, supported vocally by Boots Faye and instrumentally by the strings and accordion of the Sun Valley Cowboys, makes each of his four sides count. Joined by Miss Boots, it's smooth duetting for the love that brought only *Heartaches*. In the same lyrical spirit, sings it alone that he will try to forget his sweetheart and let her be free because *You Don't Care What Happens To Me*. Most effective is the duetting for Gene Autry's *Darlin' What More Can I Do*, a pretty melody sung plaintively. Companion piece calls on Miss Boots to solo for *It's Too Late To Say You're Sorry*, giving out with a heavy nasal tang. All four sides spin at a lively rhythmic pace, with the phono ops sure of a winner in *Darlin', What More Can I Do*.

SONS OF THE PIONEERS (Victor)

Forgive and Forget—FT; V.
The Timber Trail—FT; V.

The singing voices of The Sons of the Pioneers give out to good returns for two appealing and contrasting outdoor chants. George Shug Fisher's *Forgive and Forget*, with the supplication to start their love affair all over again, is taken at a lively pace with the fiddles and guitars adding to the toe-tapping qualities of the simple melody. Pioneers piping is more potent for Tim Spencer's *The Timber Trail*, a rousing and tuneful mountain melody, also taken at a bright tempo, with a whistler adding melodic color to the presentation. It's tall timber, both for the song and for the singing, and should hit off well with the juke box clan.

JIMMY WALKER (Coast)

Detour—FT; V.
Sioux City Sue—FT; V.

An outdoor chanter, Jimmy Walker sells it strong for these two lively tunes, with the added advantage of the Western rhythms of the strings and accordion of Paul Westmoreland's Pecos River Boys. Is a knight of the road as he sings carelessly and care-free from the jallhouse that he should have paid stricter attention to a sign reading *Detour*. In like manner, sings a breezy serenade to *Sioux City Sue*. While the personality equation is low, Walker gives good account for both songs.

BEST-SELLING POPULAR RETAIL RECORDS

(Continued from page 28)

Weeks to date	POSITION Last Week	POSITION This Week	RECORD	ARTIST	Label
6	10	9	IT MIGHT AS WELL BE SPRING (F)	Dick Haymes	Decca 18706
2	9	9	WHITE CHRISTMAS (F)	Bing Crosby	Decca 18429
5	7	10	WAITIN' FOR THE TRAIN TO COME IN	Peggy Lee	Capitol 218
1	—	10	LET IT SNOW! LET IT SNOW!	Vaughn Monroe	Victor 20-1759
			When the Sandman Rides Again		

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Chi Group Buys Out Ace Music Routes

Berentson, Koren Sell

CHICAGO, Dec. 17.—Trade talk here reached the highest pitch in five years this week with the selling out of the Ace Music Company, owned jointly by Max Berentson and Lou Koren, to a group of coin machine industry members who will continue to operate the newly acquired route of juke thruout Chicago.

The Berentson-Koren juke holdings, with the exception of approximately 100 phonographs, were purchased by the ABC Music Service Corporation, a recently formed business enterprise incorporated for the consummation of the deal. Other machines were purchased and will be operated by Abe Koren, brother of Lou Koren.

Form New Firm

Hand in hand with announcement of the sale came the report that Berentson and Koren formed a new company, the Distributing Corporation of Illinois, to distribute automatic phonographs for the Aireon Manufacturing Corporation in Illinois.

The group of coin machine men who pooled their purchasing power to buy the Ace route have leased business quarters at 2252 W. Chicago Avenue on the West Side of the city and 20 of the Ace firm's employees have been retained by ABC to continue operation of the route.

Corporation officers of the ABC Service Corporation elected this week are: Bert Bondioli, former juke operator, president; Jerry Shuman, associated with Gillette Distributors, secretary; Ray Cunliffe, owner of the Automatic Amusement Company, treasurer, and Bob Gnarro, American Music Company, vice-president and general manager.

Gnarro, well-known phonograph operator in the Chicago area, will take over full-time managerial duties in connection with the new ABC corporation and will be responsible to the other corporation officers and stockholders.

12 Listed in Deal

Purchase price for the route numbering from 450 to 500 juke boxes, one of the largest route sales in the industry in years, considering potential earnings (all juke being in the Chicago metropolitan area), involved an amount close to \$500,000.

Negotiations on the sale were made rapidly and 12 members of the trade pooled their finances to buy the business. In all, local members of the trade connected with the purchase are: Nate Turner, Triangle Music Company; Bob Gnarro, American Music Company; Al Kennedy, South Shore Novelty; Bert Bondioli, B & B Novelty Company; Jack Paschke, Paschke Phonograph Service; Walter Oomens, Walter Oomens & Sons; Julius Mohill, Star Music Company; Thomas Dickinson, Dickinson Music Company; Jerry Shuman, Gillette Distributors; Ray Cunliffe, Automatic Amusement Company; Charles Hoffman, independent operator, and Jake Nomden, Nomden Phonograph Company.

It could not be learned to what extent other members of the group, other than the officers of the newly formed corporation, will take part in the operation of the new route jointly owned, but it is assumed that most will remain with their present business organizations.

Records Go, Too

An inventory of the route is now being completed and it has been agreed by both parties of the sale that readjustments will be made in the purchase price should findings warrant. Sale also included the acquisition of the Ace Music Company's complete stock of records and a percentage of maintenance equipment.

It was reported, however, that other juke route sales may be in the offing in the city. Trade sources could not determine whether the Ace-ABC deal is the beginning of numerous sales.

ADVANCE RECORD RELEASES

(Continued from page 30)

ROBERTO ALBUM No. 2.....	Pilotone 110
Cachita	Roberto and His Pan-American Ork (Dolores Del Carmen).....Pilotone 5167
Chula	Roberto and His Pan-American Ork.....Pilotone 5163
Las Palomitas	Roberto and His Pan-American Ork.....Pilotone 5164
Mama Inez	Roberto and His Pan-American Ork.....Pilotone 5168
Nague	Roberto and His Pan-American Ork (Don Arres-Dolores Del Carmen).....Pilotone 5170
Pa-Ran-Pan-Pan	Roberto and His Pan-American Ork (Don Arres).....Pilotone 5165
Perfidia	Roberto and His Pan-American Ork (Don Arres).....Pilotone 5169
Samba	Roberto and His Pan-American Ork (Don Arres).....Pilotone 5166
SI NO ERES TU.....	Bobby Capo-Noro Morales and His Copacabana Ork.....Seeco 536
SIoux CITY SUE	Dick Thomas.....National 5010
SLOWLY	Kay Kyser (Michael Douglas-The Cam-pus Kids).....Columbia 36900
SOME DAY	Red River Dave.....Continental C-5047
SOME DAY, DARLIN'	Dick Thomas.....National 5010
SOME SUNDAY MORNING.....	Louis Prima (Louis Prima).....Majestic 7163
SUPER SESSION	Don Byas Quartet.....Super Disc 1010
TE LO JURO YO	Bobby Capo-Noro Morales and His Copacabana Ork.....Seeco 536
TELL ME WHAT MORE JESUS CAN DO	The Bibletone Jubileers.....Bibletone S 2002
THE VOICE OF THE TURTLE	Slam Stewart Quintet.....Continental C-10001
THESE BONES SHALL RISE AGAIN	The Bibletone Jubileers.....Bibletone S 2001
THREE O'CLOCK IN THE MORNING	Don Byas Quartet.....Super Disc 1006
TIME ON MY HANDS	Slam Stewart Quintet.....Continental C-10001
TRAIGO DE TODO	Polito Galindez.....Seeco 531
TUMBLING TUMBLEWEEDS	Red River Dave.....Continental C-5048
WALKIN' WITH MY HONEY (SOON, SOON, SOON)	Connee Boswell-Russ Morgan.....Decca 18741
WARSAW CONCERTO	Carmen Cavallaro.....Decca 18742
WHERE'S MY BOY TONIGHT	Red River Dave.....Continental C-5047
YOU WON'T BE SATISFIED (UNTIL YOU BREAK MY HEART)	Perry Como-The Satisfiers (Russ Case Ork).....Victor 20-1788

Majestic Launches Plastic Disk With Al Smith Memorial

NEW YORK, Dec. 15.—James J. Walker, one-time New York mayor and president of Majestic Records, Inc., announced that his firm has started production of its new unbreakable plastic platter. It is made of a substance called Duraflex.

Announcement claimed that the new disk would have a better tone than the ordinary resin platter, less surface noise and a longer playing life.

Majestic Records is a subsidiary of Majestic Radio & Television Corporation, and the corporation's president, Eugene A. Tracy, was on hand for unveiling of the first Duraflex disks, a memorial album for Walker's late friend, Alfred E. Smith.

Cincy Phono Ops Set Victory-Xmas Party

CINCINNATI, Dec. 15.—Victory party combined with a Christmas celebration has been skedded by the Automatic Phonograph Owners' Association of Cincinnati for Hotel Sinton December 17. Early reservations indicate that more than a hundred will attend. Gifts for all, entertainment and juke music are a part of the program.

Committee on arrangements includes Ray Bigner, Wesco Novelty Company; Nate Bartfield, B. & W. Novelty Company; Phil Ostand, K. & O. Music Company; Milton Cohen, Ohio Specialty Company, and Earl Butler.

URGES TEEN-AGE HELP

(Continued from page 76)
opened June 30, 1944. Moving adult spirit in the canteen from the start has been Chief of Police Harry Oakes. The youngster's appreciation of his efforts also is great. It was evidenced last Christmas when the teen-agers surprised him with the gift of a gold police star and a \$50 War Bond paid for entirely by nickel and dime contributions.

Juke Pull Strong

Magnet that draws the youngsters to any canteen is music and, even in the largest clubs, that must come mainly from the juke box. And there lies the great opportunity of the coin machine industry. It is only natural that phonograph operators should have an important role in building these clubs, which are impossible without adult supervision and assistance.

But vending machine operators also can have a major part in the movement. Glowing example of this is the big teen-age center at Elgin, Ill. Harold Grossman, adult leader in its formation, reported that four vending machines in the Elgin club easily pay the rent on the club's large quarters. Other canteens lucky enough to get machines have re-

ported the same experience. The vender, like the juke, is a natural for the clubs.

Operators, of course, must be business men before all else, and many are inclined to ask where is the profit in the deal. With phonographs and venders scarce in the war years, many operators found it a big sacrifice to put machines in the canteens which were open only a few afternoons and nights per week. Now, tho, the picture promises to change, particularly as new machines become available.

Great value of the coin trade's support of the canteen movement, however, probably will never be in the receipts from machines in the clubs. Biggest return will be in goodwill and civic standing for the industry.



- ★ Cushioned Shaft
- ★ Balanced Tone-Beauty
- ★ Full Record Protection
- ★ Smooth Playing

PRICE 1-49 44c ea.
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Special Prices on Larger Lots

Hermitage Music Co.

423 Broad Street Nashville 3, Tenn.

SEEBURG PICK-UP COILS

Except 8300-9800. Price \$1.50.
Fiber Main Gears for Seeburg & Wurlitzer
Less Steel Hub, \$3.00 Ea.; Doz. \$33.00.

Vol. Control Keys for Seeburg & Wurlitzer:

Package of 24, \$1.00.

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8300-9800 PICK-UP COILS,
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Quantity Prices to Distributors and Jobbers.

Terms: 1/3 Deposit—Balance C. O. D.,
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Factory guaranteed against defective work-
manship and material.

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for the western half of Missouri and the eastern half of Kansas.

"Tomorrow's Automatic Phonograph TODAY"

The many new innovations—its beauty—its economy of service—will astound you. Every music operator owes it to himself to see and hear the automatic phonograph that's away ahead of the field.

"FROM NOW ON—AIREON"

We will be ready for you in our new building after January 1. So make a date—wait for Aireon.

ADVANCE MUSIC CO.

temporary address 301 W. 9th St.

in our new building, 1606 Grand Ave., after Jan. 1

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Inquiries invited for "Advance" information about AIREON

Chicago Council Speeds Law To License Jukes

CHICAGO, Dec. 15.—Chicago's City Council moved swiftly last week to pass a new ordinance licensing juke boxes which would conform with a recent decision of the Illinois Supreme Court.

Official action of the committee came on December 8 during the same week in which the council's license committee had held a hearing with operators to discuss the new proposals. At the time the committee held its hearing, it was anticipated that two or three weeks might intervene before the ordinance was finally passed by the council, but speed became the order of the day that week.

The Illinois high court had recently ruled in a rehearing on the Chicago juke box tax that the previous ordinance as written was a police regulatory measure and hence, the fee of \$50 per year was excessive for such regulation. On that basis the high court declared the city ordinance, which was passed in December, 1943, to be invalid. Court left the way open by implication, however, that a new ordinance could be passed strictly as a revenue measure and still keep the high fee.

The City Council apparently took this suggestion and promptly passed a new ordinance which, it is anticipated by city officials, will conform with the decision.

Current reports say that early tests will be made in the court in order to determine whether the new ordinance complies with previous opinions handed down by the State high court. Some reports say collection of the tax may be held in abeyance until final determination of validity of the new ordinance has been made.

Headlines for Cover

Almost on the heels of the passage of a new juke box tax license, another "juke box murder scandal" happened in Chicago. Sunday (9) newspapers used most headlines in order to tell about the murder scandal.

Opinion in informed circles is that the juke box headlines were used as a cover-up until police had time to investigate the real background of the murder. In

Trade Data

Beverage business for 1947 is forecast in the report of the Committee for Economic Development at \$525,400,000. Estimate is that the business will be 43.6 per cent above 1939 when \$365,800,000 worth of soft drinks were sold. Forecast is attributed to industry sources.

the meantime, the juke box trade suffers under the publicity on the scandal.

When the Chicago juke tax was first passed in 1943, it received more publicity in newspapers thruout the country than probably any other ordinance ever passed by any city relating to coin machines. The various tax information bureaus also passed along reports on the tax to all cities over the country. But early reports indicate that little publicity has been given to the new ordinance just passed. The fact that the Illinois high court twice rejected the previous ordinance may hold news publicity in abeyance till court tests are made on the new law.

Changer To Handle 10 and 12-Inchers

CHICAGO, Dec. 15.—Automatic record-changing phonograph and radio phonographs capable of handling mixed assortments of 10 to 12-inch records are included in a line of new electronics division products to be announced soon by the Universal Camera Corporation.

Albany Co. Adds Equipment

ALBANY, N. Y., Dec. 15.—Arthur Hermann Company, of this city, which has just purchased a three-story brick building to house its main distributing and warehouse offices, announces that it will handle radios, phonographs, television and wire-sound recorders, along with its juke box distribution.

Party for Cincy Phono Ops

CINCINNATI, Dec. 17.—The Cincinnati chapter of the Ohio State Electric Phonograph Owners' Association will hold a pre-Christmas party at the Hotel Sinton here tonight (17).

Ravreby's Firm To Job Photos, Games Thru New England

BOSTON, Dec. 15.—Associated Amusements, Inc., headed by Ed Ravreby, announces that the firm has been appointed New England distributor for International Mutoscope Products. Distributorship includes the States of New Hampshire, Vermont, Maine, Rhode Island and Massachusetts.

Ravreby said that Associated Amusements recently established headquarters, including enlarged showrooms and a complete service department.

New England operators will be served by either the Boston office or one of the two branch offices in Springfield, Mass., or Fall River, Mass.

Trust Company Puts In Telephone Music

PHILADELPHIA, Dec. 15.—The Real Estate Trust Company is the first bank in the area to install telephone music service and machine operators believe that a new field of operation is being opened for coin machine products.

Coinmen have already learned that whenever telephone music breaks new ground, they have been able to step into the untried field with little difficulty. Bank is already advertising the music service and getting plenty of plugs in the local press.

Jerry Gaghan, columnist for *The Daily News* said: "Now you get live sound with your sound financing and if the guy ahead at the teller's window is having a pay roll made up—you can turn to the lady behind you and say, 'Next waltz, please!'"

Other banks are studying the new system at the Real Estate Trust and one operator reports a nibble for coin machines from one organization which is interested in music but doesn't want an exact duplication of the Real Estate Trust.

BOTTLERS GET PREVUE

(Continued from page 74)

and technical discussions. Convention attendees heard Richard C. Borden, Newark, N. J., authority on sales supervision and management. Borden stressed necessity for hiring salesmen, not on friendship or personal recommendations, but on actual, proved ability.

Lieut. Col. John E. Baker, Cleveland, representing Selective Service, presented some interesting figures on the number of veterans who are returning to trades, including the bottling trade. Baker estimated that by the first of the year some 50 per cent of our fighting men will be back in civilian life and will be contacting employers for jobs. This fact was of interest to the bottlers because of the present shortage of trained manpower in the industry.

Thursday evening members of the Wartime Industry Advisory Committee for the bottled soft drink industry were guests of honor at a large Victory Dinner and entertainment program.

Following morning, Friday, ABCB received applications for membership and heard a report of the membership committee from Truman Gill, chairman.

Last major address on the convention program came Friday when Edgar J. Forio, vice-president of the Coca-Cola Company, Atlanta, examined the future of the soft drink industry. Forio's address, inspirational as well as factual, was followed by a panel discussion.

Milner Re-Elected

At the conclusion of this panel, the convention heard from the nominating committee, after which members of ABCB cast their votes for officers.

All officers of the organization were re-elected and three new directors were named. Officers are: J. W. Milner, Guilford, Miss., president; Thomas F. Mansfield, Newark, N. J., vice-president; Joseph La Pides, Baltimore, treasurer, and John J. Riley, Washington, secretary. New directors are R. A. Jolly, Greenville, S. C.; Joseph F. Nery, Attleboro, Mass., and John W. Davis, Roanoke, Va. They will serve three-year terms.

Other directors are John F. Leary, Newburyport, Mass.; George S. Derry, Philadelphia; Albert Fine, Greeley, Colo.; Wilbur H. Glenn, Columbus, Ga.; A. B. Hatcher, Charleston, W. Va.; R. C. Moody, Little Rock; E. Robert Anderson, Rochester, N. Y.; A. B. Beaman, Nashville; Paul F. Glaser, Seattle; James C. Lee, Birmingham, and Truman M. Gill, Beeville, Tex. Edward F. Wagner, Cincinnati, and Thomas Moore, Minneapolis, were named ex-officio board members as past presidents.

WANTED PHONOGRAPHS

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500	750	

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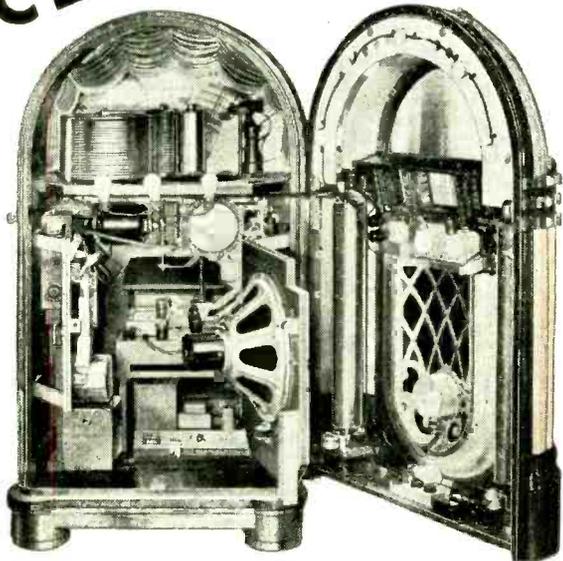
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