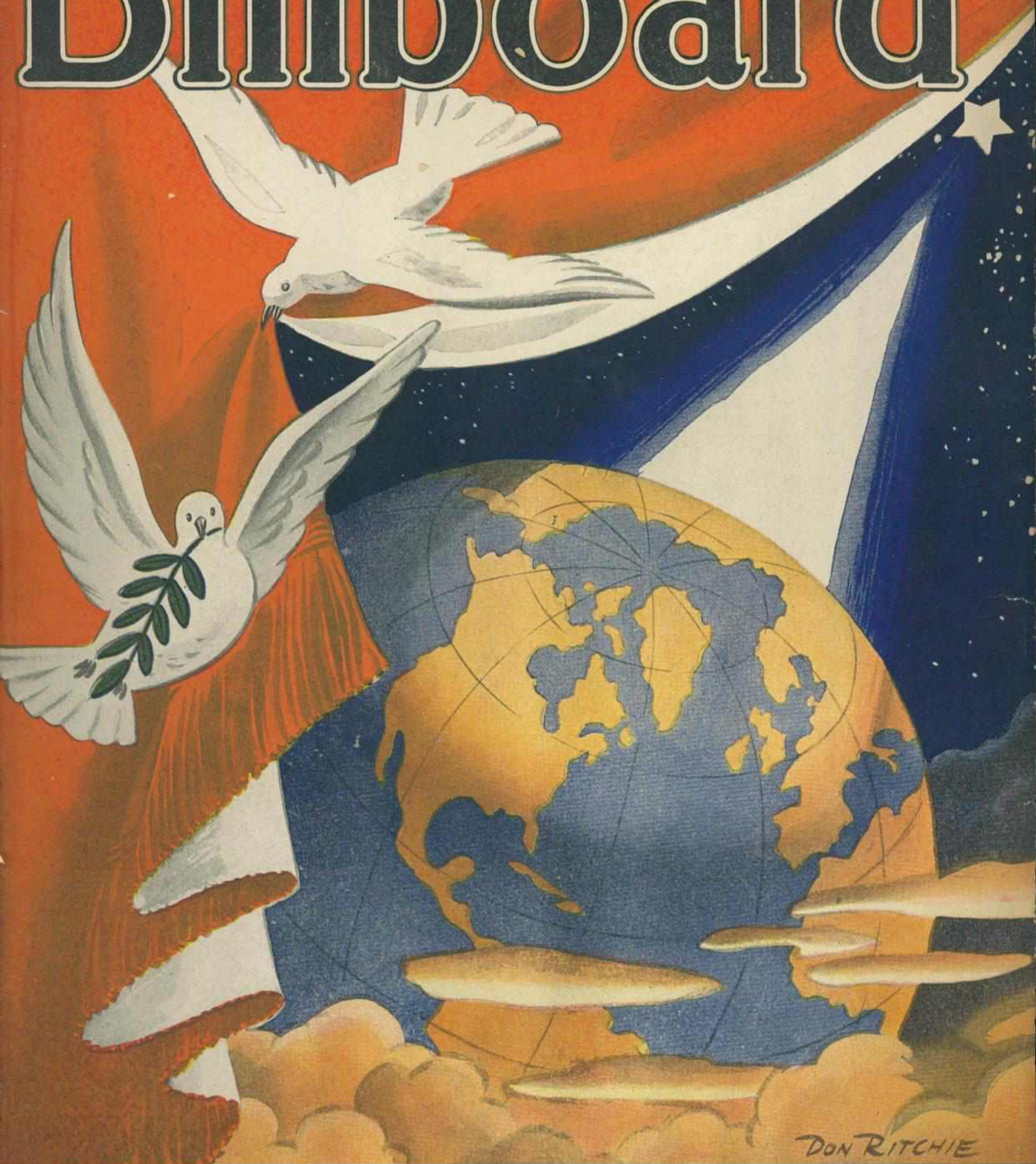


Christmas Number

December 2, 1944

25 Cents

The Billboard



DON RITCHIE

IN
THIS
ISSUE

Cavalcade of Fairs

CMAC

Financing



HELPS COIN MACHINE MANUFACTURERS AND DISTRIBUTORS TO BE FINANCIALLY **NIMBLE AND QUICK**

Jack be nimble: Jack be quick
Jack jump over the candlestick

Here's an old nursery rhyme with a modern application to your business. If there ever will be a time when you must be financially nimble and quick it will be when you re-enter your prewar markets. If there ever was a means of keeping your finances liquid and agile it's CMAC Financing.

It frees manufacturer's funds frozen at low earning rates carrying customer paper. It makes those funds available for the high earning job of developing, marketing, promoting and merchandising your post-war products.

It frees distributor funds for the purchase of more machines which means more sales and more profits. It means prestige for the Distributor by being able to offer operators CMAC Financing.

Don't wait for Peace to plan your postwar moves. Get set now by getting complete information on how CMAC Financing can accelerate your progress by increasing your volume and profits.

In addition to financing manufacturer's and distributor's sales CMAC also provides distributor financing for the purchase of warehouse stocks of new equipment—financing through manufacturers or distributors of a substantial amount of the cost required for purchase and sale of routes.



Coin Machine Acceptance Corporation

134 NORTH LA SALLE STREET · CHICAGO 2 · ILLINOIS

A SPECIALIZED CREDIT AND FINANCING AGENCY FOR MANUFACTURERS AND DISTRIBUTORS OF COIN OPERATED MACHINES

Newspapers Attack NAB Yardstick

Petrillo Picks Next Target--U. S. Marines!

Band Boys' Teaching Hit

WASHINGTON, Nov. 26. — Having polished off the recording companies, James C. Petrillo and his AFM are now squaring off for a fight with that famous fighting outfit, the U. S. Marine Corps.

At least one AFM member has protested to union headquarters in New York that marines are "gobbling up" his pupils and he wants them to get back to winning the war and cutting out the music lessons.

Justification Seen

Whether the practice of the marine band members in giving lessons on the side is becoming prevalent here is a matter of debate but, according to the best dope, there seems to be some justification for the charge.

Utah Faces a Dry Christmas And Ist--Unless

SALT LAKE CITY, Nov. 25.—A cheerless holiday and depleted nitery business is in prospect for Christmas and New Year's in Utah unless the State Supreme Court acts quickly on mandamus proceedings begun here this week by Attorney General Grover A. Giles against State Treasurer Oliver Ellis.

Now It's C. O. D.

With the shortage, however, distilleries are demanding cash on the barrelhead, or the case-head if you prefer, and are getting it in license States or in control States where the liquor commissions administer their own funds.

The shortage is acute. Permit holders will be able to purchase only a fifth of a gallon between December 1 and January 2, which makes slim rations over two of the wettest holidays of the year.

The legal proceedings are to force release of \$1,500,000 in commission funds for the cash purchase of necessary stocks. There are no "by the drink" sales in Utah, but niteries depend upon the sale of mixers and setups and their receipts vary with the amount of liquor obtainable by the man on the street.

1916 Air

WASHINGTON, Nov. 25. — George S. Kaufman, who writes plays, was backed into a corner of the National Press Club on a recent visit here by an "eminent political commentator" who proceeded to bend the Kaufman ear in great detail.

"Is he trying to sell you something, George?" asked one of the boys.

"No," replied straight-faced Kaufman, "he is trying to convince me that Hughes won in 1916."

Researchers Attack, Defend Plan; Agencies and Webs OK

Fact that publishers are "showing up" measure before it has started to function indicates it has something—small indies aren't waiting for report to "ruin" them

NEW YORK, Nov. 27.—The NAB yardstick has started smacking its parent in the pants even before it has been used to measure a single thing, in fact, even before any assessment has been made or collected.

Once-a-Week Measure Hit

The "once-a-week" listener basis, which is used by the NAB measurement, is attacked as well as the fact that a radio station of itself can have circulation. It is the contention of the "memo" that the program, not the station has circulation.

Altho the "memo" is confidential and has been seen by comparatively few in the broadcasting field, it has been read by sufficient key network and local station authorities for The Billboard to have obtained a representative trade reaction from ad agencies, sponsors, network officials and survey authorities.

Among these four groups there is no unity of reaction to the newspaper attack, because only a few of those interviewed had available the facts and figures which could answer the newspapers' demotion of broadcasting. The others were impressed or appalled.

NAB's Greatest Disservice?

Most outspoken in his reaction to the plan was the research man who called it "The greatest disservice that any organization within radio's own ranks had ever done to itself." He agreed with the newspaper attackers of the plan, that a once-a-week listener had no right to be called part of the "circulation" of the station he tuned on that basis.

100 Per Cent Listening Impossible

"Why," he claimed, "should any broadcasting organization make claims (as some will show up in the yardstick) that its circulation is 100 per cent of the available radio receivers in any one area, when the facts of the case are that in no section of the country is there even a 100 per cent listening to all radio stations, let alone the one outlet claiming that circulation."

"There is, no doubt, much good to be said for the yardstick, but," pointed out another researcher, "it has given a great many talking points to the printed media boys which they didn't have before. That's not good."

"Disservice or not," pointed out an ad agency exec, "broadcasting has to have a yardstick, that has both uniformity and credibility. The NAB plan has both. It's not perfect but when three organizations such as the AAAA, ANA and the NAB agree upon a survey technique, that very agreement is worth plenty to the industry involved. And the advertising associations are groups so much behind the NAB yardstick that they have ex-

(See PRESS RAPS NAB on page 13)

Showbiz Wages on Griddle Again; Internal Rev. Dept. Issues Hold-the-Line Memo

It's Confusing But Not Amusing to Washington

WASHINGTON, Nov. 27.—Last week, the hotfoot of Washington's turbulent wartime economic program—stabilizing salaries of showbiz—was set on fire again. Two years ago, the entertainment bigshots convinced the government that a maximum salary of \$25,000 in the field was a hollow mockery, and helped kill the idea. Now, the pressure is on again.

Officials of the Department of Internal Revenue are tight-lipped as to the sources of the pressure, but said "We only deal with employers." The Billboard has learned that a confidential memorandum has gone out to all regional officers of the department, ordering that the "hold-the-line" wage policy be maintained in dealing with actors, actresses, producers, directors and writers.

New Ruling

Latest communique aimed at keeping wages down is an interpretation to all officials that they are not to approve jumps in weekly salary that tend to drive the weekly average up. They cite, as an example, that an actor working in a show for \$1,000 a week cannot sign a film contract for \$10,000 for four weeks' work because it would shoot his salary to \$2,500 a week. They're trying to say, spread it over a longer period of time, boys, and we might go for it.

Officials, when pressed for a full clarification, admitted mystification themselves and said it still depends on whether or not the actor, or whoever he might be, is an independent contractor or an

employee. As one official stated, "Three years after the stabilization program is forgotten, someone is going to come up with a solution."

That's the general attitude displayed (See Wages on Griddle on page 32)

WPB Stymies Air Conditioning Eq'p't Requests

WASHINGTON, Nov. 26.—Because of landslide demand, all air-conditioning equipment requests are being hung up, WPB has decided, with situation likely to remain tight for weeks or months ahead. WPB informed The Billboard today that action was taken after "unprecedented volume" of applications for refrigeration and air-conditioning equipment poured in catching industry short.

Priorities previously granted for inventory purposes, together with ratings received by dealers and distributors from ultimate consumers, have resulted in large backlog of unfilled orders for various types of scarce equipment. Consequently the decision to hold up all applications was issued.

Clubs and theaters seeking refrigeration and air conditioning will just have to stand in line until pic eases, WPB declares. Guess here is that it may be a month or two before conditions relax sufficiently to permit movement of vital equipment again.

In This Issue

Table listing contents of the issue including Bands & Vaude Grosses, Legitimate, Reviews, Night Club, etc.

Boston Council On the Warpath For Scalpers

BOSTON, Nov. 25.—Charging that sale of tickets for outstanding shows and sporting events is becoming a racket, with scalpers giving servicemen and the public a mulcting, Councillor Thomas J. Hannon took a belt at agencies and individual ticket speculators at the city council session Tuesday (21). Some of the punch behind the councillor's poke was lost when it was discovered that ticket agencies come under the jurisdiction of the State Department of Public Safety, and that the city, therefore, has no jurisdiction over them.

An order sponsored by Councillors Hannon and Shannon, requesting the city law department to draft legislation which would transfer the power of regulating agencies from State to city, was adopted by council. A second order by the same councillors, urging Mayor Tobin to confer with the State commissioner of public safety for stricter enforcement of regulations governing the ticket agencies, also got the nod from council.

Boston Agencies Deny

Boston ticket agencies, checked on this claim, deny that any office has asked more than the "nominal" or 50 cents above-face-value fee for any local show or sporting event. They point out, rightly, that the individual who buys on spec doesn't come under their control and must not be blamed on them. They also add that no one has squawked to them about an overcharge. The main complaint has come because the agencies were cleaned out of cardboards far in advance of the events.

"Racket" charges leveled by Councillor Hannon are claimed provable "at the proper time," but no proof or naming of names is being done at the moment. General opinion among agencies and box offices is that the speculator is an "unavoidable evil" during boom times in the theater and sporting spectacles.

Samuels Uses Corn To Get A.M. Manor Audience at Blue

HOLLYWOOD, Nov. 25.—New gag to hypo attendance at a.m. shows is being tried out by Milt Samuels, of the Blue press department. Samuels has hit upon the idea of issuing oversize tickets for *Glamour Manor*, which follows *Breakfast at Sardi's*. Ducats are two and three-quarter inches by seven and carry a picture of Cliff Arquette, star of the show. Tickets are passed out at the *Breakfast at Sardi's* show. Stubs are mixed up and five members of the audience who have matching stubs are snapped with Arquette, who then autographs the pix. If idea goes over it will be tried on the Gracie Fields show, *Life of Riley*, and the Philco airer when it makes the pitch here.

Another idea to corral the patrons of *Breakfast at Sardi's* for the subsequent *Glamour Manor* broadcast is the employment of an old-fashioned hay-rack which waits in front of the eatery to haul the guests down to the Blue. Stunt is working well, as many *Breakfast* patrons who might head for home after the airing will now take on the *Glamour Manor* invitation just for the chance of the ride down Vine Street.

Minneap's Orpheum Goes Legit for Two

MINNEAPOLIS, Nov. 25.—In somewhat of a departure from its regular policy, Mort H. Singer's Orpheum Theater, only vaude house in town—when vaude does come to town—will offer one and probably more legit roadshows.

First to hit will be *Porgy 'n' Bess*, November 28-29, with a matinee last day. During the run film will not be shown. Also understood to be booked in for an early presentation is *One Touch of Venus*. William Sears, manager, said this was not indicative of a policy change but that the Singer circuit had undertaken these legit shows for its Midwest circuit starting from Davenport, Ia.

Admission Tax Collections Up

Admission tax collections in the Third New York Internal Revenue Collections District during the month of October, 1944 and 1943:

Admission to Theaters, etc., Including		
Season Tickets	\$ 4,241,512.12	\$ 1,849,364.30
Tickets Sold by Brokers	21,371.33	13,901.39
On Tickets Sold by Proprietors in Excess of Established Price	1,038.31
Permanent Use, or Lease of Boxes and Seats	281.97
Admission to Roof Gardens and Cabarets.	609,742.30	180,316.30
TOTAL	\$ 4,873,946.03	\$ 2,043,581.99
Total Admission Collections in the United States	\$31,097,841.46	\$16,499,395.06

ICE FOLLIES OF 1945

(Opened Monday, November 20, 1944)

MADISON SQUARE GARDEN, NEW YORK

An ice show produced by Eddie and Roy Shipstad and Oscar Johnson. Directed by Frances Claudet, Carlos Romero and Mary Jane Lewis. Music by George Hackett, Wally Heglin, Dave Strech, Harold Swefel and Bob Gordon. Costumes by Helen Rose. Settings by Dick M. Jackson. Business manager and publicity director, W. H. Hadlich. Stage manager, W. H. Hadlich.

THE CAST: Eddie Shipstad, Roy Shipstad, Oscar Johnson, Hazel Franklin, Barry Green, Mae Ross, Richard Rasmussen, Bill Cameron, the Roberts, Jane Zeller, Bobby Blake, Helnie Brock, Walter Rudolph, Roberta Barton, Jack Millikan, Phyllis Legg, Ole Ericson, Dick Mershon, Nora McCarthy, Idl Papez, Karl Zwack, Ginger Clayton, Shirley Halsted, Darlene Peterson, Paul Gannon, the Thomas Twins, Gretchen Palen, and Frick and Frack.

SKATERS: Neena Anderson, Harriet Arvan, Roberta Barton, Helen Bradt, Alice Bartelme, Gloria Bondy, Charlotte Bracken, Mary Burke, Shirley Bowman, Dorothy Charneia, Stella Consigli, Margaret Clarke, June Carruthers, Maurine Chesney, Patricia Callan, Jack Carroll, Al Charneia, Melvin Daugherty, Pat Dugan, Ann Drewry, Marla Drewry, Kathleen Fischer, Peggy Foster, Marilyn Frey, Gloria Fecht, Lois Gordon, Lois Goeller, Hugh Hendrickson, Ethel Healy, Elsie Johnson, Isabel Jones, Gloria Kelechum, Kathleen Kirby, Loreen Lamson, Buddy Lalonde, Roslyn McCleary, Virginia Morrison, Theresa McCarthy, Alice Jean McGee, Lillian McGuire, Ruby Maxson, Frank Niedermayer, Vera Nelson, Virginia Nowhouse, Donna Osterberg, Joan Pokorney, Gretchen Polen, Cynthia Pettinger, Jerry Rehfeld, Margaret Richardson, Janet Raymond, Carlos Romero Jr., Barbara Raymond, Ken Robertson, Mary Robinette, Frank Savers, Enrolla Schramm, Betty Schalow, Peggy Stroky, Winonagene Smith, Ruth Stanton, Jane Thomas, Mary Thomas, Russ Tuekey, Jimmy Usher, Diane Woods and Sonia Wyatt.

Perfectly routined, a regular Ziegfeld production and an ensemble that doesn't require ice to sell it, the ninth *Ice Follies*, the 1945 version, should pull everyone in New York who is an ice fan . . . and if the word is spread around quickly enough it'll pull the musical comedy fans as well. It's that swell a terps on blades. This, despite the fact that it has no star. The producers Shipstad and Johnson appear in the production, of course, but what they contribute is not star stuff and they'd no doubt be the first to agree to that.

The nearest the show comes to spinning out someone to stop the proceedings is in Bobby Blake, a nervy jitterbug on skates who, judging from the preem, has his own skating sox brigade who swoon-scream for and at him. The kid is there on skates . . . and in a swing waltz number does something to the paying customers that they'd appreciate having done for hours at a time. Maybe he's just enjoying himself, but the payees have a habit of enjoying what performers enjoy.

They switched Mae Ross in on him in the *Donnybrook Fair* number and the smoothness that was evident in Blake as the King's Counselor and in the swing-eroo was missed. Mae was tops as the vivacious Venetian in the opening number, *Moonlight Serenade*, but just didn't click with Blake.

Staging thruout was superb, with the top drawer being reached in *Enchanted Forest*, which presented as perfect a violet ray (black light) number as ever seen on stage or arena. Drilling was topped in *Precision Russe*, during which the girls on ice proved that they can do on skates what the girls at the Music Hall do on their own two feet—and as effectively.

Helen Brock, Frick and Frack, the Milltons and Lord Elgin (the Ole Ericson and Dick Mershon horse) handled the comedy relief as usual—and as amusingly. That there wasn't a great deal of hilarity might be traced to the fact that ice

Ezra Stone Writes?

Sooner or later a book about army showbiz had to come out of the war. It had to be written by one who knew both sides of the fence—who had swapped Broadway finery for khaki. So Ezra Stone has done it—with scripting assistance from Weldon Melnick—and between the two of them they have managed to make *Coming, Major!* (J. B. Lippencott, \$2) a hearty and hilarious chronicle of army theatricals.

It is hard to tell where Ezra leaves off and Melnick begins. The latter says himself that he was "involved in the kind of collaboration a writer dreams of. Because the book was already written, not in words, but in the rollicking adventures of Ezra and his irrepressible actor-cronies while rehearsing for the Theater of War." Be that as it may, Stone has tossed in a trunkful of amusing vignettes about his army pals and non-pals and Melnick made with the words so that they live and breathe. It is a combo that makes for rib-tickling reading the while it gives a fine picture of the budding and flowering of G.I. self-made entertainment.

Ezra's experiences begin at Camp Upton when he finds that his alter-ego, Henry Aldrich, has followed him right on into the army. Almost before he knows he is up to his ears in the crude beginnings of soldier entertainment at the Upton "Opry House." The rest of the book continues logically with the outgrowths of these grim beginnings and their culmination in *This Is the Army* and its triumphant cross-country trek to Hollywood.

The way is sign-posted with a personality parade which should result in not a few red faces. Ezra has taken the military in his stride and rejoices in giving what he sees and hears a good-natured needle. There is a dig or two at Hollywood and Darryl Zanuck's oversized shoulder-eagles. Irving Berlin, Billy Rose and a flock of the lads he works with come in for a prime ribbing. But it is all warm-hearted riding with the sting removed. And even if it weren't, Stone doesn't lay off on himself. He takes it as well as dishes it out.

Coming, Major! is a laugh-etched chunk of Americana. Its broadest appeal will be for the in-the-knows of showbiz but it is keyed for anybody with a sense of humor. It will doubtless find a spot on a lot of bookshelves.

Bob Francis.

generally lends itself to spectacle and not to belly tickling.

Only slow-down touch was the con-tortionistics of Gretchen Palen, who took off her skates and double-jointed during the *Enchanted Forest* number. It just didn't belong—and besides Gretchen isn't the best twister in the biz, by far.

Bow to the longhaired was the concerto with Walter Rudolph at the grand and eight girls expressing on skates what Rudolph keyboarded in the concert hall manner. Selections weren't too heavy and girls did okay by the music master. It made for a nice change of pace.

Special note is made about the fact that the musical accompaniment was the best heard in a skater in a long time. The use of voices as part of the ork was well done and it left the dancers to pantomime—which is what they're best at.

With exception of the gallery, biz was capacity. It's tough to sell the low-price spots these last two seasons. The younger set has dough—and can't squeal in the rafters.

Joe Koehler.

Club Dates Top Last Yr. By Over 25%

Upswing's a Headache

CHICAGO, Nov. 25.—A general uptrend in club date biz which has shown a jump of over 25 per cent, is causing plenty of aches for bookers specializing in this field. With more manufacturers, defense plants and convention parties resorting to entertainment, the demand for acts is becoming more acute than ever. This, with the prevalent shortage of talent is making it almost impossible for the bookers to present a definite line-up to the committees.

Today most of the leading offices can only sell their clients an idea for a show, submitting names which they hope they can get in time for the skedded engagements. To secure acts for the dates they cull the talent from night clubs and theaters. These acts, knowing that biz in the club date field is increasing, are becoming independent and are demanding heavier dough for their services. Talent, that originally would accept a date at a fair salary, is now asking for increases up to 35 and 50 per cent.

Double Sales Job

The increase asked by the acts makes it a double selling job for the agents. Besides the grief they have in lining up a show, they also must convince clients they must up their entertainment budget at least 25 per cent over their previous expenditures. If they want a good show they have no alternative and must be resigned to paying the additional dough asked.

Where parties and affairs are held in hotels that have floorshows, the situation is eased. With a few outside acts, plus those from the floorshow, the booker is able to offer a pretty good layout as well as to assure the client that he will have a show for the occasion.

Lecture Demand Up

The smaller agents are feeling the brunt. Not being able to get the bigger acts for affairs, they must resort to the standard run of talent, composed mostly of those who are not anxious to leave town.

The scarcity, however, has started a new field for lecture bureaus. James Roberts, local agent, who recently combined a speakers' department with his other booking activities, reports that the demand from bookers and others for this type of talent is rapidly increasing. Talent from this source is easier to get, as most of them are booked for spot engagements and have available time open.

CBS Unveils New Calif. Transmitter For OWI-CIAA

HOLLYWOOD, Nov. 27.—New CBS short-wave transmitting plant at Delano, Calif., was unveiled yesterday. First program was beamed overseas. Transmitter was built for operation by CBS and programming by OWI and Co-Ordinator of Inter-American Affairs. Broadcasts are to be aimed at the Japanese homeland and occupied territory. At other times, the CIAA will use it for cultural and informational programs beamed to Latin America.

Materials furnished by OWI will consist of two types of programs: Psychological warfare material and straight news and information. Plant was started last April and is the newest transmitter plant to be added to the OWI's West Coast battery beamed at Japan, South China and Thailand.

Spirits Flow South of Border

MEXICO CITY, Nov. 25.—There is plenty of liquor in Mexico, and numerous places for its distribution. Latest figures show 38,038 places licensed to sell liquor, including saloons, restaurants, grocery stores, cabarets and clubs.

BBC Commercialism May Be Forced

Morse & P&G Part Dec. 29 On "Mystery"

New Sponsor 'Round Corner

HOLLYWOOD, Nov. 25. — Carlton E. Morse and Compton Agency have come to agreement whereby *I Love a Mystery* goes off CBS December 29 to be replaced by the Jack Kirkwood show now testing on the Pacific Coast CBS web. Morse has been dissatisfied for some time over set-up whereby *Mystery* was only heard on the skain east of Denver.

Buddy Twiss, producer of the show, said that he and Morse felt that it was rough on the cast not having the show hit the Coast and that they would soon lose interest in their roles. On top of that, the first *I Love a Mystery* picture is scheduled for January release and Morse is of the opinion that not having the show heard locally will hurt the film. He said that any value that the picture would give to the air show and vice versa would be lost under the present set-up.

Move Forced

While everything is amicable between Morse and Procter & Gamble, sponsors of the show, trade feels that move was forced by experimental shows, such as the Kirkwood ailer, gradually moving *Mystery* into the hinterlands.

Altho, there was no clause in the five-year optional contract Morse had with Compton Agency whereby he could cancel out, Morse wrote the agency a week ago stating that he would like to be relieved of his obligations and was granted permission to terminate the contract the first of the year. Also, Morse has felt for some time that writing shows weekly for *Mystery*, in addition to turning out a half-hour Sunday script for *One Man's Family*, was too great a task. Negotiations are under way for the ailer to go to another bank-roller but when it resumes it is likely that it will revert to its original half-hour, once-a-week format. When *Mystery* first left the Coast three weeks ago there were several offers made for the show, it was learned, but at that time no deals could be inked because of the P&G exclusive contract. Last broadcast December 29 will end 18 months' association under the P&G banner.

Nets Ink AFRA West Coast Pact With 10% Boost

HOLLYWOOD, Nov. 25. — New AFRA contract calling for 10 per cent increase in pay for all regional and local airings was inked by networks. Pact, which is in effect in 11 Western States under jurisdiction of local AFRA office, will be retroactive to November 1, but first must meet approval of the WLB. Full rehearsal pay for auditions instead of half pay was also okayed by nets.

Representing the networks were Lewis Allen Weiss, Mutual; D. W. Thornburgh, CBS; Don Searle, Blue, and Sidney N. Strotz, NBC. Claude McCue, executive secretary of AFRA, represented the Guild.

Fla. Paper Files for Station

DAYTONA BEACH, Fla., Nov. 25. — *The Daytona Beach Evening News* announced that an application has been filed with the Federal Communications Commission on behalf of the News-Journal Corporation for the post-war establishment of a radio station. The corporation publishes *The Morning News* and *The Morning Journal*. Cost of the projected station will run in the neighborhood of \$100,000.

Editorial

Only Tight-Rope Walking's Safe

IN DEALING with news and controversial issues radio has always professed to follow a strictly non-partisan policy. As long as the theory of objectivity has been adhered to—and it has in most cases—the industry has avoided attacks and pressure from outside groups. Middle-of-the-road treatment has earned for radio the reputation of being perhaps the only source of public information that is fair and unbiased.

But most important, the industry's non-partisan stand has been its strongest shield against pressure groups and the threat of government domination. When radio is fair, neither labor nor capital, neither the Left nor the Right, has been able to use it.

However, when radio has veered to one side or another, there has been trouble from Milwaukee to Tampa.

In the last few weeks, two news commentators, Henry J. Taylor (Blue) and Upton Close (NBC), have been eased off the air. Neither of them could, by the wildest stretch of the imagination, be called "factual" news reporters. Neither of them deserved to be allowed to say on the air what they did say. (Upton Close's talk some hours after the attack on Pearl Harbor, in

which he indicated that the whole thing was a mistake and that the Japs would soon apologize, was a case in point.)

Despite protestations to the contrary, both men were forced off the air by pressure. In the case of Taylor, it is more or less common knowledge that the Blue was finding it hard to get a sponsor for him. The public relations departments of many concerns refused to touch him because of bad public reaction. The immediate cause of the Blue's refusal to renew his contract is said to have been a report, submitted to the net's officials, putting the finger on certain Taylor statements which it is claimed, are anti-semitic.

Close has been a target of attack from liberal, labor and middle-of-the-road groups for some time. He was certainly an incongruous note on the usually careful NBC news staff—even as a commercial commentator.

No matter which way radio swings, it is bound to be hit and hit hard. The only safe path to follow, the only path that will retain the public's confidence, prevent strong pressure on the industry and avoid uncomfortable after-effects, is the path of objectivity.

There's still no place for editorializing on the air.

Costs and Ad Biz Control

AFRS and return of ads to Normandy and Luxembourg factors in possible change

NEW YORK, Nov. 25.—John Bull will find some way to stop the commercial radio dollar from going to Radio Normandy or Radio Luxembourg after the war, that was war correspondent Stanley Maxted's personal feeling on the much discussed question, "Will BBC go commercial come the peace?" Maxted, altho a BBC employee, was not talking for BBC or anyone but himself, as he told *The Billboard* reporter what he thought of the British air-ad possibilities. He pointed out that it wasn't just the fact that there was a lot of pounds in commercial broadcasting that would finally sway the Parliament but the fact that commercial broadcasting, from points remote to the tight little isle, would take complete control of broadcasting advertising away from Great Britain.

He admitted that the English press held a great deal of weight, but didn't believe they'd go all out to stop a dual broadcasting system patterned along the lines of the Canadian and Australian webs.

American entertainment type shows, which are being broadcast by the Armed Forces Radio Services thruout England for the G.I.'s are listened to, just as much by the home folk as the U. S. boys and *Hit Parade*, *Command Performance*, Jack Benny and all the First Fifteen have built, said Maxted, a desire for this type of broadcasting from home transmitters. The only trouble with BBC doing that, is the cost of airing programs of this caliber consistently. Figure, pointed out Maxted, just what is cost NBC to put on all its top-flight shows sustaining, and you have some idea of why the policymakers of BBC may forget their apathy toward commercialism.

More Ground Work to Do

There's a lot of bridge-work to be built before they'll even talk advertising on the air publicly in Great Britain, but the men and women who are the front line of British broadcasting activity are being conditioned to the idea—slowly but surely.

In contrast to the personal report given *The Billboard* reporter by Stanley Maxted, was the salute given him by Morris Novik, headman (under the mayor) of New York's WNYC. Novik attributed the U. S. trend toward better air reporting to the work that men like Stanley Maxted were doing for BBC. He mentioned that his boss, the Little Flower, "Preferred listening to the English news reports," a fact that surprised many of the network officials who were present at the Maxted luncheon. Novik later stated that for him the U. S. entertainment programs and the BBC "factual reporting" would make a perfect combination.

WLW Staff Changes

CINCINNATI, Nov. 25.—Several important changes in promotional activities department at Station WLW have been announced by Robert E. Dunville, vice-president of the Crosley Corporation and general manager of the Cincinnati station.

Robert J. Savage moves up from assistant director of merchandising to the post of director of sales promotion; Richard Fanning has been promoted from manager of grocery division, WLW merchandising department, to director of grocery trade relations.

Other changes put in Earl Shumard, assistant editor of *Buy-Way*, WLW's merchandising paper, since January, as acting editor, and Wilda Whitescarver, who recently joined the station, as writer for the sales promotion department.

Sinatra Doesn't Save Vimms; Lever Bros. Drops Vitamins -- And the Voice Goes, Too

But One-A-Day Still Selling the Pill Pick-Ups Via Air

NEW YORK, Nov. 25.—Lever Bros. will shortly drop the Vimms vitamin line and with it the Frank Sinatra show, according to reliable reports. It's understood that the pep pills will not be marketed after the first of the year because of a report released Friday (24) by the army which showed that vitamins are of no value to people eating a normal diet. The Sinatra show, which moved to a Monday slot on CBS last week accompanied by great promotional fanfare, hit an 18.5 Hooper for its first performance, but even a high rating, it is said, won't change the sponsor's decision to drop the product. Lever Bros., thru J. Walter Thompson Agency, retain an option on the time, but it is felt in some quarters that the option will not be exercised. If that does happen, the Sinatra show may be sold in toto to another client, with Pepsi-Cola mentioned most prominently.

It's a G.I. Kill

The vitamin nix report, which got big play in *The New York Times* Friday (24), is the result of a test made at Duke University school of medicine at the request of the quartermaster general's office of the War Department. It showed that vitamins have neither a helpful nor a harmful effect on persons of average health eating a normal diet. First effect of the report was the decision of Standard Brands to cut out the Stams line. S.B. took its action before the report was made public.

Ironic note in the matter is the fact that Lever completed in October the most comprehensive mail sample promotion ever conducted in an attempt to

build Vimms sales to an even higher level.

Trade foresees in the move a substantial drop in advertising revenue for radio. All pep pills, in addition to the three or four web shows, have gotten one of the largest spot campaigns in history and loss of the revenue, while not making a really big dent in the radio advertising dollar, will hurt.

Only bright note in the otherwise dismal pic is the recently announced, and as yet unannounced, expanded campaign that Miles Labs is preparing for One-A-Day brand vitamins.

Shortages Builds Rameses Into a WebShow Buyer

NEW YORK, Nov. 25.—Rameses cigarettes, boomed into the heavy sugar class by the coffin nail shortage and giving indications that it can hold its own when more popular brands return, is shopping around radio row for a big-time web show.

Company has been buying every spot that it can find in past months, but project now in mind will be its first real radio program. It is understood that if no web show offers itself, Rameses will try buying local time or syndicated shows.

Agency on the deal is Aitken-Kynett in Philly.

D. C. Death On \$\$ for Listening

Quarter Mil Prize Nixed

Feeling is that "they're good boys now, but come the biz battle, ouch"

NEW YORK, Nov. 27.—There'll be no big money give-away programs on networks or any other stations if the FCC, it is said, can find some way to rule on the matter without acting in the role of program censor. Matter has come up again, with a net sponsor, whose programs haven't had the necessary punch, putting out feelers on the web's reaction to a "clean contest with a \$250,000 pot at the end of competition."

Net Out

Net no like idea, but the advertiser in question spends plenty of moolah (over a million a year), and so the brass hats have had to make the necessary motions to find out if the give-away would be okay with the FCC. The commission told the web biggies the usual, "We do not rule on programs unless a complaint has been filed, etc." Off the record, however, the net's reps were told that such a program might force the commission to seek a ruling on "lotteries" from the attorney general. The network told the sponsor that they'd rather not sked the program unless it was an—"or else" matter with the advertiser. And that's where the matter now stands.

D. C. Still Working on Nix

However, that isn't where the matter stands at the nation's Capitol. The query has intensified an FCC inner-circle drive to make money give-aways against the public policy. This move has been always in the minds of the policy-making gang. Despite the fact that, according to C. E. Hooper, whose attack on the money programs some months ago had a swell effect on cleaning up some sore spots, there are few stations left in the country that are overdoing the money-for-listening idea.

Hooper on \$\$ Programs

"Radio," says Hooper, "really has done an effective clean-up job, except in a very few areas, on paying for listeners. And it hasn't hallyhooded the sponsor educational problem that it faced in doing it, either."

The D. C. big brains, who want to make any recurrence of the *Pot of Gold* program idea impossible, don't take the broadcasters' return to the fold seriously. It's their idea that since there's plenty of biz right now, it's not too difficult for stations to keep the long-green give-away urge off the stations. Comes the day when sponsors and stations will be fighting for biz again, and then, the brains contend, they'll be giving house and lots for listeners and customers.

Regulations Being Drawn Up

They've asked the legal white-haired boys to draw up some regulations which will be promulgated, if and when the time is right and the Federal Communications Commissioners can be sold on the idea—and one of the FCC'ers has already looked kindly on the plan—unofficially, of course.

There'll be no golden rainbow on the air—unless it's foolproof and the web lawyers are certain that there can't be commission complications.

The barn is going to be locked—before the horse is stolen, this time.

MBS Salutes CKWX

NEW YORK, Nov. 25.—Mutual and its new Canadian outlet, CKWX, Vancouver, B. C., are prepping a special international salute to celebrate the station's recently announced affiliation. Program will be a 15-minute edition of the *California Melodies* from Hollywood and a north-of-the-border show from CKWX.

Early Birds

PHILADELPHIA, Nov. 25.—For once the sponsor was listening at the right time! Mac McGuire, who conducts the *Hillbilly Jam-boree* every weekday morning on WCAU, received a very complimentary telephone call the other morning straight from Spokane, Wash., and smack in the middle of his program. The call came from Mr. and Mrs. Kenneth L. Craig. It was 3:10 a.m. out there and they reported that reception was fine and so was the program. McGuire acknowledged their call over the air. Then, it happened! The sponsor called from Chicago—he had heard all! It was 5:10 a.m. there and not the usual hour nor circumstances for sponsors to be on the beam.

Mr. W's 40G Sparks Farm Dep't Air Segs

WASHINGTON, Nov. 25.—Radio is playing a big part in Department of Agriculture information plans, with 360 outlets being serviced with e. t. platters regularly as newest feature.

That importance of radio as public information service has gained at department under Claude Wickard regime is indicated by the healthy \$40,000 chunk of budget which has been set aside for this purpose in newest appropriation. Sum has enabled Wallace L. Kadderley, radio info chief, to branch out into e. t. service currently to keep small outlets abreast of latest farming developments here and in the nation.

Unit also handles *Farm and Home Hour* scripts, brings in speakers for special diskings and services outlets with farm front scripts, all free of cost. Those who have watched service's group claim that Kadderley has done a bang-up job in localizing stuff for each town and State.

Comm. Walker Indicates FCC Future Policy Will Inspire More Controversy on Air

Better Time for Public Service Urged

COLUMBIA, Mo., Nov. 25.—Indication of what the future policy of the FCC will be under the leadership of its chairman-to-be, Paul Porter, was given by FCC Commissioner Paul A. Walker at the main dinner of the Third Annual Radio Conference at Stephens College last week. Radio execs said that undoubtedly Porter knew the contents of the speech and okayed it as an expression of FCC policy. In general, the policy indicated by Walker will be one of continued close watching of radio and even a greater insistence that the radio industry must no longer dodge such matters as the airing of controversial subjects.

Greater Public Access to Mike

"In a nation as large as ours," said Walker, "it is imperative that citizens and groups in every community have greater access to the microphone for the discussion and promotion of civic affairs. I earnestly feel that more of the best listening time should be devoted to local school and church broadcasts, more time could be given to local town meetings and round-table discussions dealing with such questions as whether a new high school should be built, whether more playgrounds should be provided, how the

WMCA-Character-Destroying Case Continues Before Lea Committee; Everyone Blasted

It's Going To Be a Case History of What Not To Do

WASHINGTON, Nov. 25.—Enlivened by a beautiful exhibition of personal character assassination on the part of former WPA Radio Director Leslie Evans Roberts, the great WMCA "conspiracy" was due to get its second week's billing before the Lea Select Committee here Monday, with Edward J. Noble, Blue chairman, skedded to return to the stand and refute the Donald Flamm-Roberts "duress" charges.

Tip that the big show may turn into the big blow before many more weeks pass was given *The Billboard* by Rep. Edward Hart (D., N. J.), who asked if the committee was a "great jury" investigating Noble and his business practices. Hart also indicated from the committee chair, which he holds, that he held Roberts and his charges as "vile treachery."

Rep. Louis Miller (R., St. Louis), Lame Ducker and former firebrand of the committee, had all but bowed out during the WMCA airing. Rep. Warren G. Magnuson (D., Wash.) took a definite powder handling his resignation to Chairman Lea during the week.

Double and Triple Crossing

Roberts, revealing a story of double and triple crossing that even had hardened newshawks squirming, tossed about a lot of sensational charges during the week but thus far neither he nor Counsel Siraca had done much to substantiate them, tho both had succeeded in riling Noble to the point where he told newsmen that Roberts's charges were "wholly untrue and false."

Roberts's testimony was so contradictory and confused that press associations writers were hard put to follow the involved yarn which he spun in two days

on the stand last week.

He started off by revealing how he had joined Flamm at WMCA—a twice-told story—and went on from there to relate how Flamm had first offered to sell the station and urged him to push his contacts—supposedly with the trans-continental broadcasting system—which died aborning—and from there went to some Wall Street "finderu"—gents who find properties that are marketable, and tipped them that WMCA was on the market.

Great Conspiracy Born

Then it developed, according to Roberts, that Flamm didn't want to sell and that the "great conspiracy" was born, mostly between Roberts and Donald S. Shaw, station manager, and again, according to Roberts, to force Flamm into selling, planting in his mind the belief that the FCC would lift the license.

The "finders," meanwhile, lined up Noble for the purchase thru banker Warren S. Snow. Noble brought in Demsey & Koplovitz, Washington attorneys and former FCC counsel, to negotiate the deal. Roberts again, according to his own testimony, kept the Washington team informed of the "inside" dope and kept up the pressure on Flamm meanwhile furnishing D. & K. with WMCA business figures which Flamm refused to furnish.

Roberts claimed that for his end of the "conspiracy" he was to get a good job and a one-third share of 10 per cent of the stock, other one-thirds going to Shaw and to John A. Curtis, one of the "finders," who also was to get a station job.

Figuring prominently in the testimony was a statement which Roberts admittedly made in 1942 but never signed in which he said "duress" had never been used on Flamm and that the Washington pressure angle was untrue. On the stand, however, he denied wide portions of the statement until, finally, Representative Hart had him break it down paragraph by paragraph weeding out the true from the false.

Amusing Betrayal

Once during this business he smirked, and Representative Hart snapped at him, "You apparently think your betrayal amusing."

Again Hart, who comes from Frank Hague's balliwick, snapped at him, "You testify that you are guilty of the vilest kind of treachery," indicating that Roberts's performance was too strong even for his Jersey City background.

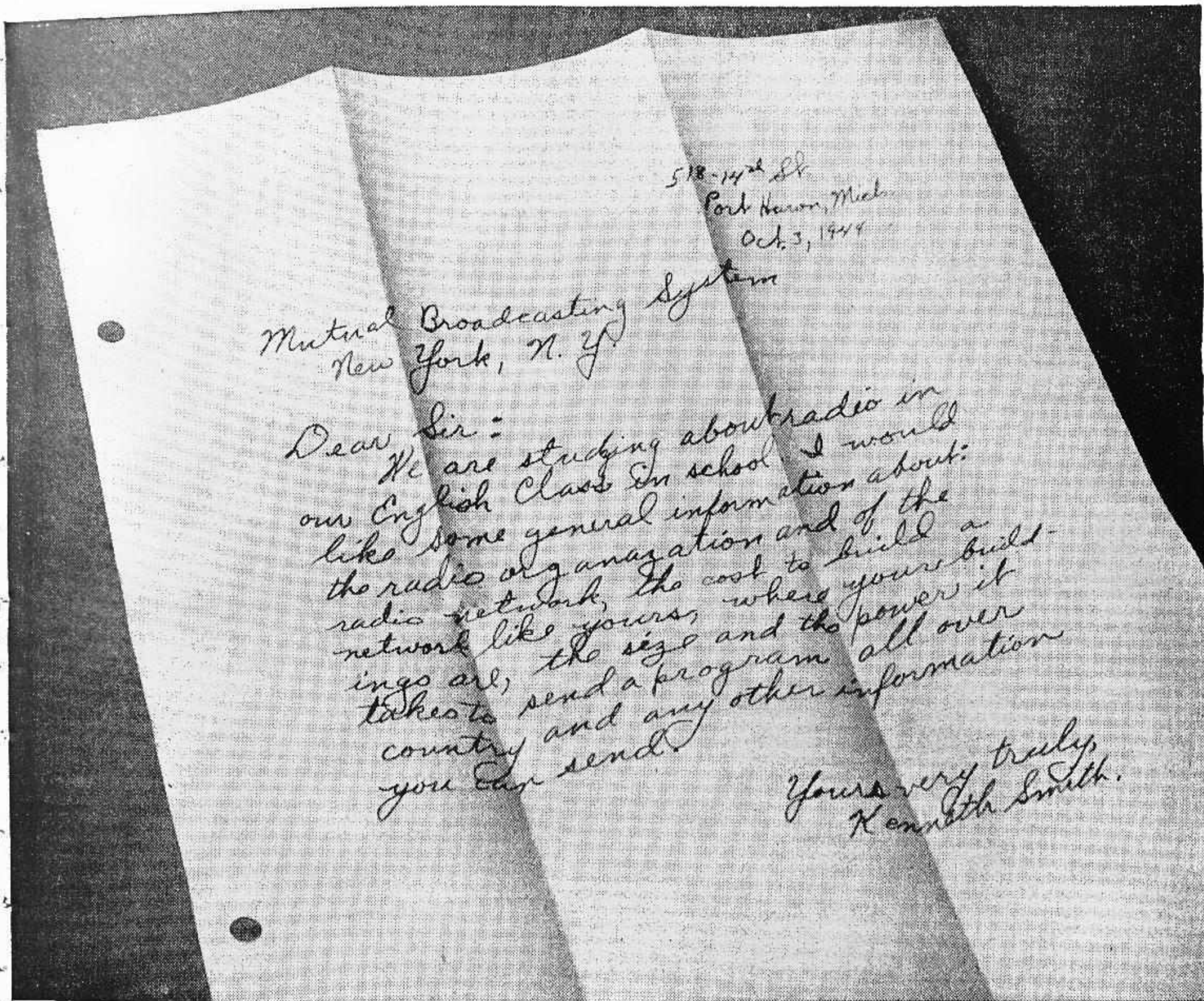
Flamm, on the stand for a minute to corroborate a point, called Shaw, his former manager, "Judas" Shaw, indicating the bitterness engendered by the whole deal. Shaw also was a "Quisling and a Laval" in Flamm's opinion.

Shaw, on the stand previously, did himself no good by admitting that he had co-operated with Roberts in the behind-the-scenes dealings and had declared that the only way to get Flamm to sell was to "frighten" or "scare" him.

Noble, taking the stand Friday (24), heatedly denied all of Roberts's allegations and declared that he had never seen him until the deal had been closed. Roberts had previously testified he had personally consulted with "Ed."

Flamm Figure "Ridic?"

The Blue owner told newsmen later that he had told D. & K. that his top figure was \$50G and that he considered Flamm's \$1,200,000 figure ridiculous. On the stand he said that he feared the high figure would block FCC approval of the sale in any event as it would be taken as "license trafficking." He also denied (See *Character-Bust Case* on page 10)



It's easy, Kenneth!

So you want to know what it takes to build a network like Mutual...

Thanks for your letter, Kenneth. The answer is simple.

Start ten years ago, with four big stations in four big markets. As you add outlets, remember the need for placing them as close as possible to the listeners you want to serve. Keep extending the network every year until you make it the largest in the world, with 245 stations throughout the entire nation.

Pick all your stations carefully, Kenneth. Make sure each one has a potent, friendly voice in its own community. Dominant power and popularity in the biggest cities and an intimate, neighborly touch in the rest of home-town America—that's what your network should provide—and that's what Mutual delivers.

Take your own home town. Port Huron is a good example of a key market served from within by just one network, Mutual. Jot down a few figures, Kenneth. Did you realize that your 33,000 neighbors earn over \$46,000,000 a year, and spend more than \$25,000,000 a year in retail purchases alone?* Yours is a mighty important market, and so are the other 140 centers where your network has the only station—not to mention the rest of the nation where Mutual's voice, competing with other networks' is so continuously welcome in cities large and small.

One final thought, Kenneth. As you plan the 'organization' of your radio network, don't forget to keep the cost-per-ear at a rock-bottom minimum. That's what Mutual offers: an evening half-hour on the full network, at peak listening periods, for as little as \$7,550.

this...is MUTUAL

*Corporate city-limit figures, 1943, from Sales Management.



The Billboard TALENT COST INDEX

Based on "FIRST FIFTEEN" HOOPERATINGS for weekday daytime and the "FIRST TWO" Saturday a.m.'ers

VOL. 1. No. 13D

(REPORT NOVEMBER, 1944)

WEEKDAY DAYTIME PROGRAM	HOOP-ERATING	WEEKS TO DATE	NET & NO. STA.	OPPOSITION	AGENCY	SPONSOR & PRODUCT	TALENT COST	COST PER POINT
BREAKFAST AT SARDI'S (Kellogg's)	8.5	157	Blue 191	Rosemary—NBC 2d Husband—CBS Do You Need Advice?—MBS	Kenyon & Eckhardt	Kellogg (Pep)	\$1,500	\$176.47
WHEN A GIRL MARRIES	8.2	180	NBC 75	Sing Along Club—CBS Terry & Pirates—Blue Various—MBS	Benton&Bowles	General Foods (Baker Choc. & Diamond Salt)	\$2,300	\$280.49
MA PERKINS	7.9	132	CBS 68	Fem Exchange—Blue Melody Sketches—NBC Terry's House Party—MBS	D-F-S	P. & G. (Oxydol)	\$1,300	\$164.56
RIGHT TO HAPPINESS	7.7	340	NBC 131	Locals—MBS App't With Life—Blue Bob Trout—CBS	Compton	P. & G. (Ivory Soap)	\$2,250	\$292.21
YOUNG WIDDER BROWN	7.7	318	NBC 138	Raymond Scott—CBS Handy Man—MBS Hop Harrigan—Blue	D-F-S	C. H. Phillips (Phillips' Milk of Magnesia)	\$1,600	\$207.79
BIG SISTER	7.6	297	CBS 140	Various—NBC Glamour Manor—Blue Hank Lawson—MBS	Ruthrauff & Ryan	Lever Bros. (Rinso)	\$2,500	\$328.95
PEPPER YOUNG'S FAMILY	7.5	427	NBC 81	App't With Life—Blue High Places—CBS The Smoothies—MBS	D-F-S	P. & G. (Camay, Ivory Flakes)	\$2,650	\$353.33
PORTIA FACES LIFE	7.4	181	NBC 88	Dick Tracy—Blue Chick Carter—MBS Sing Along Club—CBS	B&B	General Foods (Post's 40% Bran Flakes)	\$2,750	\$371.62
STELLA DALLAS	7.2	334	NBC 138	Don Norman—Blue Johnson Family—MBS Service Time—CBS	D-F-S	C. H. Phillips (Toothpaste, etc.)	\$1,750	\$243.05
LIFE CAN BE BEAUTIFUL	7.1	318	CBS 65	Various—NBC Baukhage—Blue News—MBS	Compton	P. & G. (Ivory Soap)	\$2,500	\$352.11
KATE SMITH SPEAKS	6.7	299	CBS 116	Boake Carter—MBS Words & Music—NBC Glamour Manor—Blue	Young & Rubicam	General Foods (Grape Nuts, etc.)	\$5,000	\$746.27
HELEN TRENT	6.6	574	CBS 132	Farm & Home—Blue Service Bands—NBC Service Bands—MBS	D-F-S	Anacin Co. (Blisdol)	\$1,800	\$272.73
BREAKFAST AT SARDI'S (P&G)	6.4	157	Blue 192	Road of Life—NBC Amanda—CBS Arthur Gaeth—MBS	Compton	P. & G.	\$1,750	\$234.38
BACKSTAGE WIFE	6.3	420	NBC 138	Compton—MBS Ethel & Albert—Blue Service Time—CBS	D-F-S	R. L. Watkins (Haley's MO & Dr. Lyon's Toothpaste)	\$1,750	\$277.78
MA PERKINS	6.2	569	NBC 132	Snowdrift Neighbors—CBS Tina & Tim—CBS Star Time—Blue Palmer House Ork—MBS	D-F-S	P. & G. (Oxydol)	\$1,300	\$209.68
Saturday Daytime Programs								
THEATER OF TODAY	7.5	164	CBS 133	Consumer Time—NBC Hello, Mom—MBS Swing Shift Frolics—Blue Don Goddard—NBC	B., B., D. & O.	Armstrong (Cork)	\$2,500	\$333.33
STARS OVER HOLLYWOOD	6.5	283	CBS 50	Atlantic Spotlight—NBC Locals—MBS Farm and Home—Blue	Sorenson & Co.	Bowey's	\$2,000	\$307.69

The average daytime audience rating is 4.6 as against 4.3 last report, 4.9 a year ago. Average sets-in-use of 15.5 as against 14.8 last report, 15.8 a year ago. Average available audience of 70.5 as against 69.7 last report, 71.9 a year ago.

The "Talent Cost Index" is protected by the copyright of The Billboard and infringements will be prosecuted.

MBS May Get Spotlight Bands Back From Blue

NEW YORK, Nov. 25.—Coca-Cola Company will shortly bring its *Spotlight Bands* shows and a top-drawer variety seg back to Mutual, according to the trade, at the instigation of its agency, D'Arcy. It is understood that Al Steel, radio v.-p. of the agency, is burned at current Blue toppers because they haven't rolled out the red carpet for him.

In addition, Steel is a close friend of Edgar Kobak, who recently took over the presidency of MBS. Combination of the two circumstances, plus the even more important fact that *Spotlight Bands* has not drawn high Hoopers on the Blue, leads the radio wise to suspect that the switch is not far off.

Coke recently dropped the Kostalanetz show to CBS, leaving the company without a big-name show. It is felt that recent turmoil in the Mutual program department may be the sound of brains working on hot ideas for Coke. With time an impossibility to get on NBC and CBS, and with Steel simmering when Blue brass hats are mentioned, it is more than likely that MBS will get the nod.

Stronach Y&R Talent Super

NEW YORK, Nov. 25.—Young & Rubicam has appointed Alexander (Sandy) Stronach talent supervisor for the agency, filling the slot left vacant last month by the departure of Stanley Joseloff. Joe Moran, who was commercial head at the agency and recently began handling talent, continues as executive head of the talent department.



Lux Radio Theatre 36.0*

Here's where you get a BIG Rating, BIG Station, BIG Market. *Hooper Rating Win.-Spr. Index 1943-'44.



PHOTO REPRODUCTIONS

Made from your own photos or negatives in any size or quantity—cost as little as 5¢. Now doing work for RCA, MCA, Tommy Dorsey, Harry James, Frank Sinatra, Connee Boswell, etc.

Write for pamphlet "How To Sell Yourself," free samples, price list B. Mail orders everywhere.



MOSS Photo Service

155 W. 46, N. Y. C. 19. BRyant 9-8482



KOMA Oklahoma City, Okla.

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

Samples free.



1619 Broadway New York 19

Hires Nixes HH For Comedy Seg

NEW YORK, Nov. 25.—Horace Heidt's *Heidt Time for Hires*, music show on the Blue (7-7:30 Mon.), bows off the air in a few weeks and will be replaced by a new comedy show with Wendell Niles and Don Prindle. Deal was pacted by sponsor, MCA and N. W. Ayer Wednesday (22).

Reason for the Heidt bow-out is a consistently low Hooper which had had client Hires up in arms. Recent reports put the show at a 2.6 with 3.5 a high. Talent, outside of Niles and Prindle, hasn't yet been set for the replacement,

Jack Douglas Signs Again As Jack Carson Scriptor

HOLLYWOOD, Nov. 25.—Jack Douglas has been signed to another writing stint on the Jack Carson alrer. He was on the scripting staff of the show last season.

New deal will not conflict with his writing assignment with John P. Medbury on the Ozzie Nelson-Harriet Hilliard show.

but it's understood that comics will be backed with at least 14 pieces and a singer. N. W. Ayer is prepping a big build-up for the show, feeling that lack of names is a considerable drawback.

Guam Latest Radio News Front Station

NEW YORK, Nov. 25.—Facilities for radio coverage of the future battles of the Pacific have been greatly improved in preparation for developments that will require faster, more accurate transmission, according to a cabled report from Kohn Whitmore, Mutual news chief, who is representing the combined web news heads on Guam. Whitmore continued to Guam after a conference among the nets and the navy in Honolulu.

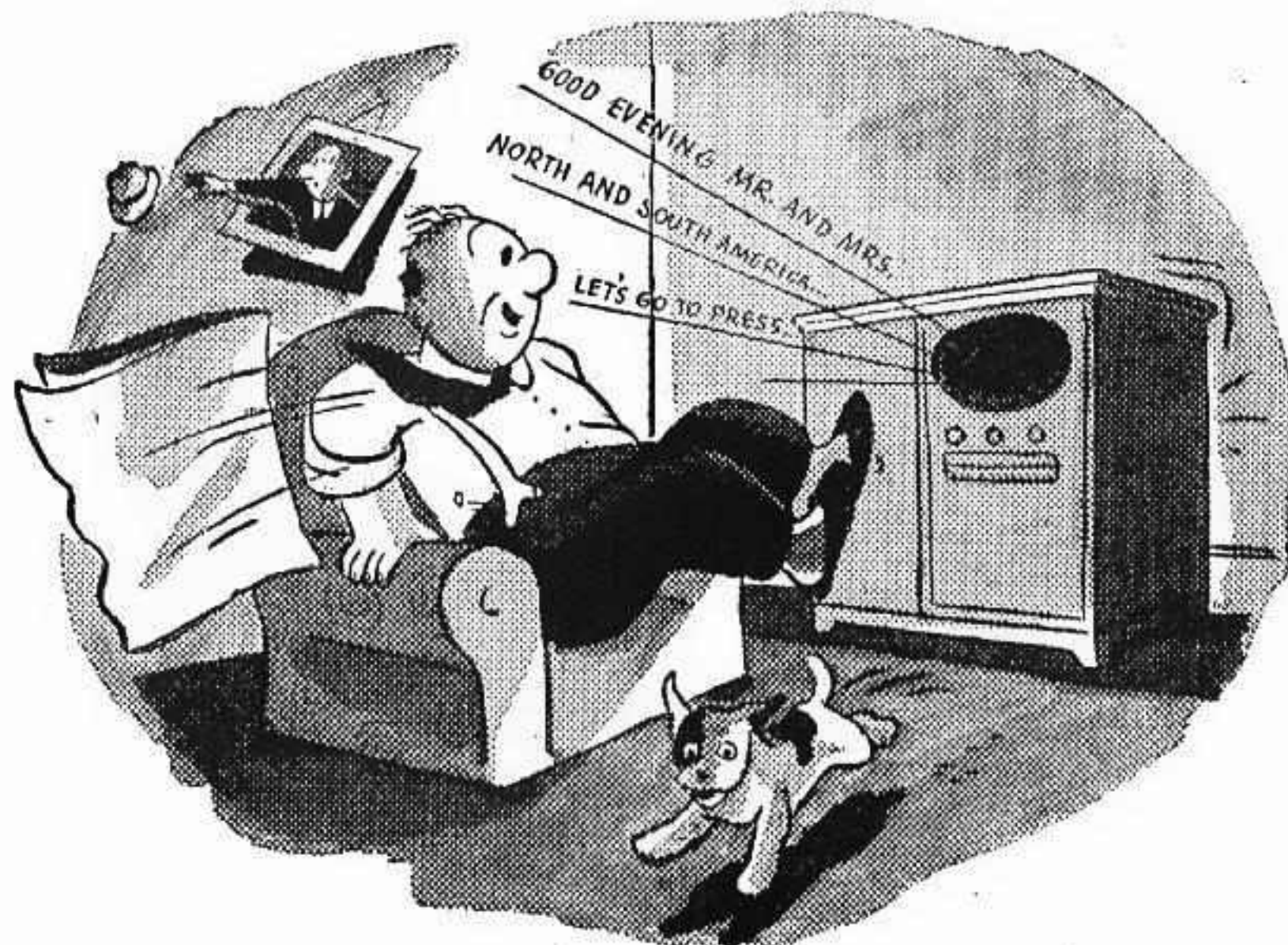
He reported that the navy has provided facilities equal to that afforded

Tom Fizdale, Inc., Moves

NEW YORK, Nov. 25. — Tom Fizdale, Inc., publicity and public relations firm, vacates its office at 485 Madison Avenue Tuesday (28) to take larger space at 60 East 42d Street. Fizdale has been at the Madison Avenue address since 1935, when he came here from Chicago.

official communiques and installed two-way communication direct with the mainland. The navy has built a complete building and a studio for the correspondents at a point closer to the actual fighting than ever before, he said.

Representatives of the other webs are currently either back or on their way back to the U. S., and it is expected that Whitmore will follow soon.



The Case of

Walter (National Institution) Winchell

[IT PROVES A POINT THAT STATISTICIANS CAN ARGUE ABOUT FROM HERE TO BREAKFAST]

THE newest Hooper report lists no "first 15" for the period ending November 15: it seems there was an election.

However, Mr. Hooper lists as the "first 4" in his preceding report:

Bob Hope (NBC)	25.8
Fibber McGee and Molly (NBC)	25.6
Walter Winchell (Blue)	25.3
Lux Radio Theatre (CBS)	23.1

Some folks whose interests don't lie in promoting the Blue Network have been known to suggest that Mr. Winchell is a radio "freak." His consistent appearance near the top of the heap is rumored to be the result of a combination of circumstances likely to happen about as frequently as the blooming of a century plant.

All of that, Gentlemen, is just smoke in your eyes.

The truth of the matter is that Walter Winchell proves a very potent point for the Blue Network.

The point can't readily be disputed.

The point is that in the major markets of the nation, where radio competition is keenest, Walter Winchell proves the Blue can do as well as any network.

Research men, reach for your coverage maps! Physicists, snatch pencils and start to calculate! Geographically-minded salesmen, cook up things about topography! But bear in mind that no matter what you "prove," there sit the listeners to the Blue on Sunday at 9 PM—5 1/2-million families of 'em.

Now look at these figures from the last CAB report: This covers 81 towns of 50,000 and over—a mighty big chunk of the U. S. market.

Bob Hope (NBC)	23.3
Fibber McGee and Molly (NBC)	22.3
Walter Winchell (Blue)	19.7
Charlie McCarthy (NBC)	18.9
Joan Davis—Jack Haley (NBC)	18.2
Lux Radio Theatre (CBS)	17.6

You know what that means? It means that almost as many folks are gathered around radios in these 81 towns listening to a Blue Program as listen to NBC's best. More than listen to CBS's best. These are listeners. People, People who buy things. Not statistics, not topographical aberrations, not electronic phenomena—but people. More than you can reach by any means but radio, and as many as any radio network can reach in these vital markets.

Well, it proves again that the Blue can do it. The facilities are there. In the last analysis the only thing that divides the major market audiences of the three top networks is the twist of the dial. That means programs. So—GIVE US THE SHOWS. WE HAVE THE FACILITIES TO DELIVER YOU THE LISTENERS—FOR LESS MONEY. WE DO IT WITH WALTER WINCHELL. WE DO IT WITH DREW PEARSON (IN SPITE OF YOU-KNOW-WHAT). WE DO IT EVERY WEEK, DAY MORNING.

See what we mean?

THIS IS THE Blue NETWORK

AMERICAN BROADCASTING COMPANY, INC.

E.T. Spots Out; WWJ All Live On Feb. 1, '45

Chi Stations Ask "Why?"

DETROIT, Nov. 25.—The Detroit News' Station WWJ is the first independent station in the nation to nix entirely transcribed spot announcements from its entire broadcasting schedule. Effective February 1, 1945, all spot advertising will have to live—or else.

According to the station, "Transcribed announcements have impaired entertainment value of radio and it is up to broadcasters to clean their own house and keep it in order." The station frankly hopes that its advertisers will co-operate in this step, which they claim is taken to protect the audience and to carry out its mandate of "operating in the public interest."

Decision to cut out the e. t.'s was not made casually, since this type of biz represents, at present, 25 per cent of the dollar volume of business being done by WWJ.

Program authorities admit that live announcements can be handled in such a way as to avoid the patchwork-quilt effect that transcribed and singing pitches produce. They further admit that more advertising can be done painlessly live than by shouting, stunting and fancy coating. The station execs further feel that the nixing of the platter stuff will mean returning to the station the job of programming.

Chi Wonders Why

CHICAGO, Nov. 25.—That WWJ, Detroit, will no longer broadcast transcribed spot announcements after February, 1945, was greeted by station managers here with amazement. Consensus was "why do that? Transcribed spots can be damn good. Why throw all of them out the window? Why not refuse to accept only the bad ones?" None of the station managers contacted said they would discontinue spots in the future.

Summarizing the collective opinions of managers of large and small stations here, were the expressions of Art Harre, manager of WJJD, 20,000-watter, and Earl Withrow, program manager of WAIT, 5,000-watter. These two stations are among the leaders of Chi's transcribed spot broadcasters.

Withrow said most transcribed spots were a lot better than live spots. Most live announcements, he said, were only read, and thus they were not as effective as the transcribed variety. Most of them need music or drama. Only the wealthiest advertiser, he said, could afford to put on live spots that had musical background or dramatic production, but, he added, most advertisers can afford to produce expensive transcribed spots to be run on many stations in the same form. Over 25 per cent of Station WAIT's business is made up of transcribed spots and more than 50 per cent of its spot broadcasting is transcribed.

Harre said he thought transcribed spots were very good advertising messages. He said some of them had the production quality formerly found only in half-hour programs. He admitted that there were many lousy spots on the air. He said the station managers could improve this condition by refusing to accept those not up to standards of good artistic quality and effective advertising. He further said, that the station manager was supposed to act as one of the advertisers' guides and should tell the bankroller when he was trying to air a lousy spot, that it would not be good advertising.

Davis Moves to WELI

HARTFORD, Conn., Nov. 25.—Richard W. Davis, manager of Station WHTD, Hartford, Conn., has announced his resignation to become manager of WELI, New Haven, Conn. Davis began in radio as an announcer at WMAS, Springfield, Mass. He was promoted to program manager and came to Hartford when WHTD (recently renamed from WNBC) was dedicated in 1935.

"Best Buys"

November, 1944			October, 1944		
Program	TCI Hooperating		Program	TCI Hooperating	
Ma Perkins (CBS) ..	\$165.56	7.9	Ma Perkins (CBS) ..	\$191.17	6.8
Breakfast at Sardi's (Kellogg)	176.47	8.5	Breakfast at Sardi's (Kellogg)	217.39	6.9
Young Widder Brown	207.79	7.7	Ma Perkins (NBC) ..	224.13	5.8
Ma Perkins (NBC) ..	209.68	6.2	Our Gal Sunday... ..	230.26	7.6
Breakfast at Sardi's (P. & G.)	234.38	6.4	Young Widder Brown	235.29	6.8
Stella Dallas	243.05	7.2	Helen Trent.....	243.24	7.4
Helen Trent	272.73	6.6	Backstage Wife....	246.47	7.1
Backstage Wife ...	277.78	6.3	Stella Dallas.....	253.62	6.9
When a Girl Marries	280.49	8.2	Lorenzo Jones.....	275.09	5.8
Right to Happiness..	292.21	7.7	When a Girl Marries	277.10	8.3
Stars Over Hollywood	307.69	6.5	Big Sister.....	333.33	7.5
Big Sister	328.95	7.6	Right to Happiness	335.82	6.7
Theater of Today..	333.33	7.5	Portia Faces Life..	367.32	7.1
Life Can Be Beautiful	352.11	7.1	Pepper Young's Family	434.42	6.1
Pepper Young's Family	353.33	7.5	Portia Faces Life... ..	371.62	7.4
Portia Faces Life... ..	371.62	7.4	Kate Smith Speaks..	746.27	6.7
Kate Smith Speaks..	746.27	6.7			

WJR Honors 150th Airing Of "Opinion"

DETROIT, Nov. 25.—Sesquicentennial production of *In Our Opinion*, first local radio forum conducted with a newspaper tie-up, was celebrated Sunday (19) on WJR. It was the 150th broadcast of the weekly, Sunday-noon feature, whose outstanding trait has been versatility of presentation.

George W. Cushing, WJR news editor, acts as moderator, and objective usually is to air authoritative but clashing points of view that will dramatize issues or viewpoints for the public. Tie-up with *The Detroit Free Press* assures adequate newspaper coverage and co-operation on the show.

Sunday's program was partly in the nature of a station testimonial to Cushing, but most of the time was devoted to the appearance of handicapped war veterans. They explained how they have established themselves in jobs and overcome individual handicaps.

During its three-year run *In Our Opinion* has literally appeared over the

Al Pearce Show Morris Package

NEW YORK, Nov. 25.—The Al Pearce show, which hits the air in about three weeks for Tums (first tabbed in *The Billboard* two months ago), will be a William Morris Agency package. Pearce has always owned the package for his programs in the past, but bookkeeping difficulties have forced him to give it to his booking office.

It is understood that the agency on the deal felt that Pearce would be unable to concentrate all his attention on the program if he had to keep books. The comic was a bit reluctant to part with the title but it is understood that he still retains actual control, with details attended to by William Morris.

cracker barrel in the general store at Henry Ford's Greenfield Village. At other times the show has used devices, such as a two-way pick-up with one or more of the participants located in another city or across the ocean. Participants have ranged from ambassadors to bus drivers.

Two NBC Exec Shifts Point To Strong Net Effort In Int. & Tele Comm. Fields

Brooks To Handle Foreign; Royal Takes Over Video

NEW YORK, Nov. 25.—Increased NBC activity in the commercial ends of video and international broadcasts was indicated this week by the appointment of two key net execs to head these fields. John F. Royal, who has been in charge of international affairs for the web, was named vice-president in charge of the newly established NBC tele department. In addition to his duties as director of news and special events, William F. Brooks takes over the foreign relations slot vacated by Royal.

The appointments, announced by Frank E. Mullen, NBC vice-president and general manager, emphasize the net's determination to establish a strong video department and to fight for post-war overseas markets. They also point to an NBC decision to get going in the international field with a young, aggressive exec.

NBC Video Expanded Last Year

After limiting its tele program to films for a year and a half, NBC widened its program scope in October, 1943, to include sports events, operas and variety shows. Recently, the net's station, WNET, has telecast football games from Yankee Stadium and Polo Grounds, and boxing bouts from Madison Square Garden and St. Nicholas Arena.

Royal has been commuting back and forth from New York to Princeton, N. J., where RCA's video experimental labs are located, checking on the 18 by 24-inch screen and other air-px developments. With the new switch, Ray Kelly, manager of program production facilities; John T. Williams, business manager, tele department; and production directors, Edward Sobol, Paul Alley, Ernest S. Colling, and their staffs come under Royal's direction.

Post-War Foreign Prospects

The transfer of NBC's international relations and foreign office personnel to Brooks's supervision is only one of several items that highlight the current interest of radio execs everywhere in post-war overseas broadcasting. Brooks will follow thru on observations made abroad last spring by Niles Trammell, NBC prexy, on his overseas war-front visit.

Brooks, who recently returned from Pearl Harbor, where he and other news execs had a session with Adm. Chester W. Nimitz on Pacific war coverage, will leave soon for London, Paris and Rome. He will confer with overseas personnel and expand the network's international organization.

NLRB Nixes Petrillo Move On Turners

Board Certifies NABET

WASHINGTON, Nov. 25.—Plans of James C. Petrillo, AFM prexy, to take over jurisdiction of network station platter turners were bopped over the noggin Friday (24) by the National Labor Relations Board. The NLRB handed down a decision certifying the National Association of Broadcast Engineers and Technicians (indie union) as bargaining agent for pancake turners on network owned and operated stations all over the country, with the exception of Chicago.

For several years, turners on four major webs in the Windy City have been AFM card holders. Jurisdiction by the musicians' union has been taken for granted there. Petrillo's intention was to extend control over disk manipulators thruout the nation. Accordingly he began to move into the balliwicks of NABET, union with greatest jurisdiction in the field, and the International Brotherhood of Electrical Workers (AFL).

IBEW Agreeable

IBEW entered no objections, so Petrillo thought he was set if he could coax NABET into his plan. Problem was complicated because the indie union technicians doubled on the turntables and other station tasks, while AFM planned to spot musicians on turning as full-time jobs. Petrillo worked out arrangements with the stations and then, as bait, offered assurances to NABET that members would not lose their jobs by the switch in jurisdiction.

In some cases, NABET members were inclined to go along with Petrillo, but the union as a whole squared off to fight the AFM prexy. NABET refused to relinquish jurisdiction and maintained that its men should continue platter turning despite the fact that it is an additional duty. The union, furthermore, indicated its fear that AFM might move further into its field if the platter deal went thru.

NABET Goes to USCS

Last May, NABET took the matter to a rep of the U. S. Conciliation Service after Petrillo had signed agreements with networks stipulating that his members would take over the turntable jobs June 1. The indie union threatened to pull out its men if AFM members moved in and filed the strike notice requesting a vote, required under the Smith-Connally Act.

Both parties were ordered to maintain the status quo pending a settlement. NLRB held the balloting in June and the NABET membership voted almost unanimously for a walk-out if AFM was given jurisdiction of the platter turners.

The NLRB decision puts the networks in a funny spot. They have already agreed to accept AFM members, whereas, under the NLRB ruling, NABET is king-pin.

CHARACTER-BUST CASE

(Continued from page 6)

that "pressure" had been used thru Tommy (The Cork) Corcoran, the White House or any other place to force Flamm to sell, claiming that he tore up the original sale contract when Flamm cried "duress" and that Flamm had called him to apologize.

The whole proceedings will make nice reading for the trade when printed. They were so exciting in the original that several net execs hurried to the hearing room to listen in, but meanwhile the opinion here continued to be that it is a "tempest in a teacup" that will come to nothing. Thus far, nothing has been shown to indicate that the FCC was involved in any of the "pressure," "frights," "scares," etc., and investigation of the FCC, not the business practices of Flamm, Noble, et al., is the duty of the Lea Committee. Insiders continued to believe that an innocuous report will come out of the committee, with Miller possibly dissenting, but that in the end the hearings will amount to a few more Congressional volumes gathering dust on a few shelves.

AAAA Time-Buyers Okay CAB 81-City "Simplified" Report

NEW YORK, Nov. 25.—The time-buyers committee of the AAAA last week gave its approval to the new series of 81 city reports recently announced by the CAB, saying that it was a step towards simplifying the research job.

The time buyers indicated that they welcome the reports because "they will allow direct comparability by length of interviewing span" and because the CAB will interview simultaneously in each of the 81 city reports.

Lee Lawley, KPRO Spieler, Upped to Program Chief

HOLLYWOOD, Nov. 25.—Lee Lawley, announcer at KPRO, Riverside, Calif., has been upped to program director. Lawley formerly was narrator for the 84th Infantry Division and before entering the service was on the staff of KLO, Ogden, Utah.

Russell WJW's Distaffer

CLEVELAND, Nov. 25.—Robin Russell, formerly a staffer of the Cleveland Play House, has been appointed director of women's activities at Station WJW. Miss Russell was promoted from station's continuity department. She replaces Edith Mellon, who resigned.

Straus Still Battling for Airing Solons

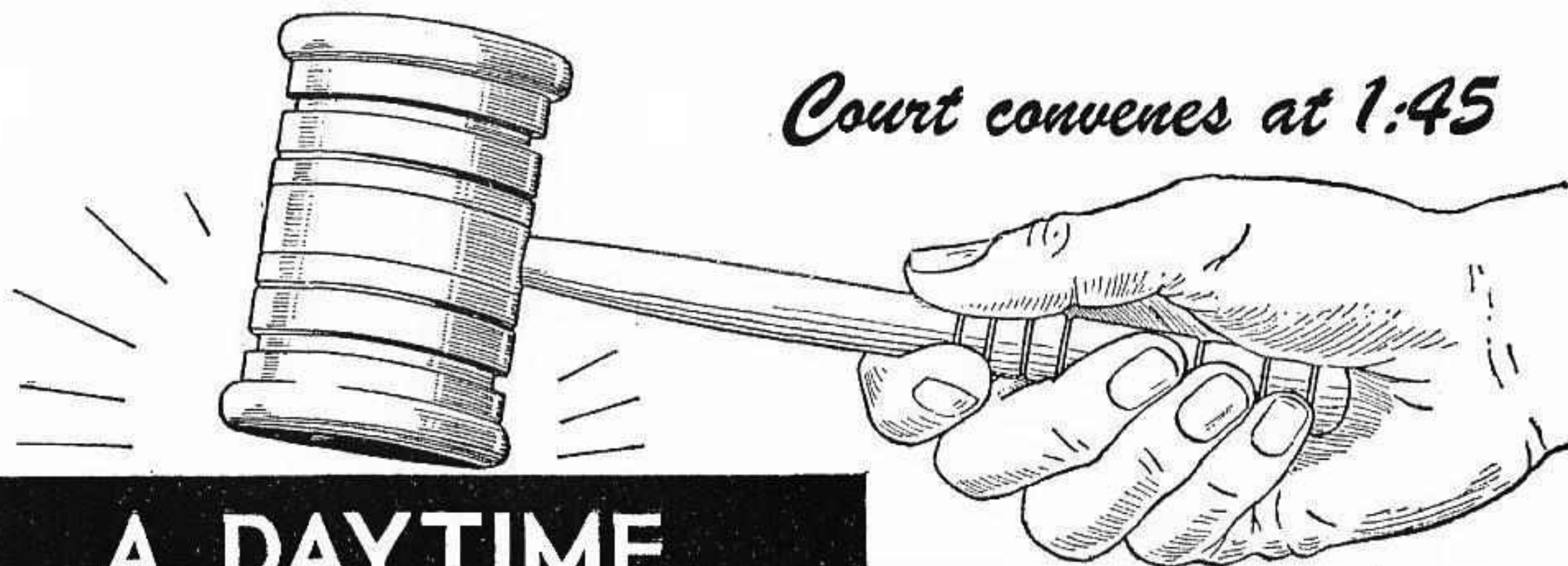
NEW YORK, Nov. 25.—Nathan Straus, proxy of WMCA, indie here, is pressing his support of the Pepper resolution with a new program, called *Halls of Congress*, which will reconstruct Congressional debates. Straus has been the industry's strongest partisan for the adoption of the resolution to put Congress on the air.

Show tees off December 3, with material drawn from *The Congressional*

Mabel Love to Start Daily For Philly News Over WDAS

PHILADELPHIA, Nov. 25.—WPEN and *The Philadelphia Daily News* have entered into a new trade deal effective December 4, providing for Mabel Love, women's affairs commentator, to inaugurate a new daily series of programs for the newspaper. Station in turn will use advertising space in *The News*. Mrs. Love is currently heard on a similar program sponsored by *The Daily News* on WDAS here.

Record. Straus has thus far waged a six-month campaign to put Congress on the air.



A DAYTIME SERIAL TYPE AUDIENCE "The American Woman's Jury"



HERE is a program in which problems sent in by listeners are discussed and judged by a studio jury of housewives and mothers.

A simple formula? Yes. But one that embodies no less than three tested claims to audience-attention:

Women's interest in other women's problems, basis of the spectacularly popular "soap opera." The real life heroine, in the successful domestic drama tradition. The courtroom setting, which has put shows like "Mr. District Attorney" in the upper rating brackets and pinned them there.

These elements, expertly juxtaposed by The Yankee Network and WNAC — produced each afternoon from 1:45 to 2:00 P.M. EWT, make up "The American Woman's Jury."

**A new case each day
Monday through Friday
1:45 P. M. EWT**

Now available for sponsorship on Mutual

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASSACHUSETTS

N. Y. Dep't Store Jeep Video Set?

DuMont May Move Studio

Plenty "ifs" between 42d St. and 515 Madison Ave., but move looks indefinite

NEW YORK, Nov. 25.—The DuMont video station here, WABD, will become the first tele broadcaster to move into the much discussed and long heralded department store field on a practical basis if plans currently being mulled go thru. A deal is now in the works to put equipment from the station's older studio A, into Stern's department store on 42d Street in New York by next spring.

Plan, still minus final go-ahead, is to put a jeep system into the store for intra-store merchandising and to do straight broadcasting from the Stern studio. Outside broadcasting will be concerned principally with afternoon programming with a department store angle so as to develop techniques that will appeal to the housewife. Reason for selection of Stern's is the fact that the store is an indie and there will be no chain policy complication.

Sets Tough To Get

Principal difficulties in the way of the project, in addition to getting an okay from DuMont biggies and Stern execs is the equipment bug. Sets to place for placement in strategic spots in the store are hard to get. Installation of lites and lights is a toughie and wiring control room equipment won't be easy. But the biggest hurdle is piping the shows uptown to the WABD transmitter 13 blocks away from Sterns. The store is on 42d Street at Sixth Avenue and the transmitter is on Madison Avenue at 53d Street. Shortage of coaxial cable and its high cost ruled it out but there is some talk of experimenting with telephone wire. Phone stuff has seldom been used for video but recent developments lead some to believe that it can carry tele without the special amplifying repeaters used in the NBC Madison Square Garden set-up.

The most important thing about the plan, according to the trade, is the fact that it represents the first time that concrete action has been taken to draw the department store into the field. After a mass of reports, a balloon full of talk and hundreds of demonstrations and clinics, one tele org, one of the smallest when compared to GE, NBC, or CBS, has stepped out with a plan that will have department store video in action by the middle of the next year.

WPB Frees Non-Critical Electronic Equipment

WASHINGTON, Nov. 27.—Cause of television last week was advanced a step farther with the War Production Board's release of non-critical electronic equipment for domestic purchase and commercial export.

Microphones, sockets, loud-speakers and other critical parts also were released from contractor's surpluses in the WPB action. Tubes, however, are still among restricted supplies.

Capt. F. J. Knorp to AFRS

HOLLYWOOD, Nov. 25.—Assignment of Capt. F. J. Knorp to Armed Forces Radio Service was announced this week by Col. Thomas H. Lewis, commanding officer of the unit. Captain Knorp, first marine corps officer to be assigned to AFRS, was formerly associated with Larry Allen & Company in San Francisco, representatives of National Concert Artists' Corporation. Before coming to AFRS, he was with U. S. Marine Corps public relations and motion picture and radio liaison officer in Los Angeles.

REVIEWS

CBS

Reviewed Friday (24), 8-10 p.m. Style—Variety and film. Sustaining on WCBW, New York.

Tele cut its eyeteeth tonight on a half hour of splendid entertainment called *Folksay*. Critics who thought the infant too delicate to survive will cease their head-shaking and plan to deal with a lusty adolescent.

Leo Hurwitz produced and directed *Folksay*, a modern dance ballet featuring Sophie Maslow and her group, including Jane Dudley, Pearl Pelmus and William Bales and the new dance group. Singing-guitarist Woody Guthrie and Tony Kraber spoke and sang excerpts from Carl Sandburg's *The People, Yes*, on which *Folksay* was based.

From its effective opening, with Guthrie strumming his guitar to accompany his singing-talk, to the closing, with camera regretfully drawing away from rolling countryside, the seg was a gem of first-rate tele. Guthrie's drawl, as natural and friendly as sunshine, became a song as it told of the American way of life. As he mentioned people, camera panned slowly to form a blend of faces, fine, strong faces. When it reached the singer there was no feeling that the camera was leaping from pix to life. The photos were so perfectly lighted that it was difficult at first to believe they were static.

When Guthrie, still strumming and singing softly, stood up, turned his back to the camera and walked toward the realistic backdrop of hills, valleys and fields, the effect was surprisingly good. It established the locale and lent an atmosphere of reality to the entire production.

The Modern Dancers' movements were co-ordinated perfectly with the music of Guthrie and Kraber, who teamed up as the Dancers came on. In two numbers the Dancers performed without accompaniment. Their artistry held the audience in such rapt attention that it was some time before many realized they were hearing nothing.

These soundless segs prove eloquently that it isn't necessary to use a blaring band to hold tele audiences. Give them

(See CBS on opposite page)

Don Lee

Reviewed Monday (21) 8:30-9 p.m. Style—Variety and film. Sustaining over W6XAO, Los Angeles.

Semi-monthly offering at Don Lee station was a comedy bit written by Hal March and Bob Sweeney. It was from a radio show which they have been trying to peddle. Television treatment of the program idea was adequate but dialog, as has been the case in so many offerings here, was top heavy. Performance of cast, made up of Hal March, Bob Sweeney, Ned Chandler, Jan Korand, Lillian Buyaff and Bruce Buell, was good and indicated that the performers were not afraid of the camera.

Main fault with the air pic was the lighting and inability of the camera to follow action quickly enough, undoubtedly due to the lack of view finders.

In opening shot, Bob Sweeney, in close-up, sat in an easy chair wearing a smoking jacket and surrounded by the usual fireside accoutrements. He began in leisurely fashion to tell of certain people that are encountered in everyday life, pointing out the comedy mix-ups which might result. First illustration was the theater pest.

Camera panned to foursome in movie theater seats—two gals and two guys. Narration was handled by Sweeney. Hal March, the pest, taking his cues from chatter, cracked peanut shells, talked about the picture and generally made himself a nuisance. Quartet was made

(See DON LEE on opposite page)

DuMont

Reviewed Tuesday (21), 8:15-10 p.m. Style—Beauty show, variety, film. Sustaining on WABD, New York.

Kenyon & Eckhardt's show for the DuBarry Success School was a splendid illustration of what a little rehearsal and a little timing will do for video. It was as well, one tip to the future of daytime programming. Strictly for the late afternoon hausfrau trade and keyed to appeal to the most vulnerable of all facets in a woman's personality, her vanity, the Success School show was actually nothing more than a 30-minute commercial.

Handled well and hung on a fairish format hook, a 30-minute commercial can sell. General theme here was along the "behind the scenes" lines, with a model of the DuBarry building cut away for use as a jump-off point. Cut-out figures of students dissolved into an instructress doing the exercises with a commentary by a Miss Delafield, head of the school. A before-pic of one graduate, weighing about four tons more than a horse, was scanned and then dissolved into the real gal, after she had had the flesh sweated off. Final sequence used a pair of identical twins, one looking like the wrath of God and the other worthy of a critic's long low whistle, to demonstrate how to camouflage the female face divine. In-between scannings of the commentator and a tight script all contributed to a smooth job.

Papa and little Murgatroyd won't go for this program, but they won't be around when Mama tunes it in—about 4:30. One of the initial shots, a pan from Miss Delafield to the model of the school, was a fluff on the director's part. Panning down and across the set on the present DuMont equipment is not the wisest thing in the world and the out-

(See DuMONT on opposite page)

Balaban & Katz

Reviewed Wednesday (22), 7:30 to 8:30 p.m. Style—News, variety, drama. Sustaining on WBKB, Chicago.

A nice try but a rather dismal failure just about sums up the principal part of tonight's video show at WBKB. The entree of the program was an original drama, *Now and Then*, written by Gladys Dalstrom of the WBKB staff. Miss Dalstrom deserves credit for making at least an attempt. However, its plot, which concerned the efforts of a small-town schoolteacher to sell her plan for winning the war to the War Department was disconnected, its humor forced, and in general the entire writing was amateur.

Altho Miss Dalstrom missed on the writing, she didn't do badly on direction. She used change of scene fade-ins well, and she used pictorial dramatic tricks such as having a camera trained on a photograph when it became the topic of conversation. Her actresses, Lorraine Larson, Fran Harris, Jean Minetz and Loretta Pagels did the best they could with the material they were given. Fran Harris, in the role of the schoolteacher, did okay with her facial and vocal characterization of a typical old-maid school marm from a small town. The drama used only two scenes. It needed no more for its plot development. It would have been top-notch entertainment if it had been given the professional touch of an experienced writer. It proved once again, we believe, the theory held in some television circles that video drama need not be expensive, need not have elaborate, costly scenes, nor large casts. It proved that television can meet an advertiser's budget if a new school of writers, expert in the demands of the art, is developed in the skill of using simplicity of action, smallness of cast and complexity of psychological emotional and mental conflict or harmony to tell their tales.

Also on the program was Lee Phillips with another one of his magical mystery bits, using the assistance of Glenna

Stations May Handle Comm. Video Prodn.

Trade Feeling Mounting

CHICAGO, Nov. 25.—A feeling is growing in radio and advertising circles here that when television goes solidly commercial in the future, it will be the stations and not the agencies that will do the production. The gist of what those holding this theory contend is that stations will have to invest so much money to get going in video they will have to receive as much money as they can to pay for their investment.

The way the video station operators will get the most money possible, they say, will be by producing their own shows and charging an advertiser for production costs and talent booking as well as time. The agencies, it is admitted, will still have a place but they will merely act as go-betweens and receive a percentage of time costs for bringing the customer in the door. This percentage, some say, will be 10 per cent instead of the present customary 15 per cent.

The boys who hold these theories admit that practically all of the commercial work done in New York is produced by the agencies, but they say that is too bad, and that a change could and should be made. It is pointed out that most of the experimental commercial shows aired by WBKB here have been produced by the station's staff with no agency being involved.

Managers See New Cleaner

It is said by some of the station managers who are "agin" the agencies doing tele production that video will give the broadcasters a new chance. They maintain that in the early days of radio the station owners had a chance to keep the agencies out of the production position they now occupy and thus could have made themselves a lot more dough. But the station boys were lax and the agencies stepped in and are now so firmly entrenched there is no possibility of taking away any of their power. With video's lush commercialism pending, however, the stations will have the opportunity of keeping the ball, running with it all the way for a goal that will pay off in increased revenue.

Of course, it's primarily the station people who are advocating keeping the agencies out of the video picture. A few agency execs questioned, said in essence, "Nuts! They can't do without us. Look at New York. We're in there and we'll stay in there and be in the picture in other cities, too."

Station Men Answer

But to all this the station men answer, "Yes, you might try to get in the picture but why should you be? We're the guys who are going to put up the dough for expensive television stations. Why should you get the gravy of a steak we had to buy and broil?"

The station production advocates also say that altho agencies might take over in New York, Chicago and Hollywood, they will find it plenty tough in smaller cities. "How about Kansas City?" they ask. "There will be a video station there that will have a trained production staff. You won't be able to afford to have a production staff there as you do in the largest cities. The station or stations there will do their own production and charge for it. Stations in other cities will catch on and then you'll be on the outside looking in—we hope."

Morgan. This team is becoming better each week because its members are getting more familiar with each other's camera personalities, and thus Phillips's

(See B&K on opposite page)

Coast Unions To Do Video Experiments

HOLLYWOOD, Nov. 25.—Plans for the Affiliated Television Committee, composed of most of the radio and film guilds, to produce their own video shows were formulated at meeting held this week.

Negotiations are understood to be under way whereby the committee can use the facilities of local television stations for their experiments. Members of the committee will write, direct and act in the proposed shows.

B&K

(Continued from opposite page)

tricks are going off with more smoothness.

Newscaster tonight was Bob Chase, of WJJD. This was Bob's first television news program and he did very well. Altho he is as yet not experienced enough in video to use a chalk talk or to comment on the news without reading most of the time, he has by instinct fulfilled the requirements of facial expression and intimacy of voice and body mannerisms. He smiled just enough. He punched each line with just enough facial expression. His entire performance instilled in his audience a feeling of confidence that he was giving it to them straight. Chase should go a long way in television if he follows thru and takes pains to become an extemporaneous commentator.

Cy Wagner.

CBS

(Continued from opposite page)

entertainment of this caliber and they will watch it.

Every dancer turned in a letter-perfect performance. Choreography was magnificent, blending perfectly with the spirit of the Sandburg verse. Over-all production was by far the best this reviewer has ever seen on a tele screen. Lighting and camera work was on an especially high order. The complete absence of shadow, the clarity of every pic, the camera's agility in catching every movement and holding and then relinquishing the action in split-second rightness added up to terrific tele.

Balance of the two-hour show limped in comparison. Even *Music Boxes*, exhibit of musical curios spanning a century and a half, with good direction by Ben Felner, failed to satisfy. Lights and cameras were only mildly kind to Mr. and Mrs. George Richard Brown who lovingly described and demonstrated the antique music boxes.

The Browns, in period dress, plus the tinkling gadgets of intricate design, many with numerous movable parts, were a natural for audio-video entertainment. More rehearsal and a better technical job would have made it really good tele.

Dwight Cook may substitute for Everett Holles, but he can't take his place. He lacks poise and personality. His material for news analysis may be adequate, but he hasn't acquired the elusive tele mentality.

Maj. George Fielding Eliot in talk, *Strategy of the Month*, used animated maps and a script. He should wipe the frown off and duck the written word. His commentary was authoritative and well delivered. An outline map of the Pacific could have been improved. Eliot used it to illustrate a point, but the complete absence of identification would be confusing to any but a geography student. Long shots of this map should be obviously eliminated.

Will You Remember?, with Vera Massey mooning thru a quarter hour of remote-control romancing with her overseas husband, stills fails to register, as it did in its first telecast. Seg suffered because of several unflattering shots of the girl. Lolling on a couch with head back and arms at desk are not the best positions for voice exploitation. These and other contortions attempted to create a feeling of intimacy and informality. They succeeded in making the singer appear spineless. She relaxes while the audience sleeps.

Wanda Marvin.

Tooter Hoots

NEW YORK, Nov. 25.—In the morning mail comes a letter from Fred S. Joste, Kansas City, Mo., saying:

"In the November 18 issue of *The Billboard*, under the heading, 'Pay for Canceled Segs Asked,' I was amused at the last paragraph in the article. I refer to the query:

"Isn't an ad man as good as a tooter, ask the percenters."

"How can an ad man compare himself to what he calls a 'tooter'?"

"Should any of these lads doubt that statement, let him sell a program to a sponsor sans music, but with these admen doing their stuff instead. The Hooper rating for such a program (?) would be interesting."

DON LEE

(Continued from opposite page)

up of smooth performers and showed up to advantage.

However, couple in the two rear seats were in shadow, due to inadequate lighting. Also, it would have been better if their pews had been put on blocks so as to get them above the couple in front. As it was, they were out of view much of the time.

After this bit, camera panned to Sweeney, who with March went thru the old vaude routine about the two men who meet on the street, shake hands, go thru the long-time-no-see line and then can't figure out who the other guy is. In another bit March heckled Sweeney, telling him he was not a good video subject. He hung wig, false ears and phony teeth on Sweeney for the pay-off.

Then Sweeney and March went thru the same routine with Announcer Bruce Buell. There was another bit about a sidewalk ticket hustler who peddles a pair of ducats to *Oklahoma*. Show, put together by Jack Stewart, was good for laughs but technical weakness at many points marred the presentation. Sets by Ted Driscoll were a contributing factor. Series of army films made up the rest of the program but they came over very dark.

Dean Owen.

DuMONT

(Continued from opposite page)

of-focus shot that came thru in this case was proof. On the other hand, a straight pan, this time up from a jar of cold cream to a gal's face, was neatly done with no fuzziness at all in the screen.

Bob Emery's *WOR Video Varieties* was about the usual—which means that the reviewer has to try hard to find a kind word. Feature of Emery's little frustration was one Josie Clark, who sings along with records. Miss Clark sports a low cut gown and little else. The most important thing in a disk act is to make the gestures mean something. To Miss Clark a gesture is good, even if it is made only to show people that she is alive. A number of her mannerisms, particularly implied bumps and grinds, are vulgar and won't sit well with home audiences. Video is neither Leon and Eddie's nor Union City burlesque. Second gimmick was a lesson on how to carve a turkey, provided you can get a turkey. A chef from the Brass Rail did a neat surgical job on a luscious looking bird, but the value of the sequence was lost thru lengthy commentary by an off-screen voice. The actual operation took much too long and inane chatter about whether the Brass Rail's customers prefer light or dark meat should have been inked out. What was important was the process of carving a turkey, but it was touched upon only lightly. Off the scene commentaries are bad use of a visual medium and Emery should forget them.

Ray Nelson, for the Storm agency, put on a film show that was neither very good nor very bad. In this day of little tele opposish, viewers might stay tuned in. Director tried a slightly new, but hardly inspired gimmick in this pix seg.

Press Raps NAB Yardstick; Memo Cites Plan's Weakness; Once-a-Week Measure Hit

Plan Termed "NAB's Greatest Disservice"

(Continued from page 3)

pressed a willingness to pay part of the costs involved."

A Step Forward

Maybe the yardstick isn't a perfect instrument, explained the agency man, but it is a step forward. Radio circulation cannot be measured in the same fashion as newspapers and magazines, but what can be measured is the fact that the stations do have a listening audience.

"The newspaper presentation for its promotional staff" he pointed out, "attacks, among other things, the fact that the measurement of listening is based upon once-a-week listening. The week measurement is not arbitrary, but selected because, with the exception of daytime strips and some evening 15-minute programs, broadcasts are heard once during a weekly period. The week may be likened to 30 days for a monthly magazine, or 24 hours for a newspaper. Holding up this seven-day tape-measure as a negative is just like attacking the fact that some magazines are issued monthly and, therefore, can only be measured in effectiveness on a once-a-month basis.

"Maybe broadcasting ought to have waited until it was possible to do program measurement on a farm as well as an urban basis—but broadcasting and the ad agencies feel that it would take too long. The NAB yardstick, as we agency men see it," he concluded, "is simply a basis of measuring a station's coverage—not its effectiveness."

Facts on Ballot Plan

The web officials who are willing to discuss the yardstick had some factual information available, of a confidential nature, which proved some of the newspaper "memo" claims as being without any basis in fact.

Among the facts available were "circulation figures," based upon the same type of post card survey which will be made by the yardstick committee. It indicated that only one station in an urban area in the nation could claim 100 per cent of the available listening homes, despite the newspaper inference that practically any good station, in the survey, would prove to have 95 per cent of the radios available as listeners. It proved that the methods to be employed by NAB should give a true picture of listening. Not only have the tests been made year after year, but the coverage maps produced in the surveys have presented a consistent "circulation" pattern.

Net and Gross Circulation

This circulation is like ABC newspaper circulation, the web exec pointed out, in that it does not claim that it will hear (read, in the printed media) the advertising. All that the NAB yardstick will offer will be "gross circulation" not "net listeners to the advertising." One web official was willing, even anxious, to have any newspaper match its net circulation readership of the ads it printed against the net hearers of radio's commercials. ABC circulation does not deliver advertising readers, but rather readers available for advertising. The NAB yardstick of broadcasting circulation figures are only an index of listeners who do hear the station—if the program appeal is strong enough.

"The once-a-week basis," pointed out another key net man, "is a proven index. It's an index of station acceptance, a uniform, unbiased national advertiser-ad agency and broadcaster supervised

Idea was a musical sing game with viewers asked to guess the names of 12 songs in a film after a list of 25 had been given them. Winners will be given tix to *School for Brides*, which should serve them right. One of Harry Conover's little girls, a Betty Bugbee, did the commentary. Altho pretty, Miss Bugbee sounded like a tired Minnie Mouse on the air, which leads some to suspect that Nelson's affinity for Conover gals is nothing more than meets the eye.

Marty Schrader.

survey method. It will give any advertiser what he wants to know when he buys a station—a formula which will be actually the same for every station reported upon. Broadcasting has never had this before and it has needed a common denominator like no other field in the world. Certainly newspapers will fight it. They've got to. But fight it or not, the NAB yardstick does make possible a measurement that is standard. It's not a measurement that's out to sell the medium. That's another matter entirely. When one medium starts fighting a measurement device designed for another medium, then it's either afraid of the other medium or it's licked already."

"Memo" One of a Series

The first newspaper "memo" is said to be just one of a series that newspapers are going to use to fight broadcasting. The space peddlers are finding out that they are now forced to sell against air advertising in every department, national as well as retail, and the publishers will place in the hands of their men all the "facts" that the salesmen can use to "protect" the black-and-white ad field.

Name Badly Chosen

Universal radio reaction to the first attack has been that the "memo" has some right on its side; that the word "circulation" for any listening index is badly chosen. Research reaction to the yardstick has been that it should have been handled as just that, a measuring device, which when combined with Hooper or CAB ratings would give the time-buyers a device that would enable them to buy time more efficiently. It is, stressed researchers, only good in so far as it is uniform and that the facts presented cannot be questioned. The NAB research committee did a disservice by over-publicizing it, by talking too much about it before it was ready to go.

However, one member of the NAB committee, while admitting the newspaper attack would hurt some of the small stations, smilingly remarked, "It can't be too bad. Publishers don't fight a weakling—they only battle something that's going to be competition. And as long as stations realize that they will continue to need program ratings in order to present something besides 'circulation' they'll be okay."

Small Stations Worried

The small stations are also worried about the yardstick. Typical of these stations is WNEW, New York. This station, one of the more energetic of the New York indies, is studying the "ballot plan" and its relationship to the small percolators. It's hired Dr. Paul Lazarsfeld, director of the Columbia University Office of Radio Research, to direct a survey to discover "Whether the NAB yardstick gets an exhaustive picture of station listening in a metropolitan area where there are many stations and where foreign language and low educational groups may find difficulty in remembering call letters and answering a written questionnaire."

The better stations are not worrying—they know from their Hooper ratings just where they stand. It's the small stations, many of them with a tremendous sales sock, that are really disturbed about what's going to happen to them in a ballot survey. In the New York listening area, for instance, there are not only the four major network stations, but WMCA, WNEW, WHN, WINS (four powerful local outlets) and WLIB, WBYN, WOV, WEVD, WBNX, WQXR, WHOM, WAAT, WPAT and a number of FM outlets—all fighting for recognition.

By what grace of the Lord, they say, can anyone be expected to remember all the stations they listen to in one week . . . ?

And so big city indie stations ask: "What's the yardstick going to mean to us?"

And the researcher, who called it NAB's greatest disservice to broadcasting, answers: "That's one of my reasons for pointing out that the yardstick isn't all it inches up to be."

LLOYD LaBRIE

CBS

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Touring for

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New York

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MCA Will Try 400 Club Band Test

Hope for No Red Ink Spot

TD may open policy with other names following in bypass of set locations

By Paul Secon

NEW YORK, Nov. 25.—First real blow at breaking down the present situation in which name bands drop plenty of cabbage at location spots in New York is currently being struck by Music Corporation of America. Negotiations are on now, with deal probably inked this week, for MCA to book top name bands into the 400 Club, restaurant-nitery in New York, starting the first part of the year. Club, which is located between 43d and 44th streets on the east side of Fifth Avenue, seats about 1,000 people.

Tommy Dorsey in January

According to Nat Moss, president of the corporation, deal is on to bring Tommy Dorsey into the place after he finishes at the New York Capitol, some time in January. After that, Moss says, he intends bringing in Harry James, Gene Krupa, Jimmy Dorsey and all the top bands. There is to be a cover charge of \$1 during weekdays, \$1.50 on Saturdays, and, altho it couldn't be confirmed, possible means of meeting the nut for such big names is to simply hand the covers collected over to the band. That they'll get wires goes without saying.

Spot One of Many?

David (Sonny) Werblin, top MCA exec, when asked about the deal denied that any such policy was talked about, and said that spot was only one of many being sought out by MCA. It's a more than well-known fact how Tommy Dorsey feels about playing such dough-eating spots as the Hotel Pennsylvania. He played latter spot end of 1943 and if it hadn't been for his one Coca-Cola shot each week he would have lost \$1,500 a week. As it was he just about broke even. Jimmy Dorsey lost \$15,000 in six weeks there last year and vowed he never would do it again. However, he's signed to go in again in February for eight weeks.

James' 20G Loss Remembered

And fact that Harry James lost close to \$20,000 in six weeks this last summer at the Hotel Astor is typical of the reasons why MCA is looking at the 400 Club with the idea of proving that condition. Is not a necessary evil. Club was taken over last January by present owners. Spot was known for years as Cafe Loyale. Ed Rudely's small combo is there now, with dance floor accommodating around 100 (See MCA's 400 Club Test on page 20)

Heifetz's Decca Deal -- 1 Million Over 10 Years

NEW YORK, Nov. 25.—Decca's contract with Jascha Heifetz is said to call for a cool \$1,000,000 over 10 years or a guarantee of \$100,000 a year against royalties. While not known to be the highest individual contract between artists and record companies, the deal is certainly a record top for a pop concern like Decca which has stayed clear of longhair artists before this.

As reported in *The Billboard* two weeks ago, Heifetz did *White Christmas*, Irving Berlin tune, and accompanied by his pianist also reportedly did an album of Stephen Foster melodies. *Christmas* was done with 36-piece orchestra, orchestrated by Tootie Camarata. Incidentally, Heifetz's pianist made himself quite a bundle out of the recording date, which reportedly took plenty of hours. Pianist is said to have walked away with around \$1,500.

Turn Back Clock

NEW YORK, Nov. 25.—Irving Berlin, on getting back to his office this week, must have been reminded of his early days in the music biz. At that time, like most people, biz was conducted in one-room affairs, holding piano, telephone, etc.

With Berlin making ready to moving over to his new headquarters in a couple of weeks, whole staff, including number of telephones, and Berlin's famous piano, are all crowded into what was his private office. Question last week, before Berlin got in from California, was where they were going to put I. B.

S-B Studio Contact Set-Up Cues Similar Moves by Other Pubs

NEW YORK, Nov. 25.—Fred Raphael's assignment by Shapiro-Bernstein as a direct contact man between S-B and film studios, has cued other pubs to look in the same direction. It's known that Robbins has wanted to work out that set-up with Dick Arnold, who has been sick for quite a while. When he recovers he'll work in direct contact with studio execs, as does George Simon, now with Morris Music on the Coast.

Talk, created by the Raphael move, has it that pubs feel this is the opening they want to make their standard tunes pay off. They point to the present deal between Paramount and Irving Berlin, whereby latter is getting \$250,000 for 20 I.B. songs for *Blue Skies* pic. Feeling is that some of the pubs would like to get on the gravy train so far as musical pix are concerned, and they feel, that having a man on the lot to talk musical turkey will really help.

Warner's firm, MPH, is the only org that doesn't work thru Harry Fox, of MPPA, for synchronization rights. That's because of the close tie between pic firm and music biz. However, there's no feeling on the Street that placing of men on the Coast for pic contacts will circumvent Fox's duties. Rather, it's thought, this move on S-B's part, and also follow-ups, is simply to gather more dough from pix.

Raphael's Longhair Deal

NEW YORK, Nov. 25.—Fred Raphael, who is leaving WHN, where he was program director for 10 years and was also head of the Eastern music department of MGM, to head a new West Coast org of music service to pix, has another deal cooking.

He is in negotiation with a group of foreign publishers who handle outstanding operas, symphonic and other longhair works to represent them for film synchronization.

Raphael would expedite clearance for use of the music which has in the past often resulted in costly delays. Some of the music is in the public domain in this country but is protected by copyright laws abroad. Raphael says that there is a definite trend toward increased use of longhair music in pix, and that the biz of dealing with this kind of musical output is set to become more lucrative.

Platter Brains Still Hopeful On Petrillo

Contract Fingers Crossed

NEW YORK, Nov. 25.—Altho consensus of opinion of those close to the recent AFM victory over the disk companies has it that there is very little recourse left for Victor or Columbia, indications are that there still is a movement afoot to try and beat the Petrillo principle. From a source close to top execs in the disk companies comes word that one of the two companies is eyeing the record manufacturers' set-up in England, and naturally enough, the Phonograph Performance Limited. Latter is an association formed by the British record manufacturers in 1934 to license and generally protect the interests of disk manufacturers.

Rights Leased to Broadcasters

An agreement was made a few years ago with the British Broadcasting System by the PPL, with latter organization granting the broadcasters the right to "perform" the records. Real power invested in the Phonograph Performance Limited is that it controls the performing rights. This is natural follow-up to the English copyright law of 1911, in (See *English Idea Eyed* on page 31)

Decca L. A. Bldg. Costs \$250,000

HOLLYWOOD, Nov. 25.—Purchase of a building to house a pressing plant by Decca, as tipped some weeks ago in *The Billboard*, has been officially announced. Location is at the corner of LaBrea and Romaine, not far from Columbia Records.

Four-story building, formerly occupied by Hollywood Linen Service, was purchased for around a quarter of a million dollars.

20 Berlin Tunes for Para's "Blue Skies" Cost 250G

NEW YORK, Nov. 25.—In what is probably one of the biggest money deals with any studio, Irving Berlin is reportedly being paid \$250,000 by Paramount Pictures for 20 songs to be used in their forthcoming pic *Blue Skies*. Title tune, of course, was written by Berlin. Payment is said to be \$125,000 in advance, with rest coming later, probably after the pic is produced.

Deal is for Para to pick out any 20 of Berlin's tunes to be used in the picture, which is about the songwriter. In the past, Berlin has been able to get terrific prices for his tunes, even for one in a pic. For example, for the Lou Gehrig pic, one Berlin tune brought \$17,500. Use of *Always in A Guy Named Joe*, brought something like the same price.

Songwriter's tunes are all owned by his Irving Berlin Music Company. Most of them were in ABC Music, when the firm was Irving Berlin, Inc., until the recent break-up between Berlin and his former partner, Saul H. Bornstein.

Guy's Meat Ball

NEW YORK, Nov. 25.—Decca, which recently made the surprise move of putting Jascha Heifetz on wax doing I. B.'s *White Christmas*, has another mouth opener coming out.

They're reportedly diskings Guy Lombardo on none other than *One Meat Ball*.

Stem Seethes; 802's Having An Election

Candidates, Officials Meet

NEW YORK, Nov. 25.—The Stem is seething with the musicians' melee. Candidates for office add to the din by the blatant tooting of their own horns. Campaign managers of the four parties and their lieutenants have organized flying wedges and converge on every band.

Platforms and pledges are rarely discussed when the boys get together. The talk is predominantly dirt. Rumor, gossip and back-biting seem more important than how Local 802, AFM, will be run after January, 1945. Old wrongs and grievances are aired, personalities are slashed and reputations besmirched.

Factions Almost Cause Riot

One restaurant owner this week threatened to call the cops when representatives of two opposition parties caused a near-riot in the musicians' room of the eatery. They had arrived at the same time to do missionary work for their respective parties. Everyone shouted at once, and the confused band still hasn't made up its mind how to vote December 7.

The executive board at the local's headquarters was the scene of a verbal melee Wednesday (22) when all candidates, 131, showed up to discuss the conduct of the election. Meeting was held with members of the Honest Ballot Association. The candidates ganged up on the present officials and attempted to force thru an order that the org's offices be closed on election day. The union officials let the "outs" sound off and then told the group that "while we are still in office we are the constituted authority and we will run the union in accordance with the by-laws and in accordance with our conscience."

That's That

After that announcement the officials walked out, the meeting closed as far as they were concerned. Tight little groups, a mixture of candidates from the various parties, united for the moment, gathered on the sidewalk in front of the headquarters and talked—and talked.

With campaign literature in the mail, all parties are concentrating on the hand-to-hand contact where there is always an argument, since apparently few tooters are voting straight tickets this year. It is expected that more ticket splitting will take place than ever before. It is more a matter of personalities than principles.

The Blue, administration group, is sticking to its original decision to stand on its record, and campaign on a promise of carrying on the work they have started. The other groups are busy sniping at the Blue record and trying to convince members that they could run the union's campaigns better.

Unity has announced a rally in Town Hall Monday (4), and the Blue has skedded its mass meeting at the same gathering place Tuesday (5), two days before election. In the meantime, not a musician will venture an opinion as to the outcome of this hottest of all the org's campaigns. Anything can, and is expected to, happen.

Petrillo Film Pitch Next?

NEW YORK, Nov. 25.—Fact that the motion picture companies are ready for and wary of Petrillo carrying his idea of "dough going into a fund"—won in the battle against the disk companies—was seen last week at a United Artists' exec meeting here.

It's known that Ed Raftery, UA biggie, just returned from the Coast, was queried as to whether the AFM chief had made any advances. He said not yet, but that they expect a pitch soon in Hollywood.

It's thought by those on the inside that Petrillo's demand will be on a percentage basis of film footage. For example, 1/10 of a cent a foot, or 10 cents a 100 feet.

Max Dreyfuss' Tune Load May Revive Marlowe

NEW YORK, Nov. 25.—Preponderance of score material at the Max Dreyfuss combined firms (Chappell, T. B. Harms, Crawford and Williamson) will probably bring the firm, Marlowe Music, to life again. Idea behind Marlowe, which was taken over by Chappell in 1936 and never was active outside of one tune, *Harbor Lights*, is to use firm for legit scores of Sammy Kahn and Julie Styne.

Latter did score for Dave Wolper's *Glad To See You*, and had a deal on with Paramount Pictures to open a subsid firm in conjunction with Famous-Paramount Music Firms. However, that deal has reportedly fallen thru because firm was supposed to be a three-way deal between writers and Frand Sinatra. Sinatra reportedly wanted 51 per cent, which put the kibosh on the deal. Dreyfuss interests don't figure to actually tie up Kahn and Styne for pix, just for legiters.

Crossroads Might Stay

Also possibility that new Crossroads firm, opened to handle *Bloomer Girl* score for Yip Harburg and Harold Arlen, might become permanent after score is exploited. Harburg and Arlen aren't under contract to anyone, and there's talk of making the deal a fixture, like the present Williamson Music. That was set up to handle Oscar Hammerstein II and Richard Rodgers' material, altho that firm also handles other material as well.

Marlowe belonged to Eddie Wolpin, now professional manager for Chappell, Al Porgie and George Marlowe. Chappell will handle Cole Porter's *Seven Lively Arts*, *Glad To See You*, Ira Gerswin; Kurt Weill pic, *Where Do We Go From Here?* and Gaxton-Moore show, with score by Walter O'Keefe and Irving Orton. Chappell will also handle pic score for *Something for the Boys*, by Jimmy McHugh and Harold Adamson. T. B. Harms

One Man's Poison

NEW YORK, Nov. 25.—Talk about skin-of-your-teeth events! Freddie Slack, who was on the verge of breaking up his band got a breather when the Bob Chester band broke up. Chester was skedded to go into the Southland Ballroom, New Orleans, two weeks ago, but high cost of sidemen caused him to throw in the sponge.

Slack got the call to fill in for Chester, and after finishing that spot goes into Frank Dalley's, Meadowbrook, N. J., opening December 12 and running till January 4.

Hal McIntyre on Bluebird Label Eying BMI Deal

NEW YORK, Nov. 25.—Hal McIntyre will come out on Bluebird, RCA Victor's 35-cent label, when his first disks are released. Prior to the ban, he was on Victor's 50-cent label. Shift to lesser price will give McIntyre better choice of tunes than he would get on the higher-price disk, it is reported. Tony Pastor shifts to the 50-cent label from Bluebird.

McIntyre on his first disking date cut four sides, including one original. He has a deal brewing with BMI for a reported \$12,500 advance a year and it's expected that he'll do plenty more originals when he cuts again, with those going into his BMI firm if and when he signs.

will get *Can't Help Singing*, score by Harburg and Kern, while Williamson will handle *Up in Central Park*, Dorothy Fields and Sigmund Romberg.

It's GAC Versus the Field In N. Y. Hotels and Theaters

NEW YORK, Nov. 25.—General Amusement Corporation's booking grip on New York spots has other agencies plenty griped at the situation. Typical is present week's talent around town: Glen Gray at the Paramount, Jimmy Dorsey at Capitol, Lee Castle at the New Yorker, Frankie Carle at the Pennsylvania, Gracie Barrie at the Roxy, Andy Russell at the Paramount, and King Cole Trio and Benny Carter ork at the Apollo.

Tommy Rockwell's strength at the hotels Pennsylvania and New Yorker and Paramount Theater are well known but, despite that, other agencies, including William Morris and Music Corporation of America, are both striving to break the grip.

Example: Lee Castle

Classic example is recent booking of Lee Castle at the New Yorker, with both MCA and Morris trying like all hell to get in. Music Corporation reportedly offered Louis Prima, Jan Savitt and Tommy Tucker, while Morris reportedly submitted Henry Busse and Al Donahue, among others. Fact that Castle is a new band, and not nearly as well known as any of the above-mentioned names, all the more earmarks the fact that GAC has the spot hog-tied. Another facet of the situation is the Charlie Spivak easing out at the Hotel Pennsylvania, since shifting to the Morris Agency from GAC, effective next March. Questioned by *The Billboard* some time ago as to this fact, James McCabe, Penn manager, denied that the Spivak situation was the result of the shift but, instead, came about thru conflicting dates, with Spivak due for a pic at the same time on the Coast.

The Pennsy has Les Brown (MCA) following Carle; then Jimmy Dorsey, Casa Loma, and then Carle again. This isn't quite official but bands are inked in. At New Yorker, Jerry Wald follows Lee Castle; then Sonny Dunham; then Tony

Pastor and Johnny Long. All are GAC bands. Morris has the Commodore tied up, with Vaughn Monroe there now, followed by Hal McIntyre and then Charlie Spivak. Spivak date was set by Morris office, but since he goes in before March 20, when he shifts over to the Morris Agency, commission on the engagement will go to GAC. Morris Agency also has Roxy Theater bands, where Duke Ellington and Count Basie have played. It also has the Hotel Biltmore, where Enoch Light is currently playing.

MCA Has Waldorf Sewed

MCA has the Waldorf-Astoria sewed up. They also probably have the Copacabana here for name bands. Strand and Capitol theaters are open bookings, with everyone competing. However, situation at the Paramount is different. Whereas they formerly booked some 15 bands a year, now it's down to nine, and with previous commitments, mostly with GAC bands, there's little room left for anyone else.

Rockwell's power around town was demonstrated last year when the new Bob Allen band went directly into the Pennsylvania from its debut at Pelham Heath Inn. Also, he took Frankie Carle right after he left Horace Heidt, placed him into the Pennsylvania, then into the Capitol Theater, and then back again into the Pennsylvania Hotel.

Friml Writhe at Jive

ATLANTIC CITY, Nov. 25.—Rudolf Friml, operetta composer, hit at Jitterbugging and the current boogie-woogie rage which, he said, will "imperial the musical future of America." Friml, resting after completing a new musical score, declared, "the danger lies in the younger generation maturing without the musical appreciation which relaxes the body and feeds the soul. You can't relax and jitterbug. Educators and parents should do something about it."

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Aragon and Trianon ASCAP Split May Be Only Beginning, According to Pub Members

Upped License Keeps Making Plenty of Headaches

NEW YORK, Nov. 27.—Blow-up of negotiations between ASCAP and Aragon and Trianon ballrooms in Chicago (*The Billboard*, November 25) has plenty of ASCAP pubs worried. Situation, on top of the goosing the Society has been getting from BMI, has caused many furrowed brows around the Alley. According to William Karzas, owner of the two ballrooms in Chicago, where top Mid-western name bands, such as Art Kassel, Lawrence Welk and Eddy Howard, pull 'em in in droves, his ASCAP license expired last July, but he wouldn't renew.

Tap Tripled

Reason is that up to expiration date he paid \$750 a year for each ballroom. John Wooden, ASCAP rep in Chicago, notified him in July that his rate would skyrocket to \$4,800 a year for both places, or \$2,400 apiece. According to Karzas, the increase is way out of line. ASCAP's reason for increase, according to its rate sked, is based on many things, such as number of people accommodated, type of entertainment and size of the place. Schedule is, according to ASCAP's general manager, John Paine, the Society's first printed rate calling for equitable license fees from similar operations in different parts of the country. Hitherto, rates for similar places in other locations differed, but the schedule is used to clarify what each and every operation should pay.

Hot Water?

That the schedule and resultant jump in license fees are getting the Society in hot water goes without question. At

present negotiations are going on between the Society and the American Hotel Association, with the AHA taking the stand that ASCAP's rating of hotels is unfair. The association is asking for a new set of standards on which hotel licensing should be based. At the same time, it's known that AHA is negotiating for licenses with BMI to start after the first of the year.

BMI, on the other hand, two weeks ago got in touch with Karzas and, while their Chicago rep didn't talk price (present BMI policy is to allow ballrooms to use their music free of charge until formal notification of a ballroom policy is given ops) indications are that BMI is definitely eying the possibility of goosing ASCAP in the Chicago situation. Opinion re the BMI situation varies among ASCAP pubs. Some sit back and say, "Why should we worry? We have 50 years of tunes behind us." Others look on BMI's activities as a definite menace, and think ASCAP's policy of infuriating anyone, using Karzas as an example, is only adding fuel to the flame.

Royalty Upping N. S. G.?

Typical increase in ASCAP licensing, fees pointed out by pubs as not doing any good as far as future relationships are concerned, is the Pelham Heath Inn situation. Spot uses medium name bands and its license fee for the Society recently was upped from \$480 to \$720 a year. Many other spots around New York, including Roseland and Arcadia ballrooms, have had their licenses raised recently.

According to Karzas, ASCAP rep told



PART 1—The Billboard

SONGS WITH MOST RADIO PLUGS

The following are the leading songs on the basis of the largest number of network plugs (from New York outlets WJZ, WEAF, WABG and WOR) for the week beginning Thursday, November 16 and ending Friday, November 24. Position in the list is no indication of a song's "most played" status, since all songs are listed alphabetically. Compilation is based upon data supplied by Accurate Reporting Service, with plugs per tune omitted by *The Billboard*. (M) Song in legit musical. (F) Song in film musical.

TITLE	PUBLISHER
A Kiss to Remember	Lincoln
A Little on the Lonely Side	Advanced
Always (F)	Berlin
Confessin'	Bourne
Dance With a Dolly	Shapiro-Bernstein
Don't Fence Me In (F)	Harms, Inc.
Don't You Know I Care?	Famous
How Many Hearts Have You Broken?	Advanced
I Don't Want To Love You	Chelsea
I Dream of You	Embassy
I'll Walk Alone (F)	Morris
I'm Making Believe (F)	Bregman-Vocco-Conn
Is You Is or Is You Ain't? (F)	Leeds
Just Close Your Eyes	Maestro
Let Me Love You Tonight	Robbins
Magic Is the Moonlight (F)	Melody Lane
Someone To Love	Block
Strange Music	Chappell
Sweet Dreams, Sweetheart (F)	Hemick
That Moon's in My Heart	Broadway
The Very Thought of You (F)	Witmark
There Goes That Song Again (F)	Shapiro-Bernstein
Tico Tico (F)	Harris
Together (F)	Crawford
Trolley Song (F)	Feist
Turn Off the Rain	Brown & Henderson
Twilight Time	Campbell-Porgie
Waiting	BMI
What a Difference a Day Made	Marks
Whispering	Miller
White Christmas (F)	Berlin

Lucky Strike HIT PARADE

CBS, Saturday, November 25, 9-9:45 p.m. EWT.

Wks. to Date	POSITION Last/This Wk.	TITLE	PUBLISHER
4	1	1. Trolley Song (F)	Feist
6	4	2. Dance With a Dolly	Shapiro-Bernstein
15	2	3. I'll Walk Alone (F)	Morris
6	3	4. Together (F)	Crawford
5	5	5. Always (F)	Berlin
4	7	6. I'm Making Believe (F)	Bregman-Vocco-Conn
—	—	7. The Very Thought of You (F)	Whitmark
9	8	8. How Many Hearts Have You Broken?	Advanced
—	—	9. I Don't Want To Love You	Chelsea

And the Following Extras: That's a Plenty, I Double Dare You, Broadway Rhythm, and Don't Hold Everything.

NATIONAL AND REGIONAL SHEET MUSIC BEST SELLER SOURCES:
 Atlanta: Cable Piano Co. Boston: H. N. Homoyer & Co. Chicago: Carl Fischer, Inc.; Gamble Hinged Music Co.; A. C. McClurg. Cincinnati: Song Shop; Willis Music Co. Denver: Charles E. Wells Music Co. Los Angeles: Morse M. Freeman, Inc. New York City: Music Dealers' Service, Inc.; Ashley Music Supply Co.; Myrex Music Corp.; Carl Fischer, Inc.; Music Sales Corp. Phoenix, Ariz.: J. J. Newberry, Co. Pittsburgh: Volkwein Brothers, Inc. Portland, Ore.: Irving Sklare Music Co., care Meier & Frank Co. San Antonio: Southern Music Co. San Francisco: Pacific Coast Music Jobbers. St. Louis: St. Louis Music Supply Co.

HARLEM HIT PARADE SOURCES: Rainbow Music Shop, Harvard Radio Shop, Lehman Music Company, Harlem De Luxe Music Store, Ray's Music Shop, Frank's Melody Music Shop, Davega-City Radio, Inc., New York; Richards Music Shop, Bernard Record Shop, Brooklyn; Groove Record Shop, Melody Lane Music Company, Metropolitan Music Shop, Wright Music Shop, Chicago; Klayman's Music Shop, Cincinnati; Smith's Record Shop, Atlanta; Radio Shop of Newark, Newark, N. J.; Gary's Record Shop, Richmond, Va.

him there would be an increase and that Karzas "couldn't do without him." Karzas's attitude is that he can, and his refusal to sign the ASCAP license is indicative of his attitude. Karzas also said that ballroom ops, cafe owners and hotel men in Chicago are thinking of banding together to fight the situation en toto. John Paine is skedded to meet with Karzas early this week.

Charlie Agnew Back to Chi; First Hotel in 10 Years

CHICAGO, Nov. 25.—After two and a half years' absence Charlie Agnew, bandster, returned to this city for an extended run at the Pan-American Room of the La Salle Hotel.

Leader heads a new show featuring the Winnie Hoveler Dancers, who have been held over; John Paul, magician, and his two vocalists, Jeanne Carroll and Tiny McDaniels. This is the first hotel date the leader has had in this town for over 10 years, his last appearance being at the Stevens Hotel in 1933.

Donahue MCA Starting Feb. 1

NEW YORK, Nov. 25.—Al Donahue, who has been booked by Music Corporation of America since June 1 on a split-commission basis with William Morris, goes over to MCA February 18, 1945. Deal is a three-year paper.

On June 1, deal was made between WM, who had been handling Donahue, and MCA for both agencies to split commission for four months. Agreement was extended to run until February date, with both agencies splitting commissions until then.

Band is in its 11th week at Aragon Ballroom, Ocean Park, Calif., and is set there until February 18, when MCA takes over. Ork will do a theater tour in the East some time in 1945.

Music Popularity Chart

Week Ending
Nov. 23, 1944

BEST SELLING SHEET MUSIC

This compilation is based on weekly reports received from leading sheet music jobbers and dealers in important sheet distribution centers in the United States. (See sources below Lucky Strike Hit Parade.) Songs are listed according to their popularity nationally, with the sectional listings to the right. (M) Song in legit musical. (F) Song in film musical.

POSITION	NATIONAL	East	Mid-west	South	West Coast
2	1. DANCE WITH A DOLLY Shapiro-Bernstein	1	1	1	7
1	2. I'LL WALK ALONE (F) Morris	2	3	2	5
3	3. THE TROLLEY SONG (F) Feist	3	4	4	3
6	4. TOGETHER (F) Crawford	4	5	6	1
4	5. ALWAYS (F) Berlin	5	2	8	4
10	6. WHITE CHRISTMAS (F) Irving Berlin	9	—	—	2
7	7. I'M MAKING BELIEVE (F) Bregman-Vocco-Conn	7	—	9	6
—	8. I'LL BE HOME FOR CHRISTMAS Melrose Music Corporation	—	—	3	—
9	9. I DREAM OF YOU Embassy	8	7	—	—
—	10. YOU ALWAYS HURT THE ONE YOU LOVE Sun Music Company	—	—	5	—

"HARLEM" HIT PARADE

Following list of most popular records in Harlem is based on sales reports from the leading race music stores. (See sources below Lucky Strike Hit Parade.)

POSITION	RECORD	ARTIST	RECORD SOURCE
2	1. Into Each Life Some Rain Must Fall.....	Ink Spots and Ella Fitzgerald	Decca 23356
3	2. Gee, Baby, Ain't I Good to You?	King Cole Trio	Capitol 169
1	3. Hamp's Boogie-Woogie	Lionel Hampton	Decca 18613
4	4. Cherry Red Blues	Cootie Williams	Hit 7084
8	5. You Always Hurt the One You Love	Mills Brothers	Decca 18599
7	6. I'm Lost	King Cole Trio	Excelsior 2986
5	7. I Wonder	Pvt. Cecil Gant	Gilt-Edge 500
6	8. I'm Lost	Benny Carter	Capitol 165
—	9. I'm Making Believe	Ink Spots and Ella Fitzgerald	Decca 23356
—	10. It's Only a Paper Moon	King Cole Trio	Capitol 20012

NATIONAL AND REGIONAL BEST SELLING RETAIL RECORD SOURCES:
 Atlanta: Cox Prescription Shop. Beverly Hills, Calif.: Martindales's. Birmingham: Norlen's Radio Shop; Louis Pizitz Dry Goods Co. Boston: The Melody Shop. Bridgeport, Conn.: Gilman Music Store; Howland Dry Goods Co.; Whiting Radio Service. Buffalo: Music House. Butte, Mont.: Drolbebis Music Co. Chicago: Goldblatt Brothers; Hudson-Ross; Lyon & Healy; Marshall Field; Rose Record Shop; Sears-Roebuck & Co.; Wurlitzer's. Cincinnati: Song Shop, Steinberg's, Inc.; Willis Music Co.; Wurlitzer's. Denver: Century Music Shop; The May Co.; Charles E. Wells Music Co. Des Moines: Davidson Record Co.; Des Moines Music House. Ft. Worth: Kemble Bros. Furniture Co. Hollywood: Music Shop; Music City; Hollywood House of Music. Jacksonville, Fla.: Butler's Record Shop. Los Angeles: The May Company. Louisville: Stewart Dry Goods Co. Miami: Richard's Store Co.; Burdine, Inc. Milwaukee: J. B. Bradford's Music House; Morton Lines Co.; Broadway House of Music. Newark, N. J.: G. & R. Record Shop; Radio Shop of Newark. New Orleans: Louis Grunwald Co., Inc. New York City: Center Music Store; Liberty Music Shop; Galety Music Shop; Rabson's Music Shop; R. H. Macy & Co.; Abraham & Strauss, Inc.; Broadway Melody Shop. Philadelphia: Downtown Record Shop; Alex A. Gettlin; Highpoint Record Shop. Pittsburgh: Volkwein Bros., Inc. Portland, Ore.: Meier & Frank Co. Raleigh, N. C.: C. H. Stephenson Music Co.; Joseph E. Thiem Co. Richmond, Va.: Gary's Record Shop; Walter D. Moses & Co.; Corley Record Co. St. Louis: Aeolian Co. St. Paul, Minn.: Mayflower Novelty Co. Salt Lake City: Z. C. M. I. Gramophone Shop. San Antonio: Alamo Piano Co. Washington, D. C.: George's Radio Co. Westwood, Calif.: Music Shop.

Redcaps Name Still Unset Until Court Hearing in January

NEW YORK, Nov. 25.—The Joe Davis-Nat Nazarro controversy over the Five Redcaps raises a fundamental issue which may affect the biz by setting a precedent. In this case, the question to be decided by the court sometime in January may determine the rights of recording artists.

The New York Supreme Court this week denied the motion of Joe Davis, of Beacon Music, for an injunction restraining the vocal group from using the name Five Redcaps. Justice Kenneth O'Brien ruled that the use of the name can be determined after the trial. The case will not be heard until the Caps return to New York. They are at present on a Midwest theater tour that will keep them out of the State till mid-January.

Anton R. Siegal, attorney for Nat Nazarro, who now manages the quartet,

Shifts of Stacy

NEW YORK, Nov. 25.—Talk about change of plans! Last week, Jess Stacy auditioned a new 13-piece band for prospective buyers, and this week he definitely accepted an offer to play piano for Tommy Dorsey. Tsk! Tsk!

Shame, too, because reports are that he had two or three spots definitely interested, with one of them having a wire. GAC had the band.

stated that "the case will determine whether the making of a record for a disk endsow the recording company with the perpetual right to the use of the artist's name and the consequent donial of such use by the artist himself."

According to Siegal, his research thus far has failed to disclose a specific case which actually decides this question.



Andy Russell

means business FOR YOU

Andy Russell sky-rocketed to national popularity in one year. Due to open at the Paramount Theatre, New York, this month, he's fast on his way to being America's No. 1 baritone! Remember the profits he brought you on AMOR and BESAME MUCHO? Here's another great money-making disk from Capitol's November release:

ANDY RUSSELL

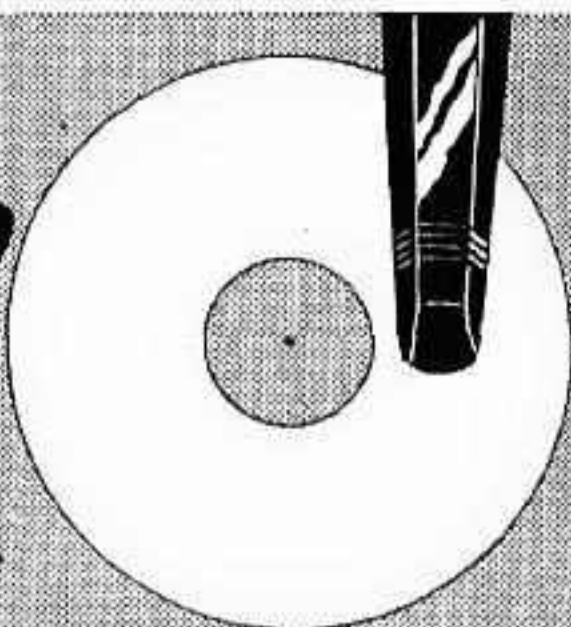
"I Dream of You"

"Magic Is the Moonlight"—No. 175

You can count on the musical brains at Capitol to bring you the big new numbers first and to pick the right artists to put them over. It's no accident that we've brought out over twenty smash hits in two years. And you can be sure these records will sound better and wear better, because they are made from the finest materials... no cheap substitutes accepted. We hope we will soon be able to make all the pressings you need to cash-in on Capitol firsts.

Capitol
RECORDS

FIRST WITH THE LATEST

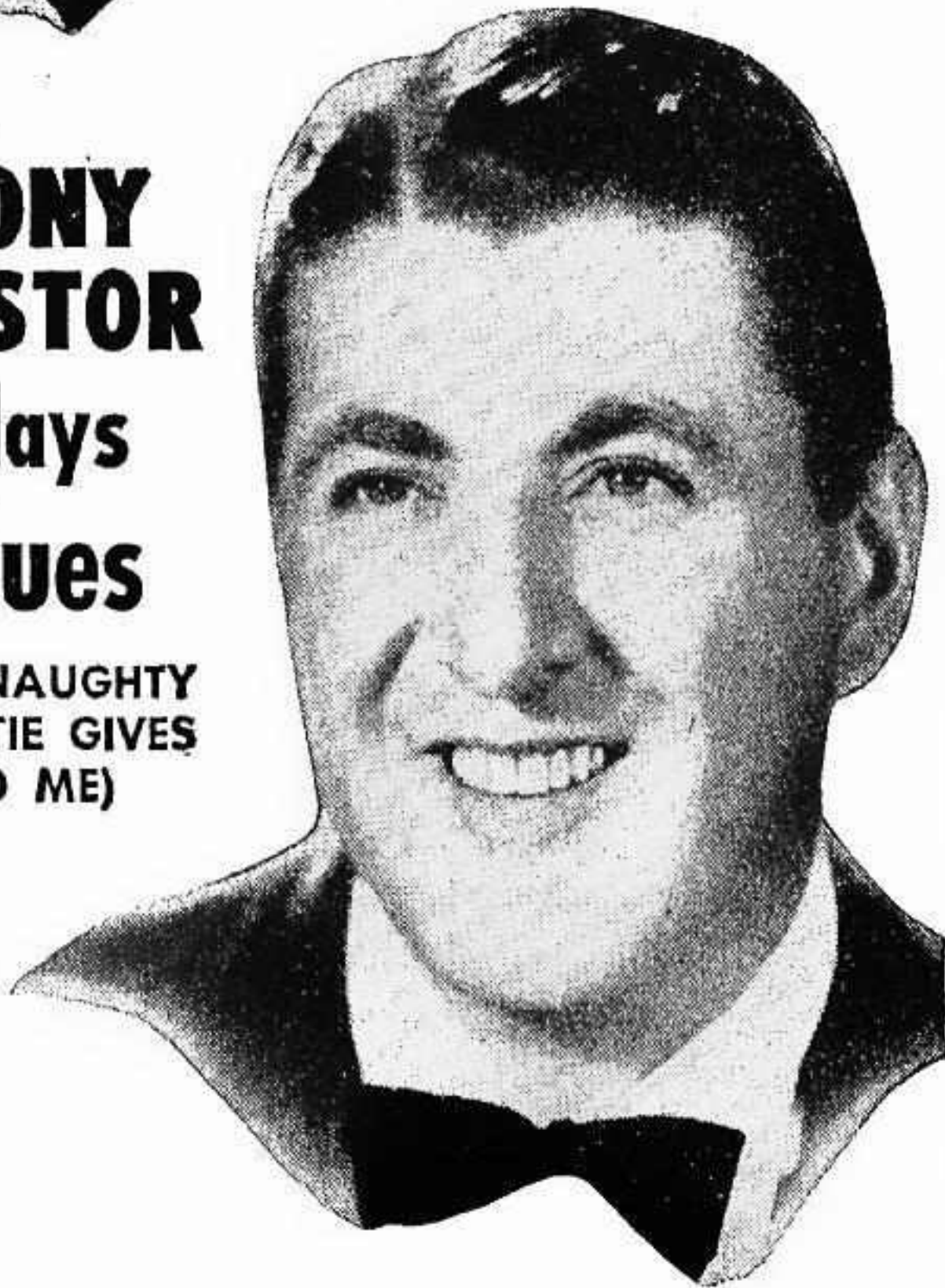




TONY PASTOR
plays
Confessin'

TONY PASTOR
plays
Blues

(MY NAUGHTY SWEETIE GIVES TO ME)



Get BOTH ON VICTOR 20-1604

Listen to "The Music America Loves Best" Sundays, 4:30 p.m., EWT, NBC Network.

BUY MORE WAR BONDS!



THE TUNES THAT NAB THE NICKELS ARE ON
VICTOR
AND BLUEBIRD RECORDS

RCA Victor Division
Radio Corporation of America, Camden, N. J.



PART 2—The Billboard

BEST SELLING RETAIL RECORDS

This compilation is based on weekly reports received from leading retail record stores in key retail cities. (See Sources in Part 1.) Songs are listed according to their popularity nationally with the sectional listings to the right. Record backing the hit record is in italics. (M) Song in Light Musical. (F) Song in Film Musical.

POSITION Last This Wk. Wk.	NATIONAL	Regional			
		East	Mid-west	South	West Coast
1	1. YOU ALWAYS HURT THE ONE YOU LOVE Mills Brothers—Decca 18599 <i>Till Then</i>	4	1	2	8
3	2. THE TROLLEY SONG (F) Pied Pipers—Capitol 168 <i>Cuddle Up a Little Closer</i>	2	3	—	2
2	3. I'LL WALK ALONE (F) Dinah Shore—Victor 20-1586 <i>It Could Happen to You (F)</i>	1	2	6	—
4	4. I'M MAKING BELIEVE (F) Ink Spots and Ella Fitzgerald—Decca 23356 <i>Into Each Life Some Rain Must Fall</i>	3	7	1	—
8	5. I'LL WALK ALONE (F) Martha Tilton—Capitol 157 <i>Texas Polka</i>	—	10	5	1
6	6. DANCE WITH A DOLLY Russ Morgan—Decca 18625 <i>There Goes That Song Again (F)</i>	8	5	4	—
10	7. AND HER TEARS FLOWED LIKE WINE... Stan Kenton—Capitol 168 <i>How Many Hearts Have You Broken?</i>	—	6	8	3
7	8. TOO-RA-LOO-RA-LOO-RAL (That's an Irish Lullaby) (F) Bing Crosby—Decca 18621 <i>I'll Remember April</i>	—	4	10	4
9	9. DON'T FENCE ME IN (F) Bing Crosby-Andrews Sisters—Decca 23364 <i>The Three Caballeros (F)</i>	7	9	7	—
5	10. TOGETHER (F) Helen Forrest-Dick Haymes—Decca 23349 <i>It Had To Be You (F)</i>	5	—	9	10

Other Records Reported in Best Selling Lists by Sections

EAST: *How Many Hearts Have You Broken?*—Three Suns, Hit 7092; *Dance With a Dolly*—Evelyn Knight, Decca 18614; *Angelina*—Louis Prima, Hit 7016.
MIDWEST: *I'll Walk Alone (F)*—Mary Martin, Decca 23340.
SOUTH: *Into Each Life Some Rain Must Fall*—Ink Spots and Ella Fitzgerald, Decca 18624.
WEST COAST: *Dance With a Dolly*—Tony Pastor, Bluebird 30-0827; *Is You Is or Is You Ain't?* (F)—Bing Crosby-Andrews Sisters, Decca 23350; *Cuban Sugar Mill*—Freddie Slack, Capitol 172.

MOST PLAYED JUKE BOX FOLK RECORDS

Special reports received from The Billboard representatives last week show the Folk records listed below are currently the most popular Folk records on automatic phonographs throughout the nation. These reports stem from all the country's leading operating centers and are averaged together.

POSITION Last This Wk. Wk.	Record	Label
1	1. Smoke on the Water.. Red Foley	Decca 6102
2	2. I'm Wastin' My Tears on You	Capitol 174
3	3. You're From Texas ... Bob Wills	Okeh 6722
4	4. I'll Forgive You But I Can't Forget	Okeh 6723
6	5. Soldier's Last Letter .. Ernest Tubbs	Decca 6098
7	6. There's a New Moon Over My Shoulder.. Tex Ritter	Capitol 174
—	7. Born To Lose .. Ted Daffan	Okeh 6706
—	8. We Might As Well Forget It	Okeh 6722

ADVANCE BOOKINGS

CHARLES AGNEW: La Salle Hotel, Chicago (indef.).
GUS ARNHEIM: Sherman Hotel, San Diego, Calif., until Dec. 28.
COUNT BASIE: RKO-Keith, Boston, Dec. 7 (week); Lincoln Hotel, New York, 18 (8 weeks).
RAY BENSON: Muehlebach Hotel, Kansas City, Mo., Dec. 18 (indef.).
OAB CALLOWAY: Eagles' Ballroom, Davenport, Ia., Dec. 15; CIO Hall, Peoria, Ill., 16; Cotton Club, Dayton, O., 18; Sherman Hotel, Chicago, 31-Feb. 1; Regal Theater, Chicago, 2 (week); Orpheum Theater, Minneapolis, 9 (week); Orpheum Theater, St. Paul, 16-19; Colonial Theater, Dayton, O., March 2 (week); Palace Theater, Cleveland, 9 (week); RKO-Keith, Boston, 22.
FRANKIE CARLE: Pennsylvania Hotel, New York, until Dec. 9; Ritz Ballroom, Bridgeport, Conn., 10; Palace Theater, Akron, 13-14; Circle Theater, Indianapolis, 15 (week); Palace Theater, Fort Wayne, Ind., 22-25; Orpheum Theater, Minneapolis, 28 (week); Orpheum Theater, Madison, Wis., Jan. 9-10.
JIMMY DORSEY: Capitol Theater, New York, until Dec. 14; Adams Theater, Newark, N. J., Dec. 28 (week); RKO-Keith, Boston, Jan. 4 (week); Frolics Club, Miami, 16 (3 weeks).
SONNY DUNHAM: University of Georgia, Athens, Dec. 1-2; French Restaurant, Hattiesburg, Miss., 6; St. Charles Theater, New Orleans, 7 (week); Castle Farm, Cincinnati, 16; Tune Town Ballroom, St. Louis, 19-Jan. 1; Frolics Club, Miami, Feb. 6 (3 weeks).
DUKE ELLINGTON: Armory, Wilmington, Del., 2; Turner's Arena, Washington, 3; Franklin Court Auditorium, Hagerstown, Md., 4; Mosque, Richmond, 5; Odd Fellows Temple, Wilmington, Del., 6; Kleinhans, Buffalo, 10; Symphony Hall, Boston, 13; Auditorium, Worcester, Mass., 17; Carnegie Hall, New York, 19; Biltmore Hotel, Providence, 20-31; Downtown Theater, Detroit, Jan. 5-11; Auditorium, Jackson, Mich., 12; Philharmonic Hall, Hollywood, 17; Golden Gate Theater, San Francisco, 31.
CHUCK POSTER: Blackhawk, Chicago, until Dec. 13.
GLEN GRAY: Paramount Theater, New York (indef.).
ERKINE HAWKINS: Plantation Club, Los Angeles, until Dec. 15.

Music Popularity Chart Week Ending Nov. 23, 1944

MOST PLAYED JUKE BOX RECORDS

Going Strong

Reports received from The Billboard representatives and based on information given by leading juke box operators last week show the records listed below are currently receiving the most play on automatic phonographs throughout the nation. These reports stem from the country's leading operating centers and are averaged together. Thus only records that are distributed nationally will show up in the guide. Figures in parentheses indicate number of weeks record has been Going Strong. Listed under the title of each most played record are the other available recordings of this number.

1. INTO EACH LIFE SOME RAIN MUST FALL (5)—Ink Spots-Ella Fitzgerald Decca 18624
2. I'LL WALK ALONE (17)—Dinah Shore Victor 20-1586
(Martha Tilton, Capitol 157; Mary Martin, Decca 23340; Louis Prima, Hit 7083)
3. THERE'LL BE A HOT TIME IN THE TOWN OF BERLIN (11)—Bing Crosby-Andrews Sisters (Vic Schoen Ork) Decca 23350
THE TROLLEY SONG (6)—The Pied Pipers (Paul Weston Ork) Capitol 168
(The King Sisters, Bluebird 30-0829; Judy Garland, Decca 23361; Jack Smith, Hit 7115; Sula's Musette Ork (Don Baker), Continental C-1184; Vaughn Monroe, Victor 20-1605)
4. YOU ALWAYS HURT THE ONE YOU LOVE (27)—Mills Brothers Decca 18599
(The Three Suns, Hit 7105; Sammy Kaye, Victor)
5. I'M MAKING BELIEVE (4)—Ink Spots-Ella Fitzgerald Decca 23356
(The Three Suns, Hit 7105)
6. DANCE WITH A DOLLY (With a Hole in Her Stocking) (3)—Russ Morgan (Al Jennings) Decca 18625
(Evelyn Knight, Decca 18614; Louis Prima, Hit 7107; Tony Pastor, Bluebird 30-0827)
7. DON'T FENCE ME IN (2)—Bing Crosby-Andrews Sisters (Vic Schoen Ork) Decca 23364
(The Three Suns, Hit 7114)
8. DANCE WITH A DOLLY (With a Hole in Her Stocking) (13)—Evelyn Knight (Camarata Ork) Decca 18614
(See No. 6)
9. TOGETHER (8)—Dick Haymes-Helen Forrest Decca 23349
(Bob Chester, Hit 7089; Raymond Scott, National 7001; Dinah Shore, Victor 20-1594; Guy Lombardo, Decca 18617)
10. I'LL WALK ALONE (19)—Martha Tilton Capitol 157
(See No. 2)
11. TOO-RA-LOO-RA-LOO-RAL (That's an Irish Lullaby) (6)—Bing Crosby (John Scott Trotter Ork) Decca 18621
(Charlie Spivak, Victor 20-1603)
12. DANCE WITH A DOLLY (With a Hole in Her Stocking) (5)—Tony Pastor Bluebird 30-0827
(See No. 6)
13. I'LL WALK ALONE (5)—Mary Martin (Camarata Ork) Decca 23340
(No. 2)
THE TROLLEY SONG (1)—Judy Garland (Georgie Stoll Ork) .. Decca 23361
(See No. 3B)
14. SMOKE ON THE WATER (9)—Red Foley Decca 6102
TOGETHER (7)—Guy Lombardo (Tony Craig) Decca 18617
(See No. 9)
15. IS YOU IS OR IS YOU AIN'T? (13)—Bing Crosby-Andrews Sisters (Vic Schoen Ork) Decca 23350
(Louis Jordan, Decca 8659; Cootie Williams, Hit 7108; The Adrian Rollins Trio, Feature 1006)
16. HOW MANY HEARTS HAVE YOU BROKEN? (3)—Tiny Hill .. Decca 4447
(Stan Kenton, Capitol 166; The Three Suns, Hit 7092)
17. AND HER TEARS FLOWED LIKE WINE (10)—Stan Kenton (Anita O'Day) Capitol 166
18. IS YOU IS OR IS YOU AIN'T? (19)—Louis Jordan Decca 8659
(See No. 14B)
19. HOW MANY HEARTS HAVE YOU BROKEN? (16)—The Three Suns (Artie Dunn) Hit 7092
(See No. 14C)

Coming Up

Reports received from The Billboard representatives last week, and based on information given them by leading juke box operators, show the records listed below are gaining in popularity all over the nation.

1. TWILIGHT TIME—The Three Suns Hit 7092
2. WHAT A DIFFERENCE A DAY MADE—Andy Russell (Paul Weston Ork) Capitol 167
3. THE TROLLEY SONG—The King Sisters Bluebird 30-0829
THERE GOES THAT SONG AGAIN—Russ Morgan Decca 18625

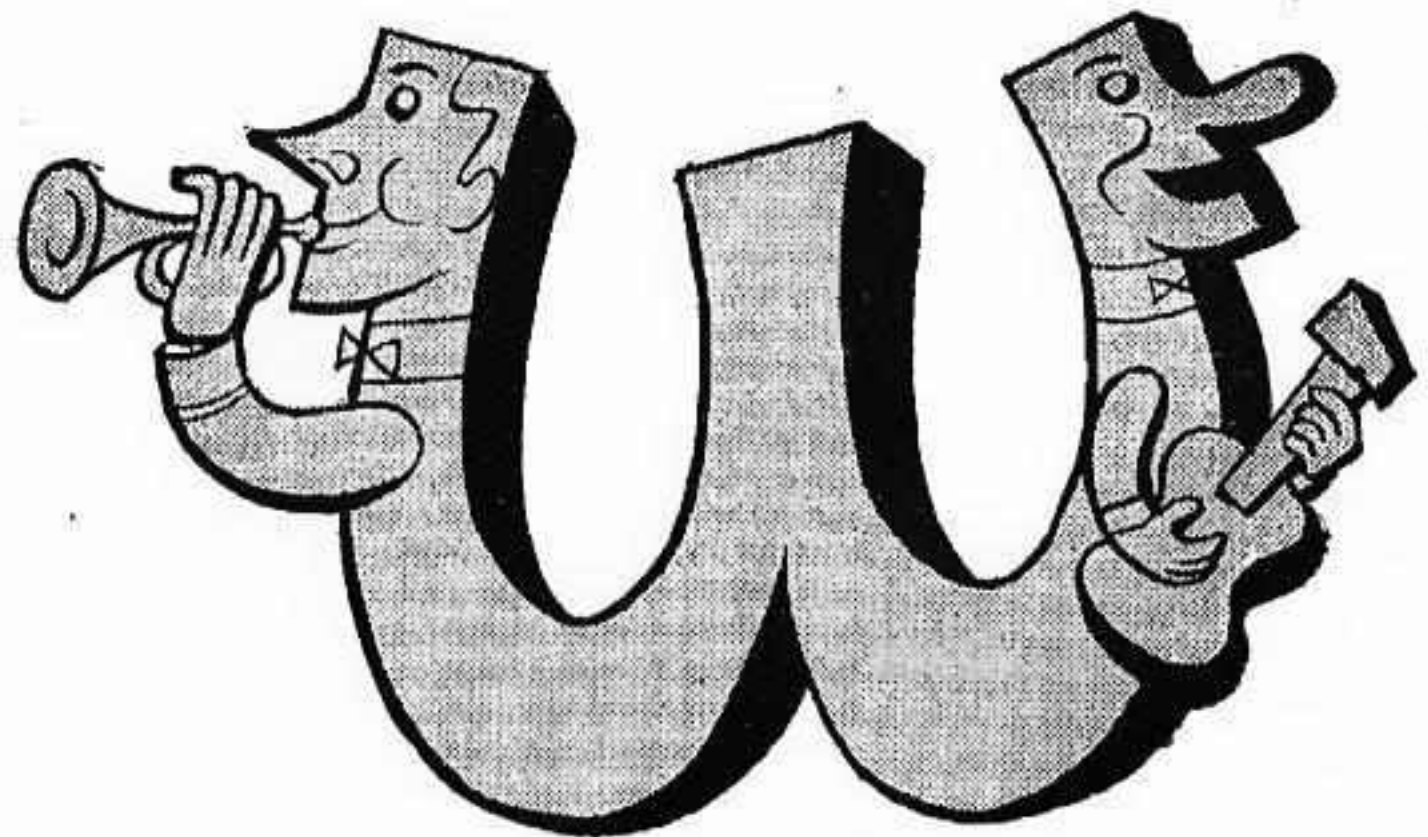
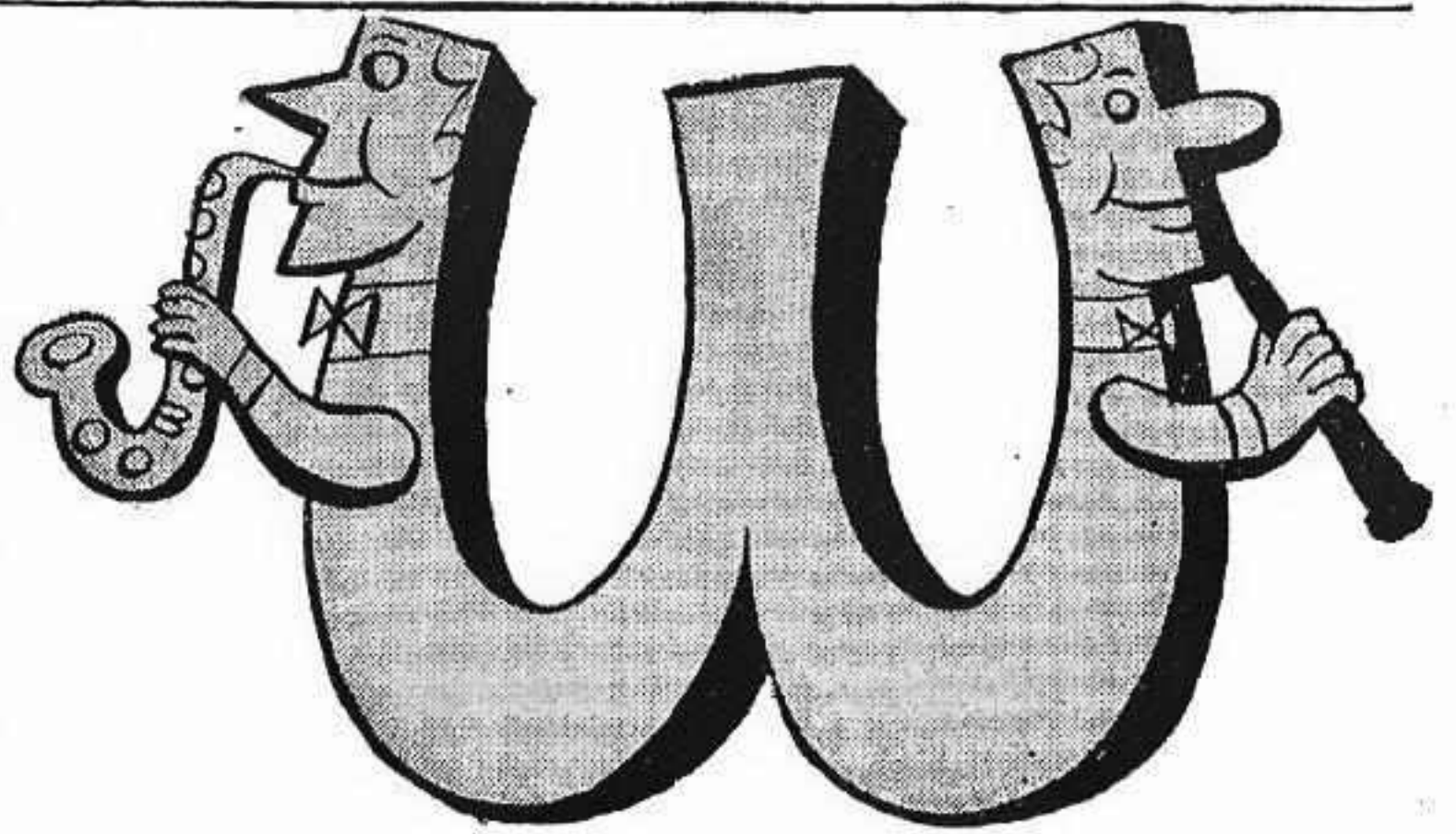
Territorial Favorites With Juke Box Operators

The following records are reported as favorites in various territories as indicated in reports to The Billboard from leading Juke Box Operators.

- SWEET AND LOVELY—Bing Crosby Brunswick 80057
(Fort Worth)
- SOUTH—Bennie Moten Victor 24893
(Knoxville)
- WISH YOU WERE WAITING FOR ME—Ginny Simms Columbia 36753
(San Francisco)

FLETCHER HENDERSON: Paradise Theater, Detroit, Jan. 5-11.
WOODY HERMAN: Auditorium, San Francisco, Dec. 2; Sweet's Ballroom, Oakland, Calif., 3; Auditorium, Oakland, 4; Auditorium, Long Beach, Calif., 6; Auditorium, San Bernardino, Calif., 7; Pacific Square, San Diego, Calif., 8-10.
GEORGE HUDSON: Fort Wayne Theater, Fort Wayne, Ind., Dec. 1-3; Paradise Theater, Detroit, 8-14; Regal Theater, Chicago, 22-28.
LOUIS JORDAN: Palace Theater, Fort Wayne, Ind., Dec. 1-3.
STAN KENTON: Palladium, Hollywood, until Dec. 25.
JOHNNY LONG: Earle Theater, Philadelphia, Dec. 1 (week); State Theater, Hartford, Conn., 7-10; Palace Theater, Canton, O., 15-17; Chicago Theater, Chicago, 22 (2 weeks); Palace Theater, Columbus, O., Feb. 13-15; Palace Theater, Cleveland, 16 (week).
JIMMY LUNCFORD: Metropolitan Theater, Cleveland, Dec. 1 (week); Club Ball, Washington 8 (2 weeks); Proving Grounds, Aberdeen, Md., 22; Palace, Brooklyn, 23; Renaissance Casino, New York, 24; Graham's Auditorium, Newark, N. J., 25; Apollo Theater, New York, 29 (week).
HAL McINTYRE: Masonic Temple, Scranton, Pa., Dec. 2; Ritz Ballroom, Bridgeport, Conn., 3; Raymond Ballroom, Boston, 5; Arcadia Ballroom, Providence, 8; Commodore Hotel, New York, 7-Jan. 31; Sherman Hotel, Worcester, Mass., Feb. 2 (4 weeks).
JAY McSHANN: Sunset Terrace, Indianapolis, Dec. 10.

LUCKY MILLENDER: Orpheum Theater, Los Angeles, Dec. 12-19; Plantation Club, Los Angeles, Dec. 21-Jan. 31.
WILL OSBORNE: State Theater, Allentown, Pa., Dec. 7-9; State Theater, Harrisburg, Pa., 11-13; Adams Theater, Newark, N. J., 14 (week); State Theater, Hartford, Conn., 22-25; Palace Theater, Youngstown, O., Jan. 12-14; Capitol Theater, Washington, 18 (week).
TONY PASTOR: Frolies Club, Miami, until Dec. 18; Coliseum, St. Petersburg, Fla., 19; N.A.B., Jacksonville, Fla., 20-21; Navy Yard, Charleston, S. C., 22; A.A.B., Greenville, S. C., 23; Training Center, Bainbridge, Md., Jan. 9; Roosevelt Hotel, Washington, 10 (3 weeks); State Theater, Hartford, Conn., Feb. 16-18; Meadowbrook, Cedar Grove, N. J., March 1 (4 weeks); Adams Theater, Newark, N. J., 29 (week); Sherman Hotel, Chicago, April 13 (4 weeks).
GEORGE PAXTON: Roseland, New York, until Dec. 25.
LOUIS PRIMA: Terrace Room, Newark, N. J., thru December.
DON REID: Blue Moon, Wichita, Kan., Dec. 1 (2 weeks).
CHARLIE SPIVAK: Metropolitan Theater, Providence, Dec. 1-3; State Theater, Easton, Pa., 4-6; Capitol Theater, Washington, 7 (2 weeks); Adams Theater, Newark, N. J., 21 (week); RKO-Keith, Boston, 28 (week); Shea's Theater, Buffalo, Jan. 26 (week); Commodore Hotel, New York, Feb. 2 (6 weeks).
JERRY WALK: Hotel New Yorker, New York, Jan. 8 until April 2.



HAPPY DAYS ARE HERE AGAIN

for a Nation of music loving ... music starved ... swing fans. Now the latest smash-hit tunes, played by the greatest bands and singers in the country will once more be coming your way on Columbia Records. There is a gushing torrent of nickels in every new Columbia recording. everybody's favorites are on

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"MUSIC IN THE FOSTER FASHION"



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Premier's Own Hit Parade

CHUCK FOSTER

and His Orchestra
NOW ON *Premier Records*

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WILL BRING IN THE NICKELS
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PART 3—The Billboard

RECORD POSSIBILITIES

These records and songs show indications of becoming future nationwide hits in juke boxes and over record retail counters. Selections are based upon radio performances, sheet music sales, information from music publishers on the relative importance of songs in their catalogs and upon the judgment of The Billboard's Music Department.

WHITE CHRISTMAS Frank Sinatra (Ork under Alex Stordahl) Columbia 36756

This isn't the best job that's been done with this tune but it's the hottest thing that's been released lately—the first to be distributed by Columbia since the ban. The Voice does okay and the Voice will keep those paytables twisting for a long, long time with it, even after Yule. They'll buy it across the counter, too.

CORNS FOR MY COUNTRY.. Andrews Sisters (Vic Schoen and His Ork) Decca 18628-B

This is a typical topical Andrews ditty that's okay for the sisters' fans and the nickel droppers too. It's got plenty of swing and the pic from which it's lifted will sell it plenty. The light comedy touch plus the trio-ling is plus stuff.

SWINGIN' THEM JINGLE BELLS Fats Waller Victor 20-1602-A

To offset the sticky stuff that's going to be swinging around during Yule this memory piece by Fats will drag the nickels and the half bucks as often as the disk can get around. It's okay—and tops in re-issues. In fact, it will compete on favorable terms with anything that's going to come out for the next 30 days—at least.

THE BUNION BRIGADIERS. The Jesters Decca 4452-B

This is a GI holiday and plenty of sport. It'll spin for a long, long time at any spot where khaki gathers. It's well done and from the Jesters' top drawer. There's plenty of music rhythm and bounce in "The Bunion Brigadiers"—and not a little hair on its chest. It's a wartime spinner—and a memory number for the years to come, for the infantry.

POPULAR RECORD RELEASES

(From November 23 thru November 30)

- ACCENTUATE THE POSITIVE ... Johnny Mercer (June Hutton, Pied Pipers, Paul Weston Ork) Capitol 180
- ALWAYS Sula's Musette Ork (Don Baker) Continental C-1155
- CHRISTMAS CAROLS ALBUM Capitol A-2
- Away in a Manager..... St. Luke Choristers (Conducted by William Ripley Dorr).....Capitol 20015
- Christmas Eve Is Here..... St. Luke Choristers (Conducted by William Ripley Dorr).....Capitol 20015
- Deck the Halls With Boughs of Holly St. Luke Choristers (Conducted by William Ripley Dorr).....Capitol 20015
- Hark, the Herald Angels Sing... St. Luke Choristers (Conducted by William Ripley Dorr).....Capitol 20013
- It Came Upon the Midnight Clear. St. Luke Choristers (Conducted by William Ripley Dorr).....Capitol 20013
- Oh, Come All Ye Faithful..... St. Luke Choristers (Conducted by William Ripley Dorr).....Capitol 20014
- O' Little Town of Bethlehem.... St. Luke Choristers (Conducted by William Ripley Dorr).....Capitol 20014
- Silent Night..... St. Luke Choristers (Conducted by William Ripley Dorr).....Capitol 20016
- The First Noel..... St. Luke Choristers (Conducted by William Ripley Dorr).....Capitol 20014
- IF YOU ARE BUT A DREAM Frank Sinatra (Axel Stordahl Ork) Columbia 36756
- I LOVE HER JUST THE SAME Korn Kobblers Beacon 7320
- I PROMISE YOU Jo Stafford (Robert Barene) ... Capitol 181
- KENTUCKY BABE Day, Dawn and Dusk Stan-Lee 105
- LET ME CALL YOU SWEET-HEART? Day, Dawn and Dusk Stan-Lee 105
- LET'S TAKE THE LONG WAY Jo Stafford (Paul Weston Ork) Capitol 181
- HOME Capitol 182
- MOONLIGHT IN VERMONT Billy Butterfield Ork (Margaret Whiting) Decca 23387
- MY DOG HAS FLEAS Victor Young Decca 23387
- NEW YORK JAZZ ALBUM (12") Asch 551
- Euphonic Sound..... James P. Johnson Ork.....Asch 551-1
- Four o'Clock Groove..... James P. Johnson Ork.....Asch 551-3
- Hesitation Blues..... James P. Johnson Ork. (James P. Johnson)Asch 551-2
- Hot Harlem..... James P. Johnson Ork.....Asch 551-3
- The Boogie Dream..... James P. Johnson Ork.....Asch 551-3
- The Dream..... James P. Johnson Ork.....Asch 551-1

(See Pop. Record Releases on page 93)

Col. Pix Music Pub MCA'S 400 CLUB TEST
May Be Bourne, Inc.

(Continued from page 14)

NEW YORK, Nov. 25.—Columbia Pictures, according to execs here, has a deal brewing with Saul H. Bornstein's Bourne Music, wherein a subsid firm would be set up to handle scores from forthcoming Columbia pix. According to Bornstein, he's been approached by three major pix companies, one of which is assumed to be Columbia, altho Bornstein wouldn't verify or deny that.

It's known, however, as reported in *The Billboard* last week, that Harry Cohn has been more than interesting in tying up a music pub biz to help exploit his tunes. If Bornstein deal doesn't go thru, according to Columbia sources, there are other deals in the works.

couples. According to Moss, the dance floor needs no enlarging. Handing over covers to bands is only one of the possibilities being considered. Another report has it that bands will come in for a straight guarantee plus a huge percentage or else on a straight 50-50 split. Whatever the arrangement, it's MCA's supposed contention that their bands have little or no chance of losing dough at this spot which hitherto has had little or no play from nitery payees around New York.

Hepsters Surprise

Choice of this location for name bands comes as a surprise to hepsters in the trade, altho it's huge seating capacity immediately cancels any other objections, such as location and availability. A look-see at other spots around New York indicates definitely that 400 Club is only one that has elbow room to accommodate the crowds that T. D.'s name is expected to draw.

Russ Lyons, of MCA, is handling nego-

Music Popularity Chart

Week Ending
Nov. 23, 1944

POPULAR RECORD REVIEWS

By M. H. Orodenker

BING CROSBY-ANDREWS SISTERS (Decca)
Don't Fence Me In—FT; *V. The Three Caballeros*—FT; V.

It's about time for a swell song of the wide open spaces to catch hold of the popular fancy and if the public likes this as well as Bing Crosby and the Andrews Sisters sing it, this is it. Cole Porter for the "Hollywood Canteen" movie score has created a cowboy chant in "Don't Fence Me In" that packs all the infectious charm and lilt that one could hope for. With Crosby in his free and easy manner singing out that he can't stand houses and he can't stand fences but wants lots of land, it's a lullaby that is dangerous in spreading like a prairie fire. The sisters add to the rhythmic setting with their harmonies, and Vic Schoen's Orchestra, per usual, punches thru expertly with the toe-tapping beat. Underscoring the lovely setting, tempo is set up for the Mexican marche, "The Three Caballeros," title tune of Walt Disney's forthcoming cartoon feature. It's a gay and a lively piece as pushed out by this vocal combination without any undue excitement one way or another for the song or its singing.

Music ops would do well to dust off a spot in the slot for "Don't Fence Me In," a combination of singers and songs that promises to pay off plenty of mortgages.

BON BON (Beacon)
Applehoney—FT; *V. Were You Lyin'?*—FT; V.

Joe Davis has grabbed off another excellent song seller for his label, in Bon Bon, but he forgot to give the septa lads, last heard with Jan Savitt's band on the waxes, the other necessary ingredient to make for a showing song. Material and instrumental support borders heavily on the mediocrity, which is no way for any voice on spinning sides to attract attention. Both Joe Davis's originals, "Applehoney" is a mill-run rhythm ditty with shallow support from piano, guitar and bass, and "Were You Lyin'?" the usual sentimental ballad fluff, finds vibes subbing for the piano.

Little in either of these two sides to make the phono fans sit up and take notice save for machine locations in Philadelphia, where the warbler enjoys a wide following.

SULA'S MUSETTE ORCHESTRA (Continental)
The Trolley Song—FT; *VC. When Johnny Plays the Accordion*—W; VC.

Blending Musette accordion with a small studio band augmented by organ, Sula's music men contrast the currently popular "The Trolley Song" with an old-time waltz in "When Jimmy Plays the Accordion." For country callings, the waltz novelty, with Don Baker on the vocal end, will find its appeal felt attractively enough, but even at the Grange halls, where the Skunk Patch Serenaders may be acceptable in person for a current top, the rustics will desire something better in refined dance rhythms on record than that contained in "The Trolley Song." Again, with Don Baker trailing out the wordage, such music making is no better or worse than any pick-up crew can push out.

Only for lack of a better entry might the phono fans turn to the machine for Sula's ordinary version of "The Trolley Song."

POPULAR ALBUM REVIEWS

MEET ME IN ST. LOUIS (Decca)

The label comes thru with an attractive and highly desirable portfolio of platters featuring Judy Garland for a rondel of songs from her starring flicker, "Meet Me in St. Louis." Supported by chorus and orchestra directed by George E. Stoll providing a lavish musical setting for Miss Garland's lush vocalizing, the six sides are offered up in a production pattern that makes for full listening enjoyment rather than for dancing pleasure. Outstanding is "The Trolley Song" and a country hoe-down dance ditty in "Skip To My Lou," with "Meet Me in St. Louis, Louis." Making for a tasty old-timer in Bowery waltz fashion—on her own without the chorus—Miss Judy sings out effectively for two ballads in "Have Yourself a Merry Little Christmas" and "Boys and Girls Like You," the latter not included in the screen score. An attractive waltz, "The Boy Next Door," polishes off the package of the six sides. "The Trolley Song" packs the greatest juke box appeal.

FOLK RECORD REVIEWS

(Hillbilly, Race, Cowboy Songs, Spirituals)

By M. H. Orodenker

WILEY WALKER AND GENE SULLIVAN (Okeh)
I Might Have Known—FT; *V. I Want To Live and Love*—FT; V.

The vocal harmonies of Wiley Walker and Gene Sullivan, familiar to the folks out Oklahoma way, along with their own hot licks on the fiddle and guitar, make for a sock platter mating here as a follow-up to their record clicks in "Live and Let Live." The boys whip up another which should bring the same response. This time it's a gay and lovely opus, "I Want To Live and Love," and their vocal instrumental efforts are just as effective for their sentimental love song, "I Might Have Known." Both sides loom big as phono favorites, particularly "I Want To Live and Love."

tations. Spot has two entrances, one on Fifth Avenue, other on 43d Street, with a cocktail lounge on main floor, dining and dance floor below.

Hits Leaders' Ballroom Yens

Booking by MCA of the spot almost automatically cancels out possibility of name leaders, such as Dorsey, Tucker and Heidt, taking over their own ballrooms here as Dorsey did with Casino Gardens on the Coast. It's known that Dorsey was interested in Ben Marden's Riviera, altho nothing outside of looking at the now-shuttered place came of it. Then again Tommy Tucker, in conjunction with Sammy Kaye and Sherrill Cohen, of the Casino Gardens, almost took over the Rustic Cabin in New Jersey a few months ago. Place burned down but has been rebuilt, enlarged and is used for dancing on week-ends.

Three Spot Sitdowns

According to trade sources, MCA's search and find of the 400 Club is the beginning of what is known as the three-point system. That is, big bands want spots in which to sit down three times

a year—spots where they can get air time and not lose dough doing it. Dorsey, if, and when, the 400 Club deal goes thru, and pre-supposing that he makes dough there, will have such a system. He'll be able to play his Casino Gardens on the Coast, the Hotel Sherman in Chicago for eight weeks and then the 400 Club or some other such spot in New York. In that way he'll be able to have something like 24 weeks of air time without losing dough, play one-nighters for a couple of weeks and work theaters and make pix the rest of the time. Dorsey still has a contract with MGM, as does Cugat, but the rest of the studio's entourage has been cleared out, including Harry James.

May Be the Answer

If 400 Club proves successful, it's the first step for agencies fighting to satisfy their big names and AFM re losing dough. They can afford to overlook most of the spots in New York area, including the Pennsylvania, New Yorker, Astor, Lincoln, Meadowbrook, Terrace Room and others where bands take it on the chin for the most part.

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Square Deal, Blue, Unity and Victory Party Planks in 1944 Fight for Local 802 Control

(Continued from last week)

Dance Planks Square Deal

Strict enforcement of the rules and regulations governing single engagements with special emphasis on the immediate elimination of all "friendly continuous" and "friendly overtime" playing.

The immediate enactment of legislation to include within the "minimum number of men" law, every type of engagement and every hotel and catering hall. There will be absolutely no playing with less than the standard minimum number of men.

Strict enforcement of the law which states that overtime is part of the engagement. All men who start the job must play the overtime.

Immediate enactment of legislation which will provide extra and adequate compensation for combination show and dance engagements.

Immediate enactment of legislation which will provide extra and adequate compensation for the unnecessary delays prevalent in out-of-town engagements. Men are often compelled to leave the city hours before the engagement begins. For this needless waste of time, they receive only a meager mileage fee.

Strict and effective policing of all booking agents.

A renewed and vigorous campaign for the complete and over-all unionization of hotels and catering halls.

Strict enforcement of the prompt payment for services.

The elimination of "sessions." This will be accomplished by the enactment of legislation for payment on an hourly basis, for a minimum pay, and for a weekly minimum hour guarantee.

Immediate reclassification of certain hotels, night clubs and restaurants. Many establishments now classified as "Class B" will be reclassified "Class A." Many "Class C" houses will be reclassified "Class B."

Immediate enactment of legislation for additional compensation for all steady bands playing both a show and dance.

The elimination of all free rehearsals for floorshows.

The immediate enactment of legislation to make necessary a compulsory deposit of two weeks' salary to be posted by all new establishments making use of music.

The elimination of all special relief band prices. Regular scales shall prevail.

Enactment of legislation to set a minimum number of musicians for all steady engagements.

Immediate negotiation with hotels and night clubs which use traveling bands most of the year compelling them to use musicians for a minimum of six months out of every year.

Eliminate prorata price for day-off bands. Single club job price to prevail.

Unity

The existing system of employment based on sessions has resulted in unlimited abuse and overwork of our members. Men playing two sessions involving five hours of performance have been required to devote as much as 10 hours each day to their jobs. There has never been any limitation as to stretch or break between sessions.

Unity proposes at the earliest opportunity to enact legislation so that all

(See Square Deal on page 90)

The Voice, "Tired," Calls Hub Concert; Lawsuit May Follow

NEW YORK, Nov. 26.—Frank Sinatra concert at Symphony Hall, Boston, Sunday (November 26), sold out days in advance, was called off because singer said he was "tired." Concert, which was to be given with Boston Symph members led by Arthur Fiedler, would have dragged in \$4.40 to \$2.20 from almost 3,000 payees, all of whom got dough back. In New York sources here said Sinatra cancellation was because of "doctor's orders." One of reasons reportedly expounded for his not going is that singer was taken off a plane twice in going to concert in Toronto, Ont., last Sunday and is said to be disgusted with traveling conditions. Sinatra, who was to get almost \$10,000, tried to cancel concert Tuesday (21) by phone, with Spencer Fuller Enterprises, latter sponsoring the event. He was told then by Fuller that Fuller had a written contract with Sinatra and Music Corporation of America and would not take verbal cancellation. Sinatra has reportedly said he would pay salaries of musicians, but, according to Fuller's spokesman, matters would end up in hands of attorneys. Sinatra's three concerts ended in (1) cancellation of last one; (2) a boffo job in Toronto, Can., last Sunday before over 12,000 people, and (3) a fiasco at Buffalo Auditorium last Wednesday, when promoters took it on chin to extent of some \$7,000. He played to audience over 5,000 people, part of whom were soldiers (free). He got \$10,000 for his end.

Storm No Help to Sagging Stem Takes; Capitol Sock

NEW YORK, Nov. 25.—Three days of stormy weather didn't help Stem takes at all. Houses in their last week with old bills weren't doing so hot anyway. But even theaters with new bills took it on the chin. The only big exception was the Capitol which did sock business.

Radio City Music Hall (6,200 seats; house average, \$100,000) retreated to \$98,000 for its final and sixth week with Hilda Ecker, Van Grona, Jack Powell and Mrs. Parkington. Bill opened with \$130,000 and followed with \$122,000, \$121,000, \$122,000 and \$118,000 respectively. Total for run was \$711,000. New show, opening Thursday (23), has Al Gordon, Renald and Rudy and *Together Again*.

Roxy (6,000 seats; house average, \$75,000) from a plump \$88,000 opening take, with Ray Bolger, Garcie Barrie and *Irish Eyes*, skidded to \$59,000 for second week.

Capitol (4,627 seats; house average, \$55,000) for its preem with Jimmy Dorsey, Henny Youngman and *Thirty Seconds Over Tokio* rocketed to \$85,000.

Paramount (3,664 seats; house average, \$75,000) fell back another notch to \$39,000 with Tony Pastor, Marion Hutton, Bert Wheeler and *I Love a Soldier*. First week's figures were \$65,000 followed by \$53,000. Total for three weeks of run was \$157,000. New show that began Wednesday (24) has Glen Gray

'O'Seas Caravan' \$24,000 in Det.

DETROIT, Nov. 25.—*Overseas Caravan*, made up of former USO acts, grossed \$24,000 at the Downtown Theater (2,800 seats; house average, \$23,000) last week, making the best record there in some six weeks, despite the absence of names which were a major part of most preceding shows. While most of the acts were at least well known, billing was fairly evenly divided among half a dozen. Currently, the house is grossing around \$22,000 with Laurence Welk's band, a figure a little below assumed normal level but in line with the lowered grosses of the past two months.

Keith's, Indpls., Fair \$6,500

INDIANAPOLIS, Nov. 25.—Keith's Theater in a split-week run grossed a fair \$6,500. Bill was headed by *Circus Days Revue* plus Clemens' Lions, Three Orantos, the Dearos, Jack Kline, Sunny Jim, and Paul Nelson Troupe. Pic was *Call of the South Seas*.

Cleveland Palace Hits 25G

CLEVELAND, Nov. 25.—Huge crowds in town for the Ohio State-Illinois grid contest aided in upping the RKO-Palace take to an average 25G-note. Current layout offers Will Osborne's ork, with June Lorraine, Tip, Tap and Toe, and Carlton Emmy's Dogs. *Together Again* on screen.

"Heaven" Musicians To Draw Full Salary While Ethel's Sick

NEW YORK, Nov. 25.—Pit musicians engaged to play for *Embezzled Heaven*, the Ethel Barrymore starrer at the National Theater, will continue to draw full salary as they have done since the play temporarily closed because of Miss Barrymore's illness. The Theater Guild asked Local 802, AFM, to waive musicians' salaries while the house is dark, but the union ruled that its men have a run-of-the-play contract. Show has been closed since November 13, its reopening depending on star's condition.

ASCAP Elects L. Barrymore

HOLLYWOOD, Nov. 25.—Lionel Barrymore has been elected to ASCAP, it was revealed this week. He was handed card in the organization for his two compositions, *Valse Fantasia* and *Parita*.

ork, Andy Russell, Wally Brown and Alan Carney and *And Now Tomorrow*.

Strand (2,779 seats; house average, \$45,000) started first week of Abe Lyman; Low, Hite and Stanley and *Very Thought of You* with a fairish \$48,000.

Loew's State (3,500 seats; house average, \$25,000) got a good \$28,000 for Smith and Dale, Gene Baylos and *Double Indemnity* against a previous week's take of \$23,000. Current bill has Carmen Amaya, Joe Besser and *American Romance*.

Turkey Days Fills Lean Chi Coffers

CHICAGO, Nov. 25.—Grosses not too good at local vaude-film houses last week, but a big Thanksgiving Day helped.

At the Oriental the *Overseas Caravan*, which was counted on for a heavy draw, didn't turn out so well, hitting around \$27,000. This week Earl Carroll's *Vandites* with best picture it has had in a long time, the house should take \$32,000.

The Chicago (4,000 seats) fell considerably below its average last week. Lou Breese ork and a bill featuring Jackie Miles, Nicholas Brothers and Russell and Renee pulled around \$44,000. This week should bring the house back into its top bracket. Sammy Kaye and his outfit are a top-notch attraction here, and Paul Winchell is a good draw. Gross should be more than satisfactory.

Tex Ritter and his hillbilly aggregation drew a sizable gross for the Downtown Theater last week. Kid trade and hillbilly fans were responsible for the \$15,000 take. This week, Lionel Hampton and his band started off big and house should have a satisfactory session.

Basie Ork, Sepian Bill Big in Philly

PHILADELPHIA, Nov. 25.—The holiday week ended Thursday (23) was a bell-ringer for the Earl Theater (seating capacity, 3,000; house average, \$20,000; prices, 45 to 95 cents).

With an all-sepia show on tap topped by Count Basie and band and with the Thanksgiving Day holiday to swell the turnout, week added up to a strong \$32,000. Pops and Louie, Patterson and Jackson, Thelma Carpenter and Shorts Davis, with James Rushing, Earle Warren and Jo Jones, out of the band, rounding out the bill. It was all on the stage, screen filling in the lulls between shows with *The Last Ride*.

McIntire, Burnette Hefty 19G in Balto

BALTIMORE, Nov. 25.—Lani McIntire and His Hawaiian Orchestra and unit headlined at the Hippodrome Theater week ended November 22, grossing an exceptionally fine \$19,000, the largest hit in a number of weeks. Also on bill was Smiley Burnette, Western comedian. Pic, *My Pal, Wolfe*.

San Fran. Warfield at 27½G

SAN FRANCISCO, Nov. 25.—At the Warfield (seating capacity, 2,880; house average, \$25,000; prices, 45 to 85 cents) *Folies Parisienne* grossed a smart \$27,500 for week ended Monday (20). Acts were Johnny (Scat) Davis, Clarence Stroud, Grace and Nikko, Bud Harris and Company, and the Four Kings. Pic was *Waterloo Bridge*.

Second week of Harry Howard's *Hooray for the Girls Revue* did only a fair \$21,000 week ended Tuesday (21) at the Golden Gate (seating capacity, 2,850; house average, \$27,000; prices, 45 to 95 cents). Third week of *None But the Lonely Heart*.

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CRA Selling 'Em on Long Terms

Others in Biz "Seeing Red"

Makes ops, combos and percenters happy, claims CRA—"unethical" is cry

NEW YORK, Nov. 25. — A long-term booking arrangement for lounge acts, the latest gimmick devised by one office to overcome the talent shortage, has the trade yelling everything from bloody murder to "unethical." Method was developed by Consolidated Radio Artists and, according to Charlie Busch, of CRA's cocktail department, has turned out quite successful.

Office puts a unit in a spot in the usual manner. After the first week, if the combo fits the room and does a good

job, pitch is made to renew not for the usual two weeks but for 10, 12 or even 20 weeks. Biggest selling points, he explained, are the talent shortage, and if the op doesn't buy for the extended period he may find he's lost his show.

To get the unit to agree to stay in one spot is the easiest thing of all, he said. First of all the voice and music boys get more dough, say 50 bucks more than the \$350 they were originally sold for, upon signing the long-term paper. Boys don't lose any money between jobs because there are no layoffs. And being set in one place for a long time they can have their families with them and can save some dough. In addition to these advantages, a unit can build a following which will help in getting bigger dough for future bookings.

Others No Like

Other fee splitters don't like this selling system one bit. They call it high pressure, a monopoly. It creates ill-will, they say, and hurts the client as well as the combo.

"High pressuring a guy into signing for a couple of months isn't helping the op any," said one lounge agent. "If a client is stuck he can get out of it in a couple of weeks. If he's tied down he can't budge until the contract expires. That op isn't going to do any more business with that agent for a long time if he can help it," he said.

Another flesh-seller said the gimmick is nothing more than a monopoly. "How can a competitor submit a trio if the unit already there isn't getting out for a couple of months?" he asked.

A third agent has a different angle. He doesn't think long-term bookings do anything more than build commissions. "We get straight salaries and bonuses at the end of the year. We don't have to jam a unit down some guy's throat and keep it there for a couple of months so we keep getting commissions. If a trio is good we'd rather move it from spot to spot getting more dough for it every time."

May Get Tired

Another large office says the CRA plan is "unethical." It gets the op mad. He feels the agent has thrown a curve in tying him down to one unit when he can get other units to do a better job. Besides, the client may get tired of seeing the same guys on the stand doing the same tricks.

CRA admits that it doesn't pay salaries to salesmen. Pay is based on commissions. But that doesn't detract from the job it's doing in servicing the client and keeping its stable working. And while an op who sees the same gang night after night may get sick of it, the customers, who don't see it so often, don't. It's the elbow-benders who make the following. And the bigger the following the more of the folding stuff for the instrument and voice lads in the long run, CRA contends.

La Holiday Returning To the Street Dec. 15

NEW YORK, Nov. 25.—Billie Holiday, who recently wound up at the Downbeat, a 52d Street swing spot, and went to St. Louis, is coming back to the Street to work at the Spotlight on December 15. Working on the platform with her will be Eddie South's trio. Deal is said to involve \$1,250, Miss Holiday to get \$700 and the trio \$550.

Gladys Johnson, pianist-singer, opened there this week.

Atlantic City's Strand Hotel To Open Bar

ATLANTIC CITY, Nov. 25.—The Strand Hotel, owner and operated by Emanuel Solomon, has been granted a liquor license and shortly will open a spacious musical bar, cocktail lounge and grill, seating 400 persons. This is the first time that this hotel, located on the Boardwalk, has held a license, altho it has been in operation since the turn of the century.

The new grill and cocktail lounge will be an enhancing addition to Atlantic City's entertainment facilities. A very elaborate and original decorative scheme designed by "Armond" (Perelli), a local decorator, is now in construction.

Off the Cuff

DOTTIE KING, song and piano, joined George Dorsey's trio at Steve Brodie's, Philadelphia. . . . MICHAEL BOWMAN, pianist and accordion, just back from USO tour, opens at La Malna's Cocktail Lounge, Camden, N. J. . . . LILLIAN BOWMAN and Gene Sommers, piano stylists, alternating at Chez Cherie Musical Lounge, Philadelphia. . . . THE TRIATONES, with Ruth Sterling, take over at Lou's Chancellor Bar, Philadelphia. . . . ROX MARSH and His Rhythm Kings new at Vick's, Lindenwold, N. J. . . . PEP BOYS set at Bradley's Cocktail Lounge, Philadelphia. . . . ACE PAN-COAST TRIO alternating with Richard Bach at the organ at Germantown Tavern and Musical Bar, Philadelphia. . . . BETTY KING brings her piano vocals to the Maryland Hotel, Cumberland, Md. . . . FOUR BLUES, at Swan Club, Philadelphia, will record *Thirty-One Miles on a Nickel* and *We Two on a Cloud* for Decca. . . . FOUR SILVERTONES and Buddy Hess Trio added at Casablanca, Merchantville, N. J. . . . MARY NAVIS moves her Men of Rhythm into Orsatti's, Philadelphia. . . . ART TATUM makes his Philadelphia debut at The Cove.

Chicago:

THREE CATS 'N' JAMMERS are new at the Three Deuces. . . . ACES AND A QUEEN are featured at Silver Frolics. . . . HAROLD AND MYRTLE provide a straight musical program at Iglor's Casino. . . . PRICE TRIO currently at the Black Cat Cafe. . . . CRANSTON HAMILTON at the Gayety lounge. . . . MIKE YOUNG drew a holdover at Isbell's Lounge. . . . JOHNNY DAVIS AND HIS SWING TRIO current at the Tropical Isle. . . . MARIE LAWLER, songstress featured with the Continentals, a holdover at the Mocambo. . . . STEVEN LATHAIR and His Men of Music at the Cuckoo Club. . . . CHARLIE AND SUE ROTHERMEL inked in at the new Flambo Club. . . . DUTCH OTTO the keyboard attraction at the Mirror Lounge.

Here and There:

SIMPSON AND ROBINSON, Mike McKendrick and Eddie Arnold are the entertainers at the Down Beat Room, Sioux City, Ia. . . . TOMMY RIGSBY is playing the piano at the Blue Grass, Cleveland. . . . THREE BEATS OF RHYTHM are at the Fort Armstrong Hotel, Rock Island, Ill. . . . JOSEPH BAILEY booked into the Club 28, Gary, Ind.

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POP. SHIFTS HURTING VAUDE?

War Workers Scoot Home

Grosses slump may be due to employees leaving jobs as war's end approaches

By Paul Ross

NEW YORK, Nov. 27.—The vaude theater industry is currently experiencing a general slump in grosses which trade sources here estimate to be anywhere from 10 to 50 per cent under volume registered in the same period last year. While trade spokesmen here cannot explain the situation except in the most general terms most of them feel, nevertheless, that it is not serious and that it does not mean that the peak of vaude business—which has been rising rapidly since the war began—is now past. They look for a return to high business levels right after New Year's.

The answer to whether or not this condition is permanent may lie in factors outside the vaude industry. One answer may be contained in what appears to be a large-scale population shift out of major war-industry centers. According to the Washington correspondent of *The Billboard*, government officials are now greatly concerned with a tendency developing among war workers to scoot back home as peace draws closer.

WMC Worried

The *Billboard's* Washington man reports that the War Man-Power Commission is frantic over the number of war workers who are leaving their jobs in great industrial centers in the hope of beating what they believe to be the end of war production.

The home-going trend has reached such proportions, says *BB's* Washington man, that the WMC is now privately considering a bonus to war workers to keep them on the job. That this may be the case is indicated by the numerous statements in recent weeks from various U. S. officials pointing out that the war is not over. (See POPULATION SHIFTS on page 33)

Allentown, Pa., Mayor Drags Out Blue Law To Block Sun. Vaude

ALLENTOWN, Pa., Nov. 25.—Invoking the State blue laws, Mayor Brighton C. Diefenderfer blocked an attempt by private promoters to introduce Sunday vaude shows in the Farm Market Building here, threatening arrests if an attempt is made to operate. Hizzoner said: "I don't feel we should desecrate the Sabbath. We don't want vaudeville in Allentown on a Sunday. If the Commonwealth would have wanted Sunday vaudeville, it would have passed a special law permitting it."

The promoters, who planned to present the *Hawaiian Hillbillies* and five additional acts for their opening, said it was a "case of misunderstanding." Allentown has Sunday movies, voted several years ago, but State law forbids flesh shows on the Sabbath.

New Year's Eve 4 A.M. Law Sticks, ABC Head Rules

NEW YORK, Nov. 25.—There will be no all-night New Year's Eve permits this year, John F. O'Connell, head of the New York State Liquor Authority, said this week. Under present provisions of the law, O'Connell explained, alcoholic beverages may be sold on licensed premises in the city of New York until 4 a.m. Outside of the city, liquor may be sold until 3 a.m. unless an earlier closing hour has been prescribed by the local ABC Board.

A'feudin' We Go

NEW YORK, Nov. 25.—Two fee splitters, Sol Tepper and Nat Harris, cross the street when they see each other now. Seems that one night Harris asked Tepper to drop into the La Conga "about something very important." Important matter turned out to be a dance team that Harris wanted Tepper to book for the Club Charles at \$275.

Tepper said the team wasn't worth the dough and he wouldn't book it. So Harris wrote a letter to Tom Shaw, Club Charles op, intimating that Tepper didn't know his business when he turned down such a "terrific act" and enclosed a signed contract from a Southern club which Harris said had already bought the team for the price.

Two weeks ago Shaw came into town and turned the Harris correspondence over to Tepper with the instructions: "Do with this what you like."

Harris, who thought whole thing was confidential, is now doing a slow burn.

20% Cabaret Tax Fulfilling Revenue Hopes

WASHINGTON, Nov. 27.—Government's high hopes of enriching the national coffers by instituting the 20 per cent cabaret tax thruout the country is living up to all expectations despite the criticisms of night club owners that it would decrease the national take thru loss of business. The September returns of the Department of Internal Revenue show a collection of \$4,734,011 against \$1,590,014 collected in the same month last year, when the tap to the national Treasury was only 5 per cent. September contribution of night club guzzlers also topped the August collection by \$569,776.

Revenuers Thankful

Internal Revenue officials are now thankful they took a sharp stand in opposing protests of owners who maintained that new tax would ruin their business because of public resentment against paying 20 per cent more than their check, which is normally high. Revenuers, at the time, insisted that the need for wartime entertainment was at such a high pitch that increased funds were needed to successfully prosecute the war, and because of those two factors the public would pay.

Tax has been in effect since July 1 and represented something of a victory for the night club trade, which had it reduced from the original raise of 30 per cent, approved last April.

Zanzibar's Billing Problem Turned Into P. A. Vote Stunt

NEW YORK, Nov. 25.—Zanzibar's billing problem for its next show has given Carl Erbe and Joe Howard a new gimmick to help drum-beat the new bill. Ops are sending out ballots asking customers and newspapermen to vote on who gets star billing, who featured billing, who added attraction, etc. Show, opening December 4, has Bill Robinson, Louis Armstrong, Maurice Rocco, Nicholas Brothers, Delta Rhythm Boys and Peters Sisters.

Put That Pistol Down, Bud

MEXICO CITY, Nov. 25.—Plenty of excitement at the San Souci when a patron slightly under the weather didn't like the size of his check and began to shoot up the joint. San Souci is swank, too.

Queer Doings Net Suspension For Vill. Clubs

NEW YORK, Nov. 25.—The Howdy Club and Tony Pastor's Downtown, two Greenwich Village niteries, have been forced by the police department to suspend their cabaret activities until December 5 on morals charges. The suspensions began November 20. Both spots have filed petitions for stays but so far have not been successful.

The Forty-Seven West Third Street Corp., Stephen France, president, which operates the Howdy, was found guilty at a hearing on November 15 before Fourth Deputy Commission Cornelius O'Leary of presenting a show in which a male dancer, Leon La Verdi, gave a performance that "exhibited feminine characteristics which would appeal to any male homosexual" present. In his petition for a stay, France pointed out that La Verdi had been doing the same act for about 10 years without complaint. The charge was made by two policewomen. La Verdi was interviewed by the police department and was allowed to keep his work permit which the department issues to niter performers here.

Tony Pastor's, Inc., Joseph Cataldo, president and manager, and Helen Cataldo, owner of all outstanding shares, which operates the Tony Pastor spot, was found guilty at a hearing November 15 before O'Leary of permitting Lesbians to loiter on the premises and similar charges. In his petition for a stay, Cataldo declared no offense had been committed and the charges were not proved.

Vaude-Pix Def. For Lyric in Salt Lake City

SALT LAKE CITY, Nov. 25.—The Lyric Theater, which has changed house policy frequently in the past two years, is definitely committed to vaudeville and pictures, on a year-round basis, Jerry Ross, new manager, announced this week. The final policy change came when the Favorite Amusement Company, headed by Joe Rosenfield, of Spokane, leased the house from the Clayton Investment Company, owners of the real property, and installed Ross as manager. The Clayton group has been operating the house for the past two years.

Ross will work both the front and back of the house, serving as emcee for the vaude, which will include five acts weekly, booked mainly thru Bert Levy, of Los Angeles.

Eddie Lane Not Wounded Despite Talk, Says Reis

NEW YORK, Nov. 25.—Widely circulated reports that Eddie Lane, of the team of Lane, Tree and Edwards, has suffered the loss of both legs in military action on the Western Front were denied last week by Sid Reis, half of the Reis Brothers act, who has just returned from a USO tour in Germany, France and Belgium.

Reis said that he saw and talked with Lane in Paris less than two weeks ago and that the performer was in possession of his limbs. He declared that Lane is attached to the Special Service Office of SHAEF as a sergeant. The rumors about Lane's injury began spreading about four weeks ago and even reached print here.

Wanted—Chinese Acts

MEXICO CITY, Nov. 20.—A local booking house, the International, has put out a call for the Orientals, needing jugglers, magicians, dancers and what have you. Said a local vaude house and two night clubs want Chinese performers right away.

Showbiz—Big Time

NEW YORK, Nov. 25.—A gag writer gave the boys in Lindy's belly laughs when he told of the difficulty he had with a comic who insists on spending as little moola as possible for material. The comic bought a gag for two bucks. After reading it, he eliminated three words so he deducted 40 cents from the price.

Utah Op to Open State's Biggest Niter in Dec.

SALT LAKE CITY, Nov. 25.—Biggest niter ever to operate in Utah will open here during the holiday season, Leo Papiano, local operator, announces. Spot will be on the second floor of the Utah Theater Building.

New club will feature lunches, dinner dances and two floorshows nightly. Talent policy will include a chorus line, probably locally recruited, and acts.

Papiano operates the suburban spot, Papiano's Theater-Cafe, between Salt Lake City and Murray.

New room will hold 600.

Coast Small Show Dickering for Raye

NEW YORK, Nov. 25.—The new Paul Small vaude show is set to open at the Curran Theater, San Francisco, January 29. First act now being dickered for is Martha Raye. It is understood that Miss Raye will get star billing. According to Coast sources, the big mouth voice thrower will get about \$4,000 for an 11-show week.

A report spread thru local trade circles this week that Small will shutter his present vaude, *Star Time*, preparatory to moving it to another city. Small yesterday (24) stated that the closing is not definite.

Louisville Patrons Will Have to Weep In Long Yule Beers

LOUISVILLE, Nov. 25.—Hotel and night club managers took a quick gander at their calendars today and wished Louisvillians a "beery" Merry Christmas and a "foamy" New Year's Eve.

There'll be nothing but brew in the local pubs for toasts to Santa Claus and the arrival of 1945, as both holiday eves come on Sunday, which is taboo for liquor sales in Kentucky.

"And that doesn't mean just until midnight Sunday, either—it means until 8 o'clock Monday morning," emphasized City Beverage Administrator Virgil Lynch.

Flicker Tries With Flesh

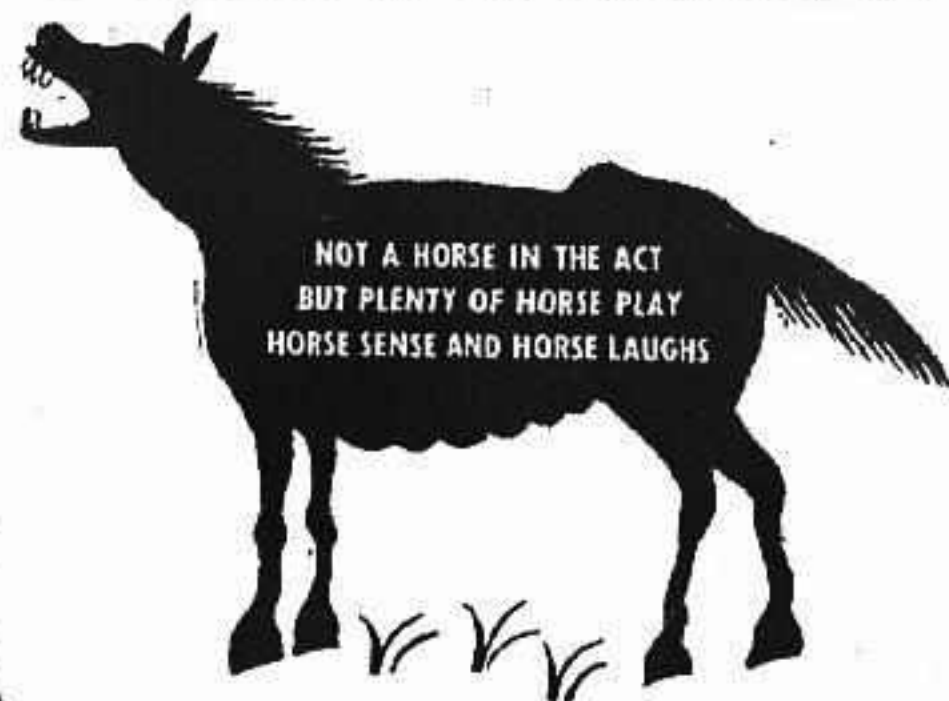
MEXICO CITY, Nov. 25.—Coloso, movie house, trying week-end vaudeville. First bill had 10 acts and ork, under direction of Jose Ruiz Velez. Bill featured Tin Tan, comic, and Lynn Randels, U. S. tap dancer. If biz is good house may go week-long for the flesh.

Ft. Worth Dancer Burned

FORT WORTH, Nov. 25.—Mildred Willford, 21, tap dancer, was seriously burned Saturday night (18) when her costume caught on fire from a gas stove in her dressing room at Clover Club, downtown night club. Boys in Charles Alexander's band, and customers wrapped their coats around her and extinguished the flames.



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NIGHT CLUB REVIEWS

Spivy's, New York

Talent policy: No dancing, floorshows at 10, 12 and 2. Owner-operator: Spivy's, Inc. Prices: \$1.50-\$2.50, minimums.

Roof-top East Side supper club running full blast despite temporary absence of the lady from whom it takes its name. Current show is of the type usual here, combining piano stuff with smarty-pants comedy.

First on is the Negro keyboard team of Carter and Bowle. Pair work in clean-cut style, supplementing each other capably. Numbers tend to be somewhat over-arranged, but general top-notch quality of delivery minimizes this. First offering is Rubinstein's *Melody in F*, too elaborate and drawing just a fair hand. On next one, the *Habanera* from *Carmen*, ivory-pounders swing it up and come out on top with a good mitt. Third piece, *Holiday for Strings*, is a nifty bit piano-forte-ier and earns them an encore, *St. Louis Blues*. Here Carter bats over a soft and easy-does-it vocal which is first rate, and pair then go into a terrific high-speed finish, to leave 'em wanting more.

Bunny Howard, on second, is a capable young comedienne who acquits herself well despite the poor working conditions of the room for an act of her type. Gal has poise—as shown by the way she took a noisy drunk in her stride—and pretty good material. Her strong point is double-entendre stuff, her weak point ballads like *All of a Sudden*, which she should avoid. She sells okay and with further experience could become a strong performer. Reactions from the crowd are good right along.

Mervyn Nelson is potentially a very funny buffoon, one possessed of a strong sense of the ridiculous. Guy delivers in unabashed style and draws yocks with some of his stuff, especially the witty *Art of Burlesk* routine. However, he weakens his effect by tossing in too much swish biz, so that the novelty wears off. He also tries too hard at times.

Roger Vaughn relieves on piano and also accompanies Nelson and Miss Howard. Guy's soft, sveite style is ear-pleasing and his accomps are very much okay. Biz capacity when caught.

Paul Ross.

Spotlite Club, New York

Talent policy: Dance bands and floorshows at 10:30, 12:30 and 1:30. Owner-operator: Sol Fishbein; publicity, Frances Kay. Prices: \$1.50, minimum.

New 52d Street nitery should be doing better business than it does. It is one place in town where the performers—musical and otherwise—knock themselves out in an effort to make something happen. Result isn't always a happy one, and some of the output is rough as well as loud, but there are moments when things really jump and the atmosphere is the McCoy for the patron in search of swinger fare.

Bill opened, when caught Wednesday night (22), with Rudy Williams, sax man, fronting his four-man pick-up outfit in *Cherokee*. Best thing was, of course, Williams, who's handy on the grunt-horn, and result was a nice hand.

Harry (The Hipster) Gibson is on second. Guy is one piano-gymnast whose stuff comes off. His zany antics, his nonsensical gibberish, his enormous energy could stand by themselves as real entertainment. To them he adds a bunch of solid piano playing, the how he does it screwed up in some ridiculous position is hard to say. Suffice it that the guy is a keyboard character and the audience thinks so too.

Oscar Pettiford's little band—Clyde Hart on piano, Bud Johnson on tenor sax, "Dinny" Dinofer on drums, Benny Harris on trumpet and Pettiford on bass, of course—has the makings of a nifty outfit, for there's plenty of talent and musicianship scattered among the crew. Unfortunately, for dancing or just listening they are too wild, too rough and, as a crew, unjelled.

Playing the show, tho, they calm down. On in third slot, the band comes up with Harris leading on *How High the Moon*, a solid job and a nice applause-puller. Then Johnson follows with a swell ride job on *Be-Bop*, the spoiled by excessive drumming in the background. Billy Daniels next appears to deliver

Latin Quarter, Chicago

Talent policy: Continuous dancing and floorshows at 9, 12 and 2:30. Management: Ralph Berger; publicity, Art Golde. Prices: \$3-\$3.50 minimums.

Ralph Berger has shelled out more dough for his current holiday revue than for any other show he's ever had, and if opening night crowds are any indication, he's got a winner. Just to make sure, however, a third show has been added and weekend minimums have been kicked up a half-back to help turn the terrific nut. Ritz Brothers and Frankie Masters and his ork are starred with Estelle Sloan, tapstress; the Maxellos, risley troupe; Phyllis Myles, songstress; Frank Cook, harmonica; Jerry Scott, singer, and the Eight Latin Lovables rounding out the bill.

Opening show ran 90 minutes, with the Ritz Brothers, on for half the time, making their third nitery appearance (other two were Shangri-La, Philly, and Bowery, Detroit) and their first after eight months of army camps. Trio's zany antics had crowd roaring from start to finish. Wearing tuxes and using few props, guys work themselves into a lather, dishing out plenty of hoke and slapstick, but the way they do it has certain spontaneity that's funny, even the bit where Jimmy and Al pull a customer on stage, boff him with celery stalks, squirt him in the eye with water pistols and squash pies in his face to prove to Harry (he's the guy in the middle) that they can put anyone between them and still get laughs. This skit registered best, especially the wind-up when the two zanies start licking the meringue off the fall guy's mug.

Most of the turn is built around Harry. He burlesques the paper hanger giving a speech, sings *Dark Eyes* in operatic fashion, does screwy Chevalier and Ted Lewis bits, rolls his eyes like pinwheels and tosses his tongue around as tho it were on a string. Meanwhile, brothers Al and Jimmy add to the nonsense, and use a young colored lad Jerry Scott, who warbled *Because* and *Please Don't Say No* as a lead-in to their final number when trio come out in blackface and white gloves for a zany dance routine. Blow-off had all three stripping to pink shorts, giving their garb to Berger to show how much they loved him and coming on for bows in oversize polo coats.

Frankie Masters and his ork, five brass, five reed and four rhythm, playing their first location date in Chicago in five years, backed the show smoothly, despite the fact that they arrived via army bombers only six hours before curtain time. Band opened show with *Jubilee*, Frankie singing along with his gal quartet, Marty, Kay, Pat and Jo. The Latin Lovables, eight-gal line, followed with a *Mardi* Gra routine, with the Mexellos, two men and two gal risley act, on next for some clever foot balancing work. Phyllis Myles's ork songstress clicked with three numbers with *It Had To Be You* the standout.

Girl line on next in a fantasy, titled *Speak Easily*, which led into Estelle Sloan's top tap work. A favorite here, gal did a Spanish number, a gypsy fire dance routine and a torrid modern rhythm tap filled with leaps and spins that justified the heavy mitting she received.

Masters has a strong single in Frank Cook, his guitarist, who sticks a miniature harmonica in his mouth and plays it while accompanying himself on his guitar box. Guy is good and knows how to sock his stuff across. He did *Lady Be Good*, a combo of the *William Tell* and *Poet and Peasant Overtures* and encored with *Twelfth Street Rag*. Then came the Ritz Brothers and 45 minutes of hells-appopping without guns.


R. L.

his usual set of capable croons. Warbler is suave and somebody should discover him after all this time. When caught he eased thru *It Had To Be You* to okay results and *I Walk Alone*, ditto. On *Diane*, however, he clicked solidly, earning two encores, *Sweet Lorraine* and *Embraceable You*, the first a nifty.

Ork returns then, giving Pettiford a chance to display his strumming-thumping wizardry on *Body and Soul*, a swell job and a good mitt-yanker.

"Baby" Hines, grown bigger and a more (See *Spotlight Club*, N. Y., on page 33)

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Follow-Up Review

LEON AND EDDIE'S, NEW YORK:
 This visiting firemen's haven has switched four acts, none of which show anything outstanding. The burden is still carried by Joey Adams, Tony Cannoneri, Mark Plant and Sherry Britton. On night caught (14) a navy officer got up to the mike and announced that Adams was the "best comic" he had ever seen. Another navy officer seconded. All of which made the pint-size Adams simpler with joy.

The first of the new acts is Cissie Nolan, a short, chunky gal who does a series of backbends, cartwheels and butterflyes. Work is okay but moves too slow.

Gonzales Sisters, who follow, have a good dog act, but routines lack cohesion. Sisters open with *Toreador* number to which they add some cape whirling and then go into a Latin terp. Neither means anything. Dogs meanwhile sit on the edge of the raised platform waiting for their turn. Result is customers watch the pooches, giving gals scant attention. Bone-gnawers have some tricky routines involving two-paw stands and jumps which get fair applause.

Patti Cranford, canary, opens with a longish *Swinging on a Star* in so-so fashion. Pipes are okay but warbler spoils delivery by too much mugging and arm-waving. Gal, a looker, does better with *Trolley Song*, but again the mugging hurts. Incidentally, Miss Cranford's desire to twist face could mean dollars in the bank if properly handled. She displays some feeling for comedy and if developed could get out of the straight canary class.

Carmen and Delmonte, flamenco dancers, don't fit the room. Mob here knows nothing about heel-clicks. It prefers an Americanized version of the Latin stuff as evidenced by the tepid hand pair drew. Work itself lacks fire. Part of it may be due to new partner. The guy has been around for some time, gal looks new.

Line routines also have changed. First production number, *Mississippi Yipce*, has the kids (10) in bare midriff costumes doing a simple tap to good hands. Second number, *Scheherazade*, finds line in East Indian make-up and using bell-like castanets to nice effect. But grinds are poor. Some of the kids can do a good swivel hip. Others go thru painful jerks that detract from over-all picture.
Bill Smith.

NATA Given Nod On New % Divvy

NEW YORK, Nov. 25.—Practical agreement has been reached between AGVA and the National Association of Theatrical Agents, large Chicago percenter organization, on a "Rule B" contract. The agreement includes the right to split commissions in any manner agents and bookers decide. It comes as a result of a conference last Saturday between Matt Shelvey, head of AGVA, and officials of NATA in Chicago.

Shelvey is ill and could not be reached for comment, but *The Billboard* bureau in Chi obtained a statement from Dave O'Malley, NATA biggie, that such an agreement has been made.

According to Mortimer S. Rosenthal, AGVA's associate counsel, the "Rule B" which NATA will sign will be similar to the one recently inked by California agents. This represents certain improvements from the AGVA viewpoint over the one John Hancocked with the Artists Representatives' Association here.

Meanwhile the board of governors is skedded to meet with AGVA Wednesday (29) for a conference on arbitration procedures and a new, standard employment contract.

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GOTHAM LIFE, Jean Orlin.
Mgt.: Frederick Bros.' Artists Corp., R. K. O. Bldg., N. Y.

VAUDEVILLE REVIEWS

Strand, New York

(Reviewed Friday Evening, Nov. 24)

Preeminent *American Romance* on Broadway, house has brought in Carmen Amaya and Joe Besser to hypo the take. When caught arrangement was pretty successful in terms of seats sold.

Bill opens with a pretty all-right acro and trampoline act, Montes De Oca. Gal working with him should share billing since she does the flash stuff, and does it well. Routine consists mostly of a series of leaps from a high platform to the trampoline and onto Oca's hands or shoulders. Act builds nicely thru increasingly difficult leaps, somersaults, et al., and gets applause all the way. Finish is a series of bends and stands on stage, going off to good mitts.

Moro Moro and Yaconelli follow. Act has soured since seen here last spring. Formerly it had a droll and whacky quality, good for solid laughs. It has been turned into a lot of slapping-around biz which fails to draw one strong belly rumble from the crowd, altho there are quite a few giggles. Two guys are still kibitzing on the fiddle, guitar and accordion as before. Reaction is fair.

Joe Besser and company (three stooge soldiers and Jimmy Little playing a sergeant) appear next for Besser's brand of hand-slapping, buttock-nipping and nance-accented comedy. Initial impression is strong but continuous anatomical kidding eventually causes the whole affair to fade. There are a lot of laughs, gradually becoming snickers, and there is a marked lack of build. Final reaction is okay, bringing on Besser for a gag thank-you.

Amaya's company closes the show. Opener in the act is typical Spanish gypsy dance complete with castanets and taps by one of the male and female dancers in the troupe. Amaya's sisters next appear to do a duo dance of taps, hand-slapping and swirls. Both numbers nicely performed and received. Amaya then comes on in a splendid red-and-silver gown to purvey a series of fast spins and heel poundings. Work has grown more commercial with time but hooper is still a brilliant dancer and crowd likes her. Ensemble follows to do pretty much a repetition of what has gone before, but attractive costumes save the number. Sabicas, the troupe's featured guitarist, next appears briefly for an okay offering of Latin strumming, and this makes way for Amaya in pants surrounded by the company. This number is her sock, as usual, involving machine-gun taps and beautiful hand motions. Reaction is strong. Finale has the whole troupe in a lovely four-step, contra-dance which is charmingly done and getting a good hand. *Paul Ross.*

SID MARLO, Brooklyn phono mimic, has been called in from USO-Camp Shows Hospital Unit No. 2 to ready himself for an overseas assignment.

Oriental, Chicago

(Reviewed Friday Afternoon, Nov. 24)

Corn and cuticle predominate in this edition of the Earl Carroll *Vanities*, with four first-rate vaude acts furnishing the solid portion of the show.

The cuticle has the best of it, being up to the minute in gorgeous trimmings and feminine pulchritude, while the corn is of ancient lineage and tawdry content—but it gets some laughs.

There are the usual production numbers, in elaborate settings, with a liberal use of Stoblite and the inevitable *Flags of All Nations* finale which at the end changes to a stageful of Old Glory.

Outstanding act is Park and Tilford, marvelous acrobats and gymnasts, who do seemingly impossible pull-ups and head and hand balancing.

Dave and June Hacker have a screamingly funny comedy dance turn that garners howls of laughter.

Wiere Brothers, three zany comedians, set 'em howling with their violin foolery and later in their antics in the chorus.

Jimmy Fey, former Dead-End Kid, scores in a lively clog dance and in playing the xylophone. Eddie Rio, emcee, didn't overlook any of the Joe Millers and got laughs with some of them.

Show is a first-rate hour's entertainment. Business was near capacity on opening day. Picture is *Shadows in the Night*. *Nat Green.*

Music Hall, New York

(Reviewed Friday Afternoon, Nov. 24)

Pattern of current show differs in that the ballet opens the program instead of handling its usual closing or midway spot.

After the overture curtain rises to show a mirrored backdrop and bar which girls use for limbering and stretching. Scene develops into a dancing class where Corps de Ballet is sent thru its paces by a gray-haired dancing master. Gals go thru pirouettes, entrechats and pas de deux and ensemble elevations and descents to the pounding of the dancing master's long stick. Comedy touch is added by the class nuisance for some nice laughs. Scene and stage work win good applause.

Ronald and Rudy, on next, do a good slow motion job with their acros. Guys dressed in yellow tights and white shoes look like classical Greek statues as they flex their muscles to the customer's "oohs" and "ahs." Team won handsome hands.

Next scene, *Gospel Truth*, missed fire. Working on a set to resemble country church during a Negro revival meeting, glee club gives out with some semi-spiritual numbers. Leader, in the pulpit, Fague Springman, has a good set of pipes. But arrangements were nothing to write home about.

Al Gordon and his standard dog act followed, giving the show the comedy lift it needed. Routine is the same as when previously caught. Only thing different was a new backdrop (probably house property) which showed a heraldic shield consisting of a dog and a blue ribbon. Gordon walked off to good mitting.

Finale brought the Rackettes on a scene reminiscent of the gas-light era. Gals are framed to resemble a fretze against a backdrop with multi-openings. Costumes include red wigs, pink parasols and greenish tights and blouses. After a bit of sing-song chatter about "Me with father," line goes into its ensemble stepping.

Pic is *Together Again*. Long lines outside when caught. *Bill Smith.*

Orpheum, Los Angeles

(Reviewed Tuesday Afternoon, Nov. 21)

This week's bill highlighted by Martha Tilton and Ray Eberle is good standard vaude fare.

Al Lyons's ork opened with a college medley and routine was plugged that this was maestro's eighth anniversary at the house. Next spot featured Valentine and Evelyn, two hard-working kids who did nice work with some hoop tossing. Difficult control with rubber balls was engineered by male half of team who was obviously nervous at the opening show, muffing a couple of tricks but covered nicely. Femme had more confidence and (See *Orpheum, Los Angeles*, on page 33)

Paramount, New York

(Reviewed Wednesday Evening, Nov. 22)

Glen Gray, who opened band shows at N. Y. Paramount on Christmas, 1935, is in for the umpteenth time as Para Times Square house celebrates its 18th anniversary. Show has a variety of entertainment, fairly good name draw, and should do so-so biz. Pic is *And Now Tomorrow*, while Andy Russell, Jeri Sullivan, Son and Sonny, and Alan Carney and Wally Brown round out over 60 minute show.

Letter fact is probably one of the biggest drawbacks of this particular show. It's way overlong, with the management seemingly allowing each artist to stay on as long as he wants to, not as long as his material warrants it. That is particularly true in case of visiting firemen from H'wood, Carney and Brown. They come on singly, not as a pair, which is unique and could be effective if they finished in a skit together. As it is it loses b.-o. value, especially in Brown's case, where his material only warrants five minutes, and he's on for more than ten. Carney, doing takeoffs of personalities and soap box orators, draws huge laughs. He's funny both facially and in most of his material. However, he could scissor his takeoffs on such w. k.'s as Charles Laughton, etc., and do his soap-box routine. Then, pair could do a skit, which is expected, but never realized by payees.

Glen Gray's band puts on a good show when in the spot, most bows going to "Fats" Daniels, clarinetist, with ork vocalizing on *Her Tears Flowed Like Wine*, with band assisting for good showmanship stuff. In most of their numbers band shows that they know how to put on something in a show. They do, and rate plenty okay for their stint.

Group probably had recent man-power trouble, for Bobby Hackett, who's been around town playing commercial radio dates, is sitting in. They ably back singers Jeri Sullivan and Andy Russell, both of whom fail to walk off with socko honors. In case of Miss Sullivan, gal just doesn't sock her stuff across. She's polite in her manner, voice and stage demeanor, and walks off leaving payee aware that there's been a gal singing on stage, but that's all. Gal doesn't know value of tempo, losing her first tune *Trolley Song*, which was done far too slowly. And choice of tune isn't judicious. Every gal and her sister is now doing it on vaude turns. Choice of material isn't helpful to Russell, either, because he unfortunately opens with *What a Difference a Day Makes*, tune that's associated with Frank Sinatra.

It's true that Russell disked tune first, but since then F.S. has done song plenty, and there's no doubt as to who is the stronger singer. Miss Sullivan followed *Trolley* with new calypso *Rum and Coca-Cola*, which, while strong material, wasn't hit hard enough. Tune needs a bright rhythm singer, vivacious gal, and Miss Sullivan is not that. Gal's wardrobe, combo of pink blouse, lavender skirt and green hankie didn't help either. Possible, that if she were more selective in choice of material she'd show to better advantage, but she doesn't hit spot here.

Russell, altho attractive stage fare, showing a very amiable grin, is too much in the current Sinatra, Haymes, Johnstone, Como, etc., vein. He's got a pleasant voice, but doesn't dominate audience. It's as if he were trying to please them too much, rather than give off an attitude of "Here it is, you're going to like it."

Colored tapsters, Son and Sonny, get around plenty. They're on first, and for limited time they are plenty solid. Duo are good-looking lads, clean and romp thru flashy routines. Reason for big mitt is fact that each is different styled dancer. One has almost a toe routine, other acrobatic, and together they complement each other perfectly. *Paul Secon.*

Chicago, Chicago

(Reviewed Friday Afternoon, Nov. 24)

The swing set will pack the Chicago this week, with Sammy Kaye, dishing out his musical merriment and also offering four top-notch vocalists. Besides Kaye and his aggregation, there are two ex- (See *Chicago, Chicago*, on page 33)

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Some USO Shows 'Rotten' Charges Church Paper

BOSTON, Nov. 25.—The current issue of *The Pilot*, organ of the Archdiocese of Boston of the Catholic Church, carries an official declaration to the effect that "some USO shows are rotten." The word "rotten" is not defined nor are the offending shows specifically identified. The paper recently blasted Bob Hope for some of the material he used while playing to servicemen abroad.

CSI Official Terms Blast 'Wholesale Condemnation'

NEW YORK, Nov. 25.—Larry Phillips, headman of Camp Shows, Inc., yesterday (24) issued a statement in answer to *The Pilot*, Boston Catholic paper, declaring that "USO sees eye to eye with *The Pilot*," but the organization "lays no claim to perfection."

Phillips said that every USO show is scrupulously censored and must be approved before being sent out. He conceded that after shows are on the road an occasional performer steps out of line but added that USO has fired and will continue to fire anyone caught doing so. He pointed out that of the 170,000 performances given there has been complaint over less than one-half of 1 per cent of them. He said that USO invites inspection of its shows by Catholic officials and said that USO performers had frequently contributed music to religious services. He also called *The Pilot's* blast "wholesale condemnation" of performers and said "the American actor should not be condemned without a hearing."

GUY CHERNEY opens at the Statler Hotel, Boston, December 4. . . . RALPH SHAW, emcee; Delores Andre, Ann Carney and Doree current at Club Royale, Syracuse, recently reopened after a complete redecoration.

IN SHORT

New York:

VICTORIA RANE current at Romanian Village. . . . JIMMY DALE playing at Club Maxim, the Bronx. . . . PEGGY WATSON current at the Blue Angel. . . . ROSE MURPHY will return to this nitery in mid-December. . . . JOHNNY AND GEORGE working at Tony Pastor's Uptown. . . . BETTY JEROME current at Kelly's Stable.

DONNA DAE is doing still another p. a. tour in vaude. . . . BELLE BAKER set for the Lou Walters' nitery circuit; January 14 at the Colonial Inn, Florida; February 11, Detroit Latin Quarter; and July 11, New York L. Q. . . . DODSON'S MONKEYS play Loew's State December 13. . . . FIFI D'ORSAY joined the Clifford Fischer *Folies Bergere* unit November 24. . . . VIVIAN GARRY TRIO at Kelly's Stable. . . . BOB DOUGLAS and Kathryn Reed screen-tested by Columbia and 20th-Fox, respectively. . . . LATHROP AND LEE open at the Paramount December 20 or 27.

FANCHON will do a concert at the Barbison Plaza Hotel, December 17. . . . MARIO AND FLORIA current at Statler, Detroit, open at the St. Regis, here, December 30. . . . BOB COPSEY and Carolyn Ayres, new dance team, kick off at the Coronet Club, Philadelphia. . . . STANLEY MELBA begins his third year at the Pierre as talent buyer. . . . FRANCIS SHELLY set for an offshore tour. . . . LENNY LANE now at Hotel

N. Y. Nitery Quiz Starts Rolling

NEW YORK, Nov. 25.—An official of the mayor's office this week failed to deny a report in the trade that the books of the Zanzibar, Latin Quarter and 21 Club, here, had been taken downtown for investigation. In its issue of November 25, *The Billboard* exclusively reported that a new crackdown on seven clubs appeared to be in the making.

Joe Howard, co-owner of the Zanzibar, yesterday (24) admitted that all his books had been taken to City Hall and that some of them were still there. He welcomed investigation by city officials, he declared.

Lou Walter, op of the Latin Quarter, said today that his books were not in the city's possession but added the authorities could look into his set-up any time they wished.

Harlequin Re-Sold To Rest. Outfit

NEW YORK, Nov. 25.—The closed Harlequin Room has been sold by Harry Sobol, operator who bought into the spot just before it closed in late summer. New owner is the Kolar Restaurant Corporation, Sobol said yesterday (24), which runs various eateries here and in other cities.

Place will be renamed, according to Sobol, probably as the Medora Room. New ops expect to reopen in two or three weeks, Sobol stated, and have already applied for a license. They will also rebuild, he said, and declared that his entire interest has been bought out.

Arthur Ganger, kitchenware king, said today that he holds a \$1,200 mortgage on the spot and that he had not been informed of the transfer. Meanwhile, said Ganger, he is suing Sid Anthony, one of the spot's numerous former owners, to recover the amount of the mortgage.

Duane's Gothic Room.

BUNNY HOWARD and Mervyn Nelson new at Spivy's Roof. . . . GEORGIE TAPS being sought by the Copa. . . . CLIFF NAZARRO booked for theaters in East for about \$1,000. . . . DALE BELMONT now at Paris Qui Chante.

DICKIE JONES set for Loew's State end of December for more than \$1,000. . . . MAURICE ROCCO, who goes back into (See IN SHORT on page 33)

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BROADWAY OPENINGS

THE LATE GEORGE APLEY

(Opened Tuesday, November 21, 1944)

LYCEUM THEATER

A comedy by John P. Marquand and George S. Kaufman from the former's novel of the same title. Directed by George S. Kaufman. Settings and costumes by Stewart Chaney. General manager, Ben Boyer. Company manager, Rube Bernstein. Stage manager, Barbara Adams. Press representative, John Peters Toohy. Presented by Max Gordon. Margaret Mrs. Priestly Morrison George Apley Leo G. Carroll Catherine Apley Janet Beecher John Apley David McKay Eleanor Apley Joan Chandler Wilson Byron Russell Amelia Newcombe Margaret Dale Horatio Willing Reynolds Evans Jane Willing Catherine Proctor Agnes Willing Margaret Philips Howard Boulder John Conway Lydia Leyton Ivy Troutman Emily Southworth Mabel Acker Julian H. Dolc Howard St. John Henry Sayre Crawley

There shouldn't be the slightest question but that with The Late George Apley the Stem has a long-stayer and Max Gordon another hit. Revamping a popular novel for the stage is usually tough going—so tough, that the result often falls flat on its face when the foots go on. However, the team-up of John Marquand and George S. Kaufman to bring alive the former's book has had a happy outcome. Apley unveils as one of the season's most charming and amusing plays.

It is probably inevitable that Apley will come in for comparison to Life With

Father, since both are about families with the "head-of-the-house" holding the spotlight. But there is really little similarity. Where Clarence Day looked back with warmth and affection on the peppery and often ridiculous didoes of his male parent and got them down on paper gaited to hilarity, Marquand is more concerned with throwing good-natured harpoons into Beacon Street snobbery. Father George Apley, thereby, in spite of the chuckles that his Hub-conscious smugness evoke, becomes a somewhat pathetic figure. In fact, Apley as a whole is more than a little shadowed by tragic futility.

However, the above has nothing to do with Apley's merits as a play. It has depth and great charm and is deftly put together. There are delightful scenes that obviously stem from Kaufman's scripting and direction—the torpor of an after Boston Thanksgiving dinner—the chit-

chat of a Beacon Street Ladies' Embroidery Club. There are scenes stormy and tender—when Apley makes the horrified discovery that his son wants to marry a girl from Worcester, and that daughter has taken up with a terrible young man from New York who reads Freud and ridicules Emerson.

George Apley's character is as skillfully drawn for the stage as it was in the book. He is essentially a kindly and charitable man, but the product of his age and environment. Nothing really exists for him outside of his own little niche in the Boston scheme of things. Even when he tries desperately for his children's sake to overcome his prejudices the attempt is doomed before it starts. He ends up right in the same slot.

In an epilog after his death you learn that the daughter did break away and elope with her beau from New York. But the son has married the colorless gal from Beacon Street, whom he didn't love—and it is a fair way to become as big a stuffed shirt as his father before him. Max Gordon has got together a fine

cast and almost without exception they do full justice to the script. Leo G. Carroll is just right for the title role. He gives a performance that is a stand-out for this or any other season. Janet Beecher is quietly effective as his wife. There are fine contributions, too, from Percy Waram as Apley's brother-in-law, the one member of the clan who doesn't see the world thru Beacon Street glasses, and from Reynolds Evans as a toady cousin.

Kaufman has given them all top-drawer direction, and Max Gordon has given it the best of care on the production side. Stewart Chaney's single set of a Beacon Street drawing room is perfection and his 1912 clothes designs are tops to the last detail.

Radio will doubtless cast an eye at "Apley," if and when they are willing to let the air-casters have a crack at it. There is a wealth of scenes, both amusing and poignant, which could be tapped for parlor listening.

In sum, Apley is fine entertainment all the way and rates a spot with the season's best. Bob Francis.

THE STREETS ARE GUARDED

(Opened Monday, November 20, 1944)

HENRY MILLER'S THEATER

A drama by Laurence Stallings. Directed by John Haggott. Settings by Lee Simonson. Incidental music composed by Tom Bennet. Company manager, William G. Tisdale. Stage manager, John Effrat. Press representatives, Willard Keefe and James P. Davis. Presented by John C. Wilson. Admiral Overhold, U. S. N. Len Doyle Colonel White, U. S. M. C. Gordon Nelson Tom Jelks, Ch. Phar. Mate, U. S. N. Morton L. Stevens The Marine Phil Brown Memphis Jones, Ch. B'sun's Mate, U. S. N. George Matthews Master Sergeant Winters, U. S. A. A. P. Robertson White Corporal Beaseley, U. S. A. A. F. Paul Crabtree Corporal Crofton, U. S. A. A. F. Joel Marston Chippy, Musician 2d Class, U. S. N. Jack Manning Angelika Jeanne Cagney Naval Aide, Lieut. Comdr., U. S. N. John Effrat Seaman, U. S. N. Byron Griffith Seaman, U. S. N. Terry Little Hanson, Ch. Yeoman, U. S. N. Lewis Charles A Colonel of Marines Roderick Maybee

It is obvious that any play that Lawrence Stallings writes about the marines is going to be compared to What Price Glory? Twenty years have slipped by since he and Maxwell Anderson teamed up to immortalize the corps as of World War I. His solo effort to repeat for World War II falls far short of the former. The Streets Are Guarded is no What Price Glory?

This time Stallings has chosen to go mystical and obscure. He has lost none of his flair for salty dialog and rugged character drawing. He has written honestly and with evident sincerity. But there is a tendency to go mawkish and sentimental. His hero is a queer mixture of saint and fighting man. The pattern doesn't fit together clearly.

The play is bounded by a pro- and epilog laid in a Washington Naval Hospital, wherein a marine colonel hears news of his son whom he had believed killed on Bataan. The interim takes place on a Pacific atoll, where three navy men and three fliers are stranded along with a Dutch nurse. One of them is wounded and sick and prays for a miracle to bring him quinine and sulpha drugs.

As if in answer to his prayer, a young marine appears. He has escaped from a Jap infested near-by island and is making his way south in a boat. The wounded man believes that there is something supernatural about him, and his subsequent accomplishments would seem to bear this idea out. The newcomer, known simply as "the marine," takes over the leadership of the group. Raids the neighboring island for drugs and comes back with a radio and a general's kimono. Via the latter the navy and the marines are called to the rescue and the Japs (See Streets Are Guarded on opp. page)



BROADWAY SHOWLOG

Performance Thru November 25

Table with columns: Title, Opened, Perfs. Includes entries like Angel Street (Bijou), Anna Lucasta, Duke Williams, Catherine Was Great, Chicken Every Sunday, Embezzled Heaven, Harvey, In Bed We Cry, I Remember Mama, Jacobowsky and the Colonel, Kiss and Tell, Late George Apley, Life With Father, Man Who Had All the Luck.

Table with columns: Title, Opened, Perfs. Includes entries like Kronenberger (PM), Perfect Marriage, School For Brides, Searching Wind, Snafu, Soldier's Wife, Ten Little Indians, Two Mrs. Carrolls, Voice of the Turtle, Bloomer Girl, Carmen Jones, Follow the Girls.

Table with columns: Title, Opened, Perfs. Includes entries like Mexican Hayride, Oklahoma!, One Touch of Venus, Rhapsody, Song of Norway, Star Time, Hats Off to Ice, Ballet International.

OUT-OF-TOWN OPENINGS

7 LIVELY ARTS

(Opened Friday, November 24, 1944)

FORREST THEATER, PHILADELPHIA

(Skekked Stem Preem, December 7, 1944, at Ziegfeld Theater)

Musical revue presented by Billy Rose, with program credit to Ben Hecht for his help; staged and lighted by Hassard Short; lyrics and music by Cole Porter; sketches by Moss Hart, George S. Kaufman, Robert Pirosh, Joseph Schrank and Charles Sherman; sketches directed by Phillip Loeb; scenery by Norman Bel Geddes; costumes by Mary Grant; gowns by Valentina; dances by Jack Donahue; ballet choreography by Anton Dolin; new orchestral composition by William Schumann; new ballet by Igor Stravinsky; choral group trained by Robertshaw; orchestra conducted by Maurice Abravanel.

THE CAST: Beatrice Lillie, Bert Lahr, Benny Goodman, Doc Rockwell, Alicia Markova, Anton Dolin, Nan Wynn, Jere McMahon, Paula Bene, Billy Worth, Bill Tarbert, Dolores Gray, Mary Roche, Nina Frenkin, Albert Carroll, Bennie Moore, Thomas Kenny, Edward Hackett, Michael Barrett, King Ross and the Benny Goodman Quartette including Teddy Wilson, Red Norvo, Morey Field and Sid Weiss.

Philly Crix Tab

The four local experts went all-out on this one, adding up to a solid score of 100 per cent. Affirmative nods stemmed from Edward Schloss (Record), George Sensenderfer (Bulletin), Linton Martin (Inquirer) and Jerry Gaghan (Daily News).

A rose by any other name could never have conceived the magnitude and melliferous splendor that dazzles on the dias as the *Seven Lively Arts*. The title itself is symbolic of seven variety hopefuls braving show fame on Broadway, cuing one of the most lavish and pretentious revues ever to grace a row of footlights. *Jumbo*, *The Aquacade*, *The Diamond Horseshoe* and *Garmen Jones* are a trayful of tidbits in comparison to this latest Rose creation. And for all its shortcomings, entirely lost in the grandeur and pretentiousness of the production, Billy Rose parades enough appeal in this potpourri to keep the pews packed until the last pair of tights are frayed.

In recounting the running, it is difficult to select a point of beginning and one of ending, there is so much to it all. As a matter of fact, Producer Rose is faced with the same dilemma, for it requires plenty of cutting. Starting on time, opening ran well beyond the midnight hour, and even then, several scenes were skipped since this theater stage could hold only eight of the 10 carloads of Norman Bel Geddes' elaborate settings. Rose himself came out front to plug a wake as the stage was being set for the first act finale, which kaleidoscopes his own brilliant theatrical career.

Far better than the material Moss Hart provided for her is the performance of Beatrice Lillie, easily the show's stand-out. In her vulgarity and her sedateness, Lady Peel is scintillating and invigorating at all times. And especially nice when she is naughty, particularly in raising voice in song for Cole Porter's *Pretty Little Missus Bell* and *When I Was a Little Cuckoo*.

An able accomplice for the comedy is Bert Lahr with his full complement of facial grimaces that get better laughs than his lines. While George S. Kaufman, along with others, has a hand in his sketches and there is a refreshing note of originality in their writings, they all sag woefully at the punch lines. But like Miss Bea, Lahr is always better than his material, and at his best when singing a drinking song to end all drinking songs.

Doc Rockwell, an able monologist, gets only a single opportunity to prove he is able, being relegated to a narrator's role. As Mr. Audience, however, he brings a bounty of belly-laffs, for all its bawdiness, when giving out with one of his anatomical dissertations with a robot form replacing the banana stick.

Cole Porter's score, apart from the smarties, snacks of at least two song hits in *Every Time We Say Good Bye* and *Only Another Boy and Girl*, and for the singing, show is exceedingly rich in the voices of Nan Wynn, Mary Roche and Dolores Gray. Each has an individual style of lyric projection which sells strong. While you'll never hear the wordage on the radio, the songbirds score solidly and collectively for the not-so-subtle *Wow-oo Wolf*, an ode to a theatrical agent's casting couch, and for

Hence, *It Don't Make Sense*, which has the bobby-soxers knowing much more than you've ever read in Lydia Pinkham's. However, Porter's best music is reserved for the closing curtain, a cavalcade of his musical evergreens blooming in a fashion that Benny Davis must often dream about.

Gorgeous is the only word that befits the gals and gowns, and Hassard Short, in staging the show for Rose, has really done himself proud with an elegant spectacle that must make theatrical history.

As if all this were not enough to make any revue riotous and inviting, Rose has enriched his quite lively arts with ear and eye spectacles that truly register as art. A high-water mark, apart from *The Aquacade* scenes is a classical ballet presented by Anton Dolin, and Alicia Markova, with a corps of toe terpers, their classical forms enhancing a special ballet written for them by Igor Stravinsky. And paging the music hall, Maestro Abravanel hauls the pit crew of some 40 to the stage to concertize a modern opus by William Schumann.

To create the Carnegie Hall aura, Rose added Benny Goodman and his clarinet as a concert soloist for a set of classical variations. However, it is when Goodman is backed by his own swing foursome, comprising Teddy Wilson at the piano, Red Norvo hammering the vives, Sid batting the drums, that the jam juice Weiss walking the bass and Morey Field oozes out in exciting fashion.

The swing maestro makes the most of his spotlight appearance. The five whip out with some of the Goodman jazz classics to show-stopping proportions. An in passing it may be added that Rose performed more than a miracle with his show when he was able to get Goodman to don the garb fitted out for his form of art. Particularly, regalia that combined Napoleon's hat with some red flannel underwear.

Stage whispers have it that Rose has sunk three hundred grand in this grandiose stage spectacle. And leave it to him to turn it into a gold mine, for that is exactly what *Seven Lively Arts* promises to be. All ducats for the 11 performances here were sold out long before he even raised the handsome black and gold curtain, with more than \$40,000 returned for unfilled mall orders. And by the time he houses *Arts* in his Ziegfeld Theater in New York, advance sales there is expected to hit the half-million mark. If anything more elaborate than this breathtaking spectacle is ever produced, you can be sure it will take the imagination and daring of Billy Rose to do it.

Maurie Orodener.

ERRAND FOR BERNICE

(Opened Thursday, November 23, 1944)

ERLANGER THEATER, BUFFALO

(Approximate Date for Stem Preem, Dec. 18)

A play by Jacques Deval. Staged by the author. Setting by Raymond Sovey. Costumes by Hattie Carnegie. Uniforms by Saks Fifth Avenue. Company manager, Edward Runkle. Press representative, Reuben Rabinovitch. Stage manager, Richard Bender. Presented by Gilbert Miller and Charles Stewart.

Bernice Forbes.....Gertrude Lawrence
Paul Rossler.....Stephen Bekassy
Bruce Avery.....Wendell Corey

Errand for Bernice could be an interesting little item, but somehow, despite a few really good moments, it never quite comes off. The play is incapable of carrying itself to any box-office success without the Gertrude Lawrence rep to draw audiences, and certainly is not a happily chosen follow-up to *Lady in the Dark* for Miss Lawrence. Even the Lawrence name may not be sufficiently strong to put this flimsily conceived plot across.

The script fails to be convincing, but the actors do rather well considering the handicaps. The play will need added strength and much tightening to go over. First act is tiring and far too long; second is fair; third, quite good.

Setting is the living room of a de luxe suite in a swank San Francisco hotel, and scenery is well executed. Action takes place between 1 and about 5 a.m., in current times. *Errand* is the attempted dramatization of the mental conflict experienced by an army nurse, who has recently returned from a Pacific battle zone, emphasizing the fears born out of the horrors of modern warfare, as witnessed first-hand. It portrays the comforts brought to her by Paul, a Swiss civilian, whose mild manner soothes her troubled mind. He brings to her the material things her now dead com-

panions craved while all were existing in the jungles, such as a bottle of Chanel No. 5, choice phonograph records, etc. These are errands she feels she must complete. For herself she seeks solace and release in trying to leave an indelible impression on Paul's mind, strictly as a woman without having him know her real identity. She achieves this, and her status is concealed from her lover thruout the play.

Supposedly because of his deep affection, Paul never forces the issue to a showdown. Her rejected fiance, an army captain, is untiring in his efforts to reinstate his betrothal and finally succeeds at third-act curtain. She then only realizes that errands only matter to the living, not the dead.

Miss Lawrence is quite good in the third act as her own self again, in uniform, and about ready to join a Pacific convoy. Also scores at one point during first act when she dramatically describes her experiences at war, but otherwise she leaves one cold as a thoroly selfish girl. She gives two nice guys a raw deal to satisfy her own whims. It is not all her fault, altho she is too fluttery and full of phony vivaciousness at times. Stephen Bekassy, a Hungarian newcomer, does as well as possible as the Swiss. He remains likable thruout. Wendell Corey is well-cast as a captain, especially in third act, and he deserves much credit for holding the play together. His part should be built up and more humor inserted.

Eva Warner.

"Rebecca," Panned by Clev. Crix, Sags at 12G for Week

CLEVELAND, Nov. 25.—Hanna Theater was all set for a bumper week but a terrific panning by all three local crix set back the Daphne Du Maurier play, *Rebecca*, to a weak 12G. Show stars Florence Reed, Bramwell Fletcher and Diana Barrymore. Broadway opening is set for early spring, but unless the drama is tightened it will fare poorly on the Main Stem. Ruth Gordon opens tonight in *Over Twenty-One*.

STREETS ARE GUARDED

(Continued from opposite page)

are wiped out. By way of the epilog, you learn then the young marine has gone in with them and has disappeared.

Stallings leaves you not quite sure whether his marine is real or no. At moments he is a corporal escaped from Bataan. At others he could well be what the sick man thinks he is. Doubtless Stallings knows exactly what he is driving at, but has not put it clearly on the line.

There is, however, some fine character drawing in *Streets* and some typical Stallings sharp and amusing dialog. John Wilson has given it a fine production and Lee Simonson has provided an island set that is splendid. For a play which is necessarily over-static, due to having nearly all the action take place off stage, John Haggott's direction maintains an exceptional pace. There is no question but that *Streets* holds your interest thruout.

Phil Brown does excellently by the marine, and Len Doyle equally well by a salty admiral. But the best of Stallings' characters is *Memphis Jones*, a hard bitten sea dog, and George Matthews plays him for all there is in him. There are good performances, too, from Morton L. Stevens and Robertson White. Jeanne

Cagney serves competently as the nurse, a part that Stallings evidently didn't think much about. She seems to have been put in just to have a gal in the play.

There may be some air-material in "Streets," but it would take some careful scripting to set it up for etherizing. There are amusing scenes, but any would need a considerable intro to get them into listening focus.

It is hard to tab the chances of a play like *Streets*. It is certainly not a top-flight play, but there is so much good in it that it can't be tagged a bad one. It should get a moderate draw on the basis of the latter. At any rate, it will stimulate customer argument. Everybody will have a different idea as to what Stallings is driving at.

Bob Francis.



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Magic

By Bill Sachs

BILL BAIRD, who has been doing his magic with Comm. E. E. (Banjo King) Peabody's unit since his enlistment in the navy three years ago, writes from somewhere in the Pacific: "I have read in the column recently where L. O. Gunn and others claimed to have played in forward war areas more than any other magicians. Our all-navy show plays as soon as it can after an invasion and pioneers all shows in the Pacific. We have just returned from Saipan, Guam and Tinian and have played all the groups of islands in the Pacific repeatedly. Other shows follow us months later when everything is under control. We do as many as 17 shows a day. While in Saipan, one of the marines found a book of magic on a dead Jap. I recognized all the diagrams and illustrations and had a Jap prisoner interpret it for me. Tried to buy it, but the marine wouldn't sell." . . . **EL ZARRO** (Harry Carner) and Company, who have been touring Indiana with magic and spooks, were the feature at the Rio Theater, Chicago, Sunday (26). . . . **JACK HERBERT** playing a return at the Continental Club, Chesapeake, O. . . . **O. K. PROFESSOR MAGUIRE**, the "Irish Hindu," has begun his fall and winter tour in Florida theaters, schools and auditoriums. . . . **BILL MONROE**, the Inebriated Magician, is playing his final stand of the season at Macon, Ga., before going home after January 1. . . . **BERNARD THE MAGICIAN** infos that he's keeping the boys at Camp Lejeune, N. C., entertained with small magic, but that the camp needs a show badly. Money is all the boys at the camp have, Bernard says. . . . **SGT. JOHNNIE EADS** scribbles from the Philippines: "Saying hello again and this time from a place a little closer to home. The only magic I've worked here so far has been on the Nips. I showed 'em that old trick—the one with a hole in it . . . ? However, my magic is still following me around—some 1,000 pounds of it. The natives I've met here so far have never seen nor heard of a magish. I'm enclosing a few pieces of Japanese invasion money. It was a rough landing here, with Tojo throwing everything he could lay his hands on from the beach. However, I was a bit luckier than in New Guinea. No Purple Heart for me this time."

THE MEL-ROYS, now settled in Los Angeles, where their son and daughter are attending school, info that they caught Dante's *Cockeyed Inferno* there recently and found it something out of the old line and good, too. Mel-Roy says his health is greatly improved and that he manages to get in several shows a week at schools, private clubs and civic and fraternal organizations in the Los Angeles area. . . . **BLACKSTONE** played to capacity houses, November 18-19, at War Memorial Auditorium, Trenton, N. J. John Curry, local impresario, set the date. Jack Schaff and Matt Meeker, stage and company managers, respectively, of the Blackstone troupe, entertained representatives of *Life* and *The Saturday Evening Post*, who visited the show during its Trenton run. Stanley Bopelar, who has had his own small band in Springfield, Mass., niteries, joined the Blackstone unit at Hartford, Conn., recently. . . . **PAUL HUBBARD**, recovered from a severe attack of yellow jaundice which knocked him out of a month's work and had him walking thru alleys for fear of being mistaken for a Nip, is winding up his annual season's visit to Dayton, O., and Springfield, O., schools, and is set in knowledge boxes in the Cincinnati area thru December. He will finish out the school season in the Buckeye State. . . . **C. ROSWELL GLOVER** and Ben Gavord have put aside their comedy magic and tramp act for the duration, with the latter now doing a single on the West Coast under the name of Van Hoven, the Belgian Magician. Glover, now located in Syracuse, put in the past summer with the World Circus Side Show at Coney Island, N. Y. . . . **MAGICIANS** of Birmingham have organized Magic City Ring No. 35, International Brotherhood of Magicians,

PETRILLO VS. MARINES

(Continued from page 3)

ample time to pick up a little loose change on the side.

The marines, ready enough to step out when it comes to a gun fight, are hesitant over this verbal battle. The Petrillo protest has been sent to the legal department of the famous fighting unit for study and reply. What will be forthcoming is a matter of conjecture but a good guess is that the band will be told to "cease and desist" engaging in private music as a sideline.

Marines May Follow Army

Tip-off that the marines may be out of line is seen in the ruling set by the War Department which may set a precedent for other services. Engaging in private musical work in any form, even to giving lessons, is forbidden army bandsmen.

Army regulations say specifically that bandsmen must not play or participate in civic parades, ceremonies or expositions except for bond drives or parades to stimulate the war effort or production. G.I. bandsmen must not play for charity, under the regulations, except when it is national in character. Even G.I. band broadcasts must be limited to army reservations, where the unit is on duty with service forces.

Concerts Limited

Army band concerts in Washington are limited to the Capitol grounds, Capitol building and public parks. Furthermore, the bandsmen are told that they cannot be competitive with civilian units and cannot engage in "any pursuit, business or performance in civilian life for emolument, hire, or otherwise when the same shall interfere with the customary employment and regular engagement of local civilians."

Off-shoot of the Petrillo protest may be to bring about similar tight restrictions for marine bandsmen, it is thought here. Services have always followed judicious policy of non-interference with civilian pursuits.

WAGES ON GRIDDLE

(Continued from page 3)

on all questions of show business, which Washington considers more complex than Nimitz's little problem in the South Pacific. Things regarding show business constantly tend to becloud the mind of Washington officials, who plead for men of industry "know-how" to come down and handle these things. They argue that show business should not classify itself as an exception to sacrifice and must be included in any measures against inflation and other wartime worries.

But how to do it? All the pressure so far has apparently come from the seekers of special privilege (there has been a suspicion down here that they're the Hollywood money moguls) who know how to twist and curve the rulings to save money, but in the final analysis add nothing to the stabilization of the country's finances.

Memo Seen As More Pressure

This newest confidential memo is felt to be another indication of that pressure. How much the radio industry is involved is another point, what with the terrific kiting of radio salaries, guest appearances, special showings—whose price is determined more on strong bargaining power than precedent—last year's wages and the artistic difficulty involved.

Officials are ready and willing to listen to the pleas of wage increases on meritorious performances, but since they've been willing to listen the producers are not too quick to plead. It's only when performers become adamant that producers start looking for new rulings so they can buy services for less than demanded price.

The problem has become an acute one, show business being one of few industries where stabilization, excess profits and holding the line have been a matter of individual interpretation rather than an industrywide clarification of the problem. The feeling is that it may go directly to the White House for final settlement.

with Goodlette Dodson as president. Other officers are Willis Garthwaite, Tuscaloosa, vice-president; Paul L. Bolin, honorary vice-president; C. O. Smith, secretary-treasurer; Van Webb, C. W. Stanfield and Dr. W. F. Bowen, board of governors, and Drennan Wilson, sergeant at arms.

Burlesque Notes

By Uno

CAPT. GURSTON S. ALLEN was elected president; George Young, vice-president, and Dewey Michaels, secretary-treasurer of the Midwest Managers' Association at a meeting in Buffalo November 5. . . . **MEI LING**, Chinese strip, has returned to the Empire Circuit after a pneumonia attack. . . . **BILL JULIAN**, acro dancer, first time in burly from Broadway musicals, left the Hirst Circuit in Newark November 25 for vaude and niteries. . . . **HAL HAVILAND**, novelty specialist, also debuting in burlesque, exited from the same unit in Boston November 25 for vaude. . . . **SUNNY LOVETT**, ex-burly strip, now operating Sunny's Sugar Bowl, a candy shop on the East Side, Manhattan. . . . **SID NADELL**, a Charles Allen booking, replaced Charles Robinson as principal comedian at the Gayety, Montreal, November 20. . . . **DICK RICHARDS** placed Ina Lorraine to open November 27 at the Gayety, Montreal. Also Peggy Cook, a new strip, in Florida niteries for four weeks with options. . . . **DOLORES GREEN**, a Hirst Wheel feature, has gone from the Howard, Boston, to the Avenue, Detroit. . . . **WANDA KAYE**, dancer, a Schuster booking, opened on the Midwest Circuit in Cleveland November 24. . . . **BOB FERGUSON** and Mary Murray leaving 24 weeks of stock at the Burbank, Los Angeles, for other burly fields.

HARRY FARROS, owner of the Kearney, San Francisco, is also partnered with Dan Sonny in the Nu-Galety, Portland, Ore., where the burly stock cast comprises Helene McCree, emcee and producer; Sunny Taylor, Neva Chafin, Dee Lurice, Barbara Warren, June Young, Tobie Ebbe, Mary Ann Roberts, Minor Reed, Jack Romig and George DeSilva. . . . **DOROTHY KARYLE** opened for a fortnight at the Clover Club, Utica, N. Y., last week. . . . **DIANE KING** back to burly on the Hirst Circuit after a season with Jerry Peluso, ork leader, in a Waterbury (Conn.) tool factory, where they edited a shop paper, *Watco*, Peluso is on the way to the Coast to join brother, Tommy, music exec, for pix.

DIANE ROSS, featured with the Shinky and Shorty show touring the Midwest, received word November 18 that her kid brother is missing in action in the South Pacific. . . . **MR. AND MRS. TONY BAFO** (Nona Martin) were host to a gang from the Palace, Buffalo, and Mike Conti, who was in town on vacation from his home in Youngstown, O., at a Thanksgiving Eve party at their Bafo's Grill in Buffalo. Others present, besides the Bafos and Conti, were Jimmie Naples, Herbie Conrad, Deski Bronzino, Marie Williams, Mickey McCarrigle, Jo Ann Ayres, Ralph Bafo and Barry Houston.

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Population Shifts Do Vaude No Good

(Continued from page 24)

Last week there was even an inspired story from Washington threatening to draft war workers for important industries.

And there is an interesting—and possibly indicative—coincidence in these two facts: by general agreement the vaude gross slump began about four or five weeks ago; in the middle of October Congress passed a bill providing for reconversion of war industries to peace purposes and the bill went thru without certain provisions demanded by Administration liberals which would have guaranteed war workers federal unemployment compensation and their train fares home. Compensation was left as it is—a matter for the States to determine.

Not Eligible

The result of this will be that many war workers who left their homes to go to work in such great arsenal cities as Baltimore, Detroit, Cleveland, Chicago and so on will not be eligible for State unemployment compensation thru loss of continued residence rights, and neither will they get it from their adopted cities for the same reason. It would therefore be very logical for war workers to head home in an effort to reestablish residence rights.

The Bureau of the Census, in Washington, has no immediate figures on shifting populations, but the WMC's concern indicates that such shifts are going on.

If this home-going continues it is highly conceivable that vaude biz will continue to suffer a general slump, for the film and vaude house is the working man's basic amusement. It is true that the war worker also patronizes cocktail lounges, night clubs, roller rinks, bowling alleys, prize fights and so on, but not to the extent nor with the consistency that he and his family go to theaters.

The fact that the vaude industry now has a slump on its hands does not mean that the bottom has been reached. Far from it. Even with the current drop, biz generally is far above the levels of four or five years ago. And a top-notch bill or a holiday such as Thanksgiving still results in beaucoup bucks in the vaude house till. What is involved is the question of whether or not theater biz will continue to zoom as it has since the war began, or will gradually come down thru a series of slumps.

Trade Optimistic

Most trade figures—such as Nat and Harry Kalcheim, of William Morris; Jesse Kaye, of Loew's; Henry Frankel, of Paramount; Johnny Dugan, of MCA; Charlie Yates, of Frederick Brothers; Milton Berger, of GAC; Harry Mandell, of RKO, and Abe Feinberg, booker of indie houses—with whom the question was discussed, feel that the present condition is temporary. They believe it is actually nothing more than an earlier version of the customary pre-Christmas gross drop.

The consensus is that the peak of vaude biz is not passed and that the current sag is brought on by a combination of intense political interests in the recent election, the various charity drives, the new War Bond drive, earlier Christmas shopping than usual and such trade factors as the high prices of bands and attractions.

Ethel Smith in 2d MGM Film

HOLLYWOOD, Nov. 27.—Ethel Smith, former *Hit Parade* organist, went into her second film at MGM last week when she reported for *Twice Blessed*. She will do *Lero Lero* and *Runnin' Wild* in the film.

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IN SHORT

(Continued from page 29)

the Zanzibar about the end of December, will get \$1,000. When the pianist worked the spot last he got \$250.

Chicago:

"PRECKLES" RAY added to the new show at Colosimo's. . . JACKIE MILES goes into the Rio Cabana December 15. . . RITZ BROTHERS, Jerry Scott and Frankie Cook in the cast at the Latin Quarter. . . DOROTHY DONEGAN, sepi pianist, is set for a week's engagement at the Regal Theater. . . ROSE MARIE returns to the Chez Paree on December 7. . . JOHN PAUL is in the current show at the Pan-American Room. . . THE WINNIE HOVELER DANCERS held over at the same spot. . . PAUL GRAY is rounding out 10th week at Helsing's Vodvil Lounge.

RAYMOND PIKE JR. and Joanne Jordan, songstress, are also appearing at Helsing's Vodvil Lounge. . . DANA CAMERON is the new singer at the Rio Cabana and Van Alexander is emcee in the same show. . . STEVE AND SALLY PHILLIPS are at the 5100 Club. . . NOBLE AND KING at the Camellia House. . . REGGY MASON is the emcee at the Famous Door. . . RIO RITA, dancer, and Bert Wynar, currently at the Via Lago. . . THE PAULONS, Malsie White and Billy Severin current at the Vine Gardens. . . FRANK PAYNE and Le Brun and Campbell are opening the new show at the Walnut Room. . . TOMMY SMYTHE, former in the cafe department of the Chicago office of William Morris, is no longer associated with the agency.

Here and There:

SHEILA BARRETT opens at the Bellerive Hotel, Kansas City December 1 on a two-week paper, follows with hospital tour. . . EARL CARROLL'S VANITIES into Detroit Downtown December 18. . . JOE E. LEWIS set for the Monte Carlo, Miami, about February at a reported \$3,750. . . SPURGATS, European novelty act, playing vaude and fairs in Sweden.

MURTAH SISTERS start at Philly's Club Ball December 13. . . JOHNNY HOWARD'S Club Mayfair, Boston, date starts January 10. . . BOB DUPONT opens at Beachcomber, Miami Beach, December 21. . . FRANCES FAYE into Latin Casino, Philly, December 18 then Colonial Inn, Hollywood, Fla., January 25.

GOMEZ AND BEATRICE begin at Beachcomber, Miami Beach, December 21. . . CHANDRA KALY start at Clover Club, Miami, January 3. . . GUS VAN into the Hollendon Hotel, Cleveland, December 18. . . ARTIE DANN set for the Mayfair, Boston, together with KAREN COOPER for November 29; acts will get approximately \$1,000 between them. . . MERRY MACS will collect about \$3,000 for their November 30 date at RKO-Boston.

ARREN AND BRODERICK, long a standard vaude turn, are taking their first whack at niterles. Set at the Latin Quarter, Detroit, until November 28 and open the following day at Hotel Stevens, Chicago, for two weeks with options. . . DIANA AND CARROLL WEBSTER opened Tuesday (21) at Tabor Theater, Denver, en route east after a West Coast trek.

THREE SAMUELS at the Warfield, San Francisco. . . DR. GIOVANNI started on a Statler-chain series of appearances November 22. . . SYLVIA FROOS into the El Rancho, Las Vegas, November 29. . . WINICK AND MAE current at El Cortez, Reno. . . SALLY WINTHROP working at the 21 Club, Baltimore. . . BETTY JANE MOORE opens December 1 at the Tic-Toc, Milwaukee, then goes to the Club Royale, Detroit, December 22. . . GAY BLADES making their fourth appearance at the Nicolle Hotel, Minneapolis. . . REESE GAY current at the Tic-Toc, Montreal. . . BETTIE MACDONALD working at the Rialto, Tampa. . . DON AND CASSANDRA, Nick Lucas and Glen Gregon current at the newly opened Stork Club, Denver. . . COUNTS AND THE COUNTESS current at the Chez Paree in Denver. . . BENAY VENUTA set for the Copley-Vizina, Boston. . . EDDIE BLACK and Virginia Kain currently at the Show Boat, Cleveland. . . FAIRY CUNNINGHAM appearing at Club La Jolla, Tucson, Ariz. . . WOODIE AND BETTY opened November 29 at the Stevens, Chicago. . . FRANK MARLOWE touring New England vaude houses.

MANUEL VIERRA, animal act, and Lenena, currently at Andy's, Minneapolis. . . RALPH LEWIS and the Lion

Club Quartet, currently at the Radisson Hotel, Minneapolis. . . DOROTHY CLAIRE, songstress, has been set for the Club Royal, Detroit. . . JAMES JAY DE VOL is performing his magic tricks at the Drum, Minneapolis. . . GAIL ROGERS current at the Hotel Frances, La Salle, Ill.

CHICAGO, CHICAGO

(Continued from page 28)

cellent acts on the bill. The screen fare is *In the Meantime, Darling*.

Kaye, leading off with *Umbriago*, keeps the bill going at fast pace with hot swing tunes plus some clever clowning by the band's personnel.

Arthur Wright, lyric tenor, has both voice and personality, and his singing of *Together* brought heavy applause and calls for more.

Sally Stewart, tall and good looking, won instant approval with *I Walk Alone*, her husky but smooth delivery putting her over big.

Billy Williams, baritone, really sells his stuff and came near stopping the show. *It Had To Be You* set the fans off to heavy palm pounding and he followed up with *I Won't Want To Love You* and a couple more romantic numbers and left them howling for more. Nancy Stewart, pretty brunette, has a pleasing delivery and scored nicely with *Is You Is? and Over and Over Again*.

The Three Wells, two men and a girl, scored in a fast dance and acrobatic routine that included tumbling, balancing, flips, butterflies and other stunts.

Paul Winchell and his dummy Jerry Mahoney were consistent laugh-getters. Winchell is a top-notch ventro-pimic and has wonderful lip control. His patter is clever and Winchell puts it across with perfect showmanship.

Bill closes with Kaye's stunt of auditioning potential band leaders. Sure-fire for laughs. House was jammed at first show. Nat Green.

SPOTLIGHT CLUB, N. Y.

(Continued from page 26)

mature performer, closes with a set of jump tunes. First two, *St. Louis Blues* and *Say I Love You* were well done and nicely received. It's on *Laziest Gal in Town*, tho, that she comes in a winner. She sold this number to the point where she had 'em stomping and had to oblige with two encores. Paul Ross.

ORPHEUM, LOS ANGELES

(Continued from page 28)

turned in an eye-filling bit with a parasol plate spinning routine.

Fem patrons began to stir when Ray Eberle came on and went into *I'll Be Seeing You*, from that he went into *I'm Thru With Love* and *All or Nothing at All*. On the latter he did take off on Sinatra which went well. He encoed with *I Love You*.

Comic relief was furnished by Dick and Doty Remy. Hefty femme partner, dressed in rompers, got the laughs on her avoirdupois, doing back-bends, high kicks and splits. Dick Remy scored with his one-hand stands and crocodile crawling.

Milton Douglas with his femme stooge, Priscilla, presented a smooth act that went over in spite of some antiquated bits.

Top spot was easily Martha Tilton, who again proved that she knows all the tricks of song selling. She did *I'll Remember April*, *The Trolley Song* and *I'll Walk Alone*. A gracious manner immediately put her in solid with the customers. For an encore she called on Ray Eberle and the two of them teamed up for *Just a Step Away From Heaven*.

In the closing spot Al Lyons and ork did a medley of goodnight tunes. Lyons gave his customary smooth performance in the emcee department. Pic was *Mademoiselle Fift*. Dean Owens.



ROUTES

Acts • Units • Attractions

Explanation of Symbols: a—auditorium; b—ballroom; c—cafe; cb—cabaret; cc—country club; cl—cocktail lounge; h—hotel; nc—night club; p—amusement park; ro—roadhouse; re—restaurant; t—theater; NYC—New York City; Phila—Philadelphia; Chi—Chicago.

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

A

Amaya, Carmen (State) NYC, t.
Ames, Wild Bill (Glass Hat) NYC, h.
Ames, Jimmy (Slapsy Maxie's) Hollywood, nc.
Andrews, Gordon (Club 18) NYC, nc.
Anthony & Allen (Garman) Phila, t.
Apollon, Dave (Golden Gate) San Francisco, t.
Arren & Broderick (Stevens) Chi, h.

B

Baet, Jan (Old Roumanian) NYC, nc.
Bates, Peg Leg (Capitol) NYC, t.
Baron & Bernay (Village Barn) NYC, nc.
Baylos, Gene (Adams) Newark, N. J., t.
Bellinger, Freddie (Nut Club) NYC, nc.
Belmont Bros. (Showboat) Cleveland 20-Dec. 2, nc.

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Pers. Rep. Allen Rupert, 461 Audubon Ave., N.Y.C.

Berniviel, Count, Show (Center) Norfolk, Va., t.
Besser, Joe (State) NYC, t.
Bigard, Barney (Onyx) NYC, nc.
Blakstone, Nan (Fensgate) Boston, h.
Blanche & Elliott (Mayfair) Miami, until Dec. 14, nc.

Bond, Angle (Sheraton) NYC, h.
Borden, Frank (Glass Hat) NYC, h.
Bostic, Diane (Madison Room) Cleveland, nc.
Brown, Red (Hilton) Abilene, Tex., h.
Bunningham, Fairy (La Jolla) Tucson, Ariz., nc.
Burns Twins & Evelyn (Empire) Fall River, Mass., t.
Burton's Birds (Hollenden) Cleveland, h.
Buswell, Billy (Grosses) Cleveland, nc.

C

Callahan Sisters (Royale) Detroit, nc.
Cameron, Dana (Rio Cabana) Chi, nc.
Carleton, Betty J. (Tropic Isle) Brooklyn, nc.
Carleton & Juliette (Blinstrub's) Boston 27-Dec. 9, nc.
Carlisle, Charlie (Bowery) Detroit, nc.
Carlisle, Una Mae (Le Ruban Bleu) NYC, nc.

Carnegie, Andy (Tropic Isle) Brooklyn, nc.
Carr, Billy (Vine Gardens) Chi, re.
Carrol, Earl, Vanities (Oriental) Chi, t.
Carter & Bowie (Spivy's) NYC, nc.
Carver, Zeb (Village Barn) NYC, nc.
Cherney, Guy (Statler) Boston, h.
Claire Sisters (Old Roumania) NYC, nc.
Claire, Ted (Capitol) NYC, t.
Clark, Coleman (Hipp) Baltimore, t.
Colby, Marion (Hipp) Baltimore, t.
Como, Perry (Capitol) Washington, t.
Cook, Frankie (Latin Quarter) cl.
Courtney, Diane (Versailles) NYC, nc.
Cranford, Patti (Leon & Eddie's) NYC, nc.
Creedons, Four (Primrose) Newport, Ky., cc.

D

Dale, Alene (51 Club) NYC, nc.
Dale, Marcia (Diamond Horseshoe) NYC, nc.
Dale, Jimmy (Maxim's) Bronx, N. Y., nc.
Danna, Rosylin (Madison Room) Cleveland, nc.
Davis, Roy (RKO-Boston) Boston, t.
De Croff, Ann (Astor) Montreal, nc.
(See Vaude Routes on page 85)

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ADAMS—E. L., fair and celebrations cookhouse operator, following a heart attack at his home in Silver Lake, N. Y., November 19. He operated thru Western New York State for 50 years. Survived by his widow, Maggie; a son, Leslie, and a daughter, Lottie. Interment at Wisconsin, N. Y.

**IN LOVING MEMORY
OF MY HUSBAND AND PAL**

HARRY

who passed away Nov. 28th, 1940.
There is not a day, Dear Pal, that I
do not think of you.
Bench Bentum

BROUWER—Peter H., 73, retired musician and carillon player who directed a group of bell-ringers thruout Europe, accidentally killed in West Palm Beach, Fla., November 16. Survived by a daughter, Mrs. Dan Newby, Miami, and three sons, Peter H. Jr., Orlando, and Ted and John, West Palm Beach. Services at First Presbyterian Church, West Palm Beach, with cremation in Miami.



In Loving Memory of My Wife
and Pal

MRS. RUBY BUTTS

Who Passed Away Nov. 29, 1943
NIP BUTTS

CAMPBELL—Lloyd R., for many years a musician in vaude and with musical shows, recently at Boston. He also had headed the orchestra at the Strand Theater, Halifax, N. S., for a number of years. His son, Lloyd Jr., was killed in overseas action with the Canadian Army recently. Surviving are his widow, a son and a daughter, all of Halifax.

CASB—Robert A. (Tom), 56, account

Harry Kaufman

Harry A. Kaufman, 57, theatrical producer associated with Lee Shubert, and ticket broker, at Doctors Hospital, New York, November 18. He was a victim of cancer and had been in the hospital for the past five months.

Among the shows which he produced with Lee Shubert was *Helzapoppin'*, in which Olsen and Johnson appeared on Broadway. Prior to his death he devoted his efforts to the new O and J musical, *Laughing Room Only*, currently playing in Boston and scheduled for Broadway. Other Shubert musicals which he was connected with were *The Streets of Paris*, *Ziegfeld Follies*, *At Home Abroad*, *The Show Is On*, *Life Begins at 8:30* and *Sons o' Fun*.

He was also a half owner of Tyson & Company, leading theater ticket agency on Broadway, which has branches in most of New York's larger hotels. The agency was originally called Sullivan-Kay's, and Kaufman became partners with John Sullivan after trying to operate a cut-rate ticket office.

Before entering showbiz in the early 1920's, he was an executive of the Manhattan Knitting Mills which was founded by his father.

Survived by his brother, S. Jay Kaufman, who is connected with the Jean Dalrymple publicity office. Services were held in Riverside Memorial Chapel, New York, November 20, and was attended by many noted figures of Broadway.

THE FINAL CURTAIN

executive for Station KOIN, Portland, Ore., in that city November 13. He joined KOIN in July, 1930. Survived by his widow, Minerva; stepdaughter, Yvonne, Portland, and a sister, Mrs. John Hall, New York.

COHEN—Len, assistant treasurer of Loew's, Inc., in New York recently. She had been with Loew's since 1919 and had also served as personal secretary to David Bernstein, vice-pres and treasurer. She was also in charge of all insurance matters for the circuit's theaters. Services were held from Riverside Funeral Chapel, New York, November 21. Survived by two sisters and two brothers.

DEANER—Mrs. Frances, an editor in the drama department of *The Examiner*, at her home in San Francisco November 19. For years she was head of the magazine and foreign publicity department at 20th Century-Fox studios in Hollywood. Survived by a sister, Mrs. Walter G. Blackford, and two brothers, David L. and William B. Robinson. Interment in the family plot at Petaluma, Calif.

EDWARDS—Fred (Doc), 48, former general agent for W. S. Curl Shows for 10 years, following a six-month illness at his home in Richmond, Ind., November 21. He operated a photo studio and restaurant in Richmond the past year. Survived by his widow, Adora, and three children, Bertha, Thomas and Charles, all of Richmond.

FARROW—Ernest E. (Shorty), owner and manager of Wallace Bros.' Shows, in Baptist Hospital, Jackson, Miss., November 21. Survived by his widow, Dorothy, and a son, Ernest E. Jr. Services November 23 in Jackson.

GAGER—Ernest H., 56, chief engineer of Philadelphia radio station, KYW, in the Women's Medical Hospital November 19. He joined KYW when it first went on the air from Chicago in 1921, and in 1938 supervised the technical installation in KYW's new quarters. In 1927 he also installed the 50,000-watt Station WENR, Chicago, and in 1933 had charge of all network and local facilities broadcasting from the Chicago World's Fair. Survived by his widow, a daughter, a son, two sisters and a brother.

GLANCEY—John, 70, former actor, November 19 at Metropolitan Hospital, New York. A native of Scotland, he came to the United States with a traveling stock company shortly before 1900. He appeared in character parts with such stars as Lillian Russell, Reginald Denny and Maud Adams.

HOWELL—Flt. Comm. George (Bud), former Philadelphia musician, killed in action over Europe.

JOHNSTON—Gerald MacIntosh (Gerald Kent), stage and film actor, November 5 as a prisoner of war in Germany, according to a report received by his mother. Among the plays he appeared in were *The Royal Family* and *That's Gratitude*. He also played in *Four Corners*, English film starring the late Leslie Howard. He was captured in the Dieppe raid and had served with the Canadian Black Watch Regiment overseas, later joining the Commandos under Lord Louis Mountbatten.

KISSELL—Paul, 53, musician, at Soldiers' Home, Wood, Wis., following a two-year illness. He played in theater and Milwaukee symphony orchestras. He was a World War I veteran. Survived by his widow, Emma; a daughter, Virginia; a son, Kisson, and his mother. Interment in Soldiers' Home Cemetery.

MARTIN—Alvin E., 83, retired showman, November 20 in Los Angeles. Martin was widely known in the tented show world and for a number of years operated Martin's *Uncle Tom's Cabin* Company thru the East and Midwest. Most of his life was spent with circuses, and at one time or another he was connected with all of the leading shows. In recent years he was with the Russell Bros.' Circus. He made his home in Chicago until about a year ago, when he moved to Los Angeles and resided with his sister, Mrs. Iola Salmon, who survives him. Services in Los Angeles November 24. Body was cremated and the ashes interred in Forest Lawn Cemetery, Los Angeles.

NICKELL—Max, 73, musician, at his home in Martinez, Calif., November 16. He was associated with New York Philharmonic, the Philadelphia, Chicago and San Francisco Symphony orchestras. Survived by a son, Richard, and a daughter, Mrs. Beatrice Grant.

RADCLIFFE—Arthur, 73, musician and composer, at his home in Millville, N. J., November 18 following a heart attack.

He wrote many musical compositions, 50 of which were published. Survived by three daughters and two sisters. Services November 21 in Millville.

SCHROTTKY—Charles, 60, treasurer of Oshkosh, Wis., musicians' local for 23 years and organizer of Oshkosh Eagles' Band, at his home in Oshkosh November 19. Survived by two sons, Hugo and Lieut. Norman C., and a sister, Mrs. Leon Allen, Milwaukee.

We extend our sincere thanks and appreciation to our friends for their kindness and thoughtfulness during our bereavement over the loss of our Father and Husband,

JOHN J. QUIGLEY

who died November 12, 1944

MRS. JOHN J. QUIGLEY
MRS. RALPH N. ENDY
THE QUIGLEY FAMILY

SMITH—Robert G., 44, former concessionaire, in Veterans' Hospital, Albuquerque, N. M., November 11 of pneumonia. Survived by his mother and stepfather, J. F. Williamson; four brothers, Jessie, Mobile, Ala.; Horace, of the Wonder City Shows; Clyde, Detroit, and Buford, Pearl Harbor, and four sisters. Interment at Carrolton, Ga.

WATSON—Homer E., 55, operator of the Merry-Go-Round at Spirit Lake, Ia., for the past 25 years, November 17.

WEIDNER—Harry S., singer, at University Hospital, Philadelphia, November 9. He sang bass with the Adelphi Quartet. Surviving are his widow, Mary Dix Weidner; a sister and two brothers. Services November 13, with interment in West Laurel Hill Cemetery, Philadelphia.

WHITE—Brunel (Thomas C. Morgan), 52, magician, inventor and author of magic books, in England, October 21, following a heart attack in London. His *Brunel White's Book of Magic* weighed six pounds and had 800 pages and is a standard British work on the subject. He was formerly editor of "About Magicians" column of *The World's Fair*, British amusement weekly, and more recently toured the war fronts with magic for the soldiers. Survived by his widow; two sons, Claude and Noel, and two daughters, Iris and Mary. Interment in Elstree Cemetery, Hertfordshire, England, October 25.

Marriages

CESARIO-VAN DYKE—Al Cesario, alto saxman featured with Johnny Richards ork, to Shirley Van Dyke, daughter of Miss Leona Lemont of *The Billboard's* New York office, in New York November 23.

MAUPIN-HEALY—Lieut. Col. Robert Maupin, U. S. Army, to Nancy Healy, musicomedie dancer, in Washington, D. C., November 9.

VILLARREAL - PURPUREE — Rudy L. Villarreal, USN, to Amelia F. Purpuree, formerly with Arthur Bros.' Circus and Siebrand's Carnival, in Long Beach, Calif., October 14. Bride is the daughter of Queen Palmer, retired actress.

Births

A son to Mr. and Mrs. Flash Lane October 30 in Jewish Hospital, Philadelphia. Father is comedy emcee and mother is Ruth King, dancer.

A daughter, Judith Ellen, to Mr. and Mrs. Walter Cahill October 25 at Mount Sinai Hospital, Philadelphia. Mother is the former singer, Judy Lane.

A daughter, Angela Rose, to Mr. and Mrs. Luigi Carnevali October 22 in Pennsylvania Hospital, Philadelphia. Father is conductor of the Pennsylvania Philharmonic Orchestra, that city.

A son to P. O., 3/c, and Mrs. Sidney Silber October 30 in Lying-In Hospital, Philadelphia. Father, now in the South

Pacific, is son of Sam Silber, co-owner of the Embassy Club, Philadelphia.

A son, Ted Lawrence, to Pvt. and Mrs. D. V. Allen in Monroe, La., recently. Father was concessionaire with Dodson's World Fair Shows and mother was formerly Dianne Wilson, of Kelly-Miller Bros.' Circus.

A daughter, Collette, recently to Mr. and Mrs. Harold Barry. Parents are Collette and Barry, dance team, current at the Mayflower Hotel, Akron.

A daughter, Rita Fay, to Mr. and Mrs. Smiley Wilson at Whitesboro, Tex., November 5. Father is member of Rio Grande Rangers on Station KRRV, Sherman, Tex.

A daughter, Margie Suzann, to Mr. and Mrs. C. C. Lambert at Madera, Calif., October 25. Parents were formerly in showbiz around Fort Smith, Ark., for 30 years.

A son, Paul Thomas, to Alfred and Hazel Moss recently in Los Angeles. Parents were formerly with Al G. Barnes Circus and father was out with Russell Bros.' Circus the past season.

A daughter, Patricia Lou, to Mr. and Mrs. Vic Mizzy in New York November 12. Father is composer of popular songs and mother is Mary Small, musical comedy and radio star.

A son, Michael, to Mr. and Mrs. Frank Reilly in Savannah, Ga., November 9. Father plays tenor sax in Hal Wasson's band.

A daughter to Mr. and Mrs. Samuel Cochias at Hahnemann Hospital, Philadelphia, November 4. Father is guitarist with Four Men of Rhythm at Copacabana, Philadelphia.

A son to Mr. and Mrs. John Kelly November 9 in Nazareth Hospital, Philadelphia. Father is publicity director of WIP, Philadelphia.

A daughter to Mr. and Mrs. Robert De Lorenzos in Lankenau Hospital, Philadelphia, November 5. Mother is Frances Deva, singer.

A son to Mr. and Mrs. Howard Painter in Abington Memorial Hospital, Philadelphia, November 7. Father is with Harry Dobb's orchestra at Latin Casino, that city.

A daughter to Mr. and Mrs. Patrick J. Stanton November 16 at Kensington Hospital, Philadelphia. Father is vice-president and general manager of WDAS, Philadelphia.

Divorces

Leonora Ates, former vaude performer known as Barbara Ray, from Roscoe Ates, stage and screen comedian, in Los Angeles October 9.

Waldie Mansfield, actress, from Walter Donaldson, composer of *My Blue Heaven*, in Los Angeles October 11.

Crystal Dunninger from Joseph Dunninger, mentalist, in New York October 5.

Paul W. Angher, musician, from Leona Angher, nonpro, in Camden, N. J., October 13.

Judith Woodbury, show girl, from John George Denison, restaurant man, in Los Angeles, October 11.

Jane Murlin, film writer, from Donald Crisp, actor, in Hollywood October 17.

Estelle Clark, actress, from Leo Robin, songwriter, in Los Angeles October 17.

Bonnie Jean Hartley, actress, from Robert G. Hartley, songwriter in Los Angeles October 17.

Lucille Ball, movie star, from Sgt. Desl Arnaz, former film player, in Los Angeles October 16.

Mimi Forsythe, film actress, from Ben Earl Bogeous, producer in Los Angeles October 19.

Mary Rossi from Joe Rossi, bandmaster with Dailey Bros.' Circus, at Greenville, Ky., September 18.

Mary Travis from Merle Travis, radio and pix guitarist, in Cincinnati October 28.

Mrs. Edna Gleason Lucey from Matt Lucey, operator and manager of the Howard night club, Bridgeport, Conn., recently.

Dorothy Baxwell, nonpro, from Kenneth Baxwell, drummer, October 23 in Atlantic City.

Mardella Morris, nonpro, from Joseph Morris, drummer, October 23 in Atlantic City.

Eleanor Parker, screen actress, from Lieut. Fred L. Losee, USN, in Los Angeles October 30.

Drina Hill Newton from Theodore (Red) Newton in Reno, Nev., November 4. Both are legit players.

Philip Cohen, carnival concessionaire, from Margaret Evans Cohen November 6 at Paragould, Ark.

Audrey Botkin, actress, from Gilbert Stratton Jr., in Pittsburgh November 16.

Few Precautions Taken in RB Fire, Is Board Report

HARTFORD, Conn., Nov. 25.—The Municipal Board of Inquiry last week made public its report on responsibility for the Ringling circus fire here July 6. The report was delivered to Mayor Mortensen by Judge Solomon Elsner, chairman of the board, appointed by the mayor in accordance with an aldermanic resolution of July 12.

It finds that the city took few precautions to prevent the disaster, which took 168 lives and injured more than 485 persons. The board explained that in making its investigation, it did not have access to findings made by the State fire marshal or county coroner which have not been made public.

Among deficiencies listed are: Huge gaps in regulations for public protection at circuses, "complete absence" of coordination among city departments concerned with health and safety in public gatherings, a heavy leaning on precedent, failure of the Court of Common Council to implement charter powers by ordinance, and inaccuracies in the understanding of city officials as to the source and extent of their powers and duties. The report recommends creation of a co-ordinating authority for all departments concerned with life, health, and property in places of public gatherings. This authority would provide a clearing house, would require approval by all affected departments before licenses for such gatherings as circuses were issued, would encourage department heads to take a broad viewpoint of their municipal duties, and would have enough authority to allocate tasks without department boundaries.

The report further recommended quick action to provide standards for granting of licenses, for issuance of leases on public places for gatherings, and the compulsory submission of such leases to the corporation counsel before they are signed. A third recommendation is an early adoption of the safety and health code now being prepared by the American Standards' Association.

Fondas Are Injured; Orrin Davenport III

CHICAGO, Nov. 25.—Claude and Gladys Fonda, double trapeze act appearing at indoor dates with the unit known as Kolb Bros.' Circus, were badly injured in an auto accident early Thursday near Plymouth, Ind., when their car was sideswiped by a truck. Mrs. Fonda suffered a broken shoulder and Claude was badly cut and bruised and has possible internal injuries. They were taken to the hospital at Plymouth.

Orrin Davenport, indoor circus producer, is ill at his home in Chicago, and J. D. Newman is handling the Shrine date at Wichita, Kan., for Davenport.

Elephant Stages Unbilled Show in Chi Dept. Store

CHICAGO, Nov. 25.—Next time an elephant is used for a stunt at the Marshall Field store, they probably will build a corral for the bull on the first floor. As a feature of "Children's Book Week," Terrell Jacobs' elephant, Judy, was pressed into service to "autograph" children's books with a rubber stamp. The book department is on the third floor, and Judy made no objection to going up on the freight elevator. She behaved nicely in the department, doing a neat job of autographing, to the delight of the kids.

When it came time to close, Judy was led toward the elevator, but after speculatively planting one foot on it she evidently decided it wasn't safe, and backed away. No amount of coaxing could get her on it. As she began to get restless, she moved about and put out tentative feelers with her trunk toward various objects, creating mild terror among many of the feminine customers. After vainly trying for hours to change Judy's mind about the elevator, her keeper gave up and called in some of the store's carpenters, who built a ramp down the stairway and finally got Judy out of the store.

SEASON BIGGEST FOR COLE

Rail Show Is Set by Tavlin And Concello

Buy Gerety Cars, Wagons

SHREVEPORT, La., Nov. 25.—Jack Tavlin said here today that he and Art Concello had bought 15 cars, wagons and other equipment from Barney S. Gerety, owner of the Beckmann & Gerety Shows. The title, Russell Bros.' Circus, will be retained for the rail show, which will open early in March at the Pan-Pacific Auditorium, Los Angeles.

The combination also will have a truck show and is negotiating for a title.

This apparently discounts recent reports that the Russell show had been sold.

Business Is Great For Dailey in Miss.

NATCHEZ, Miss., Nov. 25.—Dalley Bros.' Circus played to big crowds here November 15 at East End Park. Despite an hour's delay in arriving, Ralph Noble, boss canvasman, had all equipment up and ready for the first performance to great crowds that filled the big top to the ring curbs in the general admission and colored sections for the matinee. Crowds were very large for the night performance. Three performances were given at Laurel (13) and at Hattiesburg (14), and show will go to quarters at Gonzales, Tex., after the last performance, December 2, at Crowley, La. It has been a great season.

Season's mileage will be, including the home run, 13,919 miles. F. B. (Blackie) Martaine is trainmaster.

Visitors here were Hugh Hart Breihaupt, Ringling circus, whose home is in Natchez; Hartman Moritz, one time with Al G. Barnes, living at Natchez; Mr. and Mrs. F. S. Wolcott and daughter, Rabbit-Foot Show, Port Gibson, Miss.; F. B. Frisby and Ed Gentry, of the same show, with Elmer Yancey; Mr. and Mrs. Harold M. Case, Joe E. Gardner and Norman Lawrence.

Fowler Agenting BB Show

FOLEY, Ala., Nov. 25.—Bennie Fowler took over the general agent's work on the Bradley & Benson Circus at Cochran, Ga. Show did excellent business at Ozark, Geneva, Samson, Florala, Opp, Elba and Enterprise, Ala. Plans are for it to remain en tour until Christmas.



IT'S THE NET that counts. Here are shown Louis Stern, manager of Polak Bros.' Circus (left), and Art Peirce, recorder of Kaaba Shrine Temple, Davenport, Ia., also chairman of this year's fifth annual and most successful circus that the Temple ever had.

Biz Last Three Weeks Terrific

Closing stand Millington, Tenn.—show will be enlarged—zoo is now open

LOUISVILLE, Nov. 25.—Final week for Cole Bros.' Circus, playing key cities of Louisiana and Mississippi, gave the show almost midsummer weather and terrific business. Turnaway houses were registered at every stand played the last three weeks, and three shows were necessary in Baton Rouge, La. Owner Zack Terrell, General Manager Noyelles Burkhart and General Agent J. D. Newman gave interviews to the local press, all agreeing that the season had been the biggest and most successful the Cole show has ever had.

Closing stand was inside the confines of the National Air Technical Training Center in Millington, Tenn., 17 miles from Memphis, November 12. Show was bought by the USO for the three performances and nearly 30,000 sailors in training were there. Trains were unloaded and parked inside the reservation, something that has never before been done, tents were set up on a designated enclosure inside the encampment, and while trouper were restricted with passes which permitted them little liberty while in camp, everyone had an enjoyable time. Captain Montford furnished 200 men to assist in setting up and tearing down the show, and Lieutenant Riese was most helpful as commander of these working details. The success of the engagement may mean that it is a forerunner of similar engagements next season.

Show To Be Enlarged

Terrell and Burkhart have announced to the press that the show will be considerably enlarged, with a larger big top and increased seating capacity, larger train and more menagerie animals. (See COLE SEASON IS TOPS on page 82)

Rodeo Performers Scatter

WAVERLY, N. Y., Nov. 25.—With the close of the Madison Square Garden Rodeo, New York, and the Boston Garden Rodeo, there was an exodus of contest hands from the East headed for the South and Southwest.

Jack and Beryl Jackson, Buck and Carol Dowell, Clay and Ann Hart will rodeo in Florida this winter. Claude and Mildred Morris went to Chandler, Ariz., from Boston, where Claude will break in a new bulldogging horse to use in the early spring rodeos.

Brahma Rogers, who did the announcing for the Colonel Gatewood rodeos in Canada, arrived here November 14, where his wife had been under the care of a physician. They will probably winter in the home town, Tyler, Tex.

Col. Jim Eskew, of the JE Ranch Rodeo, recently received two letters in the same envelope. They were from his two sons in the South Pacific. Tom Mix Eskew has been overseas more than two years. Junior, who was inducted last February and placed in the personnel department at Camp Seibert, Ala., has recently been sent to the South Pacific, and the brothers met on one of the islands there.

Fog Horn Clancy, of the publicity departments of the JE Ranch Rodeo and the Madison Square Garden Rodeo, has returned to his home here, where he is working on a book of rodeo records which will be published early in the spring.

Dick Beagan, Waverly, N. Y., formerly with the JE Ranch Rodeo and for the past two years with the U. S. Marines in the South Pacific, has received a furlough; landed on the West Coast and is on his way home. Eddie O'Brien, rodeo columnist, Waverly, N. Y., who was inducted in the U. S. Marines last February and stationed at San Diego, Calif., arrived home November 2, having received an over-age discharge.

Macon Shrine Opening Is Big

MACON, Ga., Nov. 25.—Opening of the 12th annual Macon Shrine circus was marked by the best business in its history. Attendance for Monday night was given as 3,800, and Tuesday, 4,900. Monday's business was about 10 per cent ahead of last year, but Tuesday's grosses practically doubled last year, J. P. Kennington, general chairman, said. Monday was hindered by cold and rain, but weather cleared Tuesday.

As formerly, all acts work on the stage (See MACON OPENING BIG on page 83)

Services for Ollie Polk

HATTIESBURG, Miss., Nov. 25.—Members of Dalley Bros.' Circus, together with members of the immediate family, held memorial services November 14 at the grave of Ollie Polk, who died May 13 this year. Members of the family present were his widow, Mrs. Bessie Polk; his mother, Mrs. Elizabeth Polk, and his sister, Miss B. Polk. Reverend McKenna read the memorial service and Mrs. Jean Williams sang *The Old Rugged Cross* and *Lead Kindly Light*. The Dalley band, under direction of Joe Rossi, accompanied Mrs. Williams, and at the close of the service, played taps. A wreath, from members of the show, was placed on the grave. Polk had been with the Dalley circus the past two years.

WON, HORSE & UPP COMBINED CIRCUS

An Equine and Canine Paradox—The Show With a Leaf of Gold

By Starr De Belle

Fly-By, Tex., November 25, 1944.

Dear Editor:

So strong was our general agent's belief that this would become a railroad circus overnight that he rented a railroad lot at Siding, Tex., for our Monday stand, which the company would rent only to railroad shows coming over its line. When he saw our wagon show arrive on Sunday the agent ordered it off. Manager Upp's arguments that the show was slated to go on rails and that our agent had acted too hastily were to no avail. The freight agent did agree to give us 24 hours to produce railroad equipment. That threw the show out in the woods to wait for developments.

On Monday, when the 12:30 p.m. local freight train arrived, it shunted a 60-foot stock onto the siding. It was billed to the Won, Horse & Upp Circus. The freight agent immediately gave us the green light and the show moved onto the lot. The delay caused the show to lose the matinee. So proud of the car

were all of us that everybody pitched in and had a coat of circus red on it before night. Being the first railroad show to appear here in years, customers came out to the tune of a turnaway night house. During the day the bosses paid the car's move to Ragweed, Tex., the Tuesday stand.

Hock Spavin, the show's boss hostler, decided to get the stock used to being loaded in a car. After the night performance he loaded the ring stock, baggage horses and our elephant, Crumwell. That gave them shelter for the night. The horse tent was loaded. Imagine this for a bum break! During the night a freight train moved the car to our next stand, which left us high and dry. The question then was: "How can you move a wagon show without horses?" He ordered the car returned, but it didn't arrive until Tuesday night. That caused us to lose a day.

After unloading, watering and feeding the stock, the baggage horses were (See WON, HORSE & UPP on page 83)

UNDER THE MARQUEE

Communications to 25 Opera Place, Cincinnati 1, O.

THINKING back?

ORA FRITZ is spending the winter in Albuquerque, N. M., and Los Angeles.

REGRETS: The passing of Al Martin. Details in the Final Curtain.

C. FOSTER BELL and Pat Purcell are in advance of the Skating Vanities.

SPEAKER at the Grotto Club, Ashtabula, O., recently, was Walter L. Main.

A CENTER ring feature with the Hoffman USO circus is the Christy Liberty horses, presented by Milt Herricott.

RAY EARLINE, Annex attraction, reports having a swell season with the Bud Anderson show.

REMEMBER when circus governors carried their autos in box wagons loaded on flatcars?

TRAP drummer Fred Franklin, who was with the Anderson circus, is back in Macon, Ga., for the winter.

THE ARNESENS (Barney and Jimmie), who closed with the Bud Anderson Circus, are visiting Mr. and Mrs. Doc Ford in Hugo, Okla.

GEORGE (SHORTY) SHIREY, Reading, Pa., who was on the advertising car of Bailey Bros., will be brigade manager on the same circus next year.

BAILEY BROS. closed at Lexington, N. C., November 18, where weather was cold, but business good, and went into quarters at Brady Lake, O.

SAM WARD, who closed several weeks ago as publicity man for the Royal American Shows, has joined the promotional staff of Polack Bros.' Circus.

THERE was a time when a dirt ring maker of a circus was as important as the riggers and seat men.

BEN PARDO (Great Lorenzo) reported that he had lost his belongings when a truck on the Beatty-Russell show caught fire recently.

VICTOR PURPUREE, who was with Arthur Bros.' Circus and Siebrand's carnival will join the service within a month.

BERNIE HEAD, agent for Blackstone, visited Elmer A. Kemp on his way to Hershey, Pa., while making arrangements for show to play Trenton, N. J.

VISITING Mr. and Mrs. Micky Dales, of Wallace Bros.' Circus, at their home in Baltimore, were Mr. and Mrs. Lester McGee.

JESS MORRIS, drummer, joined L. Claude Meyers' band playing army camps with a circus unit, opening at Columbus, Ga., this week.

NOT many years ago the dyed-in-the-wool press agents frowned on the idea of using radio as an advertising medium.

KENNETH WHARTENBY writes that George (Kaiser) Hanes, Peter McAllister Jr. and C. A. Seabock, of the Ringling show, can be found in Sarasota at DeSoto Hotel.

BILLY (BOZO) MACK, who was with the Ringling show, visited his home in Upper Darby, Pa. He left for Miami No-

vember 25 and will winter there until he joins the Big One next season.

THE KELLYS (Betty and Eddie) finished five weeks of indoor circuses in New York State. On November 25 they opened at the New Kenmore Hotel, Albany, N. Y., with a 10-people ice show.

FLYING VALENTINOS, who were at the Shrine Circus, Evansville, Ind., last week, will finish the season at the Shrine Circus, Kansas City, Mo., December 4-10, then return to Houston over the holidays.

BILL TOBIAS, who trouped with carnivals and last season with the Cole band, first trombonist, opened a grab (See Under the Marquee on page 82)

H. S. Arrivals, Departures

HOT SPRINGS, Nov. 25.—The show colony here still keeps at its usual peak with arrivals and departures daily. Patty Conklin has arrived, as well as Mr. and Mrs. Al Wagner, Harry Hennies, John Terry, "Wingey" Cook, Mr. and Mrs. Al Weir, with Frank Wise, Tommy Renaud and others expected. Bob Lesley and Dick Miller left for Florida. Joe Kuta, Eddie and Golda Grady, Mr. and Mrs. Bert Wallace are still here. Fitch, of Bud Anderson Show, and Hantz left for Corpus Christi, Tex. Nathan Albert and Murray Fein left for Los Angeles to join Allen King.

Much interest in the coming organization of showmen here is being manifested, and Dr. Black, Blackie Logan, Dr. Akers and Red Reader, year-round residents here, are being mentioned for the various chairs and offices, for instance, Black for president; Reader for secretary-treasurer, and Logan and Akers for trustees. Frank Head is spoken of for chaplain. Bert Mullen and Chick Walworth, after looking Malvern and Camden over, came back here to stay for the winter.

Sid Markham and Bert Schulze left for Miami and Sarasota. Louis Rosenberg is still here, awaiting Nathan Alberts return from the Coast. Eckard Lawsen and Red Larkin left for Sarasota via Dayton, O. Many showmen here have reservations for the trek to Chicago for the showmen's convention. Ben Loeffler left for Los Angeles, and Max Hart went back to New York City. Eddie Rogers and family, from Cole Bros.' Circus, just arrived. Shereff left for Jacksonville, Fla.

Iris Graves left for San Antonio. Eddie Gallagher, of the Ringling show, is still here. Frank Rooney, of the old-time show family, is now a permanent resident here. Eddie Dionne left for Corpus Christi. The Madison Brothers, owners of Madison Bros.' Carnival, left for Des Moines. The party Thanksgiving Day at Lake Hamilton had a large attendance. The Slippery Creek String Band furnished the music. Reported by Stanley F. Dawson.

The Corral

Communications to 25 Opera Place, Cincinnati 1, O.

HOSPITALIZATION of Jimmy Downs, Fort Worth, Tex., was necessary near the close of the seven days booking of the Texas Rodeo at the Halifax (N. S.) Forum. He was gored by a steer while wrestling with the animal, and was taken immediately to the hospital where he remained several days.

FOLLOWING notes are from Earl Armstrong: Mr. and Mrs. Joe Rice bought a 200-acre farm east of Montezuma, Ind., where they plan to hold small rodeos next spring. Their daughter, Faye, is a steer rider and shows fancy Western horses. They also plan to open a riding academy. The annual rodeo at Lyons, Kan., was a success. Stock was furnished by Paul Long, and the only contract event was the trick and fancy roping of the Bowyer Twins, Lorene and Darlene. Tex Taylor, whip manipulator and horse trainer, spent several days at the Madison Square Garden Rodeo visiting friends, and then returned to work at Johnstown, Pa. Marilyn Jorgenson, steer and calf roper, is located at Emmett Lynch's ranch near Touchet, Wash. Marilyn states that she made 20 rodeos this winter. Joan Fell will open her rodeo career next season with trick roping and riding. At present she is still in training at her parents' farm near Glyn-don, Md. Roscoe Armstrong and Eric V. Dodge, former partners in the presentation of the Armstrong Ford act, are doing their part toward the war effort by firing boilers at the Burns-Hancock Fire Brick & Clay Company plant near Montezuma.

Hon. Memberships in CHS

FARMINGTON, Mich., Nov. 25.—Colonel Palmer, owner of the Two Hemispheres bandwagon; Jake Posey, famed 40-horse driver, and L. Ray Choisser, steam calliope player, formerly with Hagenbeck-Wallace and Cole Bros., have been presented with honorary memberships in the Circus Historical Society. New members are Lawrence C. Brown, Portland, Me., and George L. Stewart, Flat River, Mo. They are collectors of miniature elephants, programs and routes. Member John W. Staley informs that he will be at the Ringling quarters in Sarasota for remainder of the winter season, following a recent trip to Cincinnati.

William F. Machado, New Bedford, Mass., is interested in the collection of circus letterheads.

CHS Secretary Jack Lyon recently moved to a new residence, 210 Waterloo Avenue, Guelph, Ont., Can., and requests that mail be forwarded to that address. Incidentally, all material for this column should be sent to the writer, Don Smith, Box 246, Farmington, Mich., and not to The Billboard direct.

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GEORGE LYNCH

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In the Armed Forces

SGT. JIM YARBROUGH, formerly with circuses in the New England section, is in France with the Medical Corps of the 95th General Hospital. His address is A. P. O. 112, care Postmaster, New York.

SHORTY SUTTON received word that S/Sgt. Allen Smuntan (professional name, Allen Montan, rope spinner) is a prisoner in Germany; that June 5 his plane was hit by flak in France and he bailed out thru flames from height of 23,000 feet. His address is Gefangennummer, 2406 Lager-Bezeichnung; M.-Stammlager Luft 3, Deutschland (Allemagne).

PVT. FRED C. WENZEL, 36840613, who was with an infantry division in France, has been hospitalized past eight weeks in Southern England. He was with the Ringling-Barnum, Sells-Floto, Hagenbeck-Wallace and Cole Bros.' shows. His address is USA Hospital Plant, No. 4103, APO 649, care Postmaster, New York.

JOHN J. ANDREW, former news announcer over Radio Station WCBS, a member of the Springfield (Ill.) staff of the United Press and now a U. P. war correspondent, has been missing in action since November 5 in the Asiatic area. He was lost on a B-29 raid. His mother is Dallis Julian Andrew, former equestrienne with the Hagenbeck-Wallace Circus. His father, the late John R. Andrew, was treasurer of the H-W show for many years, and superintendent of the State Fairgrounds, Springfield, under Gov. Henry Horner.

With the Circus Fans

By The Ringmaster

OFA

President Secretary
 THOMAS M. GREGORY W. M. BUCKINGHAM
 12039 Edgewater Drive P. O. Box 4
 Lakewood 7, O. Gales Ferry, Conn.
 (Conducted by WALTER HOHENADEL, Editor
 "The White Tops," care Hohenadel Printing
 Company, Rochelle, Ill.)

All fans at Binghamton, N. Y., attended numerous performances of the Frank Wirth Victory Circus which played the new Armory there, auspices of the State Guard, week of November 11. They attended in a body night of November 16. Show was well attended. A number of the performers were entertained, including Mr. and Mrs. Poli and Rudy Rudy-noff. Rudy-noff and family will remain in Binghamton for several months, where Rudy will train several new horses for his act. Pat Valdo fans will enjoy watching this training process. A circus party will be given for Rudy-noff shortly.

A letter received from Burt L. Wilson, Chicago, who is on his regular fall trip to the Southwest, states that he will be home about December 1.

CFA Robert C. Zimmerman, Madison, Wis., was the luncheon guest of Capt. Terrell Jacobs. Terrell stopped off en route to Minneapolis so as to see "Zim" and visit Fred Winkelmann, Madison Zoo director. Jacob's own unit opened a four-day engagement at Sheboygan, Wis., November 26, after which he entrains for the Coast for dates in Oakland and San Francisco, Calif.

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CURRENT IDEALS OF CIRCUS

Will Make More Fans Than Oldies of Parades' Epoch

Eyefuls of present-day thrills set new pace for rising generations — mass arenic displays supplanting exploitation of stellar individual presentations

By P. M. Silloway, CFA

AS A circus fan, cherishing the traditional features of the circus as known in the early 1880s, I am inclined to believe that the circus of today is noticeably beyond whatever the traveling shows of a half century ago had to offer in their frame-up and performances. Many of the older circus fans deplore the passing of the daily downtown parade, with its magnificent displays of dappled grays, ornately carved wagons and gilded chariots and mile-long cavalcade of alluring fanfare. However, a new generation has arisen who never saw a circus parade, and hence have no vivid conception of the parade in the heyday of the 30-car shows. The old-time circus means absolutely nothing to the youngsters of 1944, and the concepts of the circus they will hold in memory will be the outstanding features of the circus of today. From this viewpoint, I suggest that the circus right now offers more for the making of circus fans than characterized the traveling shows in the daily street parade epoch.

Appeal of Circus Lot

In lieu of advertising a daily parade over the principal thoroughfares in downtown districts, the railroad shows usually exploit the unloading of the train

and the activities in setting up the tents on the morning of showday. In the radio and daily newspaper announcements they make definite mention of the place where the show will be unloaded and the location of the showgrounds. Really, when one comes properly to evaluate it, the morning of circus day at the unloading and on the show grounds offers vastly more appeal to the youngsters and circus-hungry populace than they glimpsed in the glamorous displays of the old-time parade. In the varied activities of the showgrounds the embryo circus fans gain more intimate concepts of the circus as a whole than ever was revealed in the hurried fanfare of the daily parade. In those days people stood along the streets waiting for hours and seeing nothing. How is it now? On the circus lot there is an eyeful of thrills whichever way one looks in every moment of the passing hours. The circusgoers of tomorrow will not be continually harking back to handsome draft horses, clown bands and classic carved wagons, but rather to the interesting and informative sights incidental to the setting up of the tented city of white tops.

Mass Displays

There has been an obvious change in circus ideals in recent years, the present trend being largely toward mass displays in the arenic program rather than the exploitation of stellar individual acts. This feature of change is exemplified in the aerial ballets of the big circuses. Once a single star high above the center ring satisfied the avid spectators, but now the open spaces of the mammoth big top must fling out a constellation of subsidiary aerialists helping to put over the main display. Now there must be three, four, five or six pachyderms doing their stuff in each of three arenas at one time.

Equestrian Displays

In this connection may be noted the passing of the individual stars in the bareback riding acts, and in their stead are offered the family equestrian displays. In my opinion there has been a steady deterioration of equestrianism in American circuses in direct proportion, as family performance has displaced individualism in bareback riding acts. As a result we have no really stellar equestrian or equestrienne performers, while much-to-do is made over the silly clowning antics of some notables as riding comedians. Where can you cite a single brilliant equestrienne in the regular program of any big show, as compared with the acrobatic equestriennes of the 1880s and 1890s? This comment does not mean that material for first-class equestriennes is lacking, but that it is merely hidden under the bushel of mediocrity in the so-called family equestrienne offerings.

Change in Animal Acts

Note the change that has taken place in the jungle cat acts. It is a far cry back to the wagon show days, when the cage of the solitary lion with the show was dragged into the single ring and the daring trainer thrilled the spectators by feeding the snarling feline with raw meat and climaxed the performance by putting his head between the open jaws of the ferocious beast. Then came the epoch when preference was given to the wild animal acts with a group of lions or tigers, as the spectacular presentations of Mabel Stark, Bert Nelson, Terrell Jacobs, Clyde Beatty and their less notable compeers, offering a new trend of jungle-cat training. And now the gigantic display of Alfred Court and his

assistants, claiming about one-third of the program of the Big One, and occupying all three rings with a bewildering spectacle of a dozen or more trained cats of all kinds in each of the steel arenas, an example of mass display never to be surpassed and perhaps never to be seen again.

Appeal to Adults

Recently while riding down an elevator with a friend who knew me to be a circus fan, with an elderly couple who were strangers, my friend remarked, "I suppose I should go to the circus, but somehow I always thought that the circus was chiefly for the youngsters." I replied, "No, the circus as now presented offers its chief appeal to adults who are able to appreciate artistry of performance and beauty of presentation." The elderly lady quickly remarked, "I quite agree with you and that is why we always go to the circus." In watching the programs of the leading circuses find, if you can, a single act which might offer a strong appeal to children and youth.

It has always been imagined that clowns, elephants, ponies and monkeys furnished the elements claiming childish interest. But what big circus features a clown act which the youngsters can understand and appreciate? And if any big circus has such an act as I have fan-

ciated it is usually presented only in front of the middle sections of the grandstand, where the multitude of children in the bleachers at the far end don't get even a glimpse of it.

No Displays for Children

Under current ideals of the displays in the arenic programs it seems a useless expenditure of money and physical energy to take small children into a big show either to the matinee or the night performance. 'Cause why? As a rule, there is very little to sustain their interest in any of the big acts and they are unable to see and understand the smaller bits offered as fillers in the main performance. How about the clown walk-around bits? Each of these offerings is supposed to present some idea or motif or sarcasm, or to provoke laughter, of which children never catch the meaning.

Menagerie Not for Kiddies

How about the menagerie? It is a standing gag that the elders take the youngsters to the circus to see the animals, but under the conditions prevailing in the big shows, the children do not see the things they are looking for. Aside from the elephants, ponies and halter stock tethered in the menagerie, there are very few animals in which the (See IDEALS OF CIRCUS on page 83)

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VAST CHI TURNOUT CINCHED

Outpouring of Outdoor Ops Promises Capacity at Meets

Sessions of IAFE, NAAPPB, AREA, ACA and SLA attract heavy registration—business and social programs to be highlighted by 32d annual League banquet and ball

CHICAGO, Nov. 25.—It looks as tho everybody and his brother in the outdoor show world will be on hand at the Hotel Sherman when the annual outdoor conventions get under way Monday, December 4. All of the six organizations represented—Showmen's League of America, IAFE, NAAPPB, AREA, ACA and Association of County and District Fairs—report heavy registrations, and Joe Osaja, the hotel's reservation head, is going daffy trying to figure where he is going to put everybody.

Sam J. Levy, chairman of the banquet and ball, is lining up a select lot of talent for the stagershow, and for the speaking talent he believes he has people whom the 1,200 or more banquetees will like. Besides Werner C. Dornfield, toastmaster, and Robert Bellaire, chief speaker, he has secured Strickland W. Gillilan, noted Washington humorist, to head the entertainment program.

President's Party, honoring Retiring President Floyd E. Gooding, is shaping up under chairmanship of J. C. McCaffery, and M. J. Doolan, chairman of the memorial service, has everything in readiness.

Events of the week in which outdoor showmen are interested are, in the order in which they will take place: Saturday, December 2, President's Party; December (See *Big Chi Turnout Seen on page 45*)

Gooding Units, Up 20%, Prep Full Operation

Factory Is Improved

COLUMBUS, O., Nov. 25.—F. E. Gooding Amusement Company here announced plans for operation on full scale again, with the Gooding Greater Shows, American Exposition Shows and four ride units. At close of the season, October 21, operations at 60 Midwest fairs and 66 carnival dates showed a 20 per cent increase in grosses over 1943. Record attendance at county fairs and a season of favorable weather contributed to the success of every date, the year (See *Gooding Units Up 20% on page 45*)

New Blue Bonnet Org Is Off to Good Start

TOMBALL, Tex., Nov. 25.—Blue Bonnet Shows, a new Texas organization under management of H. B. Birkes, Austin, got off to a good start in Taylor, Tex., under auspices of the American Legion Post, reported Ted Custer. Route will comprise cities along the Gulf of Mexico.

Rides at the opening were Chair-o-Plane; Goose, Kiddle ride, and Sky-High (See *Blue Bonnet in Start on page 45*)

Art Lewis Pulls Capacity; Honor Dinner Is a Sellout

NEW YORK, Nov. 25.—National Showmen's Association's testimonial dinner to Art Lewis, past president, at Rogers Corner on the night of November 20 was a sellout. The big Pan-American room at the eatery was jammed with members, their wives and friends. At the honor table were Art Lewis and his son Jackie, on leave from the army; Oscar C. Buck, NSA president; George A. Hamid, presi- (See *Lewis Dinner Sellout on page 48*)

Trio Cop Pleas In RC Robbery Case in St. Paul

ST. PAUL, Nov. 25.—Just as they were about to go to trial in U. S. District Court here on charges that they robbed the Rubin & Cherry Exposition show train of \$65,000 in September, 1943, three former midway workers changed their pleas to guilty and were ordered to stand pre-sentence investigation.

They are Charles W. Pullen, 39, East St. Louis, Ill.; James DePriest, 31, Los Angeles, and Thomas T. Stadl, Detroit. Pullen was first to change his plea when he admitted robbery of the train after it had left St. Paul and was heading for Topeka, Kan. Stadl and DePriest followed him in changing pleas the next day. Linus Hammond, U. S. assistant district attorney, had assembled 55 government witnesses in Judge Gunnar H. Nordbye's courtroom, including some show people who had been attached to the show.

The train was looted of \$28,831 in (See *Pleas Copped by Trio on page 45*)

Official Program of ACA in Chicago

ALL sessions of the 11th annual meeting of the American Carnivals' Association, Inc., will be held in Parlor L, Hotel Sherman, Chicago, beginning Monday, December 4, at 11 p.m., CWT, and continuing nightly until business of the meeting is completed.

Opening of meeting by President James E. Strates.
Roll call of member shows.
Proof of notice of meeting.
Reading of minutes of 1943 Chicago meeting and approval thereof.
Annual reports of General Counsel—Secretary-Treasurer Max Cohen and of associate counsel and approval thereof.
Reports of committees; reports of officers.
Communications.
Discussion of activities of the association for the past year.
Discussion of industry's contribution to the war effort.
Applications for membership and action thereon.
Unfinished business.
New business.
Election of directors until the next annual meeting in 1945.
(See *OFFICIAL ACA PROGRAM on page 46*)

50% of SLA Membership Is On Mustering-Out Honor Roll

CHICAGO, Nov. 25.—Chairman M. J. Doolan, of the honor roll of the Showmen's League of America Mustering-Out Fund, reported that a little over 50 per cent of the League's membership is now on the fund's honor roll. The committee, he said, desires to hear from other members as soon as possible so that members in the armed forces may be sent a 100 per cent list of members participating in the drive.

In addition to names already reported the following have been added to the honor roll:

Mickey Allen, E. G. Alexander, Bud Anderson, C. W. Anthony, Fred G. Barker, Oliver Barnes, W. D. Bartlett, Harry J. Batt, Henry Beaudoin, C. T. Bickford,



RALPH G. LOCKETT, widely known staff executive, who has concluded his seventh season as secretary of the Johnny J. Jones Exposition under the general management of E. Lawrence Phillips. His initial post in outdoor show business was as secretary to the advance department of the John Robinson Circus under Arthur R. Hopper.

Best for Loos Tops 42 Years

LAREDO, Tex., Nov. 25.—Most successful season in his long show career was registered by the Greater United Shows, said Owner J. George Loos.

He is preparing here for the 1945 tour, which will mark his 43d consecutive season. Among dates already booked are Charro Days Celebration, Brownsville, Tex., February 3-11, and Pan-American Fair and Washington's Birthday Celebration, Laredo, February 17-March 4. Owner Loos said the '45 season had been booked practically solid.

Endy Shrine Biz Standout

11-day Southern dates are far beyond expectations—new front and exhibit top

DAYTONA BEACH, Fla., Nov. 25.—Endy Bros.-Prell Shows, playing six Shrine circus dates in Southern States, report that business has been far beyond expectations. Each city is played 11 days. Exploitation includes decorated main streets, 24-sheet stands, lithos, window and tack cards, mailing list for school tickets for matinees, and parades on opening days, headed by Shrine bands with uniformed members in line, show trucks, Zacchini's cannon and sound truck, reported H. E. Stahler. On show-grounds Shrine bands hold nightly concerts and Shriners are ticket takers, (See *Endy Shrine Biz Soars on page 49*)

Crafts in Barn After Peak Tour

NORTH HOLLYWOOD, Calif., Nov. 25.—Equipment of Crafts 20 Big Shows has been stored in quarters here and the '45 opening date has been announced as early in February. A skeleton crew is under supervision of Roy Sheppard, Frank Warren and John Morton. Norman Prather, artist and neon specialist, is on a 10-day vacation. Harold Mook reported the auditing about completed. Mr. and Mrs. O. N. Crafts will plane to Mexico City for a 30-day vacation.

Mrs. Roy E. Ludington, after treatments at a health resort, plans to visit at home in Ada, Okla. The Warren boys, sons of Mrs. O. N. Crafts, plan an extended (See *Crafts Has Peak Tour on page 49*)

Regal Is Remodeling In Atlanta Quarters

ATLANTA, Nov. 25.—Regal Exposition Shows, which closed the season October 28 in Lawrenceville, Ga., is again wintering here. Show opened April 1 in Atlanta and traveled six months in six States for 8,000 miles, said Secretary Ernie Sylvester. Remodeling and building is under way by a crew in charge of Leon Cutter Crane. New office trailer was purchased by Mrs. B. M. Scott, president, with six trucks.

R. E. Stewart, general agent and business manager, who is booking territory, plans to attend the Chicago meetings, (See *Regal Is Remodeling on page 48*)

Dodson Crews Rest Before Start of Work

JACKSONVILLE, Fla., Nov. 25.—Equipment of Dodson's World's Fair Shows has been placed in Northeast Florida State Fair buildings here and crews will take vacation of three weeks before official opening of quarters.

The skeleton crew are Henry Gamble, trainmaster; William Harvey, who is streamlining the Caterpillar; Henry McCaulley, Diesel engineer; W. F. (Dutch) Schneider, canvas supervisor; Roscoe Carter, utility supervisor; Art Detwiler, (See *Dodson Crews Resting on page 48*)

Endy Gives \$1,000 to Fund

CHICAGO, Nov. 25.—Secretary Joseph L. Streiblich, Showmen's League of America, received a check for \$1,000 this week from Endy Bros.-Prell Shows as the contribution of David B. Endy, Sam Prell and Ralph N. Endy to the Mustering-Out Fund. Also received for the fund were checks for \$50 from James Edgar and Harry Mamsch.

THEY CALL HIM EDDIE BROWN

Coast Figure In Biz as Kid

All branches have appealed to erstwhile "Mayor of Gayway," now in L. A.

By Sam Abbott

MORE than 40 years with circuses and carnivals. That's the record of James Edward Brown, who started by selling slum jewelry to Negro workmen in levee camps, so he and his circus companion could eat, to heading a million-dollar amusement park in Long Beach, Calif.

He's hurdled the barriers that stood between him as a punk and the success that came in later life. When he started, carnival cookhouse jobs were the order of the day to finish in, crowded by busy offices where the talk was in six and seven figures. But all of these things have come to a man who's trouped in nearly every phase of the business, directing concessions at the San Diego (Calif.) Exposition, assistant to the president of the Dallas Centennial, directing and selling concessions for Billy

in the oil business around Los Angeles. But show business called again and in 1925 Brown returned to manage the W. H. (Billy) Rice boat show. The same year he closed with the Murphy Shows. In 1926 he managed the John T. Wortham Shows and a year later produced the first police show in Miami. From 1928 thru 1930, he managed the Rubin & Cherry Exposition. He then turned to fairs and expositions.

Altho not actively connected with shows today, Brown has a warm spot in his heart for them. When one plays in and around L. A., where he lives at the Elks' Club, Eddie is always on hand. When Cole Bros.' Circus played the area for 17 days, it was safe to bet Brown was on the lot as much as Noyelles Burkhart, the manager. In fact, Brown, who is stately looking with his hair graying at the temples, was asked many times if he owned the shows. Had he his life to live over, he assures everybody that it would again be show business. Altho he thinks circus trouping more colorful, his return would be to the carnival field. As Brown says (and he should know), "This is the life!"

"What's in a Name?"

Born James Edward Buck in Chicago, December 29, 1888, this showman started ushering in the Academy Theater there when he was about 12. One of the job's privileges was that he could ride with the billposter. It was on one of those trips that Brown, then Jim Buck, saw his first circus wagon and questioned his companion about it. The red wagon ap-

pealed to him. He learned that the billposter planned to go ahead of the show. Leaving the theater job, Jim Buck went to the South Halstead lot where the show was assembling. His request for work was rejected with the remark that he was too young.

pealed to him. He learned that the billposter planned to go ahead of the show. Leaving the theater job, Jim Buck went to the South Halstead lot where the show was assembling. His request for work was rejected with the remark that he was too young.

As the kid was walking dejectedly from the lot, a woman in the Younger & James cookhouse hired him. He was to be coffee boy and dishwasher at \$1 a week. It was while on this show that his name underwent its change. Becoming friendly with some Indians on the show and learning their language to where he could say common words and count, one day an Indian woman inquired as to his name. "Jim," he said. "Jim? We got Jim. Your name Eddie." So it was Eddie.

With the set-up now Eddie Buck, the show jumped from Chicago to Galesburg, Ill., where he was to have his first work day, and he was all set to pitch in. Sleeping quarters in an old boxcar, with bunks four high, were somewhat crowded. When he awakened he found the car emptied of its human contents with the exception of himself. When he went to make his exit he found that someone had stolen his pants. Clad only in his shirt, Eddie went to the lone window at the end of the car and peered out. George Brown, the show's trainmaster, saw him. Brown went into Galesburg and bought Buck a pair of pants. They became steadfast friends. With the "Eddie" which the Indian

Circuses and Some Jams

Incidentally, his pick-up name has caused its bearer some commotion in life. When he married in Chicago in 1915, he noticed in the license bureau a sign: "Penalty for Giving Fictitious Names." Returning to *The Tribune* building, where his prospective bride was waiting, he produced the license made out in the adopted name. Despite the antagonism the clerks may have had for nom de plumes, Brown explained that he was an actor and had, without thinking, given his stage name. The document was changed. The name, Brown, also has been a disquieting factor on bonds and legal papers. With friends it hasn't been too bad, for many of them know him only by his show name.

When he was with circuses he had some inglorious scrapes, other than the one in which he lost his pants. One that he particularly recalls happened when he was with the John Robinson show in Monroe, N. C. This involved a minister, some funds for a church's or-

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EDDIE BROWN (second from right) at Cole Bros.' Circus in Los Angeles in 1943. He attended with Sid Grauman (extreme right), owner and builder of Grauman's Egyptian and Chinese theaters in Hollywood.

Rose's show in Fort Worth, "Mayor of the Gayway" at the Golden Gate Exposition in San Francisco, and meanwhile changing this name thru two friendly turns—from James Buck to Eddie to James Edward Brown.

With McGinley in 1902

In 1902 he made his entrance into show business with Walter T. McGinley. Next, he was a legal adjuster, and in a like capacity for Big Lew White, George Steele, Henry Fifley, Doc Childress, J. C. O'Brien and Harry Stevens. In 1903 Brown was with Buckskin Bill's Wild West; 1904, John Robinson's Ten Big Shows; 1905-'07, John Sparks Old Reliable Virginia Shows; 1908, Sells-Floto Circus; 1909, back to the Robinson circus; 1910-'11, Sells-Floto; 1912, Arlington & Beckmann Wild West; 1913, Young Buffalo Wild West; 1914, Howe's Great London Circus; 1915, Barton & Bailey Circus, and 1916, Hugo Bros.' Circus.

In 1917 he switched from circuses to carnivals, joining the Rice & Wortham Shows. In 1918 and for two years thereafter he was with the C. A. Wortham Shows. The next five years he again was with the late Walter McGinley, later

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phans and widows and a stay in jail that could have been as long as 10 years. On the show Brown had the pie-car privilege. Since the show didn't play Sunday dates, it had, however, moved into town to ready for Monday. Early Monday morning Brown took \$1,000 in silver to a bank to be changed into currency. While waiting to get to the window he stood behind the minister. When Brown obtained his currency, the teller advised that he could use more silver. When Brown returned to the lot and advised John Robinson of the fact, the show owner told him to take \$1,000 in silver from the wagon. This he did. On reaching the bank, Brown was arrested on the charge of picking the minister's pocket of money that was for orphans and widows. He was hauled off to jail. Pocket picking in North Carolina carried a 10-year sentence.

Altho he shouted his innocence, officials wouldn't listen. When they pulled out his watch chain, they found that he had a watch on each end. Not knowing that his brother had soaked one of them to him, the officer blatted: "See here! This is enough to convict you." The minister would offer no explanation of the missing money except that the one who got it was one who had been close to him. This was Brown. But it was still circumstantial.

Hours later Brown was still sweating it out in jail when he heard the callope start for the parade around the square. He still could think of nothing more than the 10 years in jail. However, about this time he was released. It seems the minister had gone home to lunch and had occasion to reach for his handkerchief. Under it was the money. "If the minister hadn't been decent, I could have done 10 years in jail," Brown declares. "Suppose he had said: 'This is a circus guy; let him go to jail.' Then I'd have been in."

A Day's Work Laid Out

Brown did plenty of work in his days on circuses. When he was with the John Sparks circus, the show stayed out all year. He was with it three years. The five-car show was managed by Charlie Sparks. His first chore in the morning was to buy gasoline, which had to be purchased at pump stations. Next he led the parade with his pony and cart. After this he took tickets on the Side

Show and then went into the chandeller wagon to sell tickets to the big show at 25 and 35 cents. He had a two-pony and a January act in the show. He made the concert announcement and sold tickets for it. The concert featured a man putting his head into a lion's mouth. At the appointed time Brown blared forth with: "The lion's name is

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EDDIE BROWN (right) is seen with J. W. (Patty) Conklin, president of the Conklin Shows of Canada, on one of the latter's periodical visits to the West Coast. Speaking of Conklin, Brown says: "He's a benefactor."

Romeo. He is a ferocious Central African beast and has killed three of his trainers. The last was killed when the lights in the arena went out and the beast took advantage of the darkness to slay his trainer. . . . "Brown says the concert was on and over in a few minutes. Since it was only 10 cents, no one kicked about the brevity or lack of entertainment. After supper he repeated his afternoon show routine. The salary for all this was \$10 a week. "That was about \$5 less than tops on the show," Brown adds.

Because he trouped with Bill Curtis, now boss canvasman with Cole Bros.' circus, Brown gives this as the reason that he was never in a serious blow-down. "Curtis never had more than one or two blowdowns in his life," Brown asserts. It is Curtis who "influenced" Brown's selling slum jewelry to Negroes in levee camps. They made a shanty boat trip down the Mississippi River one year between seasons. They fished and

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their catches. When they reached a levee camp out came the slum, the pair getting money for groceries.

Being "Mayor of the Gayway" at the Golden Gate Exposition was a matter of friend needing a friend. Lou Lurie had purchased the hot dog concession for \$200,000 and was set to give the fair 16 to 25 per cent. When Brown was told of the agreement, he said it wasn't feasible. He figured it out to Lurie, who went back to the committee and had the percentage reduced to five. Seeing the deal Brown could drive, the committee drafted him to represent them. So Brown worked for the fair as well as for Lurie, with whom, in between show business, he had sold newspapers on a San Francisco street corner years before.

Sees Plenty of Progress

Sometime in his busy life James Edward Brown found time to plan and supervise construction of Virginia Park Amusement Center in Long Beach. In addition to his work in show business, he was president for a year of the Pacific Coast Showmen's Association, an organization he helped found in 1922. He is a life member of this association and an honorary life member of the Showmen's League of America in Chicago.

On the basis of his 45 years in show business, Brown predicts that carnivals will come back stronger than ever after the war. But he doesn't believe the shows will be over 25 cars. For circuses he predicts there will be more but smaller shows. They will improve and be more compact, with emphasis on good performances. Another point he foresees is that outdoor shows will be designed for comfort, with blues to be replaced by comfortable chairs. There will even be telephones in ticket wagons and courteous attendants about the lot; in fact, so many improvements are in store that Brown will not attempt to enumerate them.

Whatever strides in designing, outdoor shows will always be colorful and fascinating, and all the more so to Brown. A circus caught his fancy in Chicago in 1902. And it would again today, were it not for his graying temples, because Eddie Brown will always feel that way about show business.

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SALEM, OREGON

Showmen's League of America

Sherman Hotel, Chicago

CHICAGO, Nov. 25.—Meeting this week was postponed to November 24 because of Thanksgiving. Mustering-Out Fund, still showing real action, has passed the \$20,000 mark; Red Cross drive is running ahead of last year's and other activities in proportion. Membership applications came from Gordon Middleton, John K. Maher, Cy Horwitz, Charles L. Gordon and Ralph O. Decker, credited to Charles H. Hall, Thomas Sharkey, President F. E. Gooding and Charles W. Miller.

Ballots for the annual election are ready and absentee members may secure them by writing to the secretary. They must be returned by December 4. Full instructions are sent. Among early arrivals were Louis J. Berger, Arden W. Morris, John Flamingo, Nate Eagle, T. Dwight Pepple, William H. Green, Harry Ross, Sam Ward, Tom Sharkey, William B. Naylor, Ainsley Lambert, Paul Miller, Jack Weiner, Lou Leonard and Whitey Woods. Rube Liebman and Duke Ford stopped over for a day. Larry O'Keefe is back after a long absence. News of the passing of member Max Shapiro was received with deep regret. Sam Gluskin is convalescing and may soon be able to be out. Past President Edward A. Hock is recuperating at his home. Tom Vollmer, R. N. (Hi-Ki) Adams and William J. Coultry are still confined.

Ladies' Auxiliary

Ann Doolan presided in absence of President Phoebe Carsky November 16 with Mrs. Marie Brown, first vice-president pro tem; Mrs. Nan Rankine, second vice-president pro tem; Mrs. Lucille Hirsch, and Mrs. Elsie Miller, secretary. Open house at the conventions will have Mrs. Lew Keller as installation officer; Mrs. Marie Brown, emcee, and Mrs. Delgarian Hoffman, hostess, it was decided. Ethel Weer, one of the early arrivals, attended and donated a beautiful crocheted sky-blue shawl to be awarded at the open house. Third Vice-President Viola Fairly wrote that she and Virginia Kline would be at the next meeting November 30. Esther Weiner attended and donated coffee and cake for members. Award books are to be disposed of during the open house. Elected to membership were Florence McDonner, Gladys Patrick, Clara Mae Farnsworth, Dorothy Louise Raley, Mrs. Ethel Hyman and Elberta Stein. Membership applications of June Myra Eyerly, Mollie Decker, Lula Belle Hendrix and Dollie Ann Bailey will be presented November 30.

Regular Associated Troupers

730 South Grand Avenue, Los Angeles

LOS ANGELES, Nov. 25.—Over 300 members attended the first annual Home-Coming Ball November 21 in the new clubrooms, McKinley Hall, Walker Auditorium, on Grand Avenue. First major event of the winter season, it drew the largest attendance since the organization's inception. Dancing, starting at 9 o'clock, lasted until 2 a.m., with music by Kilpatrick's Hollywood Orchestra. There was a turkey dinner at midnight. Guest of honor was Art Belmont; emcee, Mel Smith; general chairman, Sam Dolman and Babe Miller, president; Frank Yagla, catering chairman; star performer, Betty Kilpatrick.

Introductions were made of the 1944 officers, Babe Miller, president; Ruth McMahon and Joe Krug, first vice-presidents; Minnie Pounds and Herb Sucker, second vice-presidents; Vera Downie and Walton de Pellaton, secretary-treasurers. The 1945 officers introduced are Joe Krug, president; Martha Levine, first vice-president; Sam Dolman, second vice-president; Jennie Reigel, third vice-president; Eddie Harris, fourth vice-president; Harry Levine, treasurer; Walton de Pellaton, secretary. Other introductions included those of the founder and first president, Lucille King; second and past president, Estelle Hanscom; Marlo LeFors and members of the board of governors, Sis Dyer, Betty Coe, Ethel Krug, Leone Barie, Rosemary Loomis, Virginia Kline, Helen Brainerd Smith, Clara Zeiger, Maybelle Crafts, Martha (See RAT on page 46)

CLUB ACTIVITIES

National Showmen's Assn.

Palace Theater Building
New York

NEW YORK, Nov. 25.—Report from Chairman Joseph McKee, of the Max Linderman Fund, has this revised list of donors at recent meetings: Jake Shapiro, Gerald Snellens, Oscar C. Buck, Max Gruberg, George A. Hamid, Frank Bergen, Bucky Allen, Sam Rothstein, Frank Ware, Harry Kaye, Max Friedman, Bibs Malang, Jack Gilbert, Phil Isser, Bill Bloch, Ben Weiss, Frank Miller, Jack Wilson, Art Lewis, Harry Sussman, Jerry Gottlieb and Issy Cetlin. While the fund is now in excellent shape, calls upon it are frequent and it continually needs replenishing.

At the testimonial dinner to Past President Art Lewis last Monday night at Rogers Corner, Joe Rogers did the "impossible" by securing real turkeys, of which all guests had an abundance. At this writing the annual banquet's success is assured as a sell-out. Election will be held at the annual meeting December 27 and out-of-town members may vote by ballots that will be sent to them on request.

Jack Perry, for the W. C. Kaus Shows, donated another \$75 to the Veterans' fund. Lieut. Jack Duffield, of fireworks note, who paid a visit, is now attached to a flame-throwing outfit. Chief Warrant Officer Sydney Levine, U. S. Army, is back from two years overseas. Corp. Jack Lewis was in from Fort Meade, Md. Eldon Williams and Joseph Cohen, Bill Lynch Shows, came from Halifax, N. S., for the banquet, and Bill Kirshner and Ben Rosenberg came from Montreal. Mack Kassow is back from the South. Harry Decker is a constant visitor. Max Gruberg, while attending the Lewis testimonial dinner, lost his equipment in a fire which destroyed his winter quarters. Harry Washburn dropped in on his way to Boston from the South. Here for the banquet are Harry Horner, Lester Nelson; Arthur Rothbard, Baltimore; Private Billings, George Rector, Charles Lewis, Joe De Leo; Harold Schneider, Macon; Jack Massey, Leaksville, N. C.; Louis King, Dada King, Ben Lewis, R. C. McCarter, Pvt. Al Dorso and family, Tom Brady, Orest Devany, Jackie Owen and Sam Abbott, *The Billboard* representative from Los Angeles. Event will be November 29 in the Hotel Commodore Grand Ballroom.

International Showmen's Association

Maryland Hotel, St. Louis

ST. LOUIS, Nov. 25.—President John H. Maher presided November 16, with Leo Lang, treasurer, and Euby Cobb, secretary pro tem in absence of Francis L. Deane. Special committee on a cemetery lot reported it had purchased a beautiful plot with space for 148 graves in Memorial Park Cemetery, which will be called Showmen's Rest. Attractive evergreens will be placed as markers, and it is planned to erect a large monument in the center of the plot.

This project entails voluntary donations and all costs involved will not come out of the club treasury but out of a special cemetery fund which has been opened at a bank. Several hundred dollars were subscribed to start the fund, among initial donors being Al Bay-singer, Charles F. Stuart, Jack Vinson, Harry Moore, Euby L. Cobb, Sid Sidenberg, Pat Purcell, John L. Francis, Orville Williams, Frank Hanasaki, Leo C. Lang, P. E. Vaughn, Gus Forster, Green Downing, William (Red) McCoy, Ralph Hatton, Rex Howe, W. H. (Bill) Allen, Joe Mackey, Robert Walkup, John and Joseph Maher, Dee Lang, Peter G. Rust, Cy Horwitz, Tom Casey and Frank B. Joerling.

Reports showed paid-up membership for this time of the year to be the largest in the history of the association. After the business session lunch and refreshments were served.

Pacific Coast Showmen's Assn.

623½ South Grand Ave., at Wilshire
Los Angeles

LOS ANGELES, Nov. 25.—Monday night's meeting adopted three amendments to the constitution and by-laws, which provide (a) an increased fee for life membership, upping it to \$150, effective as to applications January 1, 1945; (b) election of five trustees for terms of from one to five years to assume general control over club funds (cemetery fund excepted), club's major business transactions and to act as financial stabilizers between the association and board of governors, and (c) election of board of governors instead of their appointment by the incoming president. First amendment was sponsored by Harry Hargrave and Ted LeFors and the others originated with Harry Fink and Joe Glacy. Action was unanimous.

Board of governors' meeting was attended by 26. On the dais at the members' meeting were President LeFors, Vice-Presidents George Coe and Hunter Farmer, Treasurer John T. Backman and Secretary Bill Hobday and member John L. Lehrman Jr., also a member of the SLA, released from navy duty while his ship was drydocked and spending the time with his parents here.

President LeFors announced appointment of Hunter Farmer as chairman of the house committee. Sam Dolman, co-chairman of the membership committee, gave this breakdown: Life members, 32; in armed forces, 168; dues-paying members for 1945, 561; delinquent in dues, 189. Added to membership were Milton Cohan, proposed by Moe Eisenman and George Coe, and John M. Martin, signed up by Cal Lipps and Arthur Hockwald. Harry Rawlings, building fund committee, put on another of his "absent-treatment" pitches in which he studiously refrains from trying to sell War Bonds, but ringing the bell were Harry B. White, Bill Hobday, Bill Meyer, Harry Horwitz, Ted LeFors, Roy Ludington, John (Spot) Ragland, Timmy Reves and Jack Chris (See PCSA on page 46)

San Antonio Showmen's Club

Main Ave. and Commerce St.,
San Antonio, Tex.

SAN ANTONIO, Nov. 25.—Election in the clubrooms November 17, after some heated campaigning, resulted: President, Louis Ringold; vice-president, Dave Stevens; secretary-treasurer, J. C. Tarkington; chaplain, Doc Barr; board of governors, Stewart O'Brien, Charles Aronson, R. S. Rigden, Scotty Norton, Tommie Davis and Bill Salisbury. Ringold, observing his 42d year in outdoor show business, is general agent of the Alamo Exposition Shows.

Committees: Relief, B. S. Ellison, chairman; Bill French, Bert Fry, Paul Straub, Jess Akers; house, Cecil Perkinson, chairman; Eddie Balow, A. K. Robinson, Mike Ruback, Clarence Katz; membership, Jack Ruback, chairman; M. J. Shaw, Maurice Tanner, Denny Pugh, Mel H. Vaught, Barney S. Gerety, William R. Hirsch, Frank B. Joerling; entertainment, Charley Shubb, chairman; Red Baker, Harry Coih, Paul Utesh, Albert Wright, Bennie Hyman, Joe Ulcar, Larry Woods, Toney Martone and Joe Stevens.

Jack Ruback left November 19 for Hot Springs for about 10 days before going to the Chicago meetings. Dave Stevens closed a deal with chain stores here to put in boudoir dolls and bears. Max Levine, Western Novelty Company, Denver, visited the rooms, as did James and John Russell, in the past years owners of Russell Bros.' Shows, now living in San Angelo, Tex. Club purchased a plot in a local cemetery. Entertainment after the election was furnished thru courtesy of Mike Ruback, owner of the Olmos Nite Club. Roland Smith, Waco, spent several days here. Plans for a New Year's Eve party are on, with Ben Block and Charley Schubb in charge.

Heart of America Showmen's Club

Coates House, Kansas City

KANSAS CITY, Mo., Nov. 25.—President C. F. Zeiger, Secretary G. C. McGinnis and Treasurer Harry Alshuler were present November 17. Tivoli Exposition Shows remitted \$54.45, which was taken in by the late W. Frank Delmaine during the season and which was placed in the cemetery fund. Letter came from member Patrick Templeton, who is in armed service. The HASC will be represented at the annual SLA banquet and ball by President and Mrs. Zeiger. Mike Wright, visiting in the city, brought in the application of P. W. Shool, who, with Charles Spencer and James Needham, was elected to membership.

President Zeiger's War Bond sales: Mike Wright, \$25; Captain Hugo, \$25; Harry Alshuler, \$25; Fred Flood, \$100, and Ladies' Auxiliary, \$100, which will be placed in the cemetery fund. Banquet and ball committee reported it was negotiating with a local orchestra to furnish music for the annual New Year's Eve party, to be preceded as usual by the Tacky Party of the auxiliary December 30. C. M. Lowe, Lowe Amusement Company, who had been a guest of Frank Capp here, returned home to Birmingham. Secretary McGinnis requested members to send permanent addresses. Past President Norris Cresswell is manager of the Ashland Theater here. All past presidents were requested to be (See HASC on page 47)

Missouri Show Women's Club

Maryland Hotel, St. Louis

ST. LOUIS, Nov. 25.—President Ethel Hesse presided November 16 with Mildred Laird, secretary pro tem; Norma Lang, treasurer and 18 members present. Dorothy Williams was sergeant at arms. Prayer was led by Chaplain Daisy Davis. New members include Mary E. Barlow, Phyllis D. Johnson, Mrs. W. H. Allen, Mary E. Ogle and Alma Louise Ross. President Ethel Hesse donated a combination change purse, which was awarded to Alice Belmont. A \$50 War Bond went to Mrs. Clara Zeiger, Rocky Ford, Colo., and a \$25 bond to Harry Wingfield, Royal American Shows. Missouri Show Women's Club and the IAS will jointly hold a New Year's Eve party December 31. A committee, Ida McCoy and Daisy Davis, visited the club to discuss plans. Letters came from Mrs. Ruth Martone, Nell Allen and Kathleen Gawle. Goldie Fisher, here for a visit, made a generous donation to the treasury.

Miami Showmen's Association

236 West Flager Street, Miami

MIAMI, Nov. 25.—At a special meeting of the board of directors November 20 David B. Endy, president; Robert K. Parker, first vice-president, and William J. Tucker, second vice-president, attended. New members unanimously elected: Louis De Joseph, Brigham Ray Young, David Backovitz, Harry Rubin, Eugene Gutman, Martin F. Barry, Max Tubis, Nat Wolf, Louis Meyers, Tony Lento, Walter G. Miller, Harry Newfield, Elmer A. O'Rear, Carl Wilson, Teddy Underwood, Charles I. Mishler, Edward Delegrange, Dale Barron, Daniel Donini, Pete Thompson, Ben Cohn, Nick Mazar, Claude A. Sechrest, George O. Goodman, Sam Delaney, Samuel Green, Saul Gillis, Charles J. Mills, Kenneth B. Warfield and Frank H. Starr.

Seen around the clubrooms: Nathan Glassman Roth, Robert L. Scott, G. P. Whitehead, Philip Duskin, Bernie Renn, Sam Prell, Danny Elias, William Helman, Russell D. Erdell, Don Lanning, Pat Finnerty and Leo Bistany. Rooms have been newly fitted with venetian blinds and drapes, and a large bar Frigidaire has been installed in the restaurant. The club will go out to assist showfolk with room and hotel reservations. Maxie Herman is handling details for the ball, which will be held about January 20.



PENNY PITCH GAMES
Size 48x48", Price \$30.00,
Size 48x48", With 1 Jack Pot, \$40.00,
Size 48x48", With 5 Jack Pots, \$45.00.

PARK SPECIAL WHEELS
30" in Diameter, Beautifully Painted. We carry in stock 12-15-20-24-and-30-number wheels. Price \$13.50

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HI-STRIKERS—1945—MAY BE

POSSIBLE on 2 sizes ONLY to buyers who get their orders in EARLY to get an early SPRING start. There will NOT be enough to supply ALL who want them, therefore FIRST orders in will be shipped out FIRST. A deposit required. 25 ft., \$85; 27 ft., \$97; painted in bright RED or GREEN enamel; 3" numbers painted Aluminum, Black and Red trim. 2 Masts, Chaser, Guy, Gong, etc. Boxed and crated P.O.B. Lapeer. Tower wired for lamps, \$6.50 extra. Over Gong REFLECTOR, \$11.50 ex. SAVE THIS AD, or send order NOW — as late orders in we may not be able to supply — we could not last spring. Address:

LAPEER HI STRIKER WKS.
649 Turrill Ave. LAPEER, MICH.

BALL GAME SUPPLIES

Yukon Kids, 12" high, 95¢; Yukon Queens, 13" high, \$1.10; Eskimo Kids, 14" high, \$1.25; Alaskan Kids, 16" high, \$1.55 each. All made of heavy Snail Duck, stuffed with wool wool, have 2 1/2 x 3 1/2" inserted wood bottoms, are trimmed in lamb's wool and painted flashy contrasting colors, two sides. Milk Bottle Units. A sturdy portable table, iron mounted and fiber bound, with six hardwood bottles, \$10.00 for each complete unit. Place your order now for spring delivery.
LANANCE, 782 Marlon, S. E., Atlanta, Ga.

WANTED SEASON 1945 O. J. BACH SHOWS, INC.

Rides, Shows, Concession, Free Acts, Bill Poster, Sound Car, Ride Foremen, Capable Operators for Posing Show, Life Show, Pit Show and Grl Show. Opening Elmira, N. Y., April 20th. Ebson, Grandy, Cy Startup, Blanky, Friday, Queenie, Langford, Al Devine, write. Address: O. J. BACH, 305 Ridgewood Ave., Ormond, Fla., or O. M. BECKER, 414 So. Main St., Elmira, N. Y.

FOR SALE

Carrousel, 50 ft., 3-abreast, late model streamlined park machine, perfect condition, like new. Priced very reasonable. Also Accessories and repair parts for Dentzel Machines.

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WANT

GLASS BLOWER
That Can Do Neon Tube Work.

Salary \$65.00 for 5 Day Week.
NEON ELECTRIC CO.
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Communications to 25 Opera Place, Cincinnati 1, O.

CHICAGO.

SKEETER AND GEORGE McALLEN will spend the winter at Trailer City, Hot Springs.

DOC M. S. ANDERSON is in Veterans' Hospital, Room 419, Ward 4, West Roxbury, Mass., with a kidney ailment.

JOHN HOWARD'S MUSEUM closed a successful two-week engagement in Minneapolis, and opening date in Sioux City, Ia., was reported a red one.

AFTER a successful tour of Western fairs with his robot machine, William R. Gersback returned to his home in Madison, Wis., for the winter.

MAKING a grand slam?

AFTER two consecutive years with the Exposition at Home Shows, Jean Nadja, who closed a successful tour in Charleston, S. C., is visiting in New York.

PHIL KIMBLERTON, Akron, sold his Merry-Go-Round to the Pioneer Shows and booked his hoopla, bingo and other concessions for 1945.



HARRY HARGRAVE heads the committee on arrangements for Outdoor Showmen's Convention Week of the Pacific Coast Showmen's Association and Ladies' Auxiliary, which will begin December 10 with Memorial Day services. Annual banquet and ball in the Gold Room of the Biltmore Hotel, Los Angeles, on the night of December 14 has a ticket sale limited to 400. Business and social sessions will fill out the week.

JOHNNY HARTMAN, with the Joyland Amusement Shows last season, had the programs for the Sonja Henie Show in Indianapolis November 16-26.

AFTER a successful season with their concession at Oceanside Beach, Calif., Bennie and Marie Kling are spending the winter at Palm Springs, Calif.

WE'LL soon know what fair officials think.

AFTER 35 weeks on the J. F. Sparks Shows, Anthony (Shorty) Pietro, who closed in Tallahassee, Ala., will go to Lexington, Ky., to open a holiday store before vacationing in Miami.

H. J. WINTERMAN penned from Emmitsburg, Md., where he is wintering, that he is building an educational show and has contracted with the Pioneer Shows for 1945.

JESSIE FRANKS infoed that Lydia (Pinky) Snook, of Carl Lauther's Side Show for a number of years, recently underwent an operation in St. Joseph's Hospital, Reading, Pa.

AFTER top business this season with Capell Bros.' Shows, Jack Delmar closed his bingo and concessions at Bristow (Okla.) Fair and went into the pecan business in Haskell, Okla.

GOOD WILL built up at fairs last season can now be used to good advantage.

MR. AND MRS. (LADY SIROD) MEYER SR., who are working clubs

around New York with their mental act, report they will go to Miami December 1, having bookings there into February.

D. WADE, general representative of the W. G. Wade Shows, returned to Detroit from Elkhart, Ind., where he signed a contract for the 1945 Goshen County Fair.

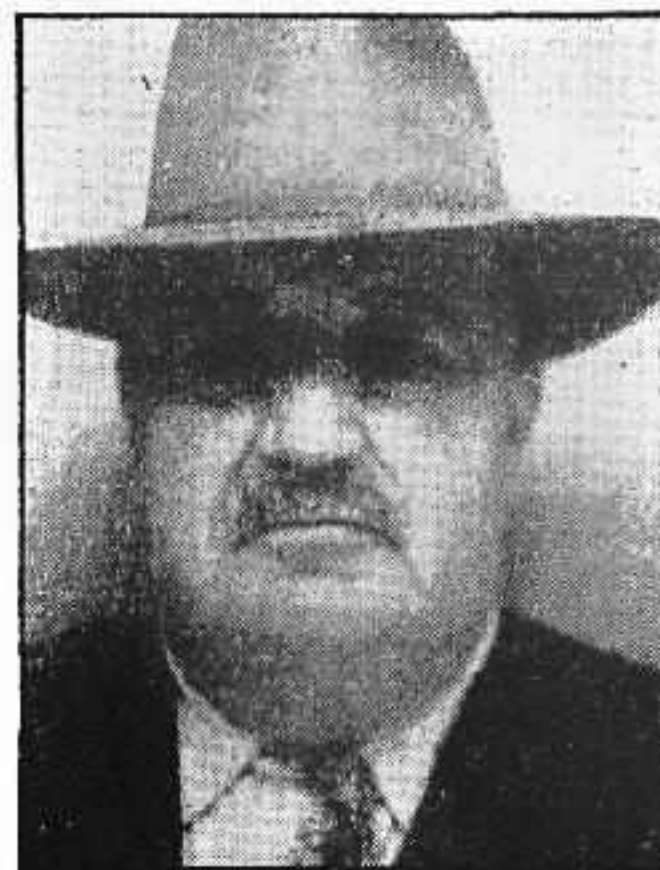
MRS. STANLEY MAZWKIEWICZ (VIRGINIA STEEL) received word from the War Department that her brother, Pvt. John Garrison, marine and formerly with the Kaus Exposition Shows, had been wounded on Palau Island.

DUTCH WARD, who returned to Laurel, Miss., after a successful season with six concessions in Arkansas and Mississippi, reported he had a new house car and two trucks and expected to take out his own show next season.

THIS week's press-agent copy: "The management and its staff departed early for the Windy City."

AFTER closing October 21 at Jackson (Miss.) Colored Fair as ticket seller on the front gate of Wallace Bros.' Shows, Viola Radcliff motored home to Indianapolis, where she will stay until start of the season with the same show.

ABE AND EDNA FRANK, who will winter in Pascagoula, Miss., after an excellent season with the Gentsch & Sparks Show, visited the Royal American



GEORGE D. KITZINGER, widely known to outdoor operators, former Atlanta correspondent for The Billboard and magician, who died November 17, left an estate estimated at \$70,000. He made several bequests to show organizations, among them Show Folks, Inc. As a newspaperman in Milwaukee, Cincinnati, Birmingham and other cities, he made his early contacts with showbiz.

Shows in Mobile and were entertained by Mr. and Mrs. Slim Sorberly.

HANDED an honorable discharge after 18 days in the army, Whitey Higgins (A. J. Romanuskis), concessionaire, past season with Jack Gilbert on the World of Mirth Shows, is in Cincinnati where he plans to spend the winter.

W. H. (BILL) ALLEN, cookhouse operator on the Buckeye State Shows the past season, spent several days in St. Louis visiting friends, after which he went to Alabama to spend the next two months with relatives of Mrs. Allen.

IT is at this time of year that we hear managers tell what they will not carry next season.

WILLIAM BRADLEY SMITH (Aloa, the Alligator Boy), who closed the season with Milo Anthony's Side Show on the Cavalcade of Amusements, went to winter quarters in Tulsa, Okla., for a short rest. On November 12 he opened with Joe Levine's Museum in St. Louis.

RECENT visitors to Playland Park, Leesville, La., where N. L. (Whitie) Dixon is manager, included Roy and Cecil Allen, Southern States Shows; Ray Smith and his mother, Mrs. Bessie Allen, of the

Standout

"GUESS the reason that the boss always talks to me," remarked a geek, "is that he thinks I'm the only one around intelligent enough to hold a conversation with."

same show, and Milt Hinkle, Lone Star Shows.

MR. AND MRS. ROBERT L. HETH, who had their string of concessions on the Gold Medal Shows, passed thru St. Louis last week en route to Boise, Idaho, home of Mrs. Heth's parents and other relatives, where they will visit until after the holidays. He reported an excellent season.

MR. AND MRS. GUS FORSTER, who had their concessions on the Buckeye State Shows all season, arrived in St. Louis to spend the winter again, with the exception of the last two weeks in December, when they will go to Renova, Pa., to visit his parents.

"I STILL carry \$4 in brass as a souvenir," infoed a ride boy. "Hang onto it," shot back another. "Can't tell when it will again be midway currency."

MR. AND MRS. FRED MILLER, W. G. Wade Shows, returned to quarters in Detroit after two weeks with relatives in New Orleans. Mrs. Miller returned to her secretarial duties and he is building a cookhouse which he and Harry Mammos will operate next season.

AFTER death of his wife last April, Buffalo Ben, 89, who joined Sid Crane's Circus Side Show on the Reynolds & Wells Shows, where he worked 10 weeks to good business, expects to be out again next season with his knife, vent and Punch acts.

L. H. HARDIN, who closed a successful season at Jackson (Miss.) Colored Fair October 21 with Wallace Bros.' Shows, has been re-engaged as assistant manager. He is residing at his daughter's home in Indianapolis until after the holidays and intends to make the Chicago meeting.

CLIPPING from Doc Waddell, Columbus, O., related that Loren Seydell, who once operated his Midget Show in the States and Mexico, is employed in a naval air training base, where his stature of four feet two inches enables him to get into small places in fuselages of planes.

SINCE closing the Crescent Amusement Company season, Manager and Mrs. L. C. McHenry, on a buying trip, reported purchase of a Whip, light towers and panel fronts in Little Rock and a truck and transformers in Hot Springs. They went to Hot Springs before attending the Chicago meetings.

JACK EDWARDS, latter part of the season agent with the Bill Hames Shows, who is fishing and duck shooting in Aransas Pass, Tex., purchased a 16-foot motor boat. He and Mrs. Edwards, on the Gulf almost daily, caught 34 speckled trout in one day. They plan a trip to Mexico City in December.

MRS. N. L. DIXON and son, Billy Dixon, stationed at Camp Claiborne, La., returned last week from duck hunting in Texas, where they were joined by Mr. and Mrs. C. A. Vernon. They got their daily limit of wild ducks and geese and returned to Leesville, La. They also took back a barrel of gulf trout, red fish and flounder for the folks in Playland Park

HARRY A. ILLIONS SAYS:

"The most complete ride ever built—is the BIG ELI Ferris Wheel. It comes fully equipped, even with electric bulbs."

Harry should know; he has three No. 16 BIG ELI'S — one at Celoron Park, N. e. w. York, and two at Memphis, Tennessee. They all enjoyed a very nice season of 1944. When Peace comes install a BIG ELI WHEEL on your Amusement location. All standard size wheels will again be built after victory.

ELI BRIDGE COMPANY
300-320 Case Avenue Jacksonville, Ill.



Plenty on Lot

YEARS AGO. A rail show owner said that truck shows would never appeal to the public because there would be no excitement at the runs in the morning.

there. Billy, who had a three-week furlough, returned to camp November 25.

DUE to the management attending the Chi convention, the management of our winter unit is in the hands of our cookhouse operator.—Gate & Banner Shows.

MR. AND MRS. NOBLE C. FAIRLY entertained a group of outdoor showfolk at their cottage in Hot Springs November 18. Cards were played and a buffet luncheon was served. Those present included Mr. and Mrs. Al Wagner, Mr. and Mrs. L. C. (Curly) Reynolds, Mr. and Mrs. Curtis J. Velare, Jack Baillie, Johnny Bejano, Mr. and Mrs. I. (Izzy) Wells, Mr. and Mrs. William Crow, Mr. and Mrs. Sam Lieberwitz, Mr. and Mrs. Al Wallace and Kate Murray.

NOTES of J. P. M. Amusement Company from Concord, N. H., by John Parker: William E. Muldoon, general manager, said all rides were being repaired and painted under direction of ride superintendent Peg Groudraut. A crew is building show fronts and rides and fronts will be neoprene. Org will carry Merry-Go-Round, Chair-o-Plane, Ferris Wheel and Tilt-a-Whirl. Mrs. J. P. (Joe) Muldoon, of cookhouse note, is sole owner. Manager Muldoon, back from a scouting tour, reported good prospects. There will be an early opening in New York State, after which the show will go into New Hampshire and Vermont.

BILL DENNING, ride operator with the Cavalcade of Amusements the past season, has taken a lease on the Blue Bird Cafe, Tulsa, Okla., reported William Bradley Smith (Aloa, the Alligator Boy). Opening night, November 16, a supper was served to some of the show personnel and among those attending were Mike Lamb, Sam (Dad) Hankins, L. Reece, Pat Duncan, Bill Paul, Alberta Ragsdale, Mickey (Ike) Turner, Gertie Lackey, Mr. and Mrs. William Bradley Smith, John William Shaw, Arthur Carlson, Mr. and Mrs. John Eaton, Jack Allen, Mr. and Mrs. Danny Meeks, Mr. and Mrs. Ray Ross, Maj. John Hall, Jeannie Blackburn, Evan Anderson, Otis Sandwick, White King, Frank J. Bly, Ojoe Ostrage and Peedy Green.

In the Armed Forces

PVT. ROBERT QUINLAN, who is stationed in England, has been promoted to corporal.

E. H. (WHITEY) ELLIOT, 7128880, who had his concessions with the Beckmann & Gerety Shows, is stationed in Germany.

FORMER cookhouse owner and manager, James E. Owens, 35446550 is stationed with APO 230, care of postmaster, New York City.

PFC. CARL C. MAINS, R-936087, former employee of the Latlip Family Shows, is stationed in England.

BIG CHI TURNOUT SEEN

(Continued from page 38)

3, memorial service in the Bal Tabarin; December 4, annual Showmen's League election; December 6, annual banquet and ball; December 7, installation of League officers. A registration booth for League members will be opened in the hotel lobby Sunday, December 3. Conventions which will be in session include the IAFE, December 4-6; ACA, December 4-7, and NAAPPB, December 5-7.

Many Make Reservations

Hundreds of show people will arrive in Chicago from one to four days ahead of official opening of the meetings. Among early arrivals, as shown by the hotel reservation list, will be:

November 30—Tom M. Allen, Frank R. Conklin, Mr. and Mrs. Jack Eyerly, John W. Gallagan, Mr. and Mrs. Floyd E.

Gooding, Mrs. Anne Gruberg, Mrs. Abner K. Kliffe, R. L. Lohmar, Jimmie Lynch, A. L. Moore, L. C. Reynolds and A. E. Selden.

December 1—Jack Baillie, R. J. Batt, Ray Marsh Brydon, Al Carsky, J. W. (Patty) Conklin, Mike Conti, Mr. and Mrs. H. L. Pilbert, Jack Gallagher, George Golden, Max Goodman, Bob Hallock, Mr. and Mrs. Leon H. Harms, Harry W. Hennies, Paul H. Hudspohl, Elwood A. Hughes, Dr. John LaMarr, D. F. Lamkin, Morris Lipsky, Mr. and Mrs. Tony Martone, Dinty Moore, George M. Newlin, Harold Paddock, Bob K. Parker, E. Lawrence Phillips, Dave Picard, Vaughn Richardson, J. S. Robinson, Nat D. Rodgers, Jack Ruback, Leonard B. Schloss, Joe S. Scholibo, Herbert Schott, Bernie Shapiro, Jake Shapiro, Mr. and Mrs. John D. Sheesley, C. W. Sinclair, Aut Swenson, E. W. Weaver, J. C. Weer, A. J. Weiss, Nate Worman and Mr. and Mrs. C. F. Zeiger.

December 2—Sam Abbott, N. S. Alexander, Mr. and Mrs. Al Baysinger, Henry W. Beaudoin, Oscar Bloom, Mr. and Mrs. Emery Boucher, I. Cetlin, Max Cohen, Mr. and Mrs. Dell Darling, Mr. and Mrs. John F. Enright, H. L. Finke, Art Frazier, W. C. Fleming, Mr. and Mrs. H. L. Pitton, George Ganther, L. L. Hall, Clarence H. Harnden, Henry H. Heth, Al Humke, Richard S. Kaplan, Adrian W. Ketchum, Bob Kline, Mr. and Mrs. Pete Kortez, Charles A. Lenz, George H. Lux, Mr. and Mrs. Harry Martin, H. H. McElroy, S. M. Mitchell, Mr. and Mrs. Milt Morris, J. A. Morrissey, Charles A. Nash, Jack Neal, Mr. and Mrs. W. Frank Patrick, Denny Pugh, L. C. Reynolds, Mr. and Mrs. J. T. Richards, Ben O. Roodhouse, J. M. Savery, Frank D. Shean, Gerald Snellens, Lee A. Sullivan, Louis Torti, Mr. and Mrs. Mel Vaught, R. T. Wade, William V. (Jake) Ward, Mrs. J. C. Weer, Walter Wellman, Cash Wiltse and Capt. Frank R. Winkley.

December 3—B. Ward Beam, Mr. and Mrs. L. M. Brophy, Keith Buckingham, Guy Cantwell, L. E. Cunningham, A. H. Dathe, Mr. and Mrs. John R. Davies, J. M. Dean, C. P. Dodson, David B. Endy, John Francis, Mr. and Mrs. J. J. Frisch, Harry J. Frost, Eleanor Getzenderer, Jack L. Greenspoon, Mr. and Mrs. F. O. Gregg, Irving Grossman, Mr. and Mrs. F. L. Hafner, Hogan Hancock, A. C. Hanson, Mr. and Mrs. W. R. Hayes, Allan Herschell, W. D. Jackson, Maurice W. Jencks, A. W. Kalbus, Mr. and Mrs. Raymond A. Lee, Art Lewis, Paul M. Lewis, Ace Lillard, Fred L. Markey, Chet Marshall, Bertha McDaniels, James McElwee, Frank W. Means, Frank C. Miller, A. D. Michele, C. D. Moore, P. R. Nugent, George Ponser, Mr. and Mrs. William A. Lindemann, Mr. and Mrs. H. P. Schmeck, Clem Schmitz, Mr. and Mrs. Ray P. Speer, Mrs. Mazie C. Stokes, James E. Strates, Mr. and Mrs. Art Thomas, Dan P. Thuber, Mr. and Mrs. Phil C. Travis and Frank Wirth.

GOODING UNITS UP 20%

(Continued from page 38)

being free from accidents to the public or to employees, said President Floyd E. Gooding, general manager.

A substantial amount was collected each week on all units as a contribution to the Red Cross and Servicemen's Mustering-Out Fund of the Showmen's League, and all of the Gooding personnel expressed pride in their work for this cause.

Before equipment was stored improvements were made on the factory and grounds, 1300 Norton Avenue. By November 15 much rebuilding and decoration of equipment was completed by a large crew that has been retained for winter quarters work. Activities in the factory will continue until the operating season of 1945.

The death in July of Ed C. Drumm, manager of the Gooding Greater Shows, ended 32 years of service. Other members of the executive staff, in addition to General Manager Gooding, comprised Mrs. Lottie Drumm, Mr. and Mrs. George Bouic, Mr. and Mrs. John F. Enright, Charles O'Brien, Blaine Gooding, Jack Lampton, Buck Saunders and Kathleen Holleran.

PLEAS COPPED BY TRIO

(Continued from page 38)

cash and \$36,866 in drafts and securities after a 10-day stand at the 1943 fair. Pullen, FBI agents said, planned the robbery in a Minneapolis hotel room two weeks earlier. The defendants each face a maximum penalty of 10 years imprisonment, \$10,000 fine, or both.

BLUE BONNET IN START

(Continued from page 38)

Plane. Among concessionaires were Blackie Goldstein, popcorn and candy apples; Fred Miller, candy floss and cookhouse; Mr. and Mrs. Luther Miller, two stock ball games; George Barton, fishpond and sound car; Mrs. Ted Custer, two games, and Betty Williams Custer, penny pitch and ball game. A Ferris Wheel will be added. No shows will be carried till after first of the year, when lots will be played in larger cities. J. D. Barton is in charge of rides.

Manager Birkes purchased a light plant and arranged to feature the Bert Rogers Dog, Pony and Monkey Circus after January 1. Ira Burdick visited at Taylor. All equipment has been painted red and blue and the show will be billed as a circus-carnival combo.

WHEELS OF ALL KINDS

Tickets—Paddles—Laydowns Complete KENO Outfits

CARNIVAL SUPPLIES AND EQUIPMENT GAMES, STRIKERS, ETC.

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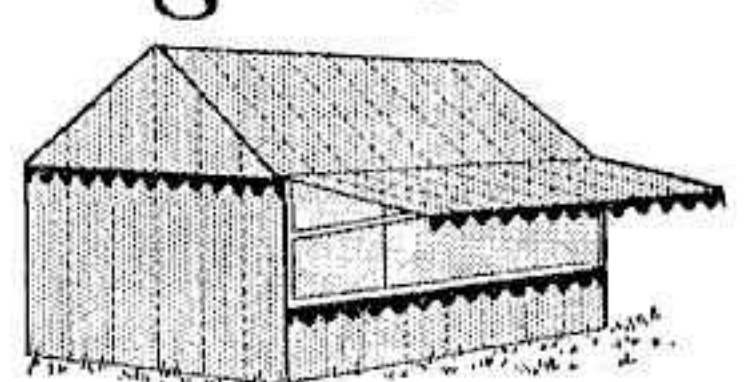
2000 PER ROLL
1 ROLL.....75c
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TICKETS SUBJECT TO FEDERAL TAX MUST SHOW NAME OF PLACE, ESTABLISHED PRICE, TAX AND TOTAL. THEY MUST BE CONSECUTIVELY NUMBERED FROM 1 UP UNTIL 500,000 HAS BEEN REACHED.

"First Things First"

Our Army-Navy E Pennant is evidence that Uncle Sam comes first at Powers & Company. Naturally, it is impossible to accept civilian orders until after the war. Then we will be happy to fill your Canvas needs.



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Important Feature of Our Post-War Plans

ARMY NAVY POWERS & CO.
MANUFACTURERS OF
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PHILADELPHIA, PA. CHICAGO, ILL.

Pleased to announce that **GEORGE BROOKS** is Now Associated with me as Designer and Builder of Games for Parks, Carnivals and Fairs.

OUR GAMES WILL BE ON DISPLAY AT
HOTEL SHERMAN, December 3rd, 4th, 5th and 6th, ON 2 FLOORS
BE SURE TO SEE

SHOOT-A-JAP for Cigarette Galleries—HIT-A-JAP for Dart Games—BINGO FLASHERS—PENNY PITCH BOARDS—HUCKLEY-BUCK SETS—HOOP LA BLOCKS—ELECTRIC AUTOMATIC BINGO LIFTERS—Or Tell Us What Your Needs Are.

RAY OAKES
P. O. BOX 106 BROOKFIELD, ILL.



PCSA

(Continued from page 43)

tansen. These and a floor collection totaled \$160. J. Ed Brown outlined high points of Outdoor Showmen's Convention Week and Prexy LeFors announced these committee assignments: Sunday, December 10, 1 p.m., Memorial at Showmen's Rest, Sam Dolman, chairman. Monday, past

Presidents' Night, Charles Walpert, chairman; Cal Lipps, Clyde Gooding, Hunter Farmer, Eddie Tatt, O. Alton, Frank Redmond and Candy Moore. Tuesday, 2 p.m., club is host to Western Pairs Association with Ed Vollman as principal speaker. Committee: Chairman Harry Taylor, Walter D. Newcomb Jr., Joe Glacy, S. L. Cronin, John Miller, Ed Walsh, Bill Sherwin, Harry Hargrave, Bill Hobday and Frank Zambrino. Tuesday

evening the Ladies' Auxillary will hold open house for visiting ladies, combined with a talkers' contest with 21 entrants seeking to clout the belt from the title holder, Cal Lipps. Wednesday afternoon will see an important gathering of show owners, managers, agents, insurance men and allied outdoor interests, chaired by William P. Sherwin, counselor for PCSA, and this committee: Joe Mettler, John Lohrman, E. W. (Slim) Wells, Herb Usher, Joe King, Spot Ragland, Bob Matthews, Harry LeMack, Ray Rosard and Harry Seber.

Thursday evening come the banquet and ball in the Biltmore Hotel and Friday evening President LeFors' complimentary Presidents' Night.

Word came that Al Martin had passed away after an illness of over a year. His name has been inseparably connected with amusement business in varied phases for over 60 years and friendships of his younger days endured to the last.

RAT

(Continued from page 43)

Levine, Mary Ludington, Bill Meyers, Harry Levine, Moxie Miller, Everett Coe, Elmer Hanscom, Inez Walsh, Reelley Burglon, Mora Bagby, Gladys Patrick, Alerita Foster, Ruth Korte, John Ragland, Roy E. Ludington, Hort Campbell, O. F. (Doc) Zeiger, Lou Korte, Cecelia Kanthe, Lucille Dolman, Jessie Loomis, Bertie Harris, Jewel Hobday, Violet Sucher, Lillabelle Williams, Clarence Alton, John Cardwell, Hilton Hodges, W. R. Patrick, Morris Bennett, Harold Mook, Nancy Meyers, Inez Alton, Marie Bailey, Nell Robideaux, C. Wrightsman, William McMahon, Marge Chipman, Allie Wrightsman and Lillian Schue. Floor-show features included Betty Kilpatrick, dancer; Dorothy Dalton, and Jennie Perry, songstress. Largest bank award in history of the organization was held, adding several hundred dollars to the treasury and going to Ray Holding and Nancy Oaks.

It was decided to hold an Election Ball December 19, second event of the season, with Kilpatrick's orchestra to furnish the music. Among those noted were Jack and Hazel Christensen, Joe and Ethel Krug, Eddie and Berta Harris, Sam

and Lucille Dolman, Frank and Jean Yagla, Bae and Moxie Miller, Walton de Pellaton, Carl Anderson, Jimmy and Louise Dunn, Jennie Reigel, Hilton and Lucille Hodges, Harry Quillen, Minnie and Charles Pounds, Ruth and Lou Korte, John Ragland, Roy E. and Mary Ludington, Edna Kanthe, Cecelia and Dick Kanthe, Robert Martin, Wayne Martin, Joby Martin, Dorothy Dalton, Harry and Martha Levine, Everett and Betty Coe, Marlo LeFors, Bernice Levine, Tille Palmateer, Clarence and Inez Alton, William and Nancy Meyers, Harry and Elsie Saker, Jenny Perry, Florence and Lloyd Lusby, Katherine Lambert, Alice and Earl Shepherd, Lucille King, Frank and Maybelle Bennett, William Farmer, Tim and Marion Revis, Rex and Minerva Boyd, Sis Dyer, Ed Kennedy, Lillian Shepherd, Esther Carlson, R. H. Shepherd, Helen and Jack Shell, Pat and Mabel Monzo, Herb and Violet Sucker, Marie Kortez, William and Ruth McMahon, Ray and Midge Holding, Floyd and Goldie Lee, Josephine Foley, Ada Mac Sabo, Paul Hulise, Catherine Pyatte, O. A. Hutos, Ora and Goldie Hicks, H. Lester, M. Sam Jones, John Levaggi, Julius Pacom, Pete Camp, Elmer and Estelle Hanscom, Mora Bagby, William and Gladys Dill, Michael Norfeet, Virginia Larsen, Alice and Art Belmont, Lee Brandon, Jerome and Mato Haifley, Blanche Louis, T. J. Davis, Leta and Marie Johns, Mush and Maxine Ellison, Abe Fabricant, Donald Lewis, Hyman Korenblatt, Marie Bailey, Gus Powell, Rosanna Ragland, Ural Martin, Jerry Godfrey, Marguerite Wilkins, Lois and Charles Rawlings, Rene and Monte Morgan, Chic and Betty Eble, Albert Smith, Helen Brainerd Smith, Catherine Payette, Dan Stathalo, Al C. Beck, Rosemary Loomis, Morris and Sarah Bennett, Arthur Hockwald, Norman and Harriet Prather, Amelia Earles, Nate and Marjory Hantman, Leroy Barnett, Nancy Oaks, Frank Tasso, Willis Irtenhouse, John Lorman, Ben Segal, Milton and Bertha Cohn, Sam Coomls, Margaret Burns, R. C. Stewart, Johnny and Everler Branson, Johnnie and Carmen Cardwell, Cliff Cox, Porter Chaplin, Thomas Hughes, Edna Kanthe, Irene Kiehl, Ortel Kent, Jack Kent, Evelyn Lantz, Franklin Terry and E. W. Well.

N. A. A. P. P. B.—SEE US SHERMAN HOTEL

Get in on the "MARCH OF DIMES" WITH

BATTER-UP

(Formerly "Jeter's" Batting Game)

THE MOST CONSISTENT "TOP MONEY GETTER" YEAR AFTER YEAR

Dear Mr. Slade: Wired you franchise money today, down payment tomorrow. Send me blue-prints and instructions on building of platform. We can have platform ready when machine arrives for installation. We want to start Oct. 27th—sooner than we expected. Hoping to meet you soon. Very truly yours, C. J. Martin. Macon, Ga.

Batter-Up Co., Oct. 16, 1944. Attention: A. R. Slade, 231 W. Wisconsin Ave. Air Mailed special delivery today \$500 dollars deposit on two Batter-Up games, delivery guaranteed us in 15 days out of first 20 machines, understand now in production. Assuring you this initial order is only the start of some nice volume business. Believe you have real hot money maker. Please confirm acceptance of order by return mail. Personal regards, Henry C. Lemke, Detroit. Lemke Coin Machine Co.

Sportland Arcade, Jacksonville, Fla. Oct. 17, 1944. Dear Mr. Slade: I am sending check for \$1,000. Deposit on BATTER-UP as agreed on the phone. Rush blue-prints so we can get started. Yours truly, T. E. Hiorns.

it is NOW AVAILABLE!



SEE IT! at Milwaukee or any of our Distributors.

SURE, We Will Be At the Show in Chicago, Week of December 4th.

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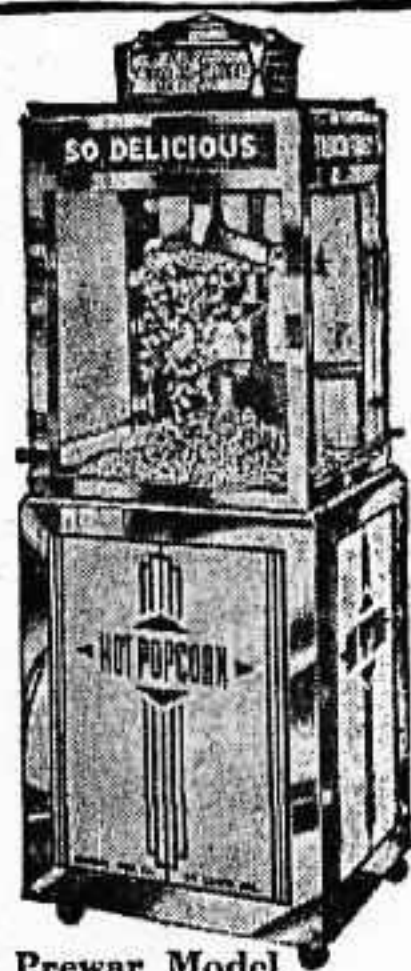
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Star

POPCORN MACHINES

... will be available just as soon as restrictions are lifted and materials available.

Plan NOW for your NEW POSTWAR Star model. Completely new throughout . . . tremendous capacity . . . extreme ease of cleaning . . . a really different, fool-proof popping unit. These are just a few of the new innovations you may expect.

Star now operates the Advance Manufacturing Company also.

Prewar Model

Star MANUFACTURING CO., INC. of St. Louis

Official ACA Program in Chicago

(Continued from page 38)

- Directors' meeting combined with membership meeting.
- Election of officers.
- Discussion of association's policies for 1945.
- Selection of next meeting place.
- Presentation of bills.
- Financial report of meeting.
- Miscellaneous business.
- Financial report of public relations fund.
- Addresses by members on subjects to be announced at the time of the meeting.
- General conference on matters affecting the carnival industry:

- (1) Post-War Planning.
- (2) Patriotic Activities in 1945.
- (3) Taxation.
- (4) Railroad Transportation.
- (5) Motorized Transportation.
- (6) Priorities.
- (7) Rationing.
- (8) Legislative Program.
- (9) Public Relations.
- (10) Canvas—Fire-proofing, etc.
- (11) New Safety Regulations.

- Discussion of new problems created by the war effort.
- Adoption of policies and legislative program for 1945.
- Discussion of further contribution which the industry can make to the war effort.
- Open forum.
- Adjournment.

GREETINGS TO ALL

COLEMAN BROS.' SHOW

508 Main Street

Middletown, Conn.

WANT—BLUE RIBBON SHOWS—WANT

Ride Foreman and Helpers for all winter's work in Florida. Shows with own equipment and transportation. Place a few more Stock Stores.

L. E. ROTH, 17th Ave. and 70th St., Miami, Fla., this week.

Mighty Monarch Biz Is Okay in Florida

WEST PALM BEACH, Fla., Nov. 25.—Business was reported big for the Mighty Monarch Shows here in the week ending November 18, according to R. W. Sharpe. Auspices were the Veterans of Foreign Wars Post and heavy paid admissions were rung up. Station WJNO broadcast eight daily announcements and newspapers were generous.

Despite labor shortages, few opening nights have been lost. No changes in the staff have been made, most of the ride help that started the season still being on the job. General Manager N. P. Roland said the show would close soon for remodeling and would tour Northern States in 1945 with a couple of added rides and shows. Tilt-a-Whirl topped all rides, with the Eli Wheel a close second. Dan Riley's Animal Show is topping the shows. Howard Ingram lays out the midway. Bill Vickers had a bang-up week with bingo. Mrs. N. P. Roland and her mother spent several days in Miami, getting the home ready to move into when the show closes. Although the show has been in Florida, business has been excellent in the past 38 weeks. A committee came from Fort Myers, where the show will go from here.

Staff: N. P. Roland, general manager and owner; Howard Ingram, business manager; Mrs. Ruth Roland, secretary and treasurer; Ernest Levings, electrician, mail agent and *The Billboard* salesman. Among visitors were David B. Endy, Andy-Prell Shows; L. E. Roth, Blue Ribbon Shows; Claude Belton, A. A. & B. B. Shows, and W. R. (Red) Hicks.

HASC

(Continued from page 43)

present on Past Presidents' Night December 15.

Ladies' Auxiliary

With President Clara Zeiger presiding and 27 present November 17, Alpha Ebbing and Desse Kelper were voted into membership. Loretta Ryan's donation of a compact, proceeds to be used for the silver fund, went to Jess Loomis. Sister of President Zeiger, she is a charter member and a past president, but has

been away several years. An old-fashioned quilting was on the week's program and an unfinished quilt, donated by Ruth Spollo, was finished by those who gathered in the rooms Tuesday afternoon. Refreshments were served by the president to 12 members present. First Vice-President Myrtle Duncan, who is still hospitalized, is much improved. It was decided to send Christmas cards to relatives of service members and \$5 to a fund for gifts to those in hospitals. A \$100 War Bond was donated to the men's cemetery fund. Dismissal was by Chaplain Mae Wilson.

American Carnivals Association, Inc.

By Max Cohen

ROCHESTER, N. Y., Nov. 25.—In addition to the names previously reported as having written to the association's office with reference to attending the 11th annual meeting word came from Ralph Smith, World of Mirth Shows; James W. Conklin, Conklin Shows; Joseph L. Bury, DeLuxe Amusements; John H. Marks, Marks Shows; Fair Publishing House, and W. A. (Bob) Hallock, Johnny J. Jones Exposition, that they would be present.

It is the belief of officers and directors that the meeting will be notable and a welcome to all is extended.

United States Department of Commerce has made available group plans for small businesses in several areas of the country, including the Chicago region, Mid-Continent region, Southeastern region and the Southwestern region.

Information from Washington indicates that it is proposed to change the federal tax law so that the excess profits tax will end with the war, with the anticipation that the first corporation income to be free of this tax will probably be the income for 1946, and that dividends paid out by corporations may be partially exempt from the corporation tax.

If these developments take place, shows operating as corporations may be able to improve their financial structure considerably immediately after the war.

INSURANCE for CARNIVALS

CLEM SCHMITZ

Radio City, New York

CALLING ALL SHOWMEN AND ALLIED INTERESTS!!

★ ★ ★ WHEN JOHNNY COMES MARCHING HOME

We Aim To Have a Fund Worthy of the Great Show World for Our Returning Heroes!

\$50,000

OUR GOAL

45,000

40,000

35,000

30,000

25,000

20,000

15,000

10,000

5,000

ON BEHALF OF G. I. JOE AND HIS BUDDIES, we are grateful to the men and women of show business for the splendid co-operation in this worthy effort.

BUT—there is still a long way to go! If you have not sent in your contribution, won't you please do so now!

IF you have contributed, try and send a little more.

OUR BOYS over there are giving their all. Let us at least give a fair share.

WE'RE NEAR THE HALF-WAY MARK—HELP PUSH ON TO THE TOP!!

SHOWMEN'S LEAGUE OF AMERICA MUSTERING-OUT FUND

FLOYD E. GOODING, President of the Showmen's League of America, Chairman

HOTEL SHERMAN • CHICAGO, ILLINOIS



**43
YEARS**

**PROUDLY WE ANNOUNCE OUR
43RD—CONSECUTIVE SEASON!**

NOW AS ALWAYS—"YOU CAN'T LOSE WITH LOOS"

Greater **UNITED** Shows

WILL BUY OR BOOK

FERRIS WHEEL — OCTOPUS —
ROLLOPLANES — KIDDIE RIDES.
MUST BE IN A-1 CONDITION.

WANT CIRCUS SIDE SHOW

MONKEY SHOW — MECHANICAL
OR GLASS HOUSE — HILLBILLY
SHOW.

**OPENING OUR 1945 SEASON
AT TWO OF AMERICA'S GREATEST
SPRING EVENTS**

**"CHARRO DAYS" CELEBRATION
BROWNSVILLE, TEX. FEBRUARY 3 TO 11
2 SATURDAYS
AND SUNDAYS**

**PAN AMERICAN FAIR AND
WASHINGTON'S BIRTHDAY
CELEBRATION
LAREDO, TEX. FEBRUARY 17 TO MARCH 4
3 SATURDAYS AND SUNDAYS**

WANT

FOREMAN FOR HERSHELL-SPILL-
MAN MERRY-GO-ROUND. ALSO
HELP FOR TILT-A-WHIRL, WHIP,
FERRIS WHEEL, ETC.

(THOSE DRIVING SEMIS AND
OUT OF DRAFT AGE GIVEN
PREFERENCE.)

WANT CAPABLE ELECTRICIAN. CAN PLACE COMPETENT SECRETARY.

1945 SEASON PRACTICALLY BOOKED SOLID

OPENING FOR FLYOPLANES AND ROCKET

CONCESSIONS, WRITE OR WIRE

J. GEORGE LOOS—Laredo, Texas

DODSON CREWS RESTING

(Continued from page 38)

motive operator, and Al Bradley, assist-
ant general manager, who is in charge
during absence of President M. G. Dod-
son now on a visit to Savannah and a
fishing trip to Florida.

Charles Goss, with his Fly-o-Plane,
joined another show for several weeks

before returning to alter the ride. Also
in quarters are Chet Fowler, Rocket fore-
man; Howard and Hazel Percy, who will
leave soon on an extended vacation;
Thornton Scott, concession attache, and
F. C. Lyle, painter and decorator. Jack
Campbell, bandmaster, has been re-en-
gaged to provide a 15-piece band. Another
sleeper was purchased by President Dod-
son, and a deal is on for a private car

to replace the present one which will be
converted into staterooms.

For a new ride, planned by William
Harvey, blueprints have been received
from a construction company interested
in the Torpedo, the title it has been given,
Tryout will be made in January by the
Lewis-Clark Iron Works Company, New
Castle, Pa., which has collaborated in
designing and is making the steel
structural work.

President Dodson received word that
his son, Melvin Jr., who had been dis-
charged from the navy, would meet him
at Savannah before going west for his
health. In the Naval Hospital, New Or-
leans, for five months, he received a
medical discharge in Columbia, S. C.,
where he enlisted.

Greau, Harry L. Nace, Jack Nelson, H. E.
Newberry, George C. Olsen, Bob Parker,
Erick Phillips, Herman Pluda, A. L. Put-
nam, E. J. Quigley, A. Raymond, John
Rogers, R. W. Rocco, Nat Rodgers, L. J.
Rossi, Joe Rowan, Ben Samuels, Bob
Seery, Leo Sennett, C. J. Sedlmayr Jr.,
J. Seitzer, A. Schlossberg, Frank D.
Shean, Jack Shecan, H. N. Shelby, Tom
Sharkey, Hymie Stone, J. R. Strayer, Joe
Streiblich, H. F. Thode, Earl Tauber,
A. Tassistro, Harry Tuber, C. A. Vernon,
E. G. Vollman, Ed Wall, J. R. Ward, Solly
Wasserman, Louis Weiss, Jack Welmet,
John Wendler, W. J. Wendler, Jamie
Wilburn and Mike Wright.

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CARDS and BANNERS**

TRIANGLE POSTER PRINTING CO.

PENN &
WATER STREET

PITTSBURGH, PA.

JAKE SHAPIRO, General Manager

LEWIS DINNER SELLOUT

(Continued from page 38)

dent emeritus, and Fred C. Murray,
chaplain.

After-dinner speakers eulogizing (or
ribbing) the guest of honor were Oscar
Buck, George Hamid, Benny Weiss, Joe
Rogers, Sam Rothstein, Art Campfield,
Lew Dufour, Joe McKee and Jack Carr.

Lewis was presented with a handsome
gold wrist watch. Jack Carr was chair-
man of the dinner committee and George
Hamid was emcee. Entertainment was
provided by Henry Youngman, from the
Capitol Theater, and Clark's Royal
Hawaiians. Dancing continued until early
hours.

50% ON SLA HONOR ROLL

(Continued from page 38)

ward L. Klaver, F. J. Kennedy, Jack
Klein, Frank Knight, G. M. Knight, Peter
Kortez, Ed Korurumpf, Fred H. Kress-
mann, John E. Lampton, Sam Lasky,
E. A. Lawrence, C. Leoni, Rube Liebman,
Ben Levine, M. H. Levine, Sam S. Lewis,
Harry Lessinger, Ben Lopota, Sid Lorus,
Roy Ludington, J. F. Malone, Harry E.
Malloure, N. P. Madison, H. L. Madison,
I. Malitz, Jack Melsterman, Cecil Meyers,
William Meyers, J. Mial, Chester Mi-
chaels, Richard Miller, John Moisant,
A. W. Morris, M. Mossman.

J. C. McCaffery, P. McGrath, B. E. Mc-

REGAL IS REMODELING

(Continued from page 38)

as will Mrs. Scott, who is to leave here
December 2 by plane. She will stop in
Detroit to visit her son, Arthur, who is
employed in a defense plant. Secretary
Sylvester will remain in quarters during
her absence, but will take a fishing trip
to Port Lauderdale, Fla., upon her return
and will be back after January 1 to de-
corate rides and shows.

Thanksgiving dinner served in quarters
was attended by a number of show mem-
bers who are wintering here. Mr. and
Mrs. V. L. Collier are living in their
trailer and he is a guard at a bomber
plant. Also in quarters are Mr. and Mrs.
Elmer Rucker, producers of the Dixie
Minstrels, and Dick Gardner. Plans are
for seven major rides, six shows and
about 40 concessions, to travel on 20
trucks, painted green, black and gold.

BAKER'S GAME SHOP

Wheels, Skilles, Tracks, Roll Downs, Razzle
Dazzles, Pea Pool End Tables, Soup Pops,
Milk Bottles, Heavy Metal and Aluminum,
Pan Joints, Laydowns, Buckets, Eight Die
Blocks, Bear Blocks,

WATERFALL BLOWERS, BINGO BLOWERS

Electric Bingo Master Boards, Bingo Cards,
Under and Over Cloths, Beat the Dealer
Cloths, Penny Pitches, Bearings, Axles,
Many Others Not Mentioned.

2907 W. WARREN, DETROIT 8, MICH.

Catalog if you are in the business

GLOBE LEADS AGAIN !

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STOCK LITHOGRAPH POSTERS

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FOR YOUR CARNIVAL & CIRCUS

WRITE FOR 1944 DATE BOOK

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633 PLYMOUTH COURT
CHICAGO 5, ILL.

1531 WASHINGTON AVE.
ST. LOUIS 3, MO.

POSTERS FOR EVERY EVENT

CRAFTS HAS PEAK TOUR

(Continued from page 38)

hunting trip in the high Sierras. Mr. and Mrs. Frank Kitchener will take a short vacation on their ranch near Covina, Calif. Registrations at the office show where the following will spend the winter:

Ragland & Korte concession agents, Roseanna Ragland, Evelyn Korte Lantz, Joby Martin, Ruth and Louis Korte, Ruth and Bill MacMahon, Phil Terry, Marlon Franchina, Edward Trotman, Frank Chaplin, Edward Paradis, John (Spot) Ragland, and Midge and Skippy, midway mascots, Glendale, Calif.; Edna Kanthe, El Cajon, Calif.; commissary department, Roger Warren and family, quarters; Dave Roberts, Westley, Calif.; Pat and Mabel Monzo, Los Angeles; Frenchy Tessier, Elden Short and Gene Powell, winter quarters.

Concession department, David East, Homedale, Idaho; Pete Galati, Sacramento; Carl B. Anderson, quarters; F. H. Knoll, Herb and Violet Sucher, Nancy Oakes and Professor Redfeather, Los Angeles. Donald Lawrence, Murray Poland, Barney Sparks, Johnny Gilliland, Riverside, Calif.; Julius Pacini and Johnny Levaggi, Glendale; Mr. and Mrs. L. E. Allen, Oklahoma City; Thomas L. Aylor, Mr. and Mrs. W. M. Perry, Mr. and Mrs. Hank Arnold, quarters; Clifford Cox, San Gabriel, Calif.; Tony Marino, Oakland; Rudd and Marie Curtis, Phoenix, Ariz.; John Austin and Mack Doman, of Penny Arcade, quarters.

Motordrome, Mr. and Mrs. Clyde Rawlings, quarters; Auto Skooter, Charles (Pud) Cooper, Los Angeles; Jimmy Gunter, quarters; Mrs. Tommy Meyers, Van Nuys, Calif.; Roll-o-Plane, Dale Hester, Los Angeles; Edward L. Remely, Newport Beach, Calif.; Ferris Wheel, Andrew Laher and Billy Van Orsow, Oakland; Fly-o-Plane, William White, quarters; L. E. Mottorn, Sacramento; Ernest J. Brown, Los Angeles.

Hollywood Follies, Mona Vaughn, Van Nuys; Tony Preslon and Virginia Loutzenhiser, Glendale; Pin-Up Girls, Ruth and Jerry Godfrey, Venice, Calif.; Spitfire, Frank Carpenter, quarters.

Frank Schull, special agent, will winter in San Diego; W. Lee Brandon, general agent, Hollywood; James Chloupek, special agent at large, Oakland; Robert

Shepperd, electrician; Earl Shepperd, night policeman; James Doran, mechanic, quarters; Roy E. Ludington, general manager, quarters.

Season ran 41 weeks, opening January 29 in Indio, Calif., and closing in Oxnard November 12 after a 12-day run of fair business. Two nights were lost to rain there, making four nights out of the entire season lost by inclement weather. All members report the season the biggest for them. All concessionaires have signed for the coming season.

ENDY SHRINE BIZ SOARS

(Continued from page 38)

wearing their fezzes and lending Masonic color. Gross business has been big.

For these dates a front was built, 100 feet long and 24 feet high, and painted in Shrine colors. Back of the front is a new blue exhibit top, 50 by 120 feet, in which are featured patriotic displays arranged attractively for WACS, army, navy, Red Cross, coast guard, marines; also merchants' displays. Program features Emanuel Zacchini, human cannon ball; Sonny Boy Campbell, high diver; Miss Bernice, swaying high pole, and Zdenka Mallikova, high wire. On the midway are 14 rides, 10 shows and Motordrome and arcade, and 50 concessions.

When the show closes in Miami December 17 it will have had a 46-week season, from Miami to Maine and return, losing only five days to rain. All moves were made on time and ready for opening Monday nights. Org has its own Diesel lighting equipment and moves on 46 show-owned semi-trucks.

Staff is the same as when the show opened, press handled by H. E. Stahler, promotion by Charles M. Powell, billposting and lithos by Fred Maurer. In the office are Vernon F. Korhn and Milton S. Paer. General Manager David B. Endy is at the helm, assisted by his brother, Ralph N. Endy and Samuel Prell. Louis Rice is assistant to Dave Endy. W. J. Tucker, lot man, has done a job all season in laying out tough lots. Stacy Knott and Sam Murphy handle the rides. James Zabranski is on the Diesel plants and Mac Kline is electrician. Show will go into quarters in Miami December 17 and will reopen in January for Florida fairs.

JOHN F. REID AND WILLIAM G. DUMAS

WISH TO EXTEND HOLIDAY GREETINGS AND A HEARTY THANK YOU TO ALL FAIR ASSOCIATIONS, COMMITTEES, LOYAL EMPLOYEES, FRIENDS AND BUSINESS ASSOCIATES WHO HAVE AIDED IN MAKING OUR 1944 SEASON THE BEST IN FIFTEEN YEARS.

HAPPYLAND SHOWS

NOW CONTRACTING FAIRS AND EVENTS FOR 1945 SEASON

WANT TO HEAR FROM SHOWMEN, CONCESSIONAIRES AND RIDEMEN WHO HAVE ANYTHING TO BOOK OR SELL THAT WILL HELP PERPETUATE OUR REPUTATION FOR PRESENTING

"The Best in Outdoor Amusements"

PERMANENT ADDRESS: HAPPYLAND SHOWS
3633 Seyburn
Detroit 14, Mich.

3000 BINGO KIDS' MATINEES CAN BE BIG

No. 1 Cards, heavy white, 5x7. No duplicate cards. 35 cards, \$3.50; 50 cards, \$4.00; 75 cards, \$4.50; 100 cards, \$5.50; 150 cards, \$8.25; 200 cards, \$11; 250 cards, \$13.75; 300 cards, \$16.50. Remaining 2700 cards \$5 per 100 for cards only—markers or tally omitted.
No. 3 cards—Heavy, Green, Yellow, Red—Any set of 50 or 100 cards, per card 6¢.

3000 KENO

Made in 30 sets of 100 cards each. Played in 3 rows across the cards—not up and down. Light-weight cards. Per set of 100 cards, tally card, calling markers, \$3.50.

LIGHT WEIGHT BINGO CARDS

White, Green, Yellow, Black on white, postal card thickness. Can be retained or discarded. 3,000, size 5x7, per 100, \$1.25. In lots of 1,000, \$1 per 100. Calling markers, extra, 50¢.
Large Numbers Board, 6 in. type, 4 ft. by 15 ft., in 3 collapsible sections, non-electrical \$75.00
3,000 Jack Pot Slips (strips of 7 numbers), per 1,000 1.25
M. W. Cards, 5x7; White, Green, Red, Yellow, \$2.00 per 100.
3,000 Small Thin "Brownie" Bingo Sheets, 7 colors, pads of 25. Size 4x5, per 1,000 1.25
3,000 Featherweight Bingo Sheets, 5 1/2 x 8. Loose, \$1.40 per M.
Round Gray Cardboard Markers, 1800 for... 1.00
Thin Plastic Markers, brown color, M... 2.00
All above prices are transportation extra. Catalog and sample cards free. No personal checks accepted. Immediate delivery.

J. M. SIMMONS & CO.
19 W. JACKSON Blvd., Chicago 4, Illinois

Schools' Co-Op Is Now a Must

Boosts from boards, principals and teachers available by know-how methods

By C. W. Franklin

CHILDREN'S matinees, contrary to the belief of many show managers and other officials, are not things of the past, but can be built up, with the proper promotion, to perhaps the biggest days of any stand for any show in any city. In the past it was considered a scoop to be able to tie up some merchant in a town with a big co-operative advertisement or to bring one or more of a show's acts to

a store or perhaps arrange with a merchant to give away tickets in his store for a Saturday matinee.

Among the best and closest tie-ups for children's matinees are schools. Can a show have any stronger endorsements than those of a local school teacher, principal and school board? And such endorsements can be had thru proper co-operation between a carnival and school officials.

One of the strongest objections that school officials may have to shows in any town is the well-known fact that some children will play hookey during the week to visit showgrounds, probably to carry water to the trailers to earn a few nickels before school lets out and the rest of the children get a chance to do such chores. Many kiddies also like to hobnob with show people so that they can boast to other youngsters that they are friends of the showfolk.

Assurance to Officials

If school officials could be assured that shows would discourage these practices and that all efforts would be made on the part of show officials to co-operate with school boards in keeping boys and girls in classes during the proper hours, show managers would find that school officials would go more than half way to co-operate to help the success of any matinee, both in endorsing the performance and in the distribution of tickets in every school room in the town and county.

Proof of this has been seen in matinees conducted during the past season, when in Norfolk, Va., more than 5,000 children turned out in a heavy downpour of rain



C. W. (Chick) Franklin

and tickets were distributed only in the area played by the show in the schools by the teachers and principals. In New Castle, Pa., with a total population of 30,000, more than 8,000 children attended a Saturday matinee.

In Ambridge, Pa., with another show playing day and date, 6,000 youngsters turned out. Reidsville, N. C., saw 7,000 kids on the midway and, according to Pete Neese, secretary of Burlington

MICHAEL AND FRIEDA ROSEN
Will present a Bigger and Better

BUCKEYE STATE SHOWS

FOR THE 1945 VICTORY TOUR

GREETINGS

to the FAIRS OF AMERICA. See us at Chicago during the Convention, or write us to Winter Quarters, for the booking of your 1945 events. We are now arranging our Victory Route.

THANKS

to the STAFF AND PERSONNEL for making our 1944 Tour such a successful one. All are welcome back for next year. Best wishes also to our Employees now serving in the Armed Forces of our Country all over the World.

BECAUSE OF ENLARGING THE BUCKEYE STATE SHOWS, WE CAN PLACE CAPABLE AND RELIABLE PEOPLE IN ALL DEPARTMENTS

SHOWMEN

We are interested in booking several more meritorious attractions. String along with a winner.

RIDE OWNERS

We will book any good Rides not conflicting. We offer you a splendid money-getting route.

CONCESSIONAIRES

Will book Merchandise Concessions of all kinds. Will sell exclusive on some. Capable Agents and Concession Help wanted.

BUCKEYE STATE SHOWS

Winter Quarters: Asher Ave. and Fair Park Blvd. (Hot Springs Rd.) Little Rock, Ark.

All Address MICHAEL ROSEN, Owner and Manager, P. O. Box 2900, Little Rock, Ark.

POPCORN—PEANUTS

ORDER OTHER SUPPLIES—SAVE ON FREIGHT

SEND DEPOSITS WITH ALL ORDERS

SOUTH AMERICAN POPCORN SEASONING (Solid)
POPPING OIL
CARTONS (4 Sizes)
POPCORN SALT
BAGS (Victory Design)
GLASSINE BAGS
COLOR—OIL—FLAVOR

JUMBO PEANUTS, New Crop Roasted or Raw
PEANUT BAGS
SKEWERS (Apple Sticks)
RASBERINE RED COLOR (Dry)
VANILIN FLAVOR (Dry)
GLUCOSE: Bbls. and 1/2 Bbls.
SHREDDED COCOANUT
ANISE OIL FLAVOR

PAPER CUPS—HOT AND COLD DRINK, 4, 6, 7, 8, 10, 12, 14 and 16 OZ. PRICES AND SAMPLES ON REQUEST.

C. R. FRANK

Distributor Popcorn and Supplies

933 N. BROADWAY ST. LOUIS 2, MO.

NOTE, TO OUR CUSTOMERS—SEND IN YOUR PERMANENT ADDRESS. Keep on our Mailing List during the Closed Show Season.

RECORD BREAKING



WM. T. COLLINS
Manager

WM. T. COLLINS SHOWS

THANKS to our host of friends, committees, fair officials, showmen, ride operators, concessionaires and general help for our record breaking 1944 season.

BOOKING NOW FOR 1945

If You Want to Get on the Band Wagon of the Middle West's Finest Show Then Contact Us.

406 ERIE STREET

ST. PAUL, MINN.

FOR TRADE

BINGO OUTFIT FOR PANEL TRUCK OR STATION WAGON

with Housetrailer. Must be late model, in excellent condition, with O.D.T. certificate for show business. Corn Game is 16x36, with 72 seats, detachable 12-foot extension, making 88 all outside seats. Acknowledged the best type in Michigan, Ohio and Indiana. Heart cypress frame in fine condition, two sets green canvas, awnings all around, bally curtains for counter and shelving. One set of canvas used one season, the other used two seasons, all good condition. Shelving in two sections with cloth, two complete sound systems, all connections interchangeable, complete light wiring and trunk full of bulbs, two heavy switch and fuse boxes, 100 feet No. 8 "Superservice" cable, cards, signs, etc. Outfit stored in Detroit. If I do not find suitable trade will sell this outfit in the spring.

Address: **FRANK ALLEN** GIBSONTON, FLORIDA

VICTORY TOUR

GOLD MEDAL SHOWS



SHOWMEN AND CONCESSIONAIRES

We will again in 1945 offer a long season of Outstanding Fairs and Celebrations, and we invite correspondence from Operators of the following:

Side Show, Monkey or Animal, Wild Life, Snake, Illusion, Fun House or Crystal Maze and other meritorious Shows.

We Will Finance Any Worthwhile Attractions. Concessions: Bingo, Arcade, Custard, Popcorn and Legitimate Merchandise Concessions.

Ride Help: Sober and reliable Foremen and Second Men who drive semis. Top salaries paid. Capable People in all departments.

Winterquarters Now Open.



TERRIFIC THIS YEAR
BIGGER AND BETTER
IN 1945

THANKS TO THE

FAIRS AND CELEBRATION COMMITTEES AND OUR PERSONNEL
For Their Co-Operation In Making This One Of Our Most Successful Seasons.

FAIR SECRETARIES — Book a Winner for Your 1945 Event. We are now arranging our route. See us at Chicago during the convention, at the Sherman Hotel, or write us to Winterquarters.

ALL ADDRESS: OSCAR BLOOM, MANAGER, WINTERQUARTERS, P. O. BOX 311, MACON, MISS.

SACRIFICE SALE

- MUST MOVE AT ONCE.**
COOK-HOUSE, COMPLETE, 20x40.
2 Counters, seating twenty people on each side.
10 Tables, 40 Chairs, Flooring and Ceiling.
Top good for season; this can be used as Bingo Top.
1 50 Ft. Parcel Panel Wood Front.
1 Hawaiian Show, complete, without Top and Wall. 50 Ft. Front Panel.
1 Iron Front, 30 Ft. by 11 Ft. Can be used for Front Gate.
1 Panel Pit, 10'x20'x5'6".
1 Grab Joint, 10x10, complete.
1 Tangley Air Calliope, with Air Blower and Electric Motor.
3 Wurlitzer Organs.
Gas Engines, complete, ready to go, for Riding Devices.
1 34 Model Chevy, 6 Cylinder.
1 37 Model Chevy, 6 Cylinder.
1 28 Model Chevy, 4 Cylinder.
1 31 Model A Ford.
1 LeRol, complete with Gears for Whip.
1 Panel Girl Show Front, with Stage.
1 War Show, complete.
1 Monkey Speed Track, with Loop and Cars.
10 Wild Animal Neon Signs.
Showmen, Save Yourself Money, as This Must Move.
Wire, Write or Phone: Tel. 23773, Norfolk, Va.
THOS. R. POPLIN
Art Lewis Winterquarters
4801 Princess Ann Rd. NORFOLK 2, VA.

(N. C.) Fair, all records were broken when more than 8,000 children attended Saturday afternoon. What may be a record for all still dates on any Kids' Day promotion was made last February with over 30,000 children at the Mahl Shrine Fair in Miami, with Endy Bros.-Prell Shows on the midway.

Kids Take Tickets Home

All these were possible because of promises to the various school heads that the show would not open during the week in the daytime nor permit any child to loiter on the grounds during school hours. Co-operation on the part of the school boards consisted of whole-hearted permission to have distributed out-rate tickets in schoolrooms by the school teachers. What stronger recommendation can any show have than that indicated by a child bringing home a ticket with the statement that all children received them from their teachers and principals? However, once the promise is made, that promise must be kept and shows will then find how willing to co-operate school officials will be; yes, even to sending word to the next town about the show's stand.

In Jacksonville, Fla., with more than 250,000 population and an enrollment of 35,000 children in city and county schools, J. W. Gilbert is acting superintendent of schools. He was approached to permit the distribution of tickets in the schools for a Saturday matinee. At first he was reluctant. When he heard that no school children would be permitted on the midway in school hours during the week he was most enthusiastic about the plan and immediately dictated a letter as follows:

"To All Principals: This will introduce C. W. Franklin, who is being authorized to offer you for distribution to your



Will be at the Convention
HOTEL SHERMAN
with a lot of new ideas on
PAINT. Plan to use
McDOUGALL-BUTLER
PAINTS

H. VERNON SMITH
Technical Director

CANADA—SIMS' GREATER SHOWS—CANADA

16th ANNUAL TOUR

Thanks to the Fairs and Committees that have sponsored our Show. Also to the people who were with the Show for helping us to another Banner Year.

Want for the 1945 season: Legitimate Concessions and Men for the following Rides, Merry-Go-Round, Ferris Wheel, Tilt-a-Whirl, Ride-o and the Caterpillar. Pay is always the best of any show.

Have opening for a good 10-in-1 Show. Apply to

FRED W. SIMS, Director General, P. O. Box 85, Toronto, Ontario.

WANT RIDE HELP

For all winter's work. Funland Park, Tampa, Florida. Second Men for Ride-o, Whip, Wheel, Merry-Go-Round and Chair Plane. No tear downs.

Lawrence Greater Shows
Cass and Jefferson Streets TAMPA, FLA.

World Of Pleasure Shows

NOW BOOKING FOR 1945 SEASON

SHOWS — CONCESSIONS
Ride Help, Write Us Now.
100 Davenport St., Detroit 1, Mich.

GREETINGS FROM FRANK ORGAN SERVICE

4948 Waveland Ave.
Chicago 41, Ill.
I had to miss some of you in '44, but in '45 I'll try to do more.

WILL BUY FOR CASH

Tilt-a-Whirl and Chair-o-Plane or a small Merry-Go-Round and a No. 5 Wheel with trucks. Now booking Concessions, Shows and Corn Game for coming season.

ROGERS BROS.' SHOWS

Pelican Rapids, Minn.

BRIGHT LIGHTS EXPOSITION SHOWS

BOOKING FOR SEASON 1945

Can place Rides, Shows and Concessions not conflicting. Ride Help for Tilt-a-Whirl, Ferris Wheel, Chairplane. Have several outfits for Shows. Place Free Act. Want to buy Merry-Go-Round, Kiddie Auto Ride. Write or wire

JOHN GECOMA, Gen. Mgr., Hotel Sherman, Chicago, Ill., till Dec. 8th; then 722 Empire Bldg., Pittsburgh, Pa., or L. C. HECK, Asst. Mgr., Punta Gorda, Fla.

MAX GOODMAN Announces:
THE 1945 VICTORY TOUR OF THE

WONDER SHOWS OF AMERICA

REALIZING THAT THE FAIRS OF AMERICA NEED A STELLAR MIDWAY FOR THEIR 1945 ANNUALS, I WILL AGAIN PRESENT THE MOST MODERN MIDWAY IN CARNIVALDOM. 30 FULL LENGTH RAILROAD CARS, CARRYING THE FINEST EQUIPMENT TO THE FAIRS OF AMERICA.

MY PROMISE TO ALL FAIR SECRETARIES AND SPONSORS: "A Bigger and Better Wonder Shows of America—A show bearing out the name, and a Show you can really be proud to present in your Community."

For Fair Dealings, I stand on my Past Reputation: It has been my constant aim to furnish the best in Midway Entertainment—Clean and Wholesome Shows, New and Novel Rides and the Finest Concessions on any Carnival Midway. My Organization has been built on Honesty and Integrity and will continue on that thru the years to come.

FAIR SECRETARIES: SEE ME BEFORE BOOKING FOR YOUR 1945 EVENTS.

Will be at the Hotel Sherman, Chicago, during the Conventions, or write me to my permanent address, BOX 21, Little Rock, Ark.



SHOWMEN: Good Attractions of all kinds will be welcomed. New and different Presentations, not ordinarily found on Carnival Midways will be given preference. Send complete details of what you have to offer.

RIDE OWNERS: Can place several Major Rides not conflicting for a splendid money-getting Route.

HELP: Can place capable Help in all departments. Especially want good Ride Men and experienced Train Help. Top salaries will be paid to the right men. (You know the Goodman policy, so live up with a reputable Show for the 1945 Season.)



MAX GOODMAN
Manager

A BIGGER AND BETTER 30 CAR RAILROAD SHOW, WITH THE FINEST COLLECTIVE AMUSEMENTS EVER ASSEMBLED UNDER ONE SINGLE TITLE.

All Address MAX GOODMAN, Mgr., WONDER SHOWS OF AMERICA Winter Quarters: BOX 21, LITTLE ROCK, ARK.

WE DON'T SEE HOW
OUR "BOUQUET OF LIFE" SHOW
COULD HAVE DONE MUCH BETTER IN 1944

But Improvements Now Completed Make It Now Even Better
and the Banner Show for 1945.

Write for New Booklet With Late Photograph of Show All Set Up In
Enclosed Framework, All Ready to Show

The show 2 people operate. The show that usually did better than \$100.00 per day on carnivals and in parks with crowds and as high as \$680.00 in one day in park. The show that is recommended and praised by America's biggest carnival and park men.

Also 3 other great shows.

All 4 ready for immediate delivery for store rooms, etc., or get your order in for 1945. Supply absolutely limited. Info. sent free.

CHAS. T. BUELL & CO., Box 306, Newark, Ohio

NOTICE! We have just received 50 more of the famous Alma Silvermoons, both tandem and single axle, selling at new low prices. You might be eligible for the purchase of one of the new modern coaches with all the new features, including electric brakes, stoves and new tires. Write, telling us how you are helping the war effort. We finance and deliver anywhere. Liberal trades. Mr. Sellhorn will have a stock of new trailers at our branch in St. Petersburg and will be there getting things started until Nov. 15th, but will return again in January. We wish to thank our many customers and friends in the show business for their help in making 1944 one of our best. Need Trailer Insurance? Get your low cost on our nation-wide insurance connection.

Duo-Help-Springs
for All Makes
5150 4th St., N.
St. Petersburg, Fla.

SELLHORN'S
"Boats for Land or Sea"
RAYMOND SELLHORN, Prop.

Duo Therm Heaters
726 W. Mich.
East Lansing, Mich.



ATTENTION * RIDE OWNERS**
WILL BOOK OR BUY YOUR RIDES ★ WANT THE FOLLOWING:
TILT-A-WHIRL—CHAIR PLANE—MINIATURE TRAIN—ROCKET—KIDDIE RIDE. SHOWS of all KINDS and all Legitimate CONCESSIONS. GET IN TOUCH WITH US—THE NEW SHOW OF 1945.

CARAVELLA AMUSEMENTS
618 TERRACE, MEADVILLE, PA. Phone: MEADVILLE, PA., 26251
Will Be at Hotel Sherman December 2-8.

faculty and students, by such methods as you may devise, free tickets to the Shrine Thrill Circus and Exposition. Tickets will be good for Saturday only. I genuinely appreciate the co-operation they have extended in planning for the children on a day that school is not in session and I urge you to give this matter your assistance. (Signed) J. W. GILBERT, acting superintendent."

Biggest Matinee in Jax

More than 35,000 tickets, with a free front-gate admission stub for children from 11 a.m. to 6 p.m., were distributed in 72 schools in and around Jacksonville for October 28. Despite competition, the largest matinee in the city's history was given. *The Jacksonville Journal*, in a story under date of October 31, estimated that from 10,000 to 12,000 school children visited the grounds between Saturday noon and 6 p.m. Free tickets were given to school children thruout the city. From the standpoint of attendance, it was the second largest day in the show's history. Miami had the largest with 30,000.

The most outstanding fact regarding these promotions is that no radio announcements were used to bally the matinees and at no time was there more than two inches of newspaper advertising used. However, in almost every town the daily newspapers lauded the show's policy of co-operating with the school boards and gave plenty of space to this angle. In *Jacksonville The Journal* also stated on October 27, the day preceding the matinee, in a good story about the coming matinee, "The show has been idle during afternoons since its opening and will be closed during afternoons thruout next week. This was done, it has been pointed out, in an effort to keep the largest possible number of children in school during school days."

**WANT TO BUY
RIDES RIDES**

SEVEN TUB TILT-A-WHIRL OR CATERPILLAR
Will Pay Cash. Must be in good condition. J. P. Sullivan, note: Want to contact you regards your Ride.

DEL CROUCH
1747 W. French Pl. San Antonio, Texas

**WANT
AGENTS**

Capable of Closing Best Auspices
(20 Weeks' Work Starting March 1st)
PUBLICITY MEN
(20 Weeks Starting May 1st)
TOP SALARIES
For Men Who Have What We Need
(State Experience)
SEE, Write or Wire

B. WARD BEAM

December 2 to 7
Sherman Hotel, Chicago, Illinois

WANT GIRL AGENTS

For Legitimate Concessions.

Permanent Location. Salary \$75.00
Per Week and Percentage.

DROP ANCHOR RECREATION CENTER
230 East Main St., Norfolk, Va.

WANTED

Popcorn Wagon or Trailer or Truck suitable for Popcorn. Give condition and price.

CRYSTAL LAKE PARK
DANVILLE, VIRGINIA

12-CAR RIDE-O FOR SALE

Just overhauled and repainted, excellent condition. \$6,500 without trucks; \$8,500 with trucks.

BOX D-322
Billboard, 25 Opera Place, Cincinnati 1, Ohio

Amusements too!

ARE HELPING WIN THE WAR

WEST COAST VICTORY SHOWS

291 SIXTH AVE. . . . SAN FRANCISCO, CALIF.

MIKE KREKOS
Gen. Manager



LOUIS LEOS
Secretary



HARRY MYERS
Concession Mgr.



W. T. JESSUP
Gen. Agent

MARGARET
and
H. G. FARMER

5 Years With
West Coast Shows
WELL SATISFIED

★
FISH POND
AND
BLOWER

RUSHTON
McCONNELL
CO.

Leading Amusement
Insurance Broker in
the West

444 California St.
San Francisco, Calif.

Represented by
GEORGE C. McCONNELL
and
LESTER HART

Please Contact Us
for the 1945 Season

We Thank Our
Loyal Employees
and
Everyone
for the So Successful
1944 Season

Now Booking Attractions of
Every Kind for the
1945 Season
Write in Detail About
Whatever You Have to the
Above Address

WEST COAST
AMUSEMENT CO., INC.

FREE ACT
BOB MATTHEWS and His Lion
King Tuffy, Dan Congdon

Thank to A. J. Budd
for
Two Successful Seasons
West Coast Shows

Talker Charles Cox

C. F. ALBRIGHT

3 Successful Years
With
West Coast Show
Exclusive Ball Games
Ray Munro, Mgr.

EDDIE BARNETT

Glad To Be With It
Very Successful
Season
★
Roll Down

Thanks for a Good Season

Mr. & Mrs. Jack Beams

Grab Joint

ISABELL MYERS

Cashier Front Gate
and

BILL STATHOS

Ticket Taker
Good Season

Thanks to the manager and
personnel West Coast Shows

Sorry,
Could Not Make It This Year
Private H. J. Bode
Somewhere in the Pacific

JEAN HUDSON

4 Very Good Years With West Coast Shows
Baby Rides and Concessions

7th Season
Coming Up
Mr. and Mrs. Al Rodin
Had Sweet Season with
the Best in the West
Best Wishes

To
West Coast
Victory
Shows

A. J. BUDD'S
FREAKS
ON
PARADE

Thanks
for Two Happy and
Swell Seasons With
West Coast Shows

A. J. BUDD AND
MEMBERS OF THE
SIDE SHOW

JEAN BAZNETTE

First Season—Very Good—Concession Operator
Thanks to West Coast Shows

FRENCHIE and
EVELYN LA MONTIE
The
FLYING LA MONTS
and **TRAMP CLOWN**
3rd Season—Best Wishes

MR. and MRS.
L. R. CARLSON

3 Successful Years
With the Show

Diggers and Slum
Spindle

Best Wishes
to West Coast Shows

GRIND STORE

5 Years With It—
and for It 100%
Had Swell Season

Carol and
Humdinger Kesterson

12 Years of Good Business
on This Show

★
Pop Corn and Candies

MR. and MRS.
J. H. CHRISTENSEN

Thanks for a Good Season

Jack and Goldie Lee

Jewelry Concession

MR. and MRS.
J. R. MILLER

THANKS
to the
West Coast Shows
For Two Good Years

GOOD LUCK
TO ALL

★
COOKHOUSE

CHARLES
and
EDITH
WALPERT

13 Big Seasons

Doing Fine
Came Out West
and Stayed
★
Bingo, Hoop-La, Balloon,
Watch Wheel

★
Thanks to the Personnel
of This Great Show

BLACKIE
FORD

10 Years With
West Coast Shows

Now Owing and
Operating My Own
Business in
Vallejo, Calif.

★
Cafe and Drive-In
98 Georgia Street

KEEP BUYING U. S. WAR BONDS—THE BEST INVESTMENT IN AMERICA

Execs View "Things To Come"

Post-War Era Will Fix Kinks

Floors and skates to get attention — amateur split may be healed by orgs

By Oscar A. Morgan
President, Amateur Roller Skating Association

NEW YORK, Nov. 25.—No amateur sport has a brighter future than roller skating—not only for competitive skating, but public skating as well. Having visited a great many rinks in the last year and having corresponded and talked to literally hundreds deeply interested in our sport, it is obvious that the future of roller skating is beginning to take concrete form for improvements that are probably far beyond the imagination of the layman.

To the operators must go the credit for having developed rinks which are recognized as wholesome places, and which have done a great deal to solve the problem of juvenile delinquency. I think, perhaps, one of the biggest steps that has been made in this direction is the many rinks which now have arrangements with public schools whereby children get credit on their sessions in roller skating for physical education. There (See Remedies in P-W Era on opp. page)



Oscar A. Morgan

Booms and Boons For Industry To Follow War Days

By Earl Van Horn

President, United Rink Operators
MINEOLA, L. I., N. Y., Nov. 25.—It is difficult to forecast a definite course of events in the roller-skating rink industry for the coming year because of the strife in which all nations are engaged. Most



Earl Van Horn

rinks have encountered conditions during the past few seasons that never would have occurred if it had not been for the war. Taking everything into consideration—mainly the loss of patronage by the large number of skaters entering the armed forces, gas rationing and shortage of efficient help—most rinks have managed to overcome the obstacles sufficiently to carry on their business as in the past. Some locations have even shown an increase in business over pre-war years.

Contingent upon the successful conclusion of the war in the not-too-distant future, I sincerely believe the industry is going to enjoy a big boom. There will be a tremendous increase in the manufacture of civilian requirements that will produce large pay rolls thruout the nation, which will, of course, reflect pleasantly upon the rink business. There are any number of products that have been developed during the war which (See Booms, Boons Coming on page 71)

Higher Levels Due for Sport

Progress bound to continue toward goal of No. 1 public participation sport

By William T. Brown
President, Roller Skating Rink Operators' Association

SEATTLE, Nov. 25.—Not being a crystal-ball artist, it is difficult for me to do more than touch upon the future, at the same time stating some of the facts about roller skating since inception of the RSROA. When the organization was formed by those men who had the foresight and courage to tackle the job of rebuilding a sport that had sunk almost to the low levels, no one ever dreamed that roller skating would reach the high level it has attained today. It is ever on the increase and we predict that at the present speed of travel it will reach the envied position of the No. 1 participating sport of the country by the end of 1945, if, indeed, it is not already near that spot at this time.

I feel elated over the activity of the organization and its prospects for the coming year. Judging from operator activity in securing new members, it is easily predictable that the coming year



William T. Brown

will see a doubling of the present membership and an amateur registration of thousands of skaters. Public interest in the sport is rapidly on the increase and each operator giving personal supervision in his rink to see that a high standard of operation is maintained will do more than anything else to uplift it. Roller skating is a great individual recreation, but many thousands are taking to the art of skate dancing and the many rinks that provide instructors to teach roller dancing reap additional revenue by this feature.

Word for Smaller Spots

Contrary to the belief of many that a big rink is essential, it is a proven fact that skating friendships develop faster in a smaller rink. There is no need for an operator to worry over his small rink. If the floor space cannot be enlarged, possibly the facilities can be improved with better rest rooms, better music and minor changes that add to the comfort of patrons. I have just returned from a trip to one of this type of rink and the improvements made by that operator justify my mentioning the above.

It is believed that when the war is over skate manufacturers will provide a better skate with quieter action, a skate that patrons will enjoy, possibly on the precision type, to replace the present rink skate. The trend in almost all rinks, is towards better lighting. Many rinks are also installing the germicidal ray to kill bacteria in the air. Air-con-

High Schoolers Form Own Group

HOBOKEN, N. J., Nov. 25.—Combating juvenile delinquency in Hudson County thru formation of skating groups received public attention when students of the A. J. Demarest High School here organized the Demarest Rollers.

Thru W. Schmitz, general manager of America-on-Wheels, the services of Boulevard Arena, Bayonne, N. J., were placed at disposal of the club. Free instruction was given by Harriett Savage, Arena pro.

An exhibition program was given at the school here November 17, with members of the club and others, including the instructor, presenting specialties.

Juvs in Break At White Plains

WHITE PLAINS, N. Y., Nov. 25.—Imperial Figure Skating Club will stage a series of contests in White Plains Rink here in January. Sanction was granted by the ARSA to hold contests for juvenile boys, juvenile girls, novice men and novice ladies, each to be free style. First, second and third place winners will receive medals. Idea is to provide beginners an opportunity for competition prior to the annual State contests which will be held in March or April.

Judges officiating in proficiency tests at the rink recently were Ozzie Nelson, Al McCullagh and Jeanne Hammann. Those passing the tests were: First, Hazel Bedell, Clara Conrad, Janet Mantovi and Eugene Capalbo; second, Reggie Ople; third, Faith Benedict, Kenneth Kiefer, Rose Bova, Billy Scheurer and Reggie Ople. All are members of the Imperial Club.

Wally Kiefer, operator and manager of White Plains Rink, will attend the meeting of the United Rink Operators in Park Central Hotel, New York, December 4 and 5.

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Dance Skating In Canada Is Much to Fore

Provencher Is Re-Elected

MONTREAL, Nov. 25. — Champlain Provencher, authority on athletic games in the Dominion, was re-elected honorary secretary and treasurer of the Amateur Skating Association of Canada at the 57th annual convention in the Windsor Hotel here November 18. He has been looking after the interests of the association since 1930, when he was nominated by the founder of the organization in 1887, the late Alderman Louis Rubenstein, Montreal.

William E. Roughton, member of the Canadian Olympic Committee and an officer of the Montreal Amateur Athletic Association, largest association of its kind in Canada, was re-elected president. Sir Montagu Allan, C. V. O., F. D.; Jackson Dodds, C. A. E., a former general manager of the Bank of Montreal and a past president of the M. A. A. A.; Frank White, Saint John, N. B., and Dr. A. S. Lamb, head of the Department of Physical Education, McGill University, Montreal, were elected honorary presidents. The vice-presidents are F. W. Coombs, Saint John, N. B.; Jack Speak, Montreal, and Deputy Chief of Police Stephen F. Spinney, Saint John, N. B.

Canadian amateur roller figure and dance championships were awarded for the fourth consecutive year to the Toronto (See Dancing Up in Canada on page 83)

Smith Buys Spot At Daytona Beach

DAYTONA BEACH, Fla., Nov. 25.—Milo B. Smith, who has purchased the rink in the YMCA here, formerly managed Berea (O.) Roller Bowl. He organized the Roller Club for adults and Roller Rhythm Rogues for juniors, with free instruction to these groups.

Smith is co-operating with the Welsh Convalescent Hospital here, where 1,500 servicemen are stationed. Attendance is increasing and Mrs. Smith is serving as chaperone at the spot.

HIGHER LEVELS ARE DUE

(Continued from opposite page) ditioning, which is used at present in most large rinks, will also be adopted by the smaller ones.

Confident About Harmony

Competition, no doubt, is the spice of life, but is confusing to the skater to have both mother and foster parent. At present two organizations foster the sport.

Much has been written and said pro and con on this, but the fact remains that the RSROA started its work in 1937 and will continue to carry on as in the past, to raise skating to its highest level and to uplift and protect the amateur skater until such time as peace and harmony can be obtained to the benefit of all concerned. I am confident of the outcome.

REMEDIES IN P-W ERA

(Continued from opposite page) is still a lot to be done in that direction, but this is a long step forward.

Public Skating Comes First

It is natural that the first consideration of a rink operator is to his public skating, and not figure and dance sessions. We all know that our present drawbacks are noisy and dusty floors and unwieldy and clumsy skates. The many prominent operators I have talked to are determined that after the war something definite must and will be done to correct these two principal deficiencies. It will be interesting to readers of *The Billboard* to know that some of the most prominent manufacturers of plastics have been experimenting for the last two years on a silent plastic floor. One large corporation claims it has such a floor and that it has also successfully experimented with a solvent that will immediately fill in any cracks or gouges. It has also stated the opinion that roller friction will be so satisfactory no powder of any kind will be necessary. If the claims are true, then there is no limit to the heights that roller skating can climb.

Many of our best minds are turning their attention to a lighter and more flexible skate for the public, and it appears certain when the war is over we will see a lighter skate, probably made of alloy and as strong as steel. I think it fitting that we should pay a tribute to Perry Rawson, who has done as much, if not more, than any one single person to study the present "chopper" and determine what must be done to build a better skate. Rawson has devoted years to such a study. Recently, I was in his workshop in Deal, N. J., and was amazed to see the lathes, drills and other tools which he uses to rebuild skates and experiment with them. It is my opinion that if present large manufacturers of roller skates do not recognize the definite trend and demand for a lighter and better skate that other companies will take up the manufacture.

Sanitation and Music

Air-conditioning must play a big part in the rink of the future. There has already been developed a cooling equipment that will cost considerably less than pre-war material. Such equipment will make it possible for rinks to operate in summer, especially in the South.

Music for roller skating, in my opinion, has shown a great advancement; in fact, superior to music being used for ice skating, and the future will show still greater improvements. I understand that music albums are now being prepared, which, after the war, will be sold to rinks and it is not derogatory to state that not only have ice rinks been using roller records, but I prophesy they will continue, more and more, to do so.

We need more and better professionals. There are too few good professional

teachers today, but the source is so rich that once the war is over, we will have a wealth of material from the amateur ranks that will want to make a living out of what they have learned and the public will benefit.

May Clarify Competition

I want to confirm the statement that there is something very fine in the air for the amateur roller skater who is interested in competition. Recently, this magazine published a statement that a

meeting of many prominent men in roller skating and from amateur athletic ranks was held in New York. This meeting was a spontaneous occurrence caused by the desire of all parties to attempt to cure the present schism in roller skating competitive ranks. If such an amalgamation does occur, whereby all the amateur competitive skaters are in one organization, then the future of competitive skating will mean that ours can be a sport in which the greatest number of competitors take part.

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EXECS READYING BIG PLANTS

Edmonton Set To Come Back

Western Canadian Class A exhib will be resumed in '45 under lease from city

EDMONTON, Alta., Nov. 25.—Directors of Edmonton Exhibition Association have decided to resume the summer fair in 1945 and application will be made to the Western Canada Association of Exhibitions for dates in the Class A Circuit. Horse races will be held in conjunction.

The fair plant was taken over by the government for use as an air force center and exhibitions have not been held in recent years. Plant was restored to the association this fall. During occupation of grounds by the air force several buildings were added and these were left to the association. There is a possibility that the city will reach an agreement with the National Housing Administration for reconversion of some of the property into accommodations for families.

City council has agreed to give the association control, management and operation of grounds and buildings, including (See *Edmonton Coming Back* on page 61)

Court Opinion May Strike at Mich. Annuals

Track Decision in Detroit

DETROIT, Nov. 25.—What is looked upon as constituting a threat to Michigan State Fair here, suspended for the duration, came this week with the filing of an opinion by Circuit Judge Guy A. Miller. The verdict attacked horse racing as such and apparently would stop one of the most important features and major revenue sources of county fairs in the State as well as the State Fair.

The court's opinion came in a suit brought by Mr. and Mrs. Edward J. Rohan, who live across the street from the fairgrounds, contending that the race track, which has been in operation for regular seasons throughout the war, altho the remainder of the grounds is occupied by the army, constitute a nuisance.

The opinion itself had a variety of legal reasoning behind it, significantly that except is declared criminal by statute under certain limitations, and wound up with the view that "the whole system is so inconsistent, hypocritical and illogical as to amount to a public shame." If the verdict is upheld, observers believe that it might doom the fair, which has depended upon racing as an important factor in attendance and revenue since back in the last century.

Size of the revenue involved at this track may be gauged by the fact that betting in 1944 totaled \$51,000,000, with the Detroit Racing Association getting \$8,000,000. City of Detroit and State of Michigan each received \$1,110,000 as its share of betting at the State Fair track. It is this fund in State revenue that has been largely used to finance county fairs for a number of years.

Regina To Pension Workers

REGINA, Sask., Nov. 25.—Regina Agricultural and Industrial Exhibition Association has entered into an agreement with the city of Regina for the setting up of a plan of superannuation for its employees. Provincial Legislature recently amended the act incorporating the association and confirmed its authority to establish such a benefit fund.



AMONG FAIR MANAGERMENTS that have adopted definite plans for immediate or post-war enlargements and improvements of their plants are those of Eastern States Exposition, Springfield, Mass., and Southeastern World's Fair, Atlanta. General Manager Charles A. Nash (left), of ESE, will supervise extensive changes in the New England grounds, and President Mike Benton (right) has announced revamping in Atlanta that is necessary to accommodate greatly increasing attendances.

Wapakoneta Adopts Larger Layout After Plant Is Surveyed

WAPAKONETA, O., Nov. 25.—Long contemplated plans to change the layout, after a survey, of the plant of Auglaize County Fair here have been adopted, said Secretary Harry Kahn.

Grandstand, now too close to the race track, will be moved back 35 feet and north 65 feet, giving twice as much space (See *Wapakoneta Enlarges* on page 61)

Saskatoon Will Show New Farm Machinery Next Year

SASKATOON, Sask., Nov. 25.—A federal government order restricting exhibition of farm machinery has been revoked and Saskatoon Exhibition board, said Prof. J. W. G. MacEwan, is now prepared to restore the implement feature at the 1945 fair.

The 1944 exhibition made history with its demonstration of second-hand farm machinery by two professors of the University of Saskatchewan. Exhibit showed how worn farm machinery could be rebuilt.

State Biggies To Aid Plans For Stellar Celebration of 200th Trenton Anniversary

More Buildings Gracing Grounds

TRENTON, N. J., Nov. 25.—Elaborate plans are under way for celebration of the 200th anniversary of New Jersey State Fair here, which was opened in Trenton in 1745. A charter for the first fair was granted by King George II. Committees of prominent citizens and State officials are being organized to assist in formulating plans for the anniversary celebration, which will be part of the 1945 fair.

Some new buildings will be erected. Four buildings were recently purchased from Bronx Park Botanical Gardens, New York, and transported to Trenton. One structure, 60 by 190 feet, has already been erected and will probably house the Pamona Grange exhibits. A second building, 40 by 130 feet, is practically completed and will house 4-H Club ex-

hibits. A third building, under way, will be used for poultry exhibits.

The fair management has not waited for a post-war project, but has been making extensive improvements each year. Last year more than \$250,000 was expended in constructing a mile track, one of the best in the country; and executive offices and 300 stables; and making improvements to the main grandstand. A large sum was spent on landscaping and installation of lighting equipment purchased from liquidators of the New York World's Fair.

Harry La Breque, secretary-manager for the last seven years, has been succeeded by Norman L. Marshall, his former assistant. George A. Hamid, president, will assume additional duties as general manager.

ESE To Revamp for Parking Area Aplenty, Come Reopening

SPRINGFIELD, Mass., Nov. 25.—Among plans for reopening Eastern States Exposition here will be one ground improvement welcome to thousands of visitors who come by automobile. For several years space for auto parking has been gradually diminished thru development of physical equipment and construction of higher and broader protective dikes in rear of the grounds.

A few years ago a certain amount of clearing and development was made on the so-called island in the easterly section of the grounds and practically surrounded by the old lagoon and the Agawam River. A causeway was constructed from the grounds proper to the island and some parking space was thus made available. In 1941, when the 68th Coast (See *ESE Will Ease Parking* on page 61)

Atlanta Gains Force Change

Building, enlargements and relocations necessary now because of growing gates

ATLANTA, Nov. 25.—Because of greatly increasing attendance at Southeastern World's Fair here, President Mike Benton said, the management is forced to consider immediate plans for grounds improvements to include a new fire department station, new turnstile entrances at three gates, extended area for the carnival midway, relocating main office, and a new building which would offer facilities similar to Madison Square Garden. This building would be adapted for horse shows, judging rings, ice shows and other sports and exhibits.

"Our 1945 plans will include an expansion program in the livestock department of the National Hereford Show, National Polled Hereford Show, National Aberdeen-Angus Show, Georgia Jersey Show, Georgia Guernsey Show and Georgia Swine Breeders' Show. Total premiums offered for these shows will be about \$25,000," said President Benton.

"Naturally, our 1945 plans will continue the National Poultry Show, in which 43 States were represented this year. Also a fine agriculture program will be sponsored by the Georgia Agriculture Extension Service, University of Georgia, Athens. The vocational education department, with the Future Farmers of America, have promised a great show for the coming year.

"Any display of farm machinery will have limited space on the lower plaza. However, we have no indication now that this type of equipment will be displayed in 1945. Due to shortage of space in recent years, we have been forced to curtail commercial exhibits, but have carried first things first by giving the right-of-way to an already expanded program of livestock, poultry and agriculture. We are allotting 90,000 square feet of floor space for livestock next year and 20,000 square feet for poultry."

Calif. State Is R'arin' To Go In '45 or '46

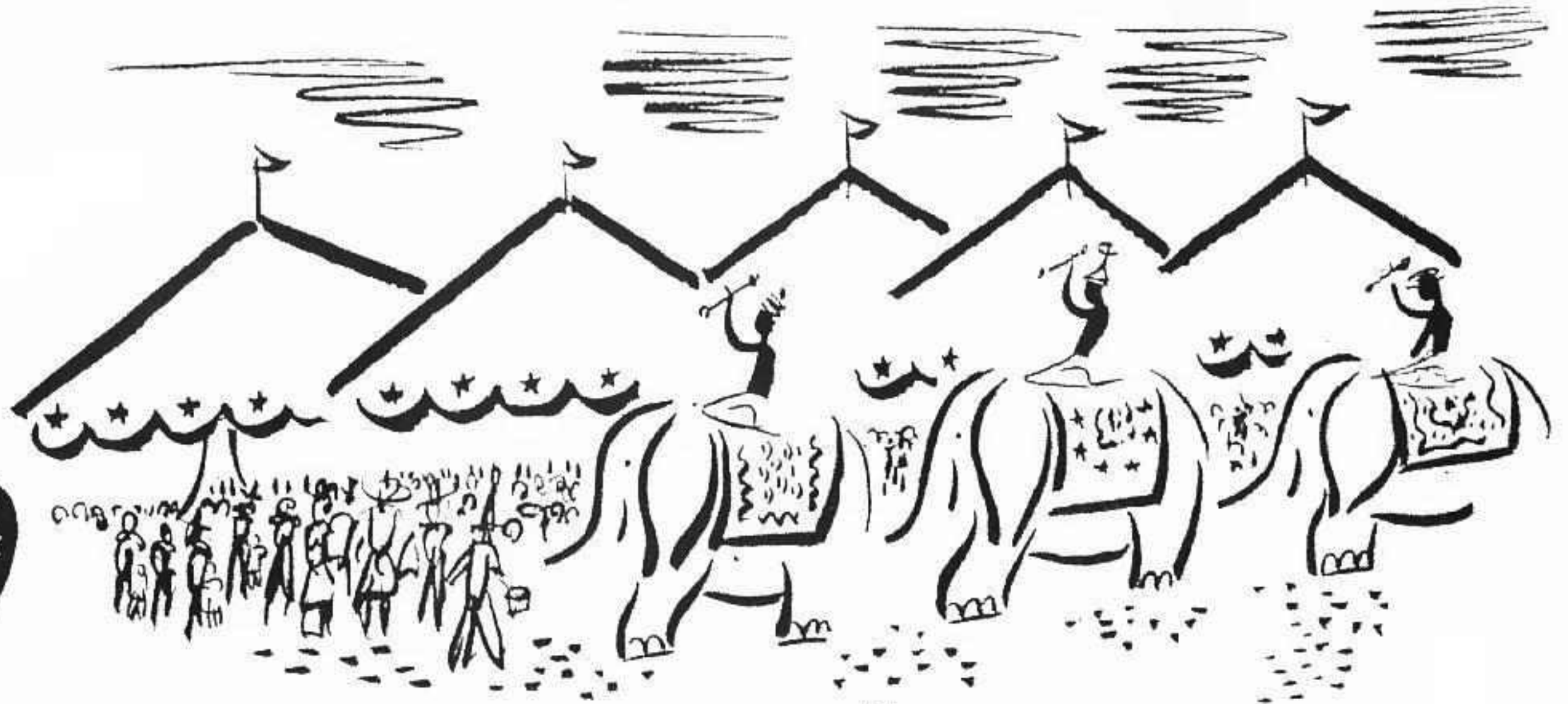
SACRAMENTO, Nov. 25.—The State Agricultural Society has announced plans for reopening of California State Fair here in 1946.

State Finance Director James S. Dean suggested elimination of a \$1,021,000 increase in 1945-'47 budget which was to have provided for a 1945 fair. He said that if an unexpected end of hostilities should permit a fair in 1945, money could be drawn from the emergency fund, but that every indication was that no fair could be held in 1945.

Army has had possession of the grounds since the last fair in 1941.

St. John Ready for '46

ST. JOHN, N. B., Nov. 25.—At the annual meeting of St. John Exhibition Association there was discussion on possibilities for resuming the annual fair in September, 1945. However, the dominion government still occupies the buildings and indications are that it will not vacate them in time to prepare the plant during 1945. However, the outlook seems favorable for a fair in 1946. H. G. Harrison was re-elected president and G. G. Murdoch and L. A. Donovan, vice-presidents. Mrs. Mildred A. Gray was again named secretary-treasurer. Association will be represented at the meeting in Toronto of the Canadian Exhibition Association for discussion of post-war plans.



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1944 was a tough grind . . . one of the toughest you or I have ever experienced. Shortages of men, shortages of materials, transportation difficulties, cancelled schedules were only a few of the many obstacles which confronted all of us during the past season.

BUT HOW YOU CAME THROUGH

In addition to the colossal job of providing America's millions with entertainment, you were out front pitching for Uncle Sam and sold billions of dollars' worth of War Bonds and got both co-operation and contributions for every single drive that had anything to do with helping to win the war.

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CIRCUS ON TOUR**

My Special Thanks

to the hundreds of our performers who so generously and cheerfully contributed their services entertaining our boys in various camps and convalescent hospital stations during the past season.

NEW JERSEY GOES TO FAIRS

History Fans Scan Records

Two centuries of marts and displays reveal many ups and downs in pioneering

(New Jersey State Fair, Trenton, will celebrate the 200th anniversary of "the first real fair held in the United States," says President George A. Hamid. Prominent committees have been named locally and a national committee may be named to assure the observance of much wider scope.)

THE jazz music that blares from the loud-speakers strung to a post in the center of the midway can be heard faintly near the huge, rectangular tent, where the cows low constantly and a bull bellows. In the next tent goats with long, silky ears rub against the

bars of their pens, while attractive young women distribute samples of goats' milk in paper cups. On the other side of the midway ducks and geese paddle about a canvas pond, overlooked by most of the crowd, which finds the automatic egg grader in the poultry tent more interesting. A long open space at the edge of the grounds is reserved for archers.

Back toward the center of the fair, just past the automatic milking machine and the exhibit of handicrafts, men in shirt sleeves, children in blue overalls and women in gingham dresses stand in the scant shade of the refreshment stands eating hot dogs, hamburgers or pie served by the ladies of church auxiliaries. Close by are the exhibits of fruits, vegetables and flowers. Everyone is in the gayest mood, from the excited boys and girls who are showing their highly polished cows and bulls in the 4-H Club competition to the tall, solemn man who explains the Agricultural Experiment Station's diorama of soil conservation. By late afternoon most people have wandered down to see the Wild West Rodeo for a quarter, or to watch horses jump hurdles. In the last big feature of the afternoon a glider champion flies his craft over the fairgrounds, looping and diving gracefully and dangerously while loud ooh's and ah's go up from the crowd.

It is on this holiday spirit that fairs have thrived, tho their purpose has changed thru the years. In colonial times fairs were little more than market days, and laws establishing them recognized the basic commercial motive. For example, the act of the West Jersey Assembly licensing semi-annual fairs at Burlington in 1681 specified that the purpose would be the sale of "all sorts of cattle and all manner of merchandise." Fairs in ancient times were associated with markets and were, in themselves, an exalted form of markets. By colonial charter on September 6, 1743, King George II granted to the Township of Trenton authorization for the holding of a market on Mondays, Thursdays and Saturdays of each week, and designated that two fairs be held, one during the third week of April and the other the third week of October. Each of the fairs was to continue for three days and there was buying and selling of all kinds of livestock and merchandise.

The first fair, under this charter, was held in October, 1745, and they were continued until the surrender of the charter on April 7, 1750. In 1797 the Legislature abolished all fairs thruout and it was not until September 14, 1858, that the old-time fair was revived by the State Agricultural Society, which used the old Eagle racing grounds off South Broad Street. But the fairs played another role. For the colonial population of New Jersey they were festive occasions that provided an opportunity for distant neighbors to meet socially. Everyone came. At Salem there was a provision that all persons should be free from arrest on the day of the fair and for two days before and after, except for a breach of the peace; and *The New York Gazette*, in September, 1769, reporting the burning of the jail at Perth Amboy, explained that the town was not prepared to fight the fire because "on that day there was a Fair and a Great Horse Race at Woodbridge, which occasioned the greater part of Amboy to be absent." But as the fairs began to emphasize amusement features, especially horse racing, the Legislature, to remove the abuses accompanying this change, abolished fairs in 1797. Not until the 1820s did fairs again operate in New Jersey. Societies were organized in Middlesex, Essex, Sussex, Morris, Cumberland and Salem to stimulate in the farmer a desire for improvement of his crops and livestock. To achieve this purpose, these county groups sponsored agricultural fairs planned around competitive exhibits.

Golden Age Came in 1865-'80

Excitement ran high in April, 1820, at the First Cattle Show and Fair after the legislative ban was lifted. *The New Brunswick Fredonian* said that "the pens were soon filled with cattle, sheep and hogs and several stables with fine studs and colts. The streets were filled with people, and every countenance marked with the anxious sensation of competition."

The livestock exhibits were the most important, but prizes of \$5 and \$10 were also given for the best yields of grain and vegetables, for household articles, such as linen and carpeting, for dairy products and to the winners of plowing contests. Sometimes special awards were made, such as the one at the Salem County Fair for 1824, when Surrage Ayres, a hired man, received a silver medal for faithful service to his employer.

The Golden Age of the county societies and fairs came during the period from 1865 to 1880, when intelligent New Jersey farmers, to meet the overwhelming competition of the vast Western prairies in grain and beef, were turning their energies to fruit and vegetable production and dairy farming. The irresistible pressure of the machine affected the farmer, too. Both these manifestations were reflected in the exhibits of county fairs. Middlesex Farmers Club was particularly noted for its exhibits of almost every variety of fruit grown in New Jersey, and at all fairs displays of machines and farming implements were considered of great importance, judging by the sharp criticism of those that were weak in this department.

The new agricultural emphasis did not, however, mean neglect of previous interests. Burlington County Agricultural Society, alone, "one of the most popular and successful agricultural organizations in the United States," spent more than

\$100,000 in prizes from 1847 to 1880. It was claimed that this had "stimulated the creation of our many fine herds of cattle, sheep and swine, and the raising of many horses of world-wide renown."

Knock for Feminine Riding

Daily attendance often reached higher than 10,000. Roads leading into the town where the fair was being held were crowded with horses, sulkies, farm wagons and stage coaches from early in the morning until noon. Visitors also came by train or on foot to press thru packed streets to the fairgrounds. At the Jamesburg Fair of 1854 an exhibition of horseback riding by ladies far overshadowed Bogg's Traveling Daguerreotype Salon, a band of Negro minstrels, a portable cider mill, a miniature sawmill, a small printing press and a variety of "sights" and "wonders" not mentioned specifically in the newspapers of the time. But the following year a horrified newspaper correspondent roundly condemned horseback riding contests for young ladies:

"If the agricultural fairs cannot be maintained without inflicting an injury upon the character of the softer sex, we think that they had better be abandoned. To tempt the ladies to enter on the theater, to display themselves and to exhibit their masculine powers by horseback riding, before an assemblage of thousands, is going too far. There may be material for such female exhibitions in the cities of New York and Cincinnati, but we hope that New Jersey, which, advancing in agricultural science and improvement, will not do it at the expense of the fair name of her daughters."

Mercer County Fair, one of the most popular, usually attracted many beautiful women who took the attention of bachelors from the other displays. The women, themselves, however, had eyes only for the exhibits of bread, butter, preserves, samplers, bed quilts, bonnets and embroideries. The vegetable display

(See HISTORY FANS on page 59)

Selden - THE STRATOSPHERE MAN -

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