

The Billboard

OCTOBER 5, 1946
25 CENTS

THE WORLD'S FOREMOST AMUSEMENT WEEKLY

The Coming Battle: RADIO vs. MOVIES

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AMERICAN PROSPECTS IN SHOWBIZ EUROPE

—Page 4

WHO PAYS THE BILLS ON 4-NET HOURAGE?

—Radio Dept.

ELLA FITZGERALD
"Going Dizzy" (See Music) ⇨



SOMETHING TO SING ABOUT

WE'RE GOING TO BE
THE SINGING STARS ON
TWO OF RADIO'S TOP SHOWS!!



AMOS 'N' ANDY
NBC
TUESDAYS
STARTING OCT. 1

JOAN DAVIS
CBS
MONDAYS
STARTING SEPT. 30

THE DELTA RHYTHM BOYS

Current DECCA Hit

My Buddy's Chick
Walk It Off

Soon To Be Released

For Sentimental Reasons
It's A Pity To Say Goodnight

With Ella Fitzgerald

Squeeze Me (Don't Tease Me)
By Duke Ellington and Lee Gaines

Hello, Goodbye, Forget It
By Lee Gaines and Rene De Knight (of the D.R.B.)
and Jimmy Mundy

P.S. Thanks to the William Morris Agency for going outside their broad precincts in the interest of their clients — a rare gesture, highly commended, deeply appreciated.

THE D.R.B.

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RADIO-FILM WAX WAR NEXT?

Cheap Seats Go A-Begging As 33-Day Rodeo Opens in NY

By Jim McHugh

NEW YORK, Sept. 28.—Customers filled all but a chunk of seats in the rafters at Madison Square Garden Wednesday night (25) for the opening of the 21st annual "World's Championship" Rodeo to watch 218 contestants vie for \$150,000 in prize money and to ogle Gene Autry, singing cowboy star, and his horse, Champion. Action-filled program lasted better than two and one-half hours and contained enough hard spills and near gorings to send the customers away happy. In all 53 matinee and night shows are scheduled to run thru October 27.

While times were slow, and only one contestant in the wild cow milking contest managed to successfully complete his chores, the statistical side of the picture was of little interest to the average spectator who paid a \$6 top for the possibility of viewing spine-tingling thrills. Lively stock, a necessary contribution to the latter, was available in numbers. Brought in by Everett E. Colborn, veteran managing director, were 280

bucking bronks; 105 bulls, 7 steers and 100 calves.

Autry, Republic Pictures and Columbia Broadcasting System star, made two appearances before the friendly but not over-enthusiastic audience. Recently discharged from the army, this was his first appearance here in four years, Roy Rogers having been in the stellar spot during the Autry hiatus. Champion was put thru a series of tricks at first appearance with little noticeable cuing from Autry. Cowboy came on alone later in the program to warble a series of (See N. Y. Poke Fans on page 46)

Trip Crimps Dip

MIAMI, Sept. 28.—Neil Fontaine and Phyllis Colt, currently at the Olympia, are working at deb of the new show at Kitty Davis's here tomorrow because Vic Perry, who does an English pickpocket act, broke his leg. Perry, who sustained a compound fracture after a fall from stage to pit during an Olympia appearance, wanted to go on for his preem at Kitty Davis's, using crutches and with his leg in a heavy cast. Doctor nixed the idea and Perry tried first to get Jayne Manners to pinch-hit. Failing this, he hunted around and got Fontaine and Phyllis Colt.

Interlocking Interests Cue Coming Fight

Television Big Factor

By Joe Csida

NEW YORK, Sept. 28.—Tho there is a distinct Jules Verneish flavor in the thought, practical show business observers are predicting a coming battle for supremacy in the commercial record business



between the major picture producers and the radio networks in the next few years. At the moment these predictions are based on nothing more substantial than the well-known fact that Radio

Corporation of America is the parent company of both National Broadcasting Company and RCA-Victor Records; Columbia Broadcasting System controls Columbia Recording Corporation, and Metro-Goldwyn-Mayer has a record company rapidly shaping up.

To these known values they add speculative factors built around the probability that Paramount Pictures (See Radio-Film Wax War, page 16)

Spots Count Up Their B. O. K.O.'s as Holly'd Strike Ends

HOLLYWOOD, Sept. 28.—Week-old walkout of members of culinary workers' and bartenders' unions (five AFL locals) ended Wednesday (26) with more than 80 eateries and night spots reopening the following day. Workers agreed to return to their posts while unions resumed negotiations with Hotel and Employers' Council of Southern California. Sudden walkout cost ops plenty. Florentine Gardens, which shuttered, estimated the week's loss at \$14,000, the figure including food spoilage, acts and musicians' pay. (Walkout was considered wildcat by both American Federation of

Musicians and American Guild of Variety Artists, hence employers were held liable for paying attractions, altho spots were dark). Also closed, Biltmore Hotel's Rendezvous and the Bowl, lost \$8,000 and \$14,000, respectively.

Palladium, which kept its dance floor open while dining room and bars were dark, claim no appreciable loss in number of admissions. Dancery, however, says it lost \$25,000 worth of knife and fork trade and an additional \$5,000 in food spoilage. Since Palladium relies on admissions more than on eatery trade, its figures appear out of line with those given by other spots. However, dancery explains that each ticket buyer spends at least \$1 on drinks and food, hence last week's 25,000 payees would have spent that much.

Horne, Howard Deitz, Harry Brandt and A. J. Balaban. Restaurant and hotel reps will be Leo Lindy, Arnold Reuben and Robert (Astor) Christenberry. Branch Rickey and Mike Jacobs are the sports reps.

The star's biggest tribute is via the film, *The Jolson Story*.

Biz Backs Up Vets' Tribute to Jolson

NEW YORK, Sept. 28.—Top showbiz names from all phases of the biz are on the sponsoring end of the American Veterans' Committee testimonial dinner to Al Jolson, set for Tuesday (1). Dinner, a tribute to Jolson's outstanding service as a friend of the serviceman during World War II, and in appreciation of his many USO tours, will be held at the Hotel Astor. Entertainers and execs from radio, stage, sports, music, screen and industry fraternal orders will be present.

Among the prominent Broadway names on the committee are Lee Shubert, Irving Berlin, Ed Kobak, Niles Trammell, Mark Woods, George Heller, Matt Shelvey, Billy Rose, A. L. Berman, William Morris Jr., Manie Sachs, Deems Taylor, Jack Mills, Jack Robbins, Rocco Vocco, C. C. Moskowitz, Jack Cohn, Ned Depinet, Hal

Pitt Showbiz Loss Due to Power Strike Put at 250G-500G

PITTSBURGH, Sept. 28.—The cavernous darkness of a city in a brown-out, reminiscent of wartime dimouts, struck Pittsburgh this week when the utility workers strike caused a sharp curtailment of power. With outside lights off and inside lights operating with reduced power, the Golden Triangle was merely a dark blotch with showbiz the only bright spot. In an effort to bolster morale, Mayor David L. Lawrence asked entertainment spots to stay open.

The paralytic bolt, which in the four-day-old strike already has cost industry an estimated \$15,000,000, nicked the amusement biz for a claimed \$250,000-\$500,000. However, local ops could tag themselves lucky that the bite hasn't been as deep as it might be expected, considering the circumstances.

Nixon Fair 62G

Pitt's legit, for instance, hasn't suffered badly. *Follow the Girls*, at the Nixon, raked in a fair 62G at the b.-o. for the last two weeks, with only the Wednesday and Saturday mats off. Eddie Wappler, manager of the theater, reckoned that *Girls* would have pulled 72G if the strike had not started.

The Casino, local burly house, was off about 30 per cent. Ops figure that the nose dive would have been worse except for the draw of Lois De Fee, who is a local fave.

Since street cars stopped running Wednesday and busses Friday, niteries have taken it in the neck, biz dropping off 20-90 per cent, depending on attractions and auto traffic. Club Belvedere (which depends on auto traffic because it is in suburban McKeesport), which opened Friday (See Pitt Strike Loss Big, page 16)

Here's Another 'Nat'l Theater' Training Base

NEW YORK, Sept. 28.—Groundwork for realization of the much-talked-about "National Theater" has been laid by George Martin, book publisher, and Waldo Mayo, musical and one-time conductor on the late Major Bowes' air shows. With them are associated a working group reportedly comprising Ruth Chatterton, Orson Welles, Canada Lee, Katherine Dunham and Ralph Forbes. Project is called the Theater Arts Foundation and aim is establishment of a training academy here in every branch of theatrical arts and the servicing of the profession over the country with technical, legit, concert and ballet talent.

Set-up of Martin-Mayo brainchild calls for a non-profit org financed via a public drive. Combo says it is prepared to foot the expense up to \$100,000, until TAF can be incorporated and on its self-sustaining feet.

TAF plan appears to go farther than anything dreamed-up in the past. Academy will admit students via auditions and those unable to pay tuition fees will be granted scholarships, which may be paid back later out of earnings. New twist is that all graduates will be backed up with a full year's pay at Equity rates, part time in org's workshop or with road units. The workshop will be used not only as a graduate training (See Nat'l Theater Base on page 16)

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4 Beachheads Delay Yank Entry Into Showbiz Abroad

CHICAGO, Sept. 28.—Scant hope of Yank entrance en masse into European showbiz was held out this week by Capt. Matt Duffin (formerly of the dance team, the Duffins), who has been in charge of procurement of civilian European entertainers for the army for the past year. Now on terminal leave, Duffin is returning to Paris this week and has been assigned as *The Billboard* correspondent in Paris. There will have to be radical changes in Europe, Duffin said, before American acts can hope to perform there. It will certainly take a year, if not more, and even then, it will be

Exchange, Taxes, Etc.

Four formidable factors are involved, he explained. First, the currency exchange, which at present does not permit redemption of francs into dollars. Second, tremendously heavy a m u s e m e n t taxes would bite heavily into dough French ops could put up for U. S. acts. Third, poor transportation facilities thruout Europe, and lastly, very tough living conditions. Right now, Duffin said, the only ways in which an act from the U. S. could receive pay in a beleaguered country such as France would be to sock the dough in government guaranteed securities, redeeming them when the government again allows money to leave the country, or by depositing it in the foreign branch of a U. S. bank. Since the financial condition of Europe is still shaky, chances of permit to take money from the country are nil, and look likely to remain thus for some time to come. Hugh tax bites on showbiz in France, Duffin pointed out, will also likely remain in effect, since the government frowns on luxury spending just now.

New Biggies Are No. 2

Duffin, army talent scout for the khaki circuit, picked out some 2,500 entertainers and musicians for various revues and circuses, said he found that Europe's entertainment biz can carry on pretty well for some time to come by merely tapping its native sources. But crowds have that pre- (See *Yank Entry Delayed* on page 32)

Met Preem Nov. 11; Chorus Cut to 78 As AGMA Gives In

NEW YORK, Sept. 28.—The Met-opera will open its fall-winter season November 11, with a chorus of not more than 78 members, instead of the previous 94. Dropping of the 16 members precipitated a fracas with the American Guild of Musical Artists (*The Billboard*, August 17), which was ended only this week, with the union giving in on the firings.

According to Met officials, chorus contracts have been sent out to 78 members. Possibilities are that a few may not ink. If so, chorus will remain below 78. In all events it will not exceed this number. Opera's contention thruout was that 78 was quite large enough to use in any of the roster of operas on the Met sked, and culled the fired members from among those who, it was claimed, were either too old for further chirp service, or those who couldn't measure up to Met standards.

All negotiations between Metopera and the different unions were concluded Wednesday (25), and Edward Johnson, general manager announced November 11 as the opening date. Performances, he added, are sked for an 18-week period thru March 15. For subscribers there will be 18 Monday night and Saturday matinee performances, 16 for Wednesday, Thursday and Friday evenings and 14 for pop priced Saturday evenings, which will begin November 30.

Chi Showbiz Guns For Discrimination

CHICAGO, Sept. 28.—Chicago's attempt to use entertainers as instruments to bring about better inter-group, inter-faith and inter-racial understanding and also its attempt to bring about better human relations in these three categories in spots affiliated with various branches of show business, continued this week with the announcement that, within the next two weeks the city's judiciary committee would hold hearings on a recently introduced ordinance that would provide penalties for racial or color discrimination in niteries or other showbiz spots. Also on October 4 the Louis Prima band, now at the Sherman Hotel, will make an appearance at the John Marshall High School to help promote better racial understanding. Prima appearance follows the pattern set by the mayor's commission on human relations, headed by Thomas H. Wright, of using entertainers such as Frank Sinatra, Canada Lee, Earl Hines and others to promote group and racial understanding in spots having trouble or expected to have trouble.

Wright this week said that his commission considers entertainers to be top weapons to use in fighting misunderstanding because entertainment is a common medium accepted by all. Once acceptance has been achieved it is possible, he said, to get across a message promoting better human relations. He says such steps, especially in the field of inter-color relations, are very effective also because they break down barriers built (See *Chi Showbiz Guns*, page 33)

Jammed Hostels and Bistro Boom Seen for UN Gabfest

NEW YORK, Sept. 28.—The coming United Nations meeting, set to start mid-October, will find New York tighter than a pre-war girdle as far as rooms are concerned. All hotels have already been notified to set aside 3 per cent of their rooms for UN delegates.

Original plans called for 5,000 rooms, but hotelmen admit that this figure has already been upped to 7,500, and it may even be more than that when the general assembly starts palavering. This greatly upped demand for rooms will hit performers right where they live. Actors coming into town for a run used to get rates and rooms at practically any hotel in New York. The rates went out the window a long time ago. Rooms, while still occasionally available, will be harder than ever to get from here on.

U. N. an Alibi

Not unusual for a performer to come back to his hotel room and find he's been told to get out; no reason—just that the hotel needs the space. Up to now it may have been a case of a friend of a friend who got the room. Now, with the UN stepping in, hotels don't even have to give that excuse.

But, if the living problem looks tougher, the after-dark spots on the other hand, should have themselves quite a field day. Niteries, theaters and vaude-filmers will probably get a big boost in biz; a boost that the niteries, in any case, can take now very easily. How much dough will be left behind every night is hard to estimate. However, practically every spot, particularly the class clubs, look for anywhere from \$1,500 to \$2,000 a night additional takes. Some of these estimates are way over on the optimistic side. If the average club gets a \$2,000 boost over the entire week it will be doing well. But even that isn't to be sneezed at.

Bookers Boo-Hoo

Talent agencies who usually try to get rooms for their acts when they come to town are crying murder all

over the office. In the old days (a few weeks ago) a fiver or a sawbuck in the right place was frequently good for a room or a couple of rooms. The five-day limit was (and still is) in effect, but there were ways to get around that. Now the five-day rule doesn't have to be invoked. In fact, you just don't get in, period.

Most of the residential hotels admit that even tho they are solidly booked, they will have rooms set aside for what is described as transients. But their idea of transients isn't the generally accepted one. If you're coming to New York and want to check in at, say, the Plaza or Edison, you'll have no more chance than a stripper at Radio City Music Hall. The rooms (See *Hotel, Bistro Boom* on page 32)

N. Y. Licensor Airs 'Crackdown' Plans

NEW YORK, Sept. 28.—Showbiz and a considerable number of other licensees included in the 88 categories under jurisdiction of New York city license department received a forewarning today via an address by Commissioner Benjamin Fielding over WEAf. Any notion that the current administration is going to be soft was dissipated by Fielding, who laid his program right on the line with a talk called *A Fair Deal to the Public*.

Fielding announced a "master timetable," designed to correct abuses by licensees and improvement for public welfare. Listed high on the schedule is "an intensive drive on ticket speculators and chiselers, particularly in regard to sporting events." Closing of Coney Island "burly" shows is also prominent on the agenda, altho the season is over.

A No. 1 consideration will be stricter supervision of children admitted to theaters. Fielding urged the public to register any complaints of unfair practices to the license department and assured prompt attention.

The Billboard Presents . . .

By Leonard Traube

A LETTER received by the circulation department and sent to us for possible use in the news columns reminded us of at least a couple funeral directors we knew in other days who had—and probably still have—a magnificent pash for the show-business.

Our old friend Sam Prentiss, whose mortuary in New London, Conn., was a gathering place for a lot of characters, many of whom were and many more imagined themselves to be positive riots in interpreting Shakespeare and other classicists of the drayma, looked like an actor himself and probably was a thesp in his youth. His very pretty wife had served for a long period in the legitimate theater and was in semi-retirement at the time we met both of them back about 15 years ago. They could discuss showbiz for hours at a stretch without stopping for the next highball. Their colonial mansion hard by the Thames served as an ideal spot in which to sound off on such matters.

Then there's Joe Minchin, of Pater-son, N. J., who travels thousands of miles each season to catch circuses. How Mortician Minchin manages to get away from his thriving business to obtain a steady look-see at the world of sawdust and spangles is beyond us, but Minchin does it year in and year out, come hell or high water

and the tax collector at the door. It shows you what an otherwise innocuous, respected citizen will do when it comes to the entertainment he is mad about.

It seems the circulation manager of *The Billboard*, B. A. (Bernie) Bruns, during an exchange of salutations, manifested an interest in the letterhead of "The Old Reliable Charles G. Blake Company, Mausoleums-Monuments," of Chicago. Donald P. Blake, president of the company, explained it thus:

"I do not blame you for being intrigued by my letterhead and my interest in *The Billboard Encyclopedia of Music*. My great interest in *The Billboard* lies in the fact that I have accumulated one of the largest phonograph record collections in the country, with nearly 5,000 records completely indexed and cross-indexed. The collection has received national publicity. Many artists come to our home from time to time and we greatly enjoy the music, their companionship and our hobby. It may well be that from music to tombstones is a distant cry but, nevertheless, their paths have crossed in our case."

Obviously people dealing with the saddest aspect of life find tremendous release in the gladdest aspect—show-business.

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The Billboard also publishes:
The Billboard Encyclopedia of Music and
The Billboard Coin Machine Digest.



CUTTING UP 4-NET HOURAGE

CBS Nixes 5G Giveaway Stunt By Joan Davis

HOLLYWOOD, Sept. 28.—Another case of a network exerting its control over a program's content (*The Billboard*, September 14) occurred when CBS refused to allow Joan Davis to incorporate a money giveaway gimmick in her show. Plan was kept hush-hush until scripts were submitted last week to CBS, altho first seven scripts had already been written and stunt carefully prepared ready to go. Idea was to place five one-dollar bills into circulation. Serial numbers would be read on the air and holder of each bill would get \$1,000.

Cy Wills, Miss Davis's husband, had made trip scattering the five bills in various sections of the country. Number of each bill was worked into scripts plots. CBS turned thumbs down on free-money scheme, stating it is contrary to its policy to allow air-show giveaways in cases where no skill is involved on the part of the winner. Show's producer, Dick Mack, argued point with web, pointing out numerous participator shows where skill is not a factor in winning prizes. Mack also stated show was not going to follow giveaway format, but free-money stunt would be injected only into first two months it was on the air. Understood issue was taken to New York top brass who refused to budge on policy line. Reason why Miss Davis remained mum on stunt, according to Mack, was because idea was too good to let out for fear some other show might pull a swipe. Miss Davis bowed to net's ruling, with cost of seven scripts and Wills's travels wasted.

Since this is her last season for Lever Bros., under current contract, promotional stunt was prompted by the desire of building up her show's pulling power as well as increasing her own stature. Idea was to make her a more important radio property when it comes to talking deals over with bank-rollers. Should Davis show get on another net next year, scheme will be tried.

Strike Threat Perils Pic Star Air Guest Shots

HOLLYWOOD, Sept. 28.—Strike clouds hovering over pic industry, may throw a temporary monkey wrench into skeds of radio guest shots for pic stars, since threatened walk-out in Hollywood film biz would foul up production plans and thus cancel availability of top stars for radio stunts. With experience gained in last year's film fracas, studio radio spotters are taking no chances of getting caught short. Radio guest appearances are being skedded only one or two weeks in advance, and these commitments are being qualified with a big "if."

Film industry's big headache in radio appearances is problem of timing guest shots with pic production lulls—and system generally works efficiently. In case of strike, however, stars may be called to work at time previously cleared for radio. Attitude of film factories in such cases is (*Strike Perils Pic Stars on page 9*)

Looking Thru the Hour-Glass

(Total Web Hours Sold: 219½)

NET	PRODUCTS	HOURS*	
NBC Total Hours: 81½ Evening: 37¼ Daytime: 44¼	Food	18	
	Drugs	12¾	
	Petroleum	8	
	Tobacco	5¼	
	Laundry Soap, Cleaners	3	
	Confectionery	2¾	
	Automotive	1½	
	Miscellaneous	30¼	
	CBS Total Hours: 58¼ Evening: 29¾ Daytime: 28½	Drugs and Toiletries	18½
		Food and Food Beverages	15¾
Lubricants, Fuels		1	
Tobacco		3¼	
Soaps		8	
Confectionery		1¼	
Automotive		2¼	
Stationery, Publishers		2¼	
House Furnishings		2¾	
Wines and Liquors		1	
ABC Total Hours: 43¾	Finances and Insurance	1	
	Jewelry and Silverware	½	
	Building Materials	½	
	Foods	16¼	
	Drugs, Toiletries	9	
	Gasoline, Lubricants	½	
	Tobacco	¾	
	Laundry Soaps, Cleaners	4¼	
	Confectionery	1¾	
	Automotive	1½	
MBS Total Hours: 36	Publications	2	
	House Furnishings	½	
	Building Construction	1	
	Clothing	½	
	Machinery Supplies	½	
	Miscellaneous	¾	
	Office Equipment	½	
	Radio	1¼	
	Insurance	1¾	
	Seeds, Plants, Etc.	¼	
Watches	¼		
	Foods and Beverages	6¾	
	Drugs and Toiletries	9½	
	Lubrication and Fuels	1¼	
	Tobacco	1¼	
	Laundry Soaps	1¾	
	Confectionery	3½	
	Automotive	1	
	Stationery and Publications	½	
	Building	½	
	Clothing	1	
Finance and Insurance	1		
Jewelry and Silverware	½		
Religion	3		
Travel and Hotels	½		
Wines, Etc.	¾		
Miscellaneous	3½		

*Figured to the nearest quarter-hour.

Regulars Pay Heavy Load In 219½ Stack

Strikes Hit Sponsors

NEW YORK, Sept. 28.—Webs go into their fall schedules with a total of 219½ hours sold, figures being based on October, 1946 records for NBC and CBS, and late September for ABC and Mutual (see accompanying chart). As of now, business outlook is regarded as good, with pessimism of a few months back largely dissipated.

Figures for each of the webs show the old reliables, foods and drugs, way out in front of all other products in point of time bought, and from all evidence it's apparent that essentially the same bank-roller categories will be footing the commercial entertainment bill.

Breakdown of NBC's figures for October 1 shows a total of 81½ hours sold, 37¼ in the evening-time periods and 44¼ in the daytime.

CBS figures, estimated for a sample week in October, total 58¼ hours of time sold, of which 29¾ hours are nighttime and 28½ daytime. Compared with NBC, CBS hourage indicates the web, tho behind National, is coming back strongly from the summer dip it took owing to product shortages.

Figures for ABC and MBS, as of late September, 1946, estimate American has sold 43¾ hours and Mutual, 36 hours. These are combined daytime and nighttime.

Over-all total hours on the four webs sponsored by food and food (*See Cutting Up Hourage on page 9*)

Chicago AFM Lea Test Cues A Wide National Interest; No Decision Before Spring

Restrictions OK Where Picketing "Illegal," Govt. Pitch

WASHINGTON, Sept. 28.—Department of Justice, in going to bat against James C. Petrillo next week in Chicago on test of the legality of the Lea-Vandenberg Act, will uphold the right of Congress to restrict free speech where picketing is accomplished for "illegal" purposes, it was disclosed here as John S. Pratt, special assistant to the Attorney General, prepared to take over direction of the government's prosecution and submit government's brief. Contention will be designed to counter the charge by American Federation of Musicians that the Lea-Vandenberg Act restricts free speech because it restricts picketing. In view of the nature of the argument the proceedings are expected to gain in national interest, providing one of the most significant court tests of the decade in labor legislation.

AFM's brief calls the Lea-Vandenberg Act a violation of the First, Tenth and Thirteenth Amendments to the Constitution. Against the union claim that the anti-Petrillo law violates the Fifth Amendment by defining the crime in "vague" terms, Justice Department attorneys will argue that the law is definite.

To counter the Petrillo argument that the act contravenes the Thir-

UOPWA Victory at CBS Ok'd by NLRB

WASHINGTON, Sept. 28.—National Labor Relations Board this week refused to upset the Radio Guild of United Office and Professional Workers of America CIO victory in the collective bargaining election held on June 14 for Columbia Broadcasting System employees. Involving objections by both the International Alliance of Theatrical Stage Employees (AFL) and IBEW on grounds of election irregularities, the case was

U. S. To Foster World-Wide Net At Paris Talks

WASHINGTON, Sept. 28.—U. S. delegates to the United Nations Economic and Social Conference, which meets in Paris November 19, will push for a world-wide network, according to the directives outlined at the four-day meeting here this week (23-26) by the National Commission on Educational, Scientific and Cultural Co-Operation.

Ignored earlier in the report of a special committee on the grounds that it was a UN matter, NCESCC, urged by Brig. Gen. David Sarnoff, Radio Corporation of America prexy, and Assistant Secretary of State William Benton, adopted its recommendation for UN or UNESCO radio ops.

General Sarnoff argued that he didn't care what agency, UN or UNESCO, got the radio net going but that he is convinced that some international org should undertake the job. Assistant Secretary of State Benton voiced concurrence, and he went out of his way to take a slam at the special committee for side-stepping the issue of a world-wide radio net.

Walker, Durr Loose Blast At King-Trendle Transfer

WASHINGTON, Sept. 28.—Long delay in Federal Communications Commission findings until this week on the American Broadcasting Company \$3,650,000 purchase of King-Trendle Broadcasting Corporation (WXYZ, Detroit, and WOOD, Grand Rapids), after okay by commission order on July 17, is being explained here as due to backstage tussle among commissioners to tone down dissents of Commissioners Walker and Durr. Despite the apparent polishing, Walker and Durr take a few hefty slams at ABC and radio biggies in general, ruling that the WXYZ deal should be nixed because it would retard development of FM, discourage newcomers in radio, and offer an inferior FM service.

Dissenters underscored the fact that the King-Trendle sale is the "highest known price at which the commission has heretofore approved the transfer of any broadcasting station," and that includes clear channel outlets.

Walker and Durr go on to show that the price agreed upon is more than twice the book cost of all ABC fixed assets.

Altho the heavy price bothered the commissioners, their major complaint against the sale was due to its effect on FM. Walker and Durr, citing testimony of ABC Prexy Mark Woods, argued that value of WXYZ, \$2,800,000, when the \$850,000 resale proceeds of WOOD, are deducted from the over-all selling price, would depreciate as the net's contemplated FM outlet in Detroit developed.

From this the commissioners concluded that ABC is willing to make the investment in the AM station to provide "inferior coverage," because "it believes FM will offer no threat to its investment," with FM taking a lesser role in the broadcasting picture since the net intends to slow it down so as not to kill its AM business.

Aware of the precedent their views will set in the industry, Walker and Durr left no room for doubt as to how they stand, saying in effect that they realize that the ABC course with reference to the utilization of FM may be little different from that being followed or contemplated by many other broadcasters.

The other four commissioners, taking note of the dissenting opinion, okayed the terms of the sale following their July order right down the line. As for the problem of retarding FM, said the commissioners, "ABC can be relied on to foster FM."

Taking cognizance of the sale price, the commissioners referred back to the sale of WLW, Cincinnati, to Aviation Corporation, where the majority view held that FCC couldn't interfere in sale price of radio stations.

NEW YORK, Sept. 28.—Martin Goodman, formerly of Music Corporation of America's radio department, has left that org to open his own personal management business. Goodman is handling Phil Baker, Jean Sablon, Arlene Francis and others.

Cops Grab Station Equip. in Montreal 'Bingo-Zingo' Test

MONTREAL, Sept. 28.—In unprecedented move, the Montreal morality squad seized Wednesday night (25) all the equipment used in a popular radio game called Zingo, after entering the studios of Station CKAC with a search warrant. Police seizure occurred only a few seconds after an estimated 50,000 radio listeners heard the broadcast of this streamlined version of bingo and after 100 persons in the audience had filed out of studio. Thursday (26) police delivered two summonses, returnable next Tuesday (1), against Julien Riopel, producer of the game, and Conrad Giguere, representative of the dairy firm sponsoring the show. For the purpose of a test-case, the two men are charged with operating a common gaming house.

This is the climax of the current anti-gambling drive which has seen bingo forbidden even in church halls. CKAC has carried a radio bingo for several months and when the police ban on the game was announced, the station changed the name to Zingo.

Accompanied by Pacifique Plante, city prosecuting attorney, morality officers armed with a search warrant, waited until the broadcast (8-8:30 p.m.) was completed. Then, Sgt. Armand Courval, assistant chief of the morality squad, and Sgt. Stanley Weir executed the warrant. They seized a transparent plastic barrel, filled with thousands of serial numbers, a plastic wheel with numbered ping-pong balls and a tabulator.

Not a Raid

"This is not a raid," Plante declared last night to newsmen. "We have certain doubts about the legality of the game and in order to determine whether it is legal or not, we will present the evidence before a court."

"Zingo is not a game of chance wherein the player pays money. Actually there is no money involved except in the prizes which are paid the winner by the sponsor. The legality of the game itself now rests before the decision of the court."

Drive on gaming establishments, incidentally, is being carried on in other showbiz fields. Last week Harry Ship, owner of the Tick-Toc niteries, dance palaces and eateries, was charged with being "keeper" of a common gaming house by a police raiding squad.

"Barn Dance" Segs In Time Reshuffle

CHICAGO, Sept. 28.—First major time reshuffling in about 20 years of various segs of the WLS *National Barn Dance* will take place October 5, first Saturday that Miles Laboratories will not be sponsoring *Barn Dance* on NBC from 8-8:30 p.m. (CST). Because of the Miles move, all the segs of the *Barn Dance* will be aired locally only, and a new sponsor, the Pinex Company, will start sponsoring a half-hour seg of the show each Saturday.

As a result of the reshuffling, three sponsors will be heard at new times, and the line-up will be as follows: Phillips 66 Gas, which had the 10-10:30 p.m. seg, will now have the 7:30-8 p.m. period; Keystone Steel & Wire Products, which had the 7:30-8 p.m. period, will now have from 8-8:30 p.m., the old Miles Laboratory time; Murphy Products will continue with its 8:30-9 p.m. seg, and the Flex-o-Glass Company will continue with 9-9:30 p.m. A sustaining period will be from 9:30-9:45 p.m. and news will be heard 10 to 10:30. After that will come the new Pinex period.

NABET Strike Trips NBC's Indiana Leg

Strategy Far Reaching

CHICAGO, Sept. 28.—As a result of action taken by NABET engineers at NBC here Friday (27) the whole Indiana leg of the net was without service for a six-minute period. Action came about as a result of a strike called Tuesday (24) by NABET against the Westinghouse stations, WBZ, Boston; WOWO, Fort Wayne; KYW, Philadelphia, and KDKA, Pittsburgh.

According to A. T. Powley, head of NABET, the engineers at NBC here, who are also NABET members, were ordered not to feed network programs to the three NBC Westinghouse stations, KDKA, WBZ and KYW because he didn't see any reason why any of his engineers should be responsible for helping the stations during the strike. NBC was able to get around the order after a six-minute period, however, by having the telephone company long lines division here "bridge" the gap in the circuit when the NBC master control room here cut the circuit.

Powley would not make any comment as to whether or not a similar service cut would be ordered, but there were rumors here to the effect that NABET would do the same thing again. All Powley would say relative to negotiations was that he "was willing and ready to talk with Evans at any time." Powley referred to W. E. Evans, head of the Westinghouse stations.

Strategy of the union to cut at Chicago could have had far-reaching effect. Programs originated in New York, as is *Road of Life*, which was on air at the time of the cut, are fed west to Chicago and from Chicago to the South and Southeast, up to Washington and then back to New York. Thus a cut here could eliminate service to many NBC stations. Engineers here say it would not be possible to cut only service to the Westinghouse stations. Entire leg on which they are has to be cut. WOWO, one of the struck stations, is an ABC affiliate, but altho ABC here has NABET engineers, no order to cut service, such as the one given to the NBC engineers, was given to the ABC boys.

PHILADELPHIA, Sept. 28.—Westinghouse's KYW, NBC ailer, is in the throes of a strike as a result of its 17 engineers and technicians taking a walk Monday night (23). Result is that station was silenced at 7:30 p.m. for 18 minutes until outlet officials took over operation of the equipment. Strike was called after more than a month's negotiations between station and the NABET.

Leslie Joy, KYW general manager, declared stalemate was over wage scales. Union wants the present 40-hour-week wage scale of \$47.70-\$82.20 raised to \$65-\$125. Station offered a scale from \$55-\$92.50, retroactive to last April. Union also is asking for a closed shop, seniority rights and compulsory arbitration.

Mediation Fails

Strike, which was called as the station was ready to air *Harmony Hall*, musical show sponsored by Strawbridge & Clothier, department store, followed break-down of mediation efforts by Douglas L. Byrd, federal conciliator. Negotiations have been under way since August 20 when the National Labor Relations (See *MEDIATION FAILS* on page 9)

ABC, WLS Ink Pact On Live Segs; Net Aims to Buy Station

CHICAGO, Sept. 28.—In a new agreement with WLS, American Broadcasting Company will have all of its present daytime shows on a live basis here. Agreement was reached Friday (27). From now on all ABC daytime shows will be cleared on 890 kc's, which is frequency shared by web's owned and operated stations WENR and WLS. One exception will be the Ted Malone show (2:30-45 p.m., CDT).

Two most important shows affected are *Glamour Manor* and *Town Meeting of the Air*. *Glamour* is being dropped by WCFL, which formerly carried the seg. However, station is being compensated by the web in form of other shows, as yet undetermined. In spite of agreement, sharing time is irksome to the net, which is definitely negotiating for the purchase of WLS and *The Prairie Farmer*, publication owned by the radio corporation.

Broza Resigns WCAU Post For Artists Mgr. Field

PHILADELPHIA, Sept. 28.—Stan Lee Broza, vice-president at WCAU in charge of programs, is resigning to devote all his interests to personal artists management.

For a starter, Broza will concentrate on his son, Maestro Elliott Lawrence. Resignation will take effect January 1, 1947, and will mark the exit of one of local radio's pioneers. Starting in the crystal set stage, Broza pioneered in live talent shows and developed many present day names on his Horn & Hardart children's program, which he will still handle on Sunday mornings.

Joseph T. Connelly, WCAU news editor and director of special features, will succeed Broza in the program post, with Norris West, of the program department, assisting him.

WNAC Holds Trump Card To Air Pennant Games

BOSTON, Sept. 28.—Recent decision by WNAC to drop baseball games next year owing to station's Mutual network commitments, is now regarded as the only smart move to be taken under the circumstances, particularly in view of fact that WNAC has a trump card thru its three-year franchise with the Gillette Company to air the pennant baseball games. Regular season games will go to WHDH.

Jim Britt, ace sportscaster formerly with WNAC, is now located with CBS outlet WEEI. Shuffle was due to fact that WNAC has no place in its sked for Britt now that the Yankee station has given up its franchise. Station, however, is firm in its stand that if it had the time for baseball, Britt would be on deck.

KOVERAGE

RESULTS

OUT-DISTANCES
COMPETITION

DIVIDENDS FROM
ISOLATION

The popular CBS Station

EL PASO, TEXAS

Dorrence Roderick, Owner Val Lawrence, Mgr.
HOWARD H. WILSON CO., National Reprs.



Shortly, in this space we hope to call your attention to developments here at WINS during the initial weeks of ownership by the Crosley Corporation. We will list a number of responsible and representative advertisers whose confidence in the future of the station is being expressed in the tangible form of contracts for time and for programs.

A 50,000 Watt transmitter has already been installed and is being tested. A new rate card has been issued to take effect November 1, 1946. In some respects at least it represents a rather unusual, but we hope, sound concept of Independent Station rate structure.

No deletions have been made in the WINS staff, rather every effort has been, and will continue to be made, to strengthen it.

The station will stand on its own, with all the help we in Cincinnati can give it, but WINS will not be run by remote control.

New York is a big market...we know full well that we are dealing in terms of years, not months, of sound and constructive growth before either WINS as a station or our company as the licensee can consider that our obligation to the people of New York is being fully met.

C R O S L E Y C O R P O R A T I O N
C R O S L E Y B R O A D C A S T I N G C O R P O R A T I O N

Yearly Documentary Sked To Implement CBS Pubserv

NEW YORK, Sept. 28.—Recent appointment of Bob Heller to head a unit to produce documentary programs implements the public service policy of Ed Murrow, CBS exec in charge of public affairs. As indicated in previous issues of *The Billboard*, web intended to go all-out in the production of sock one-shots, with themes of national and international significance. *Operation Crossroad* was a step in this direction. Now, all such programming will be channeled into the documentary unit, with the unit's staff doing nothing else but. Heller figures the unit will do about 10 or 12 such segs a year, all of them completely documented. For this purpose, unit has been empowered to call on all CBS facilities and talent, including newsmen at home and abroad, for aid. These segs will take the form of one-hour programs, or, if the material warrants, a show will be comprised of two 45-minute segs. Feeling at CBS is that even the so-called "good" radio documentaries have never had adequate preparation, and that this unit, which puts its personnel on the spot inasmuch as they can devote their time to nothing else, is in the nature of a precedent.

All these lavish one-shot segs will be aired in prime time; and with so little prime time available the advisability of canceling commercials on the web is being knocked around by CBS execs.

Heller's idea at this point is to alternate the segs, so that a theme of national significance will be followed by one of international interest, etc. First on the list is a program on the Nuremberg trials. Difficulty on this one is that the court is expected to pass sentence at the end of this month, and only a short time may elapse between the sentence and its execution. CBS staffers are hoping for enough time to do an adequate job.

Nuremberg seg will be followed by opus on *Juvenile Delinquency*, with producer Bob Shayon skedded to gather data on an around-the-country tour. Another likely opus is one on the housing problem.

Thus far, documentary unit, in addition to Heller, includes producer Bob Shayon; Ruth Ashton, who was formerly in the news department and did *Feature Story*, and Lane Blackwell, who will do research. Latter, prior to the war, was with CBS's shortwave department. Others may be added, if budget permits, and, as indicated, CBS departments and newsmen may be called on to aid.

Trout Sponsored on Full Web

NEW YORK, Sept. 28.—Bob Trout *With the News 'Till Now*, sponsored on 27 CBS stations by Campbell's Soup, with the remainder of the web carrying the seg as a sustainer, goes full network Monday (30). Show is heard in the 6:45-7 p.m. slot, Monday thru Friday. Set by Ward Wheelock.

CBC 'White Paper' Amended; Station's Pubserv Studied

MONTREAL, Sept. 28.—A. D. Dunton, chairman of the CBC board of governors, announced board's passing an amendment to the CBC white paper on political and controversial broadcasting whereby parties without representation in the Commons will not qualify for free national network time for broadcasts between elections. Board also decided to cancel news broadcasts by *The Toronto Daily Star* over Station CBL in Toronto, effective October 12. Board decided to give further study to procedures recommended by the special parliamentary committee on broadcasting regarding "conditions of the issuance or renewal of station licenses."

Committee had recommended a station applying for a license or renewal "should be required to submit an undertaking that it would faithfully perform its duties as a trustee of a radio frequency and would indicate the amount of time and proportion of its revenue it would be prepared to devote to different obligations to its community." Regarding another committee recommendation, board decided that "study should be given to the possibilities of a second French net to provide alternative network programs to French-speaking audiences in Canada as are provided by the two CBC English language networks."

UOPWA VICTORY

(Continued from page 5) decided in favor of UOPWA with 25 of 34 previously challenged ballots ordered by NLRB to be included in the count.

Since the city-wide white collar group came out solidly in favor of UOPWA, there is no chance that the previous decision will be upset. In the television director's unit, vote was six to five, UOPWA over IATSE, with the two challenged votes acknowledged in the CIO column. Only undecided case is in the miscellaneous studio employees group where all nine votes were under challenge.

NIGHTTIME TALENT COST INDEX



Based on "FIRST FIFTEEN" HOOPERATINGS for Evening Programs and the "FIRST THREE" Sunday Afternoon Segs.

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

Vol. III No. 17E (Report September 30, 1946)

Program Sponsor, Agency Net & Stat.	Hooper-Rating	Length and Weeks to Date	Opposition	Talent Cost	Cost Per Point	Talent Cost Per 1,000 Urban Listeners
RADIO THEATER 16.2 Lever Bros.-Lux J.W.T. CBS 151	16.2	1 hr. 547	Various—ABC Gabriel Heatter—MBS Spotlight Bands—MBS The Telephone Hour—NBC Benny Goodman—NBC	\$16,000	\$ 987.65	\$ 1.11
SCREEN GUILD 15.9 Lady Esther Powder Blow CBS 149	15.9	1/2 hr. 263	Various—ABC Various—MBS Contented Program—NBC	\$10,000	\$ 628.93	\$.75
RED SKELTON (CH) 15.3 B. & W. Raleigh Tobacco Seeds NBC 145	15.3	1/2 hr. 196	Various—ABC Various—MBS Various—CBS	\$ 9,500	\$ 620.92	\$.72
EDGAR BERGEN 14.5 Standard Brands Chase & Sanborn J.W.T. NBC 144	14.5	1/2 hr. 390	Ford Festival—ABC Richard Lawless—CBS Various—MBS	\$20,000	\$1,379.31	\$ 1.48
WALTER WINCHELL** 13.5 Jorgens Lotion L. & M. ABC 200	13.5	1/4 hr. 719	Meet Corliss Archer—CBS Exploring the Unknown—MBS Manhattan Merry-Go-Round—NBC	\$ 6,000	\$ 444.44	\$.51
MR. D. A. Sal-Hepatica and Vitalls D. C. & S. NBC 132	13.4	1/2 hr. 373	Various—ABC Various—CBS Various—MBS	\$ 4,500	\$ 335.82	\$.41
HOLLYWOOD PLAYERS 12.8 Cresta Blanca Wine BDD&O CBS 113	12.8	1/2 hr. 4	Doctor's Talk—ABC Various—MBS Fred Waring—NBC	\$10,500	\$ 820.31	\$ 1.05
SUSPENSE 12.3 Roma Wine Blow CBS 81	12.3	1/2 hr. 95	Lum & Abner—ABC Christian Science Monitor—ABC Carrington Play—MBS Aldrich Family—NBC	\$ 6,000	\$ 487.80	***
MAISIE (CH) 12.2 Eversharp Blow CBS 148	12.2	1/2 hr. 148	Boxing—ABC Various—MBS Bill Stern—NBC	\$ 6,000	\$ 491.80	\$.58
KAY KYSER (CH) (10:30) 12.2 Col.-Palm.-Peet Ted Bates NBC 140	12.2	1/2 hr. 440	Various—ABC Academy Award—CBS Various—MBS	\$ 8,500	\$ 696.72	\$.86
JUDY CANOVA 12.0 Col.-Palm.-Peet Bates NBC 139	12.0	1/2 hr. 139	American Melodics—ABC Saturday Night Serenade—CBS Various—CBS Chicago Theater of Air—MBS	\$10,000	\$ 833.33	\$.97
TAKE IT OR LEAVE IT 11.9 Eversharp Blow CBS 153	11.9	1/2 hr. 322	Mystery Hobby—MBS Mystery Hour—ABC Hour of Charm—NBC	\$ 4,500	\$ 378.15	\$.44
TOMMY DORSEY & CO. 11.6 Standard Brands J.W.T. NBC 142	11.6	1/2 hr. 12	Amer. Musio Festival—ABC Crime Doctor—CBS Special Investigator—MBS Various—MBS	\$ 8,000	\$ 689.66	\$.72
YOUR HIT PARADE 11.5 Lucky Strike F. C. & B. CBS 154	11.5	3/4 hr. 592	Gangbusters—ABC Detect and Collect—ABC To the Girls—MBS J. Trimble—MBS Nat'l Barn Dance—NBC Can You Top This?—NBC	\$10,500	\$ 913.04	\$.95
MAN CALLED X 11.3 Pepsodent F. C. & B. CBS 127	11.3	1/2 hr. 23	Concert Time—ABC American Forum—MBS Upton Close—MBS Arthur Godfrey—CBS	\$10,000	\$ 884.96	\$ 1.08
THE SHADOW 6.3 Del. Lack. & W. R. & R. Carey Salt-McJunkin G. Barr-Richards MBS	6.3	1/2 hr. 23	Darts for Dough—ABC Family Hr.—CBS NBC Symphony—NBC	\$ 2,000	\$ 317.46	*
GARMEN CAVALLARO 6.1 Sheaffer Pen Seeds NBC 143	6.1	1/2 hr. 41	Various—ABC Symphony—CBS Open House—MBS	\$ 3,500	\$ 573.77	\$.70
ONE MAN'S FAMILY 6.0 Standard Brands J.W.T. NBC 143	6.0	1/2 hr. 684	Various—ABC CBS Symph.—CBS Vera Holly Sings—MBS	\$ 4,500	\$ 750.00	\$.95

CH—Computed Hooperating.

* Insufficient data. ** Includes Second Broadcast on Pacific Coast.

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

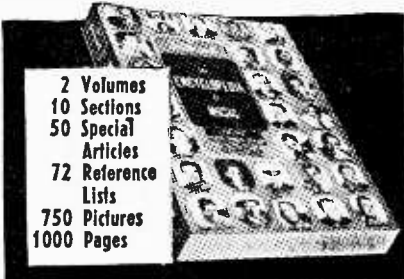
L. & M.—Lennen & Mitchell, F., C. & B.—Foote, Cone & Belding, Y. & R.—Young & Rubicam. J. W. T.—J. Walter Thompson. McK. & A.—McKee & Albright, R. & R.—Ruthrauff & Ryan. D. C. & S.—Doherty, Cliffford & Shenfield, S. & S.—Schwimmer & Scott, R. W. & C.—Roche, Williams & Cleary, A. M. & W.—Audrey, Moore & Wallace, W. H. W.—William H. Weintraub, McC.-E.—McCann-Erickson, P. & R.—Pedlar & Ryan, D. F. S.—Dancer-Fitzgerald-Sample.

Average evening audience rating is 7.4 as against 6.7 last report, 7.9 a year ago. Average evening sets in use are 23.7 as against 21.3 last report, 25.8 a year ago. Average available audience is 76.2 as against 72.5 last report, 76.8 a year ago. Sponsored network hours reported on were 65 1/2 as against 60 1/4 last report, 77 1/4 a year ago.

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The Billboard 1946-'47 ENCYCLOPEDIA OF MUSIC

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2 Volumes
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50 Special Articles
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Please send ENCYCLOPEDIA OF MUSIC for which I inclose \$5.00.

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City Zone State

DAYTIME TALENT COST INDEX

Based on "FIRST SIXTEEN" HOOPERATINGS for Weekday Daytime



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

Vol. III 17D (Report September 30, 1946)

Program Sponsor, Agency Net & Stat.	Hooper-Rating	Weeks to Date	Opposition	Talent Cost	Cost Per Point	Talent Per 1,000 Urban Listeners
PEPPER YOUNG'S FAMILY P. & G. P. & R. NBC 80	6.7	819	Ladies Be Seated—ABC Winner Take All—CBS Various—MBS	\$ 2,650	\$ 395.52	***
RIGHT TO HAPPINESS Ivory Soap Compton NBC 141	6.3	404	Ladies Be Seated—ABC Winner Take All—CBS Various—MBS	\$ 2,250	\$ 357.14	\$.62
BACKSTAGE WIFE Sterling Drug D-F & S. NBC 141	6.2	346	Jack Berch—ABC House Party—CBS Erskine Johnson—MBS	\$ 1,750	\$ 282.26	\$.49
PORTIA FACES LIFE General Foods Y. & R. NBC 87	6.1	280	Dick Tracy—ABC Woman's Club—CBS Superman—MBS	\$ 2,750	\$ 450.82	***
BREAKFAST IN HOLLYWOOD Kellogg K. & E. ABC 203	5.7	250	Arthur Godfrey—CBS Tell Neighbor—MBS Fred Waring—NBC	\$ 1,500	\$ 263.16	\$.48
STELLA DALLAS Sterling Drug Phillips Milk of Magnesia D-F & S. NBC 141	5.7	426	Try 'n' Find Me—ABC House Party—CBS Johnson Family—MBS	\$ 1,750	\$ 307.02	\$.52
WHEN A GIRL MARRIES General Foods Maxwell House Coffee B. & B. NBC 76	5.6	282	Terry & Pirates—ABC Feature Story—CBS Adv. Story—MBS	\$ 2,300	\$ 410.71	***
YOUNG DR. MALONE P. & G. Crisco-Dreft D. F. & S., Compton CBS 47	5.4	369	Various—ABC Lopez—MBS Various—NBC	\$ 2,500	\$ 462.96	***
BIG SISTER P&G Ivory Soap Compton CBS 69	5.3	287	Baukhage—ABC Various—MBS Mary Margaret McBride—NBC	\$ 2,500	\$ 471.70	***
MA PERKINS P. & G., Oxydol D-F & S. CBS 76	5.3	189	Woman's Exchange—ABC Lopez Luncheon—MBS Various—NBC	\$ 1,300	\$ 265.28	***
ROMANCE OF HELEN TRENT Bisodol & Kolynos D. F. & S. CBS 143	5.3	668	Various—ABC Various—MBS Various—NBC	\$ 1,800	\$ 339.62	\$.54
OUR GAL SUNDAY Anacin D-F & S. CBS 143	5.1	502	Various—ABC Various—MBS Various—NBC	\$ 1,750	\$ 343.14	\$.61
YOUNG WIDDER BROWN Sterling Drug D-F & S. NBC 143	5.1	408	Various—ABC Give and Take—CBS Various—MBS	\$ 1,600	\$ 313.73	\$.58
LORENZO JONES Sterling Drug Phillips Cream Bayer D-F & S. NBC 143	5.1	505	Various—ABC Give and Take—CBS Various—MBS	\$ 2,000	\$ 392.16	\$.59
BREAKFAST IN HOLLYWOOD P. & G. Compton ABC 202	5.0	240	Arthur Godfrey—CBS Ceell Brown—MBS Fred Waring—NBC	\$ 1,500	\$ 300.00	\$.52
AUNT JENNY Lever Bros., Spry R. & R. CBS 45	5.0	501	Glamour Manor—ABC Morton Downey—MBS Various—NBC	\$ 2,000	\$ 400.00	***

*Insufficient data.

***Since these shows employ a network of less than 100 stations, it is not possible to project their Hooperating and listeners-per-listening set figures upon a population base that would not be open to question. Therefore cost per thousand figures are not reported in these cases.

D-F & S.—Dancer-Fitzgerald & Sample. Y&R—Young & Rubicam. R&R—Ruthrauff & Ryan. B&B—Benton & Bowles. B., B., D. & O.—Batten, Barton, Durstine & Osborn. K&E—Kenyon & Eckhardt. P&R—Pedlar & Ryan. KR—Knox Reeves. McE—McCann-Erickson. L&F—Lambert & Feasley.

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4 NBC Co-Ops Add 14 Bankrollers

NEW YORK, Sept. 28.—Four NBC co-ops have added a total of 14 new sponsors. Shows, with new bankrollers, are *Kaltenborn Edits the News*, Monday thru Friday at 7:45 p.m., taken by Whipple's Women's Apparel Shop, Salt Lake City, over KDYE; City National Bank, Baton Rouge, La., over WJBO; Procter's Jewelers, Fresno, Calif., over KMJ; Mueller Motor Company, San Antonio, over WOAI, and Washington Creamery, Seattle, over KOMO.

Robert McCormick, news analyst airing Monday thru Friday at 1:45 p.m., has been taken by Robin Hood Flour Company, Davenport, Ia., over WSOC; Weill's Department Store, Baton Rouge, over WJBO; J. B. Ivey Company, Charlotte, N. C., over WSOC, and Durkee's Margarine, Grand Rapids, Mich., over WOOD.

World News Round-Up, aired Monday thru Saturday at 8 a.m., has added Leonard's Optical Company, Baton Rouge, La., over WJBO; Kline Furniture Company, Cumberland, Md., over WTBO, and Cook Furniture Company, Lakeland, Fla., over WLAK.

News of the World, broadcast Monday thru Friday at 7:15 p.m., has added Taylor's Men's Wear, Charleston, S. C., on WTMA, and Jackson State National Bank, Jackson, Miss., over WJDX.

Until recently, Mutual and ABC were the only two of the four major webs active in the co-op business, and they still are far and away ahead of NBC and CBS. NBC, however, made a spurt the past year, particularly since web placed Burton N. Adams in charge of the operation. CBS in the past few months, too, has been putting more moxie into its co-op operation, adding new shows and sponsors.

STRIKE PERILS PIC STARS

(Continued from page 5)

firm, since flickeries will watch out for their own biz first, even if radio suffers.

At Warner Bros. studio, radio appearances are skedded for next two or three weeks only, with clearances beyond that date held up. Twentieth-Century-Fox, in anticipation of a possible strike, is working two shifts and won't okay radio shots for certain stars currently at work. Problem at RKO is relatively simple, since all radio shots are tied in with latest pic release, *Sister Kenny*, and only stars of that film are being spotted on air at present. Paramount, with heavy production sked to buck, is likewise treading cautiously in okaying radio appearances. Columbia pix is doing little current radio spotting and is therefore, relatively unaffected.

MEDIATION FAILS

(Continued from page 6)

Board gave an election ruling placing the station under the jurisdiction of the new union. Previously, air men were linked with the American Communications Association, CIO.

This marks the second strike in local radio in recent months. Previously, the ACA called a strike of announcers and engineers at WIP, reaching settlement two weeks after the employees took a walk and during which time station officials operated the station.

BOSTON, Sept. 28.—Hub Westinghouse stations, WBZ and WBZA, were forced off the air Tuesday night (24) for 34 minutes when 31 members of the unaffiliated National Association of Broadcast Engineers and Technicians walked out of the studios at 7:30 p.m., without even a five-minute warning. White collar workers got together and put the stations back on the air. W. C. Swartley, manager of the stations, said that the basic issue in the dis-

Quit Orson Around

DETROIT, Sept. 28.—Russ Mulholland, doing an early morning show on WJR, pulled an Orson Wells stunt Tuesday (24), when he commented, in reference to the Pittsburgh strike, that the local transit system "might as well as on strike, with the kind of service we're getting." Result was a flood of calls to the municipally-owned transit department as well as to the station, from listeners who figure there really was a strike, and how were they going to get to work? It was necessary to enlist the services of Mayor Jeffries to straighten out the snow-balling report.

CUTTING UP HOURAGE

(Continued from page 5)

beverage companies hits 59 3/4, or about 28 per cent of the total commercial hours on the webs. Drugs and toiletries follows this figure fairly closely, the four-web total accounting for 49 1/4 hours.

Mutual, incidentally, is the only web whose statistics show an appreciable amount of time sponsored by religious organizations—the breakdown listing three hours weekly.

Other categories still show the effects of strikes and shortages, particularly noticeable being the building materials, automotive, etc.

It is significant that food and/or food beverages lead on all webs, except CBS, where drugs and toiletries are No. 1 in time sold.

pute is a demand by the union for increases in the existing \$42.20-\$81.70 wage scale to a scale with a top of \$127.50 for a 40-hour week, a closed shop, compulsory arbitration, seniority and retroactive pay.

Station officials, commenting on the possibilities of settling the strike in the near future, said that no attempt to negotiate had been made by the striking engineers. Altho efforts had been made since June 10, negotiations broke down entirely in Philadelphia a week ago. The walk-out at WBZ-WBZA, while expected, came without warning.

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COLOR VS. B-&W DECISION NEAR

Hearing In 6 Weeks Likely On CBS Plea

Net's Petition Strategic

WASHINGTON, Sept. 28.—Federal Communications Commission is regarded as likely to grant a hearing within six weeks on petition by Columbia Broadcasting System for adoption of standards and authorization for commercial color video in ultra-high frequencies. The possibility of an early hearing, according to a reliable FCC spokesman, is favored by commission's own interest in clarifying the long-standing conflict between color video and black-and-white exponents in the industry.

Also CBS's petition is believed to have fallen on friendly ears in many parts of the commish, the hearing is regarded as certain to develop into a bitter, protracted contest in which the black-and-white wing of the industry will challenge CBS all the way. A high FCC spokesman, in discussing likelihood of an early hearing, told *The Billboard* that a major question certain to be raised would be whether CBS's color standards are the best at the present time. CBS obviously has anticipated this question in its petition which claims unusually high standards which, CBS states, have been effected at great expense and patient work. Columbia's argument that time is now ripe for commercial color is planted squarely by CBS on FCC's own statement in May, 1945, that the upper spectrum provides opportunity for "truly nationwide and competitive television system," because of the increased space where color pix and superior monochrome pix "can be developed thru the use of wider channels."

Strategic

CBS's move is regarded as having developed at a highly strategic time from an administrative viewpoint, since FCC is known to be disturbed by current lag in video activity, both commercially and experimentally. FCC bigwigs have revealed themselves frankly aware that the tele field appears strictly for the big-money people, with one of the going commercial outfits having testified some months ago that the cost of building a station and operating for a year approaches a million bucks. Development of color video would not be expected to open the way for less-money station investment. In fact, color video is estimated to be far costlier—but one of the chief arguments raised (See *Hearing in 6 Weeks on page 12*)

CBS Plans To Revamp All Sustainers; Axing Weakies

NEW YORK, Sept. 28.—With one eye on its current commercial show, and the other on forthcoming video sponsors expected when manufacturers hit the public with the extensive black-and-white video promotion, CBS is making extensive plans to revamp all sustaining television shows. Complaint is that too much time, valuable space and facilities are being wasted on meaningless "dog-show" sustainers—the experimental kind which the front office doesn't particularly care to show to potential sponsors as station's available programs. Since video sets are just around the corner, observers point out that CBS is more interested right now in building up productions backed by the dollar-sign, so when television hits the new and increased audience, their commercial shows will be tops and worth scanning by the viewers as well as the potential sponsors. New set-up, it is hoped, will ease the tight schedule caused by the many sustaining shows and will give the behind-the-scenes boys a chance to build up shows that make for good scanning and will cause sponsors to get on the band wagon.

First Come, First Served

Columbia's policy in regard to its clients and color television is "first come, first served." They state that

it is their intention to give WCBW clients the "first opportunity to experiment with programs and commercials, and when the ultra high frequencies are commercialized, to introduce their products over full-color television."

Eight sponsors currently use CBS television facilities. They include news for Gulf Oil, weather reports for Reid's Ice Cream, Syd Hoff *Shorty* cartoons for Bristol-Myers' Ipana Toothpaste, *Sports Almanac* for Vitalis, Ford's *Parade of Sports*, and time signals for Bulova, Gruen and Elgin watches.

Remote Build-Up

In addition to revamping sustainers, CBS also plans to build up its remote pick-ups as evidenced by the Ford show which calls for complete remote on-the-spot coverage this fall and winter of such sports as football, hockey, rodeos, horse shows and basketball. To date, some 19 events have been lined up for Ford. The new year line-up will list other sports as well—notably, track.

CBS feels that a heavy remote sked will bring it nearer the 28-hour weekly program "law" laid down by the FCC, which was to have gone into effect July 1. So far, no stations have hit the 28-hour mark, although NBC piled up its hours during the national tennis matches remotes last month.

DuMont Canned Video Plan Awaits Costs Clarification; Cramer's Plans Extensive

Lining Up Network Likely To Start in Mid-Winter

NEW YORK, Sept. 28.—DuMont's plan to take telerecordings off the screen and develop a web to use the canned productions may begin rolling by mid-winter, at which time AFRA is expected to negotiate video sales. Leonard F. Cramer, DuMont vice-president, stated that the technical end of the work is virtually completed, and indicated that by the first of the year the company would begin recording live studio shows and remotes. Costs of the operation are as yet uncertain, both from the mechanical and production ends, and Cramer indicates the appeal both to advertiser and stations would be dependent upon what kind of deal AFRA and other organizations, such as AFM and ASCAP, would propose for this type of operation.

U. S. Tele Shows 18x24 Projection

NEW YORK, Sept. 28.—Big-picture projection television was demonstrated by U. S. Television last week (18) with showing of the NBC Louis-Mauriello fight in Yankee Stadium. Special lens made by Bausch & Lomb was used, with a "high-brilliance" power supply developed by the UST. Actual size of screen is 18 by 24 inches—about the size of a standard newspaper page.

Company offers big-picture television in custom installations (built into walls, bookcases, etc., for homes, bars and grills, offices, auditoriums) at \$2,750 and \$2,250. Production models are offered for prompt delivery in the following sizes and prices: 21-inch at \$1,995 (AM, FM, phonograph), 15-inch at \$1,495 and 10-inch direct view at \$745. They (See *U. S. TELE SHOWS on page 12*)

NBC Shrugs Off CBS U.-H. Com. Petition

RCA Execs Feel Same Way

NEW YORK, Sept. 28.—CBS petition to the FCC Friday (27) asking commish to adopt standards and authorize commercial operation of color video stations in the ultra-high frequencies and to conduct a hearing on these proposals drew from NBC the statement that no comment was called for other than the fact that the CBS petition would mean "no change in previous NBC policy." Feeling of NBC, as explained by one exec, has long been that CBS color video is a laboratory manifestation, and that color would be impractical from an economic standpoint until an all-electronic system is developed. "RCA engineers," he added, "are working on this problem now."

RCA execs late this week wouldn't comment, insofar as their chief engineer, Dr. C. B. Jolliffe, had not yet had a chance to study the CBS petition. General feeling of RCA re color, however, jibes with NBC's, and one spokesman pointed out: "If we and others can bring out black-and-white receivers and put on fights like the Zale-Graziano battle, the public will buy our sets—even if they will be obsolete in five years."

CBS president, Frank Stanton, in a letter accompanying the web's petition, stated that "further significant advance in ultra-high frequency color tele can be made only under conditions of commercial broadcasting with regularly scheduled program service, because as long as color television continues in an experimental status the entire industry will be subject to uncertainty. . . ."

The CBS petition also claims that the web's recommendations do not affect the standards for present black-and-white video in the lower bands. Petition, says CBS, is in the public interest because "color television has greater possibilities for effective service and satisfying entertainment, it has greater educational and cultural scope, and it can render a truly nationwide, competitive service because of the number of channels available in the ultra-high frequencies."

CBS Color Video in Chi Expected Beginning '47

CHICAGO, Sept. 28.—Local CBS television, which was to have been in operation last spring but was held up because of the Westinghouse strike, should be in service around first of the year, according to Frank Falknor, assistant to Midwest CBS V.-P. Les Atlas.

Falknor said color naturally would be the only thing used at any CBS station, and while no definite programming plans had been made, film scanning would be first on the agenda, films being supplied by the CBS New York library. Exec said some special events here would be recorded on films, but didn't see much in the way of live studio telecasts for some time.

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Variety Under the Stars

Reviewed Tuesday (24), 8:15-9:30 p.m. Style—Vaude remote pick-up. Sustaining over W6XYZ (Paramount), Hollywood.

Tele Director Klaus Landsberg threw a couple of new twists into tonight's vaude scanner. Usually running less than 30 minutes, seg was blown up to more than hour. Instead of staging it in the studio, acts were pulled out to the Los Angeles Tennis Club grounds to perform before audience in grandstands. (Paramount is currently covering the Pacific Southwest Tennis Championships here.) Bucking the difficulties of an outdoor nighttime remote, outlet rang the entertainment bell. Considering it was working without image orthicons, show went over better than was expected.

Bill, headlined by Paramount pix lovely Olga San Juan, proved well-balanced fare. Opened with singing by Palais Sisters (3), followed by comedy-acro antics of Roberts and Conn. Dance team of Rita Lupino (Ida's sister) and Rickey made for good looking. Francis Abello put his talking bird, John Tio, thru its paces to steal the show. Palais Sisters returned for another song session followed by Joe Mole's cycle routines. Miss San Juan rounded out seg with *South America, Take It Away* and *Cumbra Chero*. Lush lass packs plenty of eye-ear appeal to make her ideal for airpix medium.

Camera work was handled smoothly. Show was not without technical troubles creeping into nighttime outdoor remote. Subject matter was easily distinguishable, too more light would have helped image quality. Poor power line and uneven voltage occasionally threw pic out of syncho. Dick Lane was outstanding as emcee, keeping high pace thruout. His easy, informal line of patter is ideal for show of this type.

Playing the Game

Reviewed Tuesday (24), 8-8:30 p.m. Style—Charades with listener participation. Sponsored by Alexander's Department Store and produced by the American Broadcasting Company over WABD (DuMont), New York.

Scanningly speaking, the production was off-the-beam. Program needs a lot of greasing to hold the viewers' attention for 30 minutes. At the beginning, show looked like a carriage-trade gin-mill at 3 a.m., with everybody wanting to get "into the act"—everybody talking and trying to be the life of the party. There was just too much going on. Guest-star participants seemed to have a yen for getting out of camera-range and making with the ad-lib puns, which couldn't be picked up by the mike-boom fast enough.

Format, altho not clear at first, consists of guest stars pantomiming well-known names and phrases sent in by viewers. Scanners were asked to phone studio as soon as they guessed what was being enacted and if they guessed correctly, won money or cigarettes. The pantomimed charades were so tough, however, that it was next to impossible to even make a fair guess.

Emsee Allan Chidsey did a good job in trying to hold the show together and maintain some sort of pace. Sponsor's commercial didn't particularly fit in with the program. Since it was a show sponsored by a department store, bank-roller could have received a good commercial boost by having gifts from his store instead of just cigarettes or money given to winners.

Show was directed by ABC's Richard Goggin.

Cleveland Air Races

Reviewed Tuesday (24), 9-9:30 p.m. Style—Film. Sponsored by U. S. Rubber Company. Produced by American Broadcasting Company over WABD (DuMont), New York.

Outside of a few unusual good shots, film was bad video and fell flat. Film wasn't timely as a news feature either, since it was shown long after the event. For the money which U. S. Rubber dished out to ABC for sponsorship, more than \$5,000, sponsor should have been presented with a film that was on a professional basis and worth scanning. Air races are exciting events, but this job was muffed completely.

Show could have been jacked up considerably if the right kind of narrator had been used. Altho Walter Kieran, narrator in film, is among the top boys in his field, air races are not his meat. His voice washed out the film completely since it lacked pitch and punch. In this case, Kieran was "miscast." A narrator with a voice in keeping with the excitement of the races could have carried the film.

To add to the bad make-up of the film, there was bad splicing, too many insignificant shots, too many shots and scenes of planes against a white sky, and not enough cutaways to build up audience interest. Compared to this show, film made by Bob Loewi at the Omaha Air Races is tops. Film was shown only three days after the races—which made it a good news-event story—and at a cost of only \$820 to the sponsor, National Foam System. Loewi's 16-minute film had plenty of exciting shots with appropriate background music. Narrator was Byron McKinney who sounded as tho he were really describing an air race and not an Irish wake.

Dick Goggin, of ABC, directed the Cleveland Air Race film.

Don McNeil's Dinner Club

Reviewed Wednesday (25), 8 to 8:30 p.m. Style—Variety program sponsored by Marshall Field & Company on WBKB, Chicago.

Don McNeil, emsee of ABC's *Breakfast Club* program and one of radio's top names, didn't do his reputation much good with this performance and he did the growth of television plenty of harm. Variety show in simulated nitery set (*The Billboard*, September 28) had little entertainment except for a few good jokes pulled by McNeil. It had little, except showing of models wearing clothes that could be purchased at Field's department store, that could not have been done via radio.

McNeil showed he had a video presence and camera poise that might help rescue future airings. But if the 26-week series is going to be wholly successful as a video venture, it must have a more imaginative format, some smoother direction and production and a great deal more respect for the future of the medium on the part of McNeil.

Thruout the program McNeil acted as if he were engaging in a lark. Some might say his actions reflected the nonchalance of a truly great and self-confident performer. But McNeil carried his "I don't care" attitude too far, especially when he made light of present-day video, comparing it to radio in its infancy. Considering that McNeil is getting more than \$500 per performance and that the series is costing Field's about \$65,000 (including promotion costs), McNeil's attitude, which seemed to express a feeling that he was superior to the video medium, was out of place. He should have taken his work more seriously and put on a real show

Personality Previews

Reviewed Friday (27), 8:15-8:45 p.m. Style—Variety. Produced by Video Associates and presented by General Electric over WRGB (G. E.), Schenectady, N. Y.

Video Associates' first showing of their new packaged show for G. E., *Personality Previews*, had its ups and downs, both technical and program-wise. Show consists of up and coming talent and artists in various fields with emphasis on the amusement world. Featured in the show were Eva Desca, modern dance interpreter; Lorenzo Fuller, Negro pianist-singer, and model of a prefabricated post-war home—the latter which didn't seem to tie in with the format of show—namely featuring talent.

Series of pop-up cards on tables were used to introduce acts. Cards were strictly on the amateurish side, but the idea's clever and eventually should be worked up into a good act-introduction. As it was, handling of the pop-ups was slipshod and only tended to annoy and distract the viewer.

Miss Desca's dance in pantomime with a narrator accompaniment in the background was interesting if not particularly entertaining. Tops in the half-hour show was Fuller who accompanied himself on the piano singing several ditties and a spiritual. He looks like good video stuff and with a few more video shows under the belt should develop into a first-class television entertainer.

Model prefabricated home was dull scanning. As narrator explained the conveniences of the house, camera focused on model but since model was at the wrong angle, viewer was unable to really look into the house. Had the model been tilted, camera could have caught not only the layout of the rooms but the furnishings as well. Meaningless blueprints, too small and technical for the average man to read, also were shown.

General Electric paid \$200 for the packaged production and at that price, for what they got, they didn't get stung—much. Program idea is good, however, and with a little more planning, experience, and perhaps more co-operation from station, outfit should be able to put out the "for sale" sign on some good shows. Miriam Tulin is director of the agency.

that did not have the fluffs and mistakes this one did.

Show opened with film taken at niteries, accompanied by insipid commentary. Then a shot of McNeil and Sam Cowling, supposedly in the kitchen of a nitery. After some banter the two decided to give the video audience a look at the McNeil Dinner Club. Change then to McNeil posted inside doorway of his club, position from which he proceeded to emsee majority of program. From time to time models wearing Field's clothes walked on stage and McNeil made a few jokes about them and with them, and gave descriptions of the gowns that were intended to be clever, comical commercials. But a couple of times he went too far and made a few cracks about Field's that were intended to be comical, but must have made the department store execs present wince a bit.

Tough part about show was that it was witnessed at WBKB by a blue ribbon newspaper, agency and department store exec audience. Television wasn't sold to these people who could influence public and business acceptance of the medium. In fact, one newspaper radio editor was heard to say as he left, "I still don't like television."

Championship Tennis

Reviewed Thursday (26), 3-4:15. Style—Tennis matches, remote pick-up. Sustaining over W6XYZ (Paramount), Hollywood.

If seg caught is a sample of Paramount's nine-day (5 hours per day) coverage of Pacific Southwest Tennis Championship matches, outlet is matching topflight tennis with championship tele. Paramount's remote coverage of one of town's important sports events of the year is enough to put any tennis enthusiast on a set-buying spree.

Two cameras were perched atop a specially built stand at one end of the court. One lens handled close-ups of near side of the court, other covered entire playing area. When racket-wielder served from near-end, close-up shot brought unusually clear image of player and ball in flight. When the ball was about to fly out of camera's range, switch was made to long-shot camera. Cutting for the most part was very smooth, so that viewer could keep track of the ball. By having cameras located at one end of the court, long-shot box took in grounds from an angle, bringing panning down to a painless minimum. Had cameras been placed on a line with the center of the court, excessive panning would soon have become exceedingly monotonous.

Adding to the general interest of scanner, both players and celebs were brought before tele-eyes for interview. Announcer Keith Hetherington capably called shots, kept home lookers up on the score, and was wise to avoid over-describing of the event.

Writer's Cramps

Reviewed Friday (27), 7:30-8 p.m. Style—Dramatic. Television Workshop production over WRGB (G. E.), Schenectady, N. Y.

Show should prove once and for all that radio actors are not for television unless they have enough training and consistent stock background to carry themselves thru a dramatic video production. Actors were on the hammy side, playing their parts melodramatically.

Director A. Vance Hallack's original story was good and offered many possibilities. Had the acting been at least 50 per cent better, the show would have been strictly in the groove as good video fare. Story concerns an author who suddenly finds the characters in his novels stepping into the room and accusing him of stealing plots and lines from Shakespeare. Hallack had worked some good lines into the script but as previously said, bad acting muffed the production.

According to Hallack, he was concentrating more on camera technique than actual production. If so, he did well for there were some excellent camera shots, including superimposed pix of author walking thru "ghost" characters.

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Chi Airline Spots Cue Future Sales

CHICAGO, Sept. 28.—Additional indication that radio stations and nets can expect to sell plenty of time to the airlines in the future was given here in last few weeks. Indication was given not only by the fact that Capital Airlines three weeks ago began a series of spot announcements on WENR, local ABC station, and Eastern Airlines began a spot series on WGN, Chi MBS outlet, but also by the statements concerning radio plans made by an advertising exec of Capital. According to the trade here, the first airline spots bought in the country were those which recently began airing on various stations in the East and Southeast. The Capital spots were the first time sold to an airline here.

The WENR spots were sold to Capital by Bill Wilson, ABC salesman, and are being aired as part of a 26-week contract calling for Capital to pay a gross time bill of \$11,720. The WGN spots are being aired three times a week, one a day.

The Capital spots are unique in that they are planned to hypo ticket sales for specific flights on which there are last-minute openings. Space vacancies have been occurring on various airline schedules on which have been placed four-motor planes with larger passenger capacity, and Capital plans to fill up vacancies on any of these flights by spots promoting the runs on which vacancies seem imminent.

Proof of fact that spots do the job required is way in which they hypoed sales on Capital's 11 daily flights to Detroit. As a result of three spots aired on week, promoting the Detroit flights, the flights were sold out. The company, therefore gave ABC orders to discontinue plugging Detroit flights and to air spots selling trips to Grand Rapids, Mich., instead.

Mrs. Jo Adamson, advertising chief for Capital here, said that as far as Capital is concerned, the spots are just the beginning and that in the future the line will sponsor programs too. Her theory is that the airlines have a real job ahead of them to sell air travel as a type of mass travel. She reasons that heretofore the lines have been able to capture the de luxe travel class, but now with new equipment coming and with our society entering an age of air travel, the airlines' job should be to go out and sell everyone on air travel and should appeal to the mass market. This, she says, could be best done by radio, since radio is the medium which she claims does the best job of reaching the masses.

Disk Jock Seg for WABC

NEW YORK, Sept. 28.—WABC, CBS outlet here, starts a disk jockey show, *Juke Box Parade*, Monday (28), 10:05-55 a.m., seven days weekly. Dan McDonald will be the jock Thursday thru Sunday, with Bern Burnett handling the platters Monday thru Wednesday. Excepting such personalities as Arthur Godfrey and Phil Cook, station hasn't had a disk jock show in a long time in a regular, daily time seg.

TOO SHORT FOR A HEAD

ABC Wed. Line-Up Adds Kaye; Eds as Talent Scouts on WOR

ABC is steadily building its Wednesday night schedules around Crosby, preparing for the all-out battle with NBC and CBS come October 16. Latest personality set for a move into the embattled Wednesday hours is Sammy Kaye, who on October 16 will take his *So You Want To Lead a Band* seg from its current Thursday 10-10:30 p.m. slot to Wednesday, 9-9:30 p.m. Kaye will be followed by the Lewis-Howe opus, *Pot o' Gold*, 9-9:30 p.m., followed with Crosby coming on from 10-10:30 p.m. Henry Morgan then takes over to 11 p.m.

Starting October 12, *Hollywood Star Time* will have a permanent personality (a la Lux Theater) in Herbert Marshall. It has long been felt that shows of this type—where cast and story vary from week to week—need a tie-in from one program to the next to carry along listener interest. Lux ran into difficulty when show tried to get along with "Guest Producers," following exit of Cecil DeMille because of his tiff with AFRA. . . . Timing its power boost to take advantage of the World Series audience. WOL, Washington, is moving into the 5 kw. class Tuesday (1).

Yankee Network key station, WNAC, Boston, is set to air major New England football games this fall under sponsorship of Atlantic Refining Company, with additional coverage over Providence and Worcester Yankee outlets of home-town games which figure to outweigh local interest in the sectional games. . . . Don Watrick, sports commentator on WXYZ, Detroit, is switching to WJR where he will handle University of Michigan football games, plus *Sports Parade*, starting Monday (30). . . . Airadio, Inc., of Stamford, Conn., has appointed Sherman & Marquette advertising counsel.

WOR, New York, starting late in October, will begin "Scout About Town," 10:15-30 p.m., with day not yet set. Seg will be a talent hunt, and very likely country's radio editors will be asked to recommend performers caught at niteries, theaters, etc. . . . C. Clark Stover Jr., has resigned from the legal department of ABC to accept a partnership in the New York law firm of Spier & Kerbeck. Richard A Moore succeeds him. . . . William B. Lewis, vice-president in charge of radio at Kenyon & Eckhardt, spending the week in Battle Creek, Mich., working out radio plans with the Kellogg Company.

Effective September 30, CBS music clearance division becomes the music copyright department, with Clark Harrington as manager. On the same date, functions of the literary clearance division and new program ideas, in charge of Janice O'Connell, will be transferred to program operations department.

WJZ and WOR, in New York, on Monday (30) will air proceedings from the courtroom at Nuremberg, Germany. WJZ's pitch on the war crimes trial will start at 3 a.m. and at 7 a.m. station will broadcast summary of events with Ed Johnson doing a live commentary. At 8:15 a.m. Johnson will come on again. WOR will do its broadcasting at 8 a.m. and 10 a.m. in the regular news periods. From 10-10:30 p.m., station will do a documentary digest. . . . Johnny Olsen's *Rumpus Room*, on ABC, will probably land a soft drink sponsor soon. . . . Army air force's musical seg, *On Wings of Song*, featuring Glenn Dar-

win, now a master sergeant, is being aired via wax in a 13-week series over 180 stations in the U. S., Hawaii and Newfoundland.

WOR doing a batch of impressive promotion ballyhooing station's airing of the World Series, scheduled to start Wednesday (2). Outlet's phone operators give the slogan: "This Is WOR, Your World Series Station." Other gimmicks include the mailing of a ticket, with all broadcast requests (some 60,000 weekly), with the reminder: "Don't forget! The World Series on WOR exclusively." While the games are being played, station will have Western Union messengers, with portable Emerson radios, circulating around New York. They'll carry placards with the blurb: "Ask Me the Score Over WOR."

Harry Lubcke, Don Lee video boss, heads for Gotham October 5 to attend Television Broadcasters' Association convention. . . . Herbert Marshall named permanent emcee for *Frigidaire's Hollywood Star Time*. . . . Elliott Sanger Jr., staff writer at WQXR, New York, and Bradley Phillips, station's announcer, will handle indie's UNO broadcasts from Long Island. . . . Tentative FCC authorization has been granted *Herald & Globe Association*, Rutland, Vt. for a 10,000-watt FM station, at an initial cost of \$50,000. Transmitter to be located in Clarendon.

Emil Martin, former music director for the five stations of the McClatchy Broadcasting Company, has been elevated to program director, with headquarters in Sacramento, Calif. George Helmer, assistant city editor of *The Sacramento Bee*, will become news editor of the stations in the near future, leaving his newspaper position. Stations are KFBK, Sacramento; KWG, Stockton; KMJ, Fresno; KERN, Bakersfield, and KOH, Reno. . . . Formation of an ad agency devoted primarily to radio is projected in Detroit with the organization of Powell-Grant, Inc., evolved from the present Powell Advertising, Inc.

Addition of six new Mutual affiliates brings the web's total to 355. Additions are WWCO, Waterbury, Conn., a 250-watt operating on 1,240 kc. which becomes a full-time affiliate Tuesday (1); KGFL, Roswell, N. M., 250 watts, 1,450 kc., October 15. . . . Hobbs, N. M., 100 watts, 1,490 kc., joining the chain November 1; WLAR, Athens, Tenn., 250 watts, 1,450 kc., joining November 15; KHOZ, Harrison, Ark., 250 watts, 1,240 kc., November 26, and WHKP, Hendersonville, N. C., 250 watts, 1,450 kc., October 15. . . . David Sarnoff, RCA president, receives the Science Illustrated Man of Science award Monday (30). Award, a gold medal and scroll, will be based upon the RCA president's contributions in building the radio industry. The date, incidentally, marks the RCA president's 40th year in radio.

Report that Crosley Broadcasting officials were negotiating for purchase of KSTP, Minneapolis-St. Paul, and indeed had practically completed deal, was followed late this week by story that Stan Hubbard, KSTP, prexy, had consummated purchase of station's outstanding stock and thereby gained full control. Hubbard, president and general manager since station was founded, had owned 25 per cent of stock from start. According to figures in Ramsey County (St. Paul) District Court, price of outlet was set at \$1,100,000, with Hubbard laying \$825,000 on line to gain control. . . . Debut of Christopher Lynch, Irish tenor, on the Voice of Firestone program, will take place at Carnegie Hall Monday (30).

HEARING IN 6 WEEKS

(Continued from page 10)

in support of it by CBS is that it paves the way for increased number of channels as well as "truer" reception.

Latest count at FCC shows six commercial black-and-white tele stations licensed, with 30 others on preliminary grants, while 43 video bids are pending. On experimental side, two stations, (Cherry & Webb and Don Lee) have received FCC okay to operate experimentally with color.

Revival of the issue of color standards is expected to stimulate biggest interest in video in administrative and legal circles here since the celebrated stir caused last year by CBS's demonstrations of its color to FCC in midst of hearing on allocations and standards. With numerous video applicants having pulled out on alleged grounds of wait-see for color video, the new hearing is seen as possibly leading the way toward a clearing of the air. However, some cynics in government circles are forecasting that the issue may become more beclouded than ever.

DuMONT CANNED VIDEO

(Continued from page 10)

country tying in with the DuMont plan.

Cramer has been talking with some 30 video applicants and claims interest in the DuMont pitch is high for various reasons. (1) Beyond the initial cost of the live show, client would get the additional audience at the prevailing time cost, thereby cutting production cost. (2) Stations like the idea because most new video outlets are not geared for extensive production. For showing this canned film, for instance, station needs only 16mm. projector equipment and a transmitter.

Should no kinks develop in the DuMont scheme, company plans not only go after agencies, but also build its own sustainers, which will be sold to local outlets for possible sponsorship by local merchants. Regarding production of this canned video fare, Harry C. Millhouser, who has been in charge of the technical work for DuMont, says the recording is made at a standard speed of 24 frames per second. A double system is used, with sound on one film and sight on the other, both films then being put together to form a composite. Processing is rapid, and editing and cutting possible. According to Cramer, clever production work will be necessary to keep the stuff from being dated.

U. S. TELE SHOWS

(Continued from page 10)

soon plan to market a seven-inch table model beginning at \$195.

According to UST, 150 video sets will be placed on sale with Macy's, New York department store, next month. By the end of the year, company plans to offer popular priced video sets under \$200.

In preparation for a \$10,000,000 annual production rate expected in 1947, company has acquired a substantial interest in Zetka Labs, cathode ray tube manufacturers.

Quality of the Louis-Mauriello fight pictures were considered unusually good by observers, altho there was a bluish haze on the screen which engineers explained was caused by several video sets operating in the building with one antenna. In the one viewing room, about 50-60 feet long, pix scanned from the rear of the room were clear and bright with good definition and caused little eye-strain.

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Lewin - Zucca Meadowbrook Up for Sale

Feeling Out Idea?

HOLLYWOOD, Sept. 28.—The Meadowbrook Gardens, ballroom-cafe which has house practically every big name band in the country during its extensive history, is up for sale. Owners Harold Lewin and Joe Zucca will not reveal exact reason why they want to sell except to say that they are merely feeling out the possibility and that they have other plans which also revolve around the entertainment industry. Lewin and Zucca have run Meadowbrook, known as the Casa Manana until a year ago, since 1939. They acquired location from Frank Sebastian, who operated the spot as the Cotton Club up thru 1937. Location was closed from '37 to '39. Series of ads in daily newspapers are being used to promote sale, altho Meadowbrook name is not mentioned.

Had Ups and Downs

Spot has seen many ups and downs financially, altho current operation with the biggest of big name bands and change of terperity tag has seemed to be extremely successful. Lewin and Zucca are paying top prices for major dance crews, and spot is among the locations in this territory reported in *The Billboard* recently as considering \$7,000 per week for a band a routine figure. Bands who played recent four-week stretches at Meadowbrook included Xavier Cugat, Stan Kenton, Duke Ellington, with Benny Goodman current and Harry James following.

Hot Mooney Quartet 5-Year WM Contract

NEW YORK, Sept. 28.—Joe Mooney Quartet, one of the music business's hottest current attractions, were signed to a five-year pact by the William Morris Agency this week. Tho no figures were disclosed, contract calls for initial annual guarantee, with a 25 per cent jump each year of the pact.

Combo opens Monday (7) at Dixon's, on 52d Street (formerly Club 18), for \$1,000 per week for the first four, options for four more at \$1,450 and another four at \$1,750 against a third of the gross. Air guest shots have been lined up, too. They do a shot on Paul Whiteman's (ABC) *Stairway to the Stars* seg tomorrow (29), the Jack Smith Oxydol show on CBS, the 30th, and the *Chesterfield Supper Club*, October 17. No record deal set as yet, but several are in the perk stage. George Moffett is piloting.

Adele Clark to Schubert

NEW YORK, Sept. 28.—Chirp Adele Clark, who just completed a summer air show for ABC, has signed with the Bernard Schubert office. Musicraft just released a platter by her, with *Don't Blame Me* on one side and *Sh! Don't Waaie the Baby* on the flipover. Milton Drake, singer's personal manager, is working on a deal for a Coast commercial.

Jerome Apollo Music Head

NEW YORK, Sept. 28.—Jerry Jerome, former Benny Goodman tenor man and ork leader, signed with Apollo Records this week to act as musical director for the indie firm. Jerome's pact is in line with the Apollo race and hot jazz policy.

Jockey Ditties

HOLLYWOOD, Sept. 28.—Disk jockey prominence has hit the realm of songs with not one, but three tunes, telling the tale of the record spinner due from Hollywood penners. Writers Artie Malvin, Hal Dickenson and Bill Conway are preparing a disk jockey song which is expected to be cut shortly by Tex Beneke's band for Victor. Music scribbler Jimmy McHugh is also reported in the disk jockey song fray and to climax the triangle, KFWB platter spinner Bill Anson and Songwriter Bobby Worth are working on a tune titled *Disk Jockey Blues*. Latter deal calls for Anson and two other jocks in town, Peter Potter and Ira Cook, to record tune for Mastertone Records, with all three lending authentic personal touch to waxing. Slim Gaillard preceded entire mob several months ago via Atomic recordings devoted to the spinning duties of music jocks.

Lipsey West as Breyley Heads Up Chi MCA

CHICAGO, Sept. 28.—Jim Breyley, head of MCA's Midwest band department and v.-p. with the org, this week was raised to head of the Chicago office, when Maurie Lipsey, who has headed the MCA headquarters here for the past seven years, announced that he was going to California, where sunny climate is expected to boost his health.

Lipsey did not divulge what slot he will fill in MCA's West Coast citadel. Trade locally is speculating plenty after announcement last week that Russ Facchine, West Coast MCA exec, had retired from that office.

Herman's Pic, Disk Concert Line - Up

NEW YORK, Sept. 28.—Final arrangements have been completed for a series of concerts to be played thru-out the United States by the Woody Herman Herd. To be played in accredited concert halls, the dates run from November 13 thru December 10. Concert feature will be Stravinsky's *Ebony Concerto*, which will be conducted on the tour by Alexis Haieff, a Stravinsky student and winner of the Guggenheim Fellowship in Music for 1946.

The Herd cut 16 sides for Columbia during its recent series of West Coast dates, most prominent of which was a two-sided 12-inch rendition of Ralph Burns's *Summer Sequence*. In addition, Woody and the band were signed to appear with Louis Armstrong and Billie Holiday in the Jules Levey pic, *New Orleans*.

Jordan 'Beware' Pic Gets Foreign Showing

NEW YORK, Sept. 28.—The Louis Jordan full-length flick *Beware* has been pulling such fine grosses that the film has been booked for showing on the Loew's circuit locally and a deal has been set for foreign distribution of the movie. Released by Astor Pictures, prints of the film, an all-Negro musical produced by Berle Adams, have been shipped to Holland, Belgium and France for distribution thru a Belgian agency.

On October 16, shooting will commence on another Jordan starrer tabbed *Reet, Petite and Groovy*.

MPPA Members To Meet Next Tuesday (8) To Wrestle With SPA's "Master Plan"

Songwriters' Committee Produces 'Intense Study' Document

NEW YORK, Sept. 28.—As publishers digested their copies of the Songwriters' Protective Association's proposed uniform popular songwriters contract this week, they became increasingly aware that the writers' committee of Milton Drake, Fred Ahlert, Stanley Adams, George Meyer, Charlie Tobias and Edgar Leslie, had put into the drafting of the proposals from a year and a half to two years of the most intense study and thinking ever seen in connection with a music biz document. Over-all the proposals were not soft, nor were they unduly tough.

Bierkamp To Hold McIntyre to Casino Gardens Nov. Date

HOLLYWOOD, Sept. 28.—Mix-up has developed in the Hal McIntyre band booking into Casino Gardens. McIntyre was skedded to go into the dancery in mid-November, but has informed Jack Archer and Jack Flynn, of the local William Morris office, that he has decided to return east after dates played as far west as Salt Lake City, rather than come to the Coast at this time.

Kermit Bierkamp, manager of Casino Gardens, is holding pat on skedding McIntyre thru a confirmation received by McIntyre's manager, George Moffett, to Jack Flynn and subsequently to Bierkamp. In addition to Flynn's confirmation, Bierkamp also has correspondence tied in with the November date for McIntyre and expects to go to the American Federation of Musicians to substantiate his claims.

Meanwhile, Bierkamp has penned Charlie Barnet's band for Casino Gardens starting December 13, for six weeks. When Tommy and Jimmy Dorsey's bands played the dancery recently, Bierkamp installed a seven-night-a-week policy, and he is going to continue full-week operation, opening with the main band playing Mondays, and an alternate crew led by Frank Woolley, featured Thursday nights. Aragon Ballroom, also on the Beachwalk with Casino, has used the seven-night-a-week policy for years.

WBBM Remotes Off Midnight to 1 A.M.

CHICAGO, Sept. 28.—Song pluggers and batoneers slated to work certain local niteries and danceries got an unpleasant shock this week when WBBM, CBS outlet, and WENR, ABC outlet, announced a revision of their dance remote schedule, necessitated when WBBM execs had to clear the time from midnight to 1 a.m. for the Barbosal sponsored *Midnite Reverie*, which tees off Sunday (29).

Because of the new one-hour disk show which will play six times weekly, WBBM dropped the Boulevard Room of the Stevens Hotel, a stand for commercial big bands; the New Horizon Room of the Continental Hotel, which plays cocktail quintets; and the Pump Room, of the Ambassador East, where Dave Le Winter's Sextet is a fixture.

The Boulevard Room was picked up by ABC, which in turn dropped the Edgewater Beach Hotel's Marine Dining Room, which has been using big local bands. The CBS outlet, WBBM, added three shots per week from the Martinique, new Southside bistro, which opens September 1 with Bernie Cummins's 15-piecer.

From the two pages of basic agreement stipulations thru the 59 clauses and sub-clauses in the proposed contract itself, the suggested terms were in some cases drastic in the change in the status quo involved, but none of them could be called irrational, hysterical or non-debatable.

Walter Douglas, chairman of the board of the Music Publishers' Protective Association, and his board decided to hold a general membership meeting at the Hotel Astor Tuesday (8) at 2:30 p.m. to discuss the proposals in all their ramifications and formulate negotiating plans. Invitations were sent out yesterday (27) to all members and to Herman Starr, of the Music Publishers' Holding Corporation, non-MPPA members at the moment (see box in this department).

Merely "Negotiating Proposals"

As the notices went out the few publishers, who reports had it were "hitting the ceiling," etc., had stopped hitting anything. Calmer, more intelligent publisher hands prevailed and got across the idea that the proposals they had read, as drastic as they might seem to some publishers, were nothing more than negotiating proposals. They had been set up to enable two parties to sit across a table and discuss them sanely and with logic. Unless the MPPA general membership meeting develops an air of hysteria, or unless a few of the more eloquent writer members of SPA stir up a belligerent atmosphere, the first actual meetings between the two factions should proceed smoothly and constructively.

Following is an initial analysis of the more important proposals, and those which represent changes.

Few Basic Agreement Changes

The basic agreement is practically unchanged, except for the sixth provision which calls for publishers to render to SPA detailed statements of moneys received for lyric magazine usages, etc., and to pay SPA 5 per cent of those moneys along with the statements. (This 5 per cent would be deductible from the 50 per cent of the lyric mag take for which writers are shooting under Section A, Clause 5 of the proposed contract.) This 5 per cent the writers intend to use to finance a continuing audit of publishers' books in a rotation system (one week publisher A, next week pub B, etc.). Money would also be used for other purposes to be decided upon by SPA.

One of the most important words in the entire contract is that which occurs in Clause 1 of the introductory set of clauses. This is tabbed "composition," and the word is "offers." It says that the writer "offers" to assign, transfer, etc., rights to a song. In Clause 4, "advance" of this same introductory set of proposals, it says that "If the offer is accepted by the publisher as hereinafter provided in Paragraph 7, said sum (the advance) shall constitute an advance against royalties, but shall be deductible only from the moneys payable to the writer under this contract."

In other words, when the publisher (See MPPA MEMBERS on page 17)

Major Pubs Make Sinatra Fancy Offers

Mulls But Takes None

HOLLYWOOD, Sept. 28.—Practically every major music publisher in the biz is known to have approached Frank Sinatra on a pub tie-in, with word (*The Billboard*, September 21) that the Voice's arrangement with Barton Music will cease pending final legal clearance. Among those most prominently mentioned are Buddy Morris, Jack Robbins, Max Dreyfus and MGM firms (Robbins, Feist and Miller). Sinatra romancing by music pubberies may lead the Voice to reconsider utilizing his new firm, Sinatra Songs, Inc., as active outlet to push and promote tunes from various MGM flickers in which he is featured. However, so far Sinatra is reliably reported to be sticking to his guns to build his own firm to do the job without tie-ins. Deal with a major pub would still allow Sinatra 50 per cent copyright ownership, and some of the firms are understood to be offering him a deal beyond this standard set-up in order to get him in. Meanwhile tunes from Sinatra's forthcoming flicker for MGM, namely *It Happened in Brooklyn*, are not expected to be ready for release around December 1, as originally thought, due to the current motion picture company labor entanglement. As previously reported, Sinatra Songs, Inc., is supposed to go ahead with a couple of other tunes in case the *Brooklyn* score isn't ready.

Slim Gaillard Starts One-Night Theater Tour

HOLLYWOOD, Sept. 28.—Held to a long-term contract at Billy Berg's night club here, Slim Gaillard will finally start a series of Eastern theater dates and one-nighters to reap the harvest brought about thru success of his *Cement Mixer* record and many radio guest shots since. The William Morris Agency has set Gaillard for dates immediately after his closing at Berg's October 14, with initial major Eastern theater run at New York's Apollo starting November 1. The November 7 week is still open, with RKO, Boston, November 14 and Howard, Washington, November 21 following the N. Y. sked. Asking theater price for Gaillard is \$3,000.

Before heading eastward Gaillard will do several one-nighters en route. Date in Oakland, Calif., is set for October 15 and four days at Rainbow Rendezvous, Salt Lake City, from October 16 thru 19. Eastern one-nighters will also be on Gaillard's itinerary, with nightly price of \$850 to \$1,000 being asked. Berg's contract with Gaillard still has about 20 weeks to go, but he allowed Gaillard to hit the road for four months before returning to the Coast nitery.

Mercury Crosses Border

CHICAGO, Sept. 28.—In their first across-the-border expansion move, Mercury Records this week dispatched sales manager, Allan Parkinson, down Mexico way to investigate several possibilities for Mercury distribution thruout Latin America following a series of inquiries by dealers and distributors in that area. Mercury is making the push outside the U. S. A. because October 5 first albums by Tito Guizar will hit market and should be hot in that territory.

Midwest Ork Buyers' 1st Chance In 5 Years To Do Some Pickin'

By Johnny Sippel

CHICAGO, Sept. 28.—Ork buyers are in for an interesting winter season thruout the Midwest, with new band-booking offices entering the already-crowded local field weekly. Latest to join the parade this week was Mutual Entertainment Agency, office which previously had confined itself to lounge combos and acts, but set Correy Lynn's 10-piece for month's stay at the Sky Club, suburban dancery. Jack Russell, exec of MEA, intimated that the firm is readying announcement of several other location bookings in this area by bands which the office will ink within the next month.

Renewed energy in the band skedding field locally started several months ago, when Bob Ehlert returned from the navy to pair with Pat Lombard, who had been holding the fort alone for William Morris, after Phil Braun left WM to join Don Haynes's New York office. Frederick Bros.' band section got a shot in the arm soon after when Herb Pauley, ex-op of the Turnpike Casino and long prominent member of the Midwest Ballroom Operators' Association, left the terperly boss ranks and became head of Chi FB band department. Pauley's intimate friendship with ops hypoed booking results for the firm.

Other Contenders

Ork dating activities became more involved when the Associated Booking Corporation's Chi office, which had been pretty much dormant since it was established here a year ago, got Art Frew, long with GAC's Cincy office and earlier with Stan Zucker. Frew recently took over booking of the Band Box, Chi Loop dancery, which has been playing jump bands, and has exclusives which he took with him when he left GAC.

Another recent contender for the favor of Midwest ballroom ops and promoters has been Roy P. Johnson, ex-FB exec, who now heads Central Booking Office's band corps. Johnson brought with him Cecil Golly and recently developed Don Glasser, ex-Pittsburgh maestro. Office also acquired Irv Brabec, ex-FB booker, who brought with him Tommy Reynolds, in addition to several other bands which CBO had inked a year ago. McConkey, Inc., which started its Chi office as purely a cocktail outlet, switched to big band booking a month ago, when Cole Keyes, vet Stan Zucker Midwest rep, took over the band chair. Keyes brought with him Bob Alexander and Russ Carlyle bands.

Eight Plus Territory Men

Where MCA, WM, GAC and FB were contending for Midwest band

Robbins Announces Warren "Adjunct"

NEW YORK, Sept. 28.—Formation of Harry Warren Music Corporation was announced yesterday by Charles C. Moskowitz, Robbins Music Company prexy.

New org is to serve as an adjunct to the Robbins outfit in partnership with Harry Warren. Charles Warren has been named professional manager.

Abramson L. A.'s to Eck

NEW YORK, Sept. 28.—Herb Abramson, National's recording director, was to leave by plane tomorrow for Los Angeles for two wax sessions with Billy Eckstine. Eckstine will cut eight sides and may augment band with string section on several sides.

bookings last year at this time, field now shows eight offices dickering for service of bands and one-night stands to keep them working. Trade observers feel that winter season will show some very interesting developments, with Midwest ballroom ops and promoters getting their first chance in five years to really take their pick of the bands. Situation in smaller cities is further complicated by presence of territory band bookers, such as Vic Schroeder, who operates out of Omaha, and Francis Bigley, Mankato, Minn., band skedder. In plenty of the smaller burgs, territory bands get first consideration from ops, who feel that major agency bands ask too high a guarantee for them to gamble on, so they take \$200-\$300 territory band for one-night stays instead.

Chi Ops "Tougher" With Tootlers Than Before Scale Hike

CHICAGO, Sept. 28.—Recent hikes in local scales by AFM has bookers and musicians alike plenty worried, for boys feel that move for salary ups came at a very unfortunate time. Effect of wage climb at this time, when ops are in biz doldrums, has been to put plenty of boys out of work and ops are really bearing down on musical talent, expecting more from them now that they're being paid bigger moo.

Bookers here report that their offices are receiving far more beefing calls than ever before now that ops are paying all-time peak in musicians' wages. Percenters point out that ops are now demanding musikers take just their contracted time between stays atop the back-bar lounge and are not putting up with any loafing whatsoever. Cocktail music has always been rugged locally, for most spots demand a 9 p.m. to 4 a.m. stint, with units working half-hour on and 30 minutes' rest. Boys have always lagged a bit in getting back to the stand, but now find that irate ops are prodding them to keep "music continuous according to the contract." Boys who play the horns tell bookers that lounge owners are now taking more time to tell them exactly what they want in the way of music and wardrobe, while previously horn-tooters played pretty much what they pleased.

Bands Drop Sidemen

In plenty of cases, leaders have been forced to cut bands to the point where they're now wondering if they can still keep a three-man rhythm section to back the show. Gay Claridge, leader at the Chez Paree, was forced to pare two sidemen from his crew when union upped tariff and now when ops wanted a third man cut, Claridge dropped part of his own take so that he could keep band musically sound without cutting one man.

General opinion is that the AFM hike put more money in the pockets of musicians who are still working, but bookers say that their office waiting rooms are becoming more crowded every day with sidemen who are looking for jobs. Several observers report that available number of musikers in Chi has currently reached peak for past five years.

Several ops this week protested when the union informed them that they were getting scale hikes for their spots. Action is believed to indicate the union isn't thru with its campaign to increase AFM members' takes.

St. Loo Decish Fails To Clear Ops' S.S. Aches

CHICAGO, Sept. 28.—Four-year confusion over who's responsible for payment of musicians' Social Security taxes, band leader or ballroom op and one-night promoter, continued unabated this week despite decision of U. S. Circuit Court of Appeals, St. Louis, which ruled in split decision (2 to 1) against previous decision of Southern Iowa District Court that band leaders, not ballroom ops and one-night promoter as Form B Contract stipulates, were supposed to shell out for sidemen's S.S. payments.

Split decision of Circuit Court became just another stepping stone in fight by Midwest Ballroom Operators' Association to clarify once and for all the S. S. deductions when Tom Roberts, general counsel for the MBOA, told *The Billboard* that the MBOA is readying a fight which will take the issue to the U. S. Supreme Court. Roberts said that he is readying the new plea for revision of the present Form B Contract by using the decision of Judge H. A. Gardener, the one member of the trio considering the appeal who ruled in favor of revising the present Form B pact so that the ork fronter would be considered the employer and not the ballroom op, who is now considered responsible. The decision of the Circuit Court was reached after nine months' advisement.

Padway Handled Case

Ballroom ops have been opposed in their fight to change responsibility for S. S. payment by the AFM, whose attorney, Joseph A. Padway, represented those who favored the present Form B Contract at the recent appeal argument, which was argued January 6 in St. Louis. MBOA has long contended that some revision in responsibility must be made because of the tremendous burden which the present S. S. regulation places on ballroom ops, who hire many different bands each year, each of which they are responsible for in making S. S. collections (*The Billboard*, December 29, 1946).

Ballroom ops contend that job could be done far more accurately and readily by ork leader himself, because he has fewer men working under him under suggested revised Form B pact, and S. S. execs would have easier time collecting money immediately if fronter checked with them regularly. In cases where op ran more than one terperly, such as Carl Fox, Tom Archer and Larry Geer, who operate chains, ballroom owners have been forced to increase office staff simply because large number of bands used necessitate extra help to keep up on S. S.

Robbins and Deutsch 50-50

NEW YORK, Sept. 28.—Final contract for the sale of one-half of his interest in the American Artists' Bureau to Milton Deutsch for an undisclosed sum was signed yesterday, Howard (Buddy) Robbins said today. Completion of the deal gives Deutsch a 50 per cent interest in all of the AAB holdings, among which are included Noro Morales, Luis Del Camp, Georgie Auld, Bobby Byrne and Buddy Hughes. Deutsch will retain control over the artists he had managed prior to the signing of the new pact. These include Miguelito Valdes, Benny Carter, Red Saunders and Chubby Jackson. According to the pact, Deutsch will assume the post of managing director of AAB, and will also double as vice-president and treasurer of the firm.

Jewel's Race Disks; Dealers Killed Drug, Grocery Disk Racks

HOLLYWOOD, Sept. 28.—Ben Pollack's Jewel Record Company is going into the race field and has penned Russell Jacquet's ork and blues singer Numa Lee Davis as first entries.

Label has confined itself primarily to releases by the controversial Boyd Raeburn band, altho sides by vocalists Kay Starr, Betty Bradley and Bob Graham were initial wares offered a year ago.

Pollack's idea of distributing records via racks in drug, grocery stores and malt shops, announced in *The Billboard* last spring, took a nose dive when retail record stores throught the country let it be known that co-operation from them in selling Jewel wares would be naught if he went thru with the innovation in disk distributing.

20th Century-Cosmo Pressing Deal Off

HOLLYWOOD, Sept. 28.—The 20th Century Record pressing plant here has ceased work for Cosmo Records after taking care of the platters' needs since last May. Financial disagreement is said to have set in between 20th and Cosmo, with diskery reportedly still owing the pressing plant about \$7,000. The pressery claims 7,000 records daily output from their 10 presses and Cosmo is said to have grabbed all that firm could turn out, supplying not only the West Coast, but also some of their eastern demand. Now Cosmo's own eastern plant has to take care of all orders.

Since 20th devoted all their resources to Cosmo, plant is closed

Starr to MPPA?

NEW YORK, Sept. 28.—Talk was around again that Herman Starr might put his Music Publishers' Holding Corporation firms into the Music Publishers' Protective Association. Warner group of pubs are not now members. Reason seemed to be that Sidney Wattenberg, attorney for the Music Publishers' Protective Association and for the Music Publishers' Holding Corporation group of pubs too, was occasionally likely to be placed in an awkward position during the SPA-MPHC-MPPA negotiations. No confirmation at press time.

Eckstine's Alabam Date 1st Negro Name Location Job in Yrs.

HOLLYWOOD, Sept. 28.—Booking of Billy Eckstine's band into the Club Alabam in L. A.'s Harlem section marks the first colored name band location date hereabout since the Plantation played all the potent colored bands.

Alabam has been operating with local bands (Ceele Burke recently featured) and shows, and nearest approach to names was engagement of International Sweethearts of Rhythm sometime ago.

William Morris office here set Eckstine into Alabam for two weeks, starting October 16.

while negotiating for new customers. Decca Records said to have approached 20th with a deal similar to the one they have with Lee Record pressers, another local indie outfit, but price difference held up matter.

AFM Film Musicians Will Ignore Picket Lines at Studios

HOLLYWOOD, Sept. 28.—Approximately 1,000 musicians employed at Hollywood's strike-bound motion picture studios will ignore American Federation of Labor picket lines to fulfill contracts. Labor crisis, arising from jurisdictional dispute between Conference of Studio Unions and International Alliance of Theatrical Stage Employees (both AFL), is expected to affect musicians unless it is settled soon. Should predictions of a prolonged battle be true, it would bring all pix production activity to a halt, thereby causing lay-off of musicians. Studios will not be held responsible by AFM to pay musicians should lay-off result.

Heller Back on His Own

HOLLYWOOD, Sept. 28.—Increased pressure from his own personal management stable has necessitated Seymour Heller's departure from the Bert Gervis Agency. Heller went in with Gervis about two months ago after Gervis and his ex-partner, Jean Wald, split. Heller's deal, however, did not call for partnership, but strictly an associated booking set-up, altho he would retain his own properties. Gervis is looking around for a full-time man. Meanwhile, Heller has the Bobby True Trio set at Billy Berg's to follow Slim Gaillard shortly, and his Trenier Brothers act just opened at Berg's. Heller also has the DeCastro Sisters, Al Russell Trio, Allan Cole, George Beatty, Charles Arlington, Deobe Claire, Philharmonica Trio, Bob Hendricks and Frank Flynn Trio.

13 Out of Top 20 English Tunes Are Yank Emanations

CHICAGO, Sept. 28.—A look at England's Top Twenty in the *Music Popularity Charts* (*The Billboard*, September 28, 1946) shows that 13 of the top 20 tunes are American numbers which were big hits over here recently. Heavy score of English faves that boast American origin has been evident since the *Top Twenty* chart was added six months ago. This would seem to bear out the complaint of leading British songwriters who are reported combining in protest against what they describe as the "Americanization of musical programs" by the British Broadcasting Corporation, according to a dispatch carried this week by *The Chicago Tribune* press service. English tunesmiths claim their livelihoods are in jeopardy and are demanding that 50 per cent of all music on British airings be of British origin. The songwriters are reported meeting soon to draft a complaint for submission to BBC director general, William Haley. The story reports that "the popularity of American dance tunes has long been a sore point with composers here."

Rialto Terpery's Facelift

NEW YORK, Sept. 28.—Rialto Ballroom is being remodeled at cost of \$40,000, according to Owner Mike Accardi. Alterations expected to be completed by October 15 when dancery begins fifth season. Ballroom has been operating during remodeling. Bandstand currently held down by Frank Roth 12-piece ork with new rumba relief band due in. Dancery can hold 3,000 on both floors.



Thanks to Art Satherley and Columbia Records

MOST-PLAYED JUKE BOX FOLK RECORDS

Records listed are folk records most played in juke boxes according to The Billboard's weekly survey among juke box operators.

POSITION		WEEKS IN TOP 10		ARTIST		RECORD	
1	2	1	2	1	2	1	2
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10

BILLBOARD, September 19, 1946

AL DEXTER

No. 1 Juke Box Favorite

They said he couldn't do it, but he did it again

On Columbia Records exclusively

"WINE, WOMEN AND SONG"

another sensational novelty hit

Published by

AL DEXTER MUSIC PUBLISHING CO.
and Hill and Range Songs

7164 Melrose Avenue, Hollywood 46, California

Radio-Film Wax War Next? Interests Cue Coming Tangle

(Continued from page 3)

will go into the disk business, as may 20th Century-Fox, and possibly one or more other film majors. Overlooked by most of these prognosticators is the fact that the interests of both the radio networks and the film companies encompass considerably more than radio-films and commercial records. If battle lines are formed at all, they will probably answer the bugle call, not of the record phase of show business, but of television, electrical transcriptions or any other or combinations of show business interests.

Drawing the Battle Lines

RCA, of course, is in the television broadcasting and receiver manufacturing business and the electrical transcription business, not to mention a horde of other activities less directly connected with the entertainment industry. CBS is also in the television and e.t. business. Decca, while it gave up its motion picture affiliation when it bought back the stock Warner Bros. held in the diskery, is in the electrical transcription business, and just completed a valiant tho unsuccessful effort to get the job of putting the new American Broadcasting Corporation Bing Crosby show on wax. They lost this e.t. plum to ABC's own transcription division. Capitol Records also is in the transcription business, with their Capitol Transcriptions, and is one-third owned by Buddy DeSylva, who is one of the top producers on the Paramount lot.

Doubling in Gold

Paramount, of course, has strong television holdings (DuMont, Scophony, etc., the Balaban & Katz tele station in Chicago), also has a big string of theaters, a couple of music publishing companies, and has in the past couple of years ogled the disk business in a more-than-perfunctory manner.

MGM, of course, has the Robbins, Feist, Miller music publishing companies, the disk organization Frank Walker is shaping up for it, some rumored tele interests and a flock of theaters, among other interests. Twentieth Century-Fox, Universal-International and other filmeries already have tele connections, music publishing affiliations, and as has been mentioned, are considered reasonably good candidates for diskdom.

The foregoing run-thru of the far-fung interests of the radio, film and major disk interests give a thought-provoking slant on why some of the Jules Verners might turn out eventually not to be too far off the beam.

Cautious Say 'Tisn't So

On the other hand, the more conservative members of the entertainment fraternity in both fields pooh-pooh the idea of a coming film-network battle. Both factions, say this group, are so wrapped up in developments in their own businesses, their own fields, that they hardly have time to worry about, let alone plan a knock-down, drag-out tussle with their other-industry rivals. This group's explanations for the film exhibitor pressure against tele, and the film companies' generally unco-operative attitude toward the active telecasters sound somewhat on the feeble side.

There is still a third group, which shakes its head about the inevitability of a fight between the two showbiz giants, but cautions that such a fight had better not come off, that it will only wind up in hurting both factions immeasurably. Group 3 offers as a solution the idea of formulating a plan under which film and radio interests can work together in harmony and to each other's mutual benefit in such joint-interest phases of the biz as television. No workable

plans have come to light yet, however.

Going Beyond Records

The majority of observers do feel that if there is a battle it will be much more encompassing than a tussle over the commercial disk business alone. And while Columbia Records and RCA-Victor Records have used time on CBS and NBC, respectively, to promote disk sales, there haven't been any truly all-out co-operative promotional efforts. When it's seen just how MGM may or may not use its film facilities to promote the sale of its platters, the radio-platter picture may change somewhat too. Anyhow, the interlocking interests of the film and radio biggies, and how those interests may develop, do make nice food for thought. Most observers hope no one winds up with indigestion.

Chi AFM Lea Test Of National Interest

(Continued from page 5)

teenth Amendment because it imposes "involuntary servitude," Justice Department will argue that this is not applicable, because AFM Prexy Petrillo is not an employee of WAAF, the station involved in the litigations. Biggest of the issues, however, is expected to be the one on free speech, centering around the First Amendment to Federal Constitution. The contest on this issue is expected to work its way up to the highest court in the land and final decision likely will set a model for any future labor legislation.

Pratt, in handing in the government's brief next week in Chicago, will be taking his first official public action as newly designated replacement for Federal District Attorney J. Albert Woll, who withdrew voluntarily from the case after criticism had been raised concerning his relationship to Matthew Woll, labor leader. Government brief points out that the L-V Act makes unlawful the coercion of a radio station (WAAF) to use more than number of employees needed. Such coercion, argues government, is a form of extortion, illegal on the face of it even without involving provisions of the Lea-Vandenberg Act.

Justice officials expect the union to come up with a brief reply after prosecution brief is placed on record next week, but possible oral hearing is likely to be postponed until next month.

Prospect for a U. S. Supreme Court decision on Lea-Vandenberg Act constitutionality before the end of the year is seen as practically out of question, with best guesses here figuring next spring as earliest date.

NAT'L THEATER BASE

(Continued from page 3)

ground and audition pool for agents and managers, but will be run on a strictly professional basis offering producers an opportunity to guinea-pig a proposed production for a fee plus a piece of the play involved, if and when it reaches commercial status.

The unit theory is to send out as many troupes as possible, legit, concert and ballet in competition with pic houses in smaller towns across the country, where the big shows don't hit. To start the ball rolling Martin and Mayo are prepared to send out five selected troupes for a test before the academy gets under way. They don't expect to book thru an agency but will make their own direct contacts. It is claimed that profits will be ploughed back into increasing the scope of the foundation.

ON THE STAND

Reviews of Orchestras Playing Hotels, Night Club and Ballroom Locations and One-Nighters

Claude Thornhill

(Reviewed at the Cafe Rouge, Hotel Pennsylvania, New York, September 24. Booked by William Morris Corporation. Personal management: Leonard Vannerson.)

TRUMPETS: Louis Mucci, Rusty Dedrick, Jackie Kavin, Clarence Willard.

TROMBONES: Jerry Rosa, Bob Jenny, Tak Takvorian.

FRENCH HORNS: Harold Yelton, Sandy Spiegelstern.

SAXES: Bob Walters, Jack Ferrier, Ted Goddard, Chet Pardee, Jack DuLong, Joe Aglora.

RHYTHM: Irv Cottler, drums; Barry Gailbraith, guitar; Iggy Shevak, bass; Claude Thornhill, piano.

VOCALISTS: Buddy Hughes, Jeanne Shirley, Bob Jenny, Ted Goddard.

ARRANGERS: Claude Thornhill, Gil Evans, Bill Borden.

Claude Thornhill is going to hit the jackpot this time. His pre-navy band was a musical thrill, but hardly a box office wow. However, what that first outfit lacked is all there today. Band is not only still good and different musically, but it has what it takes to make a resounding commercial success. Band's biggest asset is Claude himself. The man has always been a top pianist-arranger, but his work today is far and away the best he has ever done. His piano playing is a sheer delight, and his arrangements, written with emphasis on dynamics and shading, are impeccably conceived. Claude seems to have lost much of the bandstand shyness that five years ago was one of the reasons for his lack of commercial sparkle. He exchanges informal patter with the cash customers, plays requests, and from time to time comes up with a witty introduction to a special number. This slight display of showmanship should help make the musician's musician more of a popular favorite.

Clean and Precise

For an orchestra that has been together for a few months, this band sounded extremely well rehearsed, clean and precise. Sound it makes is a different and superior sound. The difference comes out in the full-bodied cleffings of Thornhill, Gil Evans and Bill Borden. Given the benefit of veteran Thornhill's shrewd sense of tempos, the arrangements are not only easy on the ears, but they add up to some of the finest dance music available on the music mart today. Tho they sound melodic and simple, they actually are fairly elaborate. On one or two numbers the arrangements go a bit too far overboard, so that the listener gets the feeling that the band is striving too hard for effects. The book is varied, with arresting treatments of current pops, intriguing scoring of top standards, colorful cleffing of light classics, and a group of fine originals by Thornhill, his arrangers, and one or two of the ork's sidemen. Band plays mostly an evening of sweet, moody, melodic stuff which is broken up by light jumpers, novelities, and a very infrequent flagwaver. Greatest asset in an evening's programming is the ork's wonderful medleys of top standards, groups which include songs like *Thine Alone*, *Where or When*, and *Yours Is My Heart Alone*.

Where Thornhill of old had vocalist difficulties, the new Claude has at least half of a fine team. In Buddy Hughes, Thornhill has a singer who blends nicely with the arranger's ideas. Hughes, who sings with excellent feeling and fine phrasing, has a genial delivery and a good enough appearance on the stand to believe that he may soon become a new threat for bobby-sox idolatry. The undetermined half of Thornhill's vocal team is Jeanne Shirley (formerly with the Harry Cool band), who was making her first appearance with Claude the night the ork was reviewed. The gal looked good, but

it wouldn't be fair to her to judge her on her first time out with only one rehearsal with the band under her belt. An infrequent vocal duty falls on a couple of sidemen, Ted Goddard and Bob Jenny. Goddard might be great, but it would be difficult to say since his effort wasn't heard, and it would be hard to blame the mike since it behaved admirably during the remainder of the evening. Jenny was adequate in the performance of his own jump tune, *Hey! Boy*.

Sections Good to Excellent

Instrumentally, the Thornhill outfit boasts several very fine soloists and from good to excellent sections. Clary Bob Walters and altoist Ted Goddard are outstanding reed soloists, with the former making one forget that Thornhill once had Irv Fazola playing the blackstick for him. Jack DuLong is an adequate tenor man. Standout instrumental star on the night of the review was Rusty Dedrick, from whose trumpet was issued full-toned, well-constructed solos all thru the evening. Saxes make the best section and stand out for the ease with which they blend in the performance of the difficult reed scoring. Addition of a fourth horn to the Louis Mussi-led trumpet section gives the group more body, but they never get out of hand to the extent that they might puncture eardrums. Trombone trio was only good, but should get better when newcomer Tak Takvorian becomes more familiar with the Thornhill scores. Bassist Iggy Shevak gives the rhythm section a tremendous drive, laying down a solid, yet light and tasty beat.

The Thornhill orchestra also sports a two-man French horn section. Pioneer of this classical instrument for use in a dance orchestra, Thornhill always has and still does make the best use of the horn in a pop unit. With Sandy Spiegelstern and Harold Yelton excelling on their instrument, Thornhill uses the French horns to give his arrangements extra depth and fullness, and they are so blended with the unit as to help considerably in establishing a mood for the listener and the dancer.

Musically, the band could win in a walk over most. It is the commercial aspects of this band that are difficult to estimate. The handling that the Thornhill group gets at the Columbia diskery could do much to set the band on the road to pay dirt. Band cut a side in Chicago recently that should prove to be a nickel grabber and barrelhead seller. Song, *Gotta Get Me Somebody to Love*, is a natural and treatment is excellent. Whole thing boils down to this—to get Thornhill's music heard. To complement his musical success with commercial success, Thornhill needs air time, good disk promotion, disk jockey plugs, and good overall handling. Whether he gets any or all of these remains to be seen.

PITT STRIKE LOSS BIG

(Continued from page 3)

night (27) with Rosenbloom and Baer, played to capacity (1,000) and turned away 600 people. The spot was packed again tonight.

All radio stations have been kept hopping, covering the strike developments, with KQV most prominent in activities. The station cut out five net (Mutual) and three local commercials a day to cover each new turn on the crisis.

Sidelight on the power strike was the one-hour strike on Tuesday (24) of engineers indie union at KDKA, which forced the station off the air for the period. The walkout was staged to accent engineers' demand for more money and was not connected with the utility strike.

MPPA Members To Wrestle With SPA 'Study' Document

(Continued from page 13)

signs the contract he is only considering the writer's "offer." The offer can only be accepted as "provided in Paragraph 7." Paragraph 7 says within six months the publisher "shall publish said composition (and secure copyright thereon), by the printing and general distribution to the public of a piano arrangement, in the form customarily employed in the music publishing business for the general sale to the public of musical compositions, and shall cause stock dance orchestrations, and at least one vocal key arrangement to be made, printed, etc. . . ." If the publisher doesn't fulfill all those terms of publication within six months, he is not accepting the writer's "offer." The writer keeps the advance and takes the song to another publisher. Furthermore, the advance clearly applies only to the one song for which each contract is made. This forestalls publisher deductions from a hit on advances previously made to the writer on a dog. All that is covered in Clause 1, as related to 4, as related to Clause 7 under Section D.

Only for Copyright Period

And still one more important change is proposed in Clause 1. The "offer" is made to the publisher only for "the original term of the United States copyright or for the period of 28 years from the date of first publication in the U. S., whichever is shorter. "This also covers foreign rights, so that where before a publisher might assign foreign rights for the life of the writer and 50 years beyond that (which is foreign rights arrangement in most cases), now the publisher would only have the right to assign the tune to foreign interests for 28 years or the length of the U. S. copyright, regardless of foreign country's copyright law. (Reason for repeated reference throughout proposals to 28 years of length of U. S. copyright is that writers feel U. S. Copyright Law may be changed to cover a shorter term than the present 28 years.)

On the sliding scale of payments to writers on sheet music sold there is little to say. The scale calls for 15 per cent of the wholesale selling price on the first 100,000 copies but no less than 3 cents per copy; 20 per cent of wholesale selling price of copies sold from 100,000 to 300,000, but no less than 4 cents per copy; 25 per cent of wholesale selling price of copies sold from 300,000 to 500,000, but no less than 5 cents per copy; and 30 per cent of the wholesale selling price of all copies in excess of 500,000 but no less than 6 cents per copy. Publishers' position in the scale negotiation may be weakened by the fact that some publishers, in eagerness to get certain writers or certain compositions, have already set a precedent for sliding scale agreements.

No Changes in E.T.'s, Etc.

There is no change in the writer proposals from the presently effective contract concerning mechanicals, electrical transcriptions and synchronization. The clause stating that the publisher shall pay to the writer "not less than 50 per cent of the statutory royalty, on each whole or partial use of said composition on each such part manufactured" is still in the proposals and means that writers must get 1 cent or half the 2-cent statutory royalty rate from records, and if pub wants to charge diskery only 1½ cent or 1¼ cent, that's his business, and his loss.

On the sale of lyric rights to magazines such as Lyle Engel's *Song Hits*, etc., the writers want 50 per cent of the money Engel pays the publishers. Since this jackpot totals better than a

half million dollars annually, and since a fairly common publisher practice has been to get writers to sign a "folio release form" which entitled them to \$12.50 every time a set of their lyrics is printed, it can be seen that the writers may be serious about pushing for this \$250,000 bundle.

Their proposal to split it up works as follows: Say publishers get \$10,000 a month for lyric rights. To begin with, SPA wants half of that, or \$5,000. Then say (just to keep it in round figures) that the lyric magazine publications that month published just 50 lyrics by 50 different SPA writers. Each writer member would in such a neat case, get \$100 that month . . . or his proportionate share of the \$5,000.

Ask 50% of Foreign Advance

In connection with foreign royalties, the writers want the publisher to pay them 50 per cent of any advance they receive for any tune or tunes. In the past, publishers weren't required to make any accounting of foreign advances at all.

In clause under Section C, block or bulk sales or licenses are outlawed, without the written consent of SPA in behalf of each of the writers involved. If a publisher wanted to dispose of a catalog or licensing rights to a catalog, under the proposal, it would be necessary for him to secure SPA approval. The entire contract by the way, as specified by proposal 18 under Section D, would make all writer-publisher deals three-way agreements instead of two as heretofore: The writer, SPA and the publisher would be parties to each contract signed.

Disposing of Foreign Rights

One of the more important proposals of all those made is that tabbed "foreign copyright," No. 8A, Section D. This says the publisher shall not at any time divest himself of foreign copyrights, directly or indirectly. Writers claim that on many an occasion one of their members got rights to a song back from a publisher only to find that the publisher had already disposed completely of the foreign rights to the song. This would naturally make it tougher for the clefter to find a new publisher for the tune.

Royalty statements and payments, the writers propose, must be made on specific dates, not "as in the past" as the present contract reads. Publishers also must itemize all lyric mag usages, records, etc., in minutest detail. There also are punitive measures suggested (cancellation of complete deal) if publishers fail to permit examination of books, supply statements, etc., on specified dates.

Django Rumored for States

NEW YORK, Sept. 28.—French guitarist, Django Rheinhardt, is almost set for a visit to the United States in December or the early part of next year. Rumors are flying thick and fast that the gitman would try to land a spot in a 52d Street bistro. Django is probably the most publicized foreign jazz musician in the United States.

Adventure New Kidiskery

NEW YORK, Sept. 28.—Newest entrant in the kidisk field is Adventure Record Company, Brooklyn outfit, which released *Pinocchio* album and *Gingerbread Boy*, paired with *Little Black Sambo* in second album. Being distributed here by Favorite Record Company.

\$ \$ \$ \$ \$ \$

"Droppers Boogie"
PART 1 and 2

NO. 232

JOE LIGGINS
and his
HONEYDRIPPERS
ALSO
"BREAKING MY HEART"
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It's a Crying Shame

IT'S A DOUBLE HIT THIS TIME!

RECORD NO. 233

DICK JAMES
AND THE COAST RANCH HANDS

Coast RECORDS
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NEW YORK:

Charlie Spivak will follow Claude Thornhill at Hotel Pennsylvania's Cafe Rouge October 28. The following day Thornhill will open at Frank Dailey's Meadowbrook at Cedar Grove, N. J., and will stay there until November 17, after which the orchestra will take to the road for a series of one-nighters. . . . Johnny Moore's Three Blazers will play the Apollo Theater for a week beginning October 25.

National diskery goes on a new four-record-per-month release schedule beginning next month. . . . Chirp Monica Lewis has had her original two-week engagement at the Blue Angel doubled. . . . Milo Stelt, Frederick Bros. vice-president, has been operating on a long-distance commuting basis between New York and Chicago. . . . Ella Mae Morse and Freddy Slack are set for a tour of RKO theaters thru the East.

Miguelito Valdes goes into the Strand Theater November 1 on a bill with Ray McKinley's ork. . . . Noro Morales into the Embassy nitery during the first week in October, then heads South for the winter to appear at Miami's Copacabana. . . . Benny Carter will open at Chicago's Band Box November 7.

Ray Anthony and ork set for a Columbia short tabbed *From Okinawa to Broadway*, and is also preparing to put his name on a Sonora recording pact. . . . The Dardanelle Trio has had its option picked up by RCA-Victor. . . . Vaughn Monroe who goes into the Hotel Commodore, October 3, starts shooting for the Carnegie Hall pic October 6, and does his first CBS Camel-sponsored airshow October 12. He also plans to squeeze in a couple of record dates.

Peggy Lee turned down offers to take over singing spots on the *Hit Parade* and the *Chesterfield Supper Club* air shows in favor of returning to her native California. It is rumored that she may land a spot on the new Bing Crosby show, which originates on the West Coast. . . . Current *Collier's* story, *Song of the Cuckoo*, gives Mills Music, *Cement Mixer*, rebop, vout, and Slim Gaillard a grooverooni mess of plugeroonis.

CHICAGO:

Jack Carlton, local songplugger, went to Los Angeles last week, where he was to marry Russ Morgan's business manager, Betty Parker, September 29. . . . Joe Kish starting his 10th year as leader at the Vine Gardens, Chi. . . . Don McNeill's *Breakfast Club* ainer auditioning vocalists to replace Nancy Martin, with Alice Lon, Texas network chirp, following Dottie Dotson, ex-Del Courtney, who worked last week on the show. . . . Ozzie Clark, currently at the Rainbo Ballroom, Denver, has added Joy Conley as vocalist. . . . Jack Wendover, who goes into Hotel Utah, Salt Lake City, October 11, has enlarged his band from six to eight pieces.

Eddy Howard cut six sides for Majestic here last week before he sent his boys to West Coast for Casino Garden, Ocean Park, Calif. . . . Tom Archer opened his renovated Sioux City (Ia.) Ballroom, calling it the Tomba. . . . Clyde McCoy has severed his p.m. affiliation with Gus Edwards after an 11-year association. . . . Milt Stavin, manager of the Harry Cool band, married Patty Moore, Tulsa oil heiress, last week.

HOLLYWOOD:

Tenor saxist Vido Musso back to Stan Kenton after mulling band plans of his own. . . . Fred Raphael, music man at Walt Disney studio has set deal for Capitol Records to do *Songs of the South* album, featuring Johnny Mercer, Pied Pipers and a couple of characters from the flicker doing the *Uncle Remus* stories which the pic-

ture revolves around.

Atomic Records jumping price from 79 cents to \$1.05. . . . West Coast McConkey office set first important big band opening, with Jack Denny putting in Peter Lance ork at Last Frontier, Las Vegas, Nev. . . . Ace trumpeter Ray Linn taking chair with Tex Beneka crew for week. . . . MCA-exited Russ Fachine to New York and Kansas City for stay before returning to announce his new association.

MCA-Saturday Evening Post series reportedly drew much mail to booking office, with several small-town newcomer promoters asking firm for go ahead to enter biz. . . . Al Ortale, *Record of the Month Club*, may include all-time record hits such as Gene Austin's *My Blue Heaven*, Rudy Vallee's *Stein Song*, etc., if they can secure master clearance with various platteries who issued sides originally.

Billy May arranging for Phil Harris again. . . . Jay Rank joined McConkey Orchestra Company to work with Jack Denny in motion pic contacts. . . . Bookie Levin and Howard Mack in from Chi. . . . Ex-Eddy Heywood trombonist, Vic Dickenson, would like to form his own crew. . . . Lawrence Welk's chirper, Joan Mowery, took ill in Rugby, N. D., during one-nighter stint.

MCA's Larry Barnet back to New York office until Christmas when he returns to Coast. . . . Carlos Gastel to Oklahoma City for quick three days with Stan Kenton. . . . Victor Record's Eli Oberstein in town. . . . Leonard Vannerson officially joined Carlos Gastel last week. . . . Charles Cowley, v.-p. of Muzak, here from East. . . . Pearl Bailey coming here from East this month for part in Paramount's *Variety Girl*.

Tex Beneke reported storming because, like Glenn Miller ork sidemen, he is on salary (around \$400 weekly) and wants to participate in huge band profits with Manager Don Haynes, etc. . . . Jonie Taps, of Columbia Pictures, lined up array of names for Al Jolson broadcast over MBS in tie-up with flicker of singer's life.

KANSAS CITY:

Orrin Tucker and his crew opened a two-week stanza at the Terrace Grill of the Muehlebach Hotel Wednesday (25). . . . Jimmy Joy, who just wound up a five-week stand at the Grill, does a week at the Blue Moon nitery, Wichita, October 1, after a series of one-nighters in Western Missouri and Eastern Kansas. Then skips to the Music Box, Omaha (8), and after a string of one-nighters, will take his ork into Pappy's in Dallas (23) for a six-week stand with option, Manager Jack Rael reports. Ellen White, Kansas City gal who was recruited to thrush for Joy after another singer (Monny Drake) canceled out unexpectedly, will probably come back to KC after playing the Wichita date.

Phil Rommell (trumpet) and Mickey McLeland, KC baritone sax, joined the Joy outfit here. . . . Musicians are shaking their heads over KC as bad news for bands. Three have cracked up here in the last few weeks. Trouble, they say, is the acute shortage of one-nighters hereabouts to tide them over to the longer shots. . . . Jerry Wald and his orchestra were skedded into the Pla-Mor Ballroom (26) en route west. . . . Woody Herman and Duke Ellington are being booked into the Arena of Municipal Auditorium for mid-November concert dates by A. & N. Presentations. Last year Ellington did a turn-away business when he was booked into the 2,500-seat Music Hall. Jimmy Nixon, of A. & N., reports King Cole Trio did a nifty \$11,300 (net) on a one-night date in the Arena early this month and Glenn Miller's revived orchestra did \$7,800. Latter are said booked for a repeat later.

PACIFIC IS FIRST IN THE FIELD WITH

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Sung by its composer CLANCY HAYES

With the band of his own choice

THE FRISCO JAZZ BAND

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PUBLISHERS' RECORD RELEASE DATES



In an effort to help cut down to a minimum the number of misunderstandings between music publishers and record companies over the former's release dates on tunes, The Billboard publishes a list of songs on which publishers have set release dates. This list was supplied by Harry Fox, agent and trustee for many publishers, and by a number of the publishers themselves. Fox has consented to forward to The Billboard additional releases when restrictions are placed on record releases.

The Billboard invites those publishers not represented by Fox to send in their own listings. This feature will appear in The Billboard until such time as the editors feel the need for it no longer exists.

NAME OF SONG (Film in Which It Appears, If Any, and Producers of Film)	PUBLISHER	RELEASE DATE
A GAL IN CALICO..... (The Time, the Place and the Girl— WARNER'S)	Remick Music Corp.	October 23
ANOTHER NIGHT LIKE THIS	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY-FOX)
ANY WAY THE WIND BLOWS	Burke-Van Heusen, Inc.	November 1 (London Town—J. ARTHUR RANK)
COSTA RICA	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY FOX)
FIESTA	E. B. Marks Music Corp.	November 1 (20TH CENTURY-FOX)
FLAME BALLET	Burke-Van Heusen, Inc.	November 1 (London Town—J. ARTHUR RANK)
GOTTA GET ME SOMEBODY TO LOVE..	Edwin H. Morris & Co.	November 1 (Duel in the Sun—UNITED ARTISTS)
GUI-PI-PIA	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY FOX)
HARVEST SONG	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY FOX)
HYDE PARK ON A SUNDAY	Burke-Van Heusen, Inc.	November 1 (London Town—J. ARTHUR RANK)
I HAD TOO MUCH TO DREAM LAST NIGHT	ABC.....	(Restricted until further notice)
I HAPPENED TO WALK DOWN FIRST STREET	Remick Music Corp.	October 23 (The Time, the Place, and the Girl— WARNER'S)
IF SPRING WERE ONLY HERE TO STAY	Burke-Van Heusen, Inc.	November 1 (London Town—J. ARTHUR RANK)
I'LL KNOW IT'S LOVE	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY-FOX)
IT'S A GOOD DAY	Capitol Songs, Inc.	November 10
LAS CARRETAS	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY-FOX)
MARACAS	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY-FOX)
MI VIDA	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY-FOX)
MY HEART GOES CRAZY	Burke-Van Heusen, Inc.	November 1 (London Town—J. ARTHUR RANK)
OH, BUT I DO	M. Witmark & Sons.....	October 23 (The Time, the Place, and the Girl— WARNER'S)
ON A RAINY NIGHT IN RIO	M. Witmark & Sons.....	October 23 (The Time, the Place and the Girl— WARNER'S)
PUNTO GUANACASTECO	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY-FOX)
RUMBA-BOMBA	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY-FOX)
SO WOULD I	Burke-Van Heusen, Inc.	November 1 (London Town—J. ARTHUR RANK)
SOLID CITIZEN OF THE SOLID SOUTH.	M. Witmark & Sons.....	October 23 (The Time, the Place and the Girl— WARNER'S)
SONG OF THE SOUTH	Santly-Joy	October 15 (Song of the South—WALT DISNEY)
SOONER OR LATER	Santly-Joy	October 15 (Song of the South—WALT DISNEY)
THAT'S THE BEGINNING OF THE END.	ABC Music Corp.	November 1 (No Film)
THE 'AMPSTEAD WAY	Burke-Van Heusen, Inc.	November 1 (London Town—J. ARTHUR RANK)
THE THINGS WE DID LAST SUMMER..	Edw. H. Morris & Co.	October 15 (No Film)
THROUGH A THOUSAND DREAMS	Remick Music Corp.	October 23 (The Time, the Place, and the Girl— WARNER'S)
UNCLE REMUS SAID	Santly-Joy	October 15 (Song of the South—WALT DISNEY)
WEDDING MUSIC	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY-FOX)
WHY DO MEN BRING OUT THE MOTHER IN ME?	E. B. Marks Music Corp.	November 1 (Carnival in Costa Rica—20TH CENTURY-FOX)
YOU CAN'T KEEP A GOOD DREAMER DOWN	Burke-Van Heusen, Inc.	November 1 (London Town—J. ARTHUR RANK)
YOU'LL KNOW WHEN IT HAPPENS...	Bourne, Inc.	December 1 (No Film)
ZIP-A-DE-DO-DAH	Santly-Joy	October 15 (Song of the South—WALT DISNEY)

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7051A
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7051B
I'M ALL IN FROM GOING OUT

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7050A
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7050B
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2 GREAT NICKEL GRABBERS!

By the writer of "THE GYPSY" and already among the top 10



IT'S A PITY TO SAY GOODNIGHT

Recorded by STAN KENTON (Capitol) • CLAUDE THORNHILL (Columbia)

ELLA FITZGERALD and THE DELTA RHYTHM BOYS (Decca)

THE KING SISTERS (Victor) • ANSON WEEKS (Continental)

DEEK WATSON and his BROWN DOTS (Manor)



★ That sensational Western blues ballad—

THAT'S MY HOME

Recorded by TOMMY DORSEY (Victor) • GENE KRUPA (Columbia)

THE ANDREWS SISTERS (Decca) • CASS COUNTY BOYS (ARA)

ELLA MAE MORSE (Capitol) • RUFÉ DAVIS (Mastertone) • RAY HERBECK (4 Star)

PATSY GARRETT and THE HOLLIDAYS with Jerry Heffron and Orch. (Continental)

DANNY O'NEIL (Majestic) • OZZIE WATERS (Coast)

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HIT #1 We have just bought ...

FILIPINO BABY

By Billy Cox and Clarke Van Ness

Four Star Record #1009 by T. Texas Tyler King Record #305 by Cowboy Copus

Just recorded by Ernest Tubbs on Decca—Texas Jim Robertson on Victor

HIT #2 The guitar sensation ...

GUITAR BOOGIE

By Arthur Smith

Super Disc Record #1004 by the author—Just recorded by Alvino Rey on Capitol

HIT #3 The ballad everybody loves ...

RAINBOW AT MIDNIGHT

By Lost John Miller

King Record #535 by Carlisle Brothers

Just recorded by Texas Jim Robertson on Victor—Ernest Tubbs on Decca—Eddie Dean on Majestic

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The **Billboard** MUSIC POPULARITY CHARTS

PART I

The Nation's Top Tunes

• The nation's 10 top tunes, THE HONOR ROLL OF HITS, is determined by a scientific tabulation of various degrees of each song's popularity as measured by survey features of The Billboard's Music Popularity Chart.

Week Ending September 27

TRADE SERVICE FEATURE

HONOR ROLL OF HITS (TRADEMARK)

The title "HONOR ROLL OF HITS" and the listing of the hits have been copyrighted by The Billboard. Use of either may not be made without The Billboard's consent.

Position This Week	Position Last Week	Title	By	Published by
1.	1.	TO EACH HIS OWN	By Jay Livingston and Ray Evans	Published by Paramount Music (ASCAP)
		Records available: Don Byas Quartet, Savoy 640; Opie Cates Ork, 4 Star 1131; The Fiesta Four, Emerald 101; Marie Greene, Signature 15053; Eddy Howard Ork, Majestic 7188 and 1070; Freddy Martin, Victor 20-1921; Tony Martin, Mercury 3022; The Modernaires-Paula Kelly, Columbia 37063. Electrical transcriptions: Nat Brandwynne, World; Chuck Foster, Lang-Worth; Dick Jurgens, Standard; Freddy Martin, Standard; Curt Massey, Standard; Novatime Trio, NBC Thesaurus; Silver Strings, MacGregor.		
2.	2.	FIVE MINUTES MORE	By Sammy Cahn and Jule Styne	Published by Melrose Music (ASCAP)
		Records available: Tex Beneke-Glenn Miller Ork, Victor 20-1922; Phil Brito, Musicraft 15086; Harry Cool Ork, Signature 15038; Bob Crosby, Decca 18909; Skitch Henderson Ork, Capitol 287; Curt Massey, Cadet CR-205; Frank Sinatra, Columbia 37048; The Three Suns, Majestic 7197. Electrical transcriptions: Chuck Foster, Lang-Worth; Curt Massey, Standard; Eddy Oliver, MacGregor; Joe Reichman, Standard; Charlie Spivak, World.		
3.	3.	SOUTH AMERICA, TAKE IT AWAY	By Harold Rome	Published by Witmark (ASCAP)
		From the legit musical "Call Me Mister," sung by Betty Garrett. Records available: Bing Crosby-Andrews Sisters, Decca 23569; Xavier Cugat, Columbia 37051; Betty Garrett-Call Me Mister Ork, dir. by Lehman Engel, Decca 23562; Mel Torme and His Mel-Tones, Musicraft 381; George Paxton Ork, Majestic 7202. Electrical transcriptions: The Coronettes, Standard; Aaron Gonzalez, MacGregor; Richard Himber, Associated; The Jumpin' Jacks, NBO Thesaurus; Joe Reichman, Standard.		
4.	4.	SURRENDER	By Bennie Benjamin and George Weiss	Published by Santly-Joy (ASCAP)
		Records available: Phil Brito, Musicraft 15073; Randy Brooks, Decca 18897; Bob Chester Ork, Sonora 3011; Perry Como, Victor 20-1877; Al Donahue, 4 Star 1120; Shep Fields Ork, Manor R-765; Woody Herman, Columbia 36985; George Olsen, Majestic 7186; Tony Pastor, Cosmo 483; Jan Savitt and His Top Hatters, ARA 150; Deek Watson and His Brown Dots, Manor 1026. Electrical transcriptions: Phil Brito, Associated; Dick Jurgens, Standard; Art Mooney, Lang-Worth; Novatime Trio, NBC Thesaurus; Silver Strings, MacGregor; Charlie Spivak, World.		
5.	5.	RUMORS ARE FLYING	By Bennie Benjamin and George Weiss	Published by Oxford (ASCAP)
		Records available: Andrews Sisters-Les Paul, Decca 23566; Hal Brooks Ork, BelTone BT-7012; The Brown Dots, Manor 1040; Billy Butterfield, Capitol 282; Frankie Carle, Columbia 37069; Harry Cool, Signature 15043; Saxie Dowell Ork, Sonora 3026; Tony Martin, Mercury 3032; Betty Rhodes, Victor 20-1944; The Three Suns, Majestic 7205; The Two Tones (Benny and George), Cosmo 504. Electrical transcriptions: Billy Butterfield, Capitol; Norman Cloutier, NBO Thesaurus; Joe Reichman, Standard.		
6.	6.	LINGER IN MY ARMS A LITTLE LONGER, BABY	By Herb Magidson	Published by Bourne, Inc. (ASCAP)
		Records available: Louis Armstrong (Louis Armstrong), Victor 20-1912; Jan August Rhythm Stylists-Vera Massey, Diamond 2040; Bobby Byrne Ork (Karen Rich), Cosmo 496; Bob Chester Ork (Lou Gardner), Sonora 3017; Fontaine Sisters (Walter Gross Ork), Musicraft 15082; Helen Forrest-The Chickadees, Decca 18908; Jane Froman, Majestic 1048; Woody Herman (Lynne Stevens), Columbia 36995; Peggy Lee (Dave Barbour Ork), Capitol 263.		
7.	7.	IF YOU WERE THE ONLY GIRL	By Clifford Grey and Nat D. Ayer	Published by Mutual (ASCAP)
		Records available: Joan Brooks, Musicraft 15023; Bob Chester Ork, Sonora 3011; Perry Como, Victor 20-1857; Dick Haymes, Decca 18590; Claude Thornhill, Columbia 37092. Electrical transcriptions: Joan Brooks, Lang-Worth; Norman Cloutier, NBO Thesaurus; The Coronettes, Standard; Frankie Proeba, World; Dick Jurgens, Standard; Claude Thornhill, Lang-Worth.		
8.	8.	THEY SAY IT'S WONDERFUL	By Irvin Berlin	Published by Berlin (ASCAP)
		From the legit musical "Annie Get Your Gun," sung by Ethel Merman and Ray Middleton. Records available: Eileen Barton, Mercury 3005; Ray Bloch Ork, Signature 15021; Perry Como, Victor 20-1857; Bing Crosby, Decca 18829; Al Goodman Ork, Victor 46-0001; Ray Herbeck Ork, 4 Star 1082; Henry Jerome Ork, David 2107; Jack Leonard, Majestic 7176; Gordon MacRae, Musicraft 15065; Will Osborne Ork, Black & White BW-769; Andy Russell, Capitol 252; Ginny Simms, ARA 139; Frank Sinatra, Columbia 36975; Jerry Wald Ork, Sonora 3007. Electrical transcriptions: Nat Brandwynne, World; The Coronettes, Standard; Norman Cloutier, NBC Thesaurus; Larry Douglas, Frederick Ziv; Jimmy Grier, MacGregor; Richard Himber, Associated; Dick Jurgens, Standard; The 4 Knights, Lang-Worth; Tony Russo, Lang-Worth; Don Swan, MacGregor; Barry Wood, Frederick Ziv.		
9.	9.	I DON'T KNOW WHY (I JUST DO)	By Roy Turk and Fred E. Ahlert	Published by Feist (ASCAP)
		From the MGM film "Faithful in My Fashion." Records available: Andrews Sisters, Decca 18899; George Auld Ork, Musicraft 15078; Hoagy Carmichael, ARA 148; Larry Clinton Ork, Cosmo 704; Skinnay Ennis Ork, Signature 10533; Tommy Dorsey, Victor 20-1901; Eddie Heywood Ork, Decca 23509; Tony Martin, Mercury 3019; Art Mooney Ork, Vogue R-732; Claude Thornhill, Columbia 36958. Electrical transcriptions: Nat Brandwynne, World; Randy Brooks, Lang-Worth; Hank D'Amico Sextet, Associated; The Dinning Sisters, Standard; Jimmy Grier, MacGregor; Dick Jurgens, Standard; Freddy Martin, Standard; Novatime Trio, NBC Thesaurus; Boyd Raeburn, Standard; Carl Ravazza, Standard; Tony Russo, Lang-Worth; The Starlighters and Matty Malneck, Standard; Al Trace, Lang-Worth.		
10.	10.	DOIN' WHAT COMES NATUR'LLY	By Irving Berlin	Published by Berlin (ASCAP)
		From the legit musical "Annie Get Your Gun," sung by Ethel Merman. Records available: The Five DeMarco Sisters, Majestic 7193; Jimmy Dorsey, Decca 18872; Jan Garber Ork, Black & White BW-744; Marie Greene, Signature 15053; Freddy Martin, Victor 20-1878; Ethel Merman, Decca Album A-468; Dinah Shore-Spade Cooley Ork, Columbia 36976. Electrical transcriptions: Del Courtney, Lang-Worth; Chuck Foster, Lang-Worth; Jimmy Grier, MacGregor; Jumpin' Jacks, NBC Thesaurus; Freddy Martin, Standard; Red Nichols, MacGregor; Jerry Sears, Muzak.		

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HIT PARADE THIS
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SAME OLD THING**

RECORD 767

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Hit Tunes for October

(On Records)

BEST MAN, THE (Vanguard)

Les Brown—Col. 37086 • King Cole Trio—Cap. 304
Romo Vincent—Dec.* • Opie Cates—Four Star*
• Sunny Skylar—Mercury*

BLUE CHAMPAGNE (Encore)

Jimmy Dorsey—Dec. 3775 • Freddy Martin—Vic. 20-1878
Frankie Masters—Okeh 6279 • Chris Cross—Coronet 10

COFFEE SONG, THE (Valiant)

Louis Prima—Maj. 7191 • King Sisters—Vic. 20-1943
Frank Sinatra—Col. 37089 • Dorothy Claire—World Wide*

EV'RYBODY LOVES MY BABY MY BABY (Goode)

Tex Beneke—Vic. 20-1914 • Pied Pipers—Cap. 279
Three Suns—Maj. 7180 • Gene Krupa—Col. 37078

IGUESS I'LL GET THE PAPERS AND GO HOME (Campbell-Porgie)

Mills Brothers—Dec. 23638 • Les Brown—Col. 37066
Hal Derwin—Cap. 288 • Hal McIntyre—Cosmo 507
• Shep Fields—Vogue 764
Herbie Fields—Vic. 20-1962 • Ray Herbeck—Four Star 1132
• Tommy Ryan—Famous 7004

IT'S MY LAZY DAY

Vaughn Monroe—Vic. 20-1892 • Evelyn Knight—Dec. 18902
Smiley Burnette—ARA 4002

MISSION OF THE ROSE, THE (Wemar)

Modernaires—Col.* • Vincent Lopez—Mercury*
Al Donohue—Four Star* • Enoch Light—Cont.*

MOON OVER BROOKLYN (London)

Guy Lombardo—Dec. 18809

TOO MANY IRONS IN THE FIRE (Marks)

Curt Massey—Cadet 205 • Mills Brothers—Dec. 23638
Tony Pastor—Cosmo 498 • Ginger Snaps—Vic. 20-1960

VEM VEM (Pemora)

Jose Morand—Apollo 1007 • Don Jose—Cotham 101
Enric Madriguera—Vogue* • Pancho—Dec.*
• Noro Morales—Maj.*

WHATTA YA GONNA DO? (BMI)

Helen Forrest—Dec. 18908 • Louis Prima—Maj. 7191
Louis Armstrong—Vic. 20-1891 • Billy Butterfield—Cap. 265
Phil Brito—Musicraft 15080 • Bobby Byrne—Cosmo 488
Nick Lucas—Diamond 2019 • George Barry—Coronet 17
Opie Cates—Four Star 1124 • Johnny Aladdin—MFS 1503
• Shep Fields—Vogue 764

WHEREVER THERE'S ME THERE'S YOU (Republic)

Betty Hutton—Vic. 20-1915

WHO TOLD YOU THAT LIE? (Stevens)

Connee Boswell—Dec. 18881 • Vaughn Monroe—Vic. 20-1892
Phil Brito—Musicraft 15073 • Harry Cool—Sig. 15031

WITHOUT YOU (TRES PALABRAS) (Peer)

Andy Russell—Cap. 234 • Desi Arnaz—Vic. 20-1058
Jayne Walton—Mercury 3002 • Noro Morales—Maj. 5000
Jack Carroll—Music Art 750 • Chucho Martinez—ARA 5006
Randy Brooks—Dec. 18874 • Tony Martin—Mercury 3019
Elsa Miranda—Alpha 12205 • Kaye Brothers—Stork 1014
Noel de Silva—Pan American 135 • Frankie Carle—Col. 37069

* Soon to be released.



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The Billboard MUSIC POPULARITY CHARTS

PART II

Sheet Music

Week Ending
September 27



BEST-SELLING SHEET MUSIC

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

Weeks to date	POSITION		SONG	REMARKS
	Last Week	This Week		
12	1	1	TO EACH HIS OWN (R)	Paramount
8	2	2	FIVE MINUTES MORE (R)	Melrose
5	3	3	SOUTH AMERICA, TAKE IT AWAY (M) (R)	Witmark
13	4	4	SURRENDER (R)	Santly-Joy
3	9	5	RUMORS ARE FLYING (R)	Oxford
20	8	6	THEY SAY IT'S WONDERFUL (M) (R)	Berlin
7	5	7	IF YOU WERE THE ONLY GIRL (R)	Mutual
24	6	8	THE GYPSY (R)	Leeds
17	10	9	DOIN' WHAT COMES NATUR'LLY (M) (R)	Berlin
20	12	10	I DON'T KNOW ENOUGH ABOUT YOU (R)	Campbell-Porgie
10	7	11	I DON'T KNOW WHY (I Just Do) (F) (R)	Feist
9	—	12	I GOT THE SUN IN THE MORNING (M) (R)	Berlin
1	—	13	OLE BUTTERMILK SKY (F) (R)	Burke-Van Heusen
4	11	14	I'D BE LOST WITHOUT YOU (R)	Advanced
3	13	15	THIS IS ALWAYS (F) (R)	Bregman-Vocco-Conn
2	14	15	PRETENDING (R)	Criterion
2	15	15	I GUESS I'LL GET THE PAPERS (And Go Home) (R)	Campbell-Porgie

ENGLAND'S TOP TWENTY

Weeks to date	POSITION		SONG	ENGLISH	AMERICAN
	Last Week	This Week			
15	1	1	BLESS YOU FOR BEING AN ANGEL	Noel Gay	Shapiro-Bernstein
13	2	2	PRIMROSE HILL	Lawrence Wright	*
10	3	3	DOWN IN THE VALLEY	Leeds	Leeds
8	5	4	THERE'S A HARVEST MOON	Strauss-Miller	*
3	13	5	SO WOULD I	Irwin Dash	Burke-Van Heusen
13	4	6	LAUGHING ON THE OUTSIDE (Crying on the Inside)	Campbell-Connelly	BMI
2	16	7	THE 'AMPSTEAD WAY	Chappell	Burke-Van Heusen
5	11	8	ONE-ZY, TWO-ZY (I Love You-zy)	Bradbury Wood	Martin
11	9	9	YOU ALWAYS HURT THE ONE YOU LOVE	Bradbury Wood	Sun
7	7	10	DO YOU LOVE ME	Chappell	Bregman-Vocco-Conn
4	8	11	JOHNNY FEDORA	Leeds	Leeds
1	—	12	TO EACH HIS OWN	Victoria	Paramount
5	12	13	AREN'T YOU GLAD YOU'RE YOU	Chappell	Burke-Van Heusen
39	18	14	CRUISING DOWN THE RIVER	Cinephonic	*
27	6	15	I CAN'T BEGIN TO TELL YOU	Chappell	Bregman-Vocco-Conn
22	14	16	IN THE LAND OF BEGINNING AGAIN	Feldman	Feist
8	19	16	DAY BY DAY	Campbell-Connelly	Barton
2	10	17	ALL THROUGH THE DAY	Chappell	Williamson
1	—	17	SIoux CITY SUE	Chappell	Morris
19	13	18	MONEY IS THE ROOT OF ALL EVIL	Chappell	Sun
2	19	18	AND THEN IT'S HEAVEN	Campbell-Connelly	Remick
1	—	19	OLD FRIENDS ARE GOLDEN FRIENDS	Lawrence Wright	*
1	—	19	PUT ANOTHER CHAIR AT THE TABLE	Peter Maurice	Leeds
1	—	20	LET IT BE SOON	Francis Day	*

*Publisher not available as The Billboard goes to press.

PLAY STATUS OF FILMS WITH LEADING SONGS

Tunes listed alphabetically are in films currently showing or to be shown soon. Only tunes which have won a position in one or more of the other features of the chart are listed, since many film-featured tunes never reach any degree of popularity, and many others are never even published.

BLUE SKIES (Berlin), sung by Bing Crosby in Paramount's "Blue Skies." National release date—September 27, 1946.

CUBAN PETE (Fox), in Universal's "Cuban Pete." National release date—July 26, 1946.

IF I'M LUCKY (Triangle), in 20th Century-Fox's "If I'm Lucky." National release date—September 1946.

I DON'T KNOW WHY (I Just Do) (Feist), in MGM's "Faithful in My Fashion." National release date—August 22, 1946.

OLE BUTTERMILK SKY (Burke-Van Heusen), sung by Hoagy Carmichael in Universal's "Canyon Passage." National release date—July 26, 1946.

ON THE BOARDWALK (Bregman-Vocco-Conn), in 20th Century-Fox's "Three Little Girls in Blue." National release date—October 1946.

SEPTEMBER SONG (Crawford), in United Artist's "Knickerbocker Holiday." Released in 1944.

SOMEWHERE IN THE NIGHT (Triangle), sung by Vivian Blaine in 20th Century-Fox's "Three Little Girls in Blue." National release date—October, 1946.

THAT LITTLE DREAM GOT NOWHERE (Famous), sung by Betty Hutton in Paramount's "Cross My Heart." National release date—October 11, 1946.

THIS IS ALWAYS (Begman-Vocco-Conn), in 20th Century-Fox's "Three Little Girls in Blue." National release date—October, 1946.

TO EACH HIS OWN (Paramount). National release date—July 5, 1946.

WITHOUT YOU (Tres Palabras) (Peer), sung by Andy Russell in Walt Disney's "Make Mine Music." National release date—April 20, 1946.

YOU KEEP COMING BACK LIKE A SONG (Berlin), in Paramount's "Blue Skies." National release date—September 27, 1946.

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LA REINA

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CORAZON SE PACIENTE

By SAMUEL RIVERA

SE FUE MI MULATTA

By VICTOR ARGUINZONI RIVERA

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JUANITA GOMEZ.....	Venezuela	VICTOR A. RIVERA.....	Puerto Rico
JUAN PRATT MANZANO.....	Puerto Rico	RAFAEL SEIJO.....	Puerto Rico
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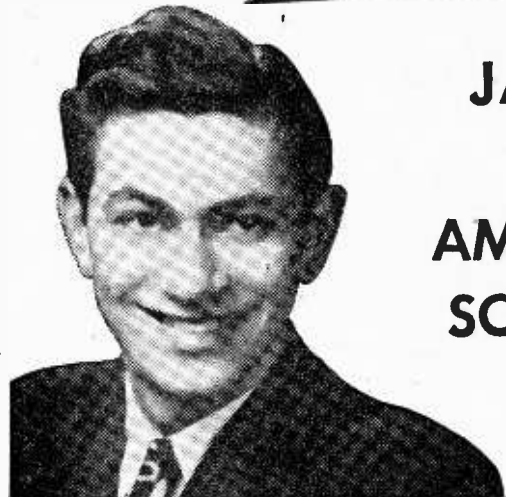
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AND HIS **SENSATIONAL NEW** ORCHESTRA



JALOUSIE
(Jealousy)
and
**AMONG MY
SOUVENIRS**

RCA VICTOR
20-1961

I GUESS I'LL GET THE PAPERS
(And Go Home) Vocal refrain by Herbie Fields
and

**THERE'S NOTHING THE MATTER
WITH ME** (That a Kiss Can't Cure)
Vocal refrain by Marianne Dunne
RCA VICTOR 20-1962

VAUGHN MONROE

AND HIS ORCHESTRA



**THE THINGS WE DID
LAST SUMMER**
and
**MORE NOW
THAN EVER**
Vocal refrains by
Vaughn Monroe
and the Moon Maids
RCA VICTOR 20-1972

BILL WILLIAMS
and the Pecos River Rogues
**I'VE JUST GOT TO BE A COWBOY and
(I'll Ride) ACROSS THE PURPLE SAGE**
RCA VICTOR 20-1973

JAZZ GILLUM
Blues singer with Piano, Big Maceo; Guitar, Leonard Caston;
and String Bass, Alfred Elkins
RECKLESS RIDER BLUES and LOOK ON YONDER WALL
RCA VICTOR 20-1974



The **Billboard** MUSIC POPULARITY CHARTS
Radio Popularity
PART III
Week Ending September 27

SONGS WITH GREATEST RADIO AUDIENCES

(Beginning Friday, Sept. 20, 8 a.m., and ending Friday, 8 a.m., Sept. 27)

Tunes listed have the greatest audiences on programs heard on network stations in New York, Chicago and Los Angeles. List is based upon John G. Peatman's Audience Coverage Index. The index is projected upon radio logs made available to Peatman's ACI by the Accurate Reporting Service in New York, Radio Checking Service in Chicago, Radio Checking Service in Los Angeles. Listed are the top 30 (more in the case of ties) tunes alphabetically. The total times the song has appeared among the top 30 in the Peatman survey to date will be indicated in the chart

under the "Weeks to Date" column, but only those making their appearance in the list on or after November 29 are tabbed. Other tunes have been on Peatman before but this information is not available. The music checked is preponderately (over 60 per cent) alive. (F) Indicates tune is from a film; (M) indicates tune is from a legitimate musical; (R) indicates tune is available on records. In each instance, the licensing agency controlling performance rights on the tune is indicated.

Wks. to date	TITLE	PUBLISHER	LIC. BY
7	And Then It's Heaven (R)	Remick	ASCAP
6	Blue Skies (F) (R)	Berlin	ASCAP
17	Come Rain or Come Shine (M) (R)	Crawford	ASCAP
1	Cuban Pete (F) (R)	Fox	ASCAP
16	Doin' What Comes Natur'ly (M) (R)	Berlin	ASCAP
6	Five Minutes More (R)	Melrose	ASCAP
27	I Don't Know Enough About You (R)	Campbell-Porgie	BMI
19	I Don't Know Why (I Just Do) (F) (R)	Feist	ASCAP
19	I Got the Sun in the Morning	Berlin	ASCAP
10	I'd Be Lost Without You (R)	Advanced	ASCAP
1	If I'm Lucky (F) (R)	Triangle	ASCAP
12	If You Were the Only Girl (R)	Mutual	ASCAP
2	It's a Pity To Say Goodnight (R)	Leeds	ASCAP
9	Linger in My Arms a Little Longer, Baby, (R)	Bourne	ASCAP
2	My Sugar Is so Refined (R)	Capitol Songs	ASCAP
1	Ole Buttermilk Sky (F) (R)	Burke-Van Heusen	ASCAP
3	On the Boardwalk (In Atlantic City) (F) (R)	Bregman-Vocco-Conn	ASCAP
3	Rumors Are Flying (R)	Oxford	ASCAP
2	September Song (F) (R)	Crawford	ASCAP
7	Somewhere in the Night (F) (R)	Triangle	ASCAP
10	South America, Take It Away (M) (R)	Witmark	ASCAP
15	Surrender (R)	Santly-Joy	ASCAP
4	That Little Dream Got Nowhere (F) (R)	Famous	ASCAP
24	The Gypsy (F)	Leeds	ASCAP
25	They Say It's Wonderful (M) (R)	Berlin	ASCAP
6	This Is Always (F) (R)	Bregman-Vocco-Conn	ASCAP
11	To Each His Own (R)	Paramount	ASCAP
2	Under the Willow Tree (R)	Peter Maurice	ASCAP
2	Wherever There's Me—There's You (R)	Republic	BMI
6	Who Told You That Lie? (R)	Stevens	BMI
4	Why Does It Get so Late so Early (R)	Harms, Inc.	ASCAP
9	Without You (Tres Palabras) (F) (R)	Peer	BMI
4	You Keep Coming Back Like a Song (F) (R)	Berlin	ASCAP

RECORDS MOST-PLAYED ON THE AIR

Records listed here in numerical order are those played over the greatest number of record shows. List is based on replies from weekly survey among 1,359 disk jockeys throuth the country. Unless shown in this chart, other available records of tunes listed here will be found in the Honor Roll of Hits, Music Popularity Chart, Part I. (F) Indicates tune is from a film; (M) indicates tunes is from a legit musical.

Weeks to date	POSITION Last Week	POSITION This Week	TITLE	Artist	Label	Lic. By
10	1	1	FIVE MINUTES MORE	Frank Sinatra	Columbia 37048	ASCAP
14	2	2	TO EACH HIS OWN	Eddy Howard Ork (issued with two different "B" sides)	Majestic 7188	ASCAP
				Cynthia's in Love	Majestic 1070	ASCAP
7	3	3	SOUTH AMERICA, TAKE IT AWAY (M)	Bing Crosby-Andrews Sisters	Decca 23569	ASCAP
9	4	4	TO EACH HIS OWN	Freddy Martin	Victor 20-1921	ASCAP
2	7	5	RUMORS ARE FLYING	Frankie Carle (Marjorie Hughes)	Columbia 37069	ASCAP
5	9	6	FIVE MINUTES MORE	Tex Beneke-Glenn Miller Ork	Victor 20-1922	ASCAP
2	10	7	THE COFFEE SONG	Frank Sinatra	Columbia 37089	BMI
7	—	8	TO EACH HIS OWN	Tony Martin	Mercury 3022	ASCAP
6	—	9	SOUTH AMERICA, TAKE IT AWAY (M)	Xavier Cugat	Columbia 37061	ASCAP
8	6	10	TO EACH HIS OWN	The Modernaires-Paula Kelly	Columbia 37063	ASCAP
4	5	10	TO EACH HIS OWN	Ink Spots	Decca 23615	ASCAP

Coming Up

I GUESS I'LL GET THE PAPERS (AND GO HOME) Les Brown (Jack Haskell) Columbia 37066

The Billboard
MUSIC POPULARITY CHARTS
Part IV
Retail Record Sales

Week Ending
September 27



BEST-SELLING POPULAR RETAIL RECORDS

Records listed are those selling best in the nation's retail record stores (dealers). List is based on The Billboard's weekly survey among 4,020 dealers in all sections of the country. Records are listed numerically according to greatest sales. (F) indicates tune is in a film; (M) indicates tune is in a legit musical. The B side of each record is listed in italic.

POSITION	Weeks Last	This Week	Record Title	Artist	Label
12	3	1	TO EACH HIS OWN	Eddy Howard	
			(Issued with two different "B" sides): Cynthia's In Love, Majestic 7188;; Careless, Majestic, 1070.		
9	1	2	FIVE MINUTES MORE	Frank Sinatra	Columbia 37048
			<i>How Cute Can You Be?</i>		
10	4	3	SOUTH AMERICA, TAKE IT AWAY (M)	Bing Crosby-Andrews Sisters	Decca 23569
			<i>Route 66</i>		
2	7	4	RUMORS ARE FLYING	Frankie Carle	Columbia 37069
			<i>Without You</i>		
8	5	5	TO EACH HIS OWN	Freddy Martin	Victor 20-1921
			<i>You Put a Song in My Heart</i>		
5	9	6	FIVE MINUTES MORE	Tex Beneke-Glenn Miller Ork	Victor 20-1922
			<i>Texas Tex</i>		
5	2	7	TO EACH HIS OWN	Ink Spots	Decca 23615
			<i>I Never Had a Dream Come True</i>		
14	6	8	SURRENDER	Perry Como	Victor 20-1877
			<i>More Than You Know</i>		
8	8	9	TO EACH HIS OWN	Tony Martin	Mercury 3022
			<i>I'll See You In My Dreams</i>		
1	—	10	SOUTH AMERICA, TAKE IT AWAY (M)	Xavier Cugat	Columbia 37051
			<i>Chiquita Banana</i>		

BEST-SELLING POPULAR RECORD ALBUMS

Albums listed are those selling best in the nation's retail record stores (dealers). List is based on The Billboard's weekly survey among 4,020 dealers in all sections of the country. Albums are listed numerically according to greatest sales.

POSITION	Weeks Last	This Week	Album Title	Label
3	1	1	Ink Spots Album	Decca A-477
			<i>Ink Spots</i>	
3	4	2	Irving Berlin Melodies Album	Victor P-159
			<i>Wayne King</i>	
10	2	3	King Cole Trio	Capitol BD-29
			<i>King Cole Trio</i>	
50	5	4	Glenn Miller	Victor P-148
			<i>Glenn Miller and Orchestra</i>	
9	—	5	Twilight Time	Majestic 1041
			<i>Three Suns</i>	

BEST-SELLING RECORDS BY CLASSICAL ARTISTS

Records listed are those classical and semi-classical records selling best in the nation's retail record stores (dealers), according to The Billboard's weekly record dealer survey. Records are listed according to greatest sales.

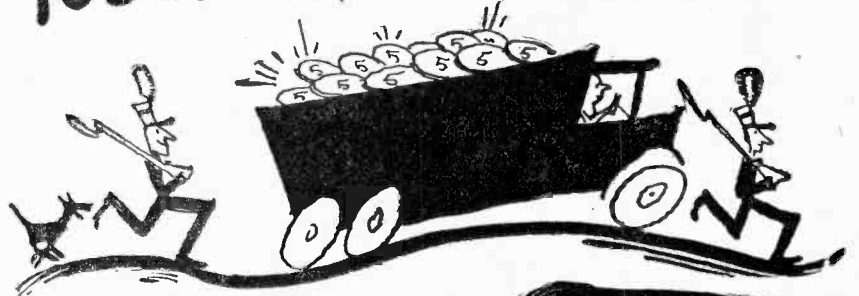
POSITION	Weeks Last	This Week	Record Title	Label
67	2	1	Chopin's Polonaise	Victor 11-8848
			<i>Jose Iturbi</i>	
51	1	2	Clair de Lune	Victor 11-8851
			<i>Jose Iturbi</i>	
18	4	3	Warsaw Concerto	Columbia 7443-M
			<i>Andre Kostelanetz</i>	
25	3	4	Jalousie	Victor 12160
			<i>Boston Pops</i>	
42	5	5	Warsaw Concerto	Victor 11-8863
			<i>Arthur Fiedler, conductor; Leo Litwin, pianist, Boston Pops</i>	

BEST-SELLING RECORD ALBUMS BY CLASSICAL ARTISTS

Albums listed are those classical and semi-classical albums selling best in the nation's retail record stores (dealers), according to The Billboard's weekly record dealer survey. Albums are listed according to greatest sales.

POSITION	Weeks Last	This Week	Album Title	Label
3	2	1	Rachmaninoff Concerto No. 2 in C Minor	Victor 1075
			<i>Artur Rubinstein, pianist, NBC Orchestra; Valdimir Golschmann, conductor</i>	
59	3	2	Rhapsody in Blue	Columbia X-251
			<i>Oscar Levant, Philadelphia Orchestra; Eugene Ormandy, conductor</i>	
33	1	3	Rachmaninoff Concerto No. 2 in C Minor	Victor DM-58
			<i>Rachmaninoff, Philadelphia Orchestra</i>	
5	3	4	Music of Jerome Kern	Columbia MM-622
			<i>Andre Kostelanetz</i>	
21	4	5	Kostelanetz Conducts	Columbia M-574
			<i>Andre Kostelanetz</i>	

You'll bank another load of nickels!



Elliot LAWRENCE
 and his orchestra
 playing

★

YOU BROKE THE ONLY HEART THAT EVER LOVED YOU
 Chorus by Jack Hunter and Rosalind Patton
FIVE O'CLOCK SHADOW
 COLUMBIA 37084

★

WHO DO YOU LOVE I HOPE
 (from "Annie Get Your Gun")
 Chorus by Rosalind Patton
I KNOW
 Chorus by Jack Hunter
 COLUMBIA 37047

★

Les BROWN
 and his orchestra
 playing

★

MY SERENADE
 Chorus by Jack Haskell
THE BEST MAN
 Chorus by Butch Stone
 COLUMBIA 37086

★

THE WHOLE WORLD IS SINGING MY SONG
 Chorus by Doris Day
I GUESS I'LL GET THE PAPERS
 (And Go Home)
 Chorus by Jack Haskell
 COLUMBIA 37066

★

Columbia Records

Trade Marks "Columbia" and Reg. U. S. Pat. Off.

SHE'S
Terrific!

SHE'S
Sensational!

SHE'S
Collosal!



ALBERTA
HUNTER



Alberta has a repertoire of 400 songs; NBC thought she was important enough to short-wave her broadcasts to America twice weekly for several seasons. The Mutual Broadcasting System featured her, coast to coast, four times a week. Her ballads, sung in seven languages, appeal to every type of audience.

She has skyrocketed to fame here and abroad, since Cole Porter and Elsa Maxwell discovered her in a Paris club.

**2 NEW RELEASES
IN THE RACE FIELD**

JB-510 TAKE YOUR BIG HANDS OFF and HE'S GOT A PUNCH LIKE JOE LOUIS

JB-511 DON'T WANT NO MAN THAT'S LAZY and YOUR BREAD MAY BE GOOD, BUT IT AIN'T AS GOOD AS MINE.

STILL GOING STRONG!

- JB 504 R.M. Blues . . . Rhythm Blues
- JB 503 Milton's Boogie . . . Groovy Blues
- By Roy Milton & His Solid Senders
- JB 508 FAT BOOGIE WOOGIE . . . LOVED AND LOST
- By Ollie Jackson and His Band
- JB 509 BABY GOT TO HAVE IT . . . YOU'LL MISS ME WHEN I'M GONE
- By Ollie Jackson and His Band
- JB-505 NOT ON THE FIRST NIGHT . . . THE LAZIEST GAL IN TOWN
- FRANKIE and her BOYS
- JB-506 PINE TOP'S BOOGIE WOOGIE . . . ECCENTRIC RAG —
- THE BAILEY SWING GROUP

DISTRIBUTORS IN PRINCIPAL CITIES . . . OR
JUKE BOX RECORD CO., INC., 7 W. 46TH ST., N. Y. 19, N. Y.

The **Billboard** MUSIC POPULARITY CHARTS
Juke Box Record Plays

PART
V

Week Ending
September 27

MOST-PLAYED JUKE BOX RECORDS

Records listed are those receiving the greatest play in the nation's juke boxes. List is based on The Billboard's weekly survey among 3,204 operators in all sections of the country. Listed under the title of each of the most played records are other available recordings of the same tune. Unless shown in this chart, other available records of tunes listed here will be found in the Honor Roll of Hits, Music Popularity Chart, Part I.

Weeks to date	POSITION		Record
	Last Week	This Week	
13	2	1.	GOING STRONG TO EACH HIS OWN—Eddy Howard Ork (Eddy Howard) (Issued with two different "B" sides): Cynthia's in Love...Majestic 1188 Careless...Majestic 1070
9	1	2.	FIVE MINUTES MORE—Frank Sinatra (Axel Strodahl Ork) Columbia 37048
9	3	3.	SOUTH AMERICA, TAKE IT AWAY (M)—Bing Crosby-Andrews Sisters (Vic Schoen Ork) Decca 23569
3	9	4.	RUMORS ARE FLYING—Frankie Carle (Marjorie Hughes) Columbia 37069
8	5	5.	TO EACH HIS OWN—Freddy Martin (Stuart Wade) Victor 20-1921
6	4	6.	TO EACH HIS OWN—Ink Spots Decca 23615
6	7	7.	FIVE MINUTES MORE—Tex Beneke-Glenn Miller Ork... Victor 20-1922
15	6	8.	SURRENDER—Perry Como (Russ Case Ork) Victor 20-1877
6	8	9.	CHOO CHOO CH'BOOGIE—Louis Jordan and His Tympany Five Decca 23610
10	10	10.	TO EACH HIS OWN—Tony Martin Mercury 3022
6	11	11.	SOUTH AMERICA, TAKE IT AWAY (M)—Xavier Cugat Columbia 37051
4	14	12.	FIVE MINUTES MORE—Three Suns Majestic 7197
2	—	13.	AND THEN IT'S HEAVEN—Harry James (Buddy DiVito) Columbia 37060
2	17	13.	RICKETY RICKSHAW MAN—Eddy Howard...Majestic 7192
2	14	14.	FIVE MINUTES MORE—Bob Crosby Decca 18909
2	18	14.	I GUESS I'LL GET THE PAPERS (AND GO HOME)—Mills Brothers Decca 23638
2	13	14.	PRETENDING—Andy Russell (Paul Weston Ork-Vocal Group) Capitol 271
1	—	15.	OLE BUTTERMILK SKY—Kay Kyser Columbia 37073
2	19	16.	HOUSE OF BLUE LIGHTS—Andrews Sisters-Eddie Heywood Decca 23641
2	16	16.	I'D BE LOST WITHOUT YOU—Guy Lombardo Decca 18901
21	—	17.	THE GYPSY—Ink Spots Decca 18817
1	—	17.	I DON'T KNOW WHY (I JUST DO)—Tommy Dorsey (Stuart Wade) Victor 20-1901
5	15	17.	TO EACH HIS OWN—The Modernaires-Paula Kelly Columbia 37063

Coming Up

RUMORS ARE FLYING—Betty Rhodes (Charles Dant Ork) Victor 20-1944

MOST-PLAYED JUKE BOX FOLK RECORDS

Records listed are folk records most played in juke boxes according to The Billboard's weekly survey among juke box operators.

Weeks to date	POSITION		Record
	Last Week	This Week	
6	1	1.	WINE, WOMEN AND SONG Al Dexter Columbia 37062
3	2	2.	DIVORCE ME, C. O. D. Merle Travis Capitol 290
4	—	3.	GUITAR POLKA Rosalie Allen Victor 20-1824
23	4	4.	NEW SPANISH TWO-STEP Bob Willis Columbia 36966
4	5	5.	GET YOURSELF A RED-HEAD Hank Penny King 540
4	3	5.	IT'S UP TO YOU Al Dexter Columbia 37062

MOST-PLAYED JUKE BOX RACE RECORDS

Records listed are race-type disks most played in the nation's juke boxes, according to The Billboard's weekly survey among juke box operators.

Weeks to date	POSITION		Record
	Last Week	This Week	
8	1	1.	CHOO CHOO CH'BOOGIE...Louis Jordan and His Tympany Five Decca 23610
15	3	2.	STONE COLD DEAD IN THE MARKET (He Had It) Louis Jordan-Ella Fitzgerald... Decca 23546
6	3	3.	THAT CHICK'S TOO YOUNG TO FRY Louis Jordan and His Tympany Five Decca 23610
1	—	4.	THE VERY THOUGHT OF YOU Luis Russell Apollo 1012
8	—	5.	I'VE GOT A RIGHT TO CRY Erskine Hawkins Victor 20-1902
22	—	5.	R. M. BLUES Roy Milton Juke Box JB-504 Specialty SP-504
2	4	5.	TO EACH HIS OWN Ink Spots Decca 23615
1	—	5.	SO GLAD YOU'RE MINE Arthur "Big Boy" Crudup Victor 29-1949
1	—	5.	TANYA Joe Liggins Exclusive 231
12	—	5.	THE GYPSY Ink Spots Decca 18817

The Billboard MUSIC POPULARITY CHARTS

PART VI

Record Reviews and Possibilities

Week Ending September 27

RECORD POSSIBILITIES

In the opinion of The Billboard music staff, records listed below are most likely to achieve popularity as determined by en-

try into best selling, most played or most heard features of the Chart.

WHO'LL BUY MY VIOLETS?.....Dinah Shore with ofk directed by Mitchell Ayres.....Columbia 37140

THE THINGS WE DID LAST SUMMER..Vaughn Monroe and the Moon Maids Victor 20-1972

RECORD REVIEWS

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

Album Reviews

In a continuing effort to review as much of the output of all record manufacturers as manpower and paper limitations permit, The Billboard this week reviews recently released albums in a special ALBUM REVIEW section on page 31.

VAUGHN MONROE (Victor 20-1972) The Things We Did Last Summer—FT; VC.

More Now Than Ever—FT; VC. Singling out two of the more tuneful ballads of the current crop, and with the band laying down a colorful and rhythmic background that includes sweeping instrumental interludes, Vaughn Monroe scores solidly on this spn.

With two hit potential tunes, both ballads in the Monroe fashion should find a wide mark in the music boxes.

TEX WILLIAMS (Capitol 302) Rose of the Alamo—FT; V.

The California Polka—FT; V. There's plenty of Western flavor in this Tex Williams plattering. With his Western Caravan bringing in accordion, fiddles and guitars to set the outdoor scenes, Williams' cowboy ballading convinces with "Rose."

HARRY JAMES (Columbia 37080) Why Does It Get So Late So Early?—FT; VC.

The Beaumont Ride—FT. Harry James goes on a rhythmic kick with this cutting. The effort rates a most enthusiastic response. Giving it jump qualities for the ballad "Why Does It Get So Late So Early," the romantic mood is sustained only in stellar singing of Buddy Di Vito.

blowing it blue and hot throat. The James clan will jam the machines for these sides, particularly for "Why Does It Get So Late So Early?"

GEORGIA WHITE (Decca 48006) Alley Boogie—FT; V.

I Just Want Your Stingeree—FT; V. If memory serves, the sultry and sexy singing of Georgia White served these race doggerels in an earlier day on a race disk for this label.

For the back rooms at the race locations.

SAMMY KAYE (Victor 20-1976) Zip-a-Dee Doo-Dah—FT; VC.

Sooner or Later—FT; VC. There's plenty of contagion in the cute rhythmic ditty pattern of "Sooner or Later." Sammy Kaye brings it all out with a bright bounce setting that has Betty Barclay and the quintet singing stanzas to selling returns.

Real hit qualities in "Sooner or Later," and the Sammy Kaye cutting should bring in the coin.

CAB CALLOWAY (Columbia 37081) I Got a Gal Named Nettie—FT; VC.

Hey Now, Hey Now—FT; VC. Cab Calloway returns to his effervescent singing style, and with two ditties fashioned expertly for his element, gives to both a rousing spin. The band boys beating it out with plenty of rhythmic enthusiasm, Calloway makes it jump for his singing and the band's playing for "I Got a Gal Named Nettie."

There should be a fresh wave of enthusiasm for Calloway once they drop their coins in the boxes for "Hey Now, Hey Now."

GEECHIE SMITH (Capitol 303) T-Town Jump—FT; V.

The Kaycee Kid—FT; V. For its second step into the strict race field, plattery does well to pick on Geechie Smith. With a solid music crew pouring it in the hot groove, Smith shouts out the blues in fine style for both faces.

Race phone addicts will go for these.

(Continued on page 28)

Artie Shaw MUSIC'S #1 MAN 412 FOR YOU, FOR ME, FOR EVERMORE CHANGING MY TUNE (both from 20th Century-Fox film "The Shocking Miss Pilgrim") ARTIE SHAW AND HIS ORCHESTRA with MEL TORMÉ AND HIS MEL-TONES Miquelito Valdes 411 NEGRA LEONÓ YOU, SO IT'S YOU (from MGM film "Holiday in Mexico") MIGUELITO VALDES and his Orch. Adele Clarke 413 A LADY WITH A PARASOL YOU DON'T KNOW WHAT YOU STARTED (When You Started Kissin' Me) ADELE CLARK—Orch.—WALTER GROSS Orrin Tucker 15092 I WANT A GROWN UP MAN Vocal—SCOTTEE MARSH SO THEY TELL ME Vocal—ORRIN TUCKER ORRIN TUCKER and his Orchestra Musiccraft RECORDS NEW YORK HOLLYWOOD



FRANCES LANGFORD

Will Line 'Em Up a Mile Long To Hear

"I LIKE MIKE"

From the 20th Century Fox Picture "Three Little Girls in Blue"

AND

"MY WONDERFUL ONE"

Vocal Chorus by THE STARLIGHTERS With Earl Hagen Orch.

MERCURY POPULAR SERIES 3031—60c



MERCURY RECORDS

A SUBSIDIARY OF MERCURY RADIO AND TELEVISION CORPORATION

(Continued from page 27)

DENNIS DAY (Victor 20-1978)

The Whole World Is Singing My Song—FT; V.
April Showers—FT; V.

Literally pouring his heart into the song, and giving out with a sugar-coated tenor voice rich in its exposition of both words and music, Dennis Day scores handsomely—as is his singing—for the lush ballad lullaby "The Whole World Is Singing My Song." His lyrical persuasion makes for downright purring. At a livelier tempo, altho not as engaging, is Day's ditty for "April Showers," being more concerned with matching the riff figures laid down by the accompanying musicians than in the expressive qualities of the song itself which is being brought back in the movie "The Jolson Story." However, Russ Case and his music men weave a beautiful melody fabric for Day's singing of the ballad side.

With a song ballad that everybody should be singing, they'll overflow the coin boxes for Dennis Day's soulful singing of "The Whole World Is Singing My Song."

DINAH SHORE (Columbia 37140)

Who'll Buy My Violets?—FT; V.
I May Be Wrong, But I Think You're Wonderful—FT; V.

Miss Dinah brings back two faves of an earlier day, but there's plenty of reason for her reviving the everlasting tango tease. "Who'll Buy My Violets?" It's a major merchandising tie-in with Revlon's new lipstick shade of "ultra-violet." Singing it softly and with a persuasive lilt, la Dinah tackles the tango ballad with a verse in French, and for Ray Goetz's English lyric, makes it come out as "ultra-violet"—the extent of commercial plugging on the platter. Soft strings and woodwinds under Mitchell Ayres's direction lay down a silky carpet for the chant. Contrasting, Miss Shore swings to the swing style, and with rich rhythmic qualities, in piping it real perky for "I May Be Wrong But," from the old "Almanac" stage score.

Coin ops should cash in plenty with "Violets" as the spinning gets the "ultra-violet" spotlight.

ERSKINE HAWKINS (Victor 20-1977)

After Hours—FT.
It's Full or It Ain't No Good—FT; VC.

For those seeking out Avery Parrish's blue moods at the piano, the label is pressing up a fresh batch of "After Hours" biscuits. For a companion piece, Erskine Hawkins has the band and solo hot horns, including his own trumpet, beat out a bounce setting for "It's Full or It Ain't No Good." However, interest is centered largely in the sultry chanting of Laura Washington, who gives the spinning its only real lifting qualities.

The lasting popularity of the "After Hours" piano moods should rate the return some nickel spenders, particularly at the race spots, where they will also find delight in the mated music.

TOMMY TUCKER (Columbia 37082)

I Love You—FT; VC.
The Man That Comes Around—FT; VC.

With sugar shortages, there's ultra-sweetness in the singing of the Voices Three and the playing of the band for Tommy Tucker's identifying theme, "I Love You," which is re-issued here. Mated is a re-run of the novelty ditty that first brought attention to the maestro, "The Man That Comes Around," with Kerwin Somerville and the ensemble singing the spicy story.

Music ops may get some added dividends from "The Man That Comes Around."

LIL GREEN (Victor 20-1957)

Blowtop Blues—FT; V.
It's Bad With My Man and Me—FT; V.

One of the most expressive race blues singers of the day—her shouting salty as well as sultry—Lil Green displays her usual fine sense of rhythmic and blues qualities for Leonard Feather's "Blowtop Blues" about blowing a fuse in her bonnet. In the same low-down groove, she gives it forth groovey for Don Redman's torch blues, "It's Bad With My Man and Me." A large band gives the full-throated songbird full-bodied background figures.

The race locations will show their preference for both of these sides.

BOBBY CAPO (Seeco 557)

La Luna Enamora—FT; V.
Que He De Hacer?—FT; V.

Singing the Latin lullabies with plenty of animation in his expressions, and with a marked romantic flavor in his baritone pipings, Bobby Capo is something to occupy the attention in this spinning. With Terig Tucci's CBS ork making the melodies and bolero rhythms all the more vivid, Capo's vocal creations ring the bell with a re-sounding smack, particularly for his own lush lullaby—and an exotic one—in "Que He De Hacer?" ("What Shall I Do?"). Nor

is there melodic richness lacking for "La Luna Enamora" ("The Moon Is in Love").

Where the Latin sides spin in the music boxes, the coin crop should be rich for these sides, particularly for "Que He De Hacer?"

GLADYS HAMPTON QUARTET

(Hamp-Tone 105)
Four Squares Only—FT.
Star Time—FT.

Gladys (Mrs. Lionel) Hampton not only fronts for the wax label but now takes an artist's position on the platter. However, it's the quartet and not Mrs. Hampton that will sell the sides, altho it would seem like a better merchandising plan to put forth the name of Herbie Fields, whose clarinet sparks a foursome that includes Dodo Momorosa at the 88, plus guit' and bass. In their solo efforts and in the interweaving of clary and keyboard, it's exciting improvisings for the speed rifling in "Four Squares Only." For "Star Time," the two aces embellish a blues theme with Fields as fluid in the sub-tone range as he is in the higher registers.

For the hot jazz fans, altho the come-on of a Gladys Hampton on the sticker will keep 'em satisfied with "Four Squares Only."

MONTE EASTER (Sterling SR-107)

I Need a Girl Like You—FT; VC.
Evening Blues—FT; VC.

Leading a lively jam band with his trumpet, it's the husky race singing of Monte Easter that counts most in this cutting, particularly for the slow race blues of a flighty chick who leaves him only the "Evening Blues." At a brighter beat, and with the band boys singing in unison, it's delightful Harlemese ditty for "I Need a Girl Like You."

Swell spinning for the race spots on both sides.

BERT HOWELL (National 7012)

Home—FT; V.
My Love Will Die—FT; V.

Heralded as a fave across the pond, Bert Howell bows on these shores singing Peter Van Steeden's ballad oldie, "Home," and the chanter's own ballad design, "My Love Will Die." Lad displays tutored baritone pipes, and is in good voice in this spinning for both acceptable tunes. However, he lacks in the warmth and sincerity that the romantic bary pipers put into their songs. Gets full instrumental support from the Skyliners, comprising organ, accordion and fiddles. But the musical bank lacks in luster as much as the singer in his lyricizing.

Spinning here is without that vocal charm that attracts coins.

SISTER ROSETTA THARPE

(Decca 48010)
There Is Something Within Me—FT; V.
Stand By Me—FT; V.

To her own guit' accomps, Sister Rosetta Tharpe imparts a rhythmic kick to her singing of the spirituals. There's real rock in her singing of "Stand By Me," a feverish pitch in her vocal feeling for the spiritual. The setting is more restrained for "There Is Something Within Me."

Where the gospel singers attract coins, there is plenty of attraction in "Stand By Me."

POPULAR RECORD REVIEWS

JUAN TIZOL (Keynote K-635)

Zanzibar—FT.
You Can't Have Your Cake and Eat It—FT; VC.

Not since the days when he did his dinking with Duke Ellington have the spinning sides offered the rich tones Juan Tizol gets out of the valve trombone. Since with Harry James, Tizol has rounded up a capable crew of hot men, bringing in Willie Smith out of the James gang on alto and Babe Russin on tenor, and with a fine rhythm section, spins out an azure mood inspiring "Zanzibar" that features his own instrumental virtuosity. At a faster clip, ensemble kicks out in riff fashion for "You Can't Have Your Cake and Eat It," with Smith singing the ditty when he should be playing his sax.

Not enough here to excite phono fans.

SPADE COOLEY (Columbia 37058)

Crazy 'Cause I Love You—FT; VC.
Three Way Boogie—FT.

A spirited aggregation of folk instrumentalists, including piano, accordion, guitars and fiddles, Spade Cooley beats out a peppery and thoroly toe-tapping spin for "Crazy 'Cause I Love You," calling on Tex Williams to add vocal appeal to the rhythmic cowboy chant. The instrumentalists hold full sway in the eight-beat pattern cooked up in an engaging Western style for "Three Way Boogie."

"Three Way Boogie" may start an eight-beat wave in the sagebrush settings via the music boxes.

(Continued on page 100)

The Billboard
MUSIC POPULARITY CHARTS
PART VII

Advance Information

Week Ending
September 27



ADVANCE RECORD RELEASES

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

- LARRY ADLER ALBUM.....Larry AdlerDecca A-488
- Begin the Beguine (John Kirby Ork).....Decca 23319
- Blues in the Night (My Mama Done Tol' Me) (John Kirby Ork).....Decca 23524
- Clair De Lune (Georgie Stoll Ork).....Decca 23467
- Hand to Mouth Boogie (John Kirby Ork).....Decca 23319
- Hora Staccato (Georgie Stoll Ork).....Decca 23467
- St. Louis Blues (John Kirby Ork).....Decca 23524
- Star Dust (John Kirby Ork).....Decca 23674
- That Old Black Magic (John Kirby Ork).....Decca 23674
- A FOGGY DAYArtie Shaw (I COULD).....Victor 20-1933
- AIN'T THAT JUST LIKE A WOMAN Pat Flowers (HORIZONTAL).....
- (They'll Do It Every Time).....Victor 20-1980
- ANORANDOBobby Capo (Jose Morand Ork) (ME
- DICES)Decca 50002
- BLAME IT ALL ON FATE.....Snuffy Smith and His Feather Merchants
- (TEXAS TORNADO)Western 1015
- BLUE, BLUE EYES.....Jimmy Wakely (TEXAS TORNADO)...
-Decca 46017
- BOOGIE WOOGIE ON STRINGS.....Douglas Venable and His Bar X Ranch
- Hands (YOU'LL FIND).....Western 1019
- CAN'T HELP LOVIN' DAT MAN....Artie Shaw (Imogene Lynn) (THEY
- DIDN'T)Victor 20-1931
- CASBAHArtie Shaw (LAMENT).....Victor 20-1932
- DARLING, WHAT MORE CAN I DO? Jimmy Lawson (NINETEEN YEARS)...
-Western 109
- DO YOU THINK IT'S FAIR?.....Pancake Pete Newman-Sleepy Hollow
- Ranch Gang (IT'S HARD).....
-Cowboy CR-103
- DON'T WANT NO MAN THAT'S LAZY Alberta Hunter (YOUR BREAD).....
-Juke Box JB-511
- EASY TO LOVEArtie Shaw (I CAN'T).....Victor 20-1934
- EITHER IT'S LOVE OR IT ISN'T... Tony Pastor (Tony Pastor) (I WANT)...
-Cosmo 516
- ENLLORO (Voodoo Moon), PARTS I
- & II (12")Carmen CavallaroDecca 29213
- FANCY FREE ALBUM.....Ballet Theater Ork-Leonard Bernstein, Dir.
-Decca DA-406
- Big Stuff (Prologue) (Billie Holiday).....Decca DA-23463
- Danzon VariationDecca DA-23464
- Galop Variation and Finale.....Decca DA-23463
- Opening DanceDecca DA-23464
- Pas De Deux.....Decca DA-23466
- Scene at the Bar.....Decca DA-23465
- The Competition Scene.....Decca DA-23466
- Waltz VariationDecca DA-23465
- FILIPINO BABYTexas Jim Robertson and The Panhandle
- Punchers (RAINBOW AT).....Victor 20-1975
- FLEA AND A FLY IN A FLUE.....Louis Prima (NOSY BODY).....Majestic 1076
- (I Love You) FOR SENTIMENTAL
- REASONSThe Brown Dots (IT'S A).....Manor 1041
- (I Love You) FOR SENTIMENTAL Ella Fitzgerald-Delta Rhythm Boys (IT'S
- REASONSA)Decca 23670
- (I Love You) FOR SENTIMENTAL Charlie Spivak (Jimmy Saunders) (IT'S
- REASONSALL).....Victor 20-1981
- GOOD MORNING, HEARTACHE.....Billie Holiday (NO GOOD)Decca 23676
- GRAVEYARD BLUESLuke Jones and His 5 Joes (SHUFFLIN'
- BOOGIE)Atlas LJ-122
- GUITAR POLKADouglas Venable and His Bar X Ranch
- Hands (I'M GONNA).....Western 1021
- HEAVEN KNOWS.....Woody Herman (Woody Herman-The
- Blue Flames) (NO, DON'T).....
-Columbia 37094
- HE'S GOT A PUNCH LIKE JOE Alberta Hunter (TAKE YOUR).....
- LOUISJuke Box JB-510
- HORIZONTALPat Flowers (Bunty Pendleton) (AIN'T
- THAT)Victor 20-1980
- HUGGIN' AND CHALKIN'Hoagy Carmichael-The Chickadees-Vic
- Schoen Ork (I MAY).....Decca 23675
- HUGGIN' AND CHALKIN'Kay Kyser (Jack Martin-The Campus
- Kids) (THE OLD).....Columbia 37095
- HUMORESQUEGuy Lombardo (TALES FROM).....
-Decca 18919
- I CAN'T GO ON THIS WAY.....Bob Wills and His Texas Playboys (STAY
- A)Columbia 37097
- I CAN'T ESCAPE FROM YOU.....Artie Shaw (KEEPIN' MYSELF).....
-Victor 20-1936
- I CAN'T GET STARTED WITH YOU.. Artie Shaw (EASY TO).....Victor 20-1934
- I COULD WRITE A BOOK.....Artie Shaw (A FOGGY).....Victor 20-1933
- I MAY BE WRONG, BUT I THINK Hoagy Carmichael-The Chickadees-Vic
- YOU'RE WONDERFULSchoen Ork (HUGGIN' AND).....
-Decca 23675
- I MIGHT HAVE KNOWN I'D LOSE Curt Barrett (The Trailsmen) (YOU'LL
- YOUR LOVEREGRET)Apollo 109
- I WANT A BEAUTIFUL DOLL FOR Tony Pastor (Tony Pastor) (EITHER
- CHRISTMASIT'S)Cosmo 516
- I'M GONNA LASSO THAT GAL FROM Douglas Venable and His Bar X Ranch
- EL PASOHands (GUITAR POLKA).....
-Western 1021
- IT HURTS SO GOOD.....Ike Rodgers (SCREENIN' THE).....
-Century 3003
- IT'S ALL OVER NOW.....Charlie Spivak (Jimmy Saunders) (FOR
- SENTIMENTAL)Victor 20-1981
- IT'S A PITY TO SAY GOODNIGHT.. The Brown Dots (FOR SENTIMENTAL)
-Manor 1041
- IT'S A PITY TO SAY GOODNIGHT.. Ella Fitzgerald-Delta Rhythm Boys (FOR
- SENTIMENTAL)Decca 23670
- IT'S BEEN SO LONG, DARLING.....Jimmy Lawson (IT'S JUST).....
-Western 107
- IT'S HARD TO SAY GOOD-BYE... Pancake Pete Newman-Sleepy Hollow Ranch
- Gang (DO YOU?).....Cowboy CR-103
- IT'S JUST THAT SAME OLD LINE.. Jimmy Lawson (IT'S BEEN).....Western 107
- JESUS IS HERE TODAY.....Sister Rosetta Tharpe-Sam Price Trio
- (JONAH)Decca 48013
- JONAHSister Rosetta Tharpe-Sam Price Trio
- (JESUS IS)Decca 48013

(Continued on page 30)



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(Continued from page 29)

JOURNEY'S END.....	Snuffy Smith and His Feather Merchants (YOU'RE MY).....	Western 1017
JUST FLOATIN' ALONG.....	Artie Shaw (NO ONE).....	Victor 20-1935
KEEPIN' MYSELF FOR YOU.....	Artie Shaw (I CAN'T).....	Victor 20-1936
LAMENT.....	Artie Shaw (CASBAH).....	Victor 20-1932
LET'S SAIL TO DREAMLAND.....	Helen Carroll and the Satisfiers (Russ Case Ork) (OLE BUTTERMILK).....	Victor 20-1982
ELLA LOGAN ALBUM.....	Ella Logan (Frank DeVol Ork).....	Majestic M-5
A Little Bit of Heaven (Shure They Call It Ireland).....		Majestic 1088
America, I Love You.....		Majestic 1066
Book at My Bedside.....		Majestic 1069
Give My Regards to Broadway.....		Majestic 1088
It's a Long, Long Way to Tipperary.....		Majestic 1067
Loch Lomond.....		Majestic 1066
That Old Feeling.....		Majestic 1069
There's a Small Hotel.....		Majestic 1067
LUCKY NUMBER.....	Artie Shaw (THRILL OF).....	Victor 20-1937
ME DICES QUE TE VAS.....	Bobby Capo (Jose Morand Ork) (ANORANDO).....	Decca 50002
NINETEEN YEARS OLD.....	Jimmy Lawson (DARLING WHAT).....	Western 109
NO, DON'T STOP!.....	Woody Herman (Woody Herman) (HEAVEN KNOWS).....	Columbia 37094
NO GOOD MAN.....	Billie Holiday (GOOD MORNING).....	Decca 23676
NO ONE BUT YOU.....	Artie Shaw (JUST FLOATIN').....	Victor 20-1935
NOSY BODY.....	Louis Prima (FLEA AND).....	Majestic 1076
OLE BUTTERMILK SKY.....	Helen Carroll and the Satisfiers (Russ Case Ork) (LET'S SAIL).....	Victor 20-1982
PASSE.....	Dick Jurgens Ork (Jimmy Castle) (YOU'LL SEE).....	Columbia 37096
RAINBOW AT MIDNIGHT.....	Texas Jim Robertson and the Panhandle Punchers (FILIPINO BABY).....	Victor 20-1975
RUMORS ARE FLYING.....	The Brown Dots (YOU TOOK).....	Manor 1040
SCARLETT AND AMBER, PARTS I & II.....	Hal McIntyre.....	Cosmo 515
SCREENIN' THE BLUES.....	Ike Rodgers (IT HURTS).....	Century 3003
SCUTTLEBUTT.....	Artie Shaw and His Gramercy Five (THE GENTLE).....	Victor 20-1929
SEARCHING WIND.....	Dick Haymes (Earle Hagen Ork) (YEARS AND).....	Decca 18920
SHUFFLIN' BOOGIE.....	Luke Jones and His 5 Joes (GRAVEYARD BLUES).....	Atlas LJ-122
STAY A LITTLE LONGER.....	Bob Wills and His Texas Playboys (I CAN'T).....	Columbia 37097
SWEET LORRAINE.....	Bing Crosby-Jimmy Dorsey (THE THINGS).....	Decca 23655
TAKE YOUR BIG HANDS OFF.....	Alberta Hunter (HE'S GOT).....	Juke Box JB-510
TALES FROM THE VIENNA WOODS.....	Guy Lombardo (HUMORESQUE).....	Decca 18919
TAVERN TALES, I, "THE FACE ON THE BARROOM FLOOR".....	Paul Douglas (TAVERN TALES).....	Majestic 5004
TAVERN TALES, II, "DOWN IN THE LEHIGH VALLEY".....	Paul Douglas (TAVERN TALES).....	Majestic 5004
TEXAS TORNADO.....	Snuffy Smith and His Feather Merchants (BLAME IT).....	Western 1015
TEXAS TORNADO.....	Jimmy Wakely (BLUE, BLUE).....	Decca 46017
THE CASK OF AMONTILLADO ALBUM.....	Sydney Greenstreet (Victor Young, Dir.).....	Decca DA-479
The Cask of Amontillado, Parts 1 and 4.....		Decca DA-40019
The Cask of Amontillado, Parts 2 and 3.....		Decca DA-40020
THE GENTLE GRIFTER.....	Artie Shaw and His Gramercy Five (SCUTTLEBUTT).....	Victor 20-1929
THE OLD LAMPLIGHTER.....	Kay Kyser (Michael Douglas-The Campus Kids) (HUGGIN' AND).....	Columbia 37095
THE THINGS WE DID LAST SUMMER.....	Bing Crosby-Jimmy Dorsey (SWEET LORRAINE).....	Decca 23655
THESE FOOLISH THINGS REMIND ME OF YOU.....	Artie Shaw (TIME ON).....	Victor 20-1930
THEY DIDN'T BELIEVE ME.....	Artie Shaw (CAN'T HELP).....	Victor 20-1931
THRILL OF A LIFETIME.....	Artie Shaw (LUCKY NUMBER).....	Victor 20-1937
TIME ON MY HANDS.....	Artie Shaw (THESE FOOLISH).....	Victor 20-1930
TYPICAL LATIN AMERICAN MELODIES ALBUM (2-12").....	Los Andrinis.....	Alpha A-2
18th de Septiembre; Sol Y Sombre.....		Alpha 12208
Granada; Recuerdos.....		Alpha 12208
Tango Verde; Andalucia.....		Alpha 12207
Tico Tico No Fuba; Alma Llanera.....		Alpha 12207
UNDER HAWAIIAN SKIES ALBUM.....	Bernie Kaai and His Hawaiians.....	Majestic 1065
Drums of Love.....		Majestic 1064
Hawaiian Lei of Love.....		Majestic 1064
La Lullaby.....		Majestic 1064
Lei Aloha (Flowers of Love).....		Majestic 1063
My Pupule Lio (My Crazy Horse).....		Majestic 1063
Steel Guitar Boogie.....		Majestic 1065
YEARS AND YEARS AGO.....	Dick Haymes-Gordon Jenkins Ork (SEARCHING WIND).....	Decca 18920
YOU TOOK ALL MY LOVE.....	The Brown Dots (RUMORS ARE).....	Manor 1040
YOU'LL FIND THERE'S NO ONE TO CARE.....	Douglas Venable and His Bar X Ranch Hands (BOOGIE WOOGIE).....	Western 1019
YOU'LL REGRET.....	Curt Barrett (The Trailsmen) (I MIGHT).....	Apollo 109
YOU'LL SEE WHAT A KISS CAN DO.....	Dick Jurgens Ork (Jimmy Castle) (PASSE).....	Columbia 37096
YOUR BREAD MAY BE GOOD, BUT IT AINT AS GOOD AS MINE.....	Alberta Hunter (I DON'T WANT).....	Juke Box JB-511
YOU'RE MY LAST SWEETHEART.....	Snuffy Smith and His Feather Merchants (DARLING).....	Western 1017

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 1946-'47
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ALBUM REVIEWS

JEANETTE MacDONALD'S OPERETTA FAVORITES (Victor M-1071)

Altho the album billing may indicate that la Jeanette has gone Metop, these Red Seal sides spin out vocal gems from the light operettas. And with colorful instrumental and vocal assist provided by the orchestra and chorus directed by Russ Case, the soprano pipes of Miss MacDonald bring out all of the charm and vivacity of Victor Herbert's *Sweetheart*

Waltz and Romany Life as well as for Rudolf Friml's *Donkey Serenade* and *Giannina Mia*. However, her lyrical charm doesn't carry over to her solo efforts for Jerome Kern's *Smoke Gets in Your Eyes* and *They Didn't Believe Me*, completing the set. An attractive photo of the songbird makes for an attractive frontispiece, with the inside cover packed with printed bio material.

LOUIS JORDAN AND HIS TYMPANY FIVE (Decca 459)

Considering that Louis Jordan has reached the top of the ladder only in recent years, the label now aims to reap the most of the maestro's earlier sides, when his attraction was largely confined to race buyers. Singling out eight earlier sides, each having the characteristic Jordan chanting, there should be extra dividends in this anew peddling of *Knock Me a Kiss*, *I'm Gonna Move to the Outskirts of Town*, *The Chicks I Pick Are Slender*, *Tender and Tall*; *What's the Use of Getting Sober*, *Is You Is or Is You Ain't?*, *Five Guys Named Moe*, *It's Low Down Dirty Shame* and *Mama Mama Blues*. Face photo of Jordan and figured cuts of the instruments making up his Tympany Five make for a conventional cover design. To help the selling along, set includes a four-page brochure with the usual run of success story.

VICTOR HERBERT (Capitol Album BD-30)

Fourteen-year-old Lois Butler displays her sweet soprano voice to good advantage here, interpreting eight selections from Victor Herbert. Ba-

(Continued on page 100)

King JUKE



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Chi Disker Aims at South American and South African Markets

CHICAGO, Sept. 28.—Gold Seal, Chi's latest entrant in the disk derby, this week thru Prexy Leonard Klein announced that it had inked its first two artists, Arthur Lee Simpkins, Negro nitery singing star, and Robert Crum, modernistic pianist who has already cut an album, and was readying a list of artists which will include entertainers whose work would be something new in the way of platter fare. Klein, formerly with United Broadcasting's recording division, told *The Billboard* that Gold Seal will center attention on the South American and South African markets. The diskery has contacts in these two foreign areas who are lining up tunes and arrangements which have not been heard in the U. S. GS will record them for primarily foreign consumption.

The firm is readying its first releases for the South African market already, and has lined up a major distributor of radio-phonos there to peddle the pressings. The Latin market is currently being surveyed thru personal contacts of Klein and advertising agencies which have serviced that area for years, preparatory to GS's first pressing for the south-of-the-border area. First pressings will feature American musikers doing the native tunes of the foreign countries, but Klein said he later expects to press releases in the foreign country and process them in the U. S. He has an East Coast and Midwest pressing plant available and is hunting a West Coast pressery.



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Lounge Ops Into Chi's Big Band Biz

CHICAGO, Sept. 28.—Tony DeSantis and Walt Baldizzerri, co-ops of four lounges located far out on South Michigan here which use 'combo music to pull payees, expand into the big band biz October 1 when they preem their Martinique, 300-seat bistro located at 97th and Western.

Opening band is 15-piece Bernie Cummins' ork, which has been set for a four-weeker. Spot will have three-time-per-week half-hour shots via WBBM. Spot, which formerly housed a tavern, has undergone a major renovation job costing ops a reported \$35,000.

Feinberg Sets 7-Year GAC Pace With Art Mooney

NEW YORK, Sept. 28.—General Artists Corporation signed Art Mooney to a standard seven-year pact. Mooney ork's most recent date was a summer engagement at Palisades Park, N. J. Band records for Vogue. GAC's Bill Feinberg engineered the deal.

YANK ENTRY DELAYED

(Continued from page 4)
war yen for Yank acts, especially novelty and comedy turns. However, the names Europe wants are the names it knew in 1940 and 1941, not the newer headliners who have sprung up since then in the U. S. such as Frank Sinatra, Danny Kaye, Dick Haymes and others. These newcomers don't pack the pull of, say, Laurel and Hardy in Europe today.

Before he quit Europe, Duffin had plenty of time to scout civilian locations during his talent hunts and reports that top places are now open or will be soon. Among them are Cirque Medrano, Paris; Schuman Circus, Copenhagen; Knie Circus, Switzerland; Lido, Bal Tabarin, Chantilly and Les Ambassadeurs, Paris. Among the resorts open or soon to open are at Monte Carlo, Biarritz, Chamonix and St. Moritz in Switzerland. However, several major niteries and resorts are still in G.I. hands, but will soon be turned over to civilian ops.

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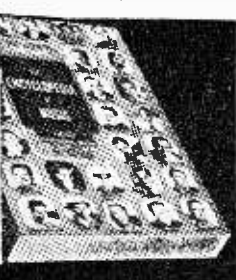
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HOTEL, BISTRO BOOM

(Continued from page 4)
will be set aside for patrons known to the management. It is these "set-aside" rooms that the boys will battle for. If you're not a patron, perhaps you'll be able to get somebody who knows somebody to front for you. If you can't do that, you'd better get yourself a trailer and live under the George Washington Bridge. That's what the Vagabonds, a four-person act, are doing.

ELLA FITZGERALD
"Going Dizzy"

THIS wistful-voiced singer of pops is the latest convert to be-bop. With the hope of becoming nationally known as leading fem be-bop chanter, she is planning a tour, starting November 1, from Coast to Coast with Dizzy Gillespie. For 12 years Miss Fitzgerald has been chirping in all kinds of styles and vogues, from ribald swing to torchy ballads, from nursery rhymes to West Indian folk songs. Her phrasing has caught the fancy of both critx and public and has put her up in the front rank of fem singers. From waifdom in an orphanage to top disk singer is, briefly, her story. She caught the attention of the late Chick Webb, who swung her to stardom as band thrush. She went out as a single after Webb's death and hit the high spots with her tune *A-Tisket, A-Tasket*. Today she is still a hit wherever she sings.



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Musicraft Mulls Arranger Credits On Label Record

HOLLYWOOD, Sept. 28. — Acknowledged as the most underrated and unpublicized group in the music biz, arrangers may get their crack at credit mention if Musicraft Records goes thru with its idea of listing the scorer's name on platter labels along with the band leader, composer, etc.

Idea was instigated by Bobby Weiss, of Musicraft's Hollywood division, and his proposal is in the hands of the firm's New York headquarters for approval.

\$6,000,000 Song Suit

NEW YORK, Sept. 28.—A \$6,000,000 damage suit was slated to be heard in Supreme Court Monday (30) when the Perry Bradford vs. Southern Music-ASCAP case comes up before Justice Edward Koch. Bradford, publisher of Negro disks, charges Southern and ASCAP with alleged conspiracy in the conversion of 36 compositions. Suit was originally filed in 1939. Plaintiff claims the tunes were given to Southern Music as security for a \$100 loan.

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Chi Showbiz Guns For Discrimination

(Continued from page 4)

up against colored entertainers appearing in any show business project. He claims that the follow thru on that would be for more effective colored entertainers (by effective he means topr notch) to get into show business and also for show business and the public to create opportunities for these effective entertainers to succeed.

Double Penalty

The anti-discrimination ordinance was introduced in Chi early this month. It is an attempt to apply on the local governmental level a State anti-discrimination statute that has been on the books for years. The penalty for discrimination or preventing admittance to anyone because of his faith, race or color, would be double: (1) Any person denied admission to public spots such as niteries or theaters, roller rinks, cafes, etc., will receive from the person making the discrimination \$25 to \$500. (2) Those guilty of violating the law will be given a fine not to exceed \$500 and a prison term of not more than a year or both.

Chi's work along these lines is typical of what is going on in other cities, but Windy City has been pioneering especially in the use of entertainers and in the attempt to pass laws that could end discrimination in entertainment spots. Official mayor's committees also function in Brooklyn, Cincinnati, Cleveland, Detroit, Minneapolis, New York City, Seattle and Toledo. There are quasi-official or citizens committees on race relations in 17 other large cities thruout the country.

Wright and other officials close to the problem here say that the trend to bring about better human relations in fields allied with show business is just beginning to grow, and that cities mentioned before will carry on the same kind of fight now under way here. There is talk that a group of about 20 enter-

What! No Gray?

NEW YORK, Sept. 28.—Here's one for the book. A letter from band leader Johnny Long, addressed to Alan Courtney, ex-WOV disk jock, was received by Fred Robbins, who took over Courtney 1280 Club program. Letter was addressed "Dear Martin—!"

Ross Sig's Promotion Mgr.; Heywood Album Due Soon

NEW YORK, Sept. 28.—Signature Records added a new sales promotion manager to its staff this week. Jerry Ross, formerly with RCA-Victor's In the Groove publication, has joined Bob Thiele's firm. Signature is preparing an album of four 12-inch disks, featuring Eddie Heywood, for release before the end of the year. Album caused a slight friction with Decca, who now holds Heywood's recording pact, but the affair was settled amicably, since sides were cut before Eddie moved over to the major diskery.

Lawrence's Five Midwest Cap and Gown Dates

CHICAGO, Sept. 28.—New Elliot Lawrence ork makes its Midwest bow auspiciously, playing five important college proms over three week-ends, starting October 26 at the U. of Michigan, Ann Arbor. Remainder of dates, set by Paul Bannister, local GAC one-nighter tabber, are: U. of Iowa, Iowa City, November 1; U. of Nebraska, Lincoln, 2; Ambrose, Davenport, Ia., 8, and U. of Minnesota, Minneapolis, 9.

tainers of radio, stage, screen and night clubs are going to band together in the near future into an official organization that would spearhead the human relations fight now being undertaken by some show business people.

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Combos Stone Cold Dead in Air Market

Chi CBS Drops Last Unit

CHICAGO, Sept. 28.—Cocktail combos, in general, will have to do plenty of revising of their libraries and instrumentation before they start to crack radio, both thru commercials and remotes from spots they are working, a survey of Chi program directors and remote execs disclosed this week. Talk of combo's future in radio was stimulated locally when CBS dropped the new Horizon Room, of the Hotel Continental, last of the spots which used small units, from its roster of remotes.

Bill Barth, CBS remote exec in Chi, said decision to pare last cocktail combo-using bistro from program sked came after series of disappointments, which resulted from spots inking units which had very little value as radio attraction. Previously CBS had cut out Glass Hat, of the Congress Hotel, for same reason.

Need More Depth

Cocktail combos' greatest need, Barth said, is more depth in their music. Units, usually no bigger than five pieces, play libraries full of scorings that too often emphasize just the rhythm section. Result is plenty of musical letdowns for air audiences, he said. He urged combos to play more ensemble music for radio use. In many cases, he pointed out, the lack of depth is due to poor instrumentation. Often an accordion replacing a lead instrument like fiddle or sax would create a more mellow brand of music, for instance. Barth optimistically commented that cocktail combos are naturals for radio if they iron out these kinks, because it's much easier to set up a good reproduction balance on a four or six-piecer than it is to set up four mikes to pick up the average 17-piece jump crew.

Claire Olsen, remote chief for WGN, Mutual outlet, reported that the station had discontinued using small groups three years ago, finding that there was much greater listener interest for bigger bands. So the station concentrated the small amount of remote time on big bands. While WGN never played a large number of small groups, she added, execs of the station found that lounges were usually very noisy and small stage made acoustics very bad for radio reproduction.

Should Have Novelty

A unit must have something unusual in the way of novelty instrumentation or presentation, said Howard Miller, program chief of WIND, indie outlet which airs the Kentucky Lounge and Glass Hat, of the Congress Hotel, afternoons. Miller said he could not see the feasibility of using a purely instrumental small combo via airlines, pointing out that he was currently airing the Nov-Elites, a threesome from the Kentucky Lounge, because he considered

IN SHORT

New York:

Henny Youngman goes back to the Capitol either October 17 or 24. . . . Senor Wences due at the Roxy November 20. . . . Miguelito Valdez gets the Strand November 1. . . . Milt Deutch-Jack Robbins deal hit an air-pocket. . . . King Cole Trio, due at Paramount, may double into Blue Angel. . . . Lilly Ann Carol (ex-Prima canary) opens at La Martinique October 31. . . . Olga Suarez (ex-Song of Norway) preems at Copacabana October 3. . . . Moke and Doke join the Cab Calloway show.

Jackie Harvey, daughter of Paramount's George Harvey, opens at Academy Theater, Lynchburg, Va., as femsee and dancer with vaude unit. . . . Mouné, recently of Cafe Society Uptown, returns to France September 25 to do a film. . . . Irv Gerson, tie salesman to showbiz and known as "Oivay, brother of Chavez," has opened his own store next to Radio City.

Edith Fellows will play Loew's State October 10. . . . Rosenbloom-Baer date at the Club Charles, Baltimore, set back and Billy Vine goes in instead. Two Maxies have agreed not to play any other Baltimore Club until Charles date is filled. . . . Tommy Dowd goes into the St. Regis October 12. . . . Lenny Kent may be the next comic to get La Martinique. . . . Harvey Stone and the Vagabonds held over at La Martinique. . . . Donald O'Connor starts his next vauders at the RKO-Boston October 3.

Chicago:

Charley Chaney, lounge single making his nitery debut at Helsing's, Chi, has drawn two-week holdover. . . . Ralph Berger, op of local Latin Quarter, ill at the Beverly Wilshire Hotel, L. A. . . . Patsy Kelley in Gotham Hospital for treatment. Ace Bernstein, ex-FB booker, now road manager for Allan Jones road tour. . . . Mary Jane Dodd now handled by Central Booking Office, Chi. . . . Sonya Bright, for five years secretary in Charles E. Hogan office, Chi, married last week and replaced by Belle Kossack.

Clown Carl Marx celebrates a 10-year continuous run at the College Inn, of the Hotel Sherman, October 9. . . . Gus Van celebrated 40th anniversary in show biz with party last week at Colosimo's, where he is starred. . . . "Chicago Sun" has added 50 per cent more space to its coverage of Chi night life. . . . Sy Twery replaced Danny Newman as flack for Oriental Theater. . . . Jack Irving to N. Y. for 10 days for important huddle with AGVA execs. . . . Josephine Baker in critical condition in Paris hospital after third operation for abdominal condition. . . . Jimmy Lyons transferred from Associated Orchestras' office to McConkey, Inc., Chi, where he covers local bistro book-

the trio a singing novelty group more than just a musical combo. Miller said that whether he continues to use remotes from these two spots, depends entirely upon how long they continue to use units which have sufficient strength to warrant piping them to radio audiences.

ings. . . . Bob Weems and Buddy Howe, of Chi's gag office in Mitchell, S. D., for Corn Palace show which they booked.

Philadelphia:

Danny Richards, Vic Sands and Unabelle Howard Dancers usher in season at Hunt Club. . . . Ted Forrest Quartet alternating with Dave Stanley's rumba unit at Carioca. . . . Slappy and Willie head new fall revue at DiPinto's. . . . Jackie Gleason set to light up new Macomba nitery next month. . . . Four Klaiiss Brothers bow at Lou's Germantown bar. . . . Dave Carl new at Lexington Casino. . . . Three Belles take over at Joe Cusano's Hi Hat. . . . Little Miss DuVan and Joe Jovenilli added starters at Old Casino, new name for Sommers Casino. . . . Ted and Carolyn new at Weber's Hof Brau.

St. Louis:

Imogene Coca opens October 4 at Crystal Terrace of Park Plaza. . . . Jimmy Dorsey due October 25 at Chase Club. . . . Tune Town band bookings include dates for Hal McIntyre, Louis Prima, Ted Weems, Lionel Hampton, Tony Pastor and Gene Krupa. . . . Connie Boswell opens fall season at 400 Club, along with Jack Waller and Doryce Drew. Frankie Masters heading current revue in Chase Club, with bill including Phyllis Myles, Alphonse Berge and Gil Newsome. Three pitchmen coming to Club Continental, Hotel Jefferson. . . . Maxine and Her Men of Note have replaced Joe Milsteen in Hotel Jefferson's Rendezvous.

Norman Nasarr from Top o' the Town here to Club Royal, French Lick, Ind. . . . Jack Shoemaker, formerly publicity director of Hotel Coronado, now resident manager of Park Plaza Hotel and Crystal Terrace Room. . . . Allan Jones in a one-nighter at Kiel Auditorium October 7.

Atlantic City:

The Freshmen with Francine Day take over at Traymore Hotel's Submarine Grill. . . . Sunny Thompson and Flame Moore new at Erin, which reverts to musical bar policy for post-season trade. . . . Bert Stone takes over the lead at Cliquot Club. . . . Lenny Rogers and Trio at Andrew Magazzu's El Capitan. . . . Petey Randal emseeing at Paddock International. . . . Jack Grant Trio returns to the Hialeah. . . . Carmen LeBrun heads line-up at Hotel President Round-the-World Room with return of Pedro Albani's rumba unit.

West Coast:

Bobby Breen, ex-kid star, making comeback with opening at Chez Paree, Chicago, for eight-week stint starting October 7. . . . Ben Blue doubling between nitery chorus at Slapsy Maxie, Hollywood, and film stint in Warner's My Wild Irish Rose. . . . Rufe Davis set for Nevada Biltmore, Las Vegas, starting October 7. . . . Al Overend's ork going into Olympic Hotel, Seattle. . . . Max Cooper and his quartet opening Grand Cafe, Phoenix, Ariz. . . . Bea Vera and her six-piece combo closing at Melbourne Hotel, St. Louis, end of month, to open at Grand Cafe, Phoenix.

Frankie Paul Trio going into El Capitan Club, Redding, Calif. . . . Three Belles and a Beau open Crystal Bowl Lounge, San Francisco, beginning of month. . . . Joy Mitchell into Shamrock Club, Pocatello, Idaho. . . . Roy Milton band, now on one-nighters, set for Detroit's Paradise Theater middle of October. Six-piece crew getting \$3,000 week guarantee.

Chi Silver Frolics Goes Semi-Nitery With Acts, 2½G Nut

CHICAGO, Sept. 28.—The Silver Frolics, West Madison bistro, which grew from an insignificant tavern into a leading lounge featuring vaude type units since Ben Orloff took over three years ago, teed off on a semi-night club policy a la Helsing's Vodvil Lounge Friday (27). Bistro which is booked exclusively by Jack Russell, of Mutual Entertainment Agency, Chi, has boosted seating capacity from 85 to 250 by taking over additional space and stage is now 12x16 and has been moved from behind bar to east wall.

Current talent nut, reportedly near \$2,500, includes: Ada Lynn, comedienne; Cathy Cole, singer, and Lynn Shirley, dancer, together with Don Pedro's cocktail combo, which is a holdover from Frolics' lounge days. Spot will present three shows nightly, with a fourth on Saturday. Duke Groner's Trio will work intermissions. Orloff said that he intends to hike budget if policy catches on.

Det. Showbiz New Hangout

DETROIT, Sept. 28.—Another central hotel room, the Cafe Burgundy, was opened last week in the Fort Wayne Hotel. Part of the hotel lobby has been used, together with a former small bar and larger restaurant, to give a lounge seating capacity of about 150.

Policy is an orchestra for dancing alternating with a piano-vocal team for interludes. Dardanelle and Her Men of Music opened, with Evelyn Waters, vocalist, and Gibson Rothschild, pianist, alternating. Show was booked by the Larry Lawrence agency.

Owner is Peter Parker, who formerly operated Parker's Restaurant, which drew a good show crowd. Location in the Fort Wayne makes it a natural for showbiz people, as this hotel has long had a heavy following. John Fisher is handling publicity.

Face-Lifted Spot Relights

TROY, N. Y., Sept. 28.—Newly revamped Crystal Lounge made bow here Wednesday (25). Nitery was enlarged at reported cost of \$70,000 to install dance room on second floor. Tim Welsh ork handles dance chores with Mallory Scott quartet and Larry and Adeline, piano team, featured. Original cocktail lounge on ground floor features Teddy Sherwood at piano and Tucker Sisters, instrumental trio. Spot operated by Frank Vaccarella.

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Mass. Issues First Agent License Under New Statewide Law

BOSTON, Sept. 28.—The first license to be granted under the new law passed by the last session of the Massachusetts Legislature, which shifted licensing of bookers of entertainment to the department of public safety, was granted Monday (23) to Paul R. Kennedy and Harvey A. Cochrane, of Boston. Before passage of the new law shifting licensing to Public Safety Commissioner John Stokes, papers for persons booking actors, musicians and entertainers of all kinds were handled by the licensing board of Boston.

Shift to the Department of Public Safety, according to officials of that bureau, was a logical one, since bookers deal on a State-wide basis and not simply in Boston. Licensing board, they point out, has no jurisdiction and no facilities for dealing with out-of-city booking dates, scrambling the picture badly if a booker gets into difficulties in other cities of the State. Handling of the agent's bond and weighing complaints are dropped directly into the lap of a Massachusetts department which can deal with same on an overall basis.

Grabor Naming New Room for Manners

NEW YORK, Sept. 28.—Layne Manners will have her own room in Florida starting December 1. Room is being built by Wingy Grabor, op of the Park Avenue Club, Miami, and former op of the Bali, Miami, and will be called Jayne Manners.

Deal is unusual, as contract permits singer to fulfill outstanding dates at other niteries, not in competition with Grabor, while she is supposed to be working for him. Contract also says that while she is away from the club her salary will go on.

Part of the deal calls for Grabor furnishing blond singer with a white limousine and a chauffeur costumed in white. Date starts December 1 and winds up March 15. Room will be in the Park Avenue.

Len Romm Named GAC Theater Chief

NEW YORK, Sept. 28.—Leonard Romm has been upped to the head of the GAC theater department on a permanent basis and has been given the title of veepee in charge of the department. Romm rejoined the office last spring when his brother, Harry, quit to make like a picture producer on the West Coast (job originally was on a tentative basis).

There were lots of rumors that Harry Romm would get his job back when he returned to New York after his flicker venture layed an egg. On Friday (27), however, Leonard Romm's promotion was made official by Tom Rockwell, GAC prexy. Max Tishman will continue as Romm's assistant.

Kenton, Cole Trio & Murray Para Date Moved to Oct. 16

NEW YORK, Sept. 28.—The next show at the Paramount will open October 16 instead of October 23, as originally planned, bringing in Stan Kenton ork, King Cole Trio, Dean Murphy and Blue Skies.

Kenton, out on one-niters, had to cancel in order to make the Paramount date. Band goes in for a nine-week guarantee.

How Does the Recent Wall St. "Break" Compare With 1929?

By Bill Smith

NEW YORK, Sept. 28.—If showbiz wants any clues or ideas of what's ahead, it can find the partial answer in the recent stock market breaks. Niteries, for example, have long been sustained by two kinds of money, the war inflated wages and the black market dough. The first is gone or going. The second is the sort the stock market makes a dent in. What is equally important is that plenty of the money that has been backing, or thinking of backing, the after-dark spots will now have to pull out or stop mulling ideas of going into the nitery biz. If that becomes the case, the possibility of wholesale closings becomes a real one.

Up to the time of the market break an attractive gimmick to bring money into the operating end of a cafe was the belief that if the dough was lost it was deductible. That may have been true a few weeks ago. Today the gent with excess dough doesn't have to worry about deductions. If he was in the market the break took care of that.

This will mean that niteries operating with short cash will have to find their dough some other place. It will also mean that many of the spots bidding for top attractions simply won't have the dough with which to pay off. Of course, the ready answer is that business will come in and give the ops the dough. But if the market break means anything, it means that there will be less rather than more spenders around in the near future.

Back in 1929 the stock market crash which affected so many people and brought about such gags as "you want a room for sleeping or jumping?" the nitery biz as it exists today was practically non-existent, hence no comparison can be made. But it was the same 1929 break which was a precursor to the depression. Wall Streeters fear the same kind of slump is ahead now. The first effect the 1929 crash had on showbiz was to pull dough out of legit shows. The second was to put at least two picture companies thru the wringer (Paramount and 20th Century-Fox).

Flicker companies are well heeled today, thus the chances of a repetition are not expected. But the (How Does the Recent on page 40)

Flippen Saves Day By Buying Piece of H'wood Chez Cobar

HOLLYWOOD, Sept. 28.—So that the show could go on, Comic-Emsee Jay C. Flippen bought into newly opened Chez Cobar Club. Paul Harris and Alec Weiss formerly operated location as a restaurant and sold spot to G. E. Stockeley. Latter secured Flippen to work up show for spot. Day before club was to open, Stockeley failed to meet escrow payment.

Because show had been rehearsed and ready to go, Flippen wanted to save spot. He worked out partnership deal with Harris and Weiss whereby he would invest a third of the amount so that spot could open.

Dayton RKO Back to Vaude; One-Week Name Policy, Orks

DAYTON, O., Sept. 28.—RKO-Keith will return to vaude for occasional week bills after absence of many years. In preparation, Manager Goodwin Sable has renovated backstage dressing rooms. First bill will be week of October 24, with a name star heading a bill, including Three Stooges, Fred Lowery, Dorothy Rae, Herb Shriner and pic, *Lover Come Back*. Other bills booked so far are Louis Prima, November 7, and Gene Krupa, November 28.

Deutsch Heads AAB; Gets 50% and Keeps Acts; Robbins Asst.

NEW YORK, Sept. 28.—The Milt Deutsch-Buddy Robbins deal, which was off last week, is on this week and the papers making it official were finally signed. Under the terms of the pact, Deutsch becomes the manager of American Artists Bureau with Jack Robbins' son, Buddy, remaining with the outfit as Deutsch's assistant.

Deutsch gets 50 per cent of the company, which holds contracts of George Auld, Noro Morales, Sarah Vaughn and Louis Del Campo. Acts Deutsch brings with him will remain his property. They will not belong to the office. Deutsch's acts are Miguelito Valdez, Benny Carter, Red Saunders and Chubby Jackson.

Yiddish Act Policy When Miami Mocambo Relights

NEW YORK, Sept. 28.—Mocambo, Miami, reopens about Thanksgiving Day with new policy. New owners will be Michael Rosenberg, Yiddish actor, and Max Leshnik. New handle, not yet decided, will be either the International or a name associated with Romania.

Show policy will be Yiddish acts who need not necessarily limit routines to Yiddish. Molly Picon and other performers of similar caliber will be bought. Budget will be small, probably not running over \$2,000, and will include a gypsy band and a rumba outfit.

Joey Adams Goes Literatti

CINCINNATI, Sept. 28.—Comedian Joey Adams, who with his sparring partners, Tony Canzoneri and Mark Plant, concluded a four-week stand at Glenn Schmidt's Glenn Rendezvous, Newport, Ky., Thursday night (26), premiered his new book, *From Gags to Riches*, with a cocktail party at the Netherland Plaza here Wednesday afternoon. Newspaper and radio people, public officials, and business and professional men attended the party which was aired over WKRC. National release of the book is slated for October 3, but today Adams did an advance pitch, with autographs, at Shillito's, a leading local department store. Adams claims an advance sale of 35,000 copies, with 18,000 copies already bought and paid for in this area alone. Published by Frederick Fell, Inc., New York, book bears a \$2.50 price tag.

AGVA Claims Sunbrock Owes Beebe's Bears \$400

NEW YORK, Sept. 28.—Larry Sunbrock is in hot water with AGVA again. This time it's for a claim of \$400, which union says he owes Beebe's Bears.

Act was bought to open for him September 13 in Cincy, but allegedly was canceled. Union says contract called for pay or play.

Madriguera Burns While Law Fiddles Over L. Q. Opening

DETROIT, Sept. 28.—Fate of the Latin Quarter, top Detroit night spot, remained unsettled with hopes for an opening late this week, as the management, headed by Thomas L. Safady, head of Vogue Recordings, sought to secure legal approval. Meantime, Enric Madriguera and his ork laid over, awaiting opening originally skedded for September 12.

Madriguera held a four-week contract, coming in after a week at Elmwood Hotel, a new Windsor (Ont.) spot, at \$8,000 per week. Management was paying Madriguera, but neither the leader nor his men were reconciled to the idea of getting paid without working for it, altho rehearsals were held in the interim. Meantime, he had to turn down an offer for the Earl Theater, Philadelphia, opening October 3, because of the Detroit engagement.

Club license was suspended recently when Tony Morelli, manager, disappeared before questioning as to real ownership of club. State Liquor Commission refused to reissue license until Morelli is found (*The Billboard*, September 21).

New Yorker's Ice Show Heave Due to Trouble With Tank

NEW YORK, Sept. 28.—The recent switch in Hotel New Yorker policy, when it dropped its ice shows and put in bands, was due to the fact that the ice tank had been gradually getting out of whack. Hotel had tried to repair it time and again, but each time parts were difficult to find. In addition, the sweating of the tank has almost ruined the dance floor.

Les Elgart ork, current in the Terrace Room of the hotel, will be the first of a series of bands. No return to ice show policy is contemplated until hotel can find a new tank.

Stranded Icers Paid With \$2,500 AGVA Bond

NEW YORK, Sept. 28.—Ray Schulte and his *Ice Revels*, skedded to open in New Haverhill, Mass., September 14, folded before it even opened. Main fault was Schulte's new ice tank which worked beautifully—but didn't make ice. The 19 people in the cast who were bought on a one-week basis were stranded in Providence when the folderoo hit them.

AGVA stepped in and paid off the performers' hotel bills, gave them eating money and paid their fares to New York. Meanwhile, the union used Schulte's cash bond of \$2,500 to pay the performers their week's salary. Money was paid Friday (27) in AGVA's New York office in the presence of Clifford L. Meyers, official of *Ice Revels*, Inc.

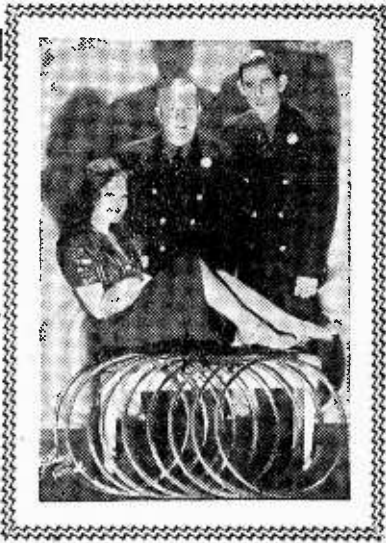
Greshler Bags 2 Industrials

NEW YORK, Sept. 28.—First industrial show in Rochester since 1940 preems October 19 when the package, *Ladies Be Seated*, sponsored by the Rochester Home Corporation, opens. Show will run a week and will cost about \$8,500. Package, booked by Abby Greshler, is owned by Quaker Oats, which has the air program of the same name.

Albany Home Show, sponsored by *The Knickerbocker News*, also will be run by Greshler. Show, a one-weeker, opens November 2 and will cost about \$5,000.

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NIGHT CLUB REVIEWS

Zanzibar, New York (Friday, September 27)

Talent Policy: Floorshows at 8:30, 12:30 and 2:30. Owners-operators, Joe Howard and Carl Erbe; publicity, Carl Erbe. Prices. \$2 minimum.

Pop names in a variety of acts make this fall show a surefire seller. Opening night crowd prodigal with the paws and several of the headliners had to beg off. Production and staging, by Joe Howard and Clarence Robinson, colorful, well-paced and snappy. Show builds fast and stays up there to climax with the Ink Spots, who bring down the house.

Parade of the Batons, featuring Elaine Guster, twirler-terper, is a colorful opener and segues into the expert tapping of the Hot Shots, who gather a mess of heavy mitting for their footwork.

Only sag in the show is the comedy dialog of Jonah and Hammet, which cries out for some yock material, and succeeds in getting only a mild giggle here and there. The sag is lifted by Thelma Carpenter, who has everything it takes to peddle ditties; voice, appearance and salesmanship savvy. She does a sock job with *Who Cares?*, *They Say It's Wonderful*; *South America, Take It Away*, and is brought back for a recall *Happiness Is Just a Thing Called Joe*, which rates and gets top hands.

Dusty Fletcher's smooth drunk pratfall-patter act is a natural for this spot and is loaded with boff material. Opening nighters yowled at his gags and sent him off to top mitting.

Princess Nyoka and her *East Indian Swing Ballet*, with its mixture of jive and Javanese handies, is brilliantly costumed and colorfully presented, even if the choreography is often meaningless. The name terper does a slick job.

Peg Leg Bates continues to do his remarkable dancing feats with his wooden leg and culls recalls for his agility and suavety on the floor. Also fills in as emcee.

The Ink Spots, still tops, don't have to do much selling. They're sold before they reach the mike, with mention of their name bringing a roar of applause. Quartet offers a nice mixture of new pops and oldies, opening with *The Gypsy*, followed by *I Never Had a Dream Come True* and ending with *Prisoner of Love*. Trio of ditties brought several must recalls—*To Each His Own* and the inevitable *If I Didn't Care*—which stopped the show cold.

Eddie Vinson and ork play a nifty show and Garland Wilson, 88-er, handles Thelma Carpenter's accompaniments skillfully.

Latin Quarter, Chicago (Friday, September 27)

Talent Policy: Dancing and floorshows at 9, 12 and 2. Owner-manager, Ralph Berger; production, Selma Marlowe. Prices, \$3.50 minimum.

Chorus with Paul Carleton opened with *Big Girl Now*, various gals taking turns at the mike. It's a clever idea and won considerable palm whacking.

Mardoni and Louise, magic-comedy act, drew healthy reaction with rings and Donald Duck tricks.

Comic Henny Youngman got off to a slow start, but gradually warmed up. Guy was tired but managed to get most of the payees with him. Comic needs a change of material, however.

Arthur Lee Simpkins stole the show with his *Song of Songs, Marie, Danny Boy, Donegar*, aria from *Aida* and *Eli Eli*. Tried both crooner and dramatic bary style on his numbers. Both send the payees. A good draw.

Cotillion Room, Hotel Pierre, New York

(Thursday, September 26)

Talent Policy: Floorshows at 9:15 and 12:15. Owner-operator, Hotel Pierre; publicity, Paul Coates and Dini Earle. Prices: \$2-\$3 minimum.

Reopening show has just one act on the bill, a departure from previous policy which called for at least two acts. Single performer is Irene Hilda, who has lost weight since last caught and has hypoped her routines to the point where she is now a personality and not just a Gallic-American canary.

In addition to her songs, gal has acquired some comic touches which show better-than-average possibilities. Her intro by Stanley Melba pulled a big welcoming hand. Made her thank yous in French and in English, getting mitts from the carriage trade who understood her *parley vous Français*.

Opened with *Paris in the Spring*, giving it a satirical twist, and then suddenly jumped to a rhythm tempo. Followed with a French song during which she made as a stroller. Effect wasn't good because spotlight is fixed so that when she walked out of range she couldn't be seen.

Came back for a calypso in which she had the help of Los Panchos (three lads, voices and guitars), who made with the background stuff. Walked off in a sort of conga line with the three boys for a good hand. Came back for a series of take-offs on Charles Trenet, Lucienne Boyer and Maurice Chevalier. Her mimicry was excellent and suffered only because of its brevity. Next tried with an over-arranged *South America, Take It Away*, for only so-so returns.

Show also had the Los Panchos on for an opening quickie. Three boys have pleasant voices and blend them effectively.

Stanley Melba's ork did a good job of show backing.

Circle Lounge, LaSalle Hotel, Milwaukee

(Monday, September 23)

Talent Policy: Musical groups playing at 8:30, 10:30 and 12:30. Manager, Francis De Lopst. Prices: Admission charge, \$1.20.

Beginning its name policy with the King Cole Trio in first Milwaukee lounge appearance, Francis De Lopst's Circle had people waiting four-deep outside for the privilege of paying \$1.20 admission to hear the outfit. Devotees of Cole Trio hung onto every note. Fast effortless fingerwork of the three continued without pause between numbers. Rendition of *Best Man* brought appreciative titters from the listeners. *My Sugar Is So Refined* got biggest hand.

Relief trio—The Three Naturals—did a competent job with the help of light-voiced vocalist, Dorothy Dee, and the poised, but still sub-par voice of Dick Knight.

Bal Tabarin, San Francisco

(Friday, September 20)

Talent Policy: Floorshows at 9 and 12. Owners, Tom Gerun and Frank Martinelli; publicity, Edith Campbell. Prices: \$2 minimum.

Showman Tom Gerun has come up with a show that clicks from the word go. George and Gene Bernard star. Rest of bill includes the De Marlos, Anita Martell, Helene Hughes Dancers and Bill Clifford's ork.

Helene Hughes Dancers (9) opened in *Blue Danube* number. Gorgeously-gowned girls showed plenty of pulchritude and terp ability. Anita Martell on next with terrific juggling, plus side cracks and a song. Solid duke.

This was the initial Western ap- (See BAL TABARIN on page 39).

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La Conga, New York

(Thursday, September 26)

Talent Policy: Floorshows at 10:30 and 1:30. Operators, Monte Gardner and Jack Greene. Prices: \$2.50-\$3.50 minimum.

New show had plenty of audience appeal to judge from the palm splitting, whistling and yells that greeted every act, on intro as well as the exit. Package tees off with Machito band doing a fast solo, with leader on floor for a maracca-wielding bit.

First act was Lynn Fader, American canary, who did a nice job with an imaginative routine. Opened with *Chico From Porto Rico* and followed with *Josephine Please No Lean on the Bell*. Crowd called her back and this time it was *There's No Business Like Show Business*. Gal can sing, but despite the good reception she can do better in a different room. Showed voice qualities which call for hep audiences. At the La Conga customers are mostly Latin.

No. 2 on the bill was rumba dance team, Estella and Dimas. Couple did the usual tricks, one footed walk arounds straight and squat, but the way the crowd reacted was amazing. Some of them yelled themselves into a state of hysteria. In one number gal put maraccas around her derriere and did a slow grind and a series of bumps and the place was in a bedlam.

Closer and headliner was Miguelito Valdez. Previous acts got sock receptions, but the boy Latin singer tore everything apart. Mob shrieked so long that he couldn't get to work. Finally teed off with *Bruca Monegua* accompanying himself on the bongo drum. Then came his familiar *Babalu* and a walk off. Yells brought him back and this time it was a medley and *Rumba Rhapsody*. He finally staggered off soaking wet and beat to the socks to bellows and shrieks that must have been heard in the streets.

Emseeing is done capably by Pupi Campo.

Silver Frolics, Chicago

(Friday, September 27)

Talent Policy: Continuous music and floorshows at 9:30, 12:30 and 3. Owner-manager, Ben Orloff; publicity, Harry Miller. Prices: Drinks from 50 cents up.

Ben Orloff unveiled what is undoubtedly the smartest nitery in Chi when he opened his Silver Frolics as a vaude lounge a la Helsing's. Orloff put \$50,000 into a four-month renovation job of turning the lounge into a nitery, and one look convinces that he got his money's worth. Spot is ultra-ultra.

Current show needs plenty of straightening out. House ork now lacks balance, with Don Pedro, ex-radio fiddler, fronting a foursome of his fiddle, drums, trumpet and piano. Heavy drummer makes the band sound like they're working a strip joint and not a snazzy bistro.

Mickey Sharp has G.I. experience as an emcee-comic, but needs more work before civilian audiences. Material mostly routines heard before, but he shows possibilities.

Torso dancer Lynn Shirley is great for this room with its smaller stage. Gal confines her kicks and bends to a small area and gets hefty response. Gives the customers some eye-popping rhythmic gymnastics.

Cathy Cole pushes her voice too hard with the result that it sounds harsh and metallic. Her voice is only secondary, for she does a top job of selling the lyrics visually. Rated a medium mitt.

Ada Lynn, who put in a stint as principal in the recently closed *Polonaise*, is back to the nitery circuit with impresoes and zany carryings on. Gal got miffed when the four-piece band didn't sound like the usual 14-piece crew which her book of scorings is written for and muffed several good chances to score more solidly. Still she rated scattered yocks and a pretty sustained mitt at closing.

Frank Palumbo's Cafe, Philadelphia

(Monday, September 23)

Talent Policy: Dancing and floorshows at 8:30 and 11:30. Owner, Frank Palumbo; manager, Walter Palumbo; publicity, Morton Schwartz. Prices: No minimum, no cover.

Lighting up for new season, this spot maintains its enviable position as city's leading mass appeal attraction after dark. Production revue is something to occupy the attention. Apache act of Mazzone and Abbott Troupe (four fems and male) is an after-dark thriller that makes for maximum enjoyment. Troupe takes Apache mayhem seriously, providing own colorful stage setting that is knocked around as much as dancers themselves. Since nitery setting here includes a regular theater stage, eye appeal of attraction is heightened. Dance is breath-taking, to say the least.

Also adding much to production aura, and a delight to optics as well, are terp routines of Holiday Dancers (7), who place as much emphasis on flash as on hoof. Girls kick off the show with sprightly rhythm stepping to which they add colorful phosphorous effects. Make fetching formations with their graceful manipulations of feathered fans for a second stand, and add a comely can-can kick to set the stage for Apache troupe.

On a comedy level, Eddie White, perennial juvenile, clicks solidly with songs and patter, particularly with *I'm Sam the Man Who Made the Pants Too Long*. For more serious singing, Ann Lamotte's soprano pipes, ringing clear, project the ballad and Latin lullabies with equal effectiveness.

Howard Reynolds, whose band (9) provides pleasant and potent rhythmic dance sets and gives production excellent musical support, ties the show together effectively with his straight-forward act introductions. As a result, show runs smoothly and with plenty of pace.

Freddie Baker Quartet keeps the music flow continuous with attractive vocal and instrumental efforts. Palumbo's for local night-lifers has become an institution and biz, as usual, continues big.

Persian Room, Plaza Hotel, New York

(Friday, September 27)

Talent Policy: Floorshows at 9:15 and 12:15. Owner-operator, Plaza Hotel; publicity, Dorothy King. Prices: \$1.50 cover after 9:30.

Some great dance teams have come and gone, but the DeMarcos continue to stay on top, not so much for their dancing, which is still exquisite, but because they continue to use their imagination in creating patterns based on the average customer's ability to understand, and spice it up with such friendly chatter that the appeal is almost instant. Here and there, Tony and Sally throw in a few lifts, but they don't make a fetish of them. Result is that the surprise element is always there and good for sock returns for practically every number.

They opened with a fast dance to *Holiday for Strings* and closed with a chatter bit the audience ate up. In between, they did 40 minutes of solid dancing, mixing it up with exquisite Viennese waltzes, first as a single, then as a double; rhythm number based on a tap routine, sans music, but full of intimate chatter which won delightful chuckles. Even nods to people in the audience were handled with taste and decorum. Some of their numbers called for considerable light cues, i.e., *I've Got You Under My Skin*, which were done very well. Light and music faded out as tempo dropped and went up as beat reached a crescendo. Pent up applause for that *Skin* was overpowering. It was that way all the way. If it was dancing, you could (See *PERSIAN ROOM* on page 39)

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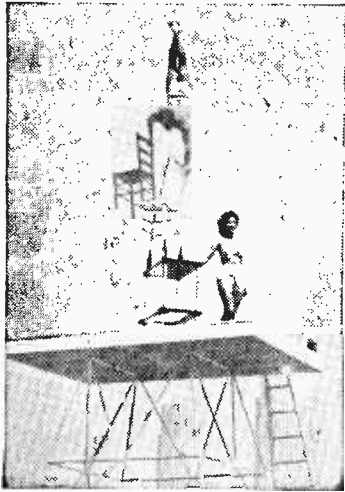
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VAUDEVILLE REVIEWS

Loew's State, New York

(Thursday Afternoon, September 26)

New bill has been tied into a neat, bright package, with a nice balance between chirping and comedy. Louis Basil, from the pit podium, also emcees. Ork does an okay show as usual.

Opener is a smooth and skillful acro act by Don and Phil King, who display a lot of showmanship in their handstand feats and rate top mitting.

As a mimic, young Neal Stanley shows every sign of getting up there fast with the best of the imitative boys. His showing revealed a remarkable versatility of voice and gesture. His mixture of standards and rarities is neat and well stocked with boffs. Opener, Jerry Colonna, and the Ronald Colman numbers are excellent, as is Sidney Greenstreet. While his Churchill is an okay job, patter is a little too solemn for this type of showing. Closer of Cagney as George M. Cohan is tops. Had to beg off.

The Coleman Clark table-tennis spot remains a good show act, with enough gags and gimmicks to keep the sitters watching and mitting thruout. Opponent is Hamilton Canning, West Coast pro champ. Tom Greenway handles the speling nicely.

Chirper Danny O'Neil, debbing at this house, is another who had to beg off after three numbers and two recall songs. His voice is tops and his personality sells. He can peddle a tune with the best and varies his repertoire nicely, but he makes a dirge out of his one Irish come-all-ye, *A Little Bit of Heaven*, which dragged to a yawn. His other numbers included *Five Minutes More*, *To Each His Own*, and *Then It's Heaven* and the closer, *Always*.

Tommy Riggs with his Betty Lou voice act still rates big reception from the pews. Some of the spiel strains for yocks, but the over-all presentation remains good for frequent chuckles.

Bill ends with a dance team, Enrica and Novella, who do a nifty job of spins and lifts and some neat Latin terping of a samba and paso doble. Film, *Easy to Wed*. Biz good.

Oriental, Chicago

(Thursday Afternoon, September 26)

Del Courtney's done plenty of polishing on the stage presentation of his 14-piece crew (5 brass, 4 sax and 4 rhythm) since seen here a year ago. Instrumentally, band has more precision and addition of electric guitarist, who doubles between Spanish and Hawaiian, makes ork sound much fuller. For showmanship, Johnny Strong from tram section offered a realistic take-off of Durante and encored to hefty response with clever double-entendre Hawaiian number. A nugget that needs shining is Courtney's *Dizzy Quizzy*, a potentially great parody on the horde of quiz shows now airing. Bit, with Courtney as quizmaster in hokey garb, has high spots but they're too far apart. Vocalist Gil Lester is another Courtney addition that adds plenty to stage work, for he's a crooner, very effective because of his intimate-styled delivery that punches across the footlight.

The Barretts, young tap duo, offer varied routines, with their jitterbug bit as closer, really pulling a heavy mitt. Pair's precision work really sends.

Chris Cross got robbed of a nice bow-off hand, when time schedule forced him to close act prematurely. Louie, cowboy dummy, pulled yocks. Jayne Walton, once with Lawrence Welk, showed she hasn't lost any of her stage savvy, winning lusty palming for trio of tunes. Best were *South America*, *Take It Away* and *Las Champaniecas*. Mexican clapping (See *Oriental, Chicago*, on page 41)

Capitol, New York

(Thursday, September 26)

With Paul Whiteman ork sparking the show, current fleshier packs plenty of audience appeal. The 45-piece band, including leader and eight voices, doesn't go in for blasting effects with current pops. It limits routines to two numbers, the Whiteman standard, *Rhapsody in Blue*, and the *Hora Staccato*. Latter, a long-hair tune, brought in the 11 fiddles and eight voices for remarkable results. It was a fast, spirited number out of which Whiteman got a lot.

Sidemen played an extremely competent show. Every act, but one, had music which boys dished out beautifully. As a fronter, leader can still show some of the names around plenty of tricks. His informal chatter, his actual conducting, instead of just standing up there mugging, is right out of the top drawer. Most ork names walk off when an act comes on leaving the conducting to a sideman. Not Whiteman. He was up there working with that stick all the time.

Martha Tilton opened with *Give Me Five Minutes More*, followed with *The Angels Sing*, *I Walk Alone* and finished with *Can't Help Lovin' That Man*. Came back later for *South America*, *Take It Away*, remaining on stage with Whiteman for descent. In last number gal forgot the lyrics, had a fit of giggles and broke up. Audience, however, overlooked it, and applauded nicely.

Roddy McDowall's first two minutes were spent with Whiteman, both throwing bouquets at each other and at McDowall's last flicker, *Holiday in Mexico*. Then came a few minutes about Hollywood followed by a Sinatra poem. McDowall shows up better than he did at the Roxy a few months back, but material is still one of those "Hollywood is wonderful" things. Lad closes with a prayer to the dead of World War II and for future generations. Background music, *My Country 'Tis of Thee*, was very effective.

Jimmy Edmondson (Professor Backwards) has two, three new gags this time around, tho most of his routine consisted of the same old "from Dixie" stuff every comic is using. His blackboard backward spelling and writing got a good reception with words such as serutan and radar coming in for some appreciative laughs.

During the *Rhapsody in Blue* number, Whiteman gave the nod to keyboarder Buddy Weed, who did the solo. Boy also showed up capably on an arrangement of *I Found a New Baby* with piano work of an unusually high order.

Pic, *Three Wise Fools*.

Chicago, Chicago

(Friday Morning, September 27)

The 38-minute revue in here for three weeks fills all necessary requisites for solid vaude. Lou Breese's house ork opened with extra-sirupy instrumental rendition of *To Each His Own*, which gained additional effect from tricky romantic lighting on band.

Opening show hit snag when mix-up on who-follows-who occurred, and Tim Herbert had to make breathless entrance to keep show going. Herbert made up for production defect immediately with a routine that sparked with brand-new material. His *Ascha Kascha*, parody on Russ envoy Gromyko hurried departures from UNO parleys; and Mexican dance tutor, pulled plenty of titters from hepsters.

Nicholas Bros. have added vocals, and top-notch warbling it is by Harold, while Fayard does ace job of showmanship in leading band. Did (See *Chicago, Chicago*, on page 41)

Roxy, New York

(Wednesday, September 25)

New show has plenty of speed, lots of color and effective setting, and sells all the way for robust returns. Starts off as a minstrel show, with Maurice Rocco as interlocutor at the piano making with his stand-up pianistics while the house staff cavorts around with tamborines. Tee off is *Camptown Races*, delivered with plenty of Dixieland zip by a trumpet and four gals, the Belle-Aires. Show around Rocco sets him off skillfully. Next number was *Caldonia*, in which boys and girls go thru an exciting modern ballet that ends in a terrific burst of speed and got a rousing reception.

Mary Raye and Naldi are still the leading exponents of those easy slow lifts which look like a breeze, but must be back breaking to do. Couple did three numbers, each equally effective. Bow off with a breath-taking toss, spin and drop for a juicy mitting.

Topper is Beatrice Kaye, who was better than ever. She is the same Kaye with added bits of business and a new song but the same old delivery. She wrapped the whole thing up in a package that pulled yocks almost all the way. Crowd obviously loved her mauve decade beer-weepers. New new one, *I've Been Waiting For Your Phone Call*, was smash. That gal Kaye is as commercial as a \$10 bill.

Marshall Brothers were brought on with a flowery intro by Paul Ash which they had a tough time living up to. Crowd expected a big deal after the build-up, and even tho two lads were adequate they didn't fit the adjectives Ash tossed at them. Boys opened with a Crosby-Sinatra take-off, followed with radio commercial bits and gags and finished with more take-offs. Mimicry was okay, but material that went with it was pretty sad. Kids make a nice appearance and show a lot of poise but they need some gags if they want to go places.

Pic, *Three Little Girls in Blue*.

Olympia, Miami

(Wednesday, September 25)

A good show this week, with opening biz at mat rather light, which is unusual here. Bill is all Pat Henning, who stops the show as well as stealing it. He was in rare form. Still doing his impersonation of Charles Laughton as the Hunchback of Notre Dame, besides impressions of various radio and screen stars. His waitress routine encore was a wow. Worked better than 22 minutes, which is a record at this house.

Phylis Colt knows how to sell her songs. Scored heavily with *Blue Skies* and *Doin' What Comes Natur'ly*. For encore gave impression of a kid on his first date. Nice hand.

Bob Coffey gave out on the harmonica with *Begin the Beguine*, *Rhapsody in Blue* and other numbers for good results.

Al and Val Reno, hoofing duo, used evening attire with a swell routine of difficult steps. Opened with a song which could just as well be omitted. Heavy mitt.

Wayne Marlin Trio, fem and two men, had a difficult spot following Pat Henning. Got by nicely with some acro handstands, balancing and whirls to earn a hand at the finish. Pic, *Two Guys From Milwaukee*.

Million Dollar, Los Angeles

(Tuesday, September 24)

This is one of the weakest stage offerings house has scraped together in some time. While policy has always been for full-hour fleshers, this week's stager is chopped to 30 minutes. Judging by payee reaction, show is 30 minutes too long. Fault isn't so much with the acts (only (See *Million Dollar*, on opp. page)

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New York:

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NEW YORK, Sept. 28. — Final weeks of old bills showed wear at the seams with some houses dropping more than usual.

Radio City Music Hall (6,200 seats; average \$110,000) showed a normal retrace when it counted \$130,000 for its sixth week with Estelle Sloan, Bob Williams and *Notorious*. Previous week saw \$138,000. Opened with two weeks of \$150,000 each, third frame got \$162,000, and fourth week, \$145,000.

Roxy Dives to 60G

Roxy (6,000 seats; average \$75,000) skidded to \$60,000 for its second and final week of Hildegard, Jan Murray, Patsy Kelly and *Home Sweet Homicide* after an opener of \$76,000.

Boston:

Heat Clips Hub's RKO; 'Garter' 28G

BOSTON, Sept. 28.—A blast of hot, muggy weather beat box office takes down around town. RKO-Boston, with *Star and Garter Revue*, topped its average by \$2,000, but failed to do the consistently sock top biz of the past few weeks.

Receipts for the week of September 18-25 were \$28,200. Pic, *Black Angel*.

Chi Grid Activity Hurts Howard Oriental B. O. Take

CHICAGO, Sept. 28. — Current sports activity, especially on the grid-iron, with three Chi pro teams operating while high school tacklers played week-end for first time this season, pulled second week of Eddy Howard's run at the Oriental (3,300 seats 65-95 cents) down considerably.

Howard's first week take, \$59,000, dropped to \$44,000 when bobby-soxers deserted aisles for stadium seats. Second week take is considered about 4G below house average. Pic is *Bad Bascomb*.

Kenton O.K. 20G, Indpls.

INDIANAPOLIS, Sept. 28.—Stan Kenton and his ork did okay last week at Circle Theater (2,800 seats, 74 cents), grossing \$20,000. Sharing the bill were June Christy and Ray Wetzel. Stageshow 'also included Meribeth Old and Keaton and Armfield. Pic, *The French Key*.

MILLION DOLLAR

(Continued from opposite page)

four) as with loosely knit, unbalanced bill. With two horse operas on the screen (*Jesse James, The Return of Frank James*), stager is on a Western kick.

Ken Card opens with a couple of dead-pan gags, pulling faint chuckles. Guitar solo is greeted with polite palm. Crowd warms up a little with Merle Travis voicing of *No Vacancy*. Despite stage's Western setting, both Card and Travis came on in business suits.

Carolina Cotton injects a little life into revue with her personality piping. Jack and Charlie Brick hold final slot with trampoline act. Al Lyons fronts house ork (all in cowboy attire) and emsees. Ork accompanies only last act. Show comes to an abrupt ending, making whole revue fall flat. Biz, fair.

BAL TABARIN

(Continued from page 36)

pearance of the De Marlos, and they revealed themselves as one of the greatest dance teams seen here in some time. Aply assisted in several sultry Spanish dances by the singing of Bonita Montez. Opening is a well-executed series of lifts and spins, with perfect co-ordination, danced to a recording of *Liebesträum*. Next the ork picks them up with a Gershwin medley, then Miss Montez does *Rumba Rhapsody* solo while the De Marlos step. Gal's voice warrants a show spot in itself. Two encores. De Marlos close with a sexy Spanish number. A smash finale and off to a terrific mitt.

George and Gene Bernard are on the receiving end of a top reception, taking bows for a full five minutes. Pair go into mimicry of Andrews Sisters, and follow with take-offs of Bing Crosby, Ethel Merman and Betty Hutton. Draw a non-stop succession of belly laughs and ear-breaking mits. Close with dopey-faced Gene Bernard's jokes and their famous Paramount Newsreel take-off.

Whole show is solid. Finale is a *Minstrel Boy* routine by the Hughes Dancers. Bill Clifford's ork cut a fine show. Biz at capacity. Room is a 650-seater.

PERSIAN ROOM

(Continued from page 37)

hear a pin drop. If it was chatter, it won friendly laughs. There was no doubt about it, Tony and Sally DeMarco know what to sell and how to sell what they have.

Show teed off with Joel Herron, new ork leader, getting a hand for himself as he opened with *Warsaw Concerto*. First act was Lillian Cornell, soprano, who was visibly nervous. Her first was a welcome song. Then came a charming *The Man That I Marry*, in which she forgot the lyrics of the second chorus, making for an awkward pause. But gal has considerable poise and delivery, so flub was covered in okay fashion. Finished with *Last Rose of Summer* which can stand pruning. Canary has awkward way of holding her right arm, altho voice and general appearance is pleasing. Herron cut show effectively.

Los Angeles:

Mil-Dollar's Western Revue So - So 22G

LOS ANGELES, Sept. 28.—Million-Dollar's *Western Roundup Revue* will get a fair \$22,000 b.-o., with double feature pic bill (*Jesse James, The Return of Frank James*) lending assist. Stager includes Carolina Cotton, Merle Travis and Ken Card.

Boyd Raeburn band last week drew a chill \$19,000 with 23 performances. Sharing stage, Senor Wences, Kay and Charles Cherney. Pic, *Dead of Night*.

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D. C. Says Okay On Fix-Up Work Sans Permission

WASHINGTON, Sept. 28.—Showbiz is free to go ahead with any repainting or redecorating job on old structures without making formal request to Civilian Production Administration, a clarification of CPA regulations disclosed. Go-ahead is in order for any work that will not need new materials—in other words, work that will be done with previously used materials, fixtures and equipment.

CPA lists in the "used materials" category such things as loose fill, blanketing and batting insulation for acoustic purposes. Installations that are part of the building structure, such as blower systems, also can go thru without specific CPA approval. Labor costs for installation of these items are in the exempt class.

Meanwhile, CPA continued to allow a slight trickle of new construction, including grants for building two theaters, both "hardship" cases. Commerce Department estimates of new non-residential construction show a drop for 1946 to \$4,639,000,000 and an estimate of \$7,124,000,000 for 1947.

Bergen To Vent Kaycee

Livestock Queen Show

KANSAS CITY, Mo., Sept. 28.—Edgar Bergen and 21 other acts, including orker Ray Noble and chirper Anita Gordon, have been orally pacted for Coronation Ball of American Royal Livestock and Farm Show here October 19. Show runs to the 29th.

Bergen will do his Charlie McCarthy airing from Municipal Auditorium Music Hall Sunday (20) and will emcee stock show at which a queen will be picked.

Governors Phil M. Donnelly of Missouri and Andrew F. Schoepel of Kansas have been invited to guest on the airer.

Ritz Bros. Set for Miami

Copa in Jan. at 8½G & %

NEW YORK, Sept. 28.—The Ritz Brothers will go back to Florida coming season when they open for Murray Weinger at his Copacabana next January. Deal has been on the fire for some weeks.

It was finally sewed up when Monte Gardner, La Conga op, and former associate of Weinger, flew out to Chicago to talk with the boys. Deal calls for \$8,500 guarantee plus a percentage over a certain figure.

Parking Space

NEW YORK, Sept. 28.—The Vagabonds, current at La Martinique, have solved the housing problem—and for only \$20 a month.

When they opened in New York they knocked themselves out looking for hotel rooms, but it was no dice. Finally they bought themselves a trailer, rented parking space under the George Washington Bridge, and that is where the four guys live. They boast of having all conveniences with the exception of phones. But what with being booked way ahead (open at the Clover Club, Miami, December 18, for 12 weeks after they finish at La Martinique), a phone they say would only keep them awake.

Frisco Ops Await

Bonanza as Legion Gathers for Gab

SAN FRANCISCO, Sept. 28.—San Francisco legionnaires by the thousands began pouring into town this week, with city prepared to play host to some 150,000 members and friends of the American Legion, which opens its national convolve here Monday (30). Showbiz, expecting a staggering return in town, night clubs and hotel rooms, will not adhere to the usual Monday or Tuesday closing, but will stay open and operate with swing shows and bands.

Most niteries have been booked solid for Legion parties, and all of the hotel rooms were taken over a week ago. The 40-and-8 Post of the Legion took over Sally Rand's for a pre-convention celebration Wednesday night (25). City's 3,000 police will remain on duty to protect property, but despite this precaution, night spot operators are taking no chances. "We're nailing everything down," one op said.

Liquor Laws Stay

Liquor law enforcement will not be relaxed. Package stores must stop sales at 8 p.m., and the midnight closing regulations will be enforced at all niteries and bars.

Hotels have set aside 10,000 rooms for the convention. Other thousands will live aboard their Pullmans. Ten thousand will be lodged in unused army and navy barracks, most of them at Treasure Island. Tuesday (1), city will witness its greatest parade. Estimates are that it will take 14 hours to pass a given point. Downtown stores will remain open during the parade, altho little shopping is expected. School children will not be released from classes to see the giant parade.

Icer for St. Regis, N. Y.

NEW YORK, Sept. 28.—Blader Carol Lynne will open new icer, *Ice Pictorials*, teeing off the fall season at Hotel St. Regis Iridium Room October 3. Show will also feature George Wagner, Jack Strand and a four-girl line. Lynne and John Brett are producing and directing, with costumes by Jack Lewis. Music for show and dancing will alternate between orks of Paul Sparr and Theodora.

Philly LQ Show Solid MCA

NEW YORK, Sept. 28.—The next Philly Latin Casino show will be strictly an MCA affair. Acts skedded to follow present bill, October 28, are Jan Murray, Niels and Naydine and Judy Manners.

ICE FOLLIES OF 1947

(Opened Thursday, September 19)

PAN-PACIFIC, HOLLYWOOD

An ice skating extravaganza in two parts and 44 numbers, produced by Eddie Shipstad, Oscar Johnson and Roy Shipstad. Directors, Frances Claudet, Mary Jane Lewis and Stanley D. Kahn. Costumes designed by Helen Rose and Clinton Stoner. Musical director, Walter Rudolph. Orchestration, George Hackett, assisted by Foster Cope, Bob Gordon, Leon Rosebrook and Dave Strech. Company manager, Ray Helm. Business manager, W. H. Hadlich. Stage manager, Bert Lundblad. Technical director, Bruce Mapes Sr. Properties and settings, Eddie and Fernando Carrer. Special lighting equipment, Otto K. Oleson. Announcer and vocalist, Paul Gannon. Press representative, Ken Von Eglidy.

Principals: Evelyn Chandler, Roy Shipstad, Betty Schalow, Marshall Beard, Mae Ross, Les Hamilton, John Kinney, Dick Salter, the Miltons (Roberta Barton and Arthur Pinson), the McKellen Brothers (Gil and Tuffy), Ruby and Bobby Maxson, Hazel Franklin, Barry Green, Shirley Halsted, Ginger Clayton, Frick, Dick Rasmussen, Bill Cameron, Bobby Blake, Lillian McGuire, Artie Nickolas, Chuck Skillings, Vivienne LaFayette, Harris Legg, Jim Hutchinson.

In the Shipstads and Johnson tradition, the *Ice Follies of 1947* is sock entertainment. In addition to blade revue's colorful costumes, settings and lighting, it has one of the finest aggregation of skate artists before the public today. Program offers 12 major production numbers plus numerous comedy and specialty stunts.

Opens with beautiful *Pageant of Olde England*, with ballet and principals in lavish attire. In six parts, it built capably around Marshall Beard's solo as the *Prince*. Comedy came early with Les Hamilton following *England* with a yock-pulling Sis Hopkin's act. Decked out as the brat that's kept after school, he pulls down the house with his zany capers. Precision duo by Dick Salter and John Kinney bring mitting for fancy, smooth blade work.

Central Park was the next production number and opened with Bobby and Ruby Maxson. Chorus girls, with hat boxes under their arms, enacted strollers in the park. Box lids were lifted and live pups on leashes emerged to the delight of the ticket holders. Pups waddling around on the ice had rink-siders in stitches. Specialties followed, including a clever single routine by Bobby Blake (*Harlemania*) swinging on skates and Ericson and Hutchinson's animal act (*Dumbo*). Shirley Halsted and Ginger Clayton opened *Poetry in Plastic* number with line helping to build it to Hazel Franklin's climaxing entry. Little lass showed unusual skill on runners and was a fetching picture of grace in her *Glass Shoe Dance*.

Follies traditional *Swing Waltz* is given a Viennese flavor this year with Betty Schalow taking principal spot. *Holiday* teams Bobby Blake and Lillian McGuire in a jitterbug routine with Hazel Franklin joining Barry Green for a high-stepping turn. Harris Legg has 'em breathless with his *Modern Mercury* number. Silver-spangled suit accentuates his speed as he flashes across the rink to display unbelievable control and timing. Crowd goes for his barrel leaps and hoop jumping. Comedy number, *Rehearsal at the Hippodrome*, is a hold-over from last year and is a *Hellzapoppin'* on ice.

Roy Shipstad brings the "oh's" and "ah's" with his suave blading in *An Orchid for You*. Props fashioned as huge orchids set the scene. Supporting chorus girls, of course, wear orchids. *Gypsy Caravan* is one of the best production numbers ever to hit ice. With theme lending itself to colorful treatment, company milks it for all it's worth to dazzle the customers. Mae Ross turns in a notable job as principal with line's flashing costumes and black lighting completing the eye feast.

Evelyn Chandler still pulls gasps from the crowd with her blade acrobatics. Her jump splits are as smooth and effective as ever. Frick follows in a comedy number garbed as an admiral with a Scottish blade extravaganza (complete with drum corps) leading into typical *Follies* finale.

How Does the Recent Wall Street Break Compare With '29?

(Continued from page 35)

legiters are something else. Already there is talk that two shows skedded for rehearsal were killed because the backers didn't come thru. One of the backers is said to have had \$350,000 in paper profits a month ago. As a result of the break the paper profit was reduced to \$2,000.

Box office has also been hurt. During the past summer tickets for hits were impossible to get. It's true that a flock of out-of-towners jammed the city and that today they're not around. But whatever the reason, box-office figures are no longer as strong as they were a few weeks ago.

The vaude-filmers are the only houses still holding up. The answer may be in the fact that majority of customers aren't concerned with market breaks or rises. In 1929 the houses showing flesh didn't feel the pinch until about a year later when unemployment started to set in. People in the know don't pretend to figure if unemployment will set in again this time, but they say that strikes, a form of voluntary unemployment, will hurt just as badly.

Whichever way you want to look at it, Wall Streeters, with a huge interest in showbiz, are pulling away trying to mend their own fences. People who made their dough out of the market and who are not a part of Wall Street, will have less dough to spend. The outlook therefore is hardly a rosy one for the coming season.

August Levies Up Despite Gen'l Drop

WASHINGTON, Sept. 28.—Despite a drop of nearly \$80,000,000 in over-all tax collections for August as compared with the same month a year ago, admissions tax receipts gained more than \$6,000,000, and other show business items continue to show an upward trend, according to latest figures of Internal Revenue Bureau. Total tax intake for August is listed at \$2,735,000,000 as against \$3,015,000,000 last year, with liquors, playing cards, radio sets, phonograph records, musical instruments and club dues all posting advances.

Radio sets, spurred by resumption of production, show greatest gain percentage-wise, up some 1,500 per cent over 1945 with a \$4,550,000 yield, while records are up to \$604,000, an advance of almost \$2,000,000 with an intake of \$5,797,000.

Stan Melba Leaving Pierre; Charlie Reeder To Replace

NEW YORK, Sept. 28.—Stanley Melba will leave the Pierre Hotel October 15 to take a new job on the West Coast as musical director of new radio show set to start about December 1. Melba came to the Pierre about five years ago as a band leader. Subsequently he was upped to the Cotillion Room manager and then made entertainment director and talent buyer.

Charlie Reeder, society band maestro, will get Melba's job. First show booked by him will be the Nilsson Twins and Alicia and Roberta, due to open October 15.

As ticket buyers have felt each previous year, this edition is by far the best to come from Shipstads and Johnson.

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Burlesque

By UNO

Marlane, taken suddenly ill, closed on the Midwest Circuit. Replaced by Sheila Ryan. . . . Frank Bryan's Casino, Boston, continuing as a Midwest wheel spoke, has Harry Stratton as a house comic. . . . Milt Schuster booked Louise LaMarr as a special feature at French Casino, Chicago. . . . Alan McPaige Trio making return engagement at 500 Club, Atlantic City, whose ops paid to free them from another nitery engagement. . . . Eddie Lynch, producer, doubling between Empire, Newark, and Hudson, Union City, has not only supplied chorine quotas to many of the houses on Hirst Circuit, but also succeeded in upping showgirls to principal ranks. Among these promotions are Lilly Marlyne, Bobbie Parker, Dorothy Denke, Nancy Colleen, Diana Hayes, Candy Du-reen, Lillian Bond and Kaye Davis. . . . Sam Cohen, back at managerial desk of the Hudson, Union City, after six weeks' vacation with family on motor trip to Hollywood. . . . Nora Ford back in action at Casa Grande, Cincinnati. Same nitery has Pat Paige. . . . George Pronath is the number producer at Burbank, Los Angeles.

Charles Fox opened his Empress, Milwaukee. House manager is Harold Hanson. First Midwest unit had Bonnie Lee, featured; Bert Berry, Bobby Vail, Jimmy Meade, Betty Brooks, Jack Leal, Irene Allarie and Abe Gore. . . . Little Jack Little joined Rocco Terrone and his string ensemble at El Patio, Washington, September 23. . . . Lily St. Cyr topped an eight-act bill at the Gayety, Montreal, September 22 week. . . . Globe, Boston, Hirst wheel spoke, folded September 28. Last show in was the Max Ferman unit which disbanded with Ferman and Charlie Harris with Rosemarie King moving to the Grand, St. Louis, continuing on the circuit from there; Beverly Lane to National, Detroit, to join the Hank Henry-Eddie Lloyd unit, and Rosalie to Newark. . . . Nat Ozman, new house singer at Hudson, Union City, is an Al Vale booking. . . . Maxine Lampert, dancer, new in burly and on Hirst Circuit, was formerly of the team of Carbon (Don) and Lampert in niteries. . . . Buster Lorenzo is subbing for ailing Herbie Harris as stock comic at Star and Garter, Chicago. . . . Pat Broadhurst, now Mrs. Ben Riggio, is retired in Cincinnati.

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Strike-Minded 'Follies' Votes To Arbitrate

HOLLYWOOD, Sept. 28.—Wildcat strike of 103 chorus of Shipstads and Johnson's *Ice Follies*, currently playing here, was averted Wednesday (25) when AGVA reps stepped in and convinced strikers to settle differences by arbitration. Plans for strike were postponed when 87 members of group voted to seek redress thru talent union before resorting to more drastic measures.

Skaters' strike move was predicated on long list of grievances and alleged violations of AGVA contract, plus demand for substantial cost-of-living hike in pay. Icers seek boost of \$40 a week in salary, arguing that current \$55-60 minimum pay is inadequate for traveling show. Cast members also claim back rehearsal pay, plus long list of personal complaints against show management.

Goes to Arbitration

Case against show owners was presented by Arthur Nickolas, chorus skater, with regional director Arthur Kaye representing union. Following vote for arbitration, Kaye notified Joe Ross, *Follies*, to appoint two reps to four-man arbitration. AGVA ruled case must be put before arbitration board by October 10.

Cast meanwhile agreed to continue working in accordance with AGVA contract. If wildcat strike has been called, union would be bound to declare its own member strikers unfair, since any walkout would be in violation of contract.

Agencies Twin-Up For Date Stimulus

DETROIT, Sept. 28.—New package shows to pry an opening into the presently-neglected split-week date field are being projected with a tie-up between Jimmy Raschel and Van Wilder, of National Orchestra Service of Danville, Ill., and Eugene Lewis of Rollo S. Vest office here. Idea is to provide new playing time for talent, particularly in one-nighters for the bands handled by National, and return club dates for Vest acts.

First unit is slated for the road October 11, playing Michigan-Ohio-Illinois territory. Opening unit will have Nanny Raschel's ork (9); Slim, Jim and Mrs. Moe; Effie Tolan and Snakehips Peterson, and Lazybones Bacon, comedy drummer.

Schulte Pays AGVA

NEW YORK, Sept. 28. — Ray Schulte has paid off \$1,500 on his past debt and has posted a \$3,000 bond plus a \$5,500 promissory note with AGVA. Under terms of note given AGVA, Schulte must pay it off within 60 days from September 19, or his shows will be stopped by the union.

Conn. Nitery Robbed of 3 1/2

ORANGE, Conn., Sept. 28.—Black Horse Inn, well-known nitery on the Milford Turnpike here, was robbed of \$3,500. First word of burglary came the next morning when one of the employees opened for the day and discovered the safe open.

ORIENTAL, CHICAGO

(Continued from page 38)
song. La Walton is potent in Spanish rendition of tunes and warrants attention of e. t. execs, who want to penetrate Latin market. Was called back, but had to confine it to "Thank You" because of time limit.

Magic

By Bill Sachs

DE MILLE, who bills himself as the "Transcendental Telepathist," was a feature of the banquet which brought to a close the two-day sales conference of the Columbia Recording Corporation on the Gibson Hotel Roof, Cincinnati, last Tuesday night (24). On the bill with DeMille were such Columbia recording stars as Rise Stevens, Helen Traubel, the Les Brown ork, Victor Borge, Paula Kelly and the Modernaires, Buddy Clark, Dorothy Shaw, the Buster Bennett Trio, and Texas Ruby and Curly Fox. Long one of the nation's leading mentalists, DeMille contributed an outstanding performance with the magazine memory test and the seeing with the fingertips. A suave, polished performer and a sound showman, DeMille pulled one of the soundest mittings of the evening, with his mental dexterity. Known to the magic lads around New York as Doc Miller, DeMille is also adept at hypnotism, and his work with the pasteboards has won him an enviable rep in pro magic circles. . . . Russell Swann continues in the Glass Hat Room of the Belmont-Plaza Hotel, New York. . . . Robert Orben (*Encyclopedia of Patter*) is being called up by Uncle Sam. . . . The MAES show held in Baltimore last Saturday (28), sponsored by *The Baltimore News-Post*, highlighted such names as Al Flossio, Al Minder, Dave and Pauline Coleman, Juggler Larry Weeks, Kolma, Harry Baker, Raymond, Porter and Company, and Ellwood, the vent. Milbourne Christopher, Baltimore's own rope expert, handled the emcee chores. . . . William Weaver is playing club and party dates around his home town—Milledgeville, Ga. . . . Dorenfield (not Dorny) held over a third week at the Idle Hour, Dayton, O.

MYSTERIOUS MATHEW'S one-hour presentation, *Phantom Frolics*, piloted by the veteran showman, Byron Gosh, is set for a run up and down the Coast in the major vaude houses. The unit, which recently had its birth in Los Angeles, is transported by a flashy van-type truck and two autos. Mathew totes 10 assistants. . . . Mysterious Layne, off the road during the war, resumed September 26 for a swing thru Kentucky and Tennessee, playing under auspices and at high school assemblies. Show boasts a number of new illusions by Abbott and a line of special paper. Mildred Layne is again featured on xylophone. . . . Paul Duke into the Olympia Theater, Miami, October 2 for a return engagement. . . . Don E. Wells, who formerly toured the West Virginia and Michigan territories with his own magic layout, has entered the toy manufacturing business in Detroit in association with his brother. . . . The Great Jarvis continues with his mystery troupe in West Virginia, after winding up two weeks for the Lund Theater Circuit in that State and Pennsylvania. Assisting Jarvis are William Nay, chief aid; Chiquetta Brewer, wardrobe and illusions, assisted by Marjorie Carpenter. . . . George LaFollette, now established in his new magic shop in St. Petersburg, Fla., typewrites that he's going like a house afire on private club dates in the area and that he's looking forward to a bonanza winter season. . . . Hardini and Company (George B. Hubler), who recently concluded a string of fair dates for Barnes-Carruthers, is putting in this week on special dates around Long Island, N. Y. On October 14, he opens in his native Dayton, O., for two weeks of dates in that area, assisted by Bob Mason. On October 27, he is skedded to launch his Magical Circus consisting of circus acts and magic. . . . Hubbard the Magician invaded Dayton, O., last week for his annual school commitments.

First H'wood AGVA Benefit Set for Dec.; Grauman Heads

HOLLYWOOD, Sept. 28.—Arthur Kaye, AGVA regional director, has announced plans for first annual Hollywood benefit show, with proceeds to go to union's welfare and death fund. Sid Grauman, veteran showman, has accepted chairmanship of the event, which is skedded for sometime in December. Program will be similar to AGVA benefits held in New York, Miami and Cleveland, and will include talent list of top showbiz names on AGVA's roster.

Como Floppos for Cuomo In N. H.; Too Much Diz Ella

NEW HAVEN, Conn., Sept. 28.—Steve Cuomo, local war hero, making his debut as a vaude impresario, offered Perry Como and the *Chesterfield Show* at the New Haven Arena Sunday (22) and found himself hatching a \$5,000 egg. A \$3.75 top, the youthful promoter put on his show, plus opposition of Ella Fitzgerald at \$1, proved too tough a nut to crack, and the 6,000-seat arena was able to garner only 3,300 admissions at two shows. Matinee was particularly bad, with only 836 in the house, the bulk of them in the lower-scaled seats.

Como's show, consisting of the Modernaires with Paula Kelly and Lloyd Schaeffer's ork, along with the Acromaniacs, juggler Chester Dolphin and hooper Evelyn Farny, had plenty of good promotion, but the scale was too high for Como fans, particularly when the Shubert Theater was offering Ella Fitzgerald and Dizzy Gillespie's ork plus vaude at a standard one buck. Fitzgerald show did a neat \$4,500.

CHICAGO, CHICAGO

(Continued from page 38)

two numbers from *St. Louis Woman* to hefty response. Opened and closed with tap numbers that are tops for originality and precision. Show would roll more smoothly if Nicholas Bros. opened, with Herbert in second spot.

Larry Adler, in anchor slot, sent show home a winner with his high-caliber mouth organing. As usual, selection of tunes was just right, with numbers such as *Meadowland*. Enhances his music greatly by very casual intros and talk between numbers. Made good impress by generously pointing out sidemen in house ork who assisted him. Time halted him from doing several more numbers.

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ROAD AND WEST COAST HYPO

N. Y. Replicas Fan Out All Over the U. S.

Big Backlog of Hits

NEW YORK, Sept. 28.—Signs and portents indicate an unusually hefty increase in post-war road legit, according to United Booking Office. Solid step-up in hinterland public demand for live shows has sparked desire by more towns to play them, and road futures look brighter than in years. UBO, however, foresees no serious bottlenecks in bookings as the season advances.

Chief reason is huge backlog of hit Stem shows now available for treks. Such items as *Up in Central Park*, *Song of Norway*, *State of the Union*, *Born Yesterday*, *Magnificent Yankee*, *Harvey*, *Dream Girl*, *Lute Song*, *Glass Menagerie*, *Bloomer Girl*, etc., have been added to the roster of such hardy perennials as *Oklahoma* and *Life With Father*. And these are all in addition to the usual annual *Blossom Time* and *Merry Widow* crop. A pool of big ones like these didn't exist a year ago. Obviously, also, easing up of transportation hitches is an added incentive to making managers road-conscious.

Key City Booking Trap

Some booking congestion in the larger cities is admitted, but this is a more or less normal condition at this time of year, due to stem break-ins. Practically all of the latter want major try-out spots on the Atlantic seaboard and always eat up booking time in the early part of a season. In any event, situation is subject to overnight change, with flops opening up time for newcomers. Sudden booking switches, which have seemed over-frequent of late, are nothing unusual, according to UBO spokesman, and are caused by ordinary lengthening or shortening of runs in major cities via the "stop clause."

Another factor counted on to ease any potential bottle-neck is the increase in available theaters. Civic auditoriums and arenas are in the legit market and spasmodic pic houses also are blacking out screen fare in favor of live shows. In spite of this year's hike of entries in the hinterland sweepstakes, there will still be ample spots for managers to show their wares.

Mounting operating costs, to the contrary road admish scales will hold to previous levels—a \$2.50 to \$3 top—except in cases of prolonged runs in key cities. Some occasional individual boost may be necessary, where a manager finds himself fenced between a small theater and a big show.

"Lucasta" Skips the South

One ticklish booking problem has grown with increased production of shows having mixed or all-Negro casts. A road troupe of *Anna Lucasta*, for instance, starts a long trek with a two-night stand in Bridgeport Monday (30). Troupe will by-pass Dixie and skedded stops closest to that area are St. Louis and Kansas City, Mo. When and if the Broadway (*NY Replicas Fan Out*, opp. page)

BROADWAY SHOWLOG		
Performances Thru September 28, 1946		
New Dramas		
	Opened	Perfs.
A Flag Is Born.....	9-5, '46	28
(Alvin)		
Anna Lucasta.....	8-30, '44	884
(Mansfield)		
Born Yesterday.....	2-4, '46	278
(Lyceum)		
Deep Are the Roots...	6-26, '45	421
(Fulton)		
Dream Girl.....	12-14, '45	258
(Coronet)		
Harvey.....	11-1, '44	812
(48th Street)		
Life With Father.....	11-8, '39	2,888
(Bijou)		
O' Mistress Mine.....	1-23, '46	221
(Empire)		
State of the Union....	11-14, '45	366
(Hudson)		
Voice of the Turtle, The..	12-8, '43	1,029
(Morosco)		
REVIVAL		
Front Page, The.....	9-4, '46	29
(Royale)		
Musicals		
Annie, Get Your Gun...	5-16, '46	146
(Imperial)		
Call Me Mister.....	4-18, '46	188
(National)		
Carousel.....	4-19, '45	607
(Majestic)		
Oklahoma!.....	3-31, '43	1,508
(St. James)		
Three To Make Ready...	3-7, '46	236
(Broadhurst)		
REVIVALS		
Gypsy Lady.....	9-17, '46	15
(Century)		
Red Mill, The.....	10-16, '45	400
(46th St. Theater)		
Show Boat.....	1-5, '46	305
(Ziegfeld)		
Yours Is My Heart.....	9-5, '46	28
(Shubert)		
ICE SHOW		
Icetime.....	6-20, '46	143
(Center)		
OPENED		
Bees and the Flowers, The.....	9-26, '46	4
(Cort)		
Took an eight to one thumb-down from the critics. No: Brooks Atkinson (Times), Howard Barnes (Herald-Tribune), Robert Garland (Journal-American), William Hawkins (World-Telegram), Ward Morehouse (Sun), Vernon Rice (Post), Louis Kronenberger (PM), Robert Coleman (Mirror). Yes: Robert Sylvester (News).		
COMING UP		
(Week of Sept. 30, 1946)		
Obsession.....	10-1, '46	
(Plymouth)		
CLOSING		
Hidden Horizon.....	9-19, '46	12
(Plymouth)		
Saturday (28)		
Maid in the Ozarks....	7-15, '46	103
(Belasco)		
Sunday (29)		
Swan Song.....	5-15, '46	155
(Booth)		
Saturday (28)		

Pitmen, Treasurers Get N. Y. Pay Hike

NEW YORK, Sept. 28.—A 20 per cent general increase plus \$20.70 for doubling from clarinet to bass clarinet and drums to tympany was agreed to this week by the League of New York Theaters in their settlement with Local 802, AFM. New rates are \$77.28 for working on straight play and \$110.41 for musicals in contracted houses. Hike will cost producers of musicals (generally with 24-piece orks) about \$600 each week. League also agreed to a \$20 per week rise for b.o. men. Treasurers now get \$110 weekly; their aids, \$90. Union was unsuccessful in persuading producers to shorten period

ANTA Aids Vets In Cracking Legit

NEW YORK, Sept. 28.—American National Theater and Academy is giving a helping hand to vets who want to break into legit. Service consists of interviewing ex-G.I.'s and helping them choose schools, giving them contacts and the lowdown on legit as well as their chances of breaking into the game. No casting, however.

National Theater Conferences' vets counseling service, which has been available for nine months, will be discontinued September 30. Robert Schnitzer, interviewer for NTC, will continue for ANTA.

Hot House Cues Springfield Cric Into High Temp

SPRINGFIELD, Mass., Sept. 28.—W. Harley Rudkin, theater editor of *The Springfield Daily News*, who recently loosed a blast against the lack of ventilation at the Court Square Theater, where the Playgoers of Springfield bring roadshow productions, continued his attack on the situation in his weekly *Off Stage* column. Declaring that the first column "on the state of the local theater, with particular application to the condition of the Court Square, has created something of a pothole and to-do in these parts from long-suffering patrons who have a strange predilection against stifling thru an evening of acute discomfort," Rudkin wrote that "they seemed to feel that a little ventilation should have gone along with a \$4.80 scale, and oddly enough, I agree with them. It is a disgrace to the city that we haven't a decent house for road shows. I am an old-timer. I well remember being present at the opening of the Court Square Theater, and at that time there was no better equipped or more attractive house in New England."

'Born' \$4,462 Bridgeport

BRIDGEPORT, Conn., 28.—Opening attraction of legit season at Loew's Lyric Theater, road company of *Born Yesterday*, started its tour here (20-21) and grossed \$4,462 for two nights and one matinee. Company headed by Eleanor Lynn and Richard Rober. Al Shea, veteran booker, is handling United Booking Office attractions here for sixth consec season. Follow-up bookings are Dunham Dancers (27-28), *Anna Lucasta* (September 30-October 1), *Blossom Time* (October 17-18), and magician Blackstone (October 21-22).

"Bye and Bye" N. H. Preem

NEW HAVEN, Conn., Sept. 28.—*Sweet Bye and Bye*, Nat Karson's new musical comedy, will preem at the Shubert here October 10-12, featuring Gene Sheldon, Pat Kirkwood and Walter O'Keefe. S. J. Perelman and Al Hirschfeld wrote the book, Ogden Nash the lyrics and Vernon Duke the music. Production will be under Curt Conway, with settings by Boris Aronson.

needed for vacations, now one week off for every 40 worked. Both contracts are retroactive to September 1, 1946.

Play - Hungry Los Angeles Gets Bundle

2 New Houses Help

HOLLYWOOD, Sept. 28.—Legit-starved Los Angeles will find more stage fare on its entertainment table this season than since pre-pix days. Heretofore having to get along on meager roadshow pickings, area this year will have its first winter of Theater Guild productions thru tie-up with Russell Lewis and Howard Young. Homer Curran, in association with duo, will offer five major productions, opening last week with Cornelia Otis Skinner-Henry Daniell in *Lady Windermere's Fan*. (Latter will move to New York for October 16 opening.)

Two new houses are entering the field; Hollywood's El Patio and Phoenix-Westwood. Tuesday (1), El Patio will present first venture of newly formed Players' Productions, with Keenan Wynn, Tamara Geva and Lionel Stander in *20th Century*. Players' productions, made up of Wynn, Mort Werner, Dick Irving and Herbert Rudley, skeds 24 weeks of legit in three eight-week series. Each eight-week period will be devoted to four plays allowing a maximum run of two weeks to each. Outfit expects to use pix names for pull. After *20th Century*, players will bring *Blind Alley* (cast not set), *Stage Door* (Judy Garland and Wynn) and *Petried Forest*, with Tyrone Power and Wynn. Sol Cornberg and Everett Wile, who have taken over El Patio on three-year lease, are sharing house with Players' Productions and also will stage 24 weeks of legit fare, alternating with Keenan Wynn's group in eight-week series. With combo of C. & W. and Players, house will have 48 solid weeks of legit.

Phoenix Theater Lists 5

Phoenix Theater, located in Westwood, has five productions skedded, opening the season last week with Albert Dekker in *Father Was President*, new one by Malvin Wald and Walter DeGiger. Phoenix-Westwood Company, headed by Sam Rosen, is striving to showcase new vehicles as well as include pix personalities in cast. Four-week run per play is planned. Project is subsidized by Paramount Pictures with the idea of giving studio players a whack at legit and is a relatively inexpensive medium for trying out stories. Set-up, however, allows Rosen to draw talent from all studios. Plays so aired will not be Paramount story properties, but will be on the open market for bidding by all pic companies.

Actors' lab, which has gained national attention for its work, will double last year's two to four and may go to five this season. Will open with Gogol's *Inspector General* October 8 for four-week engagement. Production will be directed by Michael Chekhov. Both lab's Las Palmas Theater and El Patio are in Hollywood, while Rosen's Phoenix will draw mainly from Beverly Hills-Westwood-Brentwood sections. Additions to new legit activity will be Biltmore Theater roadshows and Los Angeles Civic Light Opera.

Pull on Nabe Basis

Just as neighborhood pix houses (*See L. A. Gets Bundle on page 44*)

K. C. Skeds Hit High Voltage

KANSAS CITY, Mo., Sept. 28.—Labeling it the "biggest season in 15 years," Jimmy Nixon, of A. & N. Presentations, announced booking of 22 legit and music shows into Kansas City for 1946-'47 and hopes to boost the number to 25. This stacks up against 14 last year. Shows play in the 2,500-seat Music Hall.

For the opener, *Glass Menagerie*, he predicted a net (not counting taxes) of \$15,000 for a three-day stand (30-2) despite the fact that it opens the season early and initial reservations haven't measured up to expectations. *Menagerie* officially kicks off the season since it is first of five offerings under Theater Guild-American Theater Society banner, altho *Up in Central Park* came in August 26 (thru September 1), drawing a \$55,000 net.

Next Theater Guild legiter will be Erin O'Brien Moore in *The Hasty Heart*, December 5-7, followed by Louis Calhern in *The Magnificent Yankee* and Walter Huston in *Apple of His Eye*. Fifth on the Guild list not named yet.

Doing its fifth retake here *Life With Father* opens a three-day stand (10-11-12) followed by *Ballet Russe* October 25-27, *Dream Girl* November 8-10, and *Voice of the Turtle* November 14-17. Maurice Evans is booked to bring his G. I. *Hamlet* into the Music Hall December 11-14, followed by Mae West and her *Come On Up*, December 19-21; *Carmen Jones*, December 25-29, and *Anna Lucasta*, December 30 thru January 4.

Other repeaters A. & N. is scheduling for 1947 include *Oklahoma*, *State of the Union*, and *Harvey*. Plan is to book the weeks after the first of the year practically solid.

Nixon and his partner, Johnny Antonella, have cornered Kansas City legit bookings and grabbed a large hunk of band biz in the four years since they launched A. & N. Presentations. They handle all bookings into the city's new arena and Music Hall plus a number of civic org dates.

ROUTES Dramatic and Musical

American Repertory Theater (Shubert) Philadelphia.
 Anna Lucasta (Auditorium) Worcester, Mass., 2; (Bushnell Aud.) Hartford, Conn., 3-5.
 Bal Negre, with Katharine Dunham (Hartman) Columbus, O., 1-2; (English) Indianapolis, Ind., 3-5.
 Blackstone (His Majesty's) Montreal, Can.; (Grand) London, Ont., 7-8; (Auditorium) Rochester, N. Y., 9-12.
 Bloomer Girl (Shubert) Chicago.
 Born Yesterday (Wilbur) Boston.
 Carmen Jones (Shea's) Erie, Pa., 2; (Stanley) Utica, N. Y., 3; (Auditorium) Rochester 4-5.
 Come On Up, with Mae West (Ford's) Baltimore.
 Cyrano de Bergerac (Royal Alexandra) Toronto.
 Dear Ruth (Plymouth) Boston.
 Dream Girl (Selwyn) Chicago.
 Duchess of Malfi, with Elizabeth Bergner (Bushnell Aud.) Hartford, Conn., 1-2; (Shubert) New Haven 3-5.
 Follow the Girls (Cass) Detroit.
 Glass Menagerie (Music Hall) Kansas City, Mo., 1-2; (Capitol) Salt Lake City 4.
 Happy Birthday, with Helen Hayes (Shubert) Boston.
 Harvey (Harris) Chicago.
 Hasty Heart (Metropolitan) Seattle.
 Hear That Trumpet (Erlanger) Buffalo.
 I Remember Mama (Nixon) Pittsburgh.
 Lady Windemere's Fan (Biltmore) Los Angeles.
 Life With Father (Palace) South Bend, Ind., 1; (La Porte) La Porte 2; (Davidson) Milwaukee 3-5.
 Loco (Playhouse) Wilmington, Del., 4-5.
 Lute Song (Studebaker) Chicago.
 Mary Had a Little (Town Hall) Toledo, O.
 Mr. Peebles and Mr. Hooker (Walnut St.) Philadelphia.
 Oklahoma (Erlanger) Chicago.
 Park Avenue (Colonial) Boston.
 Present Laughter (National) Washington.
 Song of Norway (Boston O. H.) Boston.
 State of the Union (Curran) San Francisco.
 State of the Union (Blackstone) Chicago.
 Student Prince (Forrest) Phila.
 Tobacco Road (Shubert-Lafayette) Detroit.
 Up in Central Park (Auditorium) Oakland, Calif.
 Voice of the Turtle (American) St. Louis.

Broadway Opening

THE BEES AND THE FLOWERS

(Opened Thursday, September 26, 1946)

CORT THEATER

A comedy by Frederick Kohner and Albert Mannheimer. Staged by Albert Mannheimer. Setting, Edward Gilbert. Costumes supervised by Enid Gilbert. Press representatives, C. P. Greneker and Lewis Harmon. Company manager, Arthur Singer. Stage manager, James H. Malone. Presented by Mort H. Singer Jr.

Louise Morgan Barbara Robbins
 Nancy Jean Frey
 Alix Morgan Sybil Stocking
 Tess Morgan Rosemary Rice
 Ilka Morgan Joyce Van Patten
 Winston Atchison Michael Dreyfuss
 Tack Cooper Russell Hardie
 Dippy Marshall Sylvia Lane
 Drayman Maurice Brenner
 Tom Leonard Bell
 Jerry Peggy Romano

It may be that *The Bees and the Flowers* can be padded out to make a successful pic. MGM certainly would seem to be of that opinion, being reported as paying 50G for the screen rights before Mort H. Singer Jr. put the play into production. Stagewise, however, it looks too peaked and thin to stand up to Broadway competition.

Frederick Kohner and Albert Mannheimer have scriped a frothy little comedy, again lustily twanging the adolescent string. They have spaded in not a few bright lines which register on the chuckle meter and their younger generation are strangely reminiscent of the kids of *Kiss and Tell*, *Junior Miss* and *Dear Ruth*. But any similarity between *Bees* and its successful predecessors ends right there. Passages of fairly bright dialog are no disguise for obviously contrived situations—and situations that fail to build. *Bees* just buzzes along in a lazy sort of way without getting much of anywhere. In all six scenes of its two acts, there isn't a single sock-laugh curtain.

The grown-up vs. youngster embroglio this time stems from the remarriage of a divorced mother and her worry over presenting a new papa to her three daughters. Result, the kids take him for a guest and set out to give him the rush. The new marriage almost succeeds in going on the rocks, when the youngsters act up on finding out the truth. However, they have a change of heart and everything ends happily at the court, at least as far as plot is concerned.

But if *Bees* is set down as a frothy bit of fluff, it must be reported that it boasts some excellent performances, and its actors frequently make what they have to say and do register as much better than it is. Russell Hardie makes the bearded new husband an ingeniously likable guy and Barbara Robbins scores again in the mother role. Show, however, is strictly a field day for the kids and all of them do right well with their chores.

Joyce Van Patten, Rosemary Rice and little Sybil Stocking divide thesping honors as the children. Michael Dreyfuss turns in a fine job as the fautuous boy friend of the eldest. And there are three more good contributions from Peggy Romano, Leonard Bell and Sylvia Lane as some of the neighbors' children who get mixed up in the general scheme of things.

Mannheimer's direction is over-all competent, but his pacing needs more drive and objective. He appears to be so afraid of letting his *Bees* become farcical, that they don't seem to know which way to fly. Perhaps, a straight farce approach to the playing would make things a lot better. Edward Gilbert has designed a nice terrace to a New York penthouse for a background. In lay-out it is quite similar to John Root's set for *Kiss*

Agents, Mgrs. Settle Pay Tiff, Layoffs, "New Blood" Clauses

NEW YORK, Sept. 28.—New pay scale agreed upon this week between the Association of Theatrical Agents and Managers and the League of New York Theaters goes into effect Monday (30). League also will pay into ATAM treasury the difference between current salaries and increases retroactive to last Labor Day for distribution to its members. Satisfactory adjustment has also been made on the "lay-off" clause and the "new blood" clause which have been stumbling blocks to signing of new contract. Hereafter management will have the right

'Girls' B. O. Soars In Pitt Strike; 2-Wk. Gross 65G

PITTSBURGH, Sept. 28.—Even tho the city was still gripped in a paralyzing power strike after Thursday's (26), performance, Gertrude Niesen and *Follow the Girls* were doing sock biz, and will probably wind up the two-week engagement at the Nixon with over \$62,000 in the till.

During the first week, *Girls* brought in a small 30G, but in the second week, tho the downtown area was practically deserted for three days and with transportation crippled and then eliminated, the show shook off all handicaps and kept coming in stronger than the week before.

Nixon Manager Eddie Wappler said the second week grosses are the most "amazing" he has seen during his 30 years in the theater. Downtown area was deserted on Thursday, no street cars or busses were running, and both theater and niteries were way off, but the show grossed better than \$5,000.

"Princess Yvette" Opens Operetta Guild Oct. 25

BRIDGEPORT, Conn., Sept. 28.—Bridgeport Operetta Guild will open its 1946-'47 season here October 25-26 with *Princess Yvette*, at the Klein Memorial Theater. Group is composed of former show people who have taken up other lines of work here. It is headed by George W. Priest with Robert Vogel, former stage manager at Radio City Music Hall, who is acting in same capacity with this group.

Founded three years ago, it is a non-profit organization. Previous productions have been *Rio Rita* and *The New Moon*.

Ewings Sew Up 'Hecate' Play

NEW YORK, Sept. 28.—Martyn Coleman's new script, *How Now Hecate*, has been acquired for production late this season by Marjorie and Sherman Ewing. Producers already are set to put Coleman's other play, *A Little for the Bottle*, into production but are waiting for the theater situation to clear before going into rehearsal.

NY REPLICAS FAN OUT

(Continued from opposite page)
Lucasta company takes to the road, however, they will probably make the key stands as well as the Dixie circuit, including Baltimore and Washington, and cover the deep Mason-Dixon towns which are being passed up by the No. 2 troupe. Feeling may be that Southern invasion by original Stem players will stack up for a better reception. Current booking procedure, in instances where racial prejudice may still be a factor, is individual spotting depending on type of play and viewpoint of particular location.

and *Tell*. But what goes on in the Morgan penthouse is far from having the same bite as kid didoes on the Archers' suburban terrace.

to sack a New York drum beater two weeks prior to the closing of a New York run provided that the show takes to the road one week later and provided that it opened on Broadway within the season it was produced. However, if a new p. a. is employed for the road trek, the New York incumbent shall only forfeit one week's pay.

"New blood" clause will be restored to contract intact. It calls for admission of five new managers a year to ATAM membership via League recommendation. ATAM, however, limits retroactive admission to one new member and calls for the right of final selection in the case of new candidates.

New contract pay scale calls for an approximate 33 1-3 per cent increase over 1941 rates. New York house and company managers receive minimums of \$133.50. Broadway agents are pegged at \$190. Road salaries give managers (straight plays) \$166.60 and same repping musicals will draw \$200. Press agents on trek will get \$210.

Sidney Cohn and Milton Weir, attorneys for ATAM and the League respectively, are preparing the final drafts.

Two More for Henry Adrian

NEW YORK, Sept. 28.—Following the Harry Thurschwell-Alfred Golden script, *S'Wonderful*, which is now in work, Henry Adrian will do two more scripts this season. *Move Out of My Sun*, a play by Harry Young, with Rex Carlton as associate producer is Adrian's next chore. Producer will put *Another Day*, play with music by Priscilla Stanton and Ruth Steiff into rehearsal beginning of 1947.

More "Heart" Via Hendrik?

NEW YORK, Sept. 28.—Reports have John Hendrik's subbing for Richard Tauber in *Yours Is My Heart* during latter's current illness so successful via the box office that management will keep operetta lighted for at least another two weeks. Diving biz and Tauber's absence were expected to start the shutters closing at the Shubert tonight.

For This Battle Royal Space Like Texas Is Needed

NEW YORK, Sept. 28.—Equity quarterly meeting was hurriedly adjourned Friday (27) at Hotel Astor, when 400 more members than were expected showed up. Meeting was skedded for north ballroom, which accommodated the 750 members who arrived early. However, entry of the others caused the postponement. Meeting will now be held October 11.

According to an Equity council member, nothing vital was on the agenda, but it is known that right and left-wing factions were getting ready to throw their Sunday punches at each other. Movement to oust Frank Fay from council was one of the matters high on priority list of anti-Fay group within the org and was expected to hit the floor yesterday. The expected fracas will be unveiled at the later date.

THE DUCHESS OF MALFI

(Opened Monday, September 23, 1946)

SHUBERT THEATER, BOSTON

A drama by John Webster, adapted by W. H. Auden and Berthold Brecht. Directed by George Rylands. Lighting, William Richardson. Scenery, Roger Furse. Costumes, Beatrice Dawson. Incidental music, Benjamin Britten. Company manager, Lester Al Smith. Press representatives, Jean Dalrymple, Philip Bloom, Miriam Graham. Stage manager, Forrest Taylor Jr. Presented by Dr. Paul Czinner.

Ferdinand Donald Eccles
The Cardinal John Carradine
Giovanna Elisabeth Bergner
Antonio Bologna Whitfield Connor
Dello Richard Newton
Daniel De Bosola George Rylands
Officers.....Ben Morse, Michael Bey, Lawrence Ryle, Robin Morse, Guy Spaul
Castruchio Michael Ellis
Silvio Rupert Pole
Roderigo Jack Cook
Carlola Patricia Calvert
Julia Sonia Sorel
Old Lady Michelelette Burani
Chaplain to the Cardinal.....William Layton
Secretary to the Cardinal.....Frederic Downs
Madmen.....Frederic Downs, Guy Spaul
Walter Peterson, Robert Pike
Doctor.....Robert Pike

Theater-goers owe a debt to Dr. Paul Czinner and Elisabeth Bergner for bringing to the stage this season John Webster's stark and bloody Elizabethan tragedy, *The Duchess of Malfi*. Unless you look at the play in a brown study, it has little meaning for today. Yet it does have value as pure theater, and its power to generate terror is formidable.

But that effect does not obtain in the early days of this production. Some one has let the reins go slack. The players mumble darkly in their beards and climb about the stage in a high-handed fashion. They pose and posture and arrange themselves in tableaux, which almost make the high drama seem ridiculous. Tension, which should mount steadily, rises and falls and the audience's attention with it. Programs rustle, play-goers squirm in their seats, titter behind their hands and even walk out. Maybe it's the Boston audiences. They are notoriously conscious of musicals, oblivious of any serious theater.

Nevertheless, the hand which should have kept the reins in check is that of the director—in this case, George Rylands. While Canada Lee learned his part, Rylands stepped in to assume the pivotal role of Bosola and acquitted himself admirably. Tho he sometimes looked more like an elocutionist than an actor, his portrayal had force and he spoke Webster's crackling verse in fine rhythm. What's more, you could

Boston Critics Tab

Drew four turndowns against two nods from local critics, with one on the fence. No: Edwin Melvin (Monitor), Leo Gaffney (Record), Elinor Hughes (Herald), Elliot Norton (Post). Yes: Peggy Doyle (American), M. L. A. (Globe). No opinion: A. E. Watts (Traveler).

understand him, while the rest of the cast were all but unintelligible. That was the director's fault. He had the players speak generally with their backs to the audience. He allowed them to mumble with their chins on their respective chests. He permitted them to talk to themselves instead of to the audience.

The history books say that not much is known of John Webster, except that he was the George Kaufman of his time, collaborating with many and working on a few of his own stage pieces. But while his contemporaries flirted with Spanish heroic drama of the early 17th century, Webster stuck to the heavy outlook of Elizabethan tragedy.

Malfi is the tale of a handsome young widow whose vulturous brothers, a cardinal and a duke, thirst for her fortune and forbid her to marry in hopes of somehow acquiring it. But she loves her household manager, secretly marries him and begets three children. With the aid of another servant, Bosola, the brothers set out to get her. Not quite succeeding, they trap her, order Bosola to murder her and the children, then kill her husband. Whole affair ends in a spate of murders with Bosola, the cardinal and duke also popping off. With a

OUT-OF-TOWN OPENINGS

HENRY VIII

(Opened Monday, September 23, 1946)

SHUBERT, PHILADELPHIA

A drama in two acts (13 scenes) by William Shakespeare, presented by the American Repertory Theater (Cheryl Crawford, managing director). Directed by Margaret Webster. Scenery and costumes, David Ffolkes. Music, Lehman Engel. Dances arranged by Felicia Sorel.

CAST: Philip Bourneuf, Richard Waring, Raymond Greenleaf, Robert Rawlings, Walter Hampden, Eli Wallach, Victor Jory, Efreim Zimbalist Jr., Eva Le Gallienne, Ernest Truex, June Duprez, John Straub, Carroll McComas, Ruth Neal, William Windom, Theodore Tenley and Eugene Stuckmann.

Such a superior cast that comprises new American Repertory Theater has hardly ever graced the boards for the Old Bard. Save for the classical virtues of the tome, it seems a pity that such excellent efforts were not expended for a Shakespearean play with more dramatic substance. Nonetheless the heroics of this star-studded cast can only provoke well-earned cheers from serious students of drama. Tho *Henry VIII* may lack the dramatic impact given to it by the screen, presentation in its original form adds much distinction to the stage itself.

Philadelphia Critics Tab

All-out nod rates production 100 per cent. Yes: Linton Martin (Inquirer), Edwin Whittier (Record), Jerry Gaghan (Daily News), R. E. P. Sensitivefer (Bulletin).

In this wordy tale of England's ecclesiastical and political history covering a dozen years under the reign of Henry VIII, the 16th century pomp is paraded with astute craftsmanship. With the guiding hand of Margaret Webster pronounced in the playing, individual efforts of Victor Jory in title role, Eva Le Gallienne as unfortunate Katherine of Aragon, Walter Hampden as Cardinal Wolsey and June Duprez in fleeting moments as Anne Boleyn, make for acting triumphs that are notable contributions to the theater. All those playing contributory parts can share equal pride in making this a classical performance seldom equaled.

Cast line-up alone makes for smash box office, tho the play itself is one that only the avid Shakespearean addict can take in full stride. The American Repertory Theater has set a top-drawer standard in its initial effort that will be something to shoot at for the projected three years of its life to follow. For its fortnight metropolitan bow here, the Repertory troupe will also take in Barrie's *What Every Woman Knows*. Such perfection augurs one of the most promising and ambitious movements ever inaugurated on the American stage.

hint of incest and various subsidiary love themes the plot is further thickened.

Play could be a mightily effective costume spine-chiller were it handled smoothly, but the loose direction allows it to get out of hand. As it stands, the cast is in dire straights. Donald Eccles fumes and hisses thru his beard. John Carradine booms darkly like an organ's bass, but he and Eccles should trade places. It would be better casting. Miss Bergner is excellent in pantomime, but sing-songy when speaking. As her husband, Whitfield Connor speaks clearly, but with the earnestness of a juvenile lead in a high school play. Rylands had the play's best lines as Bosola and proclaimed the rolling blank verse as tho he knew what it meant. Later in the week (25) when Canada Lee took on the role, he showed that he, too, is a versatile, able artist. When he has mastered the rhythm of the verse and the feel of the play, he will be superb.

It's not too late to save this serious effort. Direction can save it and produce a stunning piece of theater.

PARK AVENUE

(Opened Monday, September 23, 1946)

COLONIAL, BOSTON

A musical comedy presented by Max Gordon. Book, Nunnally Johnson and George S. Kaufman. Lyrics, Ira Gershwin. Music, Arthur Schwartz. Book directed by Kaufman. Production supervised by Arnold Saint Subber. Settings, Donald Oenslager. Orchestra directed by Charles Sanford. Dances and musical numbers, Eugene Loring. Costumes, except Miss Corbett's, Tina Leser. Orchestrations, Don Walker. General manager, Ben A. Boyar. Stage manager, Barbara Adams. Company manager, Michael Goldreyer. Press agent, Nat Dorfman.

Carlton Byron Russell
Ned Scott Ray McDonald
Madge Bennett Martha Stewart
Ogden Bennett Arthur Margetson
Mrs. Sybil Bennett Leonora Corbett
Charles Crowell Robert Chisholm
Mrs. Elsa Crowell Martha Errolle
Reggie Fox Charles Purcell
Mrs. Myra Fox Ruth Matteson
Richard Nelson Raymond Walburn
Mrs. Betty Nelson Mary Wickes
Ted Woods Harold Mattox
Mrs. Laura Woods Dorothy Bird
James Meredith William Skipper
Mrs. Beverly Meredith Laura Mann
Mr. Meachem Jed Prouty
Freddie Coleman Wilson Smith
Carole Benswanger Virginia Gorski

SINGING CHORINES—Adelle Rasey, Sherry Shadburne, Carol Chandie, Betty Ann Lynn, Kyle MacDonnell, Eileen Coffman, June Graham, Betty Low, Virginia Morris, Judi Blacque, Gloria Anderson and Margaret Gibson.

Park Avenue, Max Gordon's latest project, is a paradox in modern stage pieces. It's a musical without a singable tune. It has some fine performers, but no one who can carry a tune. There's a choir of singing dancers, or dancing singers, but not a face that would launch a rowboat. Yet you can be fairly certain that *Avenue* will be a hit.

While Boston is a "musical town," audiences here sat on their hands a good part of the time. They just didn't get it. *Avenue* is over their heads, but it's tailored for Broadway's ermine and diamond trade and that's where it will strike gold.

The story (see New Haven review in last issue) is a pretty thin joke to spin out the evening long. But Nunnally Johnson and George Kaufman do it adroitly. Gershwin's lyrics were never smarter, and Arthur Schwartz's hymns, while not particularly hummable, are more than serviceable. And here's the place to note that *Avenue* marks the beginning of a trend in musicals.

First: Those dreary, elongated ballads, with which every wartime musical was saddled, have been reduced to some divertive whirls and twirls. Second: They have dispensed with set pieces and tunes, which can be disembodied and flung out over the airwaves. Gershwin's lyrics and Schwartz's tunes are all integrated with the book. The result is perfect continuity; the effect, stunning.

There are two absolutely smash specialties: *Don't Be a Woman If You Can*, sung with impish leers by Martha Errolle, Mary Wickes and Ruth Matteson. The other is *The Land of Opportunity*, a tremendous hit, with Arthur Margetson, Raymond Walburn, Charles Purcell and

Boston Critic's Tab

Musical received a four-to-three nod from critics. Yes: Peggy Doyle (American), Helen Eager (Traveler), Cyrus Durgin (Globe), Leo Gaffney (Record). No: Warren Smith (Post), L. A. Sloper (Monitor), Alexander Williams (Herald).

Robert Chisholm in there pitching. *Opportunity* offers another new tagline for barroom wiseacres; *Eet's So Seemple*, done in Latin-American accents. Both songs are show-stoppers, which observation is not made lightly.

The gawky, pale, shrill Miss Leonora Corbett is something fresh and wonderful in Broadway musicomedie. Arthur Margetson could spend the rest of his life in a penthouse. Ray McDonald is a trifle innocent, but does handsomely by a dance specialty. Martha Stewart seconds him in the young love department. Each

PRESENT LAUGHTER

(Opened Thursday, September 26, 1946)

PLAYHOUSE, WILMINGTON, DEL.

A comedy by Noel Coward. Produced and directed by John C. Wilson. Settings, Donald Oenslager. Costumes, Costello. Additional costumes, Sylvia Saal. General manager, C. Edwin Knill. General press representatives, Willard Keefe. General stage manager, Ward Bishop. Stage manager, Earl Jibrilsgal.

Daphne Stillington Jan Sterling
Miss Erikson Grace Mills
Fred Alden Turner
Monica Reed Evelyn Varden
Garry Essendine Clifton Webb
Liz Essendine Doris Dalton
Roland Maule Cris Alexander
Morris Dixon Gordon Mills
Hugo Lyplatt Robin Craven
Joanna Lyplatt Marta Linden
Lady Saltburn Lenore Harris

Wilmington's fourth premiere in as many weeks is the season's first to register a solid click. No doubt about it, *Present Laughter* is a real winner. There's plenty of lively fun in this Coward play, and its London success should be repeated when the John C. Wilson production reaches Broadway October 28 after tune-ups in Washington and Boston.

Clifton Webb is tops as Garry Essendine, a self-esteeming star of the London stage, central figure in a group of four bound together by ties of love and respect. The four are especially troubled by Joanna, a ruthless beauty married to one and covetous of the other two men in the group. A stormy crisis ensues.

It's Clifton Webb's show thruout, and he performs superbly, but he does have sturdy support from a uniformly fine cast. Those who share the stage with him most prominently are Evelyn Varden, Doris Dalton, Marta Linden and Cris Alexander, who with Jan Sterling, Robin Craven, Gordon Mills, Alden Turner and Lenore Harris keep the show moving along. And Grace Mills, as the maid, seems deserving of more time on stage. Kudos go also to John C. Wilson, producer and director of *Laughter*, as he was of Webb's last starring play, *Blithe Spirit*, another Coward work.

Donald Oenslager's sets are always outstanding, and the present London studio scene is one of his best.

L. A. GETS BUNDLE

(Continued from page 42)

have dotted this area to take care of community-clinging populace, new legit moves follow somewhat the same pattern. Phoenix aims at Western end of town for majority of its biz. El Patio and Las Palmas will be pulling from Hollywood-San Fernando regions. Pasadena Playhouse (semi-pro) takes care of Northeastern regions, while Biltmore and Philharmonic attracts from Los Angeles proper, plus other communities because of location. Unfortunately, there are no other houses available in downtown L. A. Pershing Square district.

Those close to the scene credit hyped activity to great influx of Easterners to Coast.

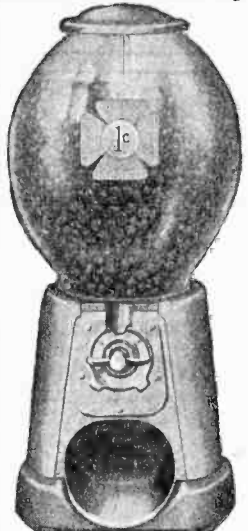
of the other players could be mentioned for some nice bit.

The chorines are something new in show business. One has a chisel nose, another a cast in her eye, a third displays a Joe E. Brown mouth, while a fourth is downright dowdy. But that's all right. They can dance lithely, sing intelligibly and pose nicely.

On the physical side, Tina Leser's costumes are startling tho not always flattering. Donald Oenslager's two sets are marvels of plastics and other post-war products and Eugene Loring has designed some intricate, interesting patterns for his dancing choir girls.

Avenue needs the usual kind of tinkering. That accomplished, watch the queues line up.

ADVANCE NO. 11
BULK VENDOR
Built for the Operator!



PRICES LIST

1	\$13.75
2 TO 11	\$11.25
12 TO 49	\$10.75
50 AND UP	\$10.50

This machine is exceptionally strong in construction—the result of over 45 years of experience where no effort or expense has been spared to perfect it!

J. SCHOENBACH
1647 Bedford Ave., Brooklyn 25, N. Y.

Big To-Do Over Candy Bar Prices

(Continued from page 92)

Billboard that all candy bar manufacturers "want to stay in the popular price range, selling their bars for 5 cents and a dime as they always have done."

An official of Mars, Inc., summed up a typical reaction expressed by most bar makers who were still wrestling with the problem of what course to follow.

"We are not in a position to say what will happen at Mars," the spokesman said, "until a legal interpretation of the order has been given."

R. R. Holcomb, vice-president of Wrigley, said that the new price formula would not affect the size of the gum sticks his firm is producing. "We have no thought of decreasing the size of the sticks of gum," Holcomb stated. "The sticks of Juicy Fruit and Spearmint gum we are marketing are standard pre-war size."

NCA Helpful

Phil Gott, National Confectioners' Association, said that NCA had sent out copies of the new price order along with other information which might help the manufacturers. Gott said that some candy bar makers may have anticipated the move and prepared new labels. He also pointed out that some candy making machinery might be simply adjusted to reduce the size of the bar by one-eighth of an ounce.

Clinton Industries Ups Stock Dividend

CLINTON, Ia., Sept. 28.—Clinton Industries, Inc., producers of corn syrup, sugar and starches used in the manufacture of candies, announced recently the increase of its quarterly dividend to 40 cents a share on common stock. Increased dividend is payable October 1 to stockholders of record on September 30.

Former quarterly dividend was 25 cents a share.

CIGARETTE MACHINES
REAL BARGAINS
READY FOR LOCATION

National 9-30	\$62.50
DuGrenier W's, 9 Col.	55.00
DuGrenier 7 Col. Mod. S. Ea.	30.00
Rowe Aristocrats, 6 Col. Ea.	22.50
Postage Stamp Mach., 2 Col. Ea.	14.50
Cigarette Sales Registers. Ea.	1.00
Penny Pusher, new.	\$47.50
Du Grenier Champs, 9 & 11 Col.	80.00
U-Need-a-Pak, Round Mirror, 8 Col.	35.00

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2717 N. Park Ave. Philadelphia, Pa.

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NEW "SPARKS" LOBOY SCALES

Arist-o-Scale



Improved mechanically and in appearance. Black porcelain foot base! Takes only 12" by 20" floor space! Aluminum cast column for strength and lightness! Baked enamel finish! Simple, foolproof weighing mechanism!

Mir-o-Scale



IMMEDIATE DELIVERY!

"Sparks" Arist-o-Scale \$115.00 Ea.
"Sparks" Mir-o-Scale . . . 125.00 Ea.
F.O.B. Oak Park, Illinois.
1/3 Deposit With Order, Balance C. O. D.

R. H. ADAIR COMPANY
6924-26 W. Roosevelt Rd.
OAK PARK, ILLINOIS
Authorized "Sparks" Scale Distributors.

On the same day OPA took action regarding candy prices, the agency also issued a directive which will allow users and holders of stocks of sirups and liquid sugar to use or dispose of these old stocks without rationing. This action was taken, OPA said, to ease the hardships resulting from the August 22 order which tightened rationing of sirups.

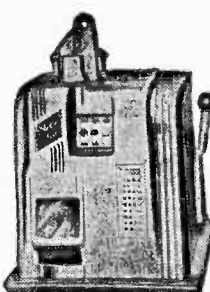
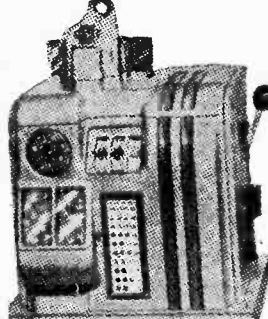
OPA pointed out that the August 22 order which placed sirups under the same rationing program as sugar, caught many industries with large stocks. These industries may now sell or otherwise dispose of these stocks, or use them without rationing, provided a complete report is made to district OPA offices before October 15 and permission of the agency is granted.

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All Types of Coin-Operated Equipment

COLUMBIA BELLS
NEW—IMPROVED—1946 MODELS

DELUXE CLUB BELL	TWIN JACKPOT BELL
OPERATOR'S PRICE \$209.50	LOTS OF 6 \$139.50 Single Unit, \$145.00

BOTH MACHINES ARE INTERCHANGEABLE
1c-5c-10c AND 25c PLAY

NEW Northwestern VENDORS
WORLD'S FINEST BULK VENDORS

DELUXE	MODEL 39
Less Than 25 \$22.60	Less Than 25 \$12.75
Less Than 100 22.35	Less Than 100 12.30
100 or More 21.85	100 or More 11.90

MODEL 33 BALL GUM

Less Than 25 \$9.65
Less Than 100 9.35
100 or More 9.05

MODEL 40 (4-Lb. Globe)

Less Than 25 \$8.60
Less Than 100 8.35
100 or More 8.10

(6-Lb. Globe, 15c Extra)






COLUMBUS VENDORS


1c PEANUT MACHINE

48 and up, \$9.50; 12 to 48, \$10.00; under 12, \$10.50.
Sample, \$11.50.

5c VENDOR

Prices as follows: 48 and up, \$10.50; 12 to 48, \$11.00; under 12, \$11.50; sample, \$12.50. \$2.00 deposit per machine, balance C. O. D.

THOMAS NOVELTY CO.
1572 Jefferson St. PADUCAH, KY.



NAMA CONFAB SKED

(Continued on page 93)

during the morning session. Following Reynolds, R. L. Strain, an industry representative as executive of American Locker Company, will discuss NAMA Public Relations.

J. Renz Edwards, of Cigarette Service Company, Inc., Kansas City, Mo., is the final convention speaker. His address, *Are You With It*, is expected to be of an inspirational nature.

Big social event of the meeting, and final session, comes with the 10th anniversary banquet Friday evening. With Vincent Gottschalk as toastmaster, program includes presentation of NAMA's award, installation of 1946-'47 officers and directors and after-dinner dancing.

Aside from the convention program itself, series of special events is being planned especially for wives and women guests of members attending. Highlights will include a visit to Don McNeill's *Breakfast Club* broadcast in the Merchandise Mart, a luncheon at Marshall Field's with conducted tour of the store, and a sight-seeing bus trip thru Chicago.

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Lots of 25 or More, \$60.00 Each



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A route of these Card Vendors will earn a steady income for you. Tax free.

INTRODUCTORY PRICE \$29.50

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THE BIGGEST NAME IN BELLS

DELUXE CHROME BELLS

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10c.....	310.00
25c.....	330.00

Immediate delivery! All chrome finish. Sides are covered with stainless steel drill proof plates.

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Riggio Heads Am. Tobacco

CHICAGO, Sept. 28.—Vincent Riggio has been elected president of the American Tobacco Company, it was disclosed here this week. Riggio was named to succeed George Washington Hill who died September 13.

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SEND FOR COMPLETE LIST!

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JUKE SCHOOL ROLLS TOP 4,000

Query Shows 190 Schools

Service training set as industry fixture as juke service job gets bigger

By John Carlson

CHICAGO, Sept. 28.—More than 190 juke box service schools with a combined enrollment topping 4,000 have been conducted so far this year by manufacturers and distributors, a survey completed this week reveals. And this does not give the full count, since report of one firm was not received in time to be included for tabulation.

Confirming the belief that service schools are becoming an essential and permanent fixture in the industry, the survey also points to a trend in which the serviceman's job is coming of age as a distinct trade within the music trade itself.

It helps, perhaps, to explain why *Radio News*, a technical magazine for radio men, devoted five full pages this month to an elaborately detailed article on juke box servicing.

Impressive Attendance

Despite impressive attendance figures disclosed by the survey, post-war service schools actually are just getting well started. Three manufacturers, together with their distributors, have yet to begin their instruction program, altho all have laid plans. Two manufacturers launched their schools as recently as two months ago. And the firms which already have carried on an extensive program are planning on expansion.

A great deal of time and money has been spent both by manufacturers and distributors to make these schools worthwhile to operators. One company says that 14 field engineers have been continuously engaged in developing courses and conducting them. Another has had 12 service experts in the field.

Interesting variations occur in the programs of the different juke makers. Looking at them individually, the picture is as follows:

Aireon Schools

Aireon Manufacturing Corporation. Ed King, service school chief for the company, opined that instruction for servicemen working with Aireon phonographs was even more necessary than for others, because it is the first juke box to be produced by the firm. King outlined the progress made in an educational way during past months.

Keynoters were two schools held at the firm's Kansas City, Mo., plant. Following these, he said, approximately three schools have been held under the sponsorship of each distributor, and with the aid of factory service experts.

Now, King said, schools are operated under a fluid set-up; that is, whenever and wherever they are needed. Big aim continues to be to help operators' servicemen learn the most they can about the machine.

AMI, Incorporated. Heading this firm's service schools, sales and service manager Monte West currently is on the West Coast conducting a series for Los Angeles, San Francisco, Portland and Seattle offices of M. S. Wolf Distributing Company. AMI is just getting up full speed on its schedule. West reports that he is

Juke Box Sings at Sherman for Louis Prima Nickel-Free

CHICAGO, Sept. 28.—Guests in the lobby of the Sherman Hotel here were entertained by the muted tones of music emanating from a juke box set up in a conspicuous position. And tho the machine was in continuous operation on an 18-hour-a-day schedule, not a nickel entered the coin slot.

Juke box, an up-to-date Wurlitzer, was on location to promote Louis Prima's current engagement at the Panther and Bamboo rooms of the hotel. Playing only Prima recordings, the juke box and accompanying display poster brought attention to the maestro's audience participation stunt, "Juke Box Night."

As a feature of his show, the band-leader selects members of the audience to engage in a quiz game. Two winners are presented with albums of the latest Prima disks selected because of their popularity on juke boxes over the country.

The juke box used in the promotion was furnished by the Chicago Simplex Distributing Company.

Solotone Prexy At Kansas City Music Showing

KANSAS CITY, Mo., Sept. 28.—F. E. Wilson, of Los Angeles, president of Solotone, was on hand to answer operators' questions on the telephone music systems at a showing conducted recently by Fairway Distributing Company in the Phillips Hotel.

Twenty music operators from the two Kansas Cities and the immediate vicinity turned out for the display, Ben Butler Jr., president of the distributing firm, reported. Ray Heldstab, Fairway vice-president, and Gordon Talmage, secretary-treasurer, also were present for the show.

Fairway, which is located at 804 Grand, formerly was Tri-State Distributing Company. It was launched under the latter name about six months ago, but name had to be changed when incorporation papers were filed and it was discovered that there was a company of the same name already operating out of St. Louis, Butler explained.

He reported that there now are "more than a dozen" operators using the phone music systems in the four-State area in which his firm distributes. Area includes Western Missouri, Kansas, Eastern Nebraska and Western Iowa.

planning for a number of sessions to follow the Far West series as quickly as they can be fitted into the program.

He also said that he has found particularly helpful, in addition to the actual conducting of the school itself, the practice of taking time to make field trips from distributor points. Thus, he and his staff have been able to give individual help to operators on their home grounds.

Bally Manufacturing Company. Herbert B. Jones, vice-president, said that the company definitely plans a complete program of service schools. (See *Juke School Rolls* on page 106)

Ask Uniform Tavern Hours In Wisconsin

Association Wants Law

CHIPPEWA FALLS, Wis., Sept. 28.—Decision by Tavern League of Wisconsin to ask for legislation to enforce uniform tavern closing hours thruout the State had juke box operators wondering how such a law would affect their business in such locations.

Representatives of the League's 4,700 members met here recently to discuss closing problems as well as other topics affecting government regulation of taverns.

It was pointed out that present local community regulations on closing hours have resulted in wide discrepancies between various areas. Move for adoption of State legislation was started by the Waukesha County chapter of the association and was accepted after discussion by the association in the form of a resolution.

May Shave Hours

Uniformity of closing hours might cut down the business day of taverns in some cities—and consequently make inroads on coin play—according to trade spokesmen, but the general effect would be expected to be favorable to the over-all tavern trade. That is, a great number of communities in which taverns have been limited by local ordinances to short hours, might fare better under a State law.

The association also recommended passage of a State law requiring prosecution of minors as well as tavern men wherever a minor has misrepresented his age in order to get liquor.

Rejected was a resolution calling for repeal of the wartime amusement and liquor tax.

Hangartner To Operate Juke, Pinball Firm

SCOTTSBLUFF, Neb., Sept. 28.—L. A. Hangartner, former Omaha war plant worker, has established the Modern Music Company here to operate juke boxes and pinballs in the Western Platte River Valley area. Firm is sharing space with A. K. Campbell, veteran Scottsbluff music and games operator, at 1126½ South Broadway.

Hangartner and his wife are handling the operation, which is associated with Central Distributing Company of Omaha, he said. Central is headed by M. H. Rosenberg. New firm will operate in Lyman, Gering, Morrell, Mitchell and Alliance as well as Scottsbluff.

Hangartner reports that there are plenty of locations available thru the territory, but he rated the Mexican sugar beet field workers among his top music players. He said his biggest difficulty at present is records, many of which wear out long before they have given their full quota of plays.

Establishment of Modern brings the number of music and juke box firms operating out of here to four juke concerns and one telephone music company.

Juke Distributions Form National Export Assn.

WASHINGTON, Sept. 28.—Juke distributors have formally opened an export trade association and commenced business by filing papers under the Export Trade Act with the Federal Trade Commission for exporting coin-operated phonographs.

Association, known as the American Phonograph Co-operative, Ltd., will maintain offices in Chicago, San Francisco, New Orleans and Boston, according to officials of the firm.

Export Trade Act (Webb-Pomerene Law) provides that nothing contained in the Sherman Act shall be construed as declaring to be illegal a co-operative or "association" entered into for the sole purpose of engaging in export trade and actually engaged only in such export trade.

Law further prohibits any agreement, understanding, conspiracy or act which shall artificially or intentionally enhance or depress prices within the United States or otherwise restrain trade.

Officer directors of the association are Donald W. Clark, president; Fletcher A. Blalock, vice-president; and M. H. Rosenberg, secretary.

Juke Box Men Attend Class On Wurlitzer

WICHITA, Kan., Sept. 28.—More than 35 Southwestern Kansas juke box operators turned out for service school on Wurlitzer phonographs held in the Allis Hotel Sunday (22) by sales and service staff men from Central Distributing Company of Kansas City, Mo.

Bob Coushaine handled most of the servicing instruction at the all-day session, with Jerry Wilson and Bert Alcott, salesmen for Central Distributing, also taking a hand.

Similar school will be held at the firm's Kansas City offices, 1523 Grand, September 29, with the same team handling the questions and conducting the demonstrations. Company is a three-way partnership of Tim Crummett, who heads the Kansas City branch; W. J. Mashek, in charge of the Oklahoma City branch, and M. H. Rosenberg, directing the Omaha branch.

N. Y. Music Ops Banquet Oct. 5 At the Waldorf

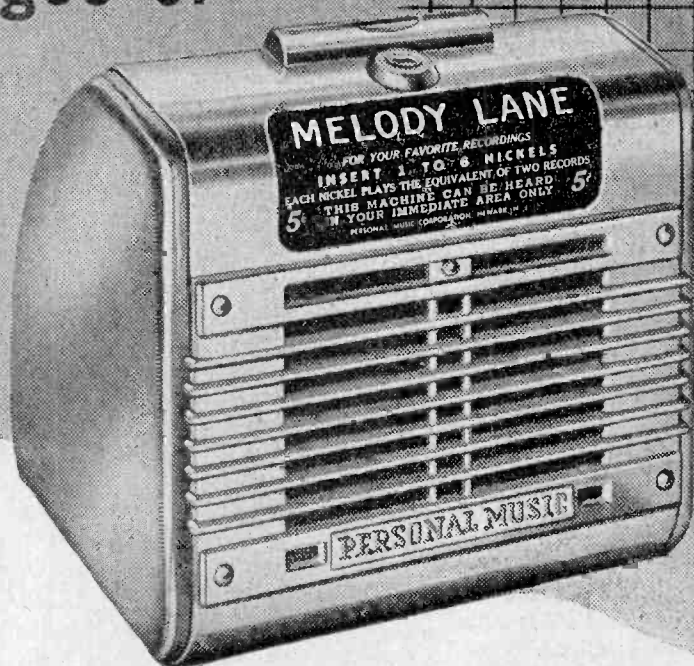
NEW YORK, Sept. 28.—Largest gathering in the history of the organization will be present at the ninth annual banquet of the Automatic Music Operators' Association October 5, according to Barney Schlang, organizational manager.

Schlang said a few tickets were still available for out-of-town distributors and operators, but he expected a complete sell-out for the affair which will be held in the Grand Ballroom of the Waldorf-Astoria Hotel. No tickets will be sold at the door, according to Schlang.

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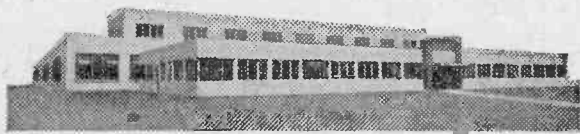
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ALBUM REVIEWS

(Continued from page 31)

toneer Paul Weston's symphonic arrangements add greatly to the enjoyment, emphasizing a full-bodied string section. Songs included are *When You Are Away*, *Romany Life*, *Italian Street Song*, *A Kiss in the Dark*, *Kiss Me Again*, *Summer Serenade*, *Sweethearts* and *Thine Alone*. Girl shows promise, possessing a bell-like voice and sense of how to put a song across. Her chief weakness is diction. Too often lyrics get lost in flashes of vocal pyrotechnics. This is particularly noticeable in *Romany Life* and *Italian Street Song*. Best of the lot are *Kiss Me Again* (from *Mlle. Modiste*) and *Sweethearts* (from *Sweethearts*). Words come up a little more clearly in the latter two. Tho the wax world is well stocked

with better versions of these Herbert selections, the youthfulness of this songstress and richness of the orchestral accompaniment will get many to add this album to the home library. Attractive cover drawing shows girl on stage with pit ork in the foreground. Inside cover is devoted to large pic and thumbnail biog of Miss Butler.

Nothing here for juke spinning.

MEMORY WALTZES (Capitol BD-31)

There's pleasurable listening between these covers. For his first album, Frank De Vol picks on eight American waltz faves and puts them into semi-symphonic dress. Ork structure leans heavily on Strads, rounded out by reeds and harp-subdued brass (including French horns). Getting the lush treatment are *Shadow Waltz*, *One Night of Love*, *Three o'Clock in the Morning*, *Wonderful One*, *In a Little Spanish Town*; *Jeanine*, *I Dream of Ltlac Time*; *Parlez Moi D'Amour*, and *I'll See You Again*. Three-quarter beat is well-defined thruout, making sides suitable for dancing. Arrangements make for restful ear material, adhering closely to the melody, but hold little that's outstanding or of striking originality. Best of the batch is *Parlez Moi D'Amour*. Piano holding to background figure intros single violin carrying the melody, with ork pyramiding from there. Aimed directly at the cash register, this sugar-sided album should have little trouble hitting a bull's-eye. Waltzing pair decorate the cover. Inside gives spiel on Maestro De Vol and the "eight timeless and ever-engaging melodies" to be found within. Mostly for the home shelf, ops will find sides suitable for plush-lined locations.

SAM DONAHUE (Capitol 293)

Put That Kiss Back Where You Found It—FT; V.
Scuffin'—FT.

Topside's ditty is on a cute kick. However, there's little to get excited about one way or another in either Bill Lockwood's warbling or Sam Donahue's ork backing. Holding a moderate danceable beat, reeds and muted brass pour on the sugar. Instrumental backside is straight from the filler drawer. Tempo here picks up, but pattern is plenty time-worn, with not much originality displayed by either arranger or sidemen.

Any nickel attraction here will be found on the topside.

JACK RIVERS AND HIS TEXAS TORNADOES (Trilo 124, 125)

Texas Tornado—FT; V.
If You Knew What It Meant to Be Lonesome—FT; V.
Playing Games With Me—FT; V.
Blue Blue Eyes—FT; V.

There's a sweetness in Rivers's pipes which makes these sides easy listening. However, some Western fans will miss the nasal quality which adds folksy flavor to melodies of the wide open spaces. The Texas Tornadoes (piano, fiddles, guitars and bass) sometimes slip out of character and get too groovy for authentic Western. Rivers's easy-voiced styling is at its best in *Texas Tornado* and *Blue Blue Eyes*. Former is a Rivers original and has what it takes to become a topper on the folk ladder. (It has already been picked up on another label.)

Folk phono ops giving these a try will find the coin attraction on *Blue Blue Eyes* and *Texas Tornado*.

PEGGY LEE (Capitol 292)

Aren't You Glad We Did?—FT; V.
It's All Over Now—FT; V.

Coupling two facets of her song personality, Peggy Lee proves herself equally ear-fetching on both sides. The style is soft and intimate for pic tune *Aren't You Glad*. From 20th Century-Fox's *The Shocking Miss Pilgrim*, the posthumous George Gershwin borders on double entendre with lyrics on a "we shouldn't have but did" theme. Vocal on the rhythmically brighter flipover has pulse, and here as well as on the topside gets sympathetic support from Dave Barbour's guitar and studio ork.

Pix tie-in helping, *Aren't You Glad* should make phono ops happy.

MARGARET WHITING (Capitol 294)

For You, For Me, Forevermore—FT; V.
Passé—FT; V.

Forevermore (from *The Shocking Miss Pilgrim* pic) is another George Gershwin posthumous ballad. Margaret Whiting drags the tempo until side spurs yawns. Jerry Gray ork's schmaltz backing doesn't help any

either. Flip fares better, as Miss Whiting appealingly projects the torch lyrics of the French importation. Gray's Strad heavy ork suitably frames the singing.

Pix tie-in may bring some takers to the topside, but it's the flip that will pay off.

STAN KENTON (Capitol 298)

It's a Pity To Say Good Night—FT; V.
Intermission Riff—FT.

With the maestro's keyboard leading the way, boys cut it sharp to give June Christy's sultry piping solid support on the A side. The Billy Reid tune is given a moderate bouncy beat, with the instrumental arrangement giving the upper hand to the brass department. Riff pattern for *Intermission* is established from the start in a short intro by the batoner's Steinway and Eddie Safranski's bass, with the brass biting in on the beat as Vido Musso's tenor and Boots Mussuli's sax phrasings carry it to further developments. Altho holding to a moderate tempo, there's plenty of rhythmic interest here, heightened by the walking bass that holds from start to finish.

Good Night is a cinch, with Kenton enthusiasts also going for its instrumental mate.

JACK SMITH (Capitol 300)

The Whole World Is Singing My Song—FT; V.
Everybody Kiss Your Sweetheart—FT; V.

This is Jack Smith's initial dinking for this label. The radio warbler (Oxydol and Prudential air shows) has a lively singing style which is better suited to the catchy and rhythmically brighter backside than the *Whole World* love ballad. Injecting sincerity into his styling of the latter, it's not hard to take despite his tremelo on sustained notes. Toned-down brass and violins are stressed in unnamed ork's accompaniment. Voice group, The Sportsmen, share vocals.

Having built up a following in the grown-up bobby-sox crowd via aers, platter should coax some coinage, preferred spin going to *Everybody Kiss*.

ELLA MAE MORSE (Capitol 301)

That's My Home—FT; V.
The Merry Ha! Ha!—FT; V.

That's My Home is a hybrid cross between Western and eight to the bar and holds little interest for either folk or jazz fans. This vain attempt to mirror *Cow-Cow Boogie* fails to even arouse enthusiasm in the vocalist. Needle brings up a little more for the ears on the flip. Catchy ditty about love's last laugh gives Miss Morse something to work with. A couple of trumpet licks by Ray Linn, who fronts supporting studio ork, has a temperature raising effect.

Any nickel attraction here will be found on the B side.

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- 5—Rock-Ola 1942 Premiers. Like new 550.00
- 1—Wurlitzer 500 Keyboard Selector. Like new. Reconditioned 550.00
- 1—Seeburg Casino. Fine condition. Refinished like new. Gold Trim 495.00
- 2—Seeburg remote basement jobs. Reconditioned. Fine Shape. (Regals).... 325.00
- 3—Rock-Ola 1939 Standards. Fine shape 395.00
- 5—Wurlitzer 42-500 models. Fine shape. Real buy 495.00
- 1—Windsor Rock-Ola. Remote original cabinet. 8 wall boxes complete... 495.00
- 3—Seeburg, Victory cabinets. 1943 style cabinet 425.00
- 5—61 Wurlitzer Counter Models 175.00
- 1—1939 Deluxe with adapter. Dial head. 5 wall boxes 625.00

A REAL LOCATION BUY Remote Installation

One—Rock-Ola Monarch with 8 wall boxes. 100 ft. cable, new. Brain box setup with new heavy duty rectifier installed, ready for location. Will give years of excellent service. (Bargain)\$550.00

ALL ABOVE EQUIPMENT SUBJECT TO PRIOR SALE

WARREN C. DEATON, ASSOCIATES

10 YEARS EXCLUSIVE ROCK-OLA DISTRIBUTOR
FOR STATE OF OHIO

PHONE 2-1991 GALION, OHIO

RECORD REVIEWS

(Continued from page 28)

The Billboard 1946-'47 ENCYCLOPEDIA OF MUSIC

... now in preparation



- 2 Volumes
- 10 Sections
- 50 Special Articles
- 72 Reference Lists
- 750 Pictures
- 1000 Pages

The Billboard
25 Opera Place
Cincinnati 1, Ohio

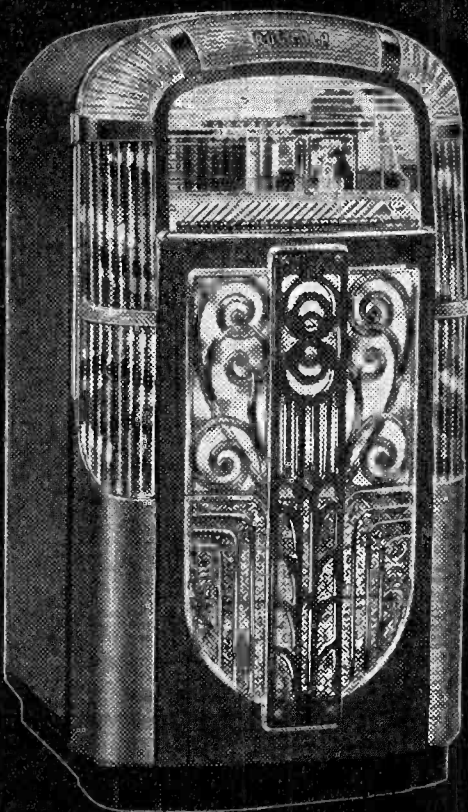
Please send ENCYCLOPEDIA OF MUSIC for which I inclose \$5.00.

Name

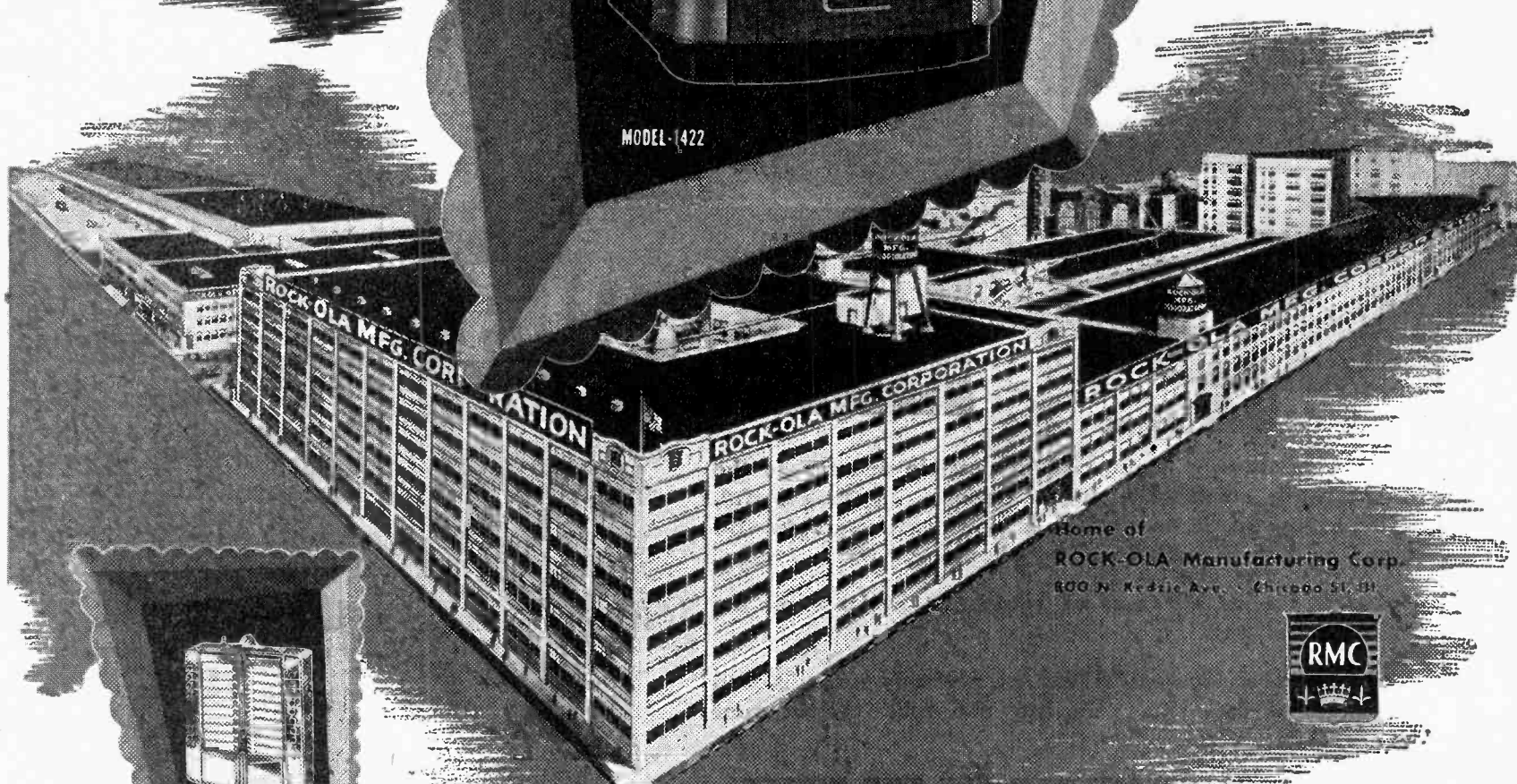
Address

City Zone State

of a master **MASTERPIECE** Phonograph Producer!



MODEL 1422



Home of
ROCK-OLA Manufacturing Corp.
800 N. Kedzie Ave. Chicago 51, Ill.



ROCK-OLA

WALL BOX
MODEL-1530



Juke Firm Windows Smashed by Vandals

CHICAGO, Sept. 28.—Vandals this week smashed 10 of the windows in the Melody Music Shop at 3800 Grand Avenue, according to the owner, Frank Padula, whose shop services juke boxes.

Captain of the Austin police station said the windows were part of 15 smashed in two shops on this street. The other five broken were in another store which has a large sign of the Melody Music Shop on the side of the building.

Claim Improved Wood Plastics

NEW YORK, Sept. 28.—Conversion of wood into plastic which will hold a molded form better than present plastic has been undertaken by the plastic division of General Electric, it was revealed this week.

New undertaking will offer increased production of plastics, according to General Electric executives. Under the present experimental set up, a tree can be ground up, subjected to high pressure and temperature and converted into plastic which is easily molded, making it ideal for use in panels of juke boxes.

Production jumps to almost any height needed are now possible, according to G. E. officials. Knowledge resulting from war-time construction of plastic-resin bonded plywood products will accelerate the production of the product now, they stated. The product is fabricated from thin wood veneers bonded with plastic resins.

Juke Repairman Dies As Second Victim of Indianapolis Killer

INDIANAPOLIS, Sept. 28. — A young juke box repairman became the second victim here of a club slayer, when he was found bludgeoned to death under Kentucky Avenue Bridge over White River in Southwestern Indianapolis.

The victim, George Foddrill, 25, was declared by police to have left his rooming house after saying he was going out on a date. Detectives disclosed that they could find no clue to the identity of the killer who claimed his first victim five days earlier.

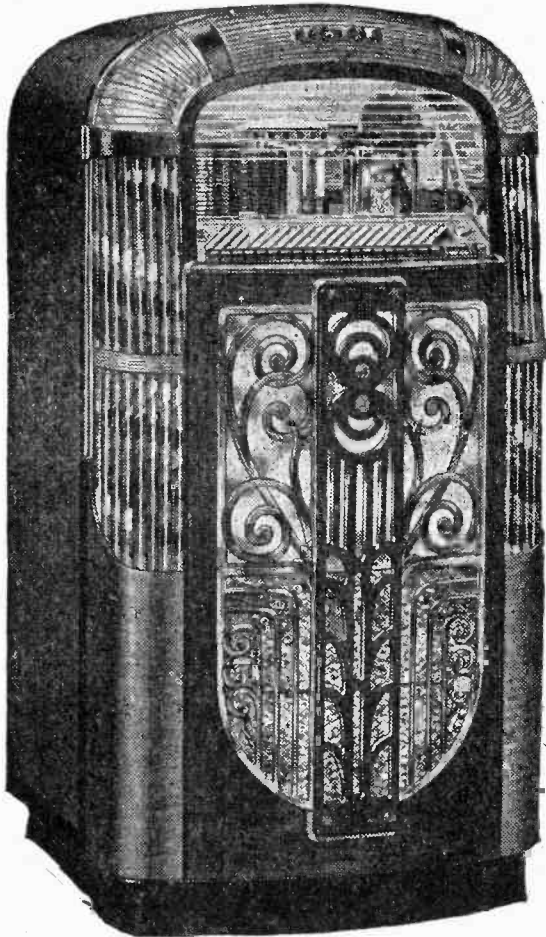
The first victim was Alberta Green, 22, a student nurse who was also found clubbed to death. Police had found her at a hospital in the Indiana University Medical Center. Also slugged was another nurse, Miss Betty Overdeer of this city, who is recovering.

SEACOAST IS SET

*with
the*

New

ROCK-OLA



Phonograph Of Tomorrow

Yes, we're set to give you earliest possible delivery on the finest music combination in the nation . . . the colorful, eye-catching, modern designed Rock-Ola Phonographs and Bar Boxes. Don't wait. Wire . . . phone . . . write . . . today!

Seacoast accepts all types of equipment in trade on the most liberal terms.

And remember, Seacoast's stock of perfectly reconditioned machines is complete. We buy and sell. Check your needs, then . . .

SEE SEACOAST AND YOU SEE THE FINEST



Seacoast DISTRIBUTORS, INC.

415 Frelinghuysen Avenue, Newark 5, N. J. 627-629 10th Avenue, New York 18, N. Y.
Bigelow 8-3524 Longacre 3-0740

Exclusive Rock-Ola Distributor In Northern New Jersey

Exclusive Rock-Ola Distributor In Greater New York

NEW TEST RECORD

(USED BY AIREON)

Tests all record changer mechanisms in 5 seconds. Every shop, serviceman and manufacturer should have this new disc.

\$2.00 each post paid

Discount on Orders for 10 or More.


DAMON TRANSCRIPTION LABORATORY
Midland Bldg. Kansas City, Mo.

\$\$\$—CASH IN—\$\$\$
ON YOUR OLD
\$ 12-RECORD SEEBURGS \$
\$ STATE CONDITION, PRICE AND \$
\$ HOW MANY YOU HAVE. \$
\$ TIMES 200 E. STATE STREET \$
\$ AD. 8484 \$
\$\$\$ COLUMBUS, OHIO \$\$\$

FOR SALE

3 A.M.I. Automatic Hostess Units. Consists of 30 Turntables. Cabinets and all equipment to operate wired music studio. Can ship in 10 days.

Wire or Write
BOX D-281
The Billboard Cincinnati 1, O.


Every 8 hours



THESE SOLOTONE BOXES CAN EARN \$8000



Solotone gives you the biggest opportunity to make more money than has ever been possible in music merchandising.

Study the photograph above.

Each Solotone box in this location earns 5c for each 6 minutes of music. There are 20 boxes in the location, all of them wired into a central music source. For each 5c any one of the boxes will play 6 numbers of low volume music which can only be heard in the immediate vicinity of that particular box. Any number of boxes can be playing at once, but each one requires a 5c or 10c deposit. This means that there is a potential take in this one location (and in thousands of other locations like it) of a solid \$10 per hour, day in and day out.

If this is the kind of money you are interested in talking about, come to headquarters for all the dope. Phone or wire us today.

**SOLOTONE
CORPORATION**

2311 W. PICO BLVD. LOS ANGELES, CALIF.

DIXIE'S BARGAIN SALE

PRICED TO SELL
CONDITION GUARANTEED

WURLITZER	ROCK-OLA	SEEBURG
850 ... \$549.50	SUPER MARBLE.....\$399.50	HI-TONE 8800.....\$429.50
800 ... 479.50	MASTER MARBLE..... 379.50	ENVOY 379.50
600 ... 329.50	MONARCH MARBLE.... 229.50	COLONEL 329.50
500 ... 299.50	IMPERIAL, 20 MARBLE 199.50	STUDIO & 10 LOCATION, CABINETS, COMPLETE.\$1250.00
616 ... 179.50		

USED ROCK-OLA, WURLITZER PARTS
NEW JENNINGS SLOTS
WE SHIP TO ALL FOREIGN PORTS

DIXIE MUSIC COMPANY

701 N. MIAMI AVE.

MIAMI, FLORIDA

AMERICAN FOLK TUNES

Cowboy and Hillbilly Tunes and Tunesters

Buys Plane

Pancake Pete Newman, one of the shining lights of the Sleepy Hollow Gang, heard daily on WFIL, Philadelphia, and on the station's network *Hayloft Hoedown*, has applied for a pilot's license. When this comes thru, the Sleepy Hollow Gang hopes to buy an airplane of their own to fly from city to city on personal appearance tours.

Elmer Newman, who heads the Sleepy Hollow troupe, has placed several of his original songs with Western Music Publishers. Newman and his entire Gang have just completed some work with the Associated Transcription Company. Moreover, the Gang has been signed to record for Majestic and expects to cut its first sides for the label early in October.

Frankie Adams, head of the Sapphire Record Company, Philadelphia, has signed Lee Marvin and Betty Lou and their C-Bar C Ranchers to an exclusive recording contract for Sapphire label. Featured on WDAS, Philadelphia, and on other radio stations in Eastern Pennsylvania, the troupe makes its first Sapphire cuttings on September 28, recording *On the Hills of Gold and Silver, Oh, Annabelle, May the One That You Love and Take Me Back to the Mountains*.

Roy Rogers, in Philadelphia with a rodeo, along with the Sons of the Pioneers, was featured in a special program September 16 on KYW. Rogers and Bob Nolan, who heads the Pioneers troupe, also visited the various hillbilly shows on WFIL.

When the Fourth Estate Square Club of Philadelphia left for a pilgrimage to Norfolk, Va., on September 21, Jesse Rogers, singing cowboy on WDAS, headed the troupe of entertainers going along on the trip.

Sammy Penn put on a 10 gallon hat while visiting the record shops and radio stations in Eastern Pennsylvania to promote the new Cowboy record label created by Jack Howard.

Rusty Keefer, of the Santa Fe Rangers, has written a novelty tune, *Hillbilly Polka*, which the Hoosier Hot Shots will introduce on records.

Dick Thomas, writer of *Sioux City Sue*, has recorded his newest cowboy lilt, *Ranch House Rhythm*.

Sleepy Hollow Ranch, near Quakertown, Pa., finished the season September 15 with Jack Steck, producer of *Hayloft Hoedown*; Tex Marshall, Curly Herdman and His Texas Cowboys, and the Sleepy Hollow Gang. The Sunday previous, the Ranch featured Happy Johnny and His Gang who came in from WBAL, Baltimore.

Johnson Back

Gene Johnson, booking agent for WWVA, Wheeling, W. Va., returned recently from the army. When the war was over he joined General Clark's headquarters in Italy as entertainment officer and had charge of all the entertainment for the American soldiers in Austria. He arranged for and co-ordinated shows, from legitimate stage to opera. His last show was Noel Coward's *Private Lives*, in which he used Austrian talent, speaking the English language. This was a big success and played in Germany, Austria and Italy. Gene is planning on taking the WWVA *Jamboree* on tour thru New York, Ohio, Pennsylvania, West Virginia and Maryland.

West Coast News

Eddie Dean, PRC Western pix player, last week recorded four numbers for Majestic Records. Tunes are: *Rainbow at Midnight, Kentucky Waltz, I'll Cry On My Pillow Tonight and Isn't It a Shame, Love?*

Of the 6,000 tunes Eddie Albert can play on his guitar, many were

collected while he and folk troubador Burl Ives toured Mexico in search of native folk music items.

After a four-year stint in the service, Western group Maddox Brothers and Rose returns to the airways via Modesto's (Calif.) Station KTRB. Before the war they were heard on the California Radio System twice weekly for 48 weeks. Group consists of the four Maddox Brothers and their sister, Rose.

Additional bookings are being set up for Tex Ritter's current Texas tour. He will be kept on the road well into October, covering Austin, Waco, Abilene, Wichita Falls, Amarillo, El Paso and Albuquerque, N. M.

Barry Shipman was signed by Columbia pix to write screen play of *Swing the Western Way*, action musical featuring Ken Curtis.

Texas News

Shirley and the Beeman Family, having closed their tour with Interstate Theaters, are playing week-end dates in West Texas while school is in session. They have signed for a return date in the larger cities for the Christmas holidays.

Art Satherly, v.-p. of CBS, was in Dallas recently cooking up a network show to feature Ted Daffan and His Texans.

Gene Autry was in Dallas recently for the opening of his new Beckley Theater, which makes four in his local chain of neighborhood houses. Last month he opened the Hill, and they had to call out the police department to clear the traffic jam for Gene's appearance in the lobby to greet the audience and give autographs.

Melody Music of Dallas is the newest firm to enter the publishing field. It is coming out with a folio called Hal Horton's Originals, being sold via KRLD on the *Hillbilly Hit Parade*. The folio is now in its third printing.

I Got My Gal is the name of the newest song which has been aired on two networks, and Capitol Recording is going to use one of its newest stars, possibly Merle Travis or Tex Williams. Jimmy Wakely will cut this number on his next session with Decca.

Continental Rose, by Jimmy Busler, will be released soon by Peer International.

Lorin H. Kiely, promoter, has resumed his weekly cowboy and hillbilly stagershow at the Coliseum, Evansville, Ind. The September 22 show featured the Shady Valley Folks from KWK, St. Louis, including the Buckeye Four with Joe Randall, Horseshoe Mike, Cy Wilkins, Joey Ross, the Dunigan Trio with Jock Dunigan, Gertrude Miller, Tommy Sutton, Mary Jane Johnson, Texie Holle and Jimmy DeNoon. For his show Sunday, September 29, he has a group of entertainers from Station WAVE, Louisville, including Slim Miller and Gary Carr. For Sunday, September 6, he has a group of radio entertainers from St. Louis, including Roy Queen and his six-year-old wonder child, Sunny Queen.

Ted Matheson, East Coast lyric writer, has a song, *Let's Sing a Song and Be Happy*, published in Chart's newly-released Hayride Jamboree Barn Dance Album.

Smilin' Al Stofel and His Tennessee Clodhoppers are playing under canvas around Albertville, Ala., on Sand Mountain. With the act are Slapstick Sayace, Alveda, Cuden Lee, Jennie Lee and Rascal.

ATTENTION, NICKELODEON OWNERS

In vicinity of Southwest Texas. Complete Overhaul Service on your Juke Box. \$50.00. We do it right—Send them to us by Freight or Truck

RADIO RED BAILEY

Garrizo Springs, Texas.

AERO NEEDLE COMPANY

619 N. MICHIGAN AVENUE

CHICAGO 11, ILL.

DELIVERING

PACKARD PLA-MOR HIDEAWAY PHONOGRAPHS

NOW AVAILABLE FROM OUR KANSAS CITY STOCK

Packard Pla-Mor Model #400 Hideaway. Each	\$450.00
Packard Pla-Mor Wall Box. Each	38.95
Packard Pla-Mor "Out of This World" Speaker. Each	159.50
Packard Pla-Mor #700 Auxiliary Speaker. Each	21.95
Packard Pla-Mor #800 Auxiliary Speaker. Each	36.95
Packard Pla-Mor #900 Auxiliary Speaker. Each	49.95
Packard Pla-Mor Bar Brackets. Each	5.00
Packard Pla-Mor Steel Cabinets for Single Chassis Changers. Each	39.00
ADAPTERS FOR—	
Wurlitzer Hideaway Single 24, 500A, 700 & 800. Each	59.50
Twin 12. Each	71.50
Seeburg & Rock-Ola Hideaway. Each	59.50
Seeburg Curved Front Floor Model. Each	84.50
30 Wire Cable, 22c & 27c, Title Strips. Per M	5.00
Flexible Aluminum Conduit. Per Ft.	.15

PACE DELUXE CHROME CHERRY BELL SLOTS:

5c, \$290.00; 10c, \$310.00; 25c, \$330.00.

PACE CONSOLES: 5c, 10c, 25c, \$450.00 Each

RED BALL COMBINATION POOL AND PIN GAMES: \$395.00 Each

"LUCKY STRIKE" COUNTER DICE GAMES: \$25.00 Each

AUTOMATIC COIN MACHINE CO.

VICTOR H. ROOS, Pres.

13 WEST LINWOOD BLVD.

KANSAS CITY 2, MO.

GENUINE FIBER MAIN GEARS FOR SEEBURG AND WURLITZERS

(Less Steel Hub)

SAMPLE, \$3.95. LOTS OF 10, \$3.50 Ea. QUANTITY PRICE, \$3.00 Ea.

Factory Guaranteed Against Defective Workmanship and Materials.

CASTORS

Heavy Duty Replacement

Set of 4 \$1.60

VOLUME CONTROL KEYS

Pkg. of 24 \$1.00

Pkg. of 100 3.00

PICKUP REPACK RUBBER

Pkg., 20 Sq. Inches \$1.00

PLASTIC (60 Gauge)

20x50 Inch Sheet \$10.00

Cut to Size, 2¢ Per Sq. Inch.

PICK-UP COILS For Seeburg except 8800, 9800. Each \$1.50.

Quantity Prices to Distributors and Jobbers

Terms: 1/3 Deposit, Balance C. O. D., F. O. B. Los Angeles.

E. T. MAPE DISTRIBUTING CO., INC.

1701 W. Pico Blvd.
Los Angeles 15, Calif.
Phone: Drexel 2341

21 N. Aurora St.
Stockton, Calif.
Phone 7-7803

284 Turk Street
San Francisco 2, Calif.
Phone: Prospect 2700

2 Mills Empress. Ea.	\$200.00
1 Rock-Ola Standard	275.00
600K Wurlitzer	325.00
500K Wurlitzer	335.00
850 Wurlitzer	500.00
950 Wurlitzer	500.00

BEST MUSIC CO.

9665 Hartwell Detroit 27, Mich.
DAvison 3657

COIN MACHINE OPERATORS! YOUR BEST BET IS ...



All Films are approved by City and State
Censorship Boards.

SOUNDIES DISTRIBUTING CORP.

of America, Inc.
209 W. JACKSON BLVD., CHICAGO 6, ILLINOIS

USED RECORDS WANTED

ANY QUANTITY.
OLDER RECORDS ACCEPTED.
STATE PRICE AND CONDITION.
Lewin Record Outlet
45-53 45th Street Woodside, L. I., N. Y.
Telephone: IRonsides 6-8681

RECORDS

Approximately 15,000. All kinds. Mostly used.
Some new. Highest bid takes them.

THOMPSON MUSIC CO.
3008 Peble Ave. PITTSBURGH 12, PA.
Phone: Linden 8157

Tradio Distrib Will Change to Larger Offices

CHICAGO, Sept. 28.—Morris Nozette, head of Bradley Distributors here, announced that his firm would move this week to new, larger headquarters at 1650-54 North Damen Avenue.

Moving from cramped downtown offices at 32 North State Street, Nozette expects that the company's new home will make possible quicker and more efficient distribution of the coin-operated Tradio sets, for which he has the Illinois distributorship.

Damen Avenue location has a 100-foot frontage, comprising three store buildings, and affords a total floor space of approximately 6,000 square feet. Remodeling is planned to shape the property to the firm's needs.

Simultaneously with opening of new quarters will be inauguration of a service department, headed by Jimmy Johnson, ex-G. I., who had a radio job in the army and was engaged in the radio service field for several years prior to entering service.

Nozette said that radio sets which he distributes are now being operated by 15 coinmen in Chicago and down-State. Routes currently are set up in Champaign, Herrin, Springfield, Moline, Peoria, Rockford and St. Charles, in addition to Chicago.

He said that hotels were still top locations in this region, altho tourist courts were running a close second. In Chicago, of course, hotels are predominant.

RECONDITIONED PHONOGRAPHS

At the Lowest Prices

Brilliant's Weekly Special

780 Wurlitzer \$595.00

3 Wurlitzer 600R. Ea.	\$350.00	2 Seeburg Colonels. Ea.	\$400.00
5 Wurlitzer 600K. Ea.	375.00	3 Seeburg 8800. Ea.	375.00
5 Wurlitzer 500K. Ea.	400.00	3 Seeburg 8800, ESRC. Ea.	500.00
4 Seeburg Classic. Ea.	375.00	1 Seeburg Royal	200.00

1/3 Deposit - Balance C. O. D.

Brilliant Music Co.

Rock-Ola Distributors for Eastern Michigan
4606 CASS AVE. TEMPLE 1-7455 DETROIT 1, MICH.

WANTED

NEW SOLO-TONE PERSONAL MUSIC, MUSICAL AND
AMI TELEPHONE SYSTEMS

State Condition, Amount of Equipment and Price Asked.
BOX D-322, The Billboard, Cincinnati 1, O.

BARGAINS IN PHONOGRAPHS

5" Rock-Ola Standards. Ea.	\$390.00	1 '42 Victor, Victory Model	\$485.00
3 Mills Empress. Ea.	390.00	1 '40 Super Rock-Ola	415.00
1 Seeburg Classic	465.00		

All Above Machines are in A-1 Working Condition.

JAY-CEE MUSIC CO.

7912 MACK AVE.
DETROIT, MICH.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

CLASS OF SERVICE

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

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

MR A ALERT OPERATOR

EVERYWHERE U. S. A.

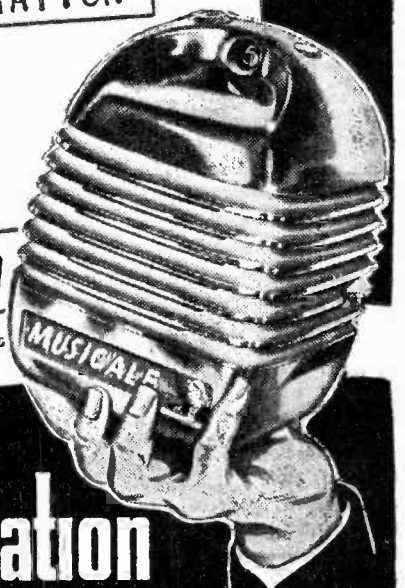
ONLY A FEW EXCLUSIVE FRANCHISES STILL OPEN FOR WELL
ESTABLISHED OPERATORS WHO WANT SUBSTANTIALLY TO INCREASE
THEIR MUSIC PROFITS WITH MUSICALE WIRE OR
TELEPHONE COLLECT NOW FOR PLAN DETAILS. NO OBLIGATION.

PRIVATE MUSIC AMAZINGLY SOLD

BY POWER OF

SUGGESTION

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS CUSTOMERS CONCERNING ITS SERVICE



Musicale is a telephonic, personal music system that announces each recording. It is manufactured to high fidelity telephone standards by an old established telephone equipment company.

telotone corporation

500 N. PARKSIDE

Telephone Engineering

CHICAGO, ILL.

Juke School Rolls Top 4,000; Training Is Industry Fixture

(Continued from page 98)

He declined to elaborate on plans, saying that further announcements would have to wait until production of Bally music equipment is further along. Jones stressed the growing importance of schools as more new applications of electronics and radio research are built into post-war models.

John Gabel Manufacturing Company. Firm reports it is holding off on action regarding service schools and other promotional activities until the production picture becomes clearer. It is expected that service schools will be a part of the company's program when machines are ready.

Mills in 1947

Mills Industries, Inc. "We expect our service schools to begin sometime at the beginning of 1947, when phonographs start to come off production lines," said Richard K. Law, advertising director. Saying that this is the tentative plan, Law reported that William Ambrose, head of firm's general service department, will plan and supervise all schools. According to present plans, he said, a national factory service school will be conducted here for distributors thruout the country in February. This school will be a semi-promotional event, also, spotted the week following the big CMI convention and show.

Depending on the number of service personnel who will be able to attend the Chicago school, the regional schools planned as a follow-up cannot be set too far in advance, according to Law. Secondary schools will be held, however, and they will be handled by field engineers.

Packard Policy

Packard Manufacturing Corporation. L. G. Stewart, service manager, said that continuous training was the policy of his firm. Distributors thruout the country, he said, have conducted schools under supervision of a staff of factory service engineers, with the double aim of acquainting the company's entire sales set-up with its music products, as well as

of providing specific training for servicemen.

Stewart explained that an entire new series of schools is in the works now, with as many individual sessions on schedule again as have been held to date this year.

Rock-Ola Readies

Rock-Ola Manufacturing Corporation. "You hit us too early," said J. A. Weinand, sales manager, phonograph division. Weinand emphasized, tho, that his company is readying a full service school series. He promised that the firm's aim is to carry out a schedule second to none in the trade, and that further announcements would be forthcoming.

Seeburg Schools

J. P. Seeburg Corporation. Clyde Port, manager of field division for Seeburg and supervisor of the entire service school program, reported his firm's experience with the idea as highly successful. Plan has been to conduct a series of two-day factory field service courses under the direction of field engineers. These schools have been held in a large number of cities thruout the country. Purpose is to train distributor service personnel, so that they, in turn, are able to train operators.

Beginning in April, such courses continued thru June. Then weekly schools were inaugurated by firm's distributors. Usually four-hour sessions one day a week, these attempt in one meeting to cover a single subject, such as amplifier, speaker or mechanism.

Port said that sectional customs and preferences show strongly in the weekly schools. Always informal, they are held at the time which the majority of servicemen attending want them. Some decide on evenings, others prefer to take an afternoon each week. A few are being held on Sundays.

The Rudolph Wurlitzer Company. M. A. Bartels is general service manager for the firm, and is in charge of the extensive service training program being carried on for operators and servicemen working with its machines. Since no specific data concerning this program was received in time to be included in the survey report, it will be reported at a later date.

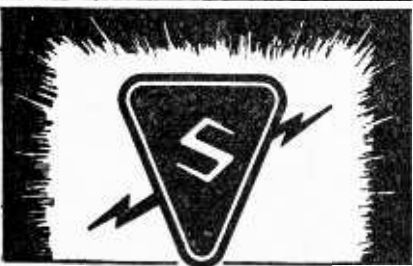


**SYLVANIA
ELECTRIC**

**USE
THE
BEST**

**RADIO TUBES
and
PANEL LAMPS**

for
**REPLACEMENT
IN JUKE-BOXES
AND PIN-BALL
MACHINES**



**SYLVANIA
ELECTRIC**

EMPORIUM, PA.
MAKERS OF RADIO TUBES; CATHODE RAY TUBES;
ELECTRONIC DEVICES; FLUORESCENT LAMPS, FIX-
TURES, WIRING DEVICES; ELECTRIC LIGHT BULBS

FOR SALE
Reconditioned Phonographs
(At Lowest Prices)
— Will Ship Anywhere —
12 Years of Operator Confidence.

Seeburg 8800, ES	\$450.00
Seeburg Commander	395.00
Seeburg Classic	345.00
Seeburg Vogue	325.00
Seeburg Mayfair	325.00
Seeburg Regal	300.00
Seeburg Factory R.C. Special	300.00
Seeburg Regal, Conversion	345.00
Rock-Ola Super R.C.	425.00
Rock-Ola '38 Standard	295.00
Rock-Ola Imperial	195.00
Rock-Ola 12 Record	115.00
Wurlitzer 950	595.00
Wurlitzer 500	375.00
Wurlitzer 800K	395.00
Wurlitzer 800R	349.50
Wurlitzer 24, Cedar Model	195.00
Wurlitzer Victory 500	415.00
Wurlitzer Victory 700	425.00
Wurlitzer Victory 24	395.00
Wurlitzer 816, Illuminated	225.00
Wurlitzer 816, Plain	195.00
Wurlitzer 412, Illuminated	149.50
Wurlitzer 81 with Stand	245.00
Wurlitzer 71 with Stand	215.00
Wurlitzer 81	139.50
Seeburg Bar Brackets	3.00
10,000 Title Strips	3.75

All Tubes and Miniature Light Bulbs—
40% Discount.

DAVIS DISTRIBUTING CORPORATION
SEEBURG FACTORY DISTRIBUTORS
738 Erie Blvd., E. 875 Main Street
Syracuse, New York Buffalo, New York

**WE BUY
USED PHONO
RECORDS**

**MERVIS
TRUCKING CO.**
(EXPRESS 4777)
7026 LEXINGTON AVE.
CLEVELAND 3, OHIO

RECORD TRAYS

For 61, 71 and all other Wurlitzer Counter Models, reconditioned. I will make your old trays the same dimensions as when new and guarantee them to give satisfaction. Price \$7.50 for set of 12, or \$6.00 a set in lots of 5.

HUGO JOERIS
3208 Jackson St., Amarillo, Texas

"THE HIGHEST BIDDER"
TURN YOUR USED RECORDS
\$\$ INTO CASH \$\$
WRITE, CALL OR JUST SHIP TO
NATHAN MUCHNICK
1251 N. 52nd St., Philadelphia, Pa.
Phone: GRE 3153
WILL PICK UP WITHIN 100 MILE RADIUS.

**LOWEST MUSIC PRICES
IN THE COUNTRY!**

Wurlitzer 850	\$525.00
Wurlitzer 700	435.00
Wurlitzer 500K	325.00
Wurlitzer 24	225.00
Wurlitzer 816	150.00
Wurlitzer Twin 12	225.00
Seeburg Colonel, ESRC	395.00
Seeburg Cadet, ESRC	375.00
Seeburg Regal	295.00
Seeburg 12	85.00

OLSHEIN DIST. CO.
1100-02 Broadway ALBANY 4, N. Y.

**NEW PACKARD EQUIPMENT
IMMEDIATE DELIVERY**

Model 400 24-Record Hideaway	\$450.00
Wall Boxes	38.95
# 700 Speaker	21.95
# 800 Speaker	36.95
# 900 Speaker	49.95
#1000 Out of This World Speaker	159.50
30 Wire Cable, Per ft.	.22
Single Steel Cabinets	35.00
Twin Steel Cabinets	41.00

PACKARD ADAPTER

700 & 800 Wurlitzer	\$ 70.00
500 A Wurlitzer	65.00
Single 24 Wurlitzer Hideaway	59.50
Single 20 Seeburg	59.50
Twin Twelve Wurlitzer	71.50
Single 20 Rock-Ola	59.50
All Curved Front Seeburg	66.75
Mills Empress & Throne, Floor Model	30.00

ANGOTT SALES CO., INC.
Michigan Distributors
2616 Puritan, Detroit 21, Mich. Phone UNIVERSITY 40773
805 E. Genesee, Saginaw, Mich. Phone 35467

WANTED

We want your Used Phono Needles, Mr. Music Operator. If you do not want to use our service, we will buy your Used Phono Needles and give you \$10.00 per 1,000 for them. Just ship your Needles, stating whether you want them RESHARPENED at 10¢ each, or will sell them at \$10.00 per 1,000. Only Straight Shank round or elliptical; no bent shank or floating points.

RE-SHARP NEEDLE SERVICE
FORT DODGE, IOWA
P. O. BOX 770

**WANTED
MILLS
THRONES—EMPRESS**

Send Us Description and Price.

ACE NOVELTY
Spooner, Wis.

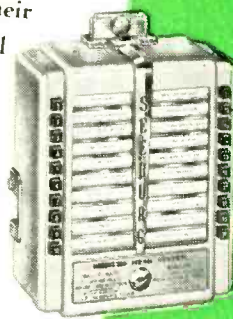
delightful to look at
a pleasure to hear
SYMPHONOLA "1-46"

A Music Merchandising System is More than a Phonograph

Of course, in any installation you want the finest reproduction possible plus eye-appeal that encourages music selection. This is assured by the Symphonola "1-46" which is making music history in thousands of locations. But even more important is the opportunity this instrument offers for providing sound tailored to each location through Scientific Sound Distribution and Wireless Remote Control.

SCIENTIFIC SOUND DISTRIBUTION

Only with the Symphonola is it possible to distribute sound scientifically throughout any location. One amplifier feeds the speaker in the instrument permitting sound volume at any level desired. A second amplifier feeds as many remote speakers as required by the location at a sound level best suited to their position. Each speaker may have an individual volume control if desired. Thus, Scientific Sound Distribution assures music as you want it—at correct level throughout the installation.



Wireless Wallomatic



3-Wire Wallomatic

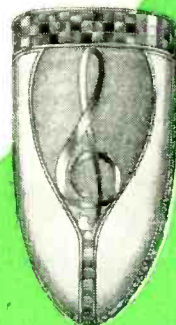
WIRELESS REMOTE CONTROL

Wallomatics complete the music merchandising system by increasing the incentive to play music and by making selection easy. Seeburg Wireless Wallomatics display twenty selections at one time and all are evenly illuminated and easy to read. The metal case is built to stand abuse and the simplified mechanism means a simple trouble-free installation. Install them anywhere and plug into an electric light socket—that's all!

*"Be Sure —
 Buy Seeburg"*



8-inch Tear Drop Speaker



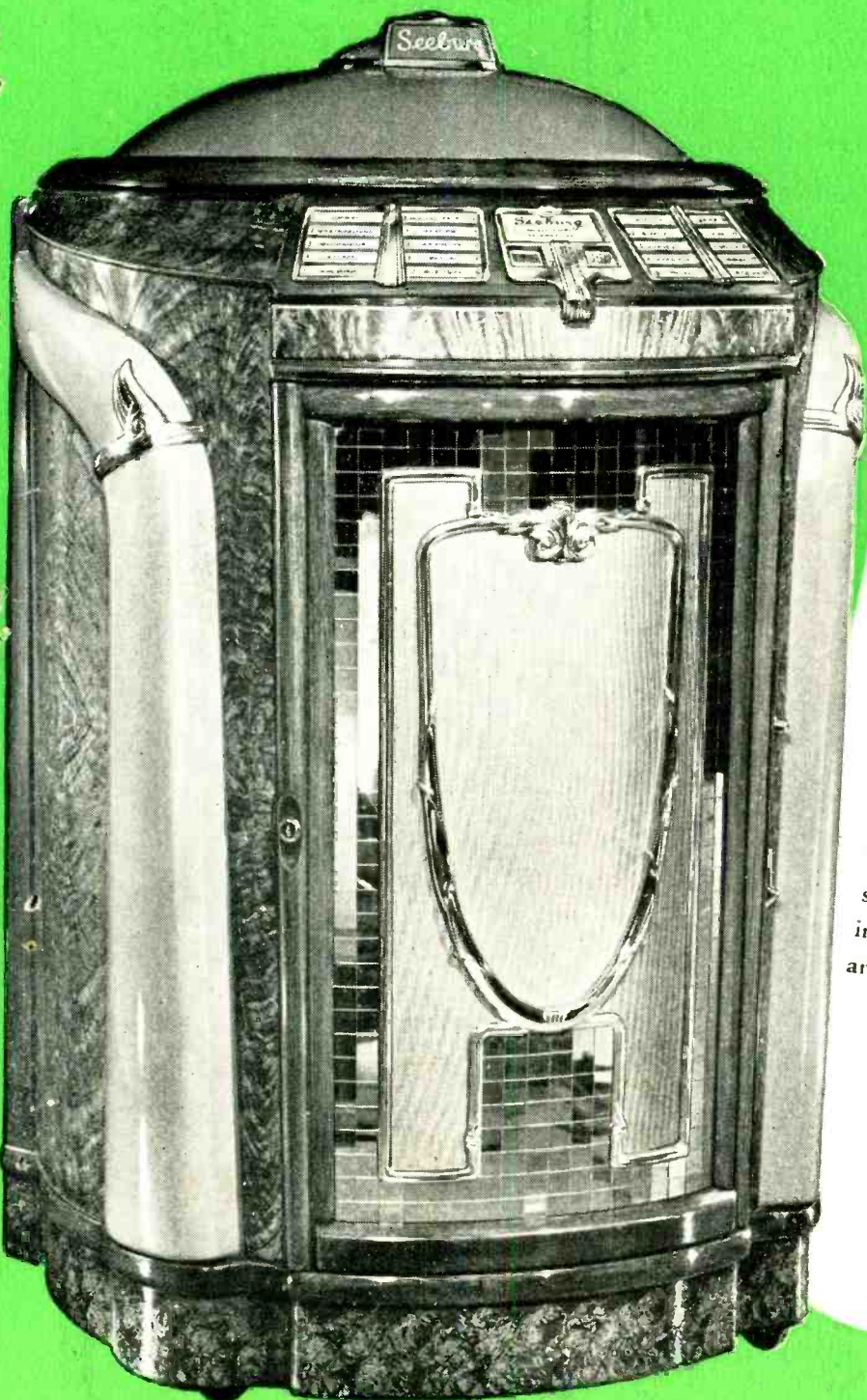
12-inch Mirror Speaker



Dual Remote Volume Control



Remote Control Special



Symphonola "1-46"

Seeburg

1902 • DEPENDABLE MUSIC SYSTEMS • 1946

J. P. SEEBURG CORPORATION
 1500 N. Dayton St., Chicago 22

SEE YOUR SEEBURG DISTRIBUTOR FOR A DEMONSTRATION



The Sign of the Musical Note over the Stork Club's bar.

"Wurlitzer's Sign of the Musical Note is the Greatest crowd puller in our experience"

... Gene Bufalino, Manager
Stork Club
Detroit

● The Stork Club is one of Detroit's swank spots. Says its live-wire manager, Gene Bufalino, "Stimulated by Wurlitzer's billboard and national magazine advertising, people flock in here, stay longer, spend more while enjoying Wurlitzer Music. Wurlitzer's Sign of the Musical Note is the greatest crowd-puller in our experience. We owe a vote of thanks to Wurlitzer."

What's happening at the Stork Club is occurring everywhere. Wurlitzer Factory-Approved Music Merchants are getting and holding the best locations. Wurlitzer location owners are sharing the rewards as everybody, everywhere learns to look for Wurlitzer's Sign of the Musical Note to identify places where they can have fun enjoying Wurlitzer Music. The Rudolph Wurlitzer Company, North Tonawanda, New York.



Attractive Stork Club entrance features the Sign of the Musical Note



Stork Club interior showing Wurlitzer Model 1015