

The **Billboard**

JANUARY 20, 1945

25 Cents

THE WORLD'S FOREMOST AMUSEMENT WEEKLY

RADIO

COMPETITIVE WEB SELLING AHEAD

GENERAL NEWS

Plain and Fancy Buying Of Air Time by Ad Agencies

MUSIC

Everything But Kitchen Sink Used To Sell Licensed Tunes

TELEVISION



BOB WILLS
"The Bob Wills" Fiddle Tickles the B. O.
(See page 4)

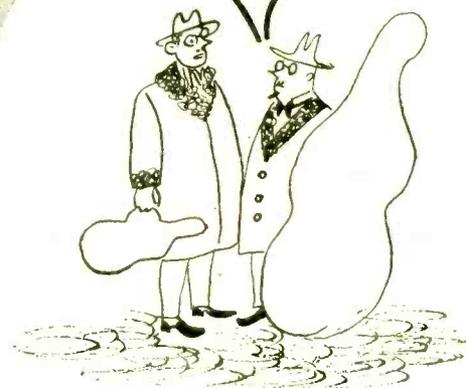
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her highness

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... and, boy,
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Plain and Fancy Time Buying

They'll Pay For Ad-Less Broadcasting

Survey Says Yes--Experience No

NEW YORK, Jan. 13.—Thirty-seven and two-tenths per cent of a sample 1,015 New Yorkers are willing to pay 5 cents a day for an FM "pig-squeal" radio service...

The survey also showed that 52 per cent of New Yorkers planned to buy a new radio after the war and, of that group, 44 per cent are willing to pay for subscription airings.

72% Satisfied

According to the survey, which was conducted on a personal interview basis by the ORR, 72 per cent said that they were satisfied with the kind of programs available to them today...

BMI, Trying to "Pirate" ASCAP Writer, Offers 10G Year Salary

NEW YORK, Jan. 13.—Tip-off on BMI's out-and-out attempt to sign up ASCAP writers, as pointed out recently in The Billboard, was seen last week when it was disclosed that the org had approached a prominent composer and offered him a job at the place.

This is the first reported advance made by BMI to ASCAP writers in quite a while, altho BMI is said to have offered to set Julie Styne and Sammy Cahn up in style in a backed pub house...

Composer Owns Pub House

Interesting angle on the writer-ar-ranger-editor deal is fact that ASCAP composer is owner of a pub house, and he thought the deal was for that at the beginning.

"Ice Follies" Second Philly Wk. Tops 72G

PHILADELPHIA, Jan. 13.—Ice Follies of 1945, which opened Christmas night at the Philadelphia Arena, is headed for a record-breaking run here.

With the first week bringing \$85,-888.66 and extra midnight holiday show upping the gate, Ice Follies already has \$158,271.47 under its belt for its first two weeks.

working there—by signing the consent decree, which allows stations to play the music free of charge.

Move on BMI's part is not unexpected, and there's been much talk in the Alley, at one time or another, that the org would spare no expense to get what they wanted.

WPB Black-Out Of Signs Hits Large Towns

WASHINGTON, Jan. 16.—WPB's ban on outdoor electrical display signs, announced today, will mean a blackout of theater and night spot marquees thruout nation except in limited few spots that can prove electricity is not draining off critically needed coal.

Ban, asked by War Mobilizer James F. Byrnes, will become effective February 1 for unspecified period.

New York will probably be hardest hit by the ban, it is thought here, as virtually all electricity in the metropolitan area is coal generated.

HF Tele Allocated for Future

FM Band Shift Obsoletes Sets

Subscription radio, facsimile by-passed but walkie-talkies get FCC smile

WASHINGTON, Jan. 16.—Proposal to move FM up to 84-102 mg., making every present FM receiver obsolete, and decision to keep commercial tele under the 300 mg. band were highlights, from radio industry's viewpoint, of FCC's post-war allocations announced here today.

"Subscriptions" Not Set Subscription broadcasting is not defi-

nately allocated but if "service proves technically feasible" applicants will be permitted to apply in the regular FM commercial band.

"Since theater television is still in experimental stage," commission has not allocated any specific frequencies.

plications for theater tele will be "considered" for "experimental" purposes, FCC announced.

Walkie-Talkie Service

Other high point of report was announcement of new "citizens radio communications service," under "new radio" heading.

In This Issue

Table listing contents of the issue: Bands & Vaude Grosses, Legitimate, Letter List, Magic, Merchandise-Pipes, Music, Music Merchandising, Music Popularity Chart, Night Clubs, Parks-Pools, Pipes for Pitchmen, Radio, Repertoire, Reviews, Legit, Night Club, Vaude, Rinks-Skaters, Roadshow Films, Routes, Acts, Carnival, Ice Shows, Television, Vaudeville, Vending Machines.

Ad Agencies Trot Stuff

Sometimes a blackjack in agency rep's pocket — sometimes a lure

NEW YORK, Jan. 13.—The delicate art of ad-agency radio time buying in this year, 1945, is falling into three categories—pressure, priority and prostration.

Pressure, being used by more than one of the bigger agencies, means forcing a web or station to kick in with time by any one of several methods.

Pressure, according to radio execs, falls itself into three categories. The first is the method which has been found to be surefire. All that must be done is to build a sock show, one so good that its potential Hooperating is up with the leaders.

NBC Wants Top Shows

NBC has always wanted to get the top shows, and when an agency goes to the net with a program that can't miss, the web, by one means or another, finds time.

However, this has its disadvantages, not for the agency, but for the web. Being high-pressured into putting a sure winner on the air, say top execs in the industry, means that the net must force someone else off the air.

Second drawback is the fact that affiliates' non-option time is cut in many instances on NBC and CBS. More than two hours a day of non-option time are being used for net shows.

Disking Show Threat

The second pressure technique is the threat to put the show on disks and spot it around the country on stations opposing the ones on which time cannot be cleared.

The third pressure method is the encirclement or blanketing movement borrowed from the Red Army. Here the shrewd time buyer looks over the particular situation and sees where he can do the greatest amount of damage to the net in the shortest time.

This Is Priority

Method No. 2, priority, also has its subdivisions. Part 1 is the sort of contract that Continental Can has with (See Plain, Fancy Buying on page 32)



WTAM Contributes Radio's Mite To End Power Walk

CLEVELAND, Jan. 15.—WTAM here, as part of a renewed interest in public service, practically turned itself over to the city last week in an effort to bridge the emergency arising from the "wildcat" strike of 400 power company employees in Cleveland area. Station went on an emergency basis at 5 p.m. Thursday (11) and operated all night in order to be available for problems that might arise, notifying both city and CIO officials of its availability.

When power failure seemed certain (9:05 p.m. Friday), Mayor Thomas A. Burke made a five-minute appeal to the men to return to work. At 5:43 a.m. Saturday the mayor again returned to the air appealing for a return to work, stating that the army had taken over. Leonard Palmer, CIO power org prexy, followed the mayor with a further appeal to the strikers to return to their jobs, and the appeal seemingly reached the men. Before afternoon, power operation had returned to near normal.

Entire operation was handled as a radio natural—without fan-fare or rah-rah, as tho it was radio's job to stand by in an emergency such as this. Credit for a job well done was extended to the station by both the mayor and the CIO union involved.

The strike problem is now back in the army-union-electric power org's laps. Station job, for the time being, is completed—in this case.

Philly Non-Profit Orgs May Have To Pay Amusement Tax

PHILADELPHIA, Jan. 13.—In an effort to add to the city coffers an ordinance which would make the Philadelphia Orchestra and other non-profit organizations subject to the city amusement tax, was proposed in city council yesterday (12). The bill would remove amusement tax exemptions on charitable, religious and educational organizations, symphony orchestras, veterans' groups and similar organizations. This means they would be liable for the tax of 1 cent on each 25-cent admission or fraction thereof.

As a further step toward bolstering the present amusement tax law, the amended ordinance provides for fines up to \$100 for failure to pay the tax, and places the responsibility for collection of the levy on the producers and bookers of entertainment. In effect, producers and percenters would become agents of the city to collect the amusement tax. Council leaders predicted the amendments, if adopted, would enrich the city by \$1,500,000 a year.

BOB WILLS

"The Bob Wills" Fiddle Tickles the B. O.

LOTS of box-office items have come out of Texas—but not so many have gone in and out of the army doing it. Bob Wills' popularity hasn't changed one iota by his serving his stint. . . . In fact, when he came out of Mr. Whiskers' uniform he picked right up where he left off with his Texas Playboys—sliding his mean bow across those typical wide open spaces' tunes . . . and standing 'em up on the West Coast so that they often had to stop selling tix at 8:30.

And like all the hits from that State that's big enough to be a nation, his waxings go right on selling. Those Okeh sides *You're From Texas* and *We Might as Well Forget It* are typical cowbilly numbers that go right on bringing in the royalty, long after the hit disks of the moment cease to be cataloged.

There's something to music that's hummed around the corral and Bob Wills has it, with his fiddle or his vocal chords. It's nice riding for his personal manager, Jack McElroy, and MCA that puts him in the spots that pay off the Texas Playboys.

IBEW-Chi Station Pact for Engineer Pay Raise to WLB

CHICAGO, Jan. 13.—The Regional War Labor Board is now considering terms of a contract which has been drawn up between the management of seven secondary stations here and the IBEW, representing engineers at the stations. The contract specifies an increase for the engineers from the old scale of a minimum of \$50 and a maximum of \$60 a week, to a minimum of \$55 and a maximum of \$80 per week. If the WLB approves the increase it will be retroactive to January 1.

Altho the broadcasters acceded to IBEW's increase requests, they are bitter about the way in which the union members conducted themselves during the wage negotiations. The union, they claim, ignored the no-strike pledge of the AFL with which IBEW is affiliated, and threatened a walk-out within seven hours if the demands were not met.

They also claim that the walk-out had been ordered prior to the meetings and without notice to the stations. In addition, they say, the union refused to refer disputed matters to the government for arbitration. Stations affected by the new wage schedules for engineers are WJJD, WIND, WAAF, WHFC, WGES, WAIT and WSBC.

Names a Draw For Hub Legit

BOSTON, Jan. 13.—One fact that emerges from the busy daze of the Boston theater scene is that the town is "name-conscious." Not just Hollywood name-conscious, altho that helps, but plain, downright "name-awareness." Such personalities as Frederic March, Margo, Katina Paxinou, Arlene Francis, Glenda Farrell, Lou Holtz, Benny Fields, Alfred Drake, Carole Landis and Jane Withers were box-office whether mixed up in hits or turkeys. The public put cash on the line. Musical or straight drama, down went the dough.

What it adds up to is that more people are going to the theater in Boston than ever tottered inside before. This isn't anything new in the way of an observation, but it does point up the words when the lowered "takes" in night clubs and hotel rooms are checked against it. The public takes its choice, and it comes out theater.

Musicals attracted more cash customers than the hit or flop dramatic opera. That comes out on the logical side of the ledger except for the fact that *Sophie*, with Katina Paxinou, drew crowds to an inferior comedy, as did Madge Kennedy, charming domestic touch of fluff. Once again, names are the answer, and nobody can tell exactly what names. Paxinou had a picture award to her credit; Madge Kennedy came out of retirement. Both pulled.

"Laffing Room" Sell-Out

Since the locals liked musicals a fast look at the records is in order. *Laffing Room Only* stayed four weeks and was a sell-out for the best part of them. *Glad To See You* lingered for the same length of time before dying, and the grosses held up fairly well in the barn-like acres of the Uptown Opera House. *On the Town*, late in opening, drew mobs in less than two weeks. *Sing Out, Sweet Land* stayed for repairs for four weeks, and altho the grosses got skinny at times, no one went broke on the engagement. Last (See Names Pull in Hub on page 30)

Will Rogers Memorial Half-Buck Proposed

WASHINGTON, Jan. 13.—Memory of Will Rogers will be commemorated on 50-cent pieces in the future if Rep. Jerry Voorhis (D., Calif.) has his way. Congressman has introduced a bill to that effect. Measure has been referred to the committee on coinage, weights and measures.

Voorhis says he plans to campaign actively for the plan. He will be backed up to the hilt by showbiz which regards Rogers not only a great American but a great showman.

Survey Reveals Listener'll Pay For Ad-Less Air

(Continued from page 3)

want changes in present-day radio object to the programs, 13 per cent of them wanting to "raise the level" and 7 per cent wanting more of certain kinds of programs.

Of that last 7 per cent, 34 per cent want more music (24 per cent wanting serious music and 10 per cent asking for pop music). When quizzed, those who said that they wanted more music or more service programs on the air, were asked if they would listen more to the radio if they got more of these types of shows, 30 per cent of them said they would. (This question, incidentally, was asked before the people were told about subscription radio and asked their opinions of it.) From this, Dr. Paul Lazarsfeld, head of the ORR, concluded that the new plan would add to, rather than make inroads upon, the total radio audience.

Top Three Income Levels Tested

The survey was conducted by ORR within New York by personal interview of 1,015 people in all economic levels except the lower one-third, those earning less than \$1,560 a year (about 90 per cent of this group, in New York as in all large metropolitan centers, has radios). The lower third was eliminated because recent surveys show that the post-war FM market will be largely confined to the upper three levels. The sex distribution had 56 per cent women and 46 per cent men. The age, education and occupation categories, according to the ORR, "Are fairly representative of the adult population." (At this point it is interesting to note that the younger people are more willing to pay than the older ones. Fifty-eight per cent of those 18-24 years old said it was okay with them. Forty-three per cent of those between 25 and 34, 32 per cent between 35 and 49 and 28 per cent over 50 years, said "yes" in the willing to pay category.)

The income levels were determined by the amounts of money individuals pay for rent in New York as determined in a survey made by *The Daily News* several years ago. This survey is regarded as a standard in New York by research men. To the objection that New York is not representative of the temper of the rest of the country, the ORR said: "It has been shown in similar studies that individual differences, such as age, sex and education have much more bearing on opinions of this kind than does the geographical area or size of city in which the respondent lives. It was therefore thought desirable to get as wide a range of such individual characteristics as possible rather than to spread the sample thin throughout other parts of the country."

Simple Prospectus Shown

Those interviewed were shown a simplified prospectus explaining that subscription radio will carry no advertising and outlining the three types of programs that will be offered: Uninterrupted serious music, uninterrupted pop music and service shows such as shopping news, movie reviews, community activities, homemaking information and children's shows. The explanation said that a "new gadget has been invented with which you will be able to tune into three new kinds of radio programs." It said that the "gadget" would cost a nickel a day, but did not explain how the thing worked (the "pig-squeal" angle).

Scott to Grand Ad-Agency

NEW YORK, Jan. 13.—Grant Advertising has appointed Paul Lewis Scott as v.p. of its Mexican subsidiary. Trade sees possibilities of the move as a strategic eyeing of piece of Sterling Products biz, since Scott has been connected with Sterling for several years. Scott has also been associated with Fuller, Smith & Ross.

Talent Shortage Fails to Hamper Swedish Showbiz

NEW YORK, Jan. 13.—Amusements in Sweden are carrying on much as in pre-war days, altho hampered by dearth of foreign talent.

Gothenberg, second largest city in Sweden, has had a winter indoor circus season at the Lorensberg Arena. Occupant this season was the Trolle Rhodin Zoo Circus, a comparatively new show, organized only a few years ago.

Bill features a large number of well-known European circus acts, including Filtzi Bartoni, trapezist; Piletto, juggler; Franz Trubka's Lions and Mathis's Tigers. Any one of these in pre-war days would have been considered strong enough to carry a show in any circus in Continental Europe. Also on the bill were Trolle Rhodin's Horses; Benzin Brothers, equestrians; Konzelmann's Sea Lions; Kruse's Ponies; Smith's Camels; Bary, comedy cyclist; Smith's Elephants, and Kiki and Partner, comedy sparring match. Circus opened October 27 and ran thru the holidays.

In Stockholm, winter amusements are confined to the legitimate, movie and concert fields. Circus and vaude season gets under way in March or April. At present, Karl Gerhard is appearing in a revue at the Djurgarden Circus Arena, and films are the fare at the China Theater, Stockholm's summer vaude spot.

Commercial Impact To Be Judged In City College Tab

NEW YORK, Jan. 15.—Establishment of a series of eight awards for commercial and promotional excellence of radio programs was announced today by the School of Business and Civic Administration of the College of the City of New York. The awards are the first ever to be made by a key college for the business end of broadcasting and are to be presented during the First Annual Conference on Radio and Business to be held late in the spring.

The conference will be under the direction of Dr. Robert A. Love, of the college, and the awards will be judged by a trade paper committee under the chairmanship of Dr. John Gray Peatman, Associate CCNY Dean, well known to radio thru his ACI evaluation of song coverage on the air.

Actual committee, four in number, will include Lou Frankel, radio editor of *The Billboard*; M. H. Shapiro, managing editor of *Radio Daily*; Bruce Robertson, New York editor of *Broadcasting*, and George Rosen, radio editor of *Variety*.

Categories for awards are:

1. For the most effective sales promotion by a radio station of (a) a local program, (b) a network program.
2. For the most effective commercial radio program developed by (a) a radio station, (b) a regional network, (c) a national network.
3. For the most effective merchandising of a radio program by an advertising agency.
4. For the most effective radio program developed by (a) an advertising agency, (b) by a sponsor.
5. For the most effective radio program developed by a transcription producer (a) for an individual sponsor, (b) for syndication.
6. For the most effective radio program developed by a radio station for the purpose of increasing the station's share of the local audience.
7. For the most effective radio program developed by a radio network for the purpose of increasing the network's share of the national audience.
8. For the most effective radio "spot" campaign.

<p>STOCK TICKETS</p> <p>One Roll \$.75 Five Rolls 3.00 Ten Rolls 5.00 Fifty Rolls 17.00 100 Rolls 30.00</p> <p>ROLLS 2,000 EACH. Double Coupons. Double Prices.</p> <p>No C. O. D. Orders. Size: Single Tkt., 1x2"</p>	<p>"It is Better To Work and Worry Than Just To Worry."</p> <p>We furnish you with the kind of</p> <p>TICKETS</p> <p>wanted and in as good time as possible.</p> <p>THE TOLEDO TICKET CO. Toledo (Ticket City) 2, Ohio</p>	<p>SPECIAL PRINTED Cash with Order. Prices:</p> <p>Roll or Machine</p> <p>2,000 \$4.29 4,000 4.83 6,000 5.87 8,000 6.91 10,000 7.15 30,000 10.45 50,000 13.75 100,000 22.00 500,000 88.00 1,000,000 170.50</p> <p>Double coupons. Double prices.</p>
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Competitive Web Selling Ahead

Vandenberg Again Sights Bill at AFM Interlochen Ban

WASHINGTON, Jan. 13.—Vandenberg Bill, aimed at AFM "interference" with "non-commercial, cultural" broadcasts, is back in hopper of new session after having been re-introduced by its sponsor, Senator Arthur Vandenberg, Mich., this week. Similar measure got thru Senate in closing days of 78th session in December but was lost in last-minute shuffle.

When introduced originally, Vandenberg claimed that its intent was ending of Petrillo curbs on broadcasts by school youngsters, like the one affecting the National Music Camp at Interlochen, Mich. AFM leaders here are expected to fight measure tooth and nail. Bill has been referred to Interstate Commerce Committee for action.

Italian Dressmakers Fight To Stay on Cowles' Hub WCOP

NEW YORK, Jan. 13.—Testimony in support of Local 89 of the Italian Dressmaker's Union, ILGWU, will be filed in the Massachusetts Federal Court next Wednesday (17) by Roger Baldwin, head of the American Civil Liberties Union, Dr. Paul Lazarsfeld, director of the Office of Radio Research at Columbia University, and Thomas Carskadon, educational director of the 20th Century Fund, when the union asks for an injunction to temporarily prevent the Cowles station in Boston, WCOP, from throwing the local show, *The Voice of 89*, off the air. Union asks that the show be allowed to continue while the case goes thru the courts.

Program was originally thrown out as a matter of policy by WCOP several weeks ago when the station, like WHOM in New York, decided to cut down or eliminate foreign-language shows. When the union began to fight the ouster, the Cowles Bros. said that they would allow the program to continue until the matter had been decided legally. However, they changed their minds and the local is now asking for an injunction.

Formal protests have been filed by the union's attorney, A. Walter Socolow, with the Governor of Massachusetts, Maurice Tobin, and with Senator, formerly governor, Leverett Saltonstall, both of whom have appeared on the show.

KMBC Buys Bows To Other Stations For 25th Send-Off

CHICAGO, Jan. 13.—Unique advertising campaign in conjunction with radio's 25th anniversary will be started next week by KMBC, Kansas City, Mo., when the station starts to devote all its trade and lay press space to salutes to other stations and radio orgs that have been responsible for the industry's growth.

First ad of a series will pay tribute to WWJ, Detroit, and KDKA, Pittsburgh. Future advertisements will salute stations with the first commercial broadcasting, first radio news departments, first chain broadcasting, etc.

Letters inviting all American radio stations to participate in the campaign have been sent out by E. P. J. Shurick, director of promotion, public relations and merchandising for KMBC.

"Darts for Dough" Tour Off

HOLLYWOOD, Jan. 13.—Transportation problems were given as the reason for cancellation of proposed tour of *Darts for Dough*. Blue quizzer was supposed to go on the road for 12-week personal appearance tour, opening February 4 in Salt Lake City.

SOEG Plans Move-In On Air Workers

Starts With West Coast CBS

HOLLYWOOD, Jan. 13.—First move by Screen Office Employees' Guild to organize white collar workers in radio is under way, with West Coast CBS first on the list. Committee of three met with Donald Thornburgh, Western head of the web, and Glenn Pratt, union business manager, this week. Thornburgh turned down union's proposal for recognition and said he desired an NLRB election.

Union claims it is satisfied with result, as this will give them chance to have contract certification at the same time. It is expected that it will take six to eight weeks for the certification to go thru.

Reason for sudden SOEG interest in radio is approach of television, according to Mim Selvin, guild organizer. Union feels that there is too wide a breach in salaries paid pic studio and radio white collar workers. They are acting under the assumption that tele will combine the operation of film and radio.

Organizers are now at work at the Blue, NBC and Mutual and at indie radio stations here.

Porter Nomination Goes to Congress

WASHINGTON, Jan. 13.—Paul A. Porter's nomination to FCC, after being lost in the closing scramble of the last session, was back before the Senate again this week. FDR sent Porter's name up as one of his first acts of the new year. Since it will be another week or two before Congress is "organized" and committees named, action on Porter is unlikely before February, when according to Wheeler plans, public hearings will be held.

Porter, already in FCC chairmanship by virtue of "interim" appointment, is saying nothing publicly on "policy" or anything else pending his confirmation. He has still to hold his first press conference and, according to insiders, won't until his appointment is confirmed.

Either Joint Owner Can Sell Program Without Accounting, South Dakota Judge Rules

If Ruling Sticks, It Sets Precedent for Industry

CHICAGO, Jan. 13.—In a memorandum opinion written this week in Sioux Falls, S. D., Circuit Judge Lucius J. Wall said he would dismiss the claims of plaintiff Verl K. Thomson and intervenor Harold Gingrich to ownership rights to the *Blind Date* show sponsored on the Blue by Hinds Honey and Almond Cream.

Action, a few months ago, in a controversy which has been raging for over a year, was brought by the plaintiff against Joe Floyd, Sioux Falls theater owner, and Clifford Gill, of Los Angeles, who sold the show nationally thru Tom Wallace, New York producer.

Defendants Supported

Thomson, program manager of stations KELO-KSOO, Sioux Falls, and Gingrich, former time salesman at the station and now independent producer in Chicago,

On the Record

DETROIT, Jan. 13.—Three alumni of CKLW were able to hold a reunion in England—and like true radio men they made a recording of the event and shipped the disk back to the station here. Capt. Campbell Ritchie, Capt. Frank Lynch and Val Clare, who is over as foreign correspondent for the station, staged a meeting "somewhere in England" before Clare left for Greece.

Mutual Drops Commish Stuff; It's Salary Now

NEW YORK, Jan. 13.—Mutual is currently working on a new payment plan for salesmen which will replace the old salary and commission deal with a salary and bonus arrangement, to go into effect some time next month. Set-up is expected to up total take and distribute the dough more evenly.

MBS time peddlers have always gotten top salaries, says the trade, but the new deal will raise them a few notches. Further, it is expected that the guys on less lush accounts, who have been taking it on the chin in the commission end, will now get total incomes nearly equal to those who have the big clients.

Basic reason for the deal, says the trade, is to hypo staff morale and keep the boys in the fold. Besides it follows the trend at all the other nets and key stations which originally paid out in commission until the take was too big for the few and too little for the many. Situation of time peddlers in the early days found them getting more than the prey in some cases. A former sales manager of WOR being one case in point.

Maxine Yarbrough to WDAE

OKLAHOMA CITY, Jan. 13.—Maxine Yarbrough, re-write and church page editor of *The Oklahoma City Times* and former flack of Oklahoma City Symph, has been appointed assistant to Max Plattner of WDAE, *The Tampa Times* station in Florida. She will aid in handling publicity for the various Plattner radio and amusement enterprises in West Florida.

Blue Opens Battle Door

Every net "knows" things about others that will make expose dirty linen

By Marty Schrader

NEW YORK, Jan. 13.—The honeymoon is over and the radio industry is preparing to enter an era of unprecedentedly heavy competitive selling, according to some of the most astute ad brains in the biz.

Tip-off to the future of radio's trade advertising, say top execs, are the "name names, quote figures" ads that the Blue has been placing in past months and the reaction they have stirred up among the other nets.

The Blue, particularly in its ad plugging Drew Pearson against the CBS-Kate Smith, NBC-Jack Benny battle, has mentioned its competitors by name and quoted Hooperatings and coverage figures. Columbia reaction, according to the trade, was a very fast burn and a series of memos to salesmen which instructed them to tell agency men and sponsors some of the bits of research on the Blue which the web is alleged to have in its files. And in the think stage, being held back for use as a club, says radio row, are a series of CBS ads which discuss at some length "what happens to a show when it goes to the Blue." Columbia men in private conversations have not spared the adjectives to tell what they think of the Blue's tactics. Trade points out that CBS is even sorer than the others because the Pearson ad hit the net in its tenderest spot, the poor showing of Kate Smith against Benny.

NBC Names Names, Too

On top of the whole thing, Jim Nelson, NBC network promotion manager under Charles Hammond, net ad and promotion boss, made no bones about the identification of other webs when he announced the results of the NBC survey of listener preferences Wednesday (10). And Geyer, Cornell & Newell, Blue's agency, has asked the web to be relieved from the account, thinking that the Blue ads were stirring up "bad feeling."

It is known that researcher, C. E. Hooper, is in the process of revamping his policies in reference to the use of Hooperatings in station and net advertising, and has sent a confidential letter to his subscribers telling them to stop naming other webs and stations in promotion. Hooper, according to a reliable source, said that opposition can be indicated alphabetically but not by name.

The "Calm" Before Storm

The entire situation and what will result from it was summed up by one astute advertising agency exec who told *The Billboard* that the recent "little mess" is only the first blow before the typhoon. "All the networks and most of the stations," he said, "have been nice little boys in their ads during the lush war years, but now they are becoming jittery as a bride on her wedding night. Some large accounts have dropped off the air because of war priorities or because of other exceptional situations. Bristol-Myers, with the Gracie Fields show, is one case. Lever Bros., with Frank Sinatra, is another. But cancellations like these are not what's worrying the brass hats. What is worrying them is the fact that they are beginning to realize that the wartime snowball of money can't hold together forever. There's got to be an end—and it's coming soon."

"When it does come you're going to see some of the fanciest throat-cutting ever done in trade advertising. No one, no matter how high his so-called ethical standards, will be able to resist the tide. (See *Competitive Selling* on page 10)

Twin Cities Air---Front and Center

First Profile Covers WCCO

Aside from wooing the farmer, the outlet tailors its programs for the area

By Jack Weinberg

(Part One of a Series of Profiles on Broadcasting in the Twin Cities)

MINNEAPOLIS, Jan. 13.—Minnesota is part of the nation's bread basket. Agriculture and its allied lines dominate this State which means that the former cannot be ignored by any activity of public service agencies. This means radio, too.

There are six commercial stations operating out of the Minneapolis-St. Paul area. Three are network affiliates, one is network operated and two are independents.

WCCO, KSTP Tops

Even the most casual listener will admit, without any argument, that the two top stations here are WCCO-CBS and KSTP-NBC. The most partisan of radio men also will admit that these two stations are far superior to the rest of the flock. And with reason: First, their power alone would assure such supremacy. Both are 50,000-watters with plenty of coverage.

How to rate the other "little four" is, however, a problem. In the judgment of a number of men who know radio, here is an objective rating: WTCN-Blue, WDGY-indie, WLOL-NBS, WMIN-indie.

If you go by Hooper ratings, there is a continuing study in the Twin Cities, the order is jumbled. In the morning, for example, WCCO is far in the lead and is followed by WTCN and KSTP. In the afternoon, KSTP is first and is closely followed by WCCO, with WDGY and WTON battling it out for third, followed by WMIN and WLOL in that order. Evening ratings have KSTP and WCCO splitting the lead in that order with WTCN, WLOL and WMIN finishing in that order. WDGY goes off the air at sunset.

Bigger Outlets Sell Better

And, here at least, the bigger the station the better the job of selling itself to the community by word and deed. None can deny that the best promotions and advertising, and the most unusual programs spring from WCCO and KSTP. Altho competitors, the two stations and their operations are as different as any two entities can be. WCCO, for example, is recognized as the station best serving the farm area. KSTP, admitting its deficiency in this department, has made definite strides forward in an attempt to rate better with the farmers. Yet, agency men will tell you that in this field KSTP, despite its strong efforts, is in third place, behind even WDGY.

WCCO recognized the importance of the rural listener from the very start. From the first day it went on the air, September 1, 1924, the station has courted the farmer. It started by giving grain market quotations, weather reports and the time of day—three very important factors in the life of a farmer. From the beginning, it attempted to tailor some of its programs to the needs of the great agricultural Middle West. And it's no easy task to go after the 264,000 farm families in 139 counties spreading out across Minnesota, Wisconsin, Iowa and North and South Dakota.

State Ag Leaders Talk

The station brought to its micro-phones State agricultural officials who discussed topics of interest to every farmer. At State fair time—and the Minnesota State Fair is recognized as the nation's biggest—WCCO was on the grounds to give these farmers a chance to see in person the entertainers they had heard over the air.

Twice a day, seven days a week, Haeg (See WCCO Gets First Coverage, page 9)

'Which Is Which' to Get De-Gagging So Ken Murray Is Ex-

HOLLYWOOD, Jan. 13.—Disagreement over format was given as the reason for Ken Murray stepping out of his role as emcee on Old Gold's *Which Is Which?* quizzer. According to Lennen & Mitchell, Murray was dissatisfied with proposed de-emphasis of comedy planned for future broadcasts. Trade angle is that New York agency heads and sponsor figured that show would be more of a draw if quiz part of airer was upped and comedy toned down.

Murray took the attitude that he was known as a comic and that it would be useless for him to continue in a gagless head spot. Auditions are being held this week by the agency to find a replacement for Murray.

"Real Life" May Stick Around On MBS Awhile

NEW YORK, Jan. 13.—That 9:15-9:30 slot on Mutual, which the trade has been saying is the biggest hole on the web's nighttime, may not be plugged with a new show after all. Recent Hooper ratings on *Real Life Stories* show which replaced *Screen Test* in the spot, have been going up, the current one hitting 2.8, a gain of close to a point over the last report.

It is known that the web has done a great deal of patching on the program, replacing the writers, putting on a new producer and doing a lot of promoting. If the next rating shows another gain, *Real Stories* will stick.

The time itself cannot be extended since Gabe Heatter, one of the net's top properties fills the 9-9:15 seg. The only solution would be to either get another quarter-hour show for the 9:15-9:30 or build *Real Stories*. Of course, Mutual still has hopes of getting *Spotlight Bands* from the Blue, feeling, as reported in *The Billboard* last week, that the Morton Downey airer it landed is only a test. If MBS were to get *Spotlight Bands* it would, of course, fill the time in question, sans *Real Stories*.

Ohio State Inst. For Ed. by Radio Session Up to D. C.

CHICAGO, Jan. 13.—The 1945 meeting of the Ohio State University Institute for Education by Radio at Columbus may be canceled because of the request of War Mobilization Director Byrnes that only the most essential conventions be held this year. This was revealed to *The Billboard* this week by I. Keith Tyler, director of the annual institute. The announcement of the possible cancellation of this conference, which is attended by more than a thousand of the top people in the radio industry, followed on the heels of the statement by Harold Ryan that the annual NAB conference would not be held this year.

Tyler said that he wired Washington this week to find out whether or not he may hold his conference in the first week of May. His wire, as yet unanswered, was addressed to J. M. Johnson, of the ODT, who is in charge of Byrnes's committee studying requests for permission to hold conventions. Also on the committee are representatives of the War and Navy Departments, the War Man-Power Commission and the War Production Board.

"Altho," Tyler said, "members of the industry convinced me we should hold the 1945 conference when I sounded them out, I was considering wartime demands on travel. If the government thinks it best we do not hold our 1945 institute it will be canceled."

CBC Planning Crackdown on Horror Shows

VANCOUVER, B. C., Jan. 13.—Canadian Broadcasting Corporation is preparing to clamp down on horror shows. The warning issued by CBC some weeks ago has been ignored by the dispensers of thrillers. The governing body of Canadian radio is now preparing to get as tough as the gangsters.

The Canadian Medical Association recently branded the horror shows as "decidedly detrimental to the mental and physical health of children," and sent a strong resolution to CBC asking the prohibition of "thriller" broadcasts. The Toronto Board of Education also protested to the CBC, pointing out that many children are deprived of supervision because of wartime parental employment and are listening to the programs which dramatize crime and other unwholesome activities and induce a desire to imitate.

Meetings Skedded

The matter will be dealt with at a meeting of the administrative executives of CBC, January 17-19, and by the board of governors, January 27-29. In the meantime, CBC has sent this message with copies of the resolutions to all stations: "Under the corporation's program policy, it has been the practice to refuse the gangster and criminal-type of children's programs and to exercise extreme care in the choice of broadcasts designed for juvenile listening. But there apparently is need for closer supervision, and your co-operation in view of the resolutions will be appreciated."

CBC also has suggested to the privately owned non-CBC stations that they do not renew contracts for horror shows and asked their co-operation.

Stu Dawson Named FC&B Chi Radio Head; Execs Shifted

CHICAGO, Jan. 13.—Foote, Cone & Belding, ad agency here this week made several personnel changes in their organization set-up and also acquired one of Chicago's ace radio executives as an addition to their local production staff. Stuart V. Dawson coming from post of Young & Rubicam Middle West radio production chief was appointed director of radio for the firm's Chicago office. "Stu" is a veteran of 22 years in the Windy City radio circle. A tip on his popularity was given when station reps ranked Dawson first in *The Billboard* recent survey on agency time-buyers.

Three veteran advertising men in the agency's Chicago office each with many years of experience on radio-advertised accounts, were elected vice-presidents. They are Milton H. Schwartz, A. J. Bremner and John F. Hunt. Both Schwartz and Bremner will continue their agency activities as creative supervisors and Hunt his assignment as director of new business and in the account planning and management division of the firm. Schwartz is account executive for Majestic Radio & Television Corporation advertising.

Rickenbacher Radio Head

In New York, Paul A. Rickenbacher was appointed director of radio and television after four months in the agency's motion picture division. He will continue in this latter phase of the agency's business since it is intimately associated with radio and the future of television.

The agency also announced the continuation of Lee Strahorn in his present position as manager of the New York radio department. He will be in direct charge of New York produced shows.

Porter Service

WASHINGTON, Jan. 13.—Service is the order of the day at the FCC under Paul Porter apparently, as Judge Roy Hofheinz, of KTHT, Houston, is ready to testify.

Hofheinz, who ran into terrific obstacles in getting a change of license form up to the FCC, was finally dished up eight-hour service by the FCC.

Eager to get the change thru last year making the Texas Star Broadcasting Corporation a partnership for tax purposes, Hofheinz delayed filing until shortly before Christmas. An air-mail special delivery containing the necessary form failed to arrive at the FCC in time for action. A special plane carrying a duplicate was grounded. A messenger by train missed a connection.

Finally, desperate, Hofheinz put the application and the exhibits—more than 18,000 words—on the wire Friday evening (29). The FCC received it Saturday (30), last day on which it could act, and whipped change thru with announcement of approval coming at 5 p.m.

United Drug May Buy Joan Davis On Lease-Lend

NEW YORK, Jan. 13.—N. W. Ayer ad agency, as reported in *The Billboard* last week, is doing its level best to get the Joan Davis show away from Sealtest for sponsorship by United Drug on a "lend-lease" basis. Latest development is a formal request made by H. L. McClinton, the agency's v.-p., to Sealtest, outlining terms and figures of the proposed deal.

McClinton, it is rumored, asked for the Davis show on a two-year "lend-lease" arrangement similar to the one which brought Kay Kyser from American Tobacco to Colgate-Palmolive-Peet. Understood that Sealtest has been offered a hefty piece of change for the show.

Original idea of buying the show came from James Dart, United Drug prexy, who nixed agency desire to build an airer. If the show is bought it will probably go on the Blue since Edward Noble, one of the web's chief stockholders is a member of the United board of directors.

Possibility of getting the show is a little better than good since National Dairy (Sealtest) formerly was an Ayer account and the air show left the agency on a friendly basis.

Coca-Cola Getting Into That Sports' Pitch at Long Last

NEW YORK, Jan. 13.—D'Arcy ad agency, handler of the Coca-Cola account, is currently mulling a deal to put coke into the sports show picture with a series of baseball, basketball and football remotes, according to reliable reports in the trade. It is said that the soft drink outfit wants something big to replace the now-departed Andre Kostelanetz show and thinks that sports will appeal to the guy with a nickel in his jeans.

If the deal does go thru, and it is expected that the only thing holding it up is clarification of government directives on man-power and sports, shows will probably go on Mutual, only web with time left for a heavy sked. If time cannot be cleared on MBS because of the net's new ruling eliminating baseball contracts, it is expected that D'Arcy will spot the stuff around to locals.

BMB Service For Outlets Sharing Cost

Feltis Describes Operation

NEW YORK, Jan. 15.—Hugh Feltis, proxy of NAB's Broadcast Measurement Bureau, is making his first pitch before regional National Association of Broadcasters, for the dough that will be required to set-up a radio audit bureau of circulation. Estimated figure for the first survey (one every two years is the starting goal) is \$1,000,000 since the checks and balances that are required to run the bureau and make a survey acceptable to the radio group, the Association of National Advertisers and the American Association of Advertising Agencies, are such as to make the BMB circulation survey really costly.

Feltis met the trade-press and New York station managers Tuesday (9) and received a rough going over by the boys. There were a lot of questions asked, a number of which he was in no position to answer on the record at this time. However, certain facts were made clear. A station pays its part of the cost of Broadcast Measurement—or it won't get the figures, nor will it be permitted to use them. Neither will the figures be made available to a national advertiser (member of ANA) or an ad agency (member of the AAAA) unless the firm is a member—a paying member of BMB.

Own Coverage Maps Only

Stations will receive and be permitted to use only their own coverage maps. These maps will be covered by copyright just in case one of the boys becomes a little on the tough side and starts using them without okay.

Basic formula as set in Chi has not been changed. Coverage will be figured on the basis that 50 per cent of the sample of the area surveyed as represented by a cross section of the listeners of all strata must answer the ballot sent them and 50 per cent of the ballots must indicate that the station is listened to at least once a week by the set owner. (NBC has upped that 50 per cent to 75 per cent recently in its own figures yet to be released—only the "Most" listening report having been made to the industry. (See NBC "Most Listening"—Gets Works (See BMB Service on page 31)

Carlin To Do Double MBS Program Check

NEW YORK, Jan. 13.—Phillips Carlin, Mutual program v.-p., will shortly begin a mail survey of MBS stations to find out whether the outlets are content with present commercial and sustaining shows and see if new ideas are clicking with the station ops. A questionnaire will go out to the affiliates some time before the first of February with all old MBS shows and a flock of newies listed for tabbing.

The questionnaire will be a blanket affair sent to stations whether or not they take shows. It is expected that Carlin will ask for comment as well as a "yes" and "no" answer. Move is generally regarded in the trade as a smart step to keep the stations, which have the deciding vote in the Mutual operation, happy program-wise.

Shortly before, or at the same time, that the mailing goes out, Carlin will begin a swing around the Mutual loop, stopping at the stations in key markets and winding up on the Coast. Trip will last about three weeks.

Philly Gimbel Dept. Store Using 520 Breaks on KYW

PHILADELPHIA, Jan. 13.—Gimbel Bros.' department store, which for many years concentrated all its air ads on WIP because it owned the station, has placed a heavy schedule on KYW, NBC outlet. This year the Gimbel store will use 520 station breaks on KYW, 10 each week. WIP is linked with Mutual and continues to carry a bumper crop of Gimbel shows and spots.

KYW contract was placed direct. Spots will tie-in with store sales during the year.

NBC Kills a Few Dreams Spotting Bracken Program

NEW YORK, Jan. 13.—NBC's move in bringing the Eddie Bracken show into the web's Sunday, 8:30-9 p.m. slot, which will be effected February 4, leaves at least two of the other webs holding the well-known bag. It is known in the trade that Blue, and Mutual, possibly, wanted to put a comedy show on the air at 8:30 so as to get part of the audience that the Sunday Red variety skein had built.

For some time web program heads had been eying the slot with their tongues hanging low, thinking that they could get a piece of the comedy-conditioned audience that NBC had built with Jack Benny, *Fitch Bandwagon* and Charlie McCarthy. Following McCarthy, NBC has had *One Man's Family* for a long time. However, with the Bracken show, the hole is plugged up.

Blue, says the trade, had definite plans to stick a comedy show into the seg and it is felt that Phillips Carlin may have been thinking of doing the same on Mutual. Now, however, the boys are out in the cold.

Lou Frankel's Showbiz Salute Aired on WIP

PHILADELPHIA, Jan. 13.—Lou Frankel, radio editor of *The Billboard* now overseas as the only war correspondent representing the theatrical field, will bring a special message to Philadelphians next Thursday (18), from 10 to 10:15 p.m., on the participation of show business in the war. WIP will chalk up an exclusive in airing Frankel's *Salute to Show Business*. Program was transcribed by BBC in London and has Frankel interviewing movie comic Frank McHugh.

Altho a Mutual outlet, WIP is dubbed a BBC affiliate by virtue of its tie with the British net, getting BBC for local listeners on a special transmission channel. Frankel's stanza will be dubbed for use later in the month by WNEW, New York.

FDR at Wash. Radio Correspond. Shindig

WASHINGTON, Jan. 13.—Apparently out to show newspaper reporters how a "spread" should be handled, the Washington Radio Correspondents' Association brought in Jack Benny and a dozen other headliners for its annual dinner Thursday night (11) to entertain President Roosevelt and a score or more of other government top-rankers. Blue and CBS both tossed cocktail parties prior to the event to give it an added edge and it was the small hours before event broke up, with the President taking a night off from war worries, obviously enjoying the party as much as the rank-and-file.

Jack Benny emceed the show, which included specialties by Alec Templeton, Dunninger, Rosario and Antonio, Bill Robinson, Connee Boswell, Johnny Burke and the Murtah Sisters. The U. S. Marine Band and Frank Black's ork were on hand to furnish music. Four nets arranged the show, with C. L. Menser, NBC vice-prexy, in charge of production.

Earl Godwin, Blue commentator and president of the association, and Richard Harkness, NBC newscaster and vice-prexy of the association, presided. Others lending a hand were Rex Goad, Trans-Radio; William Costello, CBS commentator, and Fred Morrison, Mutual, all officers of the association.

Buffum's First CBS Show Will Be 'Man Named Jordan'

HOLLYWOOD, Jan. 13.—Ray Buffum, who recently joined CBS's production staff, will write and produce the web's new sustainer, *A Man Named Jordan*. This is Buffum's first assignment since coming over from NBC in San Francisco. Aired goes over the Pacific Coast net Monday thru Friday and features Jack Moyles and Lurene Tuttle.

FCC Yearly Report Shows Net, Regional and Outlet Revenues Went Up in 1943

Commission Chuckles at Fears About Regulations

WASHINGTON, Jan. 13.—While allocations were the big news of the week, if not the year, here, insiders were not overlooking FCC's 12th annual, 90-page report handed down Thursday (11) and containing plenty of meat and food for thought for the industry. Biggest tid-bit in the report was FCC's chuckle at industry's "fears" that network regulations would hurt business. FCC neatly commented on regulations that industry has "benefited" by orders, and on the same page went into earnings of the industry for 1943. Stunt was not overlooked by those watching FCC trends.

As to earnings, report shows that the industry had one of healthiest years in 1943 despite restrictions and other war-time hardships. Four major nets and five regionals, along with 841 standard outlets, reported net revenues from the sale of time amounting to \$195,704,153 as compared with \$163,642,745 reported by 10 nets and 851 outlets for the previous year. This is an increase of 19.59 per cent.

Talent Sale Up

In addition, nets and outlets received \$19,613,621 in 1943 from the "sale of talent" and other "incidental" activities as compared with \$15,196,554 for the

previous year, an increase of 29.07 per cent. After deducting operating expenses, excluding federal income tax, these nets and outlets reported operating income of \$66,475,586 as compared with \$44,632,238 for 1942, an increase of 48.94 per cent.

The four major webs (CBS, Blue, Mutual and NBC) and their nine key stations, reported revenues from time sale aggregating \$71,027,292 in 1943 as compared with \$59,400,110 for previous year. Combined broadcast revenues amounted to \$64,301,538 as compared with \$52,845,641 in 1942. Broadcast income—revenues less expenses before federal taxes—was \$19,455,701 for 1943 against \$13,918,712 for 1942, or an increase of 39.78 per cent.

Regional Broadcast Income Up

Average broadcast income of "regional" outlets for 1943 was \$79,784 as compared with 1942 average of \$52,867, an increase of 50.91 per cent. "Clear channels," with operating power of 50,000 watts, unlimited time, averaged \$400,170 for 1943, an increase of 21.81 per cent over previous year. Clear channel 5,000 to 25,000-watt outlets averaged \$61,850, an increase of 56.45 per cent.

Local affiliates with "unlimited time" had a better record, however, with average income of \$15,109 in 1943, an increase of 169.18 per cent over average for 1942. Non-affiliates did even more, with average increase of 185.88 per cent reported, altho no figures were given.

FCC Dingbats

Other highlights: Standard outlets increased from 912 to 924 during year.

"Multiple ownership" policy will be even tougher in future.

Network regulations effect study under way, but results thus far "benefited" industry.

FM call letters will be same as standard with "FM" added. Thus standard WABC would be "WABC-FM for FM outlet."

There are 48 FM's now on the air, with four added during year.

Facsimile pic situation remains same with three on air, with "little interest ... shown in this service."

Tele now has eight commercials—one added during the year, and 28 experimental. Policy of no licenses where critical materials are involved continues.

Goodly part of report is also devoted to "war activities" of FCC, pretty well aired by Lea Committee and non-commercial.

WFIL's Weekly Show Promotes Race Tolerance

PHILADELPHIA, Jan. 13.—WFIL's weekly *Within Our Gates* is designed to prove that "no matter what the color of your skin, no matter how or if you pray, no matter from what part of the world you come, you benefit daily by the accomplishments of peoples of all races and of all creeds." The program is Philadelphia radio's first community-wide effort to deal with the problem of tolerance and understanding among all groups within the community. Written and produced by John Scheuer, of the WFIL staff, *Within Our Gates* is presented Sundays in co-operation with the Philadelphia Fellowship Commission, a permanent group seeking to unite the entire community in promoting racial and religious understanding and in adjusting inter-group tensions.

For the first broadcast, Scheuer has dramatized the story of Wendell Willkie. This is the first time, as far as can be determined, that Willkie's life has been portrayed on the air. The dramatizations are offered as pure radio entertainment but the lives of the people will serve as the intrinsic "commercial message" of understanding and tolerance.

Fleming's Life Skedded

Some of the biographical sketches planned for future presentation include one on Dr. Alexander Fleming, pioneer with the miracle drug, penicillin, and another on Emma Lazarus, little known but effective champion of the underprivileged. There will also be a dramatization of a mythical return of Benjamin Franklin to Philadelphia.

Fellowship Group Co-Operates

The Philadelphia Fellowship Commission will co-operate in the preparation and promotion of the program. The commission embraces the following organizations: National Association for the Advancement of Colored People, Fellowship House, International Institute, National Conference of Christians and Jews, Philadelphia Federation of Churches, Philadelphia Jewish Community, Relations Council, Society of Friends and the Metropolitan Council for Equal Job Opportunities. This marks the first full-scale use of radio by agencies interested in the promotion of racial and religious unity and understanding in the community.

SEE PAGE 11



The Billboard TALENT COST INDEX

Based on "FIRST FIFTEEN" HOOPERATINGS for evening programs and "TOP THREE" Sunday segs

VOL. 11. No. 1E (OLD VOL 1. No. 26E)

(JANUARY 15, 1945)

PROGRAM SPONSOR & PRODUCT	HOOPERATING	WEEKS TO DATE	NET & STA.	OPPOSITION	AGENCY	TALENT COST	COST PER POINT	Program Length	Talent Cost Per 1,000 Urban Listeners
BOB HOPE The Pepsodent Co. (Toothpaste)	36.8	251	NBC 126	Service to Front—CBS Listen the Women—Blue Amer. Forum—MBS Schubert News—MBS	Foote-Cone & Belding	\$15,000	\$407.61	½ hr.	\$.44
FIBBER MCGEE & MOLLY Johnson (Floor Wax)	30.4	417	NBC 139	This Is My Best—CBS Amer. Forum—MBS Spotlight Bands—Blue Esquire—Blue	Needham, Louis & Brorby, Inc.	\$10,500	\$345.39	½ hr.	\$.37
EDGAR BERGEN Standard Brands (Chase & Sanborn Coffee)	27.4	299	NBC 135	Blondie—CBS A. L. Alexander—MBS G. Field Choir—Blue D. Thompson—Blue	J. Walter Thompson	\$14,500	\$529.20	½ hr.	\$.52
MR. DISTRICT ATTORNEY Bristol-Myers (Vitalis)	24.9	290	NBC 130	Spotlight Bands—Blue Esquire—Blue Cisco Kid—MBS Which Is Which—CBS	Doherty, Clifford & Shenfield	\$ 4,500	\$180.72	½ hr.	\$.19
BING CROSBY Kraft Cheese Co. (Velveeta)	24.6	373	NBC 138	Maj. Bowes—CBS Town Meeting—Blue Various—MBS	J. Walter Thompson	\$12,500	\$508.13	½ hr.	\$.53
JACK BENNY Amer. Tob. Co. (Lucky Strike)	24.2	473	NBC 143	Kate Smith—CBS Cleveland Ork—MBS Pearson—Blue Gardiner—Blue	Ruthrauff & Ryan	\$22,500	\$929.75	½ hr.	\$.85
WALTER WINCHELL Jergens (Hand Lotion)	23.8	586	Blue 175	M-Go-Round—NBC R. Digest—CBS Steel Horizons—MBS	Lennen & Mitchell	\$ 6,000	\$252.10	¼ hr.	\$.25
JOAN DAVIS-JACK HALEY Sealtest (Milk and Ice Cream)	22.7	69	NBC 75	Corliss Archer—CBS Spotlight Bands—Blue Esquire—Blue Treas. Hr. Song—MBS	McKee & Albright	\$ 9,500	\$418.50	½ hr.	*
LUX RADIO THEATER Lever Bros. (Lux)	22.1	465	CBS 143	Various—NBC Various—Blue Various—MBS	J. W. T.	\$16,000	\$723.98	1 hr.	\$.78
ABBOTT & COSTELLO R. J. Reynolds Tobacco Co. (Camels)	21.4	75	NBC 135	First Line—CBS Fred Waring—Blue Gladstone—MBS Carnegie—MBS	Wm. Esty	\$12,000	\$560.75	½ hr.	\$.58
KOLLEGE OF MUSICAL KNOWLEDGE Amer. Tob. Co. (Lucky Strike)	20.5	338	NBC 139	Various—CBS Various—Blue Various—MBS	F-C&B	\$10,000	\$487.85	1 hr.	**
EDDIE CANTOR Bristol-Myers (Sal Hepatica)	20.5	353	NBC 130	G. Heatter—MBS Real Stories—MBS Sinatra—CBS Up With World—Blue	Young & Rubicam	\$13,500	\$658.75	½ hr.	\$.68
HILDEGARDE Brown & Williamson (Raleigh Cigs)	19.7	30	NBC 130	Congress—CBS Behind Scenes—CBS Mal MacIntyre—Blue Dance Ork—MBS	R. M. Seeds	\$ 9,500	\$482.23	½ hr.	\$.54
YOUR HIT PARADE Amer. Tob. Co. (Lucky Strike)	19.6	507	CBS 143	Various—NBC Various—Blue Various—MBS	F-C&B	\$11,500	\$586.73	¾ hr.	\$.52
ALDRICH FAMILY General Foods (Postum)	18.8	244	CBS 121	Cities Service—NBC Various—Blue Various—MBS	Y & R	\$ 7,000	\$372.34	½ hr.	\$.37

Sunday Afternoon									
THE SHADOW Blue Coal	13.2	207	MBS 53	G. M. Symph—NBC Various—CBS Met Opera—Blue	R. & R.	\$2,500	\$189.39	½ hr.	*
JOHN CHARLES THOMAS Westinghouse	9.8	93	NBC 137	W. News Today—CBS Sun. Vespers—Blue Pet Shop—MBS Cunningham—MBS	McCann-Erickson	\$ 8,500	\$867.35	½ hr.	\$.98
WORLD NEWS PARADE Sheaffer Pen	8.4	116	NBC 133	Phil Symph—CBS C. Greenwood—Blue Roosty of AAF—MBS	R. M. S.	\$ 4,000	\$476.19	½ hr.	\$.53

*The networks in these cases are not extensive 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" **Portion of or entire program broadcast after 10:30 and so is therefore not reported in these cases. rated in the Eastern Time zone on a computed basis.

Average evening audience rating is 10.3 as against 9.5 last report, 11.2 a year ago. Average sets in use of 32.9 as against 29.7 last report, 33.5 a year ago. Average available audience of 80.0 as against 78.8 last report, 80.8 a year ago. Sponsored network hours reported on number 81 as against 82¼ last report, 80½ a year ago.

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

Mary Harris To Handle G.E. Part

HOLLYWOOD, Jan. 13.—Last-minute switch in production plans for G.E. House Party have been made by Young & Rubicam, with Mary Harris slated to take over the reins in place of Stu Dawson, who bowed out of the agency to head the Foote, Cone & Belding Chicago office. Miss Harris was formerly secretary to Phil Baker and worked on the script of *Take It or Leave It*. She has been supervising daytime shows for Y&R in New York.

Jameson AFRA N. Y. Prexy

NEW YORK, Jan. 13.—House Jameson, Father Aldrich on *The Aldrich Family*, has taken over the president's swivel chair at the New York local of AFRA. The recent mall balloting also elected Maggie Speaks, first vice-president; Ned Wever, second vice-president; Ben Grauer, third vice-president; Alex McKee, fourth vice-president, and Eric Dressler, fifth vice-president. Alan Bunce landed the treasurer's spot, and Evelyn MacGregor is recording secretary.

Jameson, fourth prexy of the Stem local, is a charter member of AFRA.

PHOTO REPRODUCTIONS

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

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

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Photo Service
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8 x 10 50¢ \$4.13
100 \$6.60
POSTCARDS 2¢

KWK
St. Louis, Mo.

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

Samples free.

TUNE-DEX
1619 Broadway
New York 19

★ THE NATION'S CHOICE ★

Red FOLEY
THE SWEET SINGLES OF THE HILLS AND PLAINS

RADIO SCREEN RECORDS

Direction: Dick Scott
Phone: State 6288. General Amusement Corp., 360 N. Michigan, Chicago, Ill.

WHO IS RADIO'S HUMAN LIE DETECTOR?

SEE PAGE 11

NBC "Most Listening" Gets Works

Competition Attacks 'Em

Survey indicates that they stand up in rank--order but not in leadership margin

By Joe Koehler

NEW YORK, Jan. 13.—The National Broadcasting Company this week broke the first results of its "listening survey," which has been in the works since January of last year, the actual card mailings having been started March 1, 1944. And with breaking came the revolution, for the figures were so overwhelmingly favorable to NBC that the competing networks had to go "to work" on the presentation at once.

Facts of the case are that despite the errors that naturally occur when any "random sampling" of consumers is made, and the impact of "emotion" and "impression" (both of which are explained later in this report), there is practically no distortion of "most evening listening" in the report is a matter of per cent rather than one of rank order; i. e., which station is No. 1 at night.

The overwhelming vote for NBC as the "network most listened to at night" is the direct result of the fact that the net at night has the high spot programs; for instance in the current *Talent Cost Index* in this issue NBC has 11 out of the *First Fifteen* Hooperated programs, and had during the period covered in the survey—March-April, 1944—NBC had 10 out of the *First Fifteen*, using the March 15 Hooper report as a sample.

This "policy" of NBC getting the top ranking shows has been credited time and again to Prexy Niles Trammell, about whom the trade states, "He wants the shows that get the audiences and has given orders to get them—regardless." It's this policy that has resulted in situations of a Jack Benny controlling his own time on the air rather than his sponsor. It's this big-time evening show skedding that has resulted in the NBC "most listened to at night" survey giving the senior network such a margin of popularity.

Blind Mailing

To authenticate the measurement NBC had no identification on the survey post cards sent out, had them returned to the International Business Machines and had them tabulated by IBM. The evening survey gives them, according to their brochure, *1,077 Cities and How They Listen at Night*, 128 per cent edge on the No. 2 network, CBS. It is at this point, the percentage by which they lead CBS, that the survey begins to fall down. In rank order, i. e. one, two, three it is amazingly accurate. In figures which are used to prove how far ahead of CBS they are, the survey begins to prove that "emotion" and "impression" audience measurements must give the winner, generally speaking, a greater edge than it actually rates. This is notably true in NBC's study—and it's no fault of NBC. It's only the fault of the listeners who return their votes for "the station they listen to most." No one stops to figure out mathematically just how much more they listen to Station A than they listen to Station B. If Station A has the headline attractions—the programs with the greatest audiences—it's bound to get a greater percentage of the votes than it actually rates on a seven-day, four-and-a-half-hour nighttime basis. The station of the Bennys, Hopes, Bergens, etc., is bound to be thought of as the station listened to most, and that means a percentage of winning, in most cases, way out of line with facts developed in other audience measurements. Since the C. E. Hooper continuing studies were used by NBC in its presentation to give credence to its own "most listened to" figures and since other networks questioned the correlation, *The Billboard* went direct to the source to check correlation. There's no doubt but that, as NBC phrased it, the Hooper figures check "broadly" with

the webs. In certain areas the margin of wins—were so out of line as to prove the terrific network selling job that having the top evening shows develops.

The Hooper organization was forced to reveal that figures in certain of its continuing study cities because questions were raised about their "broadly" substantiating NBC's *Most* tab. Among the cities about which questions were raised was Chicago. Checking back to the March-April-May Hooper continuing measurement of the Windy City during the survey period revealed that WMAQ-NBC showed up 40, WBBM-CBS 29 and WGN-MBS 13. The NBC figures were 66 for WMAQ, 22 for WBBM and 7 for WGN. The rank order is the same. However the continuing study gives NBC only a 25 per cent edge on CBS, while the *Most* report gives it a 200 per cent margin. Another case of "emotion" and "impression" polling.

Other cities that were questioned, i. e., where the NBC competition denied that National was favorite, Philadelphia, St. Louis, St. Paul-Minneapolis, Los Angeles, New York, Detroit and Hartford, Conn., in every one of these cities the *Hooper Continuing Measurement* figures showed NBC in the lead, but in not one of them was the lead anything like the margin which the *Most* survey gives it.

Here's the way the two leads check up: (The figures are a per cent of 100)

	NBC's Hooper Lead	NBC's Most Lead
Philadelphia ...	4	13
St. Louis ...	3.1	11
Twin Cities ...	8.6	34
Los Angeles ...	9.1	14
New York ...	4.6	25
Detroit ...	5.3	29
Hartford, Conn. ...	11.2	23

These figures are quoted not because they are necessarily a cross-section but because it has been stated that in these areas an NBC win was out of line. The facts show that NBC does have the most nighttime listeners. The facts also show, as indicated previously, that the margin by which NBC leads the fields in these "contested" cities differs in the continuing study in every case from the *Most* survey—a conclusion that research authorities, who checked the figures for *The Billboard* stated is indicative of what happens when a question like "What station do you listen to *Most* at night?" is asked.

NBC "Has the Edge"

Most CBS execs, reached with these comparison figures, admitted that NBC "has an edge" and pointed out, however, that the edge was not as great as the *Most* survey presented—which point has been indicated. They also stressed that NBC didn't have anywhere as near as great an edge in the daytime, and here NBC execs were willing to admit that before 6 p.m. the network picture may not give NBC a walk-away. The daytime report of *Most* listening is the next set of figures to be released. It will be presented as a "night and day most listening survey" rather than as a daytime presentation alone. It's also expected that there will be a correlation job done by mathematical experts which will remove many of the great margins given to NBC in areas where these margins cannot be okayed in other collaborating surveys. A research man at NBC pointed out that the figures in this first presentation were "raw," i. e., just as the survey cards came in—neither weighted, stratified nor anything. It's admitted that some of the figures have to be studied. In some cases the sample may be so small as to have to be adjusted, based upon neighboring cities or counties, etc. Thus, if the average sample of one report from every 140 radio homes were true in cities of between two and three thousand there might be only between 14 and 21 reports for cities of this size. Actually this was not so, since a higher percentage of the 3,000,000 cards that were mailed out went into the smaller towns in order to obtain an adequate sample.

Typical samples in small towns were:

City	Radio Homes	Most Sample
Gulfport, Miss. ...	2,787	52
Hot Springs, Ark. ...	4,633	62
Chillicothe, O. ...	5,355	80
Bismarck, N. D. ...	3,697	101
Trinidad, Colo. ...	2,590	46
El Centro, Calif. ...	2,268	57

There are two schools about samples of this size. One states any sample of

WCCO Gets First Coverage In Twin Cities Air Profile

(Continued from page 6)

is on the air with farm news, discussion of new methods and developments and summaries of grain, livestock and produce markets. Wherever there is something doing of interest to the farmer—State and county fairs, agricultural meetings, special programs or events—Haeg and a mobile unit are on hand. He and his department work with all agricultural agencies, county, State and Federal.

WCCO isn't merely a "farm" station, however. Minneapolis and St. Paul have a population numbering just under a million, and the people like to think they're not only farmers, that they live in a metropolitan center with diversified interests. And they're right.

WCCO Aims Wide

WCCO has aimed its sights at these listeners, too, and has won them over, with both network and local programs. In Cedric Adams, its twice-a-day newscaster, WCCO has the highest-rated personality, either web or local, in this area. Adams, columnist for *The Minneapolis Star-Journal* and *Sunday Tribune*, has been airing over the station for more than a decade, bringing noon and 10 p.m. news to 62 per cent of the listening audience Mondays thru Fridays. His Hooper rating is higher than even the highest web rating, regardless of the station. So is his industrial survey rating. Adams has built an audience loyalty that few other radio personalities anywhere in the country can match.

Adams isn't the only firmament in the WCCO news picture. Nearly two years ago, the station, under its present manager, A. E. Joscelyn, set up a newsroom which ranks high. Sigfried Mickelson was installed as news editor. John M. Raleigh, war correspondent who at one time was on General MacArthur's staff, and Dr. Lennox Mills, political science lecturer at the University of Minnesota, were named news analysts. Several leg men were included to cover the Twin Cities in search of local news.

Speaking of Sports

Recently, Halsey Hall, Minneapolis sports writer, was made station sports editor to succeed Rollie Johnson who went to WTCN. And, speaking of sports, WCCO for nearly 20 years has brought to its listeners the play-by-play account of every football game played by the University of Minnesota whether at

less than a 100 is inadequate due to the fact that a single vote increases in its importance too greatly as the sample goes down. The other school says "nuts" to this and states that a percentage sample should work regardless.

Both schools point to certain figures in the "1077 *Most Listening*" report to prove their points. The group that picked out the above cities proved that they were well sampled on the basis of other figures at hand. The other group picked out statistical freaks from the 1077 to prove its point.

Typical "Freaks"

Typical of these were the cities in which NBC on the one hand, and CBS on the other hand, showed up as having no listeners. A few of these were:

	NBC	CBS
Modesto, Calif.64	—
Griffin, Ga.93	—
Hickory, N. C.	—	44
Salisbury, N. C.	—	70
Massillon, O.90	—
Dickson City, Pa.	—	83

On Massillon squawkers admit that the impact of Station WLW in Ohio may account for this black-out but even here they don't believe it. And so the research battle of the webs rages. And while it rages it proves that power, prestige and everything can be thrown in the discard—as long as "you have the programs."

home or away.

In July and again in October, CBS asked Columbia owned and operated stations to send in all news scripts broadcast during a specified period. These scripts were gone over in New York by CBS news experts and in each instance WCCO came out on top—87 per cent rating in July and 96 per cent in October.

Medical Programs Aired

As a further service to the community, WCCO offers the broadcasts of Dr. William A. O'Brien, director of post-graduate medical education and professor of preventive medicine and public health of the University of Minnesota. The program, developed by Dr. O'Brien and the Minnesota State Medical Association, is the oldest continuous sustaining program of its kind in the nation.

Out of these broadcasts has evolved the packet service of information for the physician, a schedule of topics discussed by Dr. O'Brien during any given month, which is sent to each of the 2,760 doctors in the Minnesota State Medical Association.

Other Educational Airings

Under the supervision of Max Karl, station educational director, there have been numerous other programs carried out. These have included such diverse topics as the Bible, current events, women's interests, the army, Civilian Defense and State conservation. Karl has developed and presented programs which had as their underlying theme better understanding between classes and groups.

But the station's crowning achievement last year won third place in *The Billboard's* award for the outstanding promotion job done by clear channel station. Tying in with the station's newsroom, WCCO evolved a project which has been adopted by every high school in the Twin Cities and is well on the way to being used in every high school in the State. This is the news bulletin board, built from specified blueprints prepared by WCCO, in school manual training rooms. It has a globe and a map, and the station provides weekly news summary plus pictures of national and local news commentators.

Press Space Lacking

With the newspaper print shortage, all stations have been confronted with a lack of space in the press. In the Twin Cities, all stations get daily program listings. WCCO and KSTP use two-column advertising boxes in *The Star-Journal* and *Tribune*, while WTCN, WJGY, WLWL and WMIN have the same amount of space in *The Daily Times*.

But, outside of special spot news events—such as broadcasts by the President or the State governor—the news columns of the papers are not generally open to radio. This has been true only the past two or three years.

Birth of an Idea

As a result of this shortage of space, the WCCO news parade was born less than a year ago. It consists of a weekly page of news and pictures, printed on the back of a grocery chain's handbill. The material is furnished the grocery firm in the form of a matrix. Today, the sheet boasts a circulation of nearly 40,000 and the idea is being copied by other stations in the country.

To sum up, WCCO, from its beginning, almost, reflects the personalities of two men—Earl Gammons, now with CBS in Washington, and Al Sheehan, assistant station manager. These men were reared in this area, they knew the market like few other radio men have ever known one. Gammons was the business man, Sheehan the showman. Sheehan, who for several years ran the WCCO artists bureau before the station disposed of it, had sold county fairs, clubs and taken a leading part in entertainment circles and knew produc-

(See WCCO'S PROFILE on page 32)

Commercial Video Set on Low Bands; FM Shifted; FCC Announces New Allocations

High-Frequency Tele Said To Be Too Indefinite for Present

(Continued from page 3)

lish a physicians' calling service, for communication to and from trucks and tractors operating around large plants, on farms and ranches, on board harbor and river craft, in mountain and swamp areas. Sportsmen and explorers can use them to maintain contact with camps. Department stores, dairies, laundries and other business organizations can use the service to communicate with their delivery vehicles."

FM Surprise

Biggest surprise of the entire report, however, was upping of FM to 84-102 mg., with present 200 kc. width retained. Decision flouted industry thru RTPB, which asked for 41-56 mg. allocation, and IRAC, which proposed 42-54 mg., with width cut to 100 kc. T. A. M. Craven alone could "point with pride" to new FM allocation, as he fought for higher frequency view in hearing appearance. Decision to move FM up was based on two factors. First, lack of room in present allocation, and second, better reception. "It was recognized that sporadic E or F2 layer transmissions, manifesting itself in interference, have occurred with sufficient intensity and frequency in the present band to degrade the service." Regarding "space" problem, FCC declared: "Several witnesses predicted that ultimately there would be a need to accommodate as many as 4,000 to 5,000 stations." Added: "Upon the basis of all the evidence submitted, we believe that the need of more channels for FM broadcast service is fully established. The evidence does not show with any degree of definiteness the additional channels needed. However, the fact that 248 applications have been received (October, 1944), which are in addition to the 53 stations already authorized, shows that the present 35 channels are not adequate. We accept the recommendation of RTPB Panel 5 that a minimum of 80 to 100 channels will be required for FM service both commercial and non-commercial." In assigning 90 channels, 84-102 mg., FCC reserves 20-84-88 mg. —for educational stations. Remaining are for "regular commercial use." In addition, 102-108 mg. will be left unassigned and held as "reserve" for future needs. Channel 6—78-84 mg., is a secondary "reserve" also, FCC points out, as band is assigned exclusively to television and if vacated later by tele could be used for FM purposes.

FM Upping Definite

That FM is definitely "upped" regarding of later oral argument at February 14 hearings is indicated in FCC's announcement that it wants present FM channels "cleared" as rapidly as possible. "The commission is desirous of establishing FM in its new place in the spectrum as soon as possible in order that the 42-50 mg. band can be made available for use by other services." Admitting that materials are now unavailable to make switch-over, FCC states that present FM outlets will not be forced to move until "new receivers are generally available and in the hands of the public." As 44-50 mg. will be the first tele channel, FM's now in that band will be moved within 42-44 mg. band "to operate until . . . they are moved to a higher frequency. . . ." Switch should not result in hardship, FCC declares, tho in congested areas, sharing time may be required temporarily. Move will not be costly to public, FCC contended in FM decision, as sets now in use are "several years old," and "partly obsolete."

Not Costly to Ops

Shift will not be costly to licensees either, FCC maintained, as "existing investment" in buildings, towers, power equipment will remain unchanged while transmitter equipment can be "modified" without "unreasonable cost." Need for further experimentation in the higher frequency was main factor in turning down CBS, Cowles and Zenith at this time and keeping tele below 300 mg., FCC declared.

"Testimony of this industry group

(CBS, Zenith, Cowles) does not give definite assurance when this ultra-high frequency television broadcast system can be proven and standards adopted where-by service can be rendered to the public," it declared.

High Frequency Video Certain

"The commission is fully convinced that by virtue of the recent developments in the electronic art, a wide channel television broadcasting system, utilizing frequencies above the 400 mg., can be developed and the transmission of higher definition monochrome pictures and high definition color pictures achieved," it added in urging all "persons interested in the future of television" to continue high frequency experimentation. Immediate tele assignment is:

Channel	Megacycles
1	44 to 50
2	55 to 60
3	60 to 66
4	66 to 72
5	72 to 78
6	78 to 84
7	180 to 186
8	186 to 192
9	192 to 198
10	198 to 204
11	204 to 210
12	210 to 216

Seven to 12 for Relay

Channel 7 thru 12 will be available temporarily for relay purposes until the facilities are needed for tele. Allocations means, FCC says, that it will be possible to authorize seven outlets in one city if need arises. Four of these stations can be assigned in the six channels below 100 mg. and three in the six channels available between 180 and 215 mg. band. Space between 480 and 920 (less 508-524 mg. temporarily) is assigned to "experimental television," and 1225 to 1325 mg. has been assigned to tele relay to be used as "pick-up" stations for relaying program material to the main tele stations for broadcasting. In addition, 480 to 920 mg. will also be available until needed for tele broadcasting, another hint that FCC eventually expects tele to go up. Color experimentation will be conducted between 480 and 920 mg. (less 508-524 mg., temporarily).

Television "width" will remain unchanged for commercial, with width for color to be determined by experimentation.

"Interference" Possible

"Sky wave" interference may be problem in lower tele band, FCC admitted, but space demands made it impossible to find 12 channels in "clear" bands. Relief may be found in six channels above 180 mg., FCC hopes. Hollywood hopes that it would jump with both feet into tele picture went out the window when FCC turned thumbs down on allocations now. Since theater television is still in the experimental stage of development, the commission does not propose to allocate any specific frequency at this time," FCC declared. Commission will give "consideration" to applications for "experimental" work, however, on frequencies between 480 and 920 mg., on "basis that these frequencies will be discontinued when needed for broadcast service."

Facsimile Also Nix

Facsimile is also shelved until it can prove itself. Commission does not believe it would be in the interest of television broadcast service to permit the licensees of the television stations to utilize all their sound and video channels for facsimile broadcasts, accordingly, the proposal . . . must be rejected. Once standards are set, however, FCC is willing to reconsider, report declares. International, mostly below 25 kc., and standard broadcasting will be treated in "separate report" to be issued later. Industry will get chance to air views of proposals at "oral argument" hearing February 14, at 10:30 a.m. Indications are, however, that main allocations will stand as announced today.

Blackout Air Biz

WASHINGTON, Jan. 13.—"Show must go on" tradition, now as much a maxim in radio as in the theater, was demonstrated by WMAL (Washington Blue outlet), at Walter Reed Hospital veterans' show here recently when a fuse blew minutes before show was aired. Performers and staff met emergency "blackout" by carrying on by candlelight. Listeners naturally failed to note difference and wounded vets got an extra wallop out of performers' work.

Stan Broza Hits Slot Number 20

PHILADELPHIA, Jan. 13.—Stan Lee Broza, program director of WCAU, rounds out 20 years in local radio January 28. He started when radio sets were just outgrowing the crystal-set stage and going into the horn-and-storage-battery era. Back in those days the station consisted of one room, which was used as an office in the daytime, and by covering the desks, as a studio at night, as the station did not go on the air until 7:30 p.m.

Broza recalls the time when one show after another used the same studio, and starting a new show was done by moving the microphone from one spot to another. The engineer was installed on the roof. Broza, who was a one-man staff, recalls the times when he would tell the engineer to continue the musical program for another six minutes while he boarded a trolley car, rode to a nitery, signed off from there and started the next show, which was a remote from the club.

He Originated "Farming"

In his day, Broza has announced boxing, parades, symphony—in fact, everything in radio except horse racing. He is also responsible for the "farm system" of sending novices to small stations so they could gain experience before they were brought into the "big time."

Broza probably is best known for the talent he has uncovered in Philadelphia. His *Children's Hour*, now 19 years old and sponsored for the last 17 years by Horn & Hardart, has auditioned 75,000 children. Out of these have come such famous names as Ezra Stone, Nicholas Brothers, Kitty Kallen and Abbey Simon, concert pianist, who gave a recital at Carnegie Hall, New York, last week. Other names discovered by Broza and started on the big-time are the late Boake Carter, Paul Douglas, Arthur Q. Bryan and Lynn Murray.

Band Musicians, Too

Two members of the Johnny Warrington house band at WCAU are graduates of the Horn & Hardart hour. Elliot Lawrence, who succeeds Warrington January 16, is Broza's son, and he is also a graduate of *Children's Hour*.

Broza is best known for his introduction of William S. Paley, CBS president, to radio. Twenty years ago, when Broza was time salesman, announcer, producer, etc., he sold Paley, then advertising manager for La Palma cigars, some time on radio. Paley became so interested that he finally left the cigar business for radio, eventually becoming the head of the CBS chain.

Sutherland and Rodriguez

Back on KFI for Thrifty

HOLLYWOOD, Jan. 13.—Sid Sutherland and Jose Rodriguez have gone back on KFI for Thrifty Drug Company, their long-time sponsor, replacing Major Turner and Lionel Harris. Sutherland and Rodriguez are said to have been dropped from the show originally because they went too "strong" on the international situation. Team is now heard six days a week. Before they left the show they had one of the largest nighttime newscast audiences.

WKLA Studios Burn

DETROIT, Jan. 13.—Studios of Station WKLA, Ludington, Mich., were destroyed by the fire that burned down the Masonic Temple there. Damage was estimated at \$100,000.

More Late Radio and Television News on Page 31

Groucho Sans Dignity So He'll Sell Chryslers

NEW YORK, Jan. 13.—Deal pending to get Goodrich Rubber Company, thru BBDO, as sponsor for an ailer starring Groucho Marx, has been mixed by the prospective client, according to the trade, because Goodrich decided that it wanted a more "dignified" show to pitch institutional ads. Instead the show is being offered to Ruthrauff & Ryan as a replacement for the ailing Major Bowes.

It is understood that agency is about ready to go thru with the deal and only awaits final okay of Chrysler Corporation, show's sponsors. Program would fill the Major's 9-9:30 slot on CBS, Thursday nights.

FDR Asks Cut In FCC Budget

WASHINGTON, Jan. 13.—President Roosevelt, in his annual budget message to Congress January 8, asked \$5,207,000 for the FCC, a reduction of \$1,105,343 from the 1945 fiscal year appropriation. It was the first time in eight years that less funds were asked than in previous years.

Most of the reduction is in connection with the FCC's war activities, such as the R. I. D. and F. B. I. S. Actually an increase of \$651,000 is sought for normal operation of the commission, anticipating new services and expansion of broadcasting generally.

The President asked \$2,756,000 for normal FCC operations in the 1946 fiscal year as compared to \$2,104,500 for the 1945 fiscal year. Of that amount, an increase of \$615,217 is sought for the engineering department, while \$113,855 more is asked for the legal department.

COMPETITIVE SELLING

(Continued from page 5)

If Blue stands up on the steps of the public library and repeatedly says that CBS smells, CBS will have to turn around and say the same about the Blue. If NBC socks Blue, Blue will turn around and lash out at its daddy. And if Mutual hits anyone, they'll all turn on MBS. Some of the niftiest bits of web ectoplasm in history will be dragged thru the public print.

Everyone Has Dirty Linen

"Every network," he continued, "has something on its competitors that can be dragged out of the files. The result will be lots of blood spilled with profit to no one.

"I admit that there has to be more highly competitive selling post-war. No one will be able to sit back, as all have been doing until Chet La Roche dropped his bombshell and thumped his chest. But on the other hand, there is no necessity to shift the thumping ground to the other guy's chin."

Most web heads admit that there will be ad wars, and all optimistically predict that they will come out on top. However, all are afraid to drag out the heavy howitzers for fear the other guy will unlimber something heavier. On the other hand, it is felt that if the Blue continues its present policies, no amount of "keep-calm" talk will prevent the thing from breaking loose, according to the trade.

Blue holds the key, and the last report is that it's going to use it to open the flood gates of competition.

WHO READ A NEWSPAPER EDITOR'S MIND 3 MILES AWAY?

SEE PAGE 11

Undercover Pull for Channels

Blue Air - Pix Pitch; Three-Station Cirk

It's All for "A Good Press"

NEW YORK, Jan. 13.—Blue web's entrance into video will be a three-ring circus, with shows going simultaneously on WRGB, Schenectady; WABD, New York, and WPTZ, Philadelphia. The promotion gimmick will probably tee off around the middle of February.

Plan, it was learned this week, is to build a hot press with a quiz show, probably *Breakfast Club* or the refurbished *Ladies Be Seated* on the GE station, variety with Milton Cross, Victor Borge and Eddie Condon's jazzsters on the DuMont outlet, and a basketball remote from Convention Hall, Philadelphia, using Philco's mobile transmitter, all to be on at the same time, same night.

Blue originally intended to ask DuMont for a closed circuit to try out shows and then move the good ones up to GE, but it is known that the DuMont crowd turned thumbs down on the idea. They felt that giving a closed circuit in return for a vague promise of purchase of post-war equipment would make them fall-guys. Consequently, web toppers had to figure out a new gimmick. It is felt around the Blue shop that using Ringling Bros.' technique will bring in a good press, which is what all nets' front office demands of tele right now.

Markham Takes Over WRGB Op; Gibson Leaves

SCHENECTADY, N. Y., Jan. 13.—Bob Gibson, who has been guiding the television and radio station destiny of General Electric here, as assistant to v.-p. in charge of advertising and publicity Bob Peare, is all set in the capacity of ad and sales promotion manager for the new chemical and plastic division of GE in Pittsfield, Mass.

Supervision of the television station operation, WRGB, will be handed to G. Emerson Markham, baritone, WGY farm editor, and station manager of WGFM, GE's Schenectady FM percolator. He will also keep all his other jobs for GE.

Switch of Gibson to greener fields may have had something to do with the FCC allocation decision which hasn't given video much breathing space. Bob Stone, of the WRGB staff, repped Gibson at the National Retail Dry Goods Association television clinic and read the same speech Gibson has been giving orgs for some time now—it had nothing to do with intra-tel (department store television). Hoyland Bettinger remains at WRGB as program manager.

WLIB Adds Reuters; First N. Y. Outlet To Use News Trio

NEW YORK, Jan. 13.—Reuters, British press association, has been signed to augment the news coverage of WLIB, New York indie. The station already uses AP and UP, making it the first in New York to use this trio. Reuters was contracted for on Thursday (11).

WLIB plans to build up its staff of newsmen and analysts, and to air several special news programs.

HOLLYWOOD, Jan. 13.—Arnold Maguire has been named television head of Foote, Cone & Belding here. Maguire says he has no plans now and will confine his activities to research for the present. Agency has been actively interested in video for some time, doing experimental work over Don Lee's W6XAO.

REVIEWS

NBC

Reviewed Friday (12), 8:50-9:30 p.m. Style—Musical comedy duo and salute to fifth birthday of network television. Sustaining over WNBT (NBC), New York.

It's a shame that Niles Trammell and Bill Hedges had to follow Jay C. Flippen and Margaret Johnson in this program saluting Schenectady's WRGB and the fifth year of network televising. The latter duo were a swell entertaining pair, well lighted and well produced, while the NBC big shots were poorly handled, badly lighted and "not up on their lines."

Television must find a way to make key men, be they web biggies or sponsor brass hats, seem real friendly, clear thinking (not reading) guys. It can't be done by having Bill Hedges (NBC station relations v.-p.) sitting at a desk reading from an unfamiliar script and frequently missing his place. Nor can it be done by having Hedges finish with an intro-salute to Prexy Trammell who walks into the frame with an inept "nice seeing you tonight, etc." It's too pat to have one man get up from a desk after introducing another and then have the other sit down and go to work on his talk which was obviously lying under the script of the first reader.

Video does and will demand a new type of public relations job on the part of key men in industry. It's going to toughen their jobs (think of having to learn a routine in addition to all the other duties that a web exec has to worry about these days). Either they'll have to stay off the pic-air, or else skip the Algonquin Limited a couple of nights.

Getting back to Niles Trammell, he has an infectious something which made you smile when he permitted his eyes to wander away from the typewritten page and had a bag of trouble trying to find out just where it was he was supposed to be in his pitch. This proves something, but personality can't replace the authority that a key exec is (See NBC on page 31)

Balaban & Katz

Reviewed Tuesday (9), 7:30 to 8:45 p.m. Style—Variety, news. Sustaining on WBKB, Chicago.

The quality of some of the talent on tonight's program at WBKB was above average, but the way in which it was handled in many cases left much to be asked for.

For example the Chords, well-known male vaude-duo now appearing at the Chicago Theater, did good vocal imitations of various orchestras and musical instruments. With their comical gestures and their zany antics they made good visual, and thus good video, material. But the production stuff loused up their part of the program by having a member of the station's personnel interview them before they went into their stuff. Their act would have been much better video entertainment if it had opened with their doing their stuff, sans interview.

Another portion of the program which could have been handled better was that given out to the navy recruiting office for the purpose of drumming up interest in the service's radio technicians school. The talent used here was of an exceptional professional caliber. Oscar Chausow, former violinist of the Chicago Symphony and now concertmeister of the Great Lakes Naval orchestra, did okay by classical numbers including Chopin's *Nocturne in C Sharp Minor*. Once or twice there were good close-ups of his finger technique on the strings, but too often there were only static distant and full shoulder, head and violin shots.

Chief Petty Officer John Carter, famed tenor, sang *Danny Boy*, *Shortnin' Bread*, and a bolero. The singing of the bolero would have been more entertaining if as he sang, another camera was trained (See B & K on page 31)

Paramount

Reviewed Friday (5), 8:30-9:30 p.m. Style—News analysis, travel talk and comedy. Sustaining on W6XYZ, Hollywood.

This Friday night spot was taken up with T. B. Blakiston's news analysis, a George Brandt tele-travel feature, and another comedy stanza built around the title, *Embarrassing Situations*. Opening spot featured Blakiston, before a large map, analyzing the German breakthrough on the Western Front. To clarify the situation for the viewer, he used lettered arrows which showed the position of our armies.

There was good depth on the long shots, but on close-ups it is hard to keep narrator and map in focus at the same time. This fault will be eliminated when new camera equipment is available. Maps are white, gray and black, mounted on celotex so they will hold pins. Each week, cutouts are made which show territory occupied by enemy troops. These are pinned over maps so that viewer always knows what is going on. This was especially effective where news turned to China situation. Another good visual point was used when Blakiston pinned a long arrow on Tokyo. He swung this from side to side, showing how close our bomber bases were getting to the Jap mainland. These points are valuable because they give the viewer a graphic account of what is happening. In other words, he can see the tremendous distances in the Orient without being burdened down with a lot of figures.

Blakiston makes a distinguished appearance on the screen and has the happy tele faculty of looking into the camera without peering down the viewer's throat. He makes no attempt to editorialize but simply presents straight facts, spicing up his talk now and then with humor.

After this evening, Landsberg cut in from the control room to announce the next act and set it up. At this point screen went blank. Landsberg does not hold with those who believe there should be something on the screen during intermission. Now these breaks are necessary to set up the two cameras, but even in the days when 15 or 20 cameras are used, he believes a break is necessary and that no visual effects on the screen should be used. This gives set owner and guests time to get up and stretch, get a glass of water and then come back for the next act. He claims no matter how good a tele show may be, that the viewer will get restless over too long a period without a break.

George Brandt's Friday night tele-talks are always good. Camera showed Brandt sitting at a table announcing that his subject would be London. Landsberg superimposed Brandt's face (See Paramount on page 31)

Radio Vs. Film Battle Seen

Movies will train staffs on regular tele band because FCC fluffs theater video

NEW YORK, Jan. 13.—A red-hot undercover battle between radio and film people for assignment of preferred tele channels was predicted here today by movie and broadcasting execs. They say that the FCC's recommendation that theater video be left until it has passed its experimental stages cues a pic move into broadcast tele. It is said in New York that film men, seeing that they will have to wait for some time until they can get into the medium

via the theater, will instead want to begin training their staffs in the telecast band.

Faced by the commission's temporarily closed door and by the fact that radio org applications for licenses tremendously outnumber their own, the film companies, according to the trade, will commence lobbying on a big scale to cut themselves a piece of the video pie. General thinking in the movie biz, it is felt, has it that the only way that staffs can be trained and the only way that they can make an entree into video would be to set up stations and begin experimental or commercial operations.

Ops 68% of Applicants

A breakdown of tele applications now pending before the commission shows that 68 per cent of the applicants are radio station or web operators. The other one-third consists of manufacturers, educational orgs and a few film outfits. Seeing this condition, as well as the fact that the FCC did not see fit to allocate any bands at present for theater tele, movie execs, according to the trade, will take the other way out.

It is considered fairly possible by observers here that the film men may have a chance to move in. Despite their comparatively few top orgs, they do command tremendous sums of money, both from Wall Street and from their own reserves. Establishment of a tele station by a well-heeled movie company is a very small drop in a very large bucket. However, whether or not they can persuade the FCC to grant them channels is a question the answer to which is known only to the commissioners—if they know.

Best Channels Scrap Coming

What is definite, tho, is the fact that (See Pull for Channels on page 31)

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—Walter Winchell

License Orgs Say It With Flowers

Bow & Bow & Give & Give

Building themselves into an "everything for free" but music they're selling

By Wanda Marvin

NEW YORK, Jan. 15.—Every once in a while a new gimmick is introduced by one of the music license companies to woo radio stations. Actual extent of the services they are "giving" away, however, isn't generally known. Actually they're doing everything from furnishing tailor-made recorded programs to showing out-of-town broadcasters the town. There's apparently no end to what AMP, ASCAP, BMI and SESAC won't do to ring the plug bell with managers, program heads, musical directors and others concerned with station operations.

The varied services (shown in accompanying chart) give a new slant to the licensing company's function which was originally merely a collection job on performances of tunes. Today, stations are bombarded with catalogs, brochures, bulletins, indexes, lists, copyright info, clearance data, ready-to-use scripts and transcribed and recorded programs. They receive promotional data on individual music, individual composers and pubs. (See LICENSE ORGS BOW on page 64)



Crosby-Hope Disks

NEW YORK, Jan. 13.—Decca's coming releases include one that got its start from pic and radio exploitation of two names. The firm has their ace, Bing Crosby, with none other than Bob Hope on a couple of pop tunes. Bing has teamed with practically everyone on the Decca lot by this time—the Andrews Sisters and Louis Jordan, to name a couple.

AHA Submits Music License Plan To ASCAP

NEW YORK, Jan. 15.—Meeting between reps of the American Hotel Association and ASCAP took place last week ahead of the proposed changes in the Society's licensing plan of hotels. Hotel committee is said to have asked for licensing plan—their plan being submitted—which establishes a fixed rate geared to the amount paid by the hotels for musical talent.

Minimum is set at \$60 a year, with the AHA asking for license depending on whether the hotels pay up to \$10,000, between that sum and \$20,000, from \$20,000 to \$30,000 and so on up to \$100,000 a year for musical talent. ASCAP would get so much from each hotel, depending on the amount spent by the hotel on talent.

At the present time, ASCAP licenses hotels on a combined operations plan. (See AHA LICENSE PLAN on page 32)

Big Three Orks Okay ASCAP's Symph License

NEW YORK, Jan. 13.—ASCAP's licensing plan in the field of concert music, which was officially announced by the society just before the first of the year, has been okayed by the three big symph orks in the country—New York Philharmonic, Boston Symph and Philadelphia Ork. At a meeting of the managers of the big three on Friday (12), small details were ironed out and, according to one of the reps who was there, by the end of the day all the managers saw eye to eye with ASCAP on the proposed plan. Harl MacDonald (Philadelphia), Arthur Judson (New York) and George Judd (Boston) attended the meeting.

Understood that the society will issue a license that differs in various instances. For example, the Boston ork plays practically all year-round, including the promenade concerts during the summer, and so will pay more for their blanket license than will other symphs. One of the things that had to be cleared up at the meeting was the fact that ASCAP controlled only a limited repertoire of symphonic literature and has at the present time few of the top-notch longhair writers as members.

It's fairly evident that signing of the three big orks will start the ball rolling and other orks will quickly fall into line. Prior to announcement of the licensing plan, ASCAP reps announced that many applications for licenses from concert organizations thruout the country, had arrived in large numbers.

"Two A" Plugger

NEW YORK, Jan. 13.—First plugger to do double duty, under the threat of that work or fight order, is Oscar Robbins, with Robbins Music. (No relative.) He puts in an eight-hour day from 8 to 5 at the Ameco Electronics Corporation in New York and then hits the plug trail at 5:15 p.m.

Twist is that Robbins gets two breaks a day while working and uses them to call his contacts. He's now classified as 2A, and it looks as tho Robbins will be joined by plenty of other boys who'll hope for the same classification.

Raleigh Nixes Mutual Remotes By Lombardo

NEW YORK, Jan. 13.—Guy Lombardo remotes via Mutual from Hotel Roosevelt, were nixed by his sponsor, Raleigh Cigarettes (Brown & Williamson). Ciggle company reportedly asserted that sustaining shows hurt the Lombardo commercial, 10 p.m. Mondays (on the Blue). Lombardo had three shots a week from the location, two of them for the Treasury Department after 11:30 p.m. but sponsor complained that when Lombardo shifted from Saturday to Monday eve—the shift happened a couple of weeks

(See Raleigh Says "No" on page 32)

MUSIC LICENSE SERVICES

LICENSED STATIONS	PERSONAL CONTACT	PROGRAM AIDS	CATALOGS, ETC.	SUPPLEMENTS	ADDITIONAL MAILINGS	BEYOND LINE OF DUTY	RECORDS AND E. T.'s
AMP Over 300	Home office officials and staffers make calls on all licensed stations during year at least once.	Constant flow of promotion and info on music, composers, etc. seasonal mailings, school mailings, with lists of appropriate music available, and suggestions for its use on special occasions.	General catalogs listing all music. Special catalogs listing compositions by type, composer, instrument, etc.	Bulletins on new music. Printed info on individual music, individual composers. Mailings over 1,000,000 per year.	Gratis copies of music by type. Special indexes of opera, symphonic, etc., music. Rare instrument indexes, such as that for the recorder (flute). Special indexes by instrument.	Promotion on such works as "Little History of Music." Extensive correspondence answering inquiries on copyright and related matters.	List of AMP music recorded 712 recordings of 556 compositions indicating playing time. Supplements to list sent on occasion.
ASCAP Over 600	Auditors double as field reps. Especially trained for good will work with stations.	Script service totaling 78 hours per station per year. Special seasonal and patriotic scripts.	Full catalogs. Membership lists. Listings by type of music, composer, etc.	Weekly restricted list. New music (monthly), new members (monthly), new pubs. Removals listed.	Suggestions for seasonal programs. New ideas for script service exploitation.	Constant exchange of letters re programs, use of music, etc. Regular surveys made to find best way to better serve stations.	List of ASCAP recorded music as released.
BMI Over 952	Five field reps constantly on job.	Script service of 715 hours per station per year in 60 weekly 5, 15 and 30-minute units.	General catalogs. Publisher list. Consolidated list. General bulletin. Catalogs of music by category.	Vital changes sent out periodically. Corrections, deletions, etc., in pubs and titles sent to stations. Special bulletins. Weekly "Music Memo." Weekly "News Letter."	Special promotion in connection with pix containing BMI tunes. Tie-up with movie producers for simultaneous exploitation.	Research department of five. Two free orchestrations per month to all stations having staff orks. Eight or 10 hillbilly orchestrations to 350 stations monthly. Aid and comfort to visiting station managers. Tickets, hotels, etc.	Send complete index of recordings for BMI licensed stations. Records with continuity sent free. Now being used by 400 stations. Three hundred requests for same unfilled because of shellac shortage. Hot jazz records sent to all stations accompanied by thumbnail sketches of musicians for use by disk jockeys.
SESAC Over 900	Trained field reps who co-operate with station execs on all program problems, etc.	Series of sales plans and program ideas. "SESAC Program Builder" distributed. "SESAC Music Guide."	Catalogs by type of music. Catalogs by pubs. Index of pubs in conjunction with kind of music they pub.	Monthly bulletin of new music, new pubs, changes, new sales plans and program ideas.	Special bulletins on new groupings of music by type. Each contains about 5 per cent of the available SESAC music of this type. Promotional mailings on SESAC e. t. service.	Free advice and info to all inquiring stations on all matters pertaining to music.	New program series in 39 units on e. t.'s sold to stations. Tailor-made 15-minute shows. Waxed shows can be used individually or as series. Can be sold by station since room for three commercial plugs is left open.

AFM's Okay of Cancellation Of Kramer-Pastor Three-Year Paper Headache Precedent

Leader Losing \$\$ on Job May Ask Old Contract Nix

NEW YORK, Jan. 15.—AFM agreeing to nix Tony Pastor's three-year-old contract to go into Maria Kramer's Hotel Roosevelt, Washington, with leader subsequently going in for a reported \$2,750 per week for two weeks, has caused tremendous comment in the trade. However, one thing that hasn't been pointed out, is the fact that one of the main reasons the union stepped into the fray is that the contract is an old one and they've reportedly informed Mrs. Kramer that contracts over a year old are not valid. Union officials couldn't be reached to comment on this, but if it's true, and it's said that Mrs. Kramer was so informed as one of the reasons why the union agreed with Pastor, it throws a new light on the situation.

Most of the spot playing new bands, and even big bands, tie in options for return engagements at the same figure. Reason, of course, is to take advantage of the big name later on. For example, it's understood that George Paxton has a five-year contract with Lou Brecker at Roseland, whereby Brecker has a five-year call on Paxton's services, probably at the same figure that Paxton is in for now. Union's reported nixing of the three-year-old contract with Mrs. Kramer—Pastor's contract was made while he was with Consolidated Radio Artists, contract later being taken over when he went with General Amusement Corporation—gives an idea what could happen to Paxton's.

Kramer Contracts Must Have Okay

It is known that the union sent a letter to all agencies on Wednesday (10) saying that all future contracts with Mrs. Kramer had to be okayed by the federation. Reason for that is said to be

because she operates both in Washington and New York, and the federation could handle both cities at one time. Also, because the federation has been looking into the matter of bands losing dough. Pastor's contract is for two weeks now, and when he bows out, probably Lee Castle will come in, although no band has been set as yet. And the spot will prove a losing proposition for most bands, it's said that every agency has been tossing names at Maria Kramer to get their properties in.

Union reported nixing of contracts over a year old will play havoc with existing papers, and will set up a precedent whereby leaders now playing out old contracts at losing dough can go to the union and complain that they don't want to play and lose dough. If that's the case, it's pretty certain that the union will back those leaders who come to them and complain, as did Pastor and Ray Herbeck, latter leaving the Edison before his contract was up. However, agency men see that the union stepping in this way may prove a boom-crang whereby the hotels may nix name or semi-name band policies and therefore make less places available for their properties.

Commercial Air Rates?

Union in the past week continued bringing in leaders and questioning them about operating costs. Understood that the union is considering a proposition whereby hotels that use remotes may be made to pay commercial rates to the leaders and therefore increase revenue on remotes. At the present time bands pay \$3 tax to the union for remotes, and if hotels were charged at the rate of \$14 per man for remotes, with

Pubs Hit the Road

NEW YORK Jan. 13.—Pub's movements around the country are plentiful right now, with many taking their annual winter hiatus South and West. Rocco Vocco leaves in a couple of weeks on an exploitation jaunt for *Diamond Horseshoe* score; Jonie Taps is heading West the end of February; Dave Kapp just left on West Coast jaunt; Jack Robbins, Louis Bernstein, Lester Santly, to mention a few more, are vacashing in Florida.

Harry Link left for West Coast last week to have words with David Cheskin, new MGM head of music. Manie Sachs leaves for Coast this week, as does Cork O'Keefe, Glen Gray's manager.

the union noting that hotels benefit by remotes by virtue of the advertising they get, a possible solution to the problem may be reached. Money would go to the men, and therefore leader wouldn't have to come across with so much dough from his own pocket.

Anyhow, it will probably all be given a thoro workout at the exec board meeting of the International Federation of Musicians skedded for this week in New York. Results will be interesting to see.

Clarke to Latin Quarter; Rogers to Hotel Biltmore

NEW YORK, Jan. 13.—New band skedded into Latin Quarter, New York nitery, is Buddy Clarke, recent navy dischargee. He goes in January 21. Before going into service, Clarke had a band at the Park Central, New York. Don McGrane band, in now, goes out on a theater tour.

Eddy Rogers goes into Hotel Biltmore January 25, replacing Enoch Light, who goes out on theater tour. Rogers had a band at the Rainbow Grill, Rockefeller Center, when that place was open couple of years ago. Rogers is now at Del Rio, Washington.

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SLEIGHRIDE IN JULY
LIKE SOMEONE IN LOVE
VICTOR

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LIKE SOMEONE IN LOVE
COLUMBIA

PAUL WESTON

SLEIGHRIDE IN JULY
CAPITOL

THE THREE SUNS

SLEIGHRIDE IN JULY
HIT

Lots of Disks on Hit Tunes But It's Going To Be Cut Down to No Duplication Soon

Plenty Indications of Nix on High, Wide, Handsome Wax

NEW YORK, Jan. 13. — Music pubs, who found themselves devoid of major disk releases on their pop tunes for the more than two years of the AFM record ban, today find themselves back in the landslide days of the pre-ban period but not for long. Then, it wasn't unusual for a big song to land anywhere from half a dozen to eight disks on hits, and that condition is right here now, judging by the waxings and releases on hits around. Topper, of course, is the fact that many indie firms are still in biz, and when a pub now gets many major releases he finds himself with an added bit of gravy as a result of a couple of indie releases in addition to the major disks. Rush to get started forced much duplication but platters say they're changing that.

For example, on the No. 1 song out now, Harms's *Don't Fence Me In*, there are no less than seven major disks out, plus a couple of indies. Releases out are by Crosby and the Andrews on Decca; Kate Smith, Horace Heidt and Gene Autry on Columbia; Sammy Kaye and Roy Rogers on Victor, and Hal McIntyre on Bluebird. Indies include Three Suns on Hit. Another big song, *Saturday Night*, pubbed by Frank Sinatra's firm, Barton Music, has a Sinatra and Frankie Carle for Columbia; Sammy Kaye, King Sisters and Hal McIntyre for Victor; Woody Herman, Decca; Martha Tilton on Capitol, and Carl Ravazza on Feature. One of the big songs coming up, *My Heart Sings*, Leeds, has Kate Smith and Tommy Tucker on Columbia; Hildegard, Guy Lombardo on Decca; King Sisters, Martha Stewart and Duke Ellington for Victor; Johnny Johnston on Capitol,

while Boyd Raeburn made the tune for Guild label.

Plenty Ac-Cent

Morris Music's *Ac-Cent-Tchu-Ate the Positive*, has a Crosby disk for Decca; King Sisters and Artie Shaw for Victor; Kay Kyser for Columbia, and Johnny Mercer on Capitol. George Paxton for Hit and Boyd Raeburn on Guild. The list is impressive on Shapiro-Bernstein's *There Goes That Song Again*. Martha Stewart and Sammy Kaye, Victor; Russ Morgan, Decca; Kate Smith and Kay Kyser on Columbia, and Billy Butterfield, Capitol. Other pubs have half a dozen disks on tunes, including Burke-Van Heusen on *Sleigh Ride in July* and *Someone To Love*. Embassy's *I Dream of You* has an impressive array of bands, as does Famous's *Home for a Little While*.

Mostly Pic Tunes

Fact that most of the tunes come from pix gives the pubs a double edge so far as boosting sheet music sales. In the case of *Sleigh Ride* and *Someone To Love*, these two are from a forthcoming international pic, *Belle of the Yukon*. *My Heart Sings* gets a great play in MGM's forthcoming pic *Anchors Aweigh*, starring Sinatra. Leeds has *Sings*, altho Feist has the rest of the score.

Above list points out an interesting fact that major disk firms are putting out more than one release of a big tune, as in the case of Victor where T.D. and Dinah Shore did both tunes from *Yukon* score. In face of curtailed production, with Columbia going to put out only two disks during February, that com-

Snub "Rum, Coke"

NEW YORK, Jan. 13. — *Rum and Coca-Cola*, Feist tune that is a plenty hot seller via disks and sheet music, got a double turn down on the nets. Not only did the net blue-pencil handlers turn the song down because of the word rum, but it's understood that they frowned on the use of Coca-Cola in the song as being a commercial plug. With the double dipsy the song got, first printing on tune is some 300,000, with disk sales on Andrews Sisters around the same figure, it proves once again that jukes can and do make a tune.

pany certainly isn't going to repeat on tunes as they did on *Song Again*, which was given both to Kay Kyser and Kate Smith. Understood that one pub who had a Crosby release with Decca was told that he couldn't get a band release on the song, which indicates that they may be considering a one-tune-to-a-customer line. However, according to Jack Kapp, Decca prexy, there's no such rule contemplated and, says he, no hard and fast rule can apply. Victor execs say that they will probably continue to put out more than one release on any one tune. So far most of that's been done by allowing one band on Victor's 50-cent label and a band on the Bluebird 35-cent to do the song.

'Opera' Suit Vs. Petrillo, et al., Finally Settled

NEW YORK, Jan. 13.—Damage action against James C. Petrillo, prexy of the AFM, and Richard F. Walsh, IATSE prexy, for \$90,000 brought by Opera On Tour, Inc., was settled in New York Supreme Court last week. Opera org charged conspiracy on the part of the AFM and IATSE in that it was allegedly prevented from union transcribed music. The amount of settlement was not disclosed.

The action was started in 1938 while Joseph N. Weber was president of the AFM. The plaintiff alleged that the defendant had threatened to put him out of business unless the opera company stopped using recorded music. They (the AFM) had enlisted the aid of the stagehands' union to get results. The alleged conspiracy is said to have resulted in the traveling company being prevented from presenting opera.

Damages of \$90,000 were broken down into \$15,000 for damages and \$75,000 for legal fees.

Screen Song-Selling

By Paul Secon

Hollywood Canteen (Warner Bros.)

Country's biggest song today, *Don't Fence Me In*, now nearing 1,000,000 copy sale, gets a double selling job in the pic. Pubbed by Harms, tune is first done by cowboy group and then given A-1 commercial treatment by Andrews Sisters, who also are on No. 1 disk of the tune with Bing Crosby. That's by far the best song in the pic, with *Corns for My Country* and *Sweet Dreams, Sweetheart*, runner-ups. Andrews do a corny take on *Corns* that's good for laughs, but song is strictly filler.

Pic is a hodgepodge of entertainment, making it perfect cinema for exploitation of an outstanding piece of material, and *Fence* is just that. Altho Andrews do but one chorus on song, it's a selling job from beginning to end, and there's no doubt that it's the big tune money grabber before pic is done. With pic still getting plenty of play in the hinterlands, song will hit the million mark and go way beyond it.

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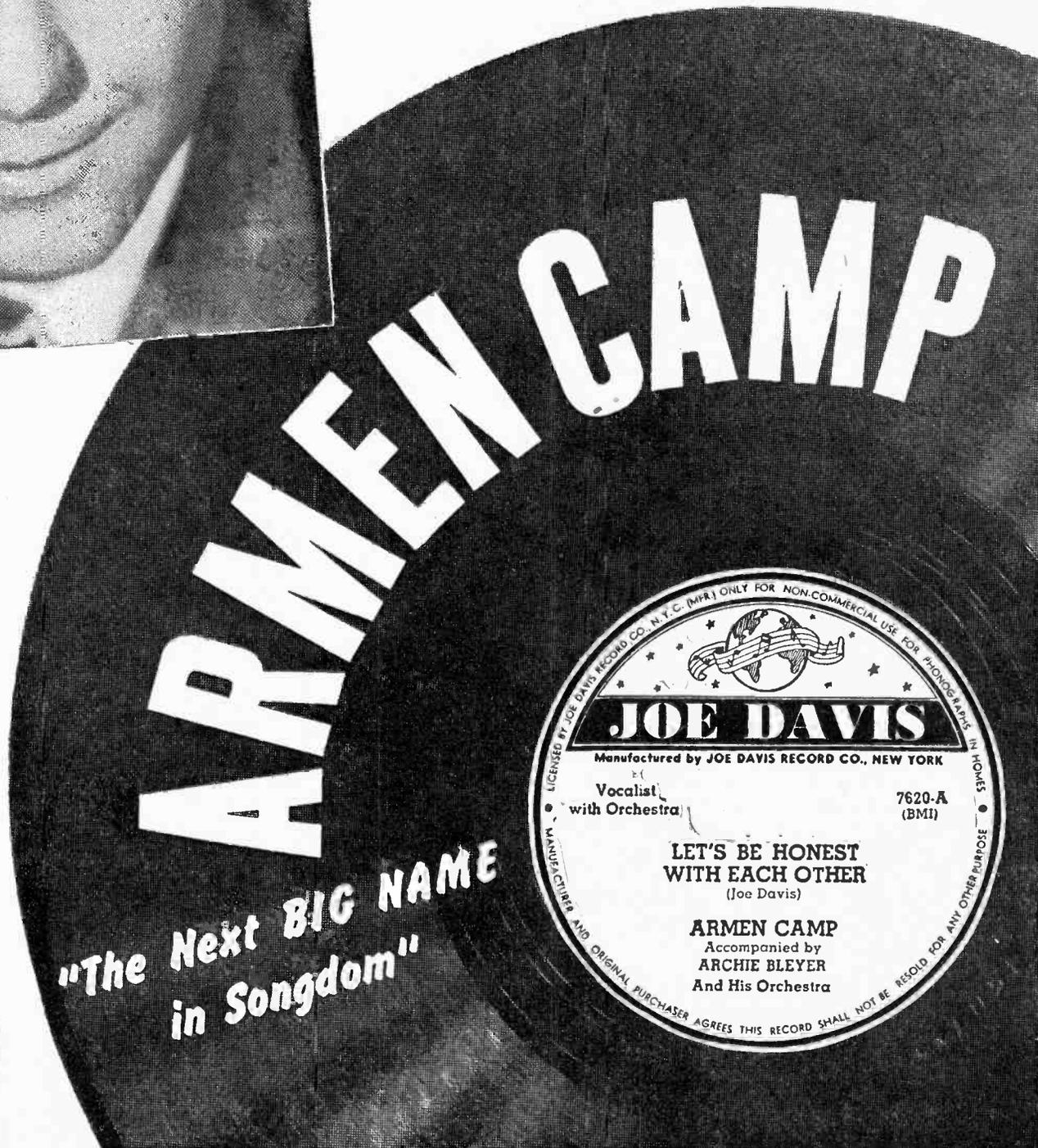
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RECORDED BY

- ★ FRANK SINATRA—Columbia
- ★ FRANKIE CARLE—Columbia
- ★ SAMMY KAYE—Victor
- ★ HAL McINTYRE—Bluebird
- ★ KING SISTERS—Bluebird
- ★ WOODY HERMAN—Decca
- ★ MARTHA TILTON—Capitol
- ★ CARL RAVAZZA—Feature

BARTON MUSIC CORPORATION

CHARLIE ROSS, General Manager

1619 BROADWAY

NEW YORK, N. Y.



PART 1—The Billboard

SONGS WITH MOST RADIO PLUGS

The following are the leading songs on the basis of the largest number of network plugs (from New York outlets WJZ, WJAF, WABC and WOR) for the week beginning Saturday, January 6, and ending Friday, January 12. Position in the list is no indication of a song's "most played" status, since all songs are listed alphabetically. The total number of times a song has appeared in the chart is in the Weeks to Date column. Compilation is based upon data supplied by Accurate Reporting Service, with plugs per tune omitted by The Billboard. (M) Song in legit musical. (F) Song in film musical.

Wks. to date	TITLE	PUBLISHER
6	A Little On the Lonely Side	Advanced
2	Ac-Cent-Tchu-Ate the Positive (F)	Morris
6	After Awhile	Starlight
11	Confessin'	Bourne
1	Comin' Around the Corner	Berlin
23	Dance With a Dolly	Shapiro-Bernstein
4	Don't Ever Change	Morris
12	Don't Fence Me In (F)	Harms, Inc.
9	Don't You Know I Care?	Paramount
2	Ev'ry Time We Say Goodbye	Chappell
3	I Didn't Know About You	Robbins
25	I Don't Want To Love You (F)	Chelsea
32	I Dream of You	Embassy
22	I'm Making Believe (F)	Bregman-Vocco-Conn
19	Let Me Love You Tonight	Robbins
5	More and More (F)	T. B. Harms
1	My Dreams Are Getting Better	Santly-Joy
5	(All of a Sudden) My Heart Sings (F)	Leeds
2	Saturday Night (Is the Loneliest Night in the Week)	Barton
10	Strange Music	Chappell
10	Sweet Dreams, Sweetheart (F)	Remick
3	Take Me In Your Arms	Mills
4	The Love I Long For (M)	Famous
11	There Goes That Song Again (F)	Shapiro-Bernstein
5	This Heart of Mine (F)	Triangle
15	Tico Tico (F)	Harris
17	Trolley Song (F)	Feist
14	Twilight Time	Campbell-Porgie
10	Waiting	BMI

Lucky Strike HIT PARADE

CBS, Saturday, January 13, 9-9:45 p.m. EWT.

Wks. to Date	POSITION	TITLE	PUBLISHER
7	1	1. Don't Fence Me In (F)	Harms, Inc.
5	2	2. There Goes That Song Again (F)	Shapiro-Bernstein
11	5	3. The Trolley Song (F)	Feist
6	4	4. I Dream of You	Embassy
5	3	5. I'm Making Believe	Bregman-Vocco-Conn
1	—	6. More and More (F)	T. B. Harms
12	6	7. Dance With a Dolly	Shapiro-Bernstein
12	—	8. I'm Confessin'	Bourne
13	7	9. Together (F)	Crawford

And the Following Extras: I Know That You Know, Don't Sit Under the Apple Tree, Anchors Aweigh, and Drums in My Heart.

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

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VINCENT LOPEZ & HIS ORCHESTRA

- 1007—STRANGE MUSIC (Vocal by Bruce Hayes)
- GRIEC'S CONCERTO IN A MINOR (Piano Solo by Vincent Lopez)
- 1008—EVELINA (From "Bloomer Girl")
- IN THE MIDDLE OF NOWHERE (Vocal by Bruce Hayes)

LIST PRICE.....53c YOUR PRICE.....33½c

★ ★ ★ ★ ★ ★ ★

• NATIONAL RECORDS •

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HANK D'AMICO QUARTET

Featuring Johnny Guarneri, Piano; Cosy Cole, Drums; Sid Weiss, Bass

- #9005 East of the Sun Between the Devil and the Deep Blue Sea
- #9006 Over the Rainbow Cufe Heat, Warm Feet Warren Evans and Orch.
- #9007 You've Gotta Lotta Wolf In Your Heart—Valetta

LIST PRICE.....\$1.00

YOUR PRICE.....65c

★ AL TRACE

- And His Silly Symphonists
- He Introduced "Malrzy Doats"!
 - 7005 Oh! Marla Taking the Trains Out
 - 7006 Send Me a Female V Mall Where Is the Chicken In Chicken Chow Mein?

HOT JAZZ BY

THE EMMETT BERRY FIVE

- 9001 Sweet and Lovely White Rose Kick (Jump)
- 9002 Deep Blue Dream (Blues) Bys'd Opinions (Jump)

LIST PRICE.....75c

★ DICK THOMAS

COWBOY SONGS

- 5001 Broken Heart You Never Lov'd Me
- 5002 A Cowboy In Khaki San Antonio Serenade
- 5003 If Memories Were Money Down in Old Wyoming
- 5004 Send This Purple Heart to My Sweetheart They'll Never Take the Texas Out of Me

YOUR PRICE.....49c

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MODERN Music Sales Co.

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Paxton To Play Hotel Lincoln

NEW YORK, Jan. 13.—George Paxton, current at Roseland Ballroom, goes into the Hotel Lincoln February 11, following Count Basie band there now. It's first hotel spot around New York for Paxton, who recently formed band.

After Lincoln engagement, band goes into Paramount Theater March 21 for six weeks. For a while, Paxton was inked in to go into theater a month earlier, because of the Ink Spots situation, but the latter will go in at that time because their legal difficulties were cleared up. Band is said to be set at a price that will prevent their losing dough at the spot.

Paxton is skedded to go into Hotel Pennsylvania June 4. According to the hostelry manager, James McCabe, there's no band yet set to follow Paxton. Earlier, The Billboard said that Paxton, if he

Top Tunemsmiths to Salute Roseland's 26th Birthday

NEW YORK, Jan. 13.—Roseland Ballroom, which celebrates its 26th birthday on Thursday (18), will get a salute from top Tin Pan Alley tunemsmiths who'll do their big songs. So far, Ray Henderson, Charlie Tobias, Sammy Stept, Paul Cunningham, Ira Schuster Doris Fisher, Alan Roberts and Bob Russell are skedded to do an "in-person." Last year, band-leaders showed up to help the place celebrate.

satisfies the hotel, may be the first band to stay all summer at the spot.

He will follow Pennsy with 10 weeks of theaters, and may go into the College Inn, Hotel Sherman, Chicago, next fall. Deal isn't set. Fredericks Bros. has the band.

Music Popularity Chart Week Ending Jan. 11, 1945

BEST SELLING SHEET MUSIC

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

Weeks to date	POSITION		NATIONAL	East	Mid-west	South	West Coast
	Last Week	This Week					
7	1	1.	DON'T FENCE ME IN (F).... Harms, Inc.	1	1	1	1
5	2	2.	THERE GOES THAT SONG AGAIN (F) Shapiro-Bernstein	2	2	3	2
10	5	3.	I DREAM OF YOU Embassy	3	4	2	3
11	4	4.	I'M MAKING BELIEVE (F) ... Bregman-Vocco-Conn	5	5	4	4
13	3	5.	THE TROLLEY SONG (F) Feist	6	3	5	5
1	—	6.	AC-CENT-TCHU-ATE THE POSITIVE Morris	4	7	6	7
14	6	7.	ALWAYS (F) Berlin	—	6	5	6
17	7	8.	DANCE WITH A DOLLY..... Shapiro-Bernstein	9	8	5	10
2	9	9.	I DON'T WANT TO LOVE YOU (F) Chelsea	8	9	8	9
1	—	10.	SWEET DREAMS, SWEET- HEART (F) Remick	7	—	—	8
15	8	—	TOGETHER (F) Crawford	9	10	7	—

"HARLEM" HIT PARADE

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

Weeks to date	POSITION		Record
	Last Week	This Week	
13	1	1.	Into Each Life Some Rain Must Ink Spots and Ella Fitz- Fall geraldDecca 23356
3	6	2.	Somebody's Gotta Go Cootie WilliamsHit 7119
14	7	3.	I Wonder Pvt. Cecil GantGiltedge 500 CG1
13	4	4.	I'm Lost King Cole Trio.Excelsior 2986
—	—	5.	I'm Beginning to See the Light ... Duke Ellington.Victor 20-1618
17	3	5.	Gee, Baby, Ain't I Good to You? ... King Cole Trio ...Capitol 169
10	2	6.	I'm Making Believe (F) geraldDecca 23356
—	—	7.	Rum and Coca- Cola Andrews Sisters ..Decca 18636
36	8	8.	Cherry Red Blues Cootie WilliamsHit 7084
—	—	9.	Don't Fence Me In Bing Crosby-Andrews Sis-Decca 23364
23	5	9.	You Always Hurt the One You Love Mills BrothersDecca 18599
23	—	10.	Hamp's Boogie- Woogie Lionel Hampton ..Decca 18613

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

Signing the Papers That Bind Singing the Papers That Bind

NEW YORK, Jan. 13.—Agency biggies are shaking their heads over the reported 20G deal made on behalf of a name leader by his manager. Talk has it that the baton welder, who recently re-entered the biz, asked the major agencies for \$10,000 outright to sign with them and an additional \$10,000 as a loan against getting started again in the biz. One booker paid the dough after the other agencies nixed the offer, and the others are leary of this and other deals of the same nature that may be asked by ex-servicemen leaders. The companies are afraid that it may have set a costly precedent that will backfire on

the whole booking scene. The deal that has tongues wagging was a real smoothie, according to the informed. Leader is still being booked by the agency with which he had signed a pact before induction, as the contract has several months to run. Not until the contract expires will he go to the outfit that paid the premium. The bookers know that there are several big names whose contracts will have expired by the time they again don civvies. They fear that this deal will send them dashing from agency to agency with a set price on contract-signing or (See Band Leader Gets His on page 32)



The KING COLE TRIO



ACCLAIMED THE GREATEST SMALL COMBO OF THE YEAR!

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PREDICTS "The King Cole Trio... musical team most likely to make headlines in 1945!"



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WINNER in small band popularity poll— "By voting the Cole group into the winning slot our readers have endorsed our enthusiasm!"



Down Beat

WINNER in small instrumental combo poll— "The King Cole Trio, bolstered by a flock of best-selling discs, ran away with the choice of small instrumental combos?"

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FREDDY MARTIN AND HIS ORCHESTRA 20-1615

Sleigh Ride in July • Like Someone In Love

(FROM THE INTERNATIONAL FILM "BELLE OF THE YUKON")

TOMMY DORSEY AND HIS ORCHESTRA 20-1622

I Didn't Know About You

I Aint Got Nothin' But the Blues

DUKE ELLINGTON AND HIS ORCHESTRA 20-1623

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FOUR KING SISTERS WITH ORCHESTRA 20-1631

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PART 2—The Billboard

BEST SELLING RETAIL RECORDS

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

Weeks to date	POSITION NATIONAL			East	Mid-west	South	West Coast
	Last Week	This Week					
9	1	1.	DON'T FENCE ME IN (F).... Bing Crosby-Andrews Sisters— Decca 23364 <i>The Three Caballeros (F)</i>	1	1	1	1
1	3	2.	AC-CENT-TCHU-ATE THE POSITIVE Johnny Mercer—Capitol 180 <i>There's a Fellow Waiting in Poughkeepsie</i>	2	2	2	3
9	2	3.	I'M MAKING BELIEVE (F).... Ink Spots and Ella Fitzgerald— Decca 23356 <i>Into Each Life Some Rain Must Fall</i>	5	5	4	2
1	—	4.	DON'T FENCE ME IN (F)..... Sammy Kaye—Victor 20-1610 <i>Always (F)</i>	3	4	7	6
1	6	5.	RUM AND COCA-COLA..... Andrews Sisters—Decca 18636 Victor 20-1608A <i>One Meat Ball</i>	5	3	3	—
2	9	6.	I DREAM OF YOU..... Tommy Dorsey— <i>Opus No. 1</i>	—	6	5	5
1	—	7.	THERE GOES THAT SONG AGAIN Kay Kyser—Columbia 36757 <i>I'm Gonna See My Baby</i>	7	9	10	6
—	—	8.	DON'T FENCE ME IN (F).... Kate Smith—Columbia 36759 <i>There Goes That Song Again</i>	4	—	—	7
2	—	9.	I DREAM OF YOU Andy Russell—Capitol 175 <i>Magic Is the Moonlight</i>	6	10	—	8
3	4	9.	THE TROLLEY SONG (F).... Vaughn Monroe— Victor 20-1605 <i>The Very Thought of You</i>	9	—	—	4
1	—	10.	THERE GOES THAT SONG AGAIN Russ Morgan—Decca 18625 <i>Dance With a Dolly</i>	—	7	9	—

MOST PLAYED JUKE BOX FOLK RECORDS

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

Weeks to date	POSITION			Artist	Label
	Last Week	This Week			
10	1	1.	I'm Wastin' My Tears on You....	Tex Ritter	Capitol 174
10	3	2.	There's a New Moon Over My Shoulder	Tex Ritter	Capitol 174
6	4	3.	Jealous Heart ...	Tex Ritter	Capitol 179
20	2	4.	Smoke on the Water	Red Foley	Decca 6102
4	6	5.	Each Night at Nine	Floyd Tillman	Decca 6104
1	—	6.	I'm Losing My Mind Over You..	Al Dexter	Okeh 6727
28	—	7.	Soldier's Last Letter	Ernest Tubb	Decca 6098
14	—	8.	You're From Texas	Bob Wills	Okeh 6722

On the Stand

Count Basie

(Reviewed at the Blue Room, Hotel Lincoln, New York,

Repeat spot at the Lincoln for Basie (Milt Ebbins, personal manager; William Morris Agency), he played there last year at the same time, finds CB fronting one of the better jump bands around the country today. Wound around pianistics of Basie, who still plays one of the most commercial and ear-fetching pianos for anyone's dough, band makes music that's fit for laymen's ears and trained musician's observations.

Outfit is standard in size, numbering seven brass, five reed and four rhythm, and plenty of vocal punch is added via Jimmy Rushing and Thelma Carpenter.

(Gal's left to do a solo, and has been replaced by Maxine Johnson, who handles lyrics in deft fashion.) Basie's forte is still in the groove jump stuff, only he's learned how to hold it down to a commercial level. When caught, at dinner and around midnight, he had no trouble voicing instruments subtly so that diners could enjoy the music and conversation, while late dancers who enjoy their music brassy and bright got plenty of it.

Band gets plenty of kicks out of tunes, and practically everything is marked with a Basie stamp. He plays plenty of piano all evening; the more the better. His touch is the Midas one, and if he really wanted to line his pot with gold, he might get his piano licks in every tune just to keep the Basie sign-post there at all times.

All in all, band needn't take a back seat to any of the big bands around today.
Paul Secon.

Music Popularity Chart Week Ending Jan. 11, 1945

MOST PLAYED JUKE BOX RECORDS

Going Strong

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

Special to date	POSITION		Record
	Last Week	This Week	
9	1	1	DON'T FENCE ME IN —Bing Crosby-Andrews Sisters (Vic Schoen Ork)Decca 23364 (The Three Suns, Hit 7114; Sammy Kaye, Victor 20-1610; Kate Smith, Columbia 36759; Gene Autry, Okeh 6738; Hal McIntyre, Bluebird 30-0834; Horace Heidt, Columbia 36761)
2	5	2	RUM AND COCA-COLA —Andrews Sisters (Vic Schoen Ork) Decca 18636
12	2	3	INTO EACH LIFE SOME RAIN MUST FALL —Ink Spots-Ella FitzgeraldDecca 23356 (Charlie Barnet, Decca 18638)
11	4	4	I'M MAKING BELIEVE —Ink Spots-Ella Fitzgerald Decca 23356 (The Three Suns, Hit 7105; Hal McIntyre, Bluebird 30-0831.)
7	3	5	THERE GOES THAT SONG AGAIN —Russ Morgan Decca 18625 (Sammy Kaye, Victor 20-1606; Billy Butterfield, Capitol 182; Kay Kyser, Columbia 36757; Kate Smith, Columbia 36759; Martha Stewart, Bluebird 30-0832.)
3	8	6	AC-CENT-TCHU-ATE THE POSITIVE —Johnny Mercer (The Pied Pipers-Paul Weston Ork).....Capitol 180 (Artie Shaw, Victor 20-1612; George Paxton, Hit 7120; Bing Crosby-Andrews Sisters, Decca 23379; Four King Sisters, Victor 20-1631; Kay Kyser, Columbia 36771)
4	9	7	THERE GOES THAT SONG AGAIN —Sammy Kaye (Nancy Norman)Victor 20-1606 (See No. 5)
3	10	8	I DREAM OF YOU —Tommy Dorsey (Freddie Stewart) Victor 20-1608 (Andy Russell, Capitol 175; Art Kassel, Hit 7110; Frank Sinatra, Columbia 36762; Jimmy Dorsey, Decca 18637; Perry Como, Victor 20-1629)
8	7	9	THE TROLLEY SONG —Judy Garland (Georgie Stoll Ork) Decca 23361 (The King Sisters, Bluebird 30-0829; Jack Smith, Hit 7115; Sula's Musette Ork (Don Baker), Continental C-1154; Vaughn Monroe, Victor 20-1605; Guy Lombardo, Decca 18634; the Pied Pipers, Capitol 168)
2	19	10	AND HER TEARS FLOWED LIKE WINE —Ella Fitzgerald-Johnny Long Decca 18633
13	6	11	THE TROLLEY SONG —The Pied Pipers (Paul Weston Ork) Capitol 168 (See No. 9)
6	12	12	THE TROLLEY SONG —Vaughn Monroe (Vaughn Monroe-Marylin Duke)Victor 20-1605 (See No. 9)
17	16	13	AND HER TEARS FLOWED LIKE WINE —Stan Kenton (Anita O'Day)Capitol 166 (See No. 10)
1	—	14	THERE GOES THAT SONG AGAIN —Billy Butterfield (Margaret Whiting)Capitol 182 (See No. 5)
1	—	14	THERE GOES THAT SONG AGAIN —Kay Kyser (Georgia Carroll)Columbia 36757
3	13	15	I DREAM OF YOU —Andy Russell.....Capitol 175 (See No. 8)
1	—	16	ALWAYS —Guy Lombardo (Stuart Foster)....Decca 18634 (Eileen Farrell, Decca 23366; Paul Lavalle, Musicraft 297; Jack Smith, 7115; Sula's Musette Ork, Continental C-1155; Sammy Kaye, Victor 20-1610)
24	14	17	I'LL WALK ALONE —Dinah Shore.....Victor 20-1586 (Martha Tilton, Capitol 157; Mary Martin, Decca 23340; Louis Prima, Hit 7083)
2	18	17	ALWAYS —Sammy Kaye (Arthur Wright)..Victor 20-1610 (See No. 16)
10	11	18	DANCE WITH A DOLLY (With a Hole in Her Stocking)—Russ Morgan (Al Jennings)Decca 18625 (Evelyn Knight, Decca 18614; Louis Prima, Hit 7107; Tony Pastor, Bluebird 30-0827)

Coming Up

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

- YOU ALWAYS HURT THE ONE YOU LOVE**—Sammy Kaye (Billy Williams) Victor 20-1606
- AC-CENT-TCHU-ATE THE POSITIVE**—Artie Shaw (Imogene Lynn) Victor 20-1612
- THERE GOES THAT SONG AGAIN**—Kate Smith (Jack Miller Ork) Columbia 36759

Decca '44 Sales at New High

NEW YORK, Jan. 13.—According to a release from Decca Records, Inc., the firm's 1944 net sales are estimated to be largest amount in the company's history. Understood that sales for the year amounted to \$13,500,000—\$14,500,000 as compared with \$11,278,345 in 1943. Report says that sales in November and December, 1944, were the largest for those months in any year, amounting in the latter month to approximately \$1,500,000.

Fatha To Stomp at Carnegie

NEW YORK, Jan. 13.—Newest pop band to enter into competition for Carnegie Hall concerts is Earl Hines, who's skedded one at the longhair citadel February 6. Concert will be titled *Evolution of Jazz*, with proceeds going to the National Association for the Advancement of Colored

People, progressive and liberal Negro org. Hines will probably have Mildred Bailey on the show with him, along with Mayor LaGuardia.

Red FOLEY
THE SWEET SINGER OF THE HILLS AND PLAINS
★ THE NATION'S CHOICE ★
RADIO SCREEN RECORDS
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..they're on **DECCA**
..so of course they're **HITS!**

JIMMY DORSEY
and his orchestra
I DREAM OF YOU (more than you dream I do)
Fox Trot with Vocal
MAGIC IS THE MOONLIGHT
Te Quiero Dijiste
DECCA RECORD No. 18637 50c

HILDEGARDE
(All of a sudden) **MY HEART SINGS**
Vocal with orchestra directed by Harry Sosnik
Hildegard at the piano
LILI MARLENE
Vocal with orchestra and male chorus
directed by Harry Sosnik
DECCA RECORD No. 23348 75c

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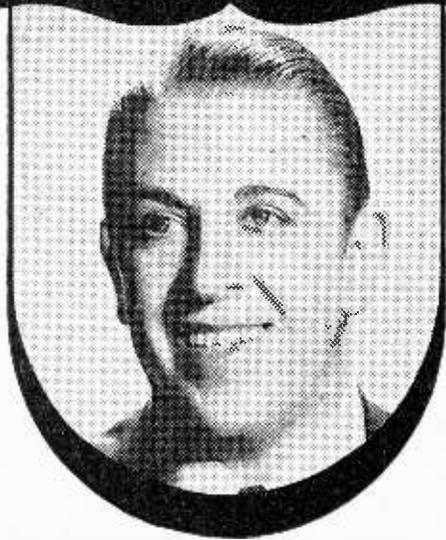
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PART 3—The Billboard

RECORD POSSIBILITIES

LIKE SOMEONE IN LOVE.. Tommy Dorsey .. Victor 20-1622-B
 Tommy gets his horn teeth into this one and it spins out a winner. With hi-pressure behind it, which tune will get from pic "Belle of the Yukon" song's lyrical treatment here spells shekels. Reverse, another tune from same pic, "Sleigh Ride in July," is also a biggie. Both will make dough.

COLE HEAT, WARM FEET.. Hank D'Amico Quartet..... National 9006-B

Harlemites will go for this one in a big way. Instrumentalists on disk are A-1 on their instruments and combo dig it all the way. Beat is fine and there's a catchy instrumental lick at beginning that makes it cinch. Good for juke especially. Reverse is slowie, "Over the Rainbow" and a helper.

POPULAR RECORD RELEASES

(From January 18 thru January 25)

- A LITTLE ON THE LONELY SIDE.... Joan Brooks (Sammy Weiss Ork)..... Musiccraft 15022
- AC-CENT-TCHU-ATE THE POSITIVE.. Kay Kyser (Dolly Mitchell)..... Columbia 36771
- BETWEEN THE DEVIL AND THE DEEP BLUE SEA The Hank D'Amico Quartet..... National 9005
- COLE HEAT, WARM FEET..... The Hank D'Amico Quartet..... National 9006
- DON'T EVER CHANGE..... Tommy Tucker (Don Brown).... Columbia 36770
- EAST OF THE SUN..... The Hank D'Amico Quartet..... National 9005
- EVALINA Phil Brito-Dean Hudson Ork..... Musiccraft 15021
- EVALINA Freddy Martin (Artie Wayne-The Martin Men)..... Victor 20-1621
- GUESS I'LL HANG MY TEARS OUT TO DRY Dinah Shore (Albert Sack Ork)..... Victor 20-1634
- HITSUM-KITSUM-BUMPITY-ITSUM Louis Prima Hit 7124
- I DIDN'T KNOW ABOUT YOU..... Woody Herman (Woody Herman)..... Decca 18641
- I'M GONNA SEE MY BABY Johnny Richards (Dottie Reid)..... Musiccraft 15024
- I THINK ABOUT YOU..... Joan Brooks (Sammy Weiss Ork)..... Musiccraft 15023
- LET ME LOVE YOU TONIGHT..... Joan Brooks (Sammy Weiss Ork)..... Musiccraft 15022
- LET'S BE HONEST WITH EACH OTHER Armen Camp (Archie Bleyer Ork)..... Joe Davis 7620
- LET'S TAKE THE LONG WAY HOME.. Dinah Shore (Albert Sack Ork)..... Victor 20-1634
- LIKE SOMEONE IN LOVE Bing Crosby (John Scott Trotter Ork)..... Decca 18640
- LIKE SOMEONE IN LOVE Kay Kyser (Linda Stevens-Dolly Mitchell) Columbia 36671
- PLEASE DON'T LET ME DOWN..... Jimmy Davis (Jimmy Davis)..... Decca 6105
- MY FUNNY VALENTINE..... Hal McIntyre (Ruth Gaylor)..... Bluebird 30-0837
- (ALL OF A SUDDEN) MY HEART SINGS Tommy Tucker (Don Brown-The Three Two Timers)..... Columbia 36770
- NEVER BE CRUEL TO THE ONE YOU LOVE Armen Camp (Archie Bleyer)..... Joe Davis 7620
- OVER THE RAINBOW..... The Hank D'Amico Quartet..... National 9006
- RIGHT AS THE RAIN..... Phil Brito-Dean Hudson Ork..... Musiccraft 15021
- SALUTE TO OUR FIGHTING FORCES-Part 1 Boston "Pops" Ork..... Victor Red Seal 10-1135
- SALUTE TO OUR FIGHTING FORCES-Part 2 Boston "Pops" Ork..... Victor Red Seal 10-1135
- SATURDAY NIGHT IS THE LONELIEST NIGHT IN THE WEEK..... Woody Herman (Frances Wayne)..... Decca 18641
- SATURDAY NIGHT IS THE LONELIEST NIGHT IN THE WEEK..... Hal McIntyre (Ruth Gaylor)..... Bluebird 30-0837
- SENTIMENTAL JOURNEY Les Brown (Doris Day)..... Columbia 36769
- SLEIGHRIDE IN JULY Bing Crosby (John Scott Trotter Ork)..... Decca 18640
- THE THREE CABALLEROS ALBUM Decca 373
- Bala-Samba Charles Woolcott (Ray Gilbert and Mixed Chorus)..... Decca 23342
- Jesusita Charles Woolcott Decca 23341
- Mexico-Bolero Charles Woolcott (Ray Gilbert)..... Decca 23343
- Os Quindins Be Yaya-Samba..... Charles Woolcott (Nestor Amaral)..... Decca 23342
- The Three Caballeros Charles Woolcott (Ray Gilbert)..... Decca 23341
- You Belong To My Heart-Bolero..... Charles Woolcott (Ray Gilbert)..... Decca 23343

(See Pop Record Releases on page 61)

**T. D. Going Into 400 Club
 For 4 Weeks; Opens Feb. 15**

NEW YORK, Jan. 13.—According to owner Nat Moss, Tommy Dorsey is set to go into the 400 Club, New York nitery, February 15, for four weeks. Deal, which has been cooking for a couple of months, stymied for a while until Dorsey and his manager, Artie Michaud, could work out certain details. An okay from the OPA to change the room from a minimum to a cover charge policy, was reportedly worked out last week. Dorsey is set to go in for a guarantee of \$6,000 against a percentage of the covers. Understood that the cover will be \$1 on week-days, \$2 on week-ends.

Taps (Dave Shoreinstein) is handling the bookings for the spot. According to

Moss, spot will be serviced by MCA for producing Dorsey for the opening band policy. Altho it's not known exactly how much Dorsey expects to drag down each week, reports have it that the room's 850-odd occupants should dish up to the leader between \$8,000 and \$10,000 a week. This, probably, will put an end to T. D.'s desire to buy a ballroom and find a spot where he can locate in New York and still not lose dough on location. (He took it on the chin at the Pennsylvania late in 1943 to the tune of some \$15,000 for six weeks.)

MCA execs wouldn't comment on the situation. However, the fact that Moss admitted to a date for the first time,

Music Popularity Chart

Week Ending
Jan. 11, 1945

POPULAR RECORD REVIEWS

By M. H. Orodener

LES BROWN (Columbia)

Sleigh Ride in July—FT; VC. *Robin Hood*—FT; VC.

There is going to be a lot of enthusiasm expressed for the brand of music Les Brown dispenses on the disks. And rightfully so. With a fine degree of refinement in his forthright rhythms, and packing plenty of power in his band, the one-time Duke Blue Devil stacks up with the best of 'em for the solid spinning. Moreover, the Brown band is equally effective for the ballads and the jumpers as indicated by this mating. Force of these musical fashioners is best displayed in the spinning of Louis Prima's "Robin Hood," which gives a cat-like character to the Jesse James of legend lore. Striking out in the tempo de jump pattern, the axes and brasses build the riff opus in exciting fashion with Butch Stone kicking in with a catchy chant. "Sleigh Ride in July," ballad of make-believe romance from the movie "Belle of Yukon," is made attractive in the slow tempo. Smooth all the way, with a spot of soft tenor saxing by the maestro himself, side also shows off the lyrical appeal of Gordon Drake's baritone voice.

Chalk up both of these sides as nickel magnets, with the jumpin' "Robin Hood" to attract the biggest batch of coins.

FREDDY MARTIN (Victor)

Magic Is the Moonlight—FT; VC. *Strange Music*—FT; VC.

The velvety rhythms of Freddy Martin, sparked by his sweet-toned tenor sax tootling and embellished with silky fiddle scratches, adds a rich sentimental note to the needling for these two highly tuneful ballads. On both counts, there is rich sentimental appeal in the singing of Artie Wayne, striking a romantic chord in his bary chants. High in melodic content is Maria Grever's "Magic Is the Moonlight," a luscious Mexican lullaby originally introduced in the movie "Bathing Beauty." Tempo is stepped up a bit from the slow ballad pace of "Strange Music," an adaptation of Grieg's "Wedding Day in Trolldhaugen" theme featured in the smash stage success, "Song of Norway."

Where rhythms rich in melodic appeal make for the greater phono attraction, both of these sides by Freddy Martin, with "Magic Is the Moonlight" in particular, are highly recommended as phono subjects.

FRANKIE CARLE (Columbia)

Evelina—FT; VC. *Right as the Rain*—FT; VC.

The piano flashes of Frankie Carle to carry the band, with Paul Allen lending lyrical attraction for the story content of the songs, makes for delightful disking in this doubling. Entirely smooth in the spinning, with the melodic appeal pronounced, Carle gives excellent account for these two hit songs from the stage success "Bloomer Girl." Most attractive is the "Evelina" serenade, taking the Southern-style song at a bright rhythmic tempo. The dance appeal is maintained as well for the slow love ballad, "Right as the Rain."

With "Evelina" packing greater commercial appeal for song popularity circles, that is the side which should show greater strength for spinning in the juke boxes.

GEORGE PAXTON (Hit)

Ac-Cent-Tchu-Ate the Positive—FT; VC. *More and More*—FT; VC. *Ev'rytime We Say Goodbye*—FT; VC. *Only Another Boy and Girl*—FT; VC.

A new name in the ork whirl, George Paxton impresses no end with these preem platters. Moreover, gives the Hit label a fine and solid band that should grow steadily in popularity stature. Plenty of body to the blowing, the sections blended expertly, and plenty of coloration and contrast in the orchestrations. Band spins to best advantage for the ballad sides, with good baritone voice given out by Alan Dale for "Ev'rytime We Say Goodbye" and "Only Another Boy and Girl," the Cole Porter love songs from Billy Rose's "Seven Lively Arts." Dale also makes it a dandy for "More and More," from the screen score of "Can't Help Singing." The mated side, "Ac-Cent-Tchu-Ate the Positive," is also etched in a slow tempo. But given the blues setting demanded, with the husky ditty of Liza Marrow heightening the spiritual content of the chant. While the band gives only two choruses to the side, tootlers display plenty of power in their short passage—the gal carrying the side.

Reaching out to the band fans via the radio waves, George Paxton should woo a good measure of coins to the music boxes with his ballad sides.

ART TATUM TRIO (Asch)

Topsy—FT. *Soft Winds*—FT.

The hot jazz diskophiles will never pass this one by. With Art Tatum's masterful Steinway fingering fondling carressing the ivories. And with as much exciting in the bass bowing of Slam Stewart and the guitar pickings of Tiny Grimes, the spinning kicks all the way with musical kicks. There is 12 inches to this way. Both "Topsy" and "Soft Winds" are original riffs opuses by the keyboard artist, and the interpolations of the threesome keep you spellbound all the way.

Unfortunately, it's a 12-inch disk, and while fitting, won't fit into a juke box.

indicates pretty well that deal has been closed. Dorsey goes into Frank Dailey's Meadowbrook January 26 and closes at the spot February 14. He's said to be inked in at \$6,000 guarantee. Dailey's spot can do around \$20,000 top.

While dickering for Dorsey, Moss is known to have approached agencies around town for other names, including J. D., Artie Shaw, Benny Goodman and others. Shaw is known to have nixed the deal for he's said to have wanted a guarantee of \$8,000 and then a percentage of covers besides.

Maurice Spitalny to KQV

NEW YORK, Jan. 13.—Maurice Spitalny is the new music director of Pittsburgh Station KQV. He's brother of Phil (all-girl ork) and Leopold (contractor for NBC in New York).

Spitalny will form a new ork at the station. He started at WTAM, Cleveland, and switched to KDKA, Pittsburgh, eight years ago.

Indie Dsker Still Using 10% Breakage Clause

NEW YORK, Jan. 13.—One of the malpractices disk companies formerly got away with at one time, the 10 per cent clause in contracts with publishers for breakage—and a practice that drew a curve from pubs some four years ago—has cropped up again, this time by an indie company. Seems that the company still inserts the clause and tries to withhold 10 per cent of record royalties due the pubs on disks sold, in lieu of claim that that percentage of disks will be broken in shipping, etc.

Pubs, however, have insisted on full payment, and make certain that the clause is crossed out when signing contracts. However, disk manufacturer tries to get away with it in paying royalties as well, and has heard about it from all sides.

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7106 ★ ANGELINA 7083 ★ ROBIN HOOD

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802 Officials Face IEB Of AFM on Election Vote

NEW YORK, Jan. 15.—Officials of Local 802, AFM, who have been under constant fire from their defeated opponents since the org's December 7 election, have been summoned to appear before the International Executive Board of the AFM today. They have prepared a defense against the accusations by the opposition group that the balloting was not conducted in accordance with the union's by-laws.

The "outs" petitioned James C. Pettrillo, AFM prexy, to investigate the election as fraudulent on the grounds that George J. Abrams, chief investigator of the Honest Ballot Association, conducted the balloting as an individual and was not representing the HBA. The administration says that it has conclusive proof that the HBA did conduct the election and will put that information in the hands of the IEB in the hope of settling the matter.

Officials Appear Before Hogan

Friday (12) 802 officials, Jack Rosenberg, prexy; Dick McCann, v.-p.; William Feinberg, secretary; Harry Suber, treasurer, and Robert Herne, executive board member, who is also editor of the org's monthly publication, *Official Journal*, appeared in the office of District Attorney Frany Hogan in response to a request subpoena. They were accompanied by the local's attorney, Harry A. Sacher.

At the hearing the officials of 802 produced the same photostatic copies of letters, memos and other data they will exhibit to the IEB today. Material, they say, proves beyond doubt that the election was conducted by the Honest Ballot Association and in complete conformity with the by-laws of the local.

Exhibits of Officials

Their exhibits, in part, include the following:

Copy of letter sent to Monroe Percy Block, secretary and general counsel of the HBA, in 1942 by Local 16, Hotel and Restaurant Workers' Union, asking the org to conduct an election for the union. Attached is copy of Block's reply on HBA stationery which reads: "Your letter has been referred to our chief investigator for attention. George Abrams will get in touch with you in a few days and make all arrangements for the conduct of your election." This, 802 officials, contend, proves that the HBA was aware of and in agreement with Abrams' running union elections.

There is a copy of a letter with a December, 1938 date which Abrams sent to Block to be delivered to the HBA in which the chief investigator lists the various unions in which he had conducted elections on behalf of the HBA. Another significant item is a letter dated December 8, 1944—one day after the 802 election—in which Block asks Abrams to sign for the HBA an extension of lease for space occupied by the HBA.

An article written by William Hard in the December, 1942, issue of *Reader's Digest*, in which the author lists various unions in which the HBA had conducted elections, as an exhibit to prove that the association was dealing with other unions at the time that 802 engaged it to run its election. The officials of the local say that Block told them he and William Chadborn, HBA prexy, had read the article at the time of its publication. This piece, however, does not say that Abrams is the HBA, the point that the 802 opposition hopes to prove.

As further proof that the HBA had

gone beyond its original function of supervising municipal elections which it has done since its inception some 30 years ago, the local submits copy of letter sent by Abrams to Hard dated October 3, 1942. It reads in part:

"In reply to your inquiry regarding the activities of the Honest Ballot Association in respect to our conduct of labor elections, I believe the following will be helpful to you. Since December, 1938, we have been called in by approximately 20 unions for the purpose of supervising their internal elections for officers of their unions.

"This came about because one of the teamster unions requested the district attorney of New York County (Thomas E. Dewey) to perform this task for them. Frank Hogan (the present district attorney) referred them to me. . . ."

Case Hinges on HBA

The entire case rests on whether or not the HBA conducted the election in 802. The opposition says that Abrams, as an individual, did the job. The administration maintains that Abrams was authorized to act in behalf of the HBA. If the IEB of the AFM agrees that the local election was handled by the HBA, the opposition says it will take the matter to court. If the IEB should decide that Abrams did not have full authorization from the HBA to act in its behalf, the parent body has the right to nullify the election and instruct the officials to order a new balloting.

The opposition has attempted to prove that said election was contrary to local by-laws which specify that the HBA conduct elections. They are demanding that the IEB invoke the rule in Article IX, Section 30, of the AFM by-laws which provides that "All nominations and elections of local officers if held in violation of local laws are null and void."

Prima Set for Meadowbrook

NEW YORK, Jan. 13.—Louis Prima, current at Frank Dalley's Terrace Room, goes into Dalley's Meadowbrook for four weeks, beginning sometime in May. It's an unusual booking, as the Terrace Room is used to play lesser names, while Meadowbrook, which had Sammy Kaye opening (5) and has Tommy Dorsey skedded in, is set aside for top names.

Presumed reason for switch from Terrace Room to Meadowbrook is that Prima is now riding a crest and Dalley figures that he's plenty ripe to play the big-name spot.

ADVANCE BOOKINGS

COUNT BASIE: Hotel Lincoln, New York, until Feb. 11.

BENNY BECKNER: Aragon Ballroom, Houston, until Feb. 22.

RAY BENSON: Plaza Hotel, New York, Jan. 18 (indef.).

BILLY BISHOP: Claridge Hotel, Memphis, Jan. 19 (2 weeks); Trianon, Chicago, Feb. 8-11, 13-15, 18-20, 22-25, 27, March 1-4.

TINY BRADSHAW: Last Word, Chicago, until Feb. 28.

ACE BRIGODE: Rainbow Ballroom, Denver, thru Jan.

LES BROWN: Hotel Pennsylvania, New York, until Feb. 10.

CAB CALLOWAY: Sherman Hotel, Chicago, until Feb. 1; Regal Theater, Chicago, 2 (week); Orpheum Theater, Minneapolis, 9 (week); Orpheum Theater, St. Paul, 16-19; Colonial Theater, Dayton, O., March 2 (week); Palace Theater, Cleveland, 9 (week); RKO-Keith, Boston, 22.

FRANKIE CARLE: Auditorium, Cleveland, Jan. 20; Trianon Ballroom, Toledo, 21; Capitol Theater, New York, 25-Feb. 14; Tune Town Ballroom, St. Louis, March 6; N.A.G.S., Purcell, Okla., 13; N.A.T.T.C., Norman, Okla., 14; N.A.S., Norman, Okla., 15; N.A.S., Clinton, Okla., 16; Palladium, Hollywood, 20-April 30.

BENNY CARTER: RKO-Keith, Boston, 18 (week); Adams Theater, Newark, N. J., 25 (week); Armory, New Haven, Conn., Feb. 1; State Theater, Hartford, Conn., 2-4; Earle Theater, Philadelphia, 9 (week); Loew's State, New York, 22 (week).

CARMEN CAVALLARO: Palmer House, Chicago, until Jan. 24.

REGGIE CHILDS: Schroeder Hotel, Milwaukee, until Jan. 18; Ratcliff's Ballroom, San Diego, Calif., Feb. 13.

BILL CROSS: Schroeder Hotel, Milwaukee, Jan. 16-28; Club Madrid, Louisville, Feb. 12-18.

CHRIS CROSS: Claridge Hotel, Memphis, until Jan. 18; Rainbow Ballroom, Denver, 30-March 11.

JIMMY DORSEY: Frolics Club, Miami, Jan.

Pub Fined \$1,000 On Fraud Charges By Amateur Writers

NEW YORK, Jan. 13.—Noel Davidson Bear, operator of the Vanderbilt Music Studios, was fined \$1,000 on 11 mail fraud charges in connection with promise to publish amateur songwriters' compositions.

Bear had pleaded guilty in Federal Court, Eastern District, Brooklyn, and was sentenced Wednesday (3). In imposing the fine, Judge Abruzzo gave the defendant 30 days to pay. U. S. District Attorney Herbert I. Sorin, who prosecuted the case, contended that Bear took in around \$5,000 a month thru the mail for a year and that he was guilty of defrauding would-be tunesters.

Specifications in the Bear case accused the defendant of promising to write music to lyrics, copyright the piece and publish same for \$35. It was said that the music was made to fit all the lyrics and the entire production had no value.

Music Publishers' Protective Association and other music orgs have been much interested in the case. They have conducted a strenuous campaign against song sharks for several years and hope to eventually wipe them out of the picture.

Milwaukee Kids Go For Old-Time Dances

MILWAUKEE, Jan. 13.—Local ballroom managers report that attendance of teenagers at sessions featuring old-time dancing has been steadily increasing. The kids have even gone so far as to adapt their jitterbug dances to the old-style music.

Several ballrooms now are featuring such dances as part of their regular attractions. For example, the Wisconsin Roof makes old-time music and dances a highlight of its weekly session, while Futuristic Ballroom sticks to it strictly.

Of course, George Devine has been giving the populace this kind of dance fare for a number of years at Eagles Ballroom. In earlier days, chiefly older people attended. Today, however, the youngsters have taken over.

One of the smaller danceries, Dreamland, out of the downtown section, is doing well with the teen-agers, according to the manager. The ballroom offered a prize to the oldest woman attending and was surprised to find that she was only 35.

Dreamland manager uses local bands, the Texas Buckaroos and Max and His Merry-makers. The outfits spread themselves as well as possible over dates at most of the local dance spots here that feature the old-time stuff.

Mission Beach Reopening With Busse's Band

HOLLYWOOD, Jan. 13.—Larry Finley's new Mission Beach ballroom, San Diego, Calif., will open with Henry Busse's ork, which goes into the beach spot for two nights, February 3-4, for a reputed \$2,500. As reported two weeks ago, Ella Mae Morse and Allan Jones will also be on the bill.

Busse, who closes at the Palace Hotel, San Francisco, late this month, had planned to disband his ork temporarily for a vacation. Deal with Finley will postpone this.

Finley Works Out Stunt

Exploitation stunt has been worked out by Finley for get-away of his new name-attraction policy at Mission Beach. Cow and donkey will be carried thru San Diego streets on a truck, with signs plugging association of two warblers with songs they have popularized, *Cow-Cow Boogie* for Miss Morse and *Donkey Serenade* for Jones.

Finley is winding up remodeling this week. By moving the loges off the floor and putting half of them on the balcony, he has enlarged capacity from 6,800 to 8,500.

Billy MacDonald To Manage

Management of Mission Beach and Finley's Ratliff Ballroom, also in San Diego, will be handled by Billy McDonald, former Frederick Bros. booker and band leader. Plans are under way to change the Ratliff to the Trianon. Paul Martin opened at the Ratliff January 9, replacing Ada Leonard, and will be followed by Hal Grayson for two weeks, and then Tiny Hill.

Finley is also putting the pressure on KFSD, NBC-associated outlet, which has line in Mission Beach, to take advantage of its contract with NBC for three Coast shots a week. Station has never taken advantage of it because of the lack of live talent. Marlon Harris, station manager, was in Hollywood last week for conferences with NBC regarding the Coast hook-up.

Slack-Glaser Tiff Before AFM as S. Wants Contract Out

NEW YORK, Jan. 13.—Tiff between Freddie Slack and his personal manager, Joe Glaser, brought out into the open thru band's layoff since finishing up at Frank Dalley's Meadowbrook, January 3, resulted in Slack going to the AFM last week. Leader said he had no bookings offered him from the William Morris Agency since then, next one coming up being February 13 at Tune Town Ballroom, at \$3,000 per. According to Glaser, Slack tried to borrow \$2,000 from him in order to hold the band together, and when Glaser refused, Slack wanted to break his contract and went to the union.

Glaser told execs that Slack owned him dough that he (Glaser) laid out for Slack during past months. Glaser said he'd give Slack back his contract if the leader would pay him the dough. According to Glaser January 23 will constitute the day that Slack has been laid off 12 weeks during the past six months. Union ruling allows a band that many weeks lay-off during the year. Lay-offs over 12 weeks out of 52 is enough cause for a band to break its contract with an agency. Union recently issued a ruling whereby a week's offer can only be constituted such if the dough involved is as much as the leader averaged during the previous six months. That was to get around an agency's offering a leader a job for scale when the band was accustomed to make much better than scale. Also because leaders are paying way over scale for sidemen today.

Atlantic City Hotel Finally Gives Up—and Hires an Ork

ATLANTIC CITY, Jan. 13.—Brighton Hotel, class Boardwalk hostelry, has finally gotten in step with the times. For the first time in its 64 years of existence, there is dancing for diners.

First music crew at the hostelry is Joe Sterns ork, society syncopators out of Philadelphia.

ASCAP Sells Itself

NEW YORK, Jan. 13.—Apparently believing that it pays to advertise, ASCAP will wire its 30 Rockefeller Plaza offices for music. Society has made application to the War Production Board for priority materials required for the installation of equipment.

It will be interesting to watch ASCAP members' reaction. Imagine Joe Composer grinding his teeth while waiting in the outer office because the tunes of Joe Blow are being featured. And will pubs send their pluggers in to try to make the ASCAP Hit Parade?

New Minn. Bill Would Let Spots Drop Food Sale

ST. PAUL, Jan. 13.—Night clubs here would be permitted to stop serving meals as a condition of selling liquor, as presently required under State statute, if a new proposal introduced in both houses of the State Legislature wins approval. Under the bill brought into the House and Senate by St. Louis County (Duluth-Iron Range) legislators, the bill would permit the licensing in cities of more than 10,000 population of strictly on-sale liquor establishments. The present Minnesota liquor law, adopted following abandonment of prohibition, sought to introduce the English "tavern" system in Minnesota, with service of food and liquor co-functional.

"Under this system," according to Rep. Arne C. Wanvick, of Duluth, co-author of the proposal, "those under 21 years of age are thrown together with older people in places where hard liquor is sold. This tends to encourage minors to drink and makes it more difficult for officers to maintain a high degree of enforcement." Many night clubs and cocktail lounges, especially the latter, favor the proposal because the serving of food today is nothing more than another headache to them.

Silvers' "Calamities" At Phil Shangri-La

PHILADELPHIA, Jan. 13.—Jerry Silvers' new unit, *Calamities of 1945*, which has just concluded a three-week break-in run at Sciolla's here, moved into the local Shangri-La last Monday (8) for an indefinite stand, set by the Eddie Suez Office here.

In the line-up are Jerry Silvers, Syd Golden, Nat Ray, Gloria Grench, Al Fisher, Roy Ridell, Flash Lane, Tiny and Lou, and the Six Hollywood Stand-Ins. Show's special music and lyrics were written by Eddy DeLuca.

Fire Hazard Law Prepped For Baltimore Night Spots

BALTIMORE, Jan. 13.—An ordinance limiting attendance at night clubs and other places of public assembly will be introduced in the Baltimore City Council. Action is being taken on the recommendation of a special fire prevention committee, recently appointed.

The proposed ordinance will govern the maximum number of persons who may occupy an establishment. Action on the bill is expected to come shortly in the city council.

Rex, Alabama Club, Bought

BIRMINGHAM, Jan. 13.—Joe Robino, restaurant owner, has purchased for \$59,500 the old Hollywood Country Club building, with five acres, a swimming pool and new streamlined nitery equipment, including a \$2,750 rotary cooker that broils 90 steaks at once. Clubhouse originally built as private country club for exclusive Hollywood residential section, has been operated on lease from foreclosers as Club Rex nitery for nine years. Club plans use of nitery entertainers and occasional guest ork.

New USO Unit in Hawaii

HONOLULU, Jan. 13.—Camp Shows latest production, *4.0*, has started its tour of the G.I. cirkl here. Members of the chorus are the Flanderettes with Mina Duncan, Wini Gleason, Jackie Tatum, Ruthie Gleason and Nalani de Clercq.

Specialties are Kay Weaver, skits; Skeets Cameron and Jimmy Walker, comedy; Eugen Lechler, high wire act; Jimmy Howard, singer, and Ruthie and Sonny, dancers. Show is directed by Josephine Flanders. Music is by a Seabee band led by Jimmy Archer.

Composer Turns Club Emsee

FORT WORTH, Jan. 13.—Ernie Palmquist, composer of *Music Goes 'Round and Around*, has become emsee for the Clover Club in downtown Fort Worth. His stay will be for an indefinite period. In 1940 Palmquist operated the Cuckoo Club here, now the 400 Club.

\$50 Cupid

CHICAGO, Jan. 20.—Win or lose, Freddy Williamson, of the Central Booking Office here, will come out all right on the \$50 bet he has made with June Taylor.

Williamson's bet is that at least one of the six girls in the Taylor line, skedded for the Trocadero, Evansville, Ind., January 19, will get married during the 10 weeks the gals are skedded to play the spot.

Seems like the last four lines Williamson has booked into this spot have all broken up because the gals got hitched. Williamson doesn't know whether it's something in the Evansville air or the fact that the Illinois oil fields are close by—but, anyway, it's playing hell with his booking. So he feels, if he loses the 50 bucks, he still wins—and if he wins, he will be just \$50 to the good.

Shaw May Skip Adams Theater

NEW YORK, Jan. 13.—Artie Shaw's penciled in date at the Adams Theater, Newark, N. J., skedded after his six weeks at the Strand Theater, starting January 26, probably will not materialize. Leader probably will jump from Strand to pic in Hollywood for RKO. He's now at RKO Boston, Goes to Earle, Philadelphia, prior to Strand. Shaw was in New York this week cutting disks for Victor.

Memphis House To Relight For Week of Marcus Show

MEMPHIS, Jan. 13.—The A. B. Marcus *La Vie Paree* unit is skedded for a week's stand at the Malco Theater here, opening February 2.

House has not used vaude for some time but the success of the Marcus units here in the past is the reason for the management bringing in the show for the week.

Talent Heavy in Miami Niteries

MIAMI BEACH, Fla., Jan. 13.—Following is the talent that currently holds forth at Miami's niteries:

Beachcomber: George Price, Luis Gomez and Beatrice, Bob Dupont, Rita Montoya, Dorothy Dorben, Arthur Warren's orchestra, and Dancita and Her Rumba Music.

Frolic Club: Glen Gray's orchestra, featuring Carol James and Fats Daniels.

Copa Cabana: Mitzl Green, Sammy Walsh, Neil Fontaine, Iris Karyl, the Copa Beauties. Music by Ralph Rotgers orchestra. Joe E. Lewis skedded for January 29.

Kitty Davis: Lina Basquette, Jerrle Blanchard and Professor Backwards.

Ha-Ha Club: Jackie Maye.

Clover Club: Chandra Kaly Dancers, Arthur Blake and Alan Gale.

Mother Kelly's: Carroll and Gorman, Lou Goodwin, O'Brien and Kaye.

Flagler Garden: Joe Candullo's orchestra, with Judy Haines, Jack Alemda.

Ciro's: Val Olman and ork, and Juanito Sanabrias and rumba band.

Five o'Clock Club: Hal Wayne band, with Irma Rodez.

Phila. AGVA Gets New Heads

PHILADELPHIA, Jan. 13.—Frankie Ralston, emsee, was elected new prexy of the local AGVA and took office last week with the other new officers of the actors' union. Others elected were Johnny Frisco, comedian, first vice-president; Sammy Weston, second vice-president; Ivy Clare, third vice-president; Ruth Haney, treasurer, and Jackie Hill, recording secretary.

Dick Mayo remains as executive secretary. Altho his name was removed from the ballot, because office is not elective, he polled a record vote.

Cady Joins Whiting Office

HOLLYWOOD, Jan. 13.—Art Whiting Agency is enlarging its show department with Steve Cady taking charge of the department. Cady has produced shows in Kansas City and St. Louis and is well known for his song-leading assignments. Agency will supply shows for banquets and meetings.

IN SHORT

New York:

A. J. CANTU is set for the Cotillion Room some time in March after he finishes date at the Mount Royal, Montreal. . . . MARIO AND FLORIA go into Loew's State January 25. . . . PAUL REMOS into Lou Walter's Latin Quarter beginning of March and also pencilled in for the Capitol Theater prior to L. Q. opening. . . . RUSSELL SWANN back into the Pierre beginning of March. . . . JOEL HERRIN'S ork is leaving the Copacabana and dickering for Ronay's new Capitol Hotel room. . . . NAN RAE and Waterfall open at Loew's State March 8. . . . JACKIE GREEN starts USO tour January 22. . . . ESTALITA starts at the Copa January 25. . . . HERZOGS set for Loew's State February 15.

Chicago:

IRIS STOTHARD, fem vocalist, will be feted with party January 15 in Tavern Room of Hotel Bismarck, where she has been appearing for a year. . . . FLORIAN ZABACH opened with his orchestra January 9 at Pan-American Room of Hotel LaSalle. . . . ARMIN J. WEINBERGER, former booker of the Tic Toc Club in Milwaukee, now in Aleutians as a soldier.

VIRGINIA CARROLL opened a two-weeker at the Club Continental, Chesapeake, O. January 15. . . . LOLA AND ANDRE open January 29 for two weeks at the Iroquois Gardens, Los Angeles. . . . Central Booking Office, Chicago, signed WAGNER AND HAMILTON, comedy act, during the past week. . . . duo is part of a USO hospital unit making an 11-day tour of the Midwest army hospitals, unit including Dave and Dorothy Paige, Gil Snyder and Two Whirllettes.

Miami:

WSM GRAND OLE OPRY troupe booked at Orange Bowl stadium for two nights. . . . DE CASTRO SISTERS bow in at Copacabana January 29. . . . DACITA and her rumba band at Beach-

comber. . . . JIMMY EDMUNDSON (Professor Backwards), closes at Kitty Davis February 2 to go into La Martinique in New York.

Philadelphia:

HARRY SPEAR takes over the emseeing at the Shangri-La. . . . JIMMY AND BEV PAYSEE added starters at the Shangri-La. . . . BARBARA LONG an added starter at Swan Club. . . . FI FI D'ORSAY and the Barbary Coast Boys head the new revue at the Swan Club. . . . HELENE JARROW new at the Embassy Club. . . . FRANK RADCLIFFE heads the new show at Di Pinto's.

EDDIE SUEZ'S production, *Calamities of 1945*, at the Shangri-La. . . . GENE BAYLOS current at the Latin Casino. . . . ADA BROWN playing at Kaliner's Little Rathskeller. . . . EDDIE (NUTS) KAPLAN tops the new revue at Palumbo's Cabaret-Restaurant. . . . FRANCES FAYE and LENNY GALE will share the spotlight starting January 29 at the Latin Casino. . . . JACK (QUICKIE) GRIFFIN emseeing at Powelton Cafe.

Hollywood:

MARIE CARUSO, who is playing casual dates here so that she will be in town when her brother returns on furlough after two years in India, booked for a return engagement at Restaurant del Paseo, Santa Barbara. . . . HARRY MENDOZA, comedy magician who was with Dinah Shore's unit overseas and also toured the South Pacific for the USO, now at the Town House. . . . MARION HUTTON due in town soon for screen tests for one of the two leads opposite Cary Grant in *Night and Day*. . . . PHIL REAGAN, signed to a management contract by Bill White, of the local GAC office, plays the Riverside, Milwaukee, starting January 12 and opens at the Blackstone in Chicago for four weeks February 7.

Forget Me Not

DETROIT, Jan. 13.—Current laugh-getting story making the rounds here concerns Frank Gagen, veteran Detroit maestro, who was stumped the other night at the London Chop House by a request for an unfamiliar number. Situation was saved and Gagen's face was much reddened when a member of the band prompted that it was an oldie Gagen himself had turned out.

Cohen Hands Over Oasis to New Ops, Keeps Site Title

BALTIMORE, Jan. 13.—The Board of Liquor License Commissioners has approved the transfer of the license for the Oasis Cabaret from Max A. Cohen to Henry Miller, Samuel A. Miller and Julius A. Orlove. Cohen, it is understood, retains the title to the property on which the Oasis was opened in 1934.

The Oasis has been a favorite night spot in Baltimore for a number of years, and has featured nightly shows. The plans of the new owners call for operation along the same lines.

St. Louis Promoter Moves Into Bands, Acts Agency Field

ST. LOUIS, Jan. 13.—Sam D'Agostino, well-known Midwest dance promoter, opened a new suite of offices here last week and is planning to expand his operations.

A booking department will be opened in the new D'Agostino offices, offering bands and acts on a nationwide scale. Some bands and acts in this part of the country have already signed with the new agency, including George Hudson and his orchestra, which goes into the Club Plantation here on January 11. Charles V. Wells, St. Louis publicity man, will assist D'Agostino in the new set-up.

Joe Brooks, Free of Nazis, Back in Old Parisian Post

NEW YORK, Jan. 13.—Information has reached here that Joe Brooks, former manager of the ABC vaude house in Paris, has resumed his post after spending several years in a German internment camp. Brooks for many years served as assistant manager of the Alhambra, leading vaude house in Paris, and was the friend of practically every American vaude act playing the city during the last quarter century. ABC is operated by Mitty Goldin, who has also acquired the Capucines Theater, which he will open as a vaude-revue house.

Oldest Mpls. Nitery Will Be Switched to Cabaret

MINNEAPOLIS, Jan. 13.—Application for earliest possible priorities to remodel Schiek's cafe, oldest Minneapolis nitery, into a swank cabaret-restaurant has been made to the OPA by Ben Berger, W. A. Steffes and Harry Williams, jointly interested in ownership of the cafe. Spot for 50 years has been a Minneapolis landmark. Berger said that when remodeled Schiek's will carry cabaret type of entertainment.

Little Rock Nitery Manager, 5 Others Pay for Lewdness

LITTLE ROCK, Jan. 13.—Joe Sorenson, manager of the Oriental Village here, closed December 16 by the police who said the show was indecent, was fined \$813.80 in Municipal Court after he failed to appear for a hearing last month.

Five performers and employees of the show were fined a total of \$1,234.50 on charge of indecent exposure and exhibiting lewd pictures.

Cotillion Room, New York

Talent policy: Floorshows at 9 and 12. Continuous dancing. Operators, Hotel Pierre; room manager, Stanley Melba; publicity, Ware Lynch. Prices: \$2-\$3.

Carriage trade spot with its two new acts gives customers a nice package for its money. The major attraction is the emaciated looking Myrus, who plays this room so often he looks like he's part of the decorations. Second billing goes to the dance trio of Harris, Claire and Shannon.

Since last caught Myrus has added a little breeziness to his chatter which adds to his showmanship and commercial value. At times some of his gab smacks of Broadway over which hotel used to throw its hands up in horror. Too delicate for its patron's ears. But customers ate it up and applauded for more. On the mind-reading stuff, Myrus does a bang-up job. Time and again he stops midway while answering written question, and gives out with the line that somebody at such and such a table has just "transferred a thought which I caught." This piece of biz centers attention on the new customer and builds for laughs and plenty of "It's-amazing, I-wonder-how-he-does-it" remarks from the crowd. Having aroused table sitters' interest, Myrus makes a pitch that he's available for table consultation after the show. Guy probably pulls down hefty additional dough from patrons who see in him their answer to all their problems.

Harris, Claire and Shannon do one of the slickest pieces of hoofing around. Despite the small space trio work in, every routine is smooth sock. Harris wears a gray Eton jacket; brunet gal wears a white gown; blonde, a black gown. When previously caught the gals wore colored filmy costumes in which they made a better appearance. But trio's smart terps leave nothing to be desired. For their drum number, floor flame-colored spots set them off beautifully. They tried to walk off but crowd pulled them back for three encores. Considering Harris' slight build, the way he spins his partners around is amazing.

Stanley Melba, who besides being the room manager, booker and ork leader, does a nice job of emceeing.

Bill Smith.

NIGHT CLUB REVIEWS

Pan American Room,
La Salle Hotel, Chicago

Talent policy: Dance band and floorshows at 7:40, 9:30 and 11:30. Owner, Avery Brundage; manager, Roy Steffen; publicity, Edward Deuss. Prices: \$1.50 minimum weekdays, \$2 Saturdays.

Florian Zabach, former concert violinist, has formed an orchestra and is fronting it for the first time at the new show in the Pan American Room. Up to now Zabach has not been a baton waver but has contented himself with concert, symphony and radio appearances. All of this is significant in view of the fact that for his first night club appearance Zabach did himself right proud.

Altho his violin technique is masterly, as would be expected from a man who has played with the best, Zabach as a nitery personality is a surprise and a man to watch. One of the reasons for his success with the club crowd and particularly with the fair sex, is his handsome, blond appearance. But Zabach does not capitalize upon it. He sells himself with his violin work, his orchestra leading and the quiet, modest way in which he conducts himself on the floor.

When caught violinist played both popular and classical stuff and had to come back for two encores. Zabach, we say without reservation, is a find for the club ops and talent bookers. But the really smart booker will be the one who signs him into a very swanky, exclusive club and gives him a better orchestra than the one he has now. Present ork has too much brass and not enough strings to provide him with the best possible accompaniment.

In direct contrast to Zabach's work was the offering of the other featured "star" on the show, Jimmy Rogers Kelly. Kelly, who calls himself the "Troubador of the Piano," does as would be expected from his billing, a singing and piano playing act a la Dwight Fiske. But whereas Fiske uses sexy material that is always clever and never vulgar, Rogers' stuff is nothing but smut. He may (See Pan American Room on page 26)

La Martinique, New York

Talent policy: Floorshows at 8, 12 and 2. Continuous dancing. Operators, Dario and Jimmy Vernon; publicity, Jack Tirman. Prices: \$3 minimum.

Spot unveiled four new acts Thursday night (11). The first was Leon Victor, ballyhooed as a comic who was going places. Victor went from the Jewish stage to the Martinique. But if he's no better than he showed the mob opening night, he's going back to the Yiddish stage where he's quite a performer. As a comic, he failed to impress. And that is a masterpiece of understatement.

The short, sharp-chinned, long-nosed guy looked scared when he went on. Considering the mob of agents in the room who must have had cold hands and judging from the way they sat on them, Victor had plenty of reason to be nervous. For first bit he gave with an over-ripe impression of how a foreigner feels when first listening to the radio. Routine consisted of a lot of garbled commercials, none of which got yocks. Then came an over-long Russian routine with possibilities. But the mixture of subtleties and golden bantam was so confusing that end result was a "so what." (Incidentally, Carl Ravazza's mugging behind Victor didn't help.) In latter routine Victor showed some ability.

His wild hair bit and mugging got the first laughs. For last number, a movie routine, he really started to work. But main fault with latter was his stretch-outs of bits plus his poor timing. Time and again he threw gags and bits away by not waiting for laughs. With better material and more polish on a nitery floor guy could develop. But he needs a lot of work before he's ready for a La Martinique.

Another new act on the bill was Karen Cooper, a black-haired canary whose white gown set her off beautifully. Displaying a swell set of pipes, gal opened with *Very Thought of You*, followed with *If I Had You* and finished with a show tune, *My Heart Is on a Binge Again*, which she sold with savvy. Miss Cooper, who just wound up a theater tour, had the good sense to choose her material well and sell it with skill and poise. Voice has a peculiar throb on the high notes and a deep rich quality on the low ones. As a rhythm seller, gal has what it takes. Her balladeering is, oddly enough, also in the groove. Based on her showing here she would be a good bet for either radio or a top musical. When (See La Martinique, N. Y., on page 26)

Clover Club, Hollywood

Talent policy: Dance band and floorshows at 10:30 and 12 p.m. Management: Ivan Stauffer, owner; Joe Cagna, headwaiter; Charlotte Rogers, publicity. Prices: Cover \$2 after 10 p.m.; dinner, \$3.50 up; drinks, \$1.10 up.

This spot has a policy of getting a name on the show and then this fact is flaunted on a banner outside. This time it is Zero Mostel, who, it so happens, turns out to be more than 50 per cent of the show. Another thing about the Clover Club this trip is the peculiarity of its set-up. Catering to a class that likes good humor and music such as Maurice Rocco pounds out, spot now has Don Trimmer and his orchestra (12); a combo, including fiddles, a harp and the maestro even doing a flute lead. Customers who want to hear the Viennese waltzes done in authentic parlor style have to sit thru Zero Mostel. The Mostells have to sit thru the music set. Since someone has to suffer some no matter why they came, it evidently is fair play.

Show opens with Nilo Menendez, writer of *Green Eyes*, taking the piano over for a Gershwin medley that pleases. Musically the job's okay. But Menendez puts no more feeling into his work than a mortuary organist.

Mostel on the night caught gets off to a slow start—which isn't usually his policy—with his board of education discourse on the boids and de bees. Warming up on this skit, he goes strong from there on out. His Charles Boyer imitations are laughable and his grimaces and puffing and blowing to illustrate an electric coffee percolator is riotous. Encored with the rantings of a politician. Mostel, as usual, works easily and his delivery is sockeroo. Sam Abbott.

Leon & Eddie, New York

Talent policy: Floorshows at 8, 10, 12 and 2. Continuous dancing. Owner-operators, Leon Enken and Eddie Davis; publicity, Dorothy Gulman. Prices: \$3.50-\$4.50 minimums.

Show runs in the familiar pattern except that Eddie Davis is back making with his special material that visiting firemen here go for hook, line and sinker. Some of the big guy's new stuff has its moments. His opener, *My Home Town*, for example, drew yocks and hands. Went over particularly with those hep to Davis's recent ill-timed venture in legit. The other numbers were cut strictly to the Davis pattern.

Guy did one number, however, that really sold. It was a *Winged Victory* medley which was introed by a pitch to the air force as represented by one of the ringsiders. A Gallagher and Shean routine, in which a synthetic Leon Enken (Jack Haines) shared, also drew yocks. Most of them, however, were a result of guys fumbling with lyrics. Davis knew them but Haines needs more practice.

Whole show is geared to the 16th anniversary of the club. Even the bandstand was changed to look like a giant birthday cake. Opening line number sung by kids naturally was *Happy Birthday*, with customers coming in on the verse.

First act on is an Afro-Cuban dance pair, Tato and Martha. Boy is good looking. Routine seemed disorganized due partly to possibility that opening night scared them. Pair showed little exciting stuff and got a fairish hand. A short, sexy looking, black-haired canary named Phyllis Mann came on next to do *Had To* (See Leon & Eddie, N. Y., on page 26)

Club Bali, Miami

Talent policy: Dance band and floorshows at 9 and 12. Owners-operators, Abe and Manny Boker. Prices: \$1.50 up.

This Biscayne Boulevard spot, long noted for its good shows and excellent cuisine, has another winner in the new bill which opened Tuesday (9).

Headliner Don Tannen really proves a show-stopper. Suffering from an attack of laryngitis, Tannen was under a tremendous handicap, but clicked from his opening bit in an act that was different from the usual run of club offering. Ran from a travesty on a Russian temperamental artist to a ventriloquist bit that had the customers in roars of laughter. Tannen is a hard worker who has them eating out of his hands, and a swell comic on any bill.

Elmer Cleve and his partner, Marilyn Keller, run a close second for honors. Cleve is a whacky xylophone player using plenty of off-color patter, but he is a fine musician. Miss Keller is a blond fem who gets a big mitt for her strip-tease bit, after which she pulls off a dummy front and shows herself fully clothed. Plenty of laughs for this one.

Vargo does an exotic terp number appearing twice on the bill, and her scanty attire and artistic cooch put the act over to good returns.

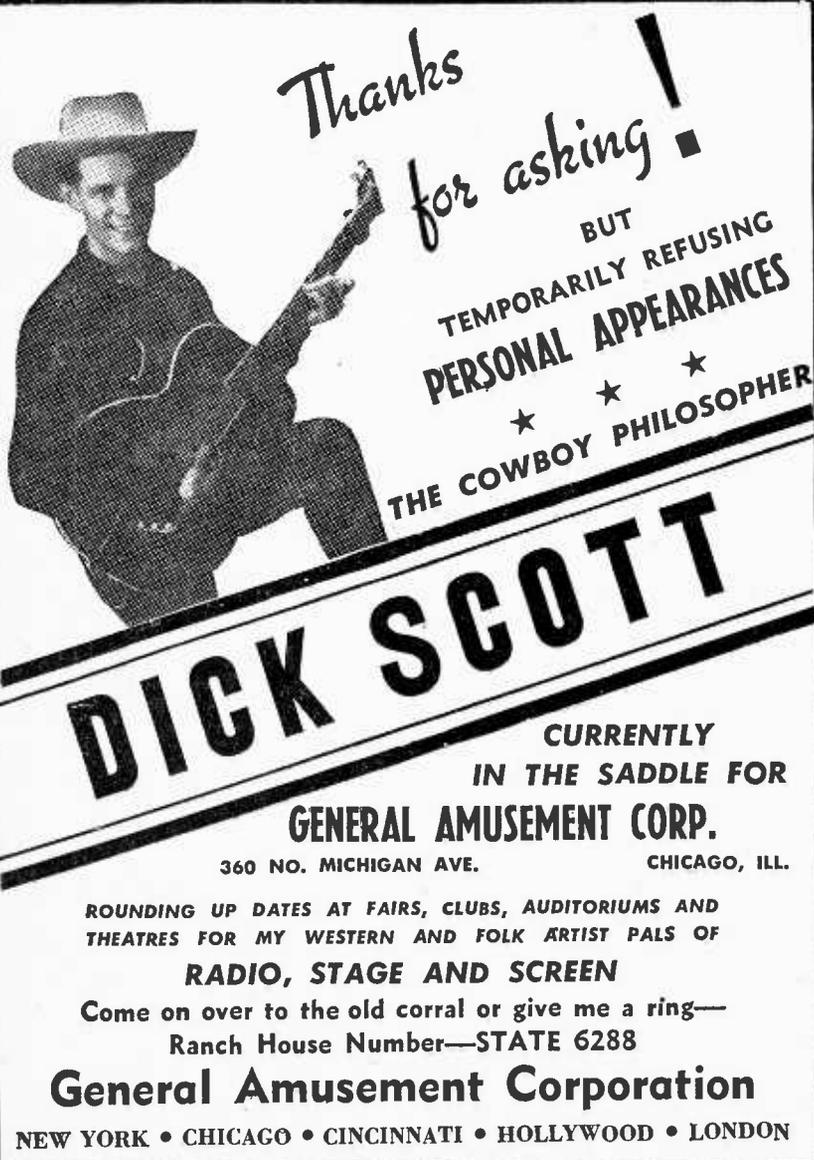
Eight Bali-ettes in two chorus numbers are liked. Dave Lester and ork continue to dish out good music. Lester also is the emcee. Heavy biz at show caught. Larry Berliner.

Florentine Gardens,
Hollywood

Talent policy: Dance band and floorshows at 9:30 and 12 p.m. Management: Frank R. Bruni, president and general manager; Jerome Franks Jr., stage director; Hugh Charles, headwaiter; Rose Joseph, publicity. Prices: \$1.50 without dinner; \$3 with dinner.

The new show, *Ecstasies of '45*, is a glowing example of what can be done by combining talent and taste in production. True, spot doesn't go for lavish productions. But considering the informality its shows must have, this revue, with some few exceptions, rings the bell. Corn has its place in such a show but fortunately it is the best grade of golden bantam. Running for 85 minutes, *Ecstasies* has the necessary warmth that will make its out-of-town patrons (and they constitute the majority here) talk about it when they get back home.

When seen there were some things to be ironed out. One in particular is lights. Light cues were badly executed, with the performers making no bones (See Florentine Gardens on page 26)



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VAUDEVILLE REVIEWS

Loew's State, New York

(Reviewed Thursday Evening, Jan. 11)
Current bill at this vaude house, for once, really gets under way right from the start. Fact that offering doesn't go from there straight to a sock finish is not the fault of the opening act.

Warmer-uppers are a pair of Negro dancers (man and woman) billed simply as Derby Wilson. They begin well, the woman—handsomely built—doing a nice kick dance and the man warbling *Sweet Georgia Brown* as the lights go up. Gets them nice mitt and takes the chill off the house. Next, Wilson goes into a little gem of an easy-does-it taps routine, involving some really tricky walking taps, double-wings and similar stuff which he delivers with great ease and an ingratiating selling style. After a good hand gal returns and then the pair knock off a sharp and humorous jitterbug dance sans the usual wild gyrations but full of solid danceroo. Stacks up niftily.

The three De Castro Sisters, fresh out of La Conga, follow with their familiar *Peanut Vendor* and *Milkman* numbers done in Spanish. As third offering, they sing *Rum and Coca-Cola*. Items are interspersed with shaking biz, drum beating and so on and gals get across to pretty fair results. Act would be stronger if their numbers didn't run so long and if they worked to the vaude audience instead of the mike.

Paul Remos and his two gallivanting midgets are on next. Act is doing same combination of acro bits and corn. Audience liked them and showed it.

Frank Gaby and company (a male stooge, a female stooge and a ventriloquist dummy) are third. Gaby's fine skill as a voice thrower is the only solid thing act has to offer and this ability succeeds in drawing a very good reaction from the patrons. Rest of the act, however, is mostly tiresome, consisting of extraneous bits, pieces and gags most of which lay hen fruit. Gaby ought to get a material writer whose skill matches his own as a tonsil titillator.

Romo Vincent, on fourth, is back with his familiar jolly fat-man routine. Opens with a jivey *Hallelujah*, good for a nice hand, and follows thru with a lengthy and generally unfunny intro to *Is You Is*. After good applause he goes into his best item, a tribute to New York's finest called *The Cop on Your Beat*. This number, altho a little cobby and sentimental, is done to a turn, netting both laughs and healthy skin beating.

Rubinoft closes with his regular combination of bad fiddle playing and schmaltzy selling. At show caught the act was distinguished by even more slovenly gut-scraping than usual. Anted with *Dance Russe*, a little something of his own, then goes into his round-the-world routine on *Pistol Packin' Mama* and clinches with *Rhapsody in Blue* (which he announces as "the first in America for the violin"). Last number is a credit to his accompanist who does terrific job of covering up the flaws.

Audience responses thruout are solid. Picture is *I Love a Soldier*. Biz moderate. Paul Ross.

Orpheum, Los Angeles

(Reviewed Tuesday Evening, January 9)
Orpheum has a nicely balanced offering that runs smoothly from start to finish. The haymakers are Anita O'Day and the Pied Pipers with Doodles Weaver's comedy also getting in a solid punch.

Stan Kenton and his orchestra headline and impress most satisfactorily. Maestro divides his time between fronting flamboyantly and taking turns at the piano to pull the outfit more solidly together than when he is directing. Ork (19) makes good appearance on full stage. Show is band patterned with all-outers to open with *I Know That You Know* and *Eager Beaver*. Band's male vocalist, Gene Howard, draws a good hand for his work on *Together* and *I Dream of You*. Featured sidemen who draw applause are John Carroll, who louses up a trumpet solo of *Stardust* for lusty laughs, and Carl George, whose hot horn on *Poor Butterfly* puts the hep cats out of this world. Next to closing, Kenton takes over the piano for part on *Artistry and Rhythm*, letting the different sections ride well. *St. James Infirmary* spots Kenton on vocals with sidemen heckling to please the youngsters who have jammed the front seats. Arrangements are plenty satisfactory and Kenton doesn't pull the reins when the boys want to get going. While it is strictly jive, it gives followers in this division a hefty dish.

Miss O'Day, Kenton's thrush, takes over midway for a threesome. Wearing a black gown that contrasts with her red hair, Miss O'Day throws away *Tabby the Cat* but comes back quickly for more torchy handling of *Wish You Were Waiting for Me*. Knowing her audience and having them completely in her hand by this time, she pops with *Her Tears Flowed Like Wine* with the groovy tempo knocking the kids off their hands for a rafter shaker.

Augmenting acts include Carol Adams, pert terpster, who goes over well with her rhythm taps. Working in short wardrobe, gal cleats clean. Weaver,

whose comedy is strictly night clubbish, finds a responsive audience. Sows plenty of corn but plants it as such. Wind-up is radio announcer at speedway that gets laughs but is not as strong as his mixed word rendition of *The Man on the Flying Trapeze*. Switching routines would be a smart move. Notwithstanding this, Weaver, who works in street clothes, lets nothing stand in the way of a laugh. He even does part of his assignment with one shoe off. Weaver knows his customers.

The Pied Pipers, making their first theater date in the West, sock over vocal harmonies for big hands. Going strong on animation, Pipers warm up with *There Goes That Song Again* and cuts in *Ac-cent-tchu-ate the Positive*. June Hutton, only fem member of the group, take leads well. *The Trolley Song* is the killer-diller and Kenton's piano work with his rhythm section helps. Miss Hutton paces *Trolley* and the all-round job displays good harmony and top showmanship.

Ork closes with a fast one. Biz good when caught. Picture is *Destiny*. Sam Abbott.

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January Chills Setting In on Stem; MH 106G From 141G

NEW YORK, Jan. 13.—With the holidays out of the way, Main Stem grosses took their natural course for this time of the year. Biz took a nosedive all over the Street. Bad weather was partly responsible but, whatever the underlying cause, house managers didn't find much cheer in cash register tallies.

Radio City Music Hall (6,200 seats; house average, \$100,000) side-slipped to \$106,000 for the *Nativity* spectacle, Gaudier's *Steeplechase* and *National Velvet*. Previous week was \$141,000. First week was \$114,000, followed by \$130,000.

Roxy and Para

Roxy (6,000 seats; house average, \$75,000) slid to \$75,000 for its third week with *Nicholas Brothers*, *Jack Durant*, *Gil Maison* and *Winged Victory*. Previous week was \$125,000 against an opener of \$91,000.

Paramount (3,664 seats; house average, \$75,000) got \$75,000 for its second week of *Woody Herman* ork, *Buddy Lester*, *Lathrop* and *Lee* and *Here Come the Waves*. Opener which included *New Year's Eve* was \$125,000.

Capitol, Strand and State

Capitol (4,627 seats; house average, \$55,000) slumped to \$50,600 for its third week with *T. D.*, the *Bernards* and *Music for Millions*. Previous week was \$86,600 and preemed with \$78,000.

Strand (2,779 seats; house average, \$45,000) counted \$42,000 for its fourth

week with *Lionel Hampton*, *Two Zephyrs* and *Hollywood Canteen*. Previous tally was \$60,000. Bill opened with \$63,000 followed by another \$63,000 for second week.

Loew's State (3,500 seats; house average, \$25,000) settled back to \$21,000 for *Rosario* and *Antonio*, *Salici Puppets* and *Together Again*. Previous count was \$35,500. Current bill has *Rubinoff*, *Romo Vincent* and *I Love a Soldier*.

Follow-Up Review

BLUE ANGEL, NEW YORK.—Evelyn Knight, back here after a fling at radio and at least one theater shot (Capitol, Washington) showed the same kind of easy assurance that made her a draw here before. Room is ideal for her small voice and smart delivery. Using a pinpoint spot on her is just the thing Miss Knight needs. She opened with *Two Fishes and Five Loaves* giving the spiritual a slight jump which helped sell it plenty. Followed with *Together* and then gave out with *Candy*. Miss Knight handles the slow stuff with plenty of oomph but latter number was entirely too slow. The drag-out of notes just about killed the rhythm. Tall canary got the crowd back with *Tu-Ra-Lu*, but poor effect of previous song didn't help. It wasn't until she whammed across *Dance With the Dolly* that she got the mob back into her palms. Latter ditty, which she recorded for Decca and sold plenty, was right in her alley. Her slow, smooth delivery of *Dolly* number earned her plenty of applause.

Madame Alphand, a strawberry blonde with Gallic features showed little outstanding. Voice is fair and she handles the French pop tunes in what has been accepted as the Continental style. Mme. Alphand has evidently had acting experience and she kept showing it by heavy emoting. First number was a French whiner which she tried to sell with plenty of arm waving and mugging. Next was another Parisian tune, a catchy little thing, which drew some tepid applause. Ended with an English *Don't Go Away, Monsieur* that got the best hand.

Pearl Bailey, the *Bernards* and *Herman Chittison's Trio*, held over, turn in sock jobs. *Bill Smith.*

LEON & EDDIE, N. Y.

(Continued from page 24)

Be You and It Could Happen to You. Neither amounted to much.

A trio of guys with harmonicas, the *Leo Diamond Trio*, followed with a good *Donkey Serenade*. Their *Tu-Ra-Lu* number, next, was too soft for a dinner show. Customers couldn't hear it so lost interest. Boys are good looking but need smarter chatter and better routing. For last number one of the boys announced *Holiday for Strings*, which he explained was hard for even violins to play. They demonstrated it was too hard for them as well. Boys should look for a sock tune with which to close. *Holiday* isn't up their alley and besides it's been plugged to death.

Carl and Irene are one of the classiest acts on the bill. They'd do well in a theater. Couple, smartly dressed, do a fast acro routine with trick head stands on bottles and teeter-boards. Low ceiling gave them some trouble, but the hands they got helped pay off.

Johnny Thompson, who emsees and warbles, does a good job in both departments. He's better, however, on the singing chores. His *There Goes That Song Again* was top drawer. *Love Me and the World Is Mine*, a lachrymal oldie, was too long for the dinner show, tho it too got okay hands. His *Don't Fence Me In* wasn't good. The slick-haired lad can sing with or without a mike, but his choice of numbers doesn't help.

Sherry Britton has two spots. In the first one she sings *Girl With the Maracca*, in her second she peels. First one didn't mean a thing. Second one got the whistles.

Two of the four numbers written by *Eli Bass* and *Art Waner* (who also plays here for the show) are catchy. These are *We're Sweet Sixteen* and *Park Your Feet Near a Ringside Seat*. Latter has plenty of rhythm. *Bill Smith.*

LA MARTINIQUE, N. Y.

(Continued from page 24)

canary finished, a terrific mitt forced her into a beg-off.

Sheila Bond, who opens the show, is a pint-sized blond hooper who shows much in the sex appeal class. Cleat work is a combination of Spanish and Latin to which she adds plenty of social mugging. Gal finished to a good hand, coming back later to duo with *Gil Johnson*.

Johnson, who's been around for some time, is a stubby, good-looking lad. Routine consisted of toe and heel work mixed up with some ballet. Taps come thru nicely and guy earned a good reception.

As a finale Johnson teams with *Miss Bond* for a fast jitter number ending with gal being tossed around in a fast spin. Bit got good applause.

The line, all lookers, does simple routines well enough between acts. Costumes are pretty and gals show them off nicely.

Carl Ravazza plays okay for the show, tho behind *Miss Cooper* his brasses were too loud. *Ravazza's* ability, however, doesn't rest on his band playing. It rests, and justly so, on his personality. His two novelties, *Princess Papaya* and *Bessie Couldn't Help It*, sung in a pleasant voice, were sock. *Bill Smith.*

PAN AMERICAN ROOM

(Continued from page 24)

know how to play the piano and he doesn't have a bad voice, but until he cleans up his routine, he doesn't belong anywhere but in a waterfront tavern.

Also in the show are the *Winnie Hoveler Dancers*. As yet *Zabach* does not have all the kinks worked out of his orchestra's playing, so the girls were working under a disadvantage when they went thru their military and Indian dancing. Even so, they managed to look smart and keep in step. *Cy Wagner.*

FLORENTINE GARDENS

(Continued from page 24)

about begging for the spots. Even then they didn't get them.

Opening and closing and at the midway mark are the production numbers. To open is *A Sailor's Dream*, with *Floyd Christy* spotted as the gob dreaming on a park bench only to have his dream come alive with 20 gals in very short wardrobe hula-ing in black light. *NTG* takes over to heckle his customers. Picking out *Dante*, the magician, in the audience *NTG* unfortunately went to town with glowing tributes to *Dante* and also to himself.

Neapolitan Nights is No. 2 production, with the *Florentine Beauties* doing their routines in gayly colored pinafores. Choreography here as in *Dream* is exceptionally good since *Bruni* has about the best line in four years. *Torna a Sorriento* and *Tarantella* are the songs by *Charles Russell*. Using bad judgment by standing too close to a wide-open p. a., *Russell* just about blasts people out of their seats.

Evelyn Farney, tap dancer de luxe, is the hit of the closing sequence, *School Days Frolic*. Warbles well, too, *He's My Pal* and *School House Five*. *Forte* is dancing and the gal, cute as a bug's ear, cleats plenty clean. Wind-up is an audience participation, entertaining to those whose party member has "volunteered" to be laughed at.

The augmenting acts are sufficiently strong. The *Three Iwanows* with their comedy bar act do some swell swings and catches. Two men and a fem act is fast, yet smooth, from start to finish. Lost some of their effectiveness, especially the flips and cartwheels done by *Miss Iwanow*, because of bad lighting. Otherwise tops. *Christy* and *Gould*, comedy balancing, get plenty of laughs mainly because of *Christy's* nance banter. *Gould* gives good support and the rollovers, especially the one in slow motion, provoke belly giggles. *Corinne* and *Tito Valdez*, spotted in the *Neapolitan Nights* sequence, draw a big hand for their smart and smooth rhythmic dance routines.

The "amazing" *John Calvert* did not live up to the full strength of his billing. Does a lighted cigarette air picking turn that is "amazing" only because of the shortage. Using six servicemen, he hypnotizes them to a point where one falls to the floor when the other arises and other turns of equal insignificance. Dropping a drum shell from the ceiling, *Calvert* puts on the brown paper sides and thru a small opening pulls about 25 yards of vari-colored ribbon. He hits home with the magic turn when he removes the drum sides to reveal a pretty gal sitting there. *Sam Abbott.*

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Shaw's Detroit Take One of 3 Best at House

DETROIT, Jan. 13.—Business at the *Hughes-Downtown Theater* (2,800 seats; house average, \$23,000) soared to \$41,000 last week, one of the three top weeks on record, with *Artie Shaw's* band as the headline attraction. Show got off to a good opening, which was helped by heavy holiday business. Picture, *Three Little Sisters*.

Current show with *Duke Ellington's* band started to heavy business, with gross for the week expected to run around \$35,000. Patronage is heavy on the white population side. *Ellington* played the *Paradise Theater*, playing all-colored shows to chiefly colored patronage about four months ago, so that the present booking is the first chance *Detroit's* white population, in general, has had to see him in recent seasons.

San Fran Houses Both Okay at Till

SAN FRANCISCO, Jan. 13.—Take for the week was satisfactory at both the *Warfield* and *Golden Gate*. Former showed a new line-up of acts. *Golden Gate* stuck with the previous week's show.

Warfield (2,680 seats; house average, \$25,000; prices, 45 to 85 cents) grossed \$28,500 for week ended Monday (8). Stageshow had *Sylvia Froos*, *Sing Lee* Sing troupe, *De Rita* and *Scanlon* and *Billy Wood*. Pic was *Murder in the Big House*.

Golden Gate (2,850 seats; house average, \$27,000; prices, 45 to 95 cents) grossed \$25,500 for week ended Tuesday (9). The *Three Stooges*, the *Hartnells*, *Ray Royce*, *Ollie O'Toole* and *Marion Hutton* were held over. Pic was *Belle of the Yukon*.

Balto Holdover Bill Pulls 43G in 2 Weeks

BALTIMORE, Jan. 13.—Hippodrome Theater had another good week, ended January 10, with its hold-over bill featuring the *Murphy Sisters*, *Ken Whitmer*, *Keaton* and *Armfield*, *Billy Wells* and the *Four Fays*, and *Bobby Long*, when it grossed \$17,200. Inclement weather hurt a bit. Pic, a holdover, *The Princess and the Pirate*.

Two weeks for this layout brought \$43,200, the largest gross for the Hipp on any two-week stand.



ROUTES

Acts • Units • Attractions

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

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

A
Alexander, Bobby (Riverside) Milwaukee, t.
Ames, Jimmy (Slapsy Maxie's) Hollywood, nc.
Appletons, The (Carman) Phila, t.
Artini & Consuelo (Glass Hat) NYC, nc.

B
Bagley, Eleanor (Duane) NYC, h.
Bailey, Bill (Capitol) NYC, t.
Bakionova, Olga (Casino Russe) NYC, nc.
Bart, Jan (Old Roumanian) NYC, nc.
Bates, Peg Leg (Downtown) Chi, t.
Believe It or Not Ripley Show (Hipp) Baltimore, t.
Belia & Bob Specht (Golden Gate) San Francisco, t.
Belmont Bros. (Grand) St. Louis, 19-25, t.
Belmont, Dale (Duane) NYC, h.
Bernard, George, & Gene (Capitol) NYC, t.
Best, Mary (Lookout House) Covington, Ky., nc.

Blackstone, Nan (Iroquois Gardens) Louisville 15-27.
Beva, Frances (Primrose) Newport, Ky., nc.
Blackstone (Music Hall) Houston, Tex., 15-21; (Baylor Univ.) Waco 22-23, a; (Univ. of Tex.) Austin 24, a.
Blair, Jack (Jimmy Kelly's) NYC, nc.
Blaine, Barbara (Shoreham) Washington, h.
Blake, Judy (5100 Club) Chi, nc.
Bond, Sheila (La Martinique) NYC, nc.
Brisson, Carl (Versailles) NYC, nc.
Britton, Sherry (Leon & Eddie's) NYC, nc.
Brown, Evans (Lido Venice) Andalusia, Pa., nc.
Brown, Mary Jane (Greenwich Village Inn) NYC, nc.

Brown, Red (Hilton) Abilene, Tex., h.
Brownlee, Pop, & Willie (Torch) Youngstown, O., nc.
Bruce, Carol (Blackstone) Chi, h.
Burns, Johnnie & Ruth (Tower) Kansas City, t.
Burns & White (Washington Youree) Shreveport, La., 1-21, h.
Burton's Birds (Lee & Eddie's) Detroit, nc.

C
Cabin Boys Trio (4 Bar) Milwaukee, nc.
Cardini (Center) Norfolk, Va., t.
Carl & Harriet (Downtown) Chi, t.
Carlisle, Charlie (Bowery) Detroit, nc.
Carlisle, Kitty (Chicago) Chi, t.
Carnegie, Andy (Tropic Isle) Brooklyn, nc.
Carpenter, Thelma (Ruban Bleu) NYC, nc.
Carr & Ormond (Majestic) Paterson, N. J., t.
Carrol, Irene (Greenwich Village Inn) NYC, nc.

Clark, Ted (Carman) Phila, t.
Clark, Coleman (King Edward) Toronto 15-28, h.
Conover Cover Girls (Center) Norfolk, Va., t.
Cooper, Karen (La Martinique) NYC, nc.
Corey, Irwin (Ruban Bleu) NYC, nc.
Costello, Jimmy (Lookout House) Covington, Ky., nc.
Craig, Tony (Club VIII) NYC, nc.
Creedons, Four (Oriental) Chi, t.
Cushings, The (Chez Ami) Buffalo, nc.

D
D'Arcy, Ethel (Coney Island) Caracas, Venezuela, p.
Dagmar & Co. (State) Baltimore, t.
Daro & Corda (Steuben's Vienna Room) NYC, 15-27, nc.
Davis, Bonnie (Spa) Baltimore, nc.
Davis, Gloria (Glenn Rendezvous) Newport, Ky., nc.
DeCastro Sisters (State) NYC, t.
De Croff, Ann (Astor) Montreal, nc.
DeOca, Montes (Palace) Columbus, O., t.
Digatano, Jayne, with Adam (Palmer House) Chi, h.
Dixon, Gaye (Club 18) NYC, nc.
Dixon Sisters, Three (Majestic) Paterson, N. J., t.
Dodge, Nancy Lee (Armando's) NYC, nc.
Dorn, Geneva (Tower) Kansas City, t.
Dorsey, Don (Penn) Wilkes-Barre, Pa., t; (Peeley) Hazleton 22-24, t.
Drake, Dick (Tower) Kansas City, t.
Drake, Marty (Glass Hat) NYC, nc.
Drake, Robert, & Jeanne (Orpheum) Reading, Pa.; (Di Pinta's) Phila, 22-27, nc.

E
Eberle, Ray (Oriental) Chi, t.
Emmy, Carlton (Riverside) Milwaukee, t.

F
Farrell, Beth (Orpheum) Omaha, t.
Fisher's, Bob, Flyers: Little River, Miami, until Feb. 3.
Flames, Three (Lookout House) Covington, Ky., nc.
Florenz, Cleo (Center) Norfolk, Va., t.
Fonville, Harold (Club VIII) NYC, nc.
Franks, Perry, & Janyce (Palace) Columbus, O., t.
Franks, Charles (Dixie) NYC, h.
Freed, Bob (Pantages) Birmingham 19-21, t.
Froman, Jane (Copacabana) NYC, nc.
Fuld, Leo (5100 Club) Chi, nc.

G
Gaby, Frank (State) NYC, t.
Gallant & Leonora (Stevens) Chi, h.
Gall-Gall (Plaza) NYC, h.
Galvin, Johnny (Hipp) Baltimore, t.
Gardner, Lynne (Glass Hat) NYC, nc.
Gardner & Murray (Downtown) Chi, t.
Gill, Jeffrie, & Evan Price (Bellerive) Kansas City, Mo., h.
Glover & LaMae (Mount Royal) Montreal, h.
Gordon, Johnnie Lee (5100 Club) Chi, nc.
Green, Miltz (Copacabana) Miami Beach, nc.
Guinn, Miriam (Carman) Phila, t.

H
Harding, Lester (Tower) Kansas City, t.
Hardy, Eve (Paris qui Chante) NYC, nc.
Harrington, Pat (Greenwich Village) NYC, nc.
Harris Trio (Riverside) Milwaukee, t.
Harris, Wanda (Paris qui Chante) NYC, nc.
Harvey, Nat (Paris qui Chante) NYC, nc.
Healy, Eunice (RKO-Boston) Boston, t.
Henning, Pat (Orpheum) Omaha, t.
Herbert, Jack (Royale) Detroit, nc.
Herth, Milt (Copacabana) NYC, nc.
Heywood, Eddie (Downtown) Chi, t.
Hector & Pals (Orpheum) Minneapolis, t.
Holliday, Billie (Spotlite) NYC, nc.
Holm, Celeste (Plaza) NYC, h.

I
Hurley, Jacqueline (Lookout House) Covington, Ky., 10-23.

J
Jacobson, Hymie (Roumanian Folks Casino) NYC, nc.
Jaxon, Great (Rayott) Niagara Falls, N. Y., nc.
Jenkins, Polly, Musical Plowboys (Airport) Bakersfield, Calif., 20-25.

K
Kent, Marsha (Club 18) NYC, nc.
King, Karen (Paris qui Chante) NYC, nc.
Knight, Evelyn (Blue Angel) NYC, nc.
Kramer's, Henry, Midgets (Kentucky) Toledo, O., nc.

L
LaDare, Marie (Emery) Bradford, Pa., h.
Lamont, Laddie (Hipp) Baltimore, t.
Lane, Larry (Jack & Bob's) Trenton, N. J., nc.
Lataska & Lawrence (Primrose) Newport, Ky., nc.
Lathrop & Lee (Paramount) NYC, t.
Laurette & Clymas (Mayflower) Akron, O., h; (Hollenden) Cleveland 22-Feb. 3, h.
Leroy Bros. (Town Barn) Buffalo 8-21, nc.
Leroy, Hal (Glenn Rendezvous) Newport, Ky., nc.
Lester, Buddy (Paramount) NYC, t.
Lowe, Hite & Stanley (Earle) Washington, t.
Lewis, Ralph (Tic Toc) Milwaukee, nc.
Ling, Jade (Duane) NYC, h.
Louis & Cherie (Hofbrau) Lawrence, Mass., nc.
Lucky Girls (Henry Grady) Atlanta, h.
Lucas, Nick (Palumbo's) Phila, nc.
Lynn, Betty (Paris qui Chante) NYC, nc.

M
McKay, DeLloyd (Spa) Baltimore, nc.
Malloy, Ullaine (Blinstrub's) Boston 22-Feb. 5, nc.
Martin, Harry (Capitol) Washington, t.
Mignon (Glass Hat) NYC, nc.
Mills Bros. (Palace) Columbus, O., t.
Minevitch, Borrah, & His Rascals (Palmer House) Chi, h.
Ming, Line, & Hoos She (Oriental) Chi, t.
Moore & Bergh (Hipp) Baltimore, t.
Morris, Doug (Auditorium) Providence.
Morrison, Jack (Hipp) Baltimore, t.
Murphy Sisters, Three (Hipp) Baltimore, t.
Murray, Jan (Palace) Cleveland, t.

N
Nadine (Zimmerman's) NYC, re.
Nancy & Michael (Plaza) NYC, h.
Nazarro, Cliff (Palace) Columbus, O., t.
Nelson, Joy (Mocambo) Chi, nc.
Nikolai, Marlowe & Zehra (Lookout House) Covington, Ky., nc.
North, June (Woodward) NYC, h.
Norton Sisters, with Mary Lee (Palace) Cleveland, t.
Nygard, Gloria (Gold Room) Portland, Ore., nc.

O
O'Connor, Eileen (5100 Club) Chi, nc.
Olman, Marjorie (Majestic) Paterson, N. J., t.
O'Toole, Ollie (Golden Gate) San Francisco, t.
Overman, Wally (Highlands) Grand Rapids, Mich., cc.

P
Paxton (Glass Hat) NYC, h.
Petrie, Jane (Biltmore) NYC, h.
Pierson, Dave, Three Toppers, Ray Campbell (Delghan's) Camden, N. J., nc.
Plant, Mark (Leon & Eddie's) NYC, nc.
Powers, Rex & Betty (Primrose) Newport, Ky., nc.
Price, Georgie (Beachcomber) Miami, nc.

R
Rae, Nan, & Waterfall (Palace) Columbus, O., t.
Raysor, Ray (Belvidere) Springfield, Ill., nc.
Read, Kemp (Red Coach Grill) Hingham, Mass., nc.
Reed, Harry, & Eddie Gold, Barbary Coast Boys (Swan) Phila 8-30, nc.
Reis Bros. (5100 Club) Chi, nc.
Remos, Paul (State) NYC, t.
Rhythmettes, Three (State) Baltimore, t.
Ricardo, Danny (Riverside) Milwaukee, t.
Rice, Andy, Jr. (Primrose) Newport, Ky., nc.
Richey, Jean (Earl Carroll's) Hollywood, Calif., t, re.
Richman, Harry (Copacabana) Miami Beach, Fla., nc.
Rivera, Marquita (Oetjen's) Brooklyn, nc.
Roark, Edith (Paris qui Chante) NYC, nc.
Rojas, Fernando (La Conga) NYC, nc.
Rolling Rhapsody (Stevens) Chi, h.

S
Rollini, Adrian (Bradford) Boston, h.
Ross, Dolores (Greenwich Village Inn) NYC, nc.
Ross Sisters (Earle) Washington, t.
Rossilano, Milla (Mainliner) Des Moines, nc.
Rubinoff (State) NYC, t.
Russell & Davis (Majestic) Paterson, N. J., 15-17, t.
Ruton's Dogs (Carman) Phila, t; (Towers) Camden, N. J., 19-21, t.

T
Salici Puppets (Capitol) Washington, t.
Sands, Hi (Hipp) Baltimore, t.
Sebastian, Marc (Club VIII) NYC, nc.
Setz, Val (Golden Gate) San Francisco, t.
Sharkey (Chicago) Chi, t.
Sharon, Rita (Esquire) Norfolk, Va., nc.
Sharpe, Robert (Gold Room) Portland, Ore., 15-25, nc.
Simpson, Carl & Faith (Sherman) Chi, h.
Skating Vanities (Auditorium) San Francisco 6-21.
Slater, Jane (Palace) Cleveland, t.
Small, Jackie (Paris qui Chante) NYC, nc.
Smith, Elwood (Cafe Society Uptown) NYC, nc.
Stanley, Neal, & Marti (Capitol) Washington, t.
Sterlings, The (McVan's) Buffalo, nc.
Stuart, Dorr (Palmer House) Chi, h.
Stuart, Gene (Jack & Bob's) Trenton, N. J., nc.
Summer, Helen (Ivanhoe) Chi, re.
Sunny, Leo (Shawnee) Springfield, O., h.
(See ROUTES on page 28)

U
Ullaine (Blinstrub's) Boston 22-Feb. 5, nc.

V
Vanderbilt, The (Palace) NYC, t.

W
Walters, The (Palace) NYC, t.

X
Xmas, The (Palace) NYC, t.

Y
Yarnall, The (Palace) NYC, t.

Z
Ziegler, The (Palace) NYC, t.

AA
A.A. (Palace) NYC, t.

BB
B.B. (Palace) NYC, t.

CC
C.C. (Palace) NYC, t.

DD
D.D. (Palace) NYC, t.

EE
E.E. (Palace) NYC, t.

FF
F.F. (Palace) NYC, t.

GG
G.G. (Palace) NYC, t.

HH
H.H. (Palace) NYC, t.

II
I.I. (Palace) NYC, t.

JJ
J.J. (Palace) NYC, t.

KK
K.K. (Palace) NYC, t.

LL
L.L. (Palace) NYC, t.

MM
M.M. (Palace) NYC, t.

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Jerome, Betty (Paris qui Chante) NYC, nc.
Johnson, Gil (La Martinique) NYC, nc.
Jules & Webb (Last Frontier) Las Vegas, Nev., h.
June & Martin (Leon & Eddie's) NYC, nc.

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Chi GAC Grabs Air Tie-Ins as Talent Source

CHICAGO, Jan. 13.—Don Coombs, head of the newly organized hillbilly booking office in the local GAC office, this week signed into his stables the talent of Station KWK, 5,000-watter in St. Louis.

Altho Coombs already has Station WIBC, Indianapolis, signed up, his deal with KWK marks the inking of his first major station and talent heard regularly on Coast-to-Coast shows.

KWK recently organized its own artist bureau under the title of Talent Management Company. In this org are the Shady Valley Gang, heard on Mutual five mornings a week and Coast to Coast on 300 of the net's stations Saturday nights.

With this new tie-up and in line with the policy under which GAC set up its

hillbilly booking office, the station's talent will now be booked in spots into which the station bureau did not have power enough to place them. They will go into the Tower Theater, Kansas City, in the near future.

Another part of the deal is based on reciprocity. With this arrangement GAC gets radio talent it formerly did not have to book with its own talent on theater dates, etc., while the station's talent is booked into spots hitherto unavailable.

Coombs has similar deals pending with other stations in the Midwest.

Baker After Trace At Dixie; Building Augmented Outfit

NEW YORK, Jan. 13.—Don Baker follows Al Trace into the Dixie Hotel January 30. Deal was set Tuesday (9) when management and Baker's reps finally got together on price. Amount of dough involved was not disclosed but deal under which Baker goes in calls for a series of four-week options which ties him up to the Dixie for a year.

For the Dixie job, Baker will increase his unit to nine men. Heretofore he's always worked with only five men in various lounges in and around the Stem. Besides dishing out straight dance tempo the new outfit will lean plenty on the entertainment comedy stuff. Group is set to get seven Mutual air shots weekly.

Trace is due to start theater dates, opening at Loew's State February 1. Following theaters the outfit will go into the Aquarium, New York.

Captivators Splitting Up

MILWAUKEE, Jan. 13.—The Captivators, cocktail trio comprising Tony Lombardo, Ralph Wolfe and Glen Thomas, are disbanding. The unit wound up a return engagement at Steuben's here last week. Future plans for the members are not completely set. Wolfe probably will be booked in as organ soloist at Steuben's. Lombardo plans to organize another unit and may locate permanently in Milwaukee. Thomas will join a combo opening at Lakota's downtown spot shortly.

Silver Rail, Detroit, Sold

DETROIT, Jan. 13.—Silver Rail, cocktail lounge in the South End suburb of Ecorse, is changing hands, with Louis Vitoff, a newcomer in the field, coming in as new owner.

OFF THE CUFF

East:

PENNY PRENTISS into the Tahiti Bar, Philadelphia. . . . DORIS MERRILL at Bingham House, Philadelphia. . . . AL SMALL'S unit at Philadelphia's 20th Century Tavern. . . . WYN MEEHAN TRIO new at Continental Music Bar, Atlantic City. . . . THREE PEPPERS, Four Men of Rhythm. Jack Verna Trio, Fred Eddmond Trio, Cats and a Fiddle make the new talent array at Ciro's, Philadelphia. . . . PHIL MILLS working at Tahiti Bar, Philadelphia. . . . RED RODNEY, trumpet ace, formerly featured with Jimmy Dorsey, joins the Jimmy Golden Trio at Philadelphia's Down Beat.

GENE HALL TRIO alternating with Russel Young at the piano and Lou's Moravian Bar, Philadelphia. . . . HEP CATS new at Copa Musical Bar, Philadelphia. . . . JEAN CARNEY, danseuse at the 820 Club, to join her dad, Bob Carney, and sister, Roberta, in a USO unit touring the South Pacific. . . . CAL NEMETH alternating with Rist Brothers at Lou's Germantown Bar, Philadelphia. . . . THREE KEYS added to Lou's Moravian Bar, Philadelphia. . . . HARLEM HIGHLANDERS alternating with Joe Small at Lou's Chancellor Bar, Philadelphia.

ANGIE BOND opens at Stuyvesant Hotel, Buffalo, January 17. . . . NEW YORKERS current at Dubonnet, Newark. . . . EMANUEL COLWELL goes to Louis' Bar, Philadelphia, after winding up at the 44 Club, Newark. . . . PAT PARKER now at Rose Room, Newark. . . . COOPER AND COLE switched from Piccadilly, New York, to the 44 Club, Newark. . . . COLEMAN HAWKINS opens at McVan's, Buffalo, January 22. . . . IONE GAUSE began at the Music Box, Paterson, January 12. . . . PHIL INGALLS current at the Garde Hotel, Hartford. . . . JEANNE VAN COTT at O'Connor's Restaurant, Albany. . . . JACKIE ARLEN now at Irene's, Newark. . . . FRANK O'CONNELL at the Dubonnet.

Midwest:

JERRY NADER QUINTETTE opened at the Dome, Minneapolis, January 15, along with Dorraine Lewis. . . . BENNY WEEKS into Mickey's Show Bar, Detroit, January 15. . . . FOUR OF FUN current at Melody Inn, Philadelphia. . . . TRI-STAR TRIO into their eighth month at the Preview, Chicago.

VITO MARIANI, accordionist, now at

ROUTES

(Continued from page 27)

T
Terrell, G. Ray (Palmer House) Chi. h.
Thomas, Jimmy (Pennsylvania) West Palm Beach, Fla., h.
Thompson, Johnny (Leon & Eddie's) NYC, nc.

V
Van, Gloria (5100 Club) Chi, nc.
Victor, Leon (La Martinique) NYC, nc.
Vincent, Romo (State) NYC, t.

W
Walker, Janice (Paris qui Chante) NYC, nc.
Walls, June (Embassy) Phila, nc.
Walsh, Sammy (Copacabana) Miami Beach, nc.
Walters, Charle (Music Bar) Schenectady, - N. Y., nc.
Ward, Michael (Biltmore) NYC, h.
Warren, Annette (Carter) Cleveland, nc.
Watson Sisters (Center) Norfolk, Va., t.
Wilkie & Dare (Adams) Newark, N. J., t.
Williams, Ava (Paris qui Chante) NYC, nc.
Willis, Phyllis (Hipp) Baltimore, t.
Wilson, Derby (State) NYC, t.
Wonder, Tommy (Adams) Newark, N. J., t.
Wood, Barry (Adams) Newark, N. J., t.
Workmans, The (Henry Grady) Atlanta, 15-24, h.
Worth, Coley (Riverside) Milwaukee, t.
Wyse, Ross, Jr. (RKO-Boston) Boston, t.

Y
Youngman, Henny (Chicago) Chi, t.

Z
Zephyrs, The (Strand) NYC, t.

Chicago's Brown Derby, is readying a larger band for pending hotel engagement and possible radio commercial. . . . BILLY CARR and Jessie Rosella will go into Chicago's Club Morocco February 4 after a two-year engagement at Vine Gardens, Chicago. . . . BOBBY JONES now at the Mexican Inn, Amarillo, Tex. . . . LLOYD GREGORY, who has closed recently at Perkins' Playdium, East St. Louis, now on USO tour. . . . GILBERT AND LEE current at Blinstrubs', Boston. . . . DOROTHY DAY TRIO now at Germania Club, Freeport, Ill.

Here and There:

BILL GOODEN has opened at the Plantation, Nashville. . . . COUNTS AND THE COUNTESS set for the Venetian Room, Long Beach, Calif. . . . HAP AND EDDY current at the Vogue Cocktail Lounge, Detroit. . . . RED CALLOWAY at Turk's Show Bar and the Cee Gee Trio at the Stage Door Bar of Music, Detroit, have both renewed contracts. . . . BUCK BASSEY, new comedy unit, opened last week at the State Show Bar, Detroit. . . . BIGGIE KANAE and His Hawaiian-Aires current at Kingsley Inn, Detroit, then move into the Club Rio.

ROYAL KLINTWORTH at the Jungle Room of the Sheraton Plaza Hotel, Daytona. . . . DR. OWEN JONES, pianist, holds sway in the Ocean Room of the Sheraton. . . . ART BOSWORTH and Jean Albrechtsen, formerly of the local swank Bath and Tennis Club, now preside over the Seabreeze Manor Lounge, Daytona.

Cortez Doubling to CRA

NEW YORK, Jan. 13.—Jose Cortez is now doubling. Besides playing the fiddle with his outfit at Jack Dempsey's Restaurant, guy has taken on another job. He's now in charge of electrical transcriptions at Consolidated Radio Artists. "They talked me into it," he says.

New Room in Balt. Hotel

BALTIMORE, Jan. 13.—The Congress has opened a new room, the Rio. Cocktail dancing begins at 5 p.m. Two bands, George Menen and Alan Jeffreys, are offered nightly.



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Frane's, Dorothy, Ice Fantasia (Benjamin Franklin Hotel) Phila.
Frane's, Dorothy, Ice Time (Adolphus Hotel) Dallas.
Hats Off to Ice (Center Theater) NYC.
Henie, Sonia, Hollywood Ice Revue (Madison Sq. Garden) NYC.
Ice-Capades of 1945 (Auditorium) Providence 15-23; (Arena) New Haven, Conn., 24-Feb. 1.
Ziegfeld, Dolores, Fantasy on Ice (The Boulevard) Elmhurst, L. I., N. Y.

BROADWAY OPENINGS

OUT-OF-TOWN OPENINGS

SOPHIE

(Opened Monday, December 25, 1944)

THE PLAYHOUSE

A comedy by George Ross and Rose C. Feld, based on "Sophie Halenczik, American" stories by Miss Feld. Directed by Michael Gordon. Setting by Samuel Leve. Costumes by Rose Bogdonoff. General manager, Jesse Long. Stage manager, Herbert V. Gallendre. Press representative, Dorothy Ross. Presented by Meyer Davis and George Ross.

Annie Halenczik.....Ann Shepherd
Ernst Hopkins.....Will Geer
Tom Blanchard.....Richard Deane
Chet Blanchard.....John McGovern
Frankie Halenczik.....Donald Buka
Sophie Halenczik.....Katina Paxinou
George Odanos.....John Harmon
Mr. Parker.....Kurt Richards
Irene Halenczik.....Donna Keath
Mrs. Scudder.....Doris Rich
Capt. Thornton Scudder.....Ronald Alexander
Marge Nelson.....Marguerite Clifton
Anton Halenczik.....Louis Sorin
Elsie, his wife.....Eda Reiss Merin
Joey, their son.....Jerry Boyar

The columns of *The New Yorker* mag have furnished the fabric for several successful plays and a musical. The latest to hit the Stem is *Sophie*, which George Ross and Rose Feld have concocted from the latter's yarns about a Czech family in Connecticut.

All the elements for a warm and witty comedy are at hand, but the Ross-Feld scripting combo have somehow missed the woods for the trees. The impact of a theme evidently intended as a smacking answer to prejudice and intolerance is lost via plot deviations. The authors have crammed in so much about so many that there is neither room nor time to dig very deeply into characterization. The result is that the Halencziks and their pals wind-up pretty much as they start—a superficial lot who don't stir up any great emotional dither one way or the other.

Briefly, the doings at the Playhouse concern a widowed Czech immigrant who is bringing up her family in the American way. She incurs the enmity of a hard-shelled Yankee who is intolerant of "foreigners." The latter is, of course, finally put to rout and further punished by having his only son marry Sophie's youngest daughter. All of which is fair enough. Mixed into this, however, are the complications of getting the oldest Halenczik gal married to a young Hungarian; of having a gal arrive from Virginia with a baby that belongs to the G.I. son of the house and, finally, of the arrival of Sophie's no-good brother-in-law, his wife and poisonous young brat. By the time that Sophie can deal with all these matters—get the young couple off to settle in a house in Bridgeport, engineer her stubborn son into marriage, and pack her n.g. in-laws back to New York—what should be the central theme has dwindled to little more than a thread. There just isn't room in three acts to pack it all in and do a complete job.

However, it can be reported that as a vehicle for Katina Paxinou, *Sophie* gives the Greek star an opportunity for an auspicious stage bow here. She plays the title role with restraint and injects more warmth and humor into it than the script warrants. Much the same can be said for the supporting cast, which is fine. Ann Shepherd, from the airwaves, gives a top-drawer performance as the younger sister and will likely attract managerial eyes. Will Geer makes the most of a dyspeptic postman and Louis Sorin culls more chuckles than the part deserves as the perpetually hungry brother-in-law. Donald Buka and Marguerite Clifton both score as the confused G.I. and the gal who loves him.

Michael Gordon's direction is sound and amazingly well paced considering the crowded doings which go on in the Halenczik living room and kitchen. Samuel Leve has devised a neat double set as a background for them.

There are bits of "Sophie" which could be lifted for an air cast. As it stands, however, it would seem that ether-scripters would have a difficult job in tying them together for a coherent short adaptation.

There is a good play in *Sophie*, too. Too bad that the authors got so involved that they only scratched the surface.

Bob Francis.

A LADY OF QUESTION

(Opened Wednesday, January 10, 1945)

BROADHURST THEATER

A musical by Clayton Ashley. Music by Fred Spielman and Arthur Gershwin. Lyrics by Stanley Adams. Sets by Watson Barratt. Costumes by Lou Eisele. Ensembles by Boots McKenna. Ballets by Natalie Kamariva. Lighting by William Thomas. Conductor Ving Merlin. Musical arrangements by Irving Riskin, Paul Shelley, Ralph Lane, Frank Denning and Merlin. Music for Chinese ballet by George Kamaroff. Lyrics and music for "Brooklyn, U. S. A." by Will Morrissey. Lyric and music for "Leave Us Let," by Bud Burton and Harold Cohep. Company manager, George Oshrin. Stage manager, Arthur Mayberry. Press representatives, C. P. Greneker and Walter Alford. Presented by J. J. Shubert in association with Clayton Ashley.

First Nurse.....Helene Le Berthon
Licetta.....Sue Ryan
Second Nurse.....Jackson Jordan
Third Nurse.....Blanche Grady
Doctor.....Jack Albertson
Scapino.....Bobby Morris
Ghisella.....Carole Landis
Christine.....Christine Ayres
Hildegarde.....Jacqueline Susann
Lt. Anthony Caufield, U.S.N.R.....
Arthur Maxwell
Dr. Gaspare.....Earl McDonald
Isabella.....Martha King
Captain Gordon.....Pittman Corry
1545

Captain Desrl.....Pittman Corry
Francesca.....Helene Le Berthon
Rosa.....Blanche Grady
Carmela.....Jackson Jordan
Dr. Bartoli.....Jack Albertson
Isabella.....Martha King
Scapino.....Bobby Morris
Anthony Gaspare.....Arthur Maxwell
Christine.....Christine Ayres
Hildegarde.....Jacqueline Susann
Licetta.....Sue Ryan
Gaspare.....Earl McDonald
Killer Pepoli.....Fred Catania
Second.....Al Klein
Pantaloon.....Steve Mills
Ghisella.....Carole Landis
Page Boy.....Francella Schmidt

SONGS: "Viva Vitamins"; "Lesson in Terpsichore"; "You're the Lord of Any Manor"; "Take My Heart With You"; "Without a Caress"; "I Wonder Why You Wander"; "I Don't Care What You Say About Me"; "A Hop, Skip, a Jump, a Look"; "A Pillow for His Royal Head"; "Don't Wake Them Up Too Soon"; "You're More Than a Name and an Address"; "Brooklyn, U. S. A."; "I'm Setting My Cap for a Throne"; "Leave Us Let Things Alone Like They Was"; "It's the Girl Everytime, It's the Girl."

A Lady Says Yes has been Broadway bound since the summer of 1943. In the interim sponsors have changed—like-wise the title. Even now the program (See *A Lady of Question* on page 30).

MANY HAPPY RETURNS

(Opened Friday, January 5, 1944)

THE PLAYHOUSE

A comedy by Clare Kummer. Staged by Peter Bernels. Settings by Stewart Chaney. General manager, Al Lee. Stage manager, William Johnson. Press representative, Ben Kornzweig. Presented by Harry Bloomfield.
Ethel.....Nan Butler
Jo Barnett.....Michael Dreyfus
Henry Burton.....Nell Hamilton
Albert.....Leonard Carey
Fay.....Nell O'Day
Eddie.....Don Gibson
Charles Barrows.....Rex O'Malley
Jane.....Jayne Cotter
Cynthia Lacey.....Mary Astor
Tom Caruthers.....Vincent Gardner

After undergoing considerable try-out revisions, *Many Happy Returns* bows in at the Playhouse. Whatever Harry Bloomfield has done for it on the road has had little effect on the final set-up. *Returns* preems as one of the stupidest and silliest comedies to hit the Stem for the new year.

Time was when Clare Kummer could script a good farce comedy. If *Returns* is to be taken as a current example, she has lost her touch. Perhaps if her not too funny idea had been treated as broad farce and staged by George Abbott—if Bloomfield had prevailed upon him to do it—*Returns* could have been amusing. But it is doubtful that Abbott would have touched it under any conditions, particularly as Miss Kummer has elected to treat her theme as a sort of Lonsdale drawing-room comedy. The result is bad from beginning to end and likely will not be around long enough to worry about one way or the other.

Presumably, *Returns* is supposed to be brittle and amusing. Brittle it is—so much so that it breaks apart in all directions from the first act on. It is amusing almost never—except when Miss

STAR IN THE WINDOW

(Opened Tuesday, January 9, 1945)

NATIONAL, WASHINGTON

A comedy by L. Bush-Fekete, Sidney Shelton, and Mary Helen Fay. Setting by Frederick Fox. Produced by Edward Choate and Marie Elkins. General manager, Chandos Sweet. Company manager, Lawrence Farrell. Press representative, Richard Maney. Stage manager, Al West. Costumes, Bianca Stroock.
Mike.....Johnny Venn
Willis.....William Lynn
Daisy.....Florence Shirley
Jo.....Peggy Conklin
Helen.....Judith Abbott
Florence.....Dorothy Hinkley
Walter.....Roger Clark
Collins.....Tom McElhany
First Private.....Jerry Vincent
Second Private.....Frederick Tillinghast
Steve.....Kirk Douglas
Becker.....George Ives
Henry.....Mickey Stewart
Colonel Benson.....G. Albert Smith
Captain.....Richard Coogan

The Messrs. Bush-Fekete and Sheldon, and their co-author, Miss Fay, has a fundamentally warm and human theme in *Star in the Window*—story of a WAC lieutenant's return home after two years in uniform.

Cap Crix Tab

Crix split fifty-fifty to give a score of 50 per cent. Yes: Andrew Kelley (News), Nelson Bell (Post). No: John Maynard (Times-Herald), Jay Carmody (Star).

Sad to relate, they have taken this heart-warming theme and tossed it out the window—substituting in its place a package heavily laden with corn and forlorn comedy that, at its best, has a few feeble moments but which, for the most part, falters and flounders and has the customers squirming.

To make matters worse, and not to mince words, the support is bad. Possibly this is the fault of the material, but Florence Shirley as the mother and William Lynn, as the uncle, add nothing to a play that has sufficient handicaps without them.

The plot, instead of concerning itself with the problems of a WAC lieutenant, who has been under fire and has suffered from malaria, and in readjusting her self to the simple, humdrum, everyday home-town life, is twisted into the old formula—"boy meets girl, boy loses girl, boy gets girl."

Deciding to shed the war and her fox-hole romance with her uniform, Jo settles for Walter the "boy she left behind her." Unfortunately Steve, her G.I. heartbeat, shows up just as the wedding bells are about to ring out. A couple of other front-line sweeties, including her colonel and hospital medico, also show up in the course of time, but it is only a matter of three acts and the usual "situations" until Steve makes the grade.

Thus *Star*, which might have been a moving play of a soldier's return, turns out to be just another boy-girl situation and a rather weak one at that. The plot, as one aisler remarked, is still there for someone to use.

Peggy Conklin, as Lt. Jo, does her level best to bring matters off. She is a convincing WAC and could easily have been doubly convincing with a genuine situation to handle.

Kirk Douglas, as Steve is slightly on the cocky side but does a good supporting job for all that. Likewise, Roger Clark is convincing as a "deferred" drip. Johnny Venn, as the kid brother, has plenty of stage presence and gets about the best material turned out by the authors.

Mickey Stewart, who looks something like Milton Berle gone to fat, might be a very funny character if he had something to work with. G. Albert Smith, as the lovesick colonel, is as embarrassed as the audience by his predicament. For the rest, Judith Abbott and Dorothy Hinkley—as the "girl friends"—George Ives, Richard Coogan, Jerry Vincent and Frederick Tillinghast have little to do and do it none too convincingly.

Fox's interior set is excellent and deserves a better fate. George Daly.

Kummer builds a typical Roland Young role, this time played by Rex O'Malley, which calls for an occasional chuckle via understatement in scripting plus underplaying. Most of the chuckles incidentally can be chalked up to the (See *Many Happy Returns* on page 30).

THE OVERTONS

(Opened Tuesday, January 8, 1944)

PLYMOUTH, BOSTON

A new comedy by Vincent Lawrence. Produced by Paul Czinner. Staged by Elisabeth Bergner. Settings by Edward Gilbert. Costumes by Hattie Carnegie. Business manager, William Croucher. Press representatives, Willard Keefe and James P. Davis. Stage manager, Robert Lawrence.

Cora Overton.....Arlene Francis
Julia.....Mary Lawrence
Judith Bancroft.....Glenda Farrell
Jack Overton.....Jack Whiting
Minot.....Charles Lang
Tommy.....Donald Kohler
James Lawson.....Walter N. Greaza

This comedy of manners has pleasant advantages. It assumes that its audience is adult, and consequently, no one has to get slapped over the head with a mackerel to prove an obvious point of humor. It provides a lot of bright lines which are effectively delivered by a cast, all of whom know that acting is helpful behind the footlights. The sets are eye-soothing and colorful. The direction by Elisabeth Bergner skillfully avoids the ruts of talkativeness. *The Overtons*, briefly almost catches the brass ring on the comedy merry-go-round. It doesn't quite make it because the playwright forgot what he intended to prove.

Hub Crix Tab

Vote of three to two against, plus one "no opinion" ballot, chalks a score of 33 1/3 per cent. No: Elliot Norton (Post), Helen Eager (Traveler), Elinor Hughes (Herald). Yes: Leo Gaffney (Record), Cyrus Durgin (Globe). No Opinion: Edwin Melvin (Monitor).

The Overtons deals with an afternoon and evening in the life of a family of that name. Cora and Jack have been married eight and one-half years and have been doing a good job of staying happy because they trust each other. Judith Bancroft, an actress and intimate friend of every man mentioned during the course of the evening, has arrived for a week-end visit, bringing her latest romance, Minot. Athletic Minot is carrying a large, liquor-soaked torch for Judith. Judith, in turn, is toting one for Jack Overton. And no one is getting anywhere with anything until a financial crisis develops in the affairs of the latter.

The reappearance of the successful ex-husband of Judith, James Lawson, and his cynical assumption that all women can be had or bought, start the complications booming along at a fast rate.

If the thesis is that fidelity and enduring love are possible between young couples, Vincent Lawrence has done an excellent stretch of writing in his first act. He has done a good job of convincing both the audience and the cast that the Overtons are an exceptional couple. In fact a lot of the laughs and complications result because Judith Bancroft and James Lawson can't believe that such happiness is possible.

The second and third acts fall strictly in the farce category. You can guess it easily enough. Cora is convinced that Jack really has been intimate with Judith, and she walks out with her packed bag. Jack, innocent of the whole thing, lets her go, to the horrified amazement of Judith, Minot and James.

Everything comes out nicely, of course. Cora returns, ready to forgive Jack. But her magnanimous gesture gets a bump in the head when he tells her that nothing happened between him and Judith. After a bit of wrestling, boxing and active antics in the bedroom (with everyone in the cast taking part) the curtain comes down on the happy ending.

No one can complain that *The Overtons* doesn't provide pleasant escape. Superlative acting of Arlene Francis, Jack Whiting, Glenda Farrell, Walter Greaza and Charles Lang give the comedy a sparkle that makes for a very pleasant evening.

What *The Overtons* needs now is a stronger reason for Cora's departure when told that Jack has been in Judith's bedroom. Either the gal trusts him or she doesn't. Eight and a half years ought to give her the privilege of asking him if he did or didn't do wrong by friend Judith.

The comedy, however adds up to plenty of laughs and fine acting. That's more than enough to keep *The Overtons* going for quite a while.

Barbara Pearson.

LONDON REVIEW

LOVE IN IDLENESS

(Opened Wednesday, December 20, 1944)

LYRIC THEATER, LONDON

A comedy by Terence Rattigan. Presented by H. M. Tennent, Ltd., and John C. Wilson, by arrangement with Jack Buchanan. Directed by Alfred Lunt. Settings by Michael Reip.

Olivia Brown.....Lynn Fontanne
 Polton.....Margaret Murray
 Miss Dell.....Peggie Dear
 Sir John Fletcher.....Alfred Lunt
 Michael Brown.....Brian Nissen
 (By arrangement with Marion Ross)
 Diana Fletcher.....Kathleen Kent
 Celia Wentworth.....Mona Harrison
 Lady Markham.....Antoinette Keith
 Sir Thomas Markham.....Frank Forde

Whether on Broadway or in London a new play starring the Lunts is always an event. Hitherto, almost without exception, such plays have first been produced in New York and afterwards presented in London. This time the process is reversed. The success of *Love In Idleness* in London will undoubtedly be followed, in time to come, by its production on Broadway. Once more the Lunts have a competent author to thank for a suitable vehicle. Terence Rattigan, whose former West End successes, *Flare Path* and *While the Sun Shines*, set him well on the road to theatrical success, hasn't produced an epic in *Idleness*, but it's a good play and a fitting comedy for the talents of its particular stars.

Thames Crix Tab

"Love in Idleness" is one of the few plays of recent years to poll a 100 per cent "Yes" from the London critics. Its success in London's West End is inevitable and there is little reason why its popularity should not be duplicated, with the same company, on Broadway. Play is good material, too, for a well-directed film of the crisp sophisticated type.

The plot of *Love In Idleness* is sparse and therefore sufficiently easy to follow. Sir John Fletcher, an industrial magnate, pompous, efficient and vital, has been elevated to the exalted rank of a Cabinet Minister in the British War Government. He has an affair with Olivia Brown, a charming and witty widow. Altho he woos with ardour Fletcher is afraid to pursue his ends as owing to his political standing divorce from his pleasure-loving wife is out of the question. The widow, too, has an encumbrance in the shape of Michael, an only youngster, evacuated to Canada early in the war and who now returns, at the ripe old age of 17 to throw a wrench into the works. While in his adolescent stages in Canada, Michael has picked up Leftist ideas and present-day Cabinet Ministers and rich industrialists are poison to him. As his mother has never mentioned her lover, or the guilty splendor in which the pair live, the set-up comes as a distinct and distressing surprise to young Michael, who does his immature best to part the ever-loving couple. His clumsy efforts to rescue his mother from what he considers to be a "life of sin" are earnest but not quite successful.

Altho the third act, apart from one or two moments of deliciously sparkling wit, is slightly below the standard set by the first two, the play is, nevertheless, a dazzling piece of theater, this being due to the combination of a good playwright and three superb leading players.

As always Alfred Lunt and Lynn Fontanne are masters of stagecraft alive to getting the maximum effect with the minimum effort. They play their parts with disarming ease. Brian Nissen, 17-

year-old London boy, is a rare find for the third member of the trio. Not only has he acting ability and easy stage presence but he has remarkable restraint. To hold one's own in a scene with the Lunts is undoubtedly an achievement, but he actually does this. His diction is perfect with every word being clearly heard even in the back seats of the balcony. Nissen is real A-1 star material and he has a long road ahead upon which he may travel.

After one has dealt with the three leading players there is little left to say as the other parts are just incidental. Margaret Murray, Peggie Dear, Kathleen Kent, Mona Harrison, Antoinette Keith and Frank Forde are all more or less satisfactory, but there is little in their small parts that could possibly invite criticism. Bert Ross.

NAMES PULL IN HUB

(Continued from page 4)

but not least, *Lady of \$* did very nicely in a two-week stand. The two latter productions were in such a state of flux while in Boston that repeat business was almost automatic, if only to catch up with what was going on.

The drama side of the ledger amounts to another pretty logical matter. The public applauded *The Late George Apley*, naturally. *Dear Ruth* got a bang-up reception from everyone. But such excellent, practically no-name comedies as *Harvey*, *The Hasty Heart*, and going still further back *I Remember Mama*, were received with enthusiasm by drama-lovers and very tepidly by the cash customers. *Bell for Adano*, with Frederic March and Margo, combined to be a terrific success, both from the box office and the quality angle.

One Fast Fold

Thus far, only one drama did a fast fold in Boston. *The Young Know Best* really got wise to itself and folded quietly after a spin at the Copley Theater. Another shaky production which wobbled along to New York, via other cities, was Elissa Landi's *Dark Hammock*, notable mostly for the attractive costuming.

Season for road tours has only just begun, but *Star Time*, with Lou Holtz and Benny Fields, plus a hatful of other excellent entertainers, proved a sock click with the townspeople. Advance sales on *Catherine Was Great* look like another landslide for the box-office sector.

Everything adds up locally to a good b.-o. town, an optimistic city where people stay away from the night spot sectors in favor of "production" entertainment.

MANY HAPPY RETURNS

(Continued from page 29)

credit of O'Malley's playing and not to Kummer scripting.

For purposes of the record, *Returns* concerns the birthday celebration of a 45-year-old gent who has just become a grandfather. His son is in violent disagreement with his wife, due to the former's interest in a few client. Papa will get him out of it, but gets into a jam when his own second wife discovers him kissing the gal. The latter used to love him, but now doesn't. So father explains to son, who understands and makes up with his own wife. Later father discovers that he is about to be a father as well as a grandfather, and the lady who has been the disturbing influence is top-drawer with everybody—wives and husbands included, and is about to marry grandfather's friend. If all this seems a bit involved—it is as understandable as anything that comes across the foots at the Playhouse.

Almost without exception the actors in this opus seem quite as confused about the matter as the customers. Mary Astor and Neil Hamilton from the movies are in the lead slots. Both are suavely acceptable, but if they expected that a Stem appearance via this vehicle would do either any good, the answer is nil. The one bright spot is the playing of Rex O'Malley—and that shouldn't be given too much credit, in that it is the one really playable role in the show.

It looks as tho Harry Bloomfield and his backers had spent a lot of money uselessly. *Returns* has been given a nice production—far better than it deserves. Stewart Chaney has designed two expensive sets that fit right into the proceedings. Unfortunately, the latter don't live up to their surroundings.

Radio will take scant interest in "Returns." It is silly and confused enough to the combo of the eye and ear without eliminating the former. Doubtless it won't be around long enough for air-casters to be concerned about it, anyway.

Bob Francis.

A LADY OF QUESTION

(Continued from page 29)

does not credit any specific director. Perhaps no one wanted to assume the responsibility. At all events it arrives under the banner of J. J. Shubert—in association with Clayton Ashley, who wrote the book. Clayton Ashley is a pen name for Dr. Maxwell Maltz, a plastic surgeon.

Being a plastic surgeon, Dr. Maltz is naturally interested in fixing up noses, and he has recalled a bizarre superstition (if he hasn't dreamed it up himself) that the renaissance Venetians figured that a guy with a damaged schnozzle was impotent and had to prove himself before marriage. It is a notion that obviously lends itself to smut rather than to humor as applied to musical comedy. Smut is all right, when handled lightly and with the gay touch. Unfortunately, *Lady Says Yes* turns out neither light nor gay. The book is heavy-handed, plodding and unfunny. It put a pretty competent corps of actors on a spot. A reasonable prediction is that all of them are going to be doing something else before long.

Roughly, Dr. Maltz's ideas concern the old dream formula. A naval lieutenant is getting his beezee patched. The anesthetic gives him ideas. He steps back 400 years to Renaissance Venice. He can't marry his fiance because of the damaged beak. He has to get mixed up with the tart-of-the-year to show that he's all right physically. Latter turns out to be hospital receptionist who guided him to operating room. Somehow or other everybody gets to China during second act—for no good reason except a ballet. It is all quite confusing and winds up with a Washington garden party. However, boy gets gal (the receptionist) and the fiancee pairs off with somebody else. By that time nobody cares much, either way.

Musically, the Fred Spielman and Arthur Gershwin score doesn't add much to the book. There is little to be remembered tunewise on leaving the theater, except for *You're More Than a Name and Address* which has a chance for some play. Nor are Stanley Adams's lyrics better than run-of-the-mill. Single sock tune and lyric is *Brooklyn, U. S. A.*, contributed by Will Morrissey. Score could do well with more interpolations of same sort.

The whole matter gives the impression of being hastily put together with the possible exception of the ballets staged by Natalie Kamarova. Watson Barrett's sets are far from his usual imaginative standard. William Thomas's lighting is confused and does scant justice to Lou Elsel's body-draping. And Boots McKenna's dance routines are strictly off the cuff.

The actors suffer to the same degree. To take the best of them, Sue Ryan and Bobby Morris work heroically with little material. Morris's prize fight routine is amusing and the former has been lucky enough to get the show's only click song number. Flicker-star, Carole Landis, exhibits an A-1 figure and a torchy, if not powerful voice. Ditto for Christine Ayres. Arthur Maxwell contris an acceptable baritone. However, the whole cast seems to be anxious to get the business over with reasonable dispatch. *Lady* hasn't got what it takes—and they evidently know it.

Exception must be taken to the above, however, on the part of Tatiana Grantzeva and Pittman Corry—and their supporting toasters. Ballets are authentic and eye-pleasing—and not hoked-up for musical comedies. Both the performance and choreography rate a salute.

In sum, *Lady* is essentially burlesque—top-heavy with book. The confusion of the latter can be taken, but a few pretty gals and some nice stepping can't fill out an evening or make up for over-all dullness. The lady may have said "Yes," but the customers will likely chorus "No."

Bob Francis.

Routes Dramatic and Musical

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

Blossom Time (English) Indianapolis 17-20.
 Central Park (Forrest) Phila.
 Chicken Every Sunday (Cass) Detroit.
 Doll's House (Memorial Aud.) Louisville 17;
 (Hartman) Columbus, O., 18-20.
 Dunham, Katherine (Rajah) Reading, Pa.,
 17; (Karlton) Williamsport 18; (Erie)
 Schenectady, N. Y., 19-20.
 Gilbert & Sullivan Operas (Hanna) Cleveland.
 Good Night Ladies (Robinson Aud.) Little
 Rock, Ark., 17; (Auditorium) Memphis, 18-
 20.
 Goose for the Gander (National) Washington.
 Hayes, Helen, in Harriet (Erianger) Chi.
 Hope for the Best, with Franchot Tone
 (Nixon) Pittsburgh.
 Kiss and Tell (Studebaker) Chi.
 Kiss and Tell (Metropolitan) Seattle.
 Lawrence, Gertrude, in Errand for Bernice
 (Hartman) Columbus, O., 15-17; (Cox) Cin-
 cinnati 18-20.
 Life With Father (Shrine Aud.) Des Moines,
 17; (Music Hall) Kansas City, Mo., 18-20.
 Merry Widow (Shubert) Boston.
 Merry Widow (Geary) San Francisco.
 Oklahoma (American) St. Louis.
 One Man's Show (Locust St.) Phila.
 Othello, with Paul Robeson (Mayfair) Port-
 land, Ore., 15-18; (Senior H. S. Aud.) Sac-
 ramento, Calif., 20.
 Over 21 (Walnut) Phila.
 Overtons, The (Plymouth) Boston.
 Pttis, Zasu, in Ramshackle Inn (Fox) Spo-
 kane, 17; (Wilma) Missoula, Mont., 18;
 (Marlow) Helena 19; (Rainbow) Great
 Falls 20.
 Sons o' Fun (Auditorium) Dallas, Tex., 17;
 (Metropolitan) Houston 18; (Paramount)
 Austin 19; (Texas) San Antonio 20.
 Star Time (Shubert) Phila.
 Stars in the Window (Wilbur) Boston.
 Student Prince (Cox) Cincinnati 15-17; (Audi-
 torium) Newark 18; (Memorial Hall) Day-
 ton 19-20.
 Tempest, The (Colonial) Boston.
 Ten Little Indians (Harris) Chi.
 Voice of the Turtle (Selwyn) Chi.
 West, Mae, in Catherine Was Great (Ford)
 Baltimore.
 Winged Victory (Wilson) Detroit.

ADVANCE BOOKINGS

(Continued from page 22)

Diego, Feb. 10-11; Trianon, San Diegg, Feb. 13 (four weeks).
 INA RAY HUTTON: Palace Theater, Cleve-
 land, Jan. 19-25.
 INTERNATIONAL SWEETHEARTS: Colli-
 seum, New Orleans, Feb. 4; Madison Rink,
 Louisville, 10; Downtown Theater, Chicago,
 16-22; Paramount Theater, Detroit, 23-28;
 Armory, Akron, March 2; Apollo, New York,
 9-15; Howard Theater, Washington, 23-29.
 LOUIS JORDAN: Town Barn, Buffalo, Jan.
 22 (2 weeks); Paramount, New York, Feb. 7
 (2 weeks); Apollo, New York, March 30
 (week); Howard Theater, Washington, April
 6 (week); Paradise Theater, Detroit, 27.
 GENE KRUPA: Palladium, Hollywood, until
 Feb. 5.
 SPIKE JONES: Orpheum Theater, Omaha,
 Jan. 19 (week); Orpheum Theater, Min-
 neapolis, 26 (week); Oriental Theater, Chi-
 cago, Feb. 2 (week); Michigan, Detroit, 9
 (week); Palace Theater, Columbus, O., 27-
 March 1; Palace Theater, Cleveland, 2 (week);
 Riverside Theater, Milwaukee, 9 (week);
 Adams Theater, Newark, N. J., 22 (week);
 RKO-Keith, Boston, 29; State Theater, Hart-
 ford, Conn., April 6-8.
 STAN KENTON: Auditorium, Kansas City,
 Mo., Jan. 20; Meadow Acres, Topeka, Kan.,
 21; Tuna Town Ballroom, St. Louis, 23 (2
 weeks); N.A.S., Norman, Okla., Feb. 14;
 N.A.T.C., Norman, Okla., 15; Frog Hop,
 St. Joseph, Mo., 17; Shermot, Omaha, 18;
 Corn Palace, Mitchell, S. D., 19; Arkota,
 Sioux Falls, S. D., 20.
 LLOYD LA BRIE: Pla-Mor Ballroom, Kan-
 sas City, Mo., until Jan. 24.
 JOHNNY LONG: Orpheum Theater, Min-
 neapolis, Jan. 12 (week); Skylor Ballroom,
 Sioux City, Ia., 20; Tro-Mar Ballroom, Des
 Moines, 21; Armory, Evansville, Ind., 23; Univ.
 of Kentucky, Lexington, 25; Marine Corps
 Station, Quantico, Va., 27; Pal-O-Mar Ball-
 room, Norfolk, 30-31; Paramount, New York,
 Feb. 7 (2 weeks); Palace Theater, Columbus,
 O., March 27-29.
 HAL MCINTYRE: Commodore Hotel, New
 York, until Jan. 31; Sherman Hotel, Worces-
 ter, Mass., Feb. 2 (4 weeks).
 DEKE MOFFITT: Trocadero, Henderson,
 Ky., thru Jan.
 VAUGHN MONROE: Hollywood Palladium,
 Hollywood, Feb. 6 (six weeks).
 WILL OSBORNE: Capitol Theater, Wash-
 ington, Jan. 18 (week).
 HOT LIPS PAGE: Royale Theater, Balti-
 more, Jan. 19-25; Paradise Theater, Detroit,
 22-28.
 TONY PASTOR: Roosevelt Hotel, Wash-
 ington, Jan. 10 (3 weeks); Metropolitan
 Theater, Providence, Feb. 9-11; State Theater,
 Hartford, Conn., 16-18; Meadowbrook, Cedar
 Grove, N. J., March 1 (4 weeks); Adams
 Theater, Newark, N. J., 29 (week); Sherman
 Hotel, Chicago, April 13 (4 weeks); Down-
 town Theater, Detroit, May 11 (week).
 GEORGE PAXTON: Roseland Ballroom,
 New York, Feb. 24; Pennsylvania Hotel, New
 York, June 4-July 15.
 DON REID: Claridge Hotel, Memphis, Feb.
 2-March 1.
 JOHNNY ROMEO: State Line Restaurant,
 North Bennington, Vt., until April 15.
 CHARLIE SPIVAK: Armory, Elmira, N. Y.,
 Jan. 20; Stanley Theater, Utica, N. Y., 23;
 Shea's Theater, Buffalo, 26 (week); Commo-
 dore Hotel, New York, Feb. 2 (6 weeks).
 BENNY STRONG: Peabody Hotel, Memphis,
 thru Jan.
 BENNIE STRONG: Peabody Hotel, Mem-
 phis, until Feb. 1.
 GEORGE TOWNE: Brown Hotel, Louisville
 (ndef.).

FIGHT
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JANUARY 14-31

Kirsten Pops One

NEW YORK, Jan. 13. — Now RCA-Victor pulls a switch. Dorothy Kirsten, Met Opera star and Red Seal artist, cut *Love I Long For*, a pop ballad. Wasn't long ago that Decca put out *White Christmas* by none other than Jascha Heifetz.

Bob Francis.

Mutual Set To Nix Before '11' Remote Skeds

To Build Salable Sustainers

NEW YORK, Jan. 13.—Mutual will shortly institute a new program policy of dropping from the web all dance band remotes which are on the air before 11 p.m., thus clearing at least 17 "non-productive" quarter hours from the net's sked. Purpose of the idea, which will go into effect as rapidly as contracts with remote spots become due, is to give MBS more good time into which to put sustaining shows with commercial possibilities.

Typical of how bands at present cut into web's choice time is the Wednesday night set-up. At 7:15 Ray Herbeck's ork from Hotel Edison, New York, slices the 7-7:30 slot. At 7:45 Hal Aloma's ork from Hotel Lexington here kayos the 7:30-8 seg. The same night Chuck Foster's band from the Chicago Blackhawk comes in at 10:45 lousing up the 10:30-11 time. Nearly the same situation comes up at 7:15 Tuesday with Louis Armstrong's band from the Zanzibar, New York, and on Monday, when Jose Morand's ork (Hotel Astor) is at 7:15, George Barry and band from the Arcadia Ballroom here at 10:30, and Lew Diamond's (See MBS Nixes Remotes on page 33)

CBS Names Stanley Asst. Director of Prom. for Stations

NEW YORK, Jan. 13.—Howard Stanley, sales promotion manager at WTOF, Washington, has been named assistant director of promotion service for CBS-owned stations. Until a replacement is found for Stanley at WTOF he will spend part of his time in Washington and the rest at web headquarters in New York.

While at WTOF, Stanley also acted as director of press information for CBS in Washington. Prior to joining CBS, he was with WINX, Washington, doing promotion, publicity and production work. He has also been associated with WGAN, Portland, Me., and WGAL, Lancaster, Pa.

Mel Williamson Heads New GC&N West Coast Office

HOLLYWOOD, Jan. 13.—Mel Williamson has been named West Coast production head of Geyer, Cornell & Newell, Inc., Agency, it was announced by Don Shaw, radio director of the firm. Agency was forced to open headquarters here with tee-off of the Andrews Sisters' ailer, owned by Lou Levy and produced by Manny Manheim. Until suitable quarters can be found agency will work out of Garden of Allah Apartments.

PULL FOR CHANNELS

(Continued from page 11)
the radio industry faces a fight for the best channels. On low-frequency operation, which tele will have for the present, as in AM radio, the lower bands are the better ones. Reception is better and present-day sets are capable of picking them up.

Motion pic people in broadcast tele are not unknown. Paramount has a station in Hollywood and the company has a 43 per cent interest in DuMont which is expected to put them squarely in the middle of the video scene. In addition, RKO has a share of DuMont stock and also has a producing corporation called RKO Productions which is currently packaging shows.

Others Awaited Theater Video

Several other pic outfits have made tentative moves into tele but all were waiting for theater stuff before going ahead. Today, however, with the FCC's rulings leaving theater out in the cold, movie men must find some place to go if they are to get in on the video ground floor.

That place, according to the trade, is in the regular telecast channels.

Review

Andrews Sisters' Show

Reviewed Sunday (14) 4:30-5 p.m. Style—Variety. Sponsor—Nash-Kelvinator. Agency—Geyer, Cornell & Newell. Station—WJZ, New York, Blue Network.

All the Sisters Andrews' need is a couple of script writers and an extra character for either Patty or Maxine. Of course, the character played by La Verne needs a bit of developing, but the basis of good comedy is there—and the character doesn't follow the footsteps of any of the other dumb bunnies that the mike brings into the home.

There are a few other errors on the show, but the singing of the three girls more than makes up for the errors since they're allowed to sing plenty of songs. . . . And what's important the program has made plenty of progress since it first hit the air three weeks ago.

Error one was the getting right into the first Andrews Sisters' number with practically no build-up, and the number itself had as much place in the opening of a dude ranch oleo as the commercials had on the show. The number? It was *Here Comes the Navy*. No doubt it was supposed to intro to the fact that they had Rudy Vallee on the show. Only Rudy was in the coast guard, not the navy. And about the commercials being miscarriages—why can't they tie in the Kelvinator as a gag to cool off the hot singing, etc. The commercials that have nothing to do with the show are very much like the songs they sing. They go into most of them without a script-by-your-leave. Maxine did cue-in (See ANDREWS SISTERS on page 33)

NBC War Clinics Out for 1945

NEW YORK, Jan. 13.—NBC's five skedded war clinics for February have been indefinitely postponed by Niles Trammell, NBC prexy. The clinics were set to be held in New York, Atlanta, Dallas, Chicago and Los Angeles. Trammell says that the meetings would far exceed a registration of 50 persons, and therefore might fall under a proposed ban on conventions, currently on ice in Washington.

Fickett to J. W. T.

NEW YORK, Jan. 13.—Homer Fickett, former associate director of the BBDO radio department, moves over to J. Walter Thompson agency February 1 to work on new shows. Fickett handled program ideas and talent at BBDO and it is said that his shift will take up some of the slack left by Ben Bodec's move from JWT to the Blue last month.

PARAMOUNT

(Continued from page 11)
face just above a picture of London Bridge, which made an effective opening. Brandt has loosened up over a period of weeks and puts out a glib spiel. Illustrative pix are 11 by 14 inches, mounted on an easel. After each pic is discussed, there is fade, and next one is on screen. Brandt does not dwell too long on one subject, which gives the talk movement. On night scenes, Landsberg decreases the d. c. level of the picture, while slightly increasing the contrast. This gives the desired nocturnal effect.

Tonight's showing of the seg, *Embarassing Situations*, was the best done so far. Utilizing screen technique thruout, Lansburg turned out what might be called in film circles a sock two-reel comedy. Two sets were used, one showing a kitchen stove, table, back door and curtained window; the other, living room with fireplace, mantel, console radio, dining table and chairs.

Cast included Frank Faylen, Catherine Craig and Charles Quigley. Aside from Landsberg's direction, one of the contributing factors to good showing was that all three cast members had legit or vaude experience.

Piece showed what can be done with comedy on video. Scenes were fitted together intelligently, and if it had been film, the cutter would have garnered a good share of the credit. Script, written by J. Gordon Wright, was excellent tele fare, allowing for movement, with dialog at a minimum and only in those spots where it was not spoiled by action.

Dean Owen.

Production Cost To Be New Gag To Up Producers' Pay And Make Extra Web Dough

Radio Directors' Guild and WLB May Hold Up Idea

NEW YORK, Jan. 13.—Blue web is currently mulling a new method of charging clients on net-produced shows which will cut the salary of the producers out of the talent costs and substitute a flat percentage to be paid as "production service fee," according to reports in the trade. The plan, it is said, is to ask for 10 or 15 per cent of the talent cost, which will not include the producer, for production, as well as the usual 10 per cent service charge which all nets take on their packages. Move is expected to net the web a hefty piece of change.

Producer Is "Talent" Now

At present the producer's salary is included in the talent cost, along with musicians, singers, comics, writers, et al. The Blue, like the other nets, adds to this talent cost the 10 per cent service charge which is paid by the client. Under the new plan producers will be paid by the web, their wages included in the talent costs and another 10 per cent "production service charge" slapped on top of the old service fee.

As things stand now, producers under contract to the Blue are paid a flat salary for the net shows on which they work. In addition, they are permitted to collect fees for shows they produce for agencies and other outfits. Under the new arrangement, says the report, they would have their flat salaries raised considerably and their outside fees eliminated. This, it is said, would give the Blue some control over agency shows on which their men work. The new "production service charge" would then apply to shows which are set by agencies, so long as a Blue producer did the production on them.

100 Per Cent Uppage

Tentative plan, according to radio men, is to raise salaries which normally run at around \$150 a week to about \$300. In so doing, the web is taking a chance. The increased salary is intended to cover the outside fees that the producer won't get, the net expecting to make it up in the new production charges. However, if the producers lose their extra

NBC

(Continued from page 11)

supposed to have by the consuming public.

That it helps, was amply tabbed by the difference between the home audience's reaction to the two men. They instinctively liked Trammell and just as naturally didn't cotton to Hedges. Latter seemed, said they "big business."

The two scripts were interestingly short, with Trammell giving more info on the air pix subject and making comparatively few "dream predictions." It was a straight-forward presentation of what can be expected that was plus stuff.

Back to the RCA part of the program that preceded the tele net salute, Jay C. Flippen was just as swell on this program as he was lousy on a CBS *At Home* recently. He was easy, casual—a terrific piece of homemade corn, with his homely puss balanced beautifully by the top-drawer beauty of Margaret Johnson. Funny thing about the Johnson dame was that she plucked a mean string and yodeled a nice Western in spite of the fact that she looked just what she was, a Powers' peaches-and-cream model.

Jay and Maggie (wonder if anyone before ever called that gorgeous piece of flesh Maggie?) were so perfectly at home that they were in your home. The lighting on the close-ups was so well spotted as to model each face and catch every highlight. In the two-shots the lighting wasn't perfection—but it's enough today to find good lighting in close-ups. Nice handling of switches from pic to live stuff avoided any black level moments and even the GE commercial screening, selling television, came thru the lkes okay.

Check this showing as another collection of object lessons for the video world acomin'.

Joe Koehler.

work, the Blue will be left holding the salary bag.

There are, says the trade, two factors holding back the plan. The first is the implied opposition which the Radio Directors' Guild has expressed towards the idea. Net won't move until the Guild gives a go-ahead of some sort. Second is the fact that the War Labor Board may not approve the raises, even tho they would merely replace another source of income.

According to men close to the Blue's production pic, there are two reasons why the thing is in the works. First is to lighten the web's hold on agency-produced shows thru its producers and the second is to add to the profit derived from the production department in order to defray the cost of program expansion which is currently under way.

B&K

(Continued from page 11)

on a dancer doing that type of dance. Just a little imagination would have brought about much better results here. And since the B&K staff knew a week ago what was going to be on tonight's navy program they had plenty of time to plan a more imaginative offering.

During one intermission the station showed how not to produce present or future movie coming attractions advertisements for video. While a narrator read a very corny script, slides depicting scenes from the movie, *Frenchmen's Creek*, were shown. The pace was too slow, the narration too long. Present quickie radio spots advertising coming movies are more effective.

Other promotion of the program was a news discussion by Fran Weigel and Paul Battenfield, cartoonist for the *Chicago Times*. As Weigel discussed the news, Battenfield drew cartoons depicting personalities in the news. It was very good video combination of sight and sound.

Last, and least, was a discussion of little-known facts by Charles Sebastain. Sebastain intended his program to be serious, but his script was so poor he turned his offering into a burlesque of his intentions and unknowingly out Benchleyed Benchley.

Cy Wagner.

BMB SERVICE

(Continued from page 7)

on page 9. CBS's own survey sets a 67 per cent figure on what it requires for coverage and averages plenty more than once-a-week listening before it puts down a vote in its survey.

Formula Must Be Tightened

Feltis in off moments admits that the once-a-week-50-per-cent basis will have to be tightened in some distant future but insists that for a start the basis is justified. He also feels that when an agency or advertiser asks for a coverage map and doesn't get it—that will bring in those stations that stall at the outset.

Interesting twist to Feltis starting out his selling trip in Memphis is the fact that this Tennessee town was one of the areas in which the NBC and Hooper continuing measurement were exactly reverse of each other. NBC lost the town in its own survey with the CBS station getting 43 against 40 for the NBC percolator. In the Hooper continuing measurement study, the NBC station received 38.5 and the CBS 34.7 for the same period. These facts may inspire the stations in the Memphis area to fall right into line—and then again they may not. Stations are bound to compare what they get from a continuing measurement at \$3,000 split in as many parts as there are stations in the town willing to carry their end of the measurement with BMB services. BMB tap in many cases will be about that of Hooper, but in other towns it may go many times the continuing measurement bill.

NAB members voted in Chi to pay the bill—but a bill collector's job is not a merry one—and there's no doubt that Hugh Feltis' infectious grin is going to wear thin many times before he makes his March 15 report on the condition of the treasury.

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Magic

By Bill Sachs

PAUL ROSINI, after two weeks at Glenn Rendezvous, Newport, Ky., has moved into the Saks Bar, Detroit, for a like period. We had the pleasure of catching Rosini, one of our favorite trixsters, during his stay in the Cincy area. He wowed, as usual, with his slick manipulations and card work on the floor and with countless miracles at our table. Before his departure for the Motor City, Rosini visited the magic desk, and then followed a two-hour session of salooning, where Paul repeatedly demonstrated his latest nifty, the disappearing Side-Car, and the writer assisted by polishing off "any drink called for." . . . JACK HERBERT is current at Club Royle in the Motor City. . . . VANTINE AND CAZAN are sporting a brand new turn, labeled *Say It With Flowers*, an idea which they brought back with them from London. Percy Abbott worked it up for them. . . . HARDEEN, Cardini and Raymond will headline the Magicians' Guild's first big show to be presented at the Belasco Theater, New York, next Sunday (21). There'll be a matinee and evening performance, with prices scaled from \$1.20 to \$4.40. . . . THE JESTERS, Ethel and Doc, who for the last five months have been presenting their mental turn in England, France, Belgium, Holland and Luxembourg for USO-Camp Shows, Inc., are due back in the States almost any day now. After a brief rest they are slated to join up with another USO unit for a several months' swing of the India-China-Burma theater of war. . . . JEAN HUGARD, the grand old man of class magic, is slated to make his farewell stage appearance at the testimonial show being presented in his honor at Hotel Barbizon Plaza, New York, April 28. . . . IBM CONVENTION is skedded for June 11-14 in St. Louis—if ODT okays. . . . COTTRELL J. THOMAS has just concluded 12 weeks for USO in the Fourth Service Command and has been inked for 18 more weeks in the Eighth and Ninth Service Commands. Avis E. Mulvaney is serving as his personal manager.

G. RAY TERRELL and Judy have been handed a holdover until January 24 at the Palmer House, Chicago, after which they begin an extended run for the Statler Hotel chain, opening in Washington, February 26, for three weeks and following with like stands in Boston and Detroit, winding up April 29. Pence James used Terrell for the subject of one of his "Pence Sketches" in *The Chicago Daily News* of January 6, telling how he broke into magic and how he rose from a successful real estate salesman to a top-flight magus practically overnight. In a postal to the magic desk, Terrell tells of an interesting New Year's Eve session at the Chicago Magical Round Table, with such mystic satellites present as Doc Tarbell, Loring Campbell, Bert Allerton, Waldo Logan, Bert Easley, Russ Walsh, Herman Homer, Chick Schoke and Peggy Austini, the last named just returned from overseas. . . . MARQUIS THE MAGICIAN is reported building the largest attraction he has ever had to begin an auditorium tour in the Midwest, January 27, under the direction of Col. Chelso G. Cissna. All dates will be under auspices, says Cissna, who is represented in Chicago by Raynor Lehr, of the Darling & Lehr Agency. Show's fem contingent will be made up of Julia Marquis, Joan DeMaraise and Elsie Stahl. Jess Morris, formerly with LaFollette, has signed as stage manager. Clarence Kalluika will be chief assistant. Bayless Keller, Louisville, is working on new wardrobe. New illusions, Marquis says, will include *Punishment of Scherazade*, *Miracles Over Miami* and *Flight of a Zombie*, a new levitation. . . . DEL BREECE, now a navy pilot, has checked out of Fort Lauderdale, Fla., on a carrier to join the fleet in the Pacific. In a note to the desk, Del tells of a magical newcomer, Pat J. Galvin (The Great Galvini), who he says has been doing a bang-up job in the Florida sector in recent months entertaining members of the armed forces and wounded vets in hospitals. Galvin has been in the federal service for many years, Breece says.

WCCO'S PROFILE

(Continued from page 9)

tion. With Gammons okay, Sheehan went about tailoring programs for WCCO and the area it served.

Swedish Ork Clicks

One of the top things that ever happened at WCCO was when Sheehan in-

PLAIN, FANCY BUYING

(Continued from page 3)

CBS. In that one, the deal stipulates that when good time becomes available, *Report to the Nation*, the show now being sponsored by Continental on Saturday afternoon, will move in. Credit Batten, Barton, Durstine & Osborn for that one currently being referred to as the "can-opener" system.

Second system in priorities, which works on CBS but not on NBC, is to wait it out until one of the agency's shows drops off the air. CBS will then hold on and give the agency top priority in buying the time for another client. Third priority system, used on the Milton Berle show recently and in several other cases, is to put the program on the Blue, build up an audience thru top publicity and promotion and then move it to NBC or CBS.

Waiting Isn't Best

Prostration means sitting around and waiting for some time to become available somewhere. Unfortunately, time is fleeting. Top time buyers agree that some results may still be obtained by hard work and digging, but the tricks get the results fastest.

There is still another method which is not actually time buying and consequently does not fall into the three P's, but it, too, has been tried. That method is the shift system, used by General Foods last spring. Here the time buyer shifts his properties around the web board until some semblance of order is reached, then he hopes for the best.

If all else fails, the time buyer can do what one guy did in December—send a Christmas gift to the web's press agent. That helps.

RALEIGH SAYS "NO"

(Continued from page 12)

ago—it hurt the effectiveness of the commercial show.

It's apparent from format of the Lombardo show that sponsor's complaint is justified, for commercial show is built around rendition of G.I.'s tunes, almost in the same way that the band does seg on remotes. This, plus fact that show is costing the cigger people plenty of thousands a week (exact figure not known). Treasury Department is said to have intervened on Lombardo's behalf with the result that there's a possibility of his doing one Treasury sustainer a week, Thursday at 11:30 p.m., but that's all.

AHA LICENSE PLAN

(Continued from page 12)

whereby the hotels pay so much for each operation in the hotel. The bone of contention is said to have come about because the AHA reps were irked that hotels had to pay for each operation in the hotel comparable to operations outside the hotel. In that way, if the hotel had a cocktail lounge seating 100 people, it had to pay for the lounge just as did a lounge operated as a single enterprise on the outside. Hotels having six operations, including a ballroom, lounge, dining room, theater and other places using music, had to pay for each one, which made the tap plenty high.

BAND LEADER GETS HIS

(Continued from page 17)

have them shopping around for the best cash deal and pit booker against booker.

The 10-percenters agree, however, that the leader who snagged the swag was able to do so because he came back into the band pic at a time when names were scarce. Other leaders who come out of service before the end of the war, when the market is lush, will be in a position to take advantage of the dearth of names. Obviously, when there are plenty of band biggies, no one leader will be able to drive so sharp a bargain, the agency men figure. With competition keen and less work around than now, the boys may be happy to sign a regulation contract.

roduced, for the first time, the Oscar Danielson Svenska Polska orchestra. Many Swedish people live in this State and they mobbed the station to see Oscar Danielson.

Sheehan used good judgment in building his productions. Gammons used good judgment in his business connection with the public. Both have left their impression on local radio for years to come. Gammons, for example, represented radio on practically every large civic undertaking. Joscelyn, who has replaced him as station manager, is following in Gammons' steps.

Burlesque Notes

By Uno

NORMA TEDDIE BARBEE, former comedy dancer in vaude, joined the O'Brienettes at the Hudson, Union City, N. J., last week. . . . SAMMY SMITH, comic, replaced Eddie Innis in the Walter Brown-Wilbur Vance unit on the Hirst Circuit January 14 at the Troc, Philadelphia. . . . OLIVE SHARRON is with sister, Claire St. Claire, and Annette Allen at the Flamingo Club, Chicago. . . . JOHNNY BARRY JR., 17, son of John Barry, comic on the Hirst wheel, is studying to be an M.D. in Georgetown University, Washington. . . . BETTY (DRACULA) NOONAN has left for overseas with a WAC detachment. . . . MITZIE MILLER, burly chorine, is also a WAC somewhere in Italy. . . . BOBBY FAYE, ex-burly comic, now entertaining with Special Service Division at Lake Placid, N. Y., was recently promoted to sergeant. . . . SAM COHEN, manager of the Hudson, Union City, N. J., elated over news from his nephew, Capt. John B. Cohen, who was awarded the Navy and Marine Cross by Adm. Chester W. Nimitz for heroism when he personally led four volunteers in the rescue of four marines landing at Namur in the Marshall Isles. . . . JEAN LEE recovering from a lengthy illness on the Coast. . . . FRANK MACK managing Diamond Lil's, San Francisco nitery.

MARION LEE and Bobby Parker double in the chorus and as talkers and helpers in scenes and specialties at the Hudson, Union City, N. J. . . . MEL BISHOP (Melvin Farber) now a lieutenant and company commander of an anti-aircraft division in the Aleutians. . . . MAURICE CASH opened New Year's week on the Midwest Circuit at the Avenue, Detroit, thru Milt Schuster. . . . BARBARA DOANE and Joan Dare, former burly features, are at the L. & L. Club and Morocco Club, respectively, in Chicago. . . . COMIC BOBBY VAIL'S son, Robert, 24, with the air force somewhere in Germany, was recently promoted to captain of a flying squad. . . . PARKER GEE and Joe DeRita newly teamed in a vaude act that opened at the Warfield, San Francisco, New Year's week. . . . JOE DORRIS hosted his two younger brothers, Edward, an army private, and Raymond, 2/c class sound man in the navy, both on furloughs, for a family reunion over the holidays.

WKY's Edgar Bell Seeks Station at Peoria, Ill.

OKLAHOMA CITY, Jan. 13.—Edgar T. Bell, of the Oklahoman Publishing Company, operators of Station WKY here, has applied for a license for a station at Peoria, Ill.

It will be operated as a personal enterprise by Bell and affiliated with NBC. Peoria has just one percolator now, WMBD, which is affiliated with CBS.

"Bud" Markle Leaves WCSH To Be WFEA Program Head

MANCHESTER, N. H., Jan. 13.—Wilfred L. (Bud) Markle, who has been associated with WCSH, Portland, Me., the last nine months, has arrived in Manchester to assume his duties as program director for WFEA.

Markle was affiliated with four stations in the Mason-Dixon group in Pennsylvania and Delaware. He was also connected with WCAX, Burlington, Vt., before going to Portland.

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Armour Research Aids Industry

Honolulu Model Teen-Age Club Answers Delinquency Problems

HONOLULU, Jan. 13.—Not to be outdone by the mainland, a teen-age club movement has also been started here. The ever-popular juke box will be used to furnish music in the one club that has been started off early in the new year. The present club is expected to serve as a model for others that should follow during the year. Local newspapers are boosting the idea and the story is best told by Nita Perlera, in *The Honolulu Advertiser*:

It all started with the Youth and the War Effort Committee. This committee wanted to do something for the "youth" of the territory, which would not only offer entertainment but would also keep children off the streets, lessening juvenile delinquency.

This committee visited Capt. Ray Madison of the Crime Prevention Bureau and "learned" about juvenile delinquency. They found out it was cheaper to furnish our younger set with entertainment than to pay the "price" of juvenile delinquency. Along with Captain Madison the committee talked with and obtained interesting and helpful information from the Rev. John L. Dunstan, general secretary of the Hawaiian Board of Missions, who had visited canteens on the mainland.

Ann Celiz, chairman of the committee, wrote to mainland canteens, receiving in return information and clippings concerning their canteens. This helped a lot also in the planning of "our" canteen.

Big Job

Later the inter-high school council, made up of representatives from each high school in the territory, took over the job of planning this means of recreation for our high-school set. The Honolulu Social Agencies elected a committee, of which Walton Gordon was adult chairman, to help the representatives with their "problem."

After it was definitely decided to start a canteen, 6,000 membership application blanks were mimeographed and dis-

Motor City Music Co. Saves Man-Hours by Record List Posting

DETROIT, Jan. 13.—A systematic control of the paper work for records placed on music boxes is paying off for the Motor City Music Company, operated by Harry and Morris Goldman. The company operates a large number of remote-control installations, as well as single juke, and has a complicated problem accordingly.

It was found that most of the labor and time required to change record slips on a large number of individual remote boxes could be eliminated by the simple device of making out a master list of the records in each position and using copies of this pasted on the front of each box, mounted and covered over with a protecting layer of cellophane.

Appeals to Operators

This system, while not entirely individual with the Motor City firm, has been adopted by them for all its boxes, whether having remotes or not, and is a cardinal point of operation with them. Originally appealing to the busy operator as a means of conserving time in a period of great help shortages, it has been found to have other significant advantages as well.

One of these is that a copy of the master list for each location is quickly made—as a carbon copy when the basic list is made up—and retained at the office. Accordingly, the girl in charge of calls can always know what record is in each position on each juke, much as the traffic officers of a railroad can always tell where a particular car is on the

(See *MOTOR CITY* on page 67)

tributed thruout the high schools in the territory.

According to Miss Celiz applications have been "pouring in." Altho membership has been limited for the present, other persons within the age limit will be able to join when more "room" is obtained to accommodate canteens.

The board of managers at the Nuuanu Y contacted the council telling them they could use the study room, game room, auditorium, lobby, gym and swimming pool for their canteen—no rent asked.

The Royal Crown Company donated an amplifier, portable bar and refreshments for the opening night. This company, which sponsors teen-age canteens on the mainland, reports mainland canteens are being opened with marked success.

The canteen will "start out" with money given them by the Community Chest of the territory.

Open All Day

Teen-age canteen will be open all day, every day, with jam sessions starting at 6 p.m., ending at 9 p.m. Members will be allowed admissions any time of the day up to 9 p.m., when it closes. A juke box, refreshments and games will be available daily to the youngsters "belonging" to the canteen.

In order to "belong" one must be between the ages of 16 and 19 attending high school. Dues will be a dollar a year, membership cards will be issued. If this canteen is successful and if buildings can be obtained others will be started in the Kalihi and Kaimuki districts.

Plans are now being made for the canteen constitution. Officers will be elected later.

The territory not only wants something like this but also needs it. This canteen offers excitement, entertainment and education for the high-school set. A place where they can go to sing, dance, swim—even study. A place for bookworms as well as jitterbugs. The remarkable response for membership shows the enthusiasm felt by the youngsters toward this canteen.

It'll be a happy day for the territory when we have more canteens to satisfy the very modern tastes of our younger set.

Experiments of Foundation Akin to Coin Mch. Problems

Study of kinks in phonographs, development of wire recorder, electronic research, among Armour's current projects—vending trade interested in candy tests

CHICAGO, Jan. 13.—The heavily endowed Armour Research Foundation here may not be doing work directly for the coin machine industry but it is doing research on products very close to it. The work of the institution first drew the attention of the juke-box industry last year, when the announcement of a wire recording device was made known to the public. This device of recording sound

Juke Box Furnishes Music for Employees Of Detroit Light Co.

DETROIT, Jan. 13.—A juke box is being used to entertain at numerous employee functions held by groups at Detroit's largest public utility, the Detroit Edison Company. The box has been placed in the clubrooms maintained for the Thomas A. Edison Post of the American Legion, one of the city's most active Legion groups, which is made up of company employees. Regular post meetings and other functions are held in a former store building, across the street from the company offices, and centrally located on the edge of the downtown district, where parking facilities for those coming from a distance are excellent.

The rooms are frequently used by groups of employees from some office or department, who will have a social evening, perhaps with dinner served, followed by an evening of dancing, cards or whatever recreation the committee for the event works out. The juke figures prominently in all such plans, of course, for general entertainment of the evening, and for the dancers at all times.

Quarters are neatly arranged to serve a variety of purposes, with a large hall that serves for meetings, such as those of club groups, and a smaller lounge or reading room. A complete kitchen is available for serving meals. The juke is located in the large hall, with the coin chute removed, to provide constant entertainment at no special cost.

on wire had been first used by the armed forces, after being developed by the Armour institution here. Many new methods of recording sound and music were being developed during recent years and as each new method was announced, the juke box industry began to wonder whether some new plan would be perfected which would displace standard disk records. Naturally, when the wire recording device was announced, there were some questions raised as to what effect it might have on the future of disk recordings. Everybody soon agreed that none of the new methods would displace the standard disk and that the juke box trade could look forward to a long future in using the disk records for popular music. In fact, the juke box trade could expect to become the biggest single market for such records. If the new recording methods became practical in the future, they might offer competition in the use of disk recordings in the home or they might compete with the juke box trade directly, by providing commercial music services for high grade locations. Inventors and manufacturers of the new recording methods, themselves were willing to admit that their new ideas would have to find highly specialized fields in the future.

Work for Private Firms

The invention of a recording device by the Armour institution, however, revealed that this organization is doing important research work in the field of recording sound and its uses. It offers research services to private firms and already has a project of making investigations into possible ways of controlling the vibration on phonograph pick-ups for a firm making turn-ables for phonograph manufacturers. This is considered a very technical problem of research and it shows how much work is constantly being done by experts to improve recorded music. All new ideas and inventions developed by such research usually become available to the juke box trade. Manufacturers in the juke box trade have always been alert to utilize any new ideas that are developed by research organizations.

The phonograph research work being done by the Armour institution is for an Ohio firm and involves reduction of speed variation and noise in electric phonographs as well as methods for regulating and controlling the vibration which is transmitted to the pick-up. It has been discovered that in electric phonographs the motor vibration is transmitted to the pick-up and the research is being done to try to eliminate this.

Investigating Electronics

Among the 117 research projects being carried on by the Armour institution for various firms, are a number of research investigations in electronic problems. Research work on electric wire and sound reproduction of various kinds is under way there and may eventually mean much to the juke box trade.

The vending machine trade may also eventually profit much by the findings of this research organization. Among the projects which its 300 staff members are working on, are such ideas as that of improving materials that are used in making candy bars. A well-known manufacturer of candy bars in Chicago is sponsoring the project, which seeks to develop raw materials for the use

(See *Armour Research* on page 67)

AMERICAN FOLK TUNES

Cowboy and Hillbilly Tunes and Tunesters

—By Nat Green—

All Communications to 155 N. Clark St., Chicago 1, Ill.

Massey on MBS Net

Baritone Curt Massey left Chicago for the West Coast Saturday (13) following his final *Starring Curt Massey* broadcast over NBC. He will return to the air waves February 5 with a new five-time weekly spot on Mutual, airing from Hollywood. Curt formerly was with Louise Massey and the Westeners. His recent Columbia recordings (first in 27 months) will be released late this month and include *If I Had My Way, You've Got Me Where You Want Me, Sweetheart of My Dreams*, and *Candy*, Johnny Mercer's latest tune. En route to California and before starting work on his new show, Curt will stop off in New Mexico to spend a week vacationing on his ranch there.

Versatile Slim Carter

Slim Carter, radio entertainer on WKST, New Castle, Pa., is a versatile guy. Slim and his wife, professionally known as Brown-Eyes, have been on WKST since June, 1942. In that year they won the WWVA popularity contest. Their All-Star Radio and Jamboree has toured Western Pennsylvania and Eastern Ohio, drawing large crowds, and last season Slim had a tent show on the road. He has a music publishing house; handles radio and stage promotions, operates a farm, dabbles in real estate as a side line, raises dogs and collects guns and

is a speedboat fan, owning three boats. Slim and Brown-Eyes have a youngster, Ronnie Freeman, who will be two years old this month.

Tunester Tattle

Monte Rossi, accordion player, has received an honorable medical discharge from the army after four years service and reports back to his old post with the Sleepy Hollow Gang at WFIL, Philadelphia.

Edward Madden advises from Syracuse, N. Y., that he has placed his song *There's a Red Moon Over the Valley* with Process Music Company, and *The Angel of My Heart Is the Devil of My Dreams* with Chart Music.

Chaw Mank's *When a Cowboy Goes Hawaiian* is being used by Shug Fisher (Sons of the Pioneers), Roy West, of WGAR, Cleveland, and Dick Hart, KMA, Shenandoah, Ia.

Yodeling Ranger in Philadelphia

Hank, the Yodeling Ranger, has recorded Jack Howard's *Blue Ranger* for the Bluebird label in Canada. He is now in Philadelphia, with Howard laying plans for a publicity campaign to sell Hank to the American fans of Western and hillbilly music.

Cousin Lee and his wife, Sara, of

(See *American Folk Tune* on page 65)

License Orgs Bow and Scrape, Toss Posies To Build Themselves

(Continued from page 12)

seasonal scripts and recorded programs, thumbnail sketches of musicians performing on particular records with the disk often a gratis proposition itself. Masses of other info and promotional material keeps mailmen sweating bullets.

Each company has its own method of direct contact with the stations licensed to perform their music, but they manage to canvas each station at least once a year to maintain good will.

BMI Gripe Listeners

BMI has especially trained reps who are constantly on the road visiting broadcasters, listening to their gripes and making with ideas that will mean better programming for the stations and more use of their firm's music. SESAC has picked its contact men from the ranks of the broadcasting biz and most of them have disk and station experience.

ASCAP has its officials and staffers on the go most of the time, visiting and cultivating station operators. ASCAP has visiting auditors but they've been trained in how to win and keep friends. Their double take is checking and chinning.

In order to insure tune performances, both ASCAP and BMI deliver, for free, a script service, ASCAP furnishing its licensees with enough ready-made programs to absorb 78 broadcasting hours per year. BMI naturally tops that with 715 hours of programs a year, generously sprinkled, of course, with BMI licensed music fitting the scripts. Both outfits also come thru with special scripts for

holidays such as Easter, Mothers' Day, Christmas, etc.

Free AMP Program Ideas

AMP distributes no scripts but its mailings are full of program ideas and suggestions for building shows around the firm's music. Promotion on composers is often used in conjunction with the playing of the writer's music. The company gives with 1,000,000 pieces of promotional data yearly.

SESAC has a series of program suggestions which are incorporated into their *SESAC Program Builder* and also sends out the *SESAC Music Guide* for reference and aid in building musical programs. *The Builder* is supplemented monthly by additional ideas and a number of sales plans. Each plan is complete with sample promotion letters to be sent to specified groups. The details of each special campaign is built around the shows given.

Lots of Indexes and Catalogs

All the companies publish involved indexes and catalogs. AMP puts out a number of separate lists of music for each individual instrument. Not content to stick to the standard instruments, they even have a booklet with a listing of their compositions for the recorder (block flute). Catalogs of various types of music—marches, choral music, symphonic, opera, school, religious, early-American, etc., are constantly revised and reissued.

The music tax gang all supplement their catalogs with changes, additions,

deletions and, with the exception of SESAC, restricted listings. SESAC does not restrict any of its compositions. ASCAP furnishes stations with a weekly list of restricted numbers.

BMI augments its catalogs with a publishers' list, a consolidated list and music listed by category. SESAC puts out an index of pubs in conjunction with the kind of music they publish. The firm also lists its music by type.

ASCAP has monthly mailings of lists of new music, new writer members, new pubs. BMI sends out its vital changes list periodically. This includes corrections, deletions, etc. Its *Music Memo* goes weekly to station disk jockeys and its weekly *News Letter* to all licensees.

Disks for Free

The sending of gratis records and e.t.'s to stations by licensing companies began in a small way before the Petrillo record ban, but during the months when records were scarce, BMI capitalized by making a deal with a number of platters to furnish them with hot jazz waxings. BMI bought the disks, slipped a miniature biog of the performing artists into the packet and shipped it off so that disk jockeys could plug the firm's music with the least possible effort. Today, some 400 stations are still using these and new records, according to BMI spokesmen.

AMP Wax List

AMP sends no records, but it publishes a complete list of AMP music that has been waxed. Standard list has 712 recordings of 556 compositions. The playing time is indicated in each instance. ASCAP, too, advises of the music of its members that has been disked. A monthly supplement includes new numbers on tap and points out the restricted disks. SESAC inaugurated an e.t. program service last month. It has already prepared several shows in 39 shots. Firm sells the e.t.'s but feels that making them available with printed material for their exploitation is a real service. The disks are open; i.e., space is left for three commercial plugs on each record.

Everyone Tops?

Each licensing company likes to believe that its service to stations is tops. All carry on plenty heavy correspondence relative to copyright questions, music programs and use of their music. ASCAP conducts periodic surveys to determine how better to service its licensees. BMI maintains a research department staffed by six which will soon release an index of recorded music licensed by the firm and including public domain material. Over 30,000 titles are listed with a cross-filing under such headings as composers by type, composers by nationality, school, nursery and a number of other categories.

BMI floods stations with free sheets and free orchestrations. Its offices are turned over to visiting station men and the staff wears itself out chasing theater tickets, engineering hotel reservations, etc., for the out-of-towners.

With the companies straining at the leash to lick the hand of the bone throw-

ers, it would seem that the stations, like band leaders, are enjoying a kind of payola that is certain to become bigger and bigger. Everybody involved, however, is apparently happy. The licensing companies want to do more and the stations aren't complaining . . . after all they paid dough for music rights alone not so long ago.

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- DON'T FENCE ME IN ALWAYS
- THERE GOES THAT SONG AGAIN
- I DREAM OF YOU
- RUM AND COCA-COLA
- THE TROLLEY SONG
- I'M MAKING BELIEVE
- I WONDER
- OH! MARIA
- ROBINHOOD
- I'M COMING, VIRGINIA; SUNDAY
- I CAN'T TELL YOU WHY I LOVE YOU, BUT I DO
- COCKTAILS FOR TWO: LEAVE THE DISHES IN THE SINK
- LET ME LOVE YOU TONIGHT
- SATURDAY NIGHT (IS THE LONELIEST NIGHT IN THE WEEK)
- YOU'RE DRIVING ME CRAZY
- I'M LOST
- TOGETHER
- I DON'T WANT TO LOVE YOU
- YOU BELONG TO MY HEART
- DON'T KEEP ME GUESSING
- SLEIGH RIDE IN JULY
- I'M GONNA SEE MY BABY LIKE SOMEONE IN LOVE
- SING A TROPICAL SONG
- TAKE IT, JACKSON
- MORE AND MORE
- RIGHT AS THE RAIN
- THIS HEART OF MINE
- STRANGE MUSIC
- LET'S TAKE THE LONG WAY HOME
- THAT DAME I LEFT BEHIND ME
- I'M BEGINNING TO SEE THE LIGHT
- YOU'RE GONNA BE SORRY
- ONE FOR MY BABY
- THE BLUES; HONEYSUCKLE ROSE
- HAMP'S CHINA STOMP
- LOVE ME OR LEAVE ME
- I SURRENDER, DEAR
- TOO-RA-LOO-RA-LOO-RAL
- DUKE'S PERDIDO; RAINCHECK
- TEMPTATION; STARDUST
- WHEN THE QUAIL COME BACK TO SAN QUENTIN
- KORN KOBBLERS' I LOVE HER JUST THE SAME
- SALTY MAMA BLUES
- BARNETT'S MIDWEEK FUNCTION
- LITTLE BROWN JUG
- LOVE HAS COME MY WAY; YOU SHOULD BE SATISFIED
- THE LOVE I LONG FOR
- ONLY ANOTHER BOY AND GIRL
- I HAD A LITTLE TALK WITH THE LORD
- EVERY TIME WE SAY GOOD BYE
- STRANGE MUSIC
- DUKE'S WHAT AM I HERE FOR; I DON'T MIND
- HAMP'S STOMP
- BUGLE CALL RAG; AFTER YOU'VE GONE
- GOODNIGHT WHEREVER YOU ARE
- INTO EACH LIFE SOME RAIN MUST FALL
- WHO; DIPSY
- BLUE DANUBE WALTZ
- BERTHA LEE BLUES
- COLE HEAT, WARM FEET
- EAST OF THE SUN; BETWEEN THE DEVIL AND THE SEA
- SEND ME A FEMALE V MAIL
- A LITTLE ON THE LONELY SIDE
- MY HEART SINGS

List your other selections on a separate sheet.

COLUMBIA MUSIC STORE

53 Clinton Ave. South
Rochester 4, New York

Chicago To Get New Group of Teen-Age Clubs

CHICAGO Jan. 13.—First steps in the establishment of "teen towns" thruout the city were taken at a meeting this week of the Junior Association of Commerce. First club will be set up on the West Side, with members of the West Side Ministerial Alliance and West Side Business Men's Association working with the commerce group on organization.

Purpose of the clubs is to provide more recreation as a means of preventing juvenile delinquency. James E. Bell, chairman of the juvenile delinquency committee of the Junior Association of Commerce, said the group is following recommendations of the United States Chamber of Commerce that the nation's youth needs a total education which includes moral and spiritual training and recreation developed under its own responsibility.

Headquarters of most of the clubs probably will be in church basements. Donations will be used to pay rent and provide phonographs or juke boxes, records, soft drink bars, a library and sports equipment, such as ping-pong tables and basketball courts.

AMERICAN FOLK TUNE

(Continued from page 63)

WDEL, Wilmington, Del., are launching a new show, *Hillbilly Varieties of 1945*, and plan to play high-school dances and fire company shindigs.

A new program of cowboy and hillbilly songs is being broadcast from WSNJ, Bridgeton, N. J., featuring Brother Wayne and Yodeling Bill Haley.

Hot Shots Have Big Time

Gabe Ward, of the Hoosier Hot Shots, informs the column that the boys had a great time on the West Coast last month. Early in the month they worked in the pic *Rockin' in the Rockies* with a cast that included Mary Beth Hughes and the Three Stooges. They took part in a "command performance" one night along with Jo Stafford and the Pied Pipers, Jimmy McHugh, Johnny Mercer, Connie Haines, Jerome Kern and Hoagy Carmichael. In all, they did four command performances and recorded 12 records for the armed forces. "Our overseas mail is interesting," says Gabe, "and includes letters from England, Australia, Africa, Italy, France, Panama and the South Pacific." They personally answer all of it. The USO wants the boys for overseas and they may go if it can be arranged. While in Hollywood they lunched with Gene Autry at the Tropics; worked the Hollywood USO with Jimmie Dean, of the Judy Canova show as their guest; visited Foreman Phillips, who has the *County Barn Dance*, and met Chill Wills, who just returned from the Aleutians, and Ray Whitey, Universal cowboy star. "We were really on a merry-go-round for three and a half weeks and are glad to be back home," says Gabe.

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Plenty Problems Confront NATD

Internal Revenue Figures Confirm Scarcity of Cigs

WASHINGTON, Jan. 13.—The scarcity of cigarettes is shown clearly in collection figures released this week by the Bureau of Internal Revenue, as well as in a report on cigarette production. All figures are for the month of November. Collections for the month were \$81,— (See Revenue Figures on opp. page)

Cig Shortage Chief Topic

Smaller attendance looms for annual Chi conclave —tax threat on program

CHICAGO, Jan. 13.—Some dark clouds hang over the annual convention of the National Association of Tobacco Distributors scheduled to meet here January 15-17. The convention has been called the War and Post-War Conference, and a sales manager's session was also scheduled to follow January 17-19.

The serious national shortage of cigarettes is naturally the most pressing subject which will hang over the convention and also the chief problem for discussions scheduled on the program. The convention will meet with the general prospect that there are no real hopes for relieving the shortage in the next several months, but a preview of the conference suggests that the shortage will be the chief topic of discussion. The tobacco wholesale trade will do its utmost to help during the present year to relieve the situation. In fact, many have said that the proper distribution of cigarettes is one of the important steps that can be taken during the present war situation in order to help. There are some who say that it is faulty distribution which causes many areas to be almost without cigarettes entirely.

Cig Venders Slighted

In previous years NATD has given an important place on its annual program to the cigarette vending machine trade. The seriousness of the problems before the tobacco jobbing trade this year probably will mean that cigarette venders will get little attention, if any, as there are other more important questions to consider, jobbers say. Leaders in the wholesale field say, however, that as soon as conditions permit, tobacco wholesalers will be more than ever interested in cigarette venders.

In announcing the conference, Joseph Kolodny, executive secretary of NATD, from his New York office stated that "To assure an uninterrupted flow and an equitable distribution of tobacco, confectionery and other scarce products to more than a million retail outlets, is the primary function of the wholesale tobacco trade during the war emergency."

"To maintain these nationwide services in the same exemplary manner, under conditions which may become even more stringent and exigent, and also to pave the way for the transition from a war to a peace economy, is the primary object of the conference to be held this year."

Interest Runs High

Tobacco jobbers in Chicago were planning to give a hearty welcome to visiting jobbers who would attend the conference, but they were frank to admit there were many discouragements in the way of expecting a large attendance this year. Jobbers here do say, however, that interest is expected to be higher than ever in some of the serious problems that face the cigarette trade.

One leader in the tobacco trade in Chicago said that "Chicago has always welcomed the NATD; in fact, we have always backed it so effectively that the NATD has come back to Chicago year after year and we all hope this will be the case for years to come. Phil Fuchs, executive secretary of the Chicago Association of Tobacco Distributors, Inc., will be on hand to see that all visitors are made welcome and once again the spirit of Chicago will be received and enjoyed by the many who will travel miles in all directions to the hub of industries where the meeting will be held."

Fuchs himself stated that he was much interested in the conference but that he feared war conditions would keep the conference from being the big meeting it has been in the past. The discussions will be very important, he said, but the

First Cig Bill

OKLAHOMA CITY, Jan. 13.—What appears to be the first proposal for a State tax on cigarettes in the many legislatures that convened in the new year is House Bill 12 introduced in the Oklahoma Legislature.

It proposes a tax of 3 cents for standard packs of 20 cigarettes. The small and extra large packs are also included in the bill.

sociability that usually prevails may be lacking this year.

P. Morris Won't Attend

One discouragement of attendance at the conference was reported from New York this week. The president of Philip Morris & Company, manufacturers of the well-known cigarettes, was reported to have instructed key sales officials and executives of the company in various parts of the country to drop plans to attend the tobacco conference opening January 15. The action of this company was reported as only one example of what many companies are doing over the country in order to discourage the attendance of their executives and representatives at conventions, since the government has announced its coming ban on trade meetings, effective February 1. Tobacco jobbers said their conference had been planned for some time and it was scheduled before the ban was to go into effect February 1. Due to the seriousness of cigarette shortages and the necessity of solving distribution problems, they felt the conference of tobacco jobbers was very important at the present time.

Next to the big problem of proper distribution of cigarette supplies will be the threat of new cigarette taxes this year. Since this is a legislative year, with 44 State legislatures scheduled to meet, it is to be expected that several States will propose new taxes on cigarettes. Some reports have already been made of possible proposals for such taxes. Also many States have surplus funds on hand, yet they are looking forward to the post-war period and the probable need for greatly increased revenue to meet the problems of employment. Tax reports during 1944 indicated that States having cigarette taxes have received splendid revenue from such sources. This is expected to be an encouragement to the enactment of new taxes.

Florida '44 Biz Good

As an example, the State that had the sharpest increase in revenue in 1944 was Florida. Part of this big increase was said to be due to the new cigarette tax there. The tobacco trade is hoping that the seriousness of the cigarette shortage will discourage States from adding new taxes on this product.

Late reports this week gave an encouraging note on attendance at the conference. Many jobbers in the candy trade were reported to be coming to the tobacco meeting since many problems are common to both trades. Also jobbers frequently handle both kinds of merchandise.

The cigarette vending trade would also be deeply interested in the proceedings, according to C. S. Darling, executive secretary of the National Automatic Merchandising Association, which includes many cigarette vending machine firms in its membership. Many tobacco distributors have also entered the vending machine field and for that reason there are many mutual problems. Operators of cigarette machines will also be vitally concerned about any matters relating to the distribution of cigarette supplies, Darling said.

WC COIN MEN

(Continued from page 59) have replacements for mechanics for both.

In the jobbing field all that can surmised now is that the law will have to be directed to men over 38 in order to hit most of the jobbers. There are some who will come under the law as it is now written.

Mechanics have not been too numerous here in the past months of the war and

Ft. Worth Newspaper Shows Biz Trend by Parking Meter Take

FORT WORTH, Jan. 13.—Parking meters were recently given an important place as an index to business conditions in the city by *The Star-Telegram* here. The local paper devotes important space to its weekly business reviews and this has proved a real service to firms in the city. In a two-column display space, the newspaper reports on bank clearings, building permits, tax collections, post-office receipts, telephone receipts and other business facts that show the trend among local firms. Parking meters are one of 10 different indexes on the special chart which the newspaper publishes each week.

According to the most recent chart, parking meter revenue was \$144,305 during 1944. During 1943, the meters turned in \$144,932, which indicates, according to the parking meter index, that motor vehicles were on the streets about as much in 1944 as in 1943. The meters turned in \$11,744 in December of 1944 but the receipts in December of 1943 were \$12,792, thus showing a very slight decrease in December of 1944, considering the ever present gas rationing and vehicular absences.

they will be even more in demand when and if those already employed are taken into the service or go into a war plant. There are some few men circulating around and claiming they are ace mechanics. But those hiring haven't found the field in any degree too well filled.

On the other hand the mechanic proposition has boiled down to the point where those now on jobs in many cases will not be affected by the draft as now written. When the draft was lopping off men at a steady clip, some jobbers were cautious in hiring, securing only those who were draft exempt. Some of them were draft exempt because of physical handicaps. Whether these will be called back and accepted under the newly lowered standards of physical examinations is not known at this time.



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Cubs, Cig. Sym., Divider Mod.	6.95
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Klix, New, Divider Model	16.50
Wings, Cig. Sym., Divider Model	9.95
Pok-o-Reel, New, Divider Model	16.50
Victor Roll-a-Packs	9.95
Races, New	14.50
Liberty, 1¢ Tok. Payout, Cig. Sym.	12.50
Sparks, Gold Award, 1¢ Tok. P.O.	12.50
Daval, 2¢ Tok. P.O.	9.95
Lucky Strikes, 1¢ Cig. Sym.	12.50
Victor Home Runs, 1¢	19.50
Imps, New, 1¢ or 5¢, Bell Fruit	9.90
Imps, New, 1¢ or 5¢ Cig. Sym.	9.90
Imps, New, with Meter, Extra	1.00
Kickers & Catchers, 1¢	29.50
Cubs, 1¢, New, Cig. Sym.	9.90
Civilian Defense, 1¢, New	13.50
Slap the Japs, 1¢, New	13.50
Bingos, 1¢, 5 Shots for 1¢	12.50
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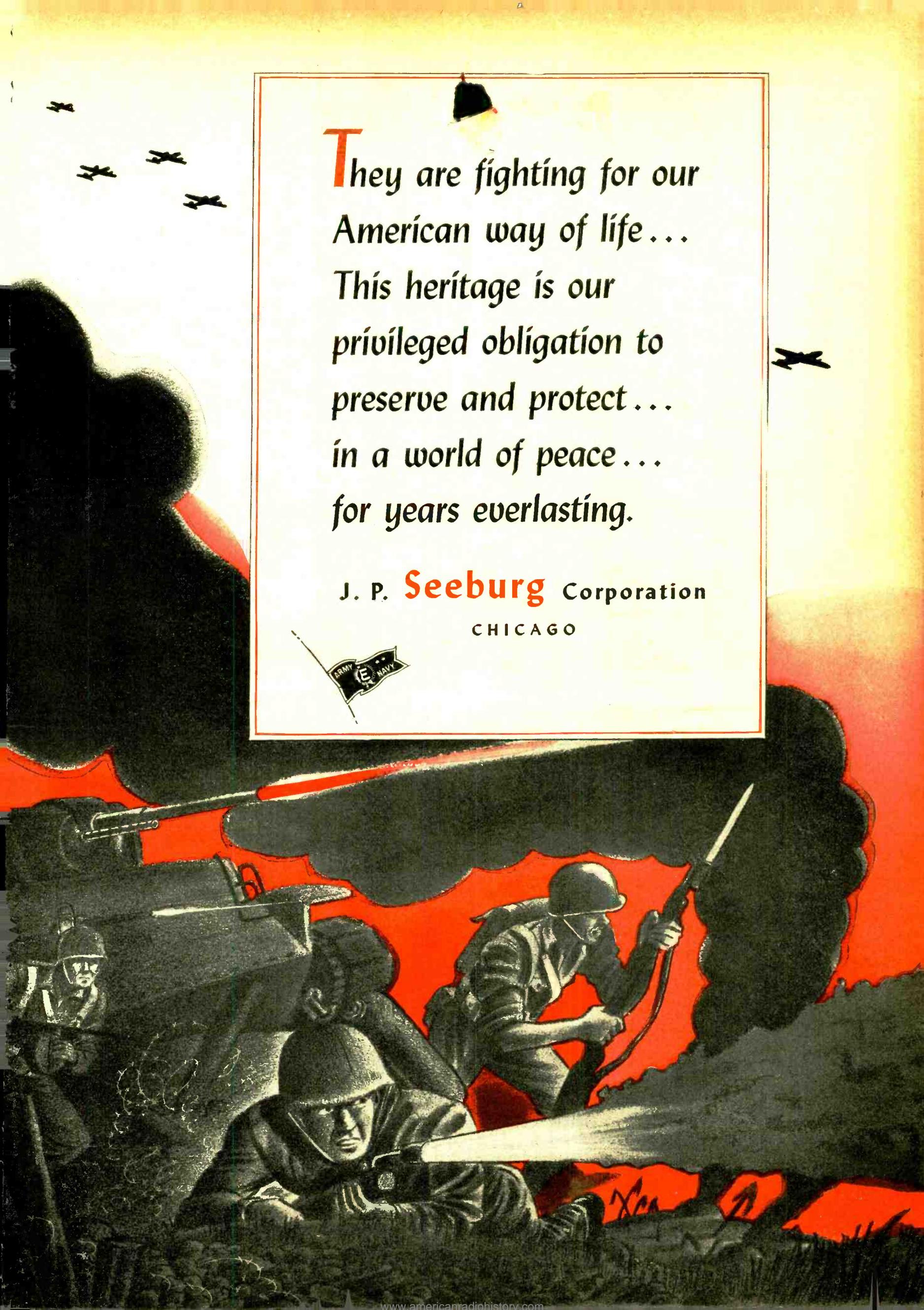
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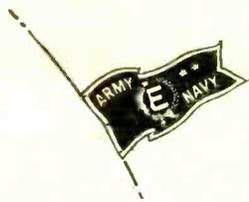
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