

The **Billboard**

FEBRUARY 3, 1945

25 Cents

THE WORLD'S FOREMOST AMUSEMENT WEEKLY

RADIO

AIR MOODS CAN BE STOLEN

RADIO

A Second Look-See at Motor City Broadcasting

NIGHT CLUBS-VAUDE

Night Club 6-Day Week--- Spot Report on AGVA Ruling

MUSIC



ANDY RUSSELL

Air, disk swoonmaster, now pix bound
(See page 4)

MORE \$\$ FOR NEGRO MUSICKERS



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with *Martin Block*
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HOLLYWOOD DIGEST
with *Paula Stone*
Monday thru Saturday
5:15-5:30 p.m.



WAR DIARY
with *George Brooks*
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7:35-7:45 p.m.

MAGIC OF MUSIC
with *Bill Williams*
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with *Maurice Hart*
Monday thru Saturday
2:00-4:00 p.m.

TAKE IT EASY
with *Judy Lang*
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12:00 noon-12:30 p.m.



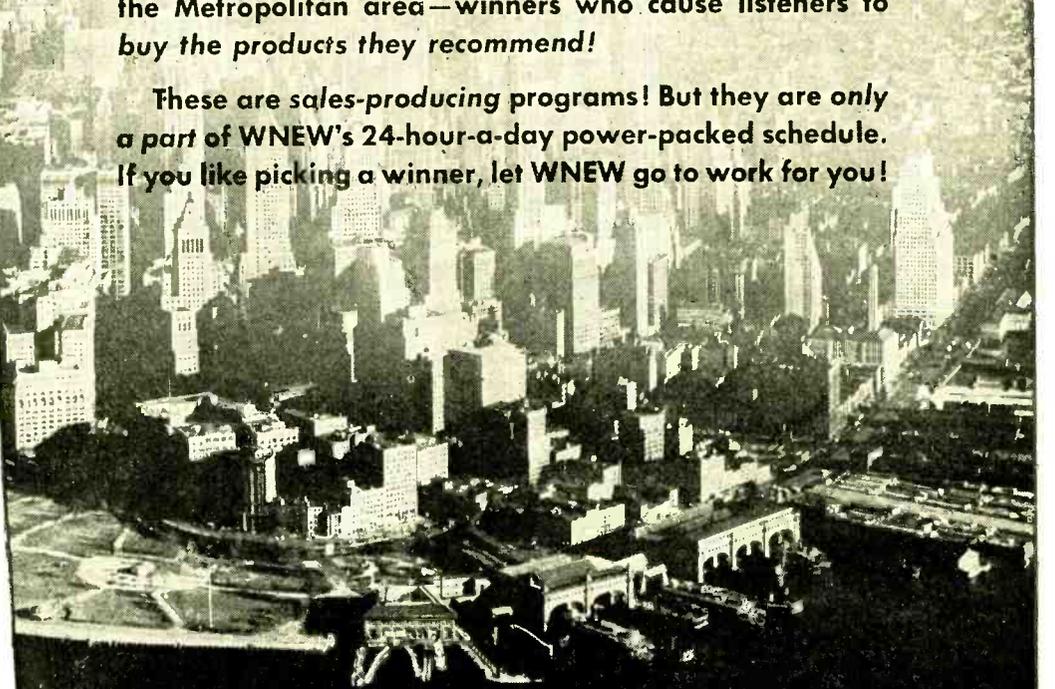
Here's one reason

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WNEW knows how to pick the winners! Yes! After eleven years, it comes natural to WNEW to know just the type of radio entertainment New Yorkers enjoy.

Here, for example, are eight "winners" who have found a loyal audience in the millions of listeners who make up the Metropolitan area—winners who cause listeners to buy the products they recommend!

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WNEW

NEW YORK 22, NEW YORK

TEN THOUSAND WATTS—1130 ON THE DIAL—ON THE AIR TWENTY-FOUR HOURS A DAY
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

HEAVY WINTER HITS SHOWBIZ

Superior Court Upholds AFRA's \$1 Assessment; Lux Theater DeMille-Less

Movie Director Plans To Carry Case to Supreme Court

NEW YORK, Jan. 29.—Cecil B. DeMille's one-man campaign against AFRA's \$1 assessment has resulted in the veteran director's removal from his \$98,000-a-year *Lux Radio Theater* job. Lionel Barrymore is skedded to sub for DeMille on tonight's show. After the California Superior Court's ruling last Wednesday (24) that AFRA's assessment to fight a proposed bill which would outlaw the closed shop in California was legal, DeMille announced that he would carry the fight to the State Supreme Court.

The DeMille-AFRA affair has been touch-and-go for three months. Superior Judge Emmet H. Wilson Wednesday (24) sustained the union's right to suspend DeMille. AFRA has offered to take DeMille back in the fold if he'll fork up the \$1 along with his dues, but they nix the dues without the buck. DeMille's fight is a test case which, if won, could prevent unions from actively participating in fights which affect their status thruout the country. Mrs. Emily Holt, national executive secretary of AFRA, stated that the money garnered to fight the anti-closed shop legislation made the victory possible. The union brought its case to the public and the measure was defeated in the November 7 election.

DeMille Sought Injunction

The court decision against DeMille was made following an attempt by the director to get an injunction to allow him to continue with the program. The judge said that a union has the right to expend its funds for the purpose of bettering working conditions. He further stated that a fight for or against legislative matters that affect a union's members does not constitute political activity. DeMille disagreed with the court decision and said: "To me anything on a ballot which is in any way controversial is political."

Meanwhile, Friday (26) AFRA President Lawrence Tibbett stated that the union of radio artists would fight DeMille straight thru to the Supreme Court of the United States. Said Tibbett: "AFRA is out to establish the principle that when any protective organization is threatened by proposed legislation, its members have the right to assess themselves by a majority vote to create a fund for the education of voters as to what issues are involved. . . . Cecil B. DeMille by his actions is stirring up dissention and strife on a trumped-up

issue of constitutionality, which really means nothing more nor less than that he is opposed to the rights of American citizens to organize into groups which enable them to act more effectively than they could as individuals. . . . According to the American way of doing things, the will of the majority as expressed by their free and uncontrolled vote is binding upon the minority. This plan runs thruout all our Democratic institutions. If Americans in general took the stand Mr. DeMille has taken when defeated in an election, America would be a chaos instead of an orderly Democracy."

"Trio" Is Called Out, But Sabinson Claims Foul Ball

NEW YORK, Jan. 29.—*Trio*, which had so much trouble finding a Broadway home, is in a jam again. Max Jelin, lease-holder of the Belasco, which offered shelter to the Stem's stepchild last month, now is determined to get the Dorothy and Howard Baker drama out of his house. Producer Lee Sabinson, however, has plenty to say on the subject. He points to good reviews, weekly ups in b.-o. receipts and a temporary injunction to the effect that Jelin can't toss *Trio* out into West 44th Street cold like that. Situation as of this date adds up to a stalemate, with both boys in their corners awaiting the bell for the next round.

Dispute stems from a basic disagreement between Sabinson and Jelin anent the stop-clause in *Trio's* contract for Belasco tenancy. Clause gives latter right to boot show out of theater if a regular week's receipts drop below 10G. Sabinson puts b.-o. receipts at \$7,900 for three performances of opening week of December 29, \$9,900 for second stanza, \$10,009 for the third and \$10,129 for the fourth. However, on January 15 Jelin served notice that *Trio* had to be out by Saturday (20). But in any event, the boys remained on speaking terms and a compromise was effected whereby Jelin let the show stick around.

Truce, however, blew up in a fracas on Monday (22) when Jelin tangled with show's company manager, Paul Groll, in the Belasco b. o. Jelin insists there was no fight—just a name-calling bee and a two-way rush at each other. Be that as it may, the gendarmes were summoned and Jelin was arrested on a charge of assault and withholding money. Sabinson and Groll later withdrew the charges in night court. Jelin is still burning and asserts that he will sue Sabinson; Groll,

Vice Versa Nixed

OKLAHOMA CITY, Jan. 27.—A new and somewhat confused interpretation of the 1943 law which permits a beer parlor to open near a dance hall but which does not allow a dance hall to be opened near a beer parlor, has just been made in a ruling of Randall Cobb, attorney general. The validity of the law is now before the State Criminal Court of Appeals in one case and before the State Supreme Court in five cases.

A Beckham County proprietor of a dance hall wanted to open a beer parlor across the street. Cobb held that the law does not forbid opening a new beer parlor within 300 feet of a dance hall if it is not on the same premises, but it does specifically forbid opening of a new dance hall within 300 feet of place where beer is sold.

U. S. Asks Lid On Amusem't

Snow jams freight, coal shipment, so Uncle Sam wants clubs, theaters closed

By Paul Ross

NEW YORK Jan. 27.—As if shortages of food, liquor, talent and help, rumors of closings and curfews, and U. S. Government action in restricting man-power to places of amusement are not enough, Old Man Winter has swung a haymaker on show business, too. The severe cold spell and heavy snows gripping the area bounded by Washington, Illinois, the Great Lakes and New England jammed railroad lines so badly that the federal government has ordered the side-tracking of fuel and food to permit only essential war freight to go thru.

The result is that Harold Ickes, Solid Fuel Administrator, yesterday (26), recommended to cities in the area that all (See HEAVY WINTER HITS on page 24)

Hope Benefit Sellout Brings "Scalping" Cry

BOSTON, Jan. 27.—Bob Hope benefit show, held at Boston Garden Wednesday (24) under sponsorship of the *Record-American-Sunday Advertiser* for the Hospitalized Servicemen's Fund, brought loud cries of "speculator" on the floor of the State Senate.

So tremendous was the demand for tickets that many people usually attending big events of this type got left without pasteboards. Result was that Sen. George W. Stanton (D., Fitchburg) introduced an order in the Senate to investigate the sale of tickets for the show.

Most of the 20,000 tickets for the show were sold at the Boston Garden box office in six hours, setting a record for Boston. With the exception of 900 tickets sold thru subscriptions at the newspaper office and a block of 500 laid aside for wounded veteran guests, the town was cleaned out of tickets within 24 hours of sale opening.

Careful check of ticket offices and places scalpers have been known to operate failed to turn up a single ducat. Even ticket-wise persons attending the show at the Garden couldn't spot any out-of-the-ordinary groups of cash customers.

Tough Booking

CHICAGO, Jan. 27.—Pvt. Johnny Farrell, nitery and theater emcee before he donned khaki, wrote his agent, Harry Greben, recently and described the tough time the Yanks were having in Continental Europe. From a hospital bed in France, Farrell described the advances to be as difficult "as a Saturday afternoon at the Stratford Theater."

The Stratford is a local house which books week-end vaude. Performers who have played the house, which is normally full of moppets on Saturday afternoon, will vouch for the power of Farrell's simile.

Miller McClintock Elected to Board Of Britannica Films

CHICAGO, Jan. 27.—Miller McClintock, former MBS prexy, has been elected to the board of directors of Encyclopedia Britannica Films, Inc. William Benton, famed ad man, who is chairman of Britannica's board, said that McClintock would also be retained as special consultant of the film company.

The list of the film company directors reads like a Who's Who in industry, education and government, and includes Raymond Rubicam, president of Young & Rubicam; Marshall Field; Chester Bowles, OPA Administrator, and Robert M. Hutchins, President of the University of Chicago.

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Oral Arguments On Allocations Back to Feb. 28

WASHINGTON, Jan. 29.—Date for oral argument on FCC proposed allocations has been moved back to February 28, and filing of briefs can be made until February 21, FCC announced today. Reason given is that Radio Technical Planning Board has asked for additional time in which to prepare its case. Argument originally was planned for February 14.

Anyone desiring to put in a word for the FCC's plan at the February 28 "oral arguments" will be more than welcome, the commission stated this week while at the same time, announcing that only those who participated in the hearings will be eligible to appear at the arguments here. Loophole for those desiring to appear but who did not participate in the original hearings is to make a "proper showing" in advance to the FCC to justify appearance.

Those who desire to be heard may file briefs and if they can prove that they should be given an opportunity to be heard (if they can make a strong enough case) may be granted permission. Those wishing to "support" the FCC's proposed plan may "file briefs and participate in the oral argument," the FCC declared.

Buckham's MBS Job Same as at Blue—Eastern Sales Mgr.

NEW YORK, Jan. 27.—D. R. Buckham, Blue's Eastern sales manager, leaves the web within the week to become Mutual's Eastern sales manager.

Buckham was one of the original sales members of Blue when the web separated from NBC.

John Donohue, Detroit district manager for Blue, has been appointed to fill his job. Donohue, with headquarters in Detroit, has been in charge of the Pittsburgh and Detroit accounts and they will continue to clear thru him.

ANDY RUSSELL (Air, Disk Swoonmaster, Now Pix Bound)

THE rise of Andy Russell on radio, records and stage is the saga of a youngster who started crooning with local bands in his home town, Los Angeles, when he was 12. One of the band leaders he worked for announced that he couldn't afford to pay Andy his \$1.50 per night unless he played an instrument as well as sang. So in three weeks Russell mastered the drums and presently gained recognition as a top hide beater. When Andy was 16 Maestro Gus Arnheim became

interested in him and coached him for a big-time career. Andy stayed with Gus until the draft broke up the outfit. In the meantime he turned down offers from many other name bands because he wanted to stay on the Coast. He did sign, however, with Johnny Richards, and after a season with Johnny saw a chance to sing and aid the war effort at the same time by joining Alvino Rey's crew and working with them in a war plant. Then came his Blue Network show, and when Capitol Records released his first disk, *Besame Mucho*, it was apparent that Russell was a comer. His *Amor*, *What a Difference a Day Made* and *Magic Is the Moonlight* have all since zoomed into best seller brackets. Russell went to New York in September to open at the Versailles and in November topped records at the Adams Theater, Newark, N. J. The next week he opened as the singing star of the New York Paramount's 18th anniversary stagershow. Since going east he has appeared on Jackie Gleason's recently terminated Old Gold program, then his own twice weekly Blue series. He left for the Coast early in January, having received an offer from Buddy De Sylva to sign with Paramount. He is currently testing for the lead opposite Betty Hutton in "Stork Club" and has started a new radio series from the Coast on the Blue.



Coast Video 'Schools' for Actors Newest Variation of Old Theme

HOLLYWOOD, Jan. 27.—New trend in the old sheepskin racket is getting under way here, with the boys and gals who fostered thespian factories in the legit heyday now turning their attention to tele's new sight-and-sound medium. Schools which heretofore confined their activities to launching careers of radio actors, now also are including the video gimmick in their ads.

While there are undoubtedly many schools which are trying to give prospective thespians a break for their dough, trade feels that this group is in the minority. Those in the know argue that even experienced tele producers admit they know little or nothing of what will be actually required when the new medium takes off after the war.

Something New Each Week

At this stage of the tele game, something new is being tried each week in video shows. It is this trial-and-error method that will really set the tele production stage when it goes commercial. Many self-styled tele schools have come up with the simple statement that the new medium will be only a combination of the legit actor's stage sense, the picture actor's camera technique and the radio actor's ability to get the most out of dialog with his vocal inflections. Actually, no real video acting standards are set.

Best tele actors so far have been those which have had legit and vaude experience. Those with long years of experience in stage technique are proving to be a great boon to producers. This comparatively small group will be the guinea pigs in this experimental era before the commercial coin is dumped into video.

Need for Good Schools

On the other side of the picture there is definite need for schools that have something on the ball, in the opinion of

Decline of Chi Radio Worries RWG; Group Plans Study, Action

CHICAGO, Jan. 27.—Concrete action is at last being taken by a qualified organization to give Chicago radio a shot in the arm. In the last few years, just about everybody in town has wrung his hands over the "decline of Chicago radio," which has been made apparent by the moving of net shows to New York and Hollywood. Now, however, local Radio Writers' Guild members are doing more than conversing about the Chicago radio picture. They're going to try to do something to change the picture.

Plans for the RWG fight are still in the embryonic stages, and the writers are proceeding with the sensible idea that they will make no grandiose promises. First thing they are doing is forming a committee to make an exhaustive study of Chicago radio to see wherein the faults lie before they make any suggestions for improvement.

The committee, headed by Rod Holgrim of the local OWI office, includes Lou Schofield, former president of the RWG; Myron Golden, NBC continuity writer, and Ruth More, writer of NBC's *Barter Family* program. After the committee has made a few preliminary investigations, leading station agency and net execs will be brought into the investigation so that a well-rounded combination of experience and thinking will be made available. After all the facts as to the why's and wherefore's of Chicago's radio decline have been brought into the open, suggestions as to how to bring about an improvement will be made. Then it is expected the fur will begin to fly.

Reservations for Confab Swamping Mexican Hotels

MEXICO CITY, Jan. 27.—Hotel managers are advising tourists to stay out of Mexico from February thru March 1, when the Inter-American Conference takes place here.

Reservations are pouring in and the already jammed hotels are expected to bulge. One country plans to send a delegation of 50. At least 100 radio and newspapermen will attend.

one of the top men in the biz. He says any school that can give an aspiring thesp the basics of legit and mike technique will be doing a service.

Another deterrent to the "acting school technique," as applied to video, will be the guilds. American Federation of Radio Artists and Screen Actors' Guild will not allow a wholesale influx of newcomers into tele acting circles without a fight. The trade says doors will be slammed in the faces of many of the hopefuls who have shelled out for their diplomas, believing they had the inside track. Legit schools will continue with their periodic contributions to the entertainment field, it is believed, doing a conscientious job, but the rest of the crop will be only money-makers for the boys who have their names on the door.

G.I. Showbiz Set In Italy; Union Cards, Everything

ALLIED FORCE HEADQUARTERS, Italy, Jan. 27.—Men of the 46th Special Service Company, operating in the Mediterranean theater, have reached every soldier in this theater with entertainment—from movies to musicals—since September, 1943. First Lieut. James J. McAloon, a "diving comic" of the Aquacade at New York World's Fair, is boss man.

Altho other Special Service companies operate here, the 46th is set up to handle all the attractions put on thruout the Mediterranean theater. No USO show, no movie, Red Cross offering or G.I. entertainment has appeared in Italy or North Africa without a man from the 46th working with the offering either as projectionist, stagehand, director or in some theatrical capacity.

The company, 109 strong, is scattered from Casablanca to the Fifth Army front, operating mobile picture units, film exchanges, supervising athletic events, libraries and stagershows.

Radio City M. H. in Rome

Men of the first platoon have recently furnished a new theater in the U. S. Army's rest center just outside of Rome. Here, in the "Radio City Music Hall," they have installed the latest and best equipment available for overseas entertainment.

They are especially proud of this job "because it is the real thing. Every man on a machine holds a union card, too."

The men have staged, directed and acted in two original musicals with their own sets, costumes and equipment. One, *Egg In Your Beer*, was returned to the States for a bond-selling tour. The other, *Art Thou Cooking?*, is touring Italy. It is based on Dumas's *Three Musketeers* and has been well received by the entertainment-hungry G.I.'s.

Men of the company also staged *Male Animal*, the Thurber hit, with USO girls sent over for just such purposes. *Brother Rat*, the Abbott draw, was another show which had capacity audiences.

Sgt. Douglas Parkhurst, New York, a George Abbott stock player, is with the company, acting and directing. Another member of the company is Pfc. Sidney Wade Bell, former secretary to Cecil B. DeMille.

Pfc. Elwood Mendenhall, Springfield, O., who operated the Springfield Little Theater and the Tulsa (Okla.) Little Theater, is in the outfit. He was also a director of the Cleveland Playhouse and fills a similar position here.

For the musicals, variety and book, First Lieut. Alexis Shumate St. Louis, former bandsman and arranger, has written original scores.

For athletic events the organization has men such as T. F. G. Glenn Davis,

E.T. Org Set To Fill Folk-Song Station Yens

CHICAGO, Jan. 27.—Signs that the smaller radio stations of the Midwest will be flooding the airwaves with transcribed hillbilly music were seen here this week when it became apparent that publishing and transcription firms were becoming more conscious of the need for mountain music segs.

According to radio and talent booking execs, the increased market for hillbilly transcriptions has come about because of a lack of musicians and also because the few musicians that had not been hit by the draft or had not drifted into war work were getting dough prohibitive for a small station in a small market.

One of the signs that points to the new trend is the recent release by the M. M. Cole Publishing Company of a library of about 600 hillbilly songs. This is the first transcription work the Cole outfit has ever done, and the trade says it is significant that Cole picked on fiddlers' stuff as the material most likely to sell. Since Cole also has a pub company and has some of hillbilly acts under music writing contracts, he has a pretty good thing in that he gets revenue from sheet music sales and transcriptions of work by his stable of musicians.

Cole has some of the top hillbilly acts in the biz. In his new catalog are transcriptions by Doc Hopkins, Judy Martin, and many more. The fact, however, that he has Johnny Betts, who ordinarily is heard in town singing sentimental ballads on a radio program sponsored for the ladies by a fur company, doing *Abide With Me*, indicates to the trade that even the crooners are turning to the hillbilly market these days.

Additional signpost, the trade says, is the planned hilly endeavor of a local transcription company. This outfit, whose execs are not admitting it yet, is buying up a pub house and will release hillbilly stuff under the name of this company they set up as a front. The interest in hillbilly music has become so intense in town that even a net orchestra leader, who ordinarily plays the semi-classics for his audiences, is thinking of going into the folk air transcription business.

Bill Proposes Indiana's Return to Standard Time

INDIANAPOLIS, Jan. 27.—A bill to return standard time to Indiana excepting from June 1 to September 1, in first and second-class cities of the State, has been introduced in the House of Representatives by Rep. Albert B. Thompson (R., North Vernon). The standard time provision would become effective April 1.

If the measure is passed, "daylight saving" would become effective in such cities as Indianapolis, Gary, Evansville, Terre Haute, South Bend and Fort Wayne for the summer months only.

Pittsburgh, former pro basketballer. He knows the rules and the equipment and how to organize teams and competitions. When the basketball tournament comes up within the next 60 days men like Davis will take over.

TSG Murray Franklin, Hollywood artist, is doing his regular job, with additional duties at Allied Force headquarters. He does the billboard posters and all the art work connected with the organization.

Working out of Allied Force headquarters as chief publicity man for Special Service but a member of the 46th, is S. Sgt. Jerome E. Kramer, ex-publicist for Glenn Miller.

Press agent for special events is Pvt. Al Hays, New York, who scripted *Five-Star Final* for Station WMCA.

The organization is working on a project at a former fashionable winter resort. The plan is to arrange a rest center for the troops where sports, dancing and general entertainment will be furnished at the army's "Little Sun Valley."

STOCK TICKETS One Roll \$.75 Five Rolls 3.00 Ten Rolls 5.00 Fifty Rolls 17.00 100 Rolls 30.00		The Greatest Need—Common Sense We Manufacture TICKETS of Every Description Write Us. THE TOLEDO TICKET CO. Toledo (Ticket City) 2, Ohio		SPECIAL PRINTED Cash with Order. Prices: 2,000 \$4.29 4,000 4.33 6,000 5.37 8,000 6.81 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 Double coupons. Double prices.	
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Second Look at Motor City Air

Clear De Luce?

NEW YORK, Jan. 27.—Mutual's new show with Congresswoman Clare Booth Luce ran up against a snag this week when the Textron Company, which was going to sponsor the seg (10:15-10:30, Sunday night), suddenly realized that the representative from Connecticut might not be the best public relations gimmick in the world. News program was all set to tee off February 28.

However, the company, along with the entire textile industry, realized late that Mrs. Luce is opposed by a large piece of the American electorate and began to hedge on the deal. At the same time, they also realized that Mrs. Luce is strongly opposed by the administration and that sponsoring her might cause government officials to have an unconscious bias against the industry, says the trade.

Thing was so close to going thru that the MBS press department sent a release on the story to the wire services and trade papers. However, J. Walter Thompson, agency on the deal, says that to date the thing is not definite.

Rexall Signs Joan Davis For Fall Seg

NBC, CBS Both Want In

NEW YORK, Jan. 27.—After a month and a half of hot and heavy dickering, N. W. Ayer, for United Drug (Rexall), gets the Joan Davis show, with contract calling for a package price of \$17,500 and a full four-years' steady work. It was pacted this week. Sealtest's contract ends late in June, and United takes over in early fall.

Both NBC and CBS are trying furiously to clear time for the airer. Trade's original assumption that Davis would stay in her present Thursday night time on the Red was destroyed when it was learned that Sealtest will hold on to the slot with another seg starring Jack Haley routine. Sealtest's seg will have format similar to Davis's routine.

Sealtest gave up the Davis gal, it is known, because she was demanding too much dough for the company's comparatively thin ad budget.

The comedienne went on the block two months ago and Ayer plunged in for United, makers of Rexall products. Soon after, Ward Wheelock Agency moved in with a bid for Campbell Soups, and Young & Rubicam came in for Gulf Oil.

There's one fly in United Drug's ointment, that is a feeling around the Sealtest org that the company may be able to legally stymie the deal until the Davis contract runs out in June. It is understood that Sealtest believes that Davis and her agent, William Morris Office, shouldn't have made any definite commitment until her agreement with the outfit had run out.

However, the trade says that Sealtest hasn't a leg to stand on and would not be wise to bring the thing to court.

Mutual Time Sales Little Too Rapid For Web Stations

NEW YORK, Jan. 27.—Mutual stations which have been selling net time to local sponsors for some time are currently complaining that the web is moving so fast under its new management that they aren't being given sufficient time to cancel their shows in option time. General MBS station practice of selling the option time (called "recapturable") is rapidly being ended as time is sold and outlets say that they can't keep up with the changes. Stations admit that Mutual has a perfect right to sell its time, but they are asking that they be warned about it beforehand to prevent situations like the one that came up at WOR, New York, this week.

Time Sold to Krasdale

WOR sold 10:15-10:30 Sunday night to Krasdale Foods, local distributors, for a news analysis featuring Dr. A. L. Sacher (also sponsored two other nights of the week by two other firms). The sale went out in a WOR release on Tuesday (23). Then on Wednesday (24), Mutual announced the sale of the time to the Textron Company for a news commentary with Congresswoman Clare Booth Luce (see story elsewhere this issue) that left WOR in a hole.

The station is trying to clear time on Saturday night for Krasdale, and may be able to put it over. However, whole situation left WOR in an embarrassing spot both with the press and with the client.

Similar situation, it is said, has developed at WGN, Chicago, Don Lee web on the Coast and the Yankee Net in New England. Solution, say the stations, is to let the outlets know when negotiations start so that they can sked themselves accordingly.

CBS Outlet, WJR, Next

Station that "came back" does things in big way on production, programing

By H. F. Reves

(Part 2 of a series of profiles on broadcasting in Detroit)

DETROIT, Jan. 27.—With 50,000-watt WJR, Columbia outlet, the story of Detroit radio turns to big-time operation. Because it is big, it is able to do things, whether in production, publicity or promotion, in a big way which other stations cannot emulate with their smaller staffs.

Power means that the station must consider primarily regional rather than local appeal for an audience estimated at 11,000,000 in five near-by States. As proof of occasional actual covering power, requests for photos of the cast—with no celebrities—of the mystery show, *Hermit's Cave*, came from 38 States.

Station Was Hard Up

The station was literally bankrupt back in 1926 when G. A. Richards bought it, but has been built into one of the best radio investments in the country. The personality chiefly responsible for that build-up has been one of radio's best known figures, Leo J. Fitzpatrick, who, as the merry old chief of the Kansas City Nighthawks, was one of the first radio emcees in the early '20s.

Emphasis upon production, regardless of cost, is the apparent keynote of the station under Fitzpatrick's guidance. When there was a shortage of local arrangers, he had the musical director scout Broadway for men to do the work. On a public service show, a writer and producer are assigned to the show to give it entertainment value. Typically, a Detroit rat-control show used the Pied Piper motif, and had a dialog "down a rathole," with the rodents doing the talking.

Local Airers Broadened

Local things have to be given a wider interest, WJR believes. On a juvenile delinquency program for Detroit, the station booked Father Flanagan, of Boys' Town, a national personality. Handling a telephone show, *Know Your America*, proved more difficult. Phone calls were necessarily restricted to the Detroit area but the entries on which questions were based were restricted to listeners outside that area, giving them a chance at prizes also.

Great emphasis is laid upon the news services, centering around a regular newsroom under Editor George Cushing, and with five trained writers. Each man prepares his own newscast and delivers it on the air. Five wire machines are installed—more than at any newspaper plant in Michigan—including INS, AP and UP radio wires and AP and UP newspaper wires.

Outlet Builds Shows

With no time to sell, station attention is centered more upon programing and building up special airings, such as (See CBS's OUTLET on page 10)

Ed Wynn Airer To Go; Borden To Try Again

NEW YORK, Jan. 27.—Ed Wynn's *Happy Island*, never particularly cheerful, will bow off the Blue around the middle of March to be replaced by another Borden show, according to reports from reliable trade sources. Show has had a difficult and never-successful career on the air.

Amid some of the loudest and most enthusiastic drum-beating in the history of the biz, *Happy Island* made its bow on the Blue last fall. Show opened with a 3.5 Hopper, fluctuated around 3.7 for most of its time on the air, hit a 4.4 top in the November 15 ratings and got a 4.3 in the most recent report (January 15).

Format Changed

The format underwent several changes in the course of its 26-week run, with the most recent eliminating the *Happy Island* tag and substituting straight situation comedy. Two weeks ago it was shifted from Friday, 7-7:30, to Monday, 9-9:30 (Blue), but even that favorable time switch failed to help. Writers on the program changed as often as the format and publicity beat a constant tattoo.

It's expected in the trade that Borden will hold onto the time with a show that appeals to children and adults alike. Something along the Henry Aldrich lines is said to be in the cards.

WLW's Jim Cassidy To Do Lecture Stint

CINCINNATI Jan. 27.—James Cassidy, WLW war correspondent, who was welcomed home Tuesday (23) with a breakfast at Hotel Gibson here attended by Mayor James G. Stewart, WLW executives and press and trade paper reporters, will continue his regular WLW air stints.

In addition, Cassidy, who came back from the war fronts with a wealth of interesting material, is being set for a lecture tour, with arrangement being set by Bill McCluskey, of WLW Promotions, Inc.

Also participating in the welcome-home breakfast here Tuesday were Rita Hackett, a WLW feature and Mrs. James Cassidy in private life; his mother, Mrs. Helen Cassidy, and S/Sgt. Martin Cassidy, Jim's brother, who arrived here Monday after 33 months' service in the Pacific.

Lea and Porter To Meet On FCC Act Revamping; Industry's Bill May Wait

Biz Believes Legislation Will Come From House

WASHINGTON, Jan. 27.—As the first step in revamping the Federal Communications Act, Representative Clarence Lea (D., Calif.), potent chairman of the House Interstate Commerce Committee, will meet next week with Chairman Paul Porter of the FCC. The talk will be followed by a series of conferences between Lea, Porter and industry leaders thru the NAB.

Some legislation seems bound to come out of this session but not immediately, according to talk here this week. Lea is soft spoken and slow moving, but the industry here is pinning its hopes on him and is convinced that little or nothing can be expected of value from the Senate side as long as Burton K. Wheeler controls the Senate Interstate Commerce Committee.

Talk of Rewriting FCC Act

Rewriting of the FCC Act is the big talk here this week in radio industry circles, but there are a number of hard facts that must be faced. Rosy hopes that a completely written, industry-sponsored bill can be pushed thru are not justified here at the present time.

Here are some of the factors that must be reckoned with in any estimate of the legislative picture:

Legislation must come from the Democratic side because the Democrats control both houses and committees on the war.

Paul Porter's attitude toward new legislation.

Burton K. Wheeler's attitude. All of these factors combined shape up a cloudy picture.

Congress Shuns Other Problems

With pressing man-power and production problems facing it, Congress is loathe to tackle other than strictly "war" problems, at least in the immediate future. Chairman Porter, a diplomat, will unquestionably go along to some extent with the industry in asking for "clarification" of the FCC Act. However, Porter basically is a New Dealer, despite his industry background, and few believe that he will go along to the extent of agreeing to strip the FCC of its "regulatory" powers, tho, as a member of the FCC Bar Association Legislative Committee he favored many of the things for which the industry is still asking. Senator Wheeler, a reformer at heart, will be on guard against any legislation which will reduce the FCC's powers, and if any measure is proposed, one of the industry's problems will be how to get Wheeler into line or circumvent him. This is likely to be no little job, as many here insist that Wheeler still wants a rewritten FCC Act with his name appended to it. One way would be to obtain a powerful administration figure to sponsor the legislation in the Senate so that Wheeler (See Lea, Porter to Meet on page 32)



SEE PAGE 11

AIR MOODS CAN BE STOLEN

"Slip-In" Idea Spreads Fast

Webbs scout for broken moods so audiences can be lifted with right segs

By Marty Schrader

NEW YORK, Jan. 27.—Webb program men are currently discussing a variation on a new program moods idea which gives the nets a chance to capture audiences from the opposition by taking advantage of the mood the other chain has built. The boys are calling the new technique "slip-in programming" and they're all searching frantically thru the comparative skeds for holes to plug.

The best and most typical example of a mood opening, until it was sealed, was the 8:30-9 p. m. slot on Sunday on NBC. Following Jack Benny, *Fitch Bandwagon* and Charlie McCarthy, the net had *One Man's Family*, an abrupt switch if there ever was one. The other nets were all eyeing the hole enviously until the Eddie Bracken show, preeming February 4, was announced three weeks ago. However, the situation at that time has led to a growing realization that there are many more night slots into which a program manager could slide a seg.

10:30 p.m. Monday Eyed

The situation attracting the greatest amount of attention at this time is at 10:30 p.m. Monday. Here's how the nets shape up at that time:

NBC has I.Q., which follows a middle-brow skein starting at 8 with *Cavalcade of America* and following thru with the *Voice of Firestone*, *Telephone Hour*, *Information Please* and the *Carnation Contented* show. CBS, at 10:30, airs Johnny Morgan and has just completed an hour and a half of top drama with Lux Radio Theater and Screen Guild Players. Blue has no concerted mood, starting at 8 with Ted Malone and going into *Lum 'n' Abner*, *Blind Date*, the Ed Wynn show, *Spotlight Bands*, *Esquire Storyteller* and Guy Lombardo's band all preceding Horace Heidt (soon to be replaced by the Niles-Prindle show). Mutual has a conglomeration of programs at the time, some local, some co-op. They follow an MBS set-up that runs like this from 8 on: *Sizing the News*, Sunny Skylar, *Sherlock Holmes*, Gabe Heatter, *Real Stories*, *Music of Worship*, Henry Gladstone (news) and Paul Schubert (news).

Audience Might Be Grabbed

The way some program men see it, Columbia, Blue and Mutual could all grab a piece of the Red's audience by putting a mid-brow music seg or a talk show on the same mental plane in at 10:30. By the same token, NBC, MBS or Blue could get a nice piece of that big CBS audience by putting in a dramatic program at 10:30. At the present time, says the trade, the audience just turns out the light at 10:30 and goes to sleep. The listeners could be kept awake if the webs were providing shows whose moods were attuned to that of the audience.

Tuesday night at 9 is still another spot that has the boys thinking. The *Molle Mystery Theater* is on NBC at that time. It follows Ginny Simms and *A Date With Judy*, a comedy show. The listener tendency, according to most program men, is to start dialing around for more comedy. Blue has Gracie Fields in at that time (soon to be replaced with Joe E. Brown), but the show has never drawn. It is said in the trade that if Gracie Fields seg had been stronger, it might have given the Blue a nice hunk of NBC audience. CBS, which has *Inner Sanctum* at the time, and Mutual, with Gabe Heatter and *Real Stories*, could both pull the same deal. Of course, no net would be able to hold that piece of audience after 9:30 be-

(See "SLIP-IN" IDEA on page 32)

Mutual Probably Will Not Punish Wayward Outlet

NEW YORK, Jan. 27.—Recent affiliation with the Blue of two Mutual stations, WCAE, Pittsburgh, and WFBR, Baltimore, may stir up a bit of a legal hornet's nest if MBS board members decide that they should hold the stations to clauses in their affiliation contracts. These, according to some lawyers, mean that the two outlets would have to remain with MBS for another year. However, it is considered likely that Edgar Kobak, the web's prexy, will disregard the entire situation.

As it stands, Robert Sweezy, MBS v.-p., has been asked to investigate the clauses in dispute and bring a report before the board. The trade says that despite the fact that Mutual's counselors have said that there is a legal leg to stand on, there is little reason to think that a real battle will develop, either to hold the outlets or to settle for damages. One of the main reasons why MBS won't move, some lawyers say, is the fact that Kobak has intentions of trying to get back the eight stations which the web has lost in recent months. If he were to get tough, it is considered likely that most of the outlets would shy away from him in the future.

Blue execs also say that there is little chance that anything will come of the matter unless some Mutual board members decide that they must fight the thing. In that case, says the trade, Kobak would try to persuade them differently.

MBS to Woo Talent Agencies, Producers

NEW YORK, Jan. 27.—Mutual web, according to reports on Phillips Carlin's closed circuit talk to stations January 16, will renew contact with talent agencies and producers and not attempt to take over shows, cutting out small guys who sell programs to the net. Carlin told station managers that he thinks friendly relations with the talent and producing orgs is of utmost importance to future program operations, and that trying to make a production profit on shows that are not its own would endanger these relations.

The new program v.-p. said that the only way to build shows is to get the talent, and the best way to get talent is to work thru the agencies. However, to hit small guys over the head by taking their shows away from them after giving them a small royalty or slapping extra charges on them is not going to help, he said.

Trade Sees Slap at Blue

Trade saw in the statement an implied slap at the Blue, which is currently working out a plan to add a production service charge on shows. This would up the cost of production to agencies (*The Billboard*, January 20, P. 31).

For some time the trade says MBS was not very close to the talent bookers. Reason for the situation was the fact that the net produced very few shows of major importance. The biggies came from the ad agencies and many of the small ones from the affiliated stations.

Waring Hunts Trade-Mark

NEW YORK, Jan. 27.—Fred Waring show is on the make for a hot gimmick that will give the program a running trade-mark from week to week, similar to the baseball scores and the push-button tuning gag show used when it was across-the-board for Chesterfield. Last week, for the first time since Waring has been on the air, a few minutes of comedy dialog were thrown in, which may be the answer, the trade says. Show has also tried one called *Once Upon a Time*, giving a fast sketch of the life of a musical personality. Theory behind the thing is to find a peg that will stick out as a Waring trade-mark.

Blue Applauded For Retaining Wm. Gailmore

NEW YORK, Jan. 27.—Trade this week applauded the Blue for its announced intention of retaining William Gailmore, news commentator, who along with his sponsor, the Electronics Corporation of America, have been the targets of attacks by Westbrook Pegler, Hearst columnist, and the New York *World-Telegram*. General feeling in the biz here was that the Blue was wise in refusing to let the papers force Gailmore and the client out.

The accusations made in the sheets were three-fold. The first was that Gailmore was a Communist, the second that he was a thief and the third that the sponsor had some sinister plot behind its institutional advertising. Blue Vice-Chairman Chester J. LaRoche said that investigation had proven the charges unfounded and that the Blue will not force the show off the air. Top execs in the biz say that the decision was a smart one, because if the Blue had dropped the commentator, radio would be open to charges that it was discriminating against former psychoneurotics. It is said that if Gailmore had been bounced, many people would have wondered about radio's attitude toward returned servicemen discharged for psychoneurotic reasons.

Lowell Mellett Reported Slated For FCC Post

WASHINGTON, Jan. 27.—Former White House aid Lowell Mellett, now columning for *The Washington Star*, is reported this week to have inside track for FCC vacancy, altho Rosel Hyde, FCC assistant counsel, is also being mentioned in radio circles here. White House has already decided who will get post, which will mean rounding out of FCC, it is reported here, and announcement may be expected soon.

Mellett is reported to have good chance as he is still in the White House good graces and also is reported to rate high with Chairman Paul Porter, who, in the final analysis, will have say on who gets job. Porter and Mellett are cut from same political pattern and consequently might make a team. It would also give FCC real New Deal tinge, as Durrand and Wakefield, altho a Republican, reflect pretty much Roosevelt political philosophy.

Queried by *The Billboard* yesterday, Mellett said he had not been approached on job, was non-committal on whether he would be "interested." Those close to him claim that he would like it, however. He is former Scripps-Howard newsman and more recently was motion picture director of the OWI.

Butler Y&R Day Prod. Super

NEW YORK, Jan. 27.—Ralph Butler, former Young & Rubicam producer, this week was appointed daytime production supervisor for the agency, handling many of the duties of Carol Irwin, former daytime program head, who resigned last week. Butler has handled several Y&R shows. He started with the agency in 1938.

Jeff Wade Back From Cairo

CHICAGO, Jan. 27.—Jeff Wade has returned after 14 months in Cairo, Egypt, where he was radio production man for OWI, airing Middle Eastern news to America and Great Britain. Wade, son of the Wade Advertising Agency prexy, will work at the Chi office of the agency during his three-month leave of absence from OWI before going on to his new assignment, which will probably be in San Francisco.

"Family" To Get Adrenalin When Show Goes Blue

HOLLYWOOD, Jan. 27.—Carlton E. Morse is going to hypo *One Man's Family* when it switches over from NBC to the Blue, January 30, by injecting more action. He feels that this will help keep the old listeners who will follow the show to the Blue, but will also keep the new crop of new dial-twisters tuned into the show.

At first, Morse was skeptical about fooling around with the airer, feeling that his old listeners might resent a faster pace for *Family*, which has been on more or less of an even keel for years. However, he has already injected a murder mystery angle into the show, launching it on last week's program.

Larger Cast Set

Morse will also have a larger cast than he has used before. He won't attempt to add permanent characters to the show, but will use different voices from week to week. He feels this will give greater variety and allow regular cast members more play on the emotional scenes.

Outside of establishing theme, Morse has never gone much for music on *Family*. When it shifts to the Blue, however, he will try and set the mood of the show with special music, utilizing bridges thruout the script.

"Mystery" Waxed

The other Morse show, *I Love a Mystery*, which recently left the air to be replaced by the Jack Kirkwood seg, has been waxed and is in the hands of four agencies. Morse already has had an offer for a five-day strip for the Coast but turned it down because of the terrific writing chore this would entail. He wants to do a half-hour once a week, but would consider three times weekly provided there is no repeat.

The transcription deal which Morse announced some time ago has now gone out to 60 stations under the title, *Adventures By Morse*. He has a new show in the works, written in collaboration with Harlan Ware, entitled *This Is the Cooper Clan*.

Crosley Buys Hearst WINS

CINCINNATI, Jan. 27.—Powel Crosley Jr., president of Crosley Corporation, operator of WLW here, today announced the purchase of Station WINS, New York, from Hearst Radio, Inc., with the sale subject to approval of FCC.

WINS operates with 10,000 watts on a frequency of 1010 kilocycles and has been authorized to increase its power to 50,000 as soon as equipment becomes available, Crosley said. Details of the deal cannot be made public until approval of the sale is given by FCC.

It was pointed out that with the acquisition of WINS a new and broader field of program material would be made available to WLW from its sister station in New York and that, in turn, WLW's resources would be helpful in the development of WINS.

Representing the Crosley Corporation in negotiations with the Hearst interests were Crosley, James D. Shouse, vice-president in charge of broadcasting, and Robert E. Dunville, vice-president and general manager of WLW.

Paul C. Brines Joins WGN

CHICAGO, Jan. 27.—Paul C. Brines, former public relations director of the George S. May Company, joined WGN, key Mutual outlet here, January 29, as assistant to Frank Schreiber, station manager. He took charge of publicity and promotion for the station.

Geo. Foster Goes to WNEW

NEW YORK, Jan. 27.—George Foster yesterday (29) joined WNEW, where he will do radio and television production work. He leaves the Charles M. Storm Agency, where he has for some time produced shows.

WJZ Dropping Disk Shows

NEW YORK, Jan. 27. — WJZ, Blue-owned-and-operated station here, February 1 begins elimination of all disk shows on the air between 8:30 a.m. and 12 midnight. The two transcribed shows now on the outlet, *Piso Singers* and *The Saturday Evening Post*, show will run until their contracts expire late in March.

Policy will not affect e.t. spots or live segs using recorded music. Step follows on the heels of the station's announcement that it would eliminate nighttime spots. Trade says that the move is just the first step in an eventual move to end

Peace Talks on WNEW, WAIT

NEW YORK, Jan. 27.—WNEW, local indie, and WAIT, Chi indie, are the first stations signed to use transcriptions of *The Gentlemen Talk of Peace*, new program pegged on a dramatization of the book of the same title by William B. Ziff. The e. t.'s will be sent to a station in every major city, along with a contest tie-in with the show. The Ziff-Davis Publishing Company, distributors of the book, has allocated \$10,000 as a budget for the *National Peace Treaty Contest*.

all disk shows on Blue-owned-and-operated stations. Replacements for the shows being dropped have not yet been set.

Kobak Nixes Rumor That MBS'll Set Up Coast Sales Staff

NEW YORK, Jan. 27.—Rumors current that Mutual had plans to set up sales offices in Hollywood were denied here last week by Edgar Kobak, the web's prexy. Kobak told *The Billboard* that new offices were definitely not on the agenda of his meetings with Louis Allen Weiss in Los Angeles two weeks ago. He said that MBS sales were being handled adequately by the Don Lee org on the Coast and that there is, at the present time, no need for a separate set-up.

1st Service Award of Merit Goes to Hollywood AFRS

HOLLYWOOD, Jan. 27.—First Service Award of Merit was presented to armed forces radio service here on behalf of Maj. Gen. Frederick H. Osborn, director, information and education division, ASF. Presentation was made at NBC and was accepted by Col. Thomas H. A. Lewis, commanding officer of AFRS.

The Service Award of Merit was designed by the army service forces to bring recognition to troops in the U. S. or in foreign countries who are not eligible for combat or battle citation. This is the highest award which can be bestowed on an org which cannot take active part in fighting.

TELLO-TEST has Boston by the Ears!



TELLO-TEST
WITH
FRED LANG
9:15 - 9:30 A.M.
7:15 - 7:30 P.M.
MONDAY thru FRIDAY
WNAC

It's a fascinating feature that is receiving more spontaneous, unasked for publicity than any program in years.

One question remained unanswered through 26 broadcasts . . . Started a debate in Quincy City Council . . . Caused greater Boston libraries to be deluged with requests for the answer — and Boston sports writers on all papers to be swamped with phone calls.

Sponsored Monday, Wednesday and Friday evenings by Gude's Pepto-Mangan.

Ask your Petry Man for availabilities in

Boston	Worcester	Providence
WNAC	WAAB	WEAN

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVE., BOSTON 15, MASS. EDWARD PETRY & CO., INC., National Representative



The Billboard TALENT COST INDEX

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

VOL. II. No. 2E (OLD VOL. I. No. 27E)

(JANUARY 30, 1945)

PROGRAM SPONSOR & PRODUCT	HOOPERATING	WEEKS TO DATE	NET & NO. STA.	OPPOSITION	AGENCY	TALENT COST	COST PER POINT	PROGRAM LENGTH	Talent Cost Per 1,000 Urban Listeners
BOB HOPE The Pepsodent Co. (Toothpaste)	34.1	253	NBC 126	Service to Front—CBS Listen the Women—Blue Amer. Forum—MBS Schubert News—MBS	Foote-Cone & Beidling	\$15,000	\$439.88	½ hr.	\$.47
FIBBER MCGEE & MOLLY S. C. Johnson & Son, Inc. (Floor Wax)	30.8	419	NBC 139	This Is My Best—CBS Amer. Forum—MBS Spotlight Bands—Blue Esquire—Blue	Needham, Louis & Brorby, Inc.	\$10,500	\$340.91	½ hr.	\$.36
BING CROSBY Kraft Cheese Co. (Velveeta)	25.8	375	NBC 138	Maj. Bowes—CBS Town Meeting—Blue Various—MBS	J. Walter Thompson	\$12,500	\$484.51	½ hr.	\$.50
WALTER WINCHELL Jergens (Woodbury Soap)	25.3	588	Blue 175	M-Go-Round—NBC R. Digest—CBS Steel Horizons—MBS	Lennen & Mitchell	\$ 6,000	\$237.15	¼ hr.	\$.23
MR. DISTRICT ATTORNEY Bristol-Myers (Vittals)	25.1	292	NBC 130	Spotlight Bands—Blue Esquire—Blue Cisco Kid—MBS Which Is Which—CBS	Doherty, Clifford & Shenfield	\$ 4,500	\$179.28	½ hr.	\$.18
LUX RADIO THEATER Lever Bros. (Lux)	24.5	467	CBS 143	Various—NBC Various—Blue Various—MBS	J. W. T.	\$16,000	\$653.06	1 hr.	\$.67
EDGAR BERGEN Standard Brands (Chase & Sanborn Coffee)	24.2	301	NBC 135	Blondie—CBS A. L. Alexander—MBS G. Field Choir—Blue D. Thompson—Blue	J. W. T.	\$14,500	\$599.17	½ hr.	\$.57
JACK BENNY Amer. Tob. Co. (Lucky Strike)	24.2	475	NBC 143	Kate Smith—CBS Cleveland Ork—MBS Pearson—Blue Gardiner—Blue	Ruthrauff & Ryan	\$22,500	\$929.75	½ hr.	\$.83
JOAN DAVIS-JACK HALEY Sealtest (Milk and Ice Cream)	24.0	71	NBC 75	Corliss Archer—CBS Spotlight Bands—Blue Esquire—Blue Treas. Hr. Song—MBS	McKee & Albright	\$ 9,500	\$395.83	½ hr.	*
SCREEN GUILD THEATER Lady Esther (Face Powder)	23.4	231	CBS 141	Contented Hour—NBC Guy Lombardo—Blue Gladstone—MBS Schubert—MBS	Blow	\$10,000	\$427.35	½ Hr.	\$.46
EDDIE CANTOR Bristol-Myers (Sal Hepatica)	21.0	355	NBC 130	G. Heatter—MBS Real Stories—MBS Sinatra—CBS Up With World—Blue	Young & Rubicam	\$13,500	\$642.86	½ hr.	\$.64
ABBOTT & COSTELLO R. J. Reynolds Tobacco Co. (Camels)	20.7	77	NBC 135	First Line—CBS Fred Waring—Blue Gladstone—MBS Carnegie—MBS	Wm. Esty	\$12,000	\$579.71	½ hr.	\$.62
HILDEGARDE Brown & Williamson (Raleigh Cigs)	19.3	32	NBC 130	Congress—CBS Behind Scenes—CBS Hal MacIntyre—MBS Dance Ork—MBS	R. M. Seeds	\$ 9,500	\$492.23	½ hr.	\$.52 **
TAKE IT OR LEAVE IT Eversharp (Pens, Pencils)	18.6	247	CBS 142	H. of Charm—NBC Life of Riley—Blue Earl Wilson—MBS L. Witherall—MBS	Blow	\$4,500	\$241.94	¼ Hr.	\$.23
KOLLEGE OF MUSICAL KNOWLEDGE Colgate-Palmolive-Peet (Soap & Dental Cream)	18.5	340	NBC 139	Various—CBS Various—Blue Various—MBS	Ted Bates	\$10,000	\$540.54	½ hr.	\$.59
Sunday Afternoon									
THE SHADOW Blue Coal	13.8	209	MBS 53	G. M. Symph—NBC Various—CBS Met Opera—Blue	R. & R.	\$2,500	\$181.16	½ hr.	*
JOHN CHARLES THOMAS Westinghouse	10.0	95	NBC 137	W. News Today—CBS Sun. Vespers—Blue Pet Shop—MBS	McCann-Erickson	\$ 8,500	\$850.00	½ hr.	\$.89
WM. L. SHIRER J. B. Williams (Shaving Cream)	8.4	122	CBS 135	Symph. of Air—NBC Met Opera—Blue The Shadow—MBS	J. W. T.	\$2,500	\$297.62	¼ Hr.	\$.36

*The networks in these cases are not extensive to permit of the projection of Hooperating and listeners-per-listening-sets upon the urban city population on the same basis as networks of over 100 stations. The "talent cost per urban thousand listeners" is therefore not reported in these cases.
**Portion of or entire program broadcast after 10:30 and so is rated in the Eastern Time zone on a computed basis.

The average evening audience rating is 10.4 as against 10.3 last report, 10.4 a year ago. Average sets in use of 32.6 as against 32.9 last report, 31.4 a year ago. Average available audience of 80.3 as against 80.0 last report, 79.3 a year ago. Sponsored network hours reported on number 81 as against 81 last report, 78 ¼ a year ago.

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

Blue Fighting Over Its Ads? Who Said So?

NEW YORK, Jan. 27.—Rumors current in the trade alleging that there is a split in Blue exec ranks over the web's ad policies were denied here this week by the net's prexy, Mark Woods. He said that there is substantial agreement among all toppers on the ads. Woods told *The Billboard* that he, Edward Noble, Chester LaRoche and the rest of the front office had thoroughly discussed the matter and that present strategy is the result of a joint decision.

Trade in New York has been buzzing with a story that the old Blue crowd, Noble and Woods, supposedly are in disagreement with the new toppers, LaRoche, Robert Kintner, Hubbel Robinson and ad manager Fred Smith. According to some trade people, substance of the rumors was that the policy of naming the opposition and hitting it hard does not sit well with Noble and Woods. The two are supposed to have been overridden by the new execs.

Complete Agreement

Woods said that he and LaRoche were in complete agreement on ad approaches and that all questions were discussed at weekly execs' conferences and at monthly board meetings. V.-P. Robert Kintner said that decisions on final advertising policies were not within his province and consequently he could not have participated in any "battle." Woods also said that program V.-P. Hubbel Robinson did not participate in final ad decisions.

The web, said Woods, will continue to follow the same strategy it has used in past months as long as "it continues to be wise." He added, however, that if there is a change, "It will not be because of pressure from other networks."

Thomas Named GC&N V.-P.

NEW YORK, Jan. 27.—Ed Thomas, publicity director for Geyer, Cornell & Newell, has been named v.-p. of the agency. Thomas joined the firm early in 1943.

KXOK
St. Louis, Missouri

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

Samples free.

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New York 19

TUNE-DEX

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8 x 10 \$4.13
50 \$4.13
100 \$6.60
POSTCARDS 2c

WHO IS RADIO'S HUMAN ADDING MACHINE?

SEE PAGE 11

Cramped for Studio Space, Hollywood Net Staffs Trip Over Each Other

NBC and CBS Get By But Blue in Bad Shape

HOLLYWOOD, Jan. 27.—Studio space is still one of the major headaches here, with the Blue getting more than its share of the grief. So far, NBC and CBS have been squeezing by on the matter of studios, with latter org getting the best of the deal. Crowded conditions at the Radio City Building, where NBC is housed, reach the proportions of a madhouse at times, now that the Blue is forced to share the accommodations.

Producers are generating a new crop of ulcers from the hectic conditions, and from all appearances, there won't be any let-up until the WPB lifts the ban on building materials. The Blue has already laid plans for new headquarters once the war is over, but until that time they have to take what NBC is willing to let them have.

Sunday Worst Day

Worst day of the week, as far as the Blue is concerned, is Sunday. The Sabbath finds the web's shows spread out all over the map. So far, everything has come out under the wire, but on several occasions studios have been canceled out at the last minute, with cast, producers and technicians rushed to new locations just in time to hit the air.

Blue's Sunday sked looks like miniature Cook's tour. Opener is *Remember Hour*, which takes off from NBC studio. Next is the Charlotte Greenwood show, which airs from the Blue Playhouse at Sunset and Highland, a mile away from Radio City. Blue then has *Darts For Dough*, which goes on from NBC studio.

Andrews Sisters Next

After that is the Andrews Sisters airer, broadcast from stage at Warner Bros.' Sunset studios, a half a mile away. An hour later, the Blue moves into Earl Carroll's Theater for the Philco show; then back to NBC for *Stop or Go*. Next jump is to the old KECA studio on Vermont Avenue, four miles away, where the Louella Parsons show and *Hollywood Mystery Time* are broadcast; then back to NBC for Jimmy Fiddler and *The Life of Riley*.

On top of this, the Blue aips from Sardi's Restaurant on Hollywood Boulevard every morning, with the Tom Breneman program. Before the Horace Heidt show went off, broadcasts were made from the stage of the Pantages Theater. Blue has also aired from the Ebell Theater on Wilshire Boulevard, five miles away.

Chief headache is shared equally between all Blue departments, with publicity getting the worst of it, if that is

possible. On top of the scattered origination points, net has also been confronted with last-minute appropriation of scheduled studios by NBC.

Transportation difficulties here further complicate the over-all picture for the Blue. Antiquated bus and streetcar service is further slowed down by overloading resulting from war conditions and influx of new residents. Gas is tight and the future picture none too bright for the boys and gals who drag down network pay checks. Free-lance scene-biters get the worst of the deal, for they have to furnish their own transportation. With Blue's activities taking in a 10-mile radius, many thespas are forced to pass up shows because they can't get back from the outposts quick enough to make their spots at CBS or NBC.

"Life" Was Tough

Topper was last week when *Life* mag shot most Sunday night shows for lay-out in future issue. Local office went nuts trying to get enough photos to cover the Blue airers. Numerous origination points made it extremely difficult for the lensmen to get in their shots.

With more and more shows making the pitch here from New York, the situation shows little promise of clearing. In the meantime, all concerned are making the best of a bad situation.

NAB S. F. Session Nets BMB Only 7 Of 26 Outlet Heads

SAN FRANCISCO, Jan. 27.—Only seven of the 26 station heads who attended the National Association of Broadcasters' 15th district meeting here Thursday (25) decided after the preliminary discussions, to enter the NAB's Broadcast Measurement Bureau plan.

According to the trade, Hugh Feltis, BMB prexy, was keenly disappointed at the showing but publicly predicted that many more stations would go in once the operators had time to digest the set-up.

Feltis reported that in Los Angeles he got signatures on 15 out of 20 contracts and that in Memphis and Dallas the BMB gained 28 and 40 stations, respectively. It is said in the trade that the San Francisco turnout will go up once Feltis, a topnotch salesman, gets a chance to talk to the station operators individually.

IRA Medal Goes to Beverage; Hansen Gets Liebmann Prize

NEW YORK, Jan. 27.—H. H. Beverage, associate director of RCA Laboratories, was awarded the Institute of Radio Engineers' Medal of Honor at the IRA's annual banquet Thursday (25) at Hotel Commodore here, in recognition of his "distinguished service in the field of radio communications."

Dr. W. W. Hansen, of Stanford University, was awarded the Liebmann Memorial Prize which is given to "a member of the Institute who in the recent past has made an important contribution to radio communications."

The prize was established some years ago by E. J. Simon to perpetuate the memory of Morris N. Liebmann, a lieutenant colonel killed in action in 1917.

"Shower of Stars" Replacing Bowes Until Mid-April

NEW YORK, Jan. 27.—*Shower of Stars*, new show featuring Morton Gould, a 50-piece ork and Major Bowes's amateurs who have made good, will replace the ailing Major on CBS starting February 8. Show will stay on the air until Bowes returns, which will probably be in April.

Regina Resnick, Met Opera star who was a tyro several years ago, will be first guest. The Major's slot has been filled, up to this time, with army and navy programs. Ruthrauff & Ryan is the agency; Chrysler Motors, the sponsor.



When you play the same course week after week the course must be good!

When advertisers use the same station to sell their merchandise year after year, as scores of WIP advertisers do, the sales "score card" must look mighty good!

A very few availabilities left... better tee off now!

3RD MARKET
5000 WATT
MUTUAL AFFILIATE

PHILADELPHIA'S PIONEER VOICE
WIP
24 HOURS EVERY DAY

Represented Nationally by GEO. P. HOLLINGBERRY CO.

"Best Buys"

Since all the top shows reported upon cannot be tabbed on a "cost-per-1,000 urban listeners," *The Billboard* standard TOI (Talent Cost Per Point Index) is used to establish "Best Buys."

January 30, 1945

Program	TCI	Hooperating
Mr. District Attorney	179.28	25.1
The Shadow	181.16	13.8
Walter Winchell	237.15	25.3
Take It or Leave It	241.94	18.6
William L. Shirer	297.62	8.4
Fibber McGee and Molly	340.91	30.8
Joan Davis-Jack Haley	395.83	24.0
Screen Guild Theater	427.35	23.4
Bob Hope	439.88	34.1
Bing Crosby	484.50	25.8
Hildegard	492.23	19.3
Kay Kyser (1st half hour)	540.54	18.5
Abbott & Costello	579.71	20.7
Edgar Bergen	599.17	24.2
Eddie Cantor	642.86	21.0
Lux Radio Theater	653.06	24.5
John Charles Thomas	850.00	10.0
Jack Benny	929.75	24.2

January 15, 1945

Program	TCI	Hooperating
Mr. District Attorney	180.72	24.9
The Shadow	189.39	13.2
Walter Winchell	252.10	23.8
Fibber McGee & Molly	345.39	30.4
Aldrich Family	372.34	18.8
Bob Hope	407.61	36.8
Joan Davis-Jack Haley	418.50	22.7
World News Parade	476.19	8.4
Hildegard	482.23	19.7
Kay Kyser	487.85	20.5
Bing Crosby	508.13	24.6
Edgar Bergen	529.20	27.4
Abbott & Costello	560.75	21.4
Your Hit Parade	586.73	19.6
Eddie Cantor	658.75	20.5
Lux Radio Theater	723.01	22.1
John Charles Thomas	867.35	9.8
Jack Benny	929.75	24.2

CBS's Outlet in Detroit, WJR, Next To Be Profiled

(Continued from page 6)

newscasts and a series of personality shows. Individual shows have been tailored for a particular slot and sold to the sponsor as the program the station wanted in it.

Use of special pick-ups has been generous, notably on *In Our Opinion*, a round-table Sunday noon program over which Cushing presides and which, on occasion, has originated at Henry Ford's cracker-barrel in a reconstructed old-time general store. Special wires have been used for this show to carry on two-way conversations with authorities on the day's subject from London, Australia and all parts of this country. At Christmas time, a local Catholic church service was recorded in advance and rebroadcast so as not to conflict with schedules.

Direct Washington Wire

There is a permanent wire to Washington, allowing pick-ups for a talk by such personalities as a Michigan senator, either direct or for rebroadcast. One mobile unit is maintained for special pick-ups. BBC's overseas service is used for a 15-minute weekly program, *London Column*. WJR, along with two other stations, was recently represented on the war front by the Dave Baylor program director of WGAR, affiliated station at Cleveland. Baylor appeared on the network and did special programs for WJR.

Regional co-operation between WJR and WGAR has been reflected in the weekly *Quiz of Two Cities*, with the same questions being asked of quiz panels in each city and total scoring being made by cities to appeal to cross-lakes rivalry. Various special broadcasts of one station are picked up by its companion.

Participating Shows Low

Participating shows are at a minimum, running about 90 minutes daily. These shows are controlled to a maximum of four sponsors in 15 minutes, and the standards of production must match those of regular station programs. All are sold at regular rates, except for one show addressed to women.

The station is on the air from 5 a.m. to 1 a.m. It averages nine and a half hours of network time out of 20 hours on the air, with about 20 per cent of the total given to sustaining shows, either local or net.

Night Programing Thoro

Thoro programing of the night shift, when the station was on a 24-hour basis until recently, was typical. Network shows from the West Coast were carried until 3 a.m. and were followed by dramatics, soap operas, concert music, comedy and dance music in a sequence to give variety. Special daytime shows were frequently rebroadcast for war workers.

Good-Morning Frolic, which opens the day at 5 a.m., was built for that slot. Three musicians were brought in from a Southern city specifically to become the nucleus of a hillbilly unit. Because of wartime, the show actually reaches a large part of the farm region at 4 a.m., and is a lively eye-opener. Farm news follows, with other briefs at different spots in the schedule of the day.

Early Listening Policy

Programing during the early hours is done on the theory that most people don't listen too intently then. There are Ross Mulholwand, with a transcription personality show, *Happy Hank*, aimed directly at kids getting up for school at 7:45; *Know Your America*, a sustaining show combining historical education and music, and tuned in by many rural schools at 9, and newscasts interspersed approximately hourly.

The five producers work in six-and-a-half hour shifts, with some overlapping

so that there is a producer actually assigned to every show, whether drama, news, interview or even transcription. Where close watching for cues is unnecessary, the producer goes to the control room to watch over and assist on record changes and the like. He is even on duty during the network shows.

Pattern Sought

A definite pattern is sought for each show, with schedules arranged so that the same announcer will handle it each day, familiarizing the public with a certain voice at that time. Standards are followed in commercials, indicated by the station's origination of the now famous ban on middle commercials in newscasts. Spots especially are closely checked for style to avoid their being offensive. A number of 15-minute shows were taken off the air because they could not meet station standards and, in other instances, sponsors have been switched from their own to a station-produced show for the same reason.

Misleading commercials have been closely watched, following the technique typical of a better-business bureau. Advertised merchandise is regularly checked against claims. Like most major local stations, WJR uses no foreign-language programs.

Labor Voices Opinion

Altho not a "workingman's station," WJR has often had labor, as well as management, represented on its panel program, *In Our Opinion*. Labor problems are covered with considerable detail in regular newscasts. Tribute to the station's coverage has been paid several times by instructions of union leaders to their members to listen to a particular WJR newscast for instructions in case of a walkout.

WJR is active in the religious field, too. In putting over *Light of the World*, a religious broadcast, special promotional work was done with ministers, many of whom regularly announced the show from their pulpits.

Education is well represented at WJR. The University of Michigan conducts a class in radio right at the station itself. In addition, the university has a half hour of hymns from the music school over the outlet on Sunday; a half-hour quiz, *Stump the Professor*, on Saturdays, and a quarter hour by the medical college, with talks by doctors.

Wayne Teaches Production

The Wayne University Broadcasting Guild teaches practical radio production with a quarter-hour dramatization on Saturday mornings, *Memo to America*, of outstanding radio productions from networks or elsewhere. There are two other weekly 15-minute student participation shows—*Youth in Music*, for Catholic high schools, and a dramatization of historic incidents by Detroit public schools, using a regular casting bureau to pick students for the parts.

For war service, WJR picked a program from Romulus air base because it found the base to be rich in real show talent, where other service centers, competing for time on the air, lacked that advantage for the listener. Show was produced by the army, but the station sent both producer and engineer out to handle the job right.

"Victory F. O. B."

The outlet's *Victory F.O.B.*, originally *F.O.B. Detroit*, aimed at selling democracy, has been one of the most spectacular war service shows regularly produced by a single station. It uses 65 people, including a 35-piece band and 16-voice chorus. Show has been specially promoted by extensive mailings of booklets giving excerpts from speeches on the show to schools, libraries and business men. Designed as a local show, it proved strong enough to be picked up by the network until football schedules interfered.

Public-service shows are usually restricted to a five-minute talk or 10-minute interview, or else dramatized, as, for example, a practice "alert" staged as a recruiting campaign for the State troops. Station sentiment is that just because a show is p. s. it cannot become dull or it will drive listeners away for the sponsor of the next commercial.

Station Co-Operates Outside

Public appearances are done in a big manner, too. Station co-operation with

a War Bond rally or for a Rotary Club father-and-daughter banquet will bring out the 50 members of the orchestra and chorus.

Special appeal is made to farming communities, not so much thru direct farm shows as attention to agricultural problems in panel programs, for instance. With WJR's wide coverage, there is obviously a large potential farm audience here.

Personnel Active in Orgs

Personnel of the station is active in all types of organizations. Fitzpatrick is president of the Detroit Civic Opera, which he steered out of the red last year to a \$75,000 profit; past president of Rotary and Recess clubs, and director of the swank Detroit Athletic Club and Grosse Pointe Yacht Club. Franklin (Bud) Mitchell, director of operations, is president of the new Center Exchange Club. Owen F. Uridge, assistant manager, is director of Adcraft and Rotary.

Besides this type of personal contact, the station service is used to sell itself. There is a private list of over 100 major Detroit executives who are called whenever any major news, such as D-Day, develops, at private numbers, and only at hours each executive specifies. If a local soldier's voice is on the air, a record is made and sent to his parents. Programs are promoted in advance when there is a special interest. Heads of women's clubs were called when national club leaders were to talk, for instance.

Merchandising Nixed

The station does not go for merchandising as such, believing that this should be an agency job. Unique, however, is a monthly mailing of bulletins to 1,800 druggists and 3,000 grocers representing the better stores in the metropolitan area. Each edition is separate, and lists drug or grocery trade news and a table of WJR programs (local only) with sponsors in drug or grocery fields.

Major program selling is done over station time, indicating belief in the pulling power of its own air time. This takes the form of courtesy mentions of coming programs, but here the show and not the sponsor is mentioned. Similar policy is followed in newspaper advertising and special mailings. The ruling is no "sacred cow," however. It was recently reversed when mailings were sent to football-minded leaders, with the sponsors, a sports-equipment manufacturer, mentioned when a well-known brand name gives the station an entry.

Monthly Report

Numerous daily letters from sponsors and agencies asking about special service have been almost eliminated by systematic use of a monthly report form on each account. The form lists separately the number of courtesy announcements on the station and in the press, based on a careful tabulation.

Paradoxically, WJR has the only newspaper radio column in town—but it's paid for—a full column of radio gossip every Sunday in *The Detroit Free Press*. It was carried weekly in *The Times* until forced out by paper rationing.

"Free Press" Tie-Up

An informal tie-up with *The Free Press* on *In Our Opinion* usually nets an advance and follow-up story for the show, plus art. The station has a two-man publicity staff headed by Mark Haas, educational director, that is the envy of other short-handed stations. Publicity runs to special releases when there is a story breaking, not scheduled routine releases. Special stories are frequently written for one particular news service. The station gets good breaks on the press wires by seeing that their offices get the news releases. Because of its wide coverage, WJR is more interested in wire service publicity than a strictly local station.

A special service is a regular news photographer's equipment for taking publicity shots of celebrities at the studio, etc. This results in some good chances to plant pictures with the local press. They are also distributed to small-town and suburban papers in the form of mats, which are welcomed by small-town editors with small, wartime staffs.

Programs Built Up

Typical of the way that programs have been built up for exploitation and program value is *Rhythm Matinee*. Strictly an afternoon participating show, this became just a bit more by the addition of an emcee, the use of guest stars, and some tightening up of production.

Results are shown in an annual station gross of around \$3,000,000 in 1944. Renewal rate is up around 80 per cent for spots, with many advertisers on for

Flint Religious Group Seeks 250-Watter

DETROIT, Jan. 27.—Direct operation of a station in Michigan by a religious org appeared a possibility with the filing of application for a 250-watter by the Methodist Radio Parish, Inc., at Flint. Religious programs formerly flooded the air here, but in Detroit they have tended to gravitate to the smaller stations, with WEXL in the suburb of Royal Oak putting on 17 solid hours of that type of program on Sundays.

All religious programs up to now have been either bought by the church group concerned or donated as sustaining time by the station. The direct ownership of a station by a religious group raises new problems, which become especially involved with the announced intention of the United Automobile Workers to have several post-war FM stations.

Feeling is that if a few religious and labor groups are able to operate stations, any opposed group or any other special interest group of a different class would have an equivalent moral right to ask for a station. Plans for the Flint outlet, as announced by Rev. William Morford, would provide for use of 25 per cent of the station time for religious programs, with the rest devoted to usual commercials and sustainers.

PHILADELPHIA, Jan. 27.—Dr. Leon Levy, WCAU prexy, will represent the radio industry on the advisory committee of the Regional War Production Board here.

a minimum of five years. The old-timer of the station is *Hermit's Cave*, which has been sponsored by Carter Coal Company for seven years. This has become probably the best known individual show on the station—when Alec Templeton made a guest appearance at the studio, he immediately asked for the Hermit whom he had heard in many cities.

Staff Numbers 210

The staff works cohesively for a large organization of 210. Above-average pay and good working conditions probably account for a small turnover. As of 1943, 70 per cent had been with the station for five years, 20 per cent for 10 years, and 15 individuals for 15 years. Christmas bonuses run 20 per cent of annual salary and there's a Christmas party for staffers' kids, too. A monthly house organ, neatly printed, is devoted to personnel news and morale building. Copies go to all men in the service, of course.

Round-table discussion of ideas developed by any staff member is encouraged, with Fitzpatrick always welcoming any new idea for consideration. Newscasters have a weekly luncheon, paid for by the station, to discuss problems, criticize pronunciation, etc. Departmental meetings are held twice a month. A committee of department heads meets every Monday to plan policy, programs, and other matters.

Local Surveys Made

When the station found itself low on standard surveys in early-morning periods, a series of three special local surveys was contracted for in order to study the problem. This, despite the fact that there was no need to sell more time.

WJR has originated shows for the network, altho none is scheduled at this writing. In receiving shows, they are more independent than the average station, freeing much time for local shows, typically holding *We, the People* for rebroadcast to make room for *Hermit's Cave*. Another frozen time is 7:30 p.m. Tuesday for the 36-piece Stroh Brewery program, with Conductor Gus Haenschen and two guest artists flown in weekly from New York for this local show.

Peaceful Valley, using sentimental light classic music with the full station orchestra, is used as a bedtime show at 11:30 Wednesday night, altho it would be a lot cheaper to spot in a net program.

WJR's aim in program selection is to balance net and local shows to give variety, it holding no brief for either type as such. Typically, it is felt that Saturday afternoon is about the best time to catch the casual listener—and that the way to do it is with a good program first, varied by a different but equally well-produced show—and he will probably leave the dial unturned.

WHO READS
SHAKESPEARE IN
OTHER PEOPLE'S
MINDS?

SEE PAGE 11

Rehearsals Cut Actors' Dough

Amateur Theater May Supply Video Talent, Hooper Says

CHICAGO, Jan. 27. — The possibility that amateur community theater groups might be the answer to post-war video station directors' search for sufficient dramatic talent, was voiced during a broadcast Tuesday (23) on WOW, Omaha, by Dick Hooper, Midwestern director of advertising and promotion for RCA and president of the National Television Council. The program was preliminary to a television conference sponsored by the station that night, before 400 leading Midwestern and advertising men.

"Television," Hooper contended, "will need the community theater groups like a farmer needs rain. Every television station," he added, "will need a competent stock company. It will need a number of directors and a large group of actors because television will be a bottomless hole when it comes to consuming dramatic fare.

"Civic and community theaters are ideally equipped to produce dramatic shows. With their years of experience in producing low-cost dramatics and their advantage of being 'on the scene,' no one can touch them if they get on their toes and get going before the parade passes them by.

"The directors in these groups are trained to appeal to both eye and ear. The actors have the advantage over the professionals of both movies and radio in that they are trained in movement and memorizing. It is an accepted fact among producers of television shows that the quicker an acting company can memorize, the less it costs to produce a show."

"From here on in," Hooper concluded, "it would be up to the community theaters. The small dramatic groups that see their video futures undoubtedly will be an important part in the industry, orgs that will give the professionals a run for their money."

WMAQ, Chi, Plans Video Experiments

CHICAGO, Jan. 27.—WMAQ, NBC outlet here, is the only other Chi station planning to follow the example of WENR, Blue net, in starting early experimental tele shows, it was disclosed this week. CBS and MBS will continue to limit their telecasting to New York studios, with Chi branches of the nets passing up video experimenting for the present.

Just when NBC will get underway on actual telecasting nobody seems to know, except that it will be as soon as the web gets permission from the FCC and new equipment, which, says the trade, will be shortly. It is possible a co-operative deal with WBKB, comparable to the one made by Blue here last week, will be made. If not, as soon as cameras, scenery and other equipment is available, experiments will start.

CBS kicked around the idea of experimenting shows at the Zenith Studio, but finally decided to let the New York headquarters handle all tele. MBS has announced no plans, except to wait until after the war to start actual production.

Bingley, Philco Chief Video Engineer, Elected TBA V.-P.

NEW YORK, Jan. 27.—Frank J. Bingley, chief video engineer for Philco, was elected v.-p. of the Television Broadcasters' Association at board meeting held here January 19. He succeeds Bob Gibson, of General Electric.

Bingley has been with Philco since 1931. Prior to that, he was chief engineer of the New York division of Baird Television, Ltd.

Tele Cartoon Org Formed

HOLLYWOOD, Jan. 27.—Morey and Sutherland, who produce the *Daffy Ditty* cartoon, are organizing a new company to make television shorts. Company will produce cartoons called *Teletoons*, strictly for video. Actual production on the new unit won't begin until war restrictions are lifted on film.

REVIEWS

CBS

Reviewed Friday (26), 8-10 p.m. Style—Variety, film. Sustaining on WCBW, New York.

Under Leo Hurwitz's expert direction, Alan Jackson came thru with a top-notch telecast. Utilization of the Rudy Bretz animated maps, the outline maps and the stills resulted in an interesting and highly informative analysis of domestic and foreign news. Jackson cleverly camouflaged his script, only an occasional downward glance betraying its existence.

March of Dimes, with Frances Buss calling the shots, could have been pared 50 per cent. It was a good show, but too long. During its 40-minute run, Mary Pickford made a brief speech, numberless excellent stills were shown, film clips projected, live enactment of dramatic bits came on, charts showing vital facts were featured, and even the studio audience walked across the screen at the end, dropping contributions into bottles.

Dr. Don W. Gudakunst, medical director of the National Foundation For Infantile Paralysis, participated in a skit with Frances Fuller depicting the story of a child who was stricken with paralysis and cured. Carol Preiss, a youngster who actually recovered from paralysis, was the victim, and Mrs. Agnes Muller, as a nurse, demonstrated methods of treatment.

This seg and a later live portion, with Gwen Barlow, as a nurse, telling how the Foundation stepped in when a polio epidemic hit one section of the country, were very well done. Thruout it was a well-nigh perfect technical job, with stills, music, film clips and the rest of the business moving along at steady pace.

A government release on car pooling (See CBS on page 12)

DuMont

Reviewed Tuesday (23), 8-10 p.m. Style—Variety, film. Sustaining over WABD, New York.

Geyer, Cornell & Newell's first show for Nash-Kelvinator, a tele version of a meeting of the Society of Amateur Chefs, was, to be blunt, a bust. And it was a bust not because the basic idea was unsound, but because its tremendous commercial potentialities were not exploited to the slightest degree.

Ted Estabrook's direction was as good as can be expected in the DuMont studio with its limited space. By that we mean he succeeded, within reasonable bounds, in keeping his cameras in focus. In addition, he didn't lose any of the performers as they moved around.

However, Eleanor Larsen's production job was nowhere near what it could have been. The general idea of the show was to have some of the members of the society (Ben Irwin Butler, Otto Soglow and Rube Goldberg, with Quizmaster John Reed King assisting) demonstrate how they cook their foods. In addition, one of Goldberg's inventions was used as the unsuccessful comedy peg. What came out of it was a dispirited bit of nothing that even King's effervescence could not overcome.

There was an opportunity to make the show interesting to women by giving the recipes used to cook the foods. It was not done. There was a real chance to sell the products by pointing out how effective the Kelvinator home appliances are in keeping foods fresh. This, a natural in a cookery program, also was not done. The gags missed fire, the drawings were done well, but not properly exhibited and the whole effect was terribly turgid.

Bob Emery presented what was for him a superior effort in *Night Stars Over Broadway*, a variety show in which two servicemen and a gal were supposed to make the nitery rounds. The chief trouble with the program was the fact that it was overly heavy with music, particularly pianos. Only one act, Pat Bright from 1 Fifth Avenue, varied from the

(See DuMONT on page 12)

NBC

Reviewed Wednesday (24), 9-10 p.m. Style—Drama, film, talks. Sustaining on WNBT, New York.

If anyone ever asks us where to go to learn how to present a video show, we're going to suggest that he consult NBC's producer, Edward Sobol, and Director Ronald Oxford, both of whom, along with their staffs, amply demonstrated Wednesday night their technical and theatrical competency. And that last falls into the department of extreme understatement.

Sidney Kingsley's *Men in White* was the feature of the extremely pleasant evening. And about it we can only echo the remark made by one viewing companion not too well acquainted with the new medium. She said: "Why, it's almost as good as a movie." She was right. Head cutting, out-of-focus shots, failure to follow the actors, unnecessary camera movement and inability to exploit fully the dramatic potentialities of a situation—all common faults of today's tele—are errors which seemed in this show to be unheard of in the NBC studio.

A bright garland of adjectives could be woven around the sets, lights, over-all production, acting, direction, work of the cameramen and adaptation, but let it suffice to say that *Men in White* was for the most part, what audiences will demand of commercial video.

There are one or two critical thoughts that may be recorded here. The close of (See NBC on page 12)

Balaban & Katz

Reviewed Friday (26), 8:30 p.m. Style—Variety, drama. Sustaining on WBKB, Chicago.

A noble experiment attempting to prove that little dialog is needed on television dramatic shows was tried at WBKB tonight. And it failed. Fran Harris, who wrote and directed the show, should, however, be given credit for trying for now is the time for video programmers to try as many experiments as possible. Only if the people in the field work out all kinks and bugs now, will television be ready for general acceptance by the public when the day volume of set sales comes.

Miss Harris' experiment was titled *Bright Star Shining*, and was an attempt to depict the emotional strain put on a wife whose husband is overseas in the army and who has to make up her mind whether she should stick with him or divorce him and marry a civilian who loves her. Miss Harris attempted to illustrate the emotional conflict in her (See B&K on page 12).

Less Shows With Video

Time problem, as well as whether or not radio thespians will fit in tele, worries actors

NEW YORK, Jan. 27.—Radio actors here, the ones who pick up a nice piece of coin each year for free-lance performances, are becoming more and more leery of video drama and its dough pay-off. Chief objection is the fact that long tele rehearsal time will cut the number of shows the actors are able to do and consequently reduce the total take.

At the present time, leading tele producers figure a six-to-one ratio for video dramas—six hours of rehearsal for each hour on the air. Top men in the biz say that the ratio will become even greater once the medium goes commercial and higher quality shows are demanded by sponsors. Added to that, in the case of dramatic shows, at least, is the fact that the actor will have to memorize his script, which will consume more time. The top actors in the biz say it's too much.

Nice Work

At the present time some talkers are making a nice piece of change each week when they total up the money they get from regular shows plus their free-lance shots. Longer rehearsal periods, cutting down the number of jobs they can take, will also diminish their take unless tele pays high enough to compensate for lost fees. And that's what troubles many actors—will video pay enough dough?

Harvey Marlowe, who does dramatic shows on the DuMont outlet, WABD, has used as much as 30 hours to rehearse a sock show. Leo Hurwitz, CBS producer, has spent upwards of 15 hours on some of his programs. The most successful video productions have consumed at least 10 hours of rehearsal time. NBC's *Men in White*, a top quality show, was in rehearsal for over three weeks. All of which, in the minds of leading actors, adds up to a non-paying set-up.

Will Radio Actors Fit?

There has been a great deal of talk about how radio actors won't fit into the tele picture because of their lack of visual experience. Those who follow that theory say that legit and vaude will supply the dramatic actors. However, it is said in the trade that even legit people won't go in once they find out how little dough they can make.

At the present time, altho little dough is being paid (*The Billboard*, November 18, Page 10), actors are taking it because (See Rehearsals Cut \$\$ on page 12)

TODAY'S MOST OUTSTANDING RADIO PERSONALITY



DUNNINGER

172 CELEBRITIES

APPEARED WITH HIM

AS GUEST STARS!

Fight Brews Between Outlet Ops and Video Set Makers; Dough Loss Is Foreseen

Station Distribution of Sets Suggested as Compensation

CHICAGO, Jan. 27.—Signs of an impending fight between station owners and the manufacturers of television receivers and transmitters are appearing on the horizon in Middle Western radio. Week-by-week the feeling is growing among the ranks of the present station owners who are planning to get into telecasting, that when they start their video outlets the manufacturers will reap all monetary harvest while the broadcasters lose plenty. Because of this possibility, some of the station operators are planning to make a few pocketbook saving proposals to the manufacturers.

The gripe of the station operators goes something like this: Comes the day of television, we'll invest a lot of money in a video station. For a few years we'll put on expensive shows that will bring us little financial return. All this time the radio equipment manufacturers will be pulling in plenty of that green stuff by selling us transmitters and by selling receivers to a public we are interesting in television with our video programs. In the meantime we'll be slowly killing out AM radio business. So we'll begin to lose money on AM, and at the same time we'll invest hundreds of thousands in television. Sure, eventually we'll get our dough back in television. But the day of adequate revenue from television advertising might be years away, and in the meantime how many of us can stay out of the poorhouse?

Proposal Already Made

One station exec admitted that he had already made this suggestion to a leading official of one of the biggest set manufacturing companies. The manufacturer gave him little encouragement. In fact, he gave the station exec the cold shoulder

CBS

(Continued from page 11)

came to life in the hands of Charles Hatch and Rudy Bretz. Effective opening had a car apparently spinning along a scenic highway, with wheels turning and the vehicle bouncing slightly. A look into the studio revealed a painted cylinder and toy car, with another cylinder moving the wheels. While an off-screen commentator talked about gas conservation, cartoons with some animation dramatized his words. The show's entertaining quality sold the official message solidly.

Pix, *Cicada* and *Russia's Foreign Policy*, weren't exactly tele-binding. Fancy fencing provided a lively quarter hour. William F. Strobel, director of public school fencing in New York, described and demonstrated fine points of the sport, assisted by students from N. Y. U., Pratt Institute and Fencers' Club. Strobel had his lines down pat.

Rudy Bretz directed the seg titled *On Guard*. All involved were at ease and turned in first-rate exhibitions of the art of fencing. None wore make-up with the exception of two fem fencers who had on street make-up. Bretz wanted to focus attention on their agile bodies rather than their faces and he accomplished that effect. Cameras were wide open for this seg, and lights were carefully adjusted to eliminate shadows.

The Valley and Its People, a documentary based on the book by Charles Krutch and Robert L. Duffus, took top honors tonight. Paul Belanger wrote and directed the quarter-hour seg and wisely chose Gordon Heath as commentator. Heath has appeared with the Pearl Primas Dancers and the American Negro Theater and is currently doing a daily radio show. His voice came on before he was seen, and his excellent delivery sold the well-written script and himself.

Film clips, stills, charts and maps enlivened the show. Recorded background music was used in spots and, in a couple of instances, it was blended beautifully with industrial sounds subdued to heighten the dramatic impact of Heath's performance. Tele needs more of this type of entertaining, educational offering and certainly more actors of Heath's ability. *Wanda Marvin.*

and a quick brush-off.

But this exec, and others at the conference, stated the manufacturers would have to come across in some fashion. Just because one manufacturer showed no favor toward any suggestion that the pocketbooks of station owners should be protected, the broadcasters are not going to stop fighting. In fact, it looks as if the fight has just begun.

B&K

(Continued from page 11)

main character, Amy, played by Mary Dean Moss, by having her go thru silent action. Many close-ups of Amy's face and the other principal characters in the drama were used.

The close-ups were unsuccessful because facial expression cannot be adequately projected on the present small receiver screen. Maybe later, when projection screens 15 x 20 are used, close-ups will do much to tell a dramatic story. But not now.

The silent action failed too. For example, after Amy was phoned by the civilian, Van, played by Hitous Grey, she walked around silently, dressing herself, pacing nervously, looking at the picture of her husband, Allen. The silence was oppressive. It made the show drag and nothing in the way of dramatic impact was gained. The authors had intended that this portion depict the mental strain under which Mary was laboring.

Poor transitional effects were used a few times during the drama. As Allen, played by Don Faust, stood looking out at some stars, there was a dissolve to Amy looking out of the window of her apartment, also at some stars. Obvious attempt was to present a carry-over between two scenes. But the job was not done. However, when another transition was required and mood music was used, the effect was created. The music was in a tempo simulating increasingly-fast movement thru space. Lesson here is that even video cannot get best results with dramatic effects that make an impression on the sense of sight only. The sense of hearing must be appealed to also.

One other obvious mistake was made. As Van and Amy sat in a restaurant, singer Gloria Van was heard, supposedly entertaining the customers. Once in a while the camera was focused on Gloria. But her voice had already been heard. Most of the time it was too loud and overrode the conversation. An accordionist was used in this scene, and should not have been. He merely hindered the continuity flow.

Finally, Amy decided to stick with Allen. But she did it in a scene that left the audience cold. She merely sat down to write to Allen that she was all for him. But because the reasons for her deciding to stay had not been sufficiently brought out previously, the audience felt like saying: "Is that all? You left us up in the air. Why don't you get us down?"

In spite of the mistakes made, due credit must be given Miss Harris and her associates for the sets used. In a studio 31 ft. x 40 ft., they were able to build eight sets, each small, of course, but giving the impression of realism.

Also on the program was the piano playing of Jeanette, and Stella White's interview of *The Chicago Times* aviation editor, Maurice Roddy. Jeanette was excellent, and camera work was above average because it brought out the dexterity of hand and finger technique. The interview, altho it was centered around model airplanes that were depicted in close-ups, was not video. It was just radio. Most interviews are.

Cy Wagner

CKNW's G. M. Seeks Eq'p't

VANCOUVER, B. C., Jan. 27.—William Rae, owner-manager of Station CKNW, New Westminster, is in Eastern Canada, seeking new equipment and program material for his station. CKNW, which began operating four months ago, has a daily line-up of sponsors covering 18 hours of programs.

DuMont

Reviewed Wednesday (24), 8-9 p.m. Style—Fashion show. Sustaining on WABD, New York.

Young & Rubicam's first show for Sanforized Products, a fashion show featuring the work of designer Clare McCardle, was strictly ho-hum video, with nothing in it to prove that Y&R will particularly distinguish itself in tele. It was a fashion show, no better and no worse than the attempts which have clogged the channels in the past.

Miss McCardle sat statically ensconced on a couch with Betty Furness and discussed her clothes as the usual array of thin-legged, flat-chested models paraded around. There was some attempt to add a bit of visual action to the thing by having the models ride stationary bicycles and pop in and out of curtains. And, for laughs, if there was one, a vague masculine character tottered around leering and ogling.

To be perfectly fair, Miss McCardle's charming spring clothes undoubtedly would have held a daytime woman audience. But if Y&R is to continue to put on these shows, some grain of showmanship and entertainment will have to be interjected. Even the most clothes-conscious woman will not want to sit week after week and stare at the robots gliding around.

Wes McKee did a fairly competent job of directing, altho his timing was off in shots and his cameramen lost models once or twice. At one time the gals talked at some length about shoes, but McKee never did show them.

All told, it was nothing to get even mildly excited about. *Marty Schrader.*

NBC

(Continued from page 11)

The first scene in the library over-ran its climax. The sequence should have ended as Dr. Ferguson (Vinton Hayworth) walked out of the door. Instead, there was a dramatically unnecessary two minutes in which Laura (Jane Middleton) brooded a bit and made a phone call which was intended to further emphasize the point of the preceding action. The call actually served to over-emphasize and, in fact, blunt that point of conflict.

The second scene, in which Dr. Ferguson saves the life of a child suffering from insulin shock, could have been more effective had the dramatic tension been sustained. The climax (the child's recovery) came too soon. It should have been carried for several minutes more. The maturing love interest between the nurse and Ferguson might have been told with greater effect had it been sustained too.

In addition to producer Sobol and Director Oxford, Vinton Hayworth, Jane Middleton and Rupert La Belle deserve special mention. Miss Middleton's interpretation of the role could possibly have been a little less hard and a bit more sympathetic, and Rupert La Belle (as Dr. Cunningham) would probably have done an even better job if he had watched his diction. A few Brooklynisms crept in here and there.

Dr. James Rowland Angel, NBC's public service consultant, opened the evening with a mercifully short speech, and a film rounded out the hour.

Marty Schrader.

DuMONT

(Continued from page 11)

music theme and even her impersonations depended on a piano background. In addition to Miss Bright, Emery had Downey and Vaughn (piano), also from 1 Fifth Avenue; Marion Inclan (singer-guitarist), from the Pierre, Billy Martin (piano), of the Weyland Bar, and Hum and Strum (piano-songs), fresh from the USO cirk.

There isn't much that can be said about the production. It was fair. Even the best director in video could do little better in DuMont's super small Studio A. Emery's closer, in which the two servicemen stood with nothing at all to do, in front of the camera, was quite a thud. The director should be careful about his groupings. With today's short focal depth, it's wise to place actors on the same plane as much as possible. In several spots some of the performers were out of focus because they were too far behind or too much in front of the others.

All told it was a distinctly uninspiring evening. *Marty Schrader.*

Television Productions, Inc.

Reviewed Friday (19), 8:30-9:30 p.m. Style—Special events and commentary. Sustaining on W6XYZ, Hollywood.

Tonight's telecast gave the viewers a clear indication of the possibilities of special events for video. It was a pitch made by the War Man-Power Commission for workers to return to war industries. Klaus Landsberg wisely did not try to inject any dramatics into the show or anything that would necessitate long rehearsal time. Femsee on the show was Etheldean Winn, who managed to get intelligent answers out of the war workers who showed up to give the set owners an idea of the different types of jobs they held.

Opener featured H. R. Harnish, State man-power director, who told of the vital need for war workers. His speech was concise and gave the viewers an idea of what was to come.

First act on the bill was Don Carter, shipyard worker, who did well with a couple of semi-classical numbers on the piano. Landsberg had a chance to play around with different types of angle shots on this one. Good lighting and fast work by camera dolly-man produced some excellent shots of Carter's hands on the keyboard. Landsberg also super-imposed hands above Carter, which made an effective shot. It was artistically done and relieved the monotony of straight music for the viewer.

Mavis Anderson, former model, made a good tele subject but when she tried to give the audience an idea of her job as chemist at an aviation plant, nothing happened. Vapor from test tubes and fizzing liquid might have produced the desired visual effect.

Tire expert, Reginald Hanson, gave the audience a few pointers on manufacture of tires for war planes. Blown-out tire from Super Fortress was interesting to the viewers. Another good bit was David Pang's contribution, showing how he tests the armor plate which goes behind pilot's seat in bombers. Demonstration walkie-talkie and how it could be used in post-war civilian life was given by Toussaint Wilson.

Ed Canta, who works for company making combination record player and projector, showed the workings to the audience. Navy training film was used. Landsberg used a transparency screen, back-projected. Film strips showed various ways for navy personnel to protect themselves from flashburn. Strips came over well enough in spite of inadequate lighting used when films were made.

Ardeh Russell, aircraft worker, rendered a violin solo. She is partially blind and had a seeing-eye dog at her feet. Landsberg kept the cameras on the canine for a good share of the time. Prompting from one of the cameramen caused the dog to look right into the lens and assume a variety of comical expressions.

Last act on the show featured Ralph Dostal, singer. He exhibited a powerful voice on a difficult number, entitled *Captain Mack*.

Regular Friday news commentary shot was taken over again by T. B. Blakiston. A new angle was tried out this week by Landsberg, who had newscaster Ted Bently read the latest United Press dispatches. Then Blakiston would interpret the news by use of his maps.

Picture quality on the entire hour show was very good, with details, such as figures on blouse worn by one of the fems, coming over clearly. While the amateur part of the presentation was rough in spots, it held together sufficiently to afford maximum enjoyment for the viewer. *Dean Owen.*

REHEARSALS CUT \$\$

(Continued from page 11)

they feel that the experience is valuable. However, several top people in the biz say that video will never be able to pay the kind of dough that legit thespians get. It is considered more than possible that some legiters will work for less once in a while if they don't lose too much time, but the same rehearsal duration will apply to them as to the radio people.

The time difficulty doesn't apply, of course, to variety segs because in such shows the artist can use his set routines with a minimum of changes. But drama is going to be still another producer's headache.

MEXICO CITY, Jan. 27.—XEAC, Tijuana, has signed for full wire service of United Press. This gives UP five radio clients in the Republic, with one other under contract. Only two other stations in Mexico buy news.

More \$\$ for Negro Musickers

Hep-Cat Goosens

NEW YORK, Jan. 27.—Eugene Goosens, conductor of Cincinnati Symph., is taking a nose-dive into low-brow music. He's going to do three Count Basie tunes February 7 with his longhair ork. Tunes are *Basie Boogie*, *Harvard Blues* and *Coming Out Party*.

Heidt Buys Steak House

HOLLYWOOD, Jan. 27.—Horace Heidt, band leader and owner of the Trianon Ballroom here has just expanded his outside business holdings by purchasing an exclusive Beverly Hills eating establishment known as Eaton's Steak House. No entertainment will be offered at the spot which will be re-named Horace Heidt's.

Another new Heidt business venture is a school for stammerers, located in Los Angeles. Horace used to stutter himself and is said to have devised a fool-proof method to correct the habit. Leo Neibaur, trombonist and vocal instructor with Heidt's band, is in charge of the school.

Rumors about Heidt dropping his baton and turning the band over to Shorty Cherock, his featured trumpet man, seems to be just talk, at least for the present, altho he may have Cherock go out with a crew of his own. His MCA booking and contract troubles notwithstanding, Heidt is expected to take to the road for a West Coast theater tour after the band closes current run at ballroom.

Ciro's, Hollyw'd, Books Ellington

HOLLYWOOD, Jan. 27.—In a surprise booking, *Ciro's*, exclusive Sunset strip nitery, signed Duke Ellington and his band for a limited run of two weeks, starting February 16. The club is after big names whether they are bands or acts and expects Ellington to lead off in giving the Trocadero, currently spotlighting Xavier Cugat's orchestra, plenty of competition. Odd twist to the situation is that Cugat recently moved across the street to the Troc after playing at *Ciro's* for several months.

This will be Ellington's first location job in town since he played the Trianon Ballroom in 1942, but is a quick repeat after his Esquire award concert at the Philharmonic Auditorium which was followed by a week's run at the Orpheum Theater. Booking Ellington into *Ciro's* sets a precedent, in that it is the first time any of the swank strip spots have gone in for a high-priced, big-name Negro band.

McFarland Twins, Georgie Auld Go To Frederick Bros.

NEW YORK, Jan. 27.—Second band set for Frederick Bros. in last week was McFarland Twins, who recently got a release from MCA and personal manager, Joe Glaser. First one was Georgie Auld, who went over to the office from the William Morris stable after the deal had been held up for a couple of weeks.

It was known that Auld wanted to go with Fredericks for some time but, altho AFM had okayed his going, WM had put a nix on the deal until Auld came across with some \$7,500 owed the office. He will now pay that sum off with weekly installments.

McFarland Twins, with George out of a war plant, and his brother, Art, coming out, got their release from Glaser last week, parting amicably. There was no exchange of money in the move.

4-Wire Minimum Set for T. D.'s 400 Club Bow

NEW YORK, Jan. 27.—Tommy Dorsey's opening at 400 Club February 16, now definitely set, following his four weeks at Frank Dalley's Meadowbrook, will see spot having a minimum of four wires. Mutual has guaranteed at least two a week, and CBS has given two also. Latter are Wednesday, 7:30 to 8 p.m. and Friday, 11:30 to 12 p.m.

Understood that Dorsey, who usually is pretty hard on pubs and pluggers, has passed around the word that he'd like a good turn-out at the spot on opening night. Reason is, of course, to show up hotels around town where T.D. has lost plenty of dough in the past. Other agencies and name bands have been contracted but everyone is standing by to see how Dorsey fares at the spot.

BMI Ballroom License Nearer

NEW YORK, Jan. 27.—BMI's proposed entree into ballroom licensing is said to be closer to actuality with the org's wholesale backing of band-pub houses. Understood that ballroom ops have had discussions with BMI execs who've hinted at the fact that, with so many bands now signed with that organization and bound to do many of their songs, it's reasonable to assume that ballroom ops should pay for license rates, just as they do with ASCAP.

BMI's contention is that they've got the leaders on their side, and once baton-wavers start coming across with material—originals, etc.—at least 30 per cent of the music in leaders' books will be from BMI, of course, that's counting music put out by BMI affiliated firms, such as Marks and Southern.

ASCAP recently revised its ballroom license rates because of the schedule, but ran into a peck of trouble at a couple of places, namely the Aragon and Trianon ballrooms, Chicago.

Reiter New BMI Publicity-Ad Head

NEW YORK, Jan. 27.—Hy Reiter joined Broadcast Music, Inc., this week as publicity and advertising head. Reiter recently was honorably discharged from the army after two years in service. Before donning a uniform, he was with Edward B. Marks Music Company for two years.

1-Year Limit on Ork Contracts Old Law, Musicians' Union Says

NEW YORK, Jan. 27.—Altho many agency execs expressed surprise at a recent story in *The Billboard* as an aftermath to the Tony Pastor-Maria Kramer tiff over the Hotel Roosevelt, Washington, in which the musicians' union told Mrs. Kramer that contracts over one year were not valid, a union rep last week backed up the statement. It seems that there's been a law in the union books for years that bands can't contract for more than a year. Evidently, it's one of those laws, according to agency men, that the union makes and then sits on until the right occasion presents itself to drag it forth.

A look-see into the implications behind this are important, because most of the spots playing bands for the first time, including Roseland, Lincoln, Edison, and some of the better spots in New York, make contracts for five years, with options to bring the band back many times after the first year. Typical example is the George Paxton case at

ASCAP's Decision On Leeds' Am-Rus Catalog Delayed

NEW YORK, Jan. 27.—Question of whether ASCAP would give Leeds sanction and protection for its recently acquired Am-Rus catalog, in Leeds' deal with the Russian Government, has been postponed for another week awaiting return of ASCAP's John Paine and Herman Finkelstein from Cuba. Couple of weeks ago, society asked Leeds not to make a deal with BMI for performance rights to the material, saying at that time a board meeting on January 25 would take care of the matter, one way or another.

Vladimir Horowitz has been signed by Leeds to do editing on Shostakovitch's symphonies. This is first time Horowitz has ever signed with a pub.

As it stands now, Leeds still hasn't the official okay of ASCAP. Board meeting at ASCAP on Thursday (25) was reportedly a routine affair, lasting a little over an hour, making it one of the shortest meets on record.

L. A. Palladium May Increase Booking Time to 6-8 Weeks

NEW YORK, Jan. 27.—Band bookings at the Palladium, Los Angeles, will probably be lengthened from the present six-week stint to anywhere from eight to 10 weeks per band, according to Maurie Cohen, ballroom op now in New York signing orks for the place. So far, Vaughn Monroe is set for February 8, followed by Frankie Carle March 20. Both of these bands are new at the spot. On May 1, Tony Pastor comes in, and he'll probably be the first band to stay for more than six weeks.

According to Cohen, one of the main reasons is that it will save dough because less bands will be advertised and also facilitate getting advertising space around Los Angeles, which is extremely tight now. Booking in bands from eight to 10 weeks at a time will limit number of orks at the place to something like six bands a year, instead of the eight to 10 now spotted in.

Cohen feels that bands with name and semi-name drawing power can hold down a spot for more than two months at a time.

La Tucker Sings for Hawkins

CHICAGO, Jan. 27.—Erskine Hawkins replaced Vocalist Effie Smith with a local vocal lovely, Carol Tucker, during his recent stay at the Regal Theater.

1944 Grosses Hit New High

New spots and more dough open up a bonanza for Negro musicians, singles

By Paul Secon

NEW YORK, Jan. 27.—Altho all grosses are up in showbiz, b. o. for Negro names now and during the last year is the best in history. Reasons are manifold, but the best answer is the fact that Negroes are earning plenty of dough now, and they're the first ones to spend it on having a good time; namely, to plunk their dough down at their favorite vaude house, or troupe in for dancing at hundreds of ballrooms thruout the country. Biz, for exam-

ple, in the Southern one-night field has been sensash for just mild names, while the big colored attractions have been asking and getting fabulous fees in Northern vaude houses and on one-nighters.

Cab Calloway, Duke Ellington, Lionel Hampton, Count Basie, combo of Ink Spots, Cootie Williams and Ella Fitzgerald, and Louis Armstrong are a few of the top attractions that have waltzed off with more dough last year than ever before in their varied careers. According to William Mittler, personal manager for Cab Calloway and Duke Ellington, these two bands between them grossed well over \$1,125,000. Calloway's gross figure last year was said to have been close to \$750,000, to which few if any ofay bands can come close. Ellington's gross, according to Mittler, was over \$600,000. Moe Gale's Ink Spots, with Cootie Williams ork and Ella Fitzgerald, grossed over \$500,000.

Band that probably caused the most comment last year was Lionel Hampton, which, according to his manager, Joe Glaser, did biz in excess of \$350,000 for the year. Calloway's take for 1943 was a little over \$600,000, while Hampton's 1944 take was twice as much as he did in 1943. Count Basie, another big name, had his biggest take last year, grossing about \$400,000 according to his manager, Milt Ebbins. Louis Armstrong, also under Glaser's wing, did in excess of \$250,000 worth of biz. Earl Hines, William Morris band, did plenty biz too, last year.

Another side of the picture reveals fact that Billy Eckstine, a band that was formed last June and handled by Billy Shaw of the William Morris office, grossed \$103,000 for six months ended (See *New Spots and More \$\$* on page 15)

SPA Committee Appointed To Name Council Members

NEW YORK, Jan. 27.—Council meeting of Songwriters' Protective Association yesterday resulted in nominating committee of eight members being appointed to get names for seven new members of council. There are 21 members in all, seven being elected each year and each seven serving for a period of three years.

Eight elected for nominating committee are Abel Baer, Paul Cunningham, Nat Simon, Joseph Myers, Alex Kramer, Kay Toomey, Lucky Roberts and Leonard Whitcup.

Mooney Ork To Open New Room at N. Y. Hotel Capitol

NEW YORK, Jan. 27.—Band set for new Carnival Room at Hotel Capitol, New York, is Art Mooney (16 men), set by MCA, with debut skedded for February 21. Relief band is Frank Sorrell.

Mooney was set to go into Hotel Roosevelt, Washington, last week, but couldn't get a band together in time. It's the band's first New York booking.



802 Election Losers Claim IEB Asked Discussion, Not "Trial"; Plan Court Action

Defeated Parties Meet; See 50-50 Chance to Win

NEW YORK, Jan. 27.—The much-discussed threat of legal action against the officers of Local 802, AFM, in connection with the org's December 7 election is now a reality. Over 100 members of the union gathered at Fraternal Hall yesterday (26) to hear Calmen Fleisig, defeated candidate for prexy on the Unity Ticket; Barent Ten Eyek and Arthur Rosenberg, attorneys retained by the group. Speakers told the card-holders that recourse to the AFM had been exhausted since James C. Petrillo, AFM prexy, announced that the International Executive Board had found the election in order and held in accordance with 802 by-laws.

Representatives from the three opposition parties attended the meeting and heard that papers were being drawn to throw the whole matter into a judge's lap; that the instigators of the investigation believe they have a 50-50 chance of upsetting the officialdom and of having a new election ordered. Petrillo may be drawn into the court case because of the dissatisfaction of the 58 defeated candidates who petitioned him to investigate the election.

Manner of Hearing Hit

The "outs'" beef is not about the decision, which they say they expected, but the manner in which the hearing was handled. They claim that when their representatives appeared before the IEB they were told that a discussion, not a trial, was to be held.

The losers say that they would have brought witnesses and certain data in their possession had they known the session would determine the issue. Ten Eyek went on record as saying that the letter from Petrillo about the meeting stated that a committee of three representing the petitioners "and a committee from Local 802" were requested to appear "before the International Executive Board" where the entire matter would "be discussed." Counsels were also invited.

Lawyer's Statement

The lawyer stated: "Gathering from this letter that the petitioners and their counsel were not expected to bring witnesses with first-hand knowledge of the facts to substantiate their allegations, I phoned Mr. Petrillo's office. Mr. Petrillo's assistant, Mr. Steeper, made it amply

clear to me that the purpose was not to hear evidence or examine documentary evidence but to hold a hearing in the nature of a general discussion."

Ten Eyek feels that both George J. Abrams, chief investigator of the Honest Ballot Association, and officials of the election org should have had a voice in the "discussion." He claims that "there was no suggestion that either Mr. Petrillo or the International Executive Board wished to hear any executive officer or director of the Honest Ballot Association or wished to hear Mr. Abrams, who apparently conducted the last two local elections as a private venture of his own."

Chadbourne Ace in Hole

The opposition to the newly re-inducted 802 officials seems to have an ace in the hole in William M. Chadbourne, HBA prexy. At various times, they have intimated that a statement from him would substantiate their charge that the HBA did not conduct the 1942 and 1944 elections in Local 802. Chadbourne has not made a public statement, but according to Ten Eyek, both Chadbourne and Percy Monroe Bloch, HBA secretary, have expressed doubt as to whether the association's charter empowered it to conduct union elections.

Ten Eyek question Petrillo's statement issued to the press Tuesday (16) in which he said: "After a full and fair hearing and a full explanation of the facts before the International Executive Board by the parties and their counsel, the Executive Board unanimously dismisses the petition. If the Honest Ballot Association had no such authority (to conduct union elections—Ed.) that would not invalidate the elections, but at most, would make ineffectual the local by-laws requiring the supervision of the HBA. In that event even a new election could not be conducted or supervised by the HBA."

Ten Eyek points out that the IEB did not decide the question of whether Abrams as an individual, or the HBA, conducted the 802 elections. In speaking for the petitioners, he stated: "This last question has now been decided by Federation officials, despite non-compliance with by-law provisions, raises an important question of democracy. That question is whether labor unions should be governed by laws or by men? It would seem that the only means of correcting the existing situation will be to place this matter before the courts."

NY Supreme Court To Hear Shribman's Suit Against T. D.

NEW YORK, Jan. 27.—Si Shribman suit against Tommy Dorsey for \$50,000, in which the New England booker claims 5 per cent of the band's gross, is on the docket in New York Supreme Court for February 15.

Story (*The Billboard*, January 27) is that Shribman claims he has a contract dating from May, 1936, for seven years, calling for 5 per cent of the gross. He claims that he was supposed to get that on all bookings in which the leader grossed over \$3,500 in one week.

Dorsey, on the other hand, claims that the figure of \$3,500 was named for one-nighters only. Case has been pending in court since 1942, with AFM exec board last week okaying Shribman's attempt to go ahead with it.

New Canceling Clause Worries Agencies' Execs

NEW YORK, Jan. 27.—Rider clauses in location contracts with agencies anent management's worries re war events which might put a clinker on biz activities have been giving agency execs plenty of headaches the last couple of weeks. Because of the threat to curtail night club biz, and recent WMC rulings, hotel ops are now insisting on re-enforced clauses in their band contracts calling for cancellations without notice for "acts dependent on the war." What the acts or events are, weren't disclosed, but it suffices to say that agency men don't enjoy the situation because most of the riders have a specific clause giving the employer the discretion to cancel at his own judgment.

One hotel specifically doing this is the New Yorker. It's understood that William Morris's booking in of Boyd Raeburn's ork has a contract with that clause inserted. Of course, most hotel spots have had rider clauses attached since the war began, that in the event of drafting of the leader they could cancel the band, because the leader's name was the reason for the draw. However, this new clause leaving it to the discretion of the management to determine whether war events may lead to a cancellation without notice, is a fresh thorn in the side of the agencies.

New Booking Problem

Agencies also still have a newly found problem to contend with, that of not being able to book too far ahead because of location owners not knowing what's in store for either themselves or talent. If Byrnes' threat to curtail nightery activity goes thru, or the WMC's implied threat to drive many people into war industries is carried out, there's no doubt that an owner will be justified in not signing for properties too far in advance.

It's pretty well assumed if the Hotel New Yorker is going to insist on this new rider being inserted into its contracts, that other spots around town will follow suit. And if situation really gets bad, all contracts will probably include the provision from now on in. However, if the situation doesn't get any worse than it is right now, agency men feel that rider clause won't mean a thing. Anyhow, their fingers are crossed.

Eddy Howard Disbands Ork

CHICAGO, Jan. 27.—Due to recent difficulties in finding sidemen and making transportation connections, Eddy Howard gave his bandmen their two weeks' notice at the end of their Oriental Theater stint here January 26. Howard has decided to drop his road band until conditions permit easier traveling.

Present plans call for Howard to retain three men from the band, Billy and Buddy Baer and Hil Radtke, who will form the nucleus of the studio crew which will accompany him on his weekly Raleigh radio show (NBC, Wednesday, 7:30 p. m., (CWT).

Klores New Robbins Flack

NEW YORK, Jan. 27.—New publicity and ad man at Robbins Music, replacing Arnold Shaw, who recently left on amicable terms, is Sam Klores, formerly with *Musical Merchandising* publication.

Local 802 is still without duly and legally elected officials."

In threatening legal action in the matter, Ten Eyek stated: "Whether Local 802's elections are to be run in accordance with its by-laws or validated by Federation officials, despite non-compliance with by-law provisions, raises an important question of democracy. That question is whether labor unions should be governed by laws or by men? It would seem that the only means of correcting the existing situation will be to place this matter before the courts."

Ellington's Current Thrushes

CHICAGO, Jan. 27.—Duke Ellington, who has been experimenting with various girl chirps for the last two years since Ivie Anderson left the band, currently is featuring Marie Hawkins and Kathrine Davis.

BOTH SIDES OF A RECORD SUCCESS STORY!—

TWO WORKS BY ONE OF AMERICA'S GREAT CONTEMPORARY COMPOSERS

TWO PERFORMANCES BY ONE OF OUR GREAT PIANO VIRTUOSOS

Both ON ONE GREAT VICTOR RECORD



Both Published by

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1619 Broadway, New York
6425 Holly d Blvd. Hollywood

New Spots and More \$\$ Open Bonanza for Negro Musickers

(Continued from page 13)

January 1, 1945. Figure is so high because Eckstine's dates were confined to Negro-patronized spots where he made a name as former vocalist with Earl Hines. However, figure breakdown reveals that Eckstine played 80 dates, some 71 one-nighters at \$750 guarantee with a privilege over 60 per cent. He averaged \$6,000 weekly on one-nighters. In one theater, Regal, Chicago, he walked out with \$9,500 for his end, which is sensational for a new band. That take of course, was on a 50-50 split.

Theater Dates Top 20 Weeks

Theater dates, in the main, have been in excess of 20 weeks a year. Calloway, in pulling his tremendous figure, did 40 weeks of theaters last year at an average of \$15,000 guaranteed a week. Many times, he did over that, going into percentages in many of the spots. Ellington got between \$10,000 and \$15,000 in theaters, did 35 weeks last year. Ink Spots-Williams' ork-Ella Fitzgerald averaged \$11,000 in theaters on guarantees, getting more than that in many spots.

Hampton did 20 weeks of theaters last year, getting a guarantee of \$8,500 against percentage, and walked out with over \$10,000 in many spots. Basie got anywhere from \$8,500 to \$11,000 in theaters. Negro bands are big in white vaude houses as always, while a half dozen colored vaude houses did big dough also. Hampton played Negro houses on holidays as a means of jacking up the gross, for during holidays houses had to raise

the prices so as to pay big dough being asked.

Downtown, Detroit, Plays Names

Downtown, Detroit, which was opened last May, played Ellington and Hampton, with Basie going in this year. Riverside, Milwaukee, last year played Negro bands frequently for first time. In Chicago, two spots, Regal, an all-colored house in Negro section of town, competed with Downtown, an indie house. Regal is Para. In New York last year, there were plenty of Negro vaude shows: Calloway at Strand; Hampton at same place; Ink Spots combo at Paramount; Basie at the Roxy and Ellington at the Capitol. Ellington is going into the Roxy this year. Apollo, of course, plays all colored bands.

On one-nighters thru the South as pointed out before, many names, such as Louis Russell, Eddie Durham, Tiny Bradshaw, Cootie Williams (alone) pulled down phenom dough. Ordinarily, these bands wouldn't set \$400 a night, but they were asking anywhere up to and getting \$750 guarantee. They did plenty of biz. A typical routing (Cootie Williams), from October until December, in which Williams got a guarantee of \$700-\$750, included Newark, N. J.; Baltimore; Roanoke, Va.; Johnson City, Tenn.; Gary, Ind.; Indianapolis; Akron, Dayton, Cincinnati, O.; Knoxville; Asheville, N. C.; Charleston, W. Va.; Bluefield, W. Va.; Raleigh, Greensboro, Columbia, Charlotte, Durham, N. C.; Camp LeJeune, Savannah, Ga.; Charleston; Jacksonville, Tampa, Fort Lauderdale, Miami, Tampa, Bartow, St. Petersburg, Orlando, Jacksonville, Pensacola, Fla.; New Orleans; Beaumont, Galveston, Houston, Port Arthur, Fort Worth, San Antonio, Tex.; Oklahoma City; Kansas City, St. Louis, Mo.; Louisville and Lexington, Ky.

Names Fear Jim Crow

Reason why lesser name-bands had this bonanza down South to themselves, according to those in the know, is the fact that name bands wouldn't take the trip due to Jim Crow conditions in traveling, and because they could do plenty well on one-nighters up North. Because of the fact that many ofay bands wouldn't take Northern one-nighters because of traveling conditions and because many one-nighters opened their doors to Negro bands for the first time, latter did sensash.

Best example of that is Tom Archer, ballroom op in Iowa, Minnesota and Dakota, who last year for first time played many Negro names. Archer has about eight spots and guaranteed a grand a night at each place.

On one-nighters, Duke Ellington did 30 concerts in which he plays for listening and dancing both. Basie walked out of the Oakland, Calif., ballroom last year and took out \$4,000 for himself. He did 30 one-nighters. He averages \$1,350 to \$1,750 on one-nighters.

Hampton's guarantee on one-nighters is \$1,500. Ink Spots combo did sensash biz in that field last year, getting as high as \$3.30 admission charge at a dance. With many Negroes working, they didn't mind the heavy tax at the door, and Spots' combo got it.

Concerts Lucrative Field

In the realm of one-nighters must come concerts, with many of the colored attractions going into that field, because of the success of Ellington, who's already done three Carnegie Hall appearances. At the last one he walked off with a gross of \$6,700, according to Mittler. Hampton is going to give concerts this year in Philadelphia, New York, Washington and Boston.

So far as location dates are concerned, Zanzibar in New York is considered one of the best spots. Bands get good dough and air time, one of the very few spots in the country where they can get network wires. Calloway, Armstrong and Hampton played the College Inn, Hotel Sherman, Chicago, spot that is good for anywhere from \$5,000 to \$8,000 per with bands in on a percentage. Ellington opened the room at the Stevens Hotel, Chicago, last year. An unusual booking is his going into Ciro's, exclusive Hollywood spot, for the first time March 1. Basie is now in the Lincoln for the second time, spot where he's losing dough, but it's the only downtown hotel in New York that will play a Negro band at the present time.

Horace Heidt's Trianon Ballroom on the Coast has played colored names. Club Madrid Louisville, last year paid Hampton \$4,000 for two weeks. Noble Sissle goes into the Riviera Club, St. Louis, exclusive spot that's now booking Negro bands. He's getting \$2,250 at the spot. Louis Russell is in now. Savoy Ballroom in Harlem, owned by Moe Vale, usually only plays Gale's attractions because scale for place is low and bands can't take any dough out.

Other spots include the Plantation Club in St. Louis and Louisiana that pay terrific dough. Bands get anywhere from \$3,500 to \$5,000 at the spots. All in all, good name attractions can sit down about 12 weeks a year, altho there are comparatively few spots with air-time. Altho there's talk of bigger New York hotels using Negro bands, it's felt that hotel managements are afraid of repercussions boom mixing colored and white trade.

Fredericks' Girls Boffo

To show how really boffo the biz has become, Frederick Bros. have an all-girls' band, *Sweethearts of Rhythm*, which last year, according to Bill Frederick, grossed between \$175,000 and \$200,000. That's the way the biz is! Group took out between \$5,000 and \$6,000 in Negro theaters, averaged between \$750 and \$1,250 guarantee on one-nighters, walking off with close to \$2,000 in many spots. Fletcher Henderson, another FB product, is said to have done close to \$100,000 last year. Ernie Fields, held mainly on the Coast, did close to \$75,000. And this year looks bigger than ever!

Stuff Smith trio did close to \$35,000 for themselves. Henry Red Allen, asking \$1,500 in theaters, \$1,000 in locations and \$500 on one-nighters, grossed around \$75,000. Unusual attraction Benny Carter with the King Cole Trio, was sensash, combo asking \$1,000 a night. Louis Jordan gets \$750 a night for six men, going into the Paramount Theater next month at \$3,500 a week.

Disk Boost Gross

Latter of course, brings up the question of records, which according to most of the boys around, is one of the main reasons for lesser names drawing today. Without a record some of the bands wouldn't draw as well as they do, and because of a big record, some of the attractions are getting phenom figures, on top of the big biz that's already there. Mills Brothers because of their big disks this year, are now asking between \$3,000 and \$5,000 a week in theaters. A little over a year ago the figure was well down. Other singing combos, like the Delta Rhythm Boys, now at the Zanzibar, getting \$1,500 on locations. Charloeteers, on the Bing Crosby show, do okay. Typical indication is a new group, the Brown Dots, handled by Moe Gale, which is asking \$2,000 a week on opening dates.

Billie Holiday last year grossed over \$50,000, while John Kirby, with a small group, is said to have hit around \$75,000. Andy Kirk's gross was between \$150,000 and \$200,000.

Singles Get Big Dough

Single musical acts such as Maurice Rocco, Dorothy Donnegan and Art Tatum are asking and getting well over a grand a week. Donnegan in 1943 was getting up to \$500 per. Last year she got as high as \$1,500. Rocco is getting around \$1,250 at the Zanzibar. Tatum got \$1,000 as a single on 52nd Street, and with a trio a few months back the price was \$1,150 for the group.

All in all, it's been a banner year for Negro attractions, and from all indications this year will be bigger than the last. One of the reasons, according to those in the know, is the Negro press

which gives plenty of space to its own names. Such papers as *The Pittsburgh Courier*, *Baltimore Afro-American* and *Chicago Defender* give the boys a terrific break, following them around and heralding their coming to town.

Motion pictures helped somewhat, radio a little, but biggest factors are: (A) That Negroes today have much more dough and spend it, and (B), there were plenty of big disks out on bands last year that helped in promoting them. Ellington had a couple of big songs, *Jordan's Is You Is?*, *Mills Brothers' You Always Hurt the One You Love*, Hampton's *Boogie*, and Ink Spots, of course, has plenty, including *Rain Must Fall* and *I'm Making Believe*.

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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, WEEF, WABC and WOR) for the week beginning Saturday, January 20, and ending Friday, January 26. 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
8	A Little On the Lonely Side	Advanced
4	Ac-Cent-Tchu-Ate the Positive (F)	Morris
8	After Awhile	Starlight
16	Always (F)	Berlin
13	Confessin'	Bourne
6	Don't Ever Change	Morris
14	Don't Fence Me In (F)	Harms, Inc.
11	Don't You Know I Care?	Paramount
5	Evalina (M)	Crawford
5	I Didn't Know About You	Robbins
34	I Dream of You	Embassy
2	I'll Remember Suzanne	Marks
2	I'm Beginning to See the Light	Grand
24	I'm Making Believe (F)	Bregman-Vocco-Conn
2	Invitation to the Blues	Capitol
18	Magic Is the Moonlight (F)	Melody Lane
7	More and More (F)	T. B. Harms
3	My Dreams Are Getting Better	Santly-Joy
7	(All of a Sudden) My Heart Sings (F)	Leeds
3	Please Don't Say No (F)	Feist
4	Saturday Night (Is the Loneliest Night in the Week)	Barton
3	Sleigh Ride in July (F)	Burke-Van Heusen
12	Sweet Dreams, Sweetheart (F)	Remick
6	That Moon's In My Heart	Broadway
13	There Goes That Song Again (F)	Shapiro-Bernstein
7	This Heart of Mine (F)	Triangle
2	Too-Ra-Loo-Ra-Loo-Ral (That's an Irish Lullaby)	Witmark
19	Trolley Song (F)	Feist
16	Twilight Time	Campbell-Porgie
12	Waiting	BMI
1	You Belong to My Heart (F)	Southern

Lucky Strike HIT PARADE

CBS, Saturday, January 27, 9-9:45 p.m. EWT.

Weeks to date	POSITION Last Week	TITLE	PUBLISHER
9	1	1. Don't Fence Me In (F)	Harms, Inc.
7	2	2. There Goes That Song Again (F)	Shapiro-Bernstein
8	4	3. I Dream of You	Embassy
2	6	4. Ac-Cent-Tchu-Ate the Positive (F)	Morris
7	3	5. I'm Making Believe	Bregman-Vocco-Conn
1	—	6. Sweet Dreams, Sweetheart (F)	Remick
13	5	7. The Trolley Song (F)	Feist
1	—	8. Don't You Know I Care?	Paramount
1	—	9. Don't Ever Change	Morris

And the Following Extras: Beer Barrel Polka, This Can't Be Love, Old Man River, and Have You Got Any Castles, Baby?

"HARLEM" HIT PARADE

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

Weeks to date	POSITION Last Week	TITLE	PUBLISHER
15	1	1. Into Each Life Some Rain Ink Spots-Ella Fitzgerald	Decca 23356
5	2	2. Must Fall	Decca 23356
16	4	3. Somebody's Gotta Go	Cootie Williams...Hit 7119
12	6	4. I Wonder	Pvt. Cecil Gant...Giltedge 500 CG1
2	8	5. I'm Making Believe (F)	Ink Spots-Ella Fitzgerald...Decca 23356
24	—	6. Ac-Cent-Tchu-Ate the Positive	Johnny Mercer...Capitol 180
1	—	7. You Always Hurt the One You Love	Mills Brothers...Decca 18699
1	—	8. I'll Live True to You	Tab Smith...Decca 8661
19	7	9. Salty Papa Blues	Dinah Washington...Keynote 606
3	5	10. Gee, Baby, Ain't I Good to You?	King Cole Trio...Capitol 169
38	9	11. I'm Beginning to See the Light	Duke Ellington...Victor 20-1618
		12. Cherry Red Blues	Cootie Williams...Hit 7084

One-Nighter Promoters Turning To Singles Backed by Local Orks

NEW YORK, Jan. 27.—With travel conditions making it tough for bands on one-nighters, promoters are said to be looking for single name attractions for one-night promotions. Idea would be to use name singles and local band, making the nut the same as a name band, with the single appearance off-and-on during the eve. Most recent example is Andy Perry, Allentown promoter, who's said to have expressed interest in bringing Perry Como into his locations, using a name local draw to help defray Como's nut.

Singing group, the Modernaires, recently did a date at the Broadwood Hotel, Philadelphia, where name bands put in one-night appearances. They appeared with a local band. Booker for Topper Ballroom, Cincinnati, offered same group couple of dates at that spot with local bands. Home orks are usually territorial faves, and sometimes can outdraw names.

Another instance is Helen Forrest, who was offered \$10,000 for seven one-nighters without a name-band to back her. Mills Brothers have done one-nighters with territorial bands, having played with George Hudson in the Middle West. Reason for possible switch away from name bands to single-o's is fact that it's

Music Popularity Chart Week Ending Jan. 25, 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 Part II.) Songs are listed according to their popularity nationally. (M) Song in legit musical. (F) Song in film musical.

Weeks to date	POSITION		NATIONAL
	Last Week	This Week	
9	1	1	DON'T FENCE ME IN (F)Harms, Inc.
3	4	2	AC-CENT-TCHU-ATE THE POSITIVE (F).....Morris
7	2	3	THERE GOES THAT SONG AGAIN (F)..Shapiro-Bernstein
12	3	4	I DREAM OF YOUEmbassy
3	7	5	SWEET DREAMS, SWEETHEART (F)Remick
15	6	6	THE TROLLEY SONG (F)Feist
13	5	7	I'M MAKING BELIEVE (F)Bregman-Vocco-Conn
1	—	7	RUM AND COCA-COLAFeist
16	8	8	ALWAYS (F)Berlin
2	10	9	CONFESSIN'Bourne
1	—	10	A LITTLE ON THE LONELY SIDEAdvanced

BEST SELLING RETAIL RECORDS

This compilation is based on weekly reports received from leading retail record stores in key retail cities. 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					
11	1	1	DON'T FENCE ME IN (F)..... Bing Crosby-Andrews Sisters— Decca 23364	1	1	1	1
3	3	2	RUM AND COCA-COLA..... Andrews Sisters—Decca 18636 <i>One Meat Ball</i>	2	2	2	3
3	2	3	AC-CENT-TCHU-ATE THE POSITIVE Johnny Mercer—Capitol 180 <i>There's a Fellow Waiting in Poughkeepsie (F)</i>	3	3	3	2
3	4	4	DON'T FENCE ME IN (F)..... Sammy Kaye—Victor 20-1610 <i>Always (F)</i>	8	4	5	5
4	4	5	I DREAM OF YOU T. Dorsey— Victor 20-1608A (F) <i>Opus No. 1</i>	7	7	8	5
1	—	6	AC-CENT-TCHU-ATE THE POSITIVE (F) Artie Shaw—Victor 20-1612 <i>Jumpin' on the Merry-Go- Round</i>	9	9	4	6
11	4	6	I'M MAKING BELIEVE (F).... Ink Spots and Ella Fitzgerald— Decca 23356 <i>Into Each Life Some Rain Must Fall</i>	8	6	10	4
2	6	7	COCKTAILS FOR TWO Spike Jones—Victor 20-1628 <i>Leave the Dishes in the Sink, Ma</i>	5	5	9	10
3	5	8	INTO EACH LIFE SOME RAIN MUST FALL Ink Spots and Ella Fitzgerald— Decca 23356 <i>I'm Making Believe (F)</i>	—	8	4	10
2	7	9	I DREAM OF YOU Frank Sinatra—Columbia 36762 <i>Saturday Night (Is the Lone- liest Night in the Week)</i>	4	10	—	9
1	—	9	AC-CENT-TCHU-ATE THE POSITIVE Bing Crosby-Andrews Sisters— Decca 23379 <i>There's a Fellow Waiting in Poughkeepsie (F)</i>	6	—	6	—
1	—	10	DON'T FENCE ME IN (F) Horace Heidt—Columbia 36761 <i>I Promise You (F)</i>	—	—	8	8

El Grotto, New Chi Negro Spot, Top Ork Payer

NEW YORK, Jan. 27.—New Negro spot in Chicago, El Grotto, is probably one of highest-paying spots for Negro orks.

Earl Hines is skedded to go into the place at about \$3,500 a week in near future. Count Basie is set to go in for \$5,000 sometime this spring.

easier to arrange transportation for single than band of 20. So far as nut is concerned, average single name draw might be had for \$750 a night, with local band getting perhaps \$400. Good name-band's guarantee many times runs from \$1,000 to \$2,000 a night.

"Town" Writers In

NEW YORK, Jan. 27.—Adolph Green and Betty Comdon, authors and lyricists of *On the Town* score, were admitted to ASCAP last week. Leonard Bernstein, who did the musical score, is already a member.

Jive Pays Off City Debt

DETROIT, Jan. 27.—The city fathers at Saginaw, Mich., have turned to jitters to help pay off the town debt. The big Municipal Auditorium, long a city liability, has been pulled out of the red after several years, and is showing a nice profit for the first time. Reason: A new policy of public dances for the young crowd twice a week.



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PART 2—The Billboard

RECORDS MOST PLAYED ON THE AIR

This compilation is based on reports received from leading disk jockeys thruout the nation and indicates that the records listed below are currently receiving the most play on their radio programs. For other available recordings of these numbers see Most Played Juke Box Records chart. Any disk reported in the radio plug which does not make the Most Played Juke Box Records tabulation will be listed in the other available recordings under the title of that disk.

GOING STRONG

Weeks to date	POSITION Last Week	POSITION This Week	Record
2	1	1	DON'T FENCE ME IN... Bing Crosby-Andrews Sisters... Decca 23364
2	2	2	AC-CENT-TCHU-ATE THE POSITIVE... Johnny Mercer... Capitol 180
2	3	3	RUM AND COCA-COLA... Andrews Sisters... Decca 18636
2	6	4	DON'T FENCE ME IN... Sammy Kaye... Victor 20-1610
2	13	5	I'M BEGINNING TO SEE THE LIGHT... Harry James... Columbia 36758
2	5	6	I'M MAKING BELIEVE... Ink Spots-Ella Fitzgerald... Decca 23356
2	4	7	THERE GOES THAT SONG AGAIN... Russ Morgan... Decca 18625
2	9	8	AC-CENT-TCHU-ATE THE POSITIVE... Artie Shaw... Victor 20-1612
1	—	9	SATURDAY NIGHT (Is the Loneliest Night in the Week)... Frank Sinatra... Columbia 36762
1	—	10	TWILIGHT TIME... The Three Suns... Hit 7092
1	—	11	I DREAM OF YOU... Frank Sinatra... Columbia 36762
1	—	11	COCKTAILS FOR TWO... Spike Jones... Victor 20-1628
2	9	12	I DREAM OF YOU... Tommy Dorsey... Victor 20-1608
2	8	13	I DREAM OF YOU... Andy Russell... Capitol 175
1	—	13	THERE GOES THAT SONG AGAIN... Billy Butterfield... Capitol 182
2	12	14	EVELINA... Bing Crosby... Decca 18635

COMING UP

THERE GOES THAT SONG AGAIN... Kay Kyser... Columbia 36757
DON'T FENCE ME IN... Kate Smith... Columbia 36759
I DREAM OF YOU... Perry Como... Victor 20-1629
I'M BEGINNING TO SEE THE LIGHT... Duke Ellington... Victor 20-1618
THE THREE CABALLEROS... Bing Crosby-Andrews Sisters... Decca 23364

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 thruout the nation. These reports stem from all the country's leading operating centers and are averaged together.

Weeks to date	POSITION Last Week	POSITION This Week	Record
3	3	1	I'M LOSING MY MIND OVER YOU... Al Dexter... Okeh 6727
12	1	2	I'M WASTIN' MY TEARS ON YOU... Tex Ritter... Capitol 174
8	2	3	JEALOUS HEART... Tex Ritter... Capitol 179
22	5	4	SMOKE ON THE WATER... Red Foley... Decca 6102
12	4	5	THER'S A NEW MOON OVER MY SHOULDER... Tex Ritter... Capitol 174
2	6	5	I'LL WAIT FOR YOU, DEAR... Al Dexter... Okeh 6727
6	7	6	EACH NIGHT AT NINE... Floyd Tillman... Decca 6104
15	—	7	YOU'RE FROM TEXAS... Bob Mills... Okeh 6722

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.

BEST SELLING SHEET MUSIC SOURCES: Chicago: Lyon & Healy, Inc.; Gamble-Hinged Music Co.; Carl Fischer, Inc. Los Angeles: Morse M. Freeman, Inc. New York City: Walter Kane Music Corp.; Music Sales Corp.; Music Dealers Service, Inc.; Carl Fischer, Inc.; Ashley Music Supply Co. St. Louis: St. Louis Music Supply Co. San Antonio: Southern Music Co. San Francisco: Pacific Coast Music Jobbers; Sherman Clay & Co.

**Hal McIntyre
Going Overseas
For USO-CSI**

NEW YORK, Jan. 27.—First major band to go overseas for USO-Camp Shows, Inc., is Hal McIntyre, who's skedded to go this spring. Jaunt is now being arranged with McIntyre's 20 men being investigated, and if everything goes okay, band will depart for an estimated six month trip after the Sherman Hotel, and one week at Oriental Theater (Chicago). Sherman date is for four weeks, starting February 2. Band is currently at Hotel Commodore, New York. McIntyre's going will probably result in breaking down the difficulty CSI execs have had in the past to get name bands to go overseas. Reason for band going over

is fact that McIntyre while playing rehabilitation center for G.I.'s found that they wanted bands more than any other type of entertainment, and had had very little of it. Major Glenn Miller (still missing) played for G.I.'s in England and France, and Spike Jones ork and D'Artega's all-girl band are the only other complete musical outfits to play for boys overseas. D'Artega is there now. Couple of other bands, Abe Lyman and Red Norvo, were set to go in the past, but at the last minute Lyman's trip was cancelled because he couldn't get a certain musician that he wanted. Norvo was set to go for Coca-Cola, but the army wouldn't clear him for touring. In the past, USO execs have complained about bands not wanting to make the trip, but it's felt that if McIntyre goes, many others will follow. It takes about four to six weeks to clear sidemen. Another reason McIntyre is going over is fact that he was very close to Miller, having played in his band before starting his own a couple of years back.

Music Popularity Chart Week Ending Jan. 25, 1945

MOST PLAYED JUKE BOX RECORDS

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.

Going Strong

Weeks to date	POSITION	Last Week	This Week	Record
11	1	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; Gent Autry, Okeh 6728; Hal McIntyre, Bluebird 30-0834; Horace Heidt, Columbia 36761)
4	2	2	2	RUM AND COCA-COLA —Andrews Sisters (Vic Schoen Ork)Decca 18636 (Louis Prima, Hit 7125; Vaughn Monroe, Victor 20-1637; Abe Lyman, Columbia 36775)
5	3	3	3	AC-CENT-TCHU-ATE THE POSITIVE —Johnny Mercer (The Pied Pipers-Paul Weston Ork).....Capitol 180 (Artie Shaw, Victor 20-1612; George Faxton, Hit 7120; Bing Crosby-Andrews Sisters, Decca 23379; Four King Sisters, Victor 20-1631; Kay Kyser, Columbia 36771)
13	4	4	4	I'M MAKING BELIEVE —Ink Spots-Ella Fitzgerald Decca 23356 (The Three Suns, Hit 7105; Hal McIntyre, Bluebird 30-0831)
14	5	5	5	INTO EACH LIFE SOME RAIN MUST FALL —Ink Spots-Ella FitzgeraldDecca 23356 (Charlie Barnet, Decca 18638)
9	6	6	6	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)
5	7	7	7	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)
6	8	8	8	THERE GOES THAT SONG AGAIN —Sammy Kaye (Nancy Norman)Victor 20-1606 (See No. 6)
1	—	—	9	A LITTLE ON THE LONELY SIDE —Frankie Carle (Paul Allen)Columbia 36760 (Louis Prima, Hit 7118; Guy Lombardo, Decca 18642; Joan Brooks, Musicraft 15022)
3	12	10	10	ALWAYS —Guy Lombardo (Stuart Foster)....Decca 18634 (Sammy Kaye, Victor 20-1610; Paul LaValle, Musicraft 297; Eileen Farrell, Decca 23366; Jack Smith, Hit 7115; Sula's Musette Ork, Continental C-1155)
1	—	—	10	AC-CENT-TCHU-ATE THE POSITIVE —Artie Shaw (Imogene Lynn)Victor 20-1612 (See No. 3)
1	—	—	11	I'M BEGINNING TO SEE THE LIGHT —Harry James (Kitty Kallen)Columbia 36758 (Duke Ellington, Victor 20-1618)
4	10	10	12	ALWAYS —Sammy Kaye (Arthur Wright)...Victor 20-1610 (See No. 10A)
5	9	9	13	I DREAM OF YOU —Andy Russell.....Capitol 175 (See No. 7)
2	—	—	13	THERE GOES THAT SONG AGAIN —Billy Butterfield (Margaret Whiting)Capitol 182 (See No. 6)
3	12	12	14	THERE GOES THAT SONG AGAIN —Kay Kyser (Georgia Carroll)Columbia 36757 (See No. 6)
4	12	12	15	AND HER TEARS FLOWED LIKE WINE —Ella Fitzgerald-Johnny LongDecca 18633 (Stan Kenton, Capitol 168; The Phil Moore Four, Victor 20-1624)

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.

- AC-CENT-TCHU-ATE THE POSITIVE**—Bing Crosby-Andrews SistersDecca 23379
- SATURDAY NIGHT (Is the Loneliest Night in the Week)**—Frank SinatraColumbia 36762
- EVELINA**—Bing CrosbyDecca 18635

Spike Jones Almost Tops T.D.'s Record At Salt Lake City

SALT LAKE CITY, Jan. 27. — Spike Jones, his orchestra and show would have bested Tommy Dorsey's 1942 record by 1,000 admissions here at Jerry Jones's Randevu Ballroom had not people been turned away. Op said that before Spike Jones opened, he had reservations for 1,360 people, and put 1,000 extra chairs on the dance floor. Despite the management's ads in the local paper that reservations were closed, the people continued to try to get in the spot.

"Spike Jones didn't set a record but it was because we couldn't handle the people. He did double our biggest Saturday."

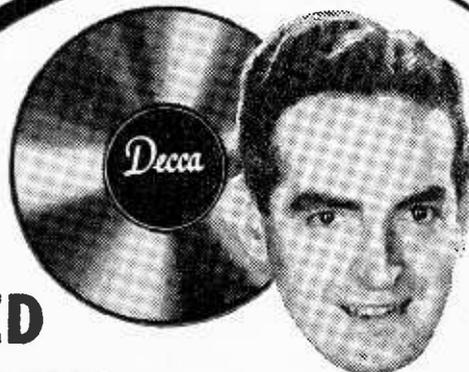
Monroe I-Nighter Pushed Up

SAN FRANCISCO, Jan. 27.—Booking of Vaughn Monroe into a one-nighter soon after he is skedded to play the Golden Gate Theater here led to the house doing a burn at William Morris Office. Understood that theater execs don't want bands to play here immediately before or following an engagement at the Golden Gate, and consequently asked Morris office to cancel the one-nighter. Result was that Monroe one-nighter booking was set for April 1.

Jerry Jones said. Spike Jones put on a 90-minute show, featuring his band, Mavis Mimms, and the Black Brothers' show which was presented on a special bandstand.

Spot can handle about 2,500 people. For Jones there was \$1.70 gate and 25 cents per person extra at the tables. Only couples were admitted to the table section.

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CONFESSIN' (That I Love You)

Fox Trot — Vocal Chorus

DECCA RECORD No. 18633..... 50¢

INK SPOTS and ELLA FITZGERALD

I'M MAKING BELIEVE

INTO EACH LIFE SOME RAIN MUST FALL

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Army V-Disks Waxed By Band Remote Pick-Up

NEW YORK, Jan. 27.—The army's Special Service department, which turns out V-Disks, is using a new means of recording bands for its overseas market. The department has set up regular remote equipment on the bandstand with a direct wire to a recording studio.

On Wednesday (24), they tried the idea for the first time with Hal McIntyre at the Commodore Hotel. Wires were connected direct to Columbia Records, where seven sides were cut. Paula Kelly and the Modernaires were also in on the session.

Eight more sides of McIntyre music

were cut, with a similar pick-up from Mason General Hospital, Brentwood, L.I., and with Les Brown from Tilton General Hospital, Fort Dix. Four Chicks and Chuck lent a hand on vocals for the latter waxing.

March releases of V-Disks will include a second set of jam session records. The first, made last month, were a hit with G.I.'s. This time there will be six sides of jam contributed by the following outstanding musicians: Woody Herman, Herbie Fields, Ben Webster, Flip Phillips, George Auld and Don Byas, on tenor sax; Charlie Shavers, trumpet; Bill Harris, trombone; Ralph Burns and Nat Jaffe, piano; Bill Bower, guitar; Chubby Jackson, bass, and Johnny Blowers, drums.

Last week, Lionel Hampton cut four sides, and Count Basie, eight sides, for the G.I. disks. Basie's ork spent only two and a quarter hours in the recording studio, somewhat of a record, as a band usually takes three hours to wax four sides.



PART 3—The Billboard

RECORD POSSIBILITIES

LIKE SOMEONE IN LOVE.....Bing Crosby...Decca 18640B

Tune gets a soothing rendition by Bing, keeping in line with lyric and melody. Backing, "Sleigh Ride," is also well done, and both should do plenty well in ballad field. Pic, "Belle of Yukon," will augment sides, but Crosby's disk will be well up there.

SENTIMENTAL JOURNEY.....Les Brown...Columbia 36769

Here's the side that could make this band if Columbia gives it enough production. Brown will be the only band on side for a while, because it's his own tune, and he'll plug it too. It's in an odd mood, that if once catches will ring the b-o. bell. Reverse is a swell "Twilight Time."

CANDY.....Johnny Mercer-Jo Stafford...Capitol 183

First big disk out on this catchy tune will score. Mercer and Stafford are a fine combo and they're just suited for this song that's as homey as apple pie. It's a cinch for jukes. Other side is "Gonna See My Baby," bright and bouncy.

POPULAR RECORD RELEASES

(From February 1 thru February 8)

- ARE YOU LIVIN' OLD MAN?... Stan Kenton (Anita O'Day)...Capitol 187
- CANDY Johnny Mercer-Jo Stafford and the Pied Pipers (Paul Weston Ork)...Capitol 183
- DON'T EVER CHANGE Helen Forrest (Victor Young Ork)....Decca 18646
- DREAM The Pied Pipers (Paul Weston Ork)...Capitol 185
- EV'RY TIME WE SAY GOOD-BYE.. Stan KentonCapitol 187
- GUESS I'LL HANG MY TEARS OUT Helen Forrest (Victor Young Ork)....Decca 18646
- TO DRY Decca 18646
- I BEG HER Frank Sinatra (Axel Stordahl Ork)....Columbia 36774
- I DON'T WANT TO LOVE YOU.. Dick Haymes (Victor Young Ork)....Decca 18645
- I'M GONNA SEE MY BABY Johnny Mercer (Paul Weston Ork)...Capitol 183
- I PROMISE YOU Bing Crosby (John Scott Trotter Ork)...Decca 18644
- I SHOULD CARE Martha TiltonCapitol 184
- I WANNA GET MARRIED..... Louis Prima (Lilyann Carol)..Hit 7125
- LET'S TAKE THE LONG WAY Bing Crosby (John Scott Trotter Ork)...Decca 18644
- HOME Decca 18644
- LET THE REST OF THE WORLD Dick Haymes (Victor Young Ork)....Decca 18645
- GO BY Decca 18645
- LOVE, COME AND GO Memphis MinnieOkeh 6733
- (ALL OF A SUDDEN) MY HEART Johnnie Johnston (Paul Baron Ork)....Capitol 186
- SINGS Capitol 186
- PLEASE DON'T PLAY NO. 6 TO-Frances Langford (Raderman Ork)....Ara RM 111
- NIGHT Ara RM 111
- PRETTY SOON Frances Langford (Raderman Ork)....Ara RM 111
- RUM AND COCA-COLA Abe Lyman (Rose Blane)..Columbia 36775
- RUM AND COCA-COLA Vaughn Monroe (Vaughn Monroe, Norton Sisters and Rosemary Calvin)...Victor 20-1637
- SINCE YOU Abe Lyman (Rose Blane).Columbia 36775
- SOMEDAY Elton BrittBluebird 33-0521
- STRANGER IN TOWN Martha TiltonCapitol 184
- TABBY THE CAT The Pied Pipers (Paul Weston Ork)...Capitol 185
- THERE! I'VE SAID IT AGAIN.... Vaughn Monroe (Vaughn Monroe and Norton Sisters)Victor 20-1637
- WEEP NO MORE, MY DARLIN'.... Elton BrittBluebird 33-0521
- WHAT A SWEET SURPRISE..... Johnnie Johnston (Paul Baron Ork)....Capitol 186
- WHAT MAKES THE SUNSET?... Frank Sinatra (Axel Stordahl Ork)...Columbia 36774
- WHEN YOU LOVE ME..... Memphis MinnieOkeh 6733

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MacGregor, Capitol Disk Deal Off, But May Be Resumed

HOLLYWOOD, Jan. 27.—Deal between Capitol Records and C. P. MacGregor Transcription Studios for the disk company to use the studios for recording has hit a snag. In Capitol headquarters, it's said that a patching up is in order. MacGregor's spokesman says the studio is too busy with war work and handling its regular accounts.

According to Orrin Nance, the transcription company's publicity director, Capitol's cutting sessions were becoming so numerous that MacGregor studios was unable to give the proper time and attention to numerous Armed Forces Radio Service shows, its own musical and dramatic transcription series and adver-

tising agency accounts. Dehydrating commercials and inserting special announcements and musical bridges in recordings of many of the major network broadcasts, including Bob Hope, Jack Benny, Metropolitan Opera, Hit Parade, etc., plus the army's own tailor-made programs for distribution via AFPS to servicemen overseas in itself amounts to 120 half-hour programs weekly. And this work obtains for MacGregor an army priority rating.

Post-War Worries MacGregor

In addition, MacGregor is concerned about his post-war business from the ad agencies and his own transcribed library accounts. Since it is very likely that Capitol will build its own recording studio at the end of the war or as soon as materials are available, it probably is good business for MacGregor to make the break now.

Capitol Records sources say the break is only temporary and due to a protest

Music Popularity Chart

Week Ending
Jan. 25, 1945

POPULAR RECORD REVIEWS

By M. H. Orodener

CHARLIE SPIVAK (Victor)

Ev'ry Time We Say Good-Bye—FT; VC. *Only Another Boy and Girl*—FT; VC.

The golden tones of Charlie Spivak's trumpet sets the stage for both of these show ballads by Cole Porter from Billy Rose's "Seven Lively Arts." Both rich in melodic appeal, and strong on the story content, Spivak sets them off brilliantly in the moderately slow tempo, with Irene Daye giving good voice for "Ev'ry Time We Say Good-Bye," and Jimmy Saunders singing out the romantic appeal contained in "Only Another Boy and Girl." Band gives both voices full and harmonic support.

Both ballads from Billy Rose's show spectacle loom big in popularity circles, and with Charlie Spivak's interpretation are a cinch to satisfy the phone fans.

GENE KRUPA (Columbia)

I Walked In—FT; VC. *I'll Remember Suzanne*—FT; VC.

The drum major has traveled a long way in the ork whirl and in returning to the record coterie, displays a fine degree of polish and class. The band plays soft and smooth, but there is plenty of substance to this Gene Krupa band body. While the maestro does not exact all the color and effects from his string section, the Strad guys still manage to scrape out plenty of musical gloss. Even the saxes subdue their tones, and in all, it's a brand of rhythmic music rich in melodic appeal that falls as easy on the ears as on the hoof. Moreover, this new Krupa crew is rich in lyrical qualities, particularly in the blended voices of the G-Noters, made up of a fem trio plus Buddy Stewart's quality baritone pipes. The voices make a strong imprint on the wax for "I'll Remember Suzanne," a pleasant ballad of nostalgia, and Stewart solos just as impressively for "I Walked In," love song from the movie "Nob Hill."

There may be no ear-beating drum beats and powerhouse blowing for these ballads, but the brand of music Gene Krupa dispenses for his first disk is first class for the phonos, particularly the "I'll Remember Suzanne" side.

PHIL BRITO-DEAN HUDSON (Musicraft)

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

It's a mellow brand of forthright dance music that Dean Hudson brings to his disk bow for the Musicraft label. With the rich baritone romantics of Phil Brito to add vocal charm, the disk is entirely satisfying. Both selections from the score of "Bloomer Girl," a bright rhythmic pattern is weaved for "Evelina," with the slow ballad, "Right as the Rain," finding Phil Brito's balladeering one of the best renditions of the song on the records.

Music ops have much to offer the phono fans in both of these show sides.

BENNY GOODMAN QUINTET (Columbia)

Ev'ry Time We Say Good-Bye—FT; VC. *Only Another Boy and Girl*—FT; VC.

The new Goodman quintet, with Teddy Wilson at the piano and Red Norvo at the vibes, bow most appropriately and most effectively with the two hit-potentials from Billy Rose's "Seven Lively Arts," which features their rhythmic patterns. The quintet gets down to chamber music conversations in the intimacy of "Ev'ry Time We Say Good-Bye." For the slow ballad, Benny's clarinet, with Norvo hammering out tuneful figures in the background, is truly exciting. Peggy Mann for the vocal chorus only goes to prove this corner's long contention that here is a songbird with plenty of vocal class. The tempo is stepped up for "Only Another Boy and Girl," which affords Benny the opportunity to blow it sweet and hot. The sultry chanting of Jane Harvey, for this rhythm-peppered ballad, is on par with the piping of Nan Wynn out of the stage cast.

The first Benny Goodman record since the ban, and with two tunes from his own show, both sides should show plenty of strength at the coin-catching depots.

(See Pop. Record Reviews on page 64)

FOLK RECORD REVIEWS

(Hillbilly, Race, Cowboy Songs, Spirituals)

By M. H. Orodener

TED DAFFAN'S TEXANS (Okeh)

Time Won't Heal My Broken Heart—FT; V. *You're Breaking My Heart*—FT; VC.

The torch lights up the prairies, with the emphasis on blighted love for these two cowboy ballads brought forward in rhythmic fashion by Ted Daffan's Texans. With the fiddles and guitars whining out in weeping fashion, the accent is on a tear in the male's voice for the singing of "Time Won't Heal My Broken Heart" as he complains against fate's ruling that he and his love must part. The sad saga of a shattered home, life that is bare and the man that has done her wrong reaches almost heart-breaking proportions as the cow-girl sobs out, in slow ballad fashion, "You're Breaking My Heart." Just a shade short of enjoying a good cry for either side.

(See Folk Record Reviews on page 64)

made about recording when they found the studio too live after a paint job of the walls. Rock wool was installed, but it's said Capitol still found the studio off.

Radio Recorders Waxing

Altho Capitol in all probability will be back in the MacGregor fold shortly, probably only a small portion of its platters will be cut there. For the time being, Capitol's bands and singers are being waxed by radio recorders here.

Several sides were cut at Paramount Studios prior to making arrangements with radio recorders. Buddy De Sylva, head man at Paramount, also controls Capitol Records.

Tucson Op Buys Ballroom

TUCSON, Ariz., Jan. 27.—Gail Hummel, operator for several years of the Blue Moon Ballroom, popular night spot for University of Arizona students, has been given the deed to the establishment. He

Billie Rogers Breaks Up Ork

NEW YORK, Jan. 27.—Newest band to break up is that of Billie Rogers, gal trumpeter, booked by GAC. Band was skedded to go into the Howard Theater, Washington, week of February 9, with the Mills Brothers, but Randy Brooks goes in instead.

Rogers was one of the five bands in the Jack Robbins' stable, until pub let most of bands out, excluding George Paxton.

Brooks recently left Les Brown to form his own band, and ork is now in rehearsal stage in New York. Date at Howard is Brooks' opening date.

bought the ballroom on contract from Mr. and Mrs. S. N. Pittullo at a price estimated in excess of \$17,000.

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Chi Lounges Slow Booking; Await Better Conditions

CHICAGO, Jan. 27.—The usual January lull in the cocktail lounge business, further amplified by the present uncertainty of war conditions, threatens a decrease in booking within the next five weeks. Lounge operators here report that they are withholding future bookings until they are more certain about their patronage.

Managers report that business has dropped off sharply. Customers prefer to spend their evenings near their radios, awaiting news of American successes, rather than in a bar, operators report.

Managers report that the general difficulty in getting any kind of help such as bartenders and waitresses, has caused them to hold up on making a decision about how much of a budget they will expend for talent. Bad weather conditions since early in December have cut down patronage, with the result that owners are awaiting more clement weather before scheduling new cocktail combinations.

The conservative attitude of managers was felt by bookers, who said that the owners of smaller lounges are especially wary about the future. Five out of six major bookers for the Midwest contacted

reported that they had already felt the drop-off in cocktail lounge clientele, while the sixth reported that he had felt only slight pressure. Bookers appeared optimistic concerning the future, pointing out that renewed spending would take place immediately after the European situation cleared.

OFF THE CUFF

East:

FOUR JUMPS OF JIVE new at Melody Inn, Philadelphia, with Jerry Pinto's trio holding over. . . . RICHARD BACH brings his organology to Maxine's Musical Bar, Philadelphia. . . . DALE SISTERS' TRIO, which quit show business when one of the unit was married, returns as a duet at the Copacabana, Philadelphia. . . . JOE RAFT QUARTET takes over the stand at the Calais, Philadelphia. . . . BILLY WINSTON brings his piano stylings to Chez Cherie Musical Lounge, Philadelphia. . . . PICCADILLY PIPERS, with Bonnie Davis, set for a return stand at Lou's Chanceller Bar, Philadelphia. . . . ODIE WHARTON TRIO, Mary Navis and Her Men of Music and a quartet of singers headed by Dot Landy make for the new musical array at Philadelphia's Beaux-Arts. . . . MARGIE JOHNSON brings her piano and songs to the Continental Music Bar, Atlantic City. . . . JACK SHANER reopens his Band Box Tavern, Pleasantville, N. J., with a trio including Jack Ford, Fanny Hunter and Tiny Kline.

West Coast:

COLEMAN HAWKINS' band and the Slim Gallard Trio set at Billy Berg's new club in Hollywood, starting February 19. . . . EMMETT BERRY, trumpeter, has joined Eddie Heywood's orchestra at Shepp's Playhouse, Los Angeles. Replaced Dick Vance, now in the army. . . . AFTER TWO YEARS at the Biltmore Hotel's Rendezvous Room, Dale Cross's band moved over to the newly opened Morocco, Hollywood. . . . AL GAYLE'S crew stepped into the Biltmore Rendezvous job. . . . JUD CONLON'S ork in second year at Casa Blanca, Los Angeles. . . . CORA EDDY at the Alibi Club, Phoenix, Ariz. . . . JERRY FODAR'S band at the Show Boat, San Diego.

DOLLODIANS held over at the Steak House, Phoenix, Ariz. . . . EDDIE CLETRO current at Sarnes, Los Angeles. . . . BILL DAVIS just opened at the Chi Chi Bar, Palm Springs, Calif. . . . JERRY GRAUER and His Envoys, after three and one half years in Casino Room of the Ambassador Hotel, moved over to the Pink Elephant in the Roosevelt Hotel, Los Angeles. . . . TOMMY CONNELLY in return engagement at Desert Bar, Hawthorne, Nev. . . . THREE TROPITONES jumped from Radio Room to Jade Cafe, Hollywood. . . . MAE MACK at Monterey Lounge, Riverside. . . . EVELYN COLLIER now appearing Casa De Mana, La Jolla. . . . JIMMY MCKENZIE back at the Sky Room, Hilton Hotel, Long Beach. . . . ZADA AND LUCILLE at Valley Cafe, Yuma, Ariz. . . . BILL MAYSON appearing at Silver Slipper, San Diego.

DON JACKS' outfit back at the Pirate's Cave, San Diego, and received a lengthy holdover. . . . LIL ALLEN there, too. . . . ILLINOIS JACQUET'S jump bunch in an extension at Swing Club, Hollywood. . . . AL RUSSELL'S TRIO still at Randini's, Hollywood. . . . COUNTS AND COUNTESS at Venetian Room, Long Beach. . . . GLADYS PALMER opened Club Cobra, Los Angeles. . . . PIERRE CARTA, intermission band at Biltmore Bowl, had option pick-up. . . . JULES AND WEBB concluded eight weeks Bonanza Club, Reno, and currently playing Last Frontier, Las Vegas.

First 52d St. Booking Set for Dot Donegan

NEW YORK, Jan. 27.—Dorothy Donegan has been bought by Sammy Kaye's Three Deuces and is set to open at the Swing Street spot February 8. The Donegan booking is a bid to overcome the Art Tatum attraction when the pianist opens at the Downbeat a couple of doors away. Girl key-boarder was sold for \$800, according to Kaye. Also on tap will be Slam Stewart and Earle Garner. Date will be first on Swing Street.

L. Q. Preems With New Lounge; No Change in Big Room

DETROIT, Jan. 27.—The cocktail lounge at Lou Walters' Latin Quarter is being given a show policy of its own, making it the only spot in town at present with anteroom entertainment policy.

Lounge itself, entirely shut off from the main room, and is open during the day. Policy calls for music only, avoiding the entertainment tax. Alma Santa goes in this week to do accordion-strolling.

A pianist will be booked for afternoon, under the new policy, with the piano and stroller alternating weekly.

WM Buys Shelley Stable Agent To Keep Coast Biz

NEW YORK, Jan. 27.—Phil Shelley, Chicago lounge and act fee-splitter, is giving up the major part of his stable to William Morris. Shelley plans to leave for the Coast and concentrate on things there. According to the info the Morris office will take over the Shelley acts in the East and the Midwest on some kind of a percentage deal. The Coast accounts are not included.

Soble Joins Dolan Agency

HOLLYWOOD, Jan. 27.—Lee Soble, of agency bearing his name, act and cocktail booker, has joined the Jim Dolan Agency. Soble takes over the management on a partnership basis. Dolan plans to enter independent picture production.

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. . . JULIE HUTH girl band held over Mission Inn, Riverside. . . . JACK ROSS current California Hotel, Fresno. . . . DREX BROOME at Antlers Hotel, Colorado Springs. . . . DON RICARDO band playing at the Troc and Morocco, Hollywood.

Midwest:

RONALD RICCO current at Harry's Show Bar in Detroit. . . . BILL GOODEN opens February 30 at Downbeat Room, Sioux City, for about eight weeks. . . . JOHNNY DI CICCIO and his quartet at the Penobscot Club, Detroit, for the past year, has been renewed for three additional months. . . . JIMMIE STEVENSON is opening at Larsen's, down-river Detroit spot. . . . BEE BOPPS current at the Cotton Club, all-colored Detroit lounge. . . . ALMA SANTA at the Latin Quarter Lounge, Detroit.

ERNEST ASHLEY TRIO set for February opening at the Tailsipin Club, Chicago. . . . BILL PINKARD QUINTETT first live band entertainment at Hurricane, Chicago. . . . AMMONS AND JOHNSON inked for February 7 starter at the Stork Club, Denver. . . . NETTIE SAUNDERS current at Duffy's, Chicago. . . . CHUCK WRIGHT started at the Silver Frolics, Chicago, January 29. . . . THREE BITS OF RHYTHM now at the Club Algerian, Denver. . . . DON TORRES, still at the Villa Moderne, Chicago. . . . THREE BROWN BUDDIES at Silver Cloud, Chicago. . . . BILLY RUSSEL now at the Elbow Room, Milwaukee.

LONNIE JOHNSON and Ernest Smith Trio at Square's, Chicago. . . . CHARLES LACEY at the Zanzibar, Chicago. . . . TINY PATTON now at the Ritz Lounge, Chicago. . . . TOY WILSON at the Plantation, Nashville. . . . IVY METZLER current at Rupneck's, Chicago. . . . HAP WILLIAMS returns to the Stage Lounge, Chicago, February 6. . . . CLARENCE BLACK and the Three Sepia Tones share the Pershing Lounge stage, Chicago. . . . GENE ELLISON current at the Shangri-La, Chicago. . . . WALTER BARNES 88-ing at the Flame, Chicago. . . . JACK ROSS slated for the Embassy Club, Denver, February 12. . . . O'BRIEN AND EVANS current at the Theater Bar, Terre Haute.

RUDY NEWMAN current at Mocco's, Milwaukee. . . . TAB SMITH, featuring Trevor Bacon's vocals, at the Cafe De Society, Chicago. . . . ARCHIE CRAWFORD at the Spot, Chicago. . . . LEE COLLINS at the Casablanca, Chicago. . . . THREE MUSICAL COUNTS at the Airliner, Chicago. . . . MEL BRANDT TRIO at the Brass Rail, Chicago. . . . LEI ALOHA and His Royal Hawaiians now at the Elks' Hotel, Quincy, Ill. . . . ESTRELLITAS current at the Show Bar, Cleveland. . . . PUD BROWN TRIO holding forth at the Riviera, Chicago. . . . BEA MAZUR readying for the Normandy Theater Lounge, Chicago. . . . JOHNNY FRAZIER and the Four Flashes now at the Show Bar, Pittsburgh. . . . THREE CHOCOLATES at Lindsay's Sky Bar, Cleveland.

Hampton To Play First Carnegie Hall Concert

NEW YORK, Jan. 27.—Lionel Hampton is going to do his first Carnegie Hall concert in March. It will follow his February 7 concert at Symphony Hall, Boston. Hampton has skedded concerts in Philadelphia and Washington. Band just finished stint at Strand Theater, New York. Hampton is inked to go back into Strand this year at an increase of \$2,000 per. He'll get that figure if he brings in an all 802 band, if not, increase will be \$1,000. Theater must pay stand-by rates for non-802 bands.

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ELINORE STEN
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QUARTETTE
Three Men and Girl Musician With Excellent
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AND HER ALL-GIRL ORCHESTRA
Seven Lovely Girl Musicians With a Dance
Rhythm Beat

CHIQUITA
AND HER ALL-GIRL ORCHESTRA
Four Personality Maids With Dance Rhythm
and Entertainment

CONSTANCE DUIN
and her
MERRY WIDOWS
Four Brilliant Girl Musicians With Both
Dance Rhythm and Vocals

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Mixed Reaction on 6-Day-Week

San Fran, L. A. Both Say Okay

Small agents, club department heads gloomy, but their bosses aren't

NEW YORK, Jan. 27.—The new universal six-day week for U. S. niteries being waged by AGVA is meeting with mixed reactions—both gloom and optimism—from the trade. In two cities were

AGVA has had the six-day week in effect for periods of two to five years, operators and agents report themselves satisfied with the shorter week. In areas where AGVA is now trying to swing ops into line for the first time they are officially co-operating, according to AGVA, but are beefing plenty on the Q. T. In other areas, on AGVA's "next" list, the trade generally is apprehensive. For the record, toppers in major New York agencies are not alarmed while their underlings are plenty sore.

These are the conclusions to be drawn from a survey made this week by *The Billboard* in Baltimore, Boston, Detroit, Chicago, Cleveland, San Francisco, Los Angeles and New York of trade opinion and comment regarding AGVA's drastic move. Any campaign which promises to alter a fundamental factor in a whole industry is bound to arouse both brow-wrinkling and smiles.

Miami Not Touched

After long consideration and an earlier false start—false because the union let go its first order in Baltimore at the same time the great closing-or-curfew rumor got under way—AGVA has its six-day-week campaign started in four major nitery areas—Baltimore, Buffalo, Cleveland, Chicago. Three other cities are on the "next" list—Boston, Washington and Detroit. Miami will not be touched because of poor biz there, and New York is being shelved for the time being, according to union officials.

AGVA's drive is being tied in with a patriotic, war-effort pitch, one which the operators will find it hard to resist. The union maintains that operators and performers will have make a contribution to the war effort if the industry is to survive the war period.

To prove that it means business on the war-effort angle, the union is making a concurrent drive among its members to get them into war work, Red Cross work, blood donating and so on. Shelvey estimates that fully 25 per cent of the membership in war-critical areas is now engaged on side war jobs for an average of 24 hours weekly. If the club operators will co-operate, Shelvey says, and give his members a day off each week, the union will see to it that another 40 per cent of the performers get into war work and that the average of 24 hours is raised.

Fair Success

Shelvey reports that his drive is meeting with pretty fair success. A group of four Cleveland ops, representing the whole nitery industry in Ohio with the exception of Cincinnati, met with him Thursday (25). Blackie London, Cleveland AGVA man, came with them. Shelvey states that the Cleveland reps agreed to sign new minimum basic agreements providing for a six-day-week for all performers, as of February 7. Privately, back home in Cleveland, *The Billboard* reporter found operators pretty sore (see story below).

In Baltimore, Shelvey states, two spots have already agreed to sign six-day M. B. A.'s and 12 more are due to sign on this basis shortly. The Club Charles and 21 Club, both hold-outs, have been given another week past the January 15 deadline to conform. *The Billboard* Baltimore (See SMALL AGENTS on opposite page)

Heavy Winter Hits Showbiz; U. S. Asks Lid on Amusements

(Continued from page 3)

public gathering places and establishments of amusement—including night clubs, theaters, bowling alleys and so on—be shuttered immediately. The Ickes recommendation is optional but it bears the weight of government authority. In Albany, N. Y., the mayor promptly issued an order closing not only the niteries and theaters but schools, too.

Coal Sale Suspended

In New York, Mayor F. H. La Guardia today issued an order stopping further sale and delivery of coal to all theaters, night clubs, bowling alleys and film houses, and he even included libraries, museums, colleges and universities. The order is effective immediately and stands "until further notice from me."

The Billboard's Washington reporter, after checking with Ickes' office, states that the emergency is expected to last two or three weeks. Freight lines in the area are so bogged down that very little can move, the reporter states, so everything is being ditched to make way for war-important freight. The Office of Defense Transportation ordered this to be the case from yesterday (26) to Monday (29), but *The Billboard's* Washington man reports the capital believes the freight emergency will continue past this deadline.

Hard hit as some clubs, theaters and other establishments in the area will be, homes will be just as badly affected. In New York, 50 emergency stations have been set up to provide fuel for families caught short by the freight stoppage.

Tondaleyo Next Target in Oil Dispossess Move

NEW YORK, Jan. 27.—The dispossess lightning—believed to be emanating from the Rockefeller's—which struck Freddie Lamb's Club 18 last week, will hit another 52d Street spot next week. The new victim is Tondaleyo's, situated at No. 18 West 52d Street. The Club 18 is located at No. 20, despite its name.

As reported exclusively in *The Billboard* last week, the Rockefeller's are said to be preparing to erect a new Standard Oil Company on the ground where several niteries on famous Swing Street now stand, and Lamb has already been given 90 days' notice to vacate.

Now the operators of Tondaleyo's say they have reason to expect a similar notice next week. Trade-talk has it that Tondaleyo's has already received its walking papers but the spot's ops say "not yet, next week." They will not have to move out immediately they say. It is their understanding that despite the 90 days' notice they will be allowed to stay six or eight months.

Fred Lamb confirms this. He maintains the Rockefeller's are merely clearing the legal ground on leaseholds before clearing the actual properties. He believes he will be able to stay on at his present location until about October 1, and meanwhile he will buy and build a new site for his operation, he said.

Coast CSI Gets New Head

HOLLYWOOD, Jan. 27.—Roy Mack has been named to succeed Ed Lowry in charge of the West Coast branch of USO Camp Shows. Announcement of the appointment was made by Abe Lastfogel, orgs president. Mack, former film director and production executive and associated with the Hollywood Victory Committee and Camp Shows for 18 months, had served as Lowry's assistant for several months. Mack takes over February 1.

Lowry plans to enter the production phase of show business.

City authorities predict shortages of milk, eggs, vegetables and other edibles. And the schools have already been ordered to close for three days next week.

N. Y. Spots Supplied Either By Landlords Or By Steam Corp.

NEW YORK, Jan. 27. — A check of night spots to find out how they will be affected by Mayor La Guardia's order suspending coal supplies to all places of amusement was made by *The Billboard*. It was learned that practically all the after-dark places are either supplied by their landlords or buy their heat from the New York Steam Corporation.

Leon & Eddie's was the one exception. Club owns its building and heats by coal. Spokesman, however, said there were only two radiators in the room and most of the heat comes from the crowds. "Animal heat, you know."

La Martinique Steam-Heated

At La Martinique, Dario replied, "We get steam heat. It comes from the landlord. I don't know if it's coal or oil and I'm not interested—and don't bother me."

The Zanzibar, La Conga, Latin Quarter, Copacabana, Stork, and Versailles also appear to be equally safe from the no-more-coal edict. In some cases the clubs are located in office buildings which supply the heat. In others, like the Stork and Versailles, heat is bought from the New York Steam.

Legit, Pic Houses Affected

About 50 legit and picture houses also may be affected by the order. But practically all of them are serviced by the New York Steam Corporation which is said to be the largest user of soft coal in the city.

A publicity man for the steam corporation, when asked how the order would affect it, replied: "The use of steam is up to the customer. If he wants to cut it off it's up to him."

Club Dates Zoom As Detroit Nitery Biz Continues Drop

DETROIT, Jan. 27.—Reports from local booking offices indicate a boom in the private club field, characterized by bookings from three to 12 months ahead in several instances. Despite present uncertainties in the entertainment field, industrial and fraternal groups are going ahead with plans for their regular events. In some instances, this may be motivated by the desire to get in on the ground floor in the event of further curtailment of available talent.

Industrial organizations out of town are booking far ahead of recent years, summary indicates, with one outfit giving dates this past week for a series of six shows running clear ahead to November. Many industrial concerns like to garnish up meetings of leaders with a little entertainment.

Masonic groups are also among the leaders in private club date expansions, with several lodges putting on more shows than have been booked in many seasons.

Typically, the Betty Bryden Office reports the greatest number of private club dates on the books in some 20 years of booking. Miss Bryden is expanding her branch office at Columbus to handle post-war work in the Ohio territory.

The private club boom is in contrast to the drop off in night clubs, with business in local niteries showing a serious and consistent drop, typical of the extremes of business which normally characterize Detroit.

Nazarro, Rosen Moking, Poking Each Other Now

NEW YORK, Jan. 27.—There may soon be two Moke and Poke teams working in niteries and theaters if the threats and counter-threats of Nat Nazarro and Jerry Rosen work out.

Nazarro, for some time now, has handled the Moke and Poke team. Recently, however, Jerry Rosen has appeared with a Moke and Poke team which he has been offering for vaude and nitery dates. Nazarro is incensed and admits notifying various theater bookers that there will be legal action against Rosen's Moke and Poke should theater men book the act.

Rosen says Nazarro has no contract for Moke and Poke other than a personal management paper which, Rosen declares, would not stand up in court while he, Rosen, has an AGVA exclusive-agency contract to run three years.

Nazarro Sues Moke

Just to complicate matters, Nazarro is suing Moke (Fletcher Rivers) for \$1,100 for moneys allegedly advanced him. Nazarro says that he will bring legal action to enforce his personal management contract should Rosen's Moke and Poke work anywhere.

Mare's nest evolved like this. Moke (Rivers) and Poke (Leon James) worked in Midwest about 6 weeks ago. According to Jerry Rosen, formerly of Frederick Bros., and now with Stan Zucker Office, the pair got tired of paying Nazarro one-third of their earnings as commissions. In addition Poke (James) fell ill and went to Philadelphia, so Moke (Rivers) came to New York and asked Rosen to get engagements for a new Moke and Poke team, this one to consist of Rivers and one Lew Brown, as the new Poke. Rivers, according to Rosen, absolutely refused to work with the old Poke (James).

Rosen says he investigated at AGVA and was told that therewas no contract on Moke and Poke, so he signed Moke (Rivers) to a three-year AGVA exclusive-agency pact and tried to sell them.

Nazarro's Side

Nazarro's side of the story is that the original Moke and Poke ducked out on a Midwest band-date, then wired him for money to come to New York, but went to Chicago instead, where they worked in niteries without his knowledge, and then the team split up. First thing he knew, says Nazarro, Rivers was telling him he, Rivers, had a contract with Rosen and was being set for the Paramount along with a new Poke (Lew Brown). Then the first Poke (James) called up and said he wanted to go to work. Nazarro says he suggested that the Paramount date be filled by the original Moke and the original Poke but that Rosen nixed the deal and meanwhile the Paramount bookers got too shy of possible trouble.

Now Rosen says he will send out his Moke and Poke (Rivers and Brown) and Nazarro says he will send out his Moke and Poke (James and one Harold Cromer). Nazarro says he owns the act's name and all its material. Rosen says he controls the act via his AGVA contract, and besides, he has formed and set the new team. Nazarro can sue, Rosen says. He will, says Nazarro.

Dante and Blackstone Day And Date in Fort Worth

NEW YORK, Jan. 27. — For the first time, Dante and Blackstone, magicians, played the same town at the same time.

Both acts, carrying about 20 people each, opened in Fort Worth January 12. Dante, playing the Interstate Time, was put in as competition. Dante worked the Palace, and Blackstone, the Will Rogers Memorial Theater. Both houses were scaled from 75 cents to \$1.50.

Blackstone took out \$4,380 for his end after two nights. Dante, at the Interstate house, worked for four days on a percentage deal calling for \$5,000 plus.

Exclusive - Book WM-MCA Fight Getting Sharper

NEW YORK, Jan. 27.—A now-it-can-be-told yarn has come out of the MCA-William Morris competition for New York spots. The big plum among booking offices is getting the exclusive-booking rights for hotel rooms.

If an exclusive can't be arranged, the next best is a toe-hold which can lead to the exclusive. There are two reasons why such deals are sought after. They give an agency a New York outlet and they add to its prestige. Money involved is seldom important.

When the deal for the new Carnival Room at the Capitol Hotel here was on the fire both MCA and WM began stirring the pot. Practically all the acts were booked thru MCA but the band situation was wide open. First MCA submitted Joel Herron, then Jan Savitt. WM countered with Enric Madriguera, and what the opposition says was that "Raymond Scott for scale."

Louis Prima was the next MCA bid. But Prima turned it down when the job called for show cutting as well as dance music.

Deal was finally arranged with MCA getting the nod when it sold the Capitol Hotel Art Mooney with Frank Sorrell as the relief outfit.

So far as the Raymond Scott offer is concerned the Morris office denies the whole thing in most colorful terms. But while MCA may have gotten this one it's having plenty of trouble holding on to spots which it long considered its property.

For example, the Persian Room was a long time MCA stand-by. Today the acts and the band in the room are WM.

Across the street, at the Pierre, MCA has received another sock on the chin, this time not from the Morris office. Now current at the Pierre are Harris, Claire and Shannon, and Myrus. Latter is an MCA act but dance trio was booked by Abby Greshler. But to add to MCA's anguish, Greshler has put in the Weson Brothers to follow Myrus, and Harris, Claire and Shannon are being held over.

The Waldorf-Astoria was another MCA stand-by. But here, too, the big boys are in there swinging. It is understood that WM is shooting with big guns. One of its big shells may be Gracie Fields. In any case, it promises to be quite a fight and the trade is watching developments.

Of course, while the biggies are in there with their Big Berthas the small indies have a chance to break into the "exclusive" spots. And they're not sleeping, either.

Arizona WCTU's Force Bill Aimed At Booze in Clubs

PHOENIX, Ariz., Jan. 27.—Altho it seemingly has little chance of passing, a bill to prohibit the sale of alcoholic beverages in any store, restaurant or establishment where food is sold has been introduced in the State Legislature here by Senator David P. Kimball, who said he submitted the measure at the request of the Woman's Christian Temperance Union.

The proposed law provides: "It is unlawful to see, serve or otherwise dispose of any spirituous or intoxicating liquors, including beer, in or in conjunction with any store, restaurant, establishment or place of business where food for human consumption is sold or served."

Violation of the act would be a misdemeanor, punishable by a fine of not less than \$100 nor more than \$1,000 or imprisonment in the county jail or not less than 30 days nor exceeding one year or both.

Money Trouble Hits Small

SAN FRANCISCO, Jan. 27.—Paul Small's new two-a-day vaudeur due to open Monday (29) at the Curran Theater here, has been forced to give AGVA an assignment on the box-office receipts so that actors will receive their pay before the money goes to any other source. Situation grows out of closing of Small's last production recently. Several performers were given IOU's in lieu of cash on salary due them.

Small Agents, Club Dept. Heads Gloomy Over Six-Day-Week Idea

(Continued from opposite page) more reporter says the ops there are dubious about the edict (see story below).

Three Exceptions

In Chicago, Shelvey says, a majority of the operators have informed Jack Irving, Windy City AGVA rep, that they will go along. Temporary exemption has been granted the Chez Paree, Palmer House and Latin Quarter from the February 15 deadline which the union says it has set, because these spots have high-priced talent—Zero Mostel, Hildegard and the Ritz Brothers, respectively. After the engagements of these specific acts the spots will be expected to toe the line in regard to the six-day-week, Shelvey says. From Chicago—where there are many clubs, and ops might be expected to be making sour faces—The Billboard office reports there is little worrying being done (see story below).

In San Francisco, where the six-day-week has been in effect over five years because of State legislation, The Billboard man found that ops were enthusiastic over the idea on the basis of actual experience (see story below).

In Los Angeles, where a six-day-week was partially instituted by AGVA two years ago, The Billboard office found general agreement that a shorter week is a good thing (see story below).

In Washington the ops no like. In Boston they aren't worrying, but in Detroit there is some dissatisfaction (see story below).

In New York small agents or heads of club departments in big agencies generally are hostile to the idea. They predict that the AGVA move will force the shuttering of some clubs, will cut into the profit margin of others, will bring about a lowering of salaries for attractions and will make operators buy smaller or cheaper acts.

The strange part of this is that in the same offices the toppers queried on the subject said they were not at all pessimistic as long as nitery biz stays as good as it is. The biggies declared there might be a short period of difficulty while adjustments are being made, but that everything would soon work out with no major damage to anyone concerned.

How To Do It

Nitery and hotel room operators who go along with AGVA have three ways of conforming: (1) They can close entirely one night a week; (2) they can stagger the acts giving each one night a week off, or (3) they can bring in a whole new show on the seventh day.

Acts must be paid their full seven-day salary for working six days, says Shelvey. The object is not to force more money out of operators by making them pay performers pro rata for the seventh day's work, Shelvey states, but rather to establish the idea of one day of rest a week for actors and to enable performers to make a real contribution to the war effort.

The reports gathered by The Billboard offices and correspondents follow:

Chi Operators Not Worried; Patrons Will Take It Okay

CHICAGO, Jan. 27.—Local booking agents and nitery operators almost unanimously admit that they have done little thinking about the effect of the AGVA six-day-week order for entertainers in night clubs.

Those contacted said they are awaiting a notice concerning the six-day-week for entertainers' ruling before they formulate plans for the necessary changes.

Nitery ops said they were not worried about a cut in their grosses because of the one day which will be cut from the normal work week. They pointed out that wartime patrons have adjusted their schedules to conform to changes in other fields of entertainment without a loss to business.

Unique development here was the optimistic note sounded by bookers of musical units for cocktail lounges. These combos have been booked into lounges on a six-day-week basis for a long time, with the reservation that the booker assist the op in lining up talent for the off night. The six-day-week order, if it comes would eliminate sub-date booking, which has become increasingly difficult.

Biz Great Despite 6-Day-Week; All Salaries Upped

SAN FRANCISCO, Jan. 27.—Operators here are all making money, the larger spots better than 20 per cent profit. This despite the fact that the prices of acts are now higher and bartenders, cooks and waiters are getting bigger money.

Days off for acts are staggered from Monday thru Wednesday. Experience has been that the six-day-week works successfully. No major club has closed here in over three years unless it was for a liquor violation.

Top Eastern acts are getting from \$100 to \$250 more since the six-day-week was set up nearly six years ago. Vaude houses work their chorus girls seven days a week for seven straight weeks, then give the gals one week off with pay, thus meeting the six-day-week requirement. The short week was instituted by State legislation for all of Northern California.

Talent Shortage Makes Rule Impractical, Baltimore Feels

BALTIMORE, Jan. 27.—The manpower situation as far performers are concerned virtually makes it impossible for nitery ops to contribute to the war effort, most local owners feel.

Baltimore operators generally are not in favor of the six-day-week because even with the seven-day-week they find it difficult to get enough acts to make up a bill. Also a shorter week would result in a higher cost for acts, they say. However, the ops will not seek cheaper acts because they know from experience that good acts can be had only at good prices.

Taverns showing acts will probably not be affected by the new AGVA rule because the saloons are already running on a six-day-week due to the shortage of merchandise such as beer and liquor.

In general, operators here are skeptical that the new rule will lead to a real contribution toward the war effort.

Rule Working Out Swell In Hollywood After 2 Years

HOLLYWOOD, Jan. 27.—With few exceptions clubs here have been operating on the six-day-week for more than two years. The idea is working out swell now, but when the move started some operators threw up their hands, pleading that they could not operate other than seven nights a week. Those who squawked loudest are still in business and making money.

Against a 100 going six days there are only the Florentine Gardens, Trocadero, Clover Club, Ciro's and Slapste Maxie's going seven. Earl Carroll's dropped to six a year ago.

AGVA had difficulty making the spots conform, but it had the help of the AFM and allied crafts. The union ruled that "Class A" spots paying an act \$250 or more can go seven days. Some spots working six days tried to get around the ruling by staging "guest nights" on the seventh but AGVA stopped that by demanding scale for the "guests."

Cleveland Owners Irate, Some Cutting Act Budget

CLEVELAND, Jan. 27.—Most nitery ops here are against AGVA's proposal for a six-day-sesh. The majority of the spots maintain a six-day-week anyway. Owners also fear there may be a Washington edict calling for a night club curfew, so they are sitting tight.

A few situations have dropped shows and now maintain small local dance combos. Future nitery plans are at a standstill in most places outside of hotels, and in one or two show places act budgets have been slashed. As a whole Cleveland ops resent being "guinea pigs" for the AGVA plan.

Boston Takes Easy View; Some Will Stagger Acts

BOSTON, Jan. 27.—Boston, said to be on AGVA's list for the new six-day-week, is not worrying over the matter. The Mayfair has a six-day-week anyway. The Latin Quarter, open Sundays, will be ad-

justed to a staggered week if and when necessary.

Two local agents, queried about it, figure the six-day-week will bring them more business because the short week will require additional acts since dancing acts are not allowed to show here on Sundays anyway.

The class spots like the Statler and Copley-Plaza are not open Sundays. Fensgate Room will stagger its acts when the time comes.

The spots which will benefit most by AGVA's rule will be the cocktail lounges with musical entertainment. AGVA has no jurisdiction over these playing outfits.

It Should Be Worked Out Nationally, Says Detroit

DETROIT, Jan. 27.—Detroit booking offices operating in the Ohio territory had been notified of the AGVA six-day-week deadline, but the means of switching to a six-day-week in the case of spots operating on a seven-day policy were undefined. One booking agent queried the Cleveland AGVA office by phone and was advised that contracts already signed would presumably be honored for the seven-day-week after February 1, but further contracts were out.

Statement of expression from local bookers is that all craft unions and others interested should get together and decide on a national policy, which would be accepted by the public as a patriotic move, rather than attempt to solve the man-power situation on a piecemeal basis by unilateral or local action.

D. C. Owners Fear Move Will End in No-Talent Policies

WASHINGTON, Jan. 27.—AGVA's six-day talent move was greeted with immediate bad reaction among operators in the Nation's Capitol, several of whom feared it might mean discontinuation of talent policy, if not actual shuttering.

Most ops here claim that seven-day break is needed to keep on favorable side of the ledger, particularly as "dry" Sunday problem makes terrific sales problem already. Most spots now feature Sunday "dinner-entertainment" to bring customers in, and if talent is dropped from Sunday "menu" fear is that business will be shot.

"This is all we need," was reaction of one owner who added that he refused to believe it until he had seen it in black and white.

Many clubs here in by-gone days operated on six-day policy, but mounting operational costs forced seven-day switch. Sunday dinner shows have now been built up in most clubs to a point where business is up to Saturday night play.

Monday closings might be choice of ops here under policy, but even this night is needed to keep books balanced over week, ops claim.

Idea here is to get thru the war and practically every op will privately admit that if it were not for big investment he would just as soon shutter for the duration and be done with man-power, food, liquor, tax problems. Six-day rule may be the straw that will break the back of some here.

Rocky Fla. Clubs Now Trying Free Drinks and Show

MIAMI, Jan. 27.—There is a battle royal on at Miami Beach for biz of military personnel.

Lou Walters announces one night a week with no cover or minimum to all men in uniform.

Kitty Davis goes him one better and offers a free drink on the house to any serviceman who buys one.

Other niteries are willing to have everyone buying a dinner remain over for second show. Operators are scouring the country for big name acts with salary no object.

Predictions are for a very brief season, with some of the big ones shuttering by February 15, and possibly before. Reliable reports indicate no one is making any money.

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NIGHT CLUB REVIEWS

Copacabana, New York

Talent policy: Floorshows at 8:30, 12:30 and 2:30. Continuous dancing. Operator, Monte Proser; manager, Jack Entratter; publicity, Milt Rubin. Prices: \$2.50 minimum.

The two name acts, Jane Froman and Jerry Lester, are held over, but the production and supporting acts are new. With both Miss Froman and Lester turning in their particular kind of jobs it wouldn't make much different who else was in the show. But to add spice to the fine fare, spot has new costumes, a new jump singer, a Latin canary, a couple of good-looking boys and a new gal hooper.

First production costumes are shoddy, but the rest, three more, have plenty of eye-appeal. In one number gals parade in lush pastel shades with big turned-up hats. In another number the line shows off some Mexican peasant costumes which are as beautiful as the girls who wear them.

The Al Siegel production has a lot of solid meat in it but needs to get some of the surplus trimmed off. Two of the Siegel tunes, *Melinda* and *Copa Calypso* not only have what it takes but get a solid enough production to give them a good send-off.

First on, with the line, are a couple of clean-looking lads, the Roland Twins, who deliver one and two-voice harmonies pleasantly. After a line routine, Estalita, the pint-sized, black-haired Latin warbler, comes on for a nice singing job. On productions she's okay, altho she had a tough time of it when her own spot followed Miss Froman. Routining, however, is probably necessary to give Lester, who closes, the top spot.

Dixie Roberts, eccentric tapper with a good-looking pair of gams, did a commendable job in the number two slot as well as in the productions. But her mugging is so constant it is difficult to follow her clear work.

Pat Brewster, also new here, a sharp-nosed, sharp-chinned, slim blonde, has a big pair of pipes and can sell a song. Opener, *I Can't Say No*, was a poor choice. Gal is neither comic nor an accomplished enough actress to sell that kind of a tune. Did better with *Young Man With a Horn*, which seemed right up her alley. Best thing, however, was the production song, *Melinda*, which Miss Brewster sold with plenty of assurance.

Miss Froman had two new tunes, *Spring Is a Little Late* and *Woman's Place Is At Home*, latter a novelty. Got terrific hands. Gal has about everything—poise, class, voice and looks.

Jerry Lester rigged out in a tuxedo—everything new, he explained—killed the mob with his fast gags, customer-heckling and bits of business.

Marty May's ork, also new, handled the show acceptably. May had a tendency of anticipating cues opening night. This will probably wear off after the show is a few days old.
Bill Smith.

Palmer House, Empire Room, Chicago

Talent policy: Dancing and floorshows at 8 and 12. Fritz Hanger, manager; Alan Edelson, publicity; Merriell Abbott, producer. Minimum \$3 except Saturdays, \$3.50.

Hildegard was at her best tonight for her first Chicago appearance in a year and her return to the room that gave the Milwaukee thrush her first big opportunity in the Windy City. At her best, Hildegard is more than enough for those who like her and a little too much for those who don't.

But judging by the demand for table space (there was no spot available for days before the opening), those who like her are in the majority.

With her singing and piano playing, Hildegard had the crowd with her all the way. She did her usual routine of strutting around the floor in a gay, happy manner. Then she would become serious and sing a sentimental ballad in a shy way. For a change of pace she pulled out the stops on some lowdown boogie. Her songs included *Strange Music*, *Let's Get Together for Awhile*, *All of a Sudden My Heart Sings*, *In Paree It's Love*, *Have a Little Fun*, *Hold It* and for a finale a musical travelog.

The boys at the press table made some
(See PALMER HOUSE on page 28)

Stevens Hotel, Boulevard Room, Chicago

Talent policy: Dancing and floorshows at 8 and 12. Management, J. J. McDonnel; publicity, Al Turner; production, Anthony Nelle; maitre, Phil Itta. Prices: \$3-\$3.50 minimums.

The new *Mid-Winter Melee* fails to live up to its title, as it's anything but a melee. Show, which opened Friday (26) continues the parade of well-produced revues seen recently at this nitery. Show includes four strong variety acts, the smooth production numbers arranged by Anthony Nelle, plus the strong pull of Ted Weems's band. Weems's opening here is a return to his hometown after two years in the service, and his fans were out en masse to welcome him back.

Even Stevens, 12-girl line, and the Six Sophisticates start revue off well with a number suggesting the gay '90s and circus days to bring on LaLage. Gal's aerial work, done on rope and rings about 20 feet above the ringside tables, is effective in a large room such as this. Closed to a heavy hand with over 50 one-arm plunges.

Girls also do two outstanding bits under black light. First, by four girls from the chorus, is an interpretative Harlem number done to boogie tempo. Second is serpentine routine in which Nelle adds vividly colored streamers to enhance the costuming. Both win heavy applause.

Veteran Jack Powell does his drumming routine with about the same tricks as usual, and the bit proved effective here. He should cut down on pounding the bass drum, as the room's too small for all that noise.

While Phil Kinsman sings *Temptation*, the line girls do a bolero number to introduce the dancers, Galante and Leonarda. Team works especially well on straight adagio. Costuming could be improved, as they worked in blue and sallow green attire.

Lowe, Hite and Stanley do the hackneyed mugging to vocals on phonograph records, but the graduated size of the trio pulls an extra share of laughs. While their dancing and slapstick sold well, their aping of the Ink Spots and Ella Fitzgerald doing *Cow-Cow Boogie* drew biggest response in the show.

John Sippel.

Versailles, New York

Talent policy: Floorshows at 9, 12:30 and 2. Continuous dancing. Operators, Nick Prounis and Arnold Rossfield; publicity, Ed Weiner. Prices: \$2-\$3 minimums.

The new Boots McKenna show has a couple of nice tunes. The girls wear beautiful costumes. Even the routines, tho ordinary, are handled well. But if the music and the production numbers get across okay the acts don't do so well.

Top billing for the dinner show goes to Phil Brito (Carl Brisson works the supper show). Brito opens with *Somebody Loves Me* and follows with *I'll see You in My Dreams*. He has a pleasant voice and sells nicely. Practically all his numbers were in the ballad vein, but crowd liked it and asked for more. Came back to do a good *I Don't Have To Love You*, walking off to fine applause.

Vera Holley, a tallish blonde, obviously suffering from opening night jitters, failed to impress. Teed off with *Trolley Song* and followed with *Take Me In Your Arms*. Canary's voice is small and in this big room she seemed lost. Phrasing is strictly in the Sinatra fashion. Work got a tepid hand.

Bob Copsey and Carolyn Ayres, dance team, look good and do a job that merits and gets a good reception. Dressed in East Indian costume, couple open with a barefoot terp starting on the stage and coming down to the floor. When they hit the floor, routine turns into a boogie bit. Pair have two more spots, a modernistic ballet and a Mexican number. Both were handled with polish and savvy. Boy is a tall, good-looking lad. Partner is plenty easy on the eyes. Would fit in any class spot.

Marion Miles, a breezy little hooper, does okay with the heel and toe stuff. Her taps, whirls and leaps were satisfactory.

Comic load is carried by Bob Hopkins who does impressions of various flicker
(See Versailles, New York, on page 28)



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VAUDEVILLE REVIEWS

Music Hall, New York

(Reviewed Thursday Evening, Jan. 25)

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has tossed together a little something called *Saludos*. Physically, the new show is very appealing, for the whole thing has been staged, gowned and designed in the grand manner so characteristic of this house. And, characteristically too, the proceedings add up to a yawn.

In keeping with the *Saludos* tag, opens with the entire company in Latin American costumes on stage to greet the customers with the tune *Saludos Amigos*. Nothing happens among the seats.

Next is a *Bellas Flores* (beautiful flowers) number, consisting of the Corps de Ballet and Jane Deering in superb gowns in a little piece of ballet froth borrowed from the Spanish. As ballet, the whole routine is kindergarten stuff, or below, but it is pretty and it nets a nice reaction.

Melodias (melodies) follows, comprising Carolina Segre and the Glee Club in a medley of semi-classical and pop Latin airs. Miss Segre should use a mike or else the Erno Rapee ork should tone down. She sold herself nicely, judging from her biz, but what she was delivering via her capable soprano was largely lost. Number got a fair hand.

Corrida de Toros (bull fight) is next to closing, and consists of an ambitious puppeteering project by Bil and Cora Baird and two assistants. Idea is unusual for the Bairds here attempt the simultaneous movement of several puppets, such as bull-fighters, picadors, dancers, a bull, gallery-onlookers, and so on. Manipulators work from below. It's a smart idea but it doesn't quite come off because much of the funny business is not funny enough or not clear and it doesn't build too well. It should be noted, however, that individual bits of biz drew gurgles of delight from the patrons and whole act a good hand. When the bugs are eliminated and shenanigans strengthened this act should be a very good bet.

Fiesta is the last number and is made up of Zarco and Beryl, Latin ballroomists; Los Andrini, singing-guitarists; and the Rockettes. Zarco and Beryl are a capable team, delivering fairly standard stuff in Latin tempo. They get a very good response. Los Andrini try hard but don't get across as well here as they do in a small nitery. The Rockettes draw the best mitt of the evening with a charming routine, beautifully executed, of Latin-type dance steps, ending in the usual dummy-like precision stuff. Biz capacity when caught. Picture is *A Song to Remember*. Paul Ross.

Roxy, New York

(Reviewed Friday Evening, January 26)

There's patron-pleasing stuff in the new bill at the Roxy and the pew-holders, when show was caught Friday night (26), reacted accordingly.

Program is dubbed *Cafe Zanzibar Revue* and consists mostly of acts current at the nitery around the corner from the theater. Offering has been simply but colorfully staged and lighting job done on it is a lulu.

Pee-wee Marquette, the club's midget emcee, starts things off and occasionally handles the intros for the acts.

Louis Armstrong's ork (15) is first on, with a jump tune. Band—comprising four trombone, five sax, five trumpet (including King Louie), piano, guitar, drums and bass—sounds pretty ragged and brassy, and is little more than background for its gifted leader. Customer-response to first number was okay.

Four Zanzibar chorines then escort Otto Eason (not in club show) on stage and work with him while he tap-dances on roller skates. Guy is a nimble foot-manipulator and injects his routine with plenty of tricky stuff ending in a fast run down a small prop stair-case. Result is a solid hand.

Velma Middleton, band canary, is on third to warble a chorus or two of *Is You Is*, which she does capably. Armstrong then joins her and proceeds to steal the number with his inimitable delivery. Audience liked item a lot.

After this the band returns to play *Groovin'*, a nondescript jump number featuring a saxman, the drummer and Armstrong in solo riffs. Item doesn't stack up to very much but long and fair stanza by drummer-man makes it sound important and it gets a good mitt.

The chubby Peters Sisters (3) put the show into high with two jive tunes and (See *ROXY, NEW YORK*, on page 28)

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Two Gypsy Vaude Dates Set

NEW YORK, Jan. 27.—The Gypsy Rose Lee deal for vaude dates finally jelled last week after being in the rumor stage for a month. Understood that Miss Lee will open at the Riverside, Milwaukee, March 2 and goes to the Oriental, Chicago, the following week. The Chicago deal is said to involve a flat \$5,000 plus a split. The Riverside booking is for slightly less money but the split also calls for a smaller gross.

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CHICAGO 7, ILL.Congressman Moves
To Cut Number of
Washington Spots

WASHINGTON, Jan. 27.—As if they didn't have enough troubles with mid-night Saturday closing and dry Sundays, Washington night spot ops are again confronted with the McCarran Bill, which would restrict licenses in certain "residential" areas of the Capital and prohibit price-scale advertising.

Similar measure went thru at one time but was recalled under a technicality before being signed by the President.

Trouble here is that instead of having a "local" government to account to, ops have the entire Congress on their necks.

Result is that any Congressional pigeon with a grievance can drop a bill into the hopper to cause plenty of grief. Consequently ops here have more than the usual "public relations" problem.

Failure to break out the carpet and push for a visiting Congressman, fresh from the hills and eager to impress a constituent, can cause plenty of headaches, as ops here have learned.

PALMER HOUSE

(Continued from page 26)

rather cynical remarks about her work which indicated they thought it too ostentatious, but the customers gave her plenty of applause. And after all, it's pleasing the customers that counts and brings in the green stuff.

She can do a few things, however, to improve her act. One is to make it shorter. Toward the end of her performance some of the customers were getting impatient and applause was not as heavy as at the beginning. And her frequent reference to her radio sponsor is not good showmanship.

Now the crowds go for corn, and Hildegarde has plenty of that. But if the worm ever turns and corn is once again just something that grows on a farm or comes in cans, she had better watch out. She'll go down faster than a Jap ship.

Much of the credit for Hildegarde's success should go to Merriell Abbott for production work. She had a back-wall replica of a huge recording; her girls danced while reading papers with headlines announcing the singer's opening. Lighting was perfect at all times.

Other acts included Bob DuPont, comedy juggler; Tommy Wonder, who did some excellent single ballroom dancing, and the Abbott Dancer. All of them, however, altho they did good work, were overshadowed by Hildegarde.

Bob Grant and orchestra provided music for the show and for dancing. Nervous because of his first appearance at the Empire Room and the realization that Hildegarde is plenty temperamental, he made a couple of mistakes introducing her.

Cy Wagner.

VERSAILLES, NEW YORK

(Continued from page 26)

and radio names. Guy opened badly and never seemed to get started. A few of his bits drew laughs, but majority left the customers cold. After a bit of milking he came back to do a laugh routine to *Holiday for Strings*, which didn't help much. Hopkins, like a lot of other impressionists, should learn that looking and acting like another guy isn't enough. If the material is corn, the take-offs don't mean anything.

Bob Kennedy, a wavy-haired blond boy, handles the emceeing chores with no particular distinction. Neither does he show anything in the voice department. But with his looks he doesn't need any pipes.

There are two tunes in the show which have all the earmarks of sock hits. First is *Calypto Moe* and the second is *Sister Sweet*, by Buck Ramm and Hal Kanner. Maximillian Bergere's ork does a swell job on the show.

Bill Smith.

ROXY, NEW YORK

(Continued from page 27)

a schmaltzer. Gals have grown considerably as vaude performers since last caught in this house. When seen they socked all the way and went off to a big hand.

Ork returns for *Confessin' I Love You*, distinguished by a long Armstrong solo in the best Satchmo manner, as well as a vocal by Louie. Response to this is good.

Delta Rhythm Boys (5) then follow with their usual slick harmonics. Take

Capitol, New York

(Reviewed Thursday, January 25)

Second stage appearance of Frankie Carle's ork at this Broadway place marks band as cracker-jack outfit for vaude houses. There's plenty of ease and light entertainment dispensed for payees and show skips around all the time, slowing up only at odd intervals.

MGM starlet Marilyn Maxwell, blond singer being given a build-up by the studio, does her first stage stint here on her own (she once warbled with Ted Fio Rito) and gal fairly tears down the place. She's got s. a. sticking out in all directions, and don't think she doesn't make the most of it.

Gal is fairly phenom! It's almost impossible to describe the bedlam she causes when she just stands and waves her well-padded torso faintly. To add to that, she's a nifty blond looker, and altho her voice is just fair, altogether she adds up to one of the most eye-filling femmes seen on vaude stage in a long time. She's good-natured with it all, and altho being whistled at from bottom to top of the house, she earns plenty of applause on her own. Gang at last show Thursday wouldn't let her off, and she had to come back to do couple of extras. She caused so much comment, that Frankie Carle, following her with a piano medley could hardly be heard because of the buzz that continued ringing thru the house.

Carle's band, headed by leader's white piano edging out in mid-stage, puts on plenty of entertainment for the seaters. Leader, known by his piano albums, wisely spots himself plentifully at the piano and the band does tunes in subdued fashion. He's an affable guy, em-eeses well, but when he's at the piano his touch is pure commercial, gold. It's the soft, romantic touch that every gal and guy loves, and Carle wraps it up without putting it on too much. He does oldies and newies, satisfying all.

Carle gets the edge on the show right away, hopping into *12th Street Rag*, in which he plays plenty of piano. From that point, he never lets up, selling all the way, and when it's over, he's done a plenty good job for the Loew's house. Alan Zee, who staged the show, has used good judgment in using a pink color scheme, not too bright, in keeping with the light, frothy entertainment offered.

Soloists with band, Phyllis Lynn, who comes on at beginning, and Paul Allen, both warble well. Gal opens with *Them There Eyes* and jumps off with *Corns for My Country*, well done. Allen socks 'em with *Beguine* and *Talk With the Lord*, latter especially wowish. Guy's got a powerful voice, yet shades nicely. He still can stand a little brushing up on stage presence, and intro by Carle as "six-foot, etc." doesn't help Allen get off on right foot.

Comic Johnny Morgan pushes out old and new gags at a rapid pace and scores, altho material is obviously corny. However, his manner is bright and he wins over payees to his side with an open and sunny disposish. Guy hits plenty rapid, but he could use scissors on much of his material. His take-off on Stokowski leading Philly ork is funny bit. He gets off doing dance with Carle, which he could cut without anyone missing it. All-in-all, lad has a winning stage presence, but not enough solid material to smooth out the rough edges. Ladd Lyon, acrobat seen around many times before, clicks. Lyons is expert at hand-stand and does them with ease on a small piece of glass resting on top of four ginger ale bottles. For finale, he picks up stooge out of the audience to do a difficult trick. While it's obviously a tough one, whole thing isn't worth all the time pair devote to it. They could cut it short, and bow off with a smash finale.

Pic is MGM's *Thin Man, Goes Home*. Show runs around an hour.

Paul Secon.

the *A Train* put the crowd on their side and *Dry Bones* won 'em a juicy mitt. Lighting job on latter number was especially fine. Team encoored with *One o'Clock Jump*, the band turning in a nifty accompaniment on this one, and exited to a solid impression.

Bill Robinson closes. For the Roxy date he has dropped many of his Uncle Tom, racist jokes and act benefits accordingly. Oldster is still a top-drawer hooper and a crowd-satisfier. He gave 'em the usual in the way of footwork and they liked him. Biz very good when caught. Picture is *Sunday Dinner for a Soldier*.

Maurice Rocco, included in the bill, was not on view when caught, being reported ill.

Paul Ross.

Chicago, Chicago

(Reviewed Friday Afternoon, Jan. 26)

Carmen Cavallaro and band booked in to this house with only two supporting acts, Rochelle and Beebe and Paul Regan, but the piano maestro looks like he'll make up for the deficiency. Society crews, such as Cavallaro's, usually get support from three or four variety acts when playing this house.

Considered essentially a sweet band, Cavallaro and company proceeded to dish out some swingy arrangements on *Cherokee* and *Boogie Woogie*, the latter following the leader's medley of *There Goes That Song Again, I'll Walk Alone* and *Don't Fence Me In* showed off the whole band. But the spotlight remained on the Cavallaro keyboard, selling point of the band.

Ork's chirp, Gloria Stark, appeared a little stiff doing the opening vocal, *I Don't Want To Love You*, but loosened up when she swung into *Rum and Coke*. Her interpretation of the tune included some lyrics, which were a bit too much on the smutty side and should not be used by a band like this one.

Cavallaro got effective staging for his piano specialties, which included *Warsaw Concerto, Confessin'* and *Tico-Tico*. As his solos began, the bandstand, except for the portion on which his piano stood, moved back leaving him alone in the forefront of stage under a single spot. His piano is equipped with a mirror set above the keyboard and the mirrored hands add plenty of selling power. Cavallaro's piano specialties received big hands thruout the show.

Playing their last theater date before leaving for an overseas USO tour February 12, Rochelle and Beebe display a series of dance satires, which pleased the theater crowd here and will evoke laughs from the G.I's. Team has added plenty of clever twists since their last stage appearance here and there's no let-down.

Mimic Paul Regan opens smartly with some fresh material for his impressions of Lorre, Gable, Robinson and Durante, but he falls into a rut when he starts giving out with purely comical impersonations. His serious impression of Ronald Coleman doing a scene from *If I Were King* is good contrast for the rest of his comedy turn. For encore, he did a fine but much too short impersonation of Will Rogers. Bit was convincing and could be lengthened.

John Stippel.

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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

Aarons & Broderick (Malco) Memphis 2-8.
Adams, Joey (State) NYC, t.
Ames, Jimmy (Slapsy Maxie's) Hollywood, nc.
Andrews Sisters (Brown Derby) Chi, nc.
Apus & Estralita (Palace) Columbus, O., t.
Argo & Lee (Carman) Phila, t.
Artini & Consuelo (Glass Hat) NYC, nc.

B

Baklonova, Olga (Casino Russe) NYC, nc.
Barbary Coast Boys—Eddie Gold & Harry Reed (Swan) Phila, nc.
Baro & Rogers (Primrose) Newport, Ky., nc.
Barrett, Ann (Primrose) Newport, Ky., nc.
Barrett, Sondra (Earle) Washington, t.
Bart, Jan (Old Roumanian) NYC, nc.
Baron & Bernay (Village Barn) NYC, nc.
Barton, James (Earle) Phila, t.
Belmont Bros. (Coronado) Shreveport, La., nc.
Berrones, Gloria (Zaragoza) San Antonio, nc.
Bell, Nancy (Brown Derby) Chi, nc.
Birch, Sammy (Iceland) NYC, nc.
Black Bros. (Orpheum) Minneapolis, t.
Blackstone (Univ. of Ariz.) Tucson, Ariz., 31-Feb. 1, a; (High School) Phoenix 2-3, a; (Union H. S.) Yuma 5, a; (Russ) San Diego, Calif., 6-8, a.
Blaine, Barbara (Shoreham) Washington, h.
Blake, Judy (5100 Club) Chi, nc.
Blanche & Elliott (Jewel Box) Tampa, Fla., nc.
Bohn & Mathews (Majestic) Paterson, N. J., t.
Bond, Louie (Casablanca) NYC, nc.
Bond, Sheila (La Martinique) NYC, nc.
Boswell, Connie (Glenn Rendezvous) Newport, Ky., nc.
Brewster, Patsy (Copacabana) NYC, nc.
Brown, Evans (Lido Venice) Andalusia, Pa., nc.
Bryon, Jack (Rio Cabana) Chi, nc.
Burns, Stanley (Glenn Rendezvous) Newport, Ky., nc.
Burton's Birds (Trolka) Washington, nc.
Business Men of Rhythm, Three (Adams) Newark, N. J., t.

C

Cabin Boys Trio (4 Bar) Milwaukee, nc.
Canzoneri, Tony (State) NYC, t.
Cardini (Capitol) Washington, t.
Carl & Arlene (Leon & Eddie's) NYC, nc.
Carlisle, Charlie (Bowery) Detroit, nc.
Carnegie, Andy (Tropic Isle) Brooklyn, nc.
Carpenter, Thelma (Ruban Bleu) NYC, nc.

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Churchill, Savannah (Adams) Newark, N. J., t.
Churney, Guy (Riverside) Milwaukee, t.
Clark, Coleman (Latin Quarter) Detroit 31-Feb. 13, nc.
Clark, Tiny (Village Barn) NYC, nc.
Collette & Barry Dancers (La Salle) Chi, h.
Collins, Leon (Palace) Columbus, O., t.
Cooper, Karen (La Martinique) NYC, nc.
Corey, Irwin (Ruban Bleu) NYC, nc.
Corio, Ann (Downtown) Chi, t.
Crackshot & Vivian (Royal) Baltimore, t.
Craig, Tony (Club VIII) NYC, nc.
Cross, Chris (Stevens) Chi, h.

D

D'Albrows, The (Shoreham) Washington, h.
D'Arcy, Ethel (Coney Island) Caracas, Venezuela, p.

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Deitel, John (Biltmore) NYC, h.
DeMar & Denise (Riverside) Milwaukee, t.
DeMarco, Boots (Henry Grady) Atlanta, h.
DeMarco, Tony (Capital) Augusta, Me., 2, t.
(Auburn) Auburn 3, t; (Civic) Portland 5-7, t.
Dennis, Ann (Bradley's) NYC, nc.
Diamond, Leo, Trio (Leon & Eddie's) NYC, nc.
DiCastro Sisters (Capitol) Washington, t.
Dixon, Gaye (Club 18) NYC, nc.
Dixon, Tina (Palace) Columbus, O., t.
Dodge, Nancy Lee (Armando's) NYC, nc.
Dorsey, Don (Paradise) Detroit, t.
Drake, Marty (Glass Hat) NYC, nc.
Drew, Doryce (Lookout House) Covington, Ky., nc.
DuPont, Bob (Palmer House) Chi, h.

E

Elgins, Four (Lookout House) Covington, Ky., nc.
Estalita (Copacabana) NYC, nc.

F

Faye, Frances (Rio Cabana) Chi, nc.
Featherstone, Jimmie (Bismarck) Chi, h.
Fetchit, Stepin (Downtown) Chi, t.
Fields Sisters (Jimmy Ryan's Eastside) NYC, nc.
Fisher, Hal (Kitty Davis Airliner) Miami Beach, Fla., nc.
Fisher's, Bob, Flyers: Little River, Miami, until Feb. 3.
Fontaines, The (Palace) Cleveland, t.
Fonville, Harold (Club VIII) NYC, nc.
Forbes, Graham (Jimmy Ryan's Eastside) NYC, nc.
Francis, George (Cocoanut Grove) Buffalo, nc.
Franks, Perry, & Janyce (RKO-Boston) Boston, t.
Freems, George (Carman) Phila, t.
Fuld, Leo (5100 Club) Chi, nc.

G

Gallant & Leonora (Stevens) Chi, h.
Gali-Gali (Plaza) NYC, h.
Gardner, Lynne (Glass Hat) NYC, nc.
Garza, Solis (Zaragoza) San Antonio, nc.
Gay Blades, Three (Edgewater Beach) Chi, h.
Gay Nineties Revue (Hipp) Baltimore, t.
Gaynor & Ross (Riverside) Milwaukee, t.
Gill, Jeffrie, & Evan Price (Bellerive) Kansas City, Mo., h.
Glover & LaMae (King Edward) Toronto, h.
Gordon, Johnnie Lee (5100 Club) Chi, nc.
Gordon, Phil Flash (Swing Club) NYC, nc.
Green, Mitzl (Copacabana) Miami Beach, nc.

H

Hanneford, George, Family (Grotto Circus) Cleveland.
Harper & Louise (Majestic) Paterson, N. J., t.
Harrington, Pat (Greenwich Village) NYC, nc.
Harris, Claire & Shannon (Latin Quarter) Detroit, nc.
Hart, Gloria (Bismarck) Chi, h.
Hartman, Arnie (Edgewater Beach) Chi, h.

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Herbert, Jack (Royale) Detroit, nc.
Hilda (Rio Cabana) Chi, nc.
Hildegard (Palmer House) Chi, h.
Hill, Betty (Primrose) Newport, Ky., nc.
Hoffman, Lew (Center) Norfolk, Va., t.
Howard, Jos. E. (Hipp) Baltimore, t.
Hurley, Jacqueline (McVan's) Buffalo, nc.
Hutton, June & Joan (State) Baltimore, t.

J

Jacobson, Hymie (Roumanian Folks Casino) NYC, nc.
Jaxon, Great (Havana Casino) Buffalo, nc.
Jean, Jack & Judy (Earle) Washington, t.

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Jones & Webb (Last Frontier) Las Vegas, Nev., h.

K

Kalama's Hawaiians (Hoffman) South Bend, Ind., h.
Karavaeef, Sonya (Casino Russe) NYC, nc.
Kaye, Georgie (Downtown) Chi, t.
Kellogg, Laura (Kitty Davis Airliner) Miami Beach, Fla., nc.
Kelly, Patsy (Palace) Cleveland, t.
Kelly, Henry (State) Baltimore, t.
Kent, Lenny (La Conga) NYC, nc.
Kent, Marsha (Club 18) NYC, nc.
King Cole Trio (Adams) Newark, N. J., t.
Kinsman, Philip (Stevens) Chi, h.
Knight, Evelyn (Blue Angel) NYC, nc.

Stem Grosses Healthier; MH, Cap, Strand, State Up

NEW YORK, Jan. 27.—A let-up in the weather gave the Stem houses better attendance last week, altho the bobbysockers out of school because of regent exams also helped hypo takes.

Radio City Music Hall (6,200 seats; house average, \$100,000) wound up with \$100,000 for its sixth and final week of Gaubier's Steeplechase, *The Nativity* spectacle and *National Velvet*. Bill premed with \$114,000, went to \$130,000. Third week showed \$141,000. Fourth and fifth stanzas was \$106,000 and \$95,000. Full run brought in \$686,000. New bill, opened Thursday (25) has Bil and Cora Baird, Los Andrin, Zarco and Beryl and *Song to Remember*.

Roxy (6,000 seats; house average, \$75,000) came down the home-stretch with \$61,000 for its fifth and last week of the Nicholas Brothers, Jack Durant, and *Winged Victory*. Previous week was \$62,000. Opener was \$91,000 followed by \$125,000 (New Year's week) and \$75,000. Total take for run was \$414,000. New show starting Wednesday (24) has Bill Robinson, Maurice Rocco, Louis Armstrong and *Sunday Dinner*.

Paramount (3,664 seats; house average, \$75,000) rang up \$68,000 for its fourth week as against previous week's \$70,000. Bill has Woody Herman ork, Buddy Lester, Lathrop and Lee and *Here Come the Waves*. Bill opened to \$125,000, followed with \$75,000.

Capitol (4,627 seats; house average, \$55,000) jumped to \$54,000 for the fifth and last heat with Tommy Dorsey, the Bernards and *Music for Millions*. Opened with \$78,000, followed with \$86,000, \$50,600 and \$45,000 respectively. Total for the five weeks was \$313,600. New bill has Frankie Carle's ork, Marilyn Maxwell, Johnny Morgan and *Thin Man Goes Home*.

Strand (2,779 seats; house average \$45,000) got \$39,000 for the sixth and last stanza as against previous week's \$38,000. Attraction opened with \$63,000, then another \$63,000, followed by \$60,-

000 and \$42,000 respectively. Total take was \$305,000. Bow-off bill has Lionel Hampton ork, Two Zephyrs and *Hollywood Canteen*. New show opened Friday (26) with Artie Shaw, Imogene Lynn, Roy Eldridge and *Objective Burma*.

Loew's State (3,500 seats; house average \$25,000) got a hefty \$36,000 for its first week of a two weeker with Joey Adams, Jean Parker and *Thirty Seconds Over Tokyo*. Previous week house counted a poor \$20,000.

Ina Ray Hutton Okay 22G in Det. Despite Weather

DETROIT, Jan. 27.—Ina Ray Hutton and her all-male band drew a gross of \$22,000, somewhat better than anticipated, at the Hughes-Downtown Theater (2,800 seats; house average, \$23,000) last week despite adverse weather conditions. Picture, *The Town Went Wild*.

Currently, house is switching its box-office emphasis to pictures, with *The Princess and the Pirate*, spectacular Goldenwyn production, grabbed by the house for exhibition away from other first-run houses and drawing a heavy attendance expected to run about \$35,000 or better. Co-featured in the stagemore are *Martha Tilton* and the *Roxettes* (18).

Ellington Heads For 35G in L. A.

LOS ANGELES, Jan. 27.—Getting under way with an early show and having a lobby line for the second, Duke Ellington looks to draw a strong gross of \$35,000 for the week at the Orpheum Theater (2,200 seats) here.

Ellington moved into the spot following his appearance here in *Esquire's* jazz concert at Philharmonic Auditorium. On the bill with Ellington are Cook and Brown and Dusty Fletcher. Bill will turn in 41 shows for the week. Pic is *Strangers in the Night*.

Ted Lewis and his *Happiness Revue* turned in \$27,000, a strong figure, for the week ending Tuesday (23). House top is 98-cents.

S. F. Golden Gate, Warfield Hit 28G

SAN FRANCISCO, Jan. 27.—Golden Gate and Warfield broke with an even \$28,000 each. Former had a holdover bill paced by Belita and Henry Busse ork. Warfield clicked with a new bill headlined by Ella Mae Morse.

Golden Gate (2,850 seats; house average, \$27,000; prices 45 to 95 cents) gross was for week ended Tuesday (23). On the bill were Wyatt Howard, Phil Grey and Roberta. Pic, *The Woman in the Window*.

Warfield (2,680 seats, house average, \$25,000; prices 45 to 85 cents) gross was for week ended Monday (22). Stagemore had Ella Mae Morse, Stanton Sisters, Wally Boag, and Martie Dutra. Pic, *St. Louis Blues*.

Artie Shaw 38G in Philly

PHILADELPHIA, Jan. 27.—Artie Shaw received a royal welcome from his host of followers in Philadelphia, making for one of the fattest gates of the season at the Earle Theater (seating capacity, 3,000; house average, \$20,000; prices, 45 to 95 cents) for the week ended Thursday (25). Making it a royal return, the register rang up a resounding \$38,200. Sunny Rice and Ross Wyse Jr. and June Mann, with Roy Eldridge and Imogene Lynn out of the band, rounded out the bill. Screen filled in with *Girl Rush*.

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BROADWAY OPENINGS

THE TEMPEST

(Opened Thursday, January 25, 1945)

ALVIN THEATER

A comedy by William Shakespeare. Staged by Margaret Webster. Settings and costumes by Motley. Lighting by Moe Hack. Original music by David Diamond. General manager, Nick Holde. Stage manager, Moe Hack. Press representatives, Karl Bernstein and Martha Dreibratt. The Margaret Webster production presented by Cheryl Crawford.

- Ship-Master Joseph Hardy
- Boatswain Steven Elliott
- Alonso, King of Naples Philip Huston
- Gonzalo Paul Leyssac
- Antonio, Brother to Prospero Berry Kroeger
- Sebastian, Brother to Alonso Eugene Stueckmann
- Prospero Arnold Moss
- Miranda, His Daughter Frances Heflin
- Ariel Vera Zorina
- Caliban Canada Lee
- Ferdinand, Prince of Naples Vito Christl
- Adrian, a Lord Jack Bostick
- Trinculo, a Jester George Voskovec
- Stephano, a Butler Jan Werich

Master of Ceremonies Larry Evers
 Dancer Diana Sinclair
MARINERS, SHAPES AND SPIRITS: Steven Elliott, Larry Evers, Joseph Hardy, Norman Peck, Charlotte Keane, Diana Sinclair, Patricia Wheel.

For the first time in 29 years the Stem has an opportunity to get a peek at *The Tempest*. Whether the cash customers have been standing around with tongues hanging out awaiting such an opportunity is a moot question. Shakespeare's frothy nonsense about a wizard duke and a magical island isn't exactly the cream of the Avon folios. However, any revival of the Bard provokes interest nowadays, particularly if it is staged under the expert eye of Margaret Webster. So *Tempest*, despite some inherent shortcomings and a few more which stem from the acting department, will likely do satisfactory biz during its limited engagement of eight weeks via the student clientele and the faithful who will want to refresh themselves visually on this item.

Essentially, *Tempest* is a talky play, much given to prolonged declamation. Nothing very much happens—and most of what does is slightly silly. Margaret Webster has succeeded in speeding up such action as there is by the use of a three-level set mounted on a turntable which permits blending one scene into another. But even this device can't cover the lengthy breathers to which *Tempest* is addicted.

Nor is Vera Zorina a happy choice for Ariel. Zorina is lovely to look at and charmingly graceful. But alas, her accent plays havoc with the Bard's verse—and she is far too solidly proportioned to be convincing as an air sprite. Frances Heflin, the other fem member of the cast, doesn't come off too well either with the master's lines. Miranda, of course, is a wishy-washy role at best, but Miss Heflin seems to take the chore so seriously that it loses whatever sparkle it might have.

On the good side of the ledger are fine performances from Arnold Moss and Canada Lee. Moss puts music into Prospero's harangues and is properly sinister as the revenge-ridden wizard. Lee has caught the spirit of the monstrous Caliban exactly. He is brutish with an undertone of pathos. He has drive and power and vastly improved diction. His Caliban is just another marker to stamp him as one of the topflighters among Negro actors.

There are other performances that also rate bows. Young Vito Christl, making his first Shakespearean try, clicks solidly as the other half of the romance interest. Bard veteran, Philip Huston, is once more in the blank verse groove. George Voskovec and Jan Werich team up much better than the comedy sequences rate on paper, and Paul Leyssac is effective as the honest Gonzalo.

Margaret Webster has stuck closely to the original text except for some necessary trimming. With the exception of the faults noted above, she has managed a solidly competent job of staging. Her final fade-out curtain is particularly effective. The Motley's sets of a galleon deck and the three-way shots of cavern and rocks on the island are excellently conceived. The costumes pack imagination and color. Over-all, the Cheryl Crawford production shows care and taste—and doesn't look too expensive to run.

It is too bad that with all the care and thought that has evidently gone into it, (See *THE TEMPEST* on opposite page)

UP IN CENTRAL PARK

(Opened Saturday, January 27, 1945)

CENTURY THEATER

A musical comedy. Booked by Herbert and Dorothy Fields. Lyrics by Dorothy Fields. Music by Sigmund Romberg. Book staged by John Kennedy. Dances by Helen Tamiris. Orchestra directed by Max Meth. Orchestrations by Don Walker. Settings and lighting by Howard Bay. Costumes by Grace Houston and Ernest Schrapf. General manager, James Colligan. General stage manager, Sammy Lambert. Press representatives, Morton Nathanson and Mary March. (Sgt. Bill Doll in service). Presented by Michael Todd.

- A Laborer Bruce Lord
- Danny O'Canane Walter Burke
- Timothy Moore Charles Irwin
- Bessie O'Canane Betty Bruce
- Rosie Moore Maureen Cannon
- John Matthews, of The New York Times Wilbur Evans
- Thomas Nast, of Harper's Weekly Maurice Burke
- William Dutton John Quigg
- Andrew Munroe Robert Field
- Vincent Peters Paul Reed
- Mayor A. Oakley Hall Rowan Tudor
- Richard Connolly, Comptroller of the City of New York George Lane
- Peter Sweeney, Park Commissioner Harry Meehan
- William Marcey Tweed, Grand Sachem of Tammany Hall Noah Beery Sr.
- Butler Herman Glazer
- Mildred Wincor Lydia Fredericks
- Joe Stewart Fred Barry
- Porter Harry Matlock
- Lotta Stevens Delma Byron
- Fanny Morris Kay Griffith
- Clara Manning Martha Burnett
- James Fisk Jr. Watson White
- Daniel Daniel Nagrin
- Governess Louise Holden
- First Child Ann Hermann
- Second Child Joan Lally
- Third Child Janet Lally
- Fourth Child Mary Alice Evans
- Headwater John Quigg
- Page Boy Henri Capri
- Arthur Finch Wally Coyle
- Ellen Lawrence Elaine Barry
- Bicycle Rider Stanley Schimmel
- George Jones Guy Standing Jr.

Bagpipe Players: Isobel Glasgow, James McFadden, Thomas Lorimer
 Newsboys: Kenneth Casey, Teddy Casey
 Organ Grinders: William Nuss, Charles Wood
SINGING MEN: Phil Lowry, Charles W. Wood, Jerome Cardinale, Kenneth Renner, Leonard Daye, Stanley Turner, Bruce Lord, Bob Woodward, James Caputo, William Nuss, Rudy Rudisill, Harry Matlock, Sidney Paul, William Sydenstricker.
DANCERS: Daniel Nagrin, Saul Bolasini, George Bockman, Henri Capri, Wally Coyle, Payne Converse, Gregor Taksa.
SINGING GIRLS: Martha Burnett, Beatrice Lind, Mildred Jocelyn, Elyse Jahoda, Lillian Horn, Claire Saunders, Rose Marie Patane, Donna Hughes, Lydia Fredericks, Joan Gladding.
DANCERS: Wana Allison, Joan Dubois, Margaret Gibson, Miriam Kornfeld, Rebecca Lee, Ruth Lowe, Peggy Ann Nilsson, Hazel Roy, Evelyn Shaw, Gloria Stevens, Natalie Wynn.
SONGS: "Up From the Gutter," "Carousel in the Park," "It Doesn't Cost You Anything To Dream," "Boss Tweed," "When She Walks in the Room," "Currier and Ives," "Close as the Pages in a Book," "Rip Van Winkle," "The Fireman's Bride," "When the Party Gives a Party," "The Big Back Yard," "April Snow," "The Birds and the Bees."

It looks as tho Michael Todd has tagged another winner in the Stem sweepstakes. *Up In Central Park* has about everything to guarantee a solid sock. It is headed for a top-slot rating among the season's song-and-dancers.

Park is another field day for nostalgic lovers of American Period pieces. Herbert and Dorothy Field have set the book for this one back in the early '70s. It concerns, as the title suggests, New York's Central Park in its beginnings. In general, plot has to do with the undoing of the notorious Boss Tweed and his gang at the hands of an astute *New York Times* reporter and his cartoonist pal, Thomas Nash. There is, of course, a satisfactory love interest between the daughter of a ward healer and the above-mentioned reporter. The Tweed ring gets its come-uppence. Central Park ceases to be a toy for political exploitation—and boy gets girl. It makes a pleasantly satisfactory musical book.

On this corner stone, Sigmund Romberg has built a tuneful and ear-compelling score. His tunes catch the spirit of the gaslight era and more than one is destined for pop humming and whistling. In addition, Todd has once more opened up the coin chests for a production that stints nothing in any department. Howard Bay again has been turned loose on setting and lighting problems and has rung up one of his top percentages in both categories. Grace Houston and Ernest Schrapf are responsible for eye-

A GOOSE FOR A GANDER

(Opened Tuesday, January 23, 1945)

THE PLAYHOUSE

A comedy by Harold J. Kennedy. Staged by Tommy Ward. Setting by Frederick Fox. Company manager, Charles J. Mulligan. Stage manager, Joyce Sirola. Press representative, Vince McKnight. Presented by Jules J. Leventhal and Frank McCoy.

- David Conrad Nagel
- Suzy Maxine Stuart
- Lorraine Choo Choo Johnson
- Leona Joyce Sirola
- Tony Harold J. Kennedy
- Katherine Gloria Swanson
- Jonathan John Clublely
- Chauffeur George Margolis
- Wally David Tyrrell

After a considerable road tryout, Harold J. Kennedy's *Goose for a Gander*, "written especially" for Gloria Swanson's Stem debut, arrived at the Playhouse. It looks as tho Miss Swanson must have been slightly script-blind—and the same goes for sponsors, Jules Leventhal and Frank McCoy. The Kennedy opus is a piddling, thin thing that can't seem to make up its mind whether it's a Cowardish, smarty-pants, drawing-room comedy or swimming-pool farce. It misses fire both ways and Miss S. and her supporting players suffer accordingly.

On the whole, La Swanson comes off better than most ex-movie celebs in making her Stem stage bow. She is, of course, eye-filling in a variety of Valentina models, and shows a surprising flair for comedy. Latter, unfortunately, is marred by considerable faulty timing and a tendency to posturize, which is likely a throw-back to silent movie technique. In simple justice, however, it must be reported that the Kennedy heroine calls for so many changes of mood and pace that it would be likely to floor the best actress in the business.

For purposes of the record, *Goose* is another item concerned with marital infidelity. Wife, Katherine, after a body-building sojourn at a milk farm, returns to catch husband, David, breakfasting with a little doll named Suzy. In order to show him up, she keeps the gal on for the week-end and also invites in a trio of gents for herself. After a deal of too, too brittle talk and considerable running in and out to the swimming pool, all matters are ironed out satisfactorily and she decides that she loves the head-of-the-house anyway.

Actor-author Kennedy plays one of the lovers, a wise-cracking, Noel Cowardish sort of lad, and has given himself all the best of it as far as lines are concerned. He has managed to inject a quota of chuckles, but the dialog in between is dull stuff. Conrad Nagel as the husband does the best he can with it, which isn't much. The part is badly written and he seems faintly uneasy in it. Nor are the rest of the cast in much better plight. Nothing much ever happens, despite all the talk, and they are in the tough spot of having to force the play all along the way.

The Leventhal-McCoy production is okay. Frederick Fox has designed a neat Connecticut living room and Tommy Ward's staging is adequate for something that teeters between comedy and farce.

It's unlikely that the air-casters will give "Goose" a tumble. Its plot obviously doesn't lend itself to parlor-listening.

Goose may get a short play from silent-pic fans who will go to see La Swanson and the Valentina duds. But Kennedy hasn't cooked up a sauce to keep 'em coming for a second helping.

Bob Francis.

filling costumes. There are handsome gals to fill the latter, and Helen Tamiris gives them steps to do which rank with the best of current song-and-dance choreography. There are good voices to sing the Romberg melodies. *Park* has been given the works productionwise—and shows it.

Such weaknesses as there are stem, as is usually the case in song-and-dancers, from the book. The Fields this time have centered their efforts on story, with the result that there is a tendency to lengthy speeches. Some of these could still stand a drastic trimming. Also, they have left scant opportunities for comedy. However, since *Park* relies on charm to put it across—and charm is what it is long on—lack in the chuckle department isn't too important.

Wilbur Evans and Maureen Cannon are paired off as the romantic newshound and the Irish lass, latter making her first Stem appearance since debbing in *Best Foot Forward* a few seasons back. Her (See *Up in Central Park* on opp. page)

Out-of-Town Opening

"DARK OF THE MOON"

(Opened Thursday Evening, January 25, 1945)

FORREST, PHILADELPHIA

A legend with music by Howard Richardson and William Berney. Staged by Robert F. Perry. Production designed and lighted by George Jenkins. Incidental music by Walter Hendle. Choreography by Esther Junger. Production supervised by John Huntington. Presented by Messrs. Shubert.

CAST: Richard Hart, Ross Matthew, Iris Whitney, Marjorie Belle, Georgia Simmons, John Gerstad, Frances Goforth, Gar Moore, Roy Fant, Kathryn Cameron, James Lanphier, Agnes Scott Yost, Millicent Coleman, Robert Pryor, Peggy Ann Holmes, Allan Tower, Charles Thompson, Norman Thompson, Carol Stone, Conrad Janis, Mabel Turner, Sherod Collins, Winfield Hoey, Dorothy I. Lambert, Marguerite De Anguera, Jinx Hefflinger, Peggy Ann Holmes and Lil Llandre.

The Messrs. Shubert, who came out on top in the spirited bidding for the production rights of this Maxwell Anderson award winner for the best original play in verse, add more laurels to their showmanly acumen in bringing this folk legend to the commercial stage. *Dark of the Moon* first attracted the attention last August via a cowbarn showing at the Cambridge Summer Theater in Massachusetts. And in bringing it to the legitimate stage, the Messrs. Shubert have a real bell ringer.

Philly Crix Tab

Green light from three aisle experts and a "No Opinion" from the fourth, rack up a 75 per cent score. Yes: Linton Martin (Inquirer); R. E. P. Sensesderfer (Bulletin); Edwin Schloss (Record). No Opinion: Jerry Gaghan (News).

Originally, the play stems from an old Scotch folk ballad, *Barbara Ann*. But in the back woods on these shores the legend is laid in the Great Smoky Mountains of North Carolina.

In bewitching and earthy fashion is unfolded the fantasy of a witch-boy's love for a lusty mountain girl down in the valley. And against settings created by George Jenkins, extremely picturesque and highly imaginative, there is the folk story of John, the witch-boy, who solicits the aid of the Conjur Woman to be changed into human form so that he can marry the girl, Barbara Allen, who already is bearing him a child.

Blending the supernatural and super- (See "Dark of the Moon" on opp. page)

Experimental Theater

TOM THUMB THE GREAT

(Opened Monday, January 15, 1945)

Catholic University of America, Washington A comedy by Henry Fielding, first presented at the Haymarket, London, in 1730. Presented by Catholic University's Speech and Drama Department under the direction of Walter Kerr and Dr. Josephine McGarry Callan. Settings and lighting by Ralph Brown.

- The Scholar Charles Steinmetz
- Foodle Edward Leonard
- Doodle Albert Geyer
- Noodle James Murphy
- The Bad Lord Grizzle John Pooley Wright
- The Good Queen Dollalolla Margaret Mary Tisdale
- The Fair King Arthur Terence Burley
- Tom Thumb Tommy Shields
- Cupid Leon Norris
- The Glattest Glumdalca Grace Mary Colliflower
- A Bailiff James Paera
- The Bailiff's Faithful Follower Paul Harris
- The Princess Huncamuna Eleanor Dopp
- Cleora Mary Vagnoni
- Parson James Paera
- Flower Girls: Elizabeth Ross, Anne MacDevitt, Mary Theresa Schwarz, Dorothy Delavigne
- The Ghost of Gaffer Thumb Charles Steinmetz
- Merlin the Magician Albert Geyer

Fresh from its triumph with *Lute Song*, which Helen Hayes may bring to Broadway next fall, the Catholic University Speech and Drama Department turns to the old English theater and comes up with Fielding's good-natured but barbed theater joke, even improvising to the extent of putting Fielding's "scholar" right into the box.

The production is tops from all angles—direction, lighting, acting, costuming and setting. While *Thumb* may not be material for Broadway, it justifies Catholic University's reputation as one of the top amateur, experimental groups in the nation. *Tom Thumb* is a fitting successor — if slight digression — to *Yankee Doodle*, *Sing Out, Sweet Land* and *Lute Song*. As an experiment, it may be what the American theater needs more of today.

George Daly.

BROADWAY SHOWLOG

Performance Thru January 27



Dramas

	Opened	Perfs.
Anna Lucasta.....	8-30, '44	178
(Mansfield)		
Alexander Grenach has authored a book, "There Goes an Actor," which Doubleday-Doran will bring out in May.		
Bell for Adano, A.....	12- 6, '44	62
(Cort)		
Dear Ruth	12-13, '44	54
(Henry Miller's)		
Cast leaves Sunday (28) a.m. for Washington "Command Performance." Troupe lunches at White House and plays at National in evening.		
Good Night Ladies.....	1-17, '45	13
(Royale)		
Went over the 11G mark. Drum-beater Zac Freedman has set up a picnic-up with "Rumpus Room" program (Blue) every night.		
Goose for the Gan-der, A (Playhouse). 1-23, '45		7
Unanimous thumb-down by aisle experts gives a zero score. No: Willetta Waldorf (Post), Robert Garland (Journal-American), Ward Morehouse (Sun), Louis Kronenberger (PM), Robert Coleman (Mirror), Burton Rascoe (World-Telegram), Otis Guernsey (Herald-Tribune), Lewis Nichols (Times), John Chapman (News). Management will try to hold out in spite of adverse notices. Must move out of "Playhouse" before February 4, when "The Stranger" is set to bow in. May move over to Forrest Theater.		
Harvey	11- 1, '44	107
(48th Street)		
Hasty Heart, The.....	1- 3, '45	29
(Hudson)		
I Remember Mama.....	10-19, '44	116
(Music Box)		
Mady Christians joined Columbia University Drama Department. She will give a course in the "Theory and Practice of Acting" during the school's summer session.		
Jacobowsky and the Colonel (Martin Beck)	3-14, '44	370
Takes to road March 10.		
Kiss and Tell	3-17, '43	788
(Bijou)		
Late George Apley, The. 11-21, '44		79
(Lyceum)		
Latest title of Max Gordon's musical version of "The Firebrand" announced as "Much Ado About Love." Went into rehearsal this week. Preps a New Haven preem February 22. Donald McKay and Joan Chandler, both "Apley" troupe members, were married at Church of the Ascension, Fifth Avenue and 10th Street on Thursday (25).		
Life With Father	11- 8, '39	2198
(Empire)		
Rebecca	1-18, '45	12
(Barrymore)		
School For Brides	8- 1, '44	207
(Ambassador)		
Topped 10G this week. Betty Stuart featured on "Ladies Be Seated" (Blue) Friday (26).		

Routes Dramatic and Musical

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

Blithe Spirit (Geary) San Francisco.
 Blossom Time (Cass) Detroit.
 Chicken Every Sunday (Blackstone) Chi.
 Dark of the Moon (Forrest) Phila.
 Doll's House (Shrine) Fort Wayne, Ind., 31; (English) Indianapolis, Feb. 1-3.
 Duffy's Merry-Go-Round (Shubert Lafayette) Detroit.
 Dunham, Katherine (Studebaker) Chi.
 Foolish Notion, with Tallulah Bankhead (Shubert) New Haven, Conn., 2-3.
 Fun Time (Curran) San Francisco.
 Gilbert & Sullivan Operas (American) St. Louis.
 Good Night Ladies (Memorial Aud.) Louisville 31-Feb. 1; (Memorial Hall) Dayton, O., 2-3.
 Hayes, Helen, in Harriet (Erlanger) Chi.
 Hope for the Best, with Franchot Tone (Plymouth) Boston.
 Kiss and Tell (Fox) Butte, Mont., 31; (Marlow) Helena, Feb. 1; (Rainbow) Great Falls 2.
 Kiss and Tell (Hanna) Cleveland.
 Life With Father (City Aud.) Beaumont, Tex., 1; (Municipal Aud.) New Orleans, 2; (Murphy School Aud.) Mobile, Ala., 3.
 Merry Widow (National) Washington.
 Merry Widow (Mayfair) Portland, Ore., 31-Feb. 2; (Metropolitan) Seattle, 3.
 Oklahoma (Davidson) Milwaukee.
 Othello, with Paul Robeson (Biltmore) Los Angeles.
 Over 21 (Ford) Baltimore.
 Overtones, The (Shubert) Phila.
 Platts, Zasu, in Ramshackle Inn (Grand) Calgary, Can., 31; (Darke Hall) Regina, Feb. 2-3.
 Sons o' Fun (Auditorium) Memphis, 31; (Colliseum) Evansville, Ind., Feb. 1; (Ryman Aud.) Nashville, 2; (Community Hall) Chattanooga 3.
 Searching Wind (Colonial) Boston.
 Signature (Wilbur) Boston.
 Student Prince (Hippodrome) Marietta, O., 31; (Weller) Zanesville, Feb. 1; (High School Aud.) Steubenville 2; (Virginia) Wheeling, W. Va., 3.
 Ten Little Indians (Harris) Chi.
 Voice of the Turtle (Selwyn) Chi.
 West, Mae, in Catherine Was Great (Shubert) Boston.
 Winged Victory (Taft Aud.) Cincinnati.

Cincy Central Tix Office May Spur Action Elsewhere

CINCINNATI, Jan. 27.—In a move to make ticket buying more convenient and to increase sales, especially in advance, Mrs. Floretta Callahan Jones has opened the Central Ticket Office, Vine Street near Fifth Street, easily accessible to transportation centers in the heart of the retail shopping district here. If the venture goes, it is possible that the idea will spread to other cities.

The center was established as a convenient facility for anyone seeking information about, or tickets for, all types of amusement, including theatrical attractions, concerts, recitals, sports events and similar presentations which sell their tickets in advance. Information is given and orders taken by telephone. The office is open daily from 11 a.m. to 9 p.m. and from 1 to 7 p.m. Sundays.

In addition to serving the public as a commercial enterprise, the centralized office will function in civic matters. For the duration of the war, War Bonds will be sold and enrollment of blood donors and volunteers for other war-allied enterprises will be solicited.

The center will be used for the sale of tickets for the President's Birthday Ball to be held January 30 in Hotel Netherland Plaza's Hall of Mirrors. The Cincinnati sponsor of the concert to be given by Erno Rapee and orchestra February 6 at the Taft is the first commercial group to use the services of Mrs. Jones's office.

"DARK OF THE MOON"

(Continued from opposite page)

stitious with the fervent religious motivations of these simple, lusty folk of the hill country, projects a rare feeling of enchantment for the pewholder. It's spellbinding thruout, even when the spine is chilled and there is such eeriness as the wedding ceremony when the witch boy produces a ring wrested from the grave of a woman whose corpse provided the necessary ingredients to make him human. Or when the midwife burns their new-born behind a tree because it wasn't a human offspring.

To become a member of the human race, the witch boy must forever shun the light of the moon, he must never enter a church because he has no soul.

And most important his Barbara Allen, whose hand he wins only because none of the lads in the village feel inclined to take a lassie already in a family way, must remain faithful and true to him for a full year. It is that stipulation that brings the play to its greatest height in a revival meeting scene, taking it out on the same fantastic note on which it started.

The love of witch boy and mountain girl is genuine enough. But it is on the last night of the tell-tale year when she tells the town folk at the revival meeting, her John will really be a human on the morrow and that she is unwillingly betrayed by the village "strong" boy. The revival scene, capturing all the religious fervor and excitement of a backwoods go-to-meeting for repentance, is truly one of the most imaginative creations ever attempted on a stage. For one who has looked on at such feverish meetings, this revival meeting is not only the McCoy but in many respects better than the real thing.

Having failed to qualify as a human, the witch boy returns to his mountain peak, where an eagle is his means of transportation and where he frolics with the dark-haired and fair-haired witch girls. But in failure, he sacrifices the life of Barbara Allen, with vows of everlasting endearment entirely forgotten once he is his self-same witch boy again.

The staging of such supernatural do-

	Opened	Perfs.
Snafu	10-25, '44	109
(Biltmore)		
Arlene Joyce replaces Sara Lee Harris Monday (29). Winfield Smith will replace E. G. Marshall for the Sunday (28) G.I. performance of "Boy Meets Girl" at Mitchel Field. Smith directed the G.I. touring group. Marjorie Barkentin is pinch-hitting for drumbeater Marian Byram, while latter is on Coast-leave from the Abbott office.		
Soldier's Wife.....	10- 4, '44	134
(Golden)		
Tempest, The	1-25, '44	4
(Alvin)		
Crix voted seven to two in favor. Score: 78 per cent. Yes: John Chapman (News), Robert Coleman (Mirror), Otis Guernsey (Herald-Tribune), Louis Kronenberger (PM), Lewis Nichols (Times), Willetta Waldorf (Post), Ward Morehouse (Sun). No: Robert Garland (Journal-American), Burton Rascoe (World-Telegram). The Motleys, set and costume designers, were air-guested by Bessie Beatie Friday (26).		
Ten Little Indians	6-27, '44	250
(Plymouth)		
Albert De Courville is readying a second USO-Camp Shows troupe. No cast set yet.		
Trio	12-29, '44	35
(Belasco)		
Two Mrs. Carrolls, The. 8- 3, '43		571
(Booth)		
In its last week. Closes for road trek February 3.		
Voice of the Turtle, The. 12- 3, '43		412
(Morosco)		
Wednesday (24) mat canceled due to illness of both Betty Field and understudy, Florence Rice. Former back in show Wednesday night. Elliott Nugent will take two weeks off in March to launch his own show, "A Place of Our Own," which skeds a Princeton, N. J., preem March 10, and a Boston start March 12. Alan Bunce will replace him in "Turtle" during absence.		
Musicals		
Bloomer Girl	10- 5, '44	133
(Shubert)		
Richard Huey out with laryngitis Wednesday (24). Hubert Diltworth subbed for him. Sunday (28), full cast and ork to Camp Kilmer, N. J., to give show for G.I.'s; ditto February 25 at Fort Meade. David Brooks guested on Ford Hour (CBS) Friday (26).		
Carmen Jones	12- 2, '43	482
(Broadway)		
Follow the Girls	4- 8, '44	338
(44th St. Theater)		
Irina Baronova leaves show February 5. She will be replaced by Viola Essen. Norman (ex-Sadie Thompson) Lawrence will replace John Barry on same date. Authors' League of America has placed Dave Wolper on list of managers in bad standing. According to exec sec of league, Wolper is charged with breach of contract with Dramatists' Guild, specifically for non-payment of royalties to Herbert Kublej. Kublej wrote "Men To the Sea" which Wolper produced last October. Hearing before American Arbitration Association is skedded for Monday (29).		

	Opened	Perfs.
Lady Says Yes, A.....	1-10, '45	20
(Broadhurst)		
Sue Ryan and Bobby Morris on March of Dimes air-show Monday (22). Peyton Elowe, dancer, leaves show Saturday (27), to return to Photo Division of the War Department in Washington. Wallace Gilbert and Eddie Dane, dancers, join troupe Sunday (28). Joan Tree was assigned as understudy for Sue Ryan Monday (22). Carole Landis and Sue Ryan will appear on benefit program for Actors' Fund Sunday (28) at Imperial Theater.		
Laughing Room Only.....	12-23, '44	41
(Winter Garden)		
Pat Brewster left show Monday (22). Jean Moorhead has taken over her spot. Ole Olsen's mother, Cassie, arrived from Indiana Friday (26), to be feted by New York Chapter of Indiana Society. Hoosier Staters theater-partyed at show and wound up with a shindig at Ole's 4-40 Club. Ole and Chic will be air-guested by Paula Stone Tuesday (31).		
Mexican Hayride	1-28, '44	422
(Majestic)		
Bobby Clark will be a feature of the Actors' Fund Benefit program at the Imperial Theater Sunday (28).		
Oklahoma!	3-31, '43	809
(St. James)		
Lorella Val-Mery, Guild drummer, goes on tour with departing "Jacobowsky." Guild also announces appointment of Molly Day Thatcher as director of its play department.		
One Touch of Venus ...	10- 7, '43	551
(46th St.)		
Closes for road tour February 10.		
Atty Vandenberg has replaced Sylvia Opert in featured dance slot.		
On the Town	12-28, '44	36
(Adelphia)		
Dorothy Johnson subbed for Susan Steele, when latter was out with flu Tuesday (23). Betty Comden and Adolph Green were air-guested by Maggie McNeill's Thursday (25). Former's dressing room has new coat of paint, laid on by artist-husband, Sigge Schutzman. Leonard Bernstein guest-conductor with New York Philharmonic Thursday (25) thru Sunday (28) at Carnegie Hall.		
Seven Lively Arts	12- 7, '44	60
(Ziegfeld)		
Benny Goodman and His Quintet will leave show after March 24. Latter will form a part of new band Goodman plans for an April concert tour, after an opening at the Paramount Theater. Billy Rose reports he is on lookout for a substitute nationally known combo. Show gal, Savonna King, has been signed by 20th Century.		
Sing Out, Sweet Land... 12-27, '44		38
(International)		
Alfred Drake handed out the cigars Sunday (22). Newest of Drake clan is a daughter, Candace.		
Song of Norway	8-21, '44	185
(Imperial)		
Up In Central Park.... 1-27, '45		1
(Century)		
ICE SHOWS		
Hats Off to Ice	6-22, '44	302
(Center)		
REVIVALS		
La Vie Parisienne.....	1-12, '45	19
(City Center)		

ings with earthly designs within the confines of a stage was remarkably accomplished, with Robert E. Perry, who staged it at the summer cow barn, still in charge. The incidental music composed by William Handl is entirely mountain in its mannerisms, being entirely folk music and including the familiar *Down in the Valley*.

The cast, large and capable, is uniformly excellent. And all, in their sensitive treatment, project the spirit of the legend over the footlights well. Outstanding are John, the witch boy, for which Richard Hart has full understanding and appreciation of the unhumanly qualities he is called upon to create; and Carol Stone, Fred's youngest, who brings perfection to the exacting and demanding part of Barbara Allen. Both are from the original summer stock troupe, as are many others in the cast. Praise-worthy is the portrayal of Preacher Haggler by Winfield Hoeny, with salvos of acclaim rated by a half dozen others.

Skedded for New York in mid-March and a cinch to stay for many moons to come.

Maurie Orodener.

UP IN CENTRAL PARK

(Continued from opposite page)

voice has filled out, and comboed with Evans's fine baritone does full justice to the best of the show's tunes. Both are in top form with such items as *Close As the*

Pages In a Book and *It Doesn't Cost Anything to Dream*. Featured with them on the comedy side is Betty Bruce. She mugs and milks the squeezings out of the scant material tossed her way and gets one big chant moment with a *Birds and the Bees* number in which she is lectured on the niceties of sex. Her terping is better than ever. Noah Beery is sufficiently malevolent as a musical comedy caricature of Boss Tweed, and Maurice Burke makes a likeable Tom Nash.

But aside from a huge and uniformly good cast, the charm of *Park* stems from its color and movement. Helen Tamiris is responsible for much of this. Her dance designs pack imagination and character. The skating ballet which backgrounds the *Currier and Ives* song is a knockout, and there are runs-up in the *Maypole Dance* and a corking finale.

All in all, there is not much to carp about in *Park*. It's slick to look at and to hear. Mike Todd has chalked up another hit.

Bob Francis.

THE TEMPEST

(Continued from opposite page)

that *Tempest* emerges as somewhat worn-out museum piece. There seems to be little for anybody to get their teeth into—except Arnold Moss and Canada Lee. And after all, they can't carry a whole evening.

Bob Francis.

Burlesque Notes

By Uno

INA LORRAINE has shifted from six weeks at the Cinderella to the Rainbow Inn here, January 19 . . . MAC DENNISON and Palmer Cote booked by Charles H. Allen for an overseas USO show . . . JACK (CHECK) HAYES and Mary Miller wound up 32 weeks at the Rivoli, Seattle, and opened at the Polles, Los Angeles, January 12 . . . ARTHUR CLAMAGES' Avenue, Detroit, and Charlie Fox's Empress, Milwaukee, are the only two out of seven houses on the Empire Circuit that started the season that still remain open. The other five were Capitol, Toledo; Gayety, Akron; Grand, Canton; Grand, Youngstown, and Fox, Indianapolis . . . ABE GORE, who closed after 19 weeks on the Empire Circuit, is working club dates in Philadelphia . . . CHET ATLANT, stock tenor at the Hudson, Union City, N. J., left January 20 to return to a war plant and was replaced the following day by Ben Hamilton . . . DUKE JENKINS, singer and dancer, a recent discharge from the army, debuted in burly last week at the Hudson, Union City, N. J.

JESS MACK held over at the Club Savoy, formerly Slapsie Maxie's, San Francisco, where he has been producing the last 15 months . . . Current principals at that spot include Noel Toy, Tatar, Sid Green, Joe Oakie, Jerry Harper, Sid Crockett, Jan Caferra, the McKays and Six Rayburn Girls. Don Ferrara conducts the ork . . . THE SUMMERVILLES, James (MacNamara), Tony and Joe, known as the Ohio Trio, instrumentalists, opened last week at the Biltmore, Baltimore . . . ED EDMONSON, former burly show manager, is now handling an ork due to open February 7 at the Paramount, New York . . . BARTLEY COYLE, last season property man at the Hudson, Union City, N. J., is now at Ziegfeld's for Billy Rose's *Seven Lively Arts* . . . HIRST unit featuring Trudine and George Murray closed January 27 at the Globe, Boston, with Murray, Lew Denny, Aileen Hubert and Maxine Miller reopening in a new unit at the Howard, Boston, February 9, and Sammy Speers moving to the Midwest Circuit . . . JOE YOUNG, ex-burly comic, is now with *Laughing Room Only* at the Winter Garden.

"Slip-In" Idea New Gimmick To Steal Moods

(Continued from page 6)
cause NBC then brings in *Fibber McGee and Molly* and Bob Hope, the two strongest half-hours in radio.

8:30 p.m. Wednesday Hole

CBS has a hole at 8:30, Wednesday, when *Dr. Christian* follows Jack Carson. It's said that putting a top comedy seg into the slot would build a mood that would be carried along and hold over for Frank Sinatra at 9. The Sinatra show isn't doing as well as some think it should against Eddie Cantor on NBC and the trade says that building a mood from 8 to 9 would help. Of course, all the webs could take advantage of the situation here.

On Friday night, NBC could build a sequence, says the trade, if it replaced *Waltz Time* which, at 9, is sandwiched in between *Duffy's Tavern* and *People Are Funny*. Listeners, it is felt, sometimes move over to CBS to catch *It Pays To Be Ignorant*. But at 9:30 CBS hasn't been playing it too smart, it's said, by airing *That Brewster Boy* and following it with the Moore-Durante show. If Columbia puts in a variety show to replace the Brewster seg, which drops out next month, it's said the web would hold onto listeners who otherwise go to NBC's *People Are Funny* and in so doing build the Moore-Durante rating even higher than it is today. In both slots, Mutual and Blue have a chance to grab some listeners.

Idea Isn't Only Requirement

Of course, all producers, agency men and web execs point out that the slip-in mood idea is not a cure-all. Even in some of the cases cited above, shows that don't conform to the mood have higher ratings than those that do. The prerequisite for all programing is good shows. As all radio men know, it makes no difference how well the time is chosen, the ultimate test of a radio program is its appeal to the listener. Smart programing is a combination of all factors, but quality is the most important.

For program managers to put thru the ideas they contemplate on "slip-ins" will be a difficult job. The biggest drawback is the fact that some of the shows that would have to be yanked currently enjoy high ratings and their sponsors' approval. If programs were dropped, there would be the usual tussle involving agency, sponsor and web over the type of the new airer. Consequently, says the trade, the idea looks very good on paper, but putting it into action will be a long involved process covering a period of months, perhaps years. But no matter how long it takes, according to leading production men, the eventual result will be scientific programing conforming to the most recent research discoveries.

ROUTES

(Continued from page 29)

Morris, Doug (Arena) New Haven, Conn., 24-Feb. 1.
Morrison, Rus (Bismarck) Chi, h.
Munro & Adams (Henry Grady) Atlanta, h.

Nadine (Zimmerman's) NYC, re.
Nancy & Michael (Plaza) NYC, h.
Nazarro, Cliff (Capitol) Washington, t.
Neal, Nora (Stevens) Chi, h.
Nelson, Art (Bismarck) Chi, h.
Nelson, Lou (Brown Derby) Chi, nc.
Nilsen, Al (Bismarck) Chi, h.
North, June (Woodward) NYC, h.
Nygard, Gloria (El Cortez) Reno, Nev., h.

O'Hagens, The (Majestic) Paterson, N. J., t.
Oldfield, Emmett (Carman) Phila, t.
Overman, Wally (Night Club) Bay City, Mich.

Palmer, Betty (Village Barn) NYC, nc.
Parker, Jean (State) NYC, t.
Parker, Ray, & Porthold (Blackhawk) Chi, re.
Paxton (Glass Hat) NYC, h.
Paulens, The (Bismarck) Chi, h.
Petrie, Jane (Biltmore) NYC, h.
Plant, Mark (State) NYC, t.
Price, George (Beachcomber) Miami, nc.
Princess & Willie Hawaiians (Hoffman) South Bend, Ind., h.
Pryor, Ruth (Edgewater Beach) Chi, h.

Raeburn, Bruce (No. 1 Fifth Ave.) NYC, nc.
Raffa, Andy (Casablanca) NYC, nc.
Raft, Tommy (Brown Derby) Chi, nc.
Ray, Mildred, Models (Glenn Rendezvous) Newport, Ky., nc.
Raye, Nan (Riverside) Milwaukee, t.
Raysor, Ray (Belvidere) Springfield, Ill., nc.
Regan, Paul (Chicago) Chi, t.
Regan, Phil (Oriental) Chi, t.
Reis Bros. (5100 Club) Chi, nc.
Rice, Andy, Jr. (Primrose) Newport, Ky., nc.

Magic

By Bill Sachs

VANTINE AND CAZAN are current headliners at Club Stevadora, downtown Detroit spot. . . G. RAY TERRELL moves from the Empire Room of the Palmer House, Chicago, to the Normandy Roof of the Mount Royal Hotel, Montreal, February 5. He begins his swing of the Statler Hotel chain at the Detroit Statler February 26. . . MYSTERIOUS HOWARD posts from Houston under date of January 20: "Houston is very magic-minded these days. Blackstone has just finished a week's engagement at Music Hall Auditorium to packed houses at each performance. Dante comes into the Metropolitan January 25 for a week's stand. Blackstone is becoming Texas-minded. In Wichita Falls he was presented with a pair of boots; in Fort Worth he got the belt and buckle, and Houston gave him a 10-gallon hat. In San Antonio he'll probably get the saddle, and in El Paso, maybe, the horse. He is really taking it seriously, too." . . . GREAT JAXON, vent, closed a fortnight's stand January 28 at the Rayott Club, Niagara Falls, Ont., to entertain the wounded soldiers at Convalescent Hospital No. 7, A.C.H., R.C.A.F., Oakes Division. . . LEN O. GUNN, West Coast magus, scribbles from New York: "Arrived recently in New York after a year in the Southwest Pacific for USO and went out immediately for a tour of hospitals in the South. Took a three-weeks' vacation in Memphis, New Orleans and Hattiesburg, Miss., with my daughter and got back to New York January 15. Taking shots to go overseas again on another six-month trek. Saw J. J. Crawford in Nashville and Lester Lake in Norfolk. Ran across a soldier in a hospital in Asheville, N. C., who spent a half an hour with me in a foxhole in New Guinea a year ago." . . . KIRK ALLEN, the "Man With the Miracle Mind," now a Special Service officer in New Guinea, writes under recent date: "In New Guinea, before a large audience of natives, I recently saw one of the finest demonstrations of card and cigarette magic it has ever been my privilege to witness. The artist—and I do mean artist—was Prince Mendez, now Sgt. John Mendez, a member of the cast of *This Is the Army*. To say he had the Papuans stupefied is putting it mildly, but it's no more than he's doing to the G.I.'s. They love him. Hope we can get more like him out here."

Rice, Sunny (Strand) NYC, t.
Richey, Jean (Earl Carroll's) Hollywood, Calif., t, re.
Richman, Harry (Copacabana) Miami Beach, Fla., nc.
Ritz Bros. (Latin Quarter) Chi, nc.
Rivera, Marquita (Oetjen's) Brooklyn, nc.
Roberts, Dixie (Copacabana) NYC, nc.
Robinson, Al (St. Regis) NYC, h.
Rochelle & Beebe (Chicago) Chi, t.
Rojas, Fernando (La Conga) NYC, nc.
Roland Twins (Copacabana) NYC, nc.
Rollini, Adrian (Bradford) Boston, h.
Rossillano, Mila (Tops in Taps) Rockford, Ill., nc.
Ruton's Dogs (Capitol) Binghamton, N. Y., t. (Hipp) Pottsville, Pa., 5-7, t; (Penn) Wilkes-Barre 8-10, t.

Sampson, Deryck (Downbeat) NYC, nc.
Sebastian, Marc (Club VIII) NYC, nc.
Sharon, Nita (Esquire) Norfolk, Va., nc.
Shay, Dorothy (St. Regis) NYC, h.
Shirley, Lynn (Glenn Rendezvous) Newport, Ky., nc.
Simpson, Carl & Faith (Sherman) Chi, h.
Smith, Canfield (Center) Norfolk, Va., t.
Star Lighters (Carman) Phila, t.
Stark, Gloria (Chicago) Chi, t.
Steele, Paul (Oriental) Chi, t.
Step Bros., Four (Palace) Columbus, O., t.
Sterlings, The (McVan's) Buffalo, nc.
Stothard, Iris (Bismarck) Chi, h.
Sumner, Helen (Ivanhoe) Chi, re.
Sunny, Leo (Shawnee) Springfield, O., h.
Susana, Senorita (Zaragoza) San Antonio, nc.

Talla (Bismarck) Chi, h.
Tato & Martha (Leon & Eddie's) NYC, nc.
Taylor, Peggy, Trio (Capitol) Washington, t.
Thomas, Jimmy (Pennsylvania) West Palm Beach, Fla., h.
Thompson, Johnny (Leon & Eddie's) NYC, nc.
Thornton, Hal (Brown Derby) Washington, cl.

Vallett, Ted & Flo (Earle) Phila, t.
Van, Gloria (5100 Club) Chi, nc.
Van Cott, Jeanne (O'Connor's) Albany, N. Y., re.
Victor, Leon (La Martinique) NYC, nc.

Waller, Jack (Lookout House) Covington, Ky., nc.
Walsh, Sammy (Copacabana) Miami Beach, nc.
Ward, Michael (Biltmore) NYC, h.
Ward, Will (Oetjen's) Brooklyn, nc.
Warren, Annette (Carter) Cleveland, nc.
Wayne, Cholly (Normandie Room) Cleveland, nc.
Welles, Three (Fox) Atlanta, t.
Williamson, Bob (Oriental) Chi, t.

Lea, Porter To Meet On FCC Act Revamp

(Continued from page 5)

er's hand would be forced, but most of the industry's liaison men here are reluctant to use such a drastic method for fear of its effect on the Montana senator.

The industry basically is seeking and would like legislation providing three things:

First, a sharply written law that would prevent the FCC from interfering with the "business practices" of outlets.

Second, legislation that would prevent the FCC from interfering with programing.

Third, a clearly defined section on "procedure and appeal."

This is the program that the industry would like to see passed at the current session of Congress. It is a program that would take many of the headaches out of the business for station operators.

Other Industry Wants

There are many other things that the industry would like defined in law—network regulation rights of the FCC, newspaper ownership, monopoly definition, etc. However, it would gladly forego argument on these points if it could be assured of legislation clearly defining license procedure and appeal, and removing the FCC, once and for all, from interfering with business practices and programing.

The *Billboard*, canvassing the outlook among Congressmen and radio men here, whose job it is to watch developments on the Hill, finds that, as of this moment, the chances are good that legislation on "procedure and appeal" will be written into the law during the 79th Session if anything is done on radio legislation. While the FCC can argue, under the "public interest and necessity" phrase of the act, that it has the right, even duty, to keep a sharp eye on practice and programs, it can hardly argue the right of applicants to know the manner of procedure and appeal from FCC rulings. Clarification of this section, many feel, would be a victory for the industry and the "Little Guy" who comes to the Commission for a license. Some here believe that Porter might go along if an acceptable compromise can be worked out on this problem.

Whether or not it is the temper of this Congress to curtail the FCC's powers on such questions as its "monopoly" ruling, "censorship" and other broad policies, is a debatable question. Some here believe that it may be ready to tackle such a problem after the war legislation is cleared but others, maintaining that the New Deal regulatory philosophy still predominates, are reluctant to force a test of the issue, particularly after the debacle experienced with the Wheeler-White Bill last year.

From the sentiment here this week it appeared a good bet that the "procedure" sections of the Wheeler-White measure will be revived—Senator White is reported eager to put such a measure in—and that the "policy" sections will be dropped. This would be an acceptable compromise to many if they were assured that broader questions will be considered shortly. Many fear, however, that if an FCC bill is pushed thru and if it is only half a loaf, that no new legislation will come up again for years.

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Jukes Popularity Thwarts Taxes

Wasn't Kidding!

FORT WORTH Jan. 27.—When pretty red-haired Melba Branson, 19, was being brought from Laredo, Tex., to Fort Worth to face a charge of kidnapping a three-weeks-old baby, kind detectives asked her what records she wanted played at a juke box in Waco where they had lunch.

She pointed them out on the dial. They were: *I'm in a Jam* and *Don't Fence Me In*.

Mass. Judge Okays Sunday Juke Music

SPRINGFIELD, Mass., Jan. 27.—Louis W. Peterson, doing business at the Blue Eagle restaurant, was found not guilty on a charge of operating a juke box on Sunday without a license, in a delayed decision handed down by Chief Justice John P. Higgins, who heard the case at the September criminal sitting of Superior Court.

The case was submitted to Judge Higgins on an agreed statement of facts by District Attorney Charles R. Alberti for the Commonwealth and Attorney James H. Mulcare for the defendant, and then was taken under advisement by the court.

The charge against Peterson was that he had permitted public entertainment on the Lord's Day, "the same not being a concert of sacred music, nor a free open-air concert, and not licensed under Section 4 of Chapter 136 of the General Laws."

Operators have challenged the constitutionality of the law upon which the charges against Peterson were based, and had planned, to carry the case to the Supreme Court as a test case, if the decision had been against Peterson.

The original complaint was brought by the Crime Prevention Bureau of the local Police Department.

Ariz. Delinquency Goes on Skids as TA Canteens Open

PHOENIX, Ariz., Jan. 27.—Teen-Canteens, to serve as central meeting and entertainment places for young people, are being opened in Arizona's larger cities as a move to decrease the juvenile delinquency problem.

In Phoenix, four large rooms in a downtown building have been leased by the Community Activity Board, which will supervise the activities. To be opened in two weeks, the "Drop-In" will operate for the teen-agers on the same order as canteens for servicemen. A juke box will provide music for dancing. A snack bar and lounge will be furnished.

Bowling, ping-pong, pool and dancing, with music provided by a juke box, are featured at the canteen in Douglas, and an executive committee directs the activities. Carrying the name Teen-Canteen, a meeting place for youngsters in Tucson has been operating successfully for several months.

Bard Music Buys Big L. A. Juke Route

LOS ANGELES, Jan. 27.—Bob Bard, of Bard Music Company, has stepped up his rating in the music machine business to one of the "Big 3" in this locality.

Bard recently purchased the route of Harry Greenberg. The deal includes the music set-up in all of the Simon's Drive-Ins in the city. With this route added to his other holdings, Bard is now rated in the industry as within a triple mark of the top.

Deal for the Greenberg route was handled thru Fred Gaunt, of General Music Company.

Balto Ops Say Music Mch. Biz Most Profitable

BALTIMORE, Jan. 27.—Local operators of general coin machine business report their music box business is the most profitable phase of their operations. One reason for this is that they are now able to get more records, as well as a greater selection, to meet their locations' demands.

The man-power situation, especially in regard to mechanics, is becoming more of a headache. Adding to the maintenance problem is the difficulty in obtaining parts but they are becoming scarcer than ever before.

Fortunately, the majority of ops still in business are good mechanics, and by pitching in and doing some of the repair work themselves, are able to keep their spots serviced.

Benj. Disk Changer Patent Rights Taken By Wincharger Corp.

ST. LOUIS, Mo., Jan. 27.—The Wincharger Corporation, a manufacturing firm here, has purchased patent rights for the Benjamin automatic record changer for phonographs. R. F. Weinig, vice-president of the corporation, announced that the patent rights have recently been secured.

The record changer patent covers the drop type mechanism which also mixes 10-inch and 12-inch records without requiring any adjustment. The mechanism handles either size of disk record singly or will mix and handle box sizes of records interchangeably according to the inventor. The manufacturing firm here expects to cut the cost on this type of changer considerably, for the post-war market which is expected to prove very popular on home juke boxes. In the past, this type of record changer has been rather expensive, which is said to have prevented its wide use in juke boxes for homes. The manufacturer expects to exploit its full use as soon as civilian radio and phonograph sets can be made again.

Cal. Teen-Age Club On Grand Scale To Represent \$12,000

HAWTHORNE, Calif., Jan. 27.—Ground has been broken here for the city's \$12,000 teen-age clubhouse. Student body of Leuzinger High School and other groups are financing the project thru the Co-Ordinating Council, headed by E. Gilbert Laven, chairman. Building will cover 10,000 square feet.

Students who aided in demolishing former army barracks to provide lumber for the teen-age clubhouse will help construct the building under direction of Lawrence Nunnink, builder, and Jesse Yocum, Leuzinger, shop instructor.

Decca's Sales in '44 Hit \$13,500,000 Mark

NEW YORK, Jan. 27.—Sales of Decca Records, Inc., for 1944 were the largest in the company's history. They are estimated between \$13,500,000 and \$14,500,000, compared with \$11,300,000 in 1943.

The man-power shortage is still haunting the company, which reported last year that while the firm has shown continuous sales increases for some time, it could practically double its production of phonograph records if it were not for the labor problem. Materials, principally shellac are now available in sufficient amounts for greatly increased output.

The *Wall Street Journal* recently printed the following report on the company's earnings:

"Increased sales are not expected to find a corresponding reflection in earnings since Decca is in the top profits bracket. While net income for the nine months ended September 30, 1944, rose to \$1.91 a share, from \$1.75 in the like 1943 period and \$1.43 in 1942, earnings for the full year may closely approximate the \$2.66 for 1943 (earnings for 1942 were \$2.08 a share). Dividends paid last year of \$1.50 a share (30 cents quarterly plus a 30 cents year-end extra) topped the 1943 distribution by 10 cents (25 cents quarterly plus a 40 cents year-end extra). The company's capital stock consists of 388,325 common shares and, at the 1943 fiscal year-end working capital had risen to \$1,440,086 and earned surplus to \$1,537,695."

AMERICAN FOLK TUNES

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By Nat Green

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Folk Artist Fortitude

It takes real fortitude to carry on when you've been confined to bed for several months and know you'll have to stay put a while longer, but that's what Larry Gondringer is doing. He's been abed with a spinal injury since last fall when he was in an accident at a Hastings (Neb.) packing plant. His band of Prairie Swingsters carry on with the usual dances in the city and neighboring Nebraska towns. Despite his suffering, he carries on his work by mail and has turned out some of his best folk songs while confined. One of the latest is *I'm Hittin' for the Hills of Wyoming*, written in collaboration with Charles and Nita Kinton Roos, two of Hollywood's foremost writers of American Indian, Negro and other types of folk songs. The prairie opus, arranged by Grant MacGregor, will be published soon. The Swingsters' leader also personally answers all fan mail from his half-reclining position, remarking, "Stayin' busy keeps me from thinkin' too much about myself, especially when I'm doing what I love—like writin' songs and answering letters from Station KHAS listeners."

New Spot for Starcher

After spending a few weeks in the Lone Star State, Buddy Starcher headed northeastward and landed a featured

spot on Station WXVA, Harrisonburg, Va. His act, featuring Mary Ann Estes, Dick Hart, Ted Arthur, Tex McGuire and Red Belcher, formerly of Station WJJD, Chicago, is billed "Buddy Starcher and His All-Star Round-Up." Reports indicate growing popularity of the show. Starcher is composer of *A Faded Rose—A Broken Heart* and scores of other folk songs.

Hot Shot Statistics

Gabe Ward, clarinetist and statistician for the Hoosier Hot Shots, got his pencil working when the foursome completed its 600th *National Barn Dance* broadcast recently. Gabe's summary of the Hot Shots' entertainment history to date lists 1,200 personal appearances, 750 broadcasts, 3,000,000 sales for 150 disks, 13 radio shows for a salt company, 26 for a sponsor featuring amateur contests, five full-length movies—three for Columbia, a Keystone comedy and three Soundies.

Out of the Mailbag

Susie, "th' gal from th' hills," is planning to organize a hillbilly band to play theaters and high schools. Management of WJBO in Baton Rouge, La., has asked her to get a band that could be aired over the station. She will have her own radio show. . . . The WFIL Barn Dance (See *American Folk Tune* on page 65)

No Serious Threats Loom

Plenty rumors but most of them unfounded — Mass. Sunday license repeal on

CHICAGO, Jan. 27.—The world-wide popularity of the juke box, greatly enhanced during the war, has apparently acted as a saving grace during the early weeks of the present Legislature year. At the end of the first four weeks of the new year it appeared that no serious threats of high taxation were increased or serious regulations threatened to juke boxes in any State Legislature. Recent rumors had said that a bill was in preparation for presenting to the Texas Legislature, which threatened a heavy tax, but apparently the bill had not been introduced at the time of this writing.

New Okla Measure

This meant that the only definite proposal to place a license fee on juke boxes, now in any legislative hopper, was House Bill No. 94 introduced in the Oklahoma Legislature January 15. Since Oklahoma already has on its statute books the notorious juke box grab tax, which takes a percentage of gross intake of such machines, the present proposal seems somewhat incongruous. The new proposal is very short, consists simply of two sections and is classed as an emergency bill. The real purpose of the new proposal is contained in Section 2 of the bill, which really proposes to repeal the much discussed and bitterly contested percentage tax on juke boxes. After a long court battle, the percentage tax on juke boxes was finally upheld by the State Supreme Court. If the present proposal should be enacted into law, apparently it would put an end to the present percentage license system and substitute therefore, what is recognized as a reasonable tax on the installation of juke boxes in locations.

Mass. Proposal

The Massachusetts Legislature also has a proposal to abolish certain license fees on juke boxes. This bill apparently refers to the license required to operate or play juke boxes on Sunday. The Sunday license law in the State has been a matter of contest for some time and a test case to be carried to the State Supreme Court had been planned last year.

Early this year, however, a Superior Court in Springfield, Mass., decided in favor of an operator who was bringing a test case on the Sunday license law and this apparently stopped the plan for a test in the high court as a starting point. Recent reports say that the District Attorney apparently will not appeal the case himself. The court simply found the operator not guilty of operating a juke box on Sunday without a license. That apparently seemed to settle the matter in that case. It does not change the State law, however, and still leaves the question unsettled for the State as a whole. If the present proposal in the Legislature should become law, it would probably settle the whole matter by repealing the statute or that part of it which refers to licenses on juke boxes in order to play on Sunday.

An Iowa bill, which according to the author, is designed to separate locations that sell beer from all other business including food, could be interpreted unfavorably for juke boxes by administrative order. The proposal apparently would not allow any kind of business or games in a place that sells beer. Even hotels must not have a door opening into a place that sells beer. The proposal definitely forbids the playing of games, pin-ball games and gaming devices in any place that sells beer but does not mention music or juke boxes.

However, the proposal would ban dancing in places that sell beer and some administrations might interpret this to give room for banning juke boxes because it would encourage dancing. In most localities (See *Jukes Popularity* on page 64)

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MOVIE MACHINE REVIEWS

Assembled and released by Soundies
Distributing Corporation of America, Inc.
Release date, January 23.

Program 1197

HARRY COOL, of stage and radio, sings
Sweet Lorraine, an old number which
was recently revived. Setting is an out-
doors night club, with the singer serenad-
ing a lovely Conover model. (Filmcraft.)

Injun Gal is a novelty tune featuring
MILT BRITTON AND HIS BAND, with
SUZAN CAROL handling the vocals. A
dead-pan trio, rigged out in Indian
headdresses and blankets also chants a
couple of choruses. Bandstand setting.
(B. K. Blake.)

THE ROBERT MITCHELL BOY CHOIR,
which did such a grand job with Bing
Crosby in *Goin' My Way*, sings *MacAr-
thur Is the Name*. The youngsters, in
Boy Scout uniforms, are gathered around
a campfire. Their performance is defi-
nitely top-drawer. (R. C. M. re-issue.)

Daffy Drill features the antics of LOW,
HITE AND STANLEY. Wearing soldier
hats and carrying guns, they present a
series of "drills" which would have a
professional soldier crying for a strait-
jacket. (B. K. Blake.)

THE JESTERS, a trio which sings and
plays harmonica, bass and mandolin, star
in *I Had But 50 Cents*, a novelty tune
concerning a girl with an amazing ap-
petite. They wear costumes of the '90s,
and the setting is a restaurant. (Film-
craft.)

BOBBY, THE SEAL, is starred in the
feature of the same name. With the aid
of his trainer, CHARLES DIXON, he bal-
ances balls, climbs a ladder, plays a
saxophone and dances. (B. K. Blake.)

Boogie Man is played by JOHNNY
LONG'S ORCHESTRA. One of the band-
men does the vocals, and other members
of the band are featured briefly.
(Soundies re-issue.)

THE MILLS BROTHERS sing *Cielito
Lindo*. Altho this song has a much faster
tempo than those usually chosen by this
group, they handle it in their usual fine
style. Mexican setting, with several sen-
oritas adding to the eye-appeal. (Film-
craft.)

Assembled and released by Soundies
Distributing Corporation of America, Inc.
Release date, January 30.

Program 1198

JERI SULLAVAN, who has a way with
a torchy tune, has an ideal number in
Memphis Blues. She's accompanied by a
foursome, unbilled. Setting is a run-
down saloon. (Filmcraft.)

Skyline Stamp features THE JEAN-
ETTE HACKETT GIRLS, six dancers.
They're accompanied by an all-girl quin-
tet. Setting is a terrace, with a view of
New York's skyline. (Filmcraft.)

Angels of Mercy, a salute to the nurs-
ing profession, features singer JIMMY
NEWELL. He and three other men appear
as hospitalized soldiers. The song is by
Irving Berlin and was recorded by Stan
Kenton's orchestra. (R. C. M. re-issue.)

JERRY COOPER sings *How Many
Hearts Have You Broken?*, addressing the
question to pretty JEANNE BLANCHE,
who dances. Terrace setting. (Filmcraft.)

Hillbilly fans will enjoy *I Want a Piece
of Bottom Land*, sung and played by
DENVER DARLING AND HIS TEXAS
TORNADOES. Setting is a hillside farm,
with the singer lamenting that he's tired
of living on a mountain. A feminine ec-
centric dancer appears briefly. (Film-
craft.)

Pretty Kitty Blue Eyes is played by
GEORGE PAXTON AND HIS BAND. At-
tractive ANN PARKER sings a couple of
choruses. Bandstand setting. (Filmcraft.)

EVELYN DALL, a good-looking blonde,

sings about *Salome*, sweetheart of all the
sheiks and sailors. Setting is a swanky
night club. (Soundies re-issue.)

Honey Chile is played by LOUIS JOR-
DAN AND HIS TYMPANY FIVE, with
Jordan carrying the vocals. Bandstand
setting, with a dancer who appears in
silhouette only. (Adams.)

JUKES POPULARITY

(Continued from page 63)

tions selling beer, the Federal Cabaret
Tax seems to exclude dancing as a reg-
ular feature, but in interpreting regula-
tions on places that sell beer or liquor,
sometimes an extreme view of the law is
taken by enforcement officials. For that
reason, the Iowa proposal will be watched
with some concern by the coin machine
trade.

FOLK RECORD REVIEWS

(Continued from page 21)

HAPPY PERRYMAN (Okeh)

Jealous Heart—FT; V.
Farther and Farther Apart—FT; V.

Striking a sad note in his voice and
with the sustained fiddle harmonies ac-
centing the sob effects, Happy Perryman
is not so happy as he sings *Jealous
Heart* and *Farther and Farther Apart*.
Apart from the lively beats maintained
by his string combo, it's mountain mus-
ic provided by his Happy-Go-Lucky
Mountaineers, but sorely lacking in jug,
comb and perhaps a washboard to
heighten the outdoor atmosphere. In
Jealous Heart, Happy complains of his
aching heart. For Fred Rose's *Farther
and Farther Apart*, it's a sad story of a
romance that has ended.

**SONNY BOY WILLIAMSON
(Bluebird)**

Win the War Blues—FT; V.
Check Up on My Baby Blues—FT; V.

The excited blues shouting and rant-
ing of Sonny Boy Williamson for his own
songs are right in the race blues regis-
ter. With the harmonica heated, plus
piano, guitar and traps, the spinning is
smoky all the way. *Win the War Blues*
is a slow blues with Sonny Boy playing
up the heroics as he shouts out that he
aims to do Hitler and Tojo no good.
Check Up on My Baby Blues, with the
tempo stepped up, finds Sonny Boy
striking a contrasting note as he com-
plains the need for a furlough to check
up on his "baby" since he's been away
winning this war.

POP RECORD REVIEWS

(Continued from page 21)

**BING CROSBY-ANDREWS
SISTERS (Decca)**

Ac-Cent-Tchu-Ate the Positive—FT; V.
There's a Fellow Waiting in Poughkeepsie—
FT; V.

Bing Crosby and the Andrews Sisters
must have made this doublet either on
the run or as an afterthought. What
makes it all the more disappointing is
the fact that both songs are from the
Groaner's own movie starter, *Here Come
the Waves*. Neither Bing nor the gals,
and both share equally in the spinning,
provide any attraction in their matter-
of-factly singing of *Ac-Cent-Tchu-Ate
the Positive*. Sing only the chorus, with
tempo change to contrast each of the
stanzas. There is even less enthusiasm
displayed in their dittying for a trite
There's a Fellow Waiting in Poughkeepsie,
for which Bing adds the refrain about
a wave waiting in Biloxi. Vic Schoen
is on the instrumental end, with the
playing of the band just as listless as
the singing.

Ops will have to depend on the strength
of the names to create interest in this disk.

COUNT BASIE (Columbia)

I Didn't Know About You—FT; VC.
Red Bank Boogie—FT.

For his first record since the ban,
Count Basie crashes thru with two top-
ranking sides. For the musical meat,
it is all packed into his own, with Buck
Clayton, *Red Bank Boogie*. In paying
tribute to his Jersey home town, the
Count has fashioned a blues strain with
which to massage the ivories in his own
exciting manner. Carries the entire side,
taking it eight to the bar in stretches,
and entirely in the tempo de jump.
Mated side makes for nice contrast, cut-
ting Duke Ellington's blues ballad,
I Didn't Know About You, with Thelma
Carpenter creating the exacting vocal
mood for Bob Russell's lyrics.

Music ops can count on both of these Count
Basie sides to sell.

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WURLITZER 750s AT \$600.00

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All on Location. Pre-War Equipment.
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12 Rock-Ola COMMANDOS
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5 Rock-Ola Playmasters
1 Wurlitzer #600
46 Rock-Ola Wall and Bar Boxes.
8 Rock-Ola Speakers
Records—Plenty of Parts

\$13,500.00

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FOR SALE

WURLITZER MUSIC MACHINES

Model	Each
5 600 KEYBOARDS	\$420.00
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6 BAR BOXES, WURL.	22.00

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FOR OVER FIFTY YEARS
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TOP MUSIC MECHANIC

on Wurlitzers. Amplifier and remote experience
absolutely necessary. Must be draft exempt.
Over 45 preferred.

TOP WAGES TO GOOD MAN.

CLICK AMUSEMENTS

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WILL PAY 8¢ EACH

For Used Juke Box Records. Write us
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NEW POLISH RECORDS

Victor, 65c; #80 Tubes, 70c; 6L6G, \$1.95;
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RECORDS

JUKE BOX OPERATORS, ATTENTION!

We carry one of the largest stocks of all make records in the U. S. A. You pay us list prices for records but you get the records when you want them most. Order by wire, phone or letter today. Below are a few of our best sellers. Place number of records desired in box before selection. We ship C. O. D. express insured. All orders filled same day received.

- DON'T YOU KNOW I CARE?
- I DON'T WANT TO LOVE YOU
- RHUMBA CARDI
- DON'T FENCE ME IN
- RUM AND COCA-COLA (New Supply Arrived; First Come, First Served)
- BEGIN THE BEGUINE; INDIAN LOVE CALL
- THINGS AIN'T WHAT THEY USED TO BE
- THE LAST LETTER
- SONG OF THE WANDERER; AFTER HOURS
- MY MELANCHOLY BABY; STAR DUST
- SOUTHERN FRIED; REDSKIN RHUMBA
- COUNTRY BOY
- LOVE HAS COME MY WAY; YOU SHOULD BE SATISFIED
- I WONDER
- I'M LOST
- IF YOU WANT TO SHARE YOUR LOVE; 99 BLUES
- MORE AND MORE
- NOW I KNOW
- I DIDN'T KNOW ABOUT YOU
- YOU'LL BE SORRY
- RIGHT AS THE RAIN
- THIS HEART OF MINE; THE LOVE I LONG FOR
- SATURDAY NIGHT
- LET'S TAKE THE LONG WAY HOME
- WHAT AM I HERE FOR?; I DON'T MIND
- HAMP'S RING DEM BELLS
- CROSS YOUR HEART
- ARMY AIR CORPS; MARINE'S HYMN
- I CAN'T TELL YOU WHY I LOVE YOU, BUT I DO
- ACCENTUATE THE POSITIVE
- MEDLEY OF SERVICE SONGS
- MARCHES
- AFTER YOU'VE GONE; BUGLE CALL
- RAG
- DORSEY'S WHO; DIPSY DOODLE
- HONEYSUCKLE ROSE; THE ALL STAR BLUES
- MOONGLOW; MY BLUE HEAVEN
- BLUE SKIES
- SMOKE GETS IN YOUR EYES
- RAINCHECK
- NO FRIENDS BLUES
- I'M GOING TO START A RACKET
- HELP ME
- SHE'S FUNNY THAT WAY
- LITTLE BO PEEP HAS LOST HER JEEP; PASS THE BISCUITS, MIRANDY
- GOOD FOR NOTHIN' JOE; HAUNTED
- YOU BELONG TO MY HEART
- I LEARNED A LESSON I'LL NEVER FORGET
- I LOVE HER JUST THE SAME
- STRANGE MUSIC
- MAGIC IS THE MOONLIGHT
- EVERY MAN FOR HIMSELF
- TEND TO YOUR KNITTIN'
- A HAPPY ROVIN' COWBOY; DOWN ON THE LEEVE
- THE SKATER'S WALTZ
- JUST ONE OF THOSE THINGS
- I DREAM OF YOU
- CONFESSIN'
- ALWAYS
- LET ME LOVE YOU TONIGHT
- EVALINA
- HELPLESS
- NIGHT AND DAY
- THERE GOES THAT SONG AGAIN
- I'M BEGINNING TO SEE THE LIGHT
- EAST OF THE SUN; BETWEEN THE DEVIL AND THE DEEP BLUE SEA
- OVER THE RAINBOW; COLE HEAT
- GOTTA LOTTA WOLF IN YOUR HEART

List your other selections on a separate sheet.

COLUMBIA MUSIC STORE

53 Clinton Ave. South
Rochester 4, New York

Andrews' Rum & Coca-Cola Gets Big Play, Ops Say

BIRMINGHAM, Jan. 27.—Andrews Sisters' disk, *Rum and Coca-Cola*, was the hottest number on local juke last week.

The catchy tune with the million-dollar commercial angle topped the lists of the four local juke disk vendors, and ops of juke boxes report it's the most popular disk to hit town in ages. Proof: It nosed out *The Trolley Song*, written by the home-town composer Hugh Martin Jr., now a private first class in the infantry in a replacement center at one embarkation point. *Trolley* was the No. 1 juke tune for six consecutive weeks.

Shoving the *Coke* disk for top spot were Bing Crosby's *Don't Fence Me In*, Johnny Mercer's *Ac-Cent-Tchu-Ate the Positive*, Tommy Dorsey's *I Dream of You*, the Ink Spots' *Into Each Life Some Rain Must Fall* and *There Goes That Song Again*, disked by Sammy Kaye.

AMERICAN FOLK TUNE

(Continued from page 63)

in Town Hall, Philadelphia, is packing them in Saturday nights. Features are Jesse Rogers and the Sleepy Hollow Gang. . . . Fleetwood Jack and His Nevada Ranch Gang is keeping busy in Pennsylvania. . . . Mac McGuire and his harmony ranger are working nightly in New Jersey. He has two early-morning programs on WCAU. . . . Ed Hiler, the Texas Ranger, in Philly with Muzak, supplying industrial plants, hotels, etc., with wired music. He'll have a Western unit out this season under canvas. . . . Jack Howard's *Blue Ranger* song is clicking nicely, according to reports. . . . Uncle Jack and Cousin Lou are in Reading, Pa. . . . Cousin Lee and his gang are at WDEL. . . . Bill Wesley is awaiting induction, having already been accepted for military service. His programs will continue via transcription on XEG, South of the Border station. His latest tunes are *Did You See My Daddy Over There?*, published by Peer, and *I Met You Too Late*, a Bob Smith publication.

Tunester Tattle

Claude Casey is using *A Rollin' Stone*, by Gordon Sizemore and Lew Mel, and published by Barnhart Music over WBT, Charlotte, N. C., and on the *Carolina Caravan*, CBS program. . . . Pearl Clark, Roy Wallace and Jesse Ellison have penned a tune, *Pray for Me*.

Disk Notes

When Tex Ritter turned attention to the more fo'orn types of American folk tunes, the old Texas cowhand added a host of followers to his lengthy fan list. January 13 and 20 his *Jealous Heart* held first place on Eddie, the Hired Hand's all-request *Hillbilly Hit Parade*, KLS, Oakland, Calif. The coveted Saturday 11 a.m. (PWT) spot is determined by the past week's total requests, per song, on the Hired Hand's 1 p.m. programs, Monday thru Saturday, same station. Ritter's *New Moon Over My Shoulder* is climbing steadily on KLS, KROW, KYA and other Coast stations. The Hired Hand avers that if the Jim Boyd vocal of Tex Owens' *Cattle Call*, backed by the Lightcrust Doughboys' music, were not the theme song it would take first place often. Fans write that they cannot hear enough of it!

Ray Wade's new Peerless disk, *Little Arkansas Sweetheart*, written by Wade and Ike Cargill, is climbing steadily. There's an acute scarcity of the disk that held first place so long, Bill Boyd and His Cowboy Ramblers' *Under the Double Eagle*; it seems the jockey at KLS broke the last one there, and in other stations they've worn thin. The Cowboy Ramblers' *New Spanish Two-Step* is staging another comeback, while *My Birmingham Rose* and *Tumbleweed Trail*, both with vocals by Bill, remain perennial favorites with Pacific Coast fans.

RECORD DISCS

For 61, 71 and all other Wurlitzer Counter Models, reconditioned. I will make your old discs the same dimensions as when new and guarantee them to give satisfaction. Price \$7.50 for set of 12, or \$6.00 a set in lots 5.

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3208 Jackson St. AMARILLO, TEXAS

Preferred by Coin Phonograph Operators Everywhere

Both the Standard Elliptical and Permo Rounds available at your Decca, RCA Victor or Columbia record distributor.

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FEW VENDING BILLS PROPOSED

Md. Measure Would Repeal Present License on Machines

N. C. has two minor amendments on tap—undefined bill reported in Mass. hopper—Maryland also considering making venders subject to fair trade regulations

CHICAGO, Jan. 27.—New legislative proposals relating directly to vending machines seemed to be rather sparse during January, according to a check made yesterday. In reports of bills introduced in the various State Legislatures thus far, the Maryland Legislature seems to be giving the most attention to vending machines specifically. Vending machine legislation in Maryland has had quite a history extending over the past two or three years and the law licensing vending machines finally had a test in the State Supreme Court, which high court upheld the licensing statute.

In other States, legislative proposals relating directly to vending machines, include two minor amendments proposed in North Carolina to the usual general revenue bill of that State. One of these proposals would exempt candy vending machines from the regular State vending machine tax if the candy sold contains at least 50 per cent peanuts. Another vending machine amendment in the North Carolina proposal strikes out a requirement to put serial number of licenses on new applications to operate soft drink and cigarette vending machines.

A report of a new bill recently introduced in the Massachusetts Legislature is not clear as to what type of vending machines are meant, awaiting a copy of the bill itself. The title of the bill simply proposes to tax "certain slot machines and vending machines, except certain vending machines in use in the Commonwealth."

Maryland Proposals

Vending machine legislation in the Maryland Legislature is important because one proposal would repeal the present State license fee on venders. The present State license fee on vending machines is understood to have been sponsored by retail organizations in the State and to have had their strongly organized backing. The vending machine trade has opposed the present State tax and carried a test case thru to the State Supreme Court only to have a decision upholding the tax. The present proposal would repeal the State tax on vending machines.

A second proposal in the Maryland Legislature may eventually become more important to the vending machine trade. The new proposal simply adds vending machines to the State Fair Trade Law, thus bringing the sale of commodities thru vending machines under the State statute which relates to retail sales of various kinds. This would apparently

Proposed Md. Fair Trade Act

An Act to repeal and re-enact, with amendments, Section 103 of Article 83 of the Annotated Code of Maryland (1939 Edition), title "Sales and Notices," sub-title "Fair Trade Act," relating to contracts relating to sale of commodities from vending equipment.

Section 1. Be it enacted by the General Assembly of Maryland, That Section 103 of Article 83 of the Annotated Code of Maryland (1939 Edition), title "Sales and Notices," sub-title "Fair Trade Act," be and it is hereby repealed and re-enacted, with amendments, to read as follows:

103. No contract relating to the sale or resale of a commodity which bears, or the label or container of which bears or the vending equipment from which a commodity is sold to consumer bears, the trade-mark, brand or name of the producer or distributor of such commodity and which commodity is in free and open competition with commodities of the same general class produced or distributed by others shall be deemed in violation of any law of the State of Maryland by reason of any of the following provisions which may be contained in such contract:

(A) That the buyer will not re-sell such commodity at less than the minimum price stipulated by the seller.

(B) That the buyer will require of any dealer to whom he may re-sell such commodity an agreement that he will not in turn re-sell at less than the minimum price stipulated by the seller.

(C) That the seller will not sell such commodity:

(1) To any wholesaler, unless such wholesaler will agree not to re-sell the same to any retailer unless the retailer will in turn agree not to re-sell the same except to consumers for use and at not less than the stipulated minimum price and such wholesaler will likewise agree not to re-sell the same to any other wholesaler unless such other wholesaler will make the same agreement with any wholesaler or retailer to whom he may re-sell; or

(2) To any retailer, unless the retailer will agree not to re-sell the same except to consumers for use at not less than the stipulated minimum price.

Sec. 2. And be it further enacted, That this Act shall take effect June 1, 1945.

bring vending machines under the same fair trade regulations in the State which affect retail stores in general and in handling the same products sold thru vending machines. It may assume greater interest if it should become a law.

Because of the unusual interest of this fair trade proposal, it is reprinted in full below:

Bottlers Group Plans Training Courses at 3 Technical Schools

CHICAGO, Jan. 27.—The American Bottlers of Carbonated Beverages Association is taking a forward view toward developing its industry trade members after the war. Training courses in the major phases of soft drinks and opera- (See BOTTLEERS GROUP on opp. page)

Northwestern



Time and time again Northwestern bulk venders have proved their worth as steady, dependable money-makers under any and all conditions. That's why so many operators, and others interested in a permanent income, are looking forward to the time when these machines will again be available. To make sure of your postwar success, plan now to invest in Northwesterns—venders built for operating. In the meantime, keep in touch with activities through our free monthly paper The Northwesterner.

THE NORTHWESTERN CORPORATION
3 EAST ARMSTRONG STREET, MORRIS, ILLINOIS

One-Man Rationing Board Doles 'Em Out to Customers

RICHMOND, Va., Jan. 27.—A one-man rationing board, designed to serve old customers first, has been set up in a downtown restaurant here. It has OPA sanction.

Louis Melosi, co-owner of the local grill, bought himself an ordinary ledger to use in conjunction with his cigarette machine. The ledger is grouped into three divisions—A, B and C. It's better, 'tis said, to be an "A" customer, but "B's" have a chance to work themselves up. "A" customers, under the system are allowed to buy one pack a day. The "A's" are the day-in, day-out patrons. "B" patrons are the ones Melosi knows by face. They're allowed three packs a week. The "C" group consists of those who never buy in the same place twice.

Melosi, himself an inveterate smoker, always keeps an open pack handy for the not-so-fortunate "C" customers in order to provide them with a smoke pronto if the pangs get too great.

P. S.: He also has a large sign reading, "Sorry, no cigarettes today."

Leverone Re-Elected President of NCCL

CHICAGO, Jan. 27.—Nathaniel Leverone, chairman of the board of Automatic Canteen Company, was re-elected president of the National Committee for Christian Leadership at a directors' meeting in Washington.

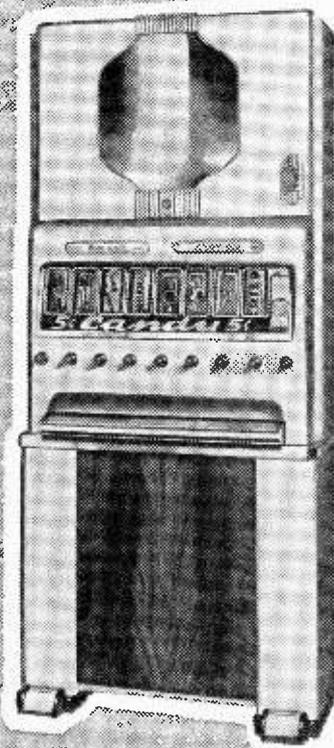
James D. Cunningham, president of the Republic Flow Meter Company and chairman of the Illinois Institute of Technology, was chosen vice-president. Laurance H. Armour, chairman of the LaSalle National Bank, was named chairman.

Leverone, who is active in civic and charitable affairs, is president of Goodwill Industries and was formerly Illinois salvage director.

OUTSTANDING

in Appearance...Quality...Performance

Univendor



Back after Victory



STONER
MFG. CORP.
AURORA, ILL.

BALL GUM SUBSTITUTE

MARBLES—GLASS—ASST. COLORS

Barrel of 50,000 \$59.50
Keg of 15,000 19.50

CHARMS, Best Grade, 15 Gross Carton,
\$13.25 Parcel Post Paid.

COIN COUNTERS, 1c or 5c Cast Aluminum,
\$1.25 Each While They Last.

WINGS, Counter Game, Rebuilt,
\$7.95 Ea.

Full cash with order—f.o.b. factory

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PHILA. 42, PA.

A Third Star Has Been Added!



DEPARTMENT OF THE NAVY
OFFICE OF THE SECRETARY
WASHINGTON

23 December 1944

Mr. H. Marshall Seeburg, President
J. P. Seeburg Corporation
1510 North Dayton Street
Chicago, Illinois

Dear Mr. Seeburg:

It is my pleasure to announce that in recognition of the continued outstanding production of the men and women of your company, the Navy Board for Production Awards at its last meeting granted Plants 1, 2, 3, and 4 of the J. P. Seeburg Corporation a third renewal of the Army-Navy "W" Award. You should receive the four new flags with three stars in the near future.

The congratulations of the Navy Department are extended to each and every man and woman of Plants 1, 2, 3, and 4 for maintaining the high production standards required first to win the award and then to receive the three stars which, in token of appreciation from the men on the fighting fronts, will be affixed to the new flags you are to fly over your plants.

This additional honor you have won indicates your determination to supply our fighting forces with the materials needed to bring the war to a successful conclusion.

Sincerely yours,

C. C. Bloch
C. C. BLOCH
Admiral, USN (Ret.)
Chairman, Navy Board for Production Awards

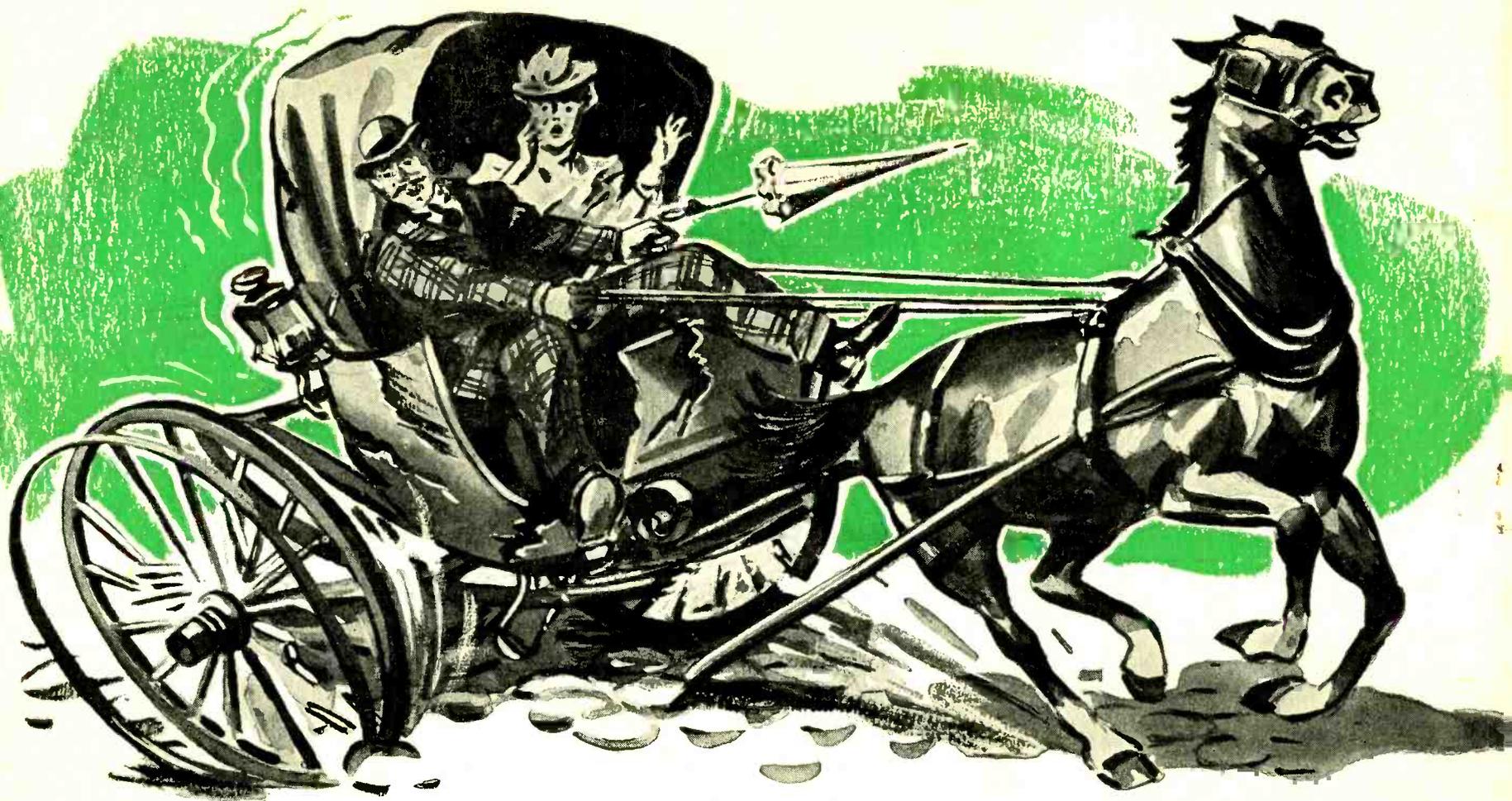
BUY WAR BONDS

Awarded to the J. P. Seeburg Corporation for outstanding production of war materials in each of its four plants

Seeburg

J. P. SEEBURG CORPORATION · CHICAGO

REMEMBER THE "ONE HOSS SHAY"



Then have your Old Models converted into **NEW MODERNIZED**

WURLITZERS

Like many present day phonographs, the one hoss shay kept going and going, until it just had to give up and quit all at one time.

You can't afford to have this happen to you, especially as no one knows when new phonographs will be available—and everyone knows that it will be a long time before there are enough new models to go around, once production starts up again.

This is why more and more operators are having their Wurlitzer Distributor convert their Wurlitzer Models 24, 500, 600, 700 and 800 into Modernized Wurlitzers with every mechanical part put in new condition,

including a new mechanical selector that will help solve servicing problems.

By giving their route a new lease on life with a model that will pay big for years to come, they will be in a strong postwar position compared to operators who didn't fortify themselves with Modernized Wurlitzers and who will find it hard to get enough new models to hold their locations. But don't wait. The supply is limited. Get the complete story from your Wurlitzer Distributor now. The Rudolph Wurlitzer* Company, North Tonawanda, New York.

**The Name That Means Music to Millions*



Awarded De Kalb Division

Awarded with Two Stars - N. Tonawanda Division

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 ★ Central Distributing Co., 2562-64 Harney St., Omaha, Neb. ★ Chicago Simplex Distributing Co., 831 South Wabash
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 Co., 726 N. Ervay St., Dallas, Texas ★ Commercial Music Co., 3300 Louisiana St., Houston, Texas ★ Commercial Music
 Co., 901 E. Houston St., San Antonio, Texas ★ Cruze Distributing Co., 105 Virginia St., Charleston, W. Va. ★ Emby
 Distributing Co., 15 E. 21st St., Baltimore Md. ★ Emby Distributing Co., 525 W. 43rd St., New York, N. Y. ★ Emby
 Distributing Co., 1518 N. Broad St., Philadelphia, Pa. ★ F.A.B. Distributing Co., 304 Ivy St., Atlanta, Ga. ★ F.A.B.
 Distributing Co., 704 Baronne St., New Orleans, La. ★ G&S Distributing Co., 650 S. First St., Louisville, Ky. ★ G&S
 Distributing Co., 1082 Union Ave., Memphis, Tenn. ★ G&S Distributing Co., 415 Fourth Ave., Nashville, Tenn. ★
 Indiana Simplex Distributing Co., 2451 N. Meridian St., Indianapolis, Ind. ★ Martin Distributing Co., 1911-17 First St.,
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 Tenth St., Des Moines, Iowa ★ Mayflower Distributing Co., 2218 University Ave., St. Paul, Minn. ★ Maynor Distributing
 Co., 823 W. Broad St., Richmond, Va. ★ Walter Pearce, Camden, N. J. ★ R.C.A. Victor Co., Ltd., 1001 Lenox St.,
 ★ Radio Corporation of America, International Division, Albany, N. Y. ★ Redd Distributing Co., 26 Brighton
 Montreal, Quebec, Canada ★ Redd Distributing Co., 1056 Broadway, Jackson, Miss. ★ Simplex Distributing Co., 713-717
 Ave., Boston, Mass. ★ Redd Distributing Co., 807 W. Capitol St., Jackson, Miss. ★ Simplex Distributing Co., 26 Brighton
 McDuff Ave., Jacksonville, Fla. ★ Smith & Fields Distributing Co., 5748 Baum Blvd., Pittsburgh, Pa. ★ Benjamin Sterling,
 Jr., Rocky Glen Park, Moasic, Pa. ★ Wolf Sales Co., Inc., 1932-4 Broadway, Denver, Col. ★ Young Distributing Co.,
 105 E. Third St., Cincinnati, Ohio ★ Young Distributing Co., 1257 W. Broad St., Columbus, Ohio.