

# The **Billboard**

JANUARY 13, 1945

25 Cents

THE WORLD'S FOREMOST AMUSEMENT WEEKLY

**GENERAL NEWS**

## **TRYOUT VS. MAIN STEM CRUX**



FRED WARING  
*181 on the Blue for this long-time fave*  
(See page 4)

**RADIO**

**C.A.B. Hows & Wherefores---  
An Audience Measurement Tab**

**RADIO**

**The Motor City's Air---  
Profile of Detroit---Part 1**

**MUSIC**

## **BEHIND THE HIT PARADE**

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**WLW Boone County  
JAMBOREE**



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PROMOTIONS, INC.

CROSLY SQ., NINTH & ELM  
CINCINNATI 2, OHIO

# Tryout Vs. Main Stem Crix Tab

## "Tell" Tickets May Protect Stem Legit

### It's Just Another Moss Try

NEW YORK, Jan. 6.—Legit tickets with a tattle-tale tinge will be used on the Stem to help solve the problem of unlawful overcharges by certain brokers. The League of New York Theaters, in collaboration with License Commissioner Paul Moss, is currently devising a ticket that will enable showgoers to return stubs to proper authorities if a person has been charged more than the lawful 75 or 50-cent broker fee. These stubs must be returned to the proper authority, probably Moss, as evidence of overcharge. The tickets will be distributed to theaters in about two weeks.

### Two-Way Blackjack

Double clamps will be hooked onto recalcitrant brokers, since the League as well as the license commissioner, will impose fines and suspensions.

The new ticket set-up was decided upon following a meeting Tuesday (2) between Mayor LaGuardia, Commissioner Moss and the board of governors of the League. Earlier in the week Moss started a volcanic eruption by stating that after January 8 theaters housing the Stem's smash hits would have to eliminate brokers and sell pastboards only at the box office or thru the mail.

### Diggers Holiday

According to James Riley, of the League, the Moss plan would have dislocated the entire system of ticket distribution. For 75 years the brokers have been used as a means of reaching patrons who cannot spare the time to go from theater to theater for tickets, or who are from out of town with just a short stay in New York. Riley also stated that if Moss' plan for pure box-office distribution went into effect the diggers would have a terrific holiday. Riley said, "Even now there is a certain amount of digging, but if the controls were taken away the diggers would manage to buy up for the black market an even greater number of tickets."

A popular misconception, that was held even by Mayor LaGuardia prior to his meeting with the producers, is that brokers buy their tickets and then sell them to their customers. If this were (See *Tattle Duat* on page 32)

## Swing Canteen Breaks Up Into 4 Little Spots

OMAHA, Jan. 6.—Omaha's answer to the juvenile delinquency problem, the Swing Inn Canteen, lost its home January 1, but plans are being made to continue the canteen in at least four separate neighborhood funspots.

The Swing Inn Canteen, which has a membership of 1,800 youths, loses its clubrooms on the second floor of the Downtown Central Club Building by virtue of the building's sale to American Legion Post No. 1, the world's largest.

Swing Inn was opened in September, planned particularly as a week-end run-spot for bobby soxers and their pals. There is a possibility, youth work leaders say, that another centrally located canteen will be opened here.

## Monthly Stem Crix Tab

	Right	Wrong or No Opinion	Accuracy Percentage
Louis Kronenberger (PM).....	36	5	87.8
Robert Coleman (Mirror).....	35	6	85.4
Lewis Nichols (Times).....	35	6	85.4
Ward Morehouse (Sun).....	22	4	84.6
John Chapman (News).....	34	7	82.9
Howard Barnes Herald-Tribune).....	30	7	81.1
Wilella Waldorf (Post).....	32	9	78.0
Burton Rascoe (World-Telegram).....	30	10	75.0
Robert Garland (Journal-American).....	24	11	68.6

Note: Revivals with fixed or limited runs are voided in this tabulation. Also voided are 17 shows which opened too recently on the Stem to have had an opportunity to prove themselves in the success or failure column.

### HUB

Leslie Sloper (Monitor).....	7	1	87.5
Peggy Doyle (American).....	9	4	69.2
Elliot Norton (Post).....	9	4	69.2
Elinor Hughes (Herald).....	6	3	66.7
Helen Eager (Traveler).....	5	6	45.5
Cyrus Durgin (Globe).....	4	9	30.8
Leo Gaffney (Record).....	3	7	30.0

### PHILLY

Linton Martin (Inquirer).....	6	2	75.0
Jerry Gaghan (News).....	5	2	71.6
Edward Schloss (Record).....	5	3	62.5
R. E. P. Sensitivefer (Bulletin).....	3	5	37.5

### WASHINGTON

Nelson Bell (Post).....	5	0	100.0
Jay Carmody (Star).....	4	1	80.0
Andrew Kelley (News).....	4	1	80.0
John Maynard (Times-Herald).....	4	1	80.0

Note: Revivals with fixed or limited runs are voided in this tabulation. Also voided are 15 shows which have opened too recently on the Stem to have had an opportunity to prove themselves in success or failure column.

## N. Y. Experts Leading Field

Kronenberger still Gotham top man as season enters last lap—position shifts

By Bob Francis

NEW YORK, Jan. 6.—The open season for legit crix's sharpshooting has now passed the three-quarter mark for 1944-1945. With a little less than four months to go, 58 shows have hit the Stem and



41 have had a chance to prove-up in the success or failure column as a gauge of critical accuracy. To date 22 of the 41 had tryouts in one or more of the three trial towns — Boston, Philly and Washington— where *The Billboard* also keeps tab on local crix

judgments. The Hub aisle experts had a look at 15 of them. The Philly crix have seen eight, and the Capital drama boys saw five. The returns are now far enough advanced to offer something of a comparison as to how tryout judgment averages stack up against the right and wrong guesses of the hometown experts.

### Standings Shift

With exception of Washington crix, current accuracy standings of both tryout and Stem aisle-squatters (See Crix Tabs on this page) have shifted considerably since the last check-up a month ago. Louis Kronenberger (PM) still leads the Broadway league, but Robert Coleman (Mirror) and Lewis Nichols (Times) have stepped up their tie to second place, while Sun's crix, Ward Morehouse, has dropped to third. John Chapman (News) has topped Howard Barnes (Herald-Tribune) to slip into the fourth slot, and Wilella Waldorf (Post) has done the same to Burton Rascoe (World-Telegram) and is now running sixth. Robert Garland (Journal-American) is still trailing the field.

Similar changes have occurred in both Boston and Philly. Hub Herald's Elinor Hughes has dropped from first to third place, and Leslie Sloper (Monitor) has jumped from second into the lead. Peggy Doyle (American) and Elliot Norton (Post) are now tied for second position. Philly Record's Edward Schloss has dropped back from a tie for lead with Linton Martin (Inquirer) to third rating, leaving Jerry Gaghan (News) still in the second slot. R. E. P. Sensitivefer (Bulletin) brings up the rear as previously.

### Capital Standings Stick

Washington standings remain. Nelson Bell (Post) still has perfect score, with five right guesses out of five. Jay Carmody (Star), Andrew Kelley (News) and John Maynard (Times-Herald) all picked wrong once for a triple tie for second slot.

### Comparisons

In comparing the accuracy ratings of out-of-towners with Stem averages, it naturally must be admitted that the former work under some handicap. Shows they see are in the preparatory stage, whereas the Broadway experts get the finished product. This has been taken into consideration whenever a local crix has opined that the show, as reviewed, was not ready for Stem showing.

It may be argued also that because an out-of-towner has fewer shots at the drama target, the misses stand out more glaringly. Mathematically this isn't so. (See *N. Y. Experts Lead* on page 31)

## 802 Election Losers Petition Petrillo To Investigate Vote

NEW YORK, Jan. 6.—The opposition group that is questioning the recent election of officers for Local 802, AFM, presented its petition to James C. Petrillo this week. Paper asked the AFM prexy to investigate the balloting of December 7 which resulted in Administration victory.

In the meantime, 21 officers were re-elected Tuesday (2) and two successful opposition candidates were sworn into office for the next two years. There was some talk beforehand that Al Manuti (executive board member) and Irving Bloom (trial board member) might refuse to take office in protest of the conduct of the election.

The two tendered legally-drawn statements to the effect that their taking office did not prevent them from contesting the balloting at some later date. They asked the other officials to sign, but the request was refused. In the end, they were sworn in with the other 21 winners.

The petition to Petrillo carried signatures of 60 candidates who failed to pile up enough votes to elect them. According to the consolidated opposition group, these men represent some 109,000 votes cast December 7. The group pointed out

that only 18 of 78 unsuccessful candidates failed to sign the petition but the 60 who did are those who drew the most votes.

Since last week when the petition started making the rounds for signing, a clause has been added suggesting that Petrillo refer the matter to the International (See *802 Losers Petition* on page 4)

## Blow Gunner

CHICAGO, Jan. 6.—Dick McPartland, of GAC, tells this one about his brother Jim, who went overseas with the Third Army, trained, at his own request, as a machine gunner. After seeing a lot of action, he was at a rest camp in Belgium. When Willie Shore's *Bandwagon* gave a show, Willie wanted Jim in the show. So, much against McPartland's wishes, Willie went to the brass hats and had him transferred. McPartland was formerly trumpet man for Jack Teagarden.

## In This Issue

Bands & Vaude Grosses.....	22	Legitimate.....	30-31	Reviews, Legit.....	20
Burlesque.....	42	Letter Lst.....	50 & 57	Night Club.....	24
Carnival.....	34-39	Magic.....	52	Vaude.....	25
Circus.....	40-41	Merchandise-Pipes.....	51-55	Rinks-Skaters.....	46
Classified Ads.....	48-49	Music.....	14-22	Roadshow Films.....	47
Cocktail Combos.....	29	Music Merchandising.....	63-67	Routes, Acts.....	28
Coin Machines.....	59-64	Music Popularity Chart.....	16-21	Carnival.....	56
Fairs-Expositions.....	44-45	Night Clubs.....	23-28	Circus.....	54
Final Curtain, Births, Marriages.....	33	Parks-Pools.....	42-43	Ice Shows.....	4
General Outdoor.....	56-58	Pipes for Pitchmen.....	55	Television.....	13
		Radio.....	5-13	Vauderville.....	23-25
		Repertoire.....	47	Vending Machines.....	66-67

# KSTP Tootlers Ordered Back to Work by RWLB

CHICAGO, Jan. 6.—Following its unprecedented action December 20 of issuing a directive while a strike was in effect, the Regional War Labor Board headquartered in Chicago, Thursday (4), ordered striking AFM musicians at KSTP, Minneapolis, to return to work within 48 hours. On December 20 board also ordered musicians to discontinue a strike that has been going on for months at KSTP. In the directive of that date the RWLB refused the union's demands for \$52.50 for a 22-hour week and also refused the union's demand that the station employ eight staff musicians and other union members to act as three record turners and one librarian.

The December 20 directive also stated that the union musicians should be paid only \$34.56 for 13 hours, \$40.42 for 16 hours and \$46.40 for 20 hours.

The directive of this week was sent in the form of a wire from Edgar L. Warren, Regional WLB chairman to Stanley Hubbard, president and general manager of KSTP, and to George Murk, head of Minneapolis' AFM Local 73, and to Stanley Ballard, secretary of the local.

No indication of what the union would do in the case was available here as *The Billboard* went to press, but in view of Petrillo's defiance of other WLB orders, it was considered likely that the union would stand pat and its members would not go back to work at KSTP.

# McIntyre's 11 Weeks Shrinks to Four as Berle Replacement

NEW YORK, Jan. 6.—The Hal McIntyre music show, which went on the Blue to replace Milton Berle when the comic went to CBS, will drop off the air January 26 because the Midwest repeat for *One Man's Family* will partially fill its 10:30 spot. When Berle left, Blow Agency and the sponsor, Eversharp, asked the Blue if they could be released from their contract, which still had 11 weeks to run.

At that time the web turned thumbs down on the requested cancellation and Eversharp decided to put McIntyre on the air. However, when *Family* came over to the Blue after being evicted from NBC to make room for the Eddie Bracken show, the Blue decided that it could do without Eversharp. *Family's* repeat will not take the entire web, but the net feels that the biz is big enough to let Eversharp out of its contract.

# Net's Labor Segs Jump Off on 3 Net Union Pitches

NEW YORK, Jan. 8.—Labor's opportunity to air its views on the webs started this week-end with a tri-net bang. CBS teed off at 3:45 p.m. Saturday (6), with the first of a 13-week, 15-minute CIO series. The Blue followed up with the first of a 12-month labor series at 3:45 p.m. The first six months of Blue's series will be put on by the CIO and the AFL will stage the quarter-hour show the rest of the year. Sunday (7) NBC started a 13-week stint for the AFL.

These programs are the result of labor-web agreements made last spring. NBC and CBS promised to give time for separate series of at least 13 weeks, to be divided between the country's two major labor orgs. The Blue went ahead on its own and signed up for a full year. Mutual didn't participate in an agreement for a definite series but did agree to do one-shots. Mutual program V.-P. Phillips Carlin is currently trying to solve the problem in some way acceptable to the unions and the net.

# Exit Announcement Bill Set for Balto Mayor's Signature

BALTIMORE, Jan. 6.—An ordinance designed to prevent panics by requiring that all assemblies be told where the emergency exits are and be assured that the doors are unlocked is before Mayor Theodore McKeldin of Baltimore for his action. It is believed the measure will be approved.

The bill was introed into Baltimore city council by Dr. Charles J. Wells, vice-president of that body, following the fire at St. Ambrose Hall in which lives were lost and people were injured when they jammed the front doors, altho other exits were unlocked and uncrowded.

It is stipulated in measure that the person in charge of a motion picture theater, or other place of public assembly other than a church, must call attention to the number and location of exits and to state that these exits are unlocked and available, immediately prior to the beginning of the picture, play, address or other proceedings.

It also shall be the duty of the person in charge to make a regular inspection of the exits and verify that they are in good order before advising those present regarding exits. Any violation of the requirements is to be regarded as a misdemeanor punishable by a fine not to exceed \$50 for each violation.

# Hope Gets 10-Year Pepsodent Contract

CHICAGO, Jan. 6.—Bob Hope and the Pepsodent division of Lever Bros. have signed a new contract, involving what is reported to be the largest sum ever negotiated in a single deal for radio talent, it was announced this week at Pepsodent's national sales meeting here. Charles Luckman, president of Pepsodent and the friend who gave Hope his start in commercial radio, signed the comedian for a new 10-year contract giving the NBC star almost \$10,000,000 for the period.

Unlike the deal Benny signed last year, Hope's new agreement does not set aside any dough for promotional purposes. Hope will get the entire sum for merely supplying a package show. When Hope completes the tenure of his new Pepsodent contract he will have spent 17 years under the banner of the same sponsor.

AT NBC headquarters here, it was said that altho this new contract binds Hope and Pepsodent together for the next 10 years, it by no means ties the comedian or the company to the network. Hope is a Pepsodent package and can be pulled from NBC at any time a facilities contract terminates.

HOLLYWOOD, Jan. 6.—Eralie Ebl, who resigned from J. Walter Thompson last week to handle the Judy Canova airer, has decided to call it all off. He'll remain on the JWT pay roll and continue to handle the Bergen show. Trade figures that agency upped coin in order to hang onto Ebl.

# Directors' Guild Set to Bargain With 4 Networks

NEW YORK, Jan. 6.—Radio Directors' Guild, acting for the first time in its capacity as collective bargaining rep for web radio directors, is expected to begin negotiations with the four major webs within the month.

Executive Secretary William Sweets explained that the webs have been notified of the Guild's new status in view of a majority enrollment of net radio directors in RDG. Sweet estimated that at least 98 per cent of the active directors on web shows emanating from the Stem now belong to the Guild. Combined membership from New York and Hollywood is approximately 200 directors. The DRG was formed in the spring of 1942 purely as social set-up for a limited number of directors. It was primarily a gathering place for the members to discuss professional problems. But out of the discussions came a general agreement that the directors were the forgotten men of radio and that it was about time to straighten out the kinks.

## DeMille Item No. 1

Coast reports claim that Cecil B. DeMille will be the first item on the Hollywood agenda of the Guild once contracts are signed with the webs. DeMille, currently battling with AFRA over his failure to kick thru with a buck assessment to fight a California anti-union measure in the last election, is accused of cashing in on his title of producer of the *Lux Radio Theater*. The Coast members of RDG claim that Fred McKaye, who actually handles the reins, should get air credit.

In New York Sweet asserted that this problem can easily be ironed out when web and agency contracts are signed. He pointed out that the profession is in the sort of pandemonium at present that wraps up a director with different titles at different webs. For instance, on some jobs a director is called a director, while for some shows he's known as a producer, even tho there are other producers who don't do any of the jobs directors handle. In other words, "conditions of employment" means straightening out a bit of a muddle as well as adjusting wages. Sweets stated: "We hope our negotiations will so define a director that there will be no problem about deciding DeMille's status."

## Wide Range Pay Set-Up

The wage scanning during negotiations will cover a wide range, as the salary scale moves at present from about \$15 to \$1,500 per web directorial assignment. Sweet said a major headache for many directors has been the system of using a man as a director for one show and then putting him on as assistant director on another show. This system definitely does not help a director's blood pressure. The practice is admittedly plausible for newcomers but is considered a bad habit if continued indefinitely.

CBS assistant directors belong to AFRA, but no fight over their status is anticipated either by Sweets or Emily Holt, executive secretary of AFRA. They will be allowed to choose their bargaining rep at the proper time, according to both union heads.

The RDG is not planning any affiliation at the moment. If the directors should try to join up with the Four A's there might be a hitch, as the Four A's do not accept members with hiring and firing powers.

# "Ice Follies" Tops 85G First Week in Philly

PHILADELPHIA, Jan. 6.—First week of the *Ice Follies of 1945*, which opened Christmas night for a limited run at the Philadelphia Arena, was a bell-ringer, according to Pete Tyrrell, Arena manager.

With ducats peddling from \$1.24 to \$3.72, and the 6,500-seat arena virtually a sellout for all the performances, Tyrrell reported that the first week's gross reached a top-heavy \$85,888.66.

# MBS Gets Piece Of Coca-Cola Biz; It's Downey . . .

NEW YORK, Jan. 6.—Mutual got a piece of the Coca-Cola biz, the Morton Downey show, which goes to the web February 5. After one of the biggest advance trade paper build-ups in history, the contract was signed as a test, on the part of Coke and its agency, D'Arcy, of how effective Mutual will be under its new management.

The *Spotlight Bands* show remains for the nonce, on the Blue, D'Arcy having announced this week that the contract has been renewed. However, the length of the renewal was not stated. Trade suspects that it was for the usual 13 weeks.

Downey seg will get a hot build-up from MBS and D'Arcy and will be offered, on disks, to stations in areas not blanketed by Mutual. Plan at present is to send the et's to Coke bottlers in the non-Mutual towns and have them place the things themselves.

# Birmingham's Takes Hitting New Highs

BIRMINGHAM, Jan. 6.—Showbiz in this industrial center, with its wartime bulging pay envelopes, is bigger than at any time in the city's history. Movie houses playing to capacity, good road shows and turkeys, everything from burlesque to longhaired concerts and operas, pulling in customers as high as \$3.05 top.

Played to date this season, Shubert's *Merry Widow*, to a 2,000 night and 1,500 matinee, a turkey if there ever was one, and drew protests from Wilby Theater management, sponsors of road shows here at Temple Theater, to booking office; Shubert's *Student Prince* redeemed the Messrs Shubert, A-1 show, and with many customers scared off by *Widow*, played to 2,200 New Year's night at \$3.05 top. New Opera Company's *Merry Widow* with Jan Klepura and Wilma Spence, best musical here in 20 years, drew 7,000 in two nights at \$3.05 top. Charles L. Wagner Opera Company's *La Traviata* with Nadine Conner pay-off with 4,000 customers; Helen Jepson and James Melton in joint concert, 4,000 house; Ezio Pinza in concert, 3,500 house; Jose Iturbi, Sinatra of the keyboard, pulled a 3,500 house despite snow and worst weather in years, at \$3.05 top.

Yet to come: *Goodnight Ladies*, *Doll's House*, *Abie's Irish Rose*, *Sons o' Fun*, *Ramshackle Inn*, *Carmen Jones*, *Ballet Russe De Monte Carlo*, Claudio Arrau in piano concert, Sigmund Romberg and his orchestra with soloists, Columbia Opera's *Carmen*, New York Center Theater's *Gypsy Baron*, Zino Francescatti in violin concert, Philadelphia Orchestra with Eugene Ormandy conducting and Helen Traubel of the Met as soloist in all-Wagnerian program; Minneapolis Symph under Mitropoulos with Vladimir Horowitz as piano soloist in all-Tschaikowsky program, and Ballet Theater.

Other attractions are being booked, altho not set, by Marvin McDonald, business manager Birmingham Music Club, sponsor of concerts and operas; Francis Falkenburg and Russell Morgan, of the Wilby Theaters, sponsors of road shows at Temple Theater here, and Martel Brett.

# 802 LOSERS PETITION

(Continued from page 3)

tional Executive Board of the AFM which meets here the week of January 15. The prexy's office would make no comment or acknowledgment that the paper had reached it.

It is possible that the 802 election question will be discussed by the board, perhaps informally, since a request that it step into such a controversy is something new. No local in the AFM has had an election questioned, according to old federation members.

**FRED WARING**  
181 on the Blue for This Long-Time Fave

FRED WARING has been devoting his entire musical career to turning out the Waring brand of musical entertainment—and he's going right on doing that now—with 69 Pennsylvanians and 181 Blue Network stations.

And two Main Stem hits are sporting choral groups with the Waring trade-mark, Billy Rose's *Seven Lively Arts* and Olsen and Johnson's *Laffing Room Only*.

Actually Waring is not only Fred Waring himself, but an organization that reflects F. W. 100 per cent. There are nine arrangers, a musical publishing house, Words & Music, Inc.; a top business manager, Johnny O'Connor; a publicity director and a fan mail department which does something besides being decorative.

This of course doesn't count Donna Dae, Jane Wilson, Jimmy Atkins, Daisy Bernier, Gordon Goodman to mention a few of the names that back up Fred Waring's great show for Owens-Illinois Glass.

It's seldom that a baton waver becomes a big business and continues a great top-drawer musician—Fred Waring has, but definitely.



<b>STOCK TICKETS</b>	"I have sworn on the altar of God eternal hostility against every form of tyranny over the mind of men."—Jefferson.	<b>SPECIAL PRINTED</b>
One Roll . . . . \$ 75	<b>TICKETS</b> of every and any description are manufactured and sold by <b>THE TOLEDO TICKET CO.</b> Toledo (Ticket City) 2, Ohio Tell us the kind you want.	Cash with Order. Prices:
Five Rolls . . . . 3.00		2,000 . . . . \$4.29
Ten Rolls . . . . 5.00		4,000 . . . . 4.88
Fifty Rolls . . . . 17.00		6,000 . . . . 5.87
100 Rolls . . . . 30.00		8,000 . . . . 6.91
<b>ROLLS 2,000 EACH.</b>		10,000 . . . . 7.15
Double Coupons.		30,000 . . . . 10.45
Double Prices.		50,000 . . . . 13.75
No C. O. D. Orders.		100,000 . . . . 22.50
Size: Single Tkt., 1x2".		500,000 . . . . 88.00
		1,000,000 . . . 170.50
		Double coupons. Double Prices.

# Air Profile of the Motor City

## Bing Without Gags Tops All Crosby Segs

### It's the Groaner's Own Idea

HOLLYWOOD, Jan. 6.—New format of the Bing Crosby ailer is clicking with the dial-twisters, for the latest Hooperatings put show in third spot, below leader Bob Hope and runner-up "Flibber McGee." This is the first time the Groaner has been in the money during the winter months. He's never made the top three except during the summer months. It's a tribute to Bing's sense of showmanship, for it was he who insisted that comedy be clipped and replaced by a straight musical half hour.

Trade accepted Crosby's verdict with tongue in cheek, when it was announced at the start of the season, as many veteran radio men claimed that his following, which had been built up over a period of years, would drop. However, they did not count on Crosby's terrific solo draw. Those who argued against the change felt that a straight musical seg would be too much "Crosby" for the fans and that as a consequence the rating would slip.

There are those on radio row who contend that build-up Crosby received as a result of pic, *Going My Way*, is what put the air show in "show" slot. Same group figures that Groaner has received more press during the past year due to *Way* and his overseas jaunt than at any time during his career.

No matter what the reason may be, the fact remains that Crosby is one of the heaviest pullers on the kilocycles. Rabid supporters claim that Kraft could dream up any kind of a format and that the show would get a good rating as long as Crosby would show up for a couple of numbers sometime during the ailer.

Crosby maintained for several years that he would rather have an average rating than to get into the top brackets. He figured that it was too hard to stay there.

## Carmichael Seg Looking for Net

HOLLYWOOD, Jan. 6.—Cast of Hoagy Carmichael show is on notice to take effect at close of next cycle, January 21. Show, which has been airing on Don Lee with transcriptions for Midwest stations, will be moved to NBC or CBS if available time can be found. Foote, Cone & Belding say that a new half-hour format is being developed around Carmichael.

## Willing To Pay

DETROIT, Jan. 6.—Radio leaders who think that the American public won't go for a use-per-set tax, modeled after the British or Canadian levy, to escape commercials, will be interested in the reaction of one WWJ listener when that station banned singing commercials.

The public announcement indicated that the station expected the ban to cause a loss of a small amount of revenue. So, C. W. Morrison, who catches the station at Toledo, sent WWJ a check for \$10 "to defray, partially, the expense of your action in banning singing commercials. . . . I feel that you are performing a real public service and shall enjoy listening to your fine programs with this objectionable feature eliminated."

## MBS Hollywood Sales Office May Result From Kobak Trip

NEW YORK, Jan. 6.—One result of Edgar Kobak's three-week trip to the West Coast, according to reliable reports in the trade, will be the establishment of Mutual sales offices in Hollywood before spring. It is understood that the new MBS prexy is currently dickering with Louis Allen Weiss, Don Lee v.-p., to have the parent web do biz direct with California accounts.

At present a heavy percentage of Mutual's Coast biz is handled thru Don Lee. If Kobak's plan goes thru, the net will be able to sell direct for the entire web, rather than having all the accounts go to Don Lee first and then later go full net. Establishment of a sales force in Hollywood is not expected to mean any conflict with the regional staff but would permit a more centralized operation for MBS.

Trade says that the Mutual sales department feels that MBS hardly exists in the minds of Coast sponsors. Putting an office and force in Hollywood would

establish it as a web out there and take emphasis away from Don Lee, the regional, and give it to the parent.

Further advantage of the operation, radio execs say, would be in the sale of Mutual's soon-to-be-developed sked of co-op shows. It is said that the tentative plan is to sell them centrally thru New York and Chicago. Adding Hollywood to the sales skein would complete the link and give full coverage.

## WAIT To Send Fem Overseas

CHICAGO, Jan. 6.—Ann Hunter, news commentator for the last three years at the local 5,000-watter, WAIT, will go overseas in about a month as the first woman war correspondent from the Chicago radio ranks.

Miss Hunter last week was notified by the War Department that permission had been granted her to cover the European theater of action, both in the behind-the-lines capitals and right where the fighting is the hottest. She expects to remain overseas about three months.

While in Europe Miss Hunter will make recordings for WAIT and undoubtedly will write material for a Chicago newspaper or a magazine. She already has been in confab with the officials of *The Chicago Sun* and *The Chicago Times* over the possibility of doing foreign correspondence for one of the sheets.

## Det. Symph Gets Super Build-Up

NEW YORK, Jan. 6.—Now that the Detroit Symphony holds down a full-hour Mutual spot, the ork is coming in for super-plugging. Henry H. Reichhold, president of the Detroit Symphony, has already announced details for a \$32,500 prize competition for a "Symphony of the Americas."

The competition grabs in a tremendous territory, since the object of the contest is to find an outstanding new symphonic composition by a native-born composer of any of the Western Hemisphere nations. The build-up for the contest includes the airing of three prize-winning works.

## Kellogg's Radio Bankroll Upped! Superman Back

NEW YORK, Jan. 6.—Signs that Kellogg Company, cereal manufacturer, has renewed its budget interest in radio advertising and has increased the dough earmarked for that purpose, are seen in the firm's again sponsoring *Superman*. The daytime show, which was dropped last September because taxes and ceiling prices had put a crimp in the outfit's ad allotment, returns to Mutual January 15.

Shortly after canceling *Superman* last fall, Kellogg also dumped two of its shows on the Blue, the very successful *Breakfast Club* and the Jack Berch shindig, for the same reason—no dough. At the time the first show was dropped, Kellogg told Mutual that the show would return when the firm got the coin again. It is understood that the same promise was made to the Blue. Fact that Kellogg will wait *Superman* over the air again seems to indicate, according to the trade, that the firm is keeping its promise, now has advertising dollars to spend in a big way and will be shopping around for more air time.

## Italy Radio's Correspondents Training School for Regular Air Coverage of War Front

### Hicks Explains Tough Job Handed Boys Who Mike News

NEW YORK, Jan. 6.—George Hicks, the Blue net's ace war correspondent, at a luncheon in his honor Friday (5), told his listeners that the Italian campaign was radio's real preparation for the coverage of battles now raging, because it was the first time that radio reporters started to file day-to-day stories. Hicks said that until that time radio men had merely done occasional feature shows.

He said that the press of daily assignments in Italy gave radio correspondents the training they needed to cover the Normandy landing and subsequent actions. At the same time the shift in technique in Italy also acquainted the army's public relations officers with radio's needs.

Hicks also pointed out that radio men

worked under severe handicap in comparison to newspaper reporters because of the necessity of returning to the transmission point to do the story in person. "The newspaper guy," Hicks said, "can write his story in the field, hand it to a PR man and know that it will be carried back to the press wireless truck by the fastest possible means of transportation. The radio man has to go back himself to air his show or cut his disk."

"Further," said Hicks, "the radio man has to either submit his script in advance for censorship or cut his record and then have the censors go over it. This, too, adds to the time it takes him to get his story out."

Despite the handicaps, tho, Hicks feels that radio has done okay.

## WXYZ First Case History

A depression-born baby, it's known by the serials it breeds and feeds to nets

By H. F. Reves

DETROIT, Jan. 8.—The story of radio here is that of a highly heterogeneous metropolitan area of 2,500,000 population, war-swollen by 500,000 additional newcomers, which is served by seven

radio stations. That number, seven, is just about right for a major market, allowing full outlets for existing networks, giving an adequate selection of programs from local stations for listener, and most important, allowing each station to develop an individualized operating personality without too bitter competition.

### Habitual Dial Twister

While there is a following for each station, most notably in the case of the smaller stations with their foreign-language listeners, the typical Detroit listener is an habitual dial-shifter. He's ready to listen to a program that interests him but he won't stick with that one station if the following programs fail to please. This has had the desirable effect of keeping program directors ulcerized and on their toes, and not allowing dull periods to be carried by highlight shows. Stations know they lose their listeners fast to some other local station for any program that doesn't have drawing power.

The average Detroit listener, following personalities and programs rather than stations, feels that his favorite local shows are just about as good as their network counterparts, excepting the top-drawer stars. His confidence in home-town radio is confirmed by his knowledge of the local contribution to the nets, such as the Detroit *Symph* and *The Lone Ranger*, and he's used to thinking in big terms of Detroit production in any field. This atmosphere has generally proved stimulating to station ops because it is a challenge to produce their best for local radio.

Because each station has a relatively successful standard of operation in a boom market, even apart from being able to sell all the time they have under wartime conditions, the individual niche in the area occupied by each station requires detailed analysis.

### WXYZ True Regional Key

WXYZ, 5,000-watt Blue Network outlet, is also the key station of the Michigan Radio Network—a true regional or State network, which even conducts its promotion as a unit. This station takes top rank locally for originating network shows, and during the past year has fed six shows, totalling four and a quarter hours a week, to the net. These are topped by *The Lone Ranger*, three evening half hours weekly, and include *Green Hornet*, one half hour; *Service* (See *Air Profile of Motor City*, page 12)

## No Kaye Abroad

HOLLYWOOD, Jan. 8.—Deal was cooked up here last week by Ed Dukoff's office to short-wave initial Danny Kaye program to the British Isles. Everything was set with Pabst, the Kaye sponsor, and BBC ready to go thru with the deal, minus commercials. After musicians' union here said it looked okay, they stated that Jimmy Petrillo should be wired. Petrillo said "Nix."

# The 81-City Tab--A Report on CAB

## The Crossley In 1 Syllables

A showbiz report on the points that for years paid off in upped salaries, etc.

By Marty Schrader

NEW YORK, Jan. 6.—The latest step in the co-operative analysis of broadcasting's career in audience measurement is the reported elimination of the company's 33-city report, stand-by of CAB ratings since their inception some 14 years ago. The 33-city base, according to a confidential letter which was sent to members last week, will be dropped February 1 in favor of the new 81-city report if the membership approves. Trade states the dropping is in the bag. Reason for the move, point out research authorities, is the fact that duplicate ratings for 33 and 81 cities adds considerably to the time consumed in preparing the report and adds plenty to the cost of the operation.

In order to understand the CAB 81-city report, it is necessary to briefly review the history of the report called Crossley. From the time of its birth until about October, 1935, the CAB, a non-profit member-owned org, used a morning recall method in its 33 cities. Each morning phone owners in the cities, which were chosen by size of population, were called and asked if they had listened to the radio "any time yesterday." At that time the 100 per cent base was considered the number of people who answered that they had listened to the radio the night before. Those who had not listened and those who had no receivers were not counted in the base. Then the percentage of the base which had listened to any one program was said to be the program's rating. Thus, if 15 per cent of those called, who had their radios turned on, had listened to *Amos 'n' Andy* for example, that 15 became *Amos 'n' Andy's* Crossley. At that time, as today, Archibald M. Crossley handled the CAB's surveys on a contract basis.

### Base Change in 1935

Starting around October, 1935, the base was changed from the number listening to the number of completed calls. Thus, if for example, 50 calls were made, 35 were completed and 25 of them had tuned in their sets the night before, 35 would represent the 100 per cent base. The morning recall measurement was the method continued at that time.

In 1938 the recall time was shortened to four hours and the checking calls were made continuously except in cases of shows on the air after 9 p.m. If the program was on the air after 9, the old morning recall was used. The reason for shortening the time was to reduce the memory hazard. It was discovered that the longer the elapsed time between program and call, the more likely the listener was to forget what he had listened to. However, the CAB found that the combination of four-hour with morning recall was still unsatisfactory because of the four time zones in the U. S. Programs which were subject to morning recall in the East were being checked by the four-hour method in the West, resulting in an unscientific report.

About two years ago the CAB instituted a system of coincidental telephoning and shortened the recall time to two hours. To rate this dual method, the CAB published two columns in each report, the first based on the coincidental and the second on the two-hour method. The coincidental rating was taken from a small base and the recall (described as "conscious impression" in order to bury the phrase "recall") on a larger base. As a result of the use of two different methods, members found that their rat-

## Hicks on Frankel

NEW YORK, Jan. 6.—Blue web correspondent George Hicks, speaking of *The Billboard's* radio editor, Lou Frankel, currently on assignment for *The Billboard* and Station WNEW in the European theater of operations, said that he found Frankel a changed man. Hicks told listeners at a luncheon in his honor that Frankel's change was a very pointed example of the effect war has upon men.

"I knew Lou," Hicks said, "when he, like me, was a radio wise guy on Broadway and Radio City. The impact of war has made a man whose job is to cover show business acutely conscious of the struggle. He has deepest sympathy for the men on the Continent and now has the perspective of a mature war correspondent as well as a trade-wise editor."

ings sometimes went up in one column and down in another.

In April, 1944, the CAB changed once again, this time to full coincidental calls and announced an expanded sample of 81 cities. Until that time the org had always stuck to its 33 cities and always sampled all of those cities in each report. However, following the change, certain leading CAB subscribers discovered that most of the cities in the 33 report and the 81 were being sampled one part one week and one part another week. The semi-monthly report is compiled by averaging the two weeks and then the last report is combined with the new unpublished report and averaged (CAB reports are issued twice monthly). Adding the current report to the previous one and averaging the two has always been part of the CAB technique and had served to level off ratings that usually jump from week to week as guest stars and other factors vary. At the present time the 100 per cent of calls made to get owners is the base, whether they answer and have sets on or not.

Beginning February 1, if the membership approves, the 33-city report, CAB's constant sample since it began, will be abandoned and the 81 cities alone will be tabulated. Just how the 81 cities were arrived at is unknown, since CAB brass hats made themselves unavailable for comment. However, the report is supposed to show the per cent of telephone

homes tuned to a web show in the 81 CAB city areas "purchased by the advertiser." Those areas are said to be the ones in which the net carrying the show has "effective coverage."

### Effective Coverage

The definition of "effective coverage" as far as can be gathered seems to mean this:

The average per cent of the local city audience tuned to all programs of the net stations covering the city from "without" (meaning outside the city's limits) is compiled from coincidental reports in the day or evening. Next, the CAB obtains the average per cent of the listening audience tuned to all stations of the web broadcasting from "within" cities (cities where the station is inside its political limits).

Then if the average per cent of the listening in the cities where the web station is outside the political limits equals or exceeds the average per cent of listening in cities where the station is in the city, it is then judged to have effective coverage from "without." Effective coverage is evaluated separately for day and night. Those "without" cities in which the per cent is below the "within" average are eliminated from the report.

This factor, plus the fact that programs in some cases are not heard at all in some of the 81 cities, tends to reduce the average number of cities reported. Thus, it is not uncommon to find that of the 81 cities, 10 or more are eliminated. Furthermore, only a part of the cities have four web stations in them. (Of the old 33 cities, six were not four net towns.)

Here is how the CAB arrives at its data: (This material is digested from a CAB memo to members who asked for an explanation of the method.)

1. The interviewer asks, by phone, during the time the show is on the air, what show and station were being listened to at the time the phone rang. This is done for all programs broadcast between 9 a.m. and 11:30 p.m. Programs broadcast from 10:30-11:30 p.m. in the East are rated by what is called the "late hour coincidental" is arrived at by dividing the coincidental result for the Central Time zone by what is referred to as the "day-part" rating. Exact explanation of the "day-part" was unobtainable from CAB, but it is known that it is some sort of hang-over from the discarded recall method. This "day-part" survey is conducted in the Central Time zone. The result of the equation in which the coincidental is divided by the "day-part" is then called the late-hour "coincidental."

2. Any description of the program

## Anti-Radio Sports Ed To Get Chance To Blast Himself

MINNEAPOLIS, Jan. 6.—Dick Cullum, sports editor of *The Minneapolis Daily Times*, who has been damning radio sportscasters from hell to breakfast for years is one himself these days.

With Stu Mann shifting allegiance from WDGY to WLOL, Cullum has taken over the former's seg and is on WDGY with sports news and comments six days a week, Monday thru Fridays, with a 15-minute show starting at 5:45 p.m.

Altho still sustaining, station has received several nibbles from interested agencies who would like to sponsor.

Meanwhile, Mann has Continental Oil Company (Geyer, Cornell & Newell), which bank-rolled his WDGY *In the Bleachers* show, going along with him to WLOL as sponsor.

which makes identification possible is said to have been heard.

3. Each rating is an average of the identification or mentions recorded for the current survey plus the preceding period.

4. All the set-owners spoken to, plus the calls not answered, which are interpreted as radios not in use, in cities reached by the program's web (according to the effective coverage definition above) are taken as the 100 per cent base.

5. Busy signals are not included in the sample.

6. The number of radio sets which are reported tuned to the program becomes a per cent of the 100. (Thus if 20 sets were tuned to Ed Wynn out of a total of 200, the CAB rating would be 10 per cent.)

7. Shows on the air more than once a week get a rating which represents the average of its daily ratings for the days it is on the air.

The CAB does not publish an "available audience" figure in its regular reports. It may be included in a supplementary report, but no answer could be obtained from CAB directors. A "sets-in-use" total is published in the regular report and "sponsor identification" is being issued in supplementary reports.

This is the second of a series of simple one-syllable reports on audience measurement orgs. Another report is skedded shortly.

# "Improved" Legislation Ahead

## Laws Needed, Says Lea Report

Majority of "select committee" gives FCC, Noble, RID and IRAC green light

WASHINGTON, Jan. 6.—Radio industry spokesmen here, still studying select committee on FCC report handed down Wednesday (3), were ready today to follow committee proposal and meet with FCC for the purpose of drafting legislation for "improvement of the present law" as recommended by committee majority—Representatives Lea, Hart and Priest, all Democrats.

NAB officials here were reported to look upon report's closing paragraph—urging FCC-industry legislative co-operation—as most important in the entire report, altho entire 79-page document was being scanned from cover to cover for

hints of Congressional attitude toward industry and its "bad boys."

Report, broken down into three sections, the majority and minorities by Reps. Miller and Wigglesworth (Republicans, who, apparently, were unable to get together) was notable for the violent disagreement between the majority Democrats and the minority Republicans. As Democrats control House, hence have major say on legislation and any possible "corrective" FCC law, it was the majority section that was studied most carefully here this week.

### Noble Exonerated

Aside from tip-off that Lea and his Democratic colleagues are in a "receptive" mood regarding modification of communications act to meet "needs of the industry," here are the highlights:

Exoneration of Edward J. Noble in WMCA, New York, deal.

Clean bill of health for former chairman Lawrence James Fly, who "contributed materially to the better functioning of the commission," and "left it better than he found it."

"Double dealing and deception" in WFTL, Fort Lauderdale, Fla., deal with radio attorney Andrew W. Bennett, who handled sale, being denounced as a "Judas" for acting for both Ralph A.

Horton, outlet owner, and Fort Industry Company, headed by Lt. Comdr. George B. Storer, Detroit.

Mild censure of FCC in WNNY, Watertown, N. Y., deal for keeping protest letters "confidential."

### R. I. D. Okayed

Approval of FCC's Radio Intelligence Division and Foreign Broadcast Intelligence Service, and its War Problem Division. Regarding charge that latter agency was forcing foreign language outlets off air, majority declared, "It was not (See LEA REPORT on page 11)

WHO OPENED  
A SAFE BY  
MENTAL  
TELEPATHY?

See Page 12



From where we stand, we're aware of a challenging spotlight beamed on Mutual from all of Radio Row. The situation seems to call for a statement, so we dip into the classics to give you ΣΠΕΥΔΕ ΒΡΑΔΕΩΣ. That's Greek to us, too, but in English it serves this network as a highly suitable text: "make haste slowly..."

In any field of endeavor, to make haste slowly means to make no premature promises of brave new worlds to come. For a radio network, it means *building*—soundly... firmly... solidly—carefully deliberating every move.

Here at Mutual, we interpret ΣΠΕΥΔΕ ΒΡΑΔΕΩΣ to mean an honest, searching inventory of all we have to offer. A close scrutiny of those factors which are good but which can be improved; an even closer scrutiny of those that are not-so-good and which *must* be improved. And a frank realization that both exist in Mutual. To make haste slowly also means the application of tested radio and advertising judgment to the practical problems of programs and stations and clients and listeners.

We think we've made a start. To the veteran minds at Mutual have lately been added other veteran talents new to this network. Working together in close harmony, this strengthened manpower is striving toward full and intelligent cooperation with advertisers... agencies... station operators... radio artists... program producers. Always, of course, in the interest of the listening public.

We'll keep you posted on our progress toward these goals, as we continue meantime to ΣΠΕΥΔΕ ΒΡΑΔΕΩΣ.

## THE MUTUAL BROADCASTING SYSTEM

# Pre-BMB Battle of Circulation

## Blue's Ads Starts Aches

Net differences in survey methods raise hob and prove need of NAB set-up

NEW YORK, Jan. 6.—Need for Broadcast Measurement Bureau is emphasized by current battle, starting gun of which was fired by the Blue. Research execs at agencies and webs are reportedly hitting a new high in burns over net coverage figures which the Blue recently published in a series of trade ads. Accusations directed at the net range all the way from "complete falsehood" to a mild "some distortion."

Accusation No. 1 has it that the Blue pulled primary coverage figures out of a hat. Web said that it got a 90.4. Research men say that the figure couldn't be accurate, as the Blue bases its figures on the 1940 NBC survey which was done at a time when no favors were being done for Blue by its parent and when the Blue was much weaker. They claim that the web has simply penciled in the areas where it had holes and said it covered them.

Blue toppers told *The Billboard* that the figure was accurate, was in fact a downward estimate of 1940 but that some changes "are now in progress." The Blue execs said that the coverage figure, based on the 1940 NBC survey, was derived from an analysis of 561 counties. These counties, they claimed, do 80 per cent of the nation's retail biz. They were determined by taking the U. S. census figures for retail sales, arranging them in descending order and adding one on top of the other until a total of 80 per cent was reached. Proponents of the Broadcast Measurement Bureau point out that BMB reports will make a squabble like this impossible by standardizing coverage claims.

### CBS Claims 93.9

Point No. 2 is the one that burns CBS most. Reliable sources report that Columbia men say the primary coverage figure Blue quoted for them in the ads, 89.9 per cent, is way off base. The actual CBS total, they say, is 93.9 per cent, based on 561 counties and counting no county under 67 per cent circulation as primary. Blue replies that its best available figures show that 89.9 is correct unless CBS is using different counties than they are, which, they admit, is possible.

Point No. 3, also a CBS burner, is the fact that Blue used only primary figures in its ads. CBS counts nothing under 67 per cent circulation as primary. Blue and NBC say that 50 per cent is okay and BMB also will use the 50 per cent figure in its circulation reports. However, NBC and the Blue, because it used the old NBC survey, count regular listening, while CBS asks for listening one or more times a week. Actually, the way the Columbia figure works out, audiences in its primary area listen about four and a half times a week. Despite the difference in the questions, it is said that CBS feels that some of the listeners counted in its territory are included in the Blue primary because of differential in standards.

### Odd Bits of Research

Objection No. 4 has it that the Blue is basing its own figure on a composite of station reports and other odd bits of data which are conducted by unscientific methods. Blue's answer to that one is the same as to No. 1—that it is using the 1940 NBC survey only. The source, however, was not stated in the web's ads.

Objection No. 4 asserts that the Blue in its ads did not define primary at all. Blue told *The Billboard* that primary means the same to it as to NBC—50 per cent of regular listeners or above.

Trade says that there are several ramifications to the story. Most important, from an extremely reliable source, says that the ratings were the result of orders from the Blue top to gather some

## AFRA Wins Spieler Pay Case at WMAL; LWB Thinks Again

NEW YORK, Jan. 6.—AFRA has scored a 10-inning victory against WMAL, Washington, Blue outlet, as the result of WLB reversing its ruling of August 10 which favored the station in a dispute involving announcers' commercial fees. The Blue station was the only web outlet in the area which did not fork out commercial fees to announcers.

An arbitrator, Prof. Royal E. Montgomery of Cornell University, last March ruled that WMAL should pay commercial fees instead of merely raising staff salaries on a weekly basis. AFRA maintained that a salary raise would not compensate for the staff announcers' loss in commercial fees.

### WLB Reverses Decision

However, on August 10 the WLB reversed the arbitrator's decision, claiming that Professor Montgomery was simply a hearing officer who could only recommend a course of procedure to the government agency. While WMAL was hailing a major victory, AFRA quietly fought the reversal.

Upon re-examination of the case the WLB found that both parties had agreed to abide by the arbitrator's ruling. AFRA was notified of the final victory this week, but full details of the WLB opinion have not yet been released in Washington.

## It's "Happy Island" For Wynn No More; One Format a Week

NEW YORK, Jan. 6.—*Happy Island*, the Borden show where the policy seems to be "a new format every week," won't be happy any longer. Show, at the time it shifts from Friday to Monday at 9 (January 15) on the Blue will have a new tag, the *Ed Wynn Show*, and still another formula.

This time the king bubbles routine and other bubbles in the air will be cut completely and a straight situation comedy gimmick substituted. Wynn will adopt a Frank Morganish sort of character, who's an expert on everything. Singer Evelyn Knight will be dropped at the same time, January 15, but Jerry Wayne and Mark Warnow's ork remain.

George McGarritt, as previously announced, is now producing the program and Minnie Pious is a plus to the cast.

figures that would make good ad copy. It is also understood that the Blue research department and promotion divisions are not too happy about the ads, whether they are accurate or not, but they are working under strict orders to get the thing out.

### Senior Nets Sell Mutual?

Trade already sees psychological effect on CBS salesmen which will make them tell sponsors, when time is not available, to go to Mutual rather than the Blue, as they have in the past. Same effect is seen taking hold on NBC salesmen, it's said, who don't want to be shown as beating the No. 3 web but licking CBS.

The entire matter, said one exec, is one of those hot squabbles which most times have no solution, each party holding firm to its stand. This time, tho, he says, there's a solution. It will be the reports of the NAB's Broadcast Measurement Bureau. Published BMB findings, he says, will end most of the confusion. This exec, a leading ad man, says that the imminence of the BMB is the reason why the Blue management set out to make a coverage splash, fearing that the NAB's figure will prove that they "ain't as hot as they thought."

It is known that the Blue has tried to buy several more recent surveys to find out exactly what its coverage is, but no one was willing to sell. BMB will probably end the battle before too many heads are broken.

## UAW No-Strike Pros and Cons Aired on WJR

DETROIT, Jan. 8.—Yesterday organized labor put its internal problems on the air for probably the first public discussion of its kind here when the United Automobile Workers (CIO) were represented on WJR's *In Our Opinion* program, a *Detroit Free Press* tie-up. This huge union has long been the leader among labor orgs in seeking air time for its point of view. The two-sided presentation made in this case was a foretaste of the type of program labor stations and radio management may be expected to present.

A half hour at 12:30 p.m. was devoted to discussion of the proposed lifting of the "no-strike" pledge by the union as a subject on which a union-wide referendum is being taken January 12. The national convention of the union recently voted to continue the pledge, but authorized a follow-up vote by the entire membership.

### Union Officials Differ

Gus Scholle, regional director, and W. G. Grant, president of Ford Local 600, with 100,000 members, were in favor of keeping the pledge. Larry Yost, president of the Pratt & Whitney division of Local 600, and Jess Ferrazza, president of Briggs Local 212, had the opposite viewpoint. Debate over the issue drew some bitter discussion in labor circles, with epithets of "Communist" and "Trotskyite" being bandied around in the labor-minded press. George W. Cushing, news editor, presided as moderator.

The UAW headquarters notified its membership list of over a million of the broadcast by direct mail and by its own publications. WJR's 50,000-watts permit it to reach most of the Middle Western war production centers where the union membership is concentrated.

## United Drug May Be Sloan Slot Buyer Sans Gangbusters

NEW YORK, Jan. 6.—*Gangbusters*, Blue web blood and thunderer, will be dropped by sponsor, Sloan Liniment, at the end of January and go off the web unless a new client is found to take it over. If the show does go off the air, it will leave the web with a choice time slot open to sell to a big-time sponsor.

Open time will be Friday at 9 p.m. with NBC's *Waltz Time*, Columbia's *It Pays to be Ignorant* and Gabe Heatter and *Real Stories* on Mutual against it. If *Gangbusters* is dropped, and trade dopsters are certain that it will, it is regarded as a strong possibility that United Drug (Rexall Products) will move in. United was supposed to take over the Wednesday CBS time that Nelson Eddy recently vacated. However, that move was stymied by the fact that Edward Noble, one of the Blue's principal stockholders, is also a member of the United board of directors and objected strongly to going on Columbia. However, with a good time open on the Blue, it is expected that United will move into radio there.

It is known that James Dart, United proxy, is hot after the Joan Davis show, thinking that he can buy it from the present sponsor, Sealtest. However, trade says it will be no soap. Second choice will probably be a program with Groucho Marx if Goodrich Rubber doesn't get it first.

N. W. Ayer is the agency.

### Charlie Barnett Quits KFJZ

FORT WORTH, Jan. 6.—Charles Barnett, KFJZ newscaster, has resigned to head the lecture bureau of the National Social Hygiene Society. He will tour with films hitting at juvenile delinquency.

## Memo to Managers: Don't Play Losers

WASHINGTON, Jan. 6.—WDSU, New Orleans, managed and part-owned by Fred Weber (former Mutual net general manager), is latest outlet to land on FCC griddle on charges of political "bias," and situation is reported serious, as complainant is powerful Louisiana Senator John H. Overton.

Overton has filed charges with FCC that WDSU denied him "favorable" evening time, while his primary opponent, E. A. Stephens was using facilities for "dozens" of campaign speeches. Charge is made doubly serious by the fact that Stephens is majority stockholder in WDSU.

Complaint charges that Overton was denied evening time, between 6 and 10:30 p.m., from August 5 to September 12, date of primary, while Stephens was given "favored" time.

Overton, re-elected, carries "big stick" on Capitol Hill. Unless FCC gives complaint plenty of attention he will be in a position to make life unhappy for the Commission.

Report is that FCC, regardless of Overton angle, considers complaint serious and already has investigator at work. Thus far no action has been taken, tho some say trouble is in offing for WDSU, with revocation of license distinct possibility.

## Bert Hauser From Blue to MBS Co-Op

NEW YORK, Jan. 6.—Mutual has started the first move toward co-op expansion by appointing Bert Hauser to head department to expand and improve the web's operation in the field. Hauser has been sales promotion manager of Blue since January, 1942. His move from Blue to Mutual was tabbed by *The Billboard* last week.

## WLIB Looks at FM and Video

NEW YORK, Jan. 6.—WLIB, New York indie, has put in an FM bid with the FCC. WLIB will, in the near future also file an application for a video station in the Stem. However, the station is having trouble finding a building high enough for video.



DISTINGUISHED WORLD FIGURES have been coming to WORCESTER

**WTAG**  
WORCESTER

WHO SAW THROUGH A BLOCK OF CONCRETE?

See Page 12



## **“Umbrella Coverage”**

*for the whole Philadelphia area*

Remember this: WCAU is more than a 50,000 Watt station; it is a 50,000 “Free Watt” station. Its 50,000 Watts are not shielded or directed into a rectangular pattern to avoid interference with other stations on the same channel. WCAU’s 50,000 “Free” Watts surge out in a great tidal wave of power in all directions over a clear national channel giving “Umbrella Coverage” for the whole Philadelphia area, and reaching many adjoining states besides. For full coverage use WCAU’s Umbrella.

# WCAU

CBS AFFILIATE



*“Umbrella  
Coverage”*

**PHILADELPHIA’S LEADING RADIO INSTITUTION**



# The Billboard TALENT COST INDEX

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

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

VOL. 1. No. 14D

(REPORT DECEMBER, 1944)

PROGRAM SPONSOR & PRODUCT	HOOPERATING	WEEKS TO DATE	NET & NO. STA.	OPPOSITION	AGENCY	TALENT COST	COST PER POINT	COST PER 1,000 URBAN LISTENERS
WHEN A GIRL MARRIES G. F. (Baker Choc.)	8.4	184	NBC 75	Sing Along Club—CBS Terry & Pirates—Blue Various—MBS	Be on&Bowles	\$2,300	\$273.81	*
AUNT JENNY Lever Bros. (Spry)	7.8	414	CBS 76	David Harum—NBC Jack Berch—Blue Various—MBS	Ruthrauff & Ryan	\$2,500	\$320.51	*
LIFE CAN BE BEAUTIFUL P. & G. (Ivory Soap)	7.8	322	CBS 67	Various—NBC Baukhage—Blue News—MBS	Compton	\$2,500	\$320.51	*
MA PERKINS P. & G. (Oxydol)	7.7	136	CBS 70	Fem Exchange—Blue Melody Sketches—NBC Terry's House Party—MBS	D-F-S	\$1,300	\$168.83	*
HELEN TRENT Anacin Co. (Bisodol)	7.7	577	CBS 132	Farm & Home—Blue Service Bands—NBC Service Bands—MBS	D-F-S	\$1,800	\$233.77	\$ .41
KATE SMITH SPEAKS G. F. (Grape Nuts)	7.7	302	CBS 116	Heatter—MBS Words & Music—NBC Glamour Manor—Blue	Young & Rubicam	\$5,000	\$649.35	\$1.09
BIG SISTER Lever Bros. (Rinso)	7.6	301	CBS 140	Various—NBC Glamour Manor—Blue Hank Lawson—MBS	Ruthrauff & Ryan	\$2,500	\$328.95	\$ .60
PORTIA FACES LIFE G. F. (Post's 40% Brand)	7.5	185	NBC 88	Dick Tracy—Blue Chick Carter—MBS Sing Along Club—CBS	B&B	\$2,750	\$366.67	*
STELLA DALLAS C. H. Phillips (Toothpaste)	7.4	338	NBC 138	Johnson Family—MBS Service Time—CBS Ramblers—Blue	D-F-S	\$1,750	\$236.49	\$ .41
YOUNG WIDDER BROWN C. H. Phillips (Milk of Magnesia)	7.3	322	NBC 138	Raymond Scott—CBS Handy Man—MBS Hop Harrigan—Blue	D-F-S	\$1,600	\$219.18	\$ .40
RIGHT TO HAPPINESS P. & G. (Ivory Soap)	7.1	344	NBC 131	Locals—MBS Bob Trout—CBS Sincerely Yours—Blue	Compton	\$2,250	\$316.90	\$ .60
BACKSTAGE WIFE R. L. Watkins (Haley's MO & Dr. Lyon's Toothpaste)	6.8	423	NBC 138	Compton—MBS Time-News—Blue Service Time—CBS	D-F-S	\$1,750	\$257.35	\$ .46
BREAKFAST AT SARDI'S Kellogg (Pep)	6.7	161	Blue 191	Rosemary—NBC 2d Husband—CBS Do You Need Advice?—MBS	Kenyon & Eckhardt	\$1,500	\$223.88	\$ .36
JUST PLAIN BILL Anacin Co. (Anacin)	6.6	479	NBC 52	Terry Allen—CBS Jack Armstrong—Blue Superman—MBS	D-F-S	\$2,000	\$303.03	*
PEPPER YOUNG'S FAMILY P. & G. (Camay, Ivory) Flakes)	6.5	431	NBC 81	App't With Life—Blue Bright Horizon—CBS The Smoothies—MBS	D-F-S	\$2,650	\$407.69	*

Saturday Daytime Programs

THEATER OF TODAY Armstrong (Cork)	7.5	168	CBS 135	Consumer Time—NBC Hello, Mom—MBS Various—Blue Don Goddard—NBC	B., B., D. & O.	\$2,500	\$333.33	\$ .48
STARS OVER HOLLYWOOD Bowey's (Darl-Rich)	6.3	287	CBS 50	Atlantic Spotlight—NBC Locals—MBS Farm and Home—Blue	Sorenson & Co.	\$2,000	\$317.46	*
LET'S PRETEND Cream of Wheat Corp. (Cereal)	5.5	603	CBS 141	Various—NBC Various—Blue Locals—MBS	B., B., D. & O.	\$2,200	\$400.00	\$ .44

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

The average daytime audience rating is 4.7 as against 4.6 last report, 5.0 a year ago. Average sets-in-use of 15.4 as against 15.5 last report, 16.0 a year ago. Average available audience of 71.3 as against 70.5 last report, 72.1 a year ago. Sponsored network hours reported on, number 79 1/4 as against 79 last report and 72 1/4 a year ago.

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

## Air Audition Scale Shaved Down to \$4

### More Tootler Use Sought

NEW YORK, Jan. 6.—The scale for musicians playing a radio audition before a live audience has been cut from \$20 to the old rate of \$4 a man by the executive board of Local 802, AFM. Most tootlers were unaware of the scale change until they lodged complaints about being underpaid.

According to 802 spokesmen, the local decided last month that the higher rate tended to discourage agencies and others from using musicians for the auditions. The book price for air auditions has always been \$4, the union made a ruling some years ago that in the event a live audience was present, the regular radio engagement scale would apply. Men were paid \$14 for the show and an extra \$6 for rehearsal.

The local's move is intended to foster the use of more musicians on auditions by cutting the price below the prohibitive point. Now, instead of an agency asking 802 for a waiver of the higher wage, which was granted in some instances, all auditions for the air will be \$4, with or without an audience.

## Standard AAAA Contract Plea in Language Case

NEW YORK, Jan. 6.—The brief which A. Walter Socolow, attorney for the Italian Dressmakers' Union, Local 89, ILGWU, will present to the Massachusetts courts next week in behalf of the union, whose program, *The Voice of 89*, was pulled off the Cowles station in Boston, WCOP, will contend that the station's action is a violation of the standard type of contract advocated by the American Association of Advertising Agencies, according to sources close to the ILGWU. Socolow will contend, it is said, that a station under a AAAA contract has no right to throw a program off the air because of a change in policy so long as it adheres to good taste and decency.

The show, an Italian language program, was thrown out some weeks ago by the Cowles station but no doubt will go back on the air until the case is settled in court.

An injunction to keep 89 on the air until that time will be applied for in Massachusetts this week.

**MARK WARNOW**  
Musical Conductor of "THE HIT PARADE"

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

Samples free.

1619 Broadway  
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# TUNE-DEX

WHOSE MIND WAS ABLE TO LOCATE ONE MAN IN 7,000,000?

See Page 12

# Kobak Stresses MBS Build-Up His, Sans B of D

HOLLYWOOD, Jan. 6.—His complete autonomy of operation as prexy was stressed by Ed Kobak, new headman of Mutual, who spoke at press luncheon at University Club. This was tabbed weeks ago in *The Billboard*. Kobak said that heretofore Mutual policies had to wait until board of directors' meetings, but that now he has been given the power to decide issues.

Matter of three dominating Mutual stations, WGN, WOR and KHJ-Don Lee, was taken up by Kobak, who said that these outlets would no longer control program policy. He said that web had the stations and the programs and all that was needed was management. He hinted that Mutual had been operating on a negative basis, that if someone came up with an idea and a "no" was given, it was carried on all thru the organization when there was no reason for it. Some of ideas might have been good, he went on to say. In the future it will be Mutual's aim to review all policies without a "no" in a carload.

The matter of programing will be in the hands of Phillips Carlin, with plenty of blessing from network stations. Carlin is already making an over-all study of shows on the web.

Kobak touched on sales when he said that radio needs a sound coverage plan and that Mutual might be able to contribute something to this. He feels that all four nets should have a common way of analyzing their coverage.

Underplaying rather than over anticipation regarding shows will also be Kobak's policy. He says that when selling a show, Mutual will underestimate its pulling power.

Lewis Allen Weiss, general manager of Don Lee, introduced Kobak to the press. Weiss was slated to speak on television but did not get around to it, probably because of the time element. Kobak said very little about television or FM, indicating that he was aware the network had some FM stations and one television outlet W6XAO.

He harpooned those radio execs who are too concerned with post-war planning. He said that the job now is to win the war and let the post-war era take care of itself.

## KSO Joins CBS as Tabbed

NEW YORK, Jan. 6.—KSO, Des Moines, and KSCJ, Sioux City, Ia., will be added to the Columbia web June 15. The affiliation of KSO was predicted in *The Billboard* December 30. Both stations operate on 5,000 watts. KSO will be a basic CBS station, while KSCJ is joining the net as a basic supplementary station.

## Webb New WGL G. M.

PITTSBURGH, Jan. 8.—Frank V. Webb, KDKA sales manager, has been named general manager of WGL, Fort Wayne, Ind. Former sales chief at WOWO-WGL, Webb has been with KDKA less than two years. Webb, 37, is one of the youngest station managers in the country.

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POSTCARDS 2c

# "Best Buys"

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

## December, 1944

Program	TCI	Hooperating
Ma Perkins (CBS)	\$168.83	7.7
Young Widder		
Brown .....	219.18	7.3
Breakfast at Sardi's (Kellogg)	223.88	6.7
Helen Trent .....	233.77	7.7
Stella Dallas .....	236.49	7.4
Backstage Wife ..	257.35	6.8
When a Girl Marries .....	273.81	8.4
Just Plain Bill...	303.03	6.6
Right to Happiness	316.90	7.1
Stars Over Hollywood .....	317.46	6.3
Life Can Be Beautiful .....	320.51	7.8
Aunt Jenny .....	320.51	7.8
Big Sister .....	328.95	7.6
Theater of Today	333.33	7.5
Portia Faces Life..	366.67	7.5
Let's Pretend ....	400.00	5.5
Pepper Young's Family .....	407.69	6.5
Kate Smith Speaks	649.35	7.7

## November, 1944

Program	TCI	Hooperating
Ma Perkins (CBS)	\$165.56	7.9
Breakfast at Sardi's (Kellogg)	176.47	8.5
Young Widder Brown .....	207.79	7.7
Ma Perkins (NBC)	209.68	6.2
Breakfast at Sardi's (P&G) ..	234.38	6.4
Stella Dallas .....	243.05	7.2
Helen Trent .....	272.73	6.6
Backstage Wife ..	277.78	6.3
When a Girl Marries .....	280.49	8.2
Right to Happiness	292.21	7.7
Stars Over Hollywood .....	207.69	6.5
Big Sister .....	328.95	7.6
Theater of Today	333.33	7.5
Life Can Be Beautiful .....	352.11	7.1
Pepper Young's Family .....	353.33	7.5
Portia Faces Life..	371.62	7.4
Kate Smith Speaks	746.27	6.7

# Lea Report Sees Need for Better Industry Laws

(Continued from page 6)

a situation where doubt should be resolved against the national security."

Temporary license situation, gripe of some, is "not only desirable, but necessary, under a variety of circumstances," majority declared, but urged FCC against practice whenever possible.

IRAC's status as "independent" agency should be left until after war, then decided by Congress.

## No Service Block

FCC and IRAC both absolved of blocking army stations. "Both agencies sought diligently to make available to the armed services all such desired frequencies."

Fingerprinting of communications workers should have been speeded up by better co-operation between FCC and FBI, "instead of engaging in time-consuming jurisdictional dispute."

Newspaper ownership of stations should be "reviewed" by Congress with "view of providing new or clarifying legislation." "Committee believes that the mere ownership of a newspaper should not exclude such person from owning and operating a radio station."

Network monopoly regulations should be "re-appraised" by Congress to determine "strengthening or modification" of public interest, convenience clause of FCC act.

Sales prices of radio stations question should be studied by Congress with "a view of giving authority to the commission to require uniform systems of accounts by licensees."

"Concealed ownership" is tough nut that FCC is handling about as well as can be expected.

WMCA majority report was in Noble's favor up and down the line, with Donald Flamm taking pasting for "cynical" attitude toward committee and its "investigatory powers."

## WMCA Highlights

Highlights in lengthy WMCA conclusions:

Flamm's fear that "certain" FCC'ers had it "in" for him were well founded as result of "decoding" hearings, and poor station operations.

"Proposal" of Dempsey and Koplovitz, Noble attorneys, to file for same wavelength as WMCA, was legitimate, not "coercion or duress."

William Weisman, Flamm attorney, told Flamm he did need not fear "pressure."

That "Flamm was under no pressure, coercion or duress when he finally signed the contract for the sale of his station to Mr. Noble December 2, 1940."

That Flamm, after signing contract, called former FCC'er Thad Brown, his Washington attorney, and urged him to "expedite" FCC approval of deal.

That Flamm's "reconsideration" petition to FCC mentioned no "duress or

coercion."

That Flamm made "continual misrepresentations" to the committee . . . "in his testimony," one "major misrepresentation" being statement that he was going to sell his half interest in WMCA to Mrs. George Backer, of *The New York Post*, for \$850,000. Statement was "flatly contradicted" by Weisman.

## "White House Pressure"

That White House "pressuring" is "wholly without foundation of fact."

That David H. Deibler (former FCC'er) testimony "cannot be accepted as true."

That Thomas J. Corcoran's conduct was beyond "censure" and that no evidence existed to prove that Corcoran pressured deal.

That only evidence of "political influence" was on Flamm's part in using Assemblyman Irwin Steingut as White House messenger.

That committee found nothing to censure in Edward J. Noble conduct.

That FCC cannot be charged with failing to investigate when Flamm submitted nothing to justify investigation.

That there was "substance" to Noble charge that Flamm was using committee to "deliberately" exploit "private lawsuit."

Majority also took cognizance of the

industry's broader needs; expressed view that "investigation" had been beneficial in bringing some of these problems to the fore.

"The industry, as well as the interested public have an expectant interest in the adjustments that are to follow progress as to frequency modulation and when there will be a more general use of television and facsimile broadcasting," it declared.

## M&W's "Bogies Under the Bed"

Miller and Wigglesworth, in independent reports, found most of the bogies under the bed that they had been looking for.

Miller high points: FCC used "favoritism" in WNNY, WTMJ, WFTL cases.

FCC sought to "punish" operators politically "opposed" to administration. Fly accepted "gratuities"—a \$17 hotel bill.

Interfered with "prosecution" of the war effort.

FCC was "partly responsible" for Pearl Harbor by failing to tap Jap Hawaii wires. Despite FCC, Miller found American broadcasting "best in world."

Miller concurred with majority in WMCA findings.

Wigglesworth, taking 20 pages of report for his findings, went beyond Miller. He found:

Committee's work constantly "hamstrung" by administration behind-the-scenes.

"Startling" testimony to prove that Flamm was "coerced."

FCC "abuse" of licensing powers.

FCC failure to co-operate with FBI in obtaining fingerprints.

"Favoritism" in WNNY, Arde Bulova (Bulova Watch), WFTL deals.

Censure of FCC for approving license transfers involving deals beyond value of properties—specifically KNX, Los Angeles, to CBS; WINX, Washington, to Eugene L. Meyer; WJLD, Bessemer, Ala., to George Johnston; WQXR to *The New York Times*.

FCC failure to report to Congress on network monopoly and newspaper ownership questions.

## Wants Committee Continued

Wigglesworth concluded with recommendation that work of committee be continued by new Congress.

That new Congress is likely to go into radio legislation question is generally conceded here. Congressional leaders, even Lea, and to lesser extent, Wheeler, still are hazy on what legislation is needed, however, and it may be months before the question is resolved in opinion of good many here, but it appeared a safe bet today that some legislation is in the offing.

# They Write TO WLS FEATURE FOODS!

Martha Crane and Helen Joyce, *WLS Feature Foods* team, offer listeners a folder on homemade Christmas cards. 25,000 are ordered. Second order, 5,000. Third order of 2,500 is necessary to meet the response. (Total, 32,500.) *WLS Feature Foods* gets results!

For *WLS Feature Foods* facts (the COMPLETE selling plan for Chicago and territory) see a John Blair man today!

WLS FEATURE FOODS CELEBRATES ITS 10TH BIRTHDAY THIS MONTH.



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## Air Profile of Motor City; WXYZ First Case History

(Continued from page 5)

Serenade, one quarter hour; Pages of Melody (Larry Page), five quarter hours, and two Ford broadcasts, Greenfield Village Chapel, one half hour Sunday evenings, and a quarter hour of Early American Dance Music Saturday nights.

The station is on the air from 6:30 a.m. to 1 a.m., starting an hour later on Sunday—and feeds the MRN from 8 a.m. till 12:30 a.m. The network and the station are closely intertwined with its famed serial.

### Depression-Born "Lone Ranger"

The going was tough during the depression, after WXYZ left Columbia in 1932. A program that would have enough appeal to build up the station was sought and, at staff conferences, the idea was worked out that it must be a Western, it must appeal to children by eliminating love stuff, but still have an adult appeal. Localization to one part of the country was ruled out to broaden appeal. Story conferences of all department heads were held.

Fran Striker, now script editor, was brought from Buffalo as original writer for the program which became *The Lone Ranger*. It became a valuable property of the King-Trendle Broadcasting Corporation, owners of the station. Sustaining for the first few months, it was sold to Gordon Baking Company, who also put it on Philadelphia and New York stations. Promotion campaign was widespread and 87 companies were signed up to put out novelties and other items tied up with *The Ranger* or the famous "Hi-Yo, Silver!" Transcriptions were sold to about 125 stations, and a screen serial was released in 1937-'38, which was reported as the top grossing serial of all time. A less successful serial followed. *The Ranger* is said to be the only radio show that became successful as a comic strip—and at a premium price. Nineteen books, selling from \$2 to two-bits have been published, and two monthly comic books now run 800,000 copies.

### General Mills Brings Net Switch

When General Mills became the principal sponsor, the program switched from Mutual to Blue. Today its survey rating is reported the highest it has ever been at this time of year. It is the oldest evening serial-dramatic program on the air, now starting its 13th year. On January 9 it will total 1,872 uninterrupted broadcasts.

The show is being merchandised today thru the familiar special licenses for use of the name, sponsor tie-ups, and thru personal appearances during the past two years in circuses, rodeos and special events. Some of these have set all-time records and it is estimated at least 2,000,000 have seen the Ranger in person.

### Audience Adult in Part

*The Ranger* audience is 55 per cent adult today. It is a prime favorite for the 5 to 14 age group, and begins to get them again in a "second generation" of fans from about age 27 up.

Meanwhile, the firm has been building other serials to follow: *Green Hornet*, recently a network show, has its own comic strip like *The Ranger*; *Ned Jordan*, *Federal Ace*, tailored to follow along after *Hornet*, and *Challenge of the Yukon*, which aims to develop for radio a dog personality, like the famed Rin-Tin-Tin did for the films.

While the station was being built from the program side, it was strengthened in February, 1933, by the formation of MRN, with seven up-State stations strategically spotted to cover Michigan. But the State, with a widely diversified population, offers a good test market, and is often so used, with MRN's single contract offering obvious advantages.

### True Network

MRN is a true network, not just a set of tie-lines. WXYZ guarantees 12 to 15 hours a day of broadcasting to the stations. When it went to the Blue, the MRN stations went along. Today, the net sells the contract for its member stations to the Blue and pays each member station for the commercial programs it takes. This has meant some additional accounting, as well as operating problems.

Thinking has to be in State-wide terms. In some cases, up-State stations originate programs for the net, but most feeds come from WXYZ or the National net. Occasionally, some programs are put on live at two different times, once for WXYZ and once for MRN.

This has meant involved scheduling and technical handling. Simultaneous operations may include: (1) Receiving Red Network feed to go out on WXYZ; (2) recording Red program for rebroadcast subsequently to MRN; (3) feeding another live show to MRN; (4) recording a Mutual show for rebroadcast on WXYZ, and (5) feeding another live show to the Blue but not using it on either WXYZ or MRN.

### Public Service Unit, Too

MRN functions as a unit even on public service. A year ago, a "caravan" was routed around the net to boost "Gifts for Servicemen" for Christmas. Fathers and friends of servicemen joined the show in a local broadcast over each city station, some going net but mostly with local appeal. Total accumulation was 100 cars full of gifts by the caravan.

The station is quiz strong—12 quarter-hour quiz shows weekly, news and sports. WXYZ had exclusive broadcasts on hockey and professional football up to the current season. This was the only local station to broadcast baseball in the last two years, using Harry Heilmann, four-time batting champion of the American League, as sportscaster. Boxing and wrestling, with a certain definite following here, are neglected at WXYZ, as at most major stations.

The station is equipped to handle remotes with a mobile unit which has been sent up-State to do special work for WOOD, MRN station at Grand Rapids.

While no special correspondents have been sent out, Heilmann is now touring

the European front with a USO unit. It is understood that he is making recordings for use at the station.

Participating shows account for about 6 per cent of WXYZ time. Eddie Chase's *Make-Believe Ballroom* has 10 hours a week at different times and is sold only in 15-minute segments. It's a record show using requests, with service mail predominating. Typical service angle is a soldier's request for a number because his sweetheart in Detroit likes to hear it, tho he's too far away. Plenty sponsors are national. *Lady of Charm*, only other participating show, a woman's show about decoration, fashions, etc., is on five days a week for 55 minutes. It is sold to an average of 20 sponsors, most of whom are national advertisers, with most products in the high-priced \$2 to \$4 brackets. This program, with a strong feminine following, is handled by Mrs. Edythe Fern Melrose, formerly known as one of the few successful women station ops in the country. Mrs. Melrose makes regular pilgrimages to New York and Hollywood for advance fashion news.

Program balancing at WXYZ results in a half-and-half division between local and net time. About 70 per cent of air time is now sold commercially.

Strength of the news-mindedness at WXYZ is shown in the average of 14 daily newscasts, originated locally, in addition to 15 daily commentators on the networks.

### Special Hook-Ups

Occasionally, station enterprise results in a special hook-up. Typically, *In Bold Relief*, a musical show with a profile of a personality in the current spotlight by Dick Osgood, was sold to Hickok Oil Company, Toledo, for the MRN, of course, but also for a special line-up of seven Ohio stations because the sponsor wanted to reach that market as well.

Also there are no foreign-language shows, special shows are beamed to other large groups. There has been a quarter hour of *Farm News* at 12:15 daily for many years, fed to MRN but not to WXYZ.

Women are reached by a weekly program by Mrs. C. E. Bickel, who is radio chairman of the National Federation of Women's Clubs. Business, military and other top figures are brought in to talk on women in the war, home and otherwise. A resume of news of Michigan women's clubs, of strong local interest, follows.

Children are catered to in a 45-minute Sunday noon show, *Radio Schoolhouse*, allowing expressions of various entertainment talent, at the Capitol Theater. This has been on the station for years and has developed a number of young stars, including Joan Leslie.

In war service WXYZ originates *Service Serenade* which, tho local, was formerly the only USO show on a national net. Using a large visual audience, with the house band, available service stars and guest artists from local night spots, such as Vaughn Monroe, Pat Rooney, Rubinoff, Mildred Bailey, Gloria Swanson and Xavier Cugat, it has been a balanced show production.

The marines have been favored among the services here, with three marine shows given, leading off with *Molly of the Marines*, an anonymous big sister who acted as liaison between men and their families. This was handled as a distinctive letter-reading show.

*Town Talk*, for which time is frozen at 6:45 p.m. Saturdays, is the station's prize exhibit in community service. It is devoted to local issues and aims at absolute civic fairness. It has gone so far as to recommend a candidate in an election other than the one supported by station prexy, George W. Trendle. Identity of the announcer is never disclosed, and the announcement is made that the script is written in the executive offices of the station. So widespread is this program's rep for fairness that political candidates have announced its endorsement in cards and 24-sheets.

Station staff members are active in many civic groups but rarely take official positions. Trendle, however, has been Detroit fire commissioner for many years, and Brace Beemer, who plays the Lone Ranger, now is on the board of health. John Slagle, chief announcer, is well known around town for his presentation of local *Breakfast at Sardi's* type of shows at churches and other centers.

Aiming at a special variety of significant service the station has at hand for instant use a list of community leaders to be called immediately when news of the end of the war breaks.

### Merchandising in a Big Way

This station goes in for merchandising for its sponsors in a big way. The merchandising staff, normally numbering

## Talent Agency Trying to Hex Lum, Abner

NEW YORK, Jan. 6.—One of the talent agencies in town is trying to unseat Miles Laboratories (Alka-Seltzer) on the *Lum and Abner* show. Outfit's trying to peddle a half-hour web show that will appeal to a younger crowd rather than the back-country guys.

Biggest fly in the agency's ointment is the fact that the prexy of Miles Labs is completely sold and won't budge. Reaction thruout the company, trade says, has been fairly good to the younger pitch, but the boss can't see it.

Talent agency feels it has a pitch that will budge the old guy.

seven, is reduced to three by the war. Harold Christian, formerly a food broker, is in charge. The State is covered, with products merchandised in supermarkets and other outlets. One effective result is that a number of accounts actually have bought time here because they knew they would get this service. Merchandising here includes putting up displays, selling the product to chains, taking photos of displays, etc., and furnishing a complete report to the sponsor.

Christian's department specializes in food and drug accounts, and the result is that the net and WXYZ has a good line-up of sponsors in this field. He makes personal talks at conventions of supermarkets and similar dealers and has gained national as well as local accounts.

In selling its own programs the station is using special mailings to selected lists, hockey enthusiasts, symphony followers, or the like, who are actual or prospective sponsors, aimed at acquainting them with WXYZ's type of program.

### Winchell and Pearson Tie In

A mutual arrangement with both *The Times* and *The Free Press* gives the station a tie-in line on the Winchell and Pearson columns, giving mention of the broadcast, while the station reciprocates by mentioning the column in each paper at time of the broadcast.

There is an informal tie-up with *The Times*, but newspaper publicity has been fairly evenly divided between all three local sheets.

Tie-up with the Telenews Theater gives the station trailer and marquee mention for *March of Time*, while the theater gets a plug at the end of the broadcast in return. Twice-a-week quiz show from the Telenews lobby rates a display for the station on the theater front.

Fan mail received is carefully tabulated for each program, sustaining and commercial, network and local, with reports for each day, week and month graphed to show trends. Carefully detailed analysis of any show can be made from this data. A breakdown by cities was attempted but proved confusing because of the network situation and was dropped.

Outstanding personalities have been developed here, besides the famed serial shows, or thru them. Harry Heilmann, starting as a sportscaster, has been developed into a top newscaster at the station. Harry Wismer, now nationally famed for his sports announcing, went to the Blue from WXYZ. John Hodiak, screen actor, was developed at the station, and played in *The Ranger* for a time. Mrs. Melrose's *Lady of Charm* show is being sold today for rebroadcast at a number of other stations via transcriptions.

*Sandlottery*, only bowling show in town, turns to amateur baseball in the summer. It is practically the oldest show on the station—13 years—always sustaining despite numerous chances to sell it. Personal news of the small fellow and the high scorer both is turned in by bowling leagues to Judge John D. Watts who runs the show.

In using listener surveys, WXYZ, like most local stations, uses Hooper as well as Commercial Surveys, an authoritative local organization.

With a total staff of 115, turnover is considered slight in the executive group, at least it tallied only three out of 20 men in the past seven years.

Altho the organization itself is well centralized, department heads are always ready for the man with an idea. Trendle himself is considered very receptive to new ideas. This is part one of a series of profiles on the Motor City broadcasting picture. Other episodes are sketched in the near future.

TODAY'S MOST  
OUTSTANDING  
RADIO  
PERSONALITY



DUNNINGER

WAS THE SUBJECT

OF 16,000 NEWS

STORIES IN 1944!

## DuMont

Reviewed Wednesday (3) 8:15-10 p.m. Style—Variety and films. Sustaining on WABD, New York.

Macy's debuted into tele advertising with a 5-minute-45-second show that probably did as much for tele programming as it did for the department store's prestige. Production was handled by RKO Television, directed by Tom Hutchinson and had Helen Lewis as Martha Manning taking the audience thru the store's Corner Shop.

Miss Lewis conducted her little tour with the air of a friend proudly exhibiting a collection of precious antiques. She led her audience to each piece, touched it lovingly while explaining its past and its possible future use. She mentioned prices almost as an afterthought so that watchers didn't feel they were being sold a bill of goods.

The script, the lighting and Miss Lewis's presentation made the short show an altogether entertaining bit. Every watcher will retain a visual and mental pic of the Macy Corner Shop and its wide variety of offerings. They will feel that they were on the personally conducted turn around the shop and will want to return when they are in the market for items for sale in the department.

Reversing the procedure too often followed in some tele shows, RKO productions rehearsed the 5-minute-plus program 11 hours, eight of them with cameras. The practice paid off. Every movement of the camera and mike was cued to the script. Miss Lewis and the shop's articles were at all times in perfect focus and properly lighted to bring pix of clarity and depth to the screen. Shifts from camera 1 to camera 2 were accomplished with amazing dexterity. Entire production was of a high caliber that entertained thruout, proving that an out-and-out commercial can hold viewer interest without a singer or dancer breaking in to do a stint.

Macy credits at beginning and end with background of recorded music were none too successful. The printed signs that were changed by hand are to be replaced with a film loop which will probably add a finishing touch.

Realizing that the present tele audience is in the main an upper bracket gang, items exploited were in the luxury price range. Script did not mention Macy's 6 per cent lower pitch but stressed quality and was aimed to whet the collector's and gift giver's appetite. Miss Lewis handled her chore with assurance, talking neither up nor down to her audience. Production can be termed another Macy merchandising milestone.

Harvey Marlowe, who has directed and produced a number of one-act plays on WABD, conceived, wrote and directed *So You Think You Have Talent* that made its bow tonight. Title is self-explanatory. Tele aspirants came on and did a turn while Bob Strauss ringmastered the proceedings.

Singers Toni Russell and Vincent James, dancer Rosito Cosio and comedienne Elsa Freed contributed to a pleasant half hour. Eddie Frank and his five-piece ork accompanied the entertainers and held the spot for a couple of dance numbers. Strauss' script was light and the emcee projected well. Facial animation and ease before the cameras indicated that he'd been there before.

Marlowe has a good program here that ought to sell. If he can produce as fast moving a seg every week he won't have any trouble. Too bad he won't be able to use the 13-year-old Rosito Cosio regularly. She's a beautiful, talented performer.

*Pix Along Came a Duck, Etiquette, Liebestraum and Bubbling Over* were undoubtedly shown to make the live portions of the program look good by contrast.

Lever Bros. are still changing their show's format. Tonight emcee Pat Murray brought thrush Lois January on with the Jimmy Lytell instrumental trio. The two girls talked for a few seconds before Miss January started singing, during which time the warbler was faded out and in again, a trick that gave them conversation material. The singer leaned against the piano, talked to the ork and introduced numbers when they did some jamming. She looked good, sounded good and projected exceedingly well.

On the commercial a gal and a guy pantomimed while Miss Murray told how *She* had won *Him* by feeding him cake made with Spry. They went thru all the motions while the emcee's voice got in smooth product plugs. Seg faded out with couple in a clinch. Camera panned

## REVIEWS

## Balaban &amp; Katz

Reviewed Thursday (4), 7:30 to 8:45 p.m. Style—Drama, news, interview. Sustaining on WBKB, Chicago.

If Chicago isn't the video center of the country, at least it is the city in which a station, working with great space and technical limitations, is using programming ingenuity that results in tele techniques from which the trade can learn plenty of lessons. Tonight's show at WBKB, altho it was far from perfect (in fact, pretty sad in some parts), proved that.

The vehicle WBKB used tonight to prove that its staff knows the value of video ingenuity was an adaptation of *Hansel and Gretel*, adapted for television and produced by Pauline Bobrov and using a cast from the Chicago College of Music. *Hansel and Gretel* was far from top-notch entertainment one must decide, if stage and movie drama is taken into consideration. But if one also takes into consideration the fact that WBKB's staff is compelled to use a 30 by 40-foot studio, no ork and only two cameras, one must give the station a bouquet for effort—and, again, ingenuity.

The sets for the show proved the staff used plenty of ingenuity in their construction. Backgrounds of forest, home and other outdoor sets were painted on paper, and in spite of that, gave a very good impression of depth. The forest scene, in fact, was painted on brown wrapping paper. So was the background for a home scene laid in front of a hearth. Some of the backgrounds were made by girls who had never done that type of work before. This, we believe, refutes the theory that television stations will, in the future, need staffs of experienced stage designers.

Other ingenuity was plentiful. Particularly effective was the staff's use of lap dissolve and the kaleidoscope for special dramatic effects. By having the famed sandman of the show do his stuff in front of a black curtain while a camera was focused on him (only in this case it was a her) and by having another camera focused on H and G, it was possible to superimpose the images caught by the two cameras into one shot, so that it seemed the kids were having a vision about the sand-thrower who was appearing in front of the same background as that in back of the children. This is possible because black backgrounds do not show up in video and thus the background for the children prevailed.

A dissolve with kaleidoscope also was very effective. One camera was on the kaleidoscope projector while another was on a dancer, again in front of a background, during a scene depicting the children's dreams. This made it appear that the dancer was doing her stuff in the center of the weird, moving, geometric, kaleidoscope designs.

During one other sequence the staff used ingenuity that didn't do a good job. So that they would have time to move studio sets while the studio mikes were turned off, the staff focused the projector camera on cartoon slides while a bit of recorded narration was used to carry on the story. Because at WBKB the projector is outside the studio, as is the record pick-up machine, the studio could be cleared without the noise of changing sets. However, we believe that a short intermission of mood music with kaleidoscope would have been much better, because the drama was getting a bit tiring at that point anyway and the customers would have welcomed a rest, and also because the cartoons, with their inactivity, slowed down the entire production.

We also think the 40-minute length of the show could have been cut down at least 15 minutes without ill effect, merely by the elimination of some of the singing. Video is predominantly a medium for action and not for music. Too much music slows down dramatic action in all art forms, but particularly in video.

Other portions of the program were devoted to a newscast by Ed Humphrey and an interview of Marie MacDonald by Irv Kupcinet, columnist of *The Chicago Times*.  
Cy Wagner.

down to the gal's hands behind her back clutching a can of Spry.

Sam Cuff gave his usual *Face of the War* map talk and the program signed off to turning Spry cans backed by recorded musical ditties. *Wanda Marvin*.

## Paramount

Reviewed Wednesday (3), 8:30-9:30 p.m. Style—Variety and wrestling. Sustaining on W6XYZ, Hollywood.

This week's variety and wrestling show was notable for an experiment tried out by Klaus Landsberg. For some time he has been trying to get away from the old presentation house emcee routine, maintaining that having each act introduced in the conventional way is too stiff for tele viewers. As a consequence, in this week's show he worked the introduction of the acts right into the script, having performers themselves talk about the following turn.

Wrestling this week was good, refereed as usual by Jim Davies, head of Paramount's physical culture division. With Pat McGill announcing, the bouts got off to a fast start. First was between Paul Matty and Ralph Lewis. The boys mixed it up and managed to give the customers some action. Second bout, between Bob Creighthead and Joe Morales, was the top. This pair went into all the antics usually associated with pro wrestling, grimaces, canvas-beating and groans. Close-up camera was used to full advantage, getting in some nice shots on the more intricate holds.

Boys took some terrific falls and jarred the sound stage, but Landsberg has his pre-amplifiers set in rubber so that concussion did no harm. Good depth of focus was maintained thruout the bouts. Only weak point was announcing of McGill, who did not seem quite sure of himself. Tonight's show proved that wrestling makes a better tele subject than boxing, as action is varied and therefore more palatable for the viewer.

Variety show opened in a corner of a night club. Walls set up at right angles were covered with caricatures which helped the atmosphere. Two WACS and a soldier were at a table. Soldier-magician Private Brill did some card tricks, keeping up chatter with fem companions. Thad Swift, emcee, dressed as waiter, came to the table and they discussed the opening number on the floorshow, which proved to be Larry Wing on the accordion.

Opening shot showed accordion only, then when Wing's name was mentioned, camera panned to his face. He did *Dark Eyes* and *Jolly Caballero*. Wing has youth and personality on his side, coupled with musical ability. Above all, he managed to keep smiling into the cameras.

Camera panned back to Brill and WACS, who talked about next act, Happy Hall, tap dancer. Hall, a personable kid, did all right on the hoofing. Good camera shots were managed here when Landsberg used close-up of dancer's feet. Then super-imposed full image over this. On the screen it looked as if the hooper was dancing between a pair of gigantic legs.

Private Brill then did trick at his table with bottle and glasses. Heckler at the next table, played by Frank Faylen, Paramount contract player, got the laughs by swiping bottle.

Next on was Ernie Baron record of Danny Kaye's version of *Dinah*, played from control room which Baron mimicked. He also went thru a mugging routine on Alec Templeton's *Night at the Met*.

Another magic turn at the table done by Brill was the old bottle of water trick. After turning uncorked bottle upside down so that no water would come out, Frank Faylen picked it up and immediately got an eyeful of the aqua pura. This got the biggest laugh of the show.

Brill and his two fem companions, Sgt. Betty Beyers and Corp. Betty Good, then went into a pitch for WAC recruits, but it was deftly handled instead of being dragged in by the heels. This is the way Landsberg feels that commercials should be presented, building them into the action. For finale, accordionist Larry Wing came back for chorus of *Tico Tico*.

Landsberg, who recently was handed TBA award for utilizing motion picture technique on tele, followed thru with this type of production on the entire show, using fades, pans, close-ups and long-shots to full advantage. Only handicap here is lack of space. But Landsberg expects to move onto a larger stage.  
Dean Owen.

## CBS

Reviewed Thursday (4) 8-10 p.m. Style—Variety film. Sustaining on WCBW, New York.

Paul Belanger's *January in New York*, a once-monthly feature, remains what it was in its first showing, a potentially good, currently spotty program in which too many ingenious tricks and too much material are lumped together. The general format of the show is to do a variety sequence built around a serviceman who wants to know what goes in the Big Town.

Just what's wrong with the program may be summed up in a general way by listing the topics that were covered in one short half hour Thursday night. Belanger had a number from a Stem show, dramatic criticism, highlight of the Hayden Planetarium, description of a museum exhibit, description of a benefit show at Madison Square Garden, basketball exhibition, literary criticism, showing of several Degas statuettes and a comic, all thrown into an exhausting 30 minutes. The only thing that was missing was a shot of Gilbert Seldes singing the *Trolley Song* in his bathtub while Tony Miner and Ben Finer do a pas de deux.

Fortunately nothing went wrong, but one of these days something will, inevitably, simply because too much is being attempted in too short a time.

Taken individually, some of the sequences had a great deal of merit. The portion of the show in which the assistant curator of the Hayden Planetarium lectured on the stars was particularly neat. A model of the Planetarium projector, in scale, was scanned and then lap dissolved to a black disk on which stars had been painted. The disk was revolved and gave the viewer, particularly during the time that the projector was visible, the feeling that he was right in the Planetarium. Background music was used and the effect was perfect.

Some of the camera work in close-ups of Bibi Osterwald, who's now making good in *Sing Out Sweet Land*, were very fine, but the long shots, smelled thruout. They were out of focus in spots, unclear and poorly composed. Eliminating the big desk from the set would have helped. It seemed to hinder camera movements. The sequence with Madison Square Garden prexy Ned Irish, basketball coaches Red Wolfe and Nat Holman, emcee Leslie Fitzgerald and "serviceman" Gordon MacDonald was badly grouped with performers falling all over each other at the slightest provocation and in general looking very awkward.

Another idea, having some basketball players up to demonstrate their shots fell flat because they simply stood on the set and tossed the ball around. If they had moved around, Belanger would have had a sock visual bit. The pieces of Degas sculpture didn't register at all because there were few close-ups and the lighting wasn't strong enough and several parts of the show were much too talky.

Leo Hurwitz tried a new one this week on his news show when he aired a disk, made a few minutes before, of CBS correspondent Bill Downs reporting from the First Army front. Broadcast was visualized thru map animation. Excellent idea. In spots the animation was behind the sound and at one time the camera started to move away before it was off the air.

A musical interlude with one Betty Reilly and a Latin trio, Los Panchos, was a bore. It was straight singing, and not very good at that... not a vision in a carload.  
Marty Schrader.

## WABD Building Spanish Seg for Duff-Gordon Wine

NEW YORK, Jan. 6.—WABD, usually content to rely on advertising agencies for programs, is building a commercial of its own for January 13. Half-hour show will be produced by Sam Medoff, who wrote the score and conducted *The Boys From Boise*, two-hour musical on the DuMont station last fall. Station staffer Bob Jamison will direct.

Spanish music and Spanish dancers will be featured on the show for the Duff-Gordon Company, a Spanish firm. Plans in the works now are for a one-shot, but it is possible that the liquor company may sponsor a series of like shows on WABD.

# Sheet, Air Plugs & Parade Reports

## The '44 Story; How It Ticked

Also report how Hit Parade is compiled; Pop Charts trace song selling

NEW YORK, Jan. 6.—As last year slips into the realm of "by-gone days," two music pub groups are tabbed as grabbing the laurels of the top 10 tunes on *Your Hit Parade* and in sheet music section of *The Billboard* "Music Pop Chart." Honors were divided between the Chappell group's *I'll Be Seeing You* (Williamson), *Long Ago and Far Away* (Crawford), and Morris group's *I'll Walk Alone* (Morris) and *Swinging On a Star* (Burke-Van Heusen). Inter-

esting note is that No. 1 song of both compilations, *I'll Be Seeing You*, was made without the aid of a pic or a legit show, but a Bing Crosby disk helped with a big push from behind.

To really cart off the honors, Chappell also had an additional song on *Hit Parade*, tune *I Love You* winding up sixth. It's from *Mexican Hayride*. (Compilation is obtained by multiplying by nine, number of times a song was in first place on *Hit Parade*, by eight for second place and seven for third. In *The Billboard* Sheet Music Best Sellers section, total number of times song is in first place is multiplied by 10, second place by nine, etc. Reason for the multiplication by nine in the case of *Hit Parade* is the fact that only nine pop songs are used on the program.)

### "Serving You" No. 1, 10 Times

*Seeing You* was in first place on *Parade* for 10 weeks, on *The Billboard*'s list for seven weeks. It was in the first 10 tunes for 25 weeks in *The Billboard*, 24 weeks on *Parade*. Interesting variation is the fact that *Swinging On a Star* ended up second in Sheet Music, but sixth in *Parade*. *Star* got a terrific break from Crosby starrer, *Going My Way*. Another song to get a great pic break was *I'll Get By* (Berlin), an oldie that never would have seen the light of day again if it hadn't cropped up in *A Guy Named Joe*. As a result, it ended up third in *Parade* and fifth in *The Billboard* sheet check-up.

### Tunes From Pix

These two are the only songs that were actually made by picture tie-ups, altho of the top 10 in *The Billboard* record of Sheet Music sales, five were in pictures, while the *Parade*'s top 10 finds eight in pix. However, it's apparent that some of the songs were placed in pix after they started, while others got their break via radio plugs or diskings. Example is *Long Ago* from Columbia's *Cover Girl*, penned by Jerry Kern. The pic helped, but radio

## The Billboard's Top 10 Sheet Music Best Sellers for 1944

(Compiled from *The Billboard* Music Popularity Charts for the 52 weeks of 1944.)

Pos.	Song	Publisher	Source (Pic or Legit)	Wks. In 1st Pl.	Wks. On Hit Parade	Total Pts.
1.	I'll Be Seeing You.....	Williamson		7	25	188
2.	Swinging On a Star.....	Burke-Van Heusen	( <i>Going My Way</i> )	5	24	175
3.	I'll Walk Alone.....	Morris	( <i>Follow the Boys</i> )	10	23	157
4.	Long Ago (And Far Away).....	Crawford	( <i>Cover Girl</i> )	6	20	155
5.	I'll Get By.....	Berlin	( <i>A Guy Named Joe</i> )	0	23	134
6.	Mairzy Doats.....	Miller		9	12	103
6.	Besame Mucho.....	Peer International		0	16	103
7.	Dance With a Dolly.....	Shapiro-Bernstein		1	14	94
7.	It's Love, Love, Love.....	Santly-Joy		5	15	94
7.	Time Waits for No One.....	Remick	( <i>Shine On, Harvest Moon</i> )	0	17	94

plugs made the tune. Even a Crosby disk of *Long Ago* wasn't among the big 10 winners of last year's *Billboard*, January 6. *Ago* ended up fourth in *The Billboard* record and second on *Parade*.

Again Morris's *I'll Walk Alone* was in the picture *Follow the Boys*. That was a waste of time, but Dinah Shore slugged the song over after the tune slipped in the pic. After that start, everyone climbed on board and it moved in easily. Story of *Mairzy Doats* (Miller), *The Billboard* No. 6, in a tie with *Besame Mucho* (Peer), is as easy to tell as that of any freak. It's quick and high sale lasted 12 weeks, as compared to *Seeing You*, which was in top 10 for 25 weeks. *Mucho*, which tied for No. 7 place on *Parade* with *My Heart Tells Me* (B-V-C) had no picture or show. It traveled on its own power. It was the only Latin tune to show on either list, outside of *Amor* (Melody Lane), No. 4 on *Parade*, which was in the pic *Broadway Rhythm*, a weakie. Peer, of course, owns Melody Lane as well.

### "St. Louis" Made "Trolley"

*The Trolley Song* (Feist) got a terrific break in *Meet Me in St. Louis*, but was No. 1 on *Parade* near the end of the year before the picture actually opened in New York. Pic was preemed in St. Louis at the end of the year. *Trolley* ended up No. 10 in *Parade*'s list for the year. *Dance With a Dolly* (Shapiro-Bernstein) in a tie for *The Billboard* No. 7 with *Love, Love, Love* and *Time Waits for No One* (Remick), got a shot in the leg by virtue of an Evelyn Knight (Decca) disk, which helped make the song and her.

Guy Lombardo almost single-handedly helped *Love* thru its labor pains until it was picked up by others, while *Time Waits* was in the film *Shine On, Harvest Moon*, no special aid. *I Love You*, as is typical with most Cole Porter tunes, didn't sell terrific in sheet music but got plenty of air shots. It finished No. 6 on *Parade*, while B-V-C's *My Heart Tells Me* ended in a tie with *Mucho* for No. 7 on the *Parade*. *Tells Me* was in *Sweet Rosie O'Grady*, no big aid to tune.

### How "Hit Parade" Operates

Interesting sidelight on whole pic is a look-see into the way radio's *Your Hit Parade* operates. Show, which is

sponsored by American Tobacco Company, has run into legal trouble from pubs who have long asserted that the findings are erroneous. Case is still pending. *Parade*, in an affidavit filed in one of the cases, asserted that the "sole purpose of the survey is to determine the relative popularity of various popular tunes..."

*Parade*'s survey, according to affidavit, considers five factors: (1) Sale of sheet music, both retail and wholesale; (2) number of times each song is played on the radio, which is subdivided into number of times tunes are played (a) on the three national networks and (b) the number of times the tunes are played on local stations thruout the country; (3) number of phonograph records sold (a) wholesale and (b) retail; (4) volume of play of songs on coin-operated phono-

stations on the West Coast and in the Midwest. The total number of local stations checked is 12. From this information, *Parade* determines the relative radio popularity of each of the tunes.

### Big Three Report Disk Sales

"3. SALE OF PHONOGRAPH RECORDS.—Wholesale figures on phonograph records are received by MCA from the following manufacturers: Columbia, Decca and Victor. H. P. receives directly from Victor its figures on sale of records. These companies include all of the principal manufacturers of popular phonograph records. Retail sales figures are secured for H. P. by MCA from 40 stores in cities thruout the country.

"4. ORCHESTRA REQUESTS.—MCA receives weekly information from 60 different orchestra leaders in all sections of the country rating in numerical order the tunes for which the orks received requests.

"5. JUKE BOXES.—MCA receives weekly reports from 20 operators and distributors of juke boxes. It is impossible to state with certainty the number of records represented by these operators, since each one operates a large number of machines. The reports received show by volume of play the popular rating of the various records available in these machines."

### Cost Tops \$1,200,000

The cost of *Your Hit Parade* is over \$1,200,000 a year, and it's been running since 1935. Securing the data from which the survey is made costs some \$55,000 a year.

(*The Billboard*'s National and Regional Sheet Music Best Sellers sources are listed at the bottom of Part 1 of *The Billboard*'s Music Popularity Chart.)

The audience coverage index and audience trend index, a survey conducted by

## Ten Top Songs With Most Radio Plugs for 1944

(From the John G. Peatman copyrighted Audience Coverage Index and Audience Trend Index Survey for the 52 weeks of 1944.)

Pos.	Song	Publisher	Source (Pic or Legit)	Wks. in ACI Survey	Total Points
1.	Long Ago (And Far Away)	Crawford	( <i>Cover Girl</i> )	34	34,832
2.	I'll Be Seeing You	Williamson		35	34,660
3.	I Love You	Chappell	( <i>Mexican Hayride</i> )	41	32,233
4.	I'll Get By	Berlin	( <i>A Guy Named Joe</i> )	41	30,699
5.	Amor	Melody Lane	( <i>Broadway Rhythm</i> )	35	28,361
6.	I'll Walk Alone	Morris	( <i>Follow the Boys</i> )	30	27,558
7.	It Had To Be You	Remick	( <i>Show Business</i> )	37	26,023
8.	San Fernando Valley	Morris		31	25,138
9.	Besame Mucho	Peer International		31	25,000
10.	The Trolley Song	Feist	( <i>Meet Me in St. Louis</i> )	17	24,793

graphs in juke boxes in public restaurants, etc.; (5) requests made of ork leaders thruout the country to play various songs.

H. P. asserts that a formula is used whereby all the numerous factors are weighed. However, weighing is not known. Before program, data and calculations are checked by the accounting firm, Lybrand, Ross Bros. & Montgomery.

### Survey Analysis

How the survey works in general, as claimed in affidavit, is as follows:

"1. SHEET MUSIC.—Music Corporation of America secures from 10 leading wholesale music distributors (names not disclosed) a list showing wholesale sales volume of various tunes. In addition, it secures reports from 60 retail sheet music stores in cities thruout the entire country. The Supreme Music & Orchestra Service also reports its findings of the wholesale sales of sheet music thruout the country. These sources, together with the sheet music section of the Music Pop Chart of *The Billboard* are the basis on which we (*Your Hit Parade*) compute comparative standings of tunes.

"2. RADIO DEMAND.—The Dr. John G. Peatman Service is used. Peatman is director of Office of Radio Research of City College of New York, and makes a survey of listening on NBC, Columbia and the Blue, also WOR, WNEW, WHN and WMCA. From other sources *Parade* receives information showing the number of times the various tunes are played on

Peatman (see above) lists the 10 top songs for the year and finds two songs not included in sheet music sellers of *The Billboard* or not on *Parade*. They are *San Fernando Valley* (Mayfair) in eighth place, which had no help via pic or legit, but got a big play thru Crosby disk. *It Had To Be You* (Remick), from *Show Business*, gained attention via the film and then worked its way up.

Peatman's system is figured on weekly surveys, according to which the songs heard are indexed on the basis of listener volume. The more ACI points a song receives, the more it has been heard by listening audiences over the nation's nets.

### '44 Biz Up Sans Top Disks

Biz last year was way up without the aid of many top disks, which resulted in a major hardship in making songs. However, disks or no disks, it was one of the most profitable years in the trade.

With major disk companies now putting out as many as seven and eight disks behind a song, it looks as tho it's going to be a banner-plus tune year. And with the help of music dealers' service, which is quickly approaching the 100,000 mark on music orders (not counting returns which are comparatively small), other rack orders and top-dough from ASCAP—the last year's split was \$3,000,000 to writers, same amount to publishers—there's little to stop it from being that way.

## Lucky Strike Hit Parade's Top Ten for 1944

(Compiled from Lucky Strike broadcasts as listed in *The Billboard* Music Popularity Chart for the 52 weeks of 1944.)

Pos.	Song	Publisher	Source (Pic or Legit)	Wks. In 1st Pl.	Wks. On Hit Parade	Total Pts.
1.	I'll Be Seeing You..	Williamson		10	24	160
2.	Long Ago (And Far Away)	Crawford	( <i>Cover Girl</i> )	6	20	132
3.	I'll Get By	Berlin	( <i>A Guy Named Joe</i> )	8	22	116
3.	I'll Walk Alone.....	Morris	( <i>Follow the Boys</i> )	7	19	116
4.	Amor	Melody Lane	( <i>B'way Rhythm</i> )	2	19	104
5.	Swinging On a Star..	Burke-Van Heusen	( <i>Going My Way</i> )	0	19	99
6.	I Love You	Chappell	( <i>Mexican Hayride</i> )	3	18	91
7.	Besame Mucho	Peer International		3	14	90
7.	My Heart Tells Me...	Bregman-Vocco-Conn	( <i>Sweet Rosie O'Grady</i> )	6	12	90
8.	The Trolley Song....	Feist	( <i>Meet Me in St. Louis</i> )	5	9	85

# "Mit Beefs" They'll Sign in '46

## ASCAP District Men To Meet On Rate Card

NEW YORK, Jan. 6.—Meeting of ASCAP district supervisors skedded for January 15 here, will probably be a hot session. This is the first get-together since the printed rate schedule went out to the individual district supervisors last summer. That schedule set in print, for the first time in ASCAP's history, the rates of various places determined by the policy of the place.

Sked has had to be changed in some parts of the country, but that was anticipated. Recently, John C. Paine, general manager of the society, did a tour covering many of the districts, reportedly getting reactions to the sked. The supervisors meet here on the 15th will probably result in tightening sked to fit different needs of all areas.

ASCAP also has a meeting skedded with the American Hotel Association January 10, to discuss a new set-up for computing rates for hotels. AHA demurred about the present policy of comparing the operations in a hotel to outside managements.

## MDS 90-Day Return Holds Up Royalties For Tunersmiths

NEW YORK, Jan. 6.—Publishers' holding back royalties on a number of sold sheet music because of returns allowed the Music Dealers' Service, a malpractice that had been dormant for a while, has cropped up again. Trick had been that pubs claim that they are entitled to hold out on paying royalties on a certain number of copies in view of fact that MDS deals allows a 30-day return on new songs, 60 days on those not quite current, and 90 days on oldies. Several writers around town complain that at least one big pub has been withholding royalties on some 1,500 copies basing their (the pubs) argument on the MDS return agreement. Writers beef because they get paid twice a year (August 15 for first six months—February 15 for last six months) and the pubs often forget about the hedged royalties between payment dates. It's an old gimmick used by pubs, but one that had only cropped up intermittently.

Most recently publicized case was that of Marty Symes and Al Kaufman who claimed that Southern Music had tried that on their tune *Secretly*, which was two years old when plugged.

## BMI Ork Leader Sox Now Hitting 500G Mark Up

NEW YORK, Jan. 6.—Broadcast Music, Inc., contracts with various band leaders for publishing houses has cost BMI in contracts for their subsids somewhere around \$500,000. They haven't actually spent that much dough, but are figured to have put up more than one-quarter of it, or over \$125,000 in advances for the first three months. BMI's average deal with leaders is said to be \$12,000 a year, or \$3,000 every quarter. They now have some 40 leaders under contract for material, and a few of the leaders get more than the \$12,000 figure.

At the present time BMI is still dickering with other leaders. Their deal with Charlie Spivak is still in the negotiating stage, but almost sure to be inked one of these days. They tried to sign Hal McIntyre to the usual \$12,000 deal, but he demurred and asked for more dough, reportedly around \$20,000 for his material, and guaranteed plugs.

As a result of the publicity BMI has been getting from its signing of leaders, it has been submerged with offers from leaders all over the country who want to make a deal with the radio-controlled outfit. It's almost like the days of the BMI-ASCAP fight when BMI got tons of songs every day for many months.

## Mexican Station Op Follows BMI Lead With E. T.'s for Free

NEW YORK, Jan. 6.—Pubs here, altho they generally won't admit it—and probably many of them aren't aware of it—are plenty aroused by fact that Emelio Ascaraga is getting a definite "in" with radio stations up here thru free transcriptions that he sends to all stations. Ascaraga, who owns the radio stations in Mexico City and has a hold on songwriters there by virtue of his stations, production group and American Performing Right Society, has sent gratis to radio stations in this country, 15-minute transcriptions of L. A. tunes written by writers under contract to him.

He collects, for thru arrangement with BMI, he gets paid on disk performances. At the same time, ASCAP pubs yelp, he keeps ASCAP tunes off the stations.

At least one pub has said that he's going to buck Ascaraga by putting out both current and standard songs in his disk catalog and sell the 15-minute transcriptions to stations at cost. Ascaraga's disks are authentic L. A. rhythms titled

## Screen Song-Selling

By Paul Secon

### Here Come the Waves (Paramount)

Bing Crosby-Betty Hutton vehicle gets a great assist by virtue of a Johnny Mercer-Harold Arlen score that has three songs that Morris Music is working on, *Ac-Cent-Tchu-Ate the Positive*, *I Promise You* and *Let's Take the Long Road Home*. Two other tunes, *There's a Fellow Waiting in Poughkeepsie*, which gets a typical rough-house treatment by Hutton and a mass production of the title song, round out the musical works. Crosby and Sonny Tufts do *Ac-Cent* in great style, going all out on the number and giving it a first-class handle on which Morris Music can hang its hat. (Tune has been done by Mercer on Capitol and Artie Shaw on Victor.)

Crosby's opus for the pic is *Long Road*, in which he takes his own time and tempo. It's a socko plug! B. Hutton warbles *Promise* in good style. In fact, all three of the tunes get a good going over.

Pic is an example of how Hollywood can exploit tunes. Show is not best Crosbyer by many standards but it is a vehicle in which three tunes get a great start . . . and there's only one Crosby.

## Schirmer May Sue Melody Lane Over "Magic Is Moonlight"

NEW YORK, Jan. 6.—Infringement suit is reportedly in the works over song *Magic Is the Moonlight* from MGM's *Bathing Beauty*. Song is pubbed by Southern's Melody Lane. Schirmer Music reportedly has informed Southern that tune is an infringement on a song by Rudolph Friml titled *Allah's Holiday*. No actual litigation has been started, but according to legalists involved, it's understood that papers will be filed.

Maria Grever wrote original to *Moonlight*, titled *Te Quiero Dijiste*, song now having an American lyric by Charles Pasquall. Friml is said to have written *Allah* 25 years ago.

*These Are Your Neighbors*. His waxings are just a few that BMI donates to stations to keep up the number of performances it gets on the air.

## Writers Want 'Better Shake'

Lyric mag split major squawk, but lots of "split stuff" on SPA "changes"

NEW YORK, Jan. 6.—When the new Songwriters' Protective Association contract with music pubs comes up for re-signing in 1946, the writers are claiming that they're going to ask for plenty of changes. And one of the more important changes is centered around what they call an "unfair shake" in the distribution of dough pubs get from song lyric magazines. There is plenty that they're planning on asking, but most of it has been printed before, altho it's only come to light recently that most of the SPA writers have handed over loads of beefs to the org on the lyric-dough situation.

Lyric mag squawk winds around fact that pubs garner for themselves around 500G a year from the three firms now engaged in the biz—Engel, Charlton and Davis (D. S. Publishing Company), lyric mags, at one time strictly a bootleg biz, have been legitimate businesses for the past seven years. Pubs once content to get a few G a year for their lyrics, are now getting sky-high prices. Reason for takes as high as \$60,000 a year for one publisher—that's probably the highest sum paid—is because of the competition between the three lyric mags.

### That 50% Stuff

Writers' beefs swing on the old gate that they claim they're entitled to 50 per cent of the pubs' income from this source. They place their claim as part of the basic agreement of the SPA contract which exists now, and point to Paragraph 4 (1), which includes: "An amount equal to . . . per cent (in no case, however, less than 50 per cent jointly) of . . . and of any and all receipts of the publisher from any other source or right now known or which may hereafter come into existence, all such sums to be divided amongst the writer(s) of said composition. . . ."

Pubs on the other hand have claimed in the past, when confronted with writers' beefs, that song lyric magazines are similar to folios, pointing out that the SPA contract specifically points out in Section 4 (E) and (F):

"Said compositions shall not be published in any folio until . . . after publication of regular piano copies . . ." and (F) "Folios and/or composite works as referred to in the next preceding paragraph shall be deemed to include any publication of 10 or more compositions within the same volume and/or binding."

### Lyric Line-Ups

Pubs at the present time are lined up as follows: Engel has an exclusive contract with Paramount, Famous, BMI, BVC, Southern, Mills, Marks, Leeds and Santly-Joy. Charlton and D. S. don't handle pubs on exclusive basis and divide between them the Robbins group and Chappell. Charlton also has the Warner group, Morris Music and Shapiro-Bernstein. Only major pub who hasn't given his music to lyric mags is Irving

(See Writers Want on page 20)

## Spitalny's Ork Skedded For N. Y. Para in Spring

NEW YORK, Jan. 6.—Phil Spitalny's all-girl ork goes into Paramount here this spring, marking first time band has played the house in a couple of years. He's been playing the Capitol recently and doing plenty of concert tours. Spitalny booked himself into the theater, as is his custom on most stage jobs. Para's next show is Johnny Long ork, with Louis Jordon combo. Ink Spots, who were to come in around Christmas, are now skedded for the end of February, depending on outcome of their trial which is now pending.

# Pastor First Ork To Duck Paper

## Union Blessing On Kramer Nix

T. P. decided not to lose \$\$ and AFM okayed his refusing to honor contract

NEW YORK, Jan. 6.—In what is the first tangible crack-down by the American Federation of Musicians in their fight against bands losing dough at location spots, Tony Pastor's contract with Maria Kramer's Hotel Roosevelt, Washington where he was skedded to open January 10, was reportedly declared invalid.

Pastor, who has a contract to fulfill with Miss Kramer, had played eight of the 12 weeks he owed her and was now

going in for the final four weeks. However, when he took the case to the AFM, union which is currently doing more than frown on the present situation of playing at a loss, AFM is said to have okayed Pastor's desire not to play the hotel. It's the first time the union is reported to have okayed a leader's nixing of a contract.

### Agency Men Go Along

Agency men, in passing along the story, were pretty much in accord with what the union has done in the Pastor case. It marks the first open move on the part of the union against location owners who want to play bands at a loss. AFM has been making a survey of operating costs of some 40 bands for past few months in New York and recently called a confab of top agency execs to discuss the problem. Understood, at that meeting solution was left up to the execs, who were going to bring in solutions.

However, it seems as if the union has found its own solution. Ray Herbeck, Frederick Bros. property, last week pulled

out of the Hotel Edison, also owned by Maria Kramer, before his contract had been fulfilled. Herbeck is known to have gone to the union and told them that he didn't want to fill out his contract and lose dough each week. As a result of his request, the union okayed his "out," leaving Miss Kramer without a band at the last minute. She filled in with Pancho, who opened Friday (5). Herbeck is known to have complained to union right along about playing at a loss each week.

### Replacement, Lee Castle

Replacement for Pastor at the Roosevelt will probably be Lee Castle, who's GAC as is Pastor. Castle recently played New Yorker, where he lost dough each week, and pulled out to make up some of the dough he lost. Another twist to the situation is the fact that managers of bands are now nixing agency offerings of spots where the band is set to lose dough. That's the case of Bobby Sherwood, who goes into Frank Dalley's Terrace Room next week. According to Arthur Michaud, (See Pastor First to Duck on page 32)



# PART 1—The Billboard

## SONGS WITH MOST RADIO PLUGS

The following are the leading songs on the basis of the largest number of network plugs (from New York outlets WJZ, WEAF, WABC and WOR) for the week beginning Friday, December 29, and ending Friday, January 5. 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
5	After Awhile	Starlight
5	A Little on the Lonely Side	Advanced
14	Always (F)	Berlin
4	Auld Lang Syne	P. D.
10	Confessin'	Bourne
22	Dance With a Dolly	Shapiro-Bernstein
11	Don't Fence Me In (F)	Harms, Inc.
8	Don't You Know I Care?	Paramount
1	Ev'ry Time We Say Goodbye	Chappell
2	I Didn't Know About You	Robbins
24	I Don't Want To Love You (F)	Chelsea
31	I Dream of You	Embassy
1	I'll Remember Suzanne	Marks
3	I'm Gonna See My Baby (F)	Santly-Joy
21	I'm Making Believe (F)	Bregman-Vocco-Conn
18	Let Me Love You Tonight	Robbins
16	Magic Is the Moonlight (F)	Melody Lane
4	More and More (F)	T. B. Harms
4	(All of a Sudden) My Heart Sings (F)	Leeds
1	Saturday Night	Barton
9	Strange Music	Chappell
9	Sweet Dreams, Sweetheart (F)	Remick
3	The Love I Long For (M)	Famous
18	The Very Thought of You (F)	Witmark
10	There Goes That Song Again (F)	Shapiro-Bernstein
4	This Heart of Mine (F)	Triangle
24	Together (F)	Crawford
16	Trolley Song (F)	Feist
13	Twilight Time	Campbell-Porgie
9	Waiting	BMI
25	What a Difference a Day Made	Marks
20	Whispering	Miller

## Lucky Strike HIT PARADE

CBS, Saturday, January 6, 9-9:45 p.m. EWT.

Wks. to Date	POSITION	TITLE	PUBLISHER
6	1	1. Don't Fence Me In (F)	Harms, Inc.
4	3	2. There Goes That Song Again (F)	Shapiro-Bernstein
4	5	3. I'm Making Believe	Bregman-Vocco-Conn
5	6	4. I Dream of You	Embassy
10	2	5. The Trolley Song (F)	Feist
11	7	6. Dance With a Dolly	Shapiro-Bernstein
12	0	7. Together (F)	Crawford
0	0	8. I Don't Want To Love You (F)	Chelsea
1	0	9. Sweet Dreams, Sweetheart (F)	Remick

And the Following Extras: Dark Eyes, I Won't Dance, I Got Plenty of Nuthin', and California, Here I Come.

CBS, Saturday, December 30, 9-9:45 p.m. EWT.

5	1	1. Don't Fence Me In (F)	Harms, Inc.
9	2	2. The Trolley Song (F)	Feist
3	4	3. There Goes That Song Again (F)	Shapiro-Bernstein
3	6	4. White Christmas (F)	Berlin
3	3	5. I'm Making Believe	Bregman-Vocco-Conn
4	7	6. I Dream of You	Embassy
10	5	7. Dance With a Dolly	Shapiro-Bernstein
8	0	8. Always (F)	Berlin
1	0	9. Santa Claus Is Comin' To Town	Feist

And the Following Extras: There's a Great Day Coming, Manana; Forty-Second Street, Three o'Clock in the Morning, and You're a Grand Old Flag.

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

*Leeds Presents...*

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(ALL OF A SUDDEN)

# MY HEART SINGS

Recorded by  
HILDEGARDE (Decca) • MARTHA STEWART (Bluebird)  
THE KING SISTERS (Bluebird)

Soon to be released  
GUY LOMBARDO (Decca) • JOHNNIE JOHNSTON (Capitol)  
KATE SMITH (Columbia) • TOMMY TUCKER (Columbia)

★

## That Delectable Novelty

# ONE MEAT BALL

Recorded by  
THE ANDREWS SISTERS (Decca) • JOSH WHITE (Asch)  
TONY PASTOR (Victor)

★

# TABBY THE CAT

From the Columbia Picture "EADIE WAS A LADY"

**LEEDS MUSIC CORPORATION**  
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RKO BUILDING • RADIO CITY • NEW YORK 20, N. Y.  
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#9007 You've Gotta Lotta Wolf In Your Heart—Valetta

Hit of the Harlem Hit Parade!

## #9003 I WONDER

Sung by WARREN EVANS, New Sepia Swoon Star  
Coupled With: Gone at Dawn (Hank D'Amico Sextet)

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And His Silly Symphonists

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**HOT JAZZ BY THE EMMETT BERRY FIVE**

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## Lombardo Plays His Fourth Stem House in 2 Years

NEW YORK, Jan. 6.—Guy Lombardo goes into New York Capitol in May, marking his first Broadway appearance at the MGM spot. With this date, Lombardo

will have played all four of the Stem houses, having appeared at the Roxy last year, Strand in 1942, and Paramount the year before. Show with him hasn't been set. At the present time he's at his second home, the Hotel Roosevelt, New York. Band at Capitol now is Tommy Dorsey, who'll be followed by Frankie Carle near the end of the month. Altho shows aren't definitely inked in as yet, Sonny Dunham and Ralph Edwards follow, then Xavier Cugat, Sammy Kaye and Lombardo.

# Music Popularity Chart

Week Ending Jan. 4, 1945

## BEST SELLING SHEET MUSIC

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

Weeks to date	POSITION		NATIONAL	East	Mid-west	South	West Coast
	Last Week	This Week					
6	1	1.	DON'T FENCE ME IN (F)..... Harms, Inc.	1	1	1	1
4	2	2.	THERE GOES THAT SONG AGAIN (F) ..... Shapiro-Bernstein	2	3	4	5
12	3	3.	THE TROLLEY SONG (F)..... Feist	5	2	3	2
10	4	4.	I'M MAKING BELIEVE (F).... Bregman-Vocco-Conn	3	4	8	3
9	5	5.	I DREAM OF YOU ..... Embassy	4	5	6	4
13	8	6.	ALWAYS (F)..... Berlin	10	7	7	4
16	6	7.	DANCE WITH A DOLLY..... Shapiro-Bernstein	8	6	6	7
14	7	8.	TOGETHER (F) ..... Crawford	7	8	2	9
1	9	9.	I DON'T WANT TO LOVE YOU (F)..... Chelsea	8	—	8	10
25	10	10.	I'LL WALK ALONE (F)..... Morris	10	10	8	6

## "HARLEM" HIT PARADE

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

Weeks to date	POSITION		RECORD
	Last Week	This Week	
12	1	1.	Into Each Life Some Rain Must Fall ..... Ink Spots and Ella Fitzgerald Decca 23356
9	7	2.	I'm Making Believe (F) ..... Ink Spots and Ella Fitzgerald Decca 23356
16	2	3.	Gee, Baby, Ain't I Good to You?... King Cole Trio ... Capitol 169
12	5	4.	I'm Lost ..... King Cole Trio. Excelsior 2986
22	6	5.	You Always Hurt the One You Love ..... Mills Brothers .. Decca 18599
2	10	6.	Somebody's Gotta Go ..... Cootie Williams .... Hit 7119
13	4	7.	I Wonder ..... Pvt. Cecil Gant ..... Giltedge 500 CG1
35	8	8.	Cherry Red Blues ..... Cootie Williams .... Hit 7084
3	9	9.	I Don't Mind..... Duke Ellington. Victor 20-1598
—	—	10.	Robin Hood .... Louis Prima ..... Hit 7083

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

**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.

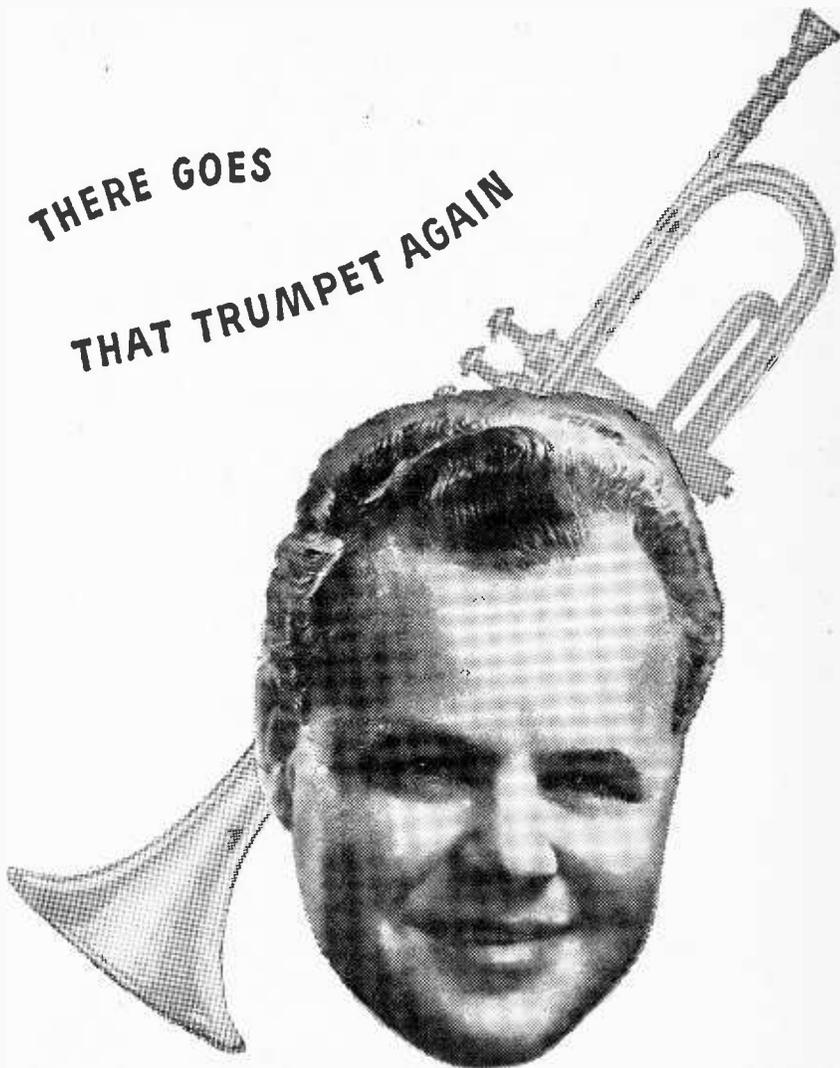
## Mark Warnow May Go to Towns With Hit Parade Show

NEW YORK, Jan. 6.—Pop pubs will get a break if proposed concert tour for Mark Warnow materializes. Understood that he's going out under banner of the Hit

Parade Comes to Town and is negotiating for dates. Warnow, who's a staff conductor at CBS, will do pop tunes, current and standards, using an ork of 50 men and a chorus of 12.

Possibility that Warnow will do his broadcasts while on tour, but that he'll take along the new star of the show, Lawrence Tibbett, is highly doubtful. Harry Squires, of MCA, is handling. Erno Rapee, leader of Music Hall ork, and Composer Ferde Grofe are also dickering for concert dates.

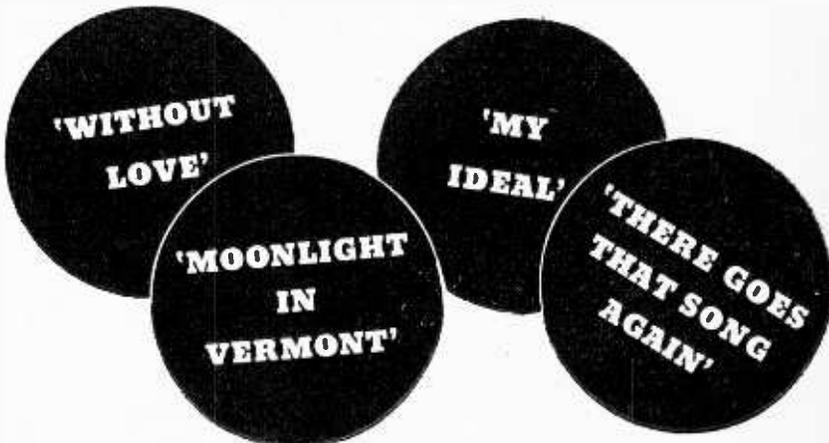
THERE GOES THAT TRUMPET AGAIN



# Billy

# Butterfield

Wherever you go, you'll hear Billy Butterfield with that famous trumpet of his. That's because the records he's made for CAPITOL are making record profits for operators everywhere...



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SUNSET AND VINE, HOLLYWOOD 28

# Just Recorded by Victor



THESE RECORDS SOON AVAILABLE

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(From the Paramount Production, "Here Come the Waves")

ARTIE SHAW AND HIS ORCHESTRA Victor 20-1620

## Saturday Night • I Don't Want to Love You

SWING AND SWAY WITH SAMMY KAYE Victor 20-1635

## DON'T MISS THIS RED SEAL SPECIAL

### Salute to Our Fighting Forces

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BOSTON "POPS" ORCHESTRA, ARTHUR FIEDLER, CONDUCTOR

Part 1: Halls of Montezuma, Semper Paratus, Army Air Corps Song

Part 2: Anchors Aweigh, When the Caissons Go Rolling Along, God Bless America

With excerpts from Stars and Stripes Forever; Sailing, Sailing; Sailor's Horn Pipe; My Country, 'Tis of Thee and Semper Fidelis

Victor 10-1133

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NAB THE NICKELS ARE ON

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AND BLUEBIRD RECORDS

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



## PART 2—The Billboard

### BEST SELLING RETAIL RECORDS

This compilation is based on weekly reports received from leading retail record stores in key retail cities. (See Sources in Part 1.) Songs are listed according to their popularity nationally with the sectional listings to the right. Record backing the hit record is in 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				
8	1	1.	1	1	1	1
			DON'T FENCE ME IN (F)..... Bing Crosby-Andrews Sisters— Decca 23364 <i>The Three Caballeros (F)</i>			
8	2	2.	2	2	3	3
			I'M MAKING BELIEVE (F).... In Spots and Ella Fitzgerald— Decca 23356 <i>Into Each Life Some Rain Must Fall</i>			
—	—	3.	6	3	2	2
			AC-CENT-TCHU-ATE THE POSITIVE ..... Johnny Mercer—Capitol 180 <i>There's a Fellow Waiting in Poughkeepsie</i>			
2	4	4.	8	5	6	2
			THE TROLLEY SONG ..... Vaughn Monroe—Victor 20-1605 <i>The Very Thought of You</i>			
—	—	5.	9	6	6	5
			INTO EACH LIFE SOME RAIN MUST FALL ..... Ink Spots and Ella Fitzgerald— Decca 23356 <i>I'm Making Believe (F)</i>			
—	—	6.	3	9	4	—
			RUM AND COCA-COLA ..... Andrews Sisters—Decca 18636 <i>One Meat Ball</i>			
4	8	7.	4	8	—	6
			THE TROLLEY SONG (F).... Judy Garland—Decca 23361 <i>Boys and Girls Like You (F)...</i>			
—	—	8.	—	4	8	—
			THERE GOES THAT SONG AGAIN (F) ..... Sammy Kaye—Victor 20-1606 <i>You Always Hurt the One You Love</i>			
1	6	9.	—	10	5	5
			I DREAM OF YOU ..... T. Dorsey—Victor 20-1608A <i>Opus No. 1</i>			
12	3	10.	—	7	7	—
			THE TROLLEY SONG (F)..... Pied Pipers—Capitol 168 <i>Cuddle Up a Little Closer</i>			

### MOST PLAYED JUKE BOX FOLK RECORDS

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

Weeks to date	POSITION		Artist	Label
	Last Week	This Week		
9	1	1.	I'm Wastin' My Tears on You... Tex Ritter	Capitol 174
19	2	2.	Smoke on the Water	Red Foley Decca 6102
9	4	3.	There's a New Moon Over My Shoulder	Tex Ritter Capitol 174
5	3	4.	Jealous Heart ...	Tex Ritter Capitol 179
34	5	5.	Too Late To Worry	Al Dexter Okeh 6718
3	5	6.	Each Night at Nine	Floyd Tillman Decca 6104
3	—	7.	G.I. Blues	Floyd Tillman Decca 6104

### ADVANCE BOOKINGS

BILL BARDO: Lakeside Park, Dayton, O., Jan. 13; Trianon Ballroom, Toledo, 14.  
COUNT BASIE: Hotel Lincoln, New York, until Feb. 11.  
RAY BENSON: Plaza Hotel, New York, Jan. 18 (indef.).  
TINY BRADSHAW: Last Word, Chicago, until Feb. 28.  
LES BROWN: Hotel Pennsylvania, New York, until Feb. 10.  
CAB CALLOWAY: Sherman Hotel, Chicago, until Feb. 1; Regal Theater, Chicago, 2 (week); Orpheum Theater, Minneapolis 9 (week); Orpheum Theater, St. Paul, 16-19; Colonial Theater, Dayton, O., March 2 (week); Palace Theater, Cleveland, 9 (week); RKO-Keith, Boston, 22.  
FRANKIE CARLE: Orpheum, Omaha, Jan. 12 (week); Public Auditorium, Cleveland, 20; Trianon Ballroom, Toledo, 21; Capitol Theater, New York, 25-Feb. 14; Tune Town Ballroom, St. Louis, March 6; N.A.G.S., Purcell, Okla., 13; N.A.T.T.C., Norman, Okla., 14; N.A.S., Clinton, Okla., 16; Palladium, Hollywood, 20-April 30.  
BENNY CARTER: Stanley Theater, Utica, N. Y., Jan. 12-14; RKO-Keith, Boston, 18 (week); Adams Theater, Newark, N. J., 25 (week); Armory, New Haven, Conn., Feb. 1; State Theater, Hartford, Conn., 2-4; Earle Theater, Philadelphia, 9 (week); Loew's State, New York, 22 (week).  
CARMEN CAVALLARO: Palmer House, Chicago, until Jan. 24.  
REGGIE CHILDS: Schroeder Hotel, Milwaukee, until Jan. 18.  
CHRIS CROSS: Claridge Hotel, Memphis, until Jan. 18.  
JIMMY DORSEY: Frolics Club, Miami, Jan. 16 (3 weeks); Armory, Jacksonville, Fla., Feb. 6; Hotel Pennsylvania, New York, 12-April 7; Capitol Theater, Washington, 12 (week); Sherman Hotel, Chicago, May 11-June 7.  
SONNY DUNHAM: Frog Hop, St. Joseph, Mo., 13; Sheraton, Omaha, 14; Corn Palace, Mitchell, S. D., 15; Arkota Ballroom, Sioux

# Music Popularity Chart Week Ending Jan. 4, 1945

## MOST PLAYED JUKE BOX RECORDS

### Going Strong

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

POSITION	Last Week	This Week	Record
8	1	1	<b>DON'T FENCE ME IN</b> —Bing Crosby-Andrews Sisters (Vic Schoen Ork) .....Decca 23364 (The Three Suns, Hit 7114; Sammy Kaye, Victor 20-1610; Kate Smith, Columbia 36759; Gene Autry, Okeh 6728; Hal McIntyre, Bluebird 30-0834)
11	2	2	<b>INTO EACH LIFE SOME RAIN MUST FALL</b> —Ink Spots-Ella Fitzgerald .....Decca 23356 (Charlie Barnet, Decca 18638)
6	4	3	<b>THERE GOES THAT SONG AGAIN</b> —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.)
10	3	4	<b>I'M MAKING BELIEVE</b> —Ink Spots-Ella Fitzgerald .....Decca 23356 (The Three Suns, Hit 7105; Hal McIntyre, Bluebird 30-0831.)
1	—	5	<b>RUM AND COCA-COLA</b> —Andrews Sisters (Vic Schoen Ork) .....Decca 18636
12	5	6	<b>THE TROLLEY SONG</b> —The Pied Pipers (Paul Weston Ork) .....Capitol 168 (The King Sisters, Bluebird 30-0829; Judy Garland, Decca 23361; Jack Smith, Hit 7115; Sula's Musette Ork (Don Baker), Continental C-1154; Vaughn Monroe, Victor 20-1605; Guy Lombardo, Decca 18634.)
7	6	7	<b>THE TROLLEY SONG</b> —Judy Garland (Georgie Stoll Ork) .....Decca 23361 (See No. 6)
2	13	8	<b>AC-CENT-TCHU-ATE THE POSITIVE</b> —Johnny Mercer (The Pied Pipers-Paul Weston Ork) .....Capitol 180 (Artie Shaw, Victor 20-1612; George Paxton, Hit 7120; Bing Crosby-Andrews Sisters, Decca 23379; Four King Sisters, Victor 20-1631)
3	8	9	<b>THERE GOES THAT SONG AGAIN</b> —Sammy Kaye (Nancy Norman) .....Victor 20-1606 (See No. 3)
2	9	10	<b>I DREAM OF YOU</b> —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)
9	7	11	<b>DANCE WITH A DOLLY (With a Hole in Her Stocking)</b> Russ Morgan (Al Jennings) .....Decca 18625 (Evelyn Knight, Decca 18614; Louis Prima, Hit 7107; Tony Pastor, Bluebird 30-0827)
5	14	12	<b>THE TROLLEY SONG</b> —Vaughn Monroe (Vaughn Monroe-Marylyn Duke) .....Victor 20-1605 (See No. 6)
2	—	13	<b>I DREAM OF YOU</b> —Andy Russell .....Capitol 175 (See No. 10)
23	8	14	<b>I'LL WALK ALONE</b> —Dinah Shore .....Victor 20-1586 (Martha Tilton, Capitol 157; Mary Martin, Decca 23340; Louis Prima, Hit 7083)
33	10	15	<b>YOU ALWAYS HURT THE ONE YOU LOVE</b> —Mills Brothers .....Decca 18599 (The Three Suns, Hit 7105; Sammy Kaye, Victor 20-1606; Charlie Barnet, Decca 18638)
16	12	16	<b>AND HER TEARS FLOWED LIKE WINE</b> —(Anita O'Day (Ella Fitzgerald-Johnny Long, Decca 18633)
1	—	17	<b>ANGELINA</b> —Louis Prima .....Hit 7106
1	—	18	<b>ALWAYS</b> —Sammy Kaye (Arthur Wright) .....Victor 20-1610 (Eileen Farrell, Decca 23366; Paul Lavalle, Musicraft 297; Guy Lombardo, Decca 18634; Jack Smith, Hit 7115; Sula's Musette Ork, Continental C-1155)
2	—	19	<b>TWILIGHT TIME</b> —The Three Suns .....Hit 7092 (Shep Fields, Bluebird 30-0833)
1	—	19	<b>AND HER TEARS FLOWED LIKE WINE</b> —Ella Fitzgerald-Johnny Long .....Decca 18633 (See No. 16)

### 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.

- THE TROLLEY SONG**—Guy Lombardo (The Lombardo Trio-Stuart Foster) .....Decca 18634
- CORNS FOR MY COUNTRY**—Andrews Sisters (Vic Schoen Ork) .....Decca 18628
- YOU ALWAYS HURT THE ONE YOU LOVE**—Sammy Kaye (Billy Williams) .....Victor 20-1606

Falls, Ia., 16; Prom Ballroom, St. Paul, 17; The Terp, Austin, Minn., 18; Amber Club, Madison, Wis., 19; Million-Dollar Pier, Milwaukee, 21; Aragon Ballroom, Cleveland, 24.

**RAY EBERLE:** St. Charles Theater, New Orleans, Feb. 1.

**DUKE ELLINGTON:** Philharmonic Hall, Hollywood, 17; Golden Gate Theater, San Francisco, 31.

**SHEP FIELDS:** Trianon Ballroom, South Gate, Calif., Jan. 19-22.

**GLEN GRAY:** Adams Theater, Newark, N. J., Jan. 18 (week); Palace Theater, Toledo, 26-28; Palace Theater, Akron, Feb. 2-5; Palace Theater, Columbus, O., 6-8; Circle Theater, Indianapolis, 9 (week); Chicago Theater, Chicago, 16 (week); Orpheum Theater, Omaha, 23 (week); Tune Town Ballroom, St. Louis, March 13 (2 weeks); Club Madrid, Louisville, 26; Hotel Pennsylvania, New York, April 9-June 3.

**WOODY HERMAN:** Paramount Theater, New York, until Jan. 16; Adams Theater, Newark, N. J., Feb. 8 (week); Meadowbrook, Cedar Grove, N. J., 15 (2 weeks); Downtown Theater, Detroit, March 2 (week); Sherman Hotel, Chicago, March 16 (4 weeks).

**ERSKINE HAWKINS:** Paradise Theater, Detroit, Jan. 12-18.

**EDDIE HOWARD:** Aragon Ballroom, Chicago, until Jan. 18; Terrace Room, Newark, N. J., Feb. 2 (4 weeks).

**LOUIS JORDAN:** Graham Auditorium, Newark, Jan. 19; Town Barn, Buffalo, 22 (2 weeks); Paramount, New York, Feb. 7 (2 weeks); Apollo, New York, March 30 (week); Howard Theater, Washington, April 6 (week); Paradise Theater, Detroit, 27.

**SPIKE JONES:** Orpheum Theater, Omaha, Jan. 19 (week); Orpheum Theater, Minneapolis, 26 (week); Oriental Theater, Chicago, Feb. 2 (week); Michigan, Detroit, 9 (week); Palace Theater, Columbus, O., 27-March 1; Palace Theater, Cleveland, 2 (week); Riverside Theater, Milwaukee, 9 (week); Adams Theater, Newark, N. J., 22 (week); RKO-Keith, Boston, 29; State Theater, Hartford, Conn., April 6-8.

**STAN KENTON:** Auditorium, Kansas City, Mo., Jan. 20; Meadow Acres, Topeka, Kan., 21; Tune Town Ballroom, St. Louis, 23 (2 weeks); N.A.S., Norman, Okla., Feb. 14; N.A.T.C., Norman, Okla., 15; Frog Hop, St. Joseph, Mo., 17; Shermet, Omaha, 18; Corn Palace, Mitchell, S. D., 19; Arkota, Sioux Falls, S. D., 20.

**GENE KRUPA:** Palladium, Hollywood, until Feb. 5.

## PORTRAIT OF A HEP CAT



### ARMED WITH NICKELS

and delirious with joy at the prospect of hearing all these best selling Columbia Records.

# BENNY GOODMAN Sextet

Will Fill the till with

- COLUMBIA**
- 36720** ROSE ROOM  
AIR MAIL SPECIAL
  - 36721** FLYING HOME  
I FOUND A NEW BABY
  - 36722** POOR BUTTERFLY  
GRAND SLAM
  - 36723** WANG WANG BLUES  
AS LONG AS I LIVE

EVERYBODY'S FAVORITES ARE ON

# COLUMBIA RECORDS



GUY

Lombardo

AND HIS ROYAL CANADIANS

After Scoring With

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MEET ME IN ST. LOUIS  
THE VERY THOUGHT OF YOU

Lombardo Follows Through With

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
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THE TROLLEY SONG  
BACKED BY  
ALWAYS

In Person  
**ROOSEVELT HOTEL**  
NEW YORK  
"On The Air for  
**CHELSEA CIGARETTES**  
MONDAYS, 10 P.M. E.W.T.  
**BLUE NETWORK**  
COAST TO COAST



PART 3—The Billboard

RECORD POSSIBILITIES

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

**EVALINA** ..... Frankie Carle ... Columbia 36764  
Frankie Carle fans will go for his likable treatment of this easy to whistle tune. Nice vocal by Paul Allen helps to make it a nice commercial side. Carle gets his piano innings in at beginning and sells right off. Reverse "Right as the Rain," is a big help.

**IT MAKES NO DIFFERENCE NOW** ..... Montana Slim .. Bluebird 33-0519-B  
Western fans as well as slick city dwellers are familiar with this hillbilly tune and Slim handles it with just the right amount of cactus. It's a natural for folk record juke, and will probably hit home all over the country due to today's folk music yen.

**SATURDAY NIGHT** ..... Sammy Kaye ... Victor 20-1635-A  
Simple, untainted version of "Saturday Night" in typical Kaye fashion will hit the jackpot. Nancy Norman's vocal is a seller. Kaye fans will go for tune and treatment. Song is a winner, and Kaye will land up front by virtue of being one of the first to disk tune. Other side is "I Don't Want to Love You," which will help immediate home sales.

POPULAR RECORD RELEASES

(From January 11 thru January 18)

- AC-CENT-TCHU-ATE THE POSITIVE ..... Bing Crosby-Andrews Sisters (Vic Schoen Ork) ..... Decca 23379
- AC-CENT-TCHU-ATE THE POSITIVE ..... The Four King Sisters (Buddy Cole Ork) ..... Victor 20-1631
- CATTIN' AT KEYNOTE ..... Coleman Hawkins (Teddy Wilson Quartet) ..... Keynote 612
- EV'RYTIME WE SAY GOODBYE... Benny Goodman Quintet (Peggy Mann) ..... Columbia 36767
- FLAME THROWER ..... Coleman Hawkins (Teddy Wilson Quartet) ..... Keynote 611
- WOODY GUTHRIE ALBUM ..... Asch 347
- Coolee Dam..... Woody Guthrie ..... Asch 347-2
- Gypsy Daisy..... Woody Guthrie ..... Asch 347-1
- Jesus Christ..... Woody Guthrie ..... Asch 347-3
- New York Town..... Woody Guthrie ..... Asch 347-2
- Rangers' Command..... Woody Guthrie ..... Asch 347-3
- Talking Sailor..... Woody Guthrie ..... Asch 347-1
- I AIN'T GOT NOTHIN' BUT THE BLUES ..... Duke Ellington (Al Hibbler-Kay Davis) Victor 20-1623
- I DIDN'T KNOW ABOUT YOU .. Count Basie (Thelma Carpenter) Columbia 36766
- I DIDN'T KNOW ABOUT YOU .. Duke Ellington (Joya Sherrill)..... Victor 20-1623
- I'LL REMEMBER SUZANNE ..... Gene Krupa (The Three-Noters)..... Columbia 36768
- IMAGINATION ..... Coleman Hawkins (The Teddy Wilson Quartet) ..... Keynote 612
- I WALK IN ..... Gene Krupa (Buddy Stewart)..... Columbia 36768
- I WANT TO GO TO TOKYO ..... Louis Prima ..... Hit 7123
- I WONDER ..... Louis Prima ..... Hit 7123
- I WONDER ..... Roosevelt Sykes and His Piano..... Bluebird 34-0721
- KIND TREATMENT ..... The Four King Sisters (Buddy Cole Ork) ..... Victor 20-1631
- LIKE SOMEONE IN LOVE ..... Tommy Dorsey (Bonnie Lou Williams) Victor 20-1622
- MAGIC IS THE MOONLIGHT ... Freddy Martin (Artie Wayne) ..... Victor 20-1615
- MELLOW QUEEN ..... Roosevelt Sykes and His Piano ..... Bluebird 34-0721
- MOP! MOP! ..... Louis Jordan and His Tympany Five.. Decca 8668
- NIGHT AND DAY ..... Coleman Hawkins (The Teddy Wilson Quartet) ..... Keynote 611
- ONLY ANOTHER BOY AND GIRL.. Benny Goodman Quintet (Jane Harvey) Columbia 36767
- RED BANK BOOGIE ..... Count Basie (Thelma Carpenter)..... Columbia 36766
- ROBIN HOOD ..... Glen Gray ("Fats" Daniels) ..... Decca 18639
- SLEIGHRIDE IN JULY ..... Tommy Dorsey (Bonnie Lou Williams) Victor 20-1622
- STRANGE MUSIC ..... Freddy Martin (Artie Wayne) ..... Victor 20-1615
- THERE'S A FELLOW WAITING IN THE WOODS ..... Bing Crosby-Andrews Sisters (Vic Schoen Ork) ..... Decca 23379
- POUGHKEEPSIE ..... Glen Gray (Eugene Baird) .. Decca 18639
- THIS HEART OF MINE ..... Glen Gray (Eugene Baird) .. Decca 18639
- YOU CAN'T GET BACK NO MORE. Louis Jordan and His Tympany Five.. Decca 8668

Writers Want 'Better Shake'

(Continued from page 15)

Berlin, who has given out music pubbed by him but won't release his own compositions.

Deals with the pubs vary, ranging from a straight out-and-out yearly payments for rights, to so much dough for so many songs. Deals also include a royalty basis, by which some pubs get paid more dough if the mags sell more copies. On the other hand, pubs' deal with writers are just as varied, if not more, than their deal with lyric mags. Some pubs split \$50 a lyric with writers, paying out \$25 for every lyric that appears in the mags. Most pubs won't talk about their

policy, writers say, and at a recent MPPA meeting, when the subject of lyric royalties came up, one pub is said to have tossed off the remark that he didn't pay anything because he didn't know what to pay.

Comes the Dawn

That's why writers are beefing, but plenty. However, they see the light of day coming their way in the case of Max Dreyfuss (Chappell), who has reportedly announced that starting this year, 1945, he will split his lyric royalties 50-50 with the writers. It's not known what Chappell paid in the past to writers. Again some pubs state that the writers don't even know that lyric rights exist, for they say that when they've included an added amount in royalty statements, writers are quite amazed to learn that they're entitled to anything at all.

Its "In the Papers"

SPA execs say that when the new contract is drawn up in 1946 there's going to be a definite clause in the legal

# Music Popularity Chart

Week Ending  
Jan. 4, 1945

## POPULAR RECORD REVIEWS

By M. H. Oudenker

### SAMMY KAYE (Victor)

*Saturday Night*—FT; VC. *I Don't Want To Love You*—FT; VC.

With more sway than swing, Sammy Kaye dresses two of the more important pops of the moment for this mating of shellacked sides. It's smooth and foot-inspiring dancipation, equally rich in local appeal, that Kaye dishes out in this dishing. A bright tempo is tapped off for "Saturday Night," which promises to become the loneliest night in the week for lonely lovers, with Nancy Norton adding lyrical richness. It's a smooth dish, with romantic baritone voice for the lyrical appeal, for the slow ballad, "I Don't Want To Love You."

Chalk both of these sides up as coin-catcher for the music boxes.

### ARTIE SHAW (Victor)

*Let's Take the Long Way Home*—FT; VC. *Lazy Day*—FT.

The new Artie Shaw band presents quite a contrast for this coupling. As for the new Johnny Mercer ballad, "Let's Take the Long Way Home," from the new Bing Crosby flicker, "Here Come the Waves," it's exactly the way you won't like to hear the song. The Shaw clarinet, both on starting when he fingers it along strict melodic lines, or later in the spinning when variations are added to the melody, is totally lacking in luster. The band background for Imogene Lynn's singing, lacking sympathetic projection in itself, is most unattractive and totally lacking in appreciation of the tune. However, the maestro and his men acquit themselves admirably for "Lazy Day," a power-packed dish of jump and jive music centered around a lazy blues strain. From the wailing of the trumpet to start, bringing on the screaming brasses and then the Shaw clarinet that sells until the finish of the side, it's more in keeping with the capabilities of this clan.

For the righteous jump music, music ops should enjoy a field day with Artie Shaw's "Lazy Day."

### SPIKE JONES (Victor)

*Cocktails for Two*—FT; VC. *Leave Those Dishes in the Sink, Ma*—FT; VC.

For the very epitome of musical satire, leave it to Spike Jones and His City Slickers for the way they slick up the ballad fave of an earlier day in "Cocktails for Two." A vocal choir with heavenly harp strumming gets the side off to a full-dress start. But once Carl Grayson hits into the chorus, it all comes on with the thunderous bang of gang-busters. Suffice it to say that the Jones boy had one cocktail too many. Don't miss the Guy Lombardo ending with its hic-cup approach. The corn spins tall and tasty for the novelty "Leave Those Dishes in the Sink," a free for all with Del Porter and the boys singing out the verses of a letter home from a soldier boy. The humorous aspects, both in words and music, are fully capitalized.

Music ops can expect Spike Jones to repeat his "Fuehrer's" classic with this musical mania for "Cocktails for Two."

### DINAH SHORE (Victor)

*Sleigh Ride in July*—FT; V. *Like Someone in Love*—FT; V.

From her forthcoming "Belle of the Yukon" movie, Dinah Shore lends her velvety voice to a pair of attractive ballads. In the slow tempo and at liberty with the pace, Miss Dinah adds most of the lush to the richness for the highly melodic "Like Someone in Love." And projects herself in sympathetic manner for the singing of "Sleigh Ride in July," a torch ballad of a make-believe romance. On both counts, Albert Sack provides excellent musical accompaniment to frame the vocal loveliness of the songstress.

Of the two picture ballads, "Like Someone in Love" spins as one that is most likely to crowd out the hit parade leaders and thus lend itself for maximum play in the phones.

(See Pop. Record Reviews on page 64)

## FOLK RECORD REVIEWS

(Hillbilly, Race, Cowboy Songs, Spirituals)

By M. H. Oudenker

### CARSON ROBINSON (Bluebird)

*1945 Mother Goose Rhymes*—FT; V. *That Dame I Left Behind Me*—FT; V.

It's fine folk singing that Carson Robinson turns in for this mating of two novelty and home-spun ditties. Appealing solely on the novel approach is his own fashioning of "1945 Mother Goose Rhymes." Bringing the doggerels up to date, Robinson strings together such variations as "Pop Goes the Axis," a take-off on "Yankee Doodle" with Adolph Hitler coming to town riding on a cannon, a travesty on Rudolph Hess's flight and a Russo-styled "Jingle Bells" among other things. It's a barnyard ballad in turkey-trot tempo that Robinson sings out for John P. Mitchell's "That Dame I Left Behind Me." Tells the story of going off to the wars, only to find "That Dame I Left Behind Me" also belongs to the captain. But he takes it all philosophically, reminding that she's no different than the dame his grand-pop left behind when going off to the earlier wars. Both sides, because of their high novelty content, should catch plenty of phono attention. Particularly with Robinson's full-voiced baritone and attractive musical accompaniment by the small orchestra sparked by the banjo pickings.

(See Folk Record Reviews on page 64)

document covering the above subject and they're going to demand 50 per cent. What the pubs intend doing isn't known, but writers point to Chappell's new move as an indication that it might become a trade practice to be followed by others.

Other demands that writers are going to make include: (A) Making SPA a closed shop so that all contracts between writers and pubs must go thru the organization before the contract is valid. In this way execs feel that they can keep exact tabs on what goes on. . . . (B) That writers shouldn't sign extra papers in the case of pubs putting out folios before a stipulated time. In this way, SPA sees eradicating the malpractice of pubs using tunes only for folios without putting out professional copies of the songs. . . . (C) That pubs won't be able to keep songs a year before returning them on 30-day notice. SPA wants to cut the time down to six months or less than that in the case of seasonal songs.

### "Individual Song" Advances

(D) That advances that songwriters get should apply only to an individual song, not be dumped into one general accounting with the pub. In this way if a writer should get \$500 for advance and nothing happens to the song, pubs in the past have said that writers owe them \$500 and use that sum in a general accounting with the writer for future dealings. . . . (E) A Graduated scale for writers as to royalties, that sum now generally taken to be 3 cents for sheet music. Today, however, writers say that some deals are written calling for 4 cents for the first 100,000 copies, 5 cents for the second 100,000, etc.

And last, but not least, the long argued point about the 2-cent split with pubs on disk sales. Pubs now get only that sum on 75-centers but writers want that split on all disks, and they'll push the pubs into asking for it from record companies. And from all indications it doesn't look as if pubs mind being put in the middle on that score.

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★ 7114 { DON'T FENCE ME IN  
THE LOVE I LONG FOR

★ 7105 { I'M MAKING BELIEVE  
YOU ALWAYS HURT THE ONE  
YOU LOVE

★ 7092 { TWILIGHT TIME

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# No Air Wings for Entertainment Units on Coast

HOLLYWOOD, Jan. 8.—Grounding of all U. S. army transport planes so far as hauling bands and entertainers around, an edict issued by General Hap Arnold, has caused plenty of havoc in agencies so far as booking of properties are concerned. Because the army has been lending out planes to fly bands to camps for entertainment purposes, agencies have booked their bands accordingly, and in many cases inked in bands on the Coast on the basis of being flown there by U. S. planes.

General Arnold sent a wire to all air fields, effective immediately—wire went last week—that no civilian personnel is to be transported in army planes. Understood that planes will be used to fly in wounded men from the Pacific area. Typical case is that of Billy Eckstein, William Morris property, which was to have played Tucson, Ariz., air base January 30, on being flown from Dallas. However, he probably won't be able to make date, or arrive in L. A. pronto where he was to have flown afterward.

Bands have played camps for around \$1,000 an appearance, but have saved plenty of time and dough in transportation. Last October Woody Herman was flown from Jackson, Mich., to Roswell, Ariz., to Clovis, N. M., and then to Burbank, Calif., by transport. Gene Krupa recently was flown to air bases thruout the Southwest by Air Force and then to the Coast. Other bands on the Coast have been flown to camps but it's generally been confined to that area. Very little plane flying in army transports has been done in the East.

## ParaUps Jordan 5C

NEW YORK, Jan. 6.—Louis Jordan, who goes into New York Paramount February 7 for seven weeks, had his original contract ripped up and was given a \$500-a-week boost before going into the place. His pact also says he's to return within nine months, also at a boost.

## Pix Do Better by Cahn & Styne Than "Glad To See You"

NEW YORK, Jan. 6.—Sammy Cahn and Julie Styne are doing plenty okay for themselves these days. Outside of a bit of bad luck, in fact that Dave Wolper's legit, *Glad To See You*, for which they had written the score, closed in Boston (30), they have plenty of No. 1 plug tunes around with big pubs. They've got score of new MGM-er *Anchors Aweigh*, starring Frank Sinatra, latter disking most of the tunes for Columbia, score of coming Columbia pic, *Tonight and Every Night*. Feist is pubbing *Aweigh*, while Bourne has *Night*.

Writers now have plug tune at Shapiro-Bernstein, *There Goes That Song Again*, from Columbia's *Carolina Blues*, and *Saturday Night*, with Barton Music, Sinatra's firm. Their one song from *See You*, titled *Guess I'll Hang My Tears Out to Dry*, pubbed by Chappell, has five waxings already.

Writers have gone back to the Coast for more pix. It's said they had plenty of cabbage in *Glad To See You* but friends around town deny this.

## Louis Prima's Origs With Robbins Music For Next 5 Years

NEW YORK, Jan. 6.—Louis Prima has inked a deal with Robbins Music for original material for the next five years. Price isn't known, but it's a fact that BMI wanted to sign Prima to a publishing contract, but that never got past the talk stage. Robbins recently also packed Gene Krupa on a 50-50 basis for a pub house, with J. R. backing the firm.

Frankie Carle recently made a deal with Shapiro-Bernstein for originals. Carle is said to have talked to Morris Music about a subside pub house, but deal never went thru.

## ASCAP Considers Bornstein's Appeal Amendment 'Til 17th

NEW YORK, Jan. 6.—Saul H. Bornstein's proposed amendment to the Article of Association of American Society of Composers, Authors and Publishers went out to the society December 28 with members given until January 17 to vote. Bornstein's amendment centers around the idea that a member who wishes to make an appeal doesn't have to wait until the identically same directors sit at further discussions of an appeal. Prior to proposed amendment, which changes the wording from the "same board members" to a two-third board attendance, the motion was defeated early last year when Bornstein proposed it at a general meeting.

Accompanying the amendment was a letter explaining to members that with the proposed amendment, those appealing will get a quicker decision in their cases. Bornstein's change is in the third sentence of Section 6B, Article 14, and reads:

"The board of directors, after considering any such appeal, may reverse the decision of the board of appeal (or the decision of the classification committee in the case of an appeal by a member of the board of appeals), and determine the classification of such member by a vote of not less than two-third of the directors present at the meeting at which the appeal shall be decided." (Words in italic are proposed change.)

## Hallet First Name Booked Into Winter Borsht Spot

NEW YORK, Jan. 6.—Mal Hallet goes into the Neville Country Club, Ellenville, N. Y., January 20-28. Booking is first of a series of names skedde into the frosted Borsht spots.

In an attempt to snag winter vacationists who would normally go South, the hotel will periodically feature names thruout the season. In the last few months, they have used rumba outfits and John Kirby, who played the place in the fall.

## Johnny Morris Ork Repeats At Palamor, Norfolk, Va.

NEW YORK, Jan. 9.—Johnny Morris and band opened today (9) at the Palamor Ballroom, Norfolk, for an indefinite engagement, doing a repeat.

Leader played the dancery a couple of months ago before fulfilling a booking at the Ansley Hotel, Atlanta.

## Groan With Jordan

NEW YORK, Jan. 6.—Decca is cashing in on Louis Jordan fan wave by teaming him with Bing Crosby on two sides, *My Baby Said Yes and Your Socks Don't Match*. Latter is late Fats Waller opus.

Gimmick in tunes is fact that Jordan and Bing duet on the sides.

## AFM IEB Meets in New York; Plenty Talk But No Agenda

NEW YORK, Jan. 6.—The International Executive Board of the American Federation of Musicians will sit in New York during the week of January 15. The no agenda has been drawn up, it is expected that the question of how to prevent bands from losing dough on hotel location jobs will be discussed.

The situation is admittedly a serious one that demands action. Orks are willing to take the \$500 to \$1,500 weekly loss on hotel engagements for prestige purposes and remote broadcast build-up. The union is anxious to work out some plan to prevent the loss and several ideas have been advanced to help the situation. Local 802 some months ago suggested that a hotel be obliged to pay the actual cost of a band rather than scale, as now prevails.

Other matters, such as the platter turner controversy, allocation of record fees, plans for aiding AFM members returning from service and possibly the election mess in 802, will probably be taken up during the six-day meet.

## B. G. Solo, Quintet Featured With Rochester Symph Ork

ROCHESTER, N. Y., Jan. 6.—Benny Goodman is set to do a concert appearance with the Rochester Symphony here February 18, appearing as a soloist with the ork during the first half of the eve. Second half will be taken over by B. G.'s quintet, which is now appearing with him in Billy Rose's *Seven Lively Arts* in New York. Goodman also solos in the show.

Stunt with the symph ork isn't new for Goodman, who appeared with the same ork a couple of years ago in Cleveland, when he and his entire band took over for the second half of the evening.

## Chatkin Music Head at MGM

NEW YORK, Jan. 6.—New head of music at MGM in Hollywood is David Chatkin, who replaced Nat Finston, latter leaving about a month ago after many years on the lot.

Harry Link, MGM link at Feist Music, headed West this week to confer with Chatkin on music matters and will return to New York pronto.

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## New 802 Vets Form Legion Post as Administration Whip

NEW YORK, Jan. 6.—More indication that all is not quiet on the 802 front, nor likely to be, is seen in the organization by World War II musician vets in the local, of a Glenn Miller American Legion Post. Altho naming the post for the poular ork leader who, in early December, was reported missing in action, mirrors the fact that musicians have been deeply moved by his fate, establishment of the unit has great significance in union politics. Organizers of the new post are said to be members of the forces opposing the administration who may see in the new group a potential whip with which the union may be controlled.

The move is a shock to the John Philip Sousa American Legion Post which is composed of musician vets of the first World War. The Sousa Post has been active in union politics and benefit branches of 802 since its inception after the Armistice in 1918. It had planned to absorb the new veterans and thus strengthen its ranks and influence. Apparently, however, the present crop of

returned soldiers want a set-up of their own.

### JPS Labeled Blue

According to some of the musicians who are taking a leading part in the new org's formation, the JPS Post is composed mainly of Blue Ticket supporters. Post was aggressive and vital in the beginning, according to these tootlers, but it has accomplished its purposes in the main and is no longer an opposition group to the administration.

The younger vets are of diverse political leanings. Being newer to the biz and more prone to take an active rather than passive position on matters concerning their future, they want to operate unfettered by the older men.

### "Protect Our Rights"

Despite the local's bending backward to admit out-of-town AFM members who are discharged vets, without the usual transfer restrictions and the waiving by the org of dues while its members are in service, organizers are using the old "protect our rights" slogan to build the new post.

It is possible that Miller's disappearance while flying to Paris from England may have spurred the boys into action at this time. Miller, always liked by his fellow musicians, has the additional respect of the boys for his morale contribution in the war. They feel his work was outstanding and that their organization couldn't have a better name.

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# War Closing In On Vaude, Clubs

## Man "Ceiling" To Hit Spots

WMC asking for right to shift club help to war jobs and set staff quotas

WASHINGTON, Jan. 6. — "Work-or-fight" law, asked by War Mobilizer James F. Byrnes and expected to be one of the 79th Congress' first concerns when it gets down to business late this month, has broad implications for entertainment industry, particularly night clubs, insiders who watch administration trends say.

First, there is apparently a determination to comb out 4-F's now in "non-essential" jobs—and virtually all entertainment is rated "non-essential" in administration thinking—and put them to work, when physically capable, in war plants. Second, there is a plan for compulsory enforcement of "employment ceilings," which will hit night clubs particularly hard.

Under "employment ceiling" edict—already in force on a "voluntary" basis in tight labor areas—War Man-Power Commission would have power to walk into night spots and set "ceilings" for regular staffs, combing out workers who might be needed in war industries and insisting that some male workers be replaced by women. Entertainers, including musicians, would not be included as part of "staff."

### How It Works

Here is how it would work: A WMC "expert" would case a spot's staff—cooks, busboys, waiters, etc.—of, say, 50. "Expert" might determine job could be done by 40. He might also estimate that work of 10 others could be done by women. Club would be given certain time to "comply" with WMC order, meanwhile combing out 10 workers most suitable for "essential" industry jobs. Choice of 10 to be taken would rest with WMC, not the club op.

In addition, WMC would ask Congress for right to demand that all job seekers be made to apply at U. S. Employment Service so that they could be assigned to "essential" work whenever possible. Plan already is in operation in "tight" labor areas such as Detroit, altho WMC's only "club" to cause enforcement is its threat to call on War Production Board (See Man "Ceiling" Hurts on page 28)

## Congress Hotel's New Owners May Relight 3 Rooms

CHICAGO, Jan. 6.—A new spot for the talent bookers to place some of their topnotch acts will be in operation here when the Congress Hotel reopens around May 1. The Congress, long one of Chicago's exclusive Michigan Avenue hotels featuring plenty of good talent in its night spots, was leased from the Reconstruction Finance Corporation by the army in July, 1942. The army quartered its men in it for one year, and since then it has been unused.

Last week, a group of financiers headed by Robert S. Levy, owner of the Hotel Hollenden in Cleveland, bought it from the RFC for a reported price of \$1,250,000. Owner's plan to spend another million to rejuvenate the hotel and set up its night spots.

When John Mack (who now owns the Hotel Continental here) operated the Congress before the army stepped in, it housed the Congress Casino night club, the Pompeian Room and the Glass Hat Cocktail Lounge. Altho no plans are definitely set yet, it is said that all these rooms will be opened by the new management shortly after the 1,000-room hotel is reopened in May.

## USO Essential

NEW YORK, Jan. 6.—Altho it has been generally forgotten, working for USO has been an essential occupation since February, 1944, according to Lawrence Phillips, of Camp Shows, Inc. The current tendency in Washington, as reported in another story on this page, to regard entertainers as war essential is actually a reminder not a brand-new situation, says Phillips.

The CSI official says that in the list of essential occupations issued early in 1944 by the War Man-Power Commission—as a basis for draft deferments—Paragraph 32 of the list deals with "health and welfare services" as being in the necessary category. After the list was issued, Phillips states, correspondence between USO and the WMC definitely established that all USO workers, including performers, were included in the "health and welfare" pigeon-hole.

## "CSI-or-Else" Looming for War Eligibles

### Lastfogel in Broad Hint

NEW YORK, Jan. 6.—A bombshell landed this week among performers when they received a pretty broad hint that they had better get into USO work or take their chances with reclassification for war service. Statement was made by Abe Lastfogel, president of USO-Camp Shows, Inc., when he addressed a meeting of agents and bookers last Tuesday (2).

"If you want a choice," he said, "you can have it. Entertainment is not considered an essential industry. But it is considered essential when it is done for the USO. If actors want to work in war plants rather than at something they know about they will have only themselves to blame."

### Act-Getting Tough

It is an open secret that CSI has been having a tough time getting standard acts in the last few months. Right now it is hunting 30 performers with which it hopes to fill out as many units. In order to get these acts it has raised the pay scale about 25 per cent. But so far it seems to be a case of let the other guy do it, as far as acts and agents are concerned.

On Friday (5) Lastfogel said that more and more performers are needed. As far as reclassification is concerned, the CSI proxy said for the record that he didn't know what the War Man-Power Commission plans to do. But he gave broad hints that actors who are of military age would be given a gun or, if there is something wrong with them physically, would be put into war plants.

### Agents Blamed

He blamed the lack of co-operation with CSI on various agents who couldn't see any further than their noses. These agents, he said, can't see putting their acts on USO for the kind of money CSI pays when they can cash in on the big dough being spent all over the country.

Coming back to reclassification, he said, "Let's be realistic. If acts want to wait until the last minute, they'll either go into war plants or something else."

What this "something else" was, he refused to say. He did, however, emphasize that performers would be wasted on the production line unless they had unusual skills, but would be of considerable

(See CSI OR ELSE on page 28)

## "No Action Planned," Byrnes Tells Sen. Mead on Rumors Of Niteries Closing, Curfew

### Congressman Makes Query at The Billboard's Request

NEW YORK, Jan. 6.—At the request of *The Billboard*, Sen. James M. Mead (D., N. Y.) yesterday (5) put a direct question to War Mobilizer James F. Byrnes concerning the curfew or closing rumors with which the niteries industry has been seething all week. Senator Mead asked: "Will night clubs be closed or curfewed?"

Byrnes' direct answer to Mead was: "No action planned."

Thus, officially at least, a major government spokesman—the man most likely to order curbs on the night club industry as the result of the government's new intensification of the war effort—was on the record as denying the substance of the many rumors roaring thru the niteries biz like a prairie fire.

### Government Tough

The rumor mill started grinding last week after Byrnes ordered all race tracks closed. Even then there was speculation whether night clubs might not be next. Early this week both Drew Pearson and Walter Winchell predicted that the government would curfew or shutter the hot spots—and about the same time Byrnes came out with a tough "work-or-fight" program which the government will ask Congress to authorize. From then on the industry rocked with it, but nobody seems to be able to say where the idea got started, or just which government official dropped it, on or off the record.

*The Billboard's* Washington man this week checked every likely source and everywhere obtained denials of the rumors. Then Senator Mead was asked to inquire directly of Byrnes, with the result quoted above.

In New York *The Billboard* checked every major talent agency, plus the Cafe Owners' Guild, the American Hotel Association, the American Guild of Variety Artists and the American Federation of Musicians. All of these except AGVA reported that they knew nothing more than what they read in the papers and that inquiries in Washington had brought nothing tangible.

### May Go to D. C.

In the case of AGVA, Matt Shelvey, national administrator, indicated that he had some reason for thinking there was more to the rumors than just hot air. He would not commit himself on what he knew but said that it was possible he would have to go to Washington next week, probably Wednesday, on the matter.

Shelvey declared that all of AGVA's inquiries in the capital so far had elicited nothing but denials. Despite this, however, he obtained an indication from someone who is not in the government, yet has certain inside connections, that the niteries might be curbed one way or another in spite of anything Byrnes now says.

### Crack-Down Seen Coming

Another trade source, who refused to be quoted, a man in close touch with night club business all over the country, also said that he believes a crackdown on the hotteries is definitely coming. This source said it has been discussed in Washington circles for some time and that Byrnes' denial as of yesterday was not necessarily binding for the future.

Meanwhile a trade rumor developed to the effect that the banquet departments of at least two New York hotels, the New Yorker and the Sheraton, already had received letters notifying them that after February 1 there were to be no more parties, dancing or serving of food in banquet rooms after 8 p.m. Officials of both these hotels denied the story.

### More Than Worker Problem

According to trade, reasons for the reported government curbing of the niteries are manifold. It's not only because Uncle Sam wants to get more workers into essential industries.

He also wants to clamp down on the hot spots because, so the stories go, they represent an important and unnecessary cause of food waste; they are one of the major supports of the black market in food and liquor; they furnish outlets for war workers who want to toss away their dough instead of buying War Bonds, and they contribute to absenteeism by war workers. So, say the industry dopsters, the government figures it can kill several birds with one curfew or closing stone.

### Must Be Fact

Byrnes' denial to Senator Mead, of course, must be accepted as fact since he is in position to speak authoritatively on the subject. But the terseness of his answer leaves room for conjectures, reasonable ones in the light of Uncle Sammy's new hard-boiled attitude regarding the war.

The words "no action planned" could be read as meaning "the plans have already been made and there's no current planning about the matter." Or they could be read as meaning "no action planned—now." Government spokesmen, in the past, have been known to deny that something was going to be done—as of the day they were asked about it—and then the thing happened subsequently.

### So Far, So Good

Added up, as of this writing, the biggest plus is on the side of no closing, no curfew. That plus, of course, is Byrnes' direct statement. On the other side, however, there are several minor plusses.

The chances are there won't be any crackdown within the next week or two. But the industry wouldn't be surprised if it happens.

### Still a Rumor to Chicago

CHICAGO, Jan. 6.—Chicago, like other top showbiz cities in the country, was filled this week with rumors of impending governmental regulations restricting the hours night spots could be open and the time entertainers could spend working in these spots. After the recent ruling by War Mobilization Director James Byrnes eliminating horse racing, the trade became jittery when whispers were spread around town that after-dark drink and dine spots would be hit with almost comparable regulations that would put (See "No Action," Byrnes on page 27)

## FDR Gets Tough

WASHINGTON, Jan. 6.—In his message on the state of the union, sent to Congress today, President Roosevelt asked for a national service act. If Congress grants his request, both men and women will be subject to draft for jobs where they would be most valuable—with no ifs, ands or buts.

National service legislation has failed or enactment before, altho various government officials have urged it. However, new voices in Congress are demanding it now and such a law might, conceivably, be passed at this session of Congress.

## La Conga, New York

Talent policy: Dance bands and floorshows at 8:30, 12:30 and 2. Owner-operator, Jack Harris; manager, Nat Harris; publicity, Paul V. Coates. Prices: \$2.50-\$3.50, minimums.

Jack Harris has started the new year right with a nice little show in his downstairs nitery. Bill preemed last Wednesday night (3), and is titled *Let's Go Latin*, a handle which has little to do with the proceedings.

Janette Hackett line (6) opens and closes the show. Gals are nice looking and nicely garbed. Routines which have been given them require some earnest hoofing and chorines fall down a little on the delivery but net good reactions from the patrons. Between chorus numbers bill is straight acts.

First on are Rich and Gibson, man-woman combo taps and xylophone team. They are energetic and their cleat-work is okay. Act's big punch is a routine of tap-teping while they beat out *Waiting for the Sunrise* on the bars. Requirements of this task cause them to simplify—and thus strengthen—both their xylophoning and dancing, and result is a good impression and a solid mitt.

Fernando Rojas, Mexican baritone, followed making his American debut. Singer has the McCoy Mex style and a very good voice which he uses ably. For his debut he was pretty stiff and nervous and this detracted from his efforts but he has the makings of a substantial nitery act when he gets the kinks out and learns to punch, Yankee-style. Crowd accorded him several hefty hands.

Jose Melis, held over from previous show, is on third. Pianist is an interesting item, for the young fellow plays a lot of piano. But he falls down on two counts—one, he has not yet evolved a keyboard style suitable to a nitery plus a repertoire to match, and two, he is badly presented by the management, being forced to work on the bandstand where he doesn't show to advantage. Putting the key-tickler out on the floor and lighting him properly would help to turn him into the good act he is potentially. Patrons received well both numbers he played.

The Barrancos, also held over, are doing the voodoo dance they did when caught last. Couple have added bits of biz to the number but have not improved it. Idea remains a good one but they are still working too hard and rushing their stuff too fast. Response good on this one.

Kay Vernon is on last. Thrush is a tall, blond canary with an assured manner and nice, warm, throaty voice. Gal shows plenty of savvy in the art of selling a song. Performed three good numbers when caught Wednesday night and of these *Nobody's Baby* was a sock. Chirper could better the act by cutting down on the use of certain mannerisms such as hand-flinging and rocking back and forth, as these are somewhat distracting. But they are nothing serious, and Miss Vernon emerges as a solid nitery performer. Biz fair when caught.

Paul Ross.

## NIGHT CLUB REVIEWS

## Hotel Plaza, Persian Room, New York

Talent policy: Dance bands and floorshows at 9:30 and 12:30. Owner-operator, Hotel Plaza; manager, Henry Rost; publicity, Bonnie Donahue. Prices: \$1-\$1.50 cover after 9 p.m.

Now that she's established in the star role in *Bloomer Girl*, Celeste Holm is back at the Persian Room. Her premier appearance took place last winter after her click in *Oklahoma*. From the results of her opening, last Wednesday night (3), it is apparent that she will be working at the Persian Room a long time.

Singing-comedienne has matured since last caught in this room. First time in the swank spot she relied heavily on comedy or rhythmic tunes and her own peculiarly winsome charm to put her across, which they did to big returns. Now she is using ballads, too, and has evolved a free and easy, poised floor style. The other elements are all there, as before, but she has emerged as a bigger night club personality by adding the new qualities.

Opening night she was on for 50 minutes, the last five as the result of rousing applause which dragged her back from the dressing room. In all she sang eight numbers and five encores, and the groomed set liked her all the way. Performer introduced at least three new sock novelty numbers—*Claire De Lune*, *It's Harvey* and *Confidentially*—all revolving on her flair for handling tricky lyrics. She also repeated her last season's *Eunis From Tunis* as a demanded encore.

Nancy and Michael, young ballet team working both the early and late shows, were not in evidence at the midnight show caught Wednesday night. They were announced as being ill. Galli-Galli, magician, appears for the dinner show.

Bob Grant's ork did a nifty job of accomps for Miss Holm. Mark Monte's little band relieves. Biz excellent when caught.

Paul Ross.

## Greenwich Village Inn, New York

Talent policy: Floorshows at 8:30, 12 and 2:30. Continuous dancing. Owner: Sherman Sq. Operating Company; host, Lou Taylor; publicity, Seth Babits. Prices: 50 cents to \$2.50, minimums.

If insulting customers by calling the fems "old bags" and their escorts "Bums—pay your check and get the hell out of here" is humor then Frank Hyers and Pat Harrington stand at the top of the ladder.

Some night a tough customer may take a poke at the funny boys and the club may find itself with a lawsuit on its hands.

As far as doing a job is concerned, the two comics have one pattern and (See *Greenwich Village Inn* on page 28)

## Earl Carroll's Hollywood

Talent policy: Dance band and floorshows at 9 and 12. Marcel Lamaze, maitre d'hotel. Ruth Winner, publicity. Prices: \$3.30 with dinner, \$1.65 without.

Celebrating his seventh anniversary in Hollywood, Earl Carroll unveiled a new revue for the customers, one which promises to equal anything he has produced here so far.

Altho the new bill is lacking in marquee names, it is solid thruout and is enhanced by typical Carroll touches as to setting and costumes.

Billy Rayes handled the emcee spot capably. Some of the material he used earlier in the show fell flat, but when he got into the spotlight for his solo bit, he scored with his familiar juggling routine and a glib brand of chatter. Comedy department was further strengthened by Pinky Lee, who worked hard but couldn't quite get away from burly house technique. However, the customers liked his stuff and he helped keep the show in gear.

Beryl Wallace was given a lot more to do in this show than she has in previous editions. Adding pulchritude to the show, she also sold the ticket buyers on the idea that she can handle comedy. Her best bit was in the production number, *Street in Trinidad*. Deeked out as "Sadie Thompson" she teamed up with Pinky Lee for a routine that was good for laughs. Scene was very colorful with plenty of eye-filling gals and good sets. Highlight of it was the *Dance of the Rain Witch*, done by Louis Torres. For the wind-up of this scene tropical rain fell across the stage.

Jean Richey gave a top performance in the *Russian Winter* scene, doing some amazing acro turns on roller skates.

One of the best acts in the show was the Costello Twins, who scored nicely with their dance routines.

Another highlight was the appearance of the Arnaut Brothers, who opened with their zany fiddle bit then went into the whistling bird routine.

Bill Brady is back again for this show with his swell brand of vocalizing. He is teamed with Jimmy Nolan, who does equally well with the pipes.

Taylor Maids and Carrolliers did nicely in the circular staircase scene.

Keystone of this edition of Carroll's show is color. Costumes are above the average and the current crop of chorines and show girls tops anything he has gathered heretofore.

Other principals in the show were Virginia Friend, Marian Bartel and Norma Larson. Music was furnished by Manny Strand's ork. Lyrics were by Carroll, music by Harry Revel. Dean Owen.

## Hurricane Club, Miami

Talent policy: Floorshows at 8 and 12. Continuous dancing. Al Berliner, manager. Prices from \$2.50.

This spot swung into the night life of this area Friday (29) night, with Aunt Jemima headlining.

Show opens with chorus in Gay '90s costumes doing a Battery Park number, then a switch to Steve Brodie's saloon in which an apache dance is featured, followed by a *Police Gazette* bit with Dave Carr and line.

Jack Sparrow does *Donkey Serenade*, *Old Man River* and other oldsters. Has a nice baritone and is well received.

Joe, Lou and Arlene Cates present their fast hoofing, with Arlene doing a solo whirl from one side of stage to other for hearty applause. The kids introduce their pop, who wows the customers.

Dave Carr, emcee, gets some comedy out of a violin bit.

Ronald and Rudi demonstrate good muscular control in a hand-to-hand specialty using various poses for a heavy mitt.

Aunt Jemima opens with a medley of oldtimers and does some hoofing, but earns a big hand when she sings *I'll Walk Alone*. She is still a clever show woman who knows how to sell and is sure-fire on the bill.

Chorus line of 12 fems in gorgeous costumes, Roy Naxon's work and direction of Noel Sherman, who is producer and director, provides a show that lines up well with competition.

Larry Berliner.

## 5100 Club, Chicago

Talent policy: Dance band and floorshows at 10, 12 and 2. Manager, producer and director of floorshow, Dick Bradley. Owner: Irving Schlossberg. Prices: \$1.50-\$2, minimums.

With their new show the owners and manager of the 5100 Club are making their first strong bid in years for the out-of-the-Loop Chicago night club business. And if they keep up the pace they started with this show of top-liners, they should accomplish their purpose.

The owners gave over the management and show production chores at the club to Dick Bradley, Chicago radio producer, and gave him carte blanche. Not sparing the horses, Bradley whipped together a well-known cast with a weekly budget of \$3,500, much more than has been spent for talent at this club since Danny Thomas left it.

Searching for talent that would fit a show with a slogan of "Laff-conditioned for your enjoyment," Bradley hired the *Fun for Your Money* package now under the direction of Bob Gordon. It includes the Reis Brothers, Leo Fuld, Johnnie Lee; Gordon, Eileen O'Connor and Judy Blake.

Mark Fisher's orchestra, which has been at the 5100 Club for five years, and singer Gloria Van were held over.

Show opened with a dance routine by the line. It was nothing to rave about, nor was the other line number which finished the show. Just typical night club line dancing.

But between the beginning and end there was plenty good entertainment, fast paced and often enough filled with material that provoked laughs.

The Reis Brothers were easily the hits of the show. Especially well received was their comedy-singing of a routine titled *We Got a Song for Everyone*. They proved they did. Surprisingly enough the number was not as smutty as many night club parodies.

When Fuld, the Reis Brothers, Lee, (See *5100 Club, Chicago*, on page 28)

## Vine Gardens, Chicago

Talent policy: Dancing and floorshows, 8:30, 11:30 and 2 o'clock. Jimmie Poppas, owner. Helen Wess, manager. Production, Tommy Sacco. Publicity, Bentley & Livingstone, Inc. No minimum weekdays, dollar on Saturday.

This spot features a two-in-one combo. Kenneth Walker's *Chinese Follies* back for second appearance and Billy Carr and the regular show: Music is by Joe Kish and Gypsy Ork.

Show opens with Olga Anton in some fast gypsy dances. She is a peppy gal with a good change of pace that scores well with the crowd.

Jessie Rosella, featured singer at the spot for past two and a half years, does not have an exceptionally good voice but can sell a song. In a schmaltzy expressive voice she sings *Say Si Si, I'll Be Seeing You* and for her three encores the *Trolley Song*, *Smoke Gets in Your Eyes* and *Make Believe*. Scored well with customers.

Maestro Joe Kish plays a fine violin spot of *Gypsy Dance No. 5*; *Play Gypsy Dance*, *Gypsy and Sweet Mystery of Life*. Kish is a fine musician and deserved the applause he received.

Kenneth Walker takes over for his *Chinese Follies*. First he introduced his three gals, Toy Yat Mar, Soo Long and Dorothy Son. Toy Yat Mar has a fine voice that should carry her far. She gives with *China Town*, *Alexander's Ragtime Band*, *I Said No, Some of These Days* and *I Can't Give You Anything But Love*. She received a large hand and had to bow off.

Emcee Walker sings both as a solo and as background for the dances. Dorothy Son and Soo Long do two fine Hawaiian dances. Both are well timed and draw a big hand. Finale is a dance with Dorothy Son leading off and each performer coming in to join the bunch. Show goes over well.

The Sensation Duo, two-man roller team, does a fine job on the fast spinning wheels.

Billy Carr finishes off job with audience singing, gag making and just generally cutting up. He is a top performer and keeps the customers happy.

Robert Menders.

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**VAUDEVILLE REVIEWS**

**Loew's State, New York**

(Reviewed Thursday Evening, January 4)

There is little of distinction in this week's show. Stage proceedings open slowly and keep the same tempo thruout. Finale, with Rosario and Antonio, gives the show some life. But despite the class the two kids display they meant little to the half full house.

Opening brings on the Salici Puppets in about six quickies. First one shows an ork on the small enclosed stage in front of which a gal does some song and dance stuff. A couple of the puppets in the ork get tangled with their instruments for what was intended to be laughs. But unless one was watching for the bits they were lost. Next is a teeterboard routine followed by a longhaired key-boarder. Actual Steinway work was done by guy in the pit who did a solid job of cue following. Then came another puppet lighting and dragging on a cigaret. Stunt was good but lacked punch. An acro routine got the best hands. For last number curtain above the stage was raised so audience could see puppeteers (three guys, one gal) manipulate the strings. One reason for act's poor reception is that chatter is not understandable. Most of the stuff is in a foreign tongue. When it's in English, accent is so thick it might as well be Esperanto. Strictly as a dumb act it registers better. But there, too, the jerky movements of the mannikins destroys the impression of life the figures are meant to convey.

Jack Powell shows the same stuff he's done for years. Here and there his drum work gets hands and chuckles. Powell would add more showmanship to act if he switched to ebony or black sticks. Against his white chef's costume the stick work would stand out. Guy walked off to fairish hands.

Caryl Gould, a good-looking brunette (See *Loew's State, New York*, on page 27)

**Orpheum, Los Angeles**

(Reviewed Tuesday Night, January 2)

Dante's *Cockeyed Inferno* here for eight days, opening a day ahead of schedule to have a new show in the spot for New Year's, still has much to iron out, namely, the plants work too much like they're part of the act. Dante's assistants, on the other part, go about their work like they just dropped in to spy for the one show.

Running a full hour, Dante's show is obviously padded. He varies his performance with sleight-of-hand, tricks and illusions. Addition of more turns and faster working of them would speed up the show's tempo. Magician's banter is constant and corny in spots.

Dante's closing turn, an illusion which he titles *The Great Divide*, is the old trick of sawing the woman in half. This is his best and he is wise in saving it for the finale. Calling three people from the audience, Dante puts a fem helper into a contraption of two separate boxes placed together and proceeds to saw her in half while a stooge holds the feet and another the hands. After the sawing, Dante pulls the boxes apart with the feet and head and hands visible in their respective boxes. Separation between the boxes is sufficiently wide enough to allow a helper to stand between them. Since Dante works with a skeleton platform and builds suspense with his banter, the turn clicks.

Other turns include an endless flow of beer from a keg that has only brown paper for ends; *Squeezing the Lady*, in which two fems are placed in a sitting position in two boxes side by side and lowered into a third in which another fem is prone; *Mystery of the Air*, which is the old floating globe trick enhanced in magical value here only by the disappearance of the woman floating in mid-air when Dante pulls the sheet from the floating mass.

Dante works in white tie and tails, and his white goatee and appearance play a big part in putting over the act.

Pic was *Army Wives*. Sam Abbott.

**Chicago, Chicago**

(Reviewed Friday Afternoon, Jan. 5)

Show this week is a holdover, with Bob Evans, top vent act; Two Chords, ork-imitating vocal duo, and the Five Taylorettes, sock kid acro group, staying on for a third week. To plug the hole left by Johnny Long, Nate Platt has brought in the Dinning Sisters and put Lou Breese's house band on stage. Result is a fast-moving vaude layout that gives the customers their money's worth.

Spotted next-to-closing, the Dinning Sisters, Jean, Lu and Ginger, are making their first big-time theater appearance in several years, altho their b.o. value has been steadily hypood by their regular weekly air shows on NBC and other stations, as well as their pix and disks.

Gals had the crowd with them on looks and wardrobe alone, and, altho a little nervous at second show when caught, their singing was of top-drawer caliber. Dished out a variety of numbers, opening with *Ceilito Linda*, followed by *Don't Fence Me In* and *I'll Be Seeing You*. Encored with *You Always Hurt the One You Love* and bowed off to *Straighten Up and Fly Right*. Each tune is well arranged, with *Seeing You* the standout.

Musically, the gals' precision, timing, balance and vocal control are tops. However, they still are more at home before a mike than on stage. Nevertheless they make the transition surprisingly well and what little strength they need in the selling department only more stage work can give.

Breese emsees in his usual friendly style. Band opened with *Tico-Tico*, featuring Rudy Wagner at the ivories. Midway the bill, boys step out front for *Down by the Old Mill Stream*, complete with the age-old gestures. Corny but crowd thought it okay.

Pic was *And Now Tomorrow* with Alan Ladd.

**Olympia, Miami**

(Reviewed Wednesday Afternoon, Jan. 3)

Show this week comes up with four singles and one team. No name acts and a lukewarm house for an average bill.

Lyda Sue, who has been here before, opens in an acrobatic terp offering which makes her flops and handspings look easy. Good appearance and hard work put her across to a nice mitt.

Joey Rardin is the emsee and is in the deuce spot. He has a nice line of dignified patter, and offers some musical impressions of which the bagpipe is the best. Also imitates auto horns and chirps *Casey Jones*. Uses a medley of George M. Cohan songs for encore for a good close.

Edison and Louise make plenty of noise and work two dogs into the act. If Edison would cut out the blue stuff and nonsense and let the pups do more, customers would like it. A trick sax for encore amuses.

Marian Francis, thrush, here after closing a run at Clover club. Opens with *Trolley Song*, then *Honey, Deed I Do*, also *I Can't Say No*. She cuts quite a hand and obliges with *I Want To Get Married* which customers eat up.

Eddie Lambert and Company come on in clown shoes and comedy dress after a build-up as a renowned pianist. He really can tickle the ivories and the company consists of a statuesque blonde stooge. Lambert also leans to the off-color stuff which can be omitted and never be missed. Uses parody on Kipling's poem *Boots* which is a honey. Plenty of applause for this one.

Pic is *And Now Tomorrow*.

Larry Berliner.

**Oriental, Chicago**

(Reviewed Friday Afternoon, January 5)

This week's show at the Oriental is not up to the high caliber of acts booked at the theater in the last few months. The lukewarm reception with which the three-quarters-filled house greeted the bill headlined by Ina Ray Hutton and her orchestra was the best proof that the customers expected more for their money.

For one thing, the show should have had more comedy in it to offset the serious mood into which the picture, the deeply psychological *Deep Waters*, placed the audience. That portion of the stage (See *ORIENTAL, CHICAGO*, on page 27)

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# New Year's Grosses Laid Medium-Size Egg on Stem

NEW YORK, Jan. 6.—New Year's week came and went and the big grosses which were generally expected to come with it failed to show. Figures for the week were up, but when compared with grosses for the previous New Year week they were nothing to brag about. Only two houses, the Music Hall and the Paramount, got better returns for the holiday week.

Radio City Music Hall (6,200 seats; house average, \$100,000) came thru with a wow \$141,000, with Gaultier's Steeplechase, *Nativity* spectacle and *National Velvet* for its third week. Bill opened with \$114,000, followed with \$130,000. For New Year week of 1944 house take was \$118,000.

Roxy (6,000 seats; house average, \$75,000) went up to \$125,000 for its second week with Nicholas Brothers, Jack Durant, Gil Masion and *Winged Victory*. Preemed with \$91,000. Previous New Year, however, house took in about \$130,000.

Paramount (3,664 seats; house average, \$75,000) had two factors that pulled it up, the holiday week plus the kick-off of its new bill consisting of Woody Herman, Buddy Lester, Lee and Lathrop and *Here Comes the Waves*. Figure was a sock \$125,000, against previous New Year biz of \$90,000.

Capitol (4,627 seats; house average, \$55,000) took in \$86,600 for its second week with T. D., the Bernards and *Music for Millions*. Opened with \$78,000. Last New Year's take was \$87,500.

Strand (2,779 seats; house average, \$45,000) counted a fair \$60,000 for its third week with Lionel Hampton, Two Zephyrs and *Hollywood Canteen*. Opened with \$63,000 and followed second week

## Record-Breaking Takes Pulled by San Fran Houses

SAN FRANCISCO, Jan. 6.—A banner take was chalked up New Year's Eve and day at the Golden Gate and Warfield, bringing the week's grosses to record-breaking figures. Both houses hiked the tariff to \$1.50 after 5 p.m., New Year's Eve.

Golden Gate (2,850 seats; house average, \$27,000; prices, 45 to 95 cents) grossed \$38,000 for week ended Tuesday (2). Stageshow had the Three Stooges, the Hartnells, Ray Royce, Ollie O'Toole and Marlon Hutton. Pic was *Belle of the Yukon*.

Warfield (2,680 seats; house average, \$25,000; prices, 45 to 85 cents) grossed \$29,500 for week ended Monday (1). On the stage were the Deep River Boys, Harris and Shore, the Modernettes, and Bruce Patterson. Pic was *Brazil*.

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## IN SHORT

### New York:

MUSIC CORPORATION OF AMERICA is having fits because the Pierre has bought its next two acts from sources other than MCA, and because William Morris has managed to get a toehold at the Plaza. . . . PAUL WINCHELL comes back into the Capitol some time in April. . . . RALPH EDWARDS' *Truth and Consequences* due at the Capitol beginning of February. . . . SONNY DUNHAM ork may be on same bill. . . . SHEP FIELDS comes back to the Copa beginning of March. . . . MARTY DRAKE heads the next show at the Glass Hat. . . . PATRICIA BRIGHT held over at One Fifth Avenue. . . . CARDINI opens at Loew's State March 15. . . . JOHNNY BURKE at Loew's State March 1.

### Miami:

COLONIAL INN show firmly established at the Terrace in Miami Beach. . . . YVETTE and Enrico and Novello at the Brook. . . . GLEN GRAY ork at Frolic. . . . FREDDIE BERNARD still at Mayfair. . . . DOLLY DAWN at Five o'Clock. . . . DUNCAN SISTERS headlines at Lon Walter's Terrace. . . . TOM WILLIAMS, former manager of the Clover, now manager at Terrace.

### Vancouver:

IVIE ANDERSON is on the Cave Club show this week, also Nichols and Haley and Rande and Company with their tumbling canines. . . . "DYNAMITE" JEFFERSON is at the Palomar. . . . Beacon Theater has STUBBY KAYE topping its bill, plus Jack and Bino, Ellen Mae and Audrey, Dot and Bob Wohl and the Caziers. . . . PAT MORGAN in pop vo-

### Rochelle and Beebe Playing Two Chi Dates 8 Wks. Apart

CHICAGO, Jan. 6.—Further proof, if any were needed, of the act shortage is indicated here by the booking of Rochelle and Beebe, now in the Boulevard Room, Stevens Hotel, into the Chicago Theater. Heretofore it has not been the practice of Nate Platt, house booker, to set any act which had recently played the Oriental Theater. But before opening at the Boulevard Room this act played the Oriental week of November 16, making it only eight weeks between the two dates.

### Lowry Resigns Coast CSI

HOLLYWOOD, Jan. 6.—Ed Lowry, for nearly three years executive secretary of USO-Camp Shows on the West Coast, will resign February 1. Announcement that Lowry was leaving was made by Abe Lastfogel, organization's president. Lowry has not announced future plans. While a new secretary has already been named, the appointment is yet to be confirmed. No hint as to who will succeed Lowry was given.

### Reading Seeing Flesh Again

READING, Pa., Jan. 6.—Orpheum Theater, town's film de luxe, will again re-light the stage with a split-week of vaudeville, according to David Brodstein, manager. Starting January 11, the Orpheum will feature stageshows on Thursdays, Fridays and Saturdays, including matinees and evenings. Shows will be booked by Eddie Mack out of Philadelphia.

### Hutton Set for Cleve. Palace

NEW YORK, Jan. 6.—Marion Hutton is set for a week at the Palace Theater, Cleveland, beginning February 2, and is penciled in for a week at the RKO, Boston, later in the month. Singer will do three appearances on the Chesterfield *Supper Club* on NBC during the next 13 weeks.

reported since the house opened last spring.

The lack of a star name in the show, relying on the all-round drawing power of the *Gay '90s Revue*, was probably a contributing factor, altho business around first-run motion picture houses was away off for the week.

Currently, Artie Shaw's band has reversed the trend, opening to \$4,000 business on Friday (29) and boosting gross for the week to an anticipated \$43,000, which would make it among the three top weeks since the house opened,

cals, Gil Johnson, Carl Carleen and the Mandarinettes are current at the Mandarin.

### Here and There:

THELMA CARPENTER and Irwin Corey back at the Ruban Bleu, New York. . . . MURTAH SISTERS staying at the Coronet, Philadelphia. . . . NICK LUCAS heads for the Terrace Room, Newark, January 23. . . . WANDA KING, Jack Small, Ava Williams and Lee Harvey all current at Paris Qui Chante, New York. . . . EVELYN KNIGHT playing a return date at the Blue Angel, New York. . . . COLLINS AND HART now with the Olsen and Johnson show, *Laughing Room Only*. . . . AIDA playing at Radio Frank's, New York. . . . DON FERRERA and the Alohans starting second year at the Chi Chi Club, Palm Springs, Calif. . . . LINDA KEANE working at the Fox and Hounds Club, Boston.

JANICE WALKER, Walter Green, Bunny Hallow and Vicki Zimmer current at Kelly's Stable, New York. . . . BABY LAWRENCE at the Spotlight Club, New York. . . . LARRY LANE, Gene Stuart and Harry Norman working at Jack and Bob's, Trenton. . . . ELEANOR BAGLEY appearing at the Blackamoor Room, New York. . . . DeTROTTO AND MMI current at the Beachcomber, Providence.

EARL AND JOSEPHINE LEACH set for the Cotton Club, Houston, January 21. . . . MARINO AND DEVALL current at the Hotel Heidelberg, Jackson, Miss. . . . BERT REDFORD back in the States after two years overseas for USO. . . . FRANK ROSS, of Ross and LaPierre, now at the Diamond Horseshoe, New York, has filed theft charges with the police against one "Tommy" Turner, known professionally as "The Drugstore Cowboy."

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# Hart. Solves Cig Shortage; Nixes Nitery Smoking

HARTFORD, Conn., Jan. 6.—Night club proprietors in Connecticut are getting set to pull out their few remaining gray hairs with announcement today by Fire Marshal Henry Thomas of Hartford underscoring smoking ban. A local ordinance which for some time has banned smoking in theaters and auditoriums holding 100 people or more now has been interpreted to include restaurants, cabarets and hotel ballrooms.

As an aftermath of the Cocoanut Grove disaster in Boston, and several other fires, including the Ringling circus event of last summer, says Fire Marshal Thomas, signs were posted in the larger Hartford night clubs calling attention to the law and citing a \$25 fine for violators. Several places displaying such signs have been providing ash trays at each table.

## "Invitation To Violate Law"

"This appeared to be an open invitation to the patrons to violate the law," Thomas asserted. He further explained that altho the fire department distributes the no-smoking signs, and provides the management with a copy of the ordinance, it does not attempt to police all places to enforce the edict. He expressed the belief that the situation has improved considerably.

His conception of an "improved situation," however, does not jibe with the opinion of local cabaret and night club owners here who see in this restriction, plus the State prohibition of female entertainers after 10 a.m., a possible shutting of all night clubs in Connecticut.

One local night spot, which seats about 130, is preparing to remove about 32 seats to get under the line of 100 seating capacity and be exempted from the ruling.

## Erbe's Fawn Leaps to Arban

NEW YORK, Jan. 6.—Carl Erbe, co-owner of the Zanzibar, has disposed of his Fawn Club, Lake Placid, to Peter Arban, formerly operator of the Treasure Island, Washington. Erbe says the purchase price was \$40,000.

Arban recently sold the Treasure Island to a Washington syndicate to leave himself free to run the Fawn Club. He will operate the place as a summer and winter resort and may use occasional talent.

Erbe said he made the decision to sell because the Zanzibar keeps him busy, and his partner in the Fawn, Sonny Lee Barkus, is going to Florida to look after his real estate investments.

## Club Manhattan, Detroit, Bought by Biz Newcomer

DETROIT, Jan. 6.—Club Manhattan has been taken over by Risto Mihalovich, newcomer to the night club field. Tom Loupines, former owner, recently bought a West Side bar.

The Manhattan is one of several spots in the North Side with a floorshow policy, and featuring complete dinners. Present floorshow headlines Peg Manning, emcee lately from Pittsburgh, and Jimmie Gargano's orchestra.

## Critic

WASHINGTON, Jan. 6.—One day last week Gene Ford, manager of the Capitol Theater, got a phone call. "This is Rubinooff," said the voice. "I'm playing your house next week. What kind of a picture will you give me?"

Ford answered that *The Thin Man* would be the picture.

"Such a stinking picture you're giving for Rubinooff?" was the indignant reply.

## Near-Portland Ops Worry Over Threat To Taxi-Chiselling

PORTLAND, Ore., Jan. 6.—Operators of night spots just outside the city limits are looking with apprehension at a new move to bring under city control taxicabs now hauling biz to their premises from the city, an important factor to the operators in these days of tight gasoline supplies for private cars.

Under procedure set down by ODT, taxis are not supposed to haul fares to places of amusement, and especially from one place of entertainment to another.

However, a passenger who knows his addresses can usually get driven to his destination by directing the driver to the location next door.

The new threat of tightened taxi control comes from Dorothy McCullough Lee, Portland Commissioner of Public Utilities, who spotted a six-year-old gimmick in the State law that provides neither State nor city control over cabs operating in a three-mile "no man's land" around the city. In a letter to George H. Flagg, State public utilities commissioner, she points out the first paragraph of the State law gives cities control over taxis in this area and that the last paragraph takes that control away. She urges that the 1945 Legislature do something about it.

## Legit-Type Vaude Show Being Readied for Det.

NEW YORK, Jan. 6.—A new two-day vaude show is set to open at the Lafayette, Detroit, January 21. House is a legiter in the Shubert chain.

Show will have about six or seven acts. If it clicks it will move to Chicago, then will head for the West Coast. Will and Gladys Ahearne have been signed and former will emcee. Show, still untitled, is backed by Henry Duffy, tho the important money behind it is said to come from the Blackstone Hotel, Chicago.

Besides the acts, show will also have a line of girls. Al Grossman is doing the booking.

## "NO ACTION"—BYRNES

(Continued from page 23)

them out of business. So far, however, a check of bookers, operators, army officers and war man-power execs has revealed that possible nitery clamp-downs are still in the rumor stage.

One rumor had it that the Sixth Army Command was considering a plan to make all night spots close at 2 a.m. This was denied by army spokesmen. Another denied rumor was that local AGVA was going to have a meeting about January 19 to discuss whether entertainers could double in war work. A third unconfirmed report was that man-power government investigators were in town to see if nitteries could operate only four nights a week.

## Trade Sees Plant

Altho no trade leader would confirm the truth of these rumors, some had a theory as to how and why they originated. These held that the rumor was deliberately and maliciously planted by the bookie and race track operators.

Theory expressed was that the race boys were sore at the government for cutting them out of some good dough and were making an effort to plant in the minds of governmental officials ideas that might result in other gleaners of the lush down, the night spot operators, taking in on the chin, too. This theory, however, was refuted by other boys on the inside who pointed out that many of the men who were interested in the cut taken from the running of the bangtalls were also interested in the operation of night spots.

## ORIENTAL, CHICAGO

(Continued from page 25)

bill intended to be comedy, the work of Coley Worth, was little more than zany clowning with a routine of jokes, some of which were smutty, some old, but none top-caliber comedy. The dog act presented by Carlton Emmy drew more laughs than did Worth's work.

Major portion of the bill was devoted to the music of Miss Hutton's band. Best received of all the band's efforts was *Ac-cent-tchu-ate the Positive*. One reason was that the crowd was well pleased with Miss Hutton's singing of this number. It's too bad she doesn't do more vocal work instead of hip-swaying in front of her outfit while it beats out the solid and jive rhythms which make up the greater portion of its repertory. In the latter category were such tunes as *Hedge Hopping* and *No. 902 in the Book*.

Another thing this band needs is a male vocalist more experienced than Danny Ricardo. He did well on *Dark Eyes*, but his singing of *Mean to Me* and *Embraceable You* was shaky. As yet, he doesn't have a free and easy stage personality. His actions are stiff at times and his notes fall flat every once in a while. However, because he is a handsome guy, Ricardo went over with the gals and when he irons out the kinks in his singing and gesturing he should be more successful on the stage.

Other musical portion of the program was the singing of the Harris Trio, two sisters and a brother. Their numbers were *Let Me Love You Tonight*, *Rainy Sunday*, and *Patty Cake, Baker's Man*. A few weeks ago, when they appeared at the Roxy in New York, they were reported to have achieved above-average success. But in Chicago they made the mistake of not singing enough slow-moving schmaltz harmony. Only song in this classification done at the Oriental was *Rainy Sunday*. This gave them the chance to demonstrate their ability to harmonize closely with material that is slow in tempo.

On the other songs they tried to sell too much by doing a few dance steps and making with the hands and faces. For the Harris Trio too much action is a mistake. They ought to take it easy and sing it straight.

Cy Wagner.

## LOEW'S STATE, N. Y.

(Continued from page 25)

canary, had a tough time registering. Opened with *Trolley Song*. Phrasing wasn't too good but main fault was in her persistent stretch-outs of single notes. Followed with a schmaltzy *It Had To Be You*. For the finisher gave out with *Johnny Comes Marching Home* which she introed with a flag-waving pitch. Number showed poor taste. With papers full of casualty lists a song describing the reception Johnny will get at home is poor showbiz. Gal walked off to practically no hand.

George Beatty followed and was in trouble right off the bat. His opening gags laid hen fruit. It wasn't until he began on his nursery rhymes breakdown stuff that he got a rise from the cold house. A drunk bit got chuckles but it was spoiled when he added chatter to it. Guy didn't seem to remember if he was drunk or sober confusing himself as well as the customers.

Rosario and Antonio opened with a simple Spanish folk dance then sequed into a more sophisticated number. Kids do a good job with their castanet and heel clicks, Antonio's postures are full of spirit and verve and his partner's work is equally skillful. On the sharp turns, short spins and sudden stops the kids do a grand job. Unfortunately very few customers understood their work. Act does best in front of a smart audience. In a family house it means little. An unbilled guitarist (who looked like Segovia) came on between numbers for some slick fingering work. Unfamiliarity with tune hurt. House gave him just a tepid hand.

For finale the kids come back to work in front of a camp fire set. This gypsy love dance went over better, particularly when couple dance against each other in contra-temp. The addition of Rosario's voice is questionable. Her monotone is undeniably authentic insofar as Spanish music is concerned, but its effect here is merely to slow up the act. A milking encore brought the Kids from Seville back for another fast routine. Latter got some laughs when pair let go with some English chatter.

Pic is *Together Again*. House half full. Bill Smith.

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

### A

Adams, Joey (Leon & Eddie's) NYC, nc.  
Alexander, Bobby (Oriental) Chi, t.  
Ames, Jimmy (Slapsy Maxie's) Hollywood, nc.  
Antaleks, Flye (Riverside) Milwaukee, t.  
Appletons, The (Leon & Eddie's) NYC, nc.

### B

Bagley, Eleanor (Duane) NYC, h.  
Ballard & Rae (Leon & Eddie's) NYC, nc.  
Bart, Jan (Old Roumanian) NYC, nc.  
Batie & Tuffy (Stanley) Utica, N. Y., t.  
Belmont, Dale (Duane) NYC, h.  
Bennett & Mitchell (Majestic) Paterson, N. J., t.  
Blackstone (High School) Big Spring, Tex., 11, a; (Rogers Coliseum) Port Worth 12-13; (Music Hall) Houston 15-21.  
Blair, Jack (Jimmy Kelly's) NYC, nc.  
Blake, Sid (Riverside) Milwaukee, t.  
Blackstone, Nan (Casablanca) Phila, nc.  
Blaine, Barbara (Glass Hat) NYC, nc.  
Blair & Deane (Copacabana) NYC, nc.  
Bond, Angie (Sheraton) NYC, h.  
Bright, Patricia (One 5th Ave.) NYC, nc.  
Brisson, Carl (Versailles) NYC, nc.  
Britton, Sherry (Leon & Eddie's) NYC, nc.  
Brown, Evans (Lido Venice) Andalusia, Pa., nc.  
Brown, Mary Jane (Greenwich Village Inn) NYC, nc.  
Brown, Red (Hilton) Abilene, Tex., h.  
Brown, Ralph (Regal) Chi, t.  
Brownlee, Pop, & Willie (La Conga) Erie, Pa., nc.; (Torch) Youngstown, O., 15-21, nc.  
Bruce, Carol (Blackstone) Chi, h.  
Burns Twins & Evelyn (Carman) Phila, t.  
Burns & White (Washington Yourec) Shreveport, La., 1-21, h.  
Burton's Birds (Lee & Eddie's) Detroit, nc.

### C

Canzoneri, Tony (Leon & Eddie's) NYC, nc.  
Carlisle, Charlie (Bowery) Detroit, nc.  
Carlisle, Kitty (Blackstone) Chi, h.  
Carnegie, Andy (Tropic Isle) Brooklyn, nc.  
Carpenter, Thelma (Ruban Bleu) NYC, nc.  
Carroll, Irene (Greenwich Village Inn) NYC, nc.  
Carson, Beth (Radio Franks) NYC, nc.  
Cherney, Guy (Glenn Rendezvous) Newport, Ky., nc.  
Chivot, Armandita (Bellerive) Kansas City, Mo., h.  
Chords, The (Chicago) Chi, t.  
Chuck & Chuckles (Downtown) Chi, t.  
Churchill, Savannah (Stanley) Utica, N. Y., t.  
Claire & Dennis (Pierre) NYC, h.  
Clark, Coleman (King Edward) Toronto 15-28, h.  
Coca, Imogene (Ruban Bleu) NYC, nc.  
Corey, Irwin (Ruban Bleu) NYC, nc.  
Crackshot & Vivien (Regal) Chi, t.  
Craig, Tony (Club VIII) NYC, nc.  
Credons, Four (Riverside) Milwaukee, t.  
Crosby Sisters (Center) Norfolk, Va., t.

### D

Davis, Bonnie (Spa) Baltimore, nc.  
Davis, Gloria (Glenn Rendezvous) Newport, Ky., nc.  
Dearborn, Janet (Latin Quarter) NYC, nc.  
Danna, Rosylin (Madison Room) Cleveland.  
De Croff, Ann (Astor) Montreal, nc.  
Dennis, Ann (Club 18) NYC, nc.  
Dinning Sisters (Chicago) Chi, t.  
Dix, Tommy (Earle) Phila, t.  
Dixon, Gaye (Club 18) NYC, nc.  
Dodson's Monks (Regal) Chi, t.  
Dorsey, Don (Metropolitan) Cleveland, t.  
Duncan Sisters (Sheraton) NYC, h.  
Durayne, Candy (Swing Club) NYC, nc.

### E

Eberle, Ray (Riverside) Milwaukee, t.  
Ellis, Doris (13 Club) NYC, nc.  
Emmy, Carlton (Oriental) Chi, t.  
Evans, Bob (Chicago) Chi, t.

### F

Farrell, Beth (Orpheum) St. Paul, t.  
Featherstone, Jimmie (Bismarck) Chi, h.  
Felder, Ralph (State) Baltimore, t.  
Fields, Jackie (Gayety) Montreal 8-13, t.  
Fisher's, Bob, Flyers (17th Ave. & 71st St., N.W.) Miami, Fla.; Little River, Miami 15-Feb. 3.  
Fonville, Harold (Club VIII) NYC, nc.  
Franks, Charles (Dixie) NYC, h.  
Franks, Perry, & Janyce (Palace) Cleveland, t.  
Freed, Bob (Lyric) Mobile, Ala., t.  
Froman, Jane (Copacabana) NYC, nc.

### G

Gall-Gall (Plaza) NYC, h.  
Gallant & Leonora (Statler) Cleveland, h.  
Garlyn, Don (Tower) Kansas City, t.  
Garrett, Patsy (Carman) Phila, t.  
Gay Nineties Revue (Circle) Indianapolis, t.  
Gilbert, Gloria (Latin Quarter) NYC, nc.  
Gill, Jeffrie, & Evan Price (Bellerive) Kansas City, Mo., h.  
Glover & LaMae (Mount Royal) Montreal, h.  
Green, Jackie (Carman) Phila, t.  
Green, Lil (Downtown) Chi, t.

### H

Hardy, Eve (Paris qui Chante) NYC, nc.  
Harrington, Pat (Greenwich Village) NYC, nc.  
Harris, Mary (Lounge Cafe) NYC, nc.  
Harris Trio (Oriental) Chicago, t.  
Harris, Wanda (Paris qui Chante) NYC, nc.  
Hart, Gloria (Bismarck) Chi, h.  
Hartnells, The (Golden Gate) San Francisco, t.  
Harvey, Nat (Paris qui Chante) NYC, nc.  
Hector & Pals (Orpheum) Omaha, t.  
Henning, Pat (Orpheum) St. Paul, t.  
Herth, Milt (Copacabana) NYC, nc.

Heywood, Eddie (Downtown) Chi, t.  
Hightower, Marilyn (Copacabana) NYC, nc.  
Hill, Annabelle (Royal) Baltimore, t.  
Hixon, Hal (Club 18) NYC, nc.  
Holliday, Billie (Spotlite) NYC, nc.  
Holm, Celeste (Plaza) NYC, h.  
Honeybells (State) Baltimore, t.  
Hop, Skip & Jump (Majestic) Paterson, N. J., t.

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Howell & Bowser (Downtown) Chi, t.  
Hurley, Jacqueline (Lookout House) Covington, Ky., 10-23.  
Hutton, Ina Ray (Oriental) Chi, t.  
Hutton, Marion (Golden Gate) San Francisco, t.

### J

Jacobson, Hymie (Roumanian Folks Casino) NYC, nc.

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Jules & Webb (Bonanza) Reno, Nev., nc.  
June & Martin (Leon & Eddie's) NYC, nc.

### K

Karson's, Maria, Musicales (Plains) Cheyenne, Wyo., h.  
Keaton & Armfield (Hipp) Baltimore, t.  
Kent, Marsha (Club 18) NYC, nc.  
King Cole Trio (Stanley) Utica, N. Y., t.  
King, Karen (Paris qui Chante) NYC, nc.  
Knight, Evelyn (Blue Angel) NYC, nc.  
Kramer, Stanley (Lynch's Walton Roof) Phila, 8-17, nc.  
Krollier, Rudolph (Latin Quarter) NYC, nc.

### L

LaDare, Marie (Emery) Bradford, Pa., h.  
Lane, Larry (Jack & Bob's) Trenton, N. J., nc.  
Lang & Lee (Fay's) Providence, t.  
Laska Sisters (Center) Norfolk, Va., t.  
Lathrop & Lee (Paramount) NYC, t.  
Laurette & Clymas (Mayflower) Akron, O., h.  
Lee, Ming (Riverside) Milwaukee, t.  
Leonard, Ross (Tony Pastor's Uptown) NYC, nc.

Leroy Bros. (Town Barn) Buffalo 8-21, nc.  
Leroy, Hal (Glenn Rendezvous) Newport, Ky., nc.  
Lester & Irma Jean (Trocadero) Henderson, Ky., 1-13, nc.

Lester, Buddy (Paramount) NYC, t.  
Lester, Jerry (Copacabana) NYC, nc.  
Ling, Jade (Duane) NYC, h.  
Long, Bobby (Hipp) Baltimore, t.  
Lowe, Hite & Stanley (Earle) Washington, t.  
Lucky Girls (Henry Grady) Atlanta, h.  
Lucas, Nick (Palumbo's) Phila, nc.  
Lynn, Betty (Paris qui Chante) NYC, nc.  
Lyon, Ladd (RKO-Boston) Boston, t.

### M

McKay, DeLloyd (Spa) Baltimore, nc.  
Mabeley, Jackie (Royal) Baltimore, t.  
Mann, George (Latin Quarter) Fall River, Mass., nc.  
Marcus, Doc (La Martinique) NYC, nc.  
Markoff, Gypsy (Casino Russe) NYC, nc.  
Martell, Anita (Earle) Phila, t.  
Miller, Russ (Palace) Cleveland, t.  
Mills Bros. (Palace) Cleveland, t.  
Minnevitich's Rascals (Orpheum) Omaha, t.  
Moore, Tim (Regal) Chi, t.  
Moore Sisters (Leon & Eddie's) NYC, nc.  
Morgan, Patti (Copacabana) NYC, nc.  
Morris, Doug (Auditorium) Providence.  
Morrison, Russ (Bismarck) Chi, h.  
Murphy Sisters, Three (Hipp) Baltimore, t.  
Murray, Jan (Palace) Columbus, O., t.

### N

Nadine (Zimmerman's) NYC, re.  
Nancy & Michael (Plaza) NYC, h.  
Nathane Bros. (Carman) Phila, t.  
Nazarro, Cliff (Palace) Cleveland, t.  
Nelson, Art (Bismarck) Chi, h.  
Nelson, Joy (Mocambo) Chi, nc.  
Nelsons, Three (Tower) Kansas City, t.  
North, June (Woodward) NYC, h.  
Norton Sisters & Mary Lee (Palace) Columbus, O., t.

### O

O'Toole, Ollie (Golden Gate) San Francisco, t.

### P

Parker, Jean (Palace) Cleveland, t.  
Perry, Barbara (Havana-Madrid) NYC, nc.  
Petrie, Jane (Biltmore) NYC, h.  
Pierson, Dave, Three Toppers, Ray Campbell (Deighan's) Camden, N. J., nc.  
Plant, Mark (Leon & Eddie's) NYC, nc.

### R

Raysor, Ray (Belvidere) Springfield, Ill., nc.  
Read, Kemp (Red Coach Grill) Hingham, Mass., nc.  
Reed, Harry, & Eddie Gold, Barbary Coast Boys (Swan) Phila 8-30, nc.  
Ricardo, Danny (Oriental) Chi, t.  
Richey, Jean (Earl Carroll's) Hollywood, Calif., re.  
Richman, Harry (Copacabana) Miami Beach, Fla., nc.  
Rivera, Marquita (Oetjen's) Brooklyn, nc.  
Roark, Edith (Paris qui Chante) NYC, nc.  
Roberts, Whitey (Adams) Newark, N. J., t.  
Roberta & Gloria (Jimmy Kelly's) NYC, nc.  
Rogers, Timmie (Stanley) Utica, N. Y., t.  
Rollicking Rhapsody (Stevens) Chi, h.  
Rolls, Rolly (Earle) Phila, t.  
Ross, Dolores (Greenwich Village Inn) NYC, nc.  
Ross Sisters (Earle) Washington, t.  
Royce, Ray (Golden Gate) San Francisco, t.  
Rulon's Dogs (Center) Norfolk, Va., 8-10, t; (Carman) Phila 12-18, t.

### S

Saunders, Betty (Village Vanguard) NYC, nc.  
Sedley, Roy (Club 18) NYC, nc.  
Sharon, Nita (Esquire) Norfolk, Va., nc.  
Shawn, Helen (Tower) Kansas City, t.  
Shee, Hou (Riverside) Milwaukee, t.  
Siemon, Hank (Bali) Miami 1-13, nc.  
Simpson, Carl & Faith (Sherman) Chi, h.  
Skating Vanities (Auditorium) San Francisco 6-21.

Slater, Jane (Palace) Columbus, O., t.  
Small, Jackie (Paris qui Chante) NYC, nc.  
Small, Mary (Adams) Newark, N. J., t.  
Smiles & Smiles (Capitol) Scranton, Pa., 11-13, t.  
Smith, Elwood (Cafe Society Uptown) NYC, nc.  
Smith, Whispering Jack (Ruban Bleu) NYC, nc.  
Stewart, Martha (Copacabana) NYC, nc.  
Stoges, Three (Golden Gate) San Francisco, t.  
Stuart, Gene (Jack & Bob's) Trenton, N. J., nc.

Sumner, Helen (Ivanhoe) Chi, re.  
Sunny, Leo (Shawnee) Springfield, O., h.  
Sweethearts of Rhythm (Royal) Baltimore, t.  
Swifts, Three (Center) Norfolk, Va., t.

### T

Taylorettes (Chicago) Chi, t.  
Terrell, G. Ray (Palmer House) Chi, h.  
Thomas, Jimmy (Pennsylvania) West Palm Beach, Fla., h.  
Thompson, Wini (Downtown) Chi, t.

### V

Vine, Billy (Latin Quarter) NYC, nc.

### W

Walker, Janice (Paris qui Chante) NYC, nc.  
Walls, June (Embassy) Phila, nc.  
Walters, Charlie (Music Bar) Schenectady, N. Y., nc.  
Ward, Michael (Biltmore) NYC, h.  
Warren, Annette (Carter) Cleveland, nc.  
Watson, Peggy (Blue Angel) NYC, nc.  
Wells, Billy, & Four Pays (Hipp) Baltimore, t.  
Whitmer, Ken (Hipp) Baltimore, t.  
Williams, Ava (Paris qui Chante) NYC, nc.  
Williams, Sleepy, & Dad (Adams) Newark, N. J., t.  
Wilson, Derby & Frenchie (RKO-Boston) Boston, t.  
Worth, Coley (Oriental) Chi, t.  
Wymore, Pat (Tower) Kansas City, t.

### Z

Zelaine (Majestic) Paterson, N. J., t.  
Zephyrs, The (Strand) NYC, t.

## "CSI OR ELSE"

(Continued from page 23)

value as a morale-building force for the armed forces.

### Phillips Sees Rougher Action

Lawrence Phillips, another top CSI official, said that his organization has reason to believe that Washington is going to get rougher with performers in regard to whether they "work or fight" in the war, and that Lastogel had been so informed unofficially. Phillips declared that while draft boards had the right to take anyone whether in essential work or not—this being pretty much a matter of local board option—they are required to look upon USO commitments as being in the essential job category.

CSI, he said, had frequently informed draft boards that certain performers were on the organization pay roll and they were then handed draft deferments for as long as CSI employed them. The same thing will hold true now, he said.

When asked if, in the light of the government's new attitude toward the war, this situation could be interpreted—as being a case of "go to work for USO or go into a war plant or the army." Phillips said he could see no reason why such a conclusion couldn't be drawn from the present set-up.

According to the trade, a number of performers who left showbiz some time ago to go into war plants have returned. Now Col. A. V. McDermott, New York City draft director, has instructed all local draft boards to put qualified men who left war jobs into 1-A.

## Flesh Returns to Dayton, O.

DAYTON, O., Jan. 6.—After two years' absence, stagshows return to the RKO-Colonial Thursday, January 11, with spot bookings when attractions are available. First attraction will be Charles Spivak orchestra, augmented by vaude acts. House ork will be directed by Harry McGee, the former leader, Arman Guarini, having gone into the armed forces.

## GREENWICH VILLAGE INN

(Continued from page 24)

work all their routines and bits around it. Needless to say, most of it is not only blue but plain filth. A typical sample is—"Russia has Germany by the Baltics."

Rest of the show is somewhat better, but none of it is distinguished. There are three production numbers during which a line (8) and show girls (4) strut around. Best of the productions is the finale in which kids do a loud *Rum and Coca-Cola*. Costumes for latter consist of Carmen Miranda hats and stylized bare midriff dresses.

Show opens with Mary Jane Brown, hooper, doing some neat cleat work. Gal moves around nicely and sells okay. An Eleanor Powell routine was neatly delivered to a good hand.

Next on was Ann Paige, a dark-haired blues shouter who opened with *I Hate To Lose You* followed by *Cow-Cow Boogie* and a walk-off with *Let's Fall in Love*. Last was so over-arranged with a lot of flag-waving stuff it was just plain bad. Gal has a big voice. But if she deserves an "A" in effort, all she gets is a "D" in results.

Irene Carrol, another canary, comes on after a production number and some more choice insults by Harrington and Hyers. Miss Carrol, a soprano, has a little more authority but her choice of songs leaves much to be desired. *Siboney* was fair, but *Indian Love Call* put her behind the eight ball. Came back with some George M. Cohan tunes which helped, particularly as customers liked lyrics well enough to join in. Total picture, however, was just a fair job.

Lou Martin's ork does a sock piece of work in playing for the show. Guy seemed to be on cue all the way and gave entire production a feeling of speed which it actually doesn't have.

Bill Smith.

## 5100 CLUB, CHICAGO

(Continued from page 24)

Gordon and the girls engaged in a humorous simulation of the making of a Hollywood movie, the show was at its tops. However, all the *Fun for Your Money* comedy sketches approached the corny a little too often. If the boys would watch this and clean up some of their infrequent often references to perversion, they would have just what the doctor ordered.

Tap dancer Judy Blake is not the best dancer in the world, but she has personality and facial mannerisms that win her audience. When she becomes less stiff and jerky in her steps she will be much better.

Thrus Gloria Van had the male audience taking notice. Her low voice could stand more coaching to take out some of its harshness, but she has a figure that makes the patrons forget her voice.

Eileen O'Connor showed ability as a ballet and ballroom dancer and was presented as a smart change of pace after the Reis Brothers and comedians and singers Fuld and Gordon had gone thru some of their most zany routines.

Show will stay for four weeks, with options for a longer engagement.

Cy Wagner.

## MAN "CEILING" HURTS

(Continued from page 23)

to turn off lights and heat when ops fail to comply.

### Detroit Club Example

Typical was one Detroit club, Lou Walters Latin Quarter, which opened recently without employment "priorities." WMC dropped around, found some workers capable of "essential" work. Op was advised to start over again thru employment service or else. He complied and workers were found for him from ranks of those not qualified for the tough factory grind.

New York area, being a "loose labor mart," has not been touched yet by "employment ceilings," but if "work-or-fight" law is passed it will be combed for workers for tight areas.

"Employment ceiling" legislation plan is two-fold: (1) Make present voluntary referral program of USES compulsory so that all job seekers will have to go thru government; (2) give WMC power to "enforce" ceilings.

OFF THE CUFF

Martin Gets Stranglehold On Chi's Future Broadway

East:

JOE DIANA TRIO starts the new year at Mayo's Show Place, Philadelphia. . . . RIFF ROBBINS TRIO in Philadelphia's Swan Club. . . . KINGS AND QUEENS OF JIVE at Palumbo's, Philly. . . . EDDY CURRY'S UNIT to reopen White Owl Inn, Delair, N. J. . . . RIST BROTHERS' TRIO added at Lou's Germantown Bar, Philly. . . . PALM BEACH TROUBADOURS new at Du Mond's, Philly. . . . DUKES OF RHYTHM added at Club Lido, Camden, N. J. . . . MUSICAL ROCKETS added at O'Donnell's Cafe, Camden.

LOU WEST SERENADERS at Hilltop Inn, Hainespost, N. J. . . . JOE RAFT AND HIS QUINTET new at Betty's Musical Bar, Gloucester Heights, N. J. . . . ALBERT BOGGS new at Royal Bar and Grill, Camden, N. J. . . . AUSTIN LISA'S UNIT featured at Tony's Tavern, Chesilhurst, N. J. . . . THREE RHYTHMAIRES new at Cottage Cafe, South Merchantville, N. J. . . . JOHNNY FARRELL'S ACES OF RHYTHM preem at the 421 Club, Philly. . . . KING OLIVER PRICE TRIO makes its Eastern bow at the Moonglow, Chester, Pa. . . . JERRY PINTO'S UNIT at Melody Inn, Philly, adds Billy Maples for the vocals. . . . CECIL WILLIAMS TRIO alternating with Walter Long at Cumberland Musical Bar, Philly.

CORONETS open at the Spa, Baltimore, January 15. . . . MILDRED BUZARD started at Surrey's, Forest Hills, L. I., January 8. . . . BILL COOPER current at the Dune's Club, Pinehurst. . . . JOE GIBSON now at Club Alamo, Fort Lauderdale. . . . DUKE O'HARA began at Duke Inn, West Palm Beach, January 8. . . . LOU LANG TRIO went into the Madison, New York, January 9. . . . JOHNNY COSTA now at Enduro, Brooklyn. . . . COPPER AND COLE at the Piccadilly, Paterson. . . . MAYO set for Arcadia Ballroom, New York, January 12. . . . FESS WILLIAMS starts at Frenchy's, Milwaukee, February 28. . . . THREE JAYS into Roger's Corner, New York, January 9. . . . CASANO AND NORTON current at Whitehall Hotel, New York.

LYONS AND PHILLIPS inked for the Rose Room, Newark, January 15. . . . THREE BELLS held over at London Terrace, New London, Conn. . . . DUKE ENDEN now at Russ Tavern, Newark. . . . BROWN DERBY BOYS current at Twin Keys, Newark. . . . ADAMS AND KING at Whitehall Hotel, New York, next go to Crystal Lounge, Troy. . . . DORIS HURST current at O'Connor's Restaurant, Albany. . . . DIZZY GILLESPIE left Billy Eckstine and is forming own combo.

SKUNK HOLLOW BOYS into the Top Hat, New London, January 15. . . . HUMBER AND BARRY current at the Tavern, Steubenville, O. . . . SNUB MOSELY band is the first colored ork to be set for an overseas USO tour. . . . BRENDA CARR current at the Hotel Bossert, Brooklyn. . . . PHIL INGALLS starts working at the Hotel Garde, Hartford, February 10. . . . ALAN JEFFRIES current at the Congress Hall Hotel, Baltimore. . . . MEADE (LUX) LEWIS, current at the College Inn, Chicago, goes into the Anchor Bar, Buffalo, January 22. . . . ADRIAN ROLLINI opens at McVan's, Buffalo, February 19.

PAT AND PENNY into the Dubonnet, Newark, February 12. . . . HELEN LYNN set for the 68 Cafe, New York. . . . KAY McQUADE current at Hotel Knickerbocker, New York. . . . LOUMEL MORGAN into the Brown Derby, Washington, January 15, then moves to the Downbeat, New York, February 5. . . . BENNY MORTON also at the Downbeat February 5. This lounge will build a stage in the center of the room for the ART TATUM engagement, beginning February 7. . . . JACK WALLACE has joined Dewey Davis and new outfit is current at the Casino Royale, New Orleans. . . . PETER RABBIT TRIO working at Tondalayo's, New York. . . . CARL WHYTE at the El Mirador Lounge, La Salle, Ill. . . . THREE M'S current at Pier 76, Providence. . . . ROSALIE KALINER has joined Leo Sunny's Melody Lane Trio in the Hotel Shawnee, Springfield, O. . . . NORINE TATE playing at Tondalayo's, New York.

JULES DE VORZON, of Jules and Webb, writes that the team has moved to the Bonanza Club, Reno. . . . HARRIS AND BURNS working at Allota's Super Bar, Milwaukee. . . . ANGIE BOND TRIO current at the Stuyvesant Hotel, Buffalo. . . . JAMES LLOYD and Marilyn

Willis appearing at the Hollenden Hotel, Cleveland. . . . FREDDY EDMONDS TRIO writes that it is completing six months at Ciro's, Philadelphia. . . . JUNE NORTH at the Brown Derby, Hotel Woodward, New York. . . . TONY CRAIG and Harold Fonville at the piano, working at newly opened Club VIII, New York.

Hollywood:

AL GAYLE signed with MCA and opens January 18 for an indefinite run in the Rendezvous Room, Biltmore Hotel, Los Angeles. . . . JUD CONLON continues at Happy Hacker's Casablanca. . . . COL. MANNY PRAGER at the Rhythm Room, Hayward Hotel, Los Angeles. . . . SONNY KENDIS at the Cafe Tropics, Hollywood. . . . TED CAMPBELL at the Manhattan. . . . DALE JONES in the Radio Room on Vine Street. . . . IVAN SCOTT at Ciro's. . . . ILLINOIS JACQUET continues at the Swing Club, Hollywood. . . . SELIKA PETTIFORD, now at Randini's, heard on Al Jarvis' Make Believe Ballroom twice weekly over KFWB, Hollywood.

Midwest:

JOHNNY DI CICCIO and His Swing-Aires in a long-time booking at the Penobscot Club, Detroit. . . . RED CALLOWAY now at Turk's Show Bar, Detroit. . . . PAUL MALLORY current at Kingsley Inn, Pontiac. . . . BIGGIE KNAE and His Hawaiian-Aires now at the State Show Bar, Detroit. . . . SAMUEL JONES TRIO current at the new Cotton Club, Detroit.

Cocktail Biz Big; D&G Hires New Mgr.

DETROIT, Jan. 6.—Continued expansion of the cocktail combo department of the Delbridge & Gorrell office here is bringing in Irwin Rose, well known in the field, as manager of the department. He was formerly manager of the Chicago office of Consolidated Radio Artists. He will be assisted by Stan Wood, formerly with Music Corporation of America, who recently joined the Delbridge & Gorrell staff.

R. J. Marin, booker with the office for a number of years, has been made office manager, and the staff was reorganized to handle the present high level of cocktail biz in this territory. There are now approximately 175 cocktail lounges operating in the city, detailed check-ups show.

Review

Al Russell Trio

(Reviewed at Randini's, Los Angeles)

The Al Russell Trio is one of the newer outfits in the business. Playing together only about six months after getting together in Indiana, this Negro group has the general assignment here of music ranging from ofay to boogie-woogie. They handle the chores in fine fashion.

Russell paces the group at piano but gets plenty of support from Joel Cowan, guitarist, and Bill Joseph, bass. All are fine soloists. Numbers calling on the group give the individuals ample opportunity to ride. Using principally special arrangements, there's nothing to stop the boys from taking off. And they do.

Outstanding, and linked with good instrumental work, are the vocals. Joseph handles the majority of them, but Cowan, who keeps up a steady banter, takes over the sweet ones and well. Russell's assignment is novelties, and on these he has topnotch support from his cohorts.

Since group plays strictly for entertainment as there is no dancing here, they have no limits to watch. For this reason they can inject their own individual styles into the tunes, especially the boogie-woogie numbers. Plenty of animation goes along with the playing, making the boys an asset to the spot.

Boys make a nice appearance. Their library is the latest, and showmanship is in the higher brackets. Sam Abbott.

CHICAGO, Jan. 6.—One of the choicest locations in the Loop has been taken over by Al Martin, operator of a chain of Chi cocktail lounges and restaurants, in a deal which will just about give him control of the night life on Randolph Street, this city's Rialto. Recently Martin took over a store on the northwest corner of State and Randolph streets, one of the busiest intersections in the downtown area. In this spot he eventually intends to put a very large, class cocktail lounge and restaurant featuring talent seldom seen to date in local lounges.

In the next couple of months Martin expects to get his new location open. At first, because of the wartime difficulty of getting night club fixtures and furnishings, he may open a liquor store, but when material restrictions are lifted or

when the war is over he intends to construct a lavish nitery there.

When Martin's plans for the new spot are put into effect he will have three cocktail lounges in one block. Between State and Dearborn, one block to the west, he has now the Preview and Riviera lounges. In the Loop or near it, he also has two restaurants. In addition, he owns the Town Casino and Dog House, as well as a class restaurant and cocktailery, Martin's South Shore, on the South Side.

Rumors of Martin's plans, as well as definite talk that other spots will be opened on Randolph Street soon, have the trade speculating about the future of the street for the entertainment business. They say that from all present appearances, considering that many theaters and night spots are now on the street and many new ones will be opened, some day—undoubtedly after the war—it will be the Broadway of Chicago, closely rivaling in business and prestige the Main Stem of Manhattan.

Indies Copping Band Pick-Ups

NEW YORK, Jan. 6.—Indie stations around town are slowly picking up bands around town once more. Newest outlet to move into field is WNEW, which will air band from Downtown Cafe Society four times a week. Phil Moore ork will go on at 11:15 three nights a week for 15 minutes. On Friday from 10-10:30 p.m., there'll be a Cafe Society Presents, time donated by station and "sponsored" by American Red Cross.

Recently, Maria Kramer, owner of Lincoln and Edison hotels, New York, and Roosevelt Hotel, Washington, bought time on a Washington outlet and WINS, New York, for seven nights across the board at 7:15.

Lounges to Preem in Philly

PHILADELPHIA, Jan. 6.—Two new musical bars are setting up shop here with the new year. Harry Weinberg, for many years a nitery operator, returns to the field this month with the opening of a new musical bar in the Frankford section of the city. He will call his new spot the Del-Rio. Weinberg formerly operated the Lexington Casino, Club New Yorker and the Everglades here. In South Philadelphia the Wex Cafe and Musical Bar makes for another addition to the local scene, with Marty Collins serving as headman.

Two Kidoodlers Skidoodle

NEW YORK, Jan. 6.—Bob Tolly and Al Barry, who used to be with the Kidoodlers, have said goodbye to Tom Emerson (owner of the Kidoodlers) and are now on their own. New group calling itself the Radio Aces will consist of three guys on instruments and voices. Unit opens January 9 at Doc's, Baltimore. Reason for the split, according to the boys is, "We do all the work and Tom got all the money."

ASCAP's December Members

NEW YORK, Jan. 6.—Newest pub members admitted to ASCAP at the December meeting are Starlight Music, Delkas, Mello and Sunset Music. Starlight is the firm Abner Silver set up for Charles and Nick Kenny. Sunset and Mello are also in New York and Delkas is in Los Angeles. Twelve writers were also admitted to the society at the same time, including Charles Wolcott, a Walt Disney writer.

Tatum in Air Date Tangle

NEW YORK, Jan. 6.—Art Tatum has given Eddie Pola, radio producer, a case of heartburn and in turn Tatum may be facing a lawsuit for non-appearance. Seems that keyboarder was hired to do 15 minutes on Mutual last Tuesday (2) at 11:15 a.m. Deal was set six days before and he was to appear at the station 10:30 a.m.

When the guy didn't show, Pola phoned him. Tatum replied he couldn't make it. Besides he was told of the deal only the previous night. The William Morris office which handles him insisted the verbal agreement was made a week before. Pola hit the ceiling and told Tatum he would sue. Tatum replied "Okay" and hung up. Program went on the air with recordings.



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## BROADWAY OPENINGS

## THE HASTY HEART

(Opened Wednesday, January 3, 1945)

## HUDSON THEATER

A play by John Patrick. Staged by Bretaigne Windust. Set by Raymond Sovey. Company manager, Leo Rose. General stage manager, Walter Wagner. Press representatives, Richard Maney and Anne Woll. Presented by Howard Lindsay and Russel Crouse.

Orderly ..... Francis Nielsen  
Yank ..... John Lund  
Digger ..... John Campbell  
Klwl ..... Victor Chapin  
Blossom ..... Earl Jones  
Tommy ..... Douglas Chandler  
Margaret ..... Anne Burr  
Colonel ..... J. Colville Dunn  
Lachlen ..... Richard Basehart

Howard Lindsay and Buck Crouse usually know a play script when they see one. They haven't missed with *Hasty Heart*. It looks as tho the pair and their 40-odd sets of backers have another hit on their hands and the season another sock show.

*Heart* is a departure from the pair's usual comedy formula. In essence it is a tragedy—but a tragedy so overlaid with comic relief that laughter overbalances the lumps in the throat. John Patrick has been out East. He has met the kind of people he writes about—and he likes them. The result is a simple, heart-warming play of character and not of action—something to send an audience out into the street moved, amused and with an increased belief in human decencies.

Patrick sets his scene in a convalescent ward in a British hospital in Burma. A Yank, a Tommy, an Anzac, a New Zealander and a Negro Colonial occupy five of the beds. Into the sixth comes a dour young Scottish sergeant, who is doomed to die within a few weeks' time but doesn't know it. At the colonel's request the rest of them and the ward nurse try to make his last days easier by companionship. But Sergeant Lachlen has a misanthropic pride that is well-nigh unbearable. It is only when they club together to buy him a complete dress uniform of his regiment—which he has been too thrifty to pay for himself—that he unbends as only a Scot can. For the first time in his life he has friends and without losing his ingrained reserve he revels in it.

A stupid military regulation—which by the way seems one of the play's few false notes—finally forces the colonel to tell him his true condition. He has a choice of being planed back to Scotland to die or wait out his last two weeks among his friends. When he finds that the latter have known about him all along, his fierce pride returns and he repudiates them all. He wants no pity. He'll go back to Scotland and die alone.

He doesn't because the Yank tells him off so vigorously that he penetrates the Caledonian shell once and for all. And Patrick has devised an ending pitched to a note of laughter. It sends you away with the notion that maybe some miracle will let the little guy go on living after all.

Patrick has made few concessions toward theater in his scripting. There is, of course, the love interest developed between the sergeant and the nurse which is a little hard to take. But it leads to an amusing proposal scene which is delightful. Some of the other scenes seem over-long and might be the better for a little judicious pruning. Over-all, however, he writes with sincerity, vigor and humor. *Heart* sums up to be one of the most sympathetic and challenging plays to come out of the war.

Breitaigne Windust has brought insight and balance to a fine directing job. Also he has a fine cast to work with. Richard Basehart plays the dour Scot for one of the best performances so far this season. The Lachlen role is the sort to add up to a young actor's dream, and he makes the most of it. John Lund crowds him in the secondary role of the Yank. Lund builds splendidly thruout for a top click in the last act bawling-out scene. There are other excellent chores turned in by Douglas Chandler and John Campbell. Anne Burr makes the nurse sweet and warm which is all that is required of her.

"Heart" doesn't look to be particularly adaptable for radio. It would be difficult to lift out any specific scene and build around it for an air show. "Heart's" impact stems from the whole. It would spoil it to cut it down to ether dimensions.

Bob Francis.

## TRIO

(Opened Friday, December 29, 1944)

## BELASCO THEATER

A play by Dorothy and Howard Baker, based on former's novel. Staged by Breitaigne Windust. Settings by Stewart Chaney. Company manager, Paul Groll. Stage manager, James Gebb. Press representative, Samuel J. Friedman. Presented by Lee Sabinson.

Janet Logan ..... Lois Wheeler  
Pauline Maury ..... Lydia St. Clair  
Ray Mackenzie ..... Richard Widmark  
Ted Gordon ..... Kenneth Williams  
Miss Hawley ..... Mary Alan Hokanson  
Ralph Hackett ..... Ken Tower  
Mrs. Girard ..... Sara Perry  
Dean Harry Kennedy ..... Harry Irvine  
House Boy ..... Henry Goon

It would have been too bad if *Trio* had been denied a Stem hearing. As a matter of fact, Lee Shubert's fears about renting it stage room in one of his houses seem groundless, for it is likely to cause no protest for censorship. As a further matter of fact, *Trio* is going to fool any Belasco ducklet buyers who may go under the impression that they are in for an evening of pathological hot stuff. There is nothing cheap or sensational about *Trio*. It is an honest and literate attempt to make a play about an uncomfortable and unpleasant subject.

Unfortunately the attempt hasn't been too successful. Dorothy and Howard Baker have scripted some taut and gripping scenes in twisting the former's novel into a play. Perhaps the printed page offers more scope for development of the theme. However, stagewise it has not enough body to be over-all satisfactory. After a windy and meandering first act, it finally gets down to the meat of its drama, and thruout the second stanza the Bakers are at their best. The third continues on the up-beat, but with a curious quality of contrivance, as if the authors found the going too slim without resorting to melo aspirin.

Briefly, *Trio* is a grim little yarn that solves no problem and offers no moral. It just isn't big enough, at least as the Bakers have scripted it, to make a completely absorbing three-act play. Boiled down, it adds up to the fact that a gal graduate of a small college who has been living with a Lesbian professor finds herself in love with a student lad. The older woman tries to hold her. The boy is disgusted and horrified when he learns of their relationship, but returns at the end to take the girl away. Finally, exposed as a fraud the prof is left alone and goes out to hang herself with a tablecloth.

There is much in *Trio* that is good, and the last two acts are nearly always interesting. It is well played by an able cast. Lydia St. Clair brings sustained force to the role of the possessive and domineering French professor. Like the authors she is at her best in Act II, when she follows the girl to the lad's room to fight it out with him. Richard Widmark is first rate as the lad thruout, even in table-tipping scenes that smack of the melo hypo. Lois Wheeler is less clear than the other two sides of the triangle as the gal. However, the part is fuzzily written to begin with—with abrupt changes of mood that are hard to follow. Sara Perry and Harry Irvine give excellent support in background roles.

Obviously, radio will have to look askance at "Trio," even if air-casters were intrigued with the notion of ethering any part of it. Ferversion is not a subject for parlor loud-speaking.

In sum, Lee Sabinson has given *Trio* a fine production. Stewart Chaney's two sets are in his best manner, and Breitaigne Windust has staged it to give its high spots considerable fascination. However, it looks to have a limited audience appeal and is not likely to stick around for a long run. Bob Francis.

## Chi "Star and Garter" Folds

CHICAGO, Jan. 6. — Michael Todd's *Star and Garter* folds tonight and goes to the storehouse. The show opened here seven weeks ago to excellent business in spite of adverse reviews, but with the advent of the holidays the bottom dropped out of business and it was decided not to continue. The Blackstone will relight January 22 with *Chicken Every Sunday*.

## OUT-OF-TOWN OPENINGS

## CENTRAL PARK

(Opened Thursday Evening, December 28)

## FORREST, PHILADELPHIA

A new musical produced by Michael Todd, book by Herbert and Dorothy Fields, lyrics by Dorothy Fields, music by Sigmund Romberg, book staged by John Kennedy, dances by Helen Tamiris, settings and lighting by Howard Bay, costumes by Grace Huston, orchestra conducted by Max Meth, orchestral arrangements by Don Walker.

CAST: Wilbur Evans, Betty Bruce, Rose Ingrain, Charles Irwin, Noah Beery Sr., Walter Burke, the Barrys, Bruce Lord, Rudy Rudisill, Maurice Burke, John Quigg, James McElhoney, Paul Reed, Harry Meehan, Rowan Tudor, George Lane, Lydia Fredericks, Herman Glazer, Louise Holden, Delma Byron, Kay Griffith, Tony Eden, Daniel Nagrin, John Quigg, Watson White, Ann Hermann, Joan Lally, Janet Lally, Mary Alice Evans, Henri Capri, Wally Coyle, Phil Lowry, Kenneth Renner, Bob Woodward, George Bockman, Saul Bolasin, Isobel Glasgow, James McFadden, Thomas Lorimer, Guy Standing Jr., Teddy Casey, Martha Burnett, Dorothy Delay and John M. Fay.

For those who thrive on nostalgia, Michael Todd turns on all the faucets with his new production of *Central Park* for one heck of a binge. But for all its stickiness and staidness, it leaves you with a bit of a hangover. Unless, of course, you can stand being soaked with this stuff called nostalgia and shut your eyes and ears to the tedious stretches of long-winded and stodgy dialog without motion that burdens the proceedings in the name of plot.

## Philly Crix Tab

Three nods and one "no opinion" chalk up a score of 75 per cent. Yes: R. E. P. Sensitive (Bulletin), Jerry Gaghan (News), Edwin Schloss (Record). No opinion: Linton Martin (Inquirer).

Herbert and Dorothy Fields go back to the gas-lit era for substance. The third musical this brother-and-sister team has given Producer Todd, the Fields go beyond the Gay '90s—way back to 1870—to bring up the infamous rule of Boss Tweed on the throne of Gotham's Tammany Hall. It all revolves around the scandalous building of Central Park and the exposure of the nefarious political gang by *The New York Times*. But one gets quite dizzy with all the revolvings that go into bringing this famous story of political infamy to the stage.

While burdened with a book that gets so involved with itself that all the curtains are anti-climaxes, Todd has enough running on tap to whip *Central Park* into a sock musical that may even take its place with *Bloomer Girl* and *Oklahoma* on the Broadway stage. Running better than a half hour beyond the normal curtain time, it allows plenty of time to blue-pencil the book, particularly for the first of the two acts.

It's only other apparent weakness is a woeful lack of comedy. But that again is the fault of the play and not the players.

But for all these uncomplimentary observations, there is much to counter-act and indicate that Todd may still come thru with a smash musical success in *Central Park*. Strongest point in that favor is the Sigmund Romberg score with excellent voices to sing it. Romberg has captured the spirit of the settings for his melodies, and following the operetta pattern, much of the music promises to live on.

Outstanding in the score is *Close as Pages in a Book*, a particularly melodic love serenade which matches the appeal of Romberg's *Serenade* from *Student Prince*. And with Wilbur Evans's rich and lyrical baritone voice to project the Dorothy Fields lyrics, the song is a real standout.

Rose Ingrain, as the daughter of the Tammany ward leader, makes for the romantic interest for Evans, the exposure-bent *Times* reporter. And lending clear soprano voice for the songs, the two principals are strong on the song selling, with Miss Ingrain having her best moments with a lighter *The Fireman's Bride*, an infectious waltz ditty of the music hall variety. Also of commercial appeal is the love ballad *It Doesn't Cost Anything To Dream*. Thruout, Romberg shows his hand as a master of composition in the three-quarter time.

Contrasting the villain role of Noah Beery Sr., as Boss Tweed, are the comedy antics of Betty Bruce. She milks her meager lines and situations with mugging niceties and gets her big vocal moment with a delightful comedy song, *The Birds and the Bees*, which gives lyrical

## HOPE FOR THE BEST

(Opened Sunday, Dec. 31, 1944)

## NATIONAL, WASHINGTON

A comedy by William McCleery. Produced by Jean Dalrymple and Marc Connelly. Staged by Mr. Connelly. Setting by Motley. Stage manager, Ben Kranz. Press, June Greenwall. Company manager, James Troup. General manager, Harry Fleichman.

Howard Hilton ..... Edmon Ryan  
Mrs. Bassett ..... Doro Merande  
Margaret Hicks Harwood ..... Joan Wetmore  
Professor Wechsler ..... Leo Bulgakov  
Sgt. Joe Jordon ..... Paul Potter  
Lucille Daly ..... Mercedes McCambridge  
Michael Jordon ..... Franchot Tone

Blessed with an ingratiating performance by Franchot Tone, *Hope for the Best* is a pleasant comedy that makes up for its lack of plot by witty dialog.

While *Hope* is no candidate for the Pulitzer Prize, it is a pleasant three hours of entertainment freely sprinkled with laughs, a good set and a fine supporting cast. It should have little trouble in pleasing Broadway.

## Cap Crix Tab

Local aisle experts divided two and two to give a score of 50 per cent. Yes: Nelson Bell (Post), John Maynard (Times Herald). No: Jay Carmody (Star), Andrew Kelly (News).

What plot there is concerns a columnist, Tone, who tires of writing whimsy for his 11,000,000 readers and decides it is time to take up the torch of democracy and spread the true faith. Doubts of his ability to turn from whimsy to more sterner things beset the columnist at his Connecticut retreat.

The plot is resolved over one week-end as the columnist, beset on the one side by a newspaper woman turned factory worker and on the other by a fashionable female writer who might be out of Harper's Bazaar, debates signing a new contract giving him "political" freedom, going to Washington as a reporter or returning to his old ways.

Others adding to the columnist's problem are his brother, Joe, obviously speaking for all the G.I.'s; Howard Hilton, his syndicate manager, who just doesn't give a "damn" what he writes as long as he writes; Prof. Wechsler, a character somewhat punch drunk from "world planning," and Mrs. Bassett, who speaks for herself.

In addition to its adult dialog, *Hope* is graced by two character studies that are top flight in any theater. The first is Mercedes McCambridge's description of her father's ball-playing ability and the second is Tone's description of his grandfather's home-coming from the Civil War. Both sharpen the comedy considerably.

McCleery's columnist, if he is based on anyone, is closest to the late Heywood Brown, who, like McCleery's figure, also started his career as a sports writer and wound up in Connecticut after passing thru a period of whimsy.

Tone's performance is up to the high standard that his fans have come to expect from him. He is properly tortuous as the indecisive columnist and he is woefully inadequate as a lover.

Mercedes McCambridge, making her stage debut, comes thru with flying colors, while Miss Wetmore, as the snob, is right in character. Paul Potter is a pleasant Joe and thoro G.I., while Edmon Ryan handles his job with efficiency and good grace. Leo Bulgakov and Doro Merande bring up the rear in fine character study style. George Daly.

levity to sex education. Beyond that, Miss Bruce scores a solo hit with her toe tapping.

Also endearing the show to theatergoers are Howard Bay's colorful settings and Grace Huston's equally colorful costumes, all which help to accent the nostalgic spirit which permeates *Central Park*. But even more important are dances staged by Helen Tamiris. If only for the ice-skating ballet for the *Currier and Ives* song, it's worth the while sitting thru the entire production. Also on the plus side is the *Maypole Dance* and the concert in the park finale with the pit band up on the stage.

With the shortcomings so obvious, it should be a cinch for Todd to whip his new show in shape in short order and create a punchy period operetta rather than a historical play with music.

Maurie Orodener.

# N. Y. Experts Lead Field in Critics Tabbings

(Continued from page 3)

A reviewer who looks at eight shows, and is wrong once, can hit the same average as one who judges 40 and misses five. However, in balancing the accuracy ratings of the local drama cognoscenti against the efforts of the Stem estimators one fact is apparent—there's a tremendous difference in percentage between the leaders and the trailers.

## New York Crix Bunched

The New York crix are fairly closely bunched, following a usual pattern. There is only a 19.2 numerical spread between Kronenberger, with an 87.8 average, and Garland's low of 68.6 per cent.

With the Hub boys and girls, however, Leslie Sloper's lead figure of 87.5 shows that much span over Peggy Doyle's and Elliot Norton's second slot rating of 69.2. Leo Gaffney, at the bottom of the list, scores only 30, which is 57.5 behind the top figure.

Philly tab shows a similar spread, with Sensenderfer's 37.5 just half of Martin's top rating of 75 per cent. However, the Capital aistlers are an out-of-town exception, three out of four being only 20 behind the leader.

## To Be Specific

What is much more interesting, however, is to examine the records in regard to a few specific examples and check how specific tryout guesses compare with New York preem nights estimates. When the murder mystery, *Meet a Body*, had its Hub tryout, only Peggy Doyle tabbed it as a probably flop. On the other hand, when *Body* opened here last October, all nine of the Stem drama bench warmers turned thumbs down. The show survived just 24 showings.

The Hub and Broadway also disagreed violently on *Robin Hood*, possibly partly because the DeKovan opus was revived "in the manner of the famous Bostonians." Boston crix went all out for it. In all fairness, however, it should be mentioned that with the exception of Jerry Gaffney, the show was reviewed by second-stringers and music crix. New York aisle-squatters smacked *Robin* down to the tune of 7 to 2. John Chapman and Robert Garland were out on the limb, for the show lasted 15 performances.

*Sophie* is another case in point. It ran eight times, with the Stemmers giving it a unanimous brush-off. But with the exception of Peggy Doyle, the Boston boys and girls like *Sophie*, and the same thing went for the show's stay in Philly where only Linton Martin tabbed it right.

## Turnabout Sometimes

However, the out-of-towners sometimes have the best of it. When *Soldier's Wife* preemed in Washington and Philly, local crix in both spots gave it a unanimous nod. *Wife* drew only a 6 to 3 vote for Broadway opening. Ward Morehouse, Burton Rascoe and Howard Barnes all turned it down. *Wife* hits the 108-performance mark this week and that means success as *The Billboard* rates it.

The Capital lads also beat the Stemmers in tagging *While the Sun Shines*. Andrew Kelley contributed the sole aye vote. Six of the Broadway experts liked it, however. Only Kronenberger, Chapman and Garland hit it right. *Sun* stuck around for only 28 performances.

*Catherine Was Great*, of course, fooled almost everybody. Only *Record's* Edward Schloss gave it the green light when the Mae West opus hit Philly. Later all nine of the New Yorkers turned it down. Miss West is still doing *Catherine* and racks up 182 performances this week.

## Examples on Both Sides

There are plenty of examples pointing both ways in the list. It appears, however, that the Stem experts have an overall edge in the general running. They have had many more targets at which to shoot and have rung up pretty good individual scores at the three-quarter mark of the season. There are currently 17 plays on Broadway to be added to the tab when and as they fall or hit the 100-performance mark. More entries will be added during the next four months and the standings of the Stem



# BROADWAY SHOWLOG

Performance Thru January 6

	Opened	Perfs.		Opened	Perfs.
<b>Dramas</b>			<b>Perfect Marriage, The...</b>	10-26, '44	84
<i>Anna Lucasta</i> (Mansfield)	8-30, '44	154	(Barrymore)		
Duke Williams is now playing role vacated by John Tate, who recently took over Canada Lee's spot, when latter left to join "Tempest" troupe. Thirteen Christmas-week performances drew a tidy \$32,369.			Skeds to close Saturday (13).		
<i>Bell for Adano, A.</i> (Cort)	12-6, '44	38	<i>School For Brides</i> (Ambassador)	8-1, '44	183
Margo returned to cast Thursday (4) after illness. Francesca Lenni has been substiting.			<i>Searching Wind, The</i> (Fulton)	4-12, '44	304
<i>Catherine Was Great</i> (Royale)	8-2, '44	182	Closes New York run Saturday (20).		
Skeds one more week before hitting the road. Bernard Hoffman was married to Sara Kraft, a niece of H. S. Kraft, last week-end.			<i>Snafu</i> (Biltmore)	10-25, '44	85
<i>Chicken Every Sunday</i> (Plymouth)	4-5, '44	317	Lenore Lonergan was air-guested by Millicent Brower (FM-WGYN) Tuesday (2). Sara Lee Harris has organized a new unit of the Equity Library Theater. Enid Markey will direct first production of Wilder's "Happy Journey." First show will have Frank Wilson in the lead slot with supporting cast drawn from "Snafu," "Anna Lucasta" and "Dark of the Moon" troupes. Now in rehearsal for end of January preem at the 23d St. Library.		
Closes Saturday (6). Reopens Nixon, Pittsburgh, Monday (8), for one week. Skeds another week at Cass, Detroit, and then into Chi's Blackstone for indefinite stop.			<i>Soldier's Wife</i> (Golden)	10-4, '44	109
<i>Dear Ruth</i> (Henry Miller's)	12-13, '44	30	<i>Sophie</i> (Playhouse)	12-25, '44	9
John Dall air-guest on Adrienne Ames evening seg (WHN) Saturday (6). Show has been picked for the annual "Command Performance" in honor of President's Birthday. Treks to Washington for a single at the National Theater, Sunday (28).			Closed Sunday (31).		
<i>Embezzled Heaven</i> (National)	10-31, '44	44	<i>Ten Little Indians</i> (Plymouth)	6-27, '44	225
Biz medium with Guild authorities keeping close eye on it. A decision one way or the other in regard to it will probably be reached next week. Rodgers and Hammerstein musical version of "Lillom" will be retitled "Carousel." Rouben Mamoulian will do the staging.			<i>Trio</i> (Belasco)	12-29, '44	11
<i>Hand In Glove</i> (Forrest)	12-4, '44	40	Seats reported on sale for next six weeks. Aisle experts split five-to-three against new drama with one "no opinion" vote unsigned. No: Louis Kronenberger (PM), Ward Morehouse (Sun), Lewis Nichols (Times), (Times) Robert Coleman (Mirror), John Chapman (News). Yes: Burton Rascoe (World-Telegram), Howard Barnes (Herald-Tribune), Wilella Waldorf (Post).		
<i>Harvey</i> (48th Street)	11-1, '44	82	<i>Two Mrs. Carrolls, The</i> (Booth)	8-3, '43	549
<i>Hasty Heart, The</i> (Hudson)	1-3, '45	5	Monday (1) performance canceled because of Elizabeth Bergner's illness. Star back in cast Tuesday (2).		
Crix voted seven to two in favor of this one. Score: 78 per cent. Yes: Robert Garland (Journal-American), Ward Morehouse (Sun), Lewis Nichols (Times), Howard Barnes (Herald-Tribune), Wilella Waldorf (Post), John Chapman (News), Louis Kronenberger (PM). No: Robert Coleman (Mirror), Burton Rascoe (World-Telegram).			<i>Voice of the Turtle, The</i> (Morosco)	12-3, '43	390
<i>I Remember Mama</i> (Music Box)	10-19, '44	92	John Van Druten returned to West Coast this week. Will rest at ranch and do some writing.		
<i>Jacobowsky and the Colonel</i> (Martin Beck)	3-14, '44	316	<b>Musicals</b>		
Coby Ruskin, Marianne Stewart, Kitty Mattern, Louise Downey and Frank Arbury are trying to persuade Fred Stone to take on lead in their streamlined "Lightnin'" to be given local G.I. presentations. Meanwhile, troupe continues with day-off showings of "Goodbye Again" with Louis Calhern heading the cast.			<i>Bloomer Girl</i> (Shubert)	10-5, '44	108
<i>Kiss and Tell</i> (Bijou)	3-17, '43	764	Dancer Kathleen O'Brien, who has been out of the show a couple of months with a broken ankle, is back in the cast this week. Ralph Sassano has been appointed assistant stage manager.		
<i>Late George Apley, The</i> (Lyceum)	11-21, '44	53	<i>Carmen Jones</i> (Broadway)	12-2, '43	458
<i>Life With Father</i> (Empire)	11-8, '39	2174	Biz has picked up. Reported to be staying on at least to end of February and perhaps longer.		
<i>Many Happy Returns</i> (Playhouse)	1-5, '45	3	<i>Follow the Girls</i> (44th St. Theater)	4-8, '44	314
Closed Saturday (6) after three performances.			Val Valintinoff was guest artist with Paul Draper and Larry Adler Sunday (31) at City Center. Tuesday (2) Val trekked out to Jamaica Arena to indulge in another box-fight. Opponent didn't show up, so balletter wound up as second for his press agent, Lennie Traube, who stepped five rounds with Ed Salmon. Traube lost. After an eight-week road battle, Dave Wolper has apparently decided to abandon "Glad To See You" on Saturday (6) in Boston. Some talk still of resuming after a lay-off.		
<b>Performance Thru January 6</b>			<i>Three's a Family</i> (Michigan)	12-23, '44	17
			(Winter Garden)		
			Billy Young has been appointed understudy for Chic Johnson.		
			<i>Mexican Hayride</i> (Majestic)	1-28, '44	398
			Cynthia Cavanaugh, dancer, has been moved up into comedy slot, replacing Edith Meiser. Stage manager Sammy Lambert is now full-time with "Central Park." Carl Judd has taken over his duties. Mike Todd has engaged Elmer Rice to direct "My Dear Bella."		
			<i>Oklahoma!</i> (St. James)	3-31, '43	782
			Guild biggies looked in on show Tuesday (2) to give understudies once over. Milton Watson took over Curly slot. Dorothy MacFarlane played Laurie and Maria Harriton took over from Bambi Lynn. Guild guides also wanted a peak at Ruth Weston and Paul Crabtree whom they had not yet seen in the Betty Garde and Lee Dixon roles. Balletter Scott Merrill opens with the national company in St. Louis Monday (8). Jack Baker will take over his New York troupe spot temporarily. Merrill returns to N. Y. troupe in about three weeks. Baker is then slated to go to Coast for a pic job.		
			<i>On the Town</i> (Adelphia)	12-28, '44	12
			Looks like a smash with heavy advance and current b.o. sales. Jerome Robbins, Betty Comden and Adolph Green will be air-guests of Bessie Beattie Monday (8). Ditto for Leonard Bernstein and Sono Osato with Mary Margaret McBride Wednesday (10). "March of Time" seg featured show's music Thursday (4).		
			<i>One Touch of Venus</i> (46th St.)	10-7, '43	527
			Patricia Schaefer, dancer, left Saturday (6). Pearl Lang, dancer, still out with cold. James Sheridan now Robert Beam's understudy, and is doubling at Roxy in "Winged Victory," stagershow.		
			<i>Sadie Thompson</i> (Alvin)	11-16, '44	60
			Closed Saturday (6). It may try to make a road tour.		
			<i>Seven Lively Arts</i> (Ziegfeld)	12-7, '44	36
			Still a complete sell-out. Billy Rose's next venture looks like an operetta. Jerome Kern has agreed to do the score. Matter is still in the talking stage. Bettina Rosay joined company as understudy for Alicia Markova Monday (1). Nina Frenkin, balletter, leaves troupe Saturday (6).		
			<i>Sing Out Sweet Land</i> (International)	12-27, '44	14
			Pending recovery of balletter Peter Hamilton, Don Gray has replaced Charles Weidman. Latter has been substiting for Hamilton in part of the latter's dance chores. Hamilton has been suffering from a leg strain. Advance sale has now passed 115G, with 15 benefit theater parties sold, beginning the middle of the month.		
			<i>Song of Norway</i> (Imperial)	8-21, '44	161
			<b>ICE SHOWS</b>		
			<i>Hats Off to Ice</i> (Center)	6-22, '44	275

crices will probably see-saw to the finish. The out-of-towners, too, have changes coming in their ratings. The Hub has its votes in on 10 current shows, which have yet to prove themselves either way. Philly has four and Washington two. It only takes a couple of wrong guesses or a lucky shot or two to change the whole picture.

The critical opinion record, of which this is a sample, is a regular monthly feature of *The Billboard*, altho it is seldom printed in one edition—the Main Stem and the tryout tabs being usually printed in separate editions.

## Routes Dramatic and Musical

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

- Ballet International (Royal Alexandra) Toronto.
- Blithe Spirit (Curran) San Francisco.
- Blossom Time (Davidson) Milwaukee.
- Bonanza (Erlanger) Buffalo.
- Chicken Every Sunday (Nixon) Pittsburgh.
- Doll's House (Erlanger) Atlanta 10-13.

- Gilbert & Sullivan Operas (Shea) Jamestown, N. Y., 10; (Shea) Bradford, Pa., 11; (Auditorium) Rochester, N. Y., 12-13.
- Good Night Ladies (Locust St.) Phila.
- Good Night Ladies (Music Hall) Houston 10-11; (High School Aud.) Baton Rouge, La., 12; (Municipal Aud.) New Orleans 13-14.
- Goose for a Gander (Shubert-Lafayette) Detroit.
- Hayes, Helen, in Harriet (Erlanger) Chi.
- Hope for the Best, with Franchot Tone (Ford) Baltimore.
- Kiss and Tell (Mayfair) Portland, Ore., 11-14.
- Kiss and Tell (Studebaker) Chi.
- Lawrence, Gertrude (Cass) Detroit.
- Life With Father (Playhouse) Winnipeg, Can.
- Many Happy Returns (National) Washington.
- Merry Widow (White) Fresno, Calif., 11; (College of Pacific Aud.) Stockton 12; (High School Aud.) Sacramento 13.
- Merry Widow (Shubert) Boston.
- One Man's Show (Shubert) New Haven, Conn., 11-13.
- Over 21 (Walnut St.) Phila.
- Overtone, The (Plymouth) Boston.
- Oklahoma (American) St. Louis.
- Othello (Strand) Vancouver, B. C., Can., 9-11; (Royal Victoria) Victoria 12-13.
- Ramshackle Inn (Metropolitan) Seattle.
- Rebecca (English) Indianapolis 8-10; (Cox) Cincinnati 11-13.
- Sons o' Fun (Shrine) Oklahoma City, Okla., 10-11; (Civic Center) Bartlesville 12; (Convention Hall) Tulsa 13.
- Star Time (Shubert) Phila.
- Star in the Window (Wilbur) Boston.
- Student Prince (Ryman Aud.) Nashville, 10; (Hartman) Columbus, O., 11-13.
- Tempest, The (Colonial) Boston.
- Ten Little Indians (Harris) Chi.

- Three's a Family (Michigan) Ann Arbor, Mich., 10; (Paramount) Toledo, O., 11; (Palace) Canton 12.
- Up in Central Park (Forrest) Phila.
- Voice of the Turtle (Selwyn) Chi.
- Winged Victory (Civic O. H.) Chi.

## Burlesque Notes

By Uno

JOE DORRIS breaking all emcee-comic records at the Blue Mirror, Newark, N. J., in a lengthy engagement. Held over for another four weeks following a run of 10. . . CHARLES (RED) MARSHALL and Lee Trent soon to embark for overseas with *Girl Crazy*, USO unit. . . ASCOL AND GARY, new comedy team, debuted at the Hudson, Union City, N. J., in a Hirst show New Year's week, with Harry Seymour, co-comic; Dolores Dawn, straights and strips, and Peggy Bond, dancer. . . THELMA WHITE and Ginger moved to the Empire Circuit for Milt Schuster. . . BARBARA BOND, former strip, now a WAC stationed in Atlantic City. . . AL SAMUELS and Jai Leta with USO show, ETO, APO 887, send a two-franc bill of the new Allied Occupation series with their greetings from overseas. . . DICK (MILLARD) CROWN-OVER, army air corps, now a second lieutenant at Blackland Army Air Field, Waco, Tex.

JACK ROSEN, of Binder and Rosen, believes he has solution for the cause of the present bad box-office takes in many of the houses over the various circuits. A five-principal cast and the doubling of admission prices, he says, is no inducement for packed houses. Advocates as a remedy, better and more principals, prettier and more youthful chorines and other such strengtheners. "They ask us for new material. What's the good of new material if they weaken and don't give us a decent supporting company?" he asks. . . RUBE BERNSTEIN now managing the road tour of *Star Time*, relieving Emmett Callahan, who is making another trip to the Coast to pilot another Paul Small vaude show, *Fun Time*. . . TOMMY BRICE out of the army and back to the Barlum, Detroit. . . LEE BREWSTER, former show girl, now a tie saleslady on New York's Fifth Avenue. . . STANLEY MONTFORT has been transferred from the Avenue, Detroit, back to the Fox, Indianapolis, as stage manager and house straight. It marks his fifth season at the latter stand.

### CHORUS AND STRIP

Net Panties, \$1.25. Bras, 75c. Rhinestoned Bra and G-Strings, \$10.00 a set. Eyelashes, \$1.50. Cellophane Hulas with Lais, \$10.00. Other Accessories. C. GUYETTE, 348 W. 45th St., New York City 19, N. Y.

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## "Tattle" Ducat May Protect Stem Legit

(Continued from page 3)

true then it would be understandable that some brokers stuck with pasteboards for one show would try to make up for the loss with larger profits on tickets for other shows. Actually, brokers get their tickets on consignment and can return whatever they want, without any loss, two-and-a-half hours before curtain time. Therefore, it is not the system of brokerage that is at fault, but merely a few racketeers who manage to work on the black market. The new use of better methods for reporting overcharges by means of the forthcoming tickets, could knock the racket out of the business.

Riley said that the evil is started primarily by the fact that there are too many brokerage outlets in the city. Forty-three licenses have been issued, although there are about 75 outlets, since some brokers have many hotel outlets.

The spokesman for the League estimates that 25 per cent of a house holding a hit is sold thru brokers. However, the brokers manage to handle approximately 75 per cent of the orchestra seats.

### Moss Interest Legit

Commissioner Paul Moss told *The Billboard* that "my interest is not alone for the patrons who complain about overcharges or inability to obtain seats, but for the legitimate theater itself. These disappointed patrons who have given up playing may never return, and in turn may influence their friends. There may again be a time when the theaters will have a job finding showgoers. Most other businesses have a list of customers and when business falls off, say at the end of a year or six months, they know how to get back individual customers. But the theater cannot go after specific customers once they are alienated.

"I am afraid," he continued, "that too many persons have been turned to seek other more accessible forms of entertainment."

Warned the commissioner: "My love of the theater is so great that within my power I will continue to attack any situation that will hurt that great institution."

## Slocum, Philly, Bulletin G. M. Same Plus V.-P. for WPEN

PHILADELPHIA, Jan. 6.—Richard W. Slocum, general manager of *The Philadelphia Evening Bulletin*, will serve in the dual capacity of general manager and vice-president of WPEN. The newspaper took over the operation of the station this week.

Arthur Simon, who was general manager of the station when it was owned by Arde Bulova, remains for the time being in an advisory capacity. Henry G. Barringer is coming in as assistant to Slocum, while Dorothy Hassler is leaving her post as publicity and station promotion head.

## John D. Hymes Joins WNEW As an Account Executive

NEW YORK, Jan. 6.—John D. Hymes, associate chief, Domestic Radio Bureau, Office of War Information, has resigned to join the staff of Station WNEW, New York, as an account executive.

Previously, Hymes was with the Columbia Broadcasting System and for nine years chief time buyer at Lord & Thomas.

## Searle Confers in Chi

HOLLYWOOD, Jan. 6. — Don Searle, head of Blue's Western division, trained out for New York for confabs with home office execs. He will also stop over in Chicago for a conference with Blue officials there. He will return here January 21. While he is gone, Frank Samuels, sales manager for the division, will handle the reins.

## Magic

By Bill Sachs

BLACKSTONE is set for Will Rogers Memorial Coliseum, Fort Worth January 12-13. A. Renrick Clark, vice-president of the local IBM ring, is arranging a special shindig for the Blackstone troupe during its engagement there. . . CHAN LOO, Chinese magician, opened with his unit Monday (8) at the Beacon Theater, Vancouver, B. C. . . RAY AMY, until recently with Howard's Traveling Museum, has signed with Dee Aldrich's *Look At Paris* unit. . . BRUCE COLE, comedy magician, is in his second week at the Silver Rail, Utica N. Y. . . LARRY HESS is at the Colonial Theater in the same city. . . TEX HOBGOOD is fooling 'em with milk and silks in his fourth week at the Esquire Club, Norfolk. . . BERT EASLEY opened in Chicago Monday (8) for two weeks of banquet dates, to be followed with a fortnight's stand at the Chase Hotel, St. Louis, beginning January 19. . . RAJAY RABOID shoots a clipping of an ad on Phil Foxwell's appearance before the Miami Gospel Tabernacle, in which Foxwell bills himself as the "converted magician." Raboid asks: "Whatinell is a converted magician? Perhaps I should ask, What is a magician?" . . . AL SHARPE V-mails that he is ill in a Paris hospital. . . LLOYD PRIDDY, pro magus and magic merchant, has opened Lloyd's Times Square Magic Shop in New York. Personnel also includes Peggy Delmar, Lawrence Wickey, Claire Priddy and Ben Bernard. . . FABIAN postals from France: "Still doing shows and keeping busy over here. Met Milbourne Christopher on the street in Belgium recently but didn't have the opportunity to catch his show." . . EDDIE AND LUCILLE BURNETT are with a USO unit in England. . . MAC DONALD BIRCH and Mabel Sperry have resumed their college and high school trek after spending the holiday seasons in Phoenix, Ariz "figuring up the 1944 income tax," writes Mack, "we find that we grossed about 33 1/3 per cent more than last year."

## Philly Press Masonic Club Opens Doors to Radio, Ad

PHILADELPHIA, Jan. 6.—Social ties linking newspapers and radio stations have been knitted even closer together with the Fourth Estate Square Club of Philadelphia widening its membership to bring in radio, television and advertising agency fields. Fourth Estaters, only Masonic club in the country embracing the newspaper field, was revived last year after several years of inactivity as result of pen and pencil guys going off to the wars.

Meeting quarters for club have been taken at Benjamin Franklin Hotel. New officers elected for 1945 include: president, Maurio H. Orodener, *The Billboard*; vice-president, Otto C. Prinz, *The Philadelphia Inquirer*; secretary, Ralph W. Temple, publicity director of the Benjamin Franklin Hotel; treasurer, Louis Lipman, of the one-time *Philadelphia Press*.

## PASTOR FIRST TO DUCK

(Continued from page 15)

he won't let Sherwood take any date in which he's to lose dough. At Dalley's he'll break even by virtue of an added Coca-Cola show.

Union some time ago came forth with an edict in which an agency could not count as a week's offer, in its 20 out of 26 weeks work, any job that didn't meet average of the band's earnings during the previous six months. That union ruling is now becoming more important in light of other situations. Bands can turn down offers from agencies at spots where they would lose dough, and the agencies could count it as a week's offer, if it ever came to a showdown wherein the band wanted to break its contract with the agency.

Pastor situation at the Roosevelt, which is understood to be definite as *The Billboard* goes to press, is the spark. It's now anybody's guess as to what the next move will be, but it's certainly one that's thrown right in the hotel owner's lap. In this case it's Maria Kramer. It's known that there's been hush-hush talk of the New York Hotel Association getting together on the matter and his action against one of the Kramer hotels, even tho it's in Washington, may precipitate a general hotel meeting and official action.

## Chi RWG Gets Its Own Office

CHICAGO, Jan. 6.—A planned membership drive and an intensified campaign to get the wage scales of its members raised is in the offing for the regional organization of the Radio Writers' Guild. Next week, to help facilitate these drives, the local RWG is opening Chi offices for the first time. New RWG headquarters will be at 203 North Wabash.

With money loaned from the Authors' League of America, parent org of the national RWG, the Chi regional group will also have its first full-time secretary, Jean Pettus, who used to be secretary of the local AFRA.

Purpose of the membership drive is to get local support for the negotiations which are now going on in New York to have the national staff and free-lance radio writers' scales increased. As one membership drive gimmick, the regional RWG will eliminate until February 1, the requirements calling for payment of a \$10 initiation fee.

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JANUARY 14-31

### BACK IN ACTION

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## Milw. Mayor Vetoes 2 A.M. Residential Juke Box Curfew

MILWAUKEE, Jan. 6.—Before 1944 came to an end Milwaukee finally decided not to extend the hours for juke box music in locations in the residential districts. The council previously passed an ordinance which would permit the juke boxes in the residential areas to play until 2 a.m., which is the same as the time limit given to juke boxes in the business sections.

Great agitation arose over the subject and the mayor vetoed the ordinance which had been passed by a good majority by the council. Newspapers began to talk-up the subject and several civic organizations entered the hot contest. The mayor's veto was upheld when the council voted 14 to 13 to repeal the ordinance only recently passed. Seven of the members of the council changed their vote in order to sustain the veto. The present city regulations now stand that music may be played in taverns until 12:30 a.m. during weekday evenings. The curfew is 2:30 a.m. for taverns in the business districts of the city.

## London Music Mch. Ops Hit by Parts And Help Shortage

LONDON, Jan. 6.—Distributors here have informed operators of juke boxes that it requires much more time to overhaul and repair music machines than it does to put amusement games in good shape. This is due to the limits on supplies and help because of war conditions. Recently one firm here, the Scott Supply Company, announced that it could take a limited number of juke boxes for overhauling from time to time. The firm informed operators that they should keep in mind the restrictions and limitations on repair services and avail themselves of the opportunity when the firm can take in extra machines.

### Music Ops Interested

Music operators here also took considerable interest in the decision of the Supreme Court of Canada late last year which restrained a juke box operating firm in Ontario from infringing on a copyright of the Canadian Performing Rights Society. The Canadian juke box firm was brought into court for playing a recorded version of the song *Stardust*. The Canadian Performing Rights Society owns the copyrights on the most popular music similarly to ASCAP and BMI in the United States. An appeal against the ruling of the Canadian high court was taken to the Privy Council here in London.

## Conn, Ltd., To Handle Wire Recorder Sales

ELKHART, Ind., Jan. 6.—The Armour magnetic wire recorder which attracted much attention in recent months due to a new method of composition of disk records will be made here by the C. G. Conn, Ltd., firm. The Armour research organization in Chicago, which developed the wire recording device, says that its principal sales will be to educational institutions after the war.

The Conn firm here has established a new sales division to distribute the new device thru exclusive dealer franchises. According to the firm, the machine can be operated by any layman. It has high fidelity reproduction and the company claims that one recording may be played as many as 100,000 times without showing signs of wear. The firm does not say just how soon it expects to get into production on the new device.

## G.I.'s Mother Gives Album and Phono To Air Field Hosp.

FORT WORTH, Jan. 6.—A phonograph and a large album of records has been presented the Fort Worth Army Air Field Hospital by Mrs. John O. Bishop of this city in the name of her son, Aviation Cadet Bryan Oliver Bishop, who is stationed at Minter Field, Calif.

## Honolulu Has Its Troubles, Too—1st Teen Club Formed

HONOLULU, Jan. 6.—One of Honolulu's major wartime problems is that of juvenile delinquency. In order to give the teen-agers something to do besides hanging around the street corners and getting into mischief, the first teen-age club to be organized here will have its gala opening January 1 at the boys' division of the Nuuanu YMCA.

Applications will be sent to every school here to be filled out by students between the ages of 16 and 19. A fee of \$1 per year will be charged each member.

Cold drinks, an icebox, a public-address system and a snack bar have been obtained thru a local cola company. Thru other sources a juke box, an amplifier and also a table phonograph will be available for music. The lobby, clubrooms and the auditorium will be used for nightly jam sessions on special occasions.

# Ops See Cocktail Lounges As Top P.-W. Locations for Juke Boxes and Photomatics

## Streamlined Models Will Be Needed

DETROIT, Jan. 6.—Possibilities of the fast-spreading cocktail lounge as a profitable new type of location for a streamlined post-war model of the automatic photograph have been quietly canvassed by a few operators here with their eyes on the future. No actual plans are ready for disclosure at this time.

Situation arises from the rapid growth of a new type of high-class tavern in most cities, perhaps most prevalent in larger towns, with a reported 168 here now employing cocktail combos, or groups of musicians ranging from high-priced solo pianists to a trio or quartet, sometimes on shifts. These spots are

drawing excellent crowds, typically, in the war-crowded Detroit area, and indicate a probable stable post-war trade as well. Right now they would be excellent locations for almost any type of machine.

### Photomatic Outlets, Too

Some of the lounge owners have examined the operating policies of the bigger night clubs, and have closely followed them on a smaller scale. Among these is the widespread craze of patrons to have pictures taken in the spot. The night clubs have girls going around to take pictures—one big local spot has three girls constantly busy, each with her own jealously guarded territory in the club.

In the cocktail lounges, however, a suitable type of automatic picture booth is looked upon with favor by the few far-sighted operators who have discussed this situation. They do not feel that the smaller spots would justify the employment of a girl permanently, even on a concession basis, but consider the extra service of a picture, as a suitable souvenir, would be very worth while.

Dressing up the typical four-for-a-quarter or similar photo is called for, too, with group photos considered desirable by some. A stock background (See *Cocktail Lounges* on page 70)

## AMERICAN FOLK TUNES

Cowboy and Hillbilly Tunes and Tunesters

By Nat Green

All Communications to 155 N. Clark St., Chicago 1, Ill.

### S. F. Area Likes Folk Tunes

No longer than six or seven years ago 'hillie and 'buster programs were a real scarcity on San Francisco Bay area stations. It's a different story now! A turn of the dial, just about any hour, brings forth some good folk tune program. Popular with rural folk up the Redwood Highway is Santa Rosa's *RFD Number 13* program, KSRO, emceed by Josephus. KLS, Warner Bros. Oakland station, airs programs by Eddie, the Hired Hand, Ray Wade and others. KYA, San Francisco, features Dude Martin shows from one to several times daily, while the Blue Network carries his big weekly KGO Western Hit Parade. Longhorn Joe's all-request program pulls so much mail on KROW, Oakland, he often has to ask for a two or three weeks' recess to catch up on requests. Roy Rogers, hyped two oldies recently, backed by the Sons of the Pioneers, *Love Song of the Waterfall* and *That Pioneer Mother of Mine*. Coast-to-Coast programs, recordings and transcriptions bring to the Pacific area topnotch programs of such artists as Shady Valley Folks, Elton Britt, Bill Boyd, Jim Boyd, many of the WSM Opry gang, Pappy Cheshire, Curt Massey, Bill Case and the Melody Boys, J. C. Case and scores of others.

Favorites of Southern California 'hillie fans for many years, Ezra's Beverly Hillbillies continue to broadcast twice daily from KMTR, Hollywood.

### Rhythm Riders Going Strong

The bobby-sox trade turns affection to 'billie-'buster music when Ray Wade and His Rhythm Riders play dances in the San Francisco Bay area. Wade reports La Casa Del Rio Publications' Western boogie ditty, *Come and Get It Boogie*, one of the tunes most frequently requested by young fans. The Rhythm Riders' latest Peerless release is *Little Arkansas Sweetheart*, off to an exceptionally good start with frequent plugs on leading West Coast recorded Western programs. Wade and the boys appear daily in their own program on KLS, Oakland.

### Tunester Tattle

Here are some newsy notes from Songwriter Lou Wayne:

Lonnie Glosson says hello from Renfro Valley, Ky.

Roy West, with the Range Riders on WGAR, Cleveland, says the gang has been doing a lot of Bond shows with such guest artists as Gene Autry and Bob Hope.

Dean McKinney, of the McKinney Sisters (Dean and Evelyn), writes that they have recently placed two tunes with Cross Music Company titled *Dusty Plains* and *Did You Whisper My Name?*

From Shreveport, La., Bob Shelton pens that everything is jake in his section and that *Careless Darlin'*, written (See *American Folk Tunes* on page 70)

## Juke and Radio Station Team To Give Detroit Teen Club Music

DETROIT, Jan. 6.—Detroit youth is being entertained alternately by a juke box and a direct radio station wire at an unusual community youth center in the north end of Royal Oak, Mich. This town, with a population of 25,000, is largely a middle-class residential community, with its own very distinct identity, apart from that of the metropolitan Detroit area.

The juvenile delinquency problem in Royal Oak was about the same as it is in most comparable communities—but the town decided to do something about it before it got too bad. Result was the establishment of a center, occupying space about 60 by 120 feet near the heart of the town, in a store building.

The first floor houses a soda bar and large dance floor, while in the basement, recreation equipment has been provided, including ping-pong, billiards and other games. Provision is being made to add basketball to available games.

Music for entertainment and dancing was furnished from the start by a juke box, and there has been just the right amount of adult leadership to keep the project on the right road.

Sometimes, however, the youngsters

would run out of nickels for the juke—and the sponsors of the project wanted to keep them coming during the hours it was open, whether they had another nickel for a tune or not.

The alternative was supplied thru the public-spirited enterprise of Station WEXL, a 250-watt in Royal Oak, which installed a special amplifier and ran a direct wire into the youth center. Now the youngsters can have the radio programs of the station, which are strong on dance music, any time they want, by just turning on the amplifier. On the other hand, they can have particular records they want by playing the juke, and the two supplement each other very nicely.

On Friday nights, the station broadcasts a special three-hour program dedicated directly to the youth center, with dance music. Similar special programs are occasionally scheduled.

The idea has become so popular with the youngsters of the community, and with the adults interested in their welfare, that plans are now being made to make a similar installation in a near-by suburb.

## Jukes Play Heavy Role in Teen Age Clubs Thru Canada

ST. JOHN, N. B., Jan. 6.—Unable to induce older folks, including provincial, dominion and municipal governments, churches, organizations, etc., to establish clubs for young people, the boys and girls in the Eastern provinces are organizing their own. Three of these have recently formed by the youngsters in Halifax, N. S., one of the busiest and congested centers in Canada since the start of the war. Juke boxes are supplying music for dancing and entertainment. Pinball and shooting games are also under consideration, and with competition in both arranged to stimulate interest among the members.

The aim is to provide diversion under sound moral conditions. Parents of the youngsters take turns in acting as chaperones. Juke boxes have also been installed in clubs organized by and for employees of war plants to provide for dancing and entertainment. The juke boxes furnish an incentive for group singing in the clubs. The members learn the latest and the old numbers from the juke boxes and then gather around the machines and vocalize to the juke box accompaniment.

## J. F. Bard Record Co. Opens Spot in L. A.

LOS ANGELES, Jan. 6.—J. F. Bard, Chicago record firm owner, has opened a local branch to give "two-way service in two cities." Firm opened here Tuesday, having recently leased 4,000 square feet of space in the downtown section. Franz Green, formerly of the Chicago office, will manage.

"Our company is giving two-way service and now in two key cities," J. F. Bard told *The Billboard*. "One service is to supply operators with as many new records as possible and the other to afford an outlet for their used records." Bard left this week-end for Chicago. He plans to devote half of his time to the Chicago office and the remainder to the local branch.

Green is thoroly familiar with the record business, having been associated with the Chicago office for a number of years. He plans to make his home here, however.

## FOLK RECORD REVIEWS

(Continued from page 21)

## MONTANA SLIM (Bluebird)

*Just One More Ride*—FT; V.  
*It Makes No Difference*—FT; V.

With plenty of lyrical appeal in his pipes, plus yodeling attributes, Montana Slim scores solidly with *Just One More Ride*. It's the salty story of the cowboy sowing his wild oats, peppered with his meeting with a roaming cowgirl who was married for 10 years and has 11 kids. Goes teary in his singing for the torchy *It Makes No Difference*, telling how he has recovered from a busted romance. Heavy on the cowboy flavoring in his singing, Montana Slim heightens the impression with the guitar accompaniment. *Just One More Ride*, in particular, should keep the coins stacked up high in the music boxes.

## POP RECORD REVIEWS

(Continued from page 21)

## THE SEPIA TONES (Juke Box)

*Boogie No. 1*—FT.  
*Sophisticated Blues*—FT.

Still another new record label coming from Hollywood quarters, this marker is made expressly for the juke boxes. However, this first issue holds little promise for the phono ops as a waxwork dedicated to their specialized needs. Apart from the title to identify the label, there's little in either side to characterize the music as effective for the music boxes. The Sepia Tones, a West Coast combo, is a small unit comprising piano, organ, sax and drums, with the tenor man doubling on clarinet. For both the traffic-stopping *Boogie No. 1* and what is subtly titled as *Sophisticated Blues*, it's mill-run music and music making, with every man taking a chorus but none creating enough interest to arrest attention.

Save where the Sepia Tones may manifest some sort of a personal following, there is little in this first release of the Juke Box label to excite the juke box fans.

## HAL MCINTYRE (Bluebird)

*Don't Fence Me In*—FT; VC.  
*Peter, Peter, Pumpkin Eater*—FT.

Don't mistake Hal McIntyre's original, *Peter, Peter, Pumpkin Eater*, as a nursery jingle. The band, solid and smooth, and paced by the maestro's alto saxing, gives out with a most delightful riff opus designed for the tempo de jump. The popular *Don't Fence Me In*, with Ruth Taylor and Al Nobel sharing the lyrics for verse and chorus, doesn't ring as true. Instead of applying a free and easy rhythm to the outdoor classic, McIntyre fashions it as a love ballad. Gives it lush instead of lilt, with the result that the listening appeal is negated.

In spite of the unattractive title, there's plenty in the spinning to bring on the jump music fans for "Peter, Peter, Pumpkin Eater."

## THE PHIL MOORE FOUR (Victor)

*I'm Gonna See My Baby*—FT; VC.  
*Together*—FT; VC.

As a sequel to his *Shoo, Shoo Baby* smash, Phil Moore has a follow on what the boys will riff out on Victory Day

in *I'm Gonna See My Baby*. Making his wax bow with a little combo, surrounding his own pianology with two guitars, bass and drums, it's the intimacy created in the singing rather than in the playing that sells this cocktail combo, current at Cafe Society Downtown in New York. Moore, with the Phil Moore Four singing along with him, provide plenty of rhythmic punch and appeal for the tune. *Together* offers the Irving Berlin classic in a riff setting with Billy Daniels leading with the lyrics and the Phil Moore Four for the rhythmic riff harmonies.

"I'm Gonna See My Baby" stacks up on the strong side in popular appeal, and interest in such tune treatment extends well beyond the race locations.

## PERRY COMO (Victor)

*I Dream of You*—FT; V.  
*I'm Confessin'*—FT; V.

The romantic pleasantries in song voiced by Perry Como click handsomely for the ballad *I Dream of You*. In slow tempo, with full liberty to allow for fuller and free expression, Como dreams the ditty in song, with attractive musical accompaniment provided by the studio orchestra. For *I'm Confessin'*, the evergreen in bloom again, Como keeps strict to the tempo line at a moderately slow pace. However, he never brings out the inherent lilting qualities of the song, dragging out the delivery as a romantic ballad without any rhythmic appeal in his pipes.

The phono fans will gish all over the machines for Perry Como's "I Dream of You" side.

## GUY LOMBARDO (Decca)

*Always*—W; VC.  
*The Trolley Song*—FT; VC.

In the field of sweet rhythms, Guy Lombardo is without peer. It's a smoothie in the waltz tempo, with Stuart Foster's lyrical sooth-saying for Irving Berlin's *Always*. Tempo is stepped up for lively dance steppings to the tune of *The Trolley Song*, with the Lombardo Trio and Stuart Foster adding the song's lyrical appeal.

Where the sweet music gets the nod from the phono fans, both of these sides stack up strong.

## ARMEN CAMP (Joe Davis)

*Let's Be Honest With Each Other*—FT; V.  
*Never Be Cruel To the One You Love*—W; V.

To introduce this new singer to the disks, Joe Davis introduces a new record label carrying his own name. Armen Camp, with plenty of lyrical appeal in his soft baritone, was a familiar vocal figure with the bands around Philadelphia and was recently released from the coast guard. For his disk debut, Davis has endowed the singer with a fetching musical accompaniment created by a large band directed by arranger-conductor Archie Bleyer. Unfortunately, Camp is not as fortunate in song selection. Called upon to introduce two Joe Davis originals, singer fares best with the sentimental *Let's Be Honest With Each Other*, with the muted strings and harp helping out loads in coloring the chant. *Never Be Cruel To the One*

*You Love* is a sentimental waltz of a vintage that is heavily dated both in words and music.

Phono appeal of these sides limited to the appeal of the songs, with "Let's Be Honest With Each Other" holding the most promise.

## SHEP FIELDS (Bluebird)

*Sweet Dreams, Sweetheart*—FT; VC.  
*Twilight Time*—FT.

The brass-less music of Shep Fields strikes out well for these two ballads. With the reed choir of saxes, clarinet and flute providing the musical body, with contrast in the solo passages of harp, piano and guitar, it's delightful dance music turned in for the twinkling *Twilight Time*, a tuneful ballad with a catching rambling melody. For the mated side, the band music is flavored with the full-voiced singing of Meredith Blake for *Sweet Dreams, Sweetheart*, an attractive goodnight song from the *Hollywood Canteen* movie. Gal displays fine sense of lyrical projection, with good voice for added measure.

Phono fans may show some real inclination for the movie ballad, "Sweet Dreams, Sweetheart," in the Shep Fields' fashion with Meredith Blake's attractive lyrical expressions.

## KID ORY (Crescent)

*South*—FT. Creole Song—FT; VC.  
*Blues for Jimmy*—FT. Get Out of Here—FT.

It's the old-time ragtime jazz of the New Orleans school in this music of Kid Ory's Creole Jazz Band introducing this new record label from Hollywood. Kid Ory, whose Dixieland-styled trombone slides are legend with the hot jazz fans, is in fine force for these four sides. With the rhythm section kicking out a good beat, it's the breakaway stomp music for the jam-busting to *South* and *Get Out of Here*. Boys blow the blues expertly for *Blues for Jimmy*, while Kid Ory gives out with the French-Cajun singing for the Dixielandish *Creole Song*. For the four sides, the old-time Dixie jazz lives all over again. With the combo carrying Mutt Carey's trumpet and Omer Simeon's clarinet, sides loom big for the hot jazz cult.

Phono appeal of these sides are limited, being designed for the avid hot jazz diskophiles.

## DUKE ELLINGTON (Victor)

*Don't You Know I Care?*—FT; VC.  
*I'm Beginning To See the Light*—FT; VC.

Duke Ellington dips into the commercial category for these two originals. Mack David's lyrics for the Duke's *Don't You Know I Care?* provides Al Hibbler with an attractive blues ballad. However, the band balance for the background is none too helpful to the singer, with the side salvaged by Johnny Hodges alto sax blues blowing to polish off the side. More effective is the Ellington music for *I'm Beginning To See the Light*, an easy-to-take jump tune with Joya Sherrill adding rhythmic appeal to her singing of the song story.

Al Hibbler's popularity will carry the "Don't You Know I Care?" side at the race locations, while wider appeal may attend the jump music of "I'm Beginning To See the Light."

## BENNY GOODMAN (Columbia)

*Fiesta In Blue*—FT.  
*I Can't Give You Anything But Love*—FT.

Made long before the Petrillo ban was imposed, the label releases for the first time Benny Goodman's interpretation of his own *Fiesta In Blue*, which Count Basie originally brought to the records on an Okeh label. It's a slow blues without much melodic appeal, but it does serve to show off Cootie Williams's growl trumpeting. As a trumpet concerto for Cootie, side is bound to hold much appeal. Plattermate is Goodman and his Sextet, this unit including Georgie Auld on tenor sax, Harry James on trumpet, and the late Charlie Christians on guitar. The fact that Goodman features *I Can't Give You Anything But Love* in Billy Rose's *Seven Lively Arts* undoubtedly inspired this late issue of what is a lemon. In spite of the obvious proficiency of the star instrumentalists, it's the kind of playing, including Goodman's own clarinet wheezes, that everyone concerned would like to forget about. Duller moments from such musical mighties can hardly be imagined.

There is little in either of these sides to excite the phono fans.

## THE FOUR CLEFS (Bluebird)

*Love Has Come My Way*—FT; VC.  
*You Should Be Satisfied*—FT; VC.

Comprising piano, string bass, guitar and drums, these Four Clefs pound out an orthodox brand of music that carries not a single design of distinction. Nor does William Chapman's singing of his own songs rise above the unit's mill-run level. It's matter-of-factly playing that doesn't reach beyond the efforts of the pick-up combos at the cocktaileries. *Love Has Come My Way* is a rhythm

ballad while *You Should Be Satisfied* is a sentimental piece for which the organ replaces piano in the set-up. Nothing in the songs or their playing that arrests any degree of attention.

Nothing here for the music ops, save for those servicing the race locations where the Four Clefs may manifest some degree of following.

## Popular Album Reviews

## "BLOOMER GIRL" (Decca)

One of the most ambitious of the musical stage albums to issue forth from the Decca waxworks is contained in this portfolio of platters. It's the music from Harold Arlen and E. Y. Harburg's tuneful score for *Bloomer Girl*, a major hit of the current season. But instead of singling out those selections with commercial candor, the album runs thru the entire musical score, taking in all eight double-faced 10-inch sides. Save for those who have witnessed the stage spectacle and would cherish such an everlasting token, it's really milking the score for such spinning expanse. Particularly where the voices are weak sisters to the lyrical content of the tunes. As a result, this album overwhelms only because of the number of sides it contains. However, the appeal is hardly as universal as Decca's *Oklahoma* package of a year ago. Celeste Holm, who was featured in the *Oklahoma* album, leads the way for *Bloomer Girl*. Making a romantic duo with David Brooks, she offers up *Evelina* and *Right As the Rain*, while the score's outstanding selection, *The Eagle and Me*, is the most attractive in the set as sung by Dooley Wilson. Joan McCracken, also remembered out of *Oklahoma*, gives the set its lightest moments in her comely singing for *T'Morra T'Morra*. Richard Huey's show-stopping swing spiritual, *I Got a Song*, is carried for two sides. It's a double side by the chorus and again by Miss Holm for the pastoral and plaintive *Sunday In Cicero Falls*. Miss Holm, joined by the Girl Chorus, is also heard for *It Was Good Enough for Grandma* and *The Raunchy Young Man With the Whiskers*, and is joined by Brooks for the reprise side winding up the set, Miss McCracken gets a second side to couple *Never Was Born with Man for Sale*. The other principals in the original cast highlight the remaining sides in *When the Boys Come Home*, *Welcome Hinges*, *The Farmer's Daughter* and a medley of (See Pop. Album Reviews on page 68)

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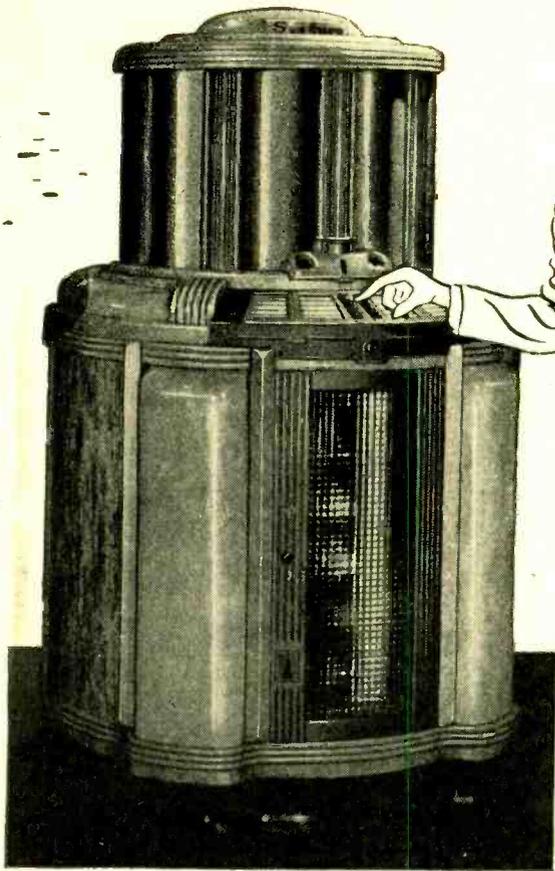
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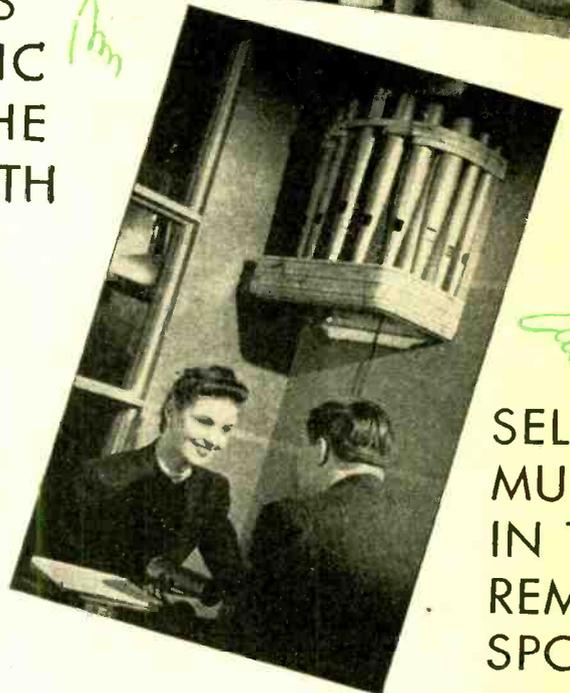
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