

The **Billboard**

JANUARY 27, 1945

25 Cents

THE WORLD'S FOREMOST AMUSEMENT WEEKLY

MUSIC

JOCKEYS' FIRST PLATTER TAB

TELEVISION

Opera May Still Find Mass Audience Thru Air Pix

MUSIC

Remotes---Do They Mean Everything or Nothing?

NIGHT CLUBS-VAUDE



COUNT BASIE

Jumpin' at one . . . and all around the showbiz clock
(See page 4)

MORE PLAYING WEEKS POST-WMC

**ARE
YOU READY
FOR
TELEVISION?**



The time is near for advertisers to revise their concepts of mass selling... to become familiar with new measurements of production and consumption.

For full-scale Television is near—a medium of unparalleled mass impact, certain to create profound changes in our national life. The combined effectiveness of sight plus sound is generally estimated as ten times greater than sound alone. Consider the potentialities of such a selling force—projecting new thoughts, new ideas, new products, into millions of homes simultaneously... molding men's minds and stirring

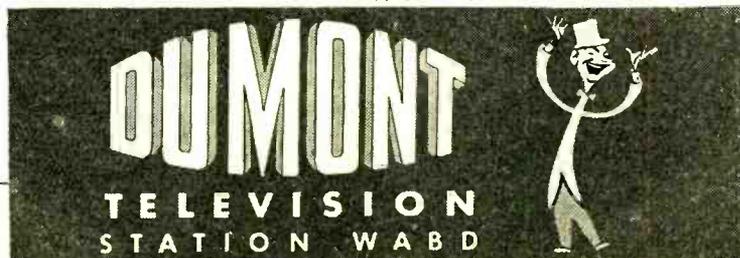
their hearts in a matter of moments!

Don't sell Television short! Nine Television Stations are on the air today. More than eighty applications to construct stations have been filed with the Federal Communications Commission. Scores of advertisers and advertising agencies—for more than a year—have been developing commercial techniques by producing experimental Television programs at DuMont's WABD, New York. Better look into Television now before its inevitably swift postwar expansion moves into high gear. Get in touch with DuMont today.

DuMONT TELEVISION IS READY... ARE YOU?

ALLEN B. DuMONT LABORATORIES, INC., GENERAL OFFICES AND PLANT,
2 MAIN AVENUE, PASSAIC, NEW JERSEY. TELEVISION STUDIOS AND
STATION WABD, 515 MADISON AVENUE, NEW YORK 22, NEW YORK

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More Playing Weeks Post-WMC

WPB Building Ban Has Only 2 Loopholes

3-6 Month Freeze Seen

WASHINGTON, Jan. 20.—War Production Board's "freeze" of the radio industry will mean virtually no construction for a three to six-month period insiders, familiar with thinking back of new order, say. Should V-E Day come sooner than expected—and some here are putting chips on the Soviet drive to deliver the killer blow—the situation will change overnight. Freeze reflects administration "get tough" policy and determination to drive needed workers into war production.

WPB's edict, "It is not felt . . . broadcasting is in the war interest," came as a shock to many in the industry here and elsewhere. Heretofore, broadcasting's "war interest" has been assumed.

Still Two Outs

Despite gloom tossed over industry by WPB crackdown, industry still has two "outs" as far as new radio construction is concerned. New operators will be given opportunity by FCC to prove operation is in interest of war effort. New operators will also be given chance to show that proposed service covers "primary area" without facilities.

As a result of WPB edict, FCC is expected to adopt much tougher policy regarding new applications. All applications, except those involving primary areas, will (See WPB Building Ban on page 30)

Det. Censorship Up Last Year Because Squad Was Larger

DETROIT, Jan. 20.—Total activities of the censorship squad of the Detroit Police Department under Lieut. Charles W. Snyder showed a marked pick-up during 1944 compared with 1943. Altho the total number of cuts enforced against live entertainment increased, the boost was due chiefly to the increase in the number of men on the squad from two to six, rather than to any lowering of standards by performers or producers, Snyder told *The Billboard*.

Following are the number of cuts enforced in each class of entertainment:

	1944	1943
Legit	8	3
Burlesque	96	46
Theater fronts changed (Mostly motion picture houses)	13	6
Vaude	7	8
Total, all theaters	124	63
Night Club Acts	124	108

More Than 5,000 Checks

Summary of the censor's activities for the year showed that well over 5,000 inspections of amusement activities were made, apart from motion pictures. A total of 2,420 inspections of theaters having stageshows and cabarets was made; also 3,328 visits of inspection to arcades, carnivals, circuses and amusement parks.

The great number of inspections in the outdoor class were caused by visits every second day to carnivals operating in the city. Snyder said, however, that the top managements of all carnivals playing the city—of which there were as many as 16 at one time—were entirely co-operative in trying to keep standards of operation within the limits of the rigid city ordinance.

802 Fires Hymie Leventhal As Election Clouds Billow

NEW YORK, Jan. 20.—Smoke from the recent election at Local 802, AFM, still hangs heavily around the org's headquarters. Last week Hymie Leventhal, a member of the local who has been employed in the 802 office for the last six years, was given two weeks' severance pay in lieu of notice and fired.

Leventhal is circulating a petition for members' signatures asking that he be reinstated to his clerical position at once and if that is not forthcoming, that a special membership meeting be called for the purpose of hearing his demands for reinstatement. In the paper he bases his claim to his job on the fact that he was fired because of political activity in the heated campaign that preceded the balloting of December 7. Leventhal was aligned with the Square Deal Ticket and was an active lieutenant of Max Arons, defeated candidate for prexy.

Arons' Statement

Arons made the following statement on the matter:

"The action in firing Leventhal is disgraceful and petty, especially when it

B. O. in France

WITH THE U. S. ARMY FORCES IN FRANCE, Jan. 20.—Edith Piaf and Yves Montand, leading French theatrical stars, recently postponed a Paris engagement to entertain American and French troops in a coastal city of Southern France for three nights. Piaf and Montand, the Ethel Waters and Danny Kaye of France, appeared on a program with two American G.I. bands and a dozen soldier acts. They donated their services and packed the theater for each performance despite the fact that they appeared in a city which offers a huge variety of entertainment for the boys.

Hubbell Tells of the Large Number of USO Acts Overseas

NEW YORK, Jan. 20.—Despite rumors from France and Italy of a dearth of USO entertainment at the fighting fronts, Maj. John Hubbell, who has just returned from a seven-week tour of the Mediterranean and European theaters, reported that he was actually surprised by the large number of units he met in Italy. Major Hubbell's mission

comes from officials of a liberal organization. It is a flagrant violation of the rights of members which are guaranteed by the local's by-laws, specifically that section guaranteeing every cardholder the right to his own political beliefs.

In the six years that Hymie Leventhal has worked for 802, no complaint has ever been lodged against his work. His firing is a revengeful, spiteful action against a member of over 30 years standing. The officials who threw him out are fully aware of the permanent injury which prevents him from following his musical profession—they know well that said injury was sustained by Leventhal while fulfilling duties that furthered the interest of the organization; that he was severely injured on the picket line. I am going to use every available means to help rectify this rank injustice."

Jack Rosenberg, 802 prexy, when queried on the Leventhal firing, would make no comment.

FMBI Prepares To Fight FCC Band Allocation

WASHINGTON, Jan. 20.—FM Broadcasters, Inc., were today preparing to oppose higher spectrum FM allocation at FCC February 14. In oral arguments at meeting here Friday (19), FMBI board of directors unanimously opposed FCC-proposed FM allocation. Where the board expressed its unanimous approval of that part of the report allocating additional frequencies for FM and the maintenance of high-fidelity standards, it expressed concern over changing from a band where FM has been operating satisfactorily for more than five years to one which has been unexplored for this type of service and for which receiving sets and transmitters have to date not been contemplated or designed.

Big Biggies Aid Smallies

'Work or fight' plus dough demands, plus sagging b. o., spell small act bookings

NEW YORK, Jan. 20.—If performers are rubbing their mitts in the hope that the "work or fight" threat by the War Man-Power Commission will mean more dough for those who continue in show-biz, they have another think coming, according to talent agencies and bookers. It is possible, say trade sources, the undrafted acts will be able to cash in, if and when the talent shortage becomes more acute. But while the trade admits this possibility, it

poohs the probability.

The only performers who are in great demand and probably will continue to be for some time are the name attractions. But even there, trade circles say many have seen their price peaks.

Big Stories

Occasionally, some marquee name or other makes a deal for a widely reported figure and the stories of bigger and better salaries start going the rounds. Usually the rumors have little basis in fact, but they set a precedent which bookers have a tough time bucking. A few weeks ago a name comic was set for a de luxe Stem house for what daily papers and gossip columns said was \$12,500 plus a 50 per cent deal. Fact is the guy is going in for a lot less and the percentage deal calls for the house to do the kind of business only unusual conditions bring in. Yet this widely ru-

(See More Playing Weeks on page 23)

Chi Blue Plans Soapers Despite Official Nixing

CHICAGO, Jan. 20.—The possibility that the Blue Network would soon be changing its present policy nixing the airing of daytime soap operas was seen here this week when Gene Rouse, program chief of the net's Central Division, said he was looking around for some five-a-week, 15-minute dramatic shows.

Up to now, the Blue bigwigs have turned thumbs down on the daytime serial and have said they considered them very poor radio programming. With this move by Rouse, who has received the blessings of his superiors here, even the official word on the move has as yet not come from New York, an indication is seen by the trade that the barriers on tear-jerkers on the whole net will soon be torn down.

The move by Rouse is so new he has not decided when he will air his first serial, or what it will be. Rouse says, however, that he will not be satisfied with the type of tear-jerker now aired by other nets. His, he claims, will have to be of a superior type—in acting, plot, writing and format. The Blue dramas, Rouse says, will be more mature in their approach to dramatic problems. They will be more true to life and will not merely give the fem audience escape from reality with plots that are insipid. Everything that is bad about the present type of soap opera, Blue officials say, will be kept from the shows the net's Central Division presents.

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Legislation Sure, D. C. Execs Feel, As Congress Gets Set To Clean Up "Last Year's Biz"

Porter Is Okayed and Vandenberg Bill Pushed

WASHINGTON, Jan. 22.—Major radio legislation was in offing here today as Congress completed organization and started to get down to brass tacks.

First big developments on radio legislative front were:

Confirmation of Paul A. Porter as FCC chairman.

Assignment of congressmen to Interstate Commerce committees.

Tip-off from offices of both Senator Burton K. Wheeler (D., Mont.) and Rep. Clarence Lea (D., Calif.), chairmen of Senate and House Interstate Commerce committees, respectively, that Federal Communications Act will definitely be amended at current session if chairmen have their way. Both are taking the time mulling over proposed changes, with both giving deep thought to "monopoly" ruling and newspaper ownership.

Rep. Pehr G. Holmes (R., Mass.) beat boys to punch legislatively by getting his old measure (H. R. 3109) back into hopper under new title, H. R. 1109. Holmes quickie was little more than a gesture, however, as legislation will come from Democratic side and will be Democratically sponsored.

Senate Interstate Commerce Committee took legislative jump on House when it pushed thru Porter appointment after "closed" session early last week and tabbed it for confirmation today. Wheeler, who earlier had hinted hearings would be held on nomination, sent Porter's name out without hearings after opposition failed to materialize, and confirmation was but quick.

Wheeler Pushes Vandenberg Bill

Wheeler continued to carry the ball by getting speedy committee approval of Vandenberg Bill (S. 63) barring "interference" with musical broadcasts by "educational," "non-profit" organizations. Measure is aimed at AFM, Vandenberg admitted in introducing it. Similar measure was lost in closing day shuffle of 78th Congress but was speedily reintroduced at current session by Vandenberg (R., Mich.), and will probably be on calendar this week with passage almost certain.

While committees will not be "formally" named for some days yet, make-

up of both Senate and House Interstate Commerce can be forecast on basis of nominations by "committee on committees" of both G. O. P. and Democrats.

Senate Committee

Democrats on Senate committee will be Wheeler, chairman; Edwin C. Johnson, Colorado; Alben W. Barkley, Kentucky; James M. Tunnell, Delaware; Ernest W. McFarland, Arizona—all holdovers, and Clyde Hoey, North Carolina; Olin Johnston, South Carolina; Francis Myers, Pennsylvania, and Brian McMahon, Connecticut, with one place still to be filled.

G. O. P. Senate minority members will again be headed by Wallace H. White, Maine. Others are Warren R. Austin, Vermont; Henrik Shipstead, Minnesota; Charles W. Tobey, New Hampshire; Clyde M. Reed, Kansas; Chan Gurney, South Dakota; Albert W. Hawkes, New Jersey, and E. H. Moore, Oklahoma. Sen. Homer Capehart is sole new Republican member.

House committee, if it ever meets as a "whole," should look like Congress in session, as membership has been upped to 28 and now includes, among others, Vito Marcantonio, ALP, New York.

Democrats returning to committee are Clarence F. Lea, California, chairman; Robert Crosser, Ohio; Alfred L. Bulwinkle, North Carolina; Virgil Chapman, Kentucky; Lyle H. Boren, Oklahoma; Lindley Beckworth, Texas; J. Percy Priest, Tennessee; Oren Harris, Arkansas; George G. Sadowski, Michigan; Richard F. Harless, Arizona. Democratic newcomers will be John W. Murphy, Pennsylvania; Edward A. Kelly, Illinois; Luther Patrick, Alabama; John B. Sullivan, Missouri; Dwight L. Rogers, Florida; Benjamin J. Rabin, New York.

Top members will be Charles A. Wolverton, New Jersey; Pehr G. Holmes, Massachusetts; B. Carroll Reece, Tennessee; Charles A. Halleck, Indiana; Carl Hinshaw, California; Clarence J. Brown, Ohio; Evan Howel, Illinois; Leonard W. Hall, New York; Thomas D. Winter, Kansas; Joseph P. O'Hara, Minnesota. Willson D. Gillette, Pennsylvania, will be sole new G. O. P. member.

5% Entertainment, Luxury Tax Proposed in Mexico

MEXICO CITY Jan. 20.—A bill proposing a 5 per cent tax on entertainment and luxuries to provide a fund for undernourished children has been presented to the Chamber of Deputies. The tax would apply to cabarets, horse racing, bull fights, boxing, wrestling, football, baseball and jal alai, and also would be applied to automobiles, perfumes, liquors, furs, jewels and cigarettes.

Early passage was anticipated, as there are more than 500,000 children in Mexico suffering from malnutrition. Sponsor of the bill is Deputy Carlos A. Madrazo.

4-Week Philly Run Record \$310,000 for "Ice Follies"

PHILADELPHIA, Jan. 20.—Ice Follies of 1945, winding up a four-week run at the Philadelphia Arena tonight, set a new high at the box office in bringing in a grand total of \$310,000, according to Pete Tyrrell, arena manager.

With ducats scaled at \$1.24 to \$3.72, ice show has played to almost capacity for all the evening and Saturday matinee performances at the 6,500-seat arena. Take exceeded the record last year.

Mex Materiel

MEXICO CITY, Jan. 20.—Sale of seat cushions at the bull ring has been suspended "for security reasons." Ban was ordered after three out of five recent bullfights were so bad that they ended in a hall of cushions which are nice and soft to sit on, but not so comfortable when they hit you in the head.

Coll Shows Capital How To Snag Space & Influence People

WASHINGTON, Jan. 20.—Considered the toughest and tightest news town in the nation because of its "world capital" importance, Washington can still be "made" by a live-wire, hustling p. a.

Fred Coll, (Vox Pop, Ellery Queen) showed how the trick is done this week with WNAK's *Midwest Farmer* promotion. As part of "promotion," *Midwest Farmer* was brought here for week of Capital whirling climaxed by attendance at inauguration ceremonies today.

Imported from New York for job, Coll showed the boys a stunt or two. He grabbed double-column picture spreads in local sheets, needled wire associations into plenty of copy, and went on from

there to sell "story" to Fred Othman, U. P. columnist, who banged it from Coast to Coast. Coll also put yarn across with half dozen farm journals and farm string papers (such as Gannett) and nailed plenty of air time in the bargain. By weekend, farmer and his wife were about as well known in town as visiting royalty and Secretary of Agriculture Claude R. Wickard was lending personal car for couple's use.

Carnegie Hall Odor Sprayed on Middle-Brow Music \$\$\$\$\$

NEW YORK, Jan. 20.—Middle-brow money for longhair music has a come-hither smell for W. Colston Leigh, a guy with ideas and a 10-year lease on Carnegie Hall for more than 290 Sunday nights. Leigh sees gold in the hills that formerly catered to a small, select and hyper-critical audience. Super publicity, radio tie-ins and high-pressure ticket-selling along with a showbiz attitude toward concert music are aimed to pull in the crowds that formerly detoured 57th Street.

Broadway has long paved the yellow-brick road for middle-brow music lovers. Stem show-goers have been putting good cash on the line for operettas for years and have built up the kind of trade that can make something like *Rosalinda* or a good revival of *The Merry Widow* turn up long lines at the b. o. The step from operetta to opera was made in one jump with Billy Rose's *Carmen Jones*, which kept Bizet's music almost intact and created thru smart staging and an up-to-the-second libretto a new audience for opera. This season's *Song of Norway* has opened new interest in classic composer, Edward Grieg. Radio has also done a terrific job in breaking down stiff-necked barriers for a mass appeal concert audience.

Tibbett Tees Off

Leigh aims to get booking agents and small-town club date buyers to his Carnegie concerts and to sell them his programs. First venture hits the 2,740-seat hall February 11. Nine artists will appear on the program. Name-draw will be Lawrence Tibbett, who will act as emcee-host. The programs will stress familiar melodies largely culled from operas and operettas. Leigh has already given the concert a "common man" approach plug by stressing that critics will not get a break.

A few days after announcement of the 10-year Carnegie Hall deal, Leigh was on the phone trying to talk Blue into airing the first show. Radio is already being used by Leigh via a Sunday afternoon half-hour plug program on WNEW, local indie.

The real mazuma, Leigh believes, is in the undeveloped hinterlands. Leigh runs a lecture agency that has 30,000 buyers, so if he can get Podunk as interested in music as it is in current events, he hits the jackpot. The attraction offered the musicians lies primarily in the name Carnegie Hall, and the chance for repeated bookings. The longhair mecca usually meant a grand loss to any hopeful putting on a solo. This way Leigh foots the bill, but is dealing his cards for that royal flush he thinks is in the offing.

Chi Radio No Morgue, Say Net Angered Execs

CHICAGO, Jan. 20.—Some of the most important network execs in town, those who have been here for years and have seen the ebbs and flows of the local radio tide, are plenty burned up these days at the talk which has been going around town that actors, announcers and writers have no future in the Windy City. Consensus of the angered big-wigs is that there is no reason why talent should be leaving the city in search of greener pastures in New York and Hollywood. There are plenty of sponsors in search of good talent to put on local and net shows originating here, they say. And, they add, the bank-rollers are willing to pay plenty for the right material.

"Don't Fence Us In"

One exec, an important network program king-pin, just about pounded on his desk as he derided the boys and gals who have been spreading talk around town that Chi is radio's limbo. For one thing, he blamed a few actors, and in no uncertain terms. "Why," he said, "this whole thing can almost be attributed to a few top-notch actors and actresses in town. These are the line readers who get more than \$350-\$400 a week and don't want any competition cutting into their earnings. These people spread the rumors that there is no future for talent here because they want to keep all the gravy and don't want any outside, up and coming talent cutting into their earnings. If some of these people—these high-wage earners, that is—feel that there is a future only in New York and Hollywood, why is it that when, as has happened, a show on which they are appearing moves to New York, they don't go with it? Why? Because they know they got a good thing here."

Save My Dough?

The exec then went on to say that the rumors started by these high-priced actors and actresses traveled in vicious circles. Up and coming talent from smaller cities hear about it and they decide that Chicago is only a stopping point in their journey to Hollywood by way of New York. This results in a dearth of talent and then the potential sponsors who are looking for talent are told they have to rely upon the old (See *Chi Radio No Morgue* on page 30)

COUNT BASIE
 Jumpin' at One . . . and All
 Around the Showbiz Clock

COUNT BASIE is just as much the Count in a jam session for 16,000 Southern heps (10,000 more of the hot audience was outside and couldn't get in) as he is in one of his special de luxe appearances at the longhair Carnegie Mall, New York, where he stood 'em up, too. He also knows how to handle a date like his Apollo Theater (New York) special, where 100 police reserves had to keep the gang in order while he was *One o'Clock Jumping* on the inside.

Chalk up the Lincoln Hotel, Roxy Theater and four pic companies—Columbia, Universal, United Artists and Republic—and the Kate Smith program as a couple of stop-over spots that have found that Basie English means biz at the b. o., whether the b. o. is translated to air audience, screen audience or just plain guys who plank down their dough at actual box offices to hear the Count do something to that keyboard.

Chalk up, also, the three men who pushed along Bill Basie (that's his name) to fame. There was Fats Waller, who taught him; Benny Moten, whose band he took over, and Benny Goodman, who helped to bring him out of Kansas City, Mo., to the big-time.

Basie's booked by the William Morris Office and personally managed by Milt Ebbins. He disks for Columbia, and C. B. on a disk is double okay to thousands of platter players.



SPECIAL PRINTED ROLL or MACHINE 100,000 for \$22.00

TICKETS

RESERVED SEAT — PAD — STRIP
 COUPON BOOKS — RESTAURANT
 CHECKS — SALES BOOKS AND
 ALL ALLIED FORMS

ELLIOTT TICKET CO. (409 LAFAYETTE ST., N. Y. C. 82 W. WASHINGTON ST., Chicago 615 CHESTNUT ST., Phila.)

STOCK ROLL TICKETS
 ONE ROLL \$.54
 TEN ROLLS 3.40
 FIFTY ROLLS 17.00
 ROLLS 2,000 EACH

Double Coupons, Double Price
 No C. O. D. Orders Accepted

STOCK TICKETS

One Roll	\$.75
Five Rolls	3.00
Ten Rolls	5.00
Fifty Rolls	17.00
100 Rolls	30.00

ROLLS 2,000 EACH.
 Double Coupons, Double Prices.
 No C. O. D. Orders.
 Size: Single Tkt., 1x2".

The Cleverest Man: One Who Always Does What He Thinks Is Right.

TICKETS
 of Every Description
 Are Manufactured by
THE TOLEDO TICKET CO.
 Toledo (Ticket City) 2, Ohio

SPECIAL PRINTED Cash With Order. Prices:

2,000	\$4.29
4,000	4.83
6,000	5.87
8,000	6.81
10,000	7.45
30,000	10.45
50,000	13.75
100,000	22.00
500,000	88.00
1,000,000	170.50

Roll or Machine
 Double coupons, Double prices.

Better Press Thru Big Stick?

G. E. Accused Of Planning New Cartels

Justice Dept. Sues

NEW YORK, Jan. 20. — Government clamps were hooked onto the General Electric Company, Thursday (18), when the Justice Department revealed charges that GE and its subsidiary, International General Electric, were conspiring to form new cartel agreements with foreign corporations to maintain prices and suppress competition in the electrical products markets. GE manufactures electrical, electronic, radio, and FM equipment and also operates WGY, Schenectady; tele Station WRGD; FM Station WGFm; and a number of short-wave stations. The government's suit covers nearly all GE products, but doesn't include radios.

Wendell Berge, U. S. Assistant Attorney General, said that the fact that British, French, German, Japanese, Belgian and Italian, as well as American, companies are involved, indicates the scope of the alleged conspiracy and the importance of the government's action. Berge warned: "We shall not relax our drive to end this type of illegal activity."

Charles E. Wilson, president of GE, replied to the government charges by stating that an outstanding result of such agreements with foreign companies is that GE has had access in this war to a wealth of scientific and technical information. He said that this information was made freely available to other companies in the United States.

Pie Traynor for KQV's Sports

PITTSBURGH, Jan. 20.—Jimmy Murray, program director of KQV, has signed Pie Traynor as sports director of the station. Traynor, member of the baseball Hall of Fame, former ace third baseman and Pittsburgh Pirates' manager, is understood to have signed a very juicy contract. No figure, however, was announced.

He will begin his air duties about February 15 and will be on nightly at 6:30. Each Saturday he will conduct a baseball school for the district's young ball players.

Deal Began Month Ago

Negotiations to bring Traynor back to Pittsburgh started more than a month ago. It took quite a bit of persuasion on the part of KQV officials to convince the diamond star that radio has a future for him.

The Traynor deal is but one in a series of moves by KQV to put the station in first place in Pittsburgh radio. The outlet was recently purchased by a group of local business men, and Jimmy Murray was brought back from a New York net to be program director. G. S. (Pete) Wasser left his post as general manager of WJAS to run the KQV set-up.

In addition, KQV signed Mrs. Jane Schaughnessy, former radio editor of *The Pittsburgh Sun-Telegraph*. She will have a 1:30 p.m. daily spot featuring a women's participation program. She is dropping the Schaughnessy name and will be known on the air as Jane Gibson.

Phillips Named Radio Head Of Bates Hollywood Office

HOLLYWOOD, Jan. 22.—Paul Phillips has been named radio head of the Ted Bates Agency here by Bates, who was in town for the kick-off of the Judy Canova show.

Phillips will continue as top producer of the Kay Kyser show in addition to supervising other accounts for agency here. Bates left last week for the East, with a stop-over in San Francisco.

E.T.'s Call 'Em

NEW YORK, Jan. 20.—Program planning board of the Frederic W. Ziv Company, producers of *Eyewitness News*, has been studying war dispatches since 1939. It receives dispatches from AP war correspondents at the front and from these eyewitness accounts produces the thrilling *Eyewitness* program now sponsored in 69 markets by local sponsors.

After the invasion of Leyte, Ziv planning board, after careful analysis, decided that MacArthur's next move would be in the Lingayen Gulf. It began collecting all background material for the story and went so far as to draft a sample script, called *Back Door to Manila*, two weeks before MacArthur's actual invasion. Yates McDaniels, AP correspondent with MacArthur, wired his story on the day of the invasion, and the Ziv men were amazed to find how closely it paralleled their advance script. Because of this *Eyewitness* sponsors were able to put on the air a dramatization of the MacArthur invasion two days after it actually occurred.

Kellogg Returns To N. W. Ayer Fold

NEW YORK, Jan. 20.—N. W. Ayer ad agency this week took over new product advertising for the Kellogg Company, returning to the agency an account which it had during the first 15 years of radio. The new product ads, the trade says, will probably use radio extensively along with the other media.

Ayer had the Kellogg account from 1921 until about 1933. At that time, the Kellogg exec set-up changed and the client went to J. Walter Thompson. JWT asked that the dog food end of the biz be handed to another agency so as not to conflict with JWT dog food client. Piece of the biz went to Kenyon & Eckhardt, and most of the account gradually followed it. Kenyon & Eckhardt will continue to handle radio on old products.

Educators' 20 FM Channels Seen As Refuge for Unions And Other Special Pleaders

No Need for That Number for Bona Fide Schools

CHICAGO, Jan. 20.—Prominent radio educators in town and other members of the radio trade have been scratching their heads this week trying to puzzle out why the FCC, in its recent announcement about frequency allocations, gave 20 channels of the FM band to educators. The commercial station execs say that it is too much; that educators will never be able to use all the channels, and, surprisingly enough, many school people are agreeing with them.

The commercial men and the educators see a Negro in the FCC allocation woodpile. Taking Chicago as an example, one educator explained why he thought 20 FM channels were too much for the schools and then advanced a theory concerning the why's and wherefore's of the FCC ruling.

Chi As Sample

This educator, who has been prominent in radio circles for years, said that in Chicago room for educational stations in the FM band would be more than plenty. He pointed out that the board of education, which has been operating an FM station, WEBZ, for years, would need one

Philly Stations Use Threat Of Radio Rag To Get Space And Better Logs Out of Press

Trade Says It Should Have Been Done Years Ago

PHILADELPHIA, Jan. 22.—In an unprecedented move, local radio will finally take the bull by the horns and make a grandstand play to get adequate newspaper coverage for the industry, particularly in respect to the radio logs in the local sheets. Stepchild treatment of radio has gone to such an extent that the local radio industry is prepared to publish its own newspaper to get the desired coverage. In the least, that is what the local station heads are prepared to tell the publishers of the four local newspapers when both sides go into a huddle here today.

While the radio stations have resigned themselves to the freeze of news space and radio columns in the dailies, station heads have a mad on in respect to the daily radio logs. At the newspapers, the radio logs have come to be considered as a necessary evil, but no determined effort is made to keep them up-to-date so that it can really be a service to listeners. There is no such thing anymore as a "radio editor" on the local sheets, and the radio logs have been entrusted to a copy boy or somebody in that strata of newspaperdom. As a result, the logs are as back-dated as high button shoes and Buster Brown collars, and serve local radio with no real service. Incorrect listings and omissions are sometimes greater than the number of correct listings. Moreover, most of the smaller stations are frozen out entirely. Newspapers restrict listings to one or two of the indies, in addition to the network outlets, in order to conserve space.

Even Ads Get Brush

Radio complaints that even as an advertiser, the newspapers give them step-sister treatment. Station heads point

out that the legitimate theater, which doesn't hold a candle to radio's buying of newspaper space, still gets heavy printed space in the pages—grabbing off lengthy reviews, comment columns, puff stuff and even art work. Even the niteries get better editorial treatment, it was pointed out.

Situation reached the straw-breaking point last Sunday when the page carrying the radio log in one of the papers also carried a 300-line paid ad for Earl Wilson's new White Owl Cigar show. However, the radio log carried no listing for the new program. In fact, the log even omitted the station for that period. And while sponsors and ad agencies understand the freeze on story and picture space, stations have a chronic problem in explaining why the program is not listed in the log at least. Likely as not, by the time the pressure sets in to make the necessary correction, the program has either changed to a new time or is off the air already.

As a result, station heads have called in the newspaper publishers for a do-or-die showdown. Unless stations get "fair" treatment, station heads will tell the pubs that they will publish their own radio newspaper.

It is estimated that such a project will cost radio approximately \$2,500 a week, with the nine stations underwriting the publication on a proportionate basis. Radio's own radio paper would not only carry complete program listings for the week, sheet to be a weekly, but would provide each station with printed space according to its proportionate share of the expense.

At this early stage, talk among station chiefs is to make it a paying proposition, rather than a giveaway enterprise. Feeling is that the listeners will be glad to shell out a nickel a week for the complete listings plus a quotient of patter and chatter. Moreover, it is felt that there will be enough paid advertising for both net and local shows to cover the entire freight of the publication.

Several years ago, Philadelphia had its own radio paper, a weekly *Radio Guide*, selling for a nickel and published by Norman Jay, now a radio news commentator in New York. However, stations never supported the sheet, in those days doing okay by the regular daily press.

Missed the Boat?

Among the Fourth Estaters, the feeling is that local radio has again missed the boat. Apart from the newspaper situation, newsmen say that radio should have started such a publication several years ago when the newspapers first started fluffing radio, and that at this late stage of the game listeners have learned to do without complete program listings and the exciting news of what their fave radio stars have for breakfast.

Further complicating radio's pub enterprise is fact that this late day finds the publisher of the town's biggest daily now the owner of one of the larger indie stations. With the new year, *The Evening Bulletin*, leading in circulation, has taken over the operation of the 5,000-watt WPEN. And it is a moot question whether WPEN would join the other stations in battling the newspapers, particularly since the general manager of the newspaper, Dick Slocum, is also the head man at the station. Newsmen also question whether or not this grandstand play is only to cover up the fears of network stations in particular over the newspaper advantage WPEN might now get because it is owned by the town's largest daily, which for many years was coldest to radio.

Flackery Without Pin-Ups Certain

Nets Ache as Photo-Paper Shortage Ties Up Lensemen

Freeze comes at time when pic mags are screaming for art—death knell for pin-up pix likely for duration—smaller photos may be another answer

HOLLYWOOD, Jan. 20.—Increased interest of top-drawer mags using photo layouts in radio is acting as a boomerang on the networks here due to unprecedented shortage of printing paper. Mag editors are crying for pix, but Hollywood publicity departments are unable to keep up with all requests.

Blue Network publicity department here was informed by photo printer that he would be unable to handle any more of its work unless it furnished its own paper. Milt Samuel, Blue flackery head for the Coast, asked N. Y. for 50,000 sheets of 8 by 10 printing paper in order to forestall the curtailment of the photo department as long as possible.

Along with interest of leading mags in pix, the Coast publications are also using more photo layouts than they ever have before. *Radio Life*, pubbed in Los Angeles, and *Radio Fanfare*, San Francisco, are both adding to their pic departments. Tom Anderson, owner of the latter mag, is in town with Elaine Peters, his wife, who also edits, to see about getting more stuff for their paper.

They are also shopping around for office space, and plan to open local headquarters in the near future.

CBS "Safe for Six Months"

NBC and CBS also report that they have been hard hit by the printing paper shortage. However, CBS is in the best spot locally for it maintains its own photo department, headed by Ted Allan. Over a period of months it has been laying away a good supply of paper. It has enough on hand for some time and won't feel the pinch for about six months.

NBC is going heavy for pix in spite of the paper shortage. It has recently hired Baldwin Sullivan, former INP editor here. He is streamlining photo coverage and working with flack department in pruning lists to include only those mags and papers which have the best coverage. In other words, it is not shooting pix blindly as has been the custom of networks in the past. Also NBC has built up a good mat service, which helps take up the slack expected to be felt when the pressure is really felt on the mag situation. According to NBC, its photo coverage was up 50 per cent during 1944 over previous years.

Life Swinging to Radio Art

It has been felt for some time in the trade here that *Life* mag is leaning heavily toward radio. This week-end it is shooting a series of Sunday night shows for layout. Other top mags going for the ether shots are *Look*, *Pic* and *Red Book*.

Death knell of pin-up pix has been sounded so far as networks are concerned, it is believed. And it may also spread to film studios if the situation doesn't improve in the near future. Pin-ups got their launching via films and were quickly picked up by network flackeries. However, this lucrative type of planting is liable to be out for the duration due to limited field.

Move is afoot among the web publicity

heads to get the downtown dailies to use 5 by 7 photos instead of the conventional 8 by 10. Such a move has been under way in N. Y. for some time. General idea is that enough paper will be saved by the cut to even up photo distribution quite a bit.

Maybe Pic Stars Won't Duck

If shortage really becomes tough, some humorous angles may develop. Some of the notorious hard-to-photo pic stars who frequently consent to read a script for \$5,000 on some network show may be hunting up the shutterbugs instead of ducking for the nearest exit once the show is over. In the old days it was up to the photogs to give chase. Now the situation may be reversed. If paper becomes tight, it is certain the lense boys won't be wasting their time trying to corner a temperamental star, when they can shoot their quota of pix on those who are willing to give some semblance of co-operation.

Another angle has developed that may hike the price of photos for the webs. Free-lance photogs have been quietly buying up all the paper they can get their hands on. Now most of them are in a pretty good spot to use this for leverage. Whether they can chisel any more for their talents without running into the WLB remains to be seen.

Spray-Gun Paper

On top of the paper shortage, the quality of paper is also giving the networks plenty of headaches. Some of the paper that is coming thru is so green that it makes the prints look as if somebody had shot them with a spray gun. Blue had to throw out 300 prints last week because of this.

Lack of printing paper may seriously handicap network exploitation in the very near future, trade feels. Most of the web offices here use on an average of 1,200 prints per week. Just what percentage will be sliced off cannot be determined at this time. In the meantime the press departments are crossing fingers, hoping for the best.

Garters To Girdles To Sox for Wilson

NEW YORK, Jan. 20.—As expected, the Mutual continuity acceptance department is having trouble with Earl Wilson, *New York Post* stem columnist, whose almost psychopathic interest in bosoms and buttocks has pushed him up in the columning ranks and given him a show for White Owl Cigars. At one of Wilson's first shows Sunday (7) three censors, armed with long blue pencils and even longer faces, sat down to give the script a going over.

A few minutes after they started the three walked over to the producer and said that guest, Tallulah Bankhead, could not fiddle with her garters on the air. The producer sat down with the writer and Wilson and decided that Tallulah should fiddle with her girdle. The decision was duly reported to the censors.

They huddled once again and after protracted discussion decided that girdles were on the up and up. At that point Tallulah herself appeared and informed the boys that she never wears a girdle (giving Wilson an item for his column).

Then the boys retired to a smoke-filled room and decided that Tallulah should fiddle with her bobby sox.

That Sinatra gets in everywhere.

There's Gold In Net Locals

Talent also likes the idea since it gets guarantee and overage in pay-off

NEW YORK, Jan. 20.—The Columbia web, according to reliable trade sources, is in the process of preparing operations to put CBS squarely in the co-op program biz. It's reported that co-ops are currently the subject of extensive discussions among the net's sales and program execs and that the break will come within the next two months.

The reason behind the projected move, says the trade, is obvious. Columbia, being realistic, realizes that something will be needed to replace advertising that will disappear immediately after the war. Biz will come back later, but there is certain, ad execs feel, to be a hiatus.

It's felt that Columbia has a good chance to move into the front with its co-ops when it tees off. Reason for the theory is CBS's top quality news shows, which are the mainstays of any co-op structure. The trade says that names like George Fielding Elliot, Bob Trout, Edward Murrow and Bill Shirer are bound to click. Further, shows like *Feature Story* are naturals for the operation.

Co-ops, says the trade, will sit well with Columbia newscasters and artists, since they make for much higher incomes than can be obtained thru nation-wide sponsorship. Furthermore, the artist doesn't have to worry about cancellations. If one sponsor cancels out, 30 more will still hold the seg.

All told, according to the trade, CBS, when it goes into co-ops, will be in a position to move ahead of the other—provided it gets co-op men in to do the job.

WMAL To Fight WLB Decision On Announcers

WASHINGTON, Jan. 20.—Despite War Labor Board decision of Thursday (18), upholding announcers' "assigned commercial fee" system, WMAL (Washington *Blue-Evening Star*), will continue to challenge edict. Two paths are open to WMAL in dispute. It is pointed out here outlet can refuse to comply, thus creating another Montgomery-Ward, AFM recording incident, or it can ask WLB reconsideration once more.

Case has been in works over six months. Hearing officer originally held announcers' right to "commercial fee" but later decision was reversed by the board on the grounds it could not order change in pay method under stabilization policy. AFRA, appealing, argued proposal was not change in method and that both parties had agreed to "arbitration" and that consequently matter should never have gone to board as a whole. Decision was reversed again when WLB this week accepted AFRA position. Dexter Keezer, public member, dissented.

Manager Offers \$50 Monthly

Kenneth H. Berkeley, station manager, had offered announcers \$50 monthly increases in lieu of "fee." He held it was a question of "principle," not money. "It is incomprehensible to me that National War Labor Board in the WMAL-AFRA case, can construe a hearing officer's report, embodying only his recommendations, as an arbitrator's award. The *Evening Star* Broadcasting Company is entitled to a decision based on the merits of the case and, of course, we will take the necessary steps to that end," said Berkeley, after adverse decision was announced.

NABET Files Charges Against Nets and IBEW

NEW YORK, Jan. 20.—Latest step in the web-NABET-IBEW-AFM controversy in re platter turners took place last week when Martin O'Donohue, attorney for the National Association of Broadcast Engineers and Technicians, filed Form 81 charging the networks with refusal to obey the orders of the National Labor Relations Board, and Form 85 charging the networks with conspiracy with the International Brotherhood of Electrical Workers to take away NABET jurisdiction over the platter turners.

The complaints were filed with Regional Board 2 in New York. After they "sit" upon the complaints a while it is expected they will be transferred to Washington.

"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."

January, 1945

Program	TCI	Hooperating
Ma Perkins.....	\$ 152.94	8.5
Breakfast at Sardi's (P&G).	185.19	8.1
Breakfast at Sardi's (Kellogg).	189.87	7.9
Young Widder Brown.....	207.79	7.7
When a Girl Marries.....	225.49	10.2
Backstage Wife..	233.33	7.5
Stella Dallas....	250.00	7.0
Our Gal, Sunday	261.19	6.7
Just Plain Bill..	273.97	7.3
Stars Over Hollywood....	273.97	7.3
Lorenzo Jones ..	281.69	7.1
Life Can Be Beautiful....	304.88	8.2
Pepper Young's Family.....	319.28	8.3
Right To Happiness....	321.43	7.0
Portia Faces Life	323.53	8.5
Grand Central Station.....	365.85	8.2
Theater of Today	373.13	6.7
Kate Smith Speaks.....	684.93	7.3

December, 1944

Program	TCI	Hooperating
Ma Perkins.....	\$ 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

WHO FOUND A NEEDLE IN A HAYSTACK?

SEE PAGE 11

20th-Fox Weighs New Bacher Airing

HOLLYWOOD, Jan. 20.—New air show produced by Bill Bacher, now under contract to 20th-Fox, has been auditioned. It is understood that the studio is interested in the idea and it has been shipped to New York for okay by home office execs.

Studio hedged on giving out info on the show, but source close to the picture company stated that initial recording featured *Tree Grows in Brooklyn*, with billing shared by James Dunn and Peggy Ann Gardner. Other ideas have been tried from time to time, but New York office nixed them all. If deal gets the nod, heavy exploitation campaign will be undertaken by the studio.

Chi RMC Names 4 Trustees, Group To Survey Spots

CHICAGO, Jan. 20.—The Chicago Radio Management Club elected last week four new trustees to serve for the next three months. They are Genevieve Lemper, Foote, Cone & Belding; John Carey, sales manager of WIND; Hub Jackson, Russell M. Seeds Agency, and Henry Rahmel, Hill, Blackett Company.

At the meeting Harlow Roberts, president of the club, established a new committee to study the problem of spot announcements with a view to making a

"Trading Post" Sold To S. F. Lead Firm

HOLLYWOOD, Jan. 20.—New audience participation show, *Trading Post*, has been sold to National Lead Company of San Francisco. Show hit the air January 14 as a sustainer and will continue on that basis until February 4.

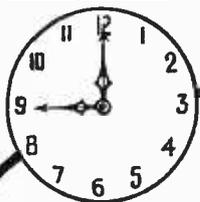
Airer is emceed by Art Baker. Deal was set by Erwin, Wasey Agency, San Francisco, for 33 weeks.

Lolly Parsons Nixes 8-Week P.-A. Tour

HOLLYWOOD, Jan. 20.—Louella Parsons has nixed an eight-week personal appearance tour in key cities because it would necessitate giving up her air chatter column. Price was supposed to be in the neighborhood of \$5,000 a week.

If La Parsons had okayed the deal she would have gone on the road with company of Hollywood personalities, as she did several seasons ago. Tour would have included Chicago, St. Louis, Boston, New York, Philadelphia, Pittsburgh, Baltimore and Washington.

recommendation that will be forwarded to the NAB, ANA and AAAA. Roberts appointed Jack North, of the Aubrey Moore & Wallace Agency, and June Jackson, of the Russell M. Seeds Agency, to membership on this committee.



"NINE O'CLOCK NEWS" with NELSON CHURCHILL

Another Yankee Network
Radio Neighbor Speaks to a Loyal
New England Hometown Audience
From Bangor to Bridgeport
Each Morning
Monday through Saturday



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New England's Radio News Institution

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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. II. No. 1D (OLD VOL. I. No. 15D)

(REPORT JANUARY, 1945)

PROGRAM SPONSOR & PRODUCT	HOOP-ERATING	WEEKS TO DATE	NET & STA. NO.	OPPOSITION	AGENCY	TALENT COST	COST PER POINT	Talent Cost Per 1,000 Urban Listeners
WHEN A GIRL MARRIES G. F. (Baker Choc.)	10.2	188	NBC 75	Service Time—CBS Terry & Pirates—Blue Various—MBS	Benton&Bowles	\$2,300	\$225.49	*
MA PERKINS P. & G. (Oxydol)	8.5	140	CBS 69	Fem Exchange—Blue Melody Sketches—NBC Terry's House Party—MBS	Dancer-Fitzgerald-Sample	\$1,300	\$152.94	*
PORTIA FACES LIFE G. F. (Post's 40% Brand)	8.5	189	NBC 88	Dick Tracy—Blue Chick Carter—MBS Service Time—CBS	B&B	\$2,750	\$323.53	*
PEPPER YOUNG'S FAMILY P. & G. (Camay, Ivory Flakes)	8.3	435	NBC 81	App't With Life—Blue Bright Horizon—CBS The Smoothies—MBS	D-F-S	\$2,650	\$319.28	*
LIFE CAN BE BEAUTIFUL P. & G. (Ivory Soap)	8.2	326	CBS 66	Various—NBC Baukhage—Blue News—MBS	Compton	\$2,500	\$304.88	*
BREAKFAST AT SARDI'S P. & G. (Ivory Flakes)	8.1	165	Blue 193	Road of Life—NBC Amanda—CBS Arthur Gaeth—NBC	Compton	\$1,750	\$185.19	\$.29
BREAKFAST AT SARDI'S Kellogg (Pep)	7.9	165	Blue 193	Rosemary—NBC 2d Husband—CBS Do You Need Advice?—MBS	Kenyon & Eckhardt	\$1,500	\$189.87	\$.30
YOUNG WIDDER BROWN C. H. Phillips (Milk of Magnesia)	7.7	326	NBC 138	M. Herth Trio—CBS Handy Man—MBS Hop Harrigan—Blue	D-F-S	\$1,600	\$207.79	\$.34
BACKSTAGE WIFE R. L. Watkins (Haley's MO & Dr. Lyon's Toothpaste)	7.5	427	NBC 138	Compton—MBS Time-News—Blue House Party—CBS	D-F-S	\$1,750	\$233.33	\$.39
JUST PLAIN BILL Anacin Co. (Anacin)	7.3	483	NBC 52	Terry Allen—CBS Jack Armstrong—Blue Superman—MBS	D-F-S	\$2,000	\$273.97	*
KATE SMITH SPEAKS G. F. (Grape Nuts)	7.3	306	CBS 117	Wm. Lang News—MBS Words & Music—NBC Glamour Manor—Blue	Young & Rubicam	\$5,000	\$684.93	\$1.06
LORENZO JONES (Phillips Cream)	7.1	414	NBC 138	Bob Trout—CBS Carver Ork—MBS That's For Me—Blue	D-F-S	\$1,600	\$281.69	\$.45
RIGHT TO HAPPINESS P. & G. (Ivory Soap)	7.0	348	NBC 131	Locals—MBS Sing Along—CBS Yours Alone—Blue	Compton	\$2,250	\$321.43	\$.55
STELLA DALLAS C. H. Phillips (Toothpaste)	7.0	342	NBC 138	Johnson Family—MBS House Party—CBS Rambler—Blue	D-F-S	\$1,750	\$250.00	\$.44
OUR GAL SUNDAY Anacin Co. (Anacin)	6.7	417	CBS 132	Service Bands—NBC Farm & Home—Blue Service Bands—MBS	D-F-S	\$1,750	\$261.19	\$.42

Saturday Daytime Programs								
GRAND CENTRAL STATION Pillsbury Flour Mills (Flour)	8.2	191	CBS 120	Sat. Rhythms—NBC Eddie Condon—Blue Mann's Ork—MBS	McCann-Erickson	\$3,000	\$365.85	\$.57
STARS OVER HOLLYWOOD Bowie's (Darl-Rich)	7.3	291	CBS 50	Atlantic Spotlight—NBC Locals—MBS Farm and Home—Blue	Sorenson & Co.	\$2,000	\$273.97	*
THEATER OF TODAY Armstrong (Cork)	6.7	172	CBS 136	Consumer Time—NBC Hello, Mom—MBS Various—Blue Don Goddard—NBC	B., B., D. & O.	\$2,500	\$373.13	\$.55

*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 4.9, as against 4.7 last report, 5.2 a year ago. Average sets-in-use of 16.4 as against 15.4 last report, 16.3 a year ago. Average available audience of 72.7 as against 71.3 last report, 72.4 a year ago. Sponsored network hours reported on, number 77 as against 79 1/2 last report and 74 a year ago.

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

Everyone Gets A Life Ride on Net Sun Spread

NEW YORK, Jan. 20.—Life mag currently prepping a press agent's holiday, a spread on *Sunday in Radio* which will cover all shows on the four webs from 6 to 11 p.m. Trade says plan is tip-off to the great interest which Life has been showing in radio since its parent company bought into the Blue.

Reason for starting as early as 6, says the trade, is to get the Philco Hall of Fame on the Blue and as late as 11 to get in *The Life of Riley*, another Blue show.

Ramona Back to MBS

NEW YORK, Jan. 20.—Ramona, one of Paul Whiteman's mainstays during the '30s, returns to the air over Mutual yesterday (21). *Ramona and Her Mighty Miniature Minstrels* replaced *The Adventures of Leonidas Witherall* in the 10:15 to 10:30 p.m. slot. Format had Ramona at the piano, songs by a girl trio, and Don Frederick, speller.

"WORCESTER AND THE WORLD" IS MAKING HISTORY

United Nation dignitaries are bringing new and better understanding of their 26 countries to the Worcester audience. OWI re-uses these broadcasts the world over. The press hails this entire WTAG created venture, plus its Clark U. Forums and exchange short wave broadcasts.



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100 \$6.60
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and other Top Radio Stations use this 3x5 VISUAL record of song hits of over 100 publishers, plus old favorites. Includes lead sheets and lyrics of chorus.

Samples free.

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TUNE-DEX

WHO CONDUCTED A TELEPATHIC TALENT SEARCH?

SEE PAGE 11

Gulf Oil 3d Bidder for Joan Davis

United Drug Still Favorite

NEW YORK, Jan. 20.—The Joan Davis sweepstakes took on another entry this week when Young & Rubicam, for Gulf Oil, made a late but fairly favorable entry in a field that includes N. W. Ayer for United Drug and Ward Wheelock Agency for Campbell Soups. If United Drug or Campbell gets the show, NBC will be the web, and NBC is trying like mad to clear time. If Gulf lands Davis, the show will go on CBS, replacing *We the People* at 10:30 Sunday night.

United Drug, which pitched into the thing long before the other boys (first tabbed in *The Billboard* four weeks ago) still seems to have the best chance. All that's holding up the deal is a matter of \$400 a week and the reluctance of James Dart, United Prexy, to agree to an automatic renewal in the third year of the contract. It is possible that United may get the show within the next week at about \$17,600, with Davis giving up the \$400 difference from her asking price of \$18,000 in order to get the deal over with and to obtain the automatic renewal.

Soup Still In

Campbell Soups is still in the deal but it is not yet known whether the company will want to meet the price. In addition, it is rumored that Wheelock Agency wants to make some changes in the package, a situation which does not sit very well with the William Morris Office.

Gulf's desire to stick the show into the *We the People* slot on CBS does not sit well with NBC. Latter web is fearful of seeing the CBS Sunday night position strengthened and is tearing off the roof to get good time cleared for the show if and when it goes under new sponsorship. But the biggest fly in the Gulf ointment is the fact that oil firm uses only 110 stations of the Columbia web because the product is distributed only in the areas covered by those outlets.

Bergen Eyes N. Y. as Home For Air Show

Legit Show Bug Bites Him

NEW YORK, Jan. 20.—Edgar Bergen is making a pitch to move his Chase & Sanborn show East permanently in March so that the ventrilo-comic can settle down to do a legit show. However, there's a snag in deal.

Bergen's writers are turning thumbs down on the idea because they don't want to live in New York. The scripters don't like the climate and want to stay in Hollywood. Meanwhile Bergen came in alone last week to start shopping around for prospects to produce and appear in his own stagershow.

In - and - Out Blue 10:30 Tues. Slot Gets "Ruth and Eileen"

NEW YORK, Jan. 20.—Blue web is prepping a new dramatic sustainer, *Ruth and Eileen*, based on the movie and legit show, *My Sister Eileen*. Show will go into the Tuesday, 10:30-11 p.m. slot, replacing the Eversharp *Hal McIntyre* seg in the East.

McIntyre went into the slot as a replacement for Milton Berle when the comic went to CBS. Then the band was canceled out so that *One Man's Family* could have a 10:30 repeat for the Central, Mountain and Pacific time zones. *Ruth and Eileen* will move in soon for the 10:30 show to the East and a later repeat that has not yet been set.

Double-Talker Held Over on Eddy Aired May Be Permanent

HOLLYWOOD, Jan. 20.—Shirley Dinsdale is being held over again this week on the Nelson Eddy show, marking her second appearance. According to N. W. Ayer office here, there is a possibility that she may be permanent.

This is the first time that a non-vocalist has come back for a repeat within a week. Trade wonders if Eddy show will undergo format change, getting away

WLIB Tries New News Digest Idea

NEW YORK, Jan. 20.—WLIB, local indie, preemed a new feature show Wednesday (17), 3:00 to 3:15 p.m. *We See by the Papers*. The program summarizes press editorial and opinion columns plus book, music, drama and movie reviews.

Same gimmick in print has been a feature of *The New York Post*, owned by Mrs. Thackery, owner of WLIB, for more than a year.

from too much vocalizing. Miss Dinsdale, 17-year-old ventriloquist, features her "girl friend," Judy Splinters, on the airer.

Thompson Switches To MBS From Blue

NEW YORK, Jan. 20.—Jesse Thompson, former head of the Blue's co-op program promotion department, moves over to Mutual next week to do special policy promotion, working directly under Prexy Edgar Kobak and General Manager Robert Sweezy. Thompson will do confidential work and special pamphlets on MBS policy. He will be replaced at the Blue by Harold Day, for two-and-a-half years a member of the promotion and advertising department of the web.



How it Feels to be Making Progress

SEE Radio Daily last Wednesday? Has pages and pages of results on their Certified Poll of "1,051 editors and writers of the critical press of America." It was pleasant reading.

We didn't walk away with the show. Did anybody expect us to? We, the youngest of the major networks? When the other two major networks have had a whole string of years in which to experiment with shows, with talent, with schedules?

Well, it looks as though we came out of the poll better than anyone anticipated we might.

NBC came up with 13 firsts. That is a great record. 2 firsts in the daytime, 11 at night.

CBS came up with 4 firsts—two daytime shows, 2 nighttime.

We—the Blue—came up with 6 firsts. That's right: 6. One in the daytime, 5 in the evening.

This Radio Daily poll is evidence that, at least as far as 1,051 editors are concerned, we have two and one-half times as many top favorites in the evening as CBS. And when "One Man's Family" moves to the Blue next month, we will have six of the top raters, to NBC's ten.

So, as far as 1,051 editors are concerned, we must be the No. 2 favorite network.

But the detail about this which is most pleasing is that five of our firsts are in the evening.

This is important because everyone knows

how well we are doing in the daytime :::

the best ratings in the morning of any network every month of 1944; the only major network to make rating gains during the day in 1944 . . .

that we might get to be like an actor who plays too many of the same roles. People might get to saying: "The Blue is a great daytime network." We are, but we're more.

* * *

A lot of people at the Blue are doing a lot of work. Night work. There is a lot of enthusiasm over here. A lot of determination and conviction that, with the help of the agencies and advertisers whose competitive efforts to sell goods at low cost have made a nation listen, a truly great network will one day emerge out of our joint efforts.

These evidences of progress are fuel for the fires.

And speaking of evidences, perhaps the most gratifying of all are those hard-headed radio time buyers who are planning to get franchises on our network. They are looking at the costs of the three networks; eyeing their budgets; sensing the increasing need to reduce the cost of distribution. And that \$3,500 a week that the Blue saves for them on a nighttime half hour over the next less-expensive network is a vital factor, and deserves the greatest consideration—particularly in the light of the Blue's progress—as evidenced by such things as the Radio Daily poll.

THIS IS THE *Blue* NETWORK

AMERICAN BROADCASTING COMPANY, INC.

Opera's Next Chance Is Air Pic

Must Change For Real \$\$

Modernizing for video will build audience for flesh-stuff but not for 'old hat'

NEW YORK, Jan. 20.—Video, in the opinion of Dr. Herbert Graff, director of operatic production for NBC Television and well-known Met producer, will probably build that mass audience opera



has always looked for, but the new ticket buyers, conditioned on tele's streamlining, will probably not accept conventional longhair if the brows do not learn and use new techniques. Dr. Graff, who has been handling opera at NBC for about a year, says that tele can be to opera what radio was to the concert stage if opera can stop doing things the way they were done in 1860.

He feels that the mass audience can learn to like opera thru video and want it in the flesh simply because air-pic will reach more people than can ever get into the Met and because sets, camera and time limitations in tele are forcing a substantial revision in methods of staging.

"This audience built by video," says Dr. Graff, "will want to go to the opera. But it will go only once if it finds that it is streamlined, adapted to modern stagecraft, as will be the opera it knows, the opera of television. We have learned at NBC that we can't put on our shows the same way they would be produced on the stage. The show has to be cut, the libretto has to be in English and the music more compact. Of course, television will take advantage of the opportunities the medium permits by integrating films and moving around a great deal, but stage opera won't be able to do that.

"However, the point I want to make is simply this: In television we can create a mass desire to see opera. That mass audience might be able to make up the deficit which most companies have. But they won't unless it is the opera they have grown used to thru the iconoscope. An audience weaned on one type of production will not take kindly to another which is not up to date."

"Carmen Jones" a Case in Point

In addition to what Dr. Graff has to say on the subject, many observers in the opera and on the Main Stem point out that the success of pop stuff like *Carmen Jones* proves that longhair in modern dress can do a commercial job. They say that by streamlining itself and introung up-to-date stagecraft, the Met (See *Opera's Video Chance on opp. page*)

Burrelle's
ESTABLISHED 1888
PRESS CLIPPING BUREAU, Inc.
165 Church St., New York 7, N.Y.
Barclay 7-5371

WHO FOUND A BOOK UNDER A TREE THAT GROWS IN BROOKLYN?
SEE PAGE 11

REVIEWS

CBS

Reviewed Thursday (18), 8-10 p.m. Style—Variety, film, quiz. Sustaining on WCBW, New York.

Mademoiselle magazine's *Young Women in Wartime*, originally skedded as the CBS piece de resistance for the evening, was canceled out for production reasons Thursday night and the time filled by Hardeen, magician-brother of the late Harry Houdini. Considering the short time he had to set up the show, director Ben Finer did a more than competent job.

There was nothing too-extra special about the show, but it held the audience. The tricks were good and the camera work as good as can be expected on an off-the-cuff show. Hardeen, who says he has inherited all of his brother's tricks, is a good magician, a fine one in fact. But he has one flaw. That flaw is his non-registering patter line. It's neither funny nor clever. It's just talk and in a none-too-pleasant voice at that. Credit Finer, tho, for a good hurry-up job, altho it would have been better had he cut the card tricks because of their low visibility.

Paul Belanger turned in one of his best efforts to date with an illuminating and effective interview show on the army and navy nurse corps. Under Belanger's direction, staffer Frances Buss did a neat job of pumping an army nurse, with a recruiting film, thrown in the middle. Timing was fine, talking was swell, and some of the close-ups were terrific. Best part of the show was the idea of intergrating a movie into the seg. The trouble with most interviews in the past was that they actually exhausted their subject matter after five minutes or so. In this case the film occupied the other 10 minutes, usually a rather deady bore.

The Missus Goes A-Shoppin' is still top commercial material, with John Reed King continuing like crazy—crazy like a fox. A new seating arrangement, first tried out two weeks ago, helped to concentrate the audience and make the cameramen and director breathe more easily. The live lookers have been divided into two groups and put on either side of the stage instead of stretching back to infinity. *Marty Schrader.*

Balaban & Katz

Reviewed Tuesday (16), 7:30 to 9 p.m. Style—News, variety, drama. Sustaining on WBKB, Chicago.

William Mogle, writer and narrator of the dramatic offering on tonight's show, presented by the Cook County Chapter of the National Infantile Paralysis Foundation, introduced his opus by saying that it was going to be an entirely new form of television program. It was new, at least, in that up to now nothing at WBKB has been as bad.

First, and biggest mistake, was attempting to put on the show without a rehearsal. It would take a group of geniuses to put on a dramatic television show without rehearsal, and Mogle and the staff at WBKB are far from that. Over-all mistake was in production conception of the drama. It has narration, speeches, a few scenes portended to be dramatic, slides—all mixed up in a hodgepodge that had no transition or continuity. The show opened with shot of Mogle reading introduction remarks and introducing the cast, Chapter workers, and members of the family's whole case history was to be related.

The family was the Gallaghers, mother and seven children, four of whom had been stricken by paralysis and cured by proper treatment.

Next, the camera was panned on the workers and on each of the family members. Then Mogle went into some corny, sentimental narration about how the family had been gathered around a piano one night a few years ago just before polio struck. Bang, fade into piano scene. But the kids wouldn't sing. (See *B&K on opposite page*)

DuMont

Reviewed Wednesday (17), 8:15-9:45 p.m. Style—Variety and films. Sustaining on WABD, New York.

Apparently disregarding the male audience tonight's program was strictly for fems. Two out-and-out commercials plugged dainty unmentionables for the bride and corsets for the broad. Even the entertainment portion was full of dames. In this seg, a hypnotist put the gals in the studio to sleep.

Macy's Bride's Shop was better than *Cavalcade of Corsets* — it was shorter. Opening with 25 seconds of film that included four clips, the department store's four-minutes, 35-seconds had Mendlesohn's *Wedding March* as background. The recorded music faded out as Helen Lewis came on with a model appropriately garbed for the last mile. The youngster was a non-pro and her make-up had evidently been applied by someone of the same status. Heavy brows and too dark lipstick drawn past the corners of her mouth created anything but the sweet demure bride.

While the bride beamed, Miss Lewis did a fast-running patter job on the fine points of the dress, veil, etc., mentioning the economy of a Macy outfitting. Switching to a one shot, the commentator was shown at a clothes rack holding matched lingerie for the audience's inspection. As she discussed each item, she stressed its low price.

Entire Macy production was below the standard set at the firm's recent telentre, when good writing and much rehearsal resulted in an entertaining selling job. Tonight it was just another fashion show, not too bad but certainly without a single imaginative innovation. Tom Hutchinson, director and RKO Television Productions have done better work.

Television Workshop produced the corset show thru Lester Harrison Agency for Diana Corset Company. Altman's, which features the product, came in for plugs. Store had announcements of the DuMont show in its corset department. David Kaplan did the writing, and Irwin Shane, the direction, for the 17-minute seg.

Eleanor Dennis and Jackie Ensell played the roles of young girls gushing over a new male. In high-pitched voices, the two reeled off inanities that would infuriate the average teen-ager. Tiresome script built up to the revelation that a box on the mantle (from which the two didn't budge) contained the secret for a successful evening that was coming up, a Diana corset. At last, the audience was permitted a peek at the precious figure-moulder. Then one gal gaily snatched it and squirmed behind a screen to dress for her date.

While they gloated over being modern girls privileged to wear these dandy garments and poked fun at their ancestors' clothes, models in period costume paraded. In each instance the model reached off screen for a plaster-cast model of the corset worn with her outfit. She waltzed around to permit full appreciation of the corset to piano accompaniment.

This portion of the show would have been entertaining enough, as it was certainly visual and lights and cameras were on the beam, but the tedious twitterings of the two gals made it seem just too silly. The idea was a good one but the heavy-handed script bogged down the whole production.

Lever Bros.' show plugged Lifebouy Soap with a before and after pantomime skit with beautiful, but oh, so lonely a gal at the phone. Pat Murray's voice told the audience that the phone didn't ring for her because she had you-know-what. Presto, a bath with the soap, and the doorbell and phone rang like mad. She leaped from one to the other, nodding "yes" to invites and signing for boxes of flowers and other presents. Script sparkled and the fem looked good. Miss Murray had enough humor in her voice to sell the show. Otherwise, it would have been just a little thick.

Sam Cuff was shunted to a siding to (See *DuMONT on opposite page*)

Clothing Firms Nix Don Lee Fashion Show

HOLLYWOOD, Jan. 20.—Deal to put a fashion show on Don Lee's W6XAO January 22 fell thru.

Clothing manufacturers are believed to have backed down on the proposition, due to the tight condition of the market. With no suitable models to show, Lynn Randle publicity office decided to call it off.

Idea was worked up by Randle office and was to feature Bea Beanderet, Lurene Tuttle, Janet Waldo, Cathy Lewis and Jeannie McKeon, all featured on leading air shows. None of them has been on tele.

However, there is a possibility that it will go on sometime after March 1. Negotiations are now under way for Adrian to furnish the clothes if the deal goes thru.

Midwest Blue Experiment Sked Shows Over WBKB

CHICAGO, Jan. 20.—The Blue Network's Central Division will take part in the net's recently announced plans to engage in experimental television production on already established video stations, by starting a series of programs telecast by the Balaban & Katz Chicago Station WBKB, late part of February. The net will use Blue shows and WBKB facilities in a co-op deal that does not involve contracts, the payment of money to WBKB binding agreements, or anything other than "a gentleman's agreement," Merrit Schoenfeld, second in command of Blue here, said.

Breakfast Club and Quiz Kids

The first shows to be put on by the Blue at WBKB will be the *Breakfast Club* and *Quiz Kids*. Other Blue shows originating here will be telecast as the experiment continues. Blue tees off at WRGB, Schenectady February 25 and on WABD, New York, February 28.

Schoenfeld said that no agreements for television wage scales would be entered into by the Blue with the unions representing the talent on the shows. The AFRA members on the shows will contribute their services in the interest of developing the television industry. Musicians, if any are used, undoubtedly will be paid by the Blue and their video work will be figured into the number of staff hours they work for the Net.

No Producer Set

No producer will be assigned the video shows as a full-time chore. Production will be under the immediate supervision of Clint Stanley staff Blue director who was recently discharged by the navy. Gene Rouse, local program chief, will supervise.

Blue's tele shows over WRGB and WABD will be a half-hour weekly after the preems.

WOW Throws Tele Shindig for Ad Club

OMAHA, Jan. 23.—Captain William Crawford Eddy, United States Navy, and three other national television authorities will present *The Story of Television* on "WOW Night" at the Omaha Advertising Club today at 6:30 p.m. at Hotel Fontenelle Ballroom.

Captain Eddy is noted for his electronics devices now in use by American naval forces thruout the world. He is also one of the nation's foremost authorities on television. Other speakers will be Richard H. Hooper, television sales promotion expert for Radio Corporation of America; Stephen W. Pozgay, television transmitter expert for G. E., and Cyril Wagner, Midwest editor of *The Billboard*, all from Chi. About 400 clients and advertising agency men and civic leaders will be guests of WOW.

Capt. Eddy Presents Kaleidoscope With Video & Other Uses

CHICAGO, Jan. 20.—The unlimited possibilities of kaleidoscope projection of geometric designs by the use of light, a series of lenses and a design source, received unusually great attention recently here in the offices of Captain Eddy, inventor of a new and simplified kaleidoscope. Eddy, now in charge of the navy's radar school and formerly chief of the Balaban & Katz tele station WBKB, received visits from enthusiastic station men, agency execs and top-ranking engineers.

As Eddy demonstrated at the recent TBA conference with his new four pound, 15"x10"x10" machine that will sell for about \$350 when material is available, the kaleidoscope has many video uses. Some of these uses Eddy demonstrated in 1939 when he was in charge of visual effects for NBC in New York. For example, the machine can be used for video "bridging." It can transmit moods, heighten or lower them, or continue them at the same tempo. It can be used, as WBKB has used them for a certain effect behind which actors can appear when the camera on which it is trained is dissolved and the camera on the actors is faded in.

Also the kaleidoscope was discovered in 1815, when it was noticed that different geometric designs could be seen by looking thru prisms that were moved, it wasn't until Eddy worked out his NBC gadget in 1939 that kaleidoscopic images were projected. At that time a cumbersome machine was used.

Unlimited Possibilities

Recently, when Eddy perfected his portable model the unlimited possibilities of the machine became apparent to the video advertising trade. Eddy's new machine uses a small motor that drives a disk on which are the kaleidoscope designs at a speed of one-third RPM. A 300-watt bulb picks up the designs on the disk and with the aid of a series of mirrors in a lens in front of the disk projects them in the form of moving geometric designs. Eddy has also perfected his machine to the point where it can use color as well as black and white disks, films and slides.

Speculation of the trade leaders who visited Eddy and saw the possibilities of kaleidoscope was almost unlimited. One said it could be used to project attention getting designs on billboards. Another said it could be used in juke boxes to heighten musical effects. A leading engineer said that theoretically it could be the basis of a new form of radio-television. He advocated that the FCC allocate a special spectrum in which would be transmitted the kaleidoscopic designs in conjunction with FM music, entirely aside from the regular television channels.

Another said that it would be invaluable to new video stations during their experimental period as the disks can be made now in lots of 10 for about \$5 apiece, and thus would be much less expensively transmitted than regular film. One disk would make a complete revolution in three minutes, but it can be used over and over again because the eye cannot remember all the designs it saw in the first three minutes. Since film runs at the speed of 90 feet a minute it would take 270 feet for a three-minute show but only one disk for same period.

According to those who advocate the use of kaleidoscope during the experimental days of a video station, it would be an attention retainer. When the station was not set up yet to put on live programs it would be much more effective than the transmission of a station identification pattern now used quite often by many video stations to fulfill the FCC requirements that a video station must transmit a picture so many hours a day and can't transmit music only.

Airlines To Use Video

NEW YORK, Jan. 20.—Pan-American Airlines moves into the video field March 12 with a travel show that has been signed on NBC tele for 52 weeks. Program will be angled to the Pan-Am ad campaign, plugging Latin American scenery as seen from a clipper. Show will be mostly pic with a few live shots thrown in during the year. J. Walter Thompson is the agency.

More Radio and Television News on Page 30

Don't Kill the Tele Goose

THE FCC has made its recommendations on video frequency allocations. No one got all he asked. No one was left holding an empty bag. Tele after the war is set to continue in the present band until such time as high frequencies prove themselves to the satisfaction of the public, the industry and the FCC.

All things considered, the commission's recommendations are fair and intelligent. The industry realizes this. Since the industry knows the score, it becomes apparent that no good is being served by statements boasting that one side or another has been justified. Claims of great triumphs only becloud the issue, befog the public. If leaders in the industry continue to make an issue of something which in fact is safely and deeply buried, the man in the street, the man who will put it on the line to buy a video set if he thinks it will work, will become more and more confused and will put his money deeper and deeper in his pocket.

And by building into confusion what is clearly defined, the industry will only change the potential buyer into a non-buyer. He will then not buy because conflicting statements will make him suspicious of this thing called television. The layman will not know whom to trust. If all factions continue to battle, the public will trust no one.

The FCC's report has cleared the air. Stop beclouding it.

Video has reached a point where what should be done now is to work and experiment, quietly, without periodic announcements and chest thumping.

There is no doubt that there will be improvements in tele transmission and reception. Whether they come by high frequencies or low is not important. Whether CBS, RCA, Farnsworth, GE or any org wins a point is not important.

What is important is that the public's interest be served. There's "public service" in video, too. At present p. s. is served by working and shutting up.

B&K

(Continued from opposite page)

one remarked how hot the lights in the studio were. It was a mess. Then, for no apparent reason, a fade into a scene of the head of the Cook County Chapter seated at a desk explaining work of the paralysis organization. From here on it was confusion all the way. Too many changes of unrelated scenes, shots of pictures that could not be seen because the prints were not contrasty enough, and finally a close with a donation plug and a last shot of the family.

The entire story could have been told very effectively with a few simple scenes of the family or with a few words from the mother and children. The history of the family was filled with pathos that in itself supplied enough dramatic impact. It was loused up by an attempt to produce drama with over-production.

Best portion of the program was that put on by the navy as part of its campaign to recruit radio technicians. An excellent group of musicians and the world's champion typlst were presented here. Pianist O. H. Colvin did a good job. The camera girls, however, should have used more close-ups of his hands on the keyboard. Jack Sher, M/2c, proved he could play 12 instruments. Cecil Leeson, former member of the New York Philharmonic, gave a recital which was excellent. Floyd Swink proved he could type at a furious speed material he read in a book that was upside down in front of him while he gave the Latin names of flowers whose English names were given to him as he typed. All of this was good aural entertainment.

Also on the program were newscaster Joe Wilson, and Bill Vance who gave another one of his excellent *X Marks the Spot* murder talks.

OPERA'S VIDEO CHANCE

(Continued from opposite page)

and other companies can tap an entirely new source of revenue to pay the bills. Also, the oldies will squawk at every change. They will become adjusted to them. The new ones will take to opera the way the public has taken to ballet since it smartened up.

One point always made in discussions of the opera and video is the effect that radio has had on concerts. Top concert managers say that radio has built substantial audiences for highbrow music, so substantial that many companies are now on a paying basis. But concerts, too, have been streamlined. The length of programs has been shortened and more popular works played. Tele can do the same for opera, since tele middlebrow is the institutional of the future.

But if opera is to make more dough to collect upon what tele can do for it — i. e., bring in more people, it will have to modernize. All the fancy trappings of the past have failed to sell opera to the masses because opera has wanted the masses to take it as it was. It won't work out that way, trade says and stresses—"opera can be saved if packaged correctly for today's and tomorrow's video viewers."

R&R's Tom Vitor G.I.-ing

NEW YORK, Jan. 20.—Tom Vitor, one of Ruthrauff & Ryan's tele directors, and radio director with the firm for over six years, is service bound. He reports for induction in three weeks.

DuMont

Reviewed Tuesday (16), 8:15-10 p.m. Style—Film, quiz, variety. Sustaining on WABD, New York.

Raymond E. Nelson's *Maritime Service Show* did one good thing for Raymond E. Nelson. If national service is passed by Congress, Nelson can be sure that the merchant marine will have nothing to do with him. He certainly did them dirt.

The best thing to do would be to enumerate, in chronological order, just what was wrong with the show. The first thing that happened to be perfectly honest was not Nelson's fault. His credits shots were, as usual, a series of plaques, with a seaman, for variation dissolving in and out between flips. Some of the dissolves were full and some of them three-quarter, a lamentable but not too important inconsistency. Second, was extremely poor lighting on singer Tommy Mercer's face, which threw his left side in shadow. Then after Mercer's first chorus the camera remained trained on him instead of moving to the band, permitting the assembled maritime service brass hats to enjoy the enlightening sight of Mercer chewing his gum and grinning.

The next fluff came when a merchant marine award was about to be presented to its winner. In that one, the camera remained trained on the band and emcee, as a woman's voice, with no previous warning, started to tell the recipient

how happy she was to present him with the medal. By the time the camera did move over, the presentation was half over and no one knew what it was all about.

After that the band started the intro of a second chirper. The cuing here was so slow that the band had to fake for nearly two minutes before the singer sang his first few hesitant notes. To wind up the specific clinkers, the lights in the studio didn't go on at the end of a film which was part of the night's festivities.

There are also a few over-all objections. First, the program was too heavy on music. Hollywood has learned that a band number requires a production if it runs long, and so does a singer. Nelson hasn't. There is a limit to the visual appeal of an ork or a chirper. When those two are nearly all the live show, audiences switch away, but fast. Second, in order to make a big deal of what developed into a small farce, Nelson put a 14-piece band, three singers, an emcee and several other assorted characters into a studio a bit smaller than an out-size phone booth. The result of this pleasant little bedlam was the terrible lack of room for camera movement and a static pic.

We would also like to register our vigorous objection to Nelson's use of lap dissolves in places where they are totally unnecessary. Dissolves should be used for an arty effect (and jive is not arty) to establish a mood in drama or in other situations which call for them. They should not be used to cut from a singer to a band.

To stop pummeling Nelson for a while, Ens. Phil Lang's band is a hot outfit with plenty of drive and a solid brass section. Singer Tommy Mercer has a nice voice that needs training, but he has good phrasing.

Bob Emery put on a quiz show for his *Video Varieties*. If you like dull, unimaginative quizzes on natural history, plus a lecture about black snakes, he was your meat. Emery would be much better off, in quizzes as well as the other shows he does, if he either decided to be either the emcee or the director. You can't do both.

On second thought we'd say that he should direct and stay away from the camera. Things are bad enough these days.

Marty Schrader.

DuMONT

(Continued from opposite page)

night to make way for Allan Nelson, amateur hypnotist. Four girls were seated on a couch after Nelson had explained to Miss Murray that he would hypnotize them if they would co-operate. The girls reacted well and soon he had the quartet sound asleep. While in a trance, each was called upon to sing, lecture, etc. Cameras moved in for close-ups of each girl as Nelson put her thru her paces.

It was an altogether entertaining bit. Most of the time the hypnotist was off the screen, stress being placed on the visual reaction of the girls to his voice. Seg gave rise to speculation on further possibilities of hypnosis on tele. Nelson said he could hypnotize an audience miles from the studio.

Faust, an ancient quickie, and *Florida Cowboy* gave the men with strong eyes and not too much discrimination something to see if they survived the corset routine.

Wanda Marvin

TODAY'S MOST OUTSTANDING RADIO PERSONALITY



DUNNINGER

26 NATIONAL MAGAZINES RAN

FEATURE ARTICLES ON THE

MASTER MENTALIST IN 1944!

First Disk Jockey Platter Tab

Importance To Be Checked

Bearing juke plays have on air plugs to be evaluated, reverse to be tabbed also

NEW YORK, Jan. 20.—Another forward step in music popularity measurement was made this week when *The Billboard* took its first poll of disk popularity. Going directly to the source, the survey was made in conjunction with the disk jockeys of the nation, with the pancake flippers telling their all—not only on the platters for which their fans are yelling most—but also the “coming-up” tunes.



Most of them being modest boys, confessed that after all it was their spinning that made the disks popular in their areas. But off-the-record, they conceded that a few band leaders, juke boxes, Crosbys, et al., might also have “helped a little.”

Half Nation's Spinners Tabbed

For the first disk jockey pop tabbing, approximately half of the men who spin and sputter turned in their reports. And the disk that the dial-twisters desire most was none other than the disk which in the pay-to-play boxes gathered the most nickels, the Bing Crosby-Andrews Sisters' bit of cowbilly, *Don't Fence Me In*. The No. 2 spinning piece of shellac and lamplblack on the air was Johnny Mercer's version of *Ac-Cent-Tchu-Ate the Positive*, the Capitol disk with the Pied Pipers. This one held down the No. 3 juke box pop slot, the No. 2 payable spinner being *Rum and Coca-Cola*, which was No. 3 in the disk jockeys' hearts. Reason that the *Rum* number doesn't run day and date on the pay-off phonographs and the station turntables is because there are some stations with jockeys that abide by their network rules and regulations—and this number, because of its high alcohol content, plus its free Cola plug, is anathema to the nets. Junior webs, like the Blue, permit it to sneak under the continuity acceptance barrier by taking out the (See *DISK AIRINGS* on page 63)

B. G. Set for Para Again, End March

NEW YORK, Jan. 20.—Benny Goodman's plans to play the Paramount Theater are said to be on again, with tentative skidding in of his ork somewhere around the end of March. At present time, he's appearing with his quintet in Billy Rose's *Seven Lively Arts*, but he's only in for 13 weeks and can step out in mid-March. Show is now in its sixth week. Understood that Goodman will probably follow the Ink Spots show at the Paramount with a new band.

There was talk of B. G.'s going into Para last fall, but the Rose show killed that. However, Goodman did get together a big band to cut an audition for Chesterfield, on their five-across-the-board show. Presumed that same men that did that show may sit in with new Goodman band, if and when it's formed. Goodman can rehearse band while doing show, altho he hasn't announced any definite plans as yet.

Valdes Waxes First Two for Decca

NEW YORK, Jan. 20.—Miguelito Valdes, Cuban singing star, last week made his first recordings in English. Valdes disked *You Never Say No and Good, Good, Good* for Decca.

Changing Spots

NEW YORK, Jan. 20.—Deke Watson and His Brown Dots, new vocal group set up last week under management and booking of Moe Gale, is skedded into the Plantation Club, St. Louis, February 1, for a three-week stint. The quartet, which has only guitar accompaniment, is patterned after the Ink Spots over which Gale and Bill Kenny, one of the IS members, went to court recently. Watson was an original member of the Ink Spots.

Ray Bauduc Setting New Ork; Opens at Salt Lake City Spot

HOLLYWOOD, Jan. 20.—Newest band of name caliber to be organized here is headed by Ray Bauduc, who became well known as drummer with Bob Crosby's Dixieland Band. In the army for three years, Bauduc received a medical discharge recently and is restricting personnel of his newly organized group solely to ex-service musicians.

Tieing in as a partner, manager and also playing sax with the band, is Gil Rodin, also a mainstay with the old Bob Crosby crew. Rodin also received an army discharge last month after several years in the service.

The band, 16 men and two vocalists, is currently in the rehearsal stage with a West Coast tour being lined up by MCA. Debut at Rendezvous Ballroom, Salt Lake City, February 16. Bauduc gained his greatest fame with Crosby for his recording of *Big Noise from Winnetka*.

WOV Wins Regional WLB Round In Effort To Cut House Fiddlers

NEW YORK, Jan. 20.—The number of musicians steadily employed by Station WOV, indie here, may be cut 50 per cent and the number of musicians in radio outlets thruout the country may also be reduced considerably if the National War Labor Board upholds a report made here Wednesday (17) by senior hearing officer, Herbert R. Northrup, of the Regional WLB. The report recommended that the WOV staff be slashed from 18 to five. It is said in the trade that the board's report may mean that superfluous musicians all over the U. S. may lose their radio jobs.

In an eight-page report, the board found that there was no general unemployment problem facing musicians; that WOV has no need for, and cannot use, 12 musicians; that a reduction from 12 to five musicians would release seven men now boarded by the union's “feather-bedding rules.” It was suggested that the seven musicians could seek war work if not able to find employment at their trade.

Four-Year Battle

The local and the station have been at odds since 1941 over the question of quota. On October 27, 1944, each party submitted its dispute case to the board. Main points of issue other than the minimum number of men have been wage increases and retroactivity of same.

The board recommended a 15 per cent wage increase, the maximum upping permissible under the Little Steel formula but clearly specified that the boost apply only to those men retained. Thus, the seven men who may be released will not be eligible to retroactive pay tho the union is asking that all 12 men be covered. The board set April 1, 1944, as the retroactive date.

Trade says it appears that the board has confused the parent body, AFM, with Local 802 when it comes to the electrical transcription case and the payments manufacturers of records are making to the union. Tho the entire sum is paid direct

ASCAP Okayed For Florida

NEW YORK, Jan. 20.—In an important decision handed down in the State of Florida, American Society of Composers, Authors and Publishers, was found to not constitute an unlawful monopoly or combination operating in restraint of trade, and that ASCAP was legally qualified and entitled to operate within the State. ASCAP, along with SESAC and BMI, were defendants in the original suit brought by the Florida Attorney General J. Tom Watson, charging infringement of the Florida statute.

Red Caps Counter-Suit Against Davis Dismissed

NEW YORK, Jan. 20.—Joe Davis, in his suit against the Red Caps, won a dismissal of their counter complaint in New York Supreme Court last week. Davis, owner of Beacon Records — recently changed title to Joe Davis label—claimed that Red Caps agreed not to use that name outside of making disks for him, and that he was the owner of the name.

Court found that the Caps' counterclaim of royalties and accounting of profits on disks which they made for Davis was insufficient and had no basis for equitable relief. Case comes up January 30 for trial.

Trace To Cut 8 for Nat'l

NEW YORK, Jan. 20.—Al Trace and ork, now at the Hotel Dixie and skedded into Loew's State Theater February 1, will cut eight sides for National Records this week. Outfit waxed eight tunes for the firm in December. The Trace Silly Symphonists will head for the Coast and another Columbia pic in a few weeks.

Harry Cohn Leaves Without Columbia, Pub House Tie-Up

NEW YORK, Jan. 20.—Harry Cohn, Columbia Pictures' prexy, left town last week after making several efforts to make a tie-up with a music pub. Results: Nil! One known offer is that of \$250,000 which he's said to have tossed at Max Dreyfuss for Crawford Music, but the deal never came close to the heating point. He's also said to have tried to get another catalog but nothing happened.

It's known that Cohn has been dicker-ing for a firm for some time, even going to the extent of trying to set up a separate org. However, past deals have fallen thru because Columbia Pix won't fully subsidize a music biz and Cohn has wanted those interested to put in large hunks of dough on a participating basis, the idea being to pub Columbia's scores. Bourne Music is pubbing Columbia's present score, with music and lyrics by Styne and Cahn.

NLRB Calls Nets, AFM and NABET To Turner Hearing

NEW YORK, Jan. 20.—The National Labor Relations Board has ordered a hearing for January 30 to be held in New York to consider the AFM-NBC-Blue-NABET platter-turner situation. The board will discuss the threat of James C. Petrillo, prexy of American Federation of Musicians, to pull musicians out on strike unless his members go in as disk spinners.

A trial examiner will hear the case. The National Association of Broadcast Engineers and Technicians has complained that the nets refused to bargain with the union relative to wages and working conditions for record turners after the Petrillo threat. The broadcasters complained that they cannot operate without musicians and fear to defy the AFM in the matter.

Det. Symp Sponsor To Offer \$25,000 For Longhair Work

NEW YORK, Jan. 20.—When the Detroit Symphony preems here at Carnegie Hall January 30, its sponsor, Henry Reichhold, will take to the air to make an unusual offer to composers. The head of Reichhold Chemical Company will speak during the hour that WOR beams the program in co-operation with the Committee for Intra-American Activities. He will call on longhair writers to pen a *Symphony of the Americas* and offer \$25,000 for the winning composition.

Mayor F. H. La Guardia will be on hand to welcome the ork and greet Detroit's mayor who will accompany the musical aggregation to town. Karl Kruger, billed as the only native-born conductor of a major symph, will baton the affair. Marjorie Livingston, back from a USO tour of Australia, will be the soloist.

than required under its 10-man quota. “In other words,” according to the New York board, “Station WJJD was using more than the quota number of musicians and the musicians which it employed under the quota system were performing service for their wages. Neither of these factors are present in the instant case.” WOV said in its petition that it did not use all 12 musicians.

William Feinberg, secretary of Local 802, says his org is confident that the Regional Board's recommendations will be overturned and rejected by the WLB. The report, he maintains, is not in accordance with past WLB rulings and policy on similar cases.

Plenty of Time---But Is It Good?

NY Supreme Court Upholds ASCAP in Edison Hotel Case

NEW YORK, Jan. 20.—According to the Appellate Division of the New York Supreme Court, ASCAP is not a monopoly infringing the Donnelly Act in New York. The decision, handed down Friday (19), upheld the lower court which ruled in favor of the Society in the suit brought by the Edison Hotel.

Two weeks ago, Appellate Court reserved decision on the case which the hotel brought against Deems Taylor, ASCAP prexy, and the Society. The higher court's decision this week was unanimous. The Hotel Edison, Inc., will take the case to a higher court.

Bornstein Backs Cugat Pub House

NEW YORK, Jan. 20.—Deal has been made between Xavier Cugat and Saul H. Bornstein for latter to bank roll a pub house for band leader. Pub and leader will split proceeds 50-50. Similar deal was recently made between Robbins Music and Gene Krupa.

Cugat's deal, which has no name as yet, is for 10 years and calls for publishing of Latin-American music and original music put out by Cugat. House will be located at New York address of Bourne Music, Bornstein's firm. Bornstein made the deal on the West Coast with Cugat. Pub returned last week.

Columbia Pix Angling for Ram-Kanner

NEW YORK, Jan. 20.—Story of Buck Ram and Hal Kanner, Tin Pan Alleyites, clicking with Columbia Pictures, last week was like a movie scenario by itself. Boys had written score for the Versailles, New York nitery, and Carter Blake, Columbia talent scout, went to the club only to come away impressed by the music and lyrics. Next day, Herman Filekoff, agent, had the boys up playing for Blake, who then got them to Cohn.

Boys went thru their routine for Cohn who was busy at phones, etc., and who then simply asked: "When can you go?" That's all there was to it. As *The Billboard* goes to press, it's understood actual inking hasn't come about as yet. This is the first pair of writers brought out to the Coast by Cohn, who left last week. Styne and Cohn are under contract to Columbia for two more pictures at the present time.

Ram is ASCAP, Kanner not, altho latter arranges for Fred Waring. Understand he'll take a six-month leave of absence when they leave, to see what happens.

LSMFT Appeals Judge's Decision On Advance Suit

NEW YORK, Jan. 20.—Appeal by the American Tobacco Company of a refusal by Justice Walters of New York Supreme Court to dismiss the amended complaint of Advance Music was heard by the appellate division of the New York Supreme Court last week. Decision was reserved.

Case involves Advances' suit against *Your Hit Parade* re their song *Don't Sweetheart Me*. Both parties to the suit argued their case before the appellate division, from which point, depending on the decision, it will either go to trial, or the tobacco company's attempt to dismiss the amended complaint will be sustained.

Charlie Spivak, BMI Set To Sign; Firm's Titled Cameo Music

NEW YORK, Jan. 20.—Charlie Spivak deal with BMI is said to be in the signing stage, with tentative title of firm listed as Cameo Music. First tune will be a song by Don Marcotte, NBC exec in Chicago.

Jack Osfeld, professional manager, has added Murray Massey, late of Southern Music, to the staff. Chicago and Coast men will also be added.

Deal has been cooking for some time. Spivak comes into the Hotel Commodore, New York, about February 1. BMI has been talking to Hal McIntyre, now at the hotel, but no deal has been yet. Leader wants more dough than BMI is offering.

Court Reserves Decision On "Old Mill Stream" Suit

NEW YORK, Jan. 27.—Decision was reserved in the U. S. Circuit Court of Appeals on a dismissal of the suit of Forster Music vs. Jerry Vogel over the song *Down By the Old Mill Stream*. Earlier court decision had ruled in favor of Forster, indicating that he was the copyright owner of the song by virtue of an arrangement with Tell Taylor, author of the tune.

Vogel claimed that he secured a renewal right on the song from Earl K. Smith, alleged co-author of the song. An appeal from the N. Y. Federal Court prior to last week's decision, had granted a decision to Forster, from which point Vogel had gone to the Circuit Court of Appeals.

Screen Song-Selling

By Paul Secon

The Three Caballeros (Walt Disney)

Walt Disney experiment in using cartoon characters and live actors for the first time in *The Three Caballeros* finds a good excuse for using plenty of L.-A. music. Big ballad in technicolor opus is *You Belong To My Heart*, while novelty rhythm tune is the title song. Peer Pubs' *Heart* gets a nice going over from gal vocalist, whose name isn't disclosed, but it's a good plug. However, film is a gay, racy affair, and there's little feeling for a romantic ballad. That's why Caballeros get the play thruout.

Tune is done by Donald Duck, Jose Carioca, a Brazilian parrot-about-town, and Panchito, a Mexican charro rooster. The trio gets off plenty of choruses thruout the last half of the picture on the song, and the tune is fresh enough to ring in the listener's ear after the last reel.

There's plenty of L.-A. music all the way thru, most of it undistinguished. However, *Baia* gets a bigger plug than the rest and is the one L.-A. piece of material that looks promising. Film has more music and dancing than anything else, and promises to set-up a pattern whereby L.-A. songs can gain a good foothold here. BMI, which licenses the tunes, has a brochure out on the pix, and is pushing the songs.

Airing Built No '44 Bands

NBC has one remote, Mutual feeds most, but histories on air-sold names nsh

By Paul Secon

NEW YORK, Jan. 22.—A look-see at the remote situation in New York, which has been under close scrutiny because of a recent meeting between AFM execs and agency biggies wherein the value of



remote time was questioned, finds that bands today get plenty of coverage on air time. This isn't unusual, or very much different from past years, but it does point out no matter how you look at it, bands playing New York spots get as many as 80 stations on

shots. And that's not hay. Right now, with the AFM raising havoc about bands losing dough at location spots, and reportedly asserting that they would intervene if and when bands complain about losing dough, the case for remotes is an important one. It's pretty hard anymore to determine exactly how much air time means in dollars and cents, but most agency men agree that a leader must sit down in New York at least once a year.

What He Gets

Well, if he sits down, and that naturally includes a spot with air time, this is the situation:

According to guys in charge of remotes at the various nets, bands do get plenty of pick-ups out of town. However, Coast-to-Coast remotes are a myth. A quick glance at the various nets indicates that Columbia has 144 affiliated stations, Blue (See *PLENTY OF TIME* on page 20)

Keller to Wax for Capitol

NEW YORK, Jan. 20. — Stan Keller, Stork Club ork leader, is set to make an album for Capitol called *Stork Club Album*. Deal calls for 10 sides and marks the first time the firm has used a society band for an album.

"HILL's" Fire!! Sho Nuff

MEMO to Reg Marshall Hollywood

Tiny did terrific job. Would like to have him for a week in Sacramento and Stockton ballrooms.

Cordially, MALEVILLE & PARISSI

Tiny HILL AND HIS ORCHESTRA



"America's Biggest Bandleader"

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SPINNING TO RECORD HEIGHTS!— ON RECORD PROGRAMS EVERYWHERE!— AT HOME • ON JUKE BOXES • ON THE AIR!

DINAH SHORE
SINGS HER FAVORITE SONG
"I CAN'T TELL WHY I LOVE YOU - BUT I DO"
ON VICTOR RECORD No. 20-1611
Millions will hear her sing it in the INTERNATIONAL PICTURES Technicolor Musical
"BELLE OF THE YUKON"
Millions will insist on hearing it— again and again— On Records!

A RECORD OF THE MONTH ANY MONTH!

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Announcing a Sensational Recording of a Ballad That Will Live Forever

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Recorded by **GEORGE OLSEN** AND HIS ORCHESTRA on PREMIER RECORD #28996

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PART 1—The Billboard

SONGS WITH MOST RADIO PLUGS

The following are the leading songs on the basis of the largest number of net-work plugs (from New York outlets WJZ, WEAJ, WABC and WOR) for the week beginning Saturday, January 13, and ending Friday, January 19. 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
7	A Little On the Lonely Side	Advanced
3	Ac-Cent-Tchu-Ate the Positive (F)	Morris
7	After Awhile	Starlight
15	Always (F)	Berlin
2	Comin' Around the Corner	Berlin
12	Confessin'	Bourne
5	Don't Ever Change	Morris
13	Don't Fence Me In (F)	Harms, Inc.
10	Don't You Know I Care?	Paramount
3	Ev'ry Time We Say Goodbye	Chappell
1	Gonna Build a Big Fence Around Texas	Robbins
4	I Didn't Know About You	Robbins
33	I Dream of You	Embassy
1	I'm Beginning to See the Light	Grand
23	I'm Making Believe (F)	Bregman-Vocco-Conn
17	Magic is the Moonlight (F)	Melody Lane
6	More and More (F)	T. B. Harms
2	My Dreams Are Getting Better	Santly-Joy
6	(All of a Sudden) My Heart Sings (F)	Leeds
2	Please Don't Say No (F)	Feist

(See SONGS WITH MOST RADIO PLUGS on page 64)

Lucky Strike HIT PARADE

CBS, Saturday, January 20, 9-9:45 p.m. EWT.

Weeks to date	POSITION Last Week This Week	TITLE	PUBLISHER
8	1	1. Don't Fence Me In (F)	Harms, Inc.
6	2	2. There Goes That Song Again (F)	Shapiro-Bernstein
6	5	3. I'm Making Believe	Bregman-Vocco-Conn
7	4	4. I Dream of You	Embassy
12	3	5. The Trolley Song (F)	Feist
1	—	6. Ac-Cent-Tchu-Ate the Positive (F)	Morris
1	—	7. I Didn't Know About You	Robbins
13	7	8. Dance With a Dolly	Shapiro-Bernstein
9	—	9. Always (F)	Berlin

And the Following Extras: Swamp Fire, One Dozen Roses; Put Your Arms Around Me, Honey, and Nobody's Sweetheart.

"HARLEM" HIT PARADE

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

Weeks to date	POSITION Last Week This Week	TITLE	PUBLISHER
14	1	1. Into Each Life Some Rain Must Fall	Ink Spots and Ella Fitzgerald... Decca 23356
4	2	2. Somebody's Gotta Go	Cootie Williams... Hit 7119
2	7	3. Rum and Coca-Cola	Andrews Sisters... Decca 18636
15	3	4. I Wonder	Pvt. Cecil Gant... Giltedge 500 CG1
2	5	5. I'm Beginning To See the Light	Duke Ellington... Victor 20-1618
11	6	6. I'm Making Believe	Ink Spots and Ella Fitzgerald... Decca 23356 (F)
18	5	7. Gee, Baby, Ain't I Good to You?	King Cole Trio... Capitol 169
1	—	8. Ac-Cent-Tchu-Ate the Positive	Johnny Mercer... Capitol 180
37	8	9. Cherry Red Blues	Cootie Williams... Hit 7084
1	—	10. Don't You Know I Care?	Duke Ellington... Victor 20-1618

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

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.

HARMONIA RECORD CORP., New York
is happy to announce to the Music Trade that
MODERN MUSIC SALES CO.
NAT COHN
10th AVENUE AT 45th STREET, NEW YORK 19, N. Y.
has been appointed **HARMONIA DISTRIBUTOR**
for New York City and Northern New Jersey

★ Joe Masiello

Tenor

"The King of Neopolitan Song" in his new

ITALIAN RECORDS

Exclusive Harmonia Artist

- H-2001—A festa d'e maremare - - 'E ddoi Rose
- H-2002—Quanta felicità - - - - Mme pienze mai?
- H-2003—Ammore dispettuso - - - - Ammore 'e piscatore
- H-2004—'O Marenariello - - - - Funiculi' Funicula'

with Nick Aversano's Orchestra

LATEST EXCLUSIVE HARMONIA RELEASES

★ Bruno Kryger

Exclusive Harmonia Artist "King of the Polkas"

and His International Dance Orchestra

- H-1090 D-Day Polka Skating Polka
- H-1091 Round Up Polka Chicago Polka
- H-1092 How Swifflly Moments Pass—Waltz (Jak szybko mijaja chwile) From the Bot-tom Polka

List price of these records, 79c ea. incl. Federal Tax.

Dealers quantity price, 49c ea. incl. Federal Tax.

Write for complete catalogue.

Shribmans Go To Court on Dorsey Per Cent AFM Okay

NEW YORK, Jan. 20.—Executive board meeting of the American Federation of Musicians, now taking place in New York, last week okayed Si and Charlie Shribman's request to go to court on their Tommy Dorsey personal management claim. Direct tie-up is that Si Shribman's claim is for 5 per cent of the gross, according to his contract with Dorsey. That's the figure recently set by the union as the limit placed on any personal manager's contract. Shribman started his suit two years ago but it was held up pending the union's okay to take it to court. Suit is for \$50,000, and involves Shribman's claim that he signed a personal manager contract with Dorsey in May, 1936, lasting

seven years, length of time Dorsey was to stay with MCA. (Dorsey, of course, is still with Music Corporation.)

Shribman's claim, which is for 5 per cent of T. D.'s gross up until May, 1943, starts with that percentage on anything the leader grosses over \$3,500. During first two years, Shribman claims he got exactly \$150 for one week, when T. D. got just \$3,500. Since then, he claims that he has never received any dough from the leader.

Shribman is a one-night booker in New England, owner of Roseland State Ballroom, Boston and personal manager of several bands, including the Claude Thornhill, (Navy) and the recently disappeared Major Glenn Miller (AEF), among others. Shribman alleges that he took over Dorsey when that leader left the Rockwell-O'Keefe Office in May, 1936. When he didn't collect his 5 per cent he wanted to go to court, but Dorsey went to the union and restrained Shribman's action. Andy Weinberger is handling legal matters for Shribman.

Music Popularity Chart

Week Ending
Jan. 18, 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 on opposite page.) Songs are listed according to their popularity nationally. (M) Song in legit musical. (F) Song in film musical.

Weeks to date	POSITION		Song	Composer
	Last Week	This Week		
8	1	1	DON'T FENCE ME IN (F)	Harms, Inc.
6	2	2	THERE GOES THAT SONG AGAIN (F)	Shapiro-Bernstein
11	3	3	I DREAM OF YOU	Embassy
2	6	4	AC-CENT-TCHU-ATE THE POSITIVE	Morris
12	4	5	I'M MAKING BELIEVE (F)	Bregman-Vocco-Conn
14	5	6	THE TROLLEY SONG (F)	Feist
2	10	7	SWEET DREAMS, SWEETHEART (F)	Remick
15	7	8	ALWAYS (F)	Berlin
18	8	9	DANCE WITH A DOLLY	Shapiro-Bernstein
1	—	10	CONFESSIN'	Bourne

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 I.) 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		Song	Label	East	Mid-west	South	West Coast
	Last Week	This Week						
10	1	1	DON'T FENCE ME IN (F)	Decca 23364	1	1	1	1
2	2	2	AC-CENT-TCHU-ATE-THE POSITIVE	Capitol 180	3	3	3	2
2	5	3	RUM AND COCA-COLA	Decca 18636	2	2	2	6
2	4	4	DON'T FENCE ME IN (F)	Victor 20-1610	8	4	5	5
10	3	4	I'M MAKING BELIEVE (F)	Decca 23356	5	7	7	3
3	6	4	I DREAM OF YOU	Victor 20-1608A	6	6	6	4
2	—	5	INTO EACH LIFE SOME RAIN MUST FALL	Decca 23356	—	5	4	—
1	—	6	COCKTAILS FOR TWO	Victor 20-1628	7	8	9	—
1	—	7	I DREAM OF YOU	Columbia 36762	4	—	—	—
3	9	8	I DREAM OF YOU	Capitol 175	9	9	—	9
1	8	9	DON'T FENCE ME IN	Columbia 36759	—	8	—	10
2	7	9	THERE GOES THAT SONG AGAIN	Columbia 36757	—	—	—	7
2	10	10	THERE GOES THAT SONG AGAIN	Decca 18625	—	10	10	10
2	—	10	THERE GOES THAT SONG AGAIN	Victor 20-1606	—	—	—	8
1	—	10	I DREAM OF YOU	Victor 20-1629	—	—	8	—

Bornstein Motion Nixed Again by ASCAP Members

NEW YORK, Jan. 20.—Saul H. Bornstein's proposed amendment to ASCAP's by-laws, in which the identical members of board of directors don't have to sit in on subsequent meetings over appeals by the society's members has been defeated. Ballot, which went out a few weeks ago, was counted last week by the election committee, headed by Sammy Stept, and votes amounted to only 56 per cent of the society's members favoring the amendment. For passage of an amendment a two-thirds approval by members at large is needed. This is the second time Bornstein's

Olsen Stays at N. Y. Copa

NEW YORK, Jan. 20.—George Olsen's ork has been held over at the Copacabana, New York nitery. The band will stay there until some time in March, when Shep Fields will come back for a repeat at the spot. Nitery location job is one of the best paying spots in the city. Outfit's getting anywhere from \$2,000 to \$3,000 a week, plenty above scale. Xavier Cugat was slated for the spot, but a pic on the Coast nixed that deal along with one Cugat had for the Copa, Miami Beach. He's now at Ciro's, Hollywood, where he's reportedly getting \$6,500 a week.

amendment has been turned down by ballot. According to Coast sources, probable reason for its failure again is fact that it wasn't understood by members. That was also the reason for its rejection at first.

Stan Kenton 'Eager Beaver'

Stan Kenton 'And Her Tears Flowed Like Wine'

Stan Kenton 'Sweet Dreams, Sweetheart'

Stan Kenton 'Gotta Be Gettin'

Stan Kenton Brings You Profits!

STAN KENTON

Stan Kenton and his "Artistry in Rhythm" orchestra have a gift for making original records with that extra flair it takes for smash hits. These are Capitol Records...they are getting a terrific play everywhere.

NOW CAPITOL BRINGS YOU ANOTHER PROFIT-MAKING STAN KENTON RECORD

'Are you livin' old man'

Vocal by Anita O'Day

No. 187

'Ev'ry time we say goodbye'

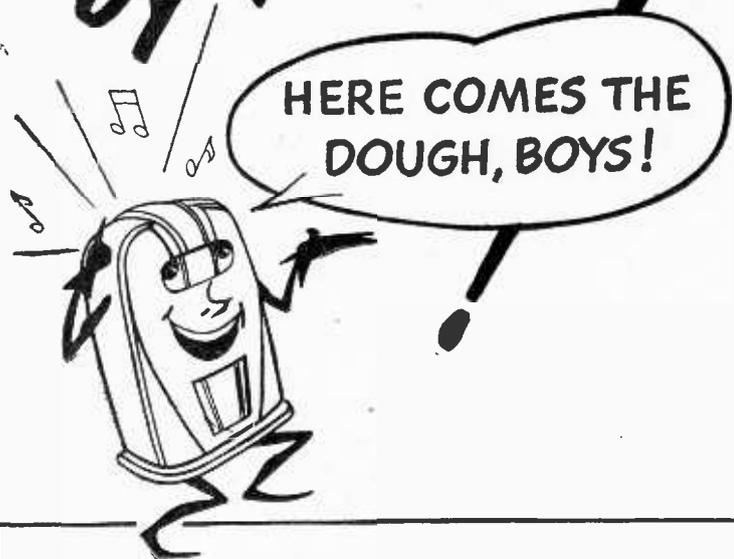
Vocal by Gene Howard

Capitol is first to record the best new tunes done by the best new stars



SUNSET AND VINE, HOLLYWOOD 28

Just Recorded by Victor



FREDDY MARTIN

AND HIS ORCHESTRA

Evelina • When the Boys Come Home

—FROM THE MUSICAL "BLOOMER GIRL"

20-1621

DINAH SHORE

WITH ORCHESTRA

Let's Take the Long Way Home

—FROM THE PARAMOUNT PICTURE "HERE COME THE WAVES"

Guess I'll Hang My Tears Out to Dry

—FROM THE MUSICAL "GLAD TO SEE YOU"

20-1634

HAL McINTYRE

AND HIS ORCHESTRA

My Funny Valentine

—FROM THE MUSICAL "BABES IN ARMS"

Saturday Night (Is the Loneliest Night in the Week)

30-0837

EDDY ARNOLD

AND HIS TENNESSEE PLOWBOYS

Mother's Prayer

Mommy Please Stay Home with Me

33-0520

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

BUY MORE WAR BONDS

THE TUNES THAT NAB THE NICKELS ARE ON

VICTOR

AND BLUEBIRD RECORDS

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



PART 2—The Billboard

DISKS WITH MOST RADIO PLUGS

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

GOING STRONG

Weeks to date	POSITION		
	Last Week	This Week	
1	—	1.	DON'T FENCE ME IN Bing Crosby-Andrews Sisters. Decca 23364
1	—	2.	AC-CENT-TCHU-ATE THE POSITIVE Johnny Mercer Capitol 180
1	—	3.	RUM AND COCA-COLA Andrews Sisters Decca 18636
1	—	4.	THERE GOES THAT SONG AGAIN Russ Morgan Decca 18625
1	—	5.	I'M MAKING BELIEVE Ink Spots-Ella Fitzgerald... Decca 23356
1	—	6.	DON'T FENCE ME IN Sammy Kaye Victor 20-1610
1	—	7.	THE TROLLEY SONG Vaughn Monroe Victor 20-1605
1	—	8.	I DREAM OF YOU Andy Russell Capitol 175
1	—	9.	AC-CENT-TCHU-ATE THE POSITIVE Artie Shaw Victor 20-1612
1	—	9.	I DREAM OF YOU Tommy Dorsey Victor 20-1608
1	—	10.	THE TROLLEY SONG Judy Garland Decca 23361
1	—	11.	AND HER TEARS FLOWED LIKE WINE Stan Kenton Capitol 165
1	—	12.	EVELINA Bing Crosby Decca 18635
1	—	13.	ALWAYS Sammy Kaye Victor 20-1610
1	—	13.	I'M BEGINNING TO SEE THE LIGHT Harry James Columbia 36758
1	—	14.	THERE GOES THAT SONG AGAIN Sammy Kaye Victor 20-1606
1	—	14.	I DON'T WANT TO LOVE YOU. Phil Brito Musicraft 15018
1	—	14.	ALWAYS Guy Lombardo Decca 18634
1	—	14.	TICO TICO Ethel Smith Decca 23353

COMING UP

COCKTAILS FOR TWO Spike Jones Victor 20-1628
TWILIGHT TIME The Three Suns Hit 7092
ANGELINA Louis Prima Hit 7106
THERE GOES THAT SONG AGAIN. Kay Kyser Columbia 36757
IF YOU ARE BUT A DREAM Frank Sinatra Columbia 36756

MOST PLAYED JUKE BOX FOLK RECORDS

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

Weeks to date	POSITION		
	Last Week	This Week	
11	1	1.	I'M WASTIN' MY TEARS ON YOU.... Tex Ritter Capitol 174
7	3	2.	JEALOUS HEART ... Tex Ritter Capitol 179
2	6	3.	I'M LOSING MY MIND OVER YOU Al Dexter Okeh 6727
11	2	4.	THERE'S A NEW MOON OVER MY SHOULDER Tex Ritter Capitol 174
21	4	5.	SMOKE ON THE WATER Red Foley Decca 6102
1	—	6.	I'LL WAIT FOR YOU, DEAR Al Dexter Okeh 6727
5	5	7.	EACH NIGHT AT NINE Floyd Tillman Decca 6104
35	—	7.	TOO LATE TO WORRY Al Dexter Okeh 6718
1	—	7.	I'M A CONVICT WITH OLD GLORY IN MY HEART Elton Britt Bluebird 33-0517

Singers Sue Decca And Reisman Over Porgy, Bess Album

NEW YORK, Jan. 20.—Complaint was filed in New York Supreme Court last week by Avon Long and Helen Doudy against Decca Records and Leo Reisman, charging that records containing the plaintiff's musical efforts were marketed without their approval. Damages sought are \$250,000.

Complaint alleges that Miss Doudy and Long, when appearing in *Porgy and Bess* in New York in 1942, made some test records with Reisman. They asserted the leader told them that he had arranged the Gershwin tunes from the *Porgy* score and wanted Long and Miss Doudy to sing

Hal McIntyre To Play D. C. President's Birthday Ball

NEW YORK, Jan. 20.—Hal McIntyre is set to play the President's Birthday Ball in Washington, January 30. Affair is held annually at the Hotel Statler, where Mrs. FDR cuts the cake, etc., all for the Infantile Paralysis Fund. McIntyre is at Hotel Commodore, N. Y. until January 31, going into Hotel Sherman, Chi, February 2.

the lyrics, but that the disks wouldn't be put out for commercial usage. Subsequently, when Long and Miss Doudy were on the Coast, they discovered the Decca album, *Porgy and Bess Selections*, featuring the two singers. Reisman is said to have made the statement that if the disks were found satisfactory, new records would be made. A permanent injunction, as well as destruction of the recordings, is sought.

Music Popularity Chart Week Ending Jan. 18, 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.

Weeks to date	Last Week	This Week	POSITION	Record	Label
10	1	1	1.	DON'T FENCE ME IN—Bing Crosby-Andrews Sisters (Vic Schoen Ork)	Decca 23364
				(The Three Suns, Hit 7114; Sammy Kaye, Victor 20-1610; Kate Smith, Columbia 36759; Gent Autry, Okeh 6728; Hal McIntyre, Bluebird 30-0834; Horace Heidt, Columbia 36761)	
3	2	2.	2.	RUM AND COCA-COLA—Andrews Sisters (Vic Schoen Ork)	Decca 18636
4	6	3.	3.	AC-CENT-TCHU-ATE THE POSITIVE—Johnny Mercer (The Pied Pipers—Paul Weston Ork)	Capitol 180
				(Artie Shaw, Victor 20-1612; George Paxton, Hit 7120; Bing Crosby-Andrews Sisters, Decca 23379; Four King Sisters, Victor 20-1631; Kay Kyser, Columbia 36771)	
12	4	4.	4.	I'M MAKING BELIEVE—Ink Spots-Ella Fitzgerald	Decca 23356
				(The Three Suns, Hit 7105; Hal McIntyre, Bluebird 30-0831)	
13	3	5.	5.	INTO EACH LIFE SOME RAIN MUST FALL—Ink Spots-Ella Fitzgerald	Decca 23356
				(Charlie Barnet, Decca 18638)	
8	5	6.	6.	THERE GOES THAT SONG AGAIN—Russ Morgan	Decca 18625
				(Sammy Kaye, Victor 20-1606; Billy Butterfield, Capitol 182; Kay Kyser, Columbia 36757; Kate Smith, Columbia 36759; Martha Stewart, Bluebird 30-0832)	
4	8	7.	7.	I DREAM OF YOU—Tommy Dorsey (Freddie Stewart)	Victor 20-1608
				(Andy Russell, Capitol 175; Art Kassel, Hit 7110; Frank Sinatra, Columbia 36762; Jimmy Dorsey, Decca 18637; Perry Como, Victor 20-1629)	
5	7	8.	8.	THERE GOES THAT SONG AGAIN—Sammy Kaye (Nancy Norman)	Victor 20-1606
				(See No. 6)	
4	15	9.	9.	I DREAM OF YOU—Andy Russell	Capitol 175
				(See No. 7)	
9	9	10.	10.	THE TROLLEY SONG—Judy Garland (Georgie Stoll Ork)	Decca 23361
				(The King Sisters, Bluebird 30-0829; Jack Smith, Hit 7115; Sula's Musette Ork (Don Baker), Continental C-1154; Vaughn Monroe, Victor 20-1605; Guy Lombardo, Decca 18634; the Pied Pipers, Capitol 168)	
3	17	10.	10.	ALWAYS—Sammy Kaye (Arthur Wright)	Victor 20-1610
				(Guy Lombardo, Decca 18634; Paul LaValle, Musicraft 297; Eileen Farrell, Decca 23366; Jack Smith, Hit 7115; Sula's Musette Ork, Continental C-1155)	
1	—	10.	10.	YOU ALWAYS HURT THE ONE YOU LOVE—Sammy Kaye (Billy Williams)	Victor 20-1606
				(Mills Brothers, Decca 18599; The Three Suns, Hit 7105; Charlie Barnet, Decca 18638)	
1	—	10.	10.	DON'T FENCE ME IN—Sammy Kaye (Billy Williams)	Victor 20-1610
				(See No. 1)	
14	11	11.	11.	THE TROLLEY SONG—The Pied Pipers (Paul Weston Ork)	Capitol 168
				(See No. 10A)	
1	—	11.	11.	DON'T FENCE ME IN—Kate Smith	Columbia 36759
				(See No. 1)	
3	10	12.	12.	AND HER TEARS FLOWED LIKE WINE—Ella Fitzgerald-Johnny Long	Decca 18633
				(Stan Kenton, Capitol 166; The Phil Moore Four, Victor 20-1624)	
2	14	12.	12.	THERE GOES THAT SONG AGAIN—Kay Kyser (Georgia Carroll)	Columbia 36757
				(See No. 6)	
2	16	12.	12.	ALWAYS—Guy Lombardo (Stuart Foster)	Decca 18634
				(See No. 10B)	
1	—	12.	12.	THERE GOES THAT SONG AGAIN—Kate Smith	Columbia 36759
				(See No. 6)	

Coming Up

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

1. AC-CENT-TCHU-ATE THE POSITIVE—Artie Shaw (Imogene Lynn) Victor 20-1612
1. I'M BEGINNING TO SEE THE LIGHT—Harry James (Kitty Kallen) Columbia 36758
2. EVELINA—Bing Crosby Decca 18635

Pre-Trial Exam On Fetter Tune

NEW YORK, Jan. 20.—Examination of Loew's, Inc., Miller & Feist Music before trial in the \$87,500 suit brought by Ted Fetter, will take place February 13-15. Fetter, writer of *Taking a Chance on Love*, with John LaTouche, also a defendant, and Vernon Duke, claimed that the song was used in two MGM pix, *Cabin in the Sky* and *I Dood It*, without his consent or approval.

Plaintiff alleged that he was duly credited as co-writer on song on sheet music, with Duke getting one-half interest, other two writers one-quarter a piece. Fetter charges that in September, 1942, defendants tried to deprive him of his rights. Defendants' attorneys agreed to examination before trial.

1st Victor Royalty Checks Sent Out; Not Much Higher

NEW YORK, Jan. 20.—Victor royalty checks for period ending November 30 went out to pubs last week. These are first checks since the ban, but pubs note that altho they were a little higher, it was too early to expect a huge increase since the AFM ban was settled November 11. Victor had its first releases, Witmark's *Very Thought of You* and Feist's *Trolley Song*, by Vaughn Monroe, out by November 13. Columbia and Decca's royalties go out a month later than Victor's. Funny twist to Victor's earlier releases is that Sammy Kaye disked *You Always Hurt the One You Love*, which is pubbed by Sun Music, firm owned by Decca Records.



FOUND!!

A FORTUNE IN NICKELS

You, too, will find a fortune in nickels . . . with these top-notch Columbia hits in your juke boxes. Everybody is talking about . . . and listening to . . . Columbia's latest super-selling sure-fire discs.

HARRY JAMES
THE LOVE I LONG FOR
I'M BEGINNING TO SEE THE LIGHT
COL. 36758

LES BROWN
SLEIGH RIDE IN JULY
ROBIN HOOD
COL. 36763

FRANKIE CARLE
EVELINA
RIGHT AS THE RAIN
COL. 36764

COUNT BASIE
I DIDN'T KNOW ABOUT YOU
RED BANK BOOGIE
COL. 36766

BENNY GOODMAN QUINTET
EV'RY TIME WE SAY GOODBYE
ONLY ANOTHER BOY AND GIRL
COL. 36767

GENE KRUPA
I WALKED IN
I'LL REMEMBER SUZANNE
COL. 36768

TED DAFFAN'S TEXANS
TIME WON'T HEAL MY BROKEN HEART
YOU'RE BREAKING MY HEART
OKeh 6729

HAPPY PERRYMAN
and his HAPPY-GO-LUCKY MOUNTAINEERS
JEALOUS HEART
FARTHER AND FARTHER APART
OKeh 6730

SPADE COOLEY
A PAIR OF BROKEN HEARTS
SHAME ON YOU
OKeh 6731

EDWARD KROLIKOWSKI
G. I. JOE POLKA
HAPPY FARMER POLKA
COL. 12248-F

COLUMBIA RECORDS





RECORD #1000

A—IT'S ONLY A PAPER MOON

B—SODA POP

MILT PAGE TRIO
Featuring **OSCAR PETTIFORD**

WINNER OF THE ESQUIRE ALL-AMERICAN JAZZ CONTEST

This label now available for national distribution with a SENSATIONAL recording that no store can be without . . . Swing at its best. Orders filled in order received.

LIST PRICE . . . 79c DEALER'S PRICE . . . 48½c

DISTRIBUTED BY—

EASTERN MUSIC SALES, INC.
42 West 46th Street New York 19, N. Y.

RECORD DEALERS SUPPLY, INC.
38 West 46th Street New York 19, N. Y.

ORIOLE DISTRIBUTING CO.
512 Pennsylvania Avenue Baltimore, Md.

G & R RECORD CO.
162 Prince Street Newark, N. J.

MUSIC DISTRIBUTING CO.
1408 West 9th Street Cleveland, Ohio

ALL PRICES F. O. B. POINT OF DISTRIBUTION.

SEND YOUR ORDER TODAY

TO: _____ DISTRIBUTOR
_____ ADDRESS OF DISTRIBUTOR

RUSH at once Record #1000
QUANTITY
(Packed in Cartons of 20—Minimum 40)

- Send it C. O. D.
- Check enclosed
- Open account—if rated in Dun & Bradstreet
- Express
- Freight (minimum 200 records)

NAME
ADDRESS
CITY, STATE ORDER NO.



PART 3—The Billboard

RECORD POSSIBILITIES

- AC-CENT-TCHU-ATE THE POSITIVE** Bing Crosby and the Andrews Sisters. Decca 23379A
Hard hitting tune, getting plenty of play today, will make this disk welcome among the top sellers. Altho Crosby is high pitched and doesn't sound much like Der Bingle, record has plenty of flavor. Andrews pitch in and everything comes out well. Reverse, "There's a Fellow Waiting in Poughkeepsie," is solid help.
- SATURDAY NIGHT** Hal McIntyre Bluebird 30-0837B
Tempo of tune is one of best features on this disk. It's bright, and when combined with McIntyre's coloring and Ruth Gaylor's warbling, disk measures up with best of them. Reverse, an oldie, "My Funny Valentine," means little.
- MOP! MOP!** Louis Jordan Decca 8668B
Jordan rides another winner home, especially for jukes. Title line, done with a thump by small but enthusiastic band, is the highlight, but is sufficiently strong to boot home. Lyric is clear and all-in-all disk is big time. Reverse, "You Can't Get That No More," is fair.

POPULAR RECORD RELEASES

(From January 25 thru February 1)

- A LITTLE ON THE LONELY SIDE**. Guy Lombardo (Jimmy Brown) Decca 18642
- A PAIR OF BROKEN HEARTS** Spade Cooley Ork Okeh 6731
- AIN'T MISBEHAVIN'** Pat Flowers Hit 1010
- AND HER TEARS FLOWED LIKE WINE** Phil Moore Four Victor 20-1624
- ANGELINA** Dick Robertson-Johnny Long. Decca 18643
- BACH PRELUDE AND FUGUE VARIATIONS** Pat Flowers Hit 1012
- BLUE DANUBE VARIATIONS** Pat Flowers Hit 1013
- BUT NOT FOR ME** Pat Flowers Hit 1011
- CANTEEN HONKY TONK BOOGIE**. Pat Flowers Hit 1012
- CHECK UP ON MY BABY** Sonny Boy Williamson. Bluebird 34-0722
- CHOPIN E MINOR IMPROVIZATIONS** Pat Flowers Hit 1011
- CLIFF'S BOOGIE BLUES (12")** Cliff Jackson's Village Cats Black & White 1205
- DINNER MUSIC ALBUM** Sonora 467
- Andante Cantabile Kel Murray Ork Sonora 1075
- Intermezzo Kel Murray Ork Sonora 1076
- Minuet in G Major Kel Murray Ork Sonora 1078
- None But the Lonely Heart Kel Murray Ork Sonora 1077
- Serenade Kel Murray Ork Sonora 1078
- Souvenir Kel Murray Ork Sonora 1075
- To a Wild Rose Kel Murray Ork Sonora 1077
- Traumerel Kel Murray Ork Sonora 1076
- EIGHT-MILE BOOGIE** Pat Flowers Hit 1013
- EV'RY TIME WE SAY GOODBYE**. Charlie Spivak (Irene Daye) Victor 20-1636
- FARTHER AND FARTHER APART**. Happy Perryman and His Happy-Go-Lucky Mountaineers Okeh 6730
- GONNA BUILD A BIG FENCE AROUND TEXAS** Dick Robertson-Johnny Long. Decca 18643
- G.I. JOE POLKA** Edward Krolkowski Ork Columbia 12248-F
- HAPPY FARMER POLKA** Edward Krolkowski Ork Columbia 12248-F
- HOW BRIGHT THE STARS** Ray Noble Ork Columbia 36765
- I WANNA GET MARRIED** Gertrude Nielsen (Harry Sosnick Ork) Decca 23382
- I'M IN A JAM (With Baby)** Ginny Simms (Lou Bring Ork) Columbia 36772
- I'M CONFESSIN' (That I Love You)** Harry James and the Quintet Columbia 36773
- JEALOUS HEART** Happy Perryman and His Happy-Go-Lucky Mountaineers Okeh 6730
- JEEPERS CREEPERS (12")** Cliff Jackson's Village Cats Black & White 1205
- JUMPIN' JEEP (Polka)** Bill Gale and His Globe Trotters Columbia 12247-F
- LOVE GONE COLD** Johnny Bond and His Red River Valley Boys Okeh 6732
- MOMMY, PLEASE STAY HOME WITH ME** Eddy Arnold and His Tennessee Plowboys Bluebird 33-0520-B
- MOTHER'S PRAYER** Eddy Arnold and His Tennessee Plowboys Bluebird 33-0520-B
- (ALL OF A SUDDEN) MY HEART SINGS** Guy Lombardo (Stuart Foster) Decca 18642
- ONLY ANOTHER BOY AND GIRL**. Charlie Spivak (Jimmy Saunders) Victor 20-1636

(See Pop Record Releases on page 64)

"Three Caballeros" Tunes Get Plenty Of BMI Plugging

NEW YORK, Jan. 20.—Broadcast Music, Inc., is conducting a high-powered campaign on tunes from Walt Disney's *The Three Caballeros*. Every BMI-licensed station will be provided with a 16-inch disk containing *You Belong to My Heart*, *The Three Caballeros* and *Baia*.

The music is pubbed by Southern, a BMI affiliate. BMI will send out elaborate three-color promotion sheets to 952 outlets along with the records. The firm also will send other material pertaining to the tunes and notify each station when the pic is skedded into the local theaters.

Ravazza Ork May Repeat At Martinique in October

NEW YORK, Jan. 20.—Carl Ravazza ork, now at La Martinique, may go back into the spot in October for 12 weeks. Option must be picked up by the nitery not later than July. Ravazza is in until April 24.

When he checks out of the spot, he'll have been there around six months. It's his first spot in New York.

Berlin Firm Opens Friday

NEW YORK, Jan. 20.—Irving Berlin Music Corporation, recently set up when IB split up with Saul H. Bornstein, will officially open its new quarters Friday (26). Firm is now located at 1650 Broadway, almost in a diagonal line from the old quarters, 799 Seventh Avenue. Bornstein's Bourne Music is located at the old address.

Music Popularity Chart

Week Ending
Jan. 18, 1945

POPULAR RECORD REVIEWS

By M. H. Orodener

FREDDY MARTIN (Victor)

Evelina—FT. VC. *When the Boys Come Home*—W; VC.

The smooth and polished rhythms are tailored expertly in the Freddy Martin manner for these two tuneful delights from the score of "Bloomer Girl," the Broadway musical success. Outstanding is the Martin mannerisms for the rollicking "Evelina" serenade, taking it at a bright tempo with muted brasses sharing the musical expressions with the tenor voiced saxophones and fiddles. For the lyrical delight, Artie Wayne makes the words appealing, his vocal efforts sharpened by the assist from the Martin Men. "When the Boys Come Home" is a lively waltz with a charming melody, but strictly of the show variety, with Wayne and the male quartet handling the wordage well.

For the phonos, it's the music of "Evelina" that packs the greater commercial appeal.

HAL MCINTYRE (Bluebird)

My Funny Valentine—FT; VC. *Saturday Night*—FT; VC.

Hal McIntyre rubs the rhythm the right way for his tempo de jump interpretation of the new rhythm ballad, "Saturday Night." With a trim riff pattern to set the stage, the band ensemble cuts it sharp as a tack to tee off the side, with Ruth Gaylor strong on the song selling. Mated side provides an interesting exposition of a Rodgers-Hart yesteryear, "My Funny Valentine," a mood ballad from "Babes in Arms." With that day close on hand, there is some immediate interest in the song, particularly with Miss Gaylor giving its sympathetic voice.

The music boxes should ring merry with Hal McIntyre's jump treatment for the "Saturday Night" tune.

ARMEN CAMP (Joe Davis)

Don't Let Me Stand in Your Way—FT; V. *The Night You Said Goodbye*—FT; V.

Joe Davis's entry in the vocal derby, introducing the label bearing his name, brings an attractive song seller to the spinning sides. His second coupling, Armen Camp fares well with this pairing of Joe Davis's songs. With a beautiful musical bank etched out along velvety lines by Archie Bleyer and a large band, Camp sings to best advantage for "Don't Let Me Stand in Your Way," a sentimental love ballad with plenty of melodic appeal. Camp sings it softly, approximating an intimate style for his lyrical bary piping. Also taken as a slow ballad, and without any contrasting note for the needling, is "The Night You Said Goodbye," another sentimental ballad with torch characteristics. Bleyer's band backing goes a long way in selling this side.

It's asking too much of Armen Camp to start off either of these songs. But if it can weather the popularity storm, "Don't Let Me Stand in Your Way" holds the greater potentiality for popular appeal.

DINAH SHORE (Victor)

Let's Take the Long Way Home—FT; V. *Guess I'll Hang My Tears Out to Dry*—FT; V.

You can't blame it on the song material, for Dinah Shore has selected two ballads that are tailor made for her vocal talents. But there is little or none of Miss Dinah's vocal sparkle and hardly any that is heart-warming in her singing of these two ballads. For in spite of the grandiose musical backgrounds created by Albert Sack and the orchestra, Miss Dinah's lyrical projection is only from the throat instead of way deep down. Nor does she set off a sympathetic spark along any way of the stretch. Instead, she sings it all cold and matter-of-factly. That characteristic note of sincerity doesn't come out in the spinning of either side. "Let's Take the Long Way Home," a lovely ballad from "Here Come the Waves," is dashed off in a moderate rhythm tempo that takes the heart out of the song. Nor is there any marked feeling for "Guess I'll Hang My Tears Out to Dry," a terrific torch ballad which is a natural for Miss Dinah's style of delivery for such ditties. But unfortunately, she gets nothing out of the song, which stems from the score of the folded stage musical, "Glad To See You." Hits below par for both sides of this platter.

Only on the strength of Dinah Shore's following and the popularity that may be attained by "Let's Take the Long Way Home" is there any sign of phono strength in these sides.

(See Pop. Record Reviews on page 64)

FOLK RECORD REVIEWS

(Hillbilly, Race, Cowboy Songs, Spirituals)

By M. H. Orodener

GENE AUTRY (Okeh)

Don't Fence Me In—FT; V. *Gonna Build a Big Fence Around Texas*—FT; V.

The appearance of Gene Autry on a platter always augurs big doings, and the folksey fans will find this first of his new recordings very much to their favor. Particularly with their cowboy chanter giving out with his pleasant pipes for the standout hit song of the day in Cole Porter's "Don't Fence Me In." Autry sings it at a moderate pace in easy and carefree fashion to make for heavy appeal in the listening. For contrast, Autry steps up the tempo to lively proportions, and goes begging for a "fence." It's only to make certain they won't steal his sweetie away that he brings lyrical appeal to "Gonna Build a Big Fence Around Texas," a typical cowboy chant. A full dance band, with the guitar prominent for the pickings, provides smooth and rhythmic musical support. Both sides will rate rich with the juke-box coterie, particularly for the more popular "Fence" piece.

(See Folk Record Reviews on page 64)

G.I.'s Captured by Nazis, May Hear Top Segs on Disks

NEW YORK, Jan. 20.—American prisoners-of-war behind German barbed wire may yet get a chance to hear variety program broadcasts from the United States. AFRA, Petrillo's AFM, the webs, and sponsors have given YMCA reps the go-ahead to make off-the-line records of many of radio's top segs.

One of the technical difficulties that still must be ironed out, concerns putting the programs on 12-inch disks instead of the customary 16-inchers. German camps have no facilities for playing the larger disks. The programs will be sent out with commercials deleted.

RCA Plans Global Ad Copy Radiophoto Transmission

NEW YORK, Jan. 20.—RCA Radiophoto has come up with a new plan for post-war global advertising. Radiophoto would be utilized to transmit flash copy and layouts for simultaneous release to publications thruout the world.

According to William Reilly, advertising manager of the International department of RCA Victor, the plan would utilize world centers equipped for Radiophoto transmission. World centers without such service would get the lay-outs by airmail from the nearest Radiophoto center.

In an experiment made during the last year, the combined use of Radiophoto and rapid airmail delivery made an ad available to 12,500,000 persons in 47 countries, in a matter of hours and days, instead of the longer periods of time ordinarily required for this type of coverage.

For
INTERNATIONAL
or
FOREIGN
RECORDS IN ANY LANGUAGE
it's
VICTOR "V" SERIES

ASK YOUR LOCAL RCA VICTOR JOBBER FOR
COMPLETE CATALOG IN VARIOUS LANGUAGES

**WIDEST VARIETY
ON THE MARKET TODAY!**

STANDARD PHONO CO.
163 WEST 23rd STREET, NEW YORK 11, N. Y.

THE HIT RECORD
Every Side a Hit

WE CREATE THE HITS

7083 ★ ROBIN HOOD
Louis Prima and His Orch.

7084 ★ CHERRY RED BLUES
Cootie Williams and His Orch.

7092 ★ TWILIGHT TIME
The Three Suns

7106 ★ ANGELINA
Louis Prima and His Orch.

7119 ★ SOMEBODY'S GOTTA GO
Cootie Williams and His Orch.

7122 ★ OH, MARIA
The Three Suns

7124 ★ HITSUM-KITSUM-BUMPITY-ITSUM
Louis Prima and His Orch.

CLASSIC RECORD CO.
7 WEST 46th ST., NEW YORK 19, N. Y.

EVERY HIT IS ON RECORDS!

A NEW COLLECTION

Original and Standard

COWBOY SONGS

"SINGIN' IN THE SADDLE"

by

Sterling Sherwin

For some years Sterling Sherwin has wandered through the chaparral and sajuaro country, meeting up with cowboys of every brand, from the Hollywood variety to the genuine Stetson. He has learned from their lips songs chanted over branding fires, along dusty trails and under star-studded ranges from Wyoming to the Rio Grande. When they ran out of songs this composer wrote his own songs, revealing an intimate knowledge of the trails and corrals, of many people and many places.

50c

Order from your regular jobber or

Boston Music Company

116 Boylston Street, Boston 16, Mass.

Plenty of Time But Is It Good?

No '44 bands built on airings—NBC has one remote—MBS feeds most

(Continued from page 13)

195 stations and Mutual 215 joiners.

At the present time the remote time around town runs something like this:

(1) On CBS there are seven and a half hours a week of remotes, two and a half hours originating but not heard here, with six locations dividing the six hours between them. That gives Copocabana, Commodore, New Yorker, Pennsylvania, Meadowbrook and Lincoln air time, while CBS also picks up the Palladium from Los Angeles one-half hour a week.

Blue Has 9 Hours

(2) Blue has nine hours of remotes, three and a half hours of which originate from New York, remainder being divided between Chicago, Hollywood and San Francisco. At the present time Blue has an exclusive with Roseland Ballroom (George Paxton there now), which gets four half hours a week. Other spot around town getting Blue time is Hotel Pennsylvania.

(3) Mutual, which keeps its remote air time open until 2 a.m. (others shut up shop at 1 a.m.), has at the present time some 22 3/4 hours of band remotes. Unlike CBS and Blue, Mutual has afternoon remote air time, all of which emanates from New York. Of that time all but six and a half hours is piped from New York, which means that some 16 1/2 hours originate from New York. Two hours of the remotes that originate in New York are not heard here, while one-half hour of time is heard here only thru WOR.

Blue Acceptances

According to surveys made at the various nets, Blue has 50-60 acceptances from 194 stations between 11:30 and 12 p.m. The net figures that it gets an average of some 40-50 acceptances between 12 p.m.-1 a.m. of remotes offered to its stations.

Mutual, which is conducting a survey

Chi Remotes Out Now and Forever, Say Net Key Men

CHICAGO, Jan. 20. — Remote dance band shows have been cut down, cut out, and will stay out, according to a consensus of Chi radio execs. Demand for commercial time, tryout of new shows, and information shows will continue to force out dance remotes and will keep them out after the war.

At the present time, only 12 split-time dance remotes are being aired from Chi spots, with practically no net outlet to speak of.

Outgrown 'Em

The radio execs have no beef against dance bands or remotes, but say they have outgrown the need for "filler time." Program managers, Gene Rouse, Blue; Jules Herbiveau, NBC; Walter Preston, CBS, and Buck Gunn, MBS, all key Midwest net execs, said what amounted to, "We can sell late night time now, and that's good biz." The time not used for news and talent shows is occupied with studio sustainers trying for new sponsors.

Name niteries still airing orks are Chez Paree and Edgewater Beach Hotel, over the Blue. NBC has dropped everything. CBS carries Sherman, Stevens, Drake and Blackstone Hotels and Melody Mill Ballroom. MBS still has Aragon and Trianon Ballrooms, Empire Room and Bismarck Hotel. Most of these spots used to go out on a 100 to 150 station net, but are now picked up by only a handful of stations who might not have any studio shows of their own.

With terrific postwar advertising sked-

at the present time, reports that of the 215 stations in its chain an average of 65 stations accept remotes in the afternoon, 65 from 7 to 11 p.m., 50-80 stations on the average accept between 11 and 12 p.m., and an average of 80 stations accept from 12 p.m. to 2 a.m.

Columbia's Survey

Columbia, which made a survey during the week of November 12, 1944 (close enough for the record), finds the following:

Sunday, 11:30 a.m.: Commodore (Vaughn Monroe-Hal McIntyre current) remote was offered to 100 stations. Actual acceptance was 67.

Sunday, 12:30 a.m.: Palladium (Woody Herman-Gene Krupa current) offered to 122 stations. Remote taken by 55. At the same time Krupa was being fed to the CBS Middle West regional net (11 stations).

Monday, 11:30 p.m.: New Yorker (Lee Castle-Jerry Wald current) offered to 123 stations; 76 accepted.

Monday, 12:30 a.m.: Pennsylvania (Frankie Carle-Les Brown current) offered to 120; 65 accepted. Bill Snyder from Chicago was being fed to 13 CBS Middle West stations.

Tuesday, 12:30 a.m.: Commodore (Vaughn Monroe-Hal McIntyre current). Program offered to 98 stations; 68 accepted. Band from Chicago was heard over 21 Middle West stations.

Wednesday, 12:30 a.m.: Meadowbrook (Shep Fields-Sammy Kaye) show offered to 96 stations; 63 accepted. Les Crossley from Chicago was heard over 22 Midwest stations.

Thursday, 12:30 a.m.: Palladium (Woody Herman-Gene Krupa current), 73 stations accepted out of 120 which were offered.

Friday, 12:30 a.m.: New Yorker (Lee Castle-Jerry Wald current) remote offered to 89 stations; accepted by 53. Bob Berkey from Chicago was taken by 23 Middle West stations.

Saturday, 11:15-11:30 p.m.: Commodore (Vaughn Monroe-Hal McIntyre current), of 120 stations offered, 67-accepted.

Saturday, 11:30-12 a.m.: Pennsylvania (Frankie Carle-Les Brown current), of 120 stations offered show, 88 accepted.

Saturday, 12-12:30 a.m.: Lincoln (Dean Hudson-Count Basie current), 88 stations offered; 50 stations accepted. At this time a repeat on the *Lucky Strike Hit Parade* went to 33 stations.

Saturday, 12-12:30 a.m.: Lincoln (Dean Shep Fields-Sammy Kaye current), 88 stations offered; 53 of these accepted. Danny Kaye band from Chicago was heard over 24 Midwest stations.

Remotes Overlap Repeats

Practically all of CBS remotes are on at the same time repeat shows go out to (See Lots of Time on page 31)

ded for any available net time, dance remotes will probably never come back, according to the execs. All hours are so loaded with commercials, and more time demanded for after the war, that late night time is increasing in value every day.

Other programs in dance ork time are educational and informative presentations. This includes all armed services, War Bond drives, OWI, and all other increased number of public service drives.

What this lack of air time will mean to niteries and orks when the time comes that they will again have to plug for customers and publicity, nobody seems to know. The biggie bands have done plenty well on sponsored shows to keep big publicity but the smaller orks may see some grief.

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| Dreaming Reality | You're the Life of the Party |
| With Undying Devotion | Keep My Heart |
| You Walk In Beauty | You're My Gem |
| Live Up to Your Promise | Your Letters |
| I've Dawn in My Heart | Tell Me You Are Mine |
| Peace and Contentment | See If I Care |
| Her Love Is in My Heart | You're Killing Me |
| You're a New Creation | Let Bygones Be Bygones |
| Angel of Love (Slow Tango) | Yeah! O Yeah! |
| Nature's Lucky Creation | Heigh! Heigh! |
| As Long as Life | When We Walk By |
| Here's What You Are | If Only I Had You |
| You Are My Happiness | Junior Is Fine |
| We'll Reap New Fruits | Taken by Surprise |
| Lost Gain | Baby Talk |
| She's a College Queen | Daughter of Heaven |
| I Dreamed I Was in Heaven | I Promised To Marry |
| I Dreamed I Was Home | You're Doing It Again |
| I'm Glad I Found Out | You're Death Dreaming |
| Here Is My Heart | You're Sure Are the Top |
| I Saw You in a Crowded Bus | Reminders of You |
| My Soul Sings | You're Not the Only One |
| I Hear the Heaven's Sing | Alone |
| I Feel Like I'm Famous | |

When Two Hearts Beat as One
In My Heart There's Treasures
Now That I Have You (To Live For)
My Love Song's Got Religion
You're the Starlight of My Soul
You've Got To Believe in Your Dreams
My Heart Sings When I Look at You
Intuition Told Her (Slow Rhumba)
My Sophisticated Queen (Moderate Rhumba)
You Are My Moonlight Serenade
I'll Paint a Picture of You (In My Heart)

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"Soundies" Now Job Source For Cocktail Acts and Combos

NEW YORK, Jan. 20.—Cocktail acts, combos and units are finding a lot of work with the "Soundies" firm, which makes shortie films for use in pic juke boxes around the country. Bill Crouch, talent buyer for "Soundies," said yesterday that in the month of December his firm shot 26 films using a sizable number of cocktail outfits as well as bands and individual performers. Now, says Crouch, he is in the market for all types of musical acts because his shooting schedule for the next few weeks requires him to make about 30 more films.

Top Acts Used

Among the lounge outfits he has used recently, said Crouch, are the Three Suns, Mousie Powell, Milt Herth Trio, the Jesters Trio, Little Four Quartet, Harry "The Hipster" Gibson, Three Peppers, Harry Lefcourt and His Redjackets, and Louis Jordan. He has also used Jerry Cooper, Harry Cool, Jerri Sullavan, Georgie Paxton ork. Ida James, Lani McIntire ork; Low, Hite and Stanley; Janette Hackett line, Larry McMahon and Jack Reynolds, Nick Lucas, Bob Hannon, Lawrence Welk ork and Kim Loo Sisters.

Firm shoots a lot of stuff for the government and various branches of the armed services, Crouch said, but combines this product on the shooting schedule with pix for regular commercial

channels, and hence is in the market for all kinds of talent, especially musical. Prices, Crouch said, are good but are determined by type of act, degree of b.o. power and so on.

Jordan Five Becomes Six

CHICAGO, Jan. 20.—For the first time since the unit was formed over four years ago, Louis Jordan has augmented his tympany five to six men and will introduce the enlarged combo nationally during two guest shots on *The Supper Club* (NBC, 10 p.m., CWT). Jordan has been inked for *Supper Club* appearances on February 13 and 21.

Addition to Jordan's band is Eddie Simon, former featured tenor man with Lionel Hampton. Jordan's line-up now includes: Alto and tenor sax, trumpet, drums, bass and guitar.

Tony Pastor for Philly Date

PHILADELPHIA, Jan. 20.—Reese DuPree, local race dance promoter still staging the proms at Mercantile Hall, grabs off another ofay band for the sepi dancers in offering Tony Pastor for a February 8 date. In the past six or eight years, only white bands attracting dancers at the race proms have been Charlie Barnet and Georgie Auld. DuPree figures that Pastor's music is designed for the appeal salvo enjoyed by Barnet and Auld, and if his guess is right he'll promote other race proms with Pastor in other cities.

1st Philly Ork Since Savitt Tapped by Top for Waxing

PHILADELPHIA, Jan. 20.—For the first time in ages, a local band gets a bid to cut the waxes. Top Recording Company, newly formed in New York, has signed Joe Frassetto for a series of band waxings. Frassetto's crew carries out the house duties at WIP, also getting a hearing on the Mutual net.

A local band hasn't received a nod from the needlers since Jan Savitt worked here. Almost 10 years ago Savitt served as a radio band at WCAU and was grabbed up by Bluebird.

Review

Paul Gray

(Reviewed at Helsing's Vodvil Lounge, Chicago)

For the last 20 weeks it's been Paul Gray who has kept the entertainment at this lounge really continuous. He's a versatile comic, equally adept at smooth emceeing that brings on the variety acts and doing his own specialties in the show. Guy has plenty of sharp material and his ad libbing proves potent.

Gray has taken up the Lester brothers' style of burlesquing *Old Man River* with plenty of original variations, plus parodies on *Indian Love Call*, in which he effectively apes Nelson Eddy and Jeanette McDonald. He could stand more pantomime in his act because the Gray face is very elastic. He grabbed plenty of laughs with his one short mugging bit.

Vocalist Penny Caldwell showed great promise in her *Windy City* debut here. Billed as the "first American girl to sing in Paris after the army of liberation entered the city," Penny shows that continental style for which so few vocalists today strive. Her natural poise and simple but striking wardrobe mark this girl for the marquee. Capable of handling a variety of songs, she did equally well with jive and ballads. She would be more natural material for a larger room and a name band's accompaniment would really make her tops, visually and vocally.

Singer Johnny Allen, ex-Teddy Phillips band vocalist, is building his own swoon club here. He looks like Victor Mature and draws heavy fem trade. Neff Hunter, youthful and vivacious tapster, showed fine terp style despite being cramped by the small backbar stage. Jack Lane's lovebirds complete the bill.

John Stippel.

Jit Admish

LOS ANGELES, Jan. 20.—There is no end to the kind of dates a small ork can play. These run all the way from leathered lounges to the corner tavern. But Red Nichols and His Five Pennies have chalked up a new one. They played a men's room.

Starting as a gag in the city room at *The Herald-Express*, Hearst's afternoon sheet, the men's room was redecorated. To commemorate the eventful event, newsmen staged a first class opening ceremony, cutting ribbons and everything. Nichols played the date. Doodles Weaver emceed.

Dick LaSalle Gets Bondshu Ork; Wm. Morris Booking

NEW YORK, Jan. 20.—Dick LaSalle, pianist with the late Neil Bondshu, has taken over that band, and last week signed a five-year authorization with the William Morris Office. Band is now playing at the St. Francis Hotel, San Francisco.

Spotlight Has New Owner

NEW YORK, Jan. 20.—Sol Fishbein, who opened the Spotlight Club on 52d Street about six weeks ago, has bowed out of the picture. His interest was bought by a brother-in-law, David Rosenblum. Fishbein declined to say how much money changed hands. Rosenblum took charge yesterday (19).

OFF THE CUFF

Midwest:

RALPH (COOKIE) COOK in Zodiac Bar, St. Louis, with Bobby Swain and his music. . . . JOE SCHIRMER TRIO at Steeplechase Lounge of Hotel Chase, St. Louis. . . . BUD TAYLOR continues at the Flamingo Room, Fairmont Hotel, in same city. . . . JOE MILSTEIN TRIO continue their long run at Rendezvous of Hotel Jefferson, St. Louis. . . . ANDY ERWIN and piano at Claridge Grill, St. Louis, after a successful run at Terrace in East St. Louis. . . . PAT NASH at the Picadilly Room of Melbourne Hotel, St. Louis.

JOHNNY FRAZIER and His Four Flashes now at the Hollywood Show Bar, Pittsburgh. . . . VALDEZ TRIO opened at the Theater Tavern, Logansport, Ill., January 22. . . . CHUCK WRIGHT now at the Silver Frolics, Chicago. . . . RENA ESTABROOK grabs indefinite engagement at the Club Morocco, Denver. . . . FOUR TONS OF RHYTHM current at the Club Algerian, Denver.

ROSELLE GAYLE opening at the Club Silhouette, Chicago, February 6, moving from the Stratford Tap. . . . LEON KAPLAN and his quartet at the Whitcomb Hotel, St. Joseph, Mich. . . . BOB KARG and the Three Dimensions now at the Music Box, Minneapolis. . . . MANNY LA PORTE TRIO current at the Spaulding Hotel, Duluth, Minn. . . . CARL LORCH on the stand at the Pierre Marquette Hotel, Peoria, Ill. . . . BEA MAZUR and her quintet start at the Normandy Theater Lounge, Chicago, January 30. . . . CHARLES ORSINI and the Pittsburghers still at the Hotel Fort Hayes, Columbus, O. . . . AL PIAZZI at the Frolics, Minneapolis. . . . BOB REIVES current pianist at the Tailspin, Chicago. . . . ROSS RUSSO now at the Embassy, Denver. . . . JOHNNY SEITZ and his trio at the Hotel Louis, Joliet, Ill. . . . EDDIE ROBINSON and Bobby Short alternate at the Silver Frolics, Chicago. . . . DON STRAHL opens at the Normandy Theater Lounge, Chicago, January 29. . . . DALLAS BARTLEY and His Small Town Boys extended at Joe's DeLuxe, Chicago, until June 5.

EVERETT HULL and His Topnotchers share the stand with JOHN ALFIO and his trio at the Little Club, Chicago. . . . FRANK AVILA still at the Club Laurel, Chicago. . . . SIR OLIVER BIBBS at the Talk of the Town, Peoria, Ill. . . . JUNIOR BUCKWALTER just opened at Lakota's, Milwaukee. . . . ROLLE CAPPELLE at Rogers Lounge, Minneapolis. . . . BILLY CHANDLER now at the Graemere Hotel, Chicago. . . . HAROLD

OTVOS alternates with HAL LEAMING at the Town Casino, Chicago. . . . LEROY GENTRY at the East Town, Milwaukee. . . . BILLY BLAIR set for the Brown Derby, Chicago, February 12. . . . JOSEPHINE BAILEY current at the 1111 Club, Chicago. . . . MEL BRANDT and his trio at the Preview, Chicago. . . . TOMMY TANNER, together with JACK CHAPMAN and his quartet, at Martin's, Chicago. . . . BOB DAVIS now at the Riviera, Chicago. . . . BEN WEBSTER readying for Gotham opening at the Onyx Club, following his closing at the Garrick Stage Bar, Chicago.

TOMMY EMANUEL current at the Ship's Show Lounge, Chicago, with new trio. . . . BENNY WEEKS and his quintet now at Mickey's Show Bar, Minneapolis. . . . TONNEY ROSCOE and trio hold forth at Lipp's Lower Level, Chicago. . . . JERRY NADER current at the Dome, Minneapolis. . . . NORMAN RAND and Mary Tufts now at the Hollywood Lounge, Chicago. . . . HOWARD MURRAY and his trio current at the Crystal Lounge, Chicago. . . . PETE COOK and his quartet at the Idle Hour, Maywood, Ill. . . . JOHNNY BOARD leaves Jesse Miller's combo at the Garrick Stage Bar, Chicago, for the navy. . . . CAROL LOWE keyboarding at the Omaha Athletic Club. . . . JIMMY ALLEN set for the Rendezvous, Moline, January 30.

East:

FOUR JUMPS OF JIVE current at the Melody Inn, Philly. . . . FESS WILLIAMS recording for Delux. . . . BROADWAY JONES opens at Dubonnet, Newark, on January 26. . . . DORIS HORN current at Rose Room, Newark. . . . ANGIE BOND now on a three-week date at the Stuyvesant Hotel, Buffalo. . . . ART TATUM, due to begin at the Downbeat, New York, on February 7, is now on the West Coast and the boys in New York are having headaches. . . . VINCENT PIRRO started at the Del Rio Club, Washington, January 18.

LOLA COSTELLO current at the Knickerbocker Hotel, Atlantic City. . . . HELEN LYNN appearing at 68 Cafe, New York. . . . PAT AND PENNY working at the Dubonnet, Newark. . . . ARLENE DALE appearing at Hotel Watkins, Warsaw, N. Y.

GENE RODGERS cut some waxes for Beacon Records this week. . . . LANIER DARWIN playing at the Red Mirror, Newark. . . . VIVIAN GARRY TRIO held over at Kelly's Stables, New York. . . . BON BON opens there February 1. . . . SKUNK HOLLOW BOYS current at the Top Hat, New London, Conn. . . . CHRIS-

TINE CATON appearing at The Barn, Kingston, N. Y.

LOUMEL MORGAN set for Rostell's Phono Village, Springfield, Mass. . . . BILL HARRIS, Farrell Sisters and Arthur Summers appearing at the Bolton Hotel, Harrisburg.

GENE RODGERS, fresh out of Hollywood, playing his first Eastern date at the Three Deuces, New York. . . . EVELYN NATIONS current at the Emerson Hotel, Baltimore. . . . FRANTIC THREE and Peter Rabbitt Trio signed to William Morris office. . . . OHIO TRIO current at the Biltmore Lounge, Baltimore. . . . DON SEAT working there, too. . . . LADS AND LASSIES into The Spar, Baltimore. . . . COLLETTE AND MARIE appearing at Zeller's, Wheeling, W. Va.

ANN BREWSTER current at the Dreyfus Hotel, Providence. . . . STAN KELLER'S crew current at the Stork Club, New York. . . . JUNE NORTH at the Brown Derby, New York. . . . MARGA goes into the Savoy-Plaza Cafe Lounge, New York. . . . ARDEN AND ALEXANDER playing return date at Calvert's, Cleveland. . . . LOU LANG working at the Madison Hotel, New York. . . .

BUSTER STANLEY and Joe Vergis current at the New Club Bourbon, New Orleans. . . . HAPPY RAY emceeing at the Times Square Supper Club, Rochester.



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A. K. Bills and K. O. Weather Leave Broadway Takes NSH

NEW YORK, Jan. 20.—A combination of holdovers and a couple of days of blizzards hit the Stem some hefty wallops last week. A few of the houses managed to show fair figures, considering that grosses always taper off after initial weeks. But in the majority of cases, old bills seem to have been wrung dry.

Radio City Music Hall (6,200 seats; house average, \$100,000) slumped to \$95,000 for the *Nativity* spectacle, Gaudier's *Steeplechase* and *National Velvet*. Previous week was \$106,000. Bill opened with \$114,000, zoomed to \$130,000 and rocketed to \$141,000.

Roxy (6,000 seats; house average, \$75,000) sank to \$62,000 for its fourth week with Nicholas Brothers, Jack Durant, Gil Mazon and *Winged Victory*. Previous week was \$75,000. Preemed with \$91,000 and followed by \$125,000.

Paramount (3,664 seats; house average, \$75,000) registered \$70,000 for its third week with Woody Herman ork, Buddy Lester and *Here Comes the Waves*. Opened with \$125,000 and followed by \$75,000.

Capitol (4,627 seats; house average, \$55,000) fell to \$45,000 for its fourth stanza with T. D., the Bernards and *Music for Millions*. First week was \$78,000, followed by \$86,600, and \$50,600 respectively.

Strand (2,779 seats; house average, \$45,000) saw \$38,000 for its fifth week with Lionel Hampton, Two Zephyrs and

Hollywood Canteen, against previous take of \$42,000. Opener was \$63,000 followed by another \$63,000, then \$60,000.

Loew's State (3,500 seats; house average, \$25,000) showed \$20,000 for Rubinoff, Romo Vincent and *I Love a Soldier*, against previous week's \$21,000. New bill (which may be a two-weeker) has Joey Adams, Tony Canzoneri, Jean Parker and *Thirty Seconds Over Tokio*.

Long Ork Draws 19G

MINNEAPOLIS, Jan. 20.—Making his first appearance at the Singer Orpheum Theater (2,800 seats; house average, \$18,000) Johnny Long and his ork grossed a neat \$19,000 for the week ended Thursday (18). Pix was *The Climax*. Long attracted the bobby-soxers in large numbers. Added attraction was the road version of Borah Minneville's *Harmonica Rascals*. Spike Jones is inked in for the week starting January 26, following by Cab Calloway February 9 and Henry Busse ork February 23.

Indpls. Circle Fair 14G

INDIANAPOLIS, Jan. 20.—Circle Theater (seating capacity, 2,600) grossed a fair \$14,000, week ended September 11, with Clyde Lucas and his new ork, featuring Jean LaSalle and Paul Steele. Pic was *One Body Too Many*.

Duke 34G in Det., 7G Under Shaw

DETROIT, Jan. 20.—Duke Ellington and his band rolled up a gross of \$34,000 at the Hughes Downtown Theater (2,800 seats; house average, \$23,000), slightly under expectations, and \$7,000 under the figure set the previous week by Artie Shaw. It was Ellington's first appearance here in a house catering to a primarily white audience in about three seasons. Picture was *Secrets of Scotland Yard*.

Currently, Ina Ray Hutton and her male band are drawing down a modest patronage, expected to gross around \$21,000 for the week.

Earle, Philly, Skips Band; Tops 23G With "Vanities"

PHILADELPHIA, Jan. 20.—Skipping the regular dance band for the first time in several months provided a good tonic for the box office at the Earle Theater (seating capacity, 3,000; house average, \$20,000; prices, 45 to 95 cents) for the week ended Thursday (18). Bringing in a tab unit revue, Earl Carroll's *Vanities*, house hit a neat \$23,000 in face of the weekday snowstorms.

Where Brothers, Eddie Rio, Dave and June Hacker, Park and Clifford, and Jimmy Veigh headed the cast. Screen filled in with *Blonde Fever*. Earle brings back the bands this week, with Artie Shaw on tap.

Ted Lewis, Revue May Roll Up 25G At L. A. Orpheum

LOS ANGELES, Jan. 20.—Ted Lewis and ork with his *1945 Happiness Revue* getting cool but fair weather stands to roll up a strong \$25,000 at the Orpheum Theater here (2,200 seats). With him this year Lewis has Geraldine Dubois, the Dewey Sisters, Bebe Fox, Reed Sisters Trio, Elroy Pease, Whitey Whittaker and Audrey Zimm. Pic is *Goin' To Town*.

Stan Kenton and orchestra headlining last week's show with the Pied Pipers, Carol Adams and Doodles Weaver tied up a \$25,000 brown. In the face of the post-holiday slump, Kenton-Piper gross was about \$2,000 more than expected. Pic was *Destiny*. House charges 98 cents top.

S. F. Golden Gate 34G; Warfield 28G

SAN FRANCISCO, Jan. 20.—Town's two vaude-film houses chalked up comfortable scores, the Golden Gate getting the nod with Belita and Henry Busse's ork. Golden Gate (2,850 seats; house average, \$27,000; prices, 45 to 95 cents) grossed \$34,000 for week ended Tuesday (16). Bill also included Wyatt Howard, Phil Grey and Roberta. Pic was *The Woman in the Window*.

Warfield (2,680 seats; average, \$25,000; prices, 45 to 85 cents) grossed \$28,000 for week ended Monday (15). Stageshow had Joe Tershay, Sylvia and Clemence, Teddy and Snowball, the Scatettes, and Kay La Ronde. Pic was *Alaska*.

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

A
Adams, Joey (State) NYC, t.
Ambassadors, The (Oriental) Chi, t.
Ames, Jimmy (Slapsy Maxie's) Hollywood, nc.
Andrews Sisters (Brown Derby) Chi, nc.
Apus & Estrillita (Downtown) Chi, t.
Arren & Broderick (Stevens) Chi, h.
Artini & Consuelo (Glass Hat) NYC, nc.

B
Bailey, Bill (Capitol) NYC, t.
Baker, Lou (Majestic) Paterson, N. J., t.
Baklanova, Olga (Casino Russe) NYC, nc.
Baro & Rogers (Primrose) Newport, Ky., nc.
Barrett, Ann (Primrose) Newport, Ky., nc.
Barrett, Sondra (Earle) Washington, t.
Bart, Jan (Old Roubanman) NYC, nc.
Baron & Bernay (Village Barn) NYC, nc.
Bast, Roy (Oriental) Chi, t.
Berrones, Gloria (Zaragoza) San Antonio, nc.
Bell, Nancy (Brown Derby) Chi, nc.
Belmont Bros. (Grand) St. Louis, 2; (Lake) Springfield, Ill., 27-Feb. 2, nc.
Belita (Golden Gate) San Francisco, t.
Bernard, George & Gene (Capitol) NYC, t.
Black Bros. (Orpheum) Omaha, t.
Blakstone, Nan (Iroquois Gardens) Louisville, nc.
Blackstone (Memorial) San Antonio, Tex., 25-26, a; (Liberty Hall) El Paso 29-30; (Univ. of Ariz.) Tucson 31-Feb. 1, a.
Blair, Jack (Jimmy Kelly's) NYC, nc.
Blaine, Barbara (Shoreham) Washington, h.
Blake, Judy (5100 Club) Chi, nc.
Bond, Sheila (La Martinique) NYC, nc.
Boswell, Connee (Glenn Rendezvous) Newport, Ky., nc.
Brooks, Joan (Palace) Cleveland, t.
Brown, Evans (Lido Venice) Andalusia, Pa., nc.
Brown, Mary Jane (Greenwich Village Inn) NYC, nc.
Bruce, Carol (Blackstone) Chi, h.
Bryon, Jack (Rio Cabana) Chi, nc.
Buckwalter, Junior, Merimba Queens (Lakota's) Milwaukee 22-29, re.
Burns, Stanley (Glenn Rendezvous) Newport, Ky., nc.
Burton's Birds (Troika) Washington, nc.
Business Men of Rhythm (RKO-Boston) Boston, t.

C
Canzoneri, Tony (State) NYC, t.
Carl & Arlene (Leon & Eddie's) NYC, nc.
Carlisle, Charlie (Bowery) Detroit, nc.
Carnegie, Andy (Tropic Isle) Brooklyn, nc.
Carnegie, Kitty (Chicago) Chi, t.
Carnter, Thelma (Ruban Bleu) NYC, nc.

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Chan, Peter (State) Baltimore, t.
Chadwicks, The (Chicago) Chi, t.
Chivot, Armandita (Bellerive) Kansas City, Mo., h.
Churchill, Savannah (RKO-Boston) Boston, t.
Clark Bros. (Carman) Phila, t.
Clark, Tiny (Village Barn) NYC, nc.
Clark, Coleman (King Edward) Toronto 15-28, h.
Collins, Leon (Downtown) Chi, t.
Cooper, Karen (La Martinique) NYC, nc.
Corday & Sawyer (Hipp) Baltimore, t.
Corey, Irwin (Ruban Bleu) NYC, nc.
Craig, Tony (Club VIII) NYC, nc.
Cross, Chris (Stevens) Chi, h.

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

D
D'Arcy, Ethel (Coney Island) Caracas, Venezuela, p.
Daro & Corda (Steuben's Vienna Room) NYC, 15-27, nc.
Davis, Bonnie (Spa) Baltimore, nc.
Dearborn, Bob (Majestic) Paterson, N. J., t.
De Croff, Ann (Astor) Montreal, nc.
Dennis, Ann (Bradley's) NYC, nc.
De Oca, Montes (Palace) Cleveland, t.
Diamond, Oramio (Capitol) Washington, t.
Diamond, Leo, Trio (Leon & Eddie's) NYC, nc.
Digatano, Jayne, with Adam (Palmer House) Chi, h.
Dixon, Gaye (Club 18) NYC, nc.
Dixon, Tina (Downtown) Chi, t.
Dodge, Nancy Lee (Armando's) NYC, nc.
Dorsey, Don (Capitol) Scranton, Pa., t.; (Paradise) Detroit 26-Feb. 1, t.
Drake, Marty (Glass Hat) NYC, nc.
Drake, Robert, & Jeane (De Pinta's) Phila 22-27, nc.
Duchene, Leroy (Horseshoe) Charleston, S. C., nc.

F
Faye, Frances (Rio Cabana) Chi, nc.
Featherstone, Jimmie (Bismarck) Chi, h.
Fisher, Hal (Kitty Davis Airliner) Miami Beach, Fla., nc.
Fisher's, Bob, Flyers: Little River, Miami, until Feb. 3.
Fitz & Carroll (Adams) Newark, N. J., t.
Fonville, Harold (Club VIII) NYC, nc.
Francis, George (Cocoanut Grove) Buffalo, nc.
Freed, Bob (Royal) Columbus, Ga., t.
Froman, Jane (Cocacabana) NYC, nc.
Fuld, Leo (5100 Club) Chi, nc.

G
Gallant & Leonora (Stevens) Chi, h.
Gall-Gali (Plaza) NYC, h.
Gardner, Lynne (Glass Hat) NYC, nc.
Garza, Solis (Zaragoza) San Antonio, nc.
Gay Blades, Three (Edgewater Beach) Chi, h.
Gay Nineties (Orpheum) St. Paul, t.
Gill, Jeffrie, & Evan Price (Bellerive) Kansas City, Mo., h.
Glenn & Jenkins (Regal) Chi, t.
Glover & LaMae (Mount Royal) Montreal, h.
Gordon, Johnnie Lee (5100 Club) Chi, nc.
Green, Mitzi (Cocacabana) Miami Beach, nc.

H
Hanneford, George, Family (Shrine Circus) Grand Rapids, Mich., 22-27.
Hardy, Eve (Paris qui Chante) NYC, nc.
Harrington, Pat (Greenwich Village) NYC, nc.
Harris, Wanda (Paris qui Chante) NYC, nc.
Hart, Gloria (Bismarck) Chi, h.
Hartman, Arnie (Edgewater Beach) Chi, h.

A Dynamic Personality
HILDE SIMMONS
Cyclone of Song at the Boogie Piano
Holding Over at the
Paradise Room, Hotel Henry Grady,
Atlanta, Ga.
Pers. Mgt. JOE GLASER
30 Rockefeller Plaza New York City

Harvey, Nat (Paris Qui Chante) NYC, nc.
Henning, Pat (Oriental) Chi, t.
Herbert, Jack (Royale) Detroit, nc.
Herth, Milt (Cocacabana) NYC, nc.
Hilda (Rio Cabana) Chi, nc.
Hildegard (Stevens) Chi, h.
Hill, Betty (Primrose) Newport, Ky., nc.
Hoffman, Lew (Hipp) Baltimore, t.
Holiday, Billie (Spotlite) NYC, nc.
Holm, Celeste (Plaza) NYC, h.

I
Ink Spots (Regal) Chi, t.
J
Jacobson, Hymie (Roumanian Folks Casino) NYC, nc.
Jean, Jack & Judy (Earle) Washington, t.
Jellyroll & Zuzu (Royal) Baltimore, t.
Jenkins, Polly, Musical Plowboys (Rehabilitation Center) Turlock, Calif.; (Camp Stone-man) Pittsburg 3-9.
Jerome, Betty (Paris qui Chante) NYC, nc.
Johnson, Gil (La Martinique) NYC, nc.
Jules & Webb (Last Frontier) Las Vegas, Nev., h.
June & Martin (Leon & Eddie's) NYC, nc.

K
Karavaeef, Sonya (Casino Russe) NYC, nc.
Kaye, George (Capitol) Washington, t.
Kellogg, Laura (Kitty Davis Airliner) Miami Beach, Fla., nc.
Kelly, Patsy (Palace) Columbus, O., t.
Kent, Marsha (Club 18) NYC, nc.
Keyes, Gladys (Brass Rail) Chi, nc.
King Cole Trio (RKO-Boston) Boston, t.
Kinsman, Phillip (Stevens) Chi, h.
Knight, Evelyn (Blue Angel) NYC, nc.
Kouznetzoff, Adia (Casino Russe) NYC, nc.
Kraft, Beatrice (St. Regis) NYC, h.
Kramer's, Henry, Midgets (Athletic Club) Flint, Mich.

L
La Bonita, India (Zaragoza) San Antonio, nc.
Labato, Paddy (Casablanca) Rochester, N. Y., nc.
LaBrie, Lloyd (Music Box) Omaha, nc.
LaDare, Marie (Emery) Bradford, Pa., h.
Lang & Lee (Penn) Wilkes-Barre, Pa., t.; (Capitol) Elizabeth, N. J., 28-Feb. 3, t.
Lathrop & Lee (Paramount) NYC, t.
Laurette & Clymas (Hollenden) Cleveland 22-Feb. 3, h.
Leone, Buzzy (Brown Derby) Chi, nc.
Leslie, Dick (Adams) Newark, N. J., t.
Lester, Buddy (Paramount) NYC, t.
Lester & Irmajean (Nixon) Pittsburgh, re.
Lewis, Ralph (Tic Toc) Milwaukee, nc.
Little Sisters, Three (Center) Norfolk, Va., t.
Lucas, Nick (Palumbo's) Phila, nc.
Lucky Girls, Eight (Henry Grady) Atlanta, h.
Lynn, Betty (Paris qui Chante) NYC, nc.

M
McDonald, Grace (Downtown) Chi, t.
McKay, DeLloyd (Spa) Baltimore, nc.
Malloy, Ullaine (Blinstrub's) Boston 22-Feb. 5, nc.
Mann, Phyllis (Leon & Eddie's) NYC, nc.
Manners, Judy (Orpheum) Omaha, t.
Marcus, Dr. (Rio Cabana) Chi, nc.
Marga (Savoy-Plaza) NYC, h.
Matvienko, Dmitri (Casino Russe) NYC, nc.
Maurice, Bobby (Bradley's) NYC, nc.

Maurice & Maryea (Blackhawk) Chi, re.
Merry Maes (Adams) Newark, N. J., t.
Mignon (Glass Hat) NYC, nc.
Minevitch, Borrah, & His Rascals (Palmer House) Chi, h.
Mims, Marvis (Orpheum) Omaha, t.
Moore, Berna (Stevens) Chi, h.
Moore, Betty Jane (Bradley's) NYC, nc.
Moore Sisters, Three (Village Barn) NYC, nc.

MUNRO AND ADAMS
Juggling Humorists
Currently
Geo. Washington Hotel, Jacksonville, Fla.
Weeks Jan. 25-Feb. 1, Henry Grady Hotel, Atlanta

Morey & Eaton (Carman) Phila, t.
Morris, Doug (Arena) New Haven, Conn., 24-Feb. 1.
Morrison, Rus (Bismarck) Chi, h.
Murray, Jan (Michigan) Detroit, t.
Murtah Sisters (Center) Norfolk, Va., t.

N
Nadine (Zimmerman's) NYC, re.
Nancy & Michael (Plaza) NYC, h.
Navara, Leon (Center) Norfolk, Va., t.
Neal, Nora (Stevens) Chi, h.
Nelson, Art (Bismarck) Chi, h.
Nelson, Lou (Brown Derby) Chi, nc.
Nilsen, Al (Bismarck) Chi, h.
Nelson, Nip (Earle) Washington, t.
North, June (Woodward) NYC, h.
Norton Sisters (Michigan) Detroit, t.
Nygard, Gloria (El Cortez) Reno, Nev., h.

O
O'Hagens, The (Carman) Phila, t.
Oldfield, Emmett (Majestic) Paterson, N. J., t.

P
Palmer, Betty (Village Barn) NYC, nc.
Parker, Jean (State) NYC, t.
Parker, Ray, & Porthold (Blackhawk) Chi, re.
Paxton (Glass Hat) NYC, h.
Paulens, The (Bismarck) Chi, h.
Patric, Jane (Biltmore) NYC, h.
Pierson, Dave, Three Toppers, Ray Campbell (Deighan's) Camden, N. J., nc.
Price, George (Beachcomber) Miami, nc.
Pryor, Ruth (Edgewater Beach) Chi, h.

R
Rae, Nan, & Waterfall (Palace) Cleveland, t.
Raeburn, Bruce (No. 1 Fifth Ave.) NYC, nc.
Raft, Tommy (Brown Derby) Chi, nc.
Ray, Mildred, Models (Glenn Rendezvous) Newport, Ky., nc.
Rayson, Ray (Belvidere) Springfield, Ill., nc.
Read, Kemp (Red Coach Grill) Hingham, Mass., nc.
Rector, Eddie (Regal) Chi, t.
Red Caps (Royal) Baltimore, t.
Reed, Harry, & Eddie Gold, Barbary Coast Boys (Swan) Phila 8-30, nc.
Reis Bros. (5100 Club) Chi, nc.
Rice, Sonny (Earle) Phila, t.
Ricardo, Don & Marion (State) Baltimore, t.
Rice, Andy, Jr. (Primrose) Newport, Ky., nc.
Richey, Jean (Earl Carroll's) Hollywood, Calif., t, re.
Richman, Harry (Cocacabana) Miami Beach, Fla., nc.
Rimac, Ciro (Hipp) Baltimore, t.
Ritz Bros. (Latin Quarter) Chi, nc.
Rivera, Marquita (Oetjen's) Brooklyn, nc.
Robinson, Al (St. Regis) NYC, h.
Rochelle & Beebe (Stevens) Chi, h.
Rogers, Timmie (RKO-Boston) Boston, t.
Rojas, Fernando (La Conga) NYC, nc.
Rollini, Adrian (Bradford) Boston, h.
Ruton's Docs (Capitol) Scranton, Pa., t; (Feeley) Hazleton 29-31, t.
(See ROUTES on page 27)

More Playing Weeks Post-WMC

Rumor-Groggy Club Owners Ask Hedges in Contracts

NEW YORK, Jan. 20.—The third week of the great closing-or-curfew rumor in the nitery industry brought little that was tangible for the trade to go on but it did evoke an adverse response from jittery hot-spot operators around the country. They are reported to be demanding the insertion of a stop or escape clause in their contracts with acts which would permit the ops to go free of claims should the government crack down.

Agencies here do not like to talk about the new development. Their general feeling can be summed up by the words some of them use: "Don't be giving them ideas."

Nevertheless it is pretty well established that numerous owners are demanding—and, in some cases, already getting—clauses which limit or end their liability should Uncle go to work on the industry as rumored. The nature of these clauses, of course, varies with each agency and with the circumstances involved, such as the standing and importance of the operator, the value of the act and the agency's ability to resist the granting of dispensations.

But, for example, Consolidated Radio Artists admits that it has already given the following clause to an operator: "It is understood that in the event the government should rule and prohibit music or service in our cocktail lounge this contract immediately becomes null and void."

Milt Krasny, lawyer and general manager of General Amusement Corporation,

denies that his office has been approached by any owner for a stop clause and says that GAC will grant such clauses on an "it depends on the artist involved" basis, should the need arise. Yet there is reason for believing that GAC may adapt the "New Yorker clause," which it has been giving the Hotel New Yorker since the war started, to other cases. The "New Yorker clause" reads as follows:

"Rider: In any of the following events, resulting from or attributable to the war, the employer may at its option, cancel this contract immediately and shall be relieved thereafter from any liability hereunder or in any way related hereto: (1) Damage or injury to or destruction or the place of employment or premises in close proximity thereto; (2) the place of employment shall be closed or its normal operation shall be restricted by order of any public authority; (3) conditions actual or threatened may be such as to make it unsafe or impudent in the opinion of the employer to operate the place of employment. It is understood and agreed that if the leader of the orchestra should be drafted by the United States Government for services of any kind and because of this cannot appear at this engagement for an indefinite period, the employer may cancel this agreement upon one week's notice."

Nat Lefkowitz, legal light of the William Morris Office, also denies that there is any general movement among ops for stop clauses but admits that there has been pressure in the cocktail department. Lefkowitz says that the WM office generally tries to meet such demands from employers according to the situation, and the nature of the clauses granted depend on the circumstances disturbing the owner, such as prohibition of liquor sales, failure to get kitchen help, future biz outlook and so on.

He declared that the office has no set formula for a clause to cover the curfew problem. From another WM source, however, it was learned that the office may work out a clause with hedges providing that the operator shall buy talent of a certain value in the event that he has to revise his operations because of the curfew and can't use the higher-priced talent previously bought.

Crime Comish Sniffs Opening Of Brown Derby

CHICAGO, Jan. 20.—An investigation of the Brown Derby nitery in Chicago is going strong, headed by Virgil W. Peterson, operating head of the Chicago Crime Commission. No reason has been given as to why Chicago's License Appeal Commission permitted the reopening after the spot was closed in November, 1944, when its license was revoked over charges that Sam Rinelli, ex-convict, was actually owner and manager altho the license was issued to his brother, August Rinelli.

The Crime Commission expects to gather enough evidence against the Brown Derby to close it for good, but Peterson will not comment on the details of the investigation until he is ready to strike. Other sources have disclosed that certain city hall biggies had a hand in the reopening. Jim McDermott, lawyer representing the Rinellis in the appeal, is the Fourteenth Ward (back of the stockyards) committeeman and a member of the law firm, Nash & Ahern. Partner Nash of that firm is a nephew of the late Pat Nash, big power of the Kelly-Nash machine controlling Chicago politics.

To further darken the picture, another member of Nash & Ahern firm is A. L. Cronin, chairman of the License Appeal Commission, which handles all liquor licenses. In answer to the question as to why the Brown Derby was allowed to reopen, A. L. Cronin said they were not required by law to give any reason.

Proser Set to Labor Day

NEW YORK, Jan. 20.—Looks like Monte Proser has his attractions all set until well after Labor Day. After Jerry Lester closes, Sophie Tucker is due in. After Miss Tucker comes Xavier Cugat. With the ork Proser has bought Frank Fay, who will double from *Harvey*, doing only two shows, at 12 and 2, instead of customary three. After Fay comes Joe E. Lewis and then Jerry Lester again.

Wuxtra! Lag Says!

NEW YORK, Jan. 20.—Among the many stories circulating here in connection with the closing-or-curfew rumor, is to the effect that Mayor F. H. La Guardia plans a little curfew of his very own. *The Billboard* asked him about it this week. The Little Flower replied as follows: "No, I would prefer a 1 or 2 a.m. closing but as long as they (the clubs) are behaving and unless Washington requests a change, I might let it stand for the present."

The reply is interesting, for it reveals the direction of "Butch" La Guardia's thinking. He prefers an earlier closing hour than the 3 a.m. time now in effect and he "might" let matters alone.

Big Biggies Aid Smallies

'Work or fight' plus dough demands, plus sagging b. o., spell small act bookings

(Continued from page 3)

mored yarn has started many another comic screaming, "If that guy can get it then I'm worth a lot more too."

Admittedly a "work or fight" directive may drive some actors out of the biz.

Theoretically, this would lessen competition among performers and by the same token increase it among talent-buyers. Following this to its logical conclusion, the acts which stay behind should share some juicy melons. But like most theories this one has

flaws in it.

For one thing, a number of performers are coming out off USO and the armed forces every day. It is true only few of these are name attractions or standard acts. The majority will probably have to go thru the grind of showing dates before they can collect more than coffee-and-cake money. But, as one booker pointed out, if the high-priced boys keep on asking for the moon, the newbies will be bought a little quicker.

The biggest argument against bigger dough now is business. For the last two months grosses all over the country have taken an uncomfortable downturn. Trade doesn't pretend to know the reasons except the usual ones. But whatever the reasons, admissions are down and theaters can't afford to add another hundred or so to an act's price. It's the other way around. They're trying to cut.

Need More Biz

Music Corporation of America says prices are high. In some cases, it admits they're too high. The William Morris office doesn't care to commit itself on prices, tho it also says that nationwide grosses are trending down.

One op of a de luxe house said: "The only way we can increase budgets is by doing better business. Raising admission prices is out of the question. That's the last thing an operator wants to do. If business is bad the tendency is to cut prices. If prices go down, the mobs give the smaller houses a play. Smaller houses certainly can't buy high-priced talent. In the final analysis, we will pay an act what we can. If the act doesn't want to take it, we'll get somebody else. If others also want big money, and we can't pay, we'll just drop shows and go back to a straight picture policy."

That's Real Menace

This dropping of all stageshows, says the trade, is the real menace facing money-hungry acts.

But if high-priced performers are "killing the golden goose," as one booker described it, they are making it that much easier for the lads and lassies who come back from the armed services and USO to get back into civilian harness again. Before the war made things acute the small act would have a tough time lining up 10 weeks. Today the smallies and even some of the Johnny-come-late-lys can get 20 or even more weeks of work around the country.

In between they can always jump back for eight weeks or so with USO. Bookers admit that few of these acts can draw but they don't cost too much and help to fill out a bill without straining the budget.

If business, however, doesn't get better, and if these small acts put too high a value on their services, then, bookers say, you can look for folderocs to start all over the country.

Althoff Ex-CRA? She Says "Yes", Green Claims "No"

NEW YORK, Jan. 20.—After six years as head of Consolidated Radio Artists theater department, Hattie Althoff has called it quits and intends to open her own office. Odd part of the split is that CRA head, Charlie Green, insists that Hattie can't quit any more than he can fire her. There is a five-year contract, signed by both parties last June, which he insists is binding on both.

Miss Althoff says the contract has been breached by various violations, tho she refused to specify them. Blow-off came when she brought in the road company of *Sadie Thompson*, which is to be sold to auditoriums and halls for not less than \$15,000. CRA's commission on deal would be \$1,500.

Miss Althoff insists that her cut was to be 1 per cent, or \$150. When she approached Green he told her no more bonuses. She wanted to know what she was knocking herself out for. According to Miss Althoff, Green replied she was doing it for CRA. In any case, said Miss Althoff, one word led to another and she ended with telling Green to get somebody else, she was thru.

Gal center is joining with Al Borde and expects to open her own office in the near future.

Celeb - Nights Mushrooming In Philly; Union Glaring

PHILADELPHIA, Jan. 22.—The after-dark scene here is fast becoming celebrity-night happy. But it may not last despite a "revolt" of local performers against the inclination of Dick Mayo, local head of AGVA, to curb the cuffo talent shows.

Mayo this week asked for and got the promise of the national AGVA office to back him up should he clamp down on the for free stuff. He received a copy of a year-old ruling by the Four A's to guide him. The Fous A's edict invokes serious penalties for actors working gratis without AGVA permission. It is believed that Mayo will swing into action today (22).

He will have plenty to move against. This week saw three clubs inaugurating the "celebrity night" idea as a regular policy, with Jack Lynch's Walton Roof offering the cuffed guest stars on Monday nights, the Coronet turning the spotlight on ringsiders on Tuesday night, and the Cadillac Tavern, nabe nitery, making it the following eve.

Fact that there are four legit houses in full swing, with at least one musical on the board, provides names to go around. The new legit shows attracting the Gotham show folk for pre-Broadway inspection of the productions also swells the crowd of names drifting around town each night.

What hurts most is that the clubs advertise their celeb sessions, and in some cases, name the "stars" to be on hand. One club staged a night for the chorus girls of a musical when the principals were not available. With little else to do around town in the evening after show time excepting to go to a nitery, and with the free loading a strong incentive, niteries encounter little or no difficulty in getting the free names.

It was learned that one mid-town nitery, to get into the celeb picture after paying off heavy wages for names to stud the floorshows, is engaging a Broadway press agent whose sole function will be to stage celebrity nights. And he'll hold his job only as long as he can bring in outside talent from New York for free. Names around town won't count.

Nitery ops figure that the investment, said to run over a grand at one spot one night, is a sound one. Point out that presence of celebs gives their room good word-to-mouth advertising. And with paid advertising in the newspapers tough to get because of the newsprint situation, they might as well spend their ad budgets in free loadings for the celebs. Stunt is definitely a biz booster, making Monday another Saturday night. Besides, it's all deductible from income taxes.



Persian Room, New York

Talent policy: Floorshows at 9:30. Continuous dancing. Owner-operator, Hotel Plaza; publicity, Bunny Donohue. Prices: \$1.50 cover after 9:30 p.m.

Dinner show here fits the room like it was made for it. The combination of the boy warbler, Tommy Dix, and the slick fingered magician, Galli-Galli, got hefty mitts which must have shocked the tenants upstairs into wondering what was going on in the staid room below.

Tommy Dix, the pink-cheeked lad, opens, wearing a business suit. First number was I Got Plenty of Nothing, followed by Sylvia. Customers were impressed not only by kid's appearance but also by his strong pipes. His musical comedy delivery plus a Hollywood stance got the patrons full attention. For an encore he came back with his cheerleader antics as he gave out with Buckle Down, Winssocki. When he finished the table-seaters almost split their palms. There were even a couple of timid whistlers horrifying the Colonel Blimps and their ladies. Lad came back to make a well-presented apology for his next number, Lord's Prayer, leaving the customers loving him.

Galli-Galli in a fez and Turkish get-up opened fast with a shell game. The appearance of his chicks got lots of yells. Guy's chatter was ingratiating and customers co-operated all the way. Tricks are standard magic fare but selling was way above average. On a handkerchief knot trick (hanky came from customer) he told room he would teach them the trick if they used their napkins. As he gave instructions the customers repeated them loudly, even to the accent. When everybody held up napkins he held up his and waved "Goodby, now," and naturally patrons waved back. As a laugh-getter, bit was tremendous. But he spoiled it when he came back for another trick, this one the paper bill which turns up in the orange. Had he worked the latter in before and used his hanky-waving bit for his exit he would have a better-built routine. Bill Smith.



The Country's NEW YORK'S MOST EXCITING DANCER

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OPENING JANUARY 30 CHEZ PAREE CHICAGO

THANKS TO SAM BRAMSON WILLIAM MORRIS AGENCY

NIGHT CLUB REVIEWS

Garden Terrace, Benjamin Franklin Hotel, Philadelphia

Talent policy: Floorshows at 7 and 11:30, Saturday matinee, dance band. Management, Joseph E. Mears; publicity, Ralph W. Temple; maitre, Vincent Bruni; producer, Dorothy Franey. Prices: \$2-\$2.50 minimums.

The ice show formula continues to pay off dividends in packed rooms for this hotel club. It's in the field alone among local hotels in providing smart, class divertissement. Garden Terrace maintains its high peak in frozen entertainment, with a new Wintertime ice spectacle produced by Dorothy Franey. For production and talent on ice, this is one of the best ever to take to the room's frozen floor.

Runs only 28 minutes, but plenty of show packed on the ice for every second. It is more than merely an eye spectacle. Show is rich in production setting, skating thrills and a generous quotient of comedy, all making for proper balance and a fast pace.

Ballerina is June Arnold, tall on looks and tops when carving out the figures, spotting her spins and combining acrobatic tricks and somersaults on cleats. Impresses no end in her major spot, a ritual fire dance in a South Sea setting.

Sharing skating honors is June Rae, a pretty and petite blonde with plenty of rhythm in her bladed walkers and a heavy plus on the personality side.

For the real thrills in the skated dancing, it all belongs to youthful Buddy Schroff, who flashes on blades with interpolation of dance ballet steps and jumps. Scores solidly for his bolero dance, a real breath-taker.

In the lighter vein and for levity there is Phil Hiser, an eccentric skater. His Gay Nineties promenade on ice is a stand-out.

Line of five Glamour-Icers makes a striking appearance with routines on each count. Gals show to best advantage for the most pretentious ballet, a Fox (See GARDEN TERRACE on page 27)

Blackstone Hotel, Mayfair Room, Chicago

Talent policy: Dancing and floorshows at 9:15 and 11:45 p.m. Operator, Arnold Kirkeby; manager, Emile. Prices: No cover, no minimum.

Carol Bruce (Embraceable You), backed by Bill Snyder and his orchestra, is the only act of the show in this plush nitery, which isn't enough entertainment for a room which can hold 300. A capacity crowd was medium cold and noisy during Don't Fence Me In and I Didn't Know About You, and didn't really warm up during the entire show. A few simple changes and rehearsing would help.

The balance between the orchestra and voice was bad, with the ork a bit loud and ragged. Bill Snyder's piano playing actually sounded better than the full band. Altho, a jive number, I'm Gettin' Corns for My Country, picked up the spirit of the music and musicians, it all went rough again on the encore, Molly Malone. Rehearsing should fix that.

Carol Bruce's beauty should not be distorted by a couple of bad spots from the ceiling. For Louisiana Purchase, the lights were on full. Miss Bruce played around the floor, and got the best hand of the evening. There was a worn out arrangement of Temptation and an unfortunate attempt to community sing Melancholy Baby. Miss Bruce would be much better in a large production in a night spot.

Bill Snyder's ork did a turnabout and was perfect for dancing. His piano playing ranks with the best of society bands. David J. Moore.

Kitty Davis, Miami Beach, Florida

Talent policy: Dance band and floorshows at 9 and 12. Owner-operators, Kitty and Danny Davis. Prices from \$2.

Keenest competition in years finds the Airliner coming up with a hot show which pays off in heavy biz nightly.

The Adair Dancers open and close the show, a fast moving line of good-looking fems who work hard and do some class hoofing and acrobatic turns that earn a nice hand.

Lucile Norris follows with a ballet terp number that gets by nicely.

Eddie Lambert and fem stooge start the laughs and customers eat them up until Eddie begs off. This little guy with a funny mug wows them with his piano playing and gags, with the gal feeding him nicely.

Jerri Blanchard, first fem emcee here in years, handles the show like a veteran. Jerri is a looker chocked full of personality, singing sophisticated songs and telling stories in a way that stamps her a headliner on any bill. Jerri has been here a long time and proves a draw for the house.

Lina Basquette, a whirlwind terp artist, in classic numbers that get her many recalls. Lina is tops in this sort of work.

Professor Backwards with his usual deadpan, steps out with some brand new stories and gags, before going into his blackboard routine of reading and writing all sorts of names backwards. Jimmy kids his home town of Jacksonville, but big.

Audience participation of servicemen and their fems a funny stunt.

Music of Johnny Silvers ork is adequate. Larry Berliner.

Chez Paree, Chicago

Talent policy: Dancing and floorshows at 8:45, 11:45 and 2. Owner and manager, Mike Fritzel and Joe Jacobson; publicity, Bob Curley; production, Olive Bernard. Prices: \$3.50 and \$5.00 minimums.

Joe E. Lewis sparks the show and it's truly the return of the native. The veteran comic is a perennial here and each visit means a host of old friends visit him at the Chez. Lewis didn't work to a set routine, as numerous requests called from the tables kept him busy over half an hour. Despite a heavy throat cold, Lewis did all his long favored parodies in good voice. While his new material is A-1, patrons seem to want material like his Catskills and Sam, You (See Chez Paree, Chicago, on page 27)

Bowery Music Hall, Hollywood

Talent policy: Dance band, floorshows at 9:30 and 12 p.m. Management: Lou Goldberg, operator. Prices: Admission, 90 cents; buffet dinner, \$1.50; drinks, pop prices.

Bowery Music Hall is the new name of a spot that has been a supermarket, Hollywood Casino, Cotton Club, Madame Zucca's French Casino and Sunset Rancho. In the several months of operation nothing has surpassed in drawing capacity the all-Negro show with Noble Sissle and his band. The new show under the Bowery title is fair entertainment. But what counts is the patronage, and this show isn't getting it.

Spot has been done over to a slight degree to what is supposed to represent New York's East Side. By the stretch of the imagination one may believe it is this locale. The ork, a five-piece group, works in derbies and basque shirts. The musical product is the only thing that denotes the Gay '90s era. Charles Rossoff at the piano officiates for songs by himself and community singing during intermissions. Other times it is Jack George and orchestra.

Putting on a show here is difficult. Stage is a converted bandstand, and the Bowery Belles, a line of six lovelies, come on and off by fighting their way thru drapes.

There is some good talent on the show. The Rainbow Four, male vocal group, turn in satisfactory harmonies and wind up with a flash Bells of St. Mary's on organ chimes. They are on twice and are good both times. Monte and Fulton, afro team, fail to work smoothly. Interjecting comedy with flourishes before each balancing trick, team does get a chuckle here and there.

Margo Gavin, in shape-showing gown, gets a good hand for her vocals. Jack Ross, member of the Rainbow Four, draws applause for his Irish tenoring. Russell Trent, straight, and Herb Baris, comic, make numerous attempts at comedy. Baris' lines are at times strictly indigo and far from funny. This doesn't mean that his other lines are funny, tho.

Dancing by hefty Maxine Gates is good for a hand. Choreography of the Bowery Belles, especially their can-can number in appropriate costume, is most satisfactory.

Costuming of the Gay '90s is okay. Lighting poor.

Show runs 50 minutes.

Sam Abbott.

Hotel Sherman, College Inn, Chicago

Talent policy: Dancing and floorshows at 8:30 and 11:30. Management, Joe Spieler; publicity, Howard Mayer; production, Marty Bloom. Prices: \$1.50-\$2.50 minimums.

Cab Calloway's 18-piece aggregation (nine brass, five saxes and four rhythm) sets a torrid pace and with Cab to cement the show as emcee, the current College Inn show is the smoothest in months. Band plays excellent jump, with sidemen like J. C. Heard, drums; Tyree Glenn, trom, and Milton Hinton, bass, featured. On the pop side, band falls into clean, relaxed groove that should please even the staidest oldesters.

Cab's top contribution is his comic version of Don't Fence Me In. The King of Hi-De-Ho does a burlesque on the crooner fad and scores heavily. Cute Doty Sauter sews up the band's part in the show with a winsome version of Tabby the Cat.

The Marimba Coeds, four undergraduates coeds at Northwestern University's school of music, offer refreshing musical variety to the usual jive fare. Combined with their youthful, refreshing appearance is topnotch musical ability. Prof. Claire Musser, of the Purple music staff, has equipped the quartet with a strong musical book, ranging from Holiday for Strings to Boogie Woogie, a jive number usually not played by marimba. Dorothy Carroll does a vibraharp solo on My Buddy. The four instruments crowd the small stage at the College Inn. The girls would get better visual results on a larger stage.

Carl and Faith Simpson's puppets are holdover, together with Meade Lux Lewis, boogie 88er. Clown Carl Marx, like time, marches on. John Stoppel.

VAUDEVILLE REVIEWS

Loew's State, New York

(Reviewed Thursday Evening, Jan. 18)

With a sock picture like *Thirty Seconds Over Tokyo* on tap this week, the State doesn't need a boff flesh bill and it doesn't have one. The way the situation stands at the house this session, the offering is more like the program in a small nitery than a stage presentation.

Billy Wells and the Four Fays (two men, three women) open with their well-known act of acrobatics and shenanigans. The twist-and-bend stuff is strictly routine for the most part and the shenanigans are mild. Biggest thing in the turn is its finish, where the two men play ring-around-the-rosy with the rubbery legs of one of the women. Clincher brings a good hand.

Joey Adams is on briefly in No. 2 position for a bout of gags most of which he rushed too fast when caught Thursday night (18). Then he intros Mark Plant as a "Broadway singing star," an advance herald to which Plant doesn't prove any major claim. The big baritone opens with a medley of *Porgy and Bess*. Guy's phrasing is so poor as to be painful at times and voice is only so-so. Number nets a good mitt. Follows with *Irish Lullaby* which suffers from same faults but gets another good palm. Topper comes in conjunction with Adams, the pair ribbing *Sonny Boy*. In this, the comic hits his stride and result is a sock response.

Jean Parker, Hollywood personality, follows in a lightweight 10 minutes of smarty-pants songs about the films plus a dramatic sketch about a girl who turns nurse because her guy was killed. None of these register to any marked degree, altho Miss Parker is attractive and handles herself nicely. It's just another case of a movie figure with little to do on a vaude stage.

Adams then returns with Tony Cannoneri for their familiar punching and kibitzing routine. Draws a good crop of laughs and hands. Adams, however, doesn't stack up as a whole as forcefully as he does in the smaller Leon and Eddie's hot spot. Biz excellent when caught. *Paul Ross.*

Oriental, Chicago

(Reviewed Friday Afternoon, January 19)

Eddy Howard and his orchestra pack plenty of draw in the Windy City and the Howard fans do not leave the house disappointed with this show. Leader has added another trombone for the stage appearance, and the added depth to the usual five brass makes the band sound much fuller.

Ork itself lacks the luster and zip necessary for socko appeal as a stage name band, but the leader's vocals make up for the deficiency. Ork is strictly schmaltz and an attempt at boogie-woogie falls flat. Entire band shows that the recent Gotham stand and tour thru the New England States has made the ork put more stress on showmanship.

The Ambassadors, just out of *Star and Garter*, show what five years together can do in making an acro trio work in perfect unison. First part of the girls' act could be speeded and a more vigorous musical background would add sparkle to their somersaults. Closer clinches heavy applause as the girls tumble over a bounding elastic rope.

Roy Bast, saxman from the band, does a routine job on rhythm numbers. Band does mediocre arrangement of Ravel's *Bohemia*, but sharpens up on a novelty song routine with lighted letters against a blackened stage. Hiding of letters during a spelling trial brings plenty of laughs.

Paul Sydell and his dog, Spotty, offer the usual fare with a new addition, a puppy. Sydell wisely used the tiny dog at the end of the act and the pup's awkward but cute tricks form an attractive contrast to Spotty's routine.

Pat Henning, comedian, plays this city about every four months and hasn't changed a line in the act for a long time. He needs new material badly. He had to beg off.

Howard closed show with a medley of top vocals, bringing heavy sighs from fems. Bill gets little help from the pic, *Army Wives*. House was three-quarters full when caught. *John Sippel.*

Chicago, Chicago

(Reviewed Friday Afternoon, January 12)

More and more Lou Breese and his house ork at the Chicago Theater are becoming an institution with the patrons. More and more it is becoming apparent, judging by audience response, that the ticket buyers go to hear him and care little about the other acts on the bill. Show caught on the opening day of this week's bill at the theater proved that.

About the only act that got more applause than Breese and his men was Sharkey, the Seal. Since Breese's competition included Henny Youngman, Kitty Carlisle and the Chadwicks, dancing team, his being the favorite on the bill is even more remarkable.

The orchestra won the audience right from the moment the curtain was drawn. The almost capacity audience which had also come to see the pic, *The Doughgirls*, went in a big way for the Breese outfit's playing of a medley of the song hits of 1944.

However, when Breese played his banjo and gave the customers his interpretations of *The Second Hungarian Rhapsody* and a group of Southern airs, he won a response unequalled by any other act on the bill.

Fact that Breese went over best, however, does not mean that other acts in the show were not of top-notch caliber. Henny Youngman got good response and was forced back for an encore. There is little Youngman could do to improve his act. Right now it has the proper combination of vocal jokes and comedy action. If, however, he would get a few new jokes (some he uses have been heard on the air and stage for a long time) he would be hard to beat.

The Chadwicks also did a good job of smooth dancing. They could have gone over better if they had been more spectacular. Their ballroom technique might be all right for an intimate night club, but the patrons in the back rows of a large theater want to see more action and less precision dancing.

Only part of bill that was not good was the singing of Kitty Carlisle. Her voice, which borders on the operatic, is more suited for a smart hotel room. She is doing well at the Mayfair Room of the swank Blackstone Hotel here, but her stuff is a little above the heads of movie-goers. She seemed to feel that her audience was not with her and at one time to get a better response resorted to community singing. The audience didn't go for that idea. Because of her many years of experience she should have known that they wouldn't. Community singing in theaters went out with the death of the bouncing ball movie short. *Cy Wagner.*

Olympia, Miami

(Reviewed Wednesday Afternoon, Jan. 17)

Show is good this week despite Manager Al Weiss's woe, due to Five Juggling Jewels being held up by a late train and missing the opener.

Dell Don, pressed into service on a moment's notice, opens with a swell hand-balancing turn, enhanced by glittering props and gets a good mitt.

Joe, Lou and Arlene Crites appear in the deuce spot. This trio of hoofers have plenty on the ball. Papa Joe is introduced and really goes to town.

Shavo Sherman, emcee, a far better impressionist than many seen here, does Jimmy Durante, Charlie Butterworth, Stan Laurel, Hugh Herbert and Groucho Marx. Has a peach of an encore in a Hitler bit, Well liked.

Yvette, fresh from her Brook Club engagement, is a canary that chirps her way into a show-stopper and beg-off talk. Opens with the *Trolley Song* then *I Didn't Know About You*. A medley of oldsters, *Honeysuckle Rose*, *Tea for Two* and *It Had To Be You*, is a winner. For an encore uses *Coca-Cola* and has to sing all the verses before the customers are satisfied.

South American Trio had a tough spot following the headliner. These three fem acrobats and tumblers do some difficult hand-to-hand and head-to-head stands. They lick their handicap okay. Pic, *Lake Placid Serenade*. *Larry Berliner.*

Orpheum, Los Angeles

(Reviewed Tuesday Afternoon, Jan. 16)

Hottest act on Ted Lewis' show is Geraldine DuBois. She rates ahead of Audrey Zinn, moppet baton twirler; the Dewey Sisters, acro dancers, and Bebe Fox, specialty dancer. Following these, Lewis' corn planting and band can be placed any where on the list. The pic is *Goin' to Town*. Good house for the opener. But no line.

Pacing is the main thing in Lewis' show. He is out front emceeing, and the entire thing moves along smoothly. Maestro keeps up a chatter between acts and this helps plenty. His monolog is a feature. While nothing new, it still goes well.

The orchestra (13) comes in for nice work. Only once does Lewis let it ride and it's on a Glenn Miller arrangement of *Anvil Chorus*. Band gives maestro able support for his patter songs as well as for Miss DuBois and the Reed Sisters' trio. The Reeds do *The Trolley Song*. But it doesn't click. They take it too high and maintain the level thruout.

Miss DuBois is pert and handles a song with finesse. Her *After You've Gone* is a rafter shaker. Miss Zinn's single and double baton wielding is fast and smooth. She deserves the big hand she gets. Miss Fox's specialty dancing with some cleating is well spotted near the opening.

The Dewey Sisters are not only lookers, but they go thru their tumbles, contortions and spot somersaults like the entire routine could be done easily by the average business man before breakfast. Gals know their audience and give out individually and in duo.

Comedy is lacking. With Elroy Pease and Snowball Whittaker assigned to the task, Lewis does his best to get laughs. Whittaker and Pease just can't cut the book. Their dance routine, in orange trousers and green jackets, is okay. The skit of the Negro comics getting into the movies and having a screen test isn't funny. Only tiresome. Boys should be allowed to dance and call it a day. *Sam Abbott.*

Philly Nite Belt Gets Look-See

PHILADELPHIA, Jan. 20.—With the bookies out of biz, local police went over to the nitery belt last week, cracking down on alleged violations of the Sunday Blue Laws which call for a midnight shuttering on Saturday nights. Center-city clubs always shut down their bars dutifully at midnight, but the music and entertainment have for years been running beyond the deadline hour, with customers allowed to remain to lap up all the drinks ordered before the tell-tale hour of 12.

Raiders, emphasizing that they found no liquor violations, served notice on three major spots—Coronet, Little Rathskeller and Embassy—that from now on they would have to shoo all of their customers out a few minutes after midnight on Sunday morns. No arrests were made, merely the warning.

Private Club Rapped

Cops also cracked down on the Spotlight Club, private club for theatrical folk which gets going after the legal closing hour and operates on a bring-your-own policy. A detective, posing as an actor-member, charged he made an illegal purchase of a bottle of bitters.

In another raid, police swooped down on Hopkins's Rathskeller, and held Bill Hopkins for allegedly employing two 15-year-old bartenders in violation of the child labor act. Hopkins is prexy of the Cafe Owners Guild.

Better Late Than Never, Det. Cabaret Owners Say

DETROIT, Jan. 20.—Metropolitan Cabaret Owners' Association of Detroit has decided to stage its New Year's party Tuesday, January 30, just a month late. With all members working overtime on the Eve itself and unable to enjoy themselves, they are making up for lost time in the coming event.

Banquet will be held at the Fort Shelby Hotel, with all night clubs sending down headliners from their floorshows. Mickey Chiado, of the Club Gay Haven, is general chairman, with Frankie Rapp, of the Top Hat Club, in charge of entertainment. Proceeds of the banquet will be used to establish permanent clubrooms for the MCOA in the Fort Shelby.

COG To Give Vets First Call on Jobs; Hires New Flack

NEW YORK, Jan. 20.—Ten members of the Cafe Owners' Guild of New York have promised to kick in \$5,000 to hire a press agent, Russell Porter, and to stage an organizing and good-will campaign. The COG at one time contemplated hiring William B. Herlands, noted investigator, as a nitery "czar," but the deal fell thru because Herlands reportedly asked \$100,000 a year for the chore.

The good-will drive will be made here and in Washington. Meanwhile, COG officials met with Mayor F. H. La Guardia today, as the result of two resolutions passed by the organization at a meeting Tuesday (16). One resolution pledged to co-operate with La Guardia's suggestion that night clubs serve other kinds of food than meat. Today's meeting was for the purpose of working out the details on this.

The other resolution pledged compliance with the government's "work-or-fight" mood. Specifically, it promised that COG members would check their staffs to see what employees were eligible for war work and that discharged army and navy vets would be hired to replace available men, unless the vets were themselves fit for war work. COG members said they would hire vets who wanted to go to other cities for war jobs but lacked funds to travel. The vets could work until they accumulated their fares.

Harry Linn Coming Back

PHILADELPHIA, Jan. 20.—Harry Linn, who relinquished his nitery holdings last year, will re-enter the field next season. Formerly operating the Copacabana and The Willows, Linn leaves next month for California, where he will spend four months for his health, then return to open his long-planned midtown gay spot on the site of the old Junker bakery. Location was sought by several nitery ops, being one of the choicest midtown locations. Linn grabbed it last year.

TAPPING TO THE TOP



DELIGHTFUL

NEFF HUNTER

Billboard says: Helsing's Vodvil Lounge, Chicago "Youthful & vivacious—showed fine terp style."

Direction: DICK SCOTT
GENERAL AMUSEMENT CORP.
360 N. Michigan Ave. Chicago

THE BOYS IN SERVICE SAY



VIKI MILLS

"IS THE SWEETEST LITTLE SWING SINGER IN THE COUNTRY."
NOW ON TOUR OF ARMY CAMPS.
Direction: DICK SCOTT.
GENERAL AMUSEMENT CORP.
360 N. Michigan Ave. Chicago

BENNY RESH AND HIS SHOW BAND

Currently: Saks Show Bar, Detroit.
Personal Mgt.: Mike Falk Agency, Detroit.

Swing St. Fears Death Notice

Club 18 Gets Eviction Notice

Other spots worried as oil tycoons move in new office building planned

NEW YORK, Jan. 20.—Fifty-second Street—known around the nation as Swing Street—may be on its way out as an institution. Freddie Lamb proprietor of Club 18, situated on the south side of the block, revealed this week that he has been given 90 days' notice by the Rockefeller interests to get out because his site will be torn down to make room for a new 18-story Standard Oil Company building. The old Standard Oil building, in Lower Manhattan, was sold the first of the year.

A complete check of all the niteries along 52d Street yesterday (19) failed to evoke any other instances of dispossession notices by the Rockefellers to other owners. However, the Street is alive with rumors that others may be on the chopping-block list.

Rockefeller Move Expected

It has been known for some time that the Rockefellers would one day move into 52d Street where they are said to have extensive holdings, mostly thru dummies. The notice to Lamb, however, is the first specific example of this long-time belief come thru.

A spokesman for the Rockefeller interests said today that the huge financial house owns relatively little along the block and that some of their former holdings have been disposed to various banks and individuals. The spokesman said that he knows of no concerted move to evict 52d Street tenants.

Properties Can't Be Bought

However, the attorney for a number of clubs along the Street stated that he recently tried to buy No. 22, 24 and 26 West 52d Street (on the south side of the block) and was told these properties couldn't be had because they belong to the oil kings. The lawyer said he also believes that No. 18 (site of Tondalayo's) and No. 20 (site of Club 18) also belong to the tycoons. These five lots, taken together, said the lawyer, would be big enough to erect an 18-story building such as is apparently contemplated.

Lamb says that his 90-day notice leaves him with problem of what to do about the \$40,000 investment he has tied up in his club. When he first got the dispossession, he said, he tried to buy the old Zanzibar location but dropped this idea. Now he is scurrying about looking for a site somewhere on the East Side. He says he has been informed his club is situated on what eventually will become an extension of Rockefeller Plaza, the street which cuts thru the whole Rockefeller Center development.

Another Swing Street?

Some 52d Street operators are considerably worried. They say that desirable locations are now at a premium, and if forced they will have no alternative but to move over to some other thoroughfare and turn it into another Swing Street.

But one operator feels differently. When told about Lamb's eviction, he said: "Good, maybe I can get my money back. That way I'll break even."

Tess Diamond Leaving ARA

NEW YORK, Jan. 20.—Tess Diamond, administrator of ARA, has decided to pull up stakes and let the boys run the office without her.

It is known that for the past three months the gal who collected the dues, cajoled members into listening to reason and ran the whole shebang between meeting of the governors, has been dissatisfied with internal politics. In any case she notified Bill Kent, ARA president, that she was moving out unless she got more dough. Recent assessment was accepted by members with the implied understanding that gal would get a raise.

According to Miss Diamond, Kent refused the increase. So she is moving next door to join Sol Tepper's office.

True to Life

PHILADELPHIA, Jan. 20.—Wearing an army uniform in the Hollywood flickers is paying off handsomely for Anthony (Blackie) Coppola. A movie-struck lad working on the service staff at Palumbo's Theater-Restaurant, "Blackie" hitch-hiked to California last year and grabbed off bit parts in a number of pictures. Got his biggest moment in *Hollywood Canteen* as a jitterbugging soldier boy.

Uncle Sam apparently liked his performance so well that "Blackie," who just arrived back in town, was handed the usual greetings to enable him to wear the soldier suit for real.

Plaza Persian Room Booking No Longer MCA's Exclusively

NEW YORK, Jan. 20.—The long-time grip of MCA on exclusive booking privileges at the swanky Persian Room of the Plaza Hotel here, has been broken by Byrne Bauer, new sales manager of the room. Bauer has opened the gates to William Morris, too, and the WM office already has booked in Galli-Galli and Tommy Dix.

A WM band, Ray Benson, replaced the MCA Bob Grant ork there this week. MCA still has the top booking in the place via Celeste Holm and has sold Hildegard for a return date about May 1. But, says Bauer, he has not committed himself to any other MCA act to date.

Letting in WM, Bauer states, does not mean that MCA is completely out of the picture. But it does mean, he says, that "William Morris has just as good talent and is better on the service angle."

The completeness of MCA's stranglehold on the Persian Room is illustrated, says Bauer, by the fact that he was looking thru some promotional material on acts dating back to 10 years ago, and found that out of 40 photos of performers in the files fully 38 were MCA talent and the remaining two belonged to Jack Davies.

Berle's Roxy Deal Calls for \$10,000 Weekly Plus %age

NEW YORK, Jan. 20.—The Milton Berle booking for the Roxy was preceded by a lot of so-called inside info about his price. The most commonly quoted figure was \$12,500 plus a hefty percentage.

Actually, the comic's price is about \$10,000, which still isn't horse fodder. Guy will go in with a two-week guaranty, with options, plus a number of percentage strings.

25 Per Cent of Next 10G

If for the first week Roxy gross goes over \$95,000, Berle will get an additional 25 per cent of the next \$10,000. If gross gets above the \$105,000 mark his cut will be 50 per cent. For succeeding weeks percentage deals remain the same but the grosses against which they'll be figured will be lower.

Opening date is set for either February 7 or 14. On same bill, so far, will be Dick Brown, Three Rockets, Ben Yost's Vikings and pic, *Hangover Square*.

Barrel to Ballerina

PHILADELPHIA, Jan. 20.—With fancy names the vogue for niteries because the public is frowning on honky-tonk tags, Kite's Barrel Cafe will get a new moniker when there is enough material allocated to enlarge the outside sign.

Instead of Kite's Barrel Cafe, electric lights will take on a class coloring with the marquee glaring out Club Ballerina.

\$64 Question: Who Will Take Over Riobamba

NEW YORK, Jan. 20.—Despite extensive trade talk that Nicky Blair—with or without Toots Shor—had taken over the luckless Riobamba, the club this week was still sans a new operator and was tied up in plenty of negotiation red-tape. The question of who will get the location is still wide open, according to Abe Ellis, hat check tycoon, who ought to know since he holds a \$16,000 mortgage on the fixtures. Ellis this week plunged another \$4,000 into the place in an effort to rescue the original 16G's.

Ex-Diamond Horseshoers Want In

Blair, four years general manager at the Diamond Horseshoe and former operator of the old Paradise Club on Broadway, resigned from the D. H. January 2 and began negotiating for the Riobamba. Altho he denies it, the trade talk is that Toots Shor, restaurant operator, will go in with him to the extent of \$100,000 subscribed by Shor's own backers. Blair's interest in the place was heavy until this week. Yesterday (19) he declared that he may not take over after all, altho he is not to be considered out of the picture. Ellis today confirmed that Blair may not get the spot.

The hat-check concessionaire said he is also negotiating with Ted Nathan, former Diamond Horseshoe press agent, and John Kondolf, ex-Broadway producer and radio-show producer, who want the place themselves. Ellis says that Nathan-Kondolf and Blair-Shor are the leading contenders.

Sid Rheingold, agent and former operator of the recently burned-down Tony Pastor's Uptown, also says he is in the running. If he gets it, says Rheingold, he will turn it into a low-price operation, a kind of East Side Tony Pastor's. Blair's plans are indefinite. He may run the place—if he takes it—as a straight restaurant, altho trade rumor says he put out feelers to ink Lena Horne.

The Wall Street real estate firm which controls the lease said yesterday that the former operators, Harold Jacobs and Julius Yablock, had undergone dispossession proceedings. A spokesman for them denied today that this was the case. The spokesman said they had received some cash to cover the \$15,000-\$20,000 they put into renovation of the Riobamba.

Ellis Sinks More Dough

Ellis said today that he had paid out over \$3,500 to cover lens against the site held by various builders and contractors. Reason for getting up the dough, he said, was that the leaseholder promised him he—or the new owner—would get the same terms as Yablock-Jacobs. What these terms are he would not disclose. But Barney Josephson, op of Cafe Society, who was interested in the site about six weeks ago, stated that he backed out of the deal when he was told he could have the Riobamba for only one year with options plus a percentage on the club's weekly gross.

Abe Ellis says he will not run the place himself. He may go so far as to finance a combination and may even take out a license in his name but he will not take active part in operating it.

Whoever gets the Riobamba also gets three hold-over headaches with it. One is a lien for upwards of \$20,000 held by the federal government for back amusement taxes. The other two are claims by AGVA and AFM for back wages.

Buddy Lester Returning To Niteries After Para

NEW YORK, Jan. 20.—Buddy Lester, who closes at the Paramount, New York, early in February, will go back to niteries. First deal will bring him to Lou Walter's Terrace Room, Miami, where he's set to open February 9. Comic, who was getting about \$1,200 at the Paramount, will get about \$1,800 at the Terrace Room.

He's due back at the Paramount before the end of the year. The return date will be for two weeks at about \$1,750 and options. If latter are picked up the salary will be upped.

GOP-Dems Fight May End in Clip For Indiana Ops

INDIANAPOLIS, Jan. 20.—Forthcoming amendments to the State Alcoholic Beverage Act may include a proposal to clip one hour off the present Saturday night closing time limit for taverns and night clubs here. The provision would compel beer and liquor dispensers to shut their doors at midnight Saturday instead of at 1 a.m. Sunday, the current deadline.

Another tentative amendment, under serious consideration by Republican legislative commandos, would ban "juke box" dancing in taverns where space is cramped and the music is an incidental feature only. Both plans have gained much headway in the all-important Republican Legislative Policy Committee. G.O.P. chiefs are anxious to fortify liquor law enforcement and thus pin a blue ribbon on the new administration of the State.

Bucolic Pressure

Most of the tightening-down measures are being pushed by representatives from small towns and rural areas. Sincerely pious men among the representatives are of the opinion that 1 a.m. Sunday closing law is sacrilegious. Catch in all this talked-about revamping of the liquor laws, however, is that it may be included in an omnibus bill reorganizing the alcoholic beverage commission.

G.O.P. heads are busy thrashing out details of this reorganization problem, primary purpose of which is to obtain for the GOP a lion's share of the wholesale beer business. Under the present bi-partisan liquor board and enforcement set-up, Democrats have completely monopolized the beer wholesaling trade. This is because the bi-partisan features were introduced after the Democrats had already grabbed most of the business. Current plans are to change the commission from bi-partisan four-member board to either a two-to-one Republican three-member board, or a three-to-two Republican five-member board.

Mostel's Chi Date Giving 3 Agents Blood Pressure

NEW YORK, Jan. 20.—Zero Mostel is giving rival percenters high blood pressure again. Comic recently hired Maurice Duke, indie fee-splitter, to rep for him. First job under the Duke banner was the Clover Club on the West Coast. But guy was there less than a month when local authorities suspended spot for a liquor violation. Mostel did a fast burn, blamed Duke and guys divorced.

Then the William Morris office, which had him before, stepped back into the picture. They got him to sign for the Chez Paree, Chicago, to open January 30, for about \$2,000, but at the same time used all their persuasive powers to get Mostel's name to a complete authorization—and for an excellent reason.

Josephson Gets %age

When the Morris agency bought the comic from Barney Josephson, they agreed to pay Josephson a fat percentage for the five years the Josephson-Mostel paper had to run. The Morris office had the comic for only a year when he stepped out.

But according to the old deal the office still has to pay Josephson a percentage of Mostel's salary whether Mostel works for them or some other office. With the comic working for other offices it costs William Morris real dough. So it is bending every effort to get him back in the fold on a catch-all contract.

More Yet

But that isn't the end of it. For Maurice Duke and Joe Glaser (who occasionally reps for Duke in the East), and the Morris office all claim they originated Chicago interest for Mostel. In fact, Glaser says he has a confirming wire from Joey Jacobson, Chez Paree op, for Mostel's services. So both offices may want commission.

Meanwhile Barney Josephson can sit back and watch the hair-pulling with comfort. He gets his no matter who books Mostel.

Solons Ask 25G To Break Alky Black Market

WASHINGTON, Jan. 20.—Another \$25,000 is being sought of Congress by Senator McCarran (D., Nev.) for continuation of the investigation aimed at stamping out the black market in the alcoholic beverage industry. Investigation, started last year, has already resulted in McCarran's submitting legislation at this session that has strong approval of Internal Revenue Bureau.

McCarran law would lift license of any person or firm engaged in interstate liquor business convicted of a crime. In addition, law provides stiff penalties for "tampering" with revenue tax stamps on bottles or cases.

McCarran believes that black market conditions may lead to repetition of old-time bootlegging practices unless checked fast. Talk on Capitol Hill is that he will get his 25G's.

"Blumey" Bubbles Forth With Club "Built for Love"

MEXICO CITY, Jan. 20.—A. C. Blumenthal, refugee from Hollywood who started Mexico City night life on a new slant two years ago when he opened Ciro's, popped up with another innovation here when he opened "The Champagne Room," which features a blond singer, soft lights, screened-in booths, latest Diego Rivera fantasies and a private entrance. Acquiescing to the Mexican habit of starting out late, "Blumey" doesn't open the doors of the Champagne Room until midnight. Closing time is unspecified.

Blumenthal has seen to it that word was passed around that the new room is "built for love," which is always good advance publicity this side of the Rio Grande. Now he's worrying about how he is going to keep it exclusive.

He has already rejected ideas of selling keys and annual reservations to tables, and says he probably will wind up by levying a high minimum charge.

Attendance Control Bill Formulated in Baltimore

BALTIMORE, Jan. 20.—A new ordinance has been drafted in accordance with the views of the Mayor Theodore McKelvin's committee on fire regulations, the police and fire departments, the board of liquor commissioners, the health department and the office of the buildings' engineer controlling the attendance in night clubs and other places of amusement, and has been introduced in the city council.

The measure makes provisions for limiting the number of patrons permitted in such establishments.



Singing Star of 'BY JUPITER'

BOB DOUGLAS

Just Concluded 23 Smash Weeks
VERSAILLES, NEW YORK
Currently
LATIN QUARTER, NEW YORK
Exc. Mgt.:
HARRY A. GOURFAIN, Hollywood, Cal.
Dir.:
HERMAN FIALKOFF, 545 Fifth Ave., N. Y.

Las Vegas, Nev., Hotel Expands Name Policy

LAS VEGAS, Nev., Jan. 20.—In its third year, the Ramona Room of the Hotel Last Frontier is planning to play more names this year than ever before, Maxine Lewis, spot's producer, said. Room played Earl Carroll's *Vanities* on its second anniversary in October.

Named to play the spot are Sophie Tucker, a return engagement, Cross and Dunn, and others. Current bill includes Milton Douglas, Nilsson Twins, and Ray Royce. Harry Mendoza, comedy magician, is set to open February 2.

CHEZ PAREE, CHICAGO

(Continued from page 24)

Made the *Pants Too Long* standards. Pianist Austin Mack continues to assist Lewis.

It's old home week, too, for Rose Marie. Her gray gown contrasting with her titian hair brought "ohs" from the women in the audience, while the males did plenty of ogling. Rose Marie doesn't have a top singing voice, but she makes up for the deficit by choosing material particularly suited to her, and is developing into a singing comedienne. Her renditions of *Don't Be Angry With Me*, *Sergeant* and Cole Porter's *Tain't Smart* were gems of vocal humor.

Like all dancing sets, Carol King and D'Angelo and Vanya suffer because this spot does not have an elevated stage. None of the three dancers were over average height and only the ringsiders got full view of their work. Miss King drew only light applause, as her specialty needs a line of girls to work against. Her own individual dancing does not offer enough of the sparkle necessary to excite a nitery audience.

D'Angelo and Vanya seem everything that the word "effervescent" denotes. They make good use of the large Chez floor and they literally float thru the air, never once losing the grace that makes top ballroom teams. They show marked individuality in that they interpret their routines so realistically that the entire crowd follows and compliments on their work are audible when they bow out.

John Sippel.

Rio Cabana, Chicago

Talent policy: Dancing and floorshows at 9, 12 and 2:30. Management, Bert and Chuck Jacobson; production, Dorothy Dorben; publicity, Madeline Woods. Prices: \$2.50 and \$3.50 minimums.

Current show holds over Frances Faye and the Callahan Sisters, with Dr. Marcus and Hilda being the new acts. Show falls below the usual caliber here because Dr. Marcus does not live up to high comedy standards set by previous comics, Jerry Lester and Jackie Miles.

Marcus fits well into the intimate atmosphere of this room, but fails to hold the crowd's attention as well as either Lester or Miles. His forte is repartee with the patrons and his droll insults bring plenty of guffaws. Billed as a magician, he proceeds to gum up several simple magic tricks and, in the process, consumes customers' drinks and burns up a handkerchief, all to good laughs. Marcus has interest high with his double talk and incorrect English. Finished weak with standard hat gag, with five customers, seen frequently hereabouts in the last two years. Even this hackneyed routine produced laughs when Marcus added his patter.

Hilda, a lady juggler, could use a different monicker, for her pulchritudinous appearance doesn't fit such a typical Teutonic name. Works in catchy abbreviated costume and gets big hand, as she does all the standard routines done by male jugglers. Because she packs talent in addition to s. a., the gal clicks. Finished to heavy hand with three flaring-torch routines.

Frances Faye hasn't changed her routine since this show started. She doesn't have to, as she could do the same number four times each show and still have customers wanting it again. She had to beg off when caught.

Callahan Sisters, still top dressers among fem tap teams, drew much approval. The smart Dorothy Dorben lovelies are still using their Christmas routines, featuring Rita Clavijo. Cee Davidson fronts the house band, with Jack Byron handling the emcee spot.

John Sippel.

Baltimore Opens Plush Night Spot

BALTIMORE, Jan. 20.—The exclusive Park-Plaza Hotel here, has gone into the night club business with a new spot called the Gold Room. O. J. Bonafy is managing and Harry Kilby, of GAC, is doing the exclusive booking. Hotel has not previously had a nitery room.

Spot is committed to a big-dough policy for acts. Jane Pickens and Frakson are current. Future bookings call for Sheila Barrett, Myrus, John Hoysradt and the DiGitanos.

GARDEN TERRACE

(Continued from page 24)

Hunt, with the gals kicking in with an obstacle dance which has them jumping the hurdles. *Fiesta Time* for the finale flash is also a clicker, replete with a bull fight scene.

Costumes all catch the eyes, and the musical score, culled mostly from the popular classics, catches the ears. And for the playing Frankie Juele (9) is still on tap, turning in a stellar job for both the show and for dancing.

Maurie Orodener.

Mex Spots Want U. S. Acts

GUADALAJARA, Mexico, Jan. 20.—American acts are in big demand here, particularly acros, dancers, cyclists and animals. Atlantida club is booking five acts weekly, and La Nogalera is using four acts.

In addition, a half-dozen small clubs are flourishing, using one to three acts. Degollado Theater is booking roadshows.

ROUTES

(Continued from page 22)

S

Sampson, Deryck (Downbeat) NYC, nc. Sebastian, Marc (Club VIII) NYC, nc. Setz, Val (Golden Gate) San Francisco, t. Sharkey (Chicago) Chi, t.

Sharon, Nita (Esquire) Norfolk, Va., nc. Sharpe, Robert (Gold Room) Portland, Ore., 15-25, nc.

Shirley, Lynn (Glenn Rendezvous) Newport, Ky., nc. Simpson, Carl & Faith (Sherman) Chi, h. Skating Vanities (Auditorium) Oakland, Calif., 23-28.

Slater, Jane (Michigan) Detroit, t. Smith, Elwood (Cafe Society Uptown) NYC, nc. Stanley & Marti (Center) Norfolk, Va., t. Step Bros., Four (Downtown) Chi, t.

Sterlings, The (McVan's) Buffalo, nc. Stothard, Iris (Bismarck) Chi, h. Stuart, Dorr (Palmer House) Chi, h.

Sumner, Helen (Ivanhoe) Chi, re. Sunny, Leo (Shawnee) Springfield, O., h. Susana, Senorita (Zaragoza) San Antonio, nc. Swing-Sirs, Four (Oriental) Chi, t.

T

Talia (Bismarck) Chi, h. Tato & Martha (Leon & Eddie's) NYC, nc. Terrell, G. Ray (Palmer House) Chi, h. Thomas, Jimmy (Pennsylvania) West Palm Beach, Fla., h.

Thompson, Johnny (Leon & Eddie's) NYC, nc.

V

Vallet, Ted & Flo (Royal) Baltimore, t. Van, Gloria (5100 Club) Chi, nc. Victor, Leon (La Martinique) NYC, nc. Vincent, Romo (State) NYC, t.

W

Walls, June (Embassy) Phila, nc. Walsh, Sammy (Copacabana) Miami Beach, nc. Walters, Charlie (Music Bar) Schenectady, N. Y., nc.

Ward, Michael (Biltmore) NYC, h. Warren, Annette (Carter) Cleveland, nc. Wells, Billy, & Four Fays (State) NYC, t. Wilkey & Dare (Hipp) Baltimore, t. Williams, Ava (Paris qui Chante) NYC, nc. Williamson, Jean (Brown Derby) Chi, nc. Wilson Sisters, Three (Carman) Phila, t. Windsor, Don (Gold Room) Portland, Ore., nc.

Y

Wood, Barry (Palace) Columbus, O., t. Woodie & Betty (Stevens) Chi, h. Workmans, The (Henry Grady) Atlanta, 15-24, h.

Z

Wyse, Ross, Jr. (Earle) Phila, t. Youngman, Henny (Chicago) Chi, t.

Zephyrs, The (Strand) NYC, t. Zoppe Troupe (Edgewater Beach) Chi, h.

Teheran, Philly, Converted Into Private Nitery

PHILADELPHIA, Jan. 20.—Lou Lantos' Club Teheran, class intimate nitery, goes ultra exclusive. Club will turn private and Lantos will select his own clientele by making them members of what will be known as the Moravian Dining Club. Same policy of class intimate entertainment will continue, excepting that now the nabob will be able to choose his customers.

For the general public, Lantos has a hand in the operation of three prominent cocktaileries—Lou's Moravian Bar, Lou's Chancellor Bar and Lou's Germantown Bar. With the Teheran going strictly private, Lantos will again concentrate on name units for his three public places, with Jay Mills, of the Stanford Zucker Agency, once again sharing the bookings with Tony Phillips' office, both New York agencies.

MURTAH SISTERS go into Radisson Hotel, Minneapolis, February 2. . . . JEAN PARKER booked for the Palace, Akron, March 2. . . . JACK GILFORD on USO.

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BROADWAY OPENINGS

LA VIE PARISIENNE

(Opened Friday, January 12, 1945)

CITY CENTER

Operetta by Jacques Offenbach. New English version by Felix Brentano and Louis Verneuil. New musical version by Antal Dorati. Lyrics by Marion Farquhar. Staged by Ralph Herbert. Choreography by Leonide Massine. Sets by Richard Rychtarik. Costumes by Ladislav Czettel. Conductor, Antal Dorati. Choral conductor, Irving Lanfan. Company manager, Joseph Moss. Stage manager, Andy Anderson. Press representatives, James Proctor and Alene Erlanger. Presented by Yolanda Mero Irion and the New Opera Company.

Stationmaster Phillip George
Policeman Roy Ballard
Newsboy Irene E. Sherrock
Flower-Girl Loretta Schere
Comte Raoul de Gardfeu, a rich nobleman
..... Brian Lawrence
Baron Bobinet, his friend Edward Roeker
Metella, a famous opera singer Marion Carter
Gontran, a man about town Lee Edwards
Jackson, trainer of Mr. Hutchinson's race horses David Morris
Evelyn, Mr. Hutchinson's daughter Lillian Andersen
Mr. Hutchinson, an American millionaire Arthur Newman
Premier Danseuses Anna Istomina, Elena Kramarr
Premier Dancer James Lyons
Custom Inspectors Nicholas J. Insardi, Sylvan Evans
Gabrielle, a modiste Frances Watkins
Alphonse, Gardefeuf's butler Lee Edwards
Delivery People George Bakos, Doris M. Sward, Bonnie Murray, Jeannette Weise

CHORUS: Louise Barnhart, Charlotte Cheney, June Dunn, Patricia Glennon, Rosalind Guest, Jean Mary Lawrence, Millicent Lewis, Bonnie Murray, Flora Previn, Loretta Schere, Irene E. Sherrock, Doris M. Sward, Jeannette Weise, Mary Lou Wallace, George Bakos, Roy Ballard, Salvatore Cosentino, William Peen Bradford, Sylvan Evans, Nicholas J. Insardi, John J. Girt, William G. Schwarz, Barkev Vartanyan, Phillip George.

BALLET: Jeanne Reeves, Jane Kiser, Irene Larson, Aline Dubois, Gloria Morgan, Jane Rattinger, Kirra LeHachova, Deanne Benmore, Elmer Maddox, Julian Mitchell, Stephen Billings, Rex Harrower.

Madame Yolanda Mero Irion and the New Opera Company presents a third edition of *La Vie Parisienne*. The latest lacks somewhat of the fancy production niceties as presented by Mme. M. I. and N. O. C. a few seasons back at the 44th Street Theater, but as presented for an eight-week stop at Hizzonner's Temple of Culture it skeds popular appeal. It has been scenically streamlined down to an acceptable road package by Richard Rychtarik and should be popular and profitable New Opera fare in the hinterlands. In sum it is nice to look at and nice to hear.

Obviously, *La Vie* is a period piece. Charm is in the Offenbach score and a nostalgic affection stemming from the influence that the former's pitch has had on subsequent musical comedy. The comedy creaks a bit in the joints, but played with little or no modernization, it still has a flavor of a date-back of 80 years which, if not a complete off-set, still makes its shortcomings forgivable.

Strange to say (or is it?), Offenbach's book is as smart as most of current musical plots. A nery horse trainer in Paris sells out his American patron to a couple of Parisian men about town who make a bet that they'll be able to buy up the latter's Grand Prix winner. It is all froth and foam, with a count masquerading at a guide in order to win the Yank's daughter. And the Yank father falling for a French opera singer. It is easy to see why Offenbach's book—not to speak of his tunes—titivated Paris in the '60s. It can do the same thing now for our back-blocks—and likely will.

All of which the New Opera Company has staged as close to the original tradition as translation and feeling permits. The new English version by Felix Brentano and Louis Verneuil stands up and the score twists by Antal Dorati supplemented by Marian Farquhar's clever lyrics, do likewise.

Ralph Herbert has staged it to hold the frothy tempo which is the essence of opera bouffe. There are still ragged spots here and there—which are natural to a production which opened cold—but there is nothing which time and a few performances under the cast's belts won't correct. Leonide Massine's choreography is limited in scope by the book. There just isn't much room for ballet in *Parisienne*. But what he has done is sound and the whirlwind, *Can-Can* finale to the second act is out of the top (See *La Vie Parisienne* on opposite page)

GOOD NIGHT, LADIES

(Opened Wednesday, January 17, 1945)

ROYALE THEATER

A farce by Cyrus Wood from a play by Avery Hopwood and Charlton Andrews. Staged by Edward Clarke Lilley. Sets by Frederick Fox. Costumes by Billy Livingston. Company manager, Louis Lissner. Stage manager, J. Myles Putnam. Press representative, Zac Freedman. Presented by Howard Lang and Al Rosen.

Marie Rosemary Bertrand
Dodie Tarleton Randee Sanford
Kittie Bonner Sunnie O'Dea
Mike Bonner Skeets Gallagher
Mrs. Theresa Tarleton Kathryn Givney
Alicia Blake Marlo Dwyer
Fred Blake Max Hoffman Jr.
Prof. John Matthews James Ellison
Mrs. Blanche O'Brien Ann Fortney
Anna Lucille Benson
Vickie Lisa Kirke
Myrtle Shea Louise Jarvis
Eve La Bouche Lana Holmes
Policewoman Beatrice Newport
Fireman Wendell Ates

Twenty-five years ago Avery Hopwood and Charlton Andrews scripted a rowdy, sexy farce called *Ladies Night in a Turkish Bath*. A. H. Woods produced it—and it was a wow. Now come along Howard Lang and Al Rosen with a streamlined version of the same by Cyrus Wood, and it's called *Good Night, Ladies*. Seldom has any show hit the Stem after a more thoro tryout. Messrs. Lang and Rosen set it up in Chicago for a hundred-week run and have a second troupe on the road since last July. Apparently the old formula is still good. Judging from receptive audience howls, Broadway is going to take to *Ladies* pretty much in the same way as *Chi* and the back-blocks. It will likely be around for months.

There is nothing subtle about *Ladies*—it is first-quality corn laid on the line. With a plot that's built around old burly wheel situations, its humor is robust and pitched directly at those who like it broad. For purposes of the record, it concerns a college professor who has been frightened of women thru his study of spiders. To cure him of his inhibitions his pal takes him to an art students' ball. The ball gets raided and the pair wind up in a women's Turkish bath. This edition calls the latter a "cosmetorium." Anyway, it gives the gals plenty of opportunity to operate in bras and scanties and the boys a chance for furious fun via female masquerade. Author Wood has brought it somewhat up to date with the inclusion of a strip tease and an episode in which a gent has trouble with his zipper. Neither Hopwood nor Andrews would have known about such things. After three acts of wisecracks and slamming doors, wind-up has profured of his spider complex and the gay blades paired off satisfactorily with their forgiving wives. It's all as simple as that—and it must be honestly reported that it is also dull as hell—but it does pack the sort of ribald laugh socks that the customers obviously love. So *Ladies* is evidently here to stay.

Messrs. Lang and Rosen have done a smart production job. There is nothing cheap about it from beginning to end. Frederick Fox has been given a free hand with the two sets and they're both off the top shelf. Billy Livingston's costumes are expensive and tasteful.

The cast is right, too, for what *Ladies* calls for. Skeets Gallagher, vet farceur, again heads the troupe as the main-spring of the show. James Ellison is his straight man as the bashful professor. Max Hoffman Jr. is the third of the laugh-pitch trio. They work smoothly together. Not much is required of the ladies except to rush in and out of doors and make catty cracks at one another and, of course, wear fetching step-ins, etc. However, such nice people as Sunnie O'Dea, Rosemary Bertrand, Randee Sanford and Kathryn Givney perform pleasantly in all these chores.

Obviously, there is nothing in "Ladies" to interest radio. Its situations are not exactly in the groove for decorous air-casting and its humor smacks more of Minsky than the ether.

However, neither Lang nor Rosen will care much what radio or the intelligentsia think about *Ladies*. The latter railed at it in *Chi*—for nearly two years. Messrs. Lang and Rosen have a "property."

Bob Francis.

REBECCA

(Opened Thursday, January 18, 1945)

BARRYMORE THEATER

A play by Daphne Du Maurier. Staged by Clarence Derwent. Setting by Watson Barratt. Company manager, Joseph Roth. Stage manager, Donald Keyes. Press representative, Helen Hoerle. Presented by Victor Payne-Jennings.

Frith Richard Temple
Beatrice Lacy Margaret Bannerman
Major Giles Lacy Franklyn Fox
Frank Crawley Claude Horton
Maxim de Winter Bramwell Fletcher
Mrs. de Winter Diana Barrymore
Maid Jacqueline Max
Robert Kenneth Treseder
Mrs. Danvers Florence Reed
Jack Pavell George Baxter
Colonel Jolyan Reginald Mason
William Tabb Edgar Kent

It is highly probable that *Rebecca* will draw a percentage of Stem customers who, having read the book or seen the flicker, will be anxious to see, the Du Maurier melo brought to life and three dimensions. What the word-of-mouth advertising will be thereafter is something else again, for *Rebecca*, in spite of an impeccable production and over-all good playing, turns out to be curiously disappointing.

The fault is obviously in the scripting, since the book has everything it takes for the construction of a thumping psycho thriller. Miss Du Maurier has tripped on the book-to-stage hurdle like so many novelists before her. She has managed to bring over moments of suspense and bit here and there of the eerie creepiness of the printed yarn, but the mood is not sustained beyond the first act. Thereafter, *Rebecca* seems woefully contrived and goes rapidly down hill for a weak finish. It would seem that the task of compressing the scope of the novel within the four walls of the Manderley manor living room has been too much for her. She becomes too obviously concerned with scaling down the full pattern of her tale to drawing room size and in cutting the pieces to fit loses sight of the mounting tension which is its essence.

In large part this is due to the fact that de Winter's confession to his young wife that he is a murderer comes midway of Act II. Up to that time a reasonable atmosphere of overhanging vindictiveness and menace has been maintained. The latter chiefly via the alpacaed, dead-pan efforts of Florence Reed as Mrs. Danvers, the housekeeper. However, from then on Miss Du Maurier's play becomes just another melo about a murderer escaping the toils. There is little or no time to develop sympathy for the tortured de Winter, and his new wife is left to stand about watching the proceedings. Even Miss Reed has to stop being menacing—when menace becomes faintly silly. In sum, *Rebecca* becomes alternately straggling and static. As a chiller it raises the mildest of goose pimples.

All of this is too bad because Victor Payne-Jennings has lavished care on the production and he has engaged a top-notch corps of players to bring it to life. They all give it their best and at moments manage to give it more impact than it deserves. Bramwell Fletcher plays the harassed de Winter with restraint and insight. Diana Barrymore as the new wife appears as a much improved young actress. In the first part of the play she gives a sensitive and appealing portrait of a shy and frightened girl. Later there isn't much she can do but wring her hands and watch. Miss Du Maurier more or less leaves her in the lurch. Florence Reed suffers to a somewhat similar degree. After a beginning that portends a powerful, sinister influence, her importance dwindles to mere malicious cunning. Altho Miss Reed turns in another canny job, the result is still disappointing. All the lesser parts are equally conscientiously cast and acted, some of them by such good players as Margaret Bannerman, Reginald Mason and Franklyn Fox. Watson Barratt's set of an English manor house interior is conceived exactly in key. Clarence Derwent's direction is smooth and prevents much of the play's static quality from showing thru. It is really too bad that the script doesn't keep pace with all that has been done for it.

Radio may want to have a chance at "Rebecca." After all, the printed page, the movies and now the stage have had one—so why not the air. It will, however, need a terrific scripting job for adaptation. Better than what's at the Barrymore.

Bob Francis.

Out-of-Town Opening

"ONE-MAN SHOW"

(Opened Monday Evening, January 15, 1945)

LUCUST STREET THEATER, PHILADELPHIA

A new play in three acts by Ruth Goodman and Augustus Goetz, presented and staged by Jed Harris, setting by Stewart Chaney, costumes by Valentina.

Tom Mitchell Harris
Lucian Gardner Frank Conroy
A Woman Elizabeth Brew
James Dockerel Hugh Franklin
Racine Gardner Constance Cummings
Emory Jelliffe James Rennie
Blanche Kasia Orzazewski
Francis Keary John Archer

Enlisting the services of seasoned players and playwrights, Jed Harris returns his producing talents to the theater with a new play by the team of Ruth Goodman and Augustus Goetz. And while the title, *One-Man Show*, is as cold as mutton. Harris has a play that is teeming with emotional impact in the psychological forces found when the wills and tensions of a father and a daughter hit opposite poles. It's hardly a "one-man show," boasting a number of footlight vets, all excellently cast and carrying out their acting chores with a fine degree of exactness.

Highly provocative and as yet hard to follow, there is much to be done by the writers before it takes on the force given it by the players. But for all its subtle substance, the play measures up to commercial standards and should enjoy fine reception in the big city without creating any undue excitement.

Philly Crix Tab

Half-and-half split in expert opinions gives it a 50 per cent score. Yes: R. E. R. SENDERFER (Bulletin), Linton Martin (Inquirer). No: Jerry Gaghan (News), Edwin Schloss (Record).

The entire action takes place in the art gallery-styled home of Lucian Gardner, for which Stewart Chaney's single setting well earns a salvo. The art museum is operated—for profit—by Gardner and his daughter, Racine, and everything runs along smoothly until romance enters the picture. At least, this is the real thing and not one of the racy flirtations that Racine has always employed to help boost the bid art-lovers place on the pictures in her father's gallery.

Thru it all, it is the transformation of the father's character. Instead of the loving and sometimes amusing old man, this fatherly affection finally shows itself to be merely a sham and a mockery—not sparing any cunning or mental persuasion to keep his daughter from marrying her true love, Francis Keary.

Pointing up this emotional conflict is Emory Jelliffe, a patron of the arts with a Tommy Manville complex, and James Dockerel, a young artist who was earlier bested by the father in winning Racine's affection.

The acting thruout is nothing short of superlative with John Archer as Keary almost grabbing off the honors from Constance Cummings as Racine. Archer, who schooled in radio as star of *The Shadow*, not only has the best lines, but is able to give them added meaning in his portrayal. Miss Cummings, gowned in stunning fashion, turns in a highly sensitive and impressive performance, and Frank Conroy, as her father, brings plenty of conviction to his part. James Rennie, as the gay old blade and Hugh Franklin as the young artist friend, also provide plenty of polish to the performance.

In fact, all are so highly competent that on the acting score alone, the odds are in favor for Harris' new offering when he takes it to New York from here.

Maurie Orendker.

Out of This World

CORPUS CHRISTI, Tex., Jan. 20.—Everybody's entitled to his opinion about what actors and actresses are, but the guy who wrote the local building code had a fantastic idea. Under a chapter dealing with construction of theaters, a section reads as follows: "Sec. 605. All portions of Group A buildings (theaters) customarily used by human beings and all dressing rooms shall be provided with light and ventilation. . . ."

Who dresses in dressing rooms?

Routes Dramatic and Musical

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

Blithe Spirit (Curran) San Francisco.
Blossom Time (Cass) Detroit.
Chicken Every Sunday (Blackstone) Chi.
Dark of the Moon (Forrest) Phila.
Dolls House (Hanna) Cleveland.
Dunham, Katherine (Studebaker) Chi.
Fun Time, with Paul Small (Auditorium) Fresno, Calif., 27.
Gilbert & Sullivan Operas (Hartman) Columbus, O., 22-24; (English) Indianapolis 25-27.
Good Night Ladies (Erlanger) Atlanta 25-27.
Hayes, Helen, in **Harriet** (Erlanger) Chi.
Kiss and Tell (Cox) Cincinnati.
Kiss and Tell (Metropolitan) Seattle.
Life With Father (Arcadia) Wichita, Kan., 24-25; (Civic Center) Bartlesville, Okla., 26; (Convention Hall) Tulsa 27.
Merry-Go-Round (Shubert Lafayette) Detroit.
Merry Widow (Court Square) Springfield, Mass., 24; (War Memorial Aud.) Worcester 25; (Bushnell Aud.) Hartford, Conn., 26-27.
Merry Widow (Geary) San Francisco.
Oklahoma (American) St. Louis.
One Man's Show (Locust St.) Phila.
Othello (Biltmore) Los Angeles.
Over 21 (Walnut) Phila.
Overtones, The (Shubert) Phila.
Pitts, Zasu, in **Ramshackle Inn** (Empire) Edmont, Alta., Can., 24-27.
Searching Wind (Colonial) Boston.
Sons o' Fun (Municipal Aud.) New Orleans 24-25; (City Aud.) Jackson, Miss., 26; (Municipal Aud.) Shreveport, La., 27.
Star in the Window (Wilbur) Boston.
Star Time (National) Washington.
Student Prince (Nixon) Pittsburgh.
Ten Little Indians (Harris) Chi.
Tone, Franchot, in **Hope for the Best** (Plymouth) Boston.
Voice of the Turtle (Selwyn) Chi.
West, Mae, in **Catherine Was Great** (Shubert) Boston.
Winged Victory (Wilson) Detroit.

LA VIE PARISIENNE

(Continued from opposite page)

drawer. Ladislas Czettel's costumes are colorfully in the traditional groove and Rychtarik's streamlined sets give them an excellent frame.

Dorati has got a fine crew together in the pit and gives the familiar Offenbach melodies an ear-pleasing reading. He is smart in holding down the volume, so that the boys and gals can put across the Farquhar lyrics so that they can be heard.

New Opera Company has assembled a solid cast. Brian Lawrence and Lillian Anderson handle the love interest pleasantly. Both have good voices and handle the difficult Offenbach melodies with skill and zest. Edward Roecker scores similarly as the other young man on the town. Marion Carter is the current diva and gives the famous *Letter Song* an excellent sendoff. Arthur Newman is an acceptable caricature of an American millionaire of the period. Comedy is in the hands of David Morris as the brash horse trainer. Latter gets off to a heavy-handed start in a first act that calls for singing—and Morris can't chant. However, he improves as the plot toddles along and manages to make the ubiquitous Jackson an over-all amusing little guy.

Parisienne deserves and should get a good customer play. If only regarded as a museum piece, it deserves the attention of anybody interested in the development of musicals. It packs much more appeal than that, however, and the New Opera Company has put out a pleasant package of entertainment.

Bob Francis.



BROADWAY SHOWLOG

Performance Thru January 20

Dramas

	Opened	Perfs.
Anna Lucasta	8-30, '44	170
(Mansfield) Earle Hyman out ill Wednesday (10) mat. Charles Swain, assistant stage manager, went on for him. Hyman back in for evening show. The John Wildbergs (Mr. and Mrs.), Hilda Sims and Frederick O'Neal guests of Theater Assembly Friday (19).		
Bell for Adano, A.	12- 6, '44	54
(Cort) Fredric March air-guested with Radie Harris and J. M. Brown Saturday (13).		
Catherine Was Great ..	8- 2, '44	190
(Royale) Closed Saturday (13).		
Dear Ruth	12-13, '44	46
(Henry Miller's) Bartlett Robinson guested on Kate Smith hour Sunday (7). Howard Smith had a chore on "Crime Doctor" air-seg. same date. Martha Dean air-interviewed Virginia Gilmore and John Dall Tuesday (16).		
Embezzled Heaven	10-31, '44	52
(National) Closed Saturday (13). No tour. Ethel Barrymore's doctor advised her against it. Guild still hopes to present star shortly on the Stem in a new play or a revival.		
Good Night Ladies	1-17, '45	5
(Royale) Another five to four split by the aisle-experts, but on the affirmative side. Score: 56 per cent. Yes: John Chapman (News), Wilella Waldorf (Post), Robert Garland (Journal American), Robert Coleman (Mirror), Burton Rascoe (World Telegram). No: Lewis Nichols (Times), Louis Kronenberger (PM), Otis Guernsey (Herald Tribune), Ward Morehouse (Sun).		
Hand In Glove	12- 4, '44	40
(Forrest) Closed Saturday (6).		
Harvey	11- 1, '44	98
(48th Street) Frank Fay emceed "March of Dimes" (NBC) program Monday (15). Brock Pemberton lectured for Yale Drama Department at New Haven Thursday (18). Tom Seidel doubles after show in a defense plant making radio equipment for the navy.		
Hasty Heart, The	1- 3, '45	21
(Hudson) Firth Shepherd has acquired London rights. West End production now in casting stage. Buck Crouse, John Patrick and Bretaigne Windust argued with Mary Margaret McBride Wednesday (10). Patrick ditto with Margaret Arlen, same date. Howard Lindsay guests on "Information Please" Monday (22). John Lund was air-guest of Adrienne Ames, and Richard Basehart ditto with Martha Dean Tuesday (16). Latter will be ether-interviewed again by Adrienne Ames Tuesday (23). Mary Margaret McBride will guest the Crouse-Lindsay production team Friday (26).		
I Remember Mama	10-19, '44	108
(Music Box) Mady Christians honor guest on "Round Table of Town Hall Club" Tuesday (16). Was asked to inaugurate and White House luncheon follow-up Saturday (20). Had to pass up Prexie's bid, what with a mat and evening performance on deck. Lucinda Ballard, costume designer, ether-guests with Martha Dean Monday (22).		
Jacobowsky and the Colonel (Martin Beck)	3-14, '44	362
Closes N. Y. run March 10. First tour stop is Baltimore. Herbert Yost upped to featured billing as of Sunday (14).		
Kiss and Tell	3-17, '43	780
(Bijou) Charles Nevil has been signed for a permanent spot on Grand Central air seg.		
Late George Apley, The	11-21, '44	71
(Lyceum) Donald McKay guested on Adrienne Ames program Saturday (13).		
Life With Father	11- 8, '39	2190
(Empire)		
Many Happy Returns	1- 5, '45	3
(Playhouse) Drew a goose-egg with all crix giving it a unanimous thumb-down. No: John Chapman (News), Wilella Waldorf (Post), Robert Coleman (Mirror), Howard Barnes (Herald Tribune), Lewis Nichols (Times), Louis Kronenberger (PM), Burton Rascoe (World Telegram), Ward Morehouse (Sun), Robert Garland (Journal American). Closed Saturday (6). Printed for the record.		
Perfect Marriage, The	10-26, '44	92
(Barrymore) Closed Saturday (13).		

	Opened	Perfs.
Rebecca	1-18, '45	4
(Barrymore) Five to four split by crix give a percentage verdict of 44 per cent. No: John Chapman (News), Louis Kronenberger (PM), Otis Guernsey (Herald Tribune), Lewis Nichols (Times), Ward Morehouse (Sun). Yes: Robert Coleman (Mirror), Wilella Waldorf (Post), Burton Rascoe (World Telegram), Robert Garland (Journal American).		
School For Brides	8- 1, '44	199
(Ambassador) Drumbeater Zac Freedman now has tie-ups with 17 radio spots on WJZ, WABC, WHN, WMCA and WNEW. Angle offers passes to show as prizes.		
Searching Wind, The ..	4-12, '44	317
(Fulton) Closes Saturday (20). Opens Boston Monday (22).		
Snafu	10-25, '44	101
(Biltmore) George Winfield Smith, stage manager, has completed staging of G. I. version of "Boy Meets Girl" for American Theater Wing. Whole cast of "Snafu" to St. Albans hospital for G. I. showing Sunday (21). Columbia is dickering for pic rights.		
Soldier's Wife	10- 4, '44	125
(Golden) Gives benefit for Actors' Fund Sunday (21).		
Ten Little Indians	6-27, '44	242
(Plymouth)		
Trio	12-29, '44	27
(Belasco) Bessie Beattie air-guested Lois Wheeler and Richard Widmark Tuesday (16). Thursday (18). whole cast guested by Champagne Cellar. Friday (19), Lee Sabinson and Lydia St. Clair were lunch guests of Theater Assembly at Hotel Astor.		
Two Mrs. Carrolls, The	8- 3, '43	565
(Booth) Elizabeth Bergner out ill Thursday (11). Performance dropped. Back in cast Friday (12). Philip Ober replaces Onslow Stevens Monday (22), and will tour with the show when it winds up on Stem, February 3. "The Overtones" come into the Booth from Philly during the first week in February.		
Voice of the Turtle, The	12- 3, '43	405
(Morosco) Wednesday (10) mat canceled due to illness of Betty Field. Florence Rice stepped into role for evening performance and is still playing it. Betty Field not expected back before Monday (22). Monday (22), Florence and her celebrated dad, Grantland, will be air-guests of Mary Margaret McBride. Pat Brown, daughter of the late Heywood Broun, is now a member of the Jean Dalrymple drum-beating corps.		

Musicals

Bloomer Girl	10- 5, '44	125
(Shubert) Marian Keats replaced Peggy Holmes, terper; Monday (15). John C. Wilson has started rehearsals for Theater Guild's Barrie newie, "Foolish Notions." Maria Manton, daughter of Marlene Dietrich, has been signed for a supporting role. Nancy Douglas was on "Grand Central" air program Friday (12). Pamela Randall leaves cast Saturday (20). Eleanor Jones replaces her Monday (22). Alice Richmond will take over Jones spot in vocal group. Richard Huey out Tuesday (16). Hubert Dilworth filled in for him. Huey back in cast for Wednesday mat.		
Carmen Jones	12- 2, '43	474
(Broadway)		
Follow the Girls	4- 8, '44	330
(44th St. Theater) Irina Baronova out Tuesday (9) thru Thursday (11). Rae MacGregor subbed for her. Drumbeater Ivan Black back in town from Coast, Sunday (14). Frank Goodman, who has been pinch-hitting for him, left Monday (15) to take up tub-thumping chore for Arthur Beckhard's "And Be My Love." Walter Hampden, Violet Heming and Esther Dale have been signed for it. Black has resigned as press go-getter for "Girls" as of Saturday (27). His new Hollywood office comboed with his other Stem jobs will take up too much of his time. Publicity slot for "Girls" will be filled by Zac Freedman. Jackie Gleason missed Wednesday (17) mat due to fall on ice. Ford Leary subbed.		

	Opened	Perfs.
Lady Says Yes, A	1-10, '45	12
(Broadhurst) All aisle experts said no to this one to give it a zero score. No: Louis Kronenberger (PM), Ward Morehouse (Sun), Burton Rascoe (World Telegram), Lewis Nichols (Times), Robert Coleman (Mirror), Wilella Waldorf (Post), Robert Garland (Journal American), Howard Barnes (Herald Tribune), John Chapman (News).		
Laffing Room Only	12-23, '44	33
(Winter Garden) Lou Willis Jr. screen-tests for 20th-Century next week.		
Mexican Hayride	1-28, '44	414
(Majestic) Sam Brian took over as company manager Monday (15), from Ralph Kravette who went out with "Catherine" tour. Luba Malina to Constitution Hall, Washington, to sing Sunday (14). Cynthia Cavanaugh collecting for March of Dimes campaign in niteries. Claire, of Bobby Lane and Claire duo, has just graduated as a nurse's aid.		
Oklahoma!	3-31, '43	800
(St. James) Dorothea MacFarland left Thursday (11) for St. Louis to take over "Ado Annie" role in National company. Mae Muth replaced her as "Gertie" in N. Y. troupe. Buster Burnell now filling Lee Dixon's vacated specialty dance slot. Paul Crabtree handles the latter's book role. Scott Merrill, who was due to rejoin N. Y. troupe Monday (15), didn't make it until the next day—cause: twisted ankle. Pat Meany subbed for him. Vivian Allen joined troupe for "Gertie" role Thursday (18). Mae Muth returned to spot in ensemble. Remington Olmstead came back to the show as of Monday (22). He had left for a spot in the late "Sadie Thompson."		
One Touch of Venus ...	10- 7, '43	543
(46th St.) Skeds another three weeks with closing date set for February 10. Mary Martin, John Boles and Jack Mann will tour. Paula Lawrence will stick around the Stem. Has a new show coming up. Bob Beam will go out with troupe, if his draft board decides that way. Out Wednesday (17) mat for session with examiners. Jan Sheridan subbed for him. Diana Meroff and Reilly Thompson, dancers, left cast Tuesday (9). Jane Hoffman out ill Monday (8) thru Tuesday (9); Jinx Heffelfinger subbed. Tom Avera and Edwin Lally, terpers, also on sick list Monday (8) thru Wednesday (10). Lewis Rose left show Wednesday (10) for cast of "La Vie Parisienne." Jinx Heffelfinger out ill Thursday (11), also Ann Jackson, same date. Sylvia Oper, top-slot terper, left cast Friday (12). Robert Pagent also left Saturday (13).		
On the Town	12-28, '44	28
(Adelphia) Playing capacity. Leonard Bernstein was guest conductor for Pittsburgh Symphony Thursday (11). Susan Steele air-guested over WYBN Tuesday (16). Remo Bufano left cast Saturday (13) for Coast on MGM deal. Will marionette sequence for new pic for six weeks at G per stanza. Henry Sherwood took over Bufano show-slot Monday (15).		
Seven Lively Arts	12- 7, '44	52
(Ziegfeld) Maurice Abarbanel leaves cast Saturday (20). Replaced by Pemberton Davenport. Harriet Kitzman, balleteer, left troupe last week. Nina Frenken is her replacement.		
Sing Out, Sweet Land	12-27, '44	30
(International) Ruth Tyler, out since opening, returned to cast Thursday (11). Carol Hall has been filling in for her. Burl Ives out with laryngitis Tuesday (16) thru Thursday (18). Robert Penn took over Ives' chores. Latter back in troupe Friday (19). Also had guest shot on Chesterfield program, same date.		
Song of Norway	8-21, '44	177
(Imperial) Truman Gaige has been filling in for Sig Arno. Latter is on Coast to obtain his citizenship papers. Edwin Lester here from Coast to negotiate next season's contracts with the cast.		
ICE SHOWS		
Hats Off to Ice	6-22, '44	292
(Center) Alan Moll Jr. and James Trenholme, recently honorably discharged G.I.'s, are new additions to the cast. Both were amateur blade experts before service with Uncle Sam.		
REVIVALS		
La Vie Parisienne	1-12, '45	11
(City Center)		

**FIGHT
INFANTILE
PARALYSIS**

JOIN THE
MARCH OF DIMES

JANUARY 14-31

Private French Air Unlikely Pre-Post-War

Weill Blames Traitors

NEW YORK, Jan. 20. — Prospects in French radio for a return to private status before the war ends are extremely dim. Too much use was made of the medium as a troublemaker by collaborationists for the DeGaulle government to take any chances, according to Maj. Paul Weill, chief of the French Press Section. In fact, Weill said, it took several months of hard work before proper parties could be authorized to take charge of liberated stations.

Major Weill described to *The Billboard* the manner in which radio was cleansed of spies and collaborators in certain sections of France. He and several other important officials landed with the first troops in the invasion of Southern France August 15. His mission was cut out of a Hollywood thriller pattern. He had to get French press and radio in working order as soon as possible after the Allies captured a locality. His most important function was to find the proper authorities to run the stations.

Names Not Listed

He had no list of names, since if the Nazis captured such a list they would make it very hot for the underground workers in territory not yet freed by the Allies. He therefore, dealt with a few underground workers in liberated territory. The underground could usually point a quick finger at radio collaborators. He also used two simple tricks to capture collaborators.

Almost immediately after a town was liberated, Major Weill publicized the fact that he would listen to all parties wanting radio jobs between certain hours. The appointment hours would always be made just before the major left town. Therefore, a pattern soon disclosed itself in which collaborators always turned up for the job an hour or two after the major was supposed to have left town.

Another ruse to weed out undesirables was the major's stern demand of parties wanting jobs that they show credentials authorizing them for the job. Whenever someone showed him credentials, he knew he had a "bad customer," since none had ever been issued by the DeGaulle government.

Major Cleaned Up Stations

Major Weill was instrumental in the Monaco, Nice and Jean Les Pins radio station clean-ups. The Nice radio was restored to working order only after six or seven days, because the Nazis had riddled the equipment with the machine-gun bullets and smashed parts with hatchets.

The spare parts needed for re-assembly were produced almost on the spot by members of the underground who had worked for the stations under the Germans. At the risk of death, these radio-men smuggled out equipment during the occupation. The Jean Les Pins station took only 24 hours to repair. The Monaco radio was left untouched by the fast-fleeing enemy.

The major covered his mission by jeep, truck and on foot. He lost one jeep in a river.

Papers Relied on Radio

During the first month and a half following the liberation of Paris, nearly every paper in freed sections of the country had to depend solely on the radio for news about the war. French journalists who arrived in the U. S. this week disclosed that BBC, CBS and the German radio supplied all news printed in the papers.

Before the war French radio stations were both privately and government owned. Many stations ran commercial programs. Today, that is a thing of the past. Trend may be toward some sort of co-operative approach toward radio dissemination of news, since newspapers have already shown a definite opposition to "big business control." One journalist said the pattern points toward a news gathering org similar to the AP.

Blue Shoots Works For Russell Show

HOLLYWOOD, Jan. 22.—Blue Network is shooting the works on the new Andy Russell ailer which was launched here Saturday (20). Russell was in on conference with big-wigs in New York recently and they told him that he could name his own talent on the show.

Web is rolling out the carpet for Russell in order to build him as one of its top names. While in New York, Russell was offered a contract by Chesterfield, but he would have had to switch over to CBS. Blue refused to release him, claiming it had plenty of money invested due to its policy of developing on sustainers, but Web execs realized that the Chesterfield contract could not be turned down without doing something about Russell in the way of getting him a commercial on Blue.

Russell took advantage of his carte blanche edict and chose Lou Bring as musical director on the show; Connie Haines, vocalist, and Mel Torme and the Meltones. Announcer will be Michael Roy. Leonard Reeg produces, with Bill Johnson scripting.

AT&T Slaps BBC's Wrist On Phone Use

NEW YORK, Jan. 20.—The American Telephone & Telegraph Company is cracking down on the use of phones to pipe radio shows to listeners, last week sending a police come-uppance note to the British Broadcasting Company for using a phone to let the father of a serviceman hear his kid. AT&T sent its warning to BBC after the New York office of the corporation piped a program to a family in Mineola, Long Island, N. Y.

Two weeks ago, the BBC got word that a serviceman from the New York area who had lost a leg would appear on one of the news shows. A BBC flack got in touch with the family and told them that the disk would be played on one of the local stations the following day. The boy's father was so excited that he wanted to hear the thing as it was being cut in the corporation studios, while being received from London. Flack said that he should come into the city but train sked from the suburb stopped that.

The press agent held a phone up to the loud-speaker and piped it in. The p. a. then sent the story to the papers. AT&T got wind of it and proceeded to point out that its FCC charter prohibits phones being used for radio. Matter was dropped after the warning.

CHI RADIO NO MORGUE

(Continued from page 4)

faithfuls who are heard on so many programs now they make a poor bet. With this in mind, the potential check signer decides to originate his show elsewhere and Chicago loses another possibility to have a network show originate here and provide employment for talent. And then, the circle is completed when there's no sponsor, no talent and no shows.

Agencies Blamed

This exec and others admitted, however, that shows have moved from Chicago to New York. Everyone knows that. But one exec got bitter when he talked about moving of soap operas from Chi to Manhattan. This he blamed on the agencies in no uncertain terms. He said they were forcing the shows to come to New York merely because they didn't want to go to the expense of opening or maintaining offices here to supervise their production.

In general, the execs agreed that if the trade would forget their ideas about no opportunities being here and would stop spreading rumors, other talent would come to the city, the crying need for talent would be met, potential sponsors would put on more shows here, writers would be attracted—and everything would be rosy. At least that's what they say.

MBS Tangee Show to Blue

NEW YORK, Jan. 20.—Tangee Serenade, pop music show starring Sammy Kaye's ork and currently holding down the 8:30-9 p.m. Thursday Mutual spot, moves shortly to the Blue, giving the web two Tangee shows. Reason for the shift, says the trade, is the fact that the George Luft Company, maker of Tangee cosmetics, is impressed with the showing the Blue Serenade has made on Sundays at 1:30 p.m.

Most recent Hooperating gave the Blue seg 7.2, a 2.1 jump over the last report's 5.1. The Mutual seg last got 4.1, a 0.7 improvement over the last tab of 3.4. Blue's Serenade rating, says the trade, is impressive in view of the fact that it backs a good forum show on NBC, *University of Chicago Round-Table*, and for its last 15 minutes has Edward R. Murrow competing on CBS.

WPB Building Ban Has Two Loopholes

(Continued from page 3)

be marked for hearings, and license seekers will probably be held off as long as possible.

First effect of WPB action was seen in FCC's approval of two new licenses this week and the marking of eight others for hearings. Applications of Robert W. Rounsaville, Cleveland, Tenn., and Loys Marsdon Hawley, Conway, S. C., both 250-watters, unlimited time, were approved by FCC despite WPB on primary area grounds.

Not so lucky were *The Eagle-Gazette*, Lancaster, O.; Central Louisiana Broadcasting Corporation, Alexandria, La.; Independent Broadcasting Company, Des Moines; Dixie Broadcasting Company, Montgomery, Ala.; KOIN, Inc., Portland, Ore.; Southern California Broadcasting Company; KJBS Broadcasters (William Dolph), San Francisco; KOVO Broadcasting Company, Provo, Utah. All of them were marked for hearings.

Facility Changes Limited

Construction costs for changes in facilities of present outlets are limited to \$500, under new edict, though this was qualified to some extent. "In general," order declares, "any change not involving construction work and costing less than \$500, but not requiring the purchase of a transmitter or receiver, is allowable."

Even FCC license approval will be no guarantee in critical months ahead that materials will be forthcoming, as WPB will have the final word. "Installation of new broadcasting services will be reviewed with extreme care. All such applications received and showing that the required equipment was on hand were approved until the latter part of December," said WPB.

Blame German Smash

German "break-thru" in December caused much of the current administration headache. Stocks lost, used or depleted must be replaced immediately. General Eisenhower is reported to have declared replacement of materials is of first concern. The top general has not lost ambition to deliver the kill this winter, and with the Russians on the march, a big punch in the West might put the finishing touches to the Nazis. To deliver that punch, however, every available manpower resource must be tapped to the limit. Edicts such as that issued on radio by WPB are but stop-gaps until Congress gives administration law with teeth in it so that workers in non-essential industries can be turned into war production under "work-or-fight" law.

Top government men are confident that radio industry will accept new ban with good grace in view of war situation. Word is going out that compliance now will bring the day of victory that much quicker and when that day comes tight controls will be relaxed speedily.

Haase G. M. at WDRG

HARTFORD, Conn., Jan. 20.—President Franklin M. Doolittle, of Station WDRG, Hartford, has announced the appointment of Walter B. Haase, who has been with the station since 1924 and served as program manager since 1930, to the post of station manager. Harvey Olson, chief announcer here since 1942, has been upped to program manager. He started in 1935 as a staff announcer.

Chi Station Reps, Barred From RMC, To Form Own Org

CHICAGO, Jan. 20.—What is said to be the first business club to be organized anywhere primarily for radio station representatives will come into being here in the next few weeks. Reps in town, who are excluded from membership in the city's Radio Management Club, have long seen the need for having their own organization which would hold meetings at which the problems particularly pertinent to their activities could be ironed out. The club, as yet unnamed, will be set up to answer this need.

So far, the club's formation is still in the conversation stage, but enough reps and station salesmen, who will also be eligible for membership, are behind the movement to insure the setting up of an organization which will hold meetings at which the "dirty wash" of the rep business will be cleaned. Behind the movement to organize a rep's group are Bill Robinson, of the local WLW sales offices; George Clifford, of Regional Radio Sales; Martin Maghean, of Radio Advertising Corporation; Dean Mauer, of the local WOR office, and John Livingston, of the Rambeau org.

RMC Called Snobbish

Altho they refused to be quoted, some of the reps said that the Radio Management Club has adopted a "high-and-mighty" attitude in prohibiting rep membership. Thus, they say they find a need to form their own trade organization.

To this charge, RMC officials answer that their organization is devoted more to the study of problems of agency, net and station operation and therefore the reps, altho they may be guests at meetings, should be barred from membership. The reps will hold a meeting in the near future at which by-laws and constitution of their new org will be worked out.

3 U. S. Groups Join For First-Time Peace Plan Air Discussion

WASHINGTON, Jan. 20.—For the first time in radio the three major governmental bodies charged with the formulation and execution of America's international policy—the Department of State, the Senate and the House of Representatives will join in discussion of the plans for building the peace. The exclusive series, part of the NBC *University of the Air*, will be titled *Our Foreign Policy*, and will start February 24, at 7 p.m. (E. W. T.).

The first five or six broadcasts of the new series will be under the official sponsorship of the Department of State. Secretary Edward R. Stettinius Jr. will appear on the opening program to launch the State Department portion of the series, which is sub-titled *Building the Peace*. Assistant Secretary Archibald MacLeish will assume the role of chairman for all the department broadcasts.

After the State Department series, 12 or more additional programs will be devoted to American international policy by the legislative branch, with many members of the Senate Foreign Relations Committee and the House Foreign Affairs Committee participating. Among those signifying that they will appear are Chairman Tom Connally and ranking minority member Hiram W. Johnson, of the Senate Committee, and Chairman Sol Bloom and ranking minority member Charles A. Eaton, of the House group.

Art Baker To Emcee New Quizzer on Don Lee-MBS

HOLLYWOOD, Jan. 20.—New quizzer emceed by Art Baker will tee off over Don Lee-Mutual January 29. Alrer has the blessings of the U. S. Treasury Department and will plug the fact that all buyers of War Bonds should hang onto them for their old age. Show will appeal to older listeners, and audience participation will be built around experiences encountered by the oldsters. It will be half hour, five days a week.

Burlesque Notes

By Uno

VIRGINIA KINN, making her initial tour in burly as featured strip with the Bennie Moore unit on the Hirst circuit, is a Milt Schuster discovery out of Chicago, Detroit, Toledo and Cincinnati. . . . DAVE COHN booked Diane Ray for the 606 Club, Chicago, opening February 12, and April Chase for Manhattan niteries. . . . GINGER WAYNE (Estelle Clark), ex-nitery and burly feature, became Mrs. Harold Shapiro January 14 at her home on West 70th Street with many relatives and former co-principals participating in the wedding festivities. Among the latter were Billie Chester, Wendie Weeks and Bette Platt, of Pinto's, Greenwich Village; Lila Lynn, of Paris Qui Chante, due to move February 5 to the 5 o'Clock Club, Miami, Fla., and Jack Solomon and his ork, including Walter Kenn, accordion, and Carl Solomon, sax. Other entertainers, Ginger's ma, Florence Klug, dramatic actress of the Jewish stage, and Mabel Robinson, Decca record singer. Larry Gavalda was the official camera man. . . . JEAN BEDINI and Joe Madden left 20 weeks of Hirst circuit tour in Boston, January 20, for a return to vaude dates. . . . CHARLES (KID) KOSTER, who was advance man for Mike Todd's *Star and Garter* until its recent close, is now with Todd's other road show, *Catherine Was Great*, featuring Mae West.

EDDIE (NUTS) KAPLAN and Ellene Dale have had their option renewed at Palumbo's, Philadelphia. . . . PHIL WAGNER and Milt Hamilton, following a tour of vaude in the Midwest, join a USO-Camp Show unit. . . . DOUG EDWARDS, news reporter over Station WABC, Columbia Broadcasting System, is a weekly backstage visitor at the Hudson, Union City. . . . KITTY MURRAY opened at the State, Rochester, and Una Mae Carlisle at the Star Dust nitery, Washington, D. C., January 18, thru Arthur Bryson. . . . FREDDIE FULTON, in his 52d Street studio, January 13, threw a party for the *Carmen Jones* principals to celebrate their lengthy run at the Broadway. Star guest was Muriel Smith, who sang, as did Carlotta Franzell, Luther Saxon, Cosy Cole, June Hawkins, Edward Lee Tyler, Dick Montgomery, Napoleon Reed, Robert Clarke, Jack Carr and Glenn Bryant. . . . TEKKA out of the Hudson, Union City, recuperating from a throat operation.

Sally Rand Art, But Follies Indecent, S. F. Judge Rules

SAN FRANCISCO, Jan. 20.—Eddie Skolak, manager of the President Follies burlesque, was fined \$100 for presenting an indecent performance. He, along with three members of his cast, including two strip tease queens, was also given six months' suspended sentence. Judge Twain Michaelson, who doled out the penalties, spoke from first-hand knowledge, having gone to see the show in person the night before. But accompanying police officers, who made the arrest last week, grumbled that the performance "had been dry cleaned" and was practically unrecognizable. Judge Michaelson told Skolak that even tho Sally Rand "danced as naked as a jay-bird," it was art and not to be confused with such gyrations as went on in the production he witnessed at the President.

THE BLOND VENUS

VIRGINIA KINN



★ STRIPPER
★ DANCER
★ TALKER
★ SINGER

First season in burlesk and featured on the Hirst Circuit from the better rithe clubs thru-out the West.

Thanks to
**MILT SCHUSTER
DOC HARTMAN
RENEE D'ORSAY**

Lots of Time, But Is It Good? No '44 Bands Built on Airing

(Continued from page 20)

the West Coast and Rocky Mountain area. It's the same story at Blue, except for Sunday night when the 12 p.m. to 1 a.m. strip is free of remotes. Mutual has practically no repeats. It should be pointed out that many stations in the East close down after 12 a.m. Number is unknown.

CBS repeats go out via what is known as the South round robin, or from New York to Washington and then to Chicago, where they are flipped to the West Coast. Average number of CBS stations that contracts for repeat vary, but it's figured to be anywhere from 40 to 60. These are located in the mountain area and on the West Coast. Blue repeats go from New York to Omaha, from which point West Coast and mountain stations get the remote.

Nets Round Robin

Nets round robin title refers to the circle of cities from here to Chicago. In

CBS case, when a repeat show goes out via Washington and Chicago, the North round robin cities, or the route from here to Albany, Syracuse, Rochester, N. Y., etc., get the remotes. Bands heard at the time of a repeat, therefore, are flicked first to the North round robin, and when remotes hit Chicago, cities on the South round robin circuit then get them.

At the same time remotes are wired into Washington from Chicago, from which point cities down South pick them up. From Chicago the remotes can go to points Southwest and Northwest, but they are not heard on the West Coast usually because of the repeats.

Blue Cirk

On the Blue, the shows going out to the West Coast go via the lower half of the round robin, or from New York to Washington, Pittsburgh, Cincinnati, Indianapolis and thence to Chicago and out to Omaha. West to East shows come via top half of the robin, or from Chicago, thru Detroit thence to Cleveland, Buffalo, Albany and to New York.

It's impossible to determine, except by actual net records, which are unavailable, exactly what cities pick up remotes, and which cities turn them down.

Locations Supposed to Pay

Locations using bands for remotes are supposed to pay the nets for line charges, etc. Fees vary at the different webs, with the Blue billing on the average, \$150 a week for two shots guaranteed. Mutual gets about the same figure, most places paying \$150 a week for a guarantee of two shots a week or more. This means shots, not half-hours, except at Blue. Columbia wouldn't reveal fee charged locations for its remotes.

Charges to locations are based on a combination of things, including installation of lines, monthly rental of line, engineers and announcers and continuity written for the show. At the same time, New York spots pay to the musicians' union a tax of \$3 per man for each remote.

Operations are under Bob Ray at CBS; Charles Barry at Blue, and Nat Abramson at (WOR) Mutual. Abramson's set-up at WOR is unique in the sense that he operates, not as an employee of the station or web, but on his own. Ray and Barry are employed by their nets. Abramson's deal is a percentage (figure unknown) of the amount brought in from the spots.

Mutual Remotes

Mutual at the present time has remotes from the present spots: Meadowbrook (Sammy Kaye), Copacabana (George Olsen), Dixie (Al Trace), Edison (Pancho), Commodore (Hal McIntyre), Terrace Room (Louis Prima), Village Barn, Aragon (Chicago) (Eddy Howard), Taft (Lopez), Lincoln (Basie), Waldorf (Reisman), Latin Quarter (Don McGrane), Martinique (Carl Ravazza), Biltmore (Enoch Light), Palmer House (Chicago), Zanzibar (Louis Armstrong); Lexington, Astor and Pelham Heath Inn (Bernie Mann).

Understood they grab off somewhere around \$25,000 a year from location spots around town for their time. Understood also that some 50 spots are on the list now for wires.

CBS makes a balance test of the bands going into spots, the only net to do so. On night band opens at spot, CBS sends an engineer, musical director, etc., to the spot to test band's balance during hours from 6 to 7. CBS has the New Yorker exclusive. Blue had the Pennys for a while, but CBS stepped into that hotel a couple of years ago. CBS and Blue both have blocked out the 12 to 12:30 spot across the board, former running shows from studios in Buffalo, Toronto, Salt Lake City, Philadelphia and Chicago into New York at that time. Blue has a studio show, *Rumpus Room*, (See *IS TIME GOOD?* on page 32)

Ice Show Review

SONJA HENIE WITH HER HOLLYWOOD ICE REVUE

(Opened Wednesday, January 17)

MADISON SQUARE GARDEN, NEW YORK

An ice show produced by Hollywood Ice Productions. Directed by Arthur M. Wirtz and William H. Burke. Musical director, Jack Pfeiffer. Music by Paul Van Loan and Kendall Burgess. Costumes by Billy Livingston. Settings by Becker Bros. Studio. Publicity director, Lillian Jenkins. Stage manager, Ray Gaynor.

THE CAST: Sonja Henie, Freddie Trenkler, Gene Thesof, Fritz Diel, Dorothy and Hazel Caley, Jack Pfeiffer, Buck Pennington, Betty Wilkin, Mary Anderson, Gordon T. Casey, Bruce Clark, Bud Moore, Charles Storey.

SKATERS: Shirley Brown, Gloria Lee, Iris Gordon, H. Grace Griffin, Joyce G. Griffin, Edra Harlan, Sylvia Harris, Joyce Henriksen, Lynne Kelly, Jean Kaye, Joan Kaye, Johnny McKellen, Gale Motley, Pat Osler, Scottie Robertson, Jeanne Sheller, Mimi Siret, Kathleen Stark, Bobbee Swanson, Bette Timanus, Mariana Tucker, Beverley Wilkin, Linda Wayne, James Bumiller, Clyde Cameron, Gil Dennis, Bill O'Keefe, George H. Flaherty, Ralph N. Gaskins, Harry W. Gehl, Ray Henriksen, Searle Bud Isaacs, Johnny Kasper, Alan Lovell, Paul Marotta, Marshall Chapple, Art Pinson, Sandy Quitne, Harlan Spencer, Vance Taylor, Karl H. Thoma, Frank Turella, James Oetzel, Russell Oetzel, Bruce Eford, Elizabeth Kennedy, Terry Lovelace, Pat Mahoney, Gladys Rogers, Janet Van Sickle, Wanda Lee Burns, Catharine Husser, Sue Johnson, Louise Lovelace, Betty Lee Purkiss, Audrey Rink, Marilyn Russell, June Statler, Eleanor Lawson, Patricia Wember, Norman Prunier, Ruth Marden, Eleanor Mousselle, Jeanne Summers, John M. Ferris, Walter Quitne.

The eighth version of Sonja Henie's *Hollywood Ice Revue* opened to a packed house, except in the sections formerly noted for their Henie fans—the top galleries. Maybe the gang who had to sit up their once now have the cash to join the lower levels, or maybe they just bypass opening nights. Biz was good and is set to be good for the entire run of 18 performances for, as usual, the mail sale has been slightly terrific.

It's a good show—any show with (See *Sonja Henie Ice Revue* on page 32)

Vancouver Beacon Does Capacity Despite Strike

VANCOUVER, B. C. Jan. 20.—Zorina, stripper, and Her Pin Up Girls, a line booked from a local dance school, have been held over a second week at the Beacon. Despite a streetcar and bus drivers' strike, the Beacon did capacity all week.

New supporting acts on this week's bill are Barr and Estes, dance comics; Georgeann Smith, taps; Happy Bruno, ventriloquist, and Ross and Pal. Screen has *Thorobreds* and *Call of the Rockies*. The Cave has a revue *Let's Go '45*, with Gillette and Richards, Earle Morgan, and the Two Jades.

The Deep River Boys, Beverly Neale, Rita Stevens and Buddy Young complete the bill at the Palamor.

The Mandarin acts, previously reported, are in their fourth week.

Magic

By Bill Sachs

MILBOURNE CHRISTOPHER, the Baltimore rope expert, V-mails from Belgium under date of January 4 to say that he has lost his second duffel-bag in the ebb and flow of battle but was fortunate enough to save his briefcase full of magic and so is still able to show his magical wares to the fighting lads. Among the cities he visited recently were Liege and Verviers in Belgium; Aachen, Germany, and Yaal, Holland. . . . JAMES BUCHER, another Baltimore trixster, spent last week-end in Cincinnati visiting with the local conjurers. He is now stationed at Camp Atterbury, Ind., mending from wounds received in the European theater of war. Prior to moving to the European action, Bucher put in considerable time battling the Japs in the South Pacific.

JACK HERBERT has been handed a holdover at Club Royale, Detroit. . . . CECIL LYLE, prominent English mystifier, is currently touring the English Provinces with his *Cavalcade of Mystery*. His new program features David Devant's nifty, *The Artist's Dream*. . . . GUY LEWIS GERBER, of the Cincy magic fraternity, has been held over a third week at the Georgian Club, Charleston, W. Va. . . . JOHN BOOTH posts from Ponca City, Okla., under date of January 16:

"Busy lecturing for the oil tycoons in the Oklahoma territory, a repeat from last year in this State. Going on to Memphis from here." . . . J. C. GREEN, wealthy Ohioan, who presented to Marquis the Magician the *Reincarnation* illusion built by the late Franciscus, of Philadelphia.

COUNT MAURICI, old-timer in the biz, after a week at Cincy's Cat and Fiddle Club, departed Sunday (21) for Florida where he will put in the remainder of the winter in niteries and theaters. He opens January 31 at the Temple Theater, Jacksonville, Fla., and follows with a two-week stint at the Jewel Box, Tampa. En route south, Maurici stopped off in Lexington, Ky., for a visit with Lieut. L. Allen Estes, the Safety Magician of the Kentucky State Highway Patrol. Estes caught the Maurici performance in Cincy Wednesday (17) of last week. . . . SOCIETY OF DETROIT MAGICIANS has elected the following officers for 1945: Dr. Zina P. Bennett, president; Al Zink, vice-president; William A. Helsel, secretary; William C. (Silent) Smith, treasurer; Al Munroe, sergeant-at-arms. Installation will be held February 17. . . . JOE SCOTT, recently honorably discharged from Uncle Sam's navy, is playing club dates and holding down his old trade of engraver in St. Louis. . . . L. E. (ROBA) COLLINS still engaged in war work in Madison, Ill., near St. Louis. . . . MAC KNIGHT, hypnotist, and wife, after winding up with the Empress Players in the State of Washington, opened on the International Harvester Company show at Lewiston, Idaho, last Tuesday (16) on a trek that will carry them five weeks, with options for two more. . . . TEX HOBGOOD, the cowboy trixster, on a postal that reads as tho it might come from Norfolk, tells of being set at the Esquire Club there indefinitely and relates of cutting up jackpots with Lester (Marvelo) Lake and Cardini, who recently displayed their wares there.

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THE FINAL CURTAIN

ARDEN—Burt G., 70, magician, January 10 in Harper Hospital, Detroit. Known professionally as Arden the Great, he was a magician for 30 years. He purchased the properties of Herman the Great after the latter's death. Survived by his widow and two children. Interment in Clover Hill Park Cemetery, Detroit.

ARMSTRONG—Pvt. Bernard (Sparky), former topmounter in the Gaucho and Yacopi teeterboard act with the Ringling and indoor shows, reported killed in France.

BECKER—Lieut. Gaylord, former clown in a trampoline act, killed recently in a comber crash during a storm in Texas.

BERTHRAM—George, 68, known in circus business as Joe Fish, killed January 9 on the S. P. & S. Railroad, where he was employed as flagman. Burial in Mount Cavalry Cemetery, Portland, Ore., January 16. He was an Elk and ORC. No relatives have been located.

BONIEL—Robert D., vet Chicago radio man, in Miami January 7 following a long illness. He was known to early dialers as the "Voice of the Great Lakes" and had been in radio since 1923 when he was director of Edgewater Beach Hotel Station WEBH, Chicago, and was the first to put Charles Correll and Freeman Gosden (Amos 'n' Andy) on the air. He was the first president of the Chicago Broadcasters' Association and was later connected with Station WTMJ, Milwaukee. Survived by his widow, Helen, Evanston, Ill.

BROWN—Kirk, 74, retired actor, in the Norwood (N. J.) Sanitarium January 11. He had appeared with numerous stock companies and for many years played leading character parts with the Corse Payton Company at the Lee Theater, Brooklyn. In recent years he was a guest at the Actors' Fund Home in Englewood, N. J. Services under the auspices of the Actors' Fund of America at Walter B. Cooke's Funeral Home, New York, with interment in the Fund plot in Kensico Cemetery, Westchester N. Y.

CEDERSTROM—Baroness Ellen Hartman, 84, comedienne, in Stockholm, Sweden, recently. She toured with Coquelin, French actor, in Scandinavia and Russia and received the Royal Medal for Letters and Arts.

DOCK—Norton, V.D., 61, veterinarian, formerly on the Cincinnati Zoo staff, following a year's illness at his home in Cincinnati January 18. Survived by his widow, Edna; a son, Norton Jr.; a daughter, Helen; a sister, Mrs. George Meyer, and a brother, former Judge Oliver M. Dock. Services at Clarence Baiter Funeral Home, Cincinnati, with interment in Spring Grove Cemetery there.

DWYER—Paul W. (Red), the scales man, in University Hospital, Oklahoma City, January 10. Interment in Fairlawn Cemetery, Oklahoma City, January 13.

rink operator, following a short illness at his home in Pittsburgh October 30. He is said to have originated the title Dancing on Wheels and to have promoted an early roller skating revue. He was one of the organizers of the Diamond Square Rink and Etnarena Roller-drome, Pittsburgh. Survived by his widow, a son and a daughter, Pittsburgh.

GROUDERUELT—Peg, ride superintendent, for the last six years with Roland Champagne and Bill Muldoon, of Continental Shows, at Concord, N. H., recently.

In Memory of My Husband
JOE GALLER
Who Passed Away Jan. 27, 1943.
FAMILY AND JOSEPHINE

HOLDEN—Lieut. William Joseph, former bandmaster with the Kilties and Originals bands which played at Canadian National Exhibition, Toronto, each year, following a heart attack at his home in Toronto recently. Survived by his widow, Ethel, and three sons, Maj. A. E., Lieut. R. F. and Sgt. D. W. Interment in Park Lawn Cemetery, Toronto.

KELLOGG—Palmer, 74, former actor and theatrical promoter, January 12 at Jackson, Mich., of injuries sustained when he walked into a passing automobile. He was associated with the B. C. Whitney legit theater operations in Detroit around the turn of the century and was known in later years as a collector of theater programs. Interment at Jackson.

KELNHOFER—Bob, former understander with a teeterboard act, killed in a crash while training with the air corps in Texas.

LEE—Robert J., 65, concessionaire the last two seasons with the California Shows, in General Hospital, Los Angeles, January 5 of coronary thrombosis. Prior to joining California Shows, he was with West Coast Victory Shows. No known survivors. Services conducted by the Pacific Coast Showmen's Association in Los Angeles January 10. Burial in Showmen's Rest, Evergreen Cemetery.

McEACHERN—Malcolm, 61, bass singer, known as Jetsam, of Flotsam and Jetsam, BBC duo since 1926, of a throat ailment in a London hospital January 17.

MURRAY—Paul, 94, father of Gladstone Murray, former head of the Canadian Broadcasting Corporation, in Pitt Meadows, British Columbia, recently. Survived by his widow, a son and two grandsons.

NORTH—Joseph B., 71, stage and screen character actor January 8 at the Motion Picture Relief Rest Home near Hollywood. He began his motion picture career in 1918 and had been under contract to all major studios during the past 26 years. He had been in the theater in England, Australia and Africa for 20 years before moving to Hollywood. Services January 11, with burial in Valhalla Cemetery.

PEEL—Norman J., 68, up to a decade ago road manager and agent for a number of prominent road attractions, January 8 in General Hospital, Los Angeles, of pneumonia. As an agent he toured with such attractions as *The Bat*, *In Old Kentucky*, *Birth of a Nation*, *King of Kings* and *Ben Hur*. He was with the Dingwall & Litts office for more than 17 years handling many theatrical successes. He was a member of the F. & A. M. Pacific Lodge No. 233, New York. Survived by a brother, Portland, Ore. Services conducted by the Pacific Coast Showmen's Association, followed by burial in Showmen's Rest, Evergreen Cemetery, Los Angeles January 10.

In Memory of
Our Husband and Father
TOM RANKINE
Who Passed Away a Year Ago,
January 23, 1944.
Forever Living in Our Hearts
NAN RANKINE
Bob, Bud & 1st Sgt. Thomas A. Rankine

SWART—Elmer Ellsworth, 81, scenic designer, in a Long Island (N. Y.) hos-

pital January 3. He started designing theatrical scenery 60 years ago and made the original sets for many plays during the gay '90s. He also collaborated with George Everett in making miniatures of sets they designed many years before for the New York Federal Art Project in 1933. He was a member of the United Scenic Artists' Local Union 829. Survived by a niece.

THUNBERG—August B., 55, motion picture set designer, in Hollywood. Services January 12, followed by cremation.

VAN DE WALL—Constant, 74, Dutch composer and ork leader, in Nice, France, January 9.

WALKER—Syd, 58, radio and stage comedian who had a BBC program known as *Wandering Junk Man*, in London January 15.

WALTER—J. Peter, 63, composer of *Uncle Sammie's Boys*, at his home in Syracuse October 23. Survived by his widow, Mary; a daughter, Ruth, and five sons, Robert, Edward; Pfc. John, S2/c Clair, and J. Peter Jr. Interment in Woodlawn Cemetery, Syracuse.

WILLARD—Ella, 83, retired actress, in Lenox Hill Hospital, New York, January 12. She was the widow of Charles Willard, well-known character actor of a former generation. Her first appearance on the stage was in *Hazel Kirke*, presented by one of the Madison Square Theater traveling companies in 1885. She later acted in *The White Slave*, *The Virginian* with Dustin Farnum; *Fifty Miles From Boston*, under the management of Cohan & Harris, and *Get Rich Quick Wallingford*. She was also with Eddy Foy in *That Casey Girl*, and was last seen in *Machinal* under the management of Arthur Hopkins. Services under auspices of the Actors' Fund of America at Walter B. Cooke's Chapel, New York, with interment in the family plot in Greenwood Cemetery, Brooklyn.

Marriages

CLARK-TANNEHILL—Alexander Clark, actor, to Frances Tannehill, actress, January 8 in New York. Both are members of USO company, *Over Twenty-One*.

ELKMAN-MINSKY—Sidney Elkman to Sylvia Minsky, daughter of A. B. Minsky, New York burly producer, at Hotel Roosevelt, New Orleans, January 7.

SONJA HENIE ICE REVUE

(Continued from page 31)

Sonja on ice is bound to be. It, likewise, is not a top job, production-wise, as is the Shipstad-Johnson skating opus each year. There were, however, one or two numbers which indicated that someone with the Henie-Wirtz outfit has come to the understanding that production numbers, well staged and skated, are really a plus.

Opening pitch, *Greetings*, was stupidly costumed. The girls and boys looked like a colorist and designers nightmare . . . and the skating was nothing with which to bring down the house . . . and it didn't. Second number, the Caley Sisters' speed work, warmed the stubholders, but they cooled again with the first two season (spring and summer) numbers. In the summer number, Henie was at her worst and the audience reacted—just that way, altho, of course, giving their ice queen a great hand. In the final seasonal number (the winter pitch), Sonja really got off to the kind of a build-up that she should always have for an intro. It was well staged, well skated and well scored. She looked as sweet as only she can. That forced smile of years ago has been replaced with one that you love and believe now. And the shape that she has whittled herself down to is an inspiration to all the gals who have pounds in the wrong places.

A number, typical of what can be done with intelligent production was skedded as No. 5 . . . *Sunday Afternoon*. With its Gay '90s approach, music and skating routineing, it was a perfect genre ice picture.

The first half reached its top with *Island Fantasy*, in which Sonja Henie is once again given the opportunity of shaking a hula . . . and in the third and fourth encore really brings down the house. Of course, Sonja hasn't too much left to shake—and therefore is forced to wiggle that hula skirt with her hands—just to point the fact that even when she wiggles it doesn't change the fact that a hula on ice heats up the audience, but good.

In rapid succession a good *Daisies Won't Tell*, Freddie Trenkler and *Wedding of Little Bo-Peep* follow in one-two-three order to close the first half. There's little to say about Trenkler except that

he's still about the top of the top in ice comics and even if his routine of kissing a couple of gals in the audience into whose laps he bounces on one of his speed moves has been copied—he does it better. *Daisies Won't Tell* was a nice precision job well costumed and well skated. The *Wedding* number was a just-before-the-intermission finale.

Second half hit a high in *Meditation*, in which Sonja Henie is really a poem in motion, which characterization, tho corny, is none-the-less accurate. The ease with which she worked with Gene Theslof—flowing from one movement to another and the ease with which Sonja went from one adagio stance into the next is something out of this ice-world. Sonja's use of her hands, in superb dance technique, is indicative that she doesn't rest on her skates—between seasons.

Study in Dresden could have been a delightfully light piece. Instead, the costumes and handling were stodgy and pedestrian.

The next-to-closing spot was a very funny *G. I. Jamboree*. It was top Trenkler. Only negative, and it's a strong one, is the bad taste of having a skating number in a service uniform just as the work-or-flight stuff is being thrown around. It raised too many negative thoughts in the minds of an audience that had less uniforms than any seen at the garden in some time.

Final number was *Carnival Russe*, in which Sonja at the opening looked for all the world like a smaller edition of Mae West in *Catherine Was Great*. Like the West show itself, this number puffed out as the audience started leaving. It's a shame, as Russian dancing should contrib not a little to dance routineing.

There were a number of disappointed ice fans in the audience who were waiting for a rumba or a tango number and who didn't find the *Tico-Tico* samba job the same thing, or even an adequate substitute. They got their hula, their poetry in motion okay, but it was like a meal that was missing a course without—a tango or rumba. So, they went home slightly unhappy, altho, of course, "our Sonja was marvelous as usual."
Joe Koehler.

IS TIME GOOD?

(Continued from page 31)
from New York, which kills that time slot for remotes.

Does It Pay?

Question running amuck in many agency biggies minds is: Does it pay for bands to lose dough and get valuable remote time, when it's been proven that only one band, Frankie Carle, has been made in the last couple of years? As a case in point, Marie Kramer reportedly gave notice to Mutual that she didn't want air time after 12 because nobody listened to bands at that time around New York, and she wasn't sure what she was getting out of town. The above data points out, however, that at late time, bands are heard on more stations, with the exception of those on the Coast.

Band men agree that the market for bands today is at its peak. No matter how long an ork sits down in a spot, using a name band for this illustration, it is currently drawing its maximum fee in theaters and on one-nighters. However, where it's the case of a new band, that's different.

Situation Mixed Up

The whole situation is mixed up at the present time, and only time will tell whether air time has helped or was nothing to bands currently trying to get a build-up at their own expense at spots around New York. It's helped in the past, that is before the war, and maybe it will help after the war, but certainly agency men and bands have proof that very few if any orks have been made recently via air time.

On the other hand, many bands have been made by a hit disk, which isn't unusual, but that's becoming an easier route to the top these days than the loose dough-air time channel. AFM's continued probe of the problem will cause an adjusted view of the problem. As it stands now, the question of whether it's worth losing dough in such high sums, as bands do now, is a moot one, and one time alone can answer.

Some eight spots, currently getting remotes, on Mutual before 11 p.m., will be given the ax if the present plan on the part of the net to do away with pre-11 p.m. band shots goes thru. Reason (*The Billboard*, January 20, Page 31) is to give MBS more good time into which to put sustaining shows with commercial possibilities. Understood that as contracts with present places come due, new shows will replace remotes.

THANKS
To Our Many Friends
for their expressions of sympathy,
flowers and messages of condolence
in the loss of my beloved husband
CLAUDE R. ELLIS
in Cincinnati, January 5.
Mrs. Jane Ellis

FIDDES—John T., 65, theatrical producer and vocalist, in a Winnipeg hospital January 7. He was former manager of the Capitol Theater, Winnipeg.

FIELDING—Edward (Elkins), 65, motion picture actor, suddenly at his home in Beverly Hills, Calif., January 10. He played the part of a priest in *The Song of Bernardette* and of a butler in *Wilson*. At the time of his death he had an assignment in a picture at 20th Century-Fox. Other films in which he appeared include *Dead Man's Eyes*, *What a Woman*, *See Here*, *Private Hargrove*, and *Lady in the Dark*. His widow and a daughter survive.

FUCHS—Joseph Jr., booker and former

IN MEMORY
Of a Loyal Friend and Generous Employer
JOE GALLER
Who Journeyed Ahead Jan. 27th, 1943.
HAROLD M. KILPATRICK
WALTER B. FOX

Disk Airings and Juke Plays Alike

MAC Firm To Specialize in Juke Finance

Mair Heads New Business

CHICAGO, Jan. 20.—The formation of the Music Acceptance Corporation was announced here recently by Edmund F. Mair, formerly president of the Coin Machine Acceptance Corporation. The new financing company, known as MAC, will specialize in financial services to the juke box trade, but will also include in its field special financial services for the piano, organ and television trades. In fact, Mair said, the firm will extend its activities to most all phases of sound equipment.

Mair has been in the financing and banking business for about 20 years and has also had close contact with the music and vending machine branches of the coin machine trade for a number of years. He says the industry has proved to be an excellent credit risk and predicts a rapidly expanding future for the trade after the war.

The new finance company has on its board Joseph B. Druggan, well known in Eastern banking and legal circles, and also Elliott E. Berkwit who has spent 19 years with national firms in the financial field. With these capable executives, Mair says his firm is well equipped to offer expert service in every respect.

Headquarters of the firm are at 134 North LaSalle Street, here.

Capitol Record Puts Paul Featherstone in As Hollywood Mgr.

HOLLYWOOD, Jan. 20.—Paul Featherstone, well known in the coin machine phonograph record circle, has been named manager of the local branch of Capitol Records Distributing Company, Inc. Prior to joining Capitol about two years ago, Featherstone was with Decca in Los Angeles and San Francisco. Appointment was announced by Floyd E. Bittaker, Capitol's national sales manager, upon his return from the East.

Capitol is moving its local distributing branch to Los Angeles. Located at 318 West 15th Street, the new spot is in the vicinity in which are located both distribution points for Victor and Columbia records. Setting up in the new location will enable coin operators to purchase supplies of all three labels on practically a one-stop basis.

'Rum & Coke' Disk Clicking Well in Pitt's Juke Spots

PITTSBURGH, Jan. 20.—As juke here get thru playing the tune currently favored on local boxes, they need one of the same themselves . . . namely, a "Rum and Coca-Cola."

The catchy tune, featuring the Andrews Sisters, is keeping the jukeboxes plenty hot, and operators and spot attendants say the tune is one of the most popular diskings to hit the jukeboxes in some time. In all probability the popularity of the hit can be attributed to the juke box play it is getting here as local radio stations are shunning the disk due to the advertising angle.

Crosby's Juke Rendered Toora-Loora-Loora Puts Baby To Sleep

CHICAGO, Jan. 20.—The juke box made at least two important gains in front page publicity during the week of January 8. At least, one columnist was kind to juke box and a staff writer on *The Chicago Sun* gave a real plug for the juke box in the January 15 issue of that newspaper.

The two-column tribute to the juke box appearing in *The Chicago Sun* is really a classic in substance and is reprinted in full as follows:

They had had a long and tiresome train ride from Florida, the soldier, his wife and their 20-month-old baby, and while waiting for a train out of Chicago, they were dining at a Loop restaurant.

The baby was restless and a bit cross. A glass of milk failed to soothe her. She whined and wanted to "go bye-bye." Her daddy took her on his lap and cuddled her. He threw her over his shoulder and gently patted her back—one of the best methods in the world for quieting a baby—but still she cried. Her daddy set her down and tried to interest her in her milk.

Bing Gives

Then a bluejacket stepped up to the juke box, selected a record, and dropped a coin into the slot. The juke box rum-

bled, and a moment later the soothing voice of Bing Crosby floated out.

Toora loora, loora,
Toora loora lie. . . .

A wisp of a smile spread across her face. The baby's head began to nod.

Toora, loora, loora,
Hush, now, don't you cry. . . .

As if manipulated by the Sandman, a pair of sleepy eyelids drooped over the baby's blue eyes. Bing Crosby crooned on:

Toora, loora, loora,
That's an Irish lullaby. . . .

Silken lashes caressed rose-petal cheeks. A dimpled chin came to rest on the untouched glass of milk. The baby slept.

The columnist who mentioned juke boxes was Gracie Allen, no less. She turned her wit to the juke box, discussing what science is doing about soy beans and how it started dogs to eating auto demure bride.

Gracie's crack at juke boxes was like this: "And I think Thomas A. Edison would have thought twice about inventing the phonograph if he had realized he would be known as the father of the juke box."

Juke Romancers Marry as Bing Sings "Gotta Be Free"

OKLAHOMA CITY, Jan. 20.—The juke box has been the object of city ordinance cases involving noise nuisance and it has been the focal point in many a heated discussion on the choice of records to be played, and it has even been the influence by which many a romance blossomed into marriage—and, it is of the latter category around which this story weaves.

In the Broadway Orange Grove, popular juke spot in Oklahoma City, Seaman Edwin Long, Merchant Marine, and Theone Clifford met some weeks ago as they argued as to which was to put the next nickel into the coin chute and get the next selection. Who won, no one knows, but fate took a hand, and last week the two youngsters decided there was no better spot on this earth to be married than right smack in front of that juke box, where they first spoke.

With the kindly co-operation of the

Orange Grove proprietors, the Minnis brothers, Theone and Edwin were married by Rev. J. B. McDonough of the Capitol Hill Tabernacle, to the strains of Bing Crosby's rendition of *We Gotta Be Free—The Eagle and Me*.

Their only attendant was 17-year-old Ernest Taylor, who was the only customer in the spot the day they met, and the bride in keeping with the sentiment of the occasion, wore the same brown slacks and white waist she wore on that eventful day. Halden Minnis, removed some diskings deemed inappropriate for the nuptials, such as *Ac-Cent-Tchu-Ate the Positive*, *Ill Walk Alone*, *Into Each Life Some Rain Must Fall*, *I'm Making Believe* and *Don't Fence Me In*, and substituted some numbers more appropriate. After the change of records, the function proceeded accompanied by Bing's *Ave Maria*, *Midnight Bells* and *There's a New Moon Over My Shoulder*.



PAUL FULLER, designer of the Wurlitzer cabinet, snapped while talking with Tim Crummett, right, partner of the Central Distributing Company, of Kansas City, about the adaptability of the cabinet for converting old phonos into boxes with new eye and ear appeal.

Which Builds Which Not Set

First series of Pop Chart reports indicates air patters plugs may sell juke plays

(Continued from page 12)

alcohol and making it *Lime and Cola*. That's the way the Andrews Sisters did it on their own show last Sunday (14). The disk jockeys spin it just as it's plattered.

"There Goes That Song Again"

Fourth rung from the top in the station disk spinners, rests on the sixth step-down of the juke tab. It's *There Goes That Song Again*, with Russ Morgan's ork doing the job for Decca. The Victor dinking of the same tune by Sammy Kaye is way down in a quadruple tie for No. 14 position among the musical spout and sputters, indicating that the platter twisters avoid duplication of songs as much, if not more than the juke ops. The ops in their reports put the Kaye disk No. 8.

There is an almost deadly parallel between juke box popularity and the jockey disk spinning. Since this is the first report ever made by the station music pitchmen, however, no pattern can be assumed from the tabulation published in this issue. One thing is certain.

In the 19 disks tabbed in the juke and in the air plugs, the three platters which are not found in the juke listing and which are found in the *Going Strong* section of the *Disk Air Plug List* are all in the *Coming Up* section of the juke report. This fact, if it repeats itself time and time again in the reports which are to be issued each week, will confirm what many of the announcers who double as disk spinners say: "We can plug a disk into every juke box in town." Of course, that's the jockey side of it. Since the *Disks With Most Radio Plugs* appears for the first time this week in *The Billboard* Musical Popularity tab, it's not possible now to either confirm or deny what the boys who live by platterizing claim.

Spike Jones "Cocktails" Coming

Another indication that disk spinning over the air may have an advance edge on juke popularity is indicated in the first tabulation of the *Coming Up* disks, that section of the chart which points the way to what's going to be in the *Going Strong* segment. In the first tab *Cocktails for Two*, the Spike Jones-Victor waxing leads the comers—and it doesn't show at all in the juke compilation.

That's also true of the Three Suns' selling of *Twilight Time*, a Hit dinking, while Frank Sinatra's *If You Are But a Dream* hasn't even tinkled yet in the jukeboxes. The other two *Coming Up* platters do show in the juke tab. *Angelina* has been an in-and-outer, and the Kay Kyser version of *There Goes That Song Again* breaks into the *Going Strong* juke spinners for the second time this week.

Brito's "I Don't Want" Still There

Phil Brito's *I Don't Want to Love You* gets into the *Going Strong* disk air plugs near the tail end. However, since this is the first tab, it no doubt would have been up in that list weeks ago when Musicraft was making its drive on the waxing. That it's still going strong after so many weeks is a tribute to the stamina of the number and Phil Brito—on jockey programs.

Disk jockeys may or may not make or break a platter—what the disk air plugs section of the *Musical Popularity Chart* is set to do is tab just how much influence the air spinning table has and what they're selling each week. It's another step toward delivering the facts of music popularity to the music industry.

AMERICAN FOLK TUNES

Cowboy and Hillbilly Tunes and Tunesters

By Nat Green

All Communications to 155 N. Clark St., Chicago 1, Ill.

Out of the Mailbag

The old mailbag is chock-full of news this week. Carson Robinson realized a life-long ambition last week when he finally appeared as guest on the WLS National Barn Dance program. Did a swell job after rehearsal Friday morning entertaining the studio gang with some of his special numbers. . . . Bradley Kincaid is moving over to WKRC from WLW in Cincinnati. . . . Latest to sign with Dick Scott, the cowboy philosopher who's guiding the destinies of the new folk artists department of General Amusement Company in Chicago, is the Shady Valley Gang of KWK in St. Louis. Other folk artists recently signed with GAC are Max Terhune, Slim Andrews and Red Foley.

Billy Strickland and the Blue Mountain Girls of WIBC, Indianapolis, opened indefinite engagement at Jefferson Inn, Detroit's hillbilly nitery, January 13. . . . Tex Terry and Tadpole headlining a cowboy and folk artist bill at the Tower Theater, Kansas City, January 26 for the week.

Acuff Big in Dallas

Roy Acuff and his Smoky Mountain boys put on one of the biggest folk shows to hit Dallas in a long time, January 9 and 10. Jim Boyd, Charlie Walker, Ludy and all the 'O'6 Ranchers from KWBU were on the show. It was the third big show to hit Dallas in the last few months. First in was Bob Wills and his Texas Playboys followed by Ernest Tubb and his gang. . . . Down in Shreveport, the KWKH Hillbilly Round-Up Jamboree aired 5:45 to 6:45 a. m. every Saturday is snagging plenty of listeners with Bob Shelton and his Sunshine Boys, Bill Nettles and his Dixie Blue Boys, Harmie Smith, Radio Dot and Smokie, and others on the show.

News Chips

In Fort Wayne, Bill Stallard, guitarist and singer, is clicking as a member of the Down Homers, members of the "Famous Hoosier Hop." He was the "Bill" of the Bill and Evelena team with the Boone County Jamboree for seven years. Not only does he write plenty of songs but he's also under contract to the King Record Company in Cincinnati. . . . Lew (Biagioni) Carter, the singing comedian on the visual WFIL Barn Dance show in Philadelphia was recently discharged from the Marines.

The film recently made by members of WLS National Barn Dance for the Sinclair Oil Company along with two educational films will be shown before 2500 to 2700 farm meetings thruout the country. WLS execs estimate more than 250 will see each showing which adds up to a big hunk of audience. . . . Judy Martin is cutting some

transcriptions for M. M. Cole's new library. . . . The date Rufe Davis played with the WIBC Jamboree at the Keith Theater, Indianapolis, January 11-14, is reported to be the first of more to follow.

Tunester Tattle

The winter months that keep all of us indoors more than usual are being put to good use by the boys and girls who turn out the songs of the hills and the plains. Everett W. Westcott and Raymond Geeting have opened their own publishing firm under the name of G. & W. Music Publications with offices in Shelby, Ohio, and Waterloo, Ind. *Because I'm in Love* is their first release. . . . *Texas Rose* by Lew Mel, Billy Doyle and Larry Gondringer, published by M. M. Cole has been transcribed by both Denver Darling and Slim Duncan. It is also being aired over the Yankee Network by George and Dixie as well as by Chuck and Ellie Story, Marty Licklider, Ray Smith and others. . . . *Let's Pretend We're in Love* by Charles Cowgill and Jesse M. Ellison has been accepted by Peer International. . . . *You Are the Girl of My Dreams* and *I Tell* by Tommy Carey and others are the January releases of Cary Music. . . . Harmie Smith has introduced a new patriotic tune by Bill Nettles, *No Time for Tears* on KWKH, Shreveport. Leeds Music has released the song.

Milw. Juke Curfew Goes To Bat Again As Police Object

MILWAUKEE, Jan. 20.—The question of permitting music into the early hours of the morning in taverns, came up again here last week. This time the Common Council of Licenses Committee raised the subject and met strong opposition from the police department. The license committee says it will ask the city council to change the curfew law to permit taverns to have music until 2 a. m. on week days instead of the 12:30 a. m. curfew in effect at the present time.

Only recently, the curfew subject was before the city council and after much agitation, the council adopted the 2 a. m. curfew law only to have the law vetoed by the mayor. Then, the council upheld the veto. At that time, the real subject of agitation was the earlier curfew required for taverns in the residential districts. Now the move is to permit the 2 a. m. curfew in taverns in the business districts. City officials reported that 1,708 of the 2,204 taverns of the city are in the business district. The city has only 385 taverns that are strictly in residential areas, according to the police department. One member of the council said that in taverns where the music was too loud, it could be stopped simply by revoking the city license on the juke box in that particular location.

POP RECORD REVIEWS

(Continued from page 19)

DUKE ELLINGTON (Victor)

I Didn't Know About You—FT; VC.
I Ain't Got Nothin' But the Blues—FT; VC.
The Duke Ellington music leveled off to a commercial plane brings high commendation to these two sides. It's still Ellington, nonetheless, with the appeal of his musical creations only widened.

POPULAR RECORD RELEASES

(Continued from page 18)

- ORIGINAL BLUES Pat Flowers Hit 1010
- PLANTATION MELODIES Continental Album No. 23
- Come Where My Love Lies Dreaming—Nelly Bly. Continental's Symphonette C-5026
- Gentle Annie—Angelina Baker. Continental's Symphonette C-5025
- I Dream of Jeanie With the Light Brown Hair—
- Ring the Banjo Continental's Symphonette C-5027
- My Old Kentucky Home—Some Folks. Continental's Symphonette C-5025
- Old Black Joe—O Lemuel. Continental's Symphonette C-5027
- Old Folks at Home (Swanee River)—Oh, Suzanna. Continental's Symphonette C-5026
- QUiet, PLEASE (12") Cliff Jackson's Village Cats
- SHAME ON YOU Spade Cooley Ork Okeh 6731
- SWEET DREAMS, SWEETHEART. Ray Noble Ork (Larry Stewart) Columbia 36765
- THIS HEART OF MINE Ginny Simms (Edgar Fairchild Ork) Columbia 36772
- TWELVE O'CLOCK AND ALL IS WELL Harry Sosnik Ork Decca 23382
- UNITA POLKA Bill Gale and His Globe Trotters. Columbia 12247-F
- WHEN YOUR LOVER HAS GONE. Harry James Columbia 36773
- WIN THE WAR BLUES Sonny Boy Williamson. Bluebird 34-0722
- YIP YIP DEHOOTIE, MY BABY SAID YES Phil Moore Four Victor 20-1624
- YOU DON'T CARE Johnny Bond and His Red River Valley Boys Okeh 6732
- YOU'VE GOT ME WALKIN' AND CLIFF JACKSON'S VILLAGE CATS (Gene TALKIN' TO MYSELF (12")) Sedria Black & White 1204

I Didn't Know About You, for which Bob Russell captured the mood of the music in his lyrics, is an ear-catching blues ballad. And it is excellently sung by Joya Sherrill, whose sultry chanting also benefits from the attractive band backgrounds. For the lowdown blues, it's the solid blues biting of *I Ain't Got Nothin' But the Blues*, for which Don George fashioned the lyrics. Albert Hibler shouts it out effectively with the appeal heightened by the blues obligato chanting in the background by Kay Davis. It's band and singers wailing the blues all the way.

This is a double-decker for the music ops. Fans at the race locations will shower favor on these sides, too.

HORACE HEIDT (Columbia)

Don't Fence Me In—FT; VC.
I Promise You—FT; VC.

It's stagey stuff that Horace Heidt brings to these sides. But neither the band nor the singers stand out to any great effectiveness. Gene Walsh, the fem blend of the Sweetsingers and the Glee Club make it sound like a choral society function for *Don't Fence Me In*. Bob Matthews falls easier on the ears, in face of the very heavy vocal backgrounds, for *I Promise You*, a tender love song from Bing Crosby's *Here Come the Waves* movie.

With a late start for Horace Heidt's entry of "Don't Fence Me In," phono ops will have to depend on the band's personal following to measure the play.

ROOSEVELT SYKES (Bluebird)

I Wonder—FT; V.
Mellow Queen—FT; V.

Already scoring high in the Harlem hit parades, Cecil Gant's *I Wonder* ballad, dripping with sentimental appeal, gets good race interpretation in the singing and piano playing of popular Roosevelt Sykes. The tempo is stepped up, and it's the back-room race stuff, for his own *Mellow Queen*. It's breakdown and barrel piano pounding for Sykes blues shouting, with instrumental support in playing along with electric guitar and traps.

Operators of race locations can't miss with this Roosevelt Sykes doublet.

THE FOUR KING SISTERS (Victor)

Ac-Cent-Tchu-Ate the Positive—FT; V.
Kind Treatment—FT; V.

Back on the disks with instrumental backing, and upped to the Victor label from Bluebird folios, the Four King Sisters harmonize effectively, altho not creating any undue excitement, for the bouncy *Ac-Cent-Tchu-Ate the Positive*.

Gals tee off with the verse as a slow blues, and step it up to the moderate jump tempo for the chorus. Alberta Hunter's *Kind Treatment*, a race ballad, lacks any exciting vocal characteristics, with the gals singing it more or less in a prosaic pattern. Pianist-arranger Buddy Cole conducts the accompanying orchestra, for which the standard electric guitar is the lead instrument. Gals hardly hit their stride on either of these two sides.

Popularity of the King Sisters and the song make for phono interest for "Ac-Cent-Tchu-Ate the Positive."

COOTIE WILLIAMS (Hit)

'Round Midnight—FT.
Somebody's Gotta Go—FT; VC.

For the lowdown back-biting race blues chants with its characteristic two-timing wimmin, Cootie Williams picked a dandy in the familiar *Somebody's Gotta Go*. With Eddie Vinson's excellent blues shouting in who-ee style, this slow blues drag is dynamite. The band packs plenty of power behind the voice, with Cootie scraping the ceiling on his horn. The maestro's trumpet is showcased for *'Round Midnight*, a mucky and moody blues ballad for which his horn gives fine expression in spite of a minimum of melodic appeal to the tune.

Phono ops should enjoy a field day with "Somebody's Gotta Go," particularly at the race locations.

TOMMY DORSEY (Victor)

Sleigh Ride in July—FT; VC.
Like Someone in Love—FT; VC.

Save for the Dorsey trombone, there's nothing distinctive or characteristic in the music making by the large and heavy Dorsey band for either of these ballads from the movie *Belle of Yukon*. Nor does Bonnie Lou Williams make a sympathetic approach in her singing. Both slow ballads, Miss Bonnie Lou is the starter for *Sleigh Ride in July*, while the Dorsey trombone tees off for *Like Someone in Love*. String section is heavy on both counts, and it all sounds more like the kind of music emanating from a theater pit. It's strictly coasting for this couplet.

In view of the maestro's vast followers, the popularity of the songs will condition the phono play.

FOLK RECORD REVIEWS

(Continued from page 19)

EDDY ARNOLD (Bluebird)

Mother's Prayer—FT; V.
Mommy, Please Stay Home With Me—FT; V.

Two outdoor ballads of the eye-watering variety are whipped up in rhythmic fashion by Eddy Arnold. With a plaintive appeal in his singing, he scores well for both cowboy chants. Real weeper is *Mommy, Please Stay Home With Me*, the saga of the mater who wouldn't give up her fun and liquids with the result that one night her baby, left alone, contracted a fever and left this earthly abode. Taken at a lively tempo, with good support from the combination of fiddles, trumpet and electric guitars, Arnold's singing is very earthy and sells the moral well. Tempo and rhythm is more restrained for Wally Fowler's mating piece, *Mother's Prayer*—the heartfelt prayer of a mother for her son in the service. Nothing light-hearted in either side to make for juke-box favor, but both sides should spin continuously in the home phonos for a long time.

SONGS WITH MOST RADIO PLUGS

(Continued from page 14)

- 3. Saturday Night (Is the Loneliest Night in the Week) Barton
- 2. Sleigh Ride in July (F) Burke-Van Heusen
- 11. Strange Music Chappell
- 11. Sweet Dreams, Sweetheart (F) Remick
- 4. Take Me In Your Arms Mills
- 5. That Moon's In My Heart Broadway
- 12. There Goes That Song Again (F) Shapiro-Bernstein
- 6. This Heart of Mine (F) Triangle
- 1. Too-Ra-Loo-Ra-Loo-Ral (That's an Irish Lullaby) (F) Witmark
- 18. Trolley Song (F) Feist
- 15. Twilight Time Campbell-Porgie
- 11. Waiting BMI
- 3. Wish You Were Waiting For Me Saunders

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MOVIE MACHINE REVIEWS

Assembled and released by Soundies Distributing Corporation of America, Inc. Release date, January 9.

Program 1195

AL TRACE AND HIS ORCHESTRA play and sing *The U. S. A. by Day and the R. A. F. by Night*, which deals with the bombing of Germany. Various bandmen impersonate Goebbels, Goering and other Nazis. (B. K. Blake.)

Southland Swing features the SWING SIRENS (7), who play *The Old Folks at Home*, first in sweet, then in swing style. The JEANETTE HACKETT GIRLS (6) dance. (Filmcraft.)

SMOKE WELLS, in *I Got Her in the Mail*, sings of his troubles in trying to find a wife by mail. The girls in the catalog are lovely, but what the mailman delivers could be used to haunt a house. (R. C. M. re-issue.)

Call to Arms presents CYNDA GLENN, who does amusing things with her double-jointed arms. After a bit too much champagne she is able to fool even herself. Setting is a bar. (B. K. Blake.)

MERVYN NELSON, a Caspar Milquetoast-ish individual, and ANN PARKER are featured in *Use Your Imagination*. The setting is a moonlit park, but it takes the combined efforts of the fellow's family, as well as the girl, to persuade him that such a setting isn't just for sitting. (Filmcraft.)

Little Brown Jug displays the talents of the KORN KOBBLERS (6), who play a variety of instruments ranging from jugs and cowbells to a cuspidor. Setting is a farm and the orchestra is dressed like refugees from a haymow. (Blake.)

THE FOUR SWEET NOTES harmonize pleasantly in *Oh, Dear, the County Fair*. Included are shots of various attractions at the fair: acrobatic dancers, a roller-skating team and hula dancers. (Minoco re-issue.)

GENE RODGERS, boogie pianist, and THE V'S, feminine foursome, combine talents in *Juke Box Boogie*. The result is some very enjoyable music. (R. C. M.)

Assembled and released by Soundies Distributing Corporation of America, Inc. Release date, January 16.)

Program 1196

Crazy Things is played and sung by MOUSIE POWELL AND HIS COMEDY BAND. The song concerns such items as the fact that altho birds have bills they never pay checks, etc. Bandstand setting. (Filmcraft.)

LANI MCINTIRE AND HIS ORCHESTRA play an Hawaiian comedy tune, *Manuela Boy*, with LEILANI carrying the lyrics. Attractive restaurant setting. (Filmcraft.)

Pistol Packin' Mama features RED

RIVER DAVE, singer, and the COWGIRL CUTIES (6), who dance. Setting is the exterior of a general store. (Filmcraft re-issue.)

The currently popular *Tico Tico* is sung expertly by JERI SULLAVAN, CBS singer, who recently left for the film capital. Background is a night club, decorated in Spanish style. (Filmcraft.)

THE MILT HERTH TRIO (organ, piano and drums) does a bang-up job on the always popular *Dark Eyes*. The number starts out very slowly, then changes to swing tempo. (B. K. Blake.)

Pied Piper is sung by SNOOKY LANSON. Song concerns a modern Pied Piper who plays a wicked horn. Setting is a ship, with the singer and bandmen in uniform. (Filmcraft.)

THE GODFREY DANCERS, eccentric trio, and THE RHYTHMAIRS are featured in *Chicken Reel*. The trio dances, then the entire group does a square dance in swing style. Rural setting and costumes. (Filmcraft re-issue.)

Can't See for Lookin', a very popular tune in race locations, is sung by IDA JAMES in her typical wistful style. An exceptionally attractive night club is the setting. (Filmcraft.)

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Many Queries By Committee

Strong defense of machines made by spokesman for tobacco jobbing trade

WASHINGTON, Jan. 20 — Some complaints against cigarette vending machines became a matter of public record in the course of the investigation of cigarette shortages by the Mead Committee. Most of the statements about cigarette venders took place when Joseph Kolodny, executive secretary of the National Association of Tobacco Distributors, appeared before the committee. Kolodny stated he was interested in a route of vending machines and he was asked about the practices of tobacco wholesalers who also operated routes of vending machines.

On the face of it, the questioning by the committee appeared to be an attack on the cigarette vending business. Members of the committee said they were voicing complaints which apparently had come from retailers in different parts of the country. Among the complaints mentioned by committee members were that machines had been found that did not have odd penny change inserted in packs; that machines were taking supplies away from stores that could be better handled by the stores; that machines were hurting the business of small stores; and that jobbers who had routes of machines withheld supplies from retail customers in order to stock machines. It was especially alleged that jobbers were stocking their machines because they got a higher price per pack than if goods were sold to retailers. It was also alleged that cigarette venders in many places had been reported as selling cigarettes at four to five cents higher on

the pack than they could be bought in retail stores.

Speaking for the association of tobacco distributors, some of whom own a route of cigarette venders, Kolodny maintained a firm defense of the vending business and also of the general practices of the big majority of the tobacco jobbers of the nation. He admitted that abuses existed in some cases but emphasized the value of the vending machine to the retail trade and to the smoking public. The machines were serving a very useful purpose in wartime, he said.

Testimony Record

Part of the questions and testimony before the committee in relation to vending machines is as follows:

The Chairman: You brought out the fact that there was no discrimination in the distribution between the producer and the wholesaler.

Mr. Kolodny: Yes, sir.

The Chairman: But you left the impression with the committee that there was maladministration or discrimination in the distribution between the wholesaler and the retailer.

Mr. Kolodny: Yes; some of it prevails.

The Chairman: And that there is a fluctuating price level.

Mr. Kolodny: That is right.

The Chairman: We received a complaint along that line, and that statement verifies it. It seems that some retailers are not in a favored position in that they cannot get any more than just the regular price for their cigarettes. Other cigarettes are sold at premium prices. Some are sold out of machines in some States. Take, for instance, a community in which, it was brought to my attention, there is a packing of these machines every hour on the part of the wholesaler, because they bring a 4- or 5-cent premium—perhaps not that much—and that results in a maldistribution in that the first one at the machine after it is loaded can buy the entire output of the machine. The machine is then packaged again an hour or two later. So, it was brought to our attention that the distribution is disproportionately brought about by diverting the sales to the machine rather than to the small retail store.

Mr. Kolodny: Actually, Senator, the

consumer's price of cigarettes in machines ranges anywhere between 1 and 2 cents higher than the prices obtainable in a typical retail outlet.

The Chairman: They are ready to pay that.

Mr. Kolodny: Yes, sir.

The Chairman: But the profit is higher, too, isn't it, to the wholesaler?

Service Costs

Mr. Kolodny: To the wholesaler? Well, the cost of servicing machines to a firm engaged in that type of business is substantially higher than for the average conventional wholesaler.

The Chairman: Take your own case. Do you distribute cigarettes through machines as well as through other sources?

Mr. Kolodny: Yes, sir.

The Chairman: What do you get for a package of cigarettes via the machine method as contrasted with the profit you get from selling it through the retailers?

Mr. Kolodny: We happen to operate in New Jersey, which is a non-State tax.

The Chairman: Yes.

Mr. Kolodny: Our normal price to the retail trade for a carton of cigarettes is \$1.25, or 12½ cents a pack.

The Chairman: That is to the retailer? Mr. Kolodny: To the retailer. The retailer sells those cigarettes for 15 cents a package.

The Chairman: All right. Now the machine.

Mr. Kolodny: In the machines we vend those cigarettes at 15 cents a package, and we pay the location, because the location does not own the machine (we own the machine and lease the location), compensation for rental and other services. It may vary around 1 cent per package, let's say, up to 150 packages a week. There may be an additional half-cent per package if he sells 250 packages per week.

The Chairman: So, your profit is greater by dispensing them thru the machines than dispensing thru the retailer.

Mr. Kolodny: That depends upon the efficiency of operation and the volume and the turn-over of the cigarettes from the machine.

The Chairman: What is your experience during the last month?

Mr. Kolodny: Our experience during the last month is that our operations in the vending machines have been more profitable than that to the retailers.

The Chairman: Have you been selling a greater volume thru the machine in the last month than you did, say, in the same month a year ago?

Quota System

Mr. Kolodny: No, no, we did not; because our machines are subject to the same scarcity of merchandise as the retail outlet. They are all placed on a quota system.

The Chairman: Who controls that system?

Mr. Kolodny: We do. We have a regular control system.

The Chairman: That is voluntary?

Mr. Kolodny: Voluntary.

The Chairman: It may be done in one instance, and another wholesaler may not do it. You say you do it yourself.

Mr. Kolodny: There is no use denying the fact that some abuses do creep into the picture.

The Chairman: The story came to us that they were packaging these machines every hour.

Mr. Kolodny: The statement that there is a differential of 2 to 4 cents is somewhat exaggerated.

The Chairman: It is less than that?

Mr. Kolodny: It varies between 1 and 2 cents a package nationally, the reason being that, whereas the retailer is subject to competitive factors, the vending machine is merely a method of convenience.

The Chairman: In the absence of control by the OPA, that incentive would be enough, perhaps, in some instances to— Mr. Kolodny: Divert merchandise.

The Chairman: Activate the machines to a greater degree than they were before. So the complaints that we get may be correct.

Mr. Kolodny: I do not entirely dismiss them. Some of them are based on certain existing prices.

The Chairman: There is another abuse that results. I read in the paper the other day that some lady purchased all the cigarettes out of one machine, at quite a (See VENDER DATA on page 68)

Commerce Dept. Sugar Study Offers Some Hope to Trade

WASHINGTON, Jan. 20.—The United States Department of Commerce in its official bulletin has made predictions concerning the prospects for sugar during 1945 and it also forecast the outlook for cigarette tobacco. Because these reports are carefully prepared and are official in their nature, they may bring some encouragement to the vending machine trade, promising some improvement in supplies later in the year.

Sugar and Confectionery

Demands for sugar in 1945 will exceed supplies available to the United Nations, necessitating a continuance of arrangements for allocating shares to the various consuming areas. Access to the former source of supply in the Philippines may be obtained thru military success in the Pacific campaign, but such gains, if any, will probably be more than offset by requirements for rehabilitating liberated areas in Europe.

The confectionery industry of the United States, dependent in large measure on sugar supplies, will continue to be restricted in its production while sugar rationing continues. Candy production in 1945, as in the three previous years, will probably be held at 2,500,000,000 to 3,000,000,000 pounds. But the amount of candy to be found on the civilian market in 1945 probably will be even less than in 1943 and 1944.

The set-aside order No. 115 instituted in the latter part of 1944, directing that 5 per cent of 5-cent candy items be made available for government purchase, was only one of a number of indicators of an increased demand for confectionery by the armed forces. The end of hostilities in Europe and a consequent slackening of the movement of combat material to the Continent will facilitate

the shipment of candy abroad to the military establishment desiring candy as one of the "comforts of home."

Cigarettes

No forecast can be made as regards 1945 production, but greater production of cigarette tobacco is a possibility. Weather and labor conditions will be major factors in determining the size of the tobacco harvest. A "repeat" of last year's near-record crop is hoped for by industry and consumers.

Flue-cured demand promises to exceed that of 1944. Requirements of the domestic cigarette industry, both for manufacture and to build up lowered reserves, will be enormous. Allocations to Commodity Credit Corporation's purchasing program, for Lend-Lease activities and foreign civilian cash transactions, cannot be anticipated. Doubtless, flue-cured requirements of Allied, friendly and liberated countries will be very substantial, whether served thru the medium of Lend-Lease or the regular channels of trade.

With purchases from the near bumper crop of 1944 added to manufacturers' and dealers' leaf holdings, this year's stocks situation should be slightly more satisfactory.

No decline in the record demand for cigarettes and cigars is indicated. A continuation of civilian cigarette supply shortages is looked for, especially in the first half of the year. Some trade sources predict that anything approaching normal supply cannot be expected until after the close of the war. Since the tobacco manufacturing industry is not classed as essential to the war effort, any appreciable improvement in labor conditions is improbable.

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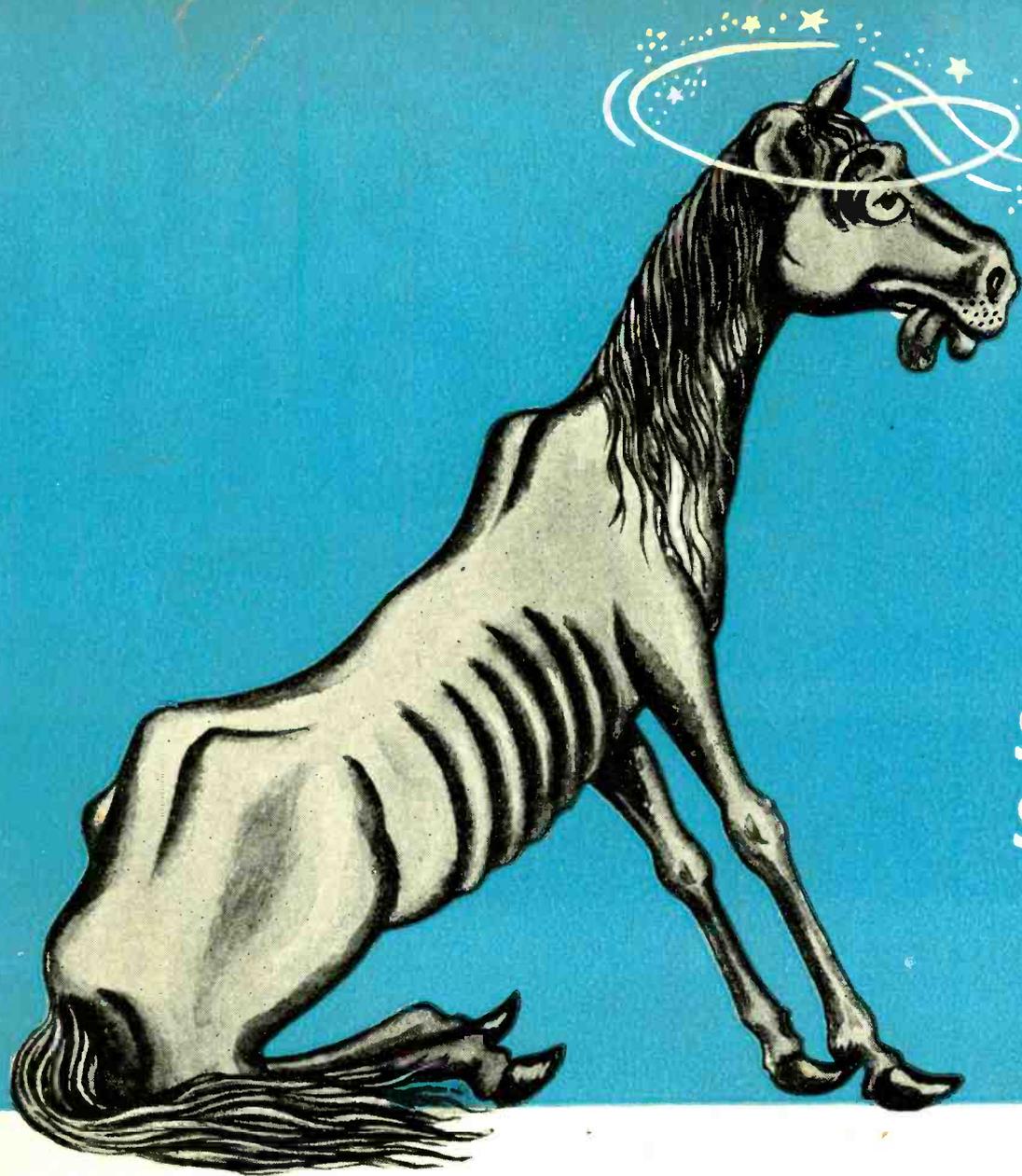
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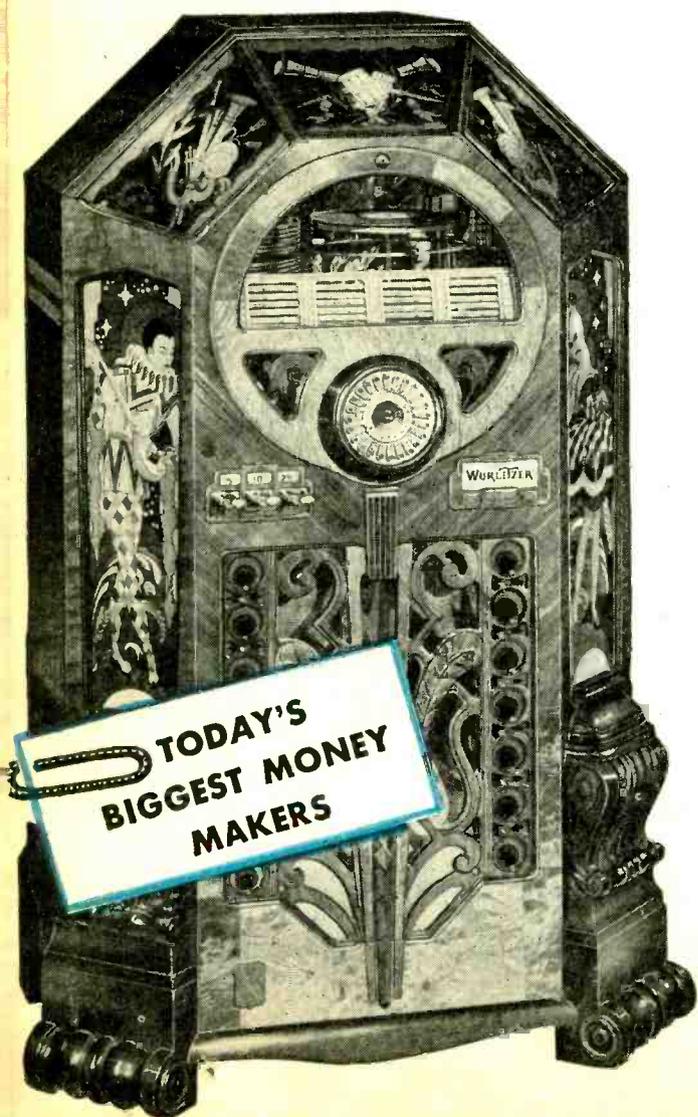
**... That's Why Successful Operators Are Having Their Old
Models Converted Into MODERNIZED**

WURLITZERS

There are plenty of "gray mares" on locations now — phonographs that have become so worn out under the terrific grind of war-time operations that service is a serious and costly problem — phonographs so old that their play appeal is nil, their earning power far less than what the locations would do with an up-to-the-minute job.

Successful operators, realizing that it may be a long time before new phonographs come off the production line — a much longer time before there are enough new models to go around, are having their old Wurlitzer Models 24, 500, 600, 700 and 800 phonographs converted into Modernized Wurlitzers, with every mechanical part put in new condition, including a mechanical selector that will help solve servicing problems.

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