TRYOUT VS. MAIN STEM CRIX

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

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

MUSIC
BEHIND THE HIT PARADE

FRED WARING
181 on the Blue for this long-time fave
(see page 4)
BUILD "BOX OFFICE" WITH

WLW Boone County JAMBOREE

AND ...

WLW Boone County NEIGHBORS

Still ... AMERICA'S No. 1 RURAL RADIO SHOWS

HEAR THE WLW BOONE COUNTY NEIGHBORS EVERY SUNDAY MORNING ON NBC NETWORK

CALL, WRITE OR WIRE
MANAGER BILL McCLUSKEY

WLW PROMOTIONS, INC.

CROSLEY SQ., NINTH & ELM
CINCINNATI 2, OHIO
**Tryout vs. Main Stem Crix Tab**

"Tell" Tickets May Protect Stem Legit

It's Just Another Moss Try

NEW YORK, Jan. 6.—Legit tickets with a tattle-tale tinge will be used on the Stem to help solve the problem of unlawful overcharges by certain brokers. The League of New York Theaters, in collab-

oration with License Commissioner Paul Moss, is currently devising a ticket that will enable showgoers to return stubs to proper authorities if a person has been charged more than the minimum 75 or 80-

cent broker fee. These stubs must be returned to the proper authority, prob-

ably as evidence of overcharge. The tickets will be distributed to theaters in about two weeks.

Two-Way Blackjack

Double clamps will be hooked onto re-

calculating brokers League as well as the license commissioner, will im-

pose fines and stoppage.

The tryout tickets was decided upon following a meeting Tuesday (2) between Robert Garland, Commissar Moss and the board of governors of the League. According to Moss the tickets started a volcanic eruption when it was revealed that after

January 8 theater housing the Stem's smash hit would have to eliminate brokers and sell pastboards only at the box office or thru the mail.

Diggers Holiday

According to James Riley, of the League, the Moss plan would have dis-

located the entire system of ticket dis-

tribution. For 75 years the brokers have been used as a sort of reaching-patrons who cannot spare the time to go from theater to theater, to see what tickets are out of town with just a showstaying in the New York. Riley also said Tuesday (2) that the Stem moss' play for pure box-office distribution went into effect the diggers would have to be spread out, "They will need more theay now there is a certain amount of digging, but if shows are taken away the diggers would manage to buy up the tickets and go to the market an even greater number of tickets."

A popular misconception, that was held even by Mayor LaGuardia prior to his meeting with the producers, is that brokers buy their tickets and then sell them to their customers. If this were

(See Tuffet Dust on page 32)

Swing Canteen

Breaks Up Into 4 Little Spots

OMAHA, Jan. 6.—Omaha's answer to the juvenile delinquency problem, the Swing Inn project, lost its home January 1, but plans are being made to con-

vert other lots in certain of the separate neighborhood funparks.

The Swing Inn, Canteen, which has a membership of 1,000 youths, loses its clubrooms on the second floor of the Downtown Canteen Building, titular of the building's sale to American Leaguers. Many Norwegians, who operate this club,

Swing Inn was opened in September, plans to be made for a new spot forobby sorrows and their paid. There is a possibility, youth work lead-

ers say, that another centrally located canteen will be opened here.

**802 Election Losers Petition Pettrillo To Investigate Vote**

NEW YORK, Jan. 6.—The opposition group that is questioning the recent election of officers for the 802, APR, presented its petition to James G. Petrit-

colo, of the New York Post, Thursday (80) of Jan. 6, to protest the election of De-


central League. The group had been voided this tabula-

tion. Also voided are 15 tickets which have opened too recently and the Stem has had an opportunity to prove themselves in success or failure column.

802 Election Losers Petition Pettrillo To Investigate Vote

January 13, 1945

**Tryout vs. Main Stem Crix Tab**

Monthly Stem Crix Tab

Right | Wrong | No Opinion | Accuracy

| Louis Kroneberger (PM) | 36 | 6 | 85.4 |
| Louis Coleman (Mirror) | 36 | 6 | 85.4 |
| Lewis Nichols (MGM) | 32 | 4 | 84.6 |
| Ward Morehouse (Sun) | 28 | 2 | 85.1 |
| John Chapman (N.Y. American) | 27 | 5 | 89.2 |
| Howard Barnes (Herald-Tribune) | 30 | 1 | 91.1 |
| Willard Waldorf (Post) | 32 | 1 | 90.9 |
| Burton Rascoe (World-Telegram) | 20 | 10 | 60 |
| Robert Garland (Journal-American) | 24 | 11 | 66.8 |

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

HUB

| Leslie Sloper (Monitor) | 7 | 1 | 97.5 |
| Peggy Doyle (American) | 33 | 4 | 99.7 |
| Elliot Hughes (Herald) | 7 | 1 | 97.5 |
| John Craig (W.T. Gazette) | 32 | 4 | 99.7 |
| Craig Dargan (Globe) | 32 | 4 | 99.7 |

WASHINGTON

| Norton Bell (Post) | 50 | 0 | 100 |
| Jay Curnow (Star) | 1 | 8 | 80 |
| Andrew Kelly (N.Y. American) | 1 | 8 | 80 |
| John Maynard (Times-Herald) | 4 | 1 | 80 |

In the meantime, 21 officers were re-

duced Tuesday (2) and two successful-

ful position candidates were sworn in for the next two years. There were some talk before hand that Al Es-

man (executive board) and Irving Bloom (board member) might refuse to take office in protest of the con-

duct of the election.

The two tendered legally drawn state-

ments to the effect that their taking of the office did not prevent them from con-

testing the balloting at a later date. They asked the other officials to sign, but the request was refused. In the end, they were sworn in with the other 21 winners.

The petition to Pettrillo carried signa-

tures of 20 candidates who failed to pile up enough votes to elect them. According-

to the consolidated opposition group, these men represent some 100 votes.

**Blow Gunner**

CHICAGO, Jan. 6.—Dick Mc-

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

**Standings Shift**

With exception of Chicago crix, current standings of both tryout and Stem able-sailors (See Crix Tell on page 1) have shifted consider-

ably since the last check-up a month ago. Louis Kroneberger (PM) still leads the Broadway league, but Robert Cote-

man (Mirror) and Andrew Kelly (News) have stepped up their tie to second place, while Dan's err, Ward Morehouse, has dropped from the third place Sentinel (News) to second place. Hayes Barnes (Her-

ald-Tribune) in second for five months, is now fourth, while Revivalists and Willard Waldorf (Post) have dropped outside of the top five. Phyllis Record's (World) and Willard Waldorf (Post) are now tied for second position. Peggy Doyle (American) and Elliot Hughes (Post) are now tied for second position.

The Crix Tell has done some excellent work in keeping the standings clean and correct, but it is evident that the average crix tell stands with the right against the right and wrong guesses of the homeown-

ers.

**Capital Standings Shift**

Washington standers, and Nelson Bell (Post) still has perfect score, with five right guesses out of five. Cliff Rasco (Star), Andrew Kelly (News) and John Maynard (Times-Herald) are all picked wrong once for a triple tie for second spot.

**Comparisons**

In comparing the accuracy ratings of out-of-towners with Stem averages, it naturally must be taken into consider-

ation the former work under some handicap. The Stem, at the beginning of the play-off stage, whereas the Broadway experts get to the show, and then take it into consideration whenever a bo-


ter is in the area. When the Stem is reviewed, it is not ready for Stem show-

ing.

It may be argued also that because an out-of-towner has fewer shots at the show, they may come up with more glaring. Mathematically, this isn't so, (See H. N. Experts Lead on page 11)
KSTP Tootlers Ordered Back to Work by RWLB

CHICAGO, Jan. 6.—Following its unprecedented action December 20 of tying up a station, the Regional War Labor Board, which is composed of independent trade unionists wielding the threat of taking their collective bargaining case to the American Arbitration Association if necessary, has rescinded the order for the KSTP-Tootlers Union to go off the air.

William Sweets, chairman of the board, after a three-hour hearing, notified the KSTP and the Tootlers Union that the order it gave to the station to go off the air for 23 hours last Thursday because the union refused to meet the station's demand for a 25 per cent raise in the scale of $22.00 a week for seven months, will be rescinded.

In the directive of that date the station called for a strike for $28.00 a week, plus the 25 per cent increase, and the union asked for $35.50 a week, or an increase of $7.50 a week for 16 hours. The board awarded a wage of $31.66 a week.

In the directive of December 20, the union was told that it must go off the air for 23 hours or face the American Arbitration Association, and unless it accepted the board's decision the station would go off the air again.

Mr. Sweets said the only issue involved in the directive was the amount of the raise and, therefore, the union would be heard on its case and all other issues would be referred to the American Arbitration Association.

The board, Mr. Sweets explained, was a federal body, and the strike was not authorized by the board.

Net’s Labor-Sega Jump Off 3 Net Union Pitches

NEW YORK, Jan. 6.—Labor's opportunity to air its views on the Welsh started to be realized yesterday, it was reported. The radio directors of the National Broadcasters' Guild, acting on the first of two collective bargaining reps for web radio directors, is expected to begin early next week with the four consulting directors.

William Sweets explained that the network had been notified of the Guild's new strategy, which involved a majority enrollment of non radio directors. In the Guild's second report, the date was set at 9:00 a.m. for public discussion of the committee of the new directors.

The committee of the board was set up to study the report of the committee of the new directors. In the Guild's second report, the date was set at 9:00 a.m. for the meeting of the committee of the new directors.

Directors' Guild Set to Bargain With 4 Networks

NEW YORK, Jan. 6.—Radio Directors' Guild, acting on the third day of a collective bargaining rep for web radio directors, is expected to begin early next week with the four consulting directors.

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Exit Announcement Bill Set for Balto Mayor's Signature

BALTIMORE, Jan. 6.—An ordinance designed to prevent panies by requiring that the union be notified in advance of any emergency exit is and be assured that all exits in the building be locked during the period. Theodore Kirklin of Baltimore for his action. It is believed the measure will pass the city council.

The bill was introduced into Baltimore City Council by the president of that body, following the five-year strike of all employees in the city's hospital, and it is expected to be considered at the next meeting of the council. Baltimore, a major city in the mid-Atlantic region, is often referred to as the "City of Bridges." The new ordinance is intended to enhance public safety by ensuring that all exits are properly secured during the strike period.

McIntyre's 11 Weeks Shrinks to Four as Berle Replacement

NEW YORK, Jan. 6.—The Hal McIntyre music show, which went on the air last month, is now being replaced by the Pat Berle replacement show. The last show was said to be going off the air next week, and the new show will take over at that time.

The Pat Berle show was said to be a major step in the station's attempt to attract a larger audience. The show was scheduled to air on Wednesday evenings, and it featured a variety of music, comedy, and interviews.

FRED WARING

181 on the Blue for This Long-Time Fave

FRED WARING has been devoting his entire professional career to the Waring brand of musical entertainment—and he's doing right on it. In the 1960s, Fred Waring and his orchestra were one of the most popular and successful bands in America, and their music has remained popular to this day.

And two Main Stem hits are sporting chord groups with the Waring brand, "I'll Be Seeing You" and "My Three Loves" are Waring hits both.

Actually Waring is not a soloist; he is the leader of a group that is highly trained and disciplined. There are nine ar- tists in the group, including George Weiscan, who is always singing, and several others.

One of the main reasons for the success of the Waring brand is its use of the Waring brand of musical entertainment—and he's doing right on it. In the 1960s, Fred Waring and his orchestra were one of the most popular and successful bands in America, and their music has remained popular to this day.

FRED WARING's influence on the music world has been profound, and his legacy continues to inspire and entertain audiences around the world.
A depression-born baby, it’s known by the serials it breeds and feeds to nets

By H. F. Reves

DETROIT, Jan. 8—The radio ofoy here is that of a highly heterogeneous metropolitan area of 2,500,000 popilations, war-so swollen by 500,000 additional newsmen, which is served by seven major radio stations, a number, seven, is just barely enough to keep the minor market, allowing full outlets for existing net-works and the development of a de-
quate selection of programs from local sta-
tions for listener, and advertising, and coin-
cils, to keep each station to de-
velop an individualized operating per-
sonality without too bitter competition.

Habitual Dial Twister

While there is a following for each station, most listeners in the smaller markets with their foreign-
earners claim them as a number of one.

Holly

NEW YORK, Jan. 6—One result of
Edgar Kobak’s three-week trip to the
West Coast, according to reliable re-
ports in Hollywood and New York city,
will be the return of Mutual of Musi-
cal sales offices in Hollywood be-
tween February 1st and March 1st. A
newly reported sales office in Los
Angeles for Mutual is now in the pro-
duction stage and should be completed
by the end of the month.

Kobak trip to the West Coast will
be the first of its kind to the West
coast. His main objective during the
trip was to try to get the West Coast
sales offices up to the same plane as the
East Coast offices, which have been
in operation for a year.

While Kobak was in Hollywood, he
was able to meet with a number of
notable producers and directors and
was able to line up a number of new
projects for the company.

Kobak plans to return to New York
in February and will be in charge of the
New York office until the end of the
month.

MBS Hollywood Sales Office

NEW YORK, Jan. 6—The announce-
ment of the creation of a new sales
office for Mutual of Musical Sales in
Hollywood by Mr. Kobak is being
met with enthusiasm by the advertis-
ing departments of the major
movie companies.

The opening of the new office will
be a welcome addition to the public
service rendered by Mutual of Mu-
cical Sales in the field of advertising.

The new office will be under the
direction of Mr. Kobak, who has
been with the company for a number of
years.

The new office will be located in a
building in Hollywood, and the staff
will be recruited from the ranks of the
public relations department.

Mr. Kobak has been with Mutual of
Musical Sales for many years and has
been a valuable asset to the company.

He is well known in the advertising
field and has a wide knowledge of the
needs of the movie companies.

The new office will be a great ad-
vantage to the company and will be
beneficial to the public in general.

The opening of the new office is
being met with enthusiasm by the
movie companies and the public.

The new office will be a great ad-
vantage to the company and will be
beneficial to the public in general.
The Crosley In 1 Syllables

By Mary Schrader

NEW YORK, Jan. 6.—The latest in the co-op plan’s array of breakthroughs is the reported elimination of the company’s 81-city area’s standing room cost, a step in line with the cost of the operation.

In the first instance, the CAB (New York) order to the Crosley in its bulletin, issued end of October, 1935, the CAB, a non-profit organization, announced a new system of rating by "the four-gram system," a method of measuring audience in its cities, which had been chosen by the company, as it was the least expensive, and which was approved by the CAB.

The basis of the system is the "four-gram," or the number of people listening to a program, as reported by the "four-gram" in the 81 cities, which the company said was a very accurate sample of the entire country.

The rating system is worked out in a manner quite similar to the television Nielsen rating system, except that it is entirely based on radio audience.

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The rating system is worked out in a manner quite similar to the television Nielsen rating system, except that it is entirely based on radio audience.
From where we stand, we're aware of a challenging spotlight beamed on Mutual from all of Radio Row. The situation seems to call for a statement, so we dip into the classics to give you ΣΠΕΥΔΕ ΒΡΑΔΕΩΣ. That's Greek to us, too, but in English it serves this network as a highly suitable text: "make haste slowly...."

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

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

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

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

THE MUTUAL BROADCASTING SYSTEM
Blue's Ads Starts Aches

Net differences in survey methods raise hob and prove need of NAB setup

NEW YORK, Jan. 6 -- Need for Broadcast Measurement Bureau is emphasized by new evidence that show ratings on CBS were overestimated by the Blue Research since the agency is reportedly hitting a new high in Burns over net coverage figures which the Blue recently published in a series of trade ads. Accusations directed at the net range all the way from CBS to Mutual in an attempt to gain some “distortion.” According to figures that Blue published primary coverage figures out of a hat. Web said that it got a 90.4. The basis for the Blue’s estimation could not be traced, as the Blue bases its figures on the 1940 NBC survey which was done at a time when no favorites were being determined. The Blue states that when the Blue was more weakly. They claim that the Blue is simply penalized in the area where it had holes and said it covered.

CBS claims 95.7

Pointing out that that CBS’ blue is best

CBS claims 90.7. Reliable sources report that Co- mmissioners” ratings are a clear indication that the figure Blue quoted for them in the ad is 94.9. CBS states that its Blue figure Blue total, they say, is 93.9.9 percent based on 661 counties. That gives the Blue a 7 percent primary coverage rating. Blue replies that its best available figures for retail sales, arranging them in order of the primary until a total of 8 percent was reached. Proposers of the Blue say that the CBS figures do not indicate that BMB reports will make a squab like this impossible by standardizing coverage claims.

CBS Claims 93.5

Pointing out that the CBS bag’s 80 percent

CBS claims 90.7 with 87 percent as primary. Blue and NBC say that 50 percent is okay and BMB will use the 80 percent figure in its circulation reports. However, NBC is to the Blue, because it used the old NBC survey, count regular listening and the BMB adds for one more times a week. Actually, the way the Columbia survey was cut, excludes its primary area listen amount four and a half times a week. December 1944. It is said that CBS feels that some of the listeners do not listen to a program, especially if it is not in the Blue primary because of differences in research.

Odd Bits of Research

Objection No. 4 has it that the Blue is having its own figures, a composite of data and other odd bits of data which are conducted by unscientific methods. Objection No. 1 to that one is the same as to No. 1 -- that it is using the Columbia survey. Of the Columbia survey, however, was not stated in the web’s ads.

Objection No. 3 says that Blue’s ads in its ads did not define primary at all. Blue told 73.8 percent of the population. Blue means to 8 to 90 NBC -- 50 percent of regular listeners or above.

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

AFRA Wins Spieler Pay Case at WML; LVB Thinks Again

NEW YORK, Jan. 6 -- AFRA has scored a 10-minute victory against WML. Washington, Blue outlet, as the result of a protest over its ruling of recent 10 which favored the station in a dispute concerning the signing of WML's Jay W. Wills. The Blue station was the only web outlet that AFRA would pay commercial fees to.

Bert Hauser, Regional Director, and W. G. Gates, President of Ford Local 600, with 100,000 members, were in favor of keeping the pledge. Larry Vice, president of the Pratt & Whitney division of Consolidated Aircraft Co. and Jess Ferrand of Briggs Local 212, had the opposite view, urging AFRA to get new some better labor in labor circles, with episodes of “Commuter’s League” being handpicked in the labor-minded press. George W. Lyford, general expert, president of Wills Inc.

The NAB headquarters notified its labor list of over a million the broadcast by direct mail and by its own WML 500,000,000 permits it to reach most of the Western work locations where the union membership is concentrated.

It’s “Happy Island” For Wynn No More; One Format a Week

NEW YORK, Jan. 6 -- Happy Island, the Borden show where the policy seems to be war production workers do not have to be happy any longer. Show, at the time it shifts from Friday to Monday at 9 (Jan. 15) on the Blue will have a new tag, Ed the Wynn Show, and still an on.

This time the king bounces routine format. Instead of a series of shows of the Blue completely and a straight situation comedy it is to be replaced by an American series, an expert for Singer Evelyn Knight will be dropped at the same time, January 15, but Jerry Wynn, Wynn, and have a new tag, George McBratney, as previously an burger now producing shows. and Minnie Pinn is a plus to the cast.

United Drug May Be Sloan Slot Buyer Sans Gangbusters

NEW YORK, Jan. 6 -- Gangbusters, Blue web blood and thunderer, will be bought in a sudden that Sloan is the end of January and go off the web unless a client is found to buy it.

If the show does go off the air, it will leave the web with a choice thus, the Blue will sell it to a big Blue.

Opener will be Friday at 9 p.m. for its Writz Times, the now Pay to be Ignorant and Gabe Hexter and Boss Stories on Mutual again. If Gangbusters is dropped, and trade dopesters are certain that it will, it is a move as a strong possibility that United Drug (Rosalux Products) will move in for a slot. A move was supposed to happen on the Wednesday CBS time that Nelson recently vacated. The move was stymied by the fact that Ed- ward Seid, one of the Blue’s representatives, was noted in view of the Southeastern Board of directors and objected strongly on Oct. 19. He also, with a good time on the Blue as a result of a move that United will move into radio there.

It is known that James Dart, United manager, is thinking that he can buy it from the Blue. His move is called wagon in the actress,赛, will it be no second. Choice will be a program, such as Fred MacRae Goodrich Rubber doesn’t get first it.

W. Ayer is the agency.

Bert Hauser From Blue to MBS Co-Op

NEW YORK, Jan. 6 -- Mutual has started its first commercial co-op expansion by appointing Bert Hauser to expand and improve the web’s operation in the field. Hauser was from a publication of Blue since January, 1942. His move from Blue to Mutual was tabbed by The Blue last week.

WLB Looks at FM and Video

NEW YORK, Jan. 6 -- WLB, New York today, has made an FM bid with the FCC. WLB will, in the near future also add a FM station to a radio station in the field. However, the station is having problems with finding a building high enough for video.

Pre-BMM Battle of Circulation

WASHINGTON, Jan. 6 -- WBLD, New Orleans. WBLD, owned by Fred Weber (former Mutual general manager), is latest outlet to land on FCC grindie on charges of political bias, and situation is reported serious, as complainant is powerful Louisiana Senator John H. Overton. Overton has filed charges with FCC that WBDU denied him “favorable” evening time, as his primary opponent, B. A. Stephens was using facilities for “discredit” of campaign speeches. Charge is made doubly serious by the fact that Stephens is majority stockholder in WBLD.

Complaint charges that Overton was denied evening time, between 6 and 10:30 p.m., from August 5 to September 12, 1944. In addition, Overton was given “favorable” time.

Overton, represented, carries a “big top” on Capital Hill. Unless FCC gives complainant plenty of attention, he will be in a position to make life unhappy for the Commission.

Report is that FCC, regardless of Overton urges, considers complaint serious and already has investigator at work. Thus far no action has been taken, the same as trouble is in Ottawa for WBDU, with revocation of license distinct possibility.

Union Officials Differ

Harry Schickl, regional director, and W. O. Ford, president of Ford Local 600, with 100,000 members, were in favor of keeping the pledge. Larry Vice, president of the Pratt & Whitney division of Consolidated Aircraft Co. and Jess Ferrand of Briggs Local 212, had the opposite view, urging AFRA to get new some better labor in labor circles, with episodes of “Commuter’s League” being handpicked in the labor-minded press. George W. Lyford, general expert, president of Wills Inc.

This web headquarters notified its labor list of over a million the broadcast by direct mail and by its own WML 500,000,000 permits it to reach most of the Western work locations where the union membership is concentrated.

MemotoManagers: Don’t Play Losers

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Distinguished World Figures have been coming to WAG

See Page 12
Remember this: WCAU is more than a 50,000 Watt station; it is a 50,000 “Free Watt” station. Its 50,000 Watts are not shielded or directed into a rectangular pattern to avoid interference with other stations on the same channel. WCAU’s 50,000 “Free” Watts surge out in a great tidal wave of power in all directions over a clear national channel giving “Umbrella Coverage” for the whole Philadelphia area, and reaching many adjoining states besides. For full coverage use WCAU’s Umbrella.

**WCAU**

**CBS AFFILIATE**

**PHILADELPHIA’S LEADING RADIO INSTITUTION**

**Umbrella Coverage**
## Talent Cost Index

**Vol. 1, No. 14D**

**Program Sponsor** & **Product** | **Hoop. To Date** | **Weeks To Date** | **Net & Opp.** | **Talent Cost** | **Cost Per Point** | **Cost Per 1,000 Urban Listeners**
--- | --- | --- | --- | --- | --- | ---

### WHEN A GIRL MARRIES
- G. P. (Darker Coke)
  - NBC 73
  - 8.4-100
  - 184
  - Net & Opp.: B. on Bowles
  - Talent Cost: $2,000
  - Cost Per Point: $273.81
  - Cost Per 1,000 Urban Listeners: $250.00

### AUNT JENNY
- Lever Bros. (Ajax)
  - CBS 76
  - 7.8-100
  - 414
  - Net & Opp.: Ruttin’, &
  - Talent Cost: $2,500
  - Cost Per Point: $320.51
  - Cost Per 1,000 Urban Listeners: $300.00

### LIFE CAN BE BEAUTIFUL
- F. & G. (Ferry Soup)
  - CBS 67
  - 7.8-100
  - 322
  - Net & Opp.: Compton
  - Talent Cost: $2,500
  - Cost Per Point: $320.51
  - Cost Per 1,000 Urban Listeners: $300.00

### MA PERKINS
- P. & G. (Oxydol)
  - CBS 70
  - 7.7-100
  - 136
  - Net & Opp.: H. &
  - Talent Cost: $1,800
  - Cost Per Point: $168.33
  - Cost Per 1,000 Urban Listeners: $100.00

### HELEN TRENTO
- Anacin Co. (Brodoid)
  - CBS 132
  - 7.7-100
  - 857
  - Net & Opp.: B. &
  - Talent Cost: $1,800
  - Cost Per Point: $233.77
  - Cost Per 1,000 Urban Listeners: $200.00

### KATE SMITH SPEAKS
- G. P. (Grape Nuts)
  - CBS 116
  - 7.7-100
  - 302
  - Net & Opp.: Young &
  - Talent Cost: $3,000
  - Cost Per Point: $469.35
  - Cost Per 1,000 Urban Listeners: $300.00

### BIG SISTER
- Lever Bros. (Rinso)
  - CBS 140
  - 7.6-100
  - 301
  - Net & Opp.: H. &
  - Talent Cost: $2,500
  - Cost Per Point: $128.95
  - Cost Per 1,000 Urban Listeners: $100.00

### PORTIA FACES LIFE
- G. P. (Post’s 40% Brand)
  - NBC 88
  - 7.5-100
  - 185
  - Net & Opp.: D-F-S
  - Talent Cost: $2,750
  - Cost Per Point: $366.67
  - Cost Per 1,000 Urban Listeners: $300.00

### STELLA DALLAS
- H. Phillips (Toothpaste)
  - NBC 138
  - 7.4-100
  - 338
  - Net & Opp.: S. &
  - Talent Cost: $1,750
  - Cost Per Point: $236.49
  - Cost Per 1,000 Urban Listeners: $100.00

### YOUNG WIDDER BROWN
- H. Phillips (Milk of Magnesia)
  - NBC 138
  - 7.3-100
  - 322
  - Net & Opp.: H. &
  - Talent Cost: $1,000
  - Cost Per Point: $219.18
  - Cost Per 1,000 Urban Listeners: $100.00

### RIGHT TO HAPPINESS
- P. & G. (Ferry Soup)
  - NBC 131
  - 7.1-100
  - 344
  - Net & Opp.: S. &
  - Talent Cost: $2,250
  - Cost Per Point: $316.90
  - Cost Per 1,000 Urban Listeners: $300.00

### BACKSTAGE WIFE
- R. L. (Racey’s)
  - NBC 138
  - 6.8-100
  - 423
  - Net & Opp.: A. &
  - Talent Cost: $1,500
  - Cost Per Point: $223.88
  - Cost Per 1,000 Urban Listeners: $100.00

### BREAKFAST AT SARDI’S
- Kellogg (Pep)
  - NBC 52
  - 6.7-100
  - 161
  - Net & Opp.: D-F-S
  - Talent Cost: $2,000
  - Cost Per Point: $303.03
  - Cost Per 1,000 Urban Listeners: $300.00

### JUST PLAIN BILL
- Ainslie Co. (Ainsatia)
  - NBC 59
  - 6.6-100
  - 479
  - Net & Opp.: D-F-S
  - Talent Cost: $8,000
  - Cost Per Point: $407.69
  - Cost Per 1,000 Urban Listeners: $300.00

### PEPPER YOUNG’S FAMILY
- P. & G. (Camar, Ivory)
  - NBC 81
  - 6.5-100
  - 431
  - Net & Opp.: B. &
  - Talent Cost: $1,500
  - Cost Per Point: $243.88
  - Cost Per 1,000 Urban Listeners: $100.00

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### Saturday Daytime Programs

#### Theater of Today
- Armstrong (Cork)
  - CBS 135
  - 7.5-100
  - Net & Opp.: B. & D. & O.
  - Talent Cost: $2,500
  - Cost Per Point: $333.33
  - Cost Per 1,000 Urban Listeners: $300.00

#### Stars Over Hollywood
- Bowery’s (Dest-Rich)
  - CBS 50
  - 6.3-100
  - Net & Opp.: B. & D. & O.
  - Talent Cost: $2,500
  - Cost Per Point: $333.33
  - Cost Per 1,000 Urban Listeners: $300.00

#### Let’s Pretend
- Dream of Wheat Corp.
  - CBS 141
  - 5.5-100
  - Net & Opp.: B. & D. & O.
  - Talent Cost: $2,000
  - Cost Per Point: $400.00
  - Cost Per 1,000 Urban Listeners: $300.00

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**January 13, 1945**

### Air Audition Scale Shaved Down to $4

**More Tooler Use Sought**

NEW YORK, Jan. 6.—The scale for musicians playing a radio audition before a live audience has been cut from $500 to the old rate of $4 by a man by the executive board of Local 802, AFM. Most musicians were unaware of the scale change until they lodged complaints about being underpaid.

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

The local's move is intended to foster the use of more musicians on auditions by cutting the price below the prohibitive point. Now, instead of an agency taking $50 for a waiver of the higher wage, which was granted in some instances, all auditions for the air will be $4, with or without an audience.

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**Standard AAAA Contract Plea in Language Case**

NEW YORK, Jan. 6.—The brief which A. Walter Socolow, attorney for the Italian Daguerrean's Union, Local 89, ILGWU, will present to the Massachusetts courts next week in behalf of the union, whose program, "The Voice of 89," was pulled off the Covles station in Boston, "will contend that the strike..." (For full text, see Billboard.)

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**TUNE-DEX**

aired on non-telephone home/listening to the Billboard takes the liberty of projecting telephone home-based radio measurements to total families.

The "Talent Cost Index" is protected by the copyright of The Billboard and infringements will be prosecuted.
Lea Report Sees Need for Better Industry Laws

(Continued from page 6)

a situation where doubt should be resolved against the nationalist. 

Temporary license situation, gripes of Washingtonians only develop, but may well, under a variety of circumstances, majority declared, but urged FCC against the "misunderstood" view.

IRAC's stance as "independent" agency looks strong after now, even after, was decid ed by Congress.

No Service Block

FCC and IRAC both opposed of blocking 

army stations. "If nobody's going to 

diligently to make available to the armed 

forces, we need it," was the word. Finger printing of communications workers should have been speeded up by better co-operation between FCC and FH
to instead of engaging in time-consuming jurisdictional disputes. 

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

Network monopoly regulations should be "re-examined" by Congress. It is 

impossible to enter any monopoly, public interest, common carrier point of view of FCC act. 

Prices of radio sales stations question should be studied by Congress with 

view of giving authority to the commissi oners to "uniformize in counts by licensees.

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

WMCA majority report was in Nobby's favor up and down the line, with Donald Flamm taking pasting for "certain members of the House.

WMCA highlights in lengthy WMCA conclusion that Flamm's fear that "certain" FCCer's had "betrayed" him was well founded, to the result of "drooling" hearings, and pool station operations. 

Proposal of Dempsey and Klopotek, Noble attorneys, to file for same waveband, WMCA, was labeled "coercion or duress." 

Washington attorney, agreed to appeal to "exhibit" FCC approval for deal. 

That Flamm's "reconsideration" ject was to be filed with the FCC for a "duress."
RADIO
The Billboard
January 13, 1945

Air Profile of Motor City;
WXYZ First Case History

(Continued from page 5)
Serenity one of the Classics of Melody (Larry Page), five quarter hours, and two Ford broadcasts each hour of Hope Chapel, one half hour Sunday evenings, and a quarter hour of Early American Dance Music Saturday nights.
The station is on the air from 6:30 a.m. till 11:30 a.m. on Sunday—and feeds the MBI from 8 a.m. till 12:30 a.m. The network and the station are closely intertwined with its famed serial.

Depression-Born " Lone Ranger"

Melody for appeal. Localization, expression, widespread 800,000 ever for a song, was sold to the Grand National Broadcasting Company, owners of the station, staying for the first time, they were sold to the Radio Broadcasting Company, which also put it on Philadelphia and New York stations. For the first time, they were sold to the Radio Broadcasting Company, which also put it on Philadelphia and New York stations.

While the station was being built from the pre-war side, it was strengthened in February, 1933, by the formation of MBI, with an hour up-stationettes strategically spotted to cover Michigan. But the State, with a widely diversified offering for local markets, is and often is used, with MBI's single contract offering advantage for MBI.

True Network

MBI is a true network, not just a set of tie-lines. WXZY guarantees 12 to 18 hours a day of broadcasting to the stations. When it went to the Blue, the MBI stations went along. Today, the net sells the contract for its member stations to the Blue and pays each member station for the commercial programs it takes. This has meant some additional accounting, as well as operating problems.

Thinking has to be in State-wide terms. In some cases, up-state stations originate programs for the net, but most feeds come from WXZY or the National network. The net puts on live at two different times, once for each country.

This has meant involved scheduling and technical handling. Some stations may include: (1) Receiving Red Network feed to go out on WXZY. WXZY, the Blue station, rebroadcast subsequently to MBI; (3) feeding feed to WXZY (4) receiving a Mutual show for rebroadcast on both stations. WXZY, the Blue station, rebroadcast subsequently to MBI; (3) feeding this show to WXZY. WXZY, the Blue station, rebroadcast subsequently to MBI.

Public Service Unit, Too

MBI also has a Public Service Unit, as a unit even on public service. A year ago, "a curvaceous woman and child," the "Gifts for Servicemen" for Christmas, have been scheduled. And this year we are offering "Gifts for Servicemen" for Christmas, and the "Gifts for Servicemen" for Christmas, and the "Gifts for Servicemen" for Christmas.

Mark your calendars for WXZY's Christmas program. On January 30 it will total 1,072 unscientific programs.

The show is being merchandised today thru the familiar licenses for use of the station on the air, and personal appearances during the past two years in clubs and department stores. Some of these have set all-time and total attendance records.

Unfortunately, 2,000,000 have heard the Ranger in person.

Audience Adult in Part

The Ranger audience is 56 percent adult today. It is a prime favorite of the 5 to 14 group, and begins to get them again in a "second generation of fans from about age 27.

Meanwhile, the firm has been building other serials to follow. Good Hope, a recently a network show, has its own companion strip. The Ranger, a Carol Jordan, Daily, Ace, tailored to follow along, after Howard, and Classics of the Palace, which aims to develop for radio a dog personality, like the famed Rin-Tin-Tin did for film.

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Some special correspondents have been sent out, Helmann is now touring the European front with a UBO unit. It is understood that he is making recordings for use at the station. He has a supposed scope of about 6 percent of WXZY time. Bobbie Chase's new color commentator, Joe Mores, has been on the air for almost a week at different times and is sold only in Michigan. He may be a key segment. Each show uses requests, with service mail in all cities. Typical was a soldier's request for a number because his sweetheart in Detroit likes to hear that song. The soldier's mother is from Detroit, and his brother is in the service.

Biggest fry in the agency's ointment is a complete 55-week program that is completely sold and won't bud. Reaction through the agency is that the show is too old for the younger pitch, but the boss can't see it. If sold, it has a pitch that will budge the old guy.

seven, is reduced to three by the war. Harold Christy, formerly a food broker, is now in charge of merchandising, with products merchandised in supermarkets and other outlets. One effective result is that a number of accounts actually have been lost for Helmann, while they knew they would get this service. Merchandising in return, is selling the product to chains, taking photos of displays, etc., and furnishing a full report.

Christian's department specializes in food and drug accounts, and the result is that the net and WXZY has a good line on these accounts. Mr. Christian makes personal talks at conventions of supermarkets and similar meetings, with no local accounts.

In selling its own programs the station is making progress with sport and music, and is also selling to hockey enthusiasts, sympathy followers, and records, with mass mailing to its sponsors, aimed at acquainting them with WXZY.

Winhold and Pearson Tie 15

A mutual arrangement with both The Times and The Free Press gives the station the Times and the Pearson columns, giving mention of the column in each paper at one time.

There is an informal tie-up with The Times and The Free Press, and this is fairly evenly divided between all three local sheets.

With the Teletext Theater gives the station the theater station and marquee shows, with the Theater Theater. The theater theater gets a plug at the end of the broadcast, and a special show from the Teletext lobby rates a plug on the new show.

The mail room is friends is friends with the mail room is friends with the mail room is friends with the mail room is friends with the mail room is friends with the mail room is friends with the mail room is friends with the mail room is friends with the mail room is friends with the mail room is friends with the mail room is friends with the mail room is friends with the mail room is friends with the mail...
The singer leaned against the performer. She's regularly. She was stressed. Macy's, the viewer noted, had aOptional

Realizing that there was not too successful. The script was

You can spot for the audience. This was

So, the viewer noted, had a Jonroos contract. He had
definitely handled instead of

Macy's store's home scene laid

Video isproved. The lighting wasn't

Hansel and Gretel, adapted for television by Paul Robeson, and using a cast from the Chicago College of Music. Hansel and Gretel was far from a

to a fast start. First was between Paul Maddy and Ralph Lewis. The boys mixed it up and sang some more
d, close friends, the little
cameras, using two cameras, and

Macy's has its history-amplifiers in set. But for this performance the set was particularly defined by its

Paul Matty and Ralph Lewis. The boys mixed it up and sang some more. Second between Bob and Joe Morris, was the top

This pair went all into the antics usual to the warbler

for a couple of dance numbers. Light and the espee projected well. Facial

and ease before the cameras indicated that the routine was

The script, the lighting and Miss Lewiston's presentation made the short show a success. Every watcher will retain a visual and mental image of the presentation and its wide variety of offerings. They will recall that they were on the premises conducted turn around the shop and will want to return when they are in the market for items for sale in the department.

Macy's credits at beginning and end with the same care as it gives to its customers. The show was none too successful. The printed sign above the doors of the store was not in time to be replaced with a film loop which would project the film on a continuous loop.

Harvey Marlowe, who has directed and produced many shows, was in charge of the

WARD, conceived, written and directed. So, he will not be able to

Toni Russell and Vincent James, dancer Rosto Colorado and some

dancing. In his five piece orchestra, all were the best in the city and held the spot for a couple of dance numbers. The lighting was right and the espee projected well. Facial

and ease before the cameras indicated that the routine was

the actors watching the director conduct the show. They went thru all the parts and

The Bing Crosby and his orchestra, as fast moving a sec every week he won't have

Toni Russell and Vincent James, dancer Rosto Colorado and some
dancing. The show has been produced and directed.

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in the Chicago College of Music. Hansel and Gretel was far from a

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Toni Russell and Vincent James, dancer Rosto Colorado and some
dancing. The show has been produced and directed.

and ease before the cameras indicated that the routine was
The Billboard’s Top 10 Sheet Music Best Sellers for 1944

(Compiled from The Billboard Music Popular Chart for the 52 weeks of 1944.)

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Wks.</th>
<th>Wks.</th>
<th>Total</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I’ll Be Seeing You</td>
<td>Williamson</td>
<td>10</td>
<td>24</td>
</tr>
<tr>
<td>2</td>
<td>Long Ago (And Far)</td>
<td>Crawford (Cover Girl)</td>
<td>8</td>
<td>22</td>
</tr>
<tr>
<td>3</td>
<td>I’ll Walk Alone</td>
<td>Morris</td>
<td>6</td>
<td>20</td>
</tr>
<tr>
<td>4</td>
<td>Mom</td>
<td>Healey</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>5</td>
<td>Love Story</td>
<td>Morris</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>My Heart Tells Me</td>
<td>Peart</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>The Trolley Song</td>
<td>Feist</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>

Ten Top Songs With Most Radio Plugs for 1944

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

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Song</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Long Ago (And Far)</td>
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<td>2</td>
<td>I’ll Be Seeing You</td>
<td>Williamson</td>
</tr>
<tr>
<td>3</td>
<td>Love Story</td>
<td>Morris</td>
</tr>
<tr>
<td>4</td>
<td>I’ll Get By</td>
<td>Berlin (A Guy Named Joe)</td>
</tr>
<tr>
<td>5</td>
<td>I’ll Walk Alone</td>
<td>Morris (Follow the Boys)</td>
</tr>
<tr>
<td>6</td>
<td>The Trolley Song</td>
<td>Feist</td>
</tr>
<tr>
<td>7</td>
<td>Love Story</td>
<td>Morris</td>
</tr>
<tr>
<td>8</td>
<td>My Heart Tells Me</td>
<td>Peart</td>
</tr>
<tr>
<td>9</td>
<td>The Trolley Song</td>
<td>Feist</td>
</tr>
</tbody>
</table>

Survey Analysis

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

1. **SHEET MUSIC—Music Corporation of America** is authorized to secure information from wholesale and retail music distributors (names not disclosed) on a list showing wholesale volume sales of sheet music tunes. In addition, it secures reports from 40 retail sheet music stores, one in each of the major cities of the country. The Supreme Music & Orchestra Service also reports its findings of the wholesale sales of sheet music through the mail order markets from wholesale music distributors with the sheet music section of the Music Pop Chart of The Billboard. (For more information on the survey, see The Billboard, May 13, 1944, page 13, and May 20, 1944, page 14.)

2. **H. P. asserts that a formula is used whereby all the numerous factors are weighed. However, weighing is not known.** Before program, data and calculations are checked by the accounting firm of Lipman, Lipman & Company, of Montgomery, Texas.

Big Three Report Disk Sales

- **Billboard’s Total Records**—Wholesale figures on phonograph records are obtained from RCA Victor, Decca, and Bluebird. H. P. receives directly from these Victor figures of sales of records. These companies include all of the phonograph records issues of phonograph records. Retail sales figures are secured for H. P. by MCA from 40 wholesale music dealers in the United States.

- **ORCHESTRA REQUESTS**—MCA receives weekly reports from 200 operators in 32 different orchestra leaders in all sections of the country. These reports are given in numerical order of the tunes for which the disks received requests.

- **Juke Box Sales**—MCA receives weekly reports from 20 operators and distributors. H. P. is able to state with certainty the number of records represented by these operations, since each seller has a count of the number of machines. The reports received show by vote of customers the popular ranking of the various recording available in those machines.

Cost Tops $1,200,000

The cost of Your Hit Parade is over $500,000. The latest figure, according to the records available to H. P., is $1,200,000. This figure represents all expenses in producing and broadcasting Your Hit Parade since 1926. The figures are secured from the various companies doing business in this field.

The audience coverage index and audience trend index survey conducted by Peatman System is featured on weekly surveys, according to which the songs are ranked insofar as public interest is heard by listening audiences across the nation's radio stations.

'Biz Up Sans Top Disk'

The last year was way up without the aid of many top disks, which resulted in a decline of 30,000 records. However, disks or no disks, it was one of the biggest years for phonograph records.

With major disk companies now putting out as many as 50 disks a week, it looks as though its going to be a banner-plus tunes. And in the case of music used in movies, which is quickly approaching the 100,000,000 mark, the placing of songs coming in ASCAP—the last year's shift was 83,000—will not be measured in thousands but in millions.
MDC 90-Day Return Holds Up Royalties For Tunemakers

NEW YORK, Jan. 6—Publishers' holding back royalties on a number of sold sheet music because of returns allowed them to some misprints that had been dormant for a while, has complicated the situation a bit. More than one publisher claims that as many as 1,500 copies basing their (the publisher's) argument on the MDC return agreement, have been paid back twice. (August 15 for the first six months—February 15 for the last six months) and the publisher often forgets about the hedged royalties between payment dates. And publisher insists that the deal is not to be broken by publishers, but one that had only been clipped in place.

Most recently an unsued case was that of Marty Syme and Al Kuleman who charged that Southern Music had tried that on a 30-day basis. This was two years ago when it went.

BMW Ork Lead New Hit 500G Mark Up

NEW YORK, Jan. 6—Broadcast Music, Inc. has its staff with various sources of information for about $600,000. They haven't actually been together since the first March month. BMIs average deal with leaders is said to be $12,000 a year, or $3,000 every quarter. They now have some 40 leaders under contract for basically magic, and a few of the leaders get more than the $12,000 figure. As a result of the publicity BMI has been getting from its signing of leaders, BMI has been underwritten with offers from leaders all over the country who wish to make a deal with the radio-controlled music business. . . . (1) The agreement for the BMI-ASCAP fight when BMI gets all of the songs every day for many months.

Schirmer May Sue Songs Lane Over Magic Is Moonlight

NEW YORK, Jan. 6—Infringement suit has been filed against the song Magic Is the Moonlight from MGM's Bathing Beauty. Song is published by Southern's Melody Lane. Schirmer Music has informed Southern that tune is an infringement on a song of Schirmer's. Melody Lane, according to legalists involved, is un-happily involved and the next stage is to see who has lost or gained. Maria Greer wrote original to Moonlight, righted to Te Quiero Dolido, song now published by Schirmer. At the time, ASCAP included such a statement in its contract, which keeps ASCAP tune off the stations.

Several publishers have said that it's a great song and standard song in his catalog and sell the songs where the bands are not magic agreements of song, thus the bands are set to lose dough. As a result of his decision, the song is going to be played and license Miss Kramer without a band last summer. The filling in with Parochio, who opened at Sunday (5). This is known to have complained to union right along around Christmas songwriting at the same time.

Replacement, Lee Cole

Replacement for Pastor at the Roosevelt will probably be Lee Castle, who's GAC is as Lincoln. Pastor recently played with Bing Crosby's band last summer. Mrs. Kramer lost dough each week, and pulled out of the competition. Another twist to the situation is that the local bands are now magic agreements of songs, where the bands are set to lose dough. That's the case of Bobby Sherwood, who plays in Frank Dailey's Terrace next week. According to Arthur Murray. (See Writer First To Duck page)
Leeds Presents...
A ROLLICKING TRIO OF HITS FOR 1945!

(A LL OF A SUDDEN)
MY HEART SINGS

Recorded by
HILDEGARDE (Decca) • MARTHA STEWART (Bluebird)
THE KING SISTERS (Bluebird)
Soon to be released
GUY LOMBARDO (Decca) • JOHNIE JOHNSTON (Capitol)
KATE SMITH (Columbia) • TOMMY TUCKER (Columbia)

That Delectable Novelty
ONE MEAT BALL

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

TABBY THE CAT

From the Columbia Picture "EADIE WAS A LADY"

Leeds Music Corporation
730 Broadway, New York 3, N. Y.

50% NATIONnl RECORDS • NATIONAL RECORDS

National Releases Just Out
HANK D'AMICO QUARTET
Featuring Johnny Guaraldi, Piano; Cosy Cole, Drums;
Sid Weiss, Bass
29066 East of the Sun
29065 Over the Rainbow
29067 You're Gonna Lotta Wolf in Your Heart

Hit of the Harlem Hit Parade!
#9003 I WONDER

Sung by WARREN EVANS, New Sepia Swoon Star
Grouped With: Gave at (Decca) "Hank D' Amico" matrix.
004 I'm Still (Warren Evans. She Little Whit) (Hank D'Amico)

AL TRACE
And His Silly Synphonists
He introdced "Marry Me"!
0800 Out of Love
7000 Being Like a Parallel V Waltz
Where Is the Chicken in Chicken Soup Waltz?

HOT JAZZ BY
THE EMMETT BERRY FIVE
9004 Sweet and Loney (Lumpy)
9002 Don't Blue "Blue"

DICK THOMAS
COWBOY SONGS
6004 Broken Heart
You Never Loved Me
6002 Cowboy In School
San Antonio Barndance
6003 If Memories Were Money
Dance in Old Waltz

Send This Purple Heart to My Sweetheart
They'll Never Take the Texas Out of Me.

Usual Discount on orders of 100 records minimum. O.D., P.O.R.

Series 9000

650, tax incl. Series 9000-7000
Operator's price
450, tax incl.

MUSIC
The Billboard
January 13, 1945

PART I—The Billboard

SONGS WITH MOST RADIO PLUGS

The following are the leading songs on the basis of the largest number of
appearances from New York's eighty WABC, WOR, WWVA, WOR, WJZ, WHN
beginning Friday, December 23, and ending Friday, January 9, 1945.

The information is based on data supplied by Accurate Reporting Service, with a plus (+) sign

at the end of the column indicating a gain in orders from the previous week.

ту a

Lombardo Plays
His Fourth Stem
in 2 Years

Lombardo will have played all four of the Stem

houses, having appeared at the Roxy last

year, Strand in 1943, and Paramount the

year before. Show with him hasn't been

set. At the present time he's at his sec-

ond home, the Hotel Roosevelt, New York.

Band at that time now is Tommy Dorsey,

whom he'll follow by Frankie Carle near

the end of the month. Alto though aren't

definitely inked in as yet, Sonny Dun-

ham and Ralph Edwards follow, then

Buster Davis, Sammy Kaye and Lomb-

ardo.
### Music Popularity Chart

**Week Ending Jan. 4, 1945**

<table>
<thead>
<tr>
<th>POSITION</th>
<th>NATIONAL</th>
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<tbody>
<tr>
<td>Week</td>
<td>Last Week</td>
</tr>
<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>1. DON'T FENCE ME IN (F)</td>
<td>1</td>
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<tr>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>2. THERE GOES THAT SONG AGAIN (F)</td>
<td>1 3 4 5</td>
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<td>3.</td>
<td>3.</td>
</tr>
<tr>
<td>3. THE TROLLEY SONG (F)</td>
<td>2 3 2</td>
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<tr>
<td>4.</td>
<td>4.</td>
</tr>
<tr>
<td>4. I'M MAKING BELIEVE (F)</td>
<td>3 4 5 3</td>
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<tr>
<td>5.</td>
<td>5.</td>
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<tr>
<td>5. I DREAM OF YOU</td>
<td>4 5 6 4</td>
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<tr>
<td>6.</td>
<td>6.</td>
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<tr>
<td>6. ALWAYS (F)</td>
<td>10 7 7 4</td>
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<tr>
<td>7.</td>
<td>7.</td>
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<tr>
<td>7. DANCE WITH A DOLLY</td>
<td>8 6 6 7</td>
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<td>8.</td>
<td>8.</td>
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<tr>
<td>8. TOGETHER (F)</td>
<td>7 8 2 9</td>
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<td>9.</td>
<td>9.</td>
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<tr>
<td>9. I DON'T WANT TO LOVE YOU</td>
<td>8 6 8 10</td>
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<td>10.</td>
<td>10.</td>
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<tr>
<td>10. I'LL WALK ALONE (F)</td>
<td>10 8 6 6</td>
</tr>
</tbody>
</table>

**"HARLEM" HIT PARADE**

Following list of most popular records in Harlem is based on sales reports from the leading race music store. (These sources are from the Harlem Hit Parade.)

<table>
<thead>
<tr>
<th>POSITION</th>
<th>NATIONAL</th>
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<tbody>
<tr>
<td>Week</td>
<td>Last Week</td>
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<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>1. Into Each Life</td>
<td>1</td>
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<td>2.</td>
<td>2.</td>
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<tr>
<td>2. Some Rain Must Fall ... Ella Fitzgerald Must Fall</td>
<td>Dec 3336</td>
</tr>
<tr>
<td>3.</td>
<td>3.</td>
</tr>
<tr>
<td>3. I'm Making Believe (F)</td>
<td>Dec 3336</td>
</tr>
<tr>
<td>4.</td>
<td>4.</td>
</tr>
<tr>
<td>4. Gee Baby, Ain't I Good To You? ... King Cole Trio ... Capitol 189</td>
<td>5.</td>
</tr>
<tr>
<td>5.</td>
<td>5.</td>
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<tr>
<td>5. I'm Lost ... King Cole Trio ... Excelsior 2986</td>
<td>6.</td>
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<tr>
<td>6.</td>
<td>6.</td>
</tr>
<tr>
<td>6. You Always Hurt the One You Love ... Mills Brothers</td>
<td>Dec 1859</td>
</tr>
<tr>
<td>7.</td>
<td>7.</td>
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<tr>
<td>7. Somebody's Gotta Go</td>
<td>1945</td>
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<td>8.</td>
<td>8.</td>
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<tr>
<td>9.</td>
<td>9.</td>
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<tr>
<td>9. I Wonder ... Pvt. Cecil Gist</td>
<td>1945</td>
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<tr>
<td>10.</td>
<td>10.</td>
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<tr>
<td>10. I'M MAKING BELIEVE (F)</td>
<td>1945</td>
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<td>11.</td>
<td>11.</td>
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<tr>
<td>11. SOMEbody'S Gotta Go</td>
<td>1945</td>
</tr>
<tr>
<td>12.</td>
<td>12.</td>
</tr>
<tr>
<td>12. I'M MAKING BELIEVE (F)</td>
<td>1945</td>
</tr>
</tbody>
</table>

**NATIONAL AND REGIONAL BEST SELLING RETAIL RECORD SOURCES:**

- Atlanta: Con Prescription Shop; Beverly Hills; Calif: Martindale's; Birmingham: News Shop; Radio Shop; Louis' Record Co., Bap's Music Shop; Madison Music Shop; Bridgeport, Conn: Milman Music; Howland's Co.; Whiting Record Service; Buffalo: Music House; Bap's Music; Greenside Music; Chicago: Goldblatt Brothers; Hudson-Russ; Lyon & Healy; Marshall Field; Pace Record Shop; Sears-Sears-Black; Whittington's; Cincinnati: Song Shop; Siebert's, Inc; Wills Music Co.; Whiting's; Denver: Century Music Shop; The May Co; Charles E. With Music Co; Des Moines: Davidson Record Co; Des Moines Music House; F. Wither; Kemble Bros.; Furniture Co; Hollywood: Music Shop; Music City; Hollywood House of Music; Jacksonville, Fla.; Bowman's Music Shop; Lake City Music Shop; Madison: Stewart Dry Goods Co; Miami: Richard's Record Co; Milwaukee: J. B. Brack- ford's Music House; Monroe Lanes Co; Broadway Music Shop; Nova Scotia: F. & R. Record Shop; Shop of Newfoundland; New Orleans: Louis Grunewald Co.; Inc; New York City: Custer Music Shop; Liberty Music Shop; Galsay Music Shop; Rabinoff's Music Shop; S. H. Macy & Co.: Abraham & Strauss, Inc; Broadway Music Shop; Philadelphia: Downey Record Shop; Alex A. Gottlieb: Highpoints Record Shop; Pittsburgh; Volkswagen Bros., Inc; Portland, Ore; Meier & Frank Co; Richmond, Va; R. C. H. Stephens Music Co.; Joseph E. Thun Co; Richardson, Va; San Antonio: Alamo Piano Co; Washington; B. C. George's Record Co; Westwood; Calif: Music Shop

**HARLEM HIT PARADE SOURCES:**

- Rainbow Music Shop; Harvard Radio Shop; Lebanon Music Company; Harlem De Luxe Music Store; Ray's Music Shop; Frank's Music Shop; Frank's Music Shop; Metropolitan Music Shop; Riverdale Record Shop; Brooklyn; Grove Record Shop; Michael's Music Shop; New York; Oricallos Music Shop; Walter's Music Shop, Cleveland; Smith's Record Shop, Atlanta; Birmingham, England; New York; Radio Shop of Newark, Newark; N. J; Gary's Record Shop, Richmond; Va

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

NEW YORK, Jan. 6—Pop puh will get a break if proposed concert tour for Mark Warnow materializes. Understood that he's going out under banner of the Hit Parade Comes to Town and is negoti- ating for dates. Warnow, who's a staff conductor at CBS, will do pop tunes, current and standards, using an orchestra of 50 men and a chorus of 15.

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

---

**Billy Butterfield**

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

---

**These are good examples of the way CAPITOL RECORDS can pick tunes and talent. Someday we'll be able to press all the records you want. So remember YOU GET MORE PLAYS FROM CAPITOL RECORDS, because they are more popular and they wear better.**

---

**Capitol Records**

SUNSET AND VINE, HOLLYWOOD 28

---

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### PART 2—The Billboard

#### BEST SELLING RETAIL RECORDS

This compilation is based on weekly reports received from leading retail record stores in key U.S. cities. (See sources in Part 1.) Songs are listed according to their popularity nationally with the sectional listings to the right. Record backing the hit record is in italics. (F) Slow to Film Musical. (B) Slow to Film Ballad.

<table>
<thead>
<tr>
<th>POSITION</th>
<th>NATIONAL</th>
<th>EAST</th>
<th>WEST</th>
<th>SOUTH</th>
<th>SOUTH/WEST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'M MAKING BELIEVE (F)</td>
<td>22</td>
<td>2</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>DON'T FENCE ME IN (F)</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>AC-CENT-Tchu-A TE THE POSITIVE</td>
<td>6</td>
<td>3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>THE TROLLEY SONG</td>
<td>5</td>
<td>5</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>INTO EACH LIFE SOME RAIN MUST FALL</td>
<td>9</td>
<td>6</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>RUM AND COCO-COLA (F)</td>
<td>3</td>
<td>9</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>THE TROLLEY SONG (F)</td>
<td>4</td>
<td>8</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>THERE GOES THAT SONG AGAIN (F)</td>
<td>4</td>
<td>8</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>I DREAM OF YOU</td>
<td>1</td>
<td>6</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>THE TROLLEY SONG (F)</td>
<td>12</td>
<td>3</td>
<td>10</td>
<td>5</td>
</tr>
</tbody>
</table>

#### MOST PLAYED JUKE BOX FOLK RECORDS

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

<table>
<thead>
<tr>
<th>POSITION</th>
<th>NATIONAL</th>
<th>AUD Wk</th>
<th>Wk</th>
<th>POSITION</th>
<th>NATIONAL</th>
<th>AUD Wk</th>
<th>Wk</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'M WAITIN' MY TEARS TO YOU...Tex Ritter...Capitol 174</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2. SMOKE ON THE WATER...Red Foley...Decca 6102</td>
<td>18</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3. THERE'S A NEW MOON OVER MY SHOULDER...Tex Ritter...Capitol 174</td>
<td>9</td>
<td>4</td>
<td>4</td>
<td>4. JEALOUS HEART...Tex Ritter...Capitol 179</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>5. TOO LATE TO NINE...Al Dexter...Okeh 6718</td>
<td>35</td>
<td>4</td>
<td>6. EIGHTH NIGHT...Floyd Tillman...Decca 6104</td>
<td>3</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>7. G.J. BLUES...Floyd Tillman...Decca 6104</td>
<td>13</td>
<td>10</td>
<td>11</td>
<td>11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### ADVANCE BOOKINGS

**BILLY BARDY:** Lakewood Park, Dayton, O. Jan. 25; Thousands Ballroom, Toledo, 18. COUNT BASIE: Hotel, Lincoln, New York, until Feb. 11. HAY RENSON: Plaza Hotel, New York, Jan. 18 (Sunday); New York, Feb. 11 (Sunday). TONY BRABSHAW: Last Word, Chicago, until Feb. 18. LES BROWN: Hotel Pennsylvania, New York, until Feb. 18. GAB CALLOWAY: Sherman Hotel, Chicago, until Feb. 1; Regal Theater, Chicago 3 (week); Orpheum Theater, Minneapolis 1 (week); Colonial Theater, Dayton, O. March 3 (week).宮田 Theater, Cleveland, 9 (week); NICO-Keith, Boston, 22. PIANGIE CARLE: Orpheum, Omaha, Jan. 12 (week); Public Auditorium, Cleveland, 20 (week); Trillian Ballroom, Toledo, 31 (week); Capitol, Columbus, 21 (week); Palace, Philadelphia, 3 (week); Loew's State, New York, 22 (week). ORMONDE CAVALLARO: Palmer House, Chicago, until Jan. 24. BENNY CARTER: Hotel, Chicago, until Jan. 18. REX CROCE: Crysler Hotel, Hampton, 1945, 18. JIMMY DOBBY: Palace, Miami, Jan. 18 (Tuesday); Aragon, Minneapolis, 3 (Tuesday); New York, 8 (Tuesday); Capitol, Washington, 12 (Tuesday); Sherry Inn, Chicago, 11-14 (Tuesday). DONNY DUNNAM: Pro-Jon, Hi, Chicago, until Jan. 18. CLAYTON, Okla., 16; Paladium, Hollywood, 20-21 (Tuesday). BENNY CARTER: Hotel, Rochester, N. Y., Jan. 17-18; 1601 Keith, Boston, 13 (Tuesday); Hotel, New Haven, Conn., Feb. 1; Hotel, Philadelphia, 3 (week); Loew's State, New York, 22 (week). CARMEN CAVALLARO: Palmer House, Chicago, until Jan. 24. BENNY CARTER: Hotel, Chicago, until Jan. 18.
**Music Popularity Chart**  
**Week Ending Jan. 4, 1945**

### MOST PLAYED JUKE BOX RECORDS

**Going Strong**

Reports received from The Billboard representatives and based on information given by leading juke box operators last week show the records listed below are currently among the juke box operators' leading specialty centers and are averaged together. This only records that are copyrighted, and such records will show up in the public listings under the title of each record played. For complete information on all records of this number:

**POSITION**

1. DON'T FENCE ME IN—Bing Crosby-Andy Andrews Sisters (Vic Schoen Orch).
   **Decca** 23364
2. INTO EACH LIFE SOME RAIN MUST FALL—Ink Spots-Ella Fitzgerald.
   **Decca** 23538
3. THERE GOES THAT SONG AGAIN—Harry Morgan.
   **Decca** 18625
4. I'M MAKING BELIEVE—Ink Spots-Ella Fitzgerald.
   **Decca** 23346
   **Decca** 18630
6. THE TROLLEY SONG—Paul Weston Orch.  
   **Decca** 23361
   **Capitol** 150
8. ANYTIME—The Three Suns Hit (V.C. Schoen Orch).  
   **Decca** 18628
9. THERE GOES THAT SONG AGAIN—Sammy Kaye.
   **Victor** 20-1600
10. I DREAM OF YOU—Tommy Dorsey (Freddie Stewart).
    **Victor** 19-1608
11. DANCE WITH A DOLLY—(With a Hole in Her Stocking) Russ Morgan (Al Jennings).
    **Decca** 15625
    **Victor** 20-1605
    **Capitol** 175
14. THE WALK ALONE—Decca 15-1566
15. YOU ALWAYS HURT THE ONE YOU LOVE—Mills Brothers.
    **Decca** 18520
16. AND HER TEARS FLOWED LIKE WINE—Anita O'Day.
    **Capitol** 166
17. ANGELINA—Louis Prima.
    **Hill** 7106
18. ALWAYS—Sammy Kaye (Arthur Wright).
    **Victor** 20-1610
19. ORK—The Three Suns.
    **Decca** 23363
20. TWILIGHT TIME—The Three Suns.
    **Decca** 18633

**Coming Up**

Reports received from The Billboard representatives last week and based on information given by leading juke box operators show the records listed below are coming in:
1. THE TROLLEY SONG—Guy Lombardo (The Lombardo Trio-Stuart Parker).
2. CORNS FOR MY COUNTRY—Andrews Sisters (V.C. Schoen Orch).
3. YOU ALWAYS HURT THE ONE YOU LOVE—Sammy Kaye (Billy Williams).

**PORTRAIT OF A HEP CAT**

**BENNY GOODMAN Sextet**

Will Fill the till with

**COLUMBIA**

36720 ROSE ROOM
36721 FLYING HOME
36722 POOR BUTTERFLY
36723 WANG WANG BLUES

**EVERYBODY'S FAVORITES ARE ON**

**COLUMBIA RECORDS**

[www.americanradiohistory.com](http://www.americanradiohistory.com)
Writers Want 'Better Shake'

(Continued from page 15)

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

'Meet the pubs vary, ranging from a straight out-and-out yearly payments for rights, to so much dough for so many rights that they also include a royalty basis, by which some pubs get paid more dough if the mags sell more copies. On the other hand, pubs' deals with writers are just as varied, if not more, than their deal with lyric muses. Some pubs split $50 a lyric with writers, paying out 80% for every lyric drawn up in 1946. Most pubs won't talk about their policy, writers say, and at a recent MPPA meeting, when the ambles of lyric royalties came up, one pub is said to have tossed off the remark that he didn't pay anything because he didn't know what to pay.

Comes the Down

That's why writers are bemoaning, but pleasantly. They see the light of day coming their way in the case of Max Dreyfuss (Chappell), who has reported that starting this year, 1946, he will split his lyric royalties 50-50 with the writer. It's not known what Chappell paid in the past to writers. Again some pubs state that the writers don't even know that lyric rights exist, for they say that when there is an added amount in royalty statements, writers are quite content to accept it and are not even aware of it. The Royalties

Its "In the Paper" SPA execs say that when the new contract is drawn up in 1946 there's going to be a definite clause in the legal
**Music Popularity Chart**

**POPULAR RECORD REVIEWS**

By M. H. O-denker

**SAMMY KAYE (Victor)**

*Saturday Night—FT; VC. I Don’t Want To Be Alone—FT; VC.*

...this way a more fast-paced swing. Sammy Kaye comes out two of the more important pops of the moment for this making of cakelike sides. His smooth and execute-ting forshoosh, equally well in vocal solos, that Kaye strikes out on this disk. A bright time is tipped off for “Saturday Night,” which...to the best of the week in the week for nicely. Sammy’s vocal solos add the typical polish as his smooth disk, “I Don’t Want To Be Alone,” is a popular hit, with...to the vocal appeal, for...with the song titled, “If You Want To Love Me.”

**ARIE SHAW (Victor)**

*Let’s Take The Long Way Home—FT; VC. Lay Day—FT.*

...is a case for this coupling. As...the song’s theme, “Sure Have A Clue for a change, both on starting when...for the explanation of the song. However, the...and they find themselves a steady for “Lay Day,” a power-packed dish of...then the Shaw clarinet that starts until the finish of the song, it’s more in keeping...with the capabilities of this plan...It’s the right jump music, music that should enjoy a field day with...Arie Shaw’s “Lay Day.”

**SPIKE JONES (Victor)**

*Cocktails for Two—FT; VC. Leave Those Dishes In The Sink, Ma—FT; VC.*

...the very essence of musical satire, love it to Spike Jones and His City Slickers for the way they slick up the hit哪怕 of an earlier day in “Cocktails for Two.” A vocal dish with heavenly harm strumming and off to a full-steam start. But...in the chorus. It all comes on with the thunderous bang...the Jones boy had one cocktail too many. Don’t miss the Clay Lombardo ending in his high-knee approach. The 40s song still not too bad for the novelty “Leave Those Dishes In The Sink,” a free for all with Del Porter and the boys playing out the verses of a folder line from a popular boy. The humorous aspects, both in words and music, are fully exploited.

Music fans can expect Spike Jones to repeat his “Foolery” classic with this musical monstrosity for “Cocktails for Two.”

**DINAH SHORE (Victor)**

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

...her forthcoming “I’ll Be Seeing You” movie, Dinah Shore lends her velvet voice to a pair of pop hits. A slow tempo and a...with the tune, Miss Dinah adds most of the lilt to the rhythm for the handsomely “Like Someone in Love.” And projects herself in sympathetic manner for singing of “Sleigh Ride In July,” a torch ballad of a make-believe romance. On both songs, Alpert’s orchestra provides excellent musical accompaniment to frame the Shore vocals. The entire show is among the best record playing...of the two picture ballads, “Like Someone in Love” spans as one that is most likely to crowd out the hit parade leaders and thus tend itself for maximum play in the polls.

(See Pop. Record Reviews on page 64)

**FOLK RECORD REVIEWS**

*Hillbilly, Race, Cowboy Songs, Spirituals*

By M. H. Odenker

**CARSON ROBINSON (Bluebird)**

*1943 Mother Goose Rhymes—FT; V. That Dame I Left Behind Me—FT; V.*

...is a folk recording that Carson Robinson turns in for this moment of two novelty and home-spun ditties. Appealing solely on the novelty approach is this even fastening of “That Mother Goose Rhymes,” bringing that theme up to date. Robinson strings together such variations as “Pop Goes The Ax’s,” a song off “Yankee Doodle” with Adolph Sihff on 70-centures with piano accompaniment, a twangy on Rudolph Mears’s flaps and a lusty-styled “Jingle Bell” among some things. It’s a handpainted ballad in twirly-timed tempo that Robinson, songs out for John P. Mitchell’s “That Dame I Left Behind Me.” Tells the story of song of the wars, only to say that doesn’t look as if really must n’t have been the caper. But he takes it all philosophically, reminding that she’s no different than the same his grand-pappy left behind when going...from both sides, because of their high novelty content, should catch plenty of phonograph attention. Particularly with Robinson’s anti-vegetable harmony, and attractive vocal and instrumental accomplishment by the small orchestra sparked by...the banjo picking.

(See Folk Record Reviews on page 64)

**THE THREE SUNS**

*NEWEST HIT RECORDS*

**EVERY HITS ON TOP RECORDS!**

- OH, MARIA
- SLEIGH RIDE IN JULY
- DON’T FENCE ME IN
- I’M MAKING BELIEVE
- YOU ALWAYS HURT THE ONE YOU LOVE
- TWILIGHT TIME

STANDARD PHONO CO.
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CAMERON RECORDS.

W. C. REED, Mgr.

THE THREE SUNS have three newest hits on the air right now.

**CLASSIC RECORD CO.**
7 W. 46th St., New York 19, N. Y.
Parapussels Jordan5C

NEW YORK, Jan. 6—Louis Jordan, who joins into New York Paramount February 7 for two weeks, will have his original contract ripped up and be given a $500-
and-40-weeks-only contract after his two weeks in the place. His past also says he's to have his own band, also at a boost.

Pic Do Better by
Cahn & Styne Than
“Glad To See You”

NEW YORK, Jan. 6—Sammie Cahn and Julie Styne are doing plenty okay for themselves these days. Outside of a bit of bad luck, in fact that Dave Wol-
berg's leg, Glad To See You, for which they had written the score, closed in Boston, they have plenty of No. 1 plug tunes around with big bugs. They've got score on new MGM-met. After vetting Frank Sinatra, latter distancing most of the tunes for Columbia, the boys have some more going, and Every Night. Feist is putting Auegis, which should be a winner.

Written now have plug tune at Shaprio-
Bernstein. There Goes That Song Again, according to reports, was passed Gene Krupa on a 50-60 taste for a pub house, with J. R. Feist handling the job. It's another piece of the program that was held at Shaprio-Bernstein for original. Fingers crossed, but they had said in confidence in Cabbage To See You but friends around town deny this.

Lois Priuma’s Origs
With Robbins Music
For Next 5 Years

NEW YORK, Jan. 6—Lois Priuma has linked a deal with Robbins Music for the next five years. This, of course, isn't new, but it's a fact that AMT wanted to sign Priuma to No. 1 big contract, but that never got past the stage when Robbins offered a contract that was passed Gene Krupa on a 50-60 taste for a pub house, with J. R. Feist handling the job. It's another piece of the program that was held at Shaprio-Bernstein for original. Fingers crossed, but they had said in confidence in Cabbage To See You but friends around town deny this.

ASCAP Considers
Bornstein’s Appeal
Amendment Til 7th

NEW YORK, Jan. 6—Saul H. Born-
stein’s proposed amendment to the Arts of America Section of ASCAP has members given until January 17 to vote as Bornstein’s amendment contemplates the idea that a member who wishes to view the provision doesn’t have to wait till the identical same directors it at further discussions of an appeal. Most directors have thought of the wording from the “same board govern-
der” So third board recommendations the motion was defeated early last year and referred to its own directors present at the meeting.

Nothing accompanied the amendment a letter explaining to members that the proposed amendment, approved in the cases. Bornstein’s change is in the third section of Section 6B, Article 14, a read:

“The board of directors, after consider-
ing any such appeal, may reverse or affirm the decision of the classification committee, in the case of an appeal by any director, and determining the classification of such member by a vote of two thirds of the present directors present at the meeting at which any vote shall be decided. (Words in italic are proposed change.)

Hallet First Name Booked
Into Winter Borscht Spot

NEW YORK, Jan. 6—Mal Hallet goes in to Nevile Country this week, in New York, N. Y., January 20-28. Booking is first of a series of names staked into the frosted season.

In an attempt to snap winter vacation-ers, normally the normally the hotel-complex, London will periodically feature names of that repute. In past months, they have used rumba outfit and John Kirby, who played the piano in the fall.

Johnny Morris Ork Repeats
At Palamar, Norfolk, Va.

NEW YORK, Jan. 6—Johnny Morris opened today (20th) for the show Ballroom, Norfolk, for an indefinite engagement, doing a repeat of the one he did last year that was associated. Leader played the danse a couple of months ago before fulfilling a booking at the Astor Hotel, Atlanta.

New 502 Yets Form Legion
Post as Administration

NEW YORK, Jan. 6—More indication that all is not quiet on the 502 front, nor likely to be, is that the Army has World War II musician vets in the local, of a Glenn Miller American Legion Post. All those naming the post for the popular ork leader who, in early December, announced his全國巡演, have in mind the fact that musicians have been looked down on and even discredited. According to reports, the unit has great significance in this situation. The post are said to be members of the forces opposing the administration. They are in possession of a spectacular post that the union may be consulted. They have the back of a shock that was to be announced by a Souza American Legion Post which is the unit of the post, the year that World War II. The Souza Post has been in active union politics and been branches of 600 since its inception after the Armistice of 1918. Serving the new veterans and thus strengthen its ranks and influence. Ap-
parently, however, the present crop of

returned soldiers want a set-up of their

own.

Labeled Blue

According to some of the musicians who are taking a leading part in the organization of the Legion, the idea is com-
posed mainly of Blue Ticket supporters. Post was apprehensive of those followers, but it has accomplished its purposes in this part of the battle of the opposition group to the administration.

The post and its members are in charge of the American Legion Post which is the unit of the post, the year that World War II. The Souza Post has been in active union politics and been branches of 600 since its inception after the Armistice of 1918. Serving the new veterans and thus strengthen its ranks and influence. Ap-
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returned soldiers want a set-up of their

own.

“Protect Our Rights”

The Legion lobies backward to admit out-of-town AMP members who are discharged vets, but without the usual restrictions and are bring the org of dudes while its members are in charge. The organization is also the old “pro-
tect our rights” slogan to build the new conference.

It is possible that Miller’s disappear-
ance as a result of the latter and may have spurred the boys into action at this time. Miller, always liked by his fellow musicians, has the additional re-
pect of the boys for his moral contri-
bution to the war. Tradition in his work was outstanding and that their organiza-
tion couldn’t have a better e.i.

“Keepin’ Pappy Tally Happy”

and “Our Love Affair Is Just A SEESAW

FULL DANCE ORCHESTRATIONS

FULL CREATION ORCHESTRATIONS

FEATURING THE

FITCHBURG BAND

CHAIKIN ON MUSIC MADE AND WILL RETURN TO NEW YORK PRONTO.

MY INCOME TAX

ARTIST TAX SERVICE

NEW YORK, N. Y.

MELODY RECORDS


THE BILLBOARD

January 13, 1945

MUSIC

No Air Wings for
Entertainment
Units on Coast

HOLLYWOOD, Jan. 8—Grounding of all
hailing bands and entertainers, around, an edict issued by General Hal Arnold, has caused immediate concern. The agencies far as booking of properties are con-
cerned. Because the army has been lending out planes to fly bands to camps for entertainment purposes, agencies have booked their bands accordingly, and in many cases linked in the units on the Coast that are being flown there by U. S. planes.

General Arnold sent a wire to all air fields, effective immediately—wire went out last week—that no civilian person is to be transported in army planes. Under-
tended that planes will be used to fly in wounded men from the Pacific area. Typical case is that of Billy Eckstein, William Morris property, which was to have played Tucson, Ariz., air base January 30, on being flown from Houston. Because of Arnold’s edict, can’t be able to make date, or in A. L. pronto where he was to have flown afterward.

Bands have played camps for around $1,000 an appearance, but have saved plenty of time and dough in transportation. Last October Woody Herman was flown from his own camp at the north, Ariz., to Cleveland, N. M., and then to Bur-
bank, Calif., for their one sojourn there. Herman was recently was flown to air bases throughout the Northwest by Air Transport Command. Other bands on the Coast have been flown to camps but it’s gen-
erally been confined to the area. Very little plane flying in army transports has been done in the East.

Teachers!...Students!
Be a PIANO STUDENT!

Our NEW 10 page Piano Instruction Book will enable you to play songs in平板, Pachelbel, Chopin, Bach, Schubert, Beethoven, Handel, Mozart, etc. Simply follow the easy instructions and exercises. All the exercises are accompanied by harmonies. The only thing you need is a piano.

Complete Conservatory
HOME STUDY COURSES


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Available Feb. 19—
Girl Orchestra

Novel combination with outstanding ar-
rangements. 8 piece, young, union, vocal, and all performers for both club, balcony, etc.

Herman Stehle

Musical Mfg. Co.
366 Madison Ave.
New York, N. Y.

LOUETTA

by PETER URYGA

The Polka King

GRAND CENTRAL MUSIC CO.

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DETOII, 26, MICH.

www.americanradiohistory.com
Man "Ceiling" to Hit Spots

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

WASHINGTON, Jan. 6.—"Work-ors" asked by War Mobilizer James P. Byrnes concerning the danger of losing qualified performers from some of the topnotch acts in the country, was discussed on May 1. Congress, long one of Chicago's top hot spots, and featuring plenty of good talents in its night-labor pool, is also one of "essential" work whenever possible.

Under "employment ceiling" edict—

First, there is a plan for computer enforcement of "ceilings," which will hit night clubs particularly hard.

Under "employment ceiling" edict—

Second, there is a plan for computer enforcement of "ceilings," which will hit night clubs particularly hard.

How It Works

Here is how it would work: a WMC executive would confer with nightclub's staff—

bookers, bouncers, waiters, etc.—and then summon "experts" who might determine job could be done by night club staff. If so, a note that work of 10 others could be done by women would be sent to the WMC, which would then "ceiling" the club.

In addition, WMC would ask Congress for an "experts" list. The night club seekers might then be made to apply at U. S. Employment Service instead of the WMC, or be asked to "essential" work whenever possible.

In operation in "night" labor areas such as night clubs, there is only one club to enforce its "essential" work through the Collection Bureau.

Congress Hotel's New Owners May Relight 3 Rooms

CHICAGO, Jan. 6.—A new spot for the talent was an idea for some of those topnotch acts who are demanding work. Nevertheless, if Byrnes has not been successful in this search, he may be able to take its chances with reclassification for "essential" work by Abe Lastfogel, president of USO-Camp Shows, Inc., when he addressed the meeting of the WMC on Tuesday (2).

Lastfogel in Broad Hint

NEW YORK, Jan. 6.—A bombshell was dropped by USO-Camp Shows, Inc., when they received a pretty broad hint that war mobilization officials might reclassify booking activities for "essential" work by Abe Lastfogel, president of USO-Camp Shows, Inc., when he addressed the meeting of the WMC on Tuesday (2).

Act-Getting Tough

It is an open secret that CSI has been having a tough time getting standard acts in the last few months. Right now it is in a position where the talent is of no use or little use to it until it has to fill out as many nights, in order to get these acts it has raised the pay scale to the point where it seems to be a case of let the other guy do it, as far as acts to get to some shows are concerned.

On Friday (5) Lastfogel said that more and more performers are needed. As far as reclassification is concerned, the CSI says that in the minds of the men in the industry is law, and since then it has been unused.

Lastfogel, in the capacity of director of public relations, headed by Robert S. Levy, owner of the Hotel National, has been working against thearmy in July, 1942. The army quar- tersmen have no use for it, and since then it has been unused.

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La Conga, New York

Talent policy: Dance bands and floor shows at 8:30, 12:30 and 2:00. Owner, Jack Fleishman; Nat Harris; publicity, Paul W. Coates. Prices: $2.50 minimum.

Jack Harris has started the new year right with a nice little show in his downtown nite club. Bill premed last Wednesday night (28) with Donny & DeeDee. No extravaganza, just a handle which has little to do with the proceedings. Janette Hackett (f.0) opens and closes the show. Gals and gents in their stuff and nicely gowned. Routines which have been given them require some earnest hoofing and chewing gum, no doubt, in the delivery but not good reactions from the patrons. Between chors numbers, bits is straight.

First on are Rich and Gibson, married woman comic duo tops and xerophytic yarning. They are energetic and their clean-work is okay. Act's big punch is a routine of " Jews Interrogate" and it works. They have a very good voice which he uses ably.

For his debut he was pretty fair and nervous and this detracted from his efforts but he has the makings of a substantial nite club act. This act, according to what I learn and to publish, Yankee style.

Joe Meli, held over from previous show, is on third. Fanny is an inter- esting fem., folks and fellow players, a lot of piano. But he falls down on two big numbers done with a keyboard style suitable to a nite club plus a repertoire to match, and two, he is badly presented by the management, being forced to do at least a few "drafts" where he doesn't show to advantage. Putting the key-ticker out on the floor and lighting him up for a cover he is potentially, patron of both numbers he played.

The Barratone is held over, are doing the vocal dance they did when caught last. Couple have added bits of the same nature but are not improved it. Idea remains a good one but they are working the idea a little too fast. But they are getting their stuff too fast. Response good on show.

Kay Vernon is on last. Thruah is a tall, blond, canary with an unmar- ried manner. Third time's the charm as she shows plenty of savvy in the art of sell- ing clothes. There is a great deal of work both when caught Wednesday night and of course we all know that Chirper could the act by cutting down and giving effective seminaries such as hand-finging and rolling back and forth, as these are somewhat dist- racting. But they are nothing wrong and Miss Vernon emerges as a solid niter performer. But fair when caught.

Paul Ross.

Greenwich Village Inn, New York

Talent policy: Floor shows at 8:30, 12, and 2:30. Continuous banking at the window. Owner, Sherman Shrag. Operating Company, host business, publicity, Seth Babits. Prices: 25 cents to $2.50, minimum.

If insulting customers by calling them the "fem. old bags" and their escorts "Bum竣工 the chic girls" and their companions "The girls here" is humor then Prank Hyes and his girlfriend may be the most excited and good as well as ever.

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

As far as doing a job is concerned then, its a very good one. (See Greenwich Village Inn on page 28).

JUST RETURNED FROM OVERSEAS—2 YEARS WITH U. S. O. CAMP SHOWS

III: FOLKS SEASON'S GREETINGS!

CAZAN

VANTINE AND CAZAN

We say it with flowers

Held over—Bowery, Detroit

THANKS—PETE ODICE

The Chadicks

JOHN AND ELIZABETH

Currently: Chicago Theater

Direction: Miles Ingalls, Aston Hotel, N. Y. C.

Laconia, New Hampshire

Talent policy: Dance bands and floor shows at 8:30, 12:30 and 2:00. Owner, Jack Fleishman; Nat Harris; publicity, Paul W. Coates. Prices: $2.50 minimum.

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1945

1500 Club, Chicago

Talent policy: Dance bands and floor shows at 8:30, 12:30, and 2:00. Owner and producer, director of floor show, Dick Bradle. Presented by Irving Schlorgs. Prices: $1.50-$2.00, minimum.

With their new show the owners and manager of the 1500 Club are making their first appearance in the out-of-the-Loop Chicago night club district. The first two nights they started with this show of top liners, the third and fourth were耕 well known cast with a weekly budget of $1,500. Much more has been spent for talent at this club since Danny Thomas.

Searching for that talent which would fit a show with a slogan of "Last Uploaded," Bradley hired the Fun For Your Money package now under the auspices of Bob Gogran. It includes the Beu Brothers, Leo Paul, Johnnie Lee, and the Roaring 20's Looper Chicago Band, which has been performing at 1500 Club for five years, and singer GioPino were held over.

Show opened with a dance routine by the line. The group was also offered, but instead was the opening number which was the first, and a short dance routine by the floor - dancing. Owner: Vernon emerged as a showman and has the result of this edition of the 1500 Club show is correct. Costumes of the new act, according to the style.

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

As far as doing a job is concerned then, its a very good one. (See Greenwich Village Inn on page 28).
Loew's State, New York
(Reviewed Thursday Evening, January 4)
There is little distinction in this week's show. Stage proceedings open slowly with a song in the same tempo through. Finally, with Rosara and Antonio, gives the show a life. But despite the close of the two kids display meant little to the audience.
Opening brings on the Salis Puppets in their usual sequence. First one shows an otter on the small enclosed stage in front of which a gal does some song and dance. A couple of the puppets in the erk get tangled with their instruments and what was intended to be a laugh. But unless one was watching for the big thing it was lost. Next is a tenter-board routine followed by a longhared key-hanger. Actual Stentorway work was done by guy in the pit who did a solid job of cue following. Then came another puppet lighting and dragging on a cypert. Stentor was good but lacked punch. An acro routine got the best hands. For just number curtain above the stage was raised to audience could see puppets (three guys, one gal) manipulate the strings. The audience for act's poor reception is that chattering is not under-standable. Most of the stuff in a foregin tongue. When it's in English, act's so thick it might as well be Spanish. As a dumb act it registers better. But there, too, the Jerky movements of the mannikins destroys the impression of life the figures are meant to portray.
Jack Powell shows the same stuff he's done for years. Here and there his drum works on hands and chuckles. Powell would add more showmanship to act if he'd start to his own songs or black sticks. Against his white chef's costume the stick's use would stand out. Guy walked off to fairhand hands.
Let us gi an interesting story (See Loew's State, New York, on page 27)
Orpheum, Los Angeles
(Reviewed Tuesday Night, January 2)
Dante's Couscled Inferno here for eight days, opening a day ahead of schedule to have a new show in the spot for New Year's, still has much to look forward to. Namely, the plastic work too much like they're part of the act. Dante's strengths, on the other part, go about their work like they just dropped in to stay for the one show. Closing a full hour, Dante's show is obviously padded. He varies his performance, and is noted for his light-hearted tricks and illusions. Addition of more and faster working of them would speed up the show's tempo. Magician's buster in close-up seems to be in spots.
Dante's closing trio, an illusion which he titles The Great Dante, is the other weak point. Saving the woman in half. This is his best and he is wise in saving it. Calling three people from the audience, Dante puts a fem into a contortion between two separate boxes placed together and proceeds to saw her in half while a stove holds the feet and another the hands. After the sawing, Dante pulls the boxes apart with the feet and head and hands visible in their respective boxes. Separation between the boxes is sufficiently wide enough to allow a helper to stand between them. Since Dante works with a skeleton platform and builds suspense with his helpers, the turn clicks.
Other turns include an endless flow of bees that has not only brown paper for ends; Squeezing the Lady, in which two fems are seated in a sitting position; a box placed side by side and lowered into a third in which another fem is seated. Mystery of the Air, which is the old floating globe trick enhanced in magical values are only by the disappearance of the woman floating in mid-air. Dante closely puts the缺席 from the floating mass.
It's a show which white tie and tails, and his white gorille and appearance play a big part in putting over the act. Pac was Army Wives, Sam Abbot.

Chicago, Chicago
(Reviewed Friday Afternoon, Jan. 5)
Show this week is a holder, with Bob Evans, top vent act; Two Chords, orchestral vocal trio; and the First Tryptette, lack kid aero group, staying on for a third week. To plug the hole left by Johnny Long, Nate Platt has brought in the Dunning Sisters and put Leo Breser's house band on stage. Result is a fast-moving vaude (去年) that gives the customers their money's worth.
Spotted next-to-closing, the Dunning dancers, Jim, Ted and Ginger, are making their first big-time stage appearance in several years, altho their h-o value has been steadily hydrop by their regular weekly air shows on NBC and other stations, as well as their pix and disks.
Gals had the crowd with them on books and wardrobe alone, and, altho a little persons at second show when caught, their singing was of top-drawer caliber. Dished out a variety of numbers, opening with Celito Linds, followed by Don't Fence Me In and I'll Be Seeing You. Enored with You Always Hurt the One You. Love and hoed off to Straighten Up, Fly Right. Each tune is well arranged, with Seeing You the standout.
Musically, the gals' precision, timing, balance and vocal control are tops. How- ever, they still are more at home before a mike than on stage. Nevertheless they make the transition surprisingly well and with little strength they need in the selling department only more stage work can give.
Dancing emces in his usual friendly style. Band opened with Two-Tico, featuring Bobby Wagner at the drums. Mid-way the bill, boys step out front for Down by the Old Mill with a reasonable amount of the age-old gestures. Corny but crowd thought it okay.
Pic was In and You Tomorrow with Alan Laird.
Olympia, Miami
(Reviewed Wednesday Afternoon, Jan. 3)
Show this week comes up with four singles and one team. No name acts and a lukewarm house for an average bill.
Lyda Sue, who has been here before, opens in an acoustic terp offering which makes her steps and handsheries look easy. Good appearance and hard work put her across to a nice mait.
Joey Hardin is the emce and is in the drum spot. He has a nice line of dignified patter, and offers some musical impressions of which the bagpipe is the best. Also includes auto horns and clips Casey Jones. Uses a medley of George M. Cohan songs for encore for a good dance.
Eileen and Louise make plenty of noise and work two dogs into the act. If Prison would cut the blue stuff and nonsense and let the pups do more, customers would like it. A trick for open masts.
Marian Franks, thrush, here after closing a run at Clover club. Opens with Trolley Song, then Honey, Decid Do, also I Can't Say No. She cuts quite a hand and obliges with I Want Yo Get Married which customers eat up.
Bobbe Lambert and Company come on in clown shoes and comedy dress after a build-up in a very popular place. He really can tackle the ivories and the company consists of a nice blonde actress. Lambert also lends to the female color that can never be missed. Uses parody on Kipling's poem "The Drum" which is a honey. Plenty of appleties for this one.
Pic is And Now Tomorrow with Larry Blocker.

Oriental, Chicago
(Reviewed Friday Afternoon, January 5)
This week's show at the Oriental is not up to the high caliber of acts booked the theater the past months. The lukewarm reception with which the three-quarters-filled house greeted the bill headed by Ira Ray Hutton and his orchestra is the best proof that the customers expected more for their money.
For one, the show should have had more comedy in it to offset the serious mood into which the picture, the deep psychological Deep Waters, placed the audience. That portion of the show (See ORIENTAL, CHICAGO, on page 27)
CARLIE WHALE WITH FEW $ OF ORPH., MLS., RECORD

MINNEAPOLIS, Jan. 6.—Frankie Carle and Renata Carle returned from their European tour, here, came within a few hundred dollars of equaling the all-time record at the Mort H. Singer Orpheum Theatre in Minneapolis, when they grossed $22,000. The house grossed a tremendous $23,000—5,000 more than the record set by Dorsey ork. That figure was for a seven-day run.

CARLIE Favorite Here

Carle, when he was with Leith, was a favorite here. Now that he's a maestro—and has with him Paul Allan, a Minneapolis boy who got his start singing at Carle's Cafe here—he's even greater as an attraction.

New Year's Eve, with duets going at $12.50, Carle had a packed house. For rest of week there has been 44 cents to 1 p.m., 85 cents to 5 p.m. and 70 cents at night. Pic was The Merry Mondahs.

``Inferno'' Package Set for Good 1936

AT L.A. ARium

LOS ANGELES, Jan. 6.—With Dante's Inferno featur 3,000,000 dollars, the Orpheum's (3,000 seats) looks to knock off a good income today. Monday (1) instead of Tuesday, along with Army. 136th RCT.

Rounding out a second week, Fuba and Very, with a colorful cast. Show with Victor Mature, dropped to $1.25 to 1.50 for $1.75 with the bug. Of the four, the pic, A Waise, a War and a Marine. House charges 96-cent top.

Balto Hipp's 256 Biggest in Years

BALTIMORE, Jan. 6.—Hippodrome Theater grossed an exceptional $256,000 yesterday and ended its first week January 3. It was one of the largest totals in the history of Bal to.
January 13, 1945

The Billboard

NIGHT CLUBS-VAUDEVILLE

27

Hart. Solves Cig Shortage; Nixes Nitery Smocking

HARTFORD, Conn., Jan. 6—Night club proprietors in some states are getting
set to pull out their remaining gray sales with unusual results today.
Fire Marshall Thomas of Hartford instituted an order
ban, formerly operator
Erbe's 32
of a night club, Lake
Grove, Conn.,
under the State prohibition
ruling,
by Risto Mihalovich, newcomer to
the estate
of Mannion, formerly owner of
New York night club, Theater, convention and banquet
club proprietors in Connecticut
have
been signing up their
operators in these
days, and many of them
are
now
wishing to plant
in town
as Hedge
at the
Belle
Singer,
one of several spots in the North Side with a
floorshow policy.
...and will
be
devoted
and
...with
an
old
A
little
pair
of
with
a
couple
dance
...with
"Pic is Together Again."
OFF THE CUFF

MARTIN GETS STRANGETHOLD ON CHI'S FUTURE BROADWAY

CHICAGO, Jan. 8.—One of the choicest locations in the Loop has been taken over by al Martin, operator of a chain of Chi cocktail lounges and restaurants, in a deal which will just about give him control of the nightlife of the Loop west side of this city's Bailo. Recently Martin took over the lease on the southwest corner of State and Randolph streets, one of the busiest intersections in the Loop's night area. In this spot he eventually intends to put up a large, class cocktail lounge and restaurant, which will no doubt be seen to be in local lounges.

In the next couple months Martin expects to get his new location open. At first, because of the essential difficulty of getting night club fixtures and furnishings, he may open a liquor store, but when material restrictions are lifted or when the war is over he intends to construct a lavish nite there.

When Martin's plans for the new spot are put into effect he will have three cocktail lounges in one block. Between State and Dearborn, one block to the west, he has now the Preview and Riviera lounges. In the Loop or near it, he also has two restaurants. In addition, he owns the Town Casino and Dog House, as well as a class restaurant and cocktail, Martin's south shore, on the city's west side.

Rumors of Martin's plans, as well as definite talk that these spots will be opened on Randolph Street soon, have the trade speculating about the future of the street for the entertainment business. They say that from all present appearances, considering that many theaters and night spots are now on the street and many new ones will be opened, some day—undoubtedly after the war—it will be the Broadway of Chicago, closely rivaling in business and prestige the Main Street of Manhattan.

Indies Copping Band Pick-Ups

NEW YORK, Jan. 6.—Indie stations around town are slowly picking up bands around town once more. Newest outfit to make an appearance here is the old air band from Downtown Cafe Society—Jive to Jive. They go on at 11:15 three nights a week in the Blaiso, and with the hangar on the Friday night show there'll be a Cafe Society Presents, time donated by station and "sponsored" by Mr. and Mrs. Fred Blaiso.

Recently, Maria Kramer, owner of Lincoln Square hotel, has opened the Roosevelt Hotel, Roosevelt Bar, Washington, bought time on a Washington outlet and WINS, New York, for seven nights across the board at 7:15.

Tatum in Air Date Tangle

NEW YORK, Jan. 6.—Art Tatum has given Eddie Polo, radio producer, a case of the hives recently. Tatum may be facing a lawsuit for non-appearance. It seems that kahvaher was due to be aired for 15 minutes on Mutual last Tuesday (3) at 11:15 and was not heard as Tatum was to be the star at the cash register.

When the guy didn't show, Polo phoned him. Tatum replied he couldn't make it. Besides he was told he could only make it the next week. The William S. Paley, who is producing and selling the show, has got the verbal agreement was made a week before that, and they advertised and told him he would, Tatum replied.

Program went on the air with recordings.
THE HASTY HEART

(Opened Wednesday, January 3, 1945)

A play by Howard Lindsay and Frances Goodrich. Staged by Bretaigne Windust. Directed by Howard Lindsay. Settings and costumes by Richard A. Rinehart and Tommie. Based on the novel by John Patrick. Presented by Howard Lindsay and Bretaigne Windust at the Box Office Theatre. With Michael Flanders, Janie Sell, Dorothy Baker, Richard Orne, Frances Goodrich, Howard Lindsay, Tommie.

Heart. It looks as though the pair and their 45-year-old friends of another hit on their hands and the season another show book.

Hope for the Best

(Opened Sunday, December 31, 1944)


Pittsburgh Post-Crescent

January 13, 1945

BROADWAY OPENINGS

Lachlen/Christie

January 13, 1945

In his life. He has friends and his complete dress is...
**BROADWAY SHOWLOG**

**Dramas**

**Opened** | **Perf.**
--- | ---

**Allan Ludden** | 6-20, '44 138

**Dole Williams** is now playing role created by John Payne who was recently seen here in the role of Lawrence. They have been singing together for nearly a year and have been quite popular. They are both good singers and have a good rapport between them.

**Rex** (Royale) | 7-12, '44 13

**Rex** (Royale) is a new play written and directed by a local playwright. The story is about a young man who is trying to make it in the city by any means necessary. The play is well written and has a good message about the value of hard work and determination.

**Closed in Glass** | 12-4, '44 49

**Harry Miller** | 1-3, '45 53

**Circus** | 11-19, '44 92

**Jonas and the Colonel (Martin Park)** | 3-11, '44 360

**Coby Rustik** and Marlene Stemp, and Richard O'Brien in the title role, are well cast. The play is a romantic comedy about a young man who is trying to make it in the city by any means necessary. The play is well written and has a good message about the value of hard work and determination.

**Closed Sunday (after third performance).**

**Musicals**

**Blommer Girl** | 6-8, '44 108

**Blommer Girl** is a musical comedy about a young girl who is trying to make it in the city by any means necessary. The play is well written and has a good message about the value of hard work and determination.

**Closed Saturday.**

**Seven Little Arrows** | 12-21, '44 57

**Seven Little Arrows** is a musical comedy about a young girl who is trying to make it in the city by any means necessary. The play is well written and has a good message about the value of hard work and determination.

**Closed Sunday.**

**Ice Shows**

**Rats Off to Ice** | 6-22, '44 975

**Rats Off to Ice** is an ice show about a young girl who is trying to make it in the city by any means necessary. The show is well written and has a good message about the value of hard work and determination.

**BROADWAY SHOWLOG**

**Routes**

**Dramatic and Musical**

**Closed Saturday.**

**Fans** | 12-25, '44 47

**Fans** is a musical comedy about a young girl who is trying to make it in the city by any means necessary. The show is well written and has a good message about the value of hard work and determination.

**Closed Saturday.**

**Ice Shows**

**Rats Off to Ice** | 6-22, '44 975

**Rats Off to Ice** is an ice show about a young girl who is trying to make it in the city by any means necessary. The show is well written and has a good message about the value of hard work and determination.

**N. Y. Experts Lead Field in Critics Tabbng**

(Continued from page 3)

A reviewer who looks at eight shows, and is wrong once, can hit the same average as one who judges 40 and misses five. However, it is not merely a question of numbers. When the reviews are of the local drama cognoscente against the efforts of the Stem estimators for the larger Follies, the choice is maddening in difference between their tastes and approaches.

**New York Critics Bunched**

The New York critics are fairly closely bunched; following a usual pattern. The Follies, a small hit spread around Kronenberger, with 86.7 average, and Garland's low of 86.6 percent. With the Hub boys and girls, however, Leslie Bogdon, who has a wide range, also shows 82.7, shows that even open shows such as Peggy Doffy's and series Barten's second div. of 69.2. Leo Gaffney, at the bottom of the list, shows only 30, which is 78.7 behind the top figures.

**Philb ty Tab shows a similar spread, with Bennett 87.2, then Tracy 87.2, and the bottom of the list.**

The Hub and Broadway also disagreed violently on Robin Hood, possibly partly because DeKoon Eyman, who was in the manner of the famous Bostonian, is a Bostonian. It is in all fairness, however, that was most evident. With the addition of Jerry Gaffney, the review was reviewed by second-stringers and music critics. New York, aisle-queakers smacked Robin down to the fun of 7.2. John Chapmson, who seems to have one of the most limpid for the limpid, the list put 15 performances together in a row.

**Turn of the...**

However, this is a case somewhere. Here in the 11th week, sometime has the best of it. What did the reviewers do, as a group? As a group, the New York Papers have been absent almost everyone. With such a result, it is hard to see why the Hub and Broadway critics were so far out in their reviews. It is hard to see why the Hub and Broadway critics were so far out in their reviews.

Some of the latest stage managers are doing well. Some of the latest stage managers are doing well. It is hard to see why the Hub and Broadway critics were so far out in their reviews.
Burlesque Notes

By Uso...

JOE DORBES breaking all emcee-come-records at the Blue Mirror, Newark, N. J., in a lengthy engagement. Held over for another long engagement... CHARLES (RED) MARSHALL and Lee Trent soon to embark for overseas with Girl Crazy, USO unit.... ASUS...and ORBY, new comedy team, debuting this week at the Hudson, Union City, N. J., in a first show New Year's week, with Barry Seymour, co-comedy, Dowell Dance, straights and strip, and Peggy Bond, dancer. THELMA WHITE and Ginger move to the Fox in a several-weeks Schuster.... BARBARA BOND, former strip, now a WAC stationed in Atlantic City.... AL SAMITEL and Joe Leta with USO show, KTO, APO 677, set a new-func call of the newly-formed Occupation series with their greetings from overseas. DUCK (MILLIARD) CROWN- OBER, army air corps, now a second lieu- tenant at Blackland Army Air Field, Waco, Tex.

JACK ROSEN, Jr, of Bender and Rosen, believes he has found the answer to the cause of the present bad box-office takes in many of the houses in the busy business districts. A five-principal cast and the doubling of admission prices, he says, is no indication of success. Moreover, he believes, remunerative better and more principals, prettier girls, and more new material on other such strengtheners. "They ask us to perform; we perform; we get no new material if they weaken and don't give us a decent increase in cost." He says... RUBE BERNSTEIN now managing the road tour of Star Time, returned recently from a trip to Europe, and another to the Coast to pilot another Paul Simon vaude show, Five Time.... TOMMY BRICE out of the ministry, back to the Button, Detroit.... LEE BREWER, former show girl, has taken a salesmanship position with the Standard Oil Co., Avenue... STANLEY MONTGOMERY has been transferred from the Avenue, Des- trot, back to the Fox, Indianapolis, as stage manager and house straight. It marks his fifth season at the latter stand.

CHORUS AND STRIP

Net Per Week: $1,25. Base. 35% commission. 15¢ per line. 50¢ Off. One Line-$1.40. Chicago: $2.50. $1.10. New York: $4.50. $3.50. See New York City 10, N. Y.

WANTED

Wanted Burlesque Dancers and Soubrettes in All Lines

Milton Scott, F. W. Hopp, 127 North Madison St., CHICAGO 2, ILL.

CHORUS STRIP

Chorus Girls, Dancing and Show Girls. Excellent opportunities. Extra money for specialists. We pay transport costs. 75¢ per mile. Extra. BE CREATIVE....

GEORGE YOUNG

Royo Theater CLEVELAND, OHIO

WANTED

Any Amusing Material, Male or Female, Must Be Also a Singer. Chorus Girls, 50¢. Blue Nightie -- 50¢. Blue Band -- 35¢. Theatricals -- 75¢. Excellent opportunity for young men and women. Attest: our company of 10 people. Send in your resume and we will pay for your return.

1910 Pacific Ave.

PRODUCER

Dallas, Texas

Burlesque Notes

"Tattle" Ducat May Protect Stem Legit

(Continued from page 3)

true that the writer is entertaining the idea that some brokers with stockbrokers would try to rid the town with bigger profits on tickets for other shows. Actually, brokers get a healthy commission for selling whatever they want, without any loss. The fact is, the hopes of the brokers are monopolistic in time. Therefore, it is not the system of brokers that is at fault, but merely a few racketeers who manage to work on the black market. The new system of better methods for preventing overcharges by the means of the forthcoming tickets, could knock the racket out of the business.

Riley said that the evil started pri-

mary, that there are too many brokerage offices in the city. Forty-three licenses have been issued, about there are from 70 offices, since some brokers have many hotel offices. The spokesman for the League esti-

mated that about 5 percent of a house holding is sold, indirectly. However, the brokers manage to handle approximately 75 percent of the orchestras.

Miss Moss Interest

Commissioner Paul Moss told The Billboard that his interest is not solely for the Leagues who complain about over- charges or inability to obtain seats, but for the average consumer who is disappointed persons who have given up in the past and not realizing that they may influence their friends. There may again be a time when the theaters will sell tickets on a weekly or even bi-weekly basis. The business has a list of customers and there is no way to contact them as much of a year or six months, they know how to obtain tickets. But the theater cannot go after specific custo-

mers once they are alienated.

It was said "he continued, "that too-

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The magazine commissioner: "My love of the theater is that there is great truth within my own experience. As someone once said, 'some time that will hurt that great institution.'"

Slocomb, Philly, Bulletin G.M.

Same Plus V.P. For WPEN

PHILADELPHIA, Jan. 6.—Richard W. Slocomb, general manager of The Phila-

delphia Evening Bulletin, will serve in the dual capacity of general manager of WPEN, Philadelphia, and as paper took over the operation of the sta-

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ager of WPEN when the station was first over- seen by Arce Bulov, remains for the time being. Arthur Simon is a popular talent. Dick Barringer is coming in as assistant to Slocomb, while Dorothy Hanley is leaving WPEN for a publicity and station promotion head.

John D. Hymes Joins WNEW As an Account Executive

NEW YORK, Jan. 6.—John D. Hymes, associate manager of the Domestic Office of Information, has resigned to join the staff of Station WNEW, New York, as an account executive.

Previously, Hymes was with the Co-

munications Broadcasting System and nine years chief time buyer at Lord & Thomas.

Searle Confers in Chi

CHICAGO, Jan. 6.—J. M. Searle, head of Searle's division, traveled out for Chicago for a conference with Blue offi-


cials that will run for one week. 

21. While he is gone, Frank Samuel, assistant manager for the division, will han-

dle the rels.

BACK IN ACTION

Theatrical Booking Agency

805 Bond Building, 165 West 46th Street, New York, New York

Phones: Long Acre 3-1053, Hylan 9-6194

BOOKING TALENT FOR ALL OCCASIONS

January 13, 1945

The Billboard

Burlesque Notes

"Tattle" Ducat May Protect Stem Legit

(Continued from page 3)

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dle the rels.
HONOLULU, Jan. 6.—One of Honolulu's major wartime problems is that of juvenile delinquency. In order to give boys and girls something to do hanging around the street corners and helping the war effort, a juke club to be organized here will have its first meeting January 16 at the boys' division of the Nuuanu YMCA.

Applications will be sent to every school and to the firms that hire the young men. The club will be run by former members of the firm who have served in the armed forces. The meeting will be held at 7:30 p.m. in the club room of the YMCA.


drawing excellent crowds, typically, in the war-crowded Detroit area, and indications are that they will do well. Right now they would be excellent listening vehicles for almost any type of music.

Photomatic Outlets, Too

Something new is on the horizon as far as people who examine the operating policies of the bigger juke box operators are concerned. They have followed them on a smaller scale. Among these is the widespread craze of patrons to have pictures taken in the spot. The night clubs have girls going around to take pictures of the juke box, and also the girls constantly busy, each with her own, justly guarded territory in the club.

In the cocktail lounges, however, a suitable type or automatic pictures is locked upon with favor by the few forsigners who patronize or frequently visit this situation. They do not feel that the smaller spots would justify the employment of a girl permanently, even on a commission basis, but consider an extra service of a picture, a suitable one, would be very worth while. In fact, using the typed of four-quarter or similar photo is called for, as it is considered desirable by some. A stock background (See Cocktail Lounges on page 70)

American Folk Tunes

Cowboy and Hillbilly Tunes and Tunesters

By Nat Green

All Communications to 155 N. Clark St., Chicago 1, Ill.

S. F. Area Likes Folk Tunes

No longer than six or seven years ago "hillie and buster" programs were a real nuisance on all the radio station in the Bay area. But since then, through the activity of many groups, the "hillie" has brought forth some good folk tune programs. The KQW in Richmond has been one of the most popular "hillie" stations, and the KQW staff, from Hilliard Hand, Ray Wade and others, has been successful in the production of some good country music programs.

Rhythm Riders Going Strong

The "boxing" trade turned affection to "juke-box music" when Ray Wade and His Rhythm Riders play dances in the San Francisco Bay area. The group is KQW's "Red Sox" and has a contract with the "Juke Shoppe," one of the first of the home music programs, and with many others.

Tunester Tattle

Here are some new notes from Bong Brewing Co., where Lonnie Eason tells the story of this juke box manufacturer.

The "juke box" is a machine that can be obtained for $100 and is used for playing music in locations such as clubs and bars. It is a great source of income for small business owners, and it is becoming more popular in urban areas.

The guerrilla warfare for territory in the juke box business is now being waged by the smaller companies, who are trying to gain a foothold and establish a presence in the market. Many juke box manufacturers are also trying to gain government contracts, such as those for military installations and other government agencies.

The "juke box" business is growing rapidly, and it is expected to continue its growth in the future. It is a valuable asset for small businesses and entrepreneurs, and it is a great way to diversify one's income.

Juke and Radio Station To Go Detroit Teen Club Music

DETROIT, Jan. 6.—Possibilities of the fact-spraddling cocktail lounge as a profit-earning outlet for the post-war program and beverage business have been discussed by a few operators here with their eyes on the future. To actuate plans are ready for disclosure at this time.

Situation arises from the rapid growth of the beverage business and the increased demand for such favorite spots as the juke box and phonograph places. The desire for some sort of music in the lounge is now evident, and a number of operators are beginning to take steps to include juke boxes in their operations.

The lounge idea is a popular one, and it is expected to continue to grow in popularity. Many operators are already experimenting with juke boxes, and it is expected that this trend will continue.

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FOLK RECORD REVIEWS

MONTANA SLIM (Bluebird)

Just One More Ride—FT; V.

With plenty of lyrical appeal in his singing, Montana Slim's vocals and Slim's double-bassin' goes well with the June Field melodies. Montana Slim has been married for 10 years and has 11 kids. Does very in his singing. Montana Slim is usually on double-bass in the singing. Montana Slim heightens the interest with the guitar accompaniments. Just One More Ride, in particular, should keep the songs up high in the music boxes.

POP RECORD REVIEWS

THE SEPIA TONES (Juke Box)
Boogie No. 1—FT.

Still another new record label coming from Hollywood quarters, this label is made expressly for the Juke boxes. However, this first issue holds little promise for the phone one as a warms dedicated to their specialized needs. Apart from R.E.M. No. 2, there's little in either side to characterize the music as effective for the music boxes. The Sebia House West Coast combo, a small unit comprising piano, organ, man dancing on clary, for both the heady and the shoulder Temple, with full liberty to allow for better and free expression. Conno dreams the dirty in song, with attractive musical accompaniment provided by the orchestra. For Conno's Conno, the evergreen in blue again, Conno keeps start to the tempo line at a moderately slow pace. However, he never brings out the inherent qualities of the songs, dragging out the delivery as a romantic ballad without any rhythmic appeal in his voice. The photos fans will find all over the music for Conno's "I Dream of You"—FT.

GUY LOMBARDO (Decca)
Always on Time—Trolley Song—FT; V.

In the field of sweet rhythms, Guy Lombardo offers an attractive package of the Lombardo style, smooth in the waltz tempo, with the Lombardo Trio and Stuart Foster adding the accent. Where the sweet music gets the nod from the same fans, both of these sides stack up strong.

ARMEN CAMP (Joe Davis)
Never Be Cruel to the One You Love—FT; V.

To introduce this new singer to the discs, Joe Davis introduces a new record label carrying his own name, Arren Camp, with plenty of lyrical appeal in his singing. The beaming figure with the bands around Philadelphia, returned to record at his own request, for his dearest old buddy, conductor An employee. Unfortunately, Camp is not as fortunate in song selection as he is inclined upon to introduce Joe Davis originals, singer Furet best known for the trio All Eyes, Together, and Wally with Each Other, with the muted strings and plenty in the swinging out behind the drummer. Never Be Cruel to the One You Love is a sentimental waltz of both words and music. The same good lyrics is used to this side limited to the appeal of the songs, with "Let's Be Honest and Confess", making the best use of the promising arrangement.

BHEP FIELDS (Bluebird)
Sweet Dreams, Sweetheart—FT; V.

The brass-less music of Shep Fields strikes out well for these two ballads, "The Very Thought of You", a style and pace flouting the musical body, with the solo piano accompaniment, piano and guitar, it's delightful dance music for the early 1930's. The Fortieth Time, a tuneful ballad with a catching melody. For the matter of the second number, this being the full-voiced singing of Meredith Willson's "Bye, Bye Birdie". However, Shep Fields offers a good goodnight song from the Hol-lywood movie, "This is the first fine sense of lyrical projection, with golden harp, sax, and drums.

PHIL MOORE FOUR (Victor)
I'm Gonna See Me Baby—FT; V.

As a sequel to his Shoo, Shoo Baby smash hit, Phil Moore has another smash hit that the boys will ruff out on Victory Day in "I'm Gonna See My Baby. Making his way bow with a little combo, surround- ing his own piano playing with two guitars, bass and drums, it's the intimate creation in the singing rather than in the play- ing that sells this cocktail combo, current at Cafe Society Downtown in New York. Moore, with the Phil Moore four singing along with him, provide plenty of rhythmic punch and appeal for the fans. Phil Moore offers the Irving Berlin classic in a riff setting with Billy Dan- leese handling the vocals and Phil Moore Poor for the rhythmic riff har- monies.

Peter, Peter, Pumpkin Eater—FT; V.

The romantic pianist in song voiced by Perry Como clock handily for the ballad I Dream of You. In tempo, with full liberty to allow for better and free expression. Como dreams the dirty in song, with attractive musical accompaniment provided by the orchestra. For Como's Como, the evergreen in blue again, Como keeps start to the tempo line at a moderately slow pace. However, he never brings out the inherent qualities of the songs, dragging out the delivery as a romantic ballad without any rhythmic appeal in his voice.

PHIL MOORE FOUR (Victor)
I'm Confessin'—FT; V.

The romantic pianist in song voiced by Perry Como clock handily for the ballad I Dream of You. In tempo, with full liberty to allow for better and free expression. Como dreams the dirty in song, with attractive musical accompaniment provided by the orchestra. For Como's Como, the evergreen in blue again, Como keeps start to the tempo line at a moderately slow pace. However, he never brings out the inherent qualities of the songs, dragging out the delivery as a romantic ballad without any rhythmic appeal in his voice.

Popular Album Reviews

"BLOOMER GIRL" (Decca)

One of the most ambitious of the musi-cal phonograph releases, Decca's 16x16 Decca waxworks is contained in this portfolio of platters. Issued in the U.S.A. and E. Y. Marburg's tuneful score for Bloomer Girl, a major feature of the current season, is issuing out those selections with commercial consider as the album runs thus the entire musical score, taking in all the principal numbers, saving for those who have witnessed the stage spectacle. As a matter of everlasting token, it's really making the score for such spinning evolution. Pillow, where the voices are treated to the lyrical contest of the times. As a result, this album overreaches only because of the number of sides it contains. However, the appeal is hardly a universal as Decca's Oklahoma package of a year ago. Celeste Holly, who was featured in the Oklahoma album, leads the way for Bloomer Girl. Making a powerful appeal to "I Dream of Jeannie" the others up Esclena and Right As Rain, Nola, the actress and singer of "The Song of Songs", The Eagle and Me, is the most attrac-tive of the set sung by Miss Joan McCracken, also remembered out of Oklahoma as the lightest moments in her comedy singing for "Morril' Mor'". Miss Holly's showy" is a very popular among the audience, and Miss McCracken gets a second side to couple "This is the Way to the Fair". The other principals in the original cast also make a second side, as the "When the Boys Come Home, Welcome Hinges", For the inclusion of the show in its entirety (See Pop. Album Reviews on page 68)

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