AIR MOODS CAN BE STOLEN

A Second Look-See at Motor City Broadcasting

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

MORE $$ FOR NEGRO MUSICKERS
Here's one reason

WHY NEW YORK TUNES TO WNEW
24 HOURS A DAY!

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

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

These are sales-producing programs! But they are only a part of WNEW's 24-hour-a-day power-packed schedule. If you like picking a winner, let WNEW go to work for you!

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

WAR DIARY
with George Brooks
Monday thru Saturday
7:35-7:45 p.m.

MAGIC OF MUSIC
with Bill Williams
Monday thru Saturday
8:00-9:00 p.m.

MUSIC HALL
with Maurice Hart
Monday thru Saturday
2:00-4:00 p.m.

TAKE IT EASY
with Judy Lang
Monday thru Friday
12:00 noon-12:30 p.m.

WNEW
NEW YORK 22, NEW YORK

TEN THOUSAND WATTS—1130 ON THE DIAL—ON THE AIR TWENTY-FOUR HOURS A DAY

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY
HEAVY Winter Hits Show Biz

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

NEW YORK, Jan. 29.—DeMille's one-man campaign against AFRA has met a setback in the Superior Court of California which, in the veteran director's removal from his $60,000-a-year Lux Radio Theater job, condemned him for his effort to prevent the reopening of the closed shop. Judge John W. Wedge, after reading the testimony and arguments, declared that Mr. DeMille has had no intention of preventing the opening of the shop, and that he is entitled to continue with the work that he is now doing. The court further enjoined AFRA from interfering with the opening of the show and declared that no money is due the plaintiffs in the case.

Movie Director Plans To Carry Case to Supreme Court

DeMille, who has been accused of using his influence to obtain jobs for members of AFRA, was ordered to pay $10,000 to AFRA as damages for the interruption of the Lux show's broadcasts.

Hope Benefit Sellout Brings "Scalping" Cry

BOSTON, Jan. 27.—Bob Hope benefit show, held at Boston Garden, Wednesday (24) under sponsorship of the Record-Americana-World War II Hospitalized Servicemen's Fund, brought only $125,000, compared to the $150,000 claimed by the "Boster" on the floor of the state senate.

The total was tremendous for the tickets were sold for as high as $70 apiece, with a ticket to the Thursday night show going for $100. The tickets were sold to the Boston Garden box office and the New England Women's and Children's Hospital on Saturday night.

Miller McClelland Elected to Board Of Britannica Films

CHICAGO, Jan. 27.—Miller McClelland, former MBO producer, has been elected to the board of directors of the well-known Encyclopaedia Britannica Films Inc. William Benton, named ad man, who is chairman of Britannica's board, said that McClelland will be a special consultant of the company.

The list of the film company directors read: Benton, president; Robert B. Blythe, publisher of Young & Rubicam; Marshall Field; Chester B. Bowles, Los Angeles publisher; and Robert M. Hutchins, president of the University of Chicago.
COAST VIDEO ‘Schools for Actors
Newest Variation of Old Theme

HOLLYWOOD, Jan. 27.—New trend in the making of Hollywood, in the form of something entirely new to the world of radio, is the making of a television ‘radio school’ for actors.

The idea is to train actors directly by television techniques. It is being done by the WBBF in Chicago, and is to be extended to WJZ in New York.

The scheme is that actors will be given lessons by television in the arts of acting, and will be able to appear on the screen as well as on the radio. The plan is to train actors for television, and to give them experience in both fields.

This is a new idea, and it is expected to be a great success. The school will be open to all actors, and will be free to anyone who wants to learn the art of acting.

COAST Video ‘Schools for Actors: Newest Variation of Old Theme

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

NEW YORK, Jan. 31.—D. R. Buckham, Blue’s Eastern sales manager, leaves the week within the week to become MBS’s Eastern sales manager.

Buckham was one of the original sales men at Blue when the web separated from MBC.

John Donohoe, Detroit manager, fills his job. Donohoe, with headquarters in Columbus, Ohio, will maintain offices in Pittsburgh and Detroit accounts and they will continue to cleen thru him.

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

The rise of Andy Russell on radio, records and stage is the saga of a young man who has been developing his talent for almost ten years.

In his home town, Los Angeles, where he was born in 1913, Andy Russell was known as a musician, but his career really started when he joined the Navy during World War II.

After the war, he began to work in various parts of the country, building his reputation as a disc jockey and on stage as a disk jockey. He quickly became well-known for his ability to entertain audiences,

He is currently the host of a national radio show and has been writing and performing songs for several years.

Decline of Chie Radio
Worries WRC; Group Plans Study, Action

CHICAGO, Jan. 27.—Concrete action is at last being taken by a qualified chie know to give Chicago radio a shot in the arm. For years, some of the best chie in the world have worked for what goes to be called the ‘decline of Chicago radio’, which has been growing more apparent in recent years.

Several months of study were made before the group of chie leaders, known as the ‘Chicagoramic League’, decided to take action. The league has now begun to study the problem and to develop plans for solving it.

These plans involve a number of different actions, including the formation of a Chie Managers’ Association, which will work to improve the standards of chie in the city.

Bill Proposes Indiana’s Return to Standard Time

INDIANAPOLIS, Jan. 27.—A bill to return standard time to Indiana excepting a few standard time, has been introduced in the Indiana legislature by the Indiana Legislature. It is sponsored by Rep. Albert B. Thompson, and is designed to bring Indiana into line with the rest of the country.

The bill provides for the establishment of a committee to study the effects of changing to Eastern Standard Time. The committee is composed of five members, representing different parts of the state.

The bill has been referred to the Committee on Education and Labor, and is expected to come up for a vote soon.

Swimming Mexican Hotels

MECO CITY, Jan. 27.—Hotel managers are advertising tourists to stay out of Mexico from February through March.

The idea is to attract American tourists to Mexico during the off-season, where they can enjoy the beauty of the country and see the many attractions.

The hotels are offering packages that include accommodations, meals, and sightseeing tours.

The weather is mild and pleasant, and the beaches are clean and inviting. Many tourists prefer to visit Mexico during this time to avoid the crowds and high prices of the busy spring and summer months.

Swimming Mexican Hotels

Coast Video ‘Schools for Actors: Newest Variation of Old Theme

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

CHICAGO, Jan. 27.—Signs that the smaller radio stations of the Midwest will be flooding the airwaves with transcribed folk music are appearing everywhere. This was made apparent when publishing companies began to indicate a growing interest in the music.

According to a radio and talent booking executive, the trend toward use of folk music on radio has been increasing steadily. This is due to a growing interest in the music by the public, as well as a desire for radio stations to offer something different and unique.

One of the ways that points to the new trend is the recent release of a book by E. T. Cole, Publishing Company of a library of American folk music. This book contains over one hundred transcriptions of folk songs that are recorded on vinyl records.

The release of the book has been timed to coincide with the growth of interest in folk music. It is expected to be a great success, and will help to popularize the music even further.

The book contains a wide variety of folk songs, from traditional ballads to contemporary folk tunes. It also includes information about the history of folk music, as well as tips on how to perform and record it.

The release of the book is expected to be a major event in the history of folk music. It is set to be released in March, and is already generating a lot of interest among radio stations and music lovers. It is expected to be a major hit, and will help to establish folk music as a major force in the music industry.
Clear De Luce

NEW YORK, Jan. 27—Mutual's new show with Congresswoman Claire Boggs is running against a musical this week when the Trot- tom Comedian, which is expected to sponsor the seg (10:10-10:30, Sunday nights) — that the representative from Connect- edicut might not be able to do it. However, he is still in the running for a part in the movie that will be based on Gimmick in the World. News program was all set to run for 12 weeks.

Second Look

However, the company, along with the entire textile industry, realized late that Mrs. Luce is op- posed to the administration’s thinking of Speci- fication against the industry, and this fact alone will not be a sufficient reason to bring the case against the company.

The thing was too close to going ahead. Thus MBS press depart- ment sent a release on the story to the wire services and trade papers. However, J. Walter Thompson, agency on the deal, says he was told the date is not definite.

Ed Wynn Ainer

ED WYNN'S Happy Island, never particularly cheer- ful, took a new turn during the middle of March to be replaced by another Bordom show, according to reports from sources in the industry. The project has had a difficult and unsuccessful career on the air.

Ed Wynn, who has been in the business for about 20 years, recently realized that his show was not attracting enough listeners and decided to change its format.

The format underwent several changes in the course of the year, with the most recent eliminating the Happy Island tag and substituting straight satura- tion comedy. Two weeks ago it was shifted from Monday to Thursday at 7:30.

Ed Wynn will now broadcast Monday through Wednesday at 6:30 (Blue), but even that favorable time slot may not be enough to save the show.

WLW's Jim Cassidy

CINCINNATI Jan. 27—James Cassidy, WLW talk radio personality, was wel- comed home Thursday (23) with a break- fast at Hotel Gibson where attended by Mayor G. O. D. Hamilton and political and press and trade paper reporters, will continue this week.

In addition, Cassidy, who came back from a vacation trip to Miami, where he was interested in being see for a lecture tour, with arrangement being set for a series of dates in the Midwest and South.

Also participating in the welcome-home breakfast here Thursday were Rita Hackett, a WLW feature and Mrs. James Cassidy in private life; her mother, Mrs. Helen Cassidy, and Ed Giff. Cassidy who arrived here Monday after 33 months service in the Pacific.

Reaxl Signs

Juno Davis

NBC, CBS Both Want In

NEW YORK, Jan. 27—After a month and a half of hot and heavy dickering, N. W. Ayer, for United Drug (Reex), gets the Jan Davis show, with contract calling for a package price of $75,000 and a full four-year’s steady work. It was a punctuated this week. Sealtest's Poodles will be late in June, and United takes over in early Fall. Both NBC and CBS are trying furiously to clear time for the airer. Trade's original published report was that Davis would not take this week's Thursday night time on the network, but when it was learned that Sealltest will hold on to the slot with another seg starring Jack Haley routine, Sealltest's seg will have format similar to Davis's routine.

Davis, who owns the Davis gal, it is known, because she was demanding too much for a show on the network, was offered a package price of $75,000 a year, rather than $80,000 a year, which NBC offered.

The comedy went from the block two months ago and Ayer plunged in for a six-weeks stunt of Reex products. Soon after, Ward Wheelock Agency moved in with a bid for Campbell's Young Robin, which Davis turned down (see story elsewhere this issue) that left Reex.

The station is trying to clear time on Saturday night for Krasdale, but it may not be able to fit it over. However, whole situa- tion left WOR in an embarrassing spot and unable to press and with no client.

Similar situation, it is said, has devel- oped between Chicago, the Coast and the Yankee Net in New York, where, if the station will let the outlets know when negotiations start that so they can set themselves according.

Lea and Porter To Meet On FCC: Reaxl: Revalving: Industry's Bill of Wait

Biz Believes Legislation Will Come From House

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

The legislation seems bound to come out of this session but not immediately, according to talk here this week. A lot of words have been said, but the industry here is pinning its hopes on the legislation. A basic fact is that nothing can be expected from the Senate side as long as Burton Wheeler controls the Senate Interstate Commerce Committee.

Talk of Rewriting FCC Act

Rewriting of the FCC Act is the big talk in this week's radio industry, but there are a number of hard facts that must be faced. Bitty hopes have been raised by a recently written, industri- ously scored bill but can be pushed thru are not to be counted on. The point on the FCC is that while the Senate will pass a bill, it would be a bill that the House would reject.

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

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

Paul Porter's attitude toward newBurton K. Wheeler's attitude.

All of these factors combined shape up a strong possibility that Congress makes Shuns Other Problems

With pressing man-power and produc- tion problems facing it, Congress is loath to tackle other than strictly "war" problems. This is fast in the minds of the future, Chairman Porter, a diplomat, will unquestionably go along to some extent with the industry in asking for "clarifi- cation" of the FCC Act. However, Porter basically is a New Dealer, despite his in- deed, and background, and few believe that he will go along to the extent of agree- ing to strip the FCC of its "regulatory" powers, that, as a member of the FCC Bar Association Legislative Committee be divorced many of the things for the industry is still asking. Senator Burton, a reformer, at heart, is guard against any legislation which will reduce the FCC's powers, if any. Proposed changes in the act, if any of the industry's problems will be how to get Wheeler to turn the evidences over instead of this likely to be no little job, as many here insist that Wheeler still wants a rewritten FCC Act with his name appended to it. One way would be to obtain a power- ful administration figure to sponsor the legislation in the Senate so that Wheel- (See Lea, Porter to Meet on page 12)

CBS Outlet: WJR, Next

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

By H. R. Reeves

(See part of a series on broad- casting in Detroit)

DETROIT, Jan. 27—With 10,000-watt WJR, Columbus outlet, the story of De- troit radio turns big-time operation. The key, big, is to do it on both ends, whether in production, publicity or programming, which any of our stations cannot handle, with their smaller staffs.

Power means that the station must consider primarily regional rather than local appeal for an audience estimated at 13 and a major one in the near-by States. As proof of occa- tional actual covering of events with no celebri- ty—the mystery show, Hermit's Case, came from 38 States.

Station Was Hard Up

The station was literally bankrupt back in 1927 but fortunately bought it, but has been built into one of the best in the country. The personality chiefly responsible for that—there has been one of radio's best known figures, Leo J. Fitpatrick, who, as the merry old chief of the Kan- sas City Nightsawks, was one of the first radio emcees in the early 20s. Sophisticated as he is, regardless of cost, is the apparent key of the station engineer, an old radio guide. When there was a shortage of local ar- rangements, he had the musical director scout Broadway for men to do the work. On a public service show, a writer and producer would do the work to give it entertainment value. Typically, a script was written in a long hand- piped motif, and had a dialog "down a rattler," with the continue doing the talking.

Local Airers Broadened

Local toms are to be a wider interest, WJR believes. On a juvenile delinquency show, this week the station booked Peter Planagan, Boy's Town, a national personality, as a guest. He appeared on the show, Knew Your America, proved more difficult. Phone calls were necessarily restricted to the Detroit area but the entries on which questions were based were restricted to listeners outside that area, giving them a chance at prize.

Great emphasis is laid upon the news service, with one participant in a December, around the WJR studio, a newsroom under Editor George Cushing, and with fine trained staff. Each man prepares his own newscast and delivers it on the air. Five wire machines are used to deliver news from other states.

Outlet Bulls

With this expanded service, attention is centered upon programming and building up special appeal (See CBS OUTLET on page 10)

Who Overlooked $50,000 to Find Three Selected Coins

By PAGE 11
"Slip-In" Idea Spreads Fast

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

By Marty Schrader

NEW YORK - It seems that program officers are currently discussing a variation on a theme that has worked well for the networks. It involves the nets a chance to capture audiences from the opposition by taking advantage of the mood the other chain has built. The boys at NBC and ABC, that is, are searching frantically thru the comparative skeds for that mood.

The best and most typical mood that leads an audience to a program opening, until it was sealed, was that of the "Blind Date" on NBC. Following Jack Benny, Fitch Bandwagon and Charlie McCarthy, the net has The Man's Family, an abrupt switch if there ever was one. The other network to work a similar angle until the Eddie Bracken show, premiering February 4, was another program ago.

However, the situation at that time has led to a growing realization that there are other moods that can be considered, of which a program manager could slide a seg.

10:30 p.m. Monday Eye

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

NBC has I.Q., which follows a middlebrow angle and could have a good angle of America and following thru with the Voice of Firestone, Telephone Hour, In- formation Please and the Carnation Contested show, CBS, at 10:30, airs Johnny Mack Brown in a picture titled "Break my Heart," which has no concerted mood, starting at 8 with Ted Mack's Amateur Hour. Un- der the title, Blind Date, the Ed Wynn show, Spotlight Bands, Enquirer Storyteller and Guy Lombardo's Grand Hotel are offered (soon to be replaced by the Nickles-Pringle show). As to the remainder of programs at the time, some local, some co-op, the outlook is not as bright as this from 8 o'clock: Seeing the News, Bunny Skylar, Enchanted Holmes, Gabe Hunter, Real Stories, Music of Worship, Henry Gladstone (news) and Paul Schuber.

Audience Might Be Grabbed

The way some program men see it, Columbia, Blue and Mutual could grab a piece of the Red's audience by putting a mid-brow music or talk in the time angle.

CBS's Last Term in 25th and Mutual have a nice piece of that big CBS audience by putting in a dramatic program at 10:30. At the present time, say a trade, the audience just turns out the light at 10:30 and goes to sleep. If the networks could keep awake if the webs were providing shows that audiences were tuned to the time and audience.

Tuesday night at 9 is still another spot that Columbia, Blue and Mutual could grab a piece of the Red's audience by putting in a mid-brow music or talk in the same mental plane in at 9:30. By the same token, NBC, CBS or Mutual could get a nice piece of that big CBS audience by putting in a dramatic program at 10:30. At the present time, say a trade, the audience just turns out the light at 10:30 and goes to sleep. If the networks could keep awake if the webs were providing shows that audiences were tuned to the time and audience.

Newspaper Ad

A newspaper ad that appeared in a local paper.

Newspaper Ad

A newspaper ad that appeared in a local paper.

Mutual Probably Will Not Punish Wmn. Gaylaird Outlet

NEW YORK, Jan. 27. - Mutual board members say that they are not likely to punish Wm. Gaylaird, the New York Mutual Carlen outlet, for an off-color gag that is now rousing a storm of protest. The gag was made by a New York Mutual talent agency, which is the same firm that handles the talent agents for Wm. Gaylaird.

Blue Applauded For Retaining Wmn. Gaylaird

NEW YORK, Jan. 27. - Trade this week has been giving high marks for retaining William Gillmore, the New York Mutual talent agency, which is the same firm that handles the talent agents for Wm. Gaylaird. The trade has been saying that the Blue was right in refusing to let the papers force Gillmore and the client out.

Larger Cast Set

Morse will also have a larger cast than he has had in the past. He will be in charge of adding permanent characters to the show, which will use different voices from week to week. He feels this will give greater variety and allow regular cast members more play on the show.

Outside of establishing theme, Morse has never gone much for music on Film. When it shifts to the Blue, however, he will still have the same strong special music, utilizing bridges through the script.

"Mystery" Waxed

The other Morse show, I Love a Mystery, which recently left the air to be replaced by the B Ново show and is in the hands of four agencies, Morse already has a blind stripe for the Coast but turned it down because of the terrific writing chore this would have entailed. Morse has no plans other than to work on Film once a week, but would consider three times a week if the situation merited it.

The transcription deal which Morse an- nounced last week will go to 20 stations under the title, Adventures By Morse. He has a new show in the works, written in collaboration with Harold Ware, entitled This Is the Cooper Clan.

Lowell Mellett Reported Slated For FCC Post

WASHINGTON, Jan. 27. - Former Mutual executive Lowell Mellett has been appointed daytime producer for The Washington Star, replacing the present producer. He will also be appointed FCC vacancy, aloso Rosel Hyde, FCC assistant counsel, is also being men- tioned in radio circles because it has already decided who will get post, and is making rounds of stations.

Mellett has reported to go with good chance of getting the job. The Washington Star, his current job, has already decided who will get post, and is making rounds of stations.

WINS operates with 10,000 watts on a frequency of 1010 kilocycles and has been transmit- ting the New York Times for the past five years. It has 5,000 as soon as equipment becomes available. Crosley, the radio, the deal cannot be made public until app- roval of the sale is given by FCC.

It was pointed out that with the ac- quisition WINS a new and broader field of program material would be made available to WLYC from its sister station New York and that, In WINS' resources would be helpful in the develop- ment of the station.

Crosley Buys Hearst WINS

CINCINNATI, Jan. 27. - Powel Crosley, Jr., radio magnate and head of the Crosley Radio Corporation and operator of WLYC here today announced the purchase of the WINS station here from Hearst Radio, Inc., with the sale set for the early spring.

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WJZ Dropping Disk Shows

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

Policy will not affect e.t. spots or live egs using recorded music. Step begins that the move is just the first step in an eventual move to end all disk shows on Blue-owned-and-operated stations. Replacements for the shows being dropped have not yet been set.

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

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

1st Service Award of Merit Goes to Hollywood AFRS

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

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

TELLO-TEST has Boston by the Ears!

WHO WROTE "CASEY AT THE BAT"?

WHO WROTE "CASEY AT THE BAT"?—Dave Shean of the Boston Globe, sports editor and writer of "Casey at the Bat," who covered the Red Sox, has been informed by a former world champion who has read his famous verse that Shean is wrong. The man, no longer connected with baseball, said Shean had made the verse of "Casey at the Bat" shorter or less bath himself.

Dave Shean knows who wrote Casey, but won’t tell. By JOHN BROHAN.

I.T’s “Casey” for Whom Sports Editor’s Bell Tolls… Tolls… Tolls

By JERRY NASON

HERE’S DOPE ON AUTHOR OF “CASEY”

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

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

Sponsored Monday, Wednesday and Friday evenings by Gude’s Pepito-Mangan.

Ask your Petry Man for availability in

Boston       Worcester       Providence
WNAC       WAAB       WEAN

THE YANKEE NETWORK, INC.
Member of the Mutual Broadcasting System
21 BROOKLINE AVE., BOSTON 15, MASS. EDWARD PETRY & CO., INC., National Representative
Blue Fighting Over Its Ads? 
Who Said So?

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

Trade sources who has been buzzing with a story that the old blue crowd, Noble and Woods, may shortly be in disagreement with the new toppers, LaRoche, Robert Kintner, Hubbell Robinson and ad manager Fred Smith. According to some trade people, substance of the rumors was that the policy of naming the opposition and hitting it hard does not sit well with Noble and Woods. The two are supposed to have been overridden by the new exec.

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NEW YORK, Jan. 27—Ed Thomas, publicity director for Geyert, Cornell & Bewell, has been named v-p. of the agency. Thomas joined the firm early in 1949.

KXOK St. Louis, Missouri
and other Top Radio Stations use this 3x5 VISUAL record of song hits of over 500 publishers, plus of Canadian, includes lead sheets and lyrics of chorus. Samples free.

TUNE-DEX

Made from your own photos or negatives in any size or postcard size as small as 2X. New doing work for RCA, RCA, Tommy Dorsey, Harry James, Pinkie Buie, George Beverly, etc. Write for pamphlet

"How To Sell Your Self," free sample; price list R. Mail orders everywhere.

MOSS Photo Service

155 W. 46, N. Y. C. 19
Bryant 9-4482

WHO IS RADIO'S HUMAN ADDING MACHINE?

SEE PAGE 11

Blue Fighting Over Its Ads? 
Who Said So?

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SEE PAGE 11
Crammed for Studio Space, Hollywood Net Staffs Trip Over Each Other

HOLLYWOOD, Jan. 27.—Studio space is at a premium in Hollywood these days, with the Blue getting more than its share of the problem. The Blue has been squeezing by on the matter of studio space, but Production has been quietly sending the Blue what it needs from time to time, as the need for it has arisen.

Radio City has been squeezing the Blue for building materials. The Blue has already laid plans for new headquarters once the war is over, but until that time they have to make do with what NBC is willing to let them have.

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Sunday Night Program

Worst day of the week, as far as the Blue is concerned, is Sunday. The Sabbath finds the radio shows spread out over the air, so far, everything has come out under the wire, but on certain occasions studio space has been canceled out at the last minute, with cast, producers and technicians rushed to new locations just in time for air.

Blue's Sunday show looks like miniature Coast's Hour. Opener is Remember Hour, which takes off from NBC studio. Next is the Charlotte Greenwood show, which airs from the Blue Playhouse at Sunset and Highland, a mile away from Radio City. Blue then has Porta for豆, which goes on from NBC studio.

Andrews Sisters Next

After that is the Andrews Sisters after, broadcast from stage at Warner Bred's. Sunday show, a half mile away. An hour later, the Blue moves into Earl Carver's studio for the Philco show, then back to NBC for Stop or Go. Next is the oldie KDKA studio on Vermont Avenue, four miles away, where the rest of the WPRB jam on. Mystery Hour is broadcast, then back to NBC for Jimmy Fiddler and The Life of Riley.

Topper was last week when Life magazine had Sunday night shows for lay-out in future issue. Local office went nuts trying to get enough photos to cover the Blue aires. Numerous origination points made it extremely difficult for the lensmen to get in their shots. With more and more shows making the pilots here from New York, the situation shows little promise of clearing. In the meantime, all concerned are making the best of a bad situation.

NAB S. F. Session

Nets BMB Only Of 26 Outlet Heads

SAN FRANCISCO, Jan. 27.—Only seven of the 26 station heads who attended the National Association of Broadcasters' 19th district meeting here Thursday (25) decided after the preliminary discussions, to enter the NAB's Broadcast Measurement Bureau plan.

According to the trade, Hugh Petits, BMB press, was keenly disappointed at the showing but publicly predicted that many more stations would go in before the operations had time to digest the set-up.

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

``Best Buys``

Since all the top shows reported upon cannot be tabbed on a ``cost-per-1000 urban listeners,`` The Billboard standard TGI (Talent Cost Per Point Index) is used to establish ""Best Buys.""
By Dave G.
Amateur Theater May Supply Video Talent, Hooper Says

CHICAGO, Jan. 27—The possibility that amateur community theater groups might be called upon to provide post-war video station directors’ search for sufficient dramatic talent, was voiced during a broadcast and video conference sponsored by the Chicago Video Club and held at the Newberry Library. The broadcast was heard in all over Chicago and the video conference was sponsored by the Chicago Video Club and broadcast to all amateurs living in the Midwestern and advertising men.

“Television,” Hooper contended, “will need the community theater groups like a farmer needs rain. Every television station,” he added, “will need a competent stock company. It will need a number of directors not in the Zenith stage, but cause television will be a bottomless hole when it comes to consuming dramatic stars.

“Civic and community theaters are ideally equipped to produce dramatic shows. With their years of experience in producing low-cost dramas and their advantage of being on ‘the scene,’ no one can touch them in promptness of production and memorizing. It is an accepted fact among producers of television shows that the quality of actors and actresses in community theater, the less the more one produces a show.”

“Chicago Video Club believes,” Hooper declared, “it would be up to the community the-ater to announce that they will exploit their video futures undoubtedly will be an important part in the industry, one that will provide the professionals a run for their money.”

WMAQ, Chi, Plans Video Experiments

CHICAGO, Jan. 27—WMAQ, NBC out-let, has announced a station planning to follow the example of WBKB, DuMont and WBNY, in tele-teletape shows, it was disclosed this week. Chicagoans are to receive teletaping to New York studios, with Chi branches taking advantage of the up video experiments for the present.

Just when NBC will get underway on next experiment is not yet decided, except that it will be as soon as the web allows. WMAQ is preparing to make a secret forward move, hoping that a make of video equipment, which says, the trade will be, is embargoed. This embargo would stop with WBKB, comparable to the one made by Blue here last year, will be made. If not embargoed, it is planned, camera, scenery and other equipment is available, experiments will start.

CBS kicked around the idea of experiment, too, but finally decided to let the New York head-quarters handle all the tilts. It has not announced plans, except to wait until after the war to start actual production.

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

NEW YORK, Jan. 27—D. B. Bingley, chief video engineer for Philco, was elected v.-p. of the television Broadcasters Ass’n here January 19. He succeeds Bob Gib-son, TBA treasurer.

Bingley has been with Philco since 1931. Before that, he was head in-geer of the New York division of Baird Television, Ltd.

Tele Cartoon Org Formed

HOLLYWOOD, Jan. 27—Murry and Sportsman of Disc jockey fame and Mt. Dora cartoon, are organizing a new company to do the same thing that they have been doing for years, produce cartoons called Teletoons, strictly for radio. This new unit won’t begin until war restric-tions are lifted on film.

Rehearsals Cut Actors’ Dough

More shows with video time, as well as whether or not radio thesp’s will fit in, tell what will be the keynote of the new year in the theater world.

NEW YORK, Jan. 27—Radio actors here, the ones who pick up a nice piece of coin each year for free-lance performances, are becoming more and more leery of video dramas and its dough pay-off.

“Several agents,” says the late Donno, “are telling many actors—will video pay enough dough?”

Harvey Marlowe, who does dramatic shows on the DuMont outlet, WABB, has used as much as 30 hours to rehearse some shows. Lou Hurwit, CBS producer, has spent upwards of 16 hours on some of his productions. The most successful of all video productions have consumed at least 10 hours of rehearsal time. NBC Men In White, a top quality show, was in the round, running from 10 to 12. All of which, in the minds of leading actors, adds up to a non-paying set-up.

Will Radio Actors Fit?

There are a lot of rumors of talk about how radio actors won’t fit into the see picture because of their lack of visual experience, or at least, what theory says that legit and vaude will sup-plant it. But the fact is video is said in the trade that even legit people won’t go in once they find out how little dough they can make.

At the present time, almost little dough is being paid (The Billboard, November 18, Page 9), actors are taking it because (See Rehearsal Cut $8 on page 12).
Dough Fight
Hatch gave money on telecasting, the and the broadcasters are not going to
be hurt if the public does not want to
hatch the bud. In fact, it looks as if the
flight has just begun.

B&K (Continued from page 11)
chairman, Amy, played by Mary
Doe, and Vivian, played by Olga
Russell, were unsuccessful because
face expression cannot be ade-
quately perceived on the radio
receiver. Maybe later, when pro-
duction screen 1 x 20 are used, close-
ups will be enough to tell a drama-
story. But not now.

The attention failed too. For ex-
ample, after Amy wasophysical by
the clitoris, Van and the others
walked around silently, dressing,
head on shoulders, looking back
at her husband, Allen. The silence
was oppressive. It made the show and
the picture seem too dreamy. A
way of doing business was gained. The authors had intended
that this series dramatizing the
strain under which Mary was labor-
ing. Poor transition effects were
used few times during the drama. As
Allen left the room, he saw Van and
there, and it was dissolve to
Amy looking out of the window of her
bedroom. Van's intention of the
attempt was to present a carry-over be-
tween two scenes. But the bid was
not done. However, when another transition
was required, the script and the
effects were the same. The music was
in poor condition and the show seemed
inadequate.

One obvious mistake was made.
As Van and Amy sat in a restaurant,
while some others were enjoying the
entertainment. Once in a while, the
misleading of the show. The show's enter-
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The Valley and Its People, a documen-
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then the well-written script and himself.

For the first time in 30 years, the Dietz opera
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More $$ for Negro Musicians

1944 Grosses Hit New High

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

By Paul Secon

NEW YORK Jan. 27—Altho all grosses are up in the jazz and Negro fields this new and during the last year is the best, in history. Reasons are manifold, but the best answer is the fact that Negroes are earning plenty of dough now, and they're the first ones to spend it having a good time, namely, to put up big, swank looking clubs at their favorite vaude houses, or tents to dancing at hundreds of ballrooms through the land. For example, in the Southern one-night field has been the best, but the big colored attractions have been a锣eagerly seen in Northern vaude houses and on one-night stands.

Callaway, Duke Ellington, Lionel Hampton, Count Basie, combo of Ink Spencer and Lee Brown, Red adjoining, and Louis Armstrong are a few of the top attractions who have taken off with more dough last year than ever before in their varied careers. According to William Mittler, personal manager of Duke Callaway, these two bands between them grossed over $1,125,000. Callaway's gross in January was $25,000 over $750,000, to which few if any other bands have come near. Hampton, almost a gross, according to Mittler, was over $400,000, and Billy Eckstine and Co., did well over $1,000,000. Bobette Williams ick and Ed Fitzgerald, just mentioned, did in excess of $75,000, to which few if any other bands have come near.

Band that probably caused the most comment last year was Lionel Hampton, according to this man. For his first tour, the new band, which was Glaser's creation, did in excess of $550,000 for his first tour, at that time being worth over $550,000, while Hampton's third tour was the same. The band in 1943. Count Basie, another big name, had his biggest tour in 1943, performing before audiences of about $400,000 according to his manager, Mittler. Ben Webster was on tour under Glaser's wing and did in excess of $250,000 in the time. Earl Hines, William Morris band, did pretty big, too last year.

The other side of the picture reveals facts that Billy Eckstine, a band that was a several years ago, has many Negroes of the William Morris office, MCA and others associated with it (see New Spots and More $$ on page 15)

SPA Committee Appointed
To Name Council Members

NEW YORK, Jan. 27.—Council meeting of the Society of Protective Artists yesterday resulted in nominating committee of eight members being appointed to get names for new members of council. These are 21 members in all, being elected, first, for each serving a period of three years.

Eight elected for nominating committee are Charles B. Simon, Joseph Myers, Alex Kramer, Kay Money, Loccy Roberts and Leonard Whitmarsh.

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

NEW YORK Jan. 27.—Band set for new Carnival Room at Hotel Capitol, N.Y., in new location, will be opened by MCA, with debut scheduled for Feb. 21. Relief band is Frank Reorro. A band was set to go into Hotel Roose-velt, Washington, last week, but couldn't because of the time, the bill. It's the band's first New York booking.

The Billboard 13

MUSIC

Hep-Cat Goosens

NEW YORK, Jan. 27.—Hep-Cat Goosens (real name, George Auld), the former saxophone player with Charlie Soprano, is taking a nose-dive into low-brow music. He's going to do the routine at the Soprano Bar, 20 Bayard St., starting Feb. 7 with his long-haired org. Tunes and Bar Rooms Blues and Coming Out Party.

Heidi Buys Steak House

HOLLYWOOD, Jan. 27.—Horse Heidt, band leader and owner of the Triaxon Ballroom here has just expanded his operations by purchasing an exclusive Beverly Hills eating establishment, the new Ciro's Steak House. No entertainment will be offered at the spot which will be renamed Horse Heidt's.

Another new Heidt business is a school for starmakers, located in Los Angeles. Horse used to stint himself and is said to have devised a fool-proof method to correct the habit. The new Heidt business is under the direction of a former instigator with Heidt's band, is in charge of the school.

Rumors about Heidt dropping his baton to become a producer have come from Ciro's, his headquarters. In any case, it seems to be true, at least for the present, that Heidt's band is not in residence at the Triaxon Ballroom for the time being.

New York, Jan. 27.—Tommy Dorsey's organization is still in a state of flux, and although definite set, following his four weeks at Frank Dining's Meadowbrook, will see spot have not been announced. The band has guaranteed at least two weeks, and CBS has given two more. Letter are Wednesday, 7:30 to 8 p.m. and Friday, 11 to 12. The band is led by Heidt and seems to be the band's spot.
NEW YORK, Jan. 27.—The much-dis- 
trusted threat of legal action against 
the officers of Local 802, AFM, in con- 
nection with the union's December 7 elec- 
tion is now a reality. Over 100 members 
of the union gathered at Fraternal Hall 
yesterday (26) to hear Edward Petri, 
defeated candidate for proxy on the Uni- 
ty Ticket, present Ten Eyck and Arthur 
Koenenberg, attorneys retained by the 
group. Speakers told the card-holders 
that recourse to the AFM had been ex- 
spected since James C. Petriello, AFM 
proxy, announced that the International 
Executive Board had found the election 
in order and held in accordance with 
802 by-laws.

Representatives from the three opposi- 
tion parties attended the meeting and 
heard that papers were being drawn to 
throw the whole matter into a judge's 
lap. That, the instigation of a legal inves- 
tigation believe they have a 50-50 chance 
of upsetting the officialdom and of hav- 
ing a new election. Petriello or Ten 
Eyck may be drawn into the court case 
because of the disqualification of the 58 
defeated candidates who petitioned him to inves- 
tigate the election.

Manner of Hearing

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

The lawyers say that they would 
have brought witnesses and certain data 
in their possession had they known the 
sources of this information. Ten 
Eyck went on record as saying that the 
latter from Petriello about the manner 
that a committee of three repre- 
senting the petitioners "and a commit- 
tee from Local 802 were requested to 
appear "before the International Execu- 
tive Board" with the hope that a fair 
manner would be "discussed." Counsels 
were also invited.

Lawyer's Statement

The lawyer stated: "Gathering from 
the conclusion that the petitioners and their 
counsel were not expected to bring wit- 
tnesses, and it was to avoid the 
opportunity to substantiate their allegations, I 
phoned Mr. Petriello's aide, Mr. Petriello's 
assistant, Mr. Steeper, made it amply 
clear to me that the purpose was not to 
take evidence or examine documents, 
evidence but to hold a hearing in the 
nature of a general discussion."

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

Chadbourn Ace in Hold

The opposition to the newly re-in- 
ducted 802 officials seems to have an ace 
in the hole in William M. Chadbourne, 
HBA proxy. At various times, they have 
insisted that a statement from him 
would abrogate their charge that the 
HBA did not conduct the 1942 and 1944 
elections in Local 802. Chadbourne has 
not made a public statement, but accord- 
ing to Ten Eyck, both Chadbourne and 
Percy Monroe Roch, HBA secretary, have 
expressed doubt as to whether the asso- 
ciation's charter empowered it to con- 
duct union elections.

Ten Eyck question Petriello's statement 
issued to the press Tuesday (16) in the 
way said. After a full and 
hearing and a full explanation of the 
position before the International Executive 
Board by the parties and their counsel, 
the International Executive Board unanimously dis- 
mises the petition. If the Honest Ballot 
Association had no such authority (to 
conduct elections), it would not 
be invalidated, the elections, but 
its members make ineffective 
local by-laws requiring the supervision of 
the HBA. In that event even a new 
election could not be conducted or super-

vised by the HBA."

Ten Eyck points out that the EIB 
did not decide the question of whether 
802 conducted the 803 elections. In speak- 

ing of the decision, he stated: "This 
last question has now been decided by 
Petriello and his friends directly to the 
petitioners' contentions. The decision 
removes all possibility that the persons 
having first-hand knowledge but

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

NEW YORK, Jan. 27.—Shribman 
against T. D. Sharpe, in which the 
New England bookkeeper claims $2 
per cent of the band's gross, is on 
the docket in New York Supreme Court 
in the hands of a judge.

Story (The Billboard, January 27) is 
that Shribman claims he has a con- 
tract dating from May, 1936, for seven 
years, calling for 5 per cent of the gross. 
He claims that he was supposed to 
be on that all bookings in which the 
leader grossed over $5,000 in one week. 
Dorsey, on the other hand, claims that 
the figure of $5,000 was named for one- 
righters only. Case has been pending in 
court since 1942, with AFM exec board 
last week stating Shribman's attempt 
to go ahead with it.

Eddy Howard

CHICAGO, Jan. 27.—Due to recent dif- 
ficulties in finding audiences and making 
transportation connections, Eddy How- 
ard has given his bandmen their two week's 
otice at the end of their Oriental The- 
ater stint here January 26. Howard has 
decided to drop his road band until 
conditions permit easier traveling.

Fragad S. Darby of Forte for $5,000, 
retain three men from the band, Billy 
and Cliff Meggison and Cal Reid, to 
form the nucleus of the studio crew 
which will accompany him on his weekly 
Raleigh radio show (NBD, Wednes- 
day, 7:30 p.m., (CWT).

Klores New Robbins Flack

NEW YORK, Jan. 27.—New publicity 
and ad man at Robbins Music, replacing 
Arnold Shober, who recently left on ambi-
table terms is Sam Klores, formerly with 
United Merchandising.

Local 802 is still without duty and legally 
-elected officials.

In threatening legal action in the 
matter, Ten Eyck stated: "Whether Local 
802's elections are to be run in accord- 
some with its by-laws or validated by 
Petriello officials, despite non-compli- 
ance with by-law provisions, raises an 
important issue, who are not due-activity. This 
question is whether labor unions should 
be governed by laws or by which. It 
would seem that the only means of cor- 
recting this unsatisfactory situation will be to 
place this matter before the courts."

New Canceling 
Clawse Worries 
Agencies' Execs

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

One hotel specifically doing this is the 
New York. It's understood that Wil- 
liam Morris's booking in of Fred Rae-
burn's ork has a contract with that 
clause inserted. Of course, most hotel 
spots have rider clauses attached 
their own. One data of drafting the 
leaders could cancel the band, because the leader's name was 
the reason for the draw. However, this 
new clause leaving it to the discretion 
of the management to determine whether 
war events may lead to a cancellation 
without notice, is fresh them in the 
side of the agencies.

New Booking Problem

Agencies also still have a newly found 
problem to contend with, that of not 
being able to book too far ahead because 
of location owners not knowing what's 
going on for either themselves or talent. 
If Bryner's threat to curtil night club 
events, which cause the threat to drive 
many people into war industries 
is carried out, there's no doubt that 
an owner will be justified in not 
signing for properties too far in advance. 
It's possible that if the Hotel 
New York is going to insist on this 
new clause the location owners, 
that other spots around town will follow 
suit. And if situation continues, all 
contracts will probably include the 
provision from now on. In 
woman, in the situation doesn't get any worse than it 
is right now, agency men feel that 
riders shouldn't be treated any worse. Anyhow, 
their fingers are crossed.

Ellington's Current Thrushes

CHICAGO, Jan. 27.—Duke Ellington, 
who has been experiencing vari- 
able fortunes for the past few weeks, 
since Iris Anderson left the band, cur-

Both Sides of a Record Success Story!

TWO WORKS BY ONE OF AMERICA'S GREAT CONTEMPORARY COMPOSERS

TWO PERFORMANCES BY ONE OF OUR GREAT PIANO VIRTUOSOS

Both on One Great Victor Record

www.americanradiohistory.com
New Spots and More $$$ Open Bonanza for Negro Musicians

(Continued from page 13)

January 1, 1945. Figure is so high because Eckstein's dates were confined to Negro-patronized spots where he made a name as former vocalist with Art Hodes. However, figure breakdown reveals that Eckstein played 80 dates, some 70 one-nighters, and Federal 62, with 50 percent guarantee with a privilege over 60 per cent. He averaged $1,000 a night down shows, $500 at one theater, Regal, Chicago, he walked out with $6,500 for his last night, which is sensational for a new band. Than that of course, was on a $20-50 split.

Theater Dates Top 20 Weeks

Theatres, in the main, have averaged in excess of 20 weeks a year. Calloway, in playing more than that, did 40 weeks of theaters last year at an average of $15,000 guaranteed a week. Many times his band have been going into par- menages in many of the spots. Ellington got between $10,000 and $15,000 in theaters, did 35 weeks last year. Ink Spots-Williams' or Ella Fitzgerald aver- aged $11,000 in theaters on guarantee, going into $20-50 splits. Basie had $10,000 from $5,000 to $11,000 in theaters. Negro bands are big in white vaudeville houses, and the generally downward colored vaudeville has big dollar also. The last week of the year, as a matter of uniting the gross, for during holidays houses had to raise the prices as so to pay big dough being asked.

Downtown, Detroit, Plays Names

Downtown, Detroit, has become a main spot for Black bands. The Ink Spots, Basie, Ellington and Hamp- ton, with Bessie going in this year, River- side, and last year, Nat King Cole and the one-bands frequencies for first time. In Chi- cago, it is the same, the one-bands, an all-colored house in Negro section of town, comes downtown, an indigenous house. Regal is Par, in New York last year, there were plenty of Negro spots. Calloway as Sallows at Strand, Hampton at same place; Ink Spots combo at Paramount; Rocco at the Roxy and Ellington and the Capitol. Ellington is going into the Roxy this year, Apollo, of course, plays all colored bands.

On-coming theaters south as pointed out before, many names, such as Rocco, Duke, Ellington; Tiny Bradshaw, Cootie Williams (alone) pulled down phenom degree, ordinarily, these bands wouldn't be on any bill, but they were asking anywhere up to $3,000 to $3,500 for a guarantee. They did plenty of. A typical route (Cootie Williams, from October until December, in which Williams got a guarantee of $500 a week, $2,000, and $1,500; Basie, Rosove: Connie, Va., Johnson City, Tenn.; Gary, Ind.; Indianapolis; Akron, Ohio; Cleveland, O.; Rossve: Asheville, N.C.; Charleston, W. Va.; Blue- hill, W. Va.; New York as Harlem, Greenwich, Lumbia, Charlotte, Durham, N. C.; Cump as Coke in Kansas City, Pa.; Clarence; Jacksonvile, Tampa, Port Lauderdale, Miami, for instance, 15.6., and New Orleans, Jacksonville, Pensacola, Fla.; New Orleans; Beaumont, Houston, Port Arthur, Fort Worth, Tex.; San Antonio, Tex.; Oklahoma City; Kansas City, Mo.; St. Louis and Lex- ington, Ky.

Names Fear Jim Crow

Because of these lesser names had this bonanza down south to themselves, assorted names in the Negro clubs, is the fact that many bands wouldn't take the trip due to Jim Crow conditions in the South, because these bands, very well on one-nighters up North. Because of the fact that no bands wouldn't take Northern one-nighters because of traveling conditions and because many one-nighters opened their doors, Negro bands for the first time, last did lesbian.

Best example of that is Tom Archer, based in New Orleans, Miss., in his last year, last year for first time played in a ballroom. Archer has eight spots and guaranteed a grand a night. He's pulled down $1,000 a week.

On one-nighters, Duke Ellington did 500, $1,500, which he plays for listen- ing and dancing both. Base walked out of the Oakland, Calif., ballroom last year and got $4,000 for himself. He did 50 one-nighters. He averages $1,500 for ten in one-nighters.

Hampton's guarantee on one-nighters is $5,000 for the entire combo to any downtown hotel in Chicago in that field last year, getting as high as $7,500. As a matter of fact, Hampton is going to give concerts this year, $150, New York, $200 to $250, and $400 to $500 in one-hotels. Hampton and the Spots combo are always in many spots, with many Negroes working, they didn't mind the heavy tax at the door, and Spots combo got it.

Concerts Lucrative Field

In the realm of one-nighters most concert bands look with more than one-nighters attractions going into that field, because of the success of Ellington, who's already grossed $400,000, and Basie. At the last one he walked off with a $1,500-a-week job. Last year was a big year for Hampton who is going to give concerts this year, $150, New York, $200 to $250, and $400 to $500 in one-hotels.

In summer season dates are concerned. Zanzibar in New York is considered one of the best, $200 to $250 a night, $50 a good night, and air one, one of the very few spots in the country where they can get net-

Horsehead's Hotel Ballroom on the Southside has been played with the Club Madrid Barcelona, last year paid Hampton $4,000 for the week, and last year he went into the Riviera Club, St. Petersburg, Florida, with the Hampton combo, his big band. He's getting $2,250 at the spot. Louis Russell is in now, Savoy Ballroom in Harlem, and by usual joke, usually only plays Gales attractions because he plays different places and his combos can't take any dough out.

Basie's other spots include the Planting Club in Louis and Louisiana, and pays $100 to the band. Dues anywhere from $3.50 to $100 at the spots. All in all, good name attractions can sit down about 2 weeks a year, although there's comparatively few spots with air-time. Altho' there's talk of bigger New York hotels using Negro bands, it's felt that hotels management are afraid of repercussions boomoting colored and with white.

Frederick's Girls Bohoffo

To show how really boffo the biz has become, Frederick, Bros. have an all-girl band, Sweetheart of Rhythm, which last year, according to Hill Frederick, grossed between $175,000 and $225,000. That's the way the biz is! Group took out between $5,000 and $6,000 in Negro theaters, aver- aged between $75,000 and $1,250 a one-nighter, walking off with close to $2,500 in many spots. $75,000. Another $8 product, is said to have been done close to $160, last year, down the coast, held mainly on the Coast, did close to $75,000. This year according to Fred never!

Stuff Smith trio did close to $35,000 for themselves. Henry Red Allen, asking $1,500 in theaters, $1,000 in loca-
tions and on one-nighters, $2,000 in many spots, $75,000. Unusual attraction Benny Carter, With the King Cole trio was unusual, combo asking $1 a night. Louis Dor- mom gets $75 a night, going into the Paramount Theater next month at $8,500 a week.

Disk Boost Bears

Latter couple of course bring up the question of records, which according to most of the boys around, is one of the main attractions for lesser names drawing today. Without a record, the band has no future, as a rule, as well as they do, and because of a big record, some of the attractions are getting phenom figure, on top of that's where I'm ain't that's around there. Mills Brothers, and Basie's big bonanza situation asking between $3,000 and $5,000 a week in many spots. Their figure was well down. Other singing combo, like the Delta Rhythm Boys, now are in every theater, getting $1,500 to $2,000 per show. Charlie Palm, the Bing Crosby type, is doing well in the new group, the Brown Stone, handled by Charlie Palm, is doing well in the new group. Brown Stone, is asking $1,500 per week. Current prices are $2,000 per week, $2,500 per week, and just a few months back the price was $1,350 for the group.

All in all, it's been a banner year for Negro attractions, and from all indications it will be even bigger for the last. One of the reasons, according to those in the know, is the Negro press which gives plenty of space to its own names. Such papers as The Pittsburgh Courier, Baltimore Afro-American and Chicago Defender give the boys a terrif break, following them around and herald- ing their coming to town. Motion pictures helped somewhat, radio a little, but biggest factors are: (A) That Negroes today are paying more for records, and spend it, and (B) there were plenty of big breaks out on bands last year that helped in promoting them. Ellington had a couple of big singles Jordan's 'You Just, Mills Brothers: You Always Hurt the One You Love, Hampton's Roomie, and Ink Spots, of course, has plenty, including Rain Must Fall and I'm Making Believe.

Hills Fire!!

He's Comin' Sho Nuff

Down the Coast on One Nighters

"America's Biggest Bandleader"

Closing Triumphant Ballroom, Seattle, Feb. 4

Station A, Feb. 8

Incor, Feb. 9

Orchestra, Feb. 9

Mission Reach Ballroom, San Diego, Feb. 10-11

Opening

Larry Finlay's

TRIAMON BALLROOM

San Diego, Feb. 13 (2 Weeks)

Central Booking Office

203 N. Wabash Ave.

Chicago

REG D. MARSHALL AGENCY

1510 Los Angeles Road, the World, Hollywood

Musician's Union, Local 47, presents

PUGGIN' JANE

"The Novelty Song of the Year"

PROF. COPIES ON REQUEST

PERRY ALexander MUSIC PUBLISHING CO.

1519 Broadway

THE BILLBOARD

February 3, 1945

MUSIC

15
HOW OFTEN DO 3 SONGS RATE 20 RECORDS???

(ALL OF A SUDDEN)

MY HEART SINGS

Recorded by

GUY LOMBARDO (-Deca) • TOMMY TUCKER (Columbia)
HILDEGARDE (Deca) • MARTHA STEWART (Bluebird)
THE KING SISTERS (Bluebird) • KATE SMITH (Columbia)
DUKE ELLINGTON (Victor) • JOHNNIE JOHNSTON (Capitol)

ONE MEAT BALL

Recorded by

THE ANDREWS SISTERS (Deca) • TONY PASTOR (Victor)
JOSH WHITE (Ash) • THE TOWN CRIERS (American)

HARMONY RECORDS

ASK FOR LISTINGS OF NEW ITALIAN RECORDS

LEEDS MUSIC CORPORATION

LEEDS ELY, Tenn.

KRO BUILDING • RADIO CITY • NEW YORK 20, N. Y.

GEO. SCHOTTLE-New York • BERT BROWN-Chicago • HAPPY GOOD—Hollywood

16

MUSIC

The Billboard

February 3, 1945

ACHIEVEMENT ???

HOW OFTEN DO 3 SONGS RATE 20 RECORDS ???

Title: ONE MEAT BALL

Recorded by: The Andrews Sisters

Label: Deca

Title: I WONDER

Recorded by: Louis Prima

Label: Ditto

Title: NATIONAL RECORDS

Label: Ditto

Title: FREE KEVIN LEEUW

Label: Ditto

Title: ASCH RECORDS—No. 352 Jazz Listings

Label: Ditto

Title: HARMONY RECORDS

Label: Ditto

Title: INTERSTATE MUSIC SUPPLIERS

Label: Ditto

Title: SONGS WITH MOST RADIO PLUGS

Label: Ditto

Title: PART 1—THE BILLBOARD

Label: Ditto

Title: Lucky Strike HIT PARADE

Label: Ditto

Title: "HARLEM" HIT PARADE

Label: Ditto

Title: One-Nighter Promoters Turning To Singles Backed by Local Orks

Label: Ditto
Music Popularity Chart

Week Ending Jan. 25, 1945

BEST SELLING SHEET MUSIC

This compilation is based on weekly reports received from leading sheet music publishers and dealers in important sheet music distribution centers in the United States. The operators of all print in the listings are listed according to their popularity nationally, with the accompanying listings of the retail positions which they hold in those centers. The (F) indicates that the song is from a film musical.

National

<table>
<thead>
<tr>
<th>POSITION</th>
<th>WEEK TO DATE</th>
<th>EAST</th>
<th>WEST</th>
<th>SOUTH</th>
<th>NORTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DON'T FENCE ME IN (F)</td>
<td>Bing Crosby &amp; Andrews Sisters—Decca 23364</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2</td>
<td>RUM AND COCA-COLA (F)</td>
<td>Andrews Sisters—Decca 18936</td>
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<tr>
<td>3</td>
<td>AC-CENT-TCHU-AH THE POSITIVE (F)</td>
<td>Johnny Mercer—Capitol 150</td>
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<tr>
<td>4</td>
<td>DON'T FENCE ME IN (F)</td>
<td>Sammy Kaye—Victor 20-1660</td>
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<tr>
<td>5</td>
<td>I DREAM OF YOU</td>
<td>Johnnie Ray—Victor, 20-1660A (F)</td>
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<tr>
<td>6</td>
<td>AC-CENT-TCHU-AH THE POSITIVE (F)</td>
<td>Artie Shaw—Victor 20-1612</td>
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<tr>
<td>7</td>
<td>I'M MAKING BELIEVE (F)</td>
<td>Ink Spots &amp; Ella Fitzgerald—Decca 23335</td>
<td></td>
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<tr>
<td>8</td>
<td>COCKTAILS FOR TWO</td>
<td>Spike Jones &amp; Capitol 20-1668</td>
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<tr>
<td>9</td>
<td>INTO EVERY LIFE SOME RAIN MUST FALL</td>
<td>Bing Crosby &amp; Andrews Sisters—Decca 23379</td>
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<tr>
<td>10</td>
<td>DREAM</td>
<td>Johnnie Ray—Victor, 20-1660A (F)</td>
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Best Selling Retail Records

This compilation is based on weekly reports received from leading retail record stores. The retail listings are listed according to their popularity nationally, with the accompanying listings of the retail positions which they hold in those centers. The (F) indicates that the record is from a film musical.

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<td>2</td>
<td>RUM AND COCA-COLA (F)</td>
<td>Andrews Sisters—Decca 18936</td>
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<td>3</td>
<td>AC-CENT-TCHU-AH THE POSITIVE (F)</td>
<td>Johnny Mercer—Capitol 150</td>
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<td>INTO EVERY LIFE SOME RAIN MUST FALL</td>
<td>Bing Crosby &amp; Andrews Sisters—Decca 23379</td>
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<tr>
<td>10</td>
<td>DREAM</td>
<td>Johnnie Ray—Victor, 20-1660A (F)</td>
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El Grotto, New Chi Negro Spot, Top Ork Payer

NEW YORK, Jan. 27—El Grotto, is probably one of the highest-paying spots for Negro orks. Earl Hines is scheduled to go into the place at about $3,500 a week in near future. Count Basie is set to go in for $5,000 sometime this spring.

Jive Pays Off City Debt

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

“Town” Writers In

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

Martha Tilton

FIRST TO RECORD "I'LL WALK ALONE" BRINGS YOU ANOTHER GREAT PROFIT-MAKING CAPITOL RECORD

No. 184

"I SHOULD CARE"

From MGM Picture "THRILL OF A ROMANCE"

and "STRANGER in TOWN" with orchestra

Again, CAPITOL brings out two wonderful tunes FIRST. The musical minds at Capitol who picked them predict that these will get even more plays than "I'll Walk Alone." You've probably noticed that Capitol Records has a habit of releasing the best new tunes, done by the most popular new artists, weeks or months before anyone else records them.
Get these Victor and Bluebird Hits!

**CHARLIE SPIVAK**
AND HIS ORCHESTRA
Ev'ry Time We Say Goodbye
Only Another Boy and Girl
(FROM THE MUSICAL "SEVEN LIVELY ARTS")
20-1636

**THE PHIL MOORE FOUR**
My Baby Said Yes (Yip, Yip De Hootie)
And Her Tears Flowered Like Wine
20-1624

**SONNY BOY WILLIAMSON**
Win the War Blues
Check Up on My Baby
34-0722

**HAL McINTYRE**
Going Overseas
For USO-CSI

NEW YORK, Jan. 27.—First major band
go overseas for USO-Camp Shows, Inc.,
is Hal McIntyre, who's skedded to
go this spring. Java is now being arranged with
McIntyre's 20 men being investigated, and
if everything goes okay, band will depart
for an estimated six months on March 1st at the
Sherman Hotel, and one week at Oriental
Theater (Chicago). Sherman date is for
four weeks, starting February 2. Band is
currently at Hotel Commodore, New York.

McIntyre's going will probably result in
breaking down the difficulty CBI execs
have had in getting the O.K. to go overseas.
Reason for band going over

is fact that McIntyre while playing re-
habilitation center for G.I.'s found that
they wanted bands more than any other
type of entertainment, and had very little of it.
Major Glenn Miller (still missing) plans for G.I.'s in England
brought back to France, and Spike Jones and D'Arte-
gia's all-girl band are the only other complete
musical outfit to play for G.I.'s over overseas.
D'Artiga is there now.

Couple of other bands, Abe Lyman and
and Red Norvo, were set to go in the past, but
at the last minute Lyman's trip was can-
celled because he couldn't get a certain
musicians that he wanted. Norvo was set to
for Coda-Cole, but the army wouldn't clear him for touring.
In the past, USO execs have complained about
bands not wanting to make the trip, but
it's felt that if McIntyre goes, many others
will follow.

It takes about four to six weeks to clear
deployment. Another reason McIntyre is going
over is in fact that he was very close to
Miller, having played in his band before
starting his own a couple of years back.
Music Popularity Chart

Week Ending Jan. 25, 1945

MOST PLAYED JUKE BOX RECORDS

Reports received from The Billboard representative and based on information given by leading juke box operators that week show the results listed below are currently receiving the country's leading juke box requests and are averaged together. This tallies records that are distributed nationally will show up in the public. Listed under the title of each most played record are the other available recordings of this number.

Going Strong

<table>
<thead>
<tr>
<th>Position</th>
<th>Record</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Don't Fence Me In&quot;</td>
<td>Bing Crosby-Andrews Sisters</td>
<td>Decca</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Rum and Coca-Cola&quot;</td>
<td>Andrews Sisters (Vic Schoen Orch.)</td>
<td>Decca</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Dream of You&quot;</td>
<td>Tommy Dorsey (Freddie Stewart)</td>
<td>Victor</td>
</tr>
<tr>
<td>4</td>
<td>&quot;There Goes That Song Again&quot;</td>
<td>Russ Morgan</td>
<td>Decca</td>
</tr>
<tr>
<td>5</td>
<td>&quot;How Deep Is the Ocean&quot;</td>
<td>Sammy Kaye (Arthur Wright)</td>
<td>Victor</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Who Are You?&quot;</td>
<td>Andy Russell</td>
<td>Capitol</td>
</tr>
<tr>
<td>7</td>
<td>&quot;I'm Beginning to See the Light&quot;</td>
<td>Harry James</td>
<td>Decca</td>
</tr>
<tr>
<td>8</td>
<td>&quot;There Goes That Song Again&quot;</td>
<td>Sammy Kaye</td>
<td>Victor</td>
</tr>
<tr>
<td>9</td>
<td>&quot;A Little on the Lonely Side&quot;</td>
<td>Frankie Carle</td>
<td>Columbia</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Always&quot;</td>
<td>Guy Lombardo</td>
<td>Decca</td>
</tr>
<tr>
<td>11</td>
<td>&quot;Beginning to See the Light&quot;</td>
<td>Harry James</td>
<td>Decca</td>
</tr>
<tr>
<td>12</td>
<td>&quot;There Goes That Song Again&quot;</td>
<td>Billy Butcher</td>
<td>Decca</td>
</tr>
<tr>
<td>13</td>
<td>&quot;My Way&quot;</td>
<td>Sammy Kaye (Arthur Wright)</td>
<td>Victor</td>
</tr>
<tr>
<td>14</td>
<td>&quot;In Each Life Some Rain Must Fall&quot;</td>
<td>Tommy Dorsey</td>
<td>Decca</td>
</tr>
<tr>
<td>15</td>
<td>&quot;I'm Beginning to See the Light&quot;</td>
<td>Harry James</td>
<td>Decca</td>
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Coming Up

<table>
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<tr>
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<th>Label</th>
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</thead>
<tbody>
<tr>
<td>&quot;Dealey Plaza&quot;</td>
<td>Bing Crosby</td>
<td>Decca</td>
</tr>
<tr>
<td>&quot;The Shadow&quot;</td>
<td>Sammy Kaye (Arthur Wright)</td>
<td>Victor</td>
</tr>
<tr>
<td>&quot;It's Only a Paper Moon&quot;</td>
<td>Sammy Kaye (Arthur Wright)</td>
<td>Victor</td>
</tr>
<tr>
<td>&quot;When the Stars Look Down&quot;</td>
<td>Bing Crosby</td>
<td>Decca</td>
</tr>
</tbody>
</table>

Weekly Totals

<table>
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<th>Artist</th>
<th>Label</th>
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<tbody>
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<td>Tommy Dorsey (Freddie Stewart)</td>
<td>Victor</td>
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<td>&quot;There Goes That Song Again&quot;</td>
<td>Russ Morgan</td>
<td>Decca</td>
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<td>&quot;How Deep Is the Ocean&quot;</td>
<td>Sammy Kaye (Arthur Wright)</td>
<td>Victor</td>
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<td>&quot;Who Are You?&quot;</td>
<td>Andy Russell</td>
<td>Capitol</td>
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<td>&quot;I'm Beginning to See the Light&quot;</td>
<td>Harry James</td>
<td>Decca</td>
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<td>&quot;There Goes That Song Again&quot;</td>
<td>Sammy Kaye</td>
<td>Victor</td>
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<td>&quot;A Little on the Lonely Side&quot;</td>
<td>Frankie Carle</td>
<td>Columbia</td>
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<td>&quot;Always&quot;</td>
<td>Guy Lombardo</td>
<td>Decca</td>
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<tr>
<td>&quot;Beginning to See the Light&quot;</td>
<td>Harry James</td>
<td>Decca</td>
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<td>&quot;There Goes That Song Again&quot;</td>
<td>Billy Butcher</td>
<td>Decca</td>
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<tr>
<td>&quot;My Way&quot;</td>
<td>Sammy Kaye (Arthur Wright)</td>
<td>Victor</td>
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<tr>
<td>&quot;In Each Life Some Rain Must Fall&quot;</td>
<td>Tommy Dorsey</td>
<td>Decca</td>
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Spike Jones Almost Tops T.D.'s Record At Salt Lake City

SALT LAKE CITY, Jan. 27.— Spike Jones’ recent engagement at the Salt Lake Theater here, and show would have beaten Tommy Dorsey’s 1943 record by 1,000 admissions here at Jerry Jones’ Randevu Ballroom had not people been turned away. Op said that before Spike Jones opened, he had reservations for 1,500 people, and put 1,000 extra chairs out on the dance floor. Despite the management’s ads in the local paper that reservations were closed, the people continued to try to get in the spot.

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

Monroe 1-Nighter Pushed Up

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

Jerry Jones said, Spike Jones put on a 90-minute show, featuring his band, Mario Minna, and the Black Brothers’ show which was presented on a special bandstand. Spot can handle about 2,500 people. For Jones there was $17.00 gate and 25 cents per person extra at the tables. Only couples were admitted to the table section.

NEW DECCA HITS!

FRED WARING and his Concert Vochestra

STRANGE MUSIC Based on Edward Grieg’s "Wedding Day In Trollehaugen"… From Operetta "Song of Norway"…. Glel Club and Orchostra — Gordon Goodman and Joe Wilson, Solists

FRED WARING and his Concert Pennsylvania

WAITING IN C. SHARP MINOR, OP. 64, No. 2 (Chapin)
HARRY SIMONE at the Piano

DECCA RECORD No. 23277… 75¢

ELLA FITZGERALD

With the SONG SPINNERs and JOHNNY LONG and his Orchostra

AND HER TEARS FLOWED LIKE WINE

DECCA RECORD No. 18633… 50¢

INK SPOTS and ELLA FITZGERALD

I’M MAKING BELIEVE

DECCA RECORD No. 23256… 50¢

GETTING THE BIGGEST PLAY IN THE HISTORY OF THE BUSINESS!

RUM and COCA-COLA

DECCA RECORD No. 18656… 50¢

DECCA DISTRIBUTING CORPORATION
Executive Offices: 50 West 37th St., New York 18, N.Y.
MacGregor, Capitol
Disk Deal Off, But May Be Resumed

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

According to Orrin Nance, the trans-
scription studio's publicity director, Capitol's cutting sessions were becoming
so numerous that MacGregor studios was unable to give the proper time and
attention to numerous Armed Forces
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cordings of many of the major network
broadcasts, including Bob Hope, Jack
Benny, Metropolitan Opera, Hi-Parade,
etc., plus the army's own tailor-made
programs for distribution via AFPS to
squadrons overseas, meant amounts to
120 half-hour programs a week. And
this work for MacGregor an army prize.

Post-War Worries MacGregor

In addition, MacGregor is concerned about his post-war plans and
already is looking for his own transcription library accounts. Since it is very likely
that terminals will be out of business, it may be that studio at the end of the war or as
soon as materials are available, it is probable that MacGregor would be willing to
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**Music Popularity Chart**  
Week Ending  
Jan. 25, 1945

**POPULAR RECORD REVIEWS**  
By M. H. Orodener

**CHARLIE SPIVAK (Victor)**  
*Every Time We Say Good-Bye*-FT; VC, Only Another Boy and Girls—FT; VC,  
The golden touch of Charlie Spivak's trumpet sets the stage for both of these show ballads by Cole Porter from Billy Rose's "Seven Lively Arts." Both men in melodic appeal, and strong on the story content, Spivak sets them off brilliantly in the moderately slow tempos, with Irene Daye giving good voice for "Every Time We Say Good-Bye," and Jimmy Sanford singing out the romantic appeal contained in "Only Another Boy and Girl." Band gives both voices full and harmonic support.

**GENE KRUPA (Columbia)**  
*If Walked In—FT; VC, I'll Remember Suzanne—FT; VC,  
The drum major has traveled a long way in the ork whirl and in returning to the record colors, displays a fine degree of polish and depth. The band plays soft and smooth, but there is plenty of substance to this Gene Krupa band body. While the maestro does not show all the colors and effects from his string section, the sax boys still manage to scrape out plenty of musical gloss. Even the same solos sound different in all, it's a brand of rhythmic music rich in melodic appeal that falls as easy on the ear as on the hoof. Moreover, this new Krupa crew is rich in lyrical qualities, particularly in the blended voices of G-Notes, made up of a fea trio plus Buddy Stewart's quartet ban. The voices make a strong impact on the wax for "I'll Remember Suzanne," a pleasant ballad of nostalgia, and Stewart solos just as impressively for "I Walked In," here solo from the movie "Rob Hill."

**PHIL BRIITO-DEAN HUDSON (Musicraft)**  
*Evelina—FT; VC, Right as the Rain—FT; VC,  
A swell head of fortibright dance music that Dean Hudson brings to his disk bow for the Musicraft label. With the rich baritone romance of Phil Brito in add voice, the killing is entirely effective. Both selections from the score of "Evelina," a bright rhythmic pattern is weaved for Phil Brito, with the slow ballad "Right as the Rain," finding Phil Brito the ballad singing one of the best renditions on the records.

**BENNY GOODMAN QUINTET (Columbia)**  
*Every Time We Say Good-Bye—FT; VC, Only Another Boy and Girls—FT; VC,  
The new Goodman quintet, with Teddy Wilson at the piano and Red Norvo at the vibraphone, has most appropriately and most effectively the two high potentials from Billy Rose's "Seven Lively Arts," which features their rhythmic patterns. The quintet gets down to chamber music conversing in the intimacy of "Every Time We Say Good-Bye." For the slow ballad, Benny's clarinet, with Art Hove harmonizing out twelfe fours in the background, is truly exciting. Peggy Mann for the vocal chorus only to prove this owner's long contention that here is a complete with plenty of vocal class. The tempo is one of the most fine boy and Girl," which affords Benny the opportunity to blow it sweet and hot. The cymbal stealing of Jack Harvey, for this rhythm-tipped ballad, is on par with the piping of Nan Wynn out of the same cast.

The first Benny Goodman record stirs the ban, and with two tunes from his own show, both sides should show plenty of strength at the coin-watching depot.  
*(See Pop. Record Reviews on page 64)*

**FOLK RECORD REVIEWS**  
By M. H. Orodener

**TED DAFFAN'S TEXANS (Columbia)**  
*Time Won't Heal My Broken Heart—FT; V, You're Breaking My Heart—FT; VC,  
The lush lights up the praries, with the emphasis on blighted love for these two cowboy ballads brought forward in rhythmic fashion by Ted Daffan's Texans. With the violins and guitars whistling out in sweetening fashion, the second is on a tear in the male's voice for the singing of "Time Won't Heal My Broken Heart," as he complaines against fate's ruling, while he, as his love must part. The sad saga of a shattered home, life that is bare and the man that has done her wrong reaches almost heartbreaking proportions in the right girl goes out, in slow ballad fashion, "You're Breaking My Heart." Just a shade short of egging great for either side.  
*(See Folk Record Reviews on page 64)*

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

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

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

**Tucson Op Buys Ballroom**  
TUCSON, Ariz., Jan. 27.—Gall Hummed, operator for several years of the Blue Moon Ballroom, popular night spot for University of Arizona students has been given the deed to the establishment. He bought the ballroom on contract from Mr. and Mrs. S. N. Pittullo at a price estimated in excess of $17,000.

**STANDARD RECORDS**  
"TUNES THAT NEVER GROW OLD"

**LOUIS PRIMA HAS ANOTHER BIG**  
**RUM AND COCA-COLA**

**LOUIS PRIMA and his ORCHESTRA**  
Now Appearing at EARLE THEATRE, PHILA.

**CLASSIC RECORD CO.**  
7 WEST 46TH ST., NEW YORK 19, N. Y.
With the Greatest Array of Attractions & a NEW Ballroom Policy

MISSION BEACH BALLROOM
Completely Remodeled and Redecorated and Featuring the
"GALLERY OF STARS"
America's most unique Ballroom Decoration. A $50,000.00 exhibit of oil portraits of famous movie stars.
Capacity, 3,500.
Open every Saturday and Sunday till May 11th, presenting top name bands and attractions.
GALA OPENING...FEBRUARY 3rd and 4th
TRIPLE ALL-STAR BILL OF HEADLINERS
HENRY BUSSE AND ORCHESTRA
ALLAN JONES—ELLA MAE MORSE
OPENING OUR SUMMER SEASON...MAY 11th
FOR FOUR FULL WEEKS
FRANKIE CARLE AND HIS ORCHESTRA

AMUSEMENT PARK
Completely Renovated...500 Courteous Uniformed Attendants.
Something Different
OUR "MUSICAL GAY-WAY"
OPEN 365 DAYS A YEAR...IN AMERICA'S BEST YEAR-ROUND CLIMATE
CENTER OF TOURIST AND MILITARY ACTIVITY
FREE ACTS AND ATTRACTIONS...COMMUNITY PROGRAMS...SPECIAL MILITARY DAYS...
STATE PICNICS.
ROLLER COASTER—FERRIS WHEEL—FUN HOUSE — ROLL-O-PLANE — CATERPILLAR
MYSTIC MAZE—ROCKET—MERRY-GO-ROUND—WHIP — DODGEM CARS — TILT-A-WHIRL
KIDDIE RIDES.
PLAN NOW TO VISIT AMERICA'S FOREMOST AMUSEMENT PARK

The TRIANON BALLROOM
(formerly Ratliffs)
In the Heart of
DOWNTOWN SAN DIEGO
Owned and Operated by
LARRY FINLEY AND ASSOCIATES
10,000 Square Feet of Dancing Space.
Open Every Night for Dancing.
NOW...HAL GRAYSON'S ORCHESTRA
OPENING FEBRUARY 13th...for 2 WEEKS
TINY HILL AND HIS ORCHESTRA
"AMERICA'S BIGGEST BANDLEADER"

RESTAURANTS ★ PLUNGE ★ ARCADES ★ GAMES ★ CONCESSIONS ★
SWIMMING ★ SURF AND SUN BATHING ★ SKATING RINK ★ RIDES

UNDER THE PERSONAL SUPERVISION OF LARRY FINLEY AND ASSOCIATES
LARRY FINLEY President
CHARLES BERDEL Bus. Mgr.
WARNER AUSTIN Public Relations
THOMAS MCGILLAN Park Electrical
AL MULLIGAN Park Mgr.
DONALD HARE Sound Tech.
NONDAS NEFF Park Sacy.
GEORGE DEDRE Maintenance Director

MISSION BEACH AMUSEMENT PARK • SAN DIEGO, CALIF. • TELEPHONE HUMBOLT 8-2902
Chi Lounges Slow Booking: Await Better Conditions

CHICAGO, Jan. 27.—The usual January slowdown in the lounge booking business, further amplified by the present uncertainty of war conditions, threatens a decrease of 50% in bookings for the next seven to eight weeks. Lounge operators here report that they are withholding future bookings until they are more certain about the situation.

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

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

The conservative attitude of managers was accentuated by the fact that the owners of smaller lounges are especially wary about the future. Few out of the major bookers for the Midwest contacted Q. Preem With New Lounge: No Change in Big Room

DETROIT, Jan. 27.—The cocktail lounge at 341 West Fort Street, under management of the McConkey Orchestra, will give a show policy of its own, making it the only spot in town at present with anteroom entertainment policy.

Lounge itself, entirely shut off from the main room, is open during the day. Policy calls for music only, avoiding the entertainment policy followed by this week to do accordion-strolling. A pianist will play all afternoon, under the new policy, with the piano and strimer alternating weekly.

WM Buys Shelley Stable Agent To Keep Coast Biz

NEW YORK, Jan. 27.—Phil Shelley, Chicago lounge and set-fee-splitter, is given an important place part of the deal to William Morris. Shelley plans to leave for coast and keep his present organization there. According to the info the Morris office will take over the Shelley sets in the East and the Midwest on some kind of a percentage deal. The Coast accounts are not included.

Solbe Joins Dolan Agency

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

REG. D. MARSHALL ORCHESTRA—ATTRACTIONS—HOLLYWOOD—CA.

Will Be Available Soon: Leo SUNNY'S Melody Lane Trio

THE SHAWNEE HOTEL, SPRINGFIELD, O.


First 532d St. Booking Set for Dot Donegan

NEW YORK, Jan. 27.—Dorothy Done-
gan has booked the first of his new Three Deuces and is set to open at the Swing Street spot February 8. The Done-
gan booking is a bid to overcome the Art Tatum attraction when the pianist opens at the Downbeat a couple of doors away. Booking was secured at $800, ac-
cording to Kaye. Also on tap will be Stan Stewart and Earl Garner. Date will be first on Swing Street.

OFF THE CUFF

East: JUMP OF JIVE now at Melody Inn, Philadelphia, with Jeeny Pinto's trio holding his organology to Maxine's Musical Bar, Philadelphia. Joe RAFT QUARTET takes over the stand at the Calix, Philadelphia. BILLY WINTON brings his piano sty-
ling to the Firestone Lounge, Chicago.

Midwest: RONALD ROCCO current at Harry's Show Bar in Detroit. BILLY COOPER opens February 30 at Downbeat, Detroit; Slot for about 2/16. JOHNNY DI CICCO and his quartet at the Playhouse Club, Detroit. . . . there is a new one for this March that has been renewed for three additional months. . . . JIMMY STEVENSON for the Continental, Chicago. His current job, 1937, will be ending, but he is still with the Chicago lounge. . . . ALMA SANTA at the Latin Garden, Chicago.

COLEMAN HAWKINS' band and the Slim Galland Trio set at Billy Berg's club in Hollywood, starting February 19. EMMETT BERRY, trumpet, has his book, East Coast and Miss Lucy's cocktails. Shepp's Playhouse, Los Angeles. replaced the old time band two weeks ago, in the newly occupied, Chicago, Hollywood. . . . AL GAYLOR'S crew stepped into the Bentwood's Rendezvous job. . . JUD CONLON's trio in second place over this week to his Shangri-La for a couple of doors away.

COJO IDOL at the All Club, Phoenix. . . . LEON COLE joins the Band Box Tavern, Pansville, N. J., with Cleveland. Including Jack Ford, Funky Hunter and...
New York, Jan. 27.—The new universally six-day week for U.S. niteries begins today. A red mixed reactions—both gloom and optimism—from the trade. In two cities were Avenue's has had the six-day week for periods of two to five years, operators and agents report themselves satisfied with the shorter week. In those areas where Avenue is now trying to extend its operations for the first time they are officially co-operating, according to a survey made under way by Avenue's own officers. But in other cities, with the exception of New York, Avenue is not alone in trying to bring in this new week. It is generally acknowledged that the six-day week is imperative. For the record, formerly in major New York agencies are not alarmed while their underlings are plenty sore.

Miami Not Touched

After long consideration and an earlier failure to start clubs, the League has decided to begin operating clubs in Miami. The League is only a small part of the Miami niteries area. Miami, Cleveland, San Francisco, Los Angeles, and Chicago are part of the entire area and comment regarding Avenue's drastic move to cut wages is being made to alter a fundamental factor in a whole industry is bound to arouse both brawling and rubbing.

Tondelayo Next Target in Oil Dispossesssion Move

New York, Jan. 27.—The dispossession move of the Oil Company has been extended to include Tondelayo, an Argentine dancer. The first move was to exclude the Rockefellers—which struck last week, will hit another 322nd Street spot next week. The new move was made by the Oil Company, which has already been given a court order to go ahead.

Now the operators of Tondelayo's say they have reason to believe that he will be closed. Trade-talk has it that Tondelayo's has already received its walk-out and Tondelayo's will be closed next week. They will not have to go to the Oil Company for the next three letters of credit that are being torn up and delivered for their own use. They have reason to believe that the Oil Company has been working on the idea of a strike for some time. Tondelayo's is expected to close within the next three days.

Tondelayo, a former member of the Rockefeller family, is reported to have been the first to open in New York, but now he is being closed out of business. It is reported that Tondelayo's will close in the next few days. The Oil Company has already had its way with Tondelayo's, and now it is trying to close out the rest of the niteries in the area.

Fair Success

Shelvey reports that his drive is meeting with pretty fair success. A group of four Cleveland cops, representing the whole niteries district, swept the city of its worst niteries, closed them down, and gave the city a clear-cut victory.

Cross work, blood donating and more. Shelly says that he is now working on the betterment of the city, and that he is trying to improve the conditions of the city. The Board reports that it is working on a problem that it considers important, and that it is trying to improve the conditions of the city.

Coast CSI Gets New Head

Hollywood, Jan. 27.—Roy Mack has been named as the new head of the Coast CSI, which is in charge of the West Coast branch of the Oil Company. The new head of the CSI is reported to be a former Oil Company employee who worked in the field for many years. The CSI is responsible for the investigation of all Oil Company activities in the West Coast area, and is considered to be one of the most important Oil Company agencies in the country.

New York, Jan. 27.—There may soon be two more Oil and Niter teams working in the niteries and the Oil Company has notified the authorities that it will close down both of these niteries.

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

New York, Jan. 27.—A check of night spots to find out how they will be supplied with coal and steam is being made by The Oil Company. The check has been made to determine whether all the operators are supplied with this essential fuel. The check will continue for at least three weeks.

Coal Sale Suspended

In New York, Mayor F. L. Guarantini has ordered the further sale and delivery of coal to all theaters, clubs and bars. The order is effective immediately and stands until further notice is received from the Oil Company. The Oil Company, which is the only supplier of coal in New York, has suspended its sales of coal to the city until it can be supplied with coal from other sources.

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San Fran. L.A. Both Say Okay

Small agents, club depart- ment heads gloomy, but their bosses aren't.

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

(Continued from page 3)

public gathering places and establishments—clubs, theaters, bowling alleys and so on— are now closed. Lowry's recommendation is optional but it is expected that most of the larger clubs will obey. In Albany, N.Y., the mayor promptly issued an order closing not only the niteries but all schools, too.

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The Billboards' Washington reporter, after checking with offices, states that the emergency is expected to last two or three weeks. Freight lines in the area are so bogged down that very little can move, the reporter says, so there is a general atmosphere of low morale. The Office of Defense Transportation ordered this to be the case from yesterday (26) to Monday (29), but The Billboards' Wash- ington man reports the capital believes the freight emergency will continue past Monday.

Hard hit as some clubs, theaters and bars are closed, the situation is not entirely dire. A few clubs will be closed as badly affected. In New York, the Hoover administration has already been set up to provide fuel for families caught short by the freight stoppage.

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Exclusive - Book WMCA's Money of MCA's Small Agents, Club Dept. Heads Getting Sharper

NEW YORK, Jan. 27.—A now-it-can-be-told yarn has come out of the MCA-Morris Williams-MCA's New York spots. The big plump among book- ing offers is getting the lucrative-booking rights for hotel rooms. It an exclusive can't be arranged, the next step is a tie-break which can lead to the exclusive. There are two rea- sons why this is necessary. First, they give an agency a New York outlet and the other is the fact that the present policy is involved is seldom important.

When the big bands were in the Carnival Room at the Capitol Hotel here was on fire both MCA and WM began stirring interest in booking agents were booked thru MCA but the band was turned over to Louis Prima through Frank Scaringo as the relief outfit. Raymond Scott offer is concerned the Morris office denies the whole thing in most colorful terms but with the band having plenty of trouble holding on to super agents this was the best policy.

For example, the Pennsylvania Room was a long time MCA stand-by. Today the act is in the Orange Room. Across the street, at the Pierre, MCA has the same name act there. And this is the same time this not from the Morris office. Now current at the Pierre are the Har- ris-Claire team. At the Waldorf-Astor is an MCA act but dance trio was booked thru MCA. And to add to MCA's anguish, Gre śwel has put in the White Horse to follow Myron, Harris, Claire and Shannon are being booked.

The Waldorf-Astoria was another MCA stand-by. But here, too, the big boys are in trouble. A few months ago the WM is shooting with big guns. One of its big guns may be the Oriel Club. In any case, it promises to be quite a fight and a very interesting one.

Of course, while the biggies are in trouble, the little agencies may have a chance to break into the "exclusive" spots. And they're not sleeping, either.

Arizona WCTU'ers Force Bill Aimed At Booze in Clubs

PHOENIX, Ariz., Jan. 27.—After it seemingly was headed for a first passage, a bill to prohibit the sale of alcoholic beverages within 200 feet of a restroom or any place of assembly would have been introduced in the State Legislature here by Senator David P. Kimball, who said he was carrying the会不会 of the Ladies of the Woman's Christian Temperance Union.

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

Violation of the act would be a misdemeanor, with penalties not less than $100 nor more than $1,000 or imprisonment not more than one year, or both. Any county fall of not less than 30 days nor more than one year.

Money Trouble Hits Small SAN FRANCISCO, Jan. 27.—Paul Small's new two-day-a-week duet due to open at the Palace here January 28 has been delayed here, has been forced to give AVGA an assurance in writing that the act is not in any way in violation of the law which makes "four-deckers" illegal.

Boston Takes Easy View Some Will Stagger Acts

BOSTON, Jan. 27.—Boston, said to be one of the most successful cities in its entertainment booking business, is not worrying over the matter. They shoot at any time, year round, no exception to the Latin Quarter, open Sundays, will be ad-

NIGHT CLUBS-VAUDEVILLE

Gloomy Over Six-Day-Week Idea

(Continued from opposite page)
memories with the fact that there are dubious about the edict (see story be- low).

Three Exceptions

In Chicago, Shetvey says, a majority of the theater operators have informed AVGA's Windy City AGVA rep, that they will go along with the six-day-week edict. But a small group has urged the Chicago, Palmer House AGVA office to stick to the six-day-week edict—zero Mostel, Hildegardra and the Ritz Brothers, respectively. After the en- d of each week, Monday night has been told that the week will be injected to the line in re- spect of the six-day-week edict. From Chicago—where there are many book- ing offices—operators are making sure faces—The Billboard office reports there is little worrying being done (see story below).

In San Francisco, where the six-day- week has been in effect over five years, because of State Legislation, The Bi l- board office rules state that no book- ing authority the idea on the basis of actual circumstances.

In Los Angeles, where a six-day-week was partially instituted by AGVA two years ago, the Billboard office found general agreement that a shorter week is the best policy.

In Washington the ops no like. In Bos- ton, operators are worried but there is some dissatisfaction (see story below).

In New York small agents or heads of clubs state that in big agencies general- ly are hostile to the six-day-week edict that the AGVA move will force the little clubs, will the profit margin of others, will bring about a lowering of prices for attrac- tions and will make operators smaller in the long run.

The strong part of this is in New York offices the tellers quivered on the subject. They feel that the situation is not as optimistic as long as AGVA stays with the edict. The six-day-week there might be a short period of dif- ficulties, an adjustment period, but that everything would soon work itself out and to major damage to any- one concerned.

How To Do It

Nitely club operators who go along with AGVA's edict have in their advantage of conforming: (1) They can close en- trance to their doors a week before the act, the stagger the acts giving each one night of "dinner" shows and time, (2) the club can change to a whole new show on the seventh day. If they cannot meet the rule they should not change their salary for working six days, says Shetvey. It's better for them not to force more money out of operators by booking shows, it is not a matter of money, but the performance of men for the seventh day's work. A lot of operators feel that the idea of one day of rest a week for shows is unnecessary, that they can make a real contribution to the war effort.

The reports gathered by The Billboard offices and correspondents follow:

Chi Operators Not Worried, Patrons Will Take It Okay

CHICAGO, Jan. 27.—AGVA's agents and nitely operators almost unanimously believe that they have done little thinking about the effect of the AGVA six-day-week order on entertainers in Chicago.

Those contacted said they are await- ing word from the AGVA to Support the six-day-week program for-entertainers' ruling before they formulate plans and the six-day-week order on entertainers in Chicago.

Two op agents said they were not worried about a cut in their grosses because of the one day which will be cut from the normal working time. They said they have been accustomed to a work week of 52 weeks, and in one or two show places act schedules change slightly during the year. If the Chicago ops recent being "guinea pigs" for the AGVA plan.

Boston Takes Easy View Some Will Stagger Acts

BOSTON, Jan. 27.—Boston, said to be one of the most successful cities in its entertainment booking business, is not worrying over the matter. They shoot at any time, year round, no exception to the Latin Quarter, open Sundays, will be ad-

justed to a staggered week if and when necessary.

Two local agents, quoted about it, figure the six-day-week idea will bring them more business because the short week will require additional acts since dance- acts are not available on Sunday nights here.

The class spots like the Stater and Copley-Plaza are not open Sundays, Fens- ler noted, so they are not staggering its acts when the time comes.

The spots which will benefit most by AGVA's edict are smaller spots with musical entertainment. AGVA has been making some indication over these playing out-

It Should Be Worked Out Nationally, Says Detroit

DETROIT, Jan. 27.—Detroit booking offices operating in the Ohio territory had been notified of the AGVA six-day- week edict by the State AGVA office. The small agencies were notified. One booking agent quoted the Cleveland-AGVA office by phone and was advised that contracts already signed would presumably be honored for the seven-day-week after February 1, but further contracts would be worked out on a six-day-week basis.

Statement of exhaustion from local booking offices, the agent said, will bring others interested to get together and work out a national policy, which would be accepted by all agencies and booking offices.

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

WASHINGTON, Jan. 27.—AGVA's six-day- week policy was greeted with imme- diate reaction here. Agents operating in the Nation's Capitol, several of whom are concerned about the future of no-talent policy, if not actual shutting.

Most ops here claim that seven-day-week shows are unprofitable and a side of the ledger, particularly as 'dry', can bring on a sales problem already. Most spots feature Sunday "dinner-entertainment" to bring in a crowd and will be dropped from Sunday "meat" fear is six a year's vacation.

"This is all we need," was reaction of one owner who added that he refuse to believe it until he had seen it for his own self and whites.

Operators are in by-days operated six-day policy, but mounting situation is the problem. At the Sunday dinner shows have now built up in most clubs to a point where they are now booking six-day shows.

Monday closings might be choice of ops here to keep out of trouble. This night is need to keep books balanced to keep out of trouble.

Idea here is to get thru the war and practically every op will privately admit would be difficult to continue if he would just as soon shutter for the seven-day policy food, liquor, tax problems. Six-day rule is one of the few things that will break the back of some here.
G.I.'s FAVORITE NOW
BY THE MILLIONS
SHE'S YOURS, TOO!

CONEY CALDWELL
THE FIRST GIRL TO SING IN LIBERATED PARIS

- UTAH BEACH FRANCE
- BOLONEY
- CAEN
- MORTAIN
- VIRE
- CAMPEAUX
- MARSE
- GARON
- CHARTRUESE
- VERSAILLES
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203 N. Wabash Ave., Chicago

26 NIGHT CLUBS-VAUDEVILLE
The Billboard
February 3, 1945

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Just Completed Seven Years in Leading Theaters and Night Clubs on the West Coast
Now Playing in Middle West and East
Direction of RAY LYTE
MUSIC CORP. OF AMERICA, 430 N. MICHIGAN AVENUE, CHICAGO, ILLINOIS

NIGHT CLUB REVIEWS

Copa cabana, New York
Talent policy: Floorshows at 8:30, 10:30. Centrally operated, Manager, Jerry Lister. 50 minimum.

The theaters completed now playing in - vaudeville

Michigan: Set for return engagement.

Your's, the sing boologie

Country and Marne Campeaux

Versailles, New York
Talent policy: Dancing and floorshows at 8 and 12. Management, J. J. McDonnell; publicity, Al Tumer; production, Anthony Neville; maire, Phil Ita. Prices: $3-3.50 minimum.

The new Mid-Winter Melée falls to live up to its title, as it's anything but a melee. Show, which opened Friday and continues the parade of well-produced revues seen recently at the Palace, includes four strong variety acts, the smooth production numbers arranged by6 and the above-mentioned with its new show band, the Duke of Ted Weem's band. Weem's opening number is a return to his hometown: after two years in the service, and his fans were on their feet before the first song was done on rope and rings about 30 feet above the ringside tables, is effective in a large room. The last number features the regrettable loss of Ted Weem's band. Weem's opening number is an effective one, with much different act who else was in the show. But to add spice to the show, the act has new costumes, a new jump singer, a Latin canary, a couple of novelty boys and a new aerial hoofer. These production numbers are the best, not the but rest, three more, have plenty of eye appeal. In one number all in puppets with big turned-up hats. In another number the line shows off some Mexican peasant costumes which are as beautiful as the girls who wear them. The Al Siegel production has a lot of solid meat in it but needs to get some of the spots trimmed off. Two of the Siegel tunes, Melinda and Copa Cabana are just full of itself but get a solid enough production to give them a good sell-off.

First on, with the line, are a couple of clean-looking kids, the Roland Twins, who deliver one and two voices harmoniously. After a line routine, Bataille, the pint-sized, black-haired Latin war
er, comes on for a nice singing job. On productions she's okay, although she had a rough time of it when her own spot followed Miss Ferman. Routinely, how
er, is probably necessary to give Lester, who closes the spot, the top spot. Dixie Roberts, eccentric tapper with a good-looking pair of gams, did a commendable job in the number two slot as well as in the productions. But her"mugging is so constant it is difficult to follow her cluck work.

Pat Breuer, also new here, a sharp

posted, sharp-chinned. slim blonde, has a big group of pipes and can sell a song. Opener, I Can't Say No, was a poor choice. Gal is called comic not an accomplished enough actress to sell that kind of a tune. Did better with Young Man With A Movie, which seemed right up her alley. Best thing, however, was the production song, Melinda, which Miss Breuer sold with plenty of assurance.

Miss Ferman, had two new tunes. Spring Is A Little Late and Woman's Place Is At Home, latter a novelty. Got
terrific hands. Gal has about everything - good voice, good looks. Ode
to a Lark is a good tune, a good dance and it's a good everything. Jerry Lester rigged out in a tuxedo
ew everything, he explained killed the mob with his fast gags, customer-heck
ing and bits of business.

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

Palmer House, Empire Room, Chicago
Talent policy: Dancing and floorshows at 8 and 12. Fritz Hanger, manager; Alan Edelson, publicity; Merriel Abbott, pro
ducer. Minimum $3 except Saturdays, $3.50.

Hildagare was at her best tonight for her first Chicago appearance in a year and her return to the room that gave her the Milwaukee thrill her first big oppor

Can't sleep with the music, you're awfully ...
VAUDEVILLE REVIEWS

Music Hall, New York
(Reviewed Thursday Evening, Jan. 25)

For its first new stage bill since the opening of the holidays, the Music Hall has tossed together a little something called Saludos. Physically, the new show is very appealing, for the whole thing has been staged, grown, and widened in the grand manner so characteristic of this house. And, characteristically too, the proceedings add up to a yarn.

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

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

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

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

Fiesta is the last number and is made up of Zerco and Beryl, Latin ballroom-tie; Leo Andrini, singer-guitarist, and the Rockettes. Zerco and Beryl are a capable team, delivering fairly standard stuff in Latin tempo. They get a very good response. Leo Andrini try hard but don't get across as well here as they do in a small nitey. The Rockettes draw the best night of the evening with a charming routine, beautifully executed, of Latin-type dance steps, ending in the usual dummy-like precision stuff. His capacity when caught is a picture is A Song to Remember. Paul Ross.

Roxy, New York
(Reviewed Friday Evening, January 26)

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

Program is dubbed Cafe Zanzibar Revue and is a smattering of acts current at the nitey around the corner from the theater. Offering has been simply but colorfully staged and lighting job done on it is a hoot.

PeeWee Marquette, the club's midget singer, starts things off and occasionally handles the intro for the acts.

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

Poor Zanzibar chorines then escort Otto Benson (not in club show) on stage and work with him while he frontances on roller skates. Guy is a nimble foot-nimblefootstuff and injects himself with plenty of tricky stuff ending in a fast run down a small prop stair-case. Result is a solid hand.

Valna Middleton, band cantor, is okay on to warble a chorus or two of You Is, which she does capably. Armstrong then joins her and proceeds to steal the number with his intemperate delivery. Audience liked him a lot.

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

The chubby Peters Sisters (3) put the show into high with two fine tunes and (see ROXY, NEW YORK, on page 28)
NIGHT CLUBS-VAUDEVILLE
The Billboard
February 3, 1945

Two Gypsy Vaude Dates Set

NEW YORK, Jan. 27—The Gypsy Rose Lee deal for vaudeville has been settled last week after being in the rumor stage for a month. Under this Miss Lee will open at the Riverside, Minneapolis, March 2 and go to the Oriental, Chicago, the following week. The Chicago deal is said to involve a flat $4,000 plus a split. The Riverside booking is for slightly less money but the split also calls for a smaller gross.

 bénéficiate at discounted

Capitol, New York

(Reviewed Thursday, January 25)

Two Carles are on the same program at this Broadway place this week, one the Catcher-just-out-of-the-vaude houses. There's plenty of ease and light entertainment dispensed for payees and showgoers around one of the best-attended shows of the holiday season, allowing up only at odd intervals.

Marilyn Montague, blind singer being given a build-up by the studio, does her first stage stilt here on a program that has been watched over with care. "To Rio" and gal fairly tears down the house, and her act is a, a, a, a, a, a, a stinker in every direction, and don't think she doesn't know it either.

Gala is fairly phenom. It's almost impossible to describe the bedlam she causes. She is just standing in the wings and her well-padded torso feloniously. To add to the effect, the girl is a fiery blonde, but which her voice is just so right, altogether she sets up one of the most refreshing scenes seen on vaude stage in a long time. She's good-natured with it all, and with her being whistled at from below floor top of the house, she earns plenty of applause. Gala, not at last show Thursday wouldn't let her off, and she had to sing and play to do couple of extra. She said so much comment, that whatever Cara, following her is医疗 could hardly be heard because of the buzz that continued ringing through the place.

Carle's, headed by leader's white voice, is the top effort in self-indulgent for plenty of entertainment for the seaions, a year ago. It has his fault and usily spots himself plentifully at the piano and the band does tones in subo. It is a not too bad Carle well, but when his at the piano and becomes a partner with the soft, romantic touch that every gal that sings for a Carle. And wasn't without putting it on too much. He does others and making a satisfyingly, a thing by the edge on the show right away, hopping into 12th Street Map. In a word, the House is plentiful ona point that, he never lets up, selling all around it. It's own, its got plenty a good job for the Loew's house. Alan Carle, the piano player, gives the judgment in using a pink color scheme, not too bright, in keeping with the light, pretty entertainment in the show. Soloists with band, Phyllis Lynn, who is a big from a beginning, and Shirley Clarke. It sounds and looks well, gal opens with oldie "Three Fingers and Jus a Jingle" and comes for My Country, well done. Allen rocks 'em with Ragtime and a Walk with Father, which is especially fine. Allen got a powerful voice, yet shades nicely. He still can stand a little more on stage presence, and into by Carle as he does "You Can't Have Nothing on Right foot.

Solos with band in Morgan pushes out old and new at a rapid pace and scores, albeit material is obviously corny, Morgan is mellow, brightness prevails over payees to his side with an open house. He brings into play the Carle name brand, and the public, and he could use scads on much of his material. His take-off on Munich skating lead Philly might be funny bit. He Sunday Dinner for a show, which he could cut without anyone missing it. All-in-all, lad has a winning Card and enough solid material to smooth out the rough edges. Ladd Lyon, oncornet shows no many times before clacks. Lyons is expert at hand-stand give that, and with ease of a, a, a, a, a of glass resting on top of finger of gleam at the isle, he gives it the public out of the audience to do a difficult job. It doesn't seem to have been a problem, whole thing isn't worth all the time hair devotes it. They don't show off with a smash finale.

Fio is MOM's Take Me, Don't Home. Paul Sceen.

Chicago, Chicago

(Reviewed Friday afternoon, Jan. 26) Chicago is the kind of city to house with only two supporting acts, Nicola and Frank Regan. Regan, but the piano maestro looks like Mehill make up the program, the odd-cross, such as Carle's, usually get support from three or four variety acts. As his solo began, the guest, Fred Scott, took out some swing arrangements on Cherico-

Red Scott is the music leader, and breaking the leader's medley of There Goes That Song again, I Won't To Love Those Girls In Rum and Coke. His interpretation of the tune was so good that it is hard to realize there was so much too much on the smutty side and should not be used by a band like this one.

Cavallaro got effective staging for his piano specialties, which included War-

ny's Concerto, Cavatina's and Too-Too. As his solo began, the bandstand, except for the piano, was empty. When his piano was moved, stood back leaving alone in the foreground, he was in top. His piano is equipped with a mirror set above the piano, and his hands add plenty of selling power. Cavallaro's piano specialties received big hands as the roving stage appearance here and there is no let

John Sipek.

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Break for 100% talent! Apply now! Free offer night class, show, and competition for阳台 SANGERS锅, in competition with other top talent. Entry free! Entry free! Entry free! Entry free! Not more than $25.50 per entry. Only one entry per person. Entries must be submitted by March 1, 1945. Entries will be awarded to the top 100 acts in the competition. Entry fee includes one night of show and competition, plus one ticket to the competition. Entries must be submitted by March 1, 1945. Entries will be awarded to the top 100 acts in the competition. Entry fee includes one night of show and competition, plus one ticket to the competition.

Mimie Paul opens with some fresh material of Caroline, from Long, Gabage, Robinson and Duvarte, and starts giving out with some utterly incomprehensible impressions. His serious impression as "I've Rolled" is one of the best. His take-off on "If I Were King" is good contrast for the rest of the set. He is very, very good, but did a fine but much too short impression. His take-off is very, very good, and his timing and vamping could be lengthened.

John Sipek.

Show Girls

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BROADWAY OPENINGS

THE TEMPEST

(Opened Saturday, January 27, 1945)

CENTURY THEATER

A musical revue, presented in the round and produced by Margaret Webster. In a setting which changes with the revue, the cast performs the songs and dances of the back room of the London tavern, with a cast of 12. The show includes a variety of styles and moods, with a group of songs and dances that are both entertaining and moving. The production is directed by Jerome Cardinale, with music and lyrics by William Reiser and William Reiser, Jr., and costumes by Lucinda Gandolfo.

SPRING: Master

Gonzalo Paul Leyssac

ALVIN THEATER

A comedy, produced by the Alvin Theater and presented by Margaret Webster. The play is set in the 18th century and centers around the adventures of a group of young people who are trying to find their way in the world. The cast includes a diverse group of characters, including a young girl who is trying to become a lawyer, a young man who is trying to become a poet, and a young woman who is trying to become a painter. The play is directed by Margaret Webster, who also wrote the script.

UP IN CENTRAL PARK

A revue produced by the Century Theater, presented by Margaret Webster. The show features a variety of songs, dances, and sketches, with a cast of 12. The production is directed by Jerome Cardinale, with music and lyrics by William Reiser and William Reiser, Jr., and costumes by Lucinda Gandolfo.

GOOSE FOR A GANDER

(Opened Tuesday, January 23, 1945)

THE PLAYHOUSE

A comedy, directed by Joseph P. Schrank and presented by the Playhouse. The play is set in the 19th century and centers around the adventures of a group of young people who are trying to find their way in the world. The cast includes a diverse group of characters, including a young girl who is trying to become a lawyer, a young man who is trying to become a poet, and a young woman who is trying to become a painter. The play is directed by Joseph P. Schrank, who also wrote the script.

OUT-OF-TOWN OPENING

"DARK OF THE MOON"

(Opened Thursday, January 25, 1945)

CAST, FUNDAMENTALS

A legend with music by Howard Richardson and William Butler. The show is set in the 17th century and centers around the adventures of a young man who is trying to find his way in the world. The cast includes a diverse group of characters, including a young girl who is trying to become a lawyer, a young man who is trying to become a poet, and a young woman who is trying to become a painter. The show is directed by Howard Richardson, who also wrote the script.

PHILLY GIG TAB


EXPERIMENTAL THEATER

TOM THUMB THE GREAT

(Opened Monday, January 15, 1945)

Cathedral University of America, Washington, D.C.

The show is set in the 17th century and centers around the adventures of a young man who is trying to find his way in the world. The cast includes a diverse group of characters, including a young girl who is trying to become a lawyer, a young man who is trying to become a poet, and a young woman who is trying to become a painter. The show is directed by Howard Richardson, who also wrote the script.

Experimental Theater
**BROADWAY SHOWLOG**

**Performance Thu January 27**

**Routes Dramas**

Open ed Perfs.

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**Some Notes**

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**UP IN CENTRAL PARK**

(Continued from opposite page)

voice has filled out, and combed with Rivets finest baritone deep to the best of the show's tunes. Both are in top form with such items as Close As The

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**THE TEMPEST**

(Continued from opposite page)

that Tempest emerges as somethin- worth, out main purpose, were scenes be little for anybody to get their teeth into except—Arnold Ross and Ted Lee. And after all, they can't carry a whole evening.

--

Boo Francis.
"Slip-In" New Gimmick To Steal Meados

(Continued from page 4)
cause NBC then brings in Fibber McGee and Molly and Bob Hope, the two strongest on radio.

8:30 p.m. Wednesday Hole

CBS has a hole at 8:30, Wednesday, where the 4-employee David is going. It's said that putting a top comedy-variety show into that hole would be carried along and hold over for Frank Sinatra at 9. The Sinatra show which managed to get some light against Eddie Cantor on NBC and the Ed Sullivan Show on CBS from 8 to 9 would help. Of course, all the web could add advantage of the situation here.

Friday night, NBC could build a sequence, says the trade, if it replaced Wells Time which, at $9, is sandwiched in between Duffy's Tavern and People Are Funny. Listeners, it is felt, sometimes move over to CBS to catch "Page To Be Ignored." But at 9:30 CBS hasn't been able to make much of a name of "That Breedwell Boy" and following it with the Moore-Durante show. If Columbian, however, gives the Breckenridge seen, which drops out next month, and NBC could build in a hole that would otherwise go to NBC's People Are Funny, it could be contended that Moore-Durante rating even higher than it is today. In both slots, Mutual and Blue have a chance.

Idea Isn't Only Requirement

Of course, all producers, agency men and the new licensing board in the slip-in mood is not a cure-all. Even in some cases where the new show is conform to the mood have higher ratings. "Thats all," CBS authorities say all programming is good shows. As all radio men know, it makes no difference how many stars are on the program, it is the appeal to the program that is important. It is a combination of factors, but quality is the one lacking.

For program managers to put thru the usual tussles involving agency, sponsor and production groups, the "slip-in" problem will be a difficult job. The Big Four claim it is the fact that some of the shows that between Duffy's Tavern and People Are Funny high rations and their sponsors' approval. They have been chopped and dropped in the usual tussle involving agency, sponsor and production groups.

Consequently, says the trade, the idea looks very good on paper, but putting it into practice may take long involving the covering a period of months, perhaps a year before the new show is being dubbed according to leading production men, the "slip-in" idea is the one that can be effective, turning conforming to the most recent research discoveries.

ROUTES

(Continued from page 3)

Morris, Doug (Arena New Haven, Conn., 24-
Merriod, Bus (Shamrock) Chk.
Monroe & Ada (Henry Oregy) Atlantic, N.
Munsee (Hopperman's) N.Y. 2
Nadine, Bill (Shamrock) Chk.
Nash, Bill (Shamrock) Chk.
Nash, Bill (Shamrock) Chk.
Nash, Bill (Shamrock) Chk.
Naziro, Bill (Capital) Washington, D.
Neal, Bill (Shamrock) Chk.
Nelle, Art (Shamrock) Chk.
Nelle, Art (Shamrock) Chk.
Nelle, Art (Shamrock) Chk.
Nelle, Art (Shamrock) Chk.
Nelle, Al (Shamrock) Chk.
Nelle, Al (Shamrock) Chk.
Nelle, Al (Shamrock) Chk.
Nelle, Al (Shamrock) Chk.
O'Helton, The (Maltesian) Paterson, N.J., 10-
Overman, Wally (Night Club) Bay City, Mich.
Palmer, Betty (Stille's Ban) N.Y.
Parker, Jack (Stille's) N.Y.
Pearson, Nellie (Blackhawk) Chk.
Payne, Glenn (Glass Hall) Chk.
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Philip, Paul (Champlain) Chk.
Pierce, Bud (Glass Hall) Chk.
Pike, Marty (Glass Hall) Chk.
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Wasn't Kidding!

PARK WORTH, Jan. 27.—When pretty red-haired Melba Bruns- son, 19, was being brought from Laredo, Tex., to Fort Worth to face a three-weeks-old, kid-detective who had wanted played at a juke box in Waco where he had pointed them out on the dial. They were: I'm a Jem and Don't Fence Me In.

Mass, Judge Okays Sunday Juke Music

SPRINGFIELD, Mass., Jan. 27.—Louis W. Peterson, doing business as the Blue Bongo, Springfield, Mass., was granted a patent in a decision handed down by Chief Justice Joseph H. Riggs who heard the case in the September criminal sitting of Superior Court.

The case was submitted to Judge Riggs on an agreed statement of facts by Benjamin H. Allen for the Commonwealth and Attorney James H. Maloney for the defendant, and then was taken under advisement by the court.

The charge against Peterson was that he had been operating a juke box in the Lord's Day, "the same not being a contemplated form of amusement (to be) opened, not by any local or public assembly, nor by any religious association, nor under Section 4 of Chapter 138 of the General Laws of Massachusetts.

Operators have challenged the constitutionality of the law and the charges against Peterson were based, and an appellate case to the Supreme Court as a test case, if the decision had been against Peterson.

The case was brought by the Crime Prevention Bureau of the local Police Department.

Ariz. Delinquency Goes on Skids as TA Canteens Open

PHOENIX, Ariz., Jan. 27.—Teen-Canteens, to serve as central meeting and entertainment center for young people are being opened in Arizona's larger cities as a move to decrease the juvenile delinquency problem.

In Phoenix, four large rooms in a downtown hotel have been leased by the Community Activity Board, which will supervise the activities. To be opened in two weeks, the "Drop-In" will operate for the teen-agers on the same order as canteens for servicemen. A juke box will provide music for dancing, a snack bar and lounge will be furnished. Bowling, ping-pong, pool and other activities will be featured at the canteen in Douglas, and an arm wrestling booth is open for the activities. Carrying the name Teen-Canteen, a meeting place for newcomers in Phoenix has been operating successfully for several months.

Bard Music Buys Big L.A. Juke Route

LOS ANGELES, Jan. 27.—Bob Bard, of Bard Music Co., known as one of the largest juke box operators in the world, has purchased the music machine business to the tune of $1,000,000.

Bard recently purchased the route of Harry Brand in Miami, Fla., the juke box market setup in all of the Simon's Drive-Ins in the city. With this route added to his other holdings, Bard is now rated in the industry as within a triple mark of the top.

Deal for the Greenberg route was announced by Fred Guant, of General Music Company.

Jukes Popularity Titters Take

Decca's Sales in '44 Hit $13,500,000 Mark

NEW YORK, Jan. 27.—Sales of Decca Records, Inc., for 1944 were the largest in the company's history. They are estimated between $13,500,000 and $14,500,000, compared with $11,800,000 in 1943.

Increased sales are not expected to find any succeeding reflected in the record store business for the year. The juke box market which is expected to prove very popular in 1945, as a distribution avenue for records, will be particularly strong, especially for records of type of record changer as well as for the popular range of systems which are becoming of great importance in the State Legislature.

One recent proposal would be a tax on juke boxes to finance a public school fund. The tax would run $1.50 on every juke box in the state, and the proposal will be submitted to the legislature at a later date.

The Massachusetts Legislature has also a proposal to abolish certain juke boxes, but this is not currently referred to the license required to operate or to ban juke boxes in the State. The recent license law in the State has been a matter of considerable contention, and a test case to be carried to the Supreme Court has been promised.

Early this year, however, a Superior Court in Springfield, Mass., decided in favor of the Juke Box Route Company, in what is considered a test case on the Sunday license law and this appeal will probably be considered in the high court as a starting point.

Bard Music's acquisition of the music machine business to the tune of $1,000,000 will probably be seen as a test case in such matters in that it does not change the law in the State, but it does make changes in the State Constitution, as it is considered a reasonable tax on the installation of juke boxes in locations.

AMERICAN FOLK TUNES

Cowboy and Hillbilly Tunes and Teenagers By Nat Green

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

Folk Art Fortitude

It takes a real fortitude to carry on when you've been confined to bed for several months and know you'll have to stay put a while longer, but that's what the authors of the ring, We're on the Trail're doing. His band of Prairie Swingsters carry on with the usual diseases in the city and neighboring Ne- braskas. Despite his suffering, he con- tinues his devotion to his art. His band, which has turned out some of his best folk songs while on tour, continues to be "The Best Damn Fiddler in the Hills of Wisconsin," written in the American Country Music Magazine, according to Miss Nita Kinton Rose, two of Hollywood's foremost writers of American Indian music. His band is made up of some of the best folk singers and musicians in the Western World, with the exception of the State House of Representatives, who are also personally named. The band's name dates back to the first time they met, "Staying" is the name, according to their leader who has been a lifelong musician. This group is much closer to the author, especially when I'm working, and asking the letter of Station KLHS listeners.

New Spot for Starcher

On spending a few weeks in the northwestern parts of the United States, Starcher has been working in the Northwest and has landed a featured spot on Station WXYZ, Detroit, Mich., staged by Mary Ann Estee, Dick Hart, Ted Arthur, Tex McCurrie and Red Bedich, formerly of Station WJJD, Chicago, is billed "Odd Starcher and His All-Star Round-Up." Reports indicate growing popularity of the show, "Faded Heart and Scores of other folk songs.

Hot Shot Statistic

Gabe Ward, clarinetist and statistician for the NBC Hot Shot Orchestra, who has worked during the four complete months of the network's Barn Dance broadcast recently, Gabe's summary of the Hot Shot's Barn Dance, broadcasted each Sunday on a size company, for a sponsor featuring an amateur contest entitled "A Faded Rose.—A Broken Heart and Scores of other folk songs.

Out of the Mailbag

Saul, "the guy from 'th' hills," is planning to bring hillbilly music to the theaters and high schools, Management of WJBD in Batesville, La., has asked her to get a band that could be aired over the station. She will have her own house, and band, and has been a very successful one.

The WURL Barn Dance (See American Folk Tune on page 63)
MOVIE MACHINE REVIEWS

Assembly and released by Soundies Distributing Corporation of America, Inc. Release date, January 23.

Program 197

HARRY COX, of stage and radio, sings "Sweet Lorraine," an oldie number which was recently revived. According to an out- of-doors night club, with the singer ren- dering a lovely Coover model. (Filmscript.) --B.B. Blake.

HARRY COX has a soft, low-keyed sort of a thing that suits his voice. --B.B. Blake.

THE ROBERT MITCHELL BOY CHOIR, which did such a grand job with Bing Crosby in "Gees' My Way," sings "Mother.

*Jealous Heart; V. Happy and Further Apart; F.T.

*Boy Trio

The exciting blues showman and cantor of Sonsy Bill Williamson for his own cause is right in the blue yonder. With the harmonicas heated, plus piano, guitar and traps, the spinning is in full swing all the way for the Sonny Bill Blues. A slow blues with Sonny Bill playing every note as he phrases it out. The vocals, as usual, aims to do Hitler and Tojo no good. Check Up On My Baby Blues, a song which the tempo stepped up, finds Sonny Bill in his regular role as he composes the notes to a feeling of pride. (Continued from page 21)

HAPPY PERRYMAN (Okeh)

Jealous Heart—F.T. V.

F.T. V. checks a soft note in his voice and with the sustained Sodie harmonicas ac- counting for the effect. --Brighton.

*Jealous Heart; F.T. V. Happy and Further Apart; F.T.

*Boy Trio

Striking a different tempo for his own cause is right in the blue yonder. With the harmonicas heated, plus piano, guitar and traps, the spinning is in full swing all the way for the Sonny Bill Blues. A slow blues with Sonny Bill playing every note as he phrases it out. The vocals, as usual, aims to do Hitler and Tojo no good. Check Up On My Baby Blues, a song which the tempo stepped up, finds Sonny Bill in his regular role as he composes the notes to a feeling of pride. (Continued from page 21)

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ANDREW'S RUM & COCA-COLA GETS BIG PLAY, OPN SAY

HAMBOURG, Jan. 27.—Andrew's Sisters', the old Texas cowhand added a host of followers to his lengthy fan list. January 1 and February 20 have his Jacob Kent Maclay first place on Eddie, the Hired Hand's all-request Hillbilly Hit Parade, KDKA, Oakland, Calif. The coveted Saturday 11 a.m. (EST) spot is determined by the past week's total requests, per song, on the station's 1 p.m. program, Monday thru Saturday, same station. Ritter's New Moon Over My Shoulder is climbing steadily on KLS, KHOW, KYA and other coast stations. The Hired Hand averts that if the Jim Bob vocal of Tex Owens' Cattle Call, backed by the Lightburn Douglass's music, were not the theme song it would take first place often. Fans write that they cannot hear enough of it!

Ray Wade's new Peerless disk, Little Artemus Sweetheart, written by Wade and Ike Cargill, is climbing steadily. There on acute scarcity of the disk that held first place so long, Bill Boyd and His Cowboy Ramblers' Under the Double Eagle; it seems the Jockey at KLS broke the last one there, and in other stations they've worn thin. The Cowboy Ramblers' New Spanish Two-Step is staging another comeback, while My Birmingham Rose and Tumbledown Trail, both with vocals by Bill Boyd, are perennial favorites with Pacific Coast fans.

PERMA POINT ROUND

The Original and Only Larger Manufacturer of Long-Life Phonograph Needles.

We Pay Spot Cash For Your Used Records
No Shipments Too Big... None Too Small

MUSIC OPERATORS
Ready Money Waiting!
For Your Used Records
Our Price Is Highest. No shipment too big or too small. We pay the freight. Write or wire—collect.

MODERN RECORD COMPANY
7465 South Chicago Ave.
Chicago 19, Ill.

CONTINUE BUYING WAR BONDS

February 3, 1945
The Billboard
MUSIC MACHINES 65

Refined by Coin Phonograph Operators Everywhere
Both the Standard Elliptical and Permo Records available at your Decca, RCA Victor or Columbia record distributor.

SOUNDIES DISTRIBUTING CORP. OF AMERICA
209 W. JACKSON BLVD., CHICAGO 6, ILLINOIS

If you're interested, many territories are still open.

We Pay Spot Cash For Your Used Records
No Shipments Too Big... None Too Small

Popular • Hillbilly • Race • Polkas

Wire Collect How Many You Have
We PAY THE FREIGHT
J. F. BARD
414 South Franklin Street
Chicago 7, Illinois

RECORD DISCS
For $1, 11 and all other wireless groups Model 2, secondhand. I will make your set up. The same dimensions to guarantee them to give satisfaction. Price $1.50 for set of 12, or 1 in a set is 50.

HUGO JOERIS
3208 Jackson St.
AMARILLO, TEXAS
Md. Measure Would Repeal Present License on Machines

N. C. has two minor amendments on tap—undefined bill reported in Mass., hopper—Maryland also considering making vendors subject to fair trade regulations

CHICAGO, Jan. 27.—New legislative proposals relating directly to vending machines seemed to be rather sparse during January, according to a check made yesterday. In reports of bills introduced in the various State Legislatures thus far, the Maryland Legislature seems to be giving the most attention to vending machines specifically. Vending machine legislation in Maryland has had quite a history extending over the past two or three years and the law licensing vending machines finally had a test in the State Supreme Court, which high court upheld the licensing statute.

In other States, legislative proposals relating directly to vending machines, include two minor amendments proposed in North Carolina to the usual general revenue bill of that State. One of these proposals would exempt candy vending machines from the regular State vending machine tax if the candy sold contains at least 50 per cent peanuts. Another vending machine amendment in the North Carolina proposal strikes out a requirement to put serial number of license on new applications to operate soft drink and cigarette vending machines.

A report of a new bill recently introduced in the Massachusetts Legislature is not clear as to what type of vending machines are meant, availing a copy of the bill itself. The title of the bill simply proposes to tax "certain slot machines and vending machines, except certain vending machines in use in the Commonwealth."

Maryland Proposals
Vending machine legislation in the Maryland Legislature is important because one proposal would repeal the present State license fee on vending machines. The present State license fee on vending machines is understood to have been sponsored by retail organizations in the State and to have had their strongly organized backing. The vending machine trade has opposed the present State tax and carried a test case thru to the State Supreme Court only to have a decision upholding the tax. The present proposal would repeal the State tax on vending machines.

A second proposal in the Maryland Legislature may eventually become more important to the vending machine trade. The new proposal simply adds vending machines to the State Fair Trade Law, thus bringing the sale of commodities thru vending machines under the State Fair Trade Law. This new proposal relates to retail sales of various kinds. This would apparently bring vending machines under the same Fair Trade Laws as the manufacturers which affect retail stores in general and in handling the same products sold thru vending machines. It may be of greater interest if it should become a law.

Because of the unusual lag in passage of this fair trade proposal, it is reprinted in full below:

Proposed Md. Fair Trade Act
An Act to repeal and re-enact, with amendments, Section 100 of Article 83 of the Annotated Code of Maryland (1939 Edition), title "Sales and Notice," sub-title "Fair Trade Act," relating to contracts relating to sale of commodities from vending equipment.

Section 1. Be it enacted by the General Assembly of Maryland, That Section 100 of Article 83 of the Annotated Code of Maryland (1939 Edition), title "Sales and Notice," sub-title "Fair Trade Act," be and is hereby repealed and re-enacted, with amendments, to read as follows:

100. No contract relating to the sale or resale of a commodity which bears the label or design of a particular hours or days when the employment from which a commodity is sold to consumer bears, the trade-mark, label or name of the producer or distributor of such commodity and which commodity is in free and open competition with commodities of a similar nature, or which is sold at prices at which others shall be deemed in violation of any law of the State of Maryland by reason of sales or the performance of the following provisions which may be contained in such contract:

A. That the buyer will not re-sell such commodity at less than the minimum price stipulated by the seller.
B. That the buyer will require of any dealer to whom he may re-sell such commodity an agreement that he will not re-sell at less than the minimum price stipulated by the seller.
C. That the seller will not sell such commodity at less than the minimum price stipulated by the seller:
1. To any wholesaler, unless such wholesaler will agree not to re-sell the same to any retailer unless the wholesaler will agree not to re-sell the same except to consumers for use at not less than the stipulated minimum price and such wholesaler will likewise agree not to re-sell the same to any other wholesaler unless such other wholesaler will make the same agreement with any wholesaler or retailer to whom he may re-sell, or
2. To any retailer, unless the retailer will agree not to re-sell the same except to consumers for use at not less than the stipulated minimum price.

June 1, 1945.

Bottlers Group Plans Training Courses at 3 Technical Schools
CHICAGO, Jan. 27.—The American Bottlers of Carbonated Beverages Association is taking a forward step toward developing its industry trade members after the war. Training courses in the major phases of soft drinks and operations (See BOTTLES GROUP on opp. page)
A Third Star Has Been Added!

DEPARTMENT OF THE NAVY
OFFICE OF THE SECRETARY
WASHINGTON

23 December 1944

Mr. J. P. Seeburg, President
J. P. Seeburg Corporation
110 North Wells Street
Chicago, Illinois

Dear Mr. Seeburg:

It is with pleasure to announce that in recognition of the outstanding production of the men and women of your company, the Navy Board Award No. 1, 2, 3, and 4 of the last meeting granted a third award of the Army-M.P. Seeburg Corporation receiving the four new flags with three stars in the near future.

The congratulations of the Navy Department are extended to each and every man and woman of Plants 1, 2, 3, and 4 for maintaining the high production standards required first to win the war and then to remain in the three stars which, in form of appreciation from the men on the fighting fronts, will be attached to the new flags you are to fly over your plants.

This additional honor you have won indicates your determination to supply our fighting forces with the materials needed to bring the war to a successful conclusion.

Sincerely yours,

C. O. HAND
Chairman, Navy Board for Production Awards

Awards to the J. P. Seeburg Corporation for outstanding production of war materials in each of its four plants
REMEMBER THE "ONE HOSS SHAY"

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