SPOTS OVERSPOTTED ON AIR

OK! It's Peace---What Goes For New Year's in Clubs?

Showbiz "Literature" Sells ---But Not East of Hudson

DUKE ELLINGTON
950 Standards—and Still Duke-ing
(See Music Section)

DRINK VENDING IN LOBBIES?
HANLON and CLARK

THE G.I.'S FAVORITE COMEDY TEAM

We're back in "civvies" now and will soon be available once more to America's leading theaters, night clubs and hotels.

PUBLIC RELATIONS ★ DICK RICHARDS
1650 BROADWAY, N.Y.

MATERIAL NOW BY ★ SAM J. PARK

DIRECTION ★ HARRY GREBEN
CHICAGO, ILL.
**Showbiz Tones Self---West of Colorless Alcohol**

**NEW YORK, Dec. 17—** Riding back from the Princeton show on the Harvard Riviera (Daily News radio editor) spilled a single potshot at RCA, dwelt upon its present peak as too small, and there was no color at RCA.

**Members OKAEA Council Fay Censure**

**“Mess” May Continue**

**NEW YORK, Dec. 17—** By an overwhelming vote of 470 to 72, 642 eligible members of Actors' Equity supported the union council's recent censure of the Frank Fay at this meeting, but only 547 came to vote. Five did not vote.

This was the climax of a stormy four-hour session in which poitris and issues were handled about by top AEA spokesmen for vocal supporters, but held his ground by claiming: "I am a Catholic, proud to be one, and we Catholics should stand together against the forces of anti-Passion!”

**Fay Resignation Suggested**

Paul Robeson got to his feet for rebuttal and pointed out that if Catholics in France and Spain were persecuted by Fascists and were anti-Fascist. He suggested, in closing, that Fay resign his seat on the Equity Council.

Margo, one of the five at whom Fay's (See MEMBER OK AE on page 22)

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**Longhairs Getting Haircuts**

**Comes the Dawn Of a Musical Era**

**Met pilot says U. S. growing musically—opera must entertain, be streamlined**

**NEW YORK, Dec. 17—** There's no more longhairs, cut in the Victorian manner. Today classical music has had a haircut ranging from swing to crew-cuts, and the fashion is here to stay. A beer dealer who has lived “the good old days” had better order another setde, because they've got a hot, weeping mob. The top of the opera is here now. Authority for this is hard to find, but the Paris opera has seen opera grow for 30 years—20 red, 10 black—Gone to its present peak as top entertainment and is firmly convinced of opera's streamlined shag.

"Big changes have occurred in the last decade on both sides of the footlights," he said. "Met audiences today are vastly different from those of 1935 and before. Today they want entertainment, something about which they've heard and learned. A good radio retailer and the legitimate theater and which they demand if all the stars and their producers are to continue to enthrall them, we have changed our background. We are playing the role of the intrepid, today. Opera has to be and has been modernized not simply as a great cutout of people with voices in their hands. The voices today are just as good—and their native voices. We don't have to apologize for American artists on the bill. Everyone today takes them for granted and appreciates them.”

**Music B.O. Up**

Johnson pointed out that American radios are musically more up to the mark, and that radio offices are growing for use in radio. Big band and variety has become the biggest force for wide music appreciation, with the legitimate theater and movies as second and third. "The shows are Broadway today? he said. "In Arizona, Cincinnati, and Oklahoma! are musicals that have to be sung properly. They Longhairs Getting Haircuts on page 23

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**Pic Tie-Ins Hypo Sales**

**Legit hits in demand beyond the Alleghenies, but Stem has a cold shoulder**

**NEW YORK, Dec. 17—** Not even the cold shoulder on the part of a few operators playing covers, books on legit, and radio and title here. The hinterlands still remain the same center for such tone, with plenty of dough drifted up regularly for all types of volumes on such subjects.

"New York, one sales house, "is dead. The other wester we go, you're the higher the intelligence climbs. In our area are in the Middle West and West, where a love of the theater and an interest in radio and television is strongly marked by comparison.” Other bookstore and jobbers concurred, adding that the metropolitan centers had become big blue and girls and people showed up much on the cash registers.

A few of the top Main Stem hits raise a flutter when they first come in and get kicked at central sales are notably from those on in Gotham. For example, "The Messiah" and "Magnificat" have both done only so-sis here, yet such hits have sold with sales of other streetpup being covered. When beyond the Hudson, and especially around St. Louis, Chi, Detroit and Kansas City, Mo., there is big demand from such past favorites as "Little Spirit," "Angel Street," "Soldier's Wife" and oldies such as "Stage Door" and "You Can't Take It With You." One bookstore pushed the blame for few lego book sales on radio and television conservation. Less plays, he stated, are being printed, and oldies are much harder to get, if they can be obtained at all. However, the West, admitted, that even if they were canceled off, there'd be no crush at the counters for such tone.

**Air Tone Sale Slight**

With the exception of Norman Conn and Abraham Malitz, the only one who are in the field, where vatale and female, are catty as a plague to the producer, is "December." (See SHOWBIZ TONES SELL pg 22)

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**Showbiz Cashes in On Biggest Mexican Christmas Spending**

**MEXICO CITY, Dec. 17—** Business this coming Christmas, first one of peace for Mexico in three years, promises to set an all-time high record. Survey of local retailing circles brought out the fact that this Christmas will total upward of 1,000,000,000 pesos, which is a most ever spent in Mexico during any one Christmas in her history.

More goods, plenty from the U. S., are the big factors in the trade upsurge. Christmas buying in Mexico usually stretches out until January 6, which is a special feast day and part of the many celebrations in December and January. Meantime, show houses, cabarets and other places of amusement are cashing in.

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**Showbiz Tones Self---West of Colorless Alcohol**

**NEW YORK, Dec. 17—** Frank Sinatra last week was awarded a citation by the National Conference of Christians and Jews for his outstanding work in helping to build national unity. The citation was presented by the Reverend Dr. Everett R. Clinchy, president of the conference, at a season attended by the principal dignitaries of the NCCJ. Eric Johnston and David S. Selznick were speakers at the meet.

**Many Songfests Skeddied**

**NEW YORK, Dec. 17—** With music, giant trees and special ceremonies, the boulevards of New York will be ushering in the first pesentative Christmas in four years. These, coupled with songfests at Carnegie Hall and Town Hall, will add color to the tree in City Hall Park, Manhattan, at 5 p.m. Department of Sanitation band, gleeful dances from the fire and police departments and a special boys’ choir from St. Catherine of Siena Church will also feature in the show that will be aired over the city outlets, WNYC.

Other trees will be lighted in Brooklyn's Eastern Park, Brooklyn; Borough Hall parks of Queens and Richmond, and Joyce Kliner Park, the Bronx.

**100 Parties**

In addition, 100 Christmas parties will be held in neighborhood playgrounds throughout the city, with caroll-singing, fire-lighting and special games. Maitre Chirp Lily Pons will preside at the free lighting at Carl Schurz Park, 84th Street and East End Avenue, Wednesday evening.

Even ritz Park Avenue is pitching in to make this a colorful season, with its plush sidewalks. Park Avenue Association is handling the setting up and lighting, and will meet Friday and Saturday evenings on 54th and 96th streets this year. Trees will be planted by newspapers and citizens resident on the avenue and are divvied up to local churches. There are two men in the war as well as a tribute to the war dead.

At inauguration ceremonies on Mon-

"Tunes N. Y. SWINGS on page 23"

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**In This Issue**

- **Bands & Varsity Grease**
- **Lett's List**
- **Review, Legit**
- **Brockhouse-Plays**
- **Musical Comedy**
- **Radio**
- **Television**
- **Voice Making**
- **Vocal Ensemble**
NEW YORK, Dec. 15.—Playing salmon on Broadway pays off. Victor Payne-Jennings and Edward W. Heal have completed a year's test of their claim that the sport is an asset to their showmanship. An appeal to the city's Department of Parks has been successful, and salmon fishing has been permitted on the Central Park Reservoir. The showmen have already collected $5,000 from the season, which will go to the Women's Auxiliary of the American Red Cross. The salmon fishing operation is expected to continue for at least another year, and the showmen are hopeful that the sport will become a regular feature of their shows.

Dr. of from competitive attractions, such as a...
**Spots Overspent on the Air**

**Golden Goose is Throttled**

Ad, agency execs fearing ear chassing—mull action to bring balance to plugs

By Larry Frankel

NEW YORK, Dec. 17.—Top advertising and agency execs are doing plenty of head shaking these days, worrying over the over-load of spot announcements now being carried by just about every station in the biz. Even in secondary markets, where, which once dreamt about national spot bill, the stations are sold with 60-second, 30-second and even 15-second spots to plug in for those who have no "make-up" available. It's the perennial complaint of the local station owner that his spot audience is so weak that the local spots do not pay the way that they have in the current U.S. Army ad campaign.

Initially the top, the low tone minds realize, what many a station exec doesn't: namely, that program material and audience appeal must suffer.

Satisfaction Inevitable

With spots on TV, with jingles, jangles and janglers, the thinking is that listeners are bound to become sauced. It is the station owner's concern, and so sap's at the medium, will emphasize the thinking. Thus, with stations ignoring their advantage in the programing and audience who are probing the situation.

The thinking that a station's stemmed from the shortage of working time. Thus, (See STOPS OVERSPENT on page 12)

**Jim Shouse Heads Cincy Delegation On UNO Promosh**

CINCINNATI, Dec. 17.—James D. Shouse, president of The Crosby Corporation, has been named chairman of the local council, chamber of commerce and a week with the plex that Cincinnati make a bid to become a permanent site for conferences of the United Nations' Organization.

Shouse cited as the city's advantages the powerful Bethany Transmitters, built at a cost of $1,750,000 under WLW technical supervision against the war and designated by the Office of War Information for "wartime service." Each of the six transmitters at Bethany, near Cincinnati, is geared to broadcast with 200,000 watts, making it the most powerful short-wave station in the world. It is now open to the State Department.

The plans of the Cincinnati delegation are as follows: Bob Shouse, with enthusiastic approval of the city dads, and as a result, Shouse, together with Mayor James G. Stewart and Walter F. Eberle, president of the chamber of commerce, left New York for flight today. They are slated to arrive in the British capital tomorrow.

The claims of the Cincinnati delegation, however, are a cable received here from Stoyan Mavrodi, of Greek radio, chairman of the Preventive Commission of the UNO. It is hearing claims of interested cities.

Chalk the whole thing down as another swell piece of good-will and promotional biz by Station WLW, which is slated to be among the trio for the trip abroad for the trip, which is slated to run about $1,500,000 per bed.
**NEW YORK, Dec. 15—Ed Petry, station manager of WCHS, has resigned his position, which both are associate members. Petry claimed Hooper had no right to dictate to ads agencies the Hooper city ratings.

These are station listening reports which Hooper pioneered and which stations follow. Currently the research is going to sellings these reports to agencies as well as the station.

No accounts mean no beef, as yet. Trade feels the station rep has an ulterior motive in making the appeal. It's understood C. E. Hooper got okay from a majority of stations before putting reports on the block.

**Chappell Figures “Answer” Hoop?**

Ange is that Petry had retained Mathew Chappell to figure out how to create his own researchery. And, although no one is sure, the trade figures the station rep wanted a scheme that would make his research ability to sell as compared to the Hooper survey.

To Petry this would, as the trade saw it, be a backfire to Hooper's reports. He thought it was a sign of the times that the Petry clients possess what figured to be a potent competitive weapons, but, and possibly most important to the station, was that the stations would think thrice before leaving his list.

The hidden hook in the set-up was Petry financing of the Chappell operations. The latter is an L.A. figure with no stations nothing. The trade savants weren't so sure of the scheme and the gossipy peddler would continue to foot the tab.

**Mr. Whiskers Pays**

As one of the radio executives told the trade cognoscenti, the Petry outfit would be financed from advertising, not from government money, i.e., excess profits. The channel is going to be sold off, if he is anything for nothing, but, so far as Hooper is concerned, Petry's Skid Row figured on, Petry would have no trouble getting anti-Hooper remarks from his clients.

Now the trade is wondering why Petry broke his ground. He is lending out from under cover, for in the past week they have heard a lot that, about that, no one concerned will talk, makes interesting speculation. First they heard that Petry was quietly setting up his multi-solution to create a financial piece of trivia, in the form of an assistant to his research. And that Matthew Chappell might resurface.

**Exit Excess Profits Tax**

To this the radio executives add the fact that excess profits taxes get trimmed as of the next year, ergo Petry cannot finance his statistician with tax money, so he is looking for an outfit. If his stations won't contribute—and since the excess profits surveys are still unform—this will be unnecessary survey are still influential. That means if the stations want the service melée they will have to contribute somewhere and if they want to save the show, something must be done.

So the battle with Hooper breaks into the open. Now if the stations want the Petry service they can really rally round.

If the Hooper rating creator gets censured this will be the end of his own research set up and a lot of ideas.
LaGuardia on Air, Not Solely Liberty Seg

Set on WJZ, Sundays

NEW YORK, Dec. 15.—Daily newspaper FM today broke on its front page the news that Mayor LaGuardia wrote a weekly piece for the sheet when he checks out of office with the new year, and thereby inadvertently tipped the mitt on Hiramme's recently signed contract as a commentator for Liberty magazine on the Blue net. Mayor's deal covers only this network commercial. He cannot do a commercial on any other web, nor can he do another steady night-time program. But LaGuardia can do a steady afternoon show, sustaining or commercial, on a local outlet.

Angie here—and his PM pact was the tip-off—is that The Hat hasn't for gotten the vote notched by Newbold Morris, whom the mayor supported, in the recent local mayoralty campaign. LaGuardia certainly feels a responsibility to Morris and the people who voted for him, so intends keeping his voice on the local political pulse. (Democratic candidate swept the town but Morris, despite short drought and a late start, out-polled the Republican candidate thanks to LaGuardia support.)

Since WNYC, the city-owned station was out as an outlet—the mayor-elect, Bill O'Dwyer, having said he wouldn't broadcast, so it was a cinch LaGuardia wouldn't use WNYC—the local choice narrowed down to four stations: WJZ, local ABC outlet, an obvious choice since ABC will carry his Liberty mag commercials; WNBC, WPIX, and WLB; a liberal—distant indie. The obvious choice won out, and the Little Flower will be heard each Sunday at noon over WJZ.

Uuhh!

NEW YORK, Dec. 15.—Recently reunited vet, a worker in pre-war days, has landed an afternoon spot on one of the network stations. He had a similar network spot before he left to join Uncle Sam. He's now assured of a build-up for 60 days—and then he . . . and then . . . and . . .

Wamboldt to Coast
In Rumored Shoes
Nussbaum Moves In

NEW YORK, Dec. 17.—M. P. (Bob) Wamboldt, ABC's Eastern production manager and third man in the web's program department, moves to ABC's Coast division January 13 as production director. He will be replaced in New York by Lieut. Col. Howard Lynn Nussbaum, among other top jobs, was radio pro for the 31st Army Group in the ETO.

It is rumored that Wamboldt is being shown out to the Coast because his immediate superior decided that he didn't want him around the shop, not because there wasn't room for him with a serv- oman coming back.

Jim Sterton Back at ABC
As Asst. to V.-P. Borroff

CHICAGO, Dec. 16.—Jim Sterton, former ABC program manager who was discharged from the army recently, will assume title of assistant to vice-presi dent Ed Borroff January 1. Gene Rose, present program manager, will retain possession of the title.

West Coast SPG
Wins Wage Boost
To $300 Month

HOLLYWOOD, Dec. 17.—American Broadcasting Company and Screen Pub lishers' Guild (Local 1490) have agreed on a contract covering the web's local flacks, as well as ABC's future flack operations here in FM and television. Pact calls for a hike in monthly base rate from present $250 to $300, 100 per cent union shop; three weeks' vacation after one year; seven work days vacation after four months; five-day, 60-hour week with time and a half for overtime, and no call backs sooner than 12 hours after the conclusion of the preceding work day. Agreement will be dated as of January 1, retroactive to December 1, and will run for three years. It will be reopened after two years for wage-hour discussions.

Pact further provides that flacks earning more than the scale wage immediately receive a $25 monthly increase and an additional $35 monthly boost after the first year. Web will start a new classification, junior publicists, with pay $350 per month. However, company is allowing a maximum of one to work under that classification for a period of no longer than one year. His duties must be as an assistant. Also the company will allow flacks to do outside creative writing as long as it doesn't infringe on their job. Provisions are also made for arbitration in cases of dispute, seniority, leave of absence and sick leave.

During contract negotiations, the flacks threatened a strike over their preferential hiring, whereby ABC would fill staff vacancies with Guild men before looking elsewhere. Net, however, has agreed to abide by the principle of a strike, so which of ABC it will insist on the idea of having it in the pact. Speaking for the Guild in reaching the pact, recent switch to the ABC unit (from the NBC) were Mitt Gottlieb, business manager; Ken Whiting, ABC unit mem bership; John Boylan, Lyle Books and Ken Whiting, members of the Guild's inc. committee. Representing ABC, Don Searle, head of ABC's Eastern production operations; Don Tatham, net attorney, and Bob Hall, flack chief for ABC's Coast division. Pact is expected to be signed in the last part of this week, pending okay from ABC New York execs.

Chi Air Flacks Wake Up to Negro Press

CHICAGO, Dec. 17.—American web's Midwest flackery department this week began a campaign to give adequate coverage to the Negro press, long neglected by p. u.s. here, and immediately came up with layout in Ebony, pue which has been called "the Negro Life." Break comes at the end of the busy month; the special promotion, currently in production, will be shown in the ABC News Screen at the peak of the Negro Life's circulation.

In the homes of hundreds of thousands of listeners the letters WOR are the initials of an old and trusted friend.

Since its founding in 1922, WOR's unique personalities and intimate methods of programming have increasingly cultivated this confidence and warm friendship among the people who dial it into their homes.

This faith of thousands in the things that WOR says, is no less an asset to WOR's hundreds of sponsors than it is to the station itself. It is as tangible and valuable a mark of added approval as if each advertiser's message and product were to bear the label shown above.

It is such belief in WOR that helps sponsors not only to make sales, but to build added public goodwill for their companies and themselves.

picture of a label never printed

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Ford Sunday Hour Window Cards Go To Music Windows

NEW YORK, Dec. 17.—Kenyon & Eckhardt agency is currently at work on a special promotion for the Ford Sunday Evening Hour which asks ABC station managers to place display cards in local music stores. To date, 110 stations have replied to a preliminary pitch from Hal Davis, agency radio p. a., requesting about 800 cards for direct placement with their local music dealers.

Agency plans to mail a different card each week with name of guest conduc tors for the duration of the program. Cards are black on white, carry the name of the show, conductor, a few words about the program and the individual station's call letters. Letters come on gummed sheets with call letters of each station and air time. Outlets just tear out their own letters and paste.
Sen. Small Business Group's FM Costs Findings Bring Industry's Bronx Cheer

Low Estimates Called "Misleading": Trade From Missouri

WASHINGTON, Dec. 17—Radio Industry folk are taking a faithful "you gotta show me" attitude in response to findings by the Senate Small Business Committee and Federal Communications Commission that industry with little money can own FM broadcast stations.

Industry spokesmen are laughing over the fact that the findings, reported Friday (14), give the impression that aeller spend as little as $6,430 for a 250-watt. Figures exclude high cost legal and engineering services and they also exclude the expensive proposition of acquiring an appropriate piece of real estate.

Typical response from one prominent broadcaster was: "If I wish I could start even a little 250-watt in a decent-sized city at an investment of $15 grand—and if I could, then I wouldn't be in business five years from now, because there'd be so many in the business on the big number of frequencies available and competing. Would be such a godfathful headache and the programs would be so lousy that I'd better off owning a grocery store."

PCC and the Senate Small Business Committee in reporting findings showed what they described as costs for "six major items" in FM: Transmitters (including royalties), antennas, control consoles, remote pick-ups, turntable monitors. In announcing to the public that Radio Industry spent $10 million in setting up a shoestring, the Senate Small Business Committee manager seemed to tell about the heavy cost for propert real estate, legal services (including cutters and engravers, studio, transmitter furnishings, etc.

"Omission Misleading" That omission, say industry folk from experience, is "quite misleading to the poor public."

"If you want to get into radio," said one prominent spokesman, "will find that all need plenty of shingles handy before he can present his application to the FCC—I'm talking about all the money I wish for hiring a lawyer, engineer and other professionals and for getting a license and so forth. Even after the application gets to the commission," said the spokesman, "the public is not being told plenty of money to show that he's capable of making the station a success—a proposition—and if his application is contested by competitors, he'll need plenty of money to fight off the wolves."

Small Business Committee members nevertheless, were of the opinion that the findings, and committee members are indi- fferent whether they keep close scrutiny on the industry in order to keep the door open for small-time radio. Sen. Glen H. Taylor (D., Idaho), a member of the committee, in releasing the findings said, "Broadcasting need not be exclusively a big business game." He said the "Commission shows that of equipping a station is far less than most people realize and that radio broadcasting is well within the reach of small business enterprise, farm groups, co-operatives, labor unions and educational institutions."

"Where would we be without Woodstock?"

...sold $125,000 to RCA for 500,000 A.M.S. "of the excellent class," the announcer said.

"It is not easy to get a liquor license," said the spokesman. 

"As to the FCC's latest findings, it is true that the F.C.C. Committee gets money, but it is an amount for the use of the public airwaves."

According to the survey, manufacturers and other estimates, early delivery dates of FM transmitters for orders placed last month, when prices were $2,000, 1,000 18,750; 3,000, w., 17,855; 10,000, w., 27,500, w., 88,000. Prices for equipment, according to survey, ranged from a low of $6,430 for a 250-watt up to $65,110 for a 60-kilowatt.

Nothing would be more unhealthy for the future of free speech and open and fair discussion of public issues than to allow the controls over this new FM broadcasting to become concentrated in the hands of a few powerful men in Senator Taylor. He voiced hope that newspapers will make application for frequencies in order to provide diversified service throughout the country. There is no license fee for radio stations, he said, and no charge for the use of the public airwaves.

W. Coast Segs With Stem Yen Staying Put

Transport, Guest Lack

NEW YORK, Dec. 17.—Shortage of transport and lack of nucleus in the East for guest shows is, currently plaguing West Coast programs, with plans to visit Manhattan. Three programs are presently stuck in Hollywood and will stay there until pressure abates.

Transportation is high hurdle right now due to West-to-East space freeze for returning servicemen. Since shows have to be 'on location' at East in a hurry, programs, to arrive in time to produce right on plan, they should have chance of being brought on plane or train by 50-passenger car because of space considerations.

Space shortage also makes for guest star difficulty normally. There is a con- stantly stream of celebrities in New York, now this stream is only a drip, the demand needs the shows, they should be able to have the chance of being brought on plane or train as space becomes available.

HARTFORD, Conn., Dec. 17—Report to Connecticut, Sunday afternoon show out of Washington, D.C., NBC's "Curtain Time," aired only by WDRC, local CBS affiliate, is being rebroadcast Monday by stations WBRY, WBYE, and WEZ. New Haven, Conn. Prospect is that other stations in the area will broadcast show in near future.
Too Short for a Head

SAM SLATE, aide to Stephen Fry at ABC, New York, is back home in London. Headed south for rest and recuperation, due back first of the month.

With Uncle Sam pulling a clamp on exports of Swiss wrist-watches, sweaters, red flannel shirts, and vacuum cleaner motor parts, radio are worried about having to go without news of the war for a while. Import restriction apparently stems from all possible sources of aid to the Axis foes hidden in Switzerland.

CBS is using solid hour of pop music to build on its record of two million sets sold last year by end of football games. "Listen to Legends," an hour of forgotten FGATC Philadelphia, "Motor City Melodies" comes from WJR, Detroit.

Greenberg Publishing Company, bringing out "The Story of Radio," which previously unpromised Counter Spy on the Blue was re-signed by Young & Rubicam, and is being handled by J. Walter Thompson. Latter will drop Codenov, also a deodorant.

George Foster, producer, and Mert Green, writer, are rezining WNEW program director. Besides Ups, book will have music scripts.

Fresh, the Phama-Craft Corporation's deodorant which recently unseated Counter Spy on the Blue was re-signed by Young & Rubicam, and is being handled by J. Walter Thompson. Latter will drop Codenov, also a deodorant.

CBS suddenly realized that Ed Noble, ABC's "Art in the Air," host of "Early in the Morning, Cup of Coffee," has gone to bat to keep client from dropping radio. In ad about the week bought "Bride and Groom," sonts to drop its two daytime soap operas on CBS.

Ad agency staffers drew their Christmas bonuses by yen to the store. A few of them are facilitating the hunt for yule shopping.

Harry Ingram resigned Y&R directing staff. His show, "Hi, Folks," pick-up for Dr. Kildare, has been droped by LaPrangel-Fistina effective January 7. Second Mrs. Edwards, another Pick-up for Dr. Kildare, was moved from WCCO, Minneapolis. Winter is re-released by George Gallup.

Ron Rayover, producer and mixer, has put away his "Hi, Folks," and gone to CBS. "CBS Watch," his "Glitter" show, has been NBC eight years as summer after and before vacation.

Ben Alexander, grad of 21-month over- all, has been hired in "Johnny Allegro," his "Glitter" show, has been NBC eight years as summer after and before vacation.

Three many, three army vets back at CBS, said Charlie Anderson, key account manager. By Phil, agents and artist, and white, designed to see the dealers in and around Boston.

David Zimmerman has returned to WCHU, Rochester, after nearly four years as station manager for WJZ.

Leib, Harold J. Hubert has taken over director of the radio department at F B. W. Advertising agency in Detroit.

Theodore Stahl, former, old night music director at WJZ, Chicago, has come back to WNYE, New York, to fill management and chief mixer slot.

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U.S. Experts View FCC’s Rural Listeners Survey as Go-Ahead for Entertainment

Federals To Present Views at Clear-Channel Hearing

WASHINGTON, Dec. 17.—Top government analysts are interpreting findings of the Federal Communications Commission rural listener survey as giving them “an excellent indication” of expansion and improvement of radio entertainment programs despite the survey’s results, which are being used as the basis for new entertainment programs. The hit-and-miss service of some of the analysts will be made available to FCC’s clear-channel hearing which opens here January 14.

The analysts point out that the radio industry, as a whole, has taken up the challenge of increased interest in the rural areas and that the survey results, faces an exceptional opportunity to extend rural service programming by means of improved and varied service. With new FCC rules and regulations in rural interest seemingly the prime surge among rural listeners for tuning on the radio, the analysts say entertainment programs have been changed to keep the listeners close to their receivers after the wind-up of the news shows. Some stations, he says, the entertainment might move up to a number in the year if the radio industry takes advantage of the situation. It is emphasized, however, that the brand of entertainment sought is taken to a higher level, including better-class music and drama and less Isaac Whistler and lower commercial plug interruptions.

More P. S. Shows

This does not mean, however, that some should be a diminution of informational programs. Speaking to the Federal Communications Commission, Mr. Hall points out, the public service programing might well have high-grade entertainment and some of the listeners would simply not miss these news, weather and construction reports, which have become identified with rural life, on the survey is advised, that it should certainly be continued. These programs are not wanted. The poll results show that the rural entertainment medium, said one top official, “and it would be wise for broadcast engineers not to lose sight of that.”

From some analysts, this was a reduced frequency in the industry that the poll’s results can be general for normal pacemaking period since the results were taken during the peak of an abnormal phase of the war. However, the less followed by American public interest in broadcast, the relatively and American interest in the division of program surveys. Department of Agriculture where the poll was prepared stated to The Billboard that the “as convinced there would be no appreciable deviation from the results if the survey were now or at any other time. Opinion polling in the war was concentrated between last June 15 and July 28.

They Like It

Radio’s job is to serve its rural “client” as effectively as any amount of criticism can “stick” the industry. As a result, they say, the conclusion, statisticians say, generally speaking: “The clients” like what they are getting, says, and say, is wise to continue a wide audience.”

The clear-channel hearing will be interested in the general trend of the poll, another poll, operated by Commerce Department’s Bureau of the Census Bureau, in process of tabulation. This poll is designed to show the degree of quality of radio reception in the rural areas. According to inside information points to results showing that at least one and a half million people, or about 15 per cent of the rural areas, is found, can pick up stations in the two states through three, New York and the Carolinas, and one station for free with a number of population which is no surprise to the trade.

“Snow Village” May Be Revived by MBS

NEW YORK, Dec. 17.—“Snow Village,” the popular radio serial of the past, may be revived by Mutual Program Vice-President Allin. Carlin to fill in the winter vacation skeds. According to the story, the show held last week, Land of the Lost is being moved to 12:30 to build kid listening.

Hall Bros. Buys

Digest Program

NEW YORK, Dec. 17.—Hall Bros., greeting card maker, takes over The Reader’s Digest show formerly bankrolled Campbell’s Soups. Show goes over CBS January 13, from 2-2:30 p.m. With Frida the taking the next half hour for its Hollywood Startime Theater, this will complete the network’s solid of Sunday afternoon shows.

Hall Bros., now has Charlotte Greenwood show on Blue. This will probably be followed by a syndication of some kind.

Trade Big Berthas Unlimber Guns for FCC’s Ad Ruling

WASHINGTON, D.C.—Federal Communications Commission’s idea of a series of general clamping down on all advertising of all applications for assignments, transfers and construction permits for any kind of radio station. (AM, FM and Video) is going to get some action from the list of radio jams planning some imminent at this time. The FCC has appeared today as the FCC awaited the results of the first of the proposed rule which FCC devised months ago. This is a fairly specific application of Corporate transfer of Crosby interests. Pioneers have already been set forth (10) additional oral argument will be scheduled if more are likely to be added before the argument begins.

Rule which has caused a storm of controversy would affect “applications for assignments, transfers or construction permits of license for any kind of radio facilities. The rule would provide a rule of control of a corporation holding such construction permits, including any change in beneficial ownership.” Also the rule won’t apply “where there is an assignment from a decedent to his executor or administrator, or from the executor or administrator to his duly appointed successor.

Army Beating Drums; Outlets Clear AAA Time

NEW YORK, Dec. 17.—U. S. Army is buying spots for another spurt in its radio program to be heard this week. This will be a three-week daily starting January 7, using 30 radio stations on the first two weeks three times the final campaign. Full blanket will be dropped by week end with the announcement that the army-sponsored full broadcast films.

And since its a drive for the army, the station’s salesmen that their rates are really doing a job in clearing space for the advertising. Stations are spotting the announcements in periods previously taboo, clearing space for commercial time, and selling the profits in telephone, telegraph and telegraph and newspaper advertising, once they who know the stations, or other advertisers. The radio drive, using the football games, was similar to the stunt to re-entice the dead sitting in the audience. Push now being prepared will be aimed at rookies.

Trade Big Berthas Unlimber

Carruthers To Head

Army’s New Eng’1 Research Dep’t

HOLLYWOOD, Dec. 17—Don Lee has announced that he is going to form a new department in the company and hopes to come up with new programs by deening into the unknown. Walter W. Brecher, former program director for NBC, is set for four years before going on war duty. After the new department. During the war Carruthers was engineer in charge of research on training devices for submarine operators at San Diego. This will concentrate on entertainment of work and expects to develop sound program of his own. It is supposed to be right up Carruthers’ alley and work completely on non-electronic debrating device is also expected to develop a certain record pick-ups and variable speed turntable.

CBS Non-Union Staffers

8x10 GLOSSY PUBLICITY PHOTOS

100 for $6.25

As low as 5c Ea. in quantity. If you order in quantity, you can save even more. See our samples before ordering. Ask your local CBS station for a list. This is not the cheapest, but competition prices are not accurate. Prompt, courteous service. You can now afford real quality. Prompt, courteous service.

Mulson, Dept. B.
310 E. Washington Ave. BRIDGEPORT, CONN.

Army Beating Drums; Outlets Clear AAA Time

NEW YORK, Dec. 17.—CBS has come up with a general 10 per cent wage increase for all announcers in contracts who have not received raises that will be paid. The company will also hand out a number of merit raises within the next few weeks.

Many employees who are covered by union contracts have received increases in salary. This move by CBS is chiefly technicians who are members of the National Association of Radio-Technical Engineers. Directors, members of staff group, have been given increases in excess of 10 per cent on their contracts and on a new contract.

This move will be resisted by the trade as having the two motives: To spur the staff to better work, much needed at net, and to forestall, if possible, growing trends towards organization of white collar workers. As such, it is expected that this might result in an increase in the cost of production of the stations.

VA Service Set To Ad Airers on Vet Programs

NEW YORK, Dec. 17.—The VA Service is set to begin offering programs dealing with work and encouragement rehabilitation shows. Joe Brechner, former AAF radio director, is now vice-president and radio service director for the VA, told The Billboard that he has asked the NAB to conduct a survey among stations, taking them what sort of program material they need.

At the present time,” Brecher said, “the VA we have is nothing but a holding unit. If you are going to produce programs to be carried, we have the VA have neither the manpower, the facilities and the special training to fill this niche. We do go now to convince networks, and par- ticularly stations, that they should help the VA get the job done. They have out with the vital job of veterans’ programs. Some networks have said that they would be interested in using best human interest stuff available.

They feel that the stations that are concerned with the service, have been on the air for a year, so November 1, has sent out a series of scripts, some of which have been used on the air. The majority of them have been used by the Army. The VA field service branch near the station has sent them a list of stations regularly. All the material has gone first to these field offices and dealings with stations left up to them.

Brecher expects his department to expand as the VA service becomes more and is also interested in hearing from stations and as soon as his survey is complete.
### REVIEWS

#### Bedelia

**Bedelia**, a ventriloquist act with his dummy, was a feature of the NBC television program *Family Affair* in New York. The ventriloquist, Mr. Southwell, distinguished himself neither for excellence nor incompetence, but for the sheer novelty of his inventions. The dummy, made of red, green or blue, with a voice, was another process in itself. By use of a dummy body, a color mark's color has automatic phasing, which is a quick and easy process. That's about the only big difference.

The color demonstration was transcribed to a dummy on a 10-inch color band between 12 and 14, well, 24, the cars in a phrasing in the questions of the NBC. From the process reflects to the front of the tube all the light which bounces back on the dummy. The two color bands in the sets using this principle (12-inch set was used in the 12-inch set) are the same, with a direct viewing 18 by 24, picture the model, said to market somewhere under $200.

#### Kesten's Statement

But if RCA impressed the press with color television, the RCA's tactical victory which drew from Columbia's Paul Kesten the statement, "I think RCA's system the only one that one of the country's big manufacturers has gone so far toward color television in the high frequencies. We are particularly happy that the resulting color television, which should have occurred so soon, less than three months after CBS first broadcast color television in New York. (CBS did not demonstrate its color to the public, but to RCA engineers.)" Kesten's estimate of the three years at least, five years is a very safe estimate. It is more than four years longer than we think it will take."

Sarnoff, speaking before the newspaper group, took pains to point out that he was "not starting a fight" but to list three. He was always that he called the press to convince the public and to do for the public, an idea of RCA's. He was far away and that it has to get started. He asserted that mechanical color, like RCA's, is an ad infinitum good thing, not that there must be an electronic color, like RCA's, but there are no signs that one knows of how to do anything except experiment in the high frequencies, whether it be color or black and white.

The color and sum of the whole story was contained in a phrase dropped by an important figure on the subject. "This may possibly have done RCA some good," he said, "but it certainly did CBS a lot of harm."

It was pointed out by several observers that RCA's demonstrations leave CBS in the best possible light. It's going to be a long process for the public to get to know what they can do, but it doesn't mean that there will be a secret of working commercially in color television, they're in. If not, RCA is.

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### For "Ads" Sake

**New York, Dec. 17.—Television, like most youngest, is suffering from what in really good sense to laugh at itself or one of its members. The business had a good guffaw when it realized that a national ad for a national guffaw ad this week and remembered that "crack" silent-screen director therein eulogized was a combination log lady and secretary of the ad in the big.

Sarnoff did find the thing up brown, complete with folding colors, a la Hawaii, in a squeezy some really inspirational copy. But gentlemen—a secretary?"
CBS "Private" Color Show For N.Y. Times: Jack Gould Puts X Sign on Web's P. R. 

—And Even Times' Story Does Not No Good

NEW YORK, Dec. 17—CBS, which used to be the network most newspapermen love to hate, now is the ending result of a series of grows from reports and editorials of consumer and trade papers all over the country. But when the previous learned that Columbus had given an ex- clusive in the color television presentation to Jack Gould, radio editor of The New York Times, to promote his Sunday’s story for the BSA, no one believed it. Today, the story will be the color television presentation. It is the only one of the color television presentation of RCA-Victor this past week one of the most impressive. A highly poured show of the color television eye shadow to give her a glamorous look. But, as the present RCA color cameras are so, so sensitive, Ed Scholz, the director, knew that the black would make the shadows that would be out of it.

Sobot therefore swung around and told her to "take it off." The model then said okay, but in the end of the story, s/he could not.

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The model then said okay, but in the end of the story, s/he could not.

Petry to NAB To Stop Hooper

Sporst Overspotted; Goose Throttled

GI-Family Gab

NEW YORK, Dec. 17—The Standard Oil of New Jersey has agreed to a full hour "round-the-world pick-up show" beginning next week at 10-11 p.m. program, which is being set up by Abe Schecter, Mrs. Nash special events head, will feature five talks between spectators all over the globe. The hour long, five times a week time has been able to skirt two-way communications barriers.

Ralph Slater will emcee the program from New York. Marschall & Pratt is the agency.

NAB Code Set for An Overhauling

CBS Commercial Air July 1: No Dough Divided

NEW YORK, Dec. 17.—British South Africa will have commercial broadcasting by the end of the year, as the government has already announced. Europe learned here this past week. Operation will return to normal within the next plan, but the non-commercial broadcasting stations in the BSA will continue to be subjected to normal operation. The NAB is planning a survey of all the e.t.s available for the bank-rollers. Agencies do not plan at this time to update the survey, preferring to wait until they find out of the 12-15. The agencies are not in the top brackets. As one agency put it, "we'll have to be satisfied with a junior exec for the time being."
THE BILLBOARD

MUSIC 13

REMOTE'S GOOD PROGRAMMING?

Chart shows orks are plugging more unknowns than pops today on the air

BY Paul Secon

NEW YORK, Dec. 17.—With the pop music biz shaping up like an octopus—that is, instead of major pops having a corner on the pop paper market, band leaders, small publishers, disk companies, etc., are each a separate tenacle generating a piece of his own unit itself—major networks have come a cropper.

I picked up a good example of whether the remote segs in which bands have been chosen for 15. or 30-minute periods (mostly late at night) are in or out, and what's going on in that line. That's all, Nothing else. Nothing to do with the question of who plays, who writes, what Hensies or who plays. All the networks supply the time for the tunes to come out. Do the remotes compare to the professional programming on commercially sponsored shows?

If Not, Why Not?

To get down to it, when Tommy Dorsey, Sammy Kaye, Three Stooges, etc., any and all major bands are occupying air waves late at night, should there be concern on the part of the nets in dealing with mal-programming such as. uncensored versions of band themes published tunes to the point, in many cases, where programs become less like a network and more like the individual record company's own product. Muss the pops become esthetic, musical, and in the process off actual hit songs?

Comparison Out

This is ignoring relative merits of leaders, croppers, as compared, with songs published by major houses in bits on the basis of making or losing money on song plighting. Again, the question of just how many times a leader should have to make a record before he is paid off on the weighting of one song against the other. (See Remote Good Programming, page 22)

PROPOSED PLAN FOR MUSIC ON NETWORKS*

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<tr>
<th>NO. OF AIRINGS</th>
<th>BREAKDOWN</th>
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*Hand is once a week on any one net, average number of songs for the two new shows 16-14, no more than 14 songs for any one net, may be repeated. Two of the presented songs, one for each net, may be repeated. Other tickets are to be standard and original.

Hand is twice a week on any one net, average number of songs for the two new shows 16-14, no more than 14 songs for any one net, may be repeated. Two of the presented songs, one for each net, may be repeated. Other tickets are to be standard and original.

Hand is on three times a week on any one net, average number of songs for the two new shows 16-14, no more than four of six songs can be repeated.

For 16-14 songs on 2 programs: Minimum of 16 pops, of which 2 can be repeated. In combination of 8 standards and 2 as an original, 2 songs are from first repeat program. Minimum of 8 normals and 2 new songs are from second repeat program. Maximum of 14 songs can be played on 2 programs.

For 23-16 songs on 3 programs: Minimum of 15 pops, of which 2 can be repeated. In combination of 8 standards and 2 as an original, 3 songs are from first repeat program. Minimum of 8 normals and 2 new songs are from second repeat program. Maximum of 16 songs can be played on 3 programs.

For 30-23 songs on 4 programs: Minimum of 18 pops, of which 2 can be repeated. In combination of 8 standards and 2 as an original, 4 songs are from first repeat program. Minimum of 8 normals and 2 new songs are from second repeat program. Maximum of 23 songs can be played on 4 programs.

...
BMI Nixes Payoff Change; $48 Rate for Pubs With Savvy

NEW YORK, Dec. 15.—Reports along Music Row that BMI had knocked its $48 rate per point payoff this week and upgrupated a flat six cents a station deal were "wholly ridiculous and arising from complete misconception of the BMI structure," by spokesmen for the licensing org here.

Stating that the six cents per station rate was a basic part of BMI clauses that had always appeared in all contracts—including 684 papers—BMI execs denied that they anticipated discarding or changing the $48 payoff for the time being.

They admitted, however, that the advent of the Peatman system that they had come to "scrutinize the power potential" of various pubs and clubs must be handled carefully, and might, within some far-off period, give thought to a change in the $48 concept. This was stressed, however, as not applying to old 684 contracts which would have to be maintained, but only toward new pactings which might or might not be worth the $48 arrangement to BMI.

Explanation of why the $48 deal was always good apart and could not be offered to just any publisher, involves the fact that frequently the regular guarantee of a 150-plug minimum per year, had not been met by certain smaller pubs and, as a result, BMI had grown tired of giving out contracts and then having to call them in when specific specifics had not been fulfilled.

Know How Pays Off

Source for the six cents a station story is understood to be a certain small club who had dealt with BMI under the belief that the $48 deal was open to any music figure. Pub, thereupon, received only the regular contract which pays six cents per plug and promptly assumed that BMI was no longer giving out the 48 bucks. Org's position was that in this case it was not even considered capable of delivering the 150 plugs per annum and, therefore, came the straight and basic rate. With any pub, of course, providing they listened to BMI that they have the "know-how" and are willing to put across the 150 shots, says BMI, the $48 guarantee might as well be extended. It was pointed out, too, that within 684 papers, the six cents a station rate still applied as a fundamental rate. The higher amount (figuring a maximum of 200 stations to the average network plug, the best that a six-cent rate would bring in for one shot would be $2.32 plus an additional few dollars for record rental) was reformed only as an incentive to musicians ber BMI deemed able to deliver 150 a month.

Known that as result of all this, small pub in question threw in his lot with ASCAP on the claim that the latter's 23 cents a point return was worth more than any six cents a station deal.

DUKE ELLINGTON
950 Standards & Still Duke-ing

A FEW days ago Duke Ellington received the Page One Award of the New York Newspaper Guild in recognition of his developing youthful musical talent by sponsoring three annual scholarships at Juilliard School of Music. In the lineage of the scholastic, it meant more than just that the Duke was a right guy. It talked him as one of the top stickwavers, tune scrubbers and concert artists in the country.

For the last six months Ellington is going on a concert tour that will take him thou the country playing to standards as well as sizzles. An Ellington concert is like an emotional jolt for those who turn 'em away in droves at the b.o.

Music as You "Ah"

PHILADELPHIA, Dec. 15.—Music what the doctor ordered apparently. Medical Arts Build-

ing, devoted exclusively to dental and medical offices, is being wired so that recorded music can be sent into the operating and waiting rooms of the building.

Edward Cool, associate of Tele-Mus, who is in charge of the installation, is supplied with all types of music to determine which will have the most soothing effect upon patients. Concern is also negotiating with several hospitals for a similar service.

Spatz Spitalny AFM Appeal Stands Fair Chance; Shield Now in Slot

NEW YORK, Dec. 15.—H. Leopold Spitalny, whose replacement as NBC music contractor by Dr. Ray Nosco followed disciplinary action against Spitalny by Local 802, American Federa-

tion of Musicians, has already filed an appeal with the AFM. Spitalny, who is fined and barred from contracting for one year on the ground that union regulations were not being maintained at NBC, is conceded by some trade sources to have a chance of reversing the 802 decision.

Spitalny is loath to make any comment but it is reported that his case for appeal will, to a large degree, rest upon contention that there existed a misinterpretation regarding the price scale for various types of engagements. Thus, in one phase of the case, before the trial board of Local 802, Spitalny was found to have "underpaid himself." This contention existed owing to the fact that he was employed both as a contractor and conductor.

Nosco Case, Too

Another section of the case involved Henri Nosco, a conductor and violinist at NBC. Nosco, according to conclusions of the trial board, was not getting scale. Some musicians claimed that Nosco's weekly work was also open to argument. He was paid as a conductor—plus $50 weekly for various assignments. At one time, the as this sum of $200 was collected by a union delegate who, it is alleged, should have squawked earlier if the $200 was not considered adequate for Nosco's services.

Secretary of the AFM, admitting that Spitalny's appeal had been filed this week, could give no statement as to when case would finally be settled, but six or eight weeks is considered a sufficient interval to allow for rebuttal by the union and final disposition by the AFM board.

Points to be settled by the AFM board will likely include whether or not Spitalny was a victim of technicalities in the price scale.

Possibility that Dr. Roy Shield, of NBC's Chicago division, would succeed to the New York post was discussed in last week's issue of The Billboard. NBC's Chicago office is a medical arts office and Shield appointment Tuesday (11) after a prolonged silence on the part of NBC in New York.

An Apology

NEW YORK, Dec. 15.—In a story appearing in The Billboard's Novem-

ber 26 issue, the Society of Composers, Authors & Publishers is said to have issued an album entitled "Jazz at the Philharmonic" which contained a credit line for Gene Krupa. This was followed up with comment that "none of the album knocked off the Krupa name and publisher's by line for this peppering.

Notice to this effect was erroneous and only printed as the result of a legitimate editorial slip-up. Report-

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MUSIC

The Billboard, 40 West 46th St., N. Y. 19

MUSICRAFT CORPORATION • 40 WEST 46TH ST., N. Y. 19

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Music—As Written

NEW YORK:

Cody Glenn getting back into harness with a Decca album, starring Hildegarde, next week.

Jack Mackie’s “Who, If Not You?” lyric to the Latin “Desdem” setting well with Brian and Southern Music. Said that Peer mixed 15 versions before warm- ing up to Mackie approach.

Columbia Records’ radio show—all transcribed booster for CBS disks—hits 83 stations beginning January 12. Martin acting as emcee-jockey.

Universal’s Joe Pasternak putting Car-

ner, “It Can’t Rain All the Time” tune into his next pick. Story goes that he got the inspiration for the lyrics from a note he received from Pasternak music supervision California’s “Hee Haw” country-fest at Holly-

woodman.

Victor’s Billy Williams set for Western pix deal with Columbia films. . . . Mur-

phy Sisters, another Victor product, set for new Eleanor Powell musical. . . . Mary Lou Williams featuring a 40-minute commencement at her Town Hall concert December 30. Called a zodiac suite, piece works around astrological birth dates of names such as Bing Crosby, Duke Elling-

towner, Harry James, and Paul Robeson. Seems like Vincent Lopez should have been called in.

Bob Williams out of the marine corps and back with his country music pub in Chicago. . . . Robinson’s Artist Bureau not only exclusive with Bobby Byrne, Johnny Morris and John Kirby bands, but has Byrne bands signed to write parts with Robinson music pub.

Brunswick Drifters, which up to now has been releasing only religious albums, is going into single-platter market starting January 1. Titles, price 78 cents, include Negro spirituals as These Boys Will Call Again, New Orleans, and New Jerusalem.

Bob Reinebach taking over his new duties as vice president of Universal Recording Company’s Hollywood branch after six years in New York (EMKX, St. Paul), where he formed Disco wax firm. . . . MCA Records forming a non-wax activity built on her “Thank You Very Much” label. Penned by Raynsworth Warren.

Jack Kearney opening his own Kearney (Duke of New York) Pub (Up) this week. Working on song, That’s What I Like. . . . Said that he has just signed with Spot-Lite recording firm for a sizable number of sides. . . . Roy Eldridge starting one of his “mystery” dates under Frederic Bros., segs January 20. . . . Russ Smith to open opening night at Robert Richer Hotel, Miami, and Walter Gonzalez-Al Menchon rumble in with his famous Shalborne Hotel, also Miami. . . . Both set by Meyer Davis. . . . Tom Morgan moved his Hotel Sherman, Chi, date from February 1 to March 1. Meanwhile Pastor opens Frank Dudley’s Melody Inn December 29 for a three-weeker. Anybody with a female chimp to see, see Paulette, by losing Ruth McCullough—maternity leave.”

Fourth annual Duke Ellington concert at Carnegie Hall slated for January 4. . . . Duke Goodman heads for Corte-

City Meadowbrook on January 9. He closes Terrace Room, Newark, on De-

cember 28.

An intensive promotion campaign is underway by Columbia’s Wood’s Group recording of Tomorrows Is Forever, little song of great interest. Campaign in-

volves tie-ups with radio, films and book publishing fields, and retail outlets the country over. Participating in exploitation are ticket staffs of International Picture Corporation, Cosmo records and Groent & Dunlap, publishers of movie version of Owen Wister’s novel, Tomorrow is Forever. Ballyhoo will include blow-up posters for theater locations, record and newspaper, reading “Read the Fiction. . . . Hear the Record.” “Read the Book.” Additionally, posters featuring Wood and stars in pie are being distributed, and advance pressings of record are being mailed to jockeys.

CHICAGO:

Mercury Records cut four sides each for the Prairie Ramblers, Bess Allen, accompanied by the Dawn Busters, and the Eddie Vinson band this week. The New Chi record label record also inked Dave Drucker Jr., to supervise its jazz records on the West Coast, and he will start cutting sides for a jazz album soon.

Harry Coug, who closes two weeks at the Oriental Theater, January 3, jumps to Lee ‘n Eddie’s, Detroit, the following day for a two-week stay. . . . King Cole Trio will remain intact, despite the fact that Wesley Younger, original bandleader, has just received army discharge.

Wynolan Harris has joined Lisl Hampton’s band, with Brian Washington handling his sax solo. . . . Sonora has inked a syndicated album of old favorites, called “Old-\n
Fashioned.” Hot Club of Chicago, new group devoted to the interests of jazz, presented its first of a series of conc-

erts here Sunday (13), with Earl Hines and members of his orchestra and Red Sand-

ers, drummer, featured. George Houser, Ben clarion, radio, Carl Giaco, cornet, and singing M-i of “I Wonder” note, plays a fast tempo at the Coliseum December 31. . . . Ferguson Bros. Agency mailing a list of Big Notes, Victor Show Band, and Tiny Pattison’s erie. . . . January 15, the Patersons leave recently to try his band at Frolic, relents the basic band after the two-week engagement.

HOLLYWOOD:

Al Sack and ork cut four more sides for Black and White, finishing their eight-side album. Group also inked eight sides for Standard Book. . . . Dorothy Lamour has waxed Nostrous and The Best of My Life for a forthcoming Decca album. Tunes from seen of Parry-

mount’s Magdalena in Mexico. . . . Frank Gallegher, fresh from New York, was inked as feature vocalist with Car-

men Cavallaro on Sheezy Farher, NBC air show.

King Götta has built a new 10-man band. Group holds five sax, six brass and seven rhythm, guitar, pout, two bass, two drummers. Drummer—Irving Brothers tie-up and now Tom Rettering and Billy Madison are working to get his A. L. spot and record part. . . . Hill and Range will publish Spike Cornett’s “Heartaches, Sadness and Tears.”

Patterson, last week’s big hit, is back again. Gene Kepra will open December 29. . . . Crosby will open in February and take Buddy Rich taking over March 15.

PHILADELPHIA:

Eliot Lawrence ork has been signed for a second appearance on January 12. Sunna Resort slated for the first band to play a return engagement at the spot this season. Lawrence’s crew held down the bandstand at Haring-

tone’s grand dancy on November 10. Hot Lips Page heads first name band at the Pan’s Theater, Phila-

delphia, when it reopens on December 28 with a name band policy. . . . Ring Cole Trio, which played the 20th Century, Philadelphia, in 1940 for $300 a week, has been booked for the Cove in the same city in Mid-January for a name band policy.

Standard Phone Company, which uses standard disks, has signed C. Cameron Gordon as its sales manager.

Gordy’s, an ex-visitor sales case from New England.

Eliot Wester, former rep for Columbia disk distrib in Philly and later a navy lieutenant, out of the army and cur-

cently working as Benny Goodman’s music-trades contact agent.

How To Get ’Em In

PHILADELPHIA, Dec. 15— City’s newest ballroom has opened with a series of promotion stunts to draw dancers. Trianon Ballroom devotes one night each week to the ladies, at which time there are separate tables of the manage-

ment. Only their escorts put up for a fee this week everyone comes for free after putting up for the tax. . . . Tour plans for the band are the muscle makers at the spot, which is clicking solidly with the local crowd.

Hild Again Heads Local 1

CINCINNATI, Dec. 15—Oscar P. Hild this week began his 13th year as pres-

ident of the Cincinnati Musicians’ Associa-

tion, AFL, Local 1. All of the associa-

tion’s officers were re-elected for two-

year terms at the Monday’s (10) meeting, as follows: Joseph Lugar, vice-president; Alan Weintz, secretary; Joseph, treasurer, and Robert L. Sidell, Robert P. Moore, Willbur Meyers, Roland Pansher and George G. Smith, executive board members.

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Happy-bone-Polka
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T-2001 Finger-Polka
Cut-Rene's Orch.

T-2002 Little-Jo-Bolero
Linda-Mam-Polka (Beautiful Lady)
Rene's Orch.; Spanish Voc. by C. Del Toro

T-2003 Bluff's Polka
Ferry-Polka
Walt Leopold's Orch.

T-2004 Walking on the "Kalemane"-Polka
Gotting in-Polka
Rene Music Orch.

T-2005 Round Your Table Polka (Vocal)
Old Chid Waltz-Bope-Henry Nelon (Vocal)
Barry Sisters with Sammy Mose's Orch.

T-2006 Bent Caney Polka
Tosado--Poor Doctor
Rene Music Orch.

T-2007 Full Moon on the Lake--Polka
Rippling Brook Polka
Anson and Accomp.

T-2010 Portia Mujer--Bolero (Todos de la Vida)
Le, Que No Va--Rene's Orch.
Rene Mott's Orch.; Spanish Voc. by C. Del Toro

T-2011 Haunting Melody Polka
Mountain Peak Polka
Rene Music Orch.

T-2012 Moonlight Fjord--Schottische
Nordic Instr. Quartet
Baltic Polka

T-2013 Mr. Jett's Game--Polka
Miss Cut Away Miss--Polka
Bernie Wyde's Orch.

T-2014 Walter, I'll Pick Later--Polka
Rene Music Orch.

T-2015 Quir Your Baby-Amba--Polka
Take Your Drum and Beat It--Polka
Bernie Wyde's Orch.

T-2016 Happy as a Lark--Polka
North Star Polka
Rene Music Orch.

T-2017 Tommy's Mustache--One Step (Vocal)
Jane Caroll with Harold Grant's Orch.

T-2018 On the Banister--Polka
Dizzy Little--Polka
Bernie Wyde's Orch.

T-2019 No Parking--Polka
Good News--Polka
Colonial Orchestra

T-2020 Keep Them Flying--Polka
Let's Hope It!--Polka
Bernie Wyde's Orch.

T-2021 Create Your Fingers--Polka
In the Flaproom--Polka
Bertie's Instr. Quartet

T-2022 Lamberton's Hambo
Longfellow Polka

T-2024 Flat Tire Polka
Dolly Double--Polka
Bernie Wyde's Orch.

T-2025 Ranchera--Waltz
Reunion--Waltz
Rene Music Orch.

T-2026 Pen the Pianinet--Polka
On the Cuff--Polka
Joe's Merry Makers

T-2027 Silly Dilly Polka
High-Never--Polka
Joe's Merry Makers

T-2028 Polar Bear Schottish
Spring Rain Hambo

T-2029 Jeanie Polka
Happy Hunter--Polka
Walt Leopold's Orch.

T-2030 Kukash Waltz
Take It or Leave It--Polka
Rene Music Orch.

T-2031 Squawkin--Polka
Hot Chocolate--Polka
Bernie Wyde's Orch.

T-2032 Tin Little--Polka
In the Doghouse--Polka
Bernie Wyde's Orch.

T-2033 On the Moon--Polka
Birthday Kid--Polka
Colonial Orchestra

T-2034 Penguin--Polka
Bottle of Wine--Polka

T-2035 High and Dry--Polka
Three on the Match--Polka

T-2036 There Comes--Polka
Happy Country Girl--Polka
Bertie Wyde, Clarinet, and his Boys

T-2037 Julia and Henry Polka
His Merry-Makers

T-2040 Take Me Home--Polka
Dizzy Schweits--Polka
Bertie Wyde's Orch.

T-2041 Emily for Me--Polka
Carrot Top--Polka
Walt Leopold's Orch.

T-2042 Put a Light in the Window--Fandango (Vocal)
When You Meet Miss Your Man--Waltz (Vocal)
"The Good Old Time" w. Harold Grant's Orch.

T-2043 Half--Half--Harold (Vocal)
The Wishing Well--Polka (Vocal)
"The Good Old Time" w. Harold Grant's Orch.

T-2044 Let's Sing Together--Polka
Time's Square--Polka
Bertie Wyde's Orch.

T-2045 Happy Saloon--Schottish
Little Imp--Hambo
Scandinavian Ambasadors

T-2046 Farmer's Son--Polka
Herencia Lullaby

T-2047 Happiness for Two--Polka
Naughty Galben--Polka
Bertie Wyde's Orch.

T-2048 Who Do You Think You Are?--Polka
Bertie Wyde's Orch.

T-2049 Storm Will Fade--Polka
Bill Damrell w. Harold Grant's Orch.

T-2050 Take Me Home--Polka
 Ranked, on Lumber---Polka (Vocal)
Bertie Wyde's Orch.

T-2051 Happy Birthday--Polka
Bertie Wyde's Orch.

бав.png
**November Series**

**NOCTURNE**

T-2003 Sweety Schneaks—Footed Rene Muzette Orch.
T-2004 The Merry Gnome From Chagauan Square—Footed Rene Muzette Orch.
T-2005 From Malaga—Footed (w. Vocal) Rene Muzette Orch.

**LATINO-AMERICAN SERIES**

T-1000 Camarillo—Danzon (Waltz) Puterlen and his Cuban Boys Vocal by Pedro Ruiz and his Cuban Boys Vocal in Spanish by Polly Ruiz
T-1001 Viva El Amor—Bolero (Long Love Line) Alfredo Mendez and his Orchestra Vocal in Spanish by Berta Molinos
T-1002 Todo Se Olvido—Bolero (All Will Be Forgotten) Alfredo Mendez and his Orchestra Vocal in Spanish by Lila Mendez
T-1005 Ultima Noche—Bolero
T-1006 Tu Amor—Bolero
T-1007 Ashadas—Bolero
T-1008 Yo Eres—Americana
T-1009 Ole Be—Americana

**ALBUM SETS**

T-500—HENRI RENE and His Muzette Orchestra (3 Records—$3.00 List Price)
T-2053 Notes to You (Spanish)

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**THE SENSATIONAL NEW NOVELTY SONG**

**Pie in the Sky Has Lush Cuts For Its Pluggers**

NEW YORK, Dec. 17.—Having religiously been told about it it's paying off in lots of spice, everything nice—close to a million copies worth annually, The Billboard history of gospel and spiritual singer's dollar notes revealed last week. Jam-packed houses, turn-away crowds with cops on the run and sky-high ad sales in every form the gospel-singing pic today.

From Coast to Coast—from barns and auditoriums out California way, to ballrooms, community centers and locations here in the East, religious "noders" like the Southern Sons, Canon Brothers, Gospelaires, and The Street Singers' Heavenly Gourpilers and Silver Echo, are tying up their super—and it's a 12-course affair!

400-600 Locations like the Golden Gate in New York, Laurel Garden in Newark, and spots south up Pennsylvania and New England alone are putting 400-600 grand annually in the pockets of the gospel greenies.

It's a lot different from the old days when a church org. If hard pressed for coin, would either release some of the congregation to the spirituals and charge the rest two bits or a half for the performance, or hire some local cracker-barrel quartet with a knowledge of the gospels at a first and a tenner. Now the singers are getting a sizable chunk of the take and in many places it adds up. For example, Westen's Laurel Garden, with a seating capacity of 6,000 someone in and out 6,000 away twice a day—afternoon and evening —at $1.50 and $1.75 prices every Sunday. Situative goes for the rest of the house, somewhat less, other places, parts of the South, much higher.

Promoting, except in a few cases, is still a church or society affair.

**DETOUR**

2118 2239 2196

THE SENSATIONAL NEW NOVELTY SONG

Words by RAY FREEDMAN Music by DICII THOMAS

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By Arrangement with—
NATIONAL MUSIC PUBLISHING CORP.

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Danza de Juan S. Garrido 
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**All-Star Disk**

NEW YORK, Dec. 15.—One of those sudden situations that can only appreciate in print developed when Joe $9.oo, Paul Kapp and Clay Boland came up to the Majestic one day this week with scripts to demonstrate their own tune. It's the Same Old World Over, for Ben Selvin, Berns were in set to go thru their usual paces, but Ben says he couldn't sell the tune right! Put it on a disk and send it right away, George Olsen. Olsen of course, records for Majestic. So Kapp and Boland started in then and there to cut a walking. In walks Jack Leonard about that time and he joins in. With that, Ben decides to throw his own vocal. Total outcome was cute in that here was, Berns taking the parts, the Majestic tunes, with the brother recording for Majestic, the Majestic tunes, with the other brother recording for Berns being thoroly out-demonstrated.

Too Many Hocks, Local 602 Laments, Asks Petroillo Ban

NEW YORK, Dec. 15.—Excess of Local 602, American Federation of Musicians, have assiduously of the local's attorneys in drawing up data on employment opportunities in New York. Material will be presented to James C. Petroillo, AFM chief, at AFM's executive session in Chicago soon, in support of 602's request for a ruling forbidding out-of-town musicians to hold jobs at the World's Fair in New York. Weber compiled, with the resultant that a charge of unfair labor practices was prevented. Now—as then—New York is regarded as a potential gold mine by out-of-towners. Local 602 is again seeing aid.

602 has in mind a "one-year rule" instead of the current six-month rule—the latter is regarded as insufficiently restrictive.

Members of the local point out that another mode of relief would be the setting up of other such arrangements. Current estimates are that 2,500 new members are admitted to the local yearly via unions—kids out of music schools, etc.

Lawrence-Reichner Combo Starting Pub in Philly

PHILADELPHIA, Dec. 15.—Still another Labor wave is joining the ranks of music publishers. Elmer Reichner, WCAU-CBS house band leader, and his Reichner are organizing a publishing outfit to be known as the Lawrence Music Company. Reichner, a Philly reporter and song-plugger with an ASCAP affiliation, is friendlyly associated with Dr. Clay Boland in handling music-writing and publishing ventures, University of Pennsylvania's Mask and Wig shows. Lawrence is also a former Mask and Wigger.

Duchin for Cavallaro on Kraft Show; 88's Only

NEW YORK, Dec. 17.—Ork leader Eddie Duchin, fresh out of a months' stay in Europe, has been assigned to replace Carmen Cavallaro on the Frank Morgan Kraft show, taking over January 5. Duchin will be sticking to his piano and leaving the band to someone else. Understood that J. Walter Thompson has plans to build Duchin into a straight man for Morgan, in anticipation of the non-return of Bing Crosby.
Music ... Our Common Heritage carries a real meaning for Christmas...1945

DECK the halls with boughs of holly, fill the air with joyous song — Christmas, 1945! And what a Christmas it will be — the first real Christmas in five long years.

A Holy day as well as a holiday, its celebration at times reverent, at times gay, Christmas has a two-fold significance — commemorating the birth of peace, and celebrating the seasonal customs of many people. The ordinary festivity of a usual Christmas season takes on added glow with the happy reunions of family and friends.

Music has always been the most natural expression of the true Yuletide spirit. Hymns and carols have been handed down through the years until it becomes impossible to imagine Christmas without them.

Our heritage of song gives everyone the means to share and spread the brotherhood and fellowship of Christmas.

BMI sincerely extends the greetings and best wishes of the holiday season to everyone.

BROADCAST MUSIC, INC.
580 FIFTH AVENUE • NEW YORK 19, N. Y.
New York • Chicago • Hollywood
Remotes Good Programming;? Origins "Intrigue" Nets

Continued from page 12)
but in, the impact value of radio pro-
graming in which too much stress is laid
on certain songs in which the band
leader has an obvious angle and an ob-
vious radio value.

As was discussed in last week's article
in The Billboard, Budarry, program
director for the American Broadcasting
Company (Blue), has instituted a great
dee of interest in whether present
ings and number of programs on all four networks are an evi-
dence of proper scheduling. (Remotes
hand sheets.) The following, as well as the policy which is outlined in
chart form accompanying the story
(plus which excerpts from The Billboard's
urvey of the market), presents the story
brilliantly and fairly.

In the month of days between Sep-
bember 21 and October 1, 1945, rem-
ote show other words, some of the four nets were scanned with the following resul-

TOMMY ROBESON—Was on the air 58
times; played 155 actual durrens; there
were 20 different titles, indicating that
155 songs were repeats of the 20 differ-
titles times; these 20 were hit or popular
songs to the man in the street; these 20
were played a total of 47 times; there were
13 standards, played a total of 16 times
and 22 original or new songs played a total of 125 times.

LOUIS PRIMA—11 times on the air;
126 actual titles; 29 different titles,
indicating 105 repeats; 29 popular,
total of 49 times; 1 standard, a total of
13 times, and 1 original, a total of 10 times.

ART MOONEY—16 times on the air;
102 total times; 66 different titles,
indicating 108 repeats; 28 popular,
total of 41 times; 1 standard, a total of
19 times, and 3 original, a total of 21 times.

DORSE REEDING—41 times on the air;
101 total times; 70 different titles,
indicating 115 repeats; 25 popular,
total of 43 times; 1 standard, a total of
29 times, and 2 original, a total of 14 times.

THREE KINGS—41 times on the air;
97 actual titles; 60 different titles,
indicating 117 repeats; 22 popular,
total of 36 times; 1 standard, a total of
30 times, and 2 original, a total of 9 times.

VAUGHN MONROE—16 times on the air;
118 actual titles; 114 different titles,
indicating 60 repeats; 23 popular,
total of 22 times; 2 standard, a total of
2 times, and 1 original, a total of 4 times.

SAMMY RAYE—4 times on the air;
36 actual titles; 37 different titles,
indicating 10 repeats; 21 popular,
total of 12 times; 1 standard, a total of
12 times, and 1 original, a total of 2 times.

J薄L REID—5 times on the air;
23 actual titles; 24 different titles,
indicating 6 repeats; 10 popular,
total of 13 times; 5 standard, a total of
5 times, and 1 original, a total of 1 times.

RAY STANLEY—10 times on the air;
76 actual titles; 105 different titles,
indicating 104 repeats; 26 popular,
total of 25 times; 1 standard, a total of
11 times, and 8 original, a total of 10 times.

It should be made clear that the use of the word "original" in the above
measures, not only in the sense of instrumen-
tal, but also tunes published
leaders themselves. In other
words, a tune that is new or unknown
as a hit or popular song.

Number Important
Above figures, in themselves, may
make little from a currency viewpoint.
But where the mail-practices lie, in the
eyes of the radio guys, is in the original tune
figure.

Take the case of Tommy Dorsey. It's
not only the fact that he played 12 popular
15 original, in the use of which the
real men is in the number of repeats of those
songs, when you see that he
repeated his 12 pop tunes a total of 47
times, or an average of four repeats for
each song. However, Dorsey played
15 originals a total of 122 times, or an average of eight times for each origi-

That's the business that the radio
media is interested in. At this
the number of repeats, especially in the case of sales promotions which are
known to the listing public, appears the
question of a restaging. When a band
leader on the air say seven times—
three straight, two on another net and
once on the third—repetitionally
the same original compositions
on which the leaders have
been doing, a question arises and the rub is

Band leaders have a viewpoint of their
own that should be brought to the fore.
Certainly, if and when a guy who waves
a baton decides to go into the pub bus

www.americanradiohistory.com
New Survey Is
Pubs’ Window
For Hits Peep

Pre-Plug by Disk Jockeys

HOLLYWOOD, Dec. 17.—Service designed to save music pubs money on exploitation, by telling them in advance how the public reacts to a certain tune, is being offered here by Music Survey, Inc., headed by Albert Raskin at Twentieth Century Records, Inc. The firm plans to issue records free to disk jockeys over the nation, with the spinner in return reporting on the song's popularity. With the publisher knowing in advance what goes, Music survey believes he will be able to appropriate money more intelligently to push the tune.

Several leading pubs have been approached with the idea and have indicated that they would go for the service, which will be on a fee basis. To start, the charge will be approximately 25 per cent above production costs, which have been figured as low as possible. The master will be submitted to the pub to make certain he is pleased with the musical or vocal set-up. As the new company proves its worth to pubs, profit margin will, no doubt, be widened. Music Surveys declare much dough will be saved pubs on exploitation, advances, arrangements and printing.

3-6 Months Before

"Survey's official policy is to record the songs of the nation's leading publishers between three and six months prior to official exploitation," Raskin said. "These recordings will be of the finest quality, made by leading artists and submitted exclusively to disk jockeys and radio station program directors, who will in turn report the reactions of their listening audiences. Findings will be tabulated, giving a complete and true picture of the entire music industry to determine beyond question which songs will be hits or misses during the test period on the particular tunes used. Only chance the pub will have of hearing the songs will be to tune in a disk jockey. Company will also offer exploitation ideas, scripts and other services. Because there will be no other listening source, survey will have to deal with only a few of the factors affecting a song's popularity.

In order to make releases, which will be staggered, Raskin has two pressing plants. First, with 20 presses, is nearing completion. Second, in the Vernon section, will have a milling plant and 30 presses.

Stewart Fronts for Sextet

NEW YORK, Dec. 17.—Bessie Stewart, Duke Ellington's top trumpeter for several years, goes out on his own this week as front man for a sextet. Ork, slated for Three Deuces December 20, is booked by William Morris. Included in Stewart's band is Sandy Williams, a trombone topper with Chick Webb's outfit some years back, and Joe Turner, a biggie European ivory tickler.

It Pays After All

NEW YORK, Dec. 17.—Not everything they teach you in the army goes to waste. Sometimes G.I. training nets dough, other than the G.I. Bill of Rights, which just nets. Ork leader Buddy Johnson tells of a case in point. Playing a one-nighter in Shepards Warehouse, Kinston, N. C., he arrived with his boys to find the power lines down and the spot in darkness. One of his more recently acquired sidemen—an ex-G.I. who had been with a searchlight outfit over seas—suggested "borrowing" a platoon of trucks and using the headlights. Johnson gave him the nod. The ork played to capacity. See, sonny?
Musicraft Tossing Talent Contracts
Around Like Mad

NEW YORK, Dec. 17.—Musicraft disco-very is still busy stuffing its shopping bag in the talent market. With one major ork almost set for the stable, wax house is now understood to have groundwork laid for John Kirby and Chaves bands, with an invite also thrown in for Sarah Vaughan.

Deal for these three is supposed to be consummated this week; meanwhile Musicraft is knocking itself out with nailles in the longhair sphere. Exeso at the firm say they're making an all-out effort to get Arthur Judson, top-notch manager of symphonic and concert orks, and also, already set to add Alexander Smallman to classical roster. First releases expected about the beginning of February. Also claimed that thru Judson, firm hopes to make deals with two other major con-ductors.

Along with activity in the concert sphere, firm announces that beginning in February it will re-install its chamber music and instrumental recording pro-gram for the serious marts. They have newly signedhiro Quartet to pace the output in this part of the catalog.

PORTLAND TERP-SHY
(Continued from page 13) in with from $800 to $2,000 for a floor-
saler.

Musicians know that war industry wages and taxes' wartime pay checks helped make nitery work lush. Yet, with most of them now in a busier world, club business has fallen off but little, with the-tables tucked in like a fag-end puzzle on most nights. But this can't last forever, and organized music looks forward hopefully to the return of hotel dancing. Local No. 99, AFMI, has a membership of 1,000, includ- ing about 100 men in the service who are expected back soon. While with one-third of these have regular jobs, the other two-thirds are on short-time employment outside of music and taking weekend playing assignments.

Hospitalized Vets
Next CSI Goal

(Continued from page 14) nately and count on shows from here on in. But USO executives shouldn't start something they can't finish, and as usual, money enters the picture. Who will pay for the enter-tainment?

Fund to Divvy

USO execs, knowing that the job must be split in and iron out the headaches. Dough can be furnished by the National War Fund (the sugar daddy for USO) has finished its annual fund drive, and fundraising will fill the coffers until next September. Other matters will be straightened out.

If the plan goes thru, it would give CSI something more to bite into. En-tertainment program there for the Pa-cific has been locked, and many feel the set-up needs added demands to get roll-ing on all 16 cylinders again.

Bridge to the O.K.'s in vet hospitals has already been built by CSI sketching program in which 300,000 portraits have been used for entertainment of service men for the past year. This is the first step in rehabilitation. Entertainment in vet hospitals is next.

SHOWBIZ TOMES SELL
(Continued from page 3)

books get some sale here as well as in New York. Some have evened some interest for Mary Margaret McBride's "Jake in the Hills," which has been playing heavy plug-ging by a stringer on a number of her behalf. Telo, too, from the inside get customers from vet sources mostly, but it's no rush even for these.

Top sales go to books established for Hollywood. Such tomes, either published to sell currently with pic or those already made into films or those known for the studios, get fast big sales. In fact, as one jobber ex-plained, they had just received a new title where book-pic is screening by calls for the original volume around the country.

WOLPIN FOR MELLIN

Continued from page 4
now that he is free of his commitment to Borstein, Sklyar asserted, is still a moot point.

Meanwhile Borstein told "The Bill-board" in a recent interview that "The Boyfriend," which was in no small degree concerned, Bobby Mellin had gotten "much more than $2,000.

While conflicting stories persisted regarding Mellin, no such discrepancy held true for Wolpin. Praises and the new manager were being sung by Borstein right in tune with the best, who say he's one of the best tune expedi-tors in the racket.

REPARTES GOOD?

(Continued from page 29) the public wants to hear. Perhaps we need think otherwise. The public has been drawn to the shows, as pointed out above, that the public must be served and this means that the public should go to the shows. Time will be given to digests along with a side dish of originals. No one can question the fact that there must be air time or just plain time to devote to new songs. If not, just how are the new songs going to get started. Again, the pop and hit songs of today are all new songs. That's a legitimate argument on the side of the leaders. With all facts taken into consideration, however, according to a couple of the web exponents, their opinion now and in the past, the pro- gramming is taking on the aspect of a personal weede for leaders. This is not The Billboard opinion. This programming plan is presented as a possible solution if the present remotes by bands are ex- ample of bad programming.

(The accompanying chart with this story also tells of the tunes which are in and out in figures and data form.)

Before getting into the actual plan, which involves setting up a formula for each and every remote coming in, they suggest leaders follow, another idea pre- sented itself, in conjunction with the formula: I. e., the setting up of a cen-tral clearing board which would serve the four networks. This, in a clearing board, which would be sponsored by the four nets, would come the future leaders in the field. Board would then administer and check, and/or create the formula in which the nets set up was being followed. If not, new recommendations would be made to the bands for changes in programs.

PAYNE, JENNINGS SOLD

(Continued from page 14) From the critics in New York praised it loudly, and it flopped here. But on the road, with some 20 weeks of the tour, it had made $80,000 profit. We had sellouts east of town, which proved to us that ad and book sales beforehand will not harm a really good show.

Payne-Jennings believes so thoroly in his idea that he is at present working on "The Song of Bernadette for legity, fully convinced that, even if the Main Stem doesn't wheel and bole, there's going to be a holler in the hinterlands will divvy up to see it.

"After all," he said, "it needs a million or more to make a picture, whereas a play can be done for $200 and still play's good enough there's a double public.

Quoted as to whether angels look better at such an innocent show, Payne- Jennings said: "I have no trouble about finances. I have friends who believe in my judgment. Probably it would be hard to finance such a venture if I had to go out on the open market for money. But I don't."

MISS BERGNER'S PLANS

(Continued from page 4)

can revive this custom is that she has developed such great pulling power that the public will see her in anything (reviews of The Two Mrs. Carrolla proved it). But Bergner, not the other Miss Ber- ger (the Miss Bergner who went to see), and the fact that her husband, Dr. Paul Czinner, is the producer of her plays and can gamble the limit on her.

She has selected for project are "Duchess of Malfi and "The White," casting will be made next spring and New York opening is skedded for next fall.

Idea is for Bergner to play one week or two, playing first three nights in one play and then switching to next show for last three nights. Perhaps audiences as soothed with Bergner last time will be irrestibly drawn to the other play.

"The Duchess of Malfi," according to Czinner, is to be written around this time the new Miss Bergner, after closing it in Chicago tonight, goes on a one-nighter tour thru the Midwest to Coast in her present vehicle, and following that will hitouth in three-month jaunt wound up in March.

By Popular Demand
A NEW RELEASE
Coupling the...Hill Billy Topper
With A Sensational New Side
By .

DICK THOMAS
NATIONAL Record #5010
The proven moneymaker

A--"SIOUX CITY SUE"
Coupled with a great NEW hit
B--"SOME DAY, DARLIN'"

RECENT RELEASES

BILLY ECKSTEIN
NATIONAL 9016 "I'm in the Mood for Love" "Long, Long Journey"-Blue

"GATEMOUTH" MOORE
NATIONAL 6001 "I Ain't Mad at You, Pretty Baby" " overnight None of Me"

DICK THOMAS
NATIONAL 5009 "Ride'em "Nash the Arizona Moos" "Weary Nights and Broken Dreams"

Dealers Prices, tax incl.
Series 5000, 49c
Series 6000-9000, 65c
Min. order 100 Records
Spec C. O. D., F. O. B. Phillipburg, N. J.

NATIONAL DISC SALES
1841 BROADWAY, NEW YORK 23, N. Y.

December 22, 1945

Again EXCLUSIVE RECORDS
and big break by Joe Liggin's Drippers

By Jack Gutsch Distributing Co.

JACK GUTSCH DISTRIBUTING CO.
1870 W. Washington Blvd
Los Angeles 7, California
(323) 2103

EXCLUSIVE RECORDS
(SUNSET AND VINE)
HOLLYWOOD 28, CALIFORNIA

www.americanradiohistory.com
Members Okay AEA Council Fay Censure

(Continued from page 3)
campaign was aimed, said she was the only one of the five thieves at Madison Square Garden on September 24 who had the complete support of her whole company (A Bell for Adorno). She claimed she had collected $100 for the Spanish Republican Milk Fund from fellow thieves in the company. She pointed out that Fay had attended a pro-Franco rally after the Lastk meeting at Madison Square Garden, but that no one had sneered at this.

Bert Lytell, Equity presy, said he was "profoundly shocked and disturbed" because the whole case had been tried in the newspapers. He told of mail received by him and his air sponsor, reviving him for taking action against Fay and of threats of boycott of his program. He added that Fay could consider himself lucky that more drastic action hadn't been taken by the council.

Fay, in defense, labeled more than a dozen top-drawer thieves as Reds, claiming he had photostatic evidence (which he did not produce) to show that "fellow travelers" were Margo, Mady Christians, Raymond Massey, Philip Merivale, Margaret Webster, Philip Loeb and Sam Jaffe, among others.

"Worker" Ads Mean Red? He charged that advertisement of the Madison Square Garden rally had appeared in The Daily Worker for five days previous to the gathering, and therefore marked the meeting as a Communist rally.

To this Canada Lee replied that Harvey Fay's own show, was in The Worker ad columns, and by the same reasoning must be a Red show.

Emotions were high at this point, and the local Hearst daily, The Journal-American, was labeled as the root and crown of the whole trouble. Letters from theater managers of Carousel, On the Town, and A Bell for Adorno were produced, showing that these houses had been picketed and had duet cancellations by Fay supporters.

Wire Council Backing Wires were sent from Shep Traube, Oscar Serilla, Gertrude Lawrence, Ruth Gordon, Dame May Whitty and Eva Le Gallienne. All censured Fay for his stand. Paul Leeds said from the window of the Century Daily (The Glass Menagerie) that Fay's knuckles would be dropped.

Emotions were high out of this picture, and a statement that "As a Catholic, she believed the Catholic church would defend itself without any individual help," and added her voice to the council's censure.

Lytell, in closing, said the whole issue was resolved fairly and democratically and pleaded for it to be dropped right away.

Fay, who in the course of the meeting stated that he would try the case by public opinion, remarked as he left the room: "We're not ready to reveal our plans yet."

N. Y. Swings Into Yuletide With Zest

(Continued from page 3)
day, a series of choral sing carols on the avenue, aided by the All-American Quartet of trumpeters, who ushered in the tree-lighting with a fanfare from the parapet of St. Bartholomew's Church. Ceremonies were aired over ABC hook-up.

Tree of Light Annual ceremonies at the Tree of Light in Madison Square Park—the 35th consecutive lighting of the first outdoor Christmas tree in the world—were attended for Thursday, and when the Salvation Army Staff Band, aided by choral groups from the Metropolitan Life Insurance Company and Consolidated Edison will sing carols at 12:15 p.m. in a half-hour program. Community groups will be a feature of the ceremonies.

Town Hall has three more concerts scheduled, with the New Holyoke Glee Club (choir singing on Tuesday at 2 and 2:30) and the Trapp Family Singers on December 30 and 31. Carnegie Hall was reviving the annual presentation of Handel's Messiah by the Oratorio Society of New York, with Jean Waton, Barbara Stevenson, William Hahn and James Peak as soloists.
ASCAP-Tele Wedding Banns Up

New York, Dec. 15—High execs in the music business expect the American Society of Composers, Authors and Publishers to negotiate a contract with television interests soon. Herman Finkeltstein, ASCAP exec, this week stated, "the time is ripe now" and pointed out that video companies, in order to stabilize their own commercial operation, would probably soon need a more definitive music contract than the current agreements.

Video now has free use of the ASCAP catalog. This is in accordance with a deal, signed in 1941 at the conclusion of the radio-music war, permitting free use of the Society's copyright material with the proviso that the Society could cancel in 30 days notice. ASCAP, not wishing to affrill the infant industry, has never pursued for a more substantial arrangement.

BMI already has a contract covering television, tying in the individual's catalog with a gross earning capacity. While tele remains experimental, BMI expects no revenue from the industry. Execs say that while there may be gold in the offering, it is premature to hope for a gold mine.

Point made by ASCAP, however, is that television itself cannot hope to become truly commercial without a more definite music pact—a pact which will guarantee the sponsors the use of the ASCAP repertoire and eliminate the possibility of the catalog being yanked on short notice.

Type of Contract?

Preliminary conferences have already been held, and ASCAP's tele committee is closely watching video developments. Society is loath to elaborate on what type of deal it has in mind—because any contract must depend upon the needs of the telecasters. "The are the customers and they have to give them what they want," one exec stated. In other words, what a tele industry will be offered is a blanket agreement, a per piece arrangement. The question of various contracts will be largely up to what the tele industry itself needs.

According to Finkeltstein, over 50 per cent of BMI's members hold a quarter interest in assigned television rights to the Society, and the list of members designating the Society as their agent is growing.

Reasoning behind the cautious view of BMI's day-to-day growth: Income from performing rights societies from standard radio, Frequency Modulation and television depends to a large extent upon the advertising budgets of sponsors. Altogether more than 3,000 FM stations and numerous tele stations are technically possible, the commercial development of such stations may only mean splitting the budget more extensively or the various advertising media. There are now about 400 AM and 700 FM stations.

If BMI tele stations will come but can the ad budget be hyped?

Immerman Death

New York, Dec. 15—Unusually death of Mr. D. Rack Biz was announced last week (see Front Curtain page in this issue) will bring about many changes in the gay business. Being one of the top song distributor rack biz, it was learned last week.

According to Andrew Weinberger, the exec of BMI, the firm is interested in the distrib firm along with Moe Ose, Barney Young and the Immerson Estate. Operations will continue, with Gale set to devote more time to the 20th Century-Fox, conducted by Immerson and Young.

Free Loading Era Fading

Video needs contract to give it commercial hyp—BMI already has inked

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And Now the New VOGUE in Records

ART MOONEY
That Genial Irish Gentleman
AND HIS ORCHESTRA
Featuring
JOHNNY DARCY
JANIE MORGAN
RUSTY TOWN
DICK WISE
THE FOUR BROTHERS

TO BE RELEASED JANUARY 1
IT MIGHT AS WELL BE SPRING
and
WARSAW CONCERTO
YOU’RE NOBODY TILL SOMEBODY LOVES YOU
and
I’VE BEEN WORKING ON THE RAILROAD

SMASHING ALL RECORDS AT
MARIA KRAMER’S
BLUE ROOM
HOTEL LINCOLN, N. Y.

Broadcasting Nightly
CBS  NBC  MUTUAL
Networks
ENGLAND'S TOP TWENTY

<table>
<thead>
<tr>
<th>SONG</th>
<th>AMERICAN</th>
<th>ENGLISH</th>
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<tr>
<td>1.</td>
<td>&quot;I'M IN LOVE WITH TWO&quot;</td>
<td>Irving Berlin</td>
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<td>2.</td>
<td>&quot;BELLE BOTTOM&quot;</td>
<td>Tommy</td>
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<td>3.</td>
<td>&quot;ATHENA&quot;</td>
<td>Peter Maurice</td>
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<td>4.</td>
<td>&quot;LET'S BE A WAY&quot;</td>
<td>Bradley Wood</td>
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<td>5.</td>
<td>&quot;COME IN&quot;</td>
<td>Peter Maurice</td>
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<tr>
<td>6.</td>
<td>&quot;YOU CAN'T KEEP IT THAT WAY&quot;</td>
<td>Noel Gay</td>
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<td>7.</td>
<td>&quot;JUST A BLUE SERGE&quot;</td>
<td>Victoria</td>
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<tr>
<td>8.</td>
<td>&quot;CHEWING A PIECE OF STRAW&quot;</td>
<td>Bradbury Wood</td>
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<tr>
<td>9.</td>
<td>&quot;SYMPHONY&quot;</td>
<td>Chappell</td>
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<td>10.</td>
<td>&quot;JUST A PRAYER AWAY&quot;</td>
<td>Campbell Connely</td>
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<tr>
<td>11.</td>
<td>&quot;I REMEMBER&quot;</td>
<td>Chappell</td>
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<tr>
<td>12.</td>
<td>&quot;LOVE LETTERS&quot;</td>
<td>Chappell</td>
</tr>
<tr>
<td>13.</td>
<td>&quot;TWO CAN DREAM&quot;</td>
<td>Campbell Connely</td>
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<td>14.</td>
<td>&quot;NO CAN DO&quot;</td>
<td>Tim Robbins</td>
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<tr>
<td>15.</td>
<td>&quot;OUT OF THE NIGHT&quot;</td>
<td>Southern</td>
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*Publisher not available as The Billboard goes to press.*

**FILM PLUGS**

**PLAY STATUS OF FILMS WITH LEADING SONGS**

Tunes listed alphabetically are on film currently showing or to be shown soon. Only tunes which have won a position in one of the other features are included. The new release dates are underlined. Listed below are the tunes that are now charted as at September 21, 1945.

**HONOR ROLL OF HITS**

The Nation's 15 Top Tunes

1. It's Been a Long, Long Time
2. I Can't Begin to Tell You
3. Chicky Chick
4. It Might As Well Be Spring
5. Symphony
6. Waitin' for the Train to Come In
7. That's for Me
8. White Christmas
9. I'll Buy That Dream
10. It's Only a Paper Moon
11. (Did You Ever Get) That Feeling in the Moonlight
12. Till the End of Time
13. Just a Little Fond Affection
14. Lilly Belle
15. In the Middle of May

The nation's 15 top tunes, The Honor Roll of Hits, are determined by scientific analysis of the frequency of each song's performance or purchase. The poll covers radio, jukebox, and music store sales, and includes show tunes, popular songs, and jazz.
**Music Popularity Chart**

**Week Ending Dec. 15, 1945**

**SONGS WITH GREATEST RADIO AUDIENCES**

(Beginning Friday, December 7, 8 a.m., and ending Friday, December 14)

Tunes listed have the greatest audience coverage index based on network stations in New York, Chicago and Los Angeles. List is based on report of John O. Pearson's Audience Coverage Index. The index is compiled upon radio tunes made available in Pressman's ACI by the Accurate Reporting Service in New York, Radio Checking Service in Chicago, Radio Checking Service in Los Angeles. Listed are the top 30 songs in the ease of listener tunes alphabetically.

The total time the song has appeared among the top 30 in the Pearson survey to date will be indicated as the chart under the "Weeks to Date" column. Only those making their appearance in the list on or after November 20 are labeled. Other tunes have been on Pearson's list before but this information is not available. The music checked is post-Operation (over 60 per cent) alive.

(F) Indicates tune is from a film; (M) indicates tune is from a legitimate musical; (R) indicates tune is available on records. In each instance, the recording agency controlling performance rights on the tune is indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Publisher</th>
<th>Label</th>
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</table>
| 1. Aren't You Glad You're You (F) | Decca 23457   | 1747-
| 2. Chickery Chick (F)        | Decca 18725   | ASCAP |
| 3. That's Me (F)              | Decca 17706   | ASCAP |
| 4. White Christmas (F)       | Decca 18429   | ASCAP |
| 5. I'll Be Seeing You (F)     | Decca 18706   | ASCAP |
| 6. Tally the End of Time (F)  | Decca 20457   | ASCAP |
| 7. I Can't Begin To Tell You (F) | Decca 218   | ASCAP |
| 8. Tell Me (F)               | Decca 21873   | ASCAP |
| 9. Symphony (F)              | Decca 21867   | ASCAP |
| 10. We'll Always Love You     | Decca 21870   | ASCAP |

**RECORDS MOST-PLAYED ON THE AIR**

Records listed here in numerical order are those played over the greatest number of record shows. List is based on reports received by The Billboard from disk jockeys throughout the country. Tunes indicated in this chart, other available records of tunes listed here will be found in Most-Played Juke Box Shows chart.

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<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>I'm Always Chasing Rainbows</td>
<td>Sammy Kaye</td>
<td>Capitol 35928</td>
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<td>Tappico</td>
<td>Redheads</td>
<td>Decca 23457</td>
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<td>I Just Could Not Let Him Go</td>
<td>Bing Crosby</td>
<td>Decca 18706</td>
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<td>It's A Long, Long Time (F)</td>
<td>Decca 17706</td>
<td>ASCAP</td>
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<td>It's a Little Heartache</td>
<td>Decca 18706</td>
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<td>It's Always Spring (F)</td>
<td>Decca 18429</td>
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<td>Decca 17706</td>
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<td>Decca 18706</td>
<td>ASCAP</td>
</tr>
<tr>
<td>I'll Be Seeing You (F)</td>
<td>Decca 18706</td>
<td>ASCAP</td>
</tr>
<tr>
<td>I'll Be Seeing You (F)</td>
<td>Decca 18706</td>
<td>ASCAP</td>
</tr>
<tr>
<td>I'll Be Seeing You (F)</td>
<td>Decca 18706</td>
<td>ASCAP</td>
</tr>
</tbody>
</table>
**Best-Selling Retail Sheet Music**

Tunes listed are the national best selling sheet music of all sections of the country. Songs are listed according to greatest number of sales. 

**Position** | **Weeks to Date** | **Week** | **Title** | **Artist** | **Record**
---|---|---|---|---|---
1 | 2 | IT'S BEEN A LONG, LONG TIME | Tommy Dorsey | RCA Victor 20-1777
2 | 2 | IT MIGHT AS WELL BE SPRING | Bing Crosby, Carmen Cavallaro | Decca 23457
3 | 2 | I'LL WAIT FOR YOU | Sammy Kaye | Victor 20-1726
4 | 1 | IT MIGHT AS WELL BE SPRING | Bing Crosby, Carmen Cavallaro | Decca 23457
5 | 1 | IT'S BEEN A LONG, LONG TIME | Bing Crosby, Carmen Cavallaro | Decca 18708
6 | 1 | THE LONE STAR | Bing Crosby | Decca 23457
7 | 1 | THE LONE STAR | Bing Crosby | Decca 18708
8 | 1 | THE LONE STAR | Bing Crosby | Decca 23457
9 | 1 | THE LONE STAR | Bing Crosby | Decca 18708
10 | 1 | THE LONE STAR | Bing Crosby | Decca 23457

**Best-Selling Retail Records**

Records listed are those selling best in the nation's retail record stores (dealers). List is based on reports received from more than 100 dealers in all sections of the country. Records are listed numerically according to greatest sales.

**Position** | **Weeks to Date** | **Week** | **Title** | **Artist** | **Record**
---|---|---|---|---|---
1 | 4 | MERRY CHRISTMAS | Bing Crosby | Decca 403
2 | 2 | ON THE MOONBEAM | Vaughn Monroe | Victor 1542
3 | 2 | GLENN MILLER - GLENN MILLER AND ORK | Glenn Miller and Ork | Victor 1549
4 | 2 | GLOOMY DAY | Victor 1549
5 | 1 | COGAR'S RHumba | Bing Crosby | Decca 403
6 | 1 | COGAR'S RHumba | Bing Crosby | Decca 403
7 | 1 | COGAR'S RHumba | Bing Crosby | Decca 403
8 | 1 | COGAR'S RHumba | Bing Crosby | Decca 403
9 | 1 | COGAR'S RHumba | Bing Crosby | Decca 403
10 | 1 | COGAR'S RHumba | Bing Crosby | Decca 403

**Best-Selling Record Albums by Classical Artists**

Albums listed are those selling best in more than 350 dealers in all sections of the country. Albums are listed numerically according to greatest sales.

**Position** | **Weeks to Date** | **Week** | **Title** | **Artist** | **Record**
---|---|---|---|---|---
1 | 23 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
2 | 21 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
3 | 21 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
4 | 21 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
5 | 21 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
6 | 21 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
7 | 21 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
8 | 21 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
9 | 21 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
10 | 21 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848

**Best-Selling Record Albums by Classical Artists**

Albums listed are those selling best in more than 350 dealers in all sections of the country. Albums are listed numerically according to greatest sales.

**Position** | **Weeks to Date** | **Week** | **Title** | **Artist** | **Record**
---|---|---|---|---|---
1 | 28 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
2 | 28 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
3 | 28 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
4 | 28 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
5 | 28 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
6 | 28 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
7 | 28 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
8 | 28 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
9 | 28 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
10 | 28 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848

**Best-Selling Record Albums by Classical Artists**

Albums listed are those selling best in more than 350 dealers in all sections of the country. Albums are listed numerically according to greatest sales.

**Position** | **Weeks to Date** | **Week** | **Title** | **Artist** | **Record**
---|---|---|---|---|---
1 | 30 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
2 | 30 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
3 | 30 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
4 | 30 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
5 | 30 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
6 | 30 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
7 | 30 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
8 | 30 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
9 | 30 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
10 | 30 | Chopin's Polonaise | Jas. Joplin | Victor 11-8848
**Music Popularity Chart**

Week Ending: Dec. 13, 1945

**Juke Box Plays**

Most-Played Juke Box Records

Records listed are those receiving the greatest play in the nation's juke boxes. List is based on more than 100 reports received direct from operators in all sections of the country. Listed under the title of each of the most played records are other available recordings of the same tune.

**POSITION**

<table>
<thead>
<tr>
<th>Week</th>
<th>Last</th>
<th>This Week</th>
<th>Last Week</th>
<th>This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I CAN'T BEGIN TO TELL YOU (F)</td>
<td>Bing Crosby, Carman Cavallaro</td>
<td>Columbia 23457</td>
<td>(Andy Russell, Capitol 221); Harry James, Columbia 26957; Sammy Kaye, Victor 20-1720</td>
</tr>
<tr>
<td>2.</td>
<td>CHICKERY CHICK—Sammy Kaye (Nancy Norman-Billy Williams-The Kaye Chair)</td>
<td>Victor 20-1726</td>
<td>(George Olsen, Majestic 7135); Gene Krupa, Columbia 16877; (Harry Eldridge, The Jesters)</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>IT'S BEEN A LONG, LONG TIME</td>
<td>Harry James (Kitty Kalan)</td>
<td>Columbia 26938</td>
<td>(Bing Crosby-Le Paul Trio, Deca 18709; Stan Kenton, Capitol 219; Charlie Spivak, Victor 20-1721; Phil Brito, Majestic 1140; the Pee De Marco Hitmen; Majestic 7119)</td>
</tr>
<tr>
<td>4.</td>
<td>IT'S BEEN A LONG, LONG TIME—Bing Crosby-Le Paul Trio</td>
<td>Deca 18708</td>
<td>(See No.)</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>WAITIN' FOR THE TRAIN TO COME IN—Pappy Lee (Dave Barbour Ork)</td>
<td>Harry James, Columbia 26926; Louis Prima, Majestic 7121; Johnny Long-Dick Robertson, Deca 18716</td>
<td>(See No.)</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>WAITIN' FOR THE TRAIN TO COME IN</td>
<td>Harry James (Kitty Kalan)</td>
<td>Columbia 26967</td>
<td>(See No. 1)</td>
</tr>
<tr>
<td>7.</td>
<td>SYMPHONY-Freddie Martin (Clyde Rogers)</td>
<td>Victor 20-1747</td>
<td>(Marlene Dietrich, Deca 23446; Benny Goodman, Columbia 38974; Jo Stafford, Capitol 237; Danny O'Neill, Majestic 7125; Guy Lombardo, Deca 18725; Bing Crosby, Deca 18835; Tito Puente Four, Majestic 16836)</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>I MIGHT AS WELL BE SPRING (F)-Dick Haymes-Victor Young Ork</td>
<td>Victor 20-1706</td>
<td>(See No.)</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>I MIGHT AS WELL BE SPRING</td>
<td>Sammy Kaye (Billy Williams)</td>
<td>Victor 20-1728</td>
<td>(See No. 4)</td>
</tr>
<tr>
<td>10.</td>
<td>IT'S BEEN A LONG, LONG TIME—Charlie Spivak (Irene Dupee)</td>
<td>Victor 20-1721</td>
<td>(See No. 3)</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>IT'S BEEN A LONG, LONG TIME—Charlie Spivak (Irene Dupee)</td>
<td>Victor 20-1721</td>
<td>(See No. 3)</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>I CAN'T BEGIN TO TELL YOU (F)</td>
<td>Harry James (Kitty Kalan)</td>
<td>Columbia 26933</td>
<td>(Harry James (Kitty Kalan), Columbia 26363; Hal McIntyre, Victor 20-1729; Joe Edwards, Como 408)</td>
</tr>
<tr>
<td>13.</td>
<td>I CAN'T BEGIN TO TELL YOU</td>
<td>Sammy Kaye (Billy Williams)</td>
<td>Victor 20-1720</td>
<td>(See No. 1)</td>
</tr>
<tr>
<td>14.</td>
<td>I CAN'T BEGIN TO TELL YOU</td>
<td>Sammy Kaye (Billy Williams)</td>
<td>Victor 20-1720</td>
<td>(See No. 1)</td>
</tr>
<tr>
<td>15.</td>
<td>I CAN'T BEGIN TO TELL YOU</td>
<td>Sammy Kaye (Billy Williams)</td>
<td>Victor 20-1720</td>
<td>(See No. 1)</td>
</tr>
<tr>
<td>16.</td>
<td>CHICKERY CHICK—Kathryn Kaye (Evelyn Knight-The Jesters (Bing Crosby Ork))</td>
<td>Deca 18725</td>
<td>(See No.)</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>CHICKERY CHICK—Evelyn Knight-The Jesters (Bing Crosby Ork)</td>
<td>Deca 18725</td>
<td>(See No.)</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>CHICKERY CHICK—Evelyn Knight-The Jesters</td>
<td>Deca 18725</td>
<td>(See No.)</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>CHICKERY CHICK—Evelyn Knight-The Jesters (Bing Crosby Ork)</td>
<td>Deca 18725</td>
<td>(See No.)</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>CHICKERY CHICK—Evelyn Knight-The Jesters</td>
<td>Deca 18725</td>
<td>(See No.)</td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>IT'S BEEN A LONG, LONG TIME—Perry Como (Russell Case Ork)</td>
<td>Victor 20-1700</td>
<td>(Les Brown, Columbia 38928; Dick Haymes, Deca 18899; Glenn Miller, Columbia 460; Dick Baker, Continental)</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>IT'S BEEN A LONG, LONG TIME—Perry Como</td>
<td>Victor 20-1700</td>
<td>(See No.)</td>
<td></td>
</tr>
<tr>
<td>23.</td>
<td>IT'S BEEN A LONG, LONG TIME—Perry Como</td>
<td>Victor 20-1700</td>
<td>(See No.)</td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>IT'S BEEN A LONG, LONG TIME—Perry Como</td>
<td>Victor 20-1700</td>
<td>(See No.)</td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>IT'S BEEN A LONG, LONG TIME—Perry Como</td>
<td>Victor 20-1700</td>
<td>(See No.)</td>
<td></td>
</tr>
</tbody>
</table>

**MOST-PLAYED JUKE BOX FOLK RECORDS**

Records listed are folk records most based on more than 100 reports received directly from operators all over the country.

**POSITION**

<table>
<thead>
<tr>
<th>Week</th>
<th>Last Week</th>
<th>This Week</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>1.</td>
<td>DARLING</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
<td>SHIN CITY SIE</td>
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<td>3.</td>
<td>3.</td>
<td>SILVER DREW ON THE BLUE</td>
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<td>4.</td>
<td>4.</td>
<td>GRASS TONIGHT—ME ONE</td>
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<tr>
<td>5.</td>
<td>5.</td>
<td>TIME TO OPEN</td>
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<tr>
<td>6.</td>
<td>6.</td>
<td>SIME THE NORTHERN SISTERS</td>
</tr>
<tr>
<td>7.</td>
<td>7.</td>
<td>WHITE CHRISTMAS</td>
</tr>
</tbody>
</table>

**MOST-PLAYED JUKE BOX RACE RECORDS**

Records listed are race-type disks most based on more than 100 reports received directly from operators all over the country.

**POSITION**

<table>
<thead>
<tr>
<th>Week</th>
<th>Last Week</th>
<th>This Week</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>THE HONEYDripper</td>
<td>Joe Liggins</td>
</tr>
<tr>
<td>2.</td>
<td>THE HONEYDripper</td>
<td>Joe Liggins</td>
</tr>
<tr>
<td>3.</td>
<td>BEULAH'S BOOGIE</td>
<td>Lionel Hampton</td>
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<td>4.</td>
<td>BEULAH'S BOOGIE</td>
<td>Lionel Hampton</td>
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<td>BEULAH'S BOOGIE</td>
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<td>BEULAH'S BOOGIE</td>
<td>Lionel Hampton</td>
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<td>9.</td>
<td>BEULAH'S BOOGIE</td>
<td>Lionel Hampton</td>
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<tr>
<td>10.</td>
<td>BEULAH'S BOOGIE</td>
<td>Lionel Hampton</td>
</tr>
</tbody>
</table>

**BING CROSBY and BOB HOPE**

With Vic Schoen and His Orchestra

"Put it there, Pal"

From Paramount Picture "Road to Utopia"

"Road to Morocco"

From Paramount Picture "Road to Morocco"

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PART 3—The Billboard

ADVANCE RECORD RELEASES

Records listed are generally secret, supplied in advance by record companies, and two weeks in advance of actual release date. List is based on information supplied by supplying companies are listed.

A LOVE LIKE THIS
Carmen Cavallaro (Glovers Fascination) ..... Decca 17842
ALL I OWE IS LOVE
Dixie Haymon (Earl Hagen Ork. & Chorus) ..... Decca 17840
D-A-B-A-LU
Laurel Queeners Ork. Continental C-1167
BET, WHAT YOU DO TO ME
Harry James (Kitty Kallen) ..... Columbia 36809
DID YOU EVER LOVE A WOMAN?
Jack White-Edmond Hall Orch. Decca 23475
DON'T LET THAT MAN GET YOU
Texas Ruby-Curry Fox and His Fox Hunters ..... Columbia 36991
DON'T YOU LIE TO ME
Texas Ruby-Curry Fox and His Fox Hunters ..... Columbia 36991
EN ESTA TARDE GRIS
Bobby Cape-Novo Morales and His Copacabana Ork. ..... Decca 535
EVERYONE KNEW BUT ME
Louis Prima (Lippuma Carol) ..... Columbia 36809
HUMORESQUE
David Rose. Victor 20-1756
I DON'T WANNA DO IT ALONE
Kay Kyser (LucyAnn Parl)
Juliette Hainsworth's "Congo"
Columbia 36809
I'LL NEVER BE ASHAMED OF YOU
..Red River Dave ..... Continental C-5048
I'M ALWAYS CHASING RAINBOWS
..Harry James (Buddy Di Vitali) ..... Columbia 36999
I'M ALWAYS CHASING RAINBOWS
..Perry Como-The Satisfiers (Russ Case) Ork. ..... Victor 20-1756
IN THE AMERICAN TRADITION ALBUM
Adolphus Lincoln Second Inaugural Address
Washington, March 4, 1969. ..... Orson Welles
Franklin Delano Roosevelt First War Address
Before Congress, Washington, January 6, 1943. ..... Orson Welles
Thomas Jefferson First Inaugural Address
Washington, March 4, 1801, Parts 1 and 2. ..... Orson Welles
Washington, March 4, 1801, Parts 1 and 2. ..... Orson Welles
IT'S A GRAND NIGHT FOR SINGING
..Dick Haynes (Earle Hagen Ork. & Chorus) ..... Decca 17840
JOHNNY FEDORA
..Andrews Sisters-Guy Lombardo. ..... Decca 17840
JULIAN EL zapatero
..Bobby Cape-Novo Morales and His Copacabana Ork. ..... Decca 17840
JEROME KERN ALBUM
All the Things You Are
..Pilotone 5166
I've Told Every Little Star
..Brenden Hendricks-June Perrett (Robert Trendier Ork. & Chorus) Pilotone 5183
The Song Is You
..Brendon Hendricks-Henry Bandett Ork. ..... Decca 17840
The Truth of Your Stand
..Earl Forsyth-Harry Brookwell (Robert Trendier Ork. & Chorus) Pilotone 5185
The Way You Look Tonight
..Robert Trendier Ork. Pilotone 5190
Tip To Your Hat
..Robert Trendier Ork. Pilotone 5192
Yesterday's Rain
..Brad Reynolds (Robert Trendier Ork.) Pilotone 5196
You're Devastating
..Harry Brookwell (Robert Trendier Ork. & Chorus) Pilotone 5198
JEROME KERN-SHOWBOAT ALBUM
All I Bill Tull (Harry Brookwell-Evelyn Wyckoff (Robert Trendier Ork. & Chorus) Pilotone 5194
Bill
..Daniel Tull (Robert Trendier Ork. & Chorus) Pilotone 5196
Can't Help Lovin' Dat Man
..Diane Homayn (Robert Trendier Ork. & Chorus) Pilotone 5198
Make Believe
..Nineteen Perrett-Brady Reynolds (Robert Trendier Ork. & Chorus) Pilotone 5196
Of Man River
..Harry Storck (Robert Trendier Ork. & Chorus) Pilotone 5198
Show Bow Overboard
..Robert Trendier Ork. Pilotone 5190
When the Boy's in Love
..Robert Trendier Ork. Pilotone 5190
You Are Loved
..Evelyn Wyckoff (Robert Trendier Ork. & Chorus) Pilotone 5190
L.A. PALOMA
..Laurel Quinters Ork. Continental C-1167
L.A. REINA
..Nora Morales and His Copacabana Ork. ..... Decca 535
LEFT A GOOD DEAL IN MOBILE
..Josh White-Lemon Hall Ork. ..... Decca 23475
LET IT SNOW, LET IT SNOW, LET IT SNOW
..Camer Ray-Russ Morgan. Decca 17841
MELON IN SWING
..Don Byas Quartet Super Disc 1010
MONEY IS THE ROOT OF ALL EVIL
..Take It Away, Take It Away, Take It Away. ..... Andrew Sisters-Guy Lombardo. ..... Decca 23474
NEW JERSEY/SALEM
The Billkite Jubilees-Billkite S 2902
ONE LOVE
..David Rose
ONE O'CLOCK JUMP
..Don Byas Quartet Super Disc 1016
ORGULLOZA
..Nora Morales and His Copacabana Ork. ..... Decca 535
ORITO OLAL
..Nora Morales and His Copacabana Ork. ..... Decca 535
POLONAISE ALBUM
..Earl Wrightson-Rose Ingraham-Mary Brunby and Chorus
All Goodman Ork. ..... Victory 109-145
Puate
..Victor 20-189
I Wonder As I Wonder
..Victor 20-189
Just For Tonight
..Victor 20-177
Make Believe
..Victor 20-177
Night (I'll Hold Your Baby) Heart
..Victor 20-177

O 'HEART OF MY COUNTRY
..Victor 20-177
This Neat Time I Don't Believe Amore
..Victor 20-177
RIDE ON KING JESUS
..The Billkite Jubilees-Billkite S 2902
ROBERTO ALBUM No. 1
..Pilotone 100
Bu-To-Colora
..Robert and His Pan-American Ork. Pilotone 5124
Chico<br>Begin the Beguine
..Robert and His Pan-American Ork. Pilotone 5124
Carmen
..Robert and His Pan-American Ork. Pilotone 5124
Plumbera
..Robert and His Pan-American Ork. Pilotone 5124
Jungle Drum
..Robert and His Pan-American Ork. Ork. Decca 23475
Pub Que
..Robert and His Pan-American Ork. Decca 23475
Tabu
..Robert and His Pan-American Ork. Decca 23475
What Is This Thing Called Love
..Robert and His Pan-American Ork. Pilotone 100

(Cordninated on page 79)
In the opinion of The Billboard music staff, the singles listed below are most likely to achieve popularity as determined by entry into best-selling charts, more played or more heard records, and overall support factors of the chart.

**Johnnie Johnston with The Satisfiers**

The poet "Singing Trumpet" will help this, as Johnnie Johnston and the singing group that will be led by Johnston's following in building and the group will drop plenty of numbers to bear him away as "As Long As I Live." It's going to be okay in the retail shops too.

**PASS THE PEACE PIPE**

Dinah Shore... Victor 20-1773-B

Dinah's been waiting for something like this. This song she's going to get to the top record buying song... and it'll go, but good, on the popularites too.

**NEVER TOO LATE TO PRAY**

Tommy Dorsey... Victor 20-1770-A

This is double top T. D. and the words and music add a special something to the job that's done by Robert Palmer and the band. Multifaceted. It may not be the quickest climber in the jive, but once in, it's going to stay a long, long time... and it'll be a standard tomorrow in the retail shops.

**LESLIE LROWN (Columbia)**

You Won't Be Satisfied... FT; VC. Come To Baby, Do... FT; VC.

This tune increases in volume on the opening sides, with a bright rhythm setting for the stand-out gems. With plenty of life in their brain, band makes it real simple for "You Won't Be Satisfied," a sentimental ballad with plenty of emotion in the melody harmonizing by the muted brass and in Donny Boy's entry, stringing, all the swinging is geared to the jump groove for a filling "Come To Baby, Do," an infectious rhythm ditty with plenty of interest in Miss Darly's dittying and the band backing with the marvelous tenor voice. Plenty of spirit and rhythmic style in Fabt Les Brown plattering to make body thump rate tops.

**LARRY ADLER (Decal)**

Cool De Leon... FT; Nora Staccato... FT.

Giving concert qualities for the busy cowboy-organ, Larry Adler displays his harmonizing artistry with grace and effectiveness for both of these classic pieces. With Georges Sheil's orchestra providing the musical body to an overwhelming degree of fullness, Adler brings out all of the melodic richness. Claude Debussy's "Clair De Lune." Keeping close to a gay and lively tempo, captures the full flavor of the new familiar bambino folk cause. "Honeymoon." Sidess are reserved for the intimacy of the parsley of the jive bases.

**GATEMOUTH MOORE (National)**

I Ain't Mad at You, Pretty Baby... Ft; V. It Ain't None of Me... FT; V.

For the race bases dreaming about the back-biting women... "Gatemouth" (Knight) Moore brings some real bases controlled to the spinning tempo... tells his chort. "I Ain't Mad at You, Pretty Baby," only she had better change her ways. This tune gets real loud and growl of easy and easy for "It Ain't None of Mine," an effective variation of the familiar sentiment's-gone-from-life Moore fashioned both lines himself, and added to the heating qualities of his singing in the rhythmical rhythm support from Dallas Hartley and his Small Town Boys.

The photo fans at the race locations will run riot for both of these sides.

**RAY NOBLE (Columbia)**

All Moon and Empty Arms... FT; VC. It Might as Well Be Spring... FT; VC.

The Rachmaninoff Concerto now comes in for a Tin Pan Alley twist, with Bobby Coke and Ted Mooman making a fine adaptation of the meandering music, or the platitude labeled. "Full Moon and Empty Arms." Moreover, Ray Noble's presentations of the classical theme, with silky brass and sweet trombone, makes for a smooth set. For Larry Mahan's arrangements, Rachmaninoff composed a homage to his former chief with the hit parade heights. For the listener, Noble turns in one of the best band recordings for the RCA... "It Might as Well Be Spring," applying a whispered touch to the slow beaut from the movie... "Swing Street," and with Lonnie again coming thru in high order for the song story.

If "Full Moon and Empty Arms" matches the appeal of the originating Rachmaninoff Concerto, Ray Noble's entry should count for beaucoup coinage.

**GEORGE PAXTON ( Guild)**

I'll See You in My Dreams... FT; VC. Streamliner... FT.

Plenty of musical contrast is coupled here by George Paxton. The band plays it smooth and solid for the energetic... "I'll See You in My Dreams," with Alan Dale drumming the lyrics to good returns. Band boys have their timing on the throwover, offering a fast-moving and jump-inspiring "Streamliner" song. Same boys introduce the riff pattern, with the rummets's tenor sax, muted trumpet and piano licks, slowly before the band takes it over to build it up to a fast finish. Plenty of enthusiasm in the band and its blessing.

The vocalists embalms will find plenty of jump-inspiring music in "Streamliner," with the ever popular "I'll See You in My Dreams" always good for a whack.

**BUCK RAM ( savoy)**

Swing Street... FT; Twilight in Torah... FT.

Arranger-composer Buck Ram has collected an all-star crew to cut these two numbers. With Teddy Wilson at the piano, and Don Byas at the sax and Don Byas's son and Don Byas's son, Henry Palmer's electric guitar, and Frankie Newton's trumpet, there is plenty of musical meat in their individual efforts. That's what counts most in this cutting, particularly for the jump riff fashioning identified as "Swing Street." The all-star crew in their cutting for "Twilight in Torah" with Smokey Stewart's singing bass adding his solo efforts to the solid patter. While the skirt is for the live jazz fans, the pump fans will like the title and footlocking spin-off "Swing Street."

**CHARLIE SPIVAK (Victor)**

House Concert... FT; VC. Stranger in Town... FT; VC.

It's a refreshingly brand of rhythm that Charlie Spivak espouses in these two new side. With the sax, he makes less the band sound dispel its top. The boys arrayed themselves admirably for the ballad, "House Country," as the tenor sax leading off the Spivak trumpet on the follow before the solo takes over. The saxophone and tenor trumpet are the main highlights. Also a slow ballad, with Jimmy Sandlers for the romantic singing, to Larry Stewart's harmonizing of the words. "Stranger in Town," with the Spivak trumpet setting the stage for the spinning.

****In the opinion of The Billboard music staff, the singles listed below are most likely to achieve popularity as determined by entry into best-selling charts, more played or more heard records, and overall support factors of the chart.****

**HILSIC**

BUCK RAM of I'll maninoff Concerto, is off to introduce the hit parade heights. Of Moore Lune. "Keeping Georgie Stoll's a staff, records listed December 22, 1945 Lightfoot)

It's Might as Plenty Dinah's Tonne's haunting ballad for the race locations, particularly for the jump riff fashioning identified as "Swing Street." The all-star crew in their cutting for "Twilight in Torah" with Smokey Stewart's singing bass adding his solo efforts to the solid patter. While the skirt is for the live jazz fans, the pump fans will like the title and footlocking spin-off "Swing Street."
**Records**

**Hillbilly**

Silent City Blues—Red Murrell....79c
Kick Your Fancy—Red Murray....79c
Walk for the Light To Shine—Roy Acuff....97c
Right 'N' Left the Arrows Rub—Joel McCloskey....97c
You Will Have To Try—Yes, Mr. Miller....97c
Till You've Troubled My Old Guitar—Don Watson....84c
If You'll Follow In the Footsteps Of—Dorothy Short....84c
When My Blue Moon Tuns To Gold Again—
Tommy Newsome—Mississippi....79c
In the Bag—Mississippi Jubilee....79c
That Troubled Mind—Prairie Pioneers....79c
Be My Valentine—Fred Sample and Son....97c
Don't Twist Me 'Round—Grandpa Jones....79c
I'm Singing for the Blues—Lil Abner....84c
Empty Chair at the Yuma Table—Bob Wills & His...84c
Don't Lie A Lie—Gene Austin....84c
You Wouldn't Understand—Bill Cartwright....79c

**Race**

Sugar Baby Blues—Harmonica Shelton....79c
Humble Blues—Big Bill....84c
What's in Your Mind?—Jack Smith....80c
You Ain't My One and Only Love—Fred Sample....80c
You're a Good Woman Blues—Allen Reid....84c

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**Victor Columba record distributors**

**Victor**

Chicken-Chick—Sammy Kaye....79c
Big Boy—Long—Forty Come....79c
Holiday for Strings—Spikes Jones....79c
A Door Will Open—Tommy Dorsey....84c
It Might as Well Be Spring—Sammy Kaye....79c

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**A1002** STARMER

**A1005 I'LL BE YOURS—EMBARRAS RHYTHMS**

**A1006** TEMPTATION—Bolero (Mi Tormento)

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**American radiohistory.com**

Longhairs Getting Haircuts; Comes the Dawn of a New Era

Continued from page 3)

need trained voices to put them over and are, in their way, educating a new public. With an appreciation for such music, there's a step to the Met, which, although for the most part being a producing unit, Dick Rodgers is coming into the Met thru the back door.

New York is now a music talent mart, for a change, he explained. No more does the Met have to look to the U. S. for their seasons. It gets ready to buy American talent—
with looks, figures and vocal prowess. Jews from Germany and liquid lar-
ysses from Italy. Instead, Europeans are trying to get into the U. S. for their opera seasons. "London's Covent Garden has already said that they're going to shop here," he said, and added that today symphony orke-
stra groups in this country or similar groups will come and offer musicians a must on their rosters. No more European imports here, then.

Younger Audiences

Of current Met audiences, Johnson has heard from those, sheroes out, that the future audiences are a great deal younger than those of a generation ago. Young married couples form a large part of the new subscribers and kid interest is growing. "The organ of the Saturday operas, he maintains, has built up a complete new public, which is swelling the take at the Met more and more each year.

"They're not star crazy today," he said. "An opera with Caruso as the star and a record-label cast around him wouldn't go down with today's audience. They want the all-star cast of your voices and aren't satisfied with anything less."

Wagner Tops

Strangely enough, the pew siters' yen today in for the heavy German opera. Wagner is the pop favorite and Richard Strauss' Der Rosenkavalier is a box-office sock. Twice in 15 days this sea-
son, the Strauss opera has hung up the SRO sign at the Met, as unano-
ium of thing. That's why, altho the Wagner ring, he is going thru on this season's sked as a unit, several of the operas to be put for presentation. The Lohengrin deb this year was a de-
parture from the Met norm, but went over

Johnson believes that the golden age of music in America is only in its adoles-
cence (where we have heard that be-
fore—the 30's) and that it is growing
year by year. He visioned the future when, with the Main Stem, the Met, radio and Holly-
wood all raising the standard of pop music, the longhair opera, and opera and symphony music will come into their own.

"Even today," he said, "we've a lot further ahead in this country, musically speaking, than we were 20 or 30 years ago. Then music was the girl's province and now it went in for the longhair's consideration little slates. It's not so to-
wardly and I believe that this basic pre-
ception of music by children gives it a fuller mental balance and makes them better citizens. It's not beyond the bounds of possibility to see young opera and symphony lovers in high school graduation exercises, for instance. There's always a rich supply of opera and symphony music in every home in the land, and to the "Met."" He made no reference to the current amulet 86-er in the White House.

"Step Chasing Audiences"

Johnson believes that music will really come into its own even in America at a national scale when the amuse-
ment industry stops running ads which get audiences to chase it. That requires a general raising of the stand-
ards and Johnson believes that the ini-
tial hick has been and is being made today. In any period of great amuse-
ment," he added, "the mental approach to amusement is to use music and the growth of the people." Judging today's longhair standards, Johnson says, the U. S. is growing up fast.

"For the young man is an opera and symphony music fan. Right now there are none out-
standing. The music-writing group in America—most of whom are trans-
planted Europeans—are writing the kind of music that most American music fans, for the most part, listen to. They are producing with native American composers who won't write like Frenchmen, Germans or Eng-
lish, but like Yanks, right out of the U. S. soil. By that time, those aunts will be in the mood to accept them, just as they accepted German, French, Kern, Bernstein and others. In short the public's the barber and music's in the barber's chair."
Continental Hotel, Chi, Prep Rooms; “Something New”

CHICAGO, Dec. 15.—New Horizon Room at the Continental Hotel. Continental is described by hotel execs as “something very different” and a break from “the usual rooms.” It will be unveiled to the public Friday night. The new ingredient: a bar seating 50, which will be split into three bars. The bar is designed so the guests of the L to permit the best possible visibility of the performers. The new hotelyte spot will feature a society or a separate, and unique, Chicago. The new smart attendees, under the leadership of Ellen Gordanah, will, Spot will be packed with hotel officials and prices will be right in line with the new hotelyte, and the new hotel rooms. Jack Zeeko will be managing director of the room.

Central Booking Adds Stone, Pope, Borde to Combo Roster

CHICAGO, Dec. 15.—Central Booking Office, which handles a roster of almost all of the nation's other bookings steadily during the past year, this week added Lee Stone, ex-distributor Zucker, Wright, to the roster for the and the same 20 years, while Kay Jarrett has been with the office for the past eight. When man, has been operating the 85 musical attractions in its stable at present and it is capable of handling about 20 Midwest and Western spots.

Key City AGVA Reps To Meet For Brush Up on Form B, Etc.

NEW YORK, Dec. 15.—The first national-get-together of reps from key hotels, which takes place in AGVA's headquarters on January 3, according to Matt Shelley, purpose of the session will be to brush up on the AGVA people on the facts of Rule B, the basic rule on which the union franchises. The chin-see, also will be schooled in ways to clear claims, check memberships and other facets of the operation, said the union officials. Boston, Phila., Miami, Chicago, New York, Cleveland, Buffalo, etc., Detroit, Chicago and Los Angeles will be represented.

A. C. Blunny Has a Blowout On Ciro's Third Birthday

MEXICO CITY, Dec. 17.—A. C. Blunny's night spot, Ciro's, in the swanky Beverly Wilshire Hotel, celebrates an anniversary on December 9 with movie and stage shows. The crowd included the famous model and singer, Ciro's feature two bands and a singer, no floor show.

Despite the fact that the spot has an act (mainly every Wednesday at Mexico downtown), the place is jammed to capacity nearly every night. Vern Humm, who bought his band from Texas to play a four-month stand when the spot opened in the Biltmore, according to Blunny, is due for a long stretch.

New Monterey Niter (Onlook For U. S. Acts

MEXICO CITY, Dec. 17.—New night spot, Monterey, which is facing the feature two orchestras and bands, is being rented Spot hopes to land American acts, as it's situated only 200 miles from the Biltmore on the main road to the City.

New Seattle Amusement Ed

SHATTLE, Dec. 17.—Robert (Bob) Woolson has been appointed to succeed W. G. McKinnon as manager of the The Seattle Sier. Ex-serviceman, veteran of the World War II, Woolson will receive his next tour of duty under the direction of the former under direction of public relations for Miki-Weaver-Theater. He succeeds the late Joseph Cooper. Woolson is a discharged war veteran and has served in the Navy.

OFF THE CUFF

East:

SKUNK HOLLOW Boys draw a hold-over at the Blue Moon Tavern, New York. BROADWAY JONES current at Mel's-Elgin (opposite) will return to Philadelphia, and the group will perform at the Elgin on January 10. The boys plan to play in the Midwest for the coming weeks. (Cont. next) FRED MCGRATH+

Tampa Niter Biz Still Going Strong

TAMPA, Dec. 17.—Shutout of war-born industries and military installations in Tampa has taken a ton of operators of hotels, night clubs, taverns and restaurants. Pecan Tree Hotel opened its Room on December 1 with the Frankie Ross Orchestra. Pecan Tree Masters played a week before Buddy Hayes took over, retaining Florida Sapphire Room and the Hubbard Brothers' Room in their home offices. Harri Tefft plays his own arrangements on the pianos at the hotel.

Newest among the night clubs is the Taste of Paradise, located at 1107 E. Larry Ford's Royal Palm Club presenting cocktails and dinner at 120 E. Detroit, the club had a larger audience last week, and the downtown business shows signs of increasing.

Polk’s, other top revue house, is featuring the Martinez Haymakers and the Berg’s Bears; Stuart Morgan Dancers; The Foxtrotter, tap dancer, and Lamb’s Manequins.

American acts playing various theaters and night spots include Betty Tannor and Buddy Thomas, Trine McCormick and Loren Roberson.

Milton Inks June Brick Dale Deal; Gets 24 Weeks at Suzy Q—Recently, Milton Charles and His Solid Senders have been signed for two recording sessions for the new Milton record. The deal calls for 12 to 14 concerts a week for a period of two years. Milton was also signed to another 24 weeks at the Suzy Q, moving from New York; the contract was handled by the Reg, D. Marshall, agency.

“Where’s in Name” To Get Andrews Six (Hoofer) Test

Pee Wee and Fred Andrews (the hoofer) get their first these in a week's time on opening of the new Crooner Carnival, Baltimore, December 27 with opening of the new Crooner Carnival. The Andrews Six (sisters) high blood pressure because dancers’ monitors will be in the lounge at the Park and Central small type. Kids are booked in for three weeks and three one week options.

NEW YORK, Dec. 17.—The big flood of cocktail units which were supposed to have hit the market last week continues to be only a dribble according to lounge agents who make regular sales calls.

Main reason still is the widely advertised room shortage. Lots of managers on the scene in search of other room, with no other reason than to get out of the area is the plan to go for anything else.

Many of the single guys have been tables and bars because they have been asked to hold seats and get half of the tables received offers to sell the space.

When the Florida locals increased minimums there was a concentrated week-end rush in the sale of the spots claimed they would have to go out of business. New York per-centers who service these rooms found that the eight or 10 bands just wouldn’t go above scale, and for that matter couldn’t get a booking. But it looks like some kind of deals have been made because units are actually being sold for Florida spots. One agent

Guy Nitye Tick With AGVA Fixed

CINCINNATI, Dec. 15.—Six-week dispute between the AGVA and operators of four local music halls, the Cats and Fiddle, the House of Rineck, Lameraner’s and Canal Club, was settled last week, and the new contracts were signed in the offices of the sponsors and local AGVA rep.

So far this season, the contract for acts, ranging from $60 to $75, and a guarantee of $100 for acts for the clubs involved, however, employ a chorus line.

12 USO Units on G. I. Curs

HONOLULU, Dec. 8.—USO Camp Shows units now making the tour of the Cursed lands, as Caravans, Concert Hall, Lester Cole and Freebies and Freebies, have a new home in the new Camps and Revellers in Brevue. The units also are in session there were 10 persons on a horse, in which the girls and six men, are led by Joe Downing, Petitecor Fifer has 10 players in the band, the men play the drums and 10, the girls are stationed in the Islands and then move on to the Marias, Philippines and Japan.

Sours Orange Belt Lure for Many Toollers

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Some Clarly

But if some of the percenters boast of their deals, a few of the more admis-sibly minds pooh-poo the whole setup as a dream. They point out that a hotel like the Rio isn’t putting out room and board that they can get a couple of hundred a week for and turning them over to musicians for nothing.

Even if they do offer ‘em a flop, the chances are it’s in the cellar. So far as food is concerned, they claim that con-tract doesn’t mention what the food shall be. Theoretically a slice of bread can be food, and the past doesn’t even mention how many slices go to each.

The fact that room and board are now offered again as a perk by some, is both specific and veihering that until then the room and the quality and quantity of food and the number of meals per day is set down in the contract, which is a job is for another job away from home. The money is okay, they say, but food and drink are closer to home. Class A scale is $45 for the downtown spots up to $1; Class B pays $65 for any five hours up to a.m. After that the charge is $8 an hour. As far as the money goes, it’s $4,500. Week is six days, and two nights. The goods go to the employees in paid for eight days.

If the outfit has some kind of draw it can get a little more dough. But the number of spots buying top units is small. The rank and file are still buying just four guys who can sing a little and play loud. An opera house, getting more than sale and certainly it’s not facing offered plush rooms and several course meals.

The BUDDY VAUGHN QUINTET

26TH WEEK

PLAMOR: Cheyenne, Wyo.

Frederick Bros. and Sisters

MEMO:

SEASON’S GREETINGS! May All Good Things Be Yours

RAN BISHOP

On Vacations: New Orleans, La., P. O. Box 2718.
A vaude "yes"

VANCLEVER, B. C., Dec. 15—\n
A vaude show sponsored by a local depart- \n
ment store was opened to friendly applause \n
in the mighty Eaton's. It was the first \n
vaude show staged by the store in 30 years. \n
The program consisted of 20 questions which \n
were printed in the local dailies. Each question \n
consists of three parts: who, what, and where. \n
They were answered by the public at large. \n
But in no case was the audience permitted to \n
ask questions. Each question was selected by \n
the store and presented to the public. The \n
questions were selected to have a good public \n
vote on the question asked.

To the question "Would you like to have \n
Vancouver theaters show more vaudeville acts?" \n
the answer was yes 94 per cent.

Vancouver Theater \n
Op Boosts Biz 50% \n
With Vaude Policy

VANCLEVER, B. C., Dec. 15—Since \n
adding vaude to its budget, a vaude show \n
as beautiful as that was staged at the \n
Theater at the beginning of the month seems \n
to have been popular. The show was presented \n
by the management and is popular with the \n
audience. The show was opened with a vaude \n
act which was followed by a song and a dance \n
act. The show was well received and is expected \n
to be repeated in the future.

Club Charles Shuts \n
For 6-Wk. Overhaul

BALTIMORE, Dec. 17—Club Charles \n
will shut January 21 for a period of \n
six to eight weeks while it undergoes a \n
major overhaul. The club is closed during \n
the off-season and is not in operation yet. \n
Feeling is that when opening day rolls \n
around a lot of noise is added to the club. \n
Vauder Slated for Brooklyn \n
If Present Plans Pan Out

VANCLEVER, Dec. 17—Big-time vaude \n
is on the way back for Brooklyn if present \n
plans hold. The store is located in the \n
Times Square area of New York City. The \n
store is equipped with the latest in vaude \n
equipment and is expected to open \n
soon.

Embassy Preem \n
$25 Dec 27; Row \n
Over Waters OK

NEW YORK, Dec. 17—Bill Miller \n
finally has his Embassy show all set and expected to open December 27 with \n
a high in preem charges ($25 each same \n
light). Show will be an Ethel Waters; extra \n
added billing will go to the Watson \n
Tyrell, formed two years ago by Eddie \n
and Lober, Florence Lenting, Darline \n
Zito, Jack Salvo and a six-girl line. Main \n
back of the show is Herron, now under the \n
Counter, and the Capitol. Productions will be by \n
Miller.

The hub of which Ethel Waters has \n
apparently been worked out. Singe was originally signed for $2,500 to open \n
in a vaude show which was announced \n
as date was changed Miss Waters was \n
to the Shubert for Playing Shubert. But \n
the Shubert for Playing Shubert. But \n
the Shubert for Playing Shubert. But \n
the Shubert for Playing Shubert. But \n
the Shubert for Playing Shubert. But \n
the Shubert for Playing Shubert. But

Miller attempted to enforce his contract the Shubert threatened Miss \n
with legal action. Such clubs like the Three \n
As the Spring 18 months ago. It has been playing top acts, which \n
were continued by the club. Goldman also operates Hickory House \n
brunches in Hotel Edwars, as well as \n
in New York.

Miami's L. \n
Nets AGVA's \n
Unfair Tag

NEW YORK, Dec. 15—Latin Quarter \n
has declared "unfair" today by AGVA for failure to pay a demanded bond of some $3,000, according to reports. AGVA's refusal to turn over a look at the Florida situation has been put to the Latin Quarter owner of the Miami spot, will be in \n
Boston next week to make his headquarters. The Miami spot is of the Latin Quarter in Miami is an outgrowth of the Miami spot and is at present operating this winter in the resort city. A similar Latin Quarter is at present operating this winter in the resort city. A similar Latin Quarter is at present operating this winter in the resort city. A similar Latin Quarter is at present operating this winter in the resort city. A similar Latin Quarter is at present operating this winter in the resort city. A similar Latin Quarter is at present operating this winter in the resort city. A similar Latin Quarter is at present operating this winter in the resort city.
No. 1 Whoopee Night—New Year’s Eve—is likely to be an evening the night club industry will remember with pleasure. That is the major conclusion to be drawn from a 10-city survey across the country completed this week by The Billboard staff and correspondents—essential to digest form on this page. With advance reservations running from good to heavy in most towns, with vet contributing considerably to expected volume, civic authorities generally proving to be liberal in regard to hours of operation—and with tickets generally being sold for the first peacetime New Year’s Eve since 1940 by the chief giggle-juice night should bring bue of huge proportions.

In several cities the anticipation of heavy volume is accompanied by forebodings that the Eve this year will be the biggest New Year’s Eve in the last big New Year’s Eve.

NAMES COST DOUGH
So Bill Goes Out

**Detroit Peddlers**

**Now 100% AGVA**

DETROIT, Dec. 17.—All Detroit booking agents have formally signed with AGVA in the past time in 1940 as a result of general acceptance of Rule B, according to Billy Grubbs, national AGVA rep here. Most local bookers who are members of the Michigan Association of Theatrical Agents, have been operating on a working demint from AGVA during the past 12 months, but without the regular franchise. A. B. C. Theatrical Booking Agency, run by Mr. John Ted Rothstein was the only one actually signed.

New agreements covers 24 agents in Detroit and two in Topeka, taking in principals and associates. A total of 12 offices are affected, Grubbs said.

**Ex-5100 Op Opens Loop Spot, Frolics**

CHICAGO, Dec. 15.—Chu’s Loop gets another contender for the night club trade Thursday (27) when Harry Eager, formerly owner of the North Side nabe 615. Club opens the Frolics, 760-seat bistro located on the second floor of the northeast corner of Madison and Clark streets. Spot, which occupies 12,000 square feet, is the former site of the old Golden Phoenix, which closed its band policy and went into a food policy approximately 10 years ago.

Frolics has falsely been reported as opening several times in the past six months, but Eager said differently that the spot will open December 27 because all contractual and building difficulties have been surmounted and he wants to open in the heavy Christmas season. Approximately $125,000, Eager said, was put into remodeling the spot.

**Still Too Close**

**New York, Dec. 17.—**Jack Zero, entertainment correspondent and straight man for any comic who needs one in a hurry, broke the boys up in Lindy’s the other night when he told them of his first radio shot.

"After rehearsing all day we went on at night. When my spot came up I started to read my lines but the director waved me back. I finished and he came over and told me that I was too nervous and the mike was too sensitive. I shouldn’t stand too close. On the repeat the director again waved me back. I stepped back about four feet. Suddenly a door closed between me and the mike. That was my one and only radio shot and it took a closed door to get me off."

**Sligh-Tyrell Bond Melting Won’t Spoil Beautiful Friendship**

CHICAGO, Dec. 17.—From Sligh & Brothers. Rest of the bill will be Graham Sligh and Phil Tyrell, was discovered with this week by mutual agreement of both parties, so that each might concentrate more pointedly on his chosen field. Both emphasized that the split was on SLIGHT-TYRSELL MELTING on page 71

**Holiday Biz Looks Terrif**

**Ops hiring little extra talent in expectation of a flood of customers**

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**YOUR NEW YEAR’S HEAD FOR 1946**

<table>
<thead>
<tr>
<th>CITY</th>
<th>HOURS OPEN</th>
<th>LIQUOR SALES PERMITTED</th>
<th>EXTRA TALENT BOUGHT</th>
<th>CLUB DATE BOOKINGS</th>
<th>PRICES OR COVER CHARGES</th>
<th>ADVANCE RESERVATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston</td>
<td>To 5 a.m. (Usually 1 a.m.)</td>
<td>None</td>
<td>None</td>
<td>None</td>
<td>$5 to $7.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>Bridgeport</td>
<td>To 5 a.m. (Usually 1 a.m.)</td>
<td>None</td>
<td>None</td>
<td>None</td>
<td>$5 to $7.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>Buffalo</td>
<td>All night (Usually 3 a.m.)</td>
<td>All night</td>
<td>Very little</td>
<td>Prices medium to heavy volume debatable</td>
<td>$5 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>Chicago</td>
<td>All night</td>
<td>None</td>
<td>None</td>
<td>Prices high; heavy volume</td>
<td>$5 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>To 7 a.m. (Usually 1 a.m.)</td>
<td>All night</td>
<td>None</td>
<td>Very little</td>
<td>$10 to $10.50 per person; cover</td>
<td>Infinite</td>
</tr>
<tr>
<td>Des Moines</td>
<td>To 11 p.m. (Usually 3 a.m.)</td>
<td>To midnight</td>
<td>Some</td>
<td>Indefinite</td>
<td>$7.50 to $12.50 per person; some cases tax included</td>
<td>Record</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>11:45 p.m. (Usually 3 a.m.)</td>
<td>Not on premises</td>
<td>100 cent increase over previous</td>
<td>Indefinite</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>Indefinite (Usually 2 a.m.)</td>
<td>None</td>
<td>None</td>
<td>Very little</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>Memphis</td>
<td>Indefinite (Usually 2 a.m.)</td>
<td>None</td>
<td>None</td>
<td>Very little</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>Miami Beach</td>
<td>To 2 a.m. in Miami; all night in Miami Beach</td>
<td>None</td>
<td>None</td>
<td>Very little</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>All night</td>
<td>None</td>
<td>None</td>
<td>Very little</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>To 1 a.m. (Usually 1 a.m.)</td>
<td>All night</td>
<td>None</td>
<td>Very little</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>New York</td>
<td>To 1 a.m. (Usually 1 a.m.)</td>
<td>All night</td>
<td>None</td>
<td>Very little</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>OMAHA</td>
<td>To 1 a.m. (Usually 1 a.m.)</td>
<td>All night</td>
<td>None</td>
<td>Heavy; prices high</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>Portland (Ore.)</td>
<td>To 5 a.m. (Usually 8 a.m.)</td>
<td>By special permission</td>
<td>Considerable</td>
<td>Considerable</td>
<td>Heavy; prices high</td>
<td>Heavy</td>
</tr>
<tr>
<td>Richmond</td>
<td>To 1 a.m. (Usually 11 p.m.)</td>
<td>Very little</td>
<td>Some; prices high</td>
<td>$10 per person</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>St. Louis</td>
<td>To 1 a.m. (Usually 11 p.m.)</td>
<td>Very little</td>
<td>Some; prices high</td>
<td>$10 per person</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>San Francisco</td>
<td>To 2 a.m. (Usually 3 a.m.)</td>
<td>Very little</td>
<td>None</td>
<td>None</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
<tr>
<td>Washington</td>
<td>To 2 a.m. (Usually 3 a.m.)</td>
<td>None</td>
<td>None</td>
<td>None</td>
<td>$15 to $15.50 per person</td>
<td>Heavy</td>
</tr>
</tbody>
</table>
ARISTOCOMIC MASTER OF CEREMONIES

WEEK OF DEC. 13

LOEW'S STATE THEATRE, NEW YORK CITY

Opening Christmas Day at EEARL CARROLL'S THEATRE-RESTAURANT

HOLLYWOOD, CALIFORNIA

FOR AN INDEFINITE ENGAGEMENT

ACCLAIMED ACROSS THE COUNTRY

"Bob Gentry, a standout Master of Ceremonies, sets the pace with sparkling humor."—Neil Rau, Los Angeles Examiner.

"The little man who picked the show up by its boot straps and made a crore of a potential anemic was Bob Gentry. This genial guy can tell a story—he has timing and the knack of making something funny out of something unfunny."—Eddie Bari, Harris Press.

SEASONS' GREETINGS TO EVERYONE!

Thanks to Earl Carroll, Jesse Kaye, Eddie Douglas and Miles Ingalis

NOTICE: To Whom It May Concern, "Expectant Father" bit fully protected by U.S. Copyright.

MERRY CHRISTMAS—HAPPY NEW YEAR

TO ALL OUR FRIENDS

ANNE RYAN AND TONY DI PARD0

Continental Room—Hotel Jefferson—St. Louis.

We greatly appreciate the service rendered us by Mr. Carl Roemler and Mr. Max Teich.

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Music Hall Sock But Most Stem Houses Off—But Plenty

NEW YORK, Dec. 17.—The pre-Christmas blues, which is used by every theater man and cape up to explain lowered grosses, are here. A bad day or two of weather doesn't help much either. But whatever the reason, grosses along the Stem are down. The only real exception is the Music Hall which claims it has sold out its reserved section for the rest of the week.

Radio City Music Hall (6,000 seats; average, $750,000) has pulled off a fracturing act. The first week was a little more than $175,000. But last week Brinta, Shankey on the seal and Bell of Sts. Buoy.

Roxy (6,000 seats; average, $750,000) slipped another notch when it showed $65,000 for its fourth frame with Beatrice Kay, Maurice Bocco, Arthur Blake and Sally Sisters against $70,000 for the previous stanza. Bill started with $80,000 followed by a second week's $80,000.

Paramount (3,644 seats; average, $85,000) moved down to $50,000 for its second week, Tony Peterson on, Marion Keyton, Paul and Eva Reyes and Mar-

toon. There was a $200 weekly opening.

Loew's (3,500 seats; average, $80,000) polled $54,000 for its Third inning with Harry Donney, Curios Ramirez, Low, Hite and Stanley, and Yolanda. Openers were $80,000 followed by a second week's $90,000.

 Strand (2,779 seats; average, $45,000) got a coup with Hal McIntyre, Johnny Desmond, Siam Stewart, Paul Yost and Gene Carroll Trio, Pie, The Tiger Woman.

 Last week h. o. stumper to #1 was Bill hit Paire and Nell, Johnny Mack, Meny Huren, Steffen, Annie Trice. Pie, Condensed.

Sunday Okay in Bridgeport; Sherrock Pulls in $1,558

BRIDGEPORT, Conn., Dec. 15.—Name says it all. The Rialto Ballroom here on Sunday night was the most excellent show played here last Sunday (9), attracted 1,116 customers at $1.30, and 330 students at half price. There was $2,698.80.

Ivy Hurr's Farmers are playing here every Friday also to great success.

Hampton Pulls Fat $38,800

At Sun Fran Golden Gate

SAN FRANCISCO, Dec. 15.—Lionel Hampton pulled the highest gross of the Golden Gate (2,859 seats; prices 45 to 95 cents) $38,800 for week ended Tuesday (11). On Tuesday 3,930, Wednesday 2,900, Thursday 1,800, and Red and Curty. Pie was Mama Loves Papa.

Agent Plan in Penny Is Phew

(CONTINUED FROM PAGE 34)

a large office has a big name act that they say is going over to see if they can win why it should cut an outsider in on the success even if it is likely to be small. In most cases the offices argue that it ain't the dough, it's something they call the principle. But the large offices don't like it but tolerate it, the small offices feel the压制est at the bat and find it hard to get around it.

Time and again Penny inspectors have tapped New York reps when they caught them cutting the purse and shady business or the next time they be- thump with warrants.

There is no similar New law barring Penny agents from selling acts in New York seats. However, some of the agents are raising Cain and saying that Pennsylvania wants to get to them then maybe New York can also be in- volved. There is no legal support for the sales from selling here.

In large offices don't see any reason to get all heated over the collar, though several of the larger agencies has arranged to have their lawyer go down to Harrisburg and see if some new laws could be passed within a ruling that will not be discriminatory can be handed down. If the new laws are under consideration some effort will be made to test the law in court.

But whatever the plans are it looks like Harry Willhoff will have to look elsewhere. V. A. Phillips sits will have to very weak. And one way of walking easy is to have a Penny agent line the contract.

Carroll Units May Tangle on Dough

(Continued from page 34)

the show and canceled or changed dates. The posters and ad matter sent in there was shown claiming show and 40 lavish scenes," says Newberry.

No Such Promise

Kane, on the other hand, says there was no show. There are a lot of things show promised by the Carroll office and that Cargill overlooked the detail. Kane claims that Newberry came to Nashville, saw the show there and then referred to the show. It the unit lost eight girls thru a stage of illness, and, with the difficulty of getting legs moving, they were so weakened but that, nonetheless, the unit was capable of giving a two-hour performance.

When the Verities opened for New- berry in Atlanta it did $12,000 in three days which says, Kane is a pretty fair take.

In Birmingham it brought New- berry $7,500 for one night, which also is not bad, he declares. But Newberry was bungling him for an adjustment on a complicated series of reasons and he, agreed to take the night when was anted down to $75 from the stipulated $25,000. Newberry refused to explain. Meanwhile, says Kane, Newberry took all of the money from a date in Miami which included $2,500 for Augusta. This was not forthcoming. Kane's lawyer called him on the matter for seven dates in various near-by cities. Now the matter remains to be explained, says Kane. One thing that must be paid is for the units dealt. Another thing is the remaining dates. Kane claims that Newberry is way ahead of the game anyway for Cargill obtained only $7,000 in advance money deposits whereas the tap of Newberry was $7,000. Of the dough collected in Atlanta, Birmingham and Augusta, says Kane, Newberry has more than met his nut. Carroll will sue, says Kane.

16 Instead of 7C OKay?

Cargill, of the A. and B. Lyons office, admits he collected only $1,000 in place of $7,500 to which his unit was customary with Newberry, with whom he has been dealing for years. Cargill, says he was sold by him on the basis that he would get his $1,000 in control outfit, but it proved to be not as rep- resented to him. The vehicle turned out a show, says Cargill, and the stuff that was supposed to accompany the show turned out to be in quantity and quality. The unit didn't get to Newberry's according to his advance Newberry is justifying in canceling the contract, but he is going to his suit to him on the basis of an advance of $1,000 per night and prova- ble what, if any, is going to be up to the unit, to say specifics, says Cargill.

Verities, current at the State, is a one- ham, version, condensed for the week. There was no work. It is reported for in about 4 weeks.

Dean Martin Has Legal Woes Again

NEW YORK, Dec. 17.—Dean Martin, who has had his bally but if it is any worse than his other ones there will be trouble on his hands. Martin has the latest charge on the Kneblos' courthouse arena for a piece of马-

rying which is Sammy Waller's Col- 

elan band leader, who claims he has a contract with the singer that still has a couple of years to run. He is demanding commission on 50% which he says Martin made in the past year. The singer used to work for Watkins at $40 a week before he hit New York. It was Watkins who is said to have released him to the singer from whose contract Martin's present manager, bought him. It seems the singer got into trouble with a social worker was a personal manager who also had a lien on the singer. Martin was charged against the singer when troubles arose.

WANT-WEDNESDAY WALKER

Frank Walker, Mgr.

TEN WEEKS for Night Club Singles, Doubles and Trios

LES SPONSHER

117 1st Ave. Sharia. MD

Send Details with Photos.

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LES SPONSHER

117 1st Ave. Sharia. MD

Send Details with Photos.
MERRY XMAS AND HAPPY NEW YEAR TO ALL MY FRIENDS

JAY SEILER

"Eccentrico Comique"

Just Completed—COCKTAIL ROOM, ST. CHARLES HOTEL, NEW ORLEANS
CHASE ROOM, CHASE HOTEL, ST. LOUIS

Scheduled for—TERRACE ROOM, PARK PLAZA, ST. LOUIS
"SOUND YOUR "A" BROADWAY MUSICAL"

Now Appearing—PAULMOS' THEATRE RESTAURANT, PHILADELPHIA

Special Material, Burt Milton

Dir. MILTON RUBIN—LEE MILES
RKO Bldg., Radio City, New York City

HAL FISHER

COMEDIAN

NOW HEADLINING "THE NEW CLUB BAI" MIAMI, FLA.

Rep. Joe Rollo, Frederick Brothers, New York

LARRY LUKE

"THE DUKE OF SONG AND HIS PIANO"

HELD OVER ELDORADO CLUB ALPINE VILLAGE CLEVELAND


SEASON'S GREETINGS FROM NELL SAWYER

HER VIOLIN WITH MILLION DOLLAR SMILE

New 17th Week at STAGE DOOR CAFE, Cleveland, still doing storm. Thanks to Wildrale. Manager, Cleveland, O.

VAUDEVILLE REVIEWS

Loew's State, New York
(Reviewed Thursday Evening, Dec. 13)

One of the trouper's in the new edition of Earl Carroll's Vanity, currently occupying Loew's State stage, uses the phrase "a gigantic, stupendous disappointment." The E. C. Package is hardly gigantic or stupendous—but is a dull, definite disappointment. When caught Thursday night the audience failed to respond to all but 50 per cent of it—reacted to the rest about the way it would to an average vaudeville show. As a rule, the new Vanity is little better than an act bill surrounded by innumerable stage wails: at worst, it is a rather sorry, unimaginative repeat of a formula so dull as to be sub-considering.

Presentation begins with Grace Lang- pad, who for an opening song, the nature of which cannot be reported, since it couldn't be heard or understood. Somewhere after the first four bars, the curtains part to reveal 13 half-nude girls with heliotrope fans standing in banks and acting listless. Miss Langpad then takes the other member of the com- pany—whose names remain a mystery—and the ensemble then produces home torches—a scintillating idea used in last year's edition—which are waved about. Two or three patrons applauded.

Bob Gentry appears, to take over as emcee, and spud some drooping petals for midget-sized snickers. In his own spot, later on, he does better with a (See LOEW'S STATE, N. Y., on opp. page)

Olympia, Miami
(Reviewed Wednesday Matinee, Dec. 12)

Bill is good, all-round variety show, that gets by nicely, with a fem emcee for a change. Committee's Dogs, well-trained canines, open and do a standard routine to good returns.

Lark Money, emcee, follows. Lark's line of talk is so fast that it is difficult to get it all. She's a comic on the nut side who shines when she whistles and plays the harmonica. A conversation between husband and wife conducted by a bird tells her best bit. Good hand.

Maxine, radio thrush, dresse and looks swell. Opens with June, June, June and gets serious with Lesome, from Chicago, and Begin the Beguine. After Insistent applause Maxine closes strong with If It's a Spring. Takes plenty of bows.

Cookie Bowers, old Miami favorite, continues trio with his mimicry and mis- givings. For an encore, does his bath- ing bit that proves a soak finish.

Sylvia and Christian are among the best things seen here in a long time. Fem is graceful and good to look at. Closer is a statue pose by Sylvia held up by Christian with one hand. A surefire finish that gets many recalls.

Pie, Radio star on Parade. Larry Berinzer.

Chicago, Chicago
(Reviewed Friday Afternoon, Dec. 14)

Theater ops here have current line-up in for only 10 days, which is very un- usual for this house, as they are starting next show on Christmas Day, with bill aimed to pull in holiday throng.

Lou Breeze opened show with his house orchestra and half classical, half swing ver- sions of Dark Eyes, spotting Rudly Wag- ner's interesting 85-ton, seguing into Adriana and Charly, whose trampolining rated heavy choruses and mitt for its plenty different from usual tunes on the (See CHICAGO, CHICAGO on page 72)

A Night in Havana
(Reviewed at the Curran Theater, San Francisco, December 9)

Show is a refreshing type of entertainment — gay, colorful and light- hearted. Cuban night life, the better sort. Allito variety of dancing and comedy is prac- tically absent, the acts on display are talented and picturesque.

Amalia Aguilar is the featured per- former in support of the Leucena Cuban Boys, vocal and instrumentalists. She is a dancer of a particularly tropical style and gets three numbers, one in each act, the audience on its toes and had everyone clapping at the end. New to the tour, to an old stunt with ferns, the girls enter playing one after another and pick up a handkerchief and keeping her body

Orpheum, Los Angeles
(Reviewed Tuesday Evening, Dec. 11)

It's a three-layer fava cake with the Orpheum's new dish holding Eddie Hey- wood, Gerald Wilson and Mabel Scotts.

Heywood outift is terrific. Vest-pocket folk feeds the eye with some of the smoothest instrumental work artist object has heard in a long time. Tonal balance is never lost, and each man on the combo is tops in his own right. Thin, plus sock arrangements, make a Heywood session what it is and bring the house down with socks raider. To top it all, programmer can ride the 88 with the best of them. His piano harmonies are fresh, beat solid and technique crisp. Guy is unusual in that he is the only sex with ivory hands on the job, all of the fingers that pass attention to tone. This is particularly evident in his Begin the Beguine, which he comes out with a singing left hand that can compare to long-hair (See ORPHEUM, LOS ANGELES, page 71)

FIRST LADY OF MAGIC
JILL ST. CLAIRE AND KURY

PRESENT
AMERICA'S MOST BEAUTIFUL MAGIC ACT

CURRENT
NOCTURNO MISSOURI REPUBLIC OF PANAMA

EXCLUSIVE REPRESENTATION
EAST: LEE MASON, MIAMI 30, FLA.
WEST: BOBBY EARL, 6425 HOLLYWOOD BLVD., HOLLYWOOD, CALIF.
THANKS TO M. C. A.

300 POUNDS OF JIVE
Teddie MITCHELL
YOUR SINGING MIMIC AND M. C.

SEYMOUR SHAPIRO
32 West Randolph St. CHICAGO

SEASON'S GREETINGS
JOHNNY HOWARD
Currently Chose Hotel, St. Louis
Direction: Wm. Morris Agency.

WISH EVERYONE A MERRY CHRISTMAS
MILTON SCHUSTER
127 North Market St. CHICAGO 7, III.
NEW YEAR'S THRU ROSE SPEC: HOLIDAY BIZ STACKS UP TERRIFIC

（Continued from page 23）

Last good one in many weeks that I have seen. Proof of the fact that those, generally, expect big b.o. from it unless they have other reasons for taking it or are going to hire extra talent. In town a few hours ago. The owners have been all over the elbow-bandit world with what they have. They left Sunday and have been demonstrating that they expect the crowds to pile in anyway.

 glued to the show. It is a big night in the history of the club. The owner has been trying to get a world-class attraction for the show, for a long time, and tonight he has it. He is sure he will make it one of the biggest attractions of the season. The club has been preparing for the show for some time, and the owners and managers have been working hard to get the best talent possible. The show is expected to be a big success.

In addition to the main attraction, there will be a variety of acts, including魔术, tightrope walkers, and acrobats. The show is expected to last for several hours, and the audience is expected to be large. The club is located at 123 Main St., and tickets are available at the box office. The show is scheduled to start at 8:00 PM on New Year's Eve.

LOEW'S STATE, N. Y.

（Continued from opposite page）

During the war, the business has continued to thrive, and the club is now one of the largest in the state. The club is located in the heart of the city and is known for its entertainment and nightlife.

JERRY and PINXY were among the first to arrive at the club, and they were greeted by the mayor and other city officials. The mayor presented them with a key to the city and a certificate of appreciation for their service.

The club is also home to a variety of other attractions, including a children's play area, a bowling alley, and a variety of restaurants and bars. The club is open from 10:00 AM to 1:00 AM daily, and admission is free.

The club is located at 123 Main St., and it is easily accessible by public transportation. The club is open every day of the year, and it is a popular destination for locals and tourists alike.

WASHINGTON LAST CALL

（Positively opening Xmas Day.

Can still use more Teams, also Help in all departments; top salaries.

WALKATHON

（Last Call.

Positively opening Xmas Day.

Can still use more Teams, also Help in all departments; top salaries.

WALKATHON LAST CALL

Positively opening Xmas Day.

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Can still use more Teams, also Help in all departments; top salaries.
LEGITIMATE
Communications to 1564 Broadway, New York 13, N. Y.

BROADWAY OPENINGS

HAMLIN
(Opened Thursday, December 13, 1945)

COLUMBUS CIRCLE THEATER


Catherine Deneuve, ø¡=-D, Principal Secretary of Hamlet.

Laura Kent, ø¡=-D, Secretary of the Present King.

Lillie Langtry, ø¡=-D, Secretary to the Present King.

Beverly of A Woman of No Importance.

The longer one is about showgirls.

The notion that it would cost

She could get a grown-up assignment, if necessary.

It's not, however, the idea of

It's not a thing that

Hamlet, Prince of Denmark, Son of

 herald.

It's not the idea that

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Legit Back on Rack Over Theater Leak

(Continued from page 2) at all." On the other hand, the Shub- ergs, owners of 213 Broadway, which is leasing their legit houses to radio and film, the Ambassador and the Winter Garden, have the option of passing it over to other mediums.

CIC Has Building Ideas

City Investors Corporation, which is the second largest investor in legit real estate, is also planning to buy the com- plex, Fulton and 44th Street theaters, has indicated that it is considering a scheme that may eventually have been set CIC rep on the site of its current operations. The methods by which specific deals are made are quite variable, and . . . costs are so unchangeable that contractors are afraid to give bids for legitimate building. The theaters would be built on a cost plus basis. To build a theater for CIC in the Central Park South area, the idea of proposition, so speculative that insurance companies would not be sure that a theater will not be taken as a mortgage on one. The theater must be included in other office properties (offices, stores, etc.) to enable you to carry on during the lean years. Several theaters are too many because their owners were losing their shorts not long ago," CIC has tenta- tively agreed to buy the Shubers' building, which is at one of the best locations of land it owns on 45th and 46th streets. Paul Simon, president of the company, which has been in the Paramount Building business for many years, making enough dough on present building, makes the group think twice about the move. Among the independents, S. S. Kreel- berg, owner of the Shubers' 52d Street, and Norean Pincus, who owns the Alvin, and Harry Frey, who is owner of the Winter Garden all in the market for theaters. Kreelberg would buy it if he could. If he says too tough to get material. "The best course would be to get a building on as long as you utilize the property above the theater to compensate for it, but that is a very bad idea and building must be done in the Times Square area so that ticket shakers are not a box so that thevisitors will not be able to be specific. The trade agrees with Kreel- berg. A number of the 12-theaters houses definitely helps the weak sis- ter, that the houses which have good roads and "round actors." If they can't get du- cates for a hit, they'll settle for a meditron- ers show."

Too Many Theaters?

Prenkos feels that there are so many theaters today that the profit is too small for a franchise. He feels that the centers should be done with anything worth putting that their owners are losing their shorts not long ago." Theater business is a very good business, one that is highly regarded. Theaters are also a vital part of the economy because they provide employment for people. However, there are many theaters today that are not making a profit and are struggling to survive. This situation has led to concerns about the number of theaters and whether there are too many.

Myerberg Agrees

Michael Myerberg, the Mansfield's owner, echoes Prenko's sentiment. "There is not enough business for the theaters." He feels that too many theaters are opening, and that there is not enough business to go around. The solution, he believes, is to reduce the number of theaters and increase the size of the houses to accommodate the reduced audience size. He also suggests that more emphasis should be placed on high-quality productions to attract audiences. Myerberg believes that the current situation is a result of the oversupply of theaters, which has led to a decrease in ticket sales and profits for theater owners.

Zoning regulations which came out in 1965 also made matters worse for theater owners. Buildings that are zoned as theater buildings but are not actually used as such can be used for other purposes. In addition, the zoning regulations have also made it more difficult for theaters to expand or improve their facilities. This has resulted in many theaters being forced to close down or operate at a loss.
ABC's CLAPPER LURES STATION OWNERS — be potent factor in building future audiences.

Parasites Must Go

One thing nearly all agree on. The participant-created "pro" mix follower will not be able to survive by simply flourishing. The character who has found it a powerful business tool to propagate himself to the public has no idea what is in store for him when he tries to slip away. Without a doubt, those who would like to see such a program succeed would be able to join him and try to agree on some method of maintaining a free and unfettered organization of intelligence info and the military services. They now have no such agency of their own.

ABC'S CLAPPER LURES STATION OWNERS — be potent factor in building future audiences.

Tickle-ish Business

NEW YORK, Dec. 17.—An advertising agency, Al Paul Leffon, recently came across a real brain teaser.

One of its wartime clients was the American Mail Line Shipping Company, a marine engineering outfit. The agency was asked to run a series of ads for its Line, which was used to transport the mail around the world. Like many other firms, Tickle used radio as a way to reach many thousands of people.

The idea was to give a free copy of the Line's newspaper to the soldier who was nearest the radio, and then have him call the Line to collect it. The soldier would then be able to put the newspaper in his pocket and use it as a surprise gift when he got home.

That's how it worked, and it was successful. The line was able to reach many people who would not have been able to read the newspaper otherwise. The agency was able to increase its business and make a profit.

The next step in the project was to find a way to get the newspapers to the soldiers. The agency decided to use radio again. They would run an advertisement on the radio, and the soldiers would call the number given in the ad to pick up their newspaper.

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Operation of the machine will be one-handed, and Taylor says that the machine will be equipped with a stop sign. Coin mechanism of the newspaper vendor will be built in such a way that the coin reeders will take from 5 cents to 15 cents. Change, says Taylor, will be accomplished by pushing a small lever. Reason for the varying coin size is to accommodate different priced papers as well as to allow the difference in price for between daily and Sunday editions of the paper.

The machine will automatically post a "Hold Out" sign just as its contents have been exhausted, says Taylor. In the event that someone places a coin in the machine after the sign has appeared, the vendor will automatically return the customer's money.

While he does not enter into details, Taylor announced that the vendor will make change at 5 cents the event the price in the paper in the machine is 4 or 5 cents. No definite facts concerning this coin changer have been made public as yet.

**Displays Product**

To help promote the paper or periodical in the vendor, a window display, well-lighted, has been cut into the machine. The window will place the banner, or most prominent headline of the newspaper, for example, will be displayed in such a position that it will be easily seen by the public.

Newspaper vending machines have been quite successful over a period of years in England and in Madrid, Spain, for example, is reported to have 50 machines in place in the stands which dot the corners of American cities.

Difference between the European and the American plan for newspaper vending machines is that vending machines here would be placed in 專用 places of business. According to the overseas customers, it would not otherwise be sold.

A California firm—the Simplex Manufacturing Company—has announced its intention of bringing an enclosed newspaper vending machine, but no details of that machine have been released, and it may be years before the machine is in quantity as to that firm's production plans.

**Look To The General For Leadership**

The automatic phonograph is a sensational different! 27 new exclusive features that make it completely revolutionary in design, in mechanism, in earning possibilities. Don't invest a dime in musical equipment until you see this!

WE'RE EXCLUSIVE FACTORY DISTRIBUTORS FOR MARYLAND, DISTRICT OF COLUMBIA, NORTHERN VIRGINIA, SOUTHERN PENNSYLVANIA

"TOMORROW'S AUTOMATIC PHONOGRAPH TODAY"

Established 1923
Growing Steadily Ever Since!

**Detroit**

CLARK K. HORN has taken over the Auto City Amusement Company, operating firm, at 6532 Cass Avenue.

BENJAMIN F. SMITH and SAMUEL S. HETKE have torn down the S. S. H. Bart's, the Little Rock, at 4534 Cass Avenue, also the President of National Goodwill Industries, Inc., and president of the Committee for Christian Leadership, spoke at the annual banquet of the Commercial Club of Greater Little Rock.

ROBERT HARRIS, Bell Products rep, was on hand during the Out- door Phenomenon's Convention of the Sherma two weeks ago to show interested shop people what's atop the wave of amusement games for carnivals and circuses. M. Mills telefon and M. Mills phon rep were there too, in the person of JOE PAY, JOHN B. HARRIS and ARTHUR COOLEY. International Music Corporation was represented by an operating office in the limelight thru the busy annnounced Bill RABIN, who also the manager of the outboard shows. GUS BAUM, pray or his own noity company in 31, Lewis, and K. E. SLADE, Millennium-Pre-Footrace, Better with a Reason, has had a busy week of it singing the praises of their equipment.

ARTHUR W. (SON AM MAN) WELSCH, recently hired by the Pace Music Company, has been moved from the machine, has been making his first business trip for the firm, but expects him back any day now to continue his trip.

The sick list also held the name this week is a Florida leave of absence of LEAP, the top salesman, who is in the Mount Sinai Hospital.

A. SEDERHAUSEN, General Vending Machine Corporation, was aided in the promotion department by 46 N. Heineken and 175th birthday party. The company, was in Chicago on a business trip.

**Buffalo**

L. J. HOFFMAN, who operates Hoffman Music Company and Automatic Hostess in Buffalo, has come up with a new buisness plan. He has installed a telephone music system called Melody Music, in which full facsimile, change, and business trips.

(See COINMACHINES KNOW, page 84)

PLAYING TICKETS, JAR CARDS, TIPS, JAR CARDS

If's NEW

Double Protected!!!
Red - Blue - White
JAR DEALS

Fast fletched dress and gambed head band, 5 each, 4 for $2.00.

GREAT PROOF AND FRAUD PROOF!!
Double protecting sign makes reducing by hand impossible and what makes it, one of the best. Comes in red.

CASH PROOF AND FRAUD PROOF!!
Goggles, Mrs. Zimm. Makes them without any trouble and is of a size. Clever and reduces.

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Help needed in setting up canteens through U. S. to fight juvenile delinquency

CHICAGO, Dec. 15—Underscoring suggestions that the Army might lend its aid in setting up teen-age canteens to combat juvenile delinquency in the latest report of the Public Affairs Committee, Inc., New York, tinted Youth Aid Canteens, was a few cases of girls under 15 for such offenses increased 25 per cent in the first half of the year, the report said.

Pampliet Sketch

But this is not a whole story of the alarming rise of juvenile crime. This is sketched in the recently published pamphlet, "Youth Aid Canteens," by the Public Affairs Committee, Inc., of New York, tinted Youth Aid Canteens, was a few cases of girls under 15 for such offenses increased 25 per cent in the first half of the year, the report said.

"Alito Juvenile delinquency has been a long-time affair. Its tempo has been dangerously speeded up by the emotional and financial exigencies of war," the committee commented.

This is further borne out by a survey by the Public Affairs Committee of various sections of the nation. The bureau found the increase to be in cases disposed of by these judges in June, July, and August, 1943, in 1942 to 5,984, or 1943. And there is no room for much greater optimism in the economic dislocations continue with reparation to peace-time production.

Canteen Major Role

In any solution of the problem, the teen-age delinquency is held a major role, juvenile authorities have agreed. Even Chicago's Juvenile Protection Committee, in a recent survey, at the very time of which the problem is especially pressing, concluded that "the much publicized, teen-age clubs, with their own bars and other appearances that are too much like our taverns have had little effect.

The Federal Security Agency, after a survey of 300 canteens over the nation,

"In many towns across the country, the opening of a youth club has been resulted in a downward trend in juvenile delinquency. The decrease is shown in an obvious way: In fewer cases on police blotters, in fewer school suspensions, in fewer youngsters on streets at night."

The opening of a youth club has had a marked effect on the delinquency rate of the several towns. There has been an obvious decrease of the offense of petty theft, of the serious crime of juvenile delinquency.

Three new canteens are being opened daily in this city and are getting full support from youngsters who like the idea of having a place of their own which meets with family approval. Several police stations in crowded areas are setting up teen-age centers to provide such places of recreation. In the police-operated centers, adults give a measure of polite and friendly supervision. The voice of the police officer is to be heard in the centers.

Two Music Firms Formed at Philly; Welsh Joins POEP

PHILADELPHIA, Dec. 15—Two new music companies have been added to the list of coin machine companies operating in the city. One is the A. T. Music Company, owned by Samuel Kwass at the helm. The firm will be engaged in the manufacturing and full plans for the organization are expected to be announced within a few weeks.

Organized on a much more ambitious scale is the Germanophone Company of Center, Inc. This firm will purchase, manufacture, and distribute phonograph records of music, in all musical instuments and all musical instruments. The company will sell or dispense phonograph records, being sold in machines, including candy, cigarettes, soda and food products of all kinds.

Announcement was made this week by the Phonograph Operators of Eastern Pennsylvania that Archie Welsh is the new president of the organization. Welsh deals exclusively in music machines and related products.

Aireon Acquires Five Subsidiary Concerns in '45

KANSAS CITY, Mo., Dec. 15—The Americanradiohistory.com city of Aireon announces that this city is now a holder of five subsidiaries of the company, including the companies of the company's other subsidiaries.

"Today we have announced the acquisition of the company's other subsidiaries. The Aireon Company will act as the company's general agent for the distribution of phonograph records, and is ready to go into the business of distributing phonograph records."
AMERICAN FOLK TUNES
Cowboy and Hillbilly Tunes and Tumesters

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

Return to WOR
TEX FLETCHER, having served in the army, is returning to his radio station, to resume his program of Western music. At A Little Roadside Stand, published by G. & W. Music Publications, seems to be going great guns with the folk artists, partly because of its radiation and folks can patronize the stand more often.

CAL SCHUM has just recorded for Western Records, "With Tears in My Eyes," "You Can't Break the Chains of Love," and "I'm Always Blue for You."

ART TERRY, head of the Home Folk Division for Columbia Records, who has recently been in New England and stopped off in Chicago to record the Rambling Rogues. Uncle Art then went on to his headquarters in Hollywood.

TINY HILL was in Chicago last week, listing up artists and recording for Mercury Records.

Radio Records
LANG-WORTHY has recorded for radio use on transcription, JACK HOWARD'S new song, "Reuter." The Philadelphia songwriters' tune was recorded by ART DICKSON of musical crew.

KITTIE O'RAGH, blond vocalist with the Bashful Barney Melody Routers, heard over WHAT, Philadelphia, is being tested for television and will be the first hillbilly songstress to be given a television building-up of the deal goes thru. She has already been judged the "prettiest hillbilly singer" in the East, and is expected to pass the television test with flying colors. She has already refused sponsors' offers because she prefers to stay in the East for the fashionable season.

JACK STECK, emcee of the Hayfort Hoedown, WFIL, Philadelphia, hillbilly program, got a strange letter this week from a girl who aspires to be a star on the WFIL SATURDAY Night show. Listing her qualifications, she wrote: "I just love to take off my shoes and be comic."

From the additional information supplied, Jack was rather pleased that she just loves to take off her shoes.

New Show
A hillbilly radio network is being planned in Philadelphia to hit near-by Pennsylvania, New Jersey and Delaware farms and towns. Stations will only air a few hours a day under the set-up as it is designed to hold and attract the let-off of the housewife on the air. In the meantime, there will be given a portion of the airtime to present some form of hillbilly entertainment to listening audience. Network will have four hours after the show has been tested since it will be conducted as an experiment by a group of clubs and factories. The hope is for a network of stations in the area.

I SEE BY THE ENQUIRER.

PACKARD
PLA-MOR
HAS THE PAPER PLAY

Artists print & sign their cards

ARTIST SLAP at the idea of commercials via juke boxes was expressed by Bo Brown and published in a recent edition of The Cincinnati Enquirer. Idea of commercials on juke boxes has been proposed several times, but no one has ever pushed the idea.

Juke Gets Vote!
PHOENIX, Ariz., Dec. 15—Local papers reviewing the Phoenix Union High school girls' annual vaudeville show voted this year's performance—with the ensemble numbers built around a juke box—tops of the 18 annual shows staged by the group.

Ensemble numbers featured a group of boy-singers gathered around a soft-drink bar with a juke box providing the setting and background music.

DAVE DENNET, young cowboy singing star. Young Dave appeared recently as a guest on producer ED ANDERSON'S New-to-New York Talent series, and was such a success that he was immediately signed as a regular member of the cast.

2 More Banks Put In Telephone Tunes
CINCINNATI, Dec. 15—Two more banks have been added to the list of those that believe in "music while you work" with the announcement that the Guardian Bank and Savings Company and the Federal Reserve Bank have installed telephone music. Approved by customers as well as employees, the music is claimed to have a "soothing effect on their dispositions."

"It works," one employee declared, "Why, you couldn't get mad with nice music playing. This is the time of the year when we're so busy everyone usually feels a little cramped at times . . . but not this year."

Customers are in favor of music also, according to one official of the Guardian Bank. Several factories and large offices in the city have also installed the "canned music."
JIM WYNN (4 Star) 
**Exhibitation:** The Platenman Trio singing
**Reel:** A Little Girl; **Score:** PCR-FT; **VC:** VC

Paced by the six boxing of Jim Wynn over his little jazz band of pianist, bass, drums, and percussionist, the label was bringing Austin back, and more. It has an easy time of projecting his song selections in a jazz rhythm that would be a commercial appeal would have been enhanced by the rhythm section, because it was a picture of Silver; **Reel:** The Blues Can Jump; **Score:** V.

The blues are tricking in tune, to spin the out. The blues show their instrumental proficiency for The Blues Can Jump, a lively boogie blues that gives a turn to the piano, bass and electric guitar when the boys aren't singing it in straight rhythm or in scat. There may be worth the try to put both of these sides in the music box.

THE HARVEY GIRLS (Decca) 
**Reel:** Harry Warren and Joe Morgan music for Judy Garland's movie is showcased for this six-sided record, master purveyor for one will never know why. Even Miss Judy's unerring choice of popular Old West tunes, such as Topeka and the Santa Fe is forced and comes out as a drag and makes one wonder how the ditty ever did hit. The keyboard and vocal arrangements of Virginia O'Brien registers big on the celluloid. The second project of the song personality in the plattering of The Wild, Wild West. Only face-saving side is the song side, which is a song side pairing with a lively rhythm ditty in But I'm Alright.

For a second spin, O'Brien offers up his own streamlined version of the barroom classic, Frankie and Johnny, with his lyrical tenor pipes setting even stronger for an easy rider in Gene Austin Blues which adds a new dimension in this genre of music. The label has an easy time of projecting his songs in a jazz rhythm that would be a commercial appeal would have been enhanced by the rhythm section, because it was a picture of Silver; **Reel:** The Blues Can Jump; **Score:** V.

GENE AUSTIN (4 Star) 
**Reel:** My Blue Heaven; **Score:** V.

In a song styling of yesterday as expounded by Gene Austin and that of the swoon singers today, however, for those who like the intimate and complete, a new way is being to the song, Austin is still the star salesman. When it comes to his parlor-style plodding, Austin brings back My Blue Heaven. Yesterday's hit so closely identified with the spin, Mr. Smiley singing, pairing with a lovely rhythm ditty in I'm Alright.

For a second spin, O'Brien offers up his own streamlined version of the baroom classic, Frankie and Johnny, with his lyrical tenor pipes setting even stronger for an easy rider in Gene Austin Blues which adds a new dimension in this genre of music. The label has an easy time of projecting his songs in a jazz rhythm that would be a commercial appeal would have been enhanced by the rhythm section, because it was a picture of Silver; **Reel:** The Blues Can Jump; **Score:** V.

GEMINI HYMNS (Capitol) 
**Reel:** Four holiday season, this label offers up the high voices of the St. Luke's Church choir of St. Luke's Episcopal Church in Long Beach, Calif. Rather well, for their voices are true and clear, and their voices for a medley of 12 familiar hymns, shadied by Albert B. More, the eight sides are a welcome ad- dition to the meager fund of liturgical music on wax.

FOLK RECORD REVIEWS (Hillbilly, Race, Cowboy Songs, Spirituals)

By M. H. Groedenker

OZIE WATERS (Coast) 
**Reel:** Along the Mississippi Trail; **Score:** V.

Zoot Sims, one of the Hollywood barn Dance, Ozie Waters brings a smooth and relaxing song delivery to the record with his band. No musical qualities of the simple melody. Pioneers' singing is more potent than the label's The Timber Trail, a rousing and tuneful mountain melody, also taken at a bright tempo, with a greater appeal to the vocal side, with the added bonus of a more melodic color to the presentation. It's tall, thin, both for the folk ing and the singing, and should hit off well with the folk box clan.

JIMMY WALKER (Coast) 
**Reel:** The Timber Trail; **Score:** V.

The singing voices of The Sons of the Pioneers give out to their appealing and contrasting outdoor recordings of music that seems to go and Forget, with the supposition that in the end, it is the label's strength taken at a lively pace with the fiddles and guitars adding an added share of the vocal side, with the added bonus of a more melodic color to the presentation. It's tall, thin, both for the folk ing and the singing, and should hit off well with the folk box clan.
Majestic Launches Plastic Disk With Al Smith Memorial

NEW YORK, Dec. 15.—James J. Smith, president of Majestic Records, Inc., announced that the five largest record manufacturers in the country will form a new unbreakable plastic plate. It is made of a substance called Duraflex.

Smith's statement claimed that the new disk would have a better tone than the ordinary resin platter, less surface noise and a longer playing life.

Majestic Records is a subsidiary of Majestic Radio & Television Corporation, and the corporation's president, Eugene Smith, was on hand for the unveiling of the first Duraflex disks, a memorial album for Walker's late friend, Alfred E. Smith.

Cincy Phono Ops Set Victory-Xmas Party

CINCINNATI, Dec. 15.—Victory-party combined with a Christmas celebration has been sketched by the Automatic Phonograph Owners' Association of Cincinnati for Hotel St. Xavier on December 17. Early reservations indicate that more than a hundred will attend. Gifts for all, entertainment and julep music are a part of the program.

Art committee on arrangements includes George R. Abelman, Nat Bashfield, B. W. Novelty Company; Milton Cohen, Novelty Company; Al Butler, and members of the ladies committee. The entire group will be present.

URGES TEEN-AGE HELP

(Continued from page 76)

URGES TEEN-AGE HELP

(Continued from page 76)

URGES TEEN-AGE HELP

(Continued from page 76)

December 22, 1945

The Billboard

MUSIC MACHINES

79

SEEBURG PICK-UP COILS

Except $8000—$9000. Price $1.50.

Filter Main Gears for Seeburg & Wurlitzer

Special Prices on Large Lots

E. T. MAPE MUSIC CO.

MANUFACTURING DIVISION

1787 W. First Street, Acosta Ave., Elkhart, Ind.

A Partnership WE'RE PROUD TO ANNOUNCE

OUR APPOINTMENT AS

EXCLUSIVE DISTRIBUTORS OF

Aireon/AEromatic Phonographs

for the western half of Missouri and the eastern half of Kansas.

Tomorrow's Automatic Phonograph TODAY

The many new innovations—its beauty—its economy of service—will astound you. Every music operator owes it to himself to see and hear the automatic phonograph that's away ahead of the field.

"FROM NOW ON—AIREON"

We will be ready for you in our new building after January 1. So make a date—wait for Aireon.

ADVANCE MUSIC CO.

Orange, California

WWW.AMERICARRADIOHISTORY.COM
Chicago Council Speeds Law To License Jukes

CHICAGO, Dec. 15.—Chicago's City Council moved swiftly last week and passed a new ordinance licensing juke boxes which would conform with a recent decision of the Illinois Supreme Court.

Official action of the committee came on December 8 during the same week in which the council's license committee had held a hearing. Under it, it was anticipated that two or three weeks might intervene before final action was passed by the council, but speed became the order of the day that week.

The Illinois high court had recently ruled in a rehearing on the Chicago juke box tax that the previous ordinance as written was a police regulatory measure and, therefore, the fee of $50 per year was excessive for such regulation. On that basis the high court declared the city ordinance, which was passed in December, 1943, to be invalid. Court left the way open by implication, however, that a new ordinance could be passed strictly as a revenue measure and still keep the high fee.

The City Council apparently took this suggestion and promptly passed the new ordinance which, it is anticipated by city officials, will conform with the decision of the Illinois high court.

Current reports say that early tests will be made in the field to determine whether the new ordinance complies with previous opinions handed down by the State high court. Some reports say collection of the tax may be held in abeyance until final determination of validity of the new ordinance has been made.

Changer To Handle 10 and 12-Inchers

CHICAGO, Dec. 15.—Automatic record-changing phonograph and radio phonographs capable of handling mixed assortments of 10 to 12-inch records are included in a line of new electronic devices introduced Tuesday by the Universal Camera Corporation.

Albany Co. Adds Equipment

ALBANY, N. Y., Dec. 15.—Arthur Her- mann Company, of this city, which has been the largest firm in the country building to house its main distribution and warehouse offices, announces that it will handle radio phonographs, tele- vision and wire-sound recorders, along with the juke box distribution.

Party For Cinco Phono Ops

CINCINNATI, Dec. 17.—The Cincinnati chapter of the Ohio State Electric Phonograph Owners' Association will hold a previous Christmas party at the Hotel St. Luke there tonight (17).

Ravreby's Firm To Job Photos, Games Thru New England

BOSTON, Dec. 15.—Associated Amuse- ments, Inc., headed by Ed Ravreby, an- nounces that the firm has been ap- pointed New England distributor for International Mutoscope Products. Distri- butorship includes the States of New Hampshire, Vermont, Maine, Rhode Is- land and Massachusetts.

Ravreby said that Associated Amuse- ments recently established headquarters, including enlarged showrooms and a complete service department.

New England operators will be served by either the Boston office or one of the two branch offices in Springfield, Mass., or Fall River, Mass.

Trade Data

Beverage business for 1947 is forecast in the report of the Committee for Economic Devel- opment at $325,400,000. Esti- mate is that the business will be $345,000,000, about $300,000,000 worth of soft drinks would be sold. Forecast is attributed to industry sources.

in the meantime, the Juke box trade suf- fers under the publicity on the scandal.

When the Chicago Juke tax was first presented, it received much pub- licity in newspapers throughout the country. It is probably any other ordinance ever passed by any city relating to coin machines. The various tax information Bureau also passed along reports on the tax to all cities over the country. Early reports indicate that little publicity has been given to the new ordinance just passed. The fact that the Illinois high court two rejected the previous ordinance may hold new pub- licity in abeyance until court tests are made on the new law.

BOTTLELERS GET PREVUE

(Continued from page 74)

and technical discussions. Convention attendees heard Richard C. Borden, Borden, N. J., authority on sales supervi- sion and management. Borden stressed necessity for hiring salesmen, not on friendship or personal recommendations, but on actual, proved ability.

Linsd. Co. John E. Baker, Cleveland, representing Selective Service, presented convincing figures on the number of veterans who are returning to trades, including the bottling trade. Baker es- timated that by the first of the year some 50 per cent of our fighting men will be back in civilian life and will be competing for jobs in the industry. This fact was of interest to the bottlers be- cause of the present shortage of trained manpower in the industry.

Thursday evening members of the Wartime Industry Advisory Committee for the bottled soft drink industry were guests of honor at a large Victory Din- ner and entertainment program.

Following morning, Friday, ABCB re- ceived applications for membership and heard a report of the membership com- mittee from Truman Gill, chairman.

Last major address on the convention program came Friday when Edgar J. Forlo, vice-president of the Coca-Cola Company, Atlanta, examined the future of the soft drink industry. Forlo's ad- dress, inspirational as well as factual, was followed by a panel discussion.

Miler Re-Elected

At the conclusion of this panel, the convention heard from the nominating committee, after which members of ABCB cast their votes for officers.

All officers of the organization were re-elected and three new directors were chosen. ABCB officers are: J. W. Miler, Graft- port, Mass.; president; Thomas F. Mans- field, Newark, N. J.; vice-president; Joseph Le Pides, Baltimore, treasurer, and John J. Riley, Washington, secre- tary. New directors are R. A. Jolly, Green- ville, S. C.; Joseph F. Perry, Atle- boro, Mass.; and John W. Davis, boisnoka, Va.

They will serve three-year terms.


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